

# SONGS FOR ALL



✻BY✻

Edwin T. Pound,

BARNESVILLE, GA.

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Published by the Author,  
1882



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## P R E F A C E.

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ALTHOUGH there are many works extant which are very meritorious, yet all fail, to some extent, to meet the author's idea of a book for class-drill, social singing, etc. Hence, he has been induced, after much thought and consideration, to offer to the teacher, to the student, and to the lover of music, "*Songs for All*," the price of which will place it in reach of every one; and the music selected for its artistic beauty and simplicity, from the best compositions of many of the best writers of music and poetry, will commend itself to every one.

We are prepared to say to those in search of theory, that it may be found in "*Songs for All*," the best that can be gleaned from the works of the most prominent authorities.

Returning his sincere thanks to the many friends, whose liberal contributions and kind assistance greatly aided and encouraged the author in the preparation of this work, and hoping to receive a liberal patronage, he commits it to the tender mercies of the expectant public.

AUTHOR.

# RUDIMENTAL LESSONS.

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## LESSON I.

1. What is Music? One of the *seven* liberal arts.
2. Why called an *art*? Because practice and repetition are essential to render pleasure to one of the most important of the *five* human senses; viz., *hearing*.
3. How many of the human senses are brought into use in the practice and cultivation of *musical art*?  
Three. To-wit: *hearing*, *seeing*, and *feeling*.
4. Which of these three is most important?  
*Hearing*. Because, by means of the air, sound is conveyed to the *ear*—a mechanical structure.
5. Which is next important?  
*Feeling*. Because, from the *ear*, the undulations of the air are conveyed to the brain and nerves, and hence the whole nervous system of mankind is affected, and participates in the pleasures derived from music.
6. What importance is attached to *seeing*?  
By this one of the human senses we derive the *science* of music principally, in learning all the characters to be observed for the scientific performance of any musical composition.
7. From what is the name of Music derived?  
From *musa*, because the invention of *this art* is to be attributed to the *Muses*. *Diodorus* derives it from an Egyptian name, intimating that music was first established as a science in Egypt after the flood; and that the reeds on the banks of the river Nile produced the first music by the wind blowing upon them. Others say the first ideas of music were received from the singing of the birds.
8. Is it not equally as rational to attribute its origin to mankind?  
Since musical intonation, in the infancy of language, must have been the natural result of passionate feeling; and that, as man has

speech, wherever there is speech there is song. Hence, we believe its origin to be more creditable to mankind.

9. How are the thoughts of mankind mostly expressed?  
Sometimes by signs to be observed by *seeing*, but mostly by intonations of the voice.
10. Are not different tones used to express the various passions of mankind?  
For joy, anger, fear, desire, etc., each has its peculiar tone. This is understood by all human beings naturally.
11. If there be musical pleasure to be derived from tones produced by mankind in speaking, can this be intensified by singing as an *art*?

To a large extent it can; and, by closely studying the *science* which teaches the properties, relations, and dependences of all *melodious sounds*, and their combinations by the law of nature into *harmony*, a great interest may be aroused.

12. Of all the known arts, which is the most natural to man?  
It is reasonable to infer that music is the most natural and easy of performance; his structure, well studied, is found to be a complete musical instrument.

## LESSON II.

13. The foregoing lesson being fully appreciated, the instructor now inquires if all present can talk?  
None present that have not tongues, and we are lively talkers.
14. What language do you speak?  
The English language.
15. How many letters in your language?  
Twenty-six.
16. How many of them are vowels—the body of the language?  
Five. A, E, I, O, U, and sometimes W and Y.

## RUDIMENTAL LESSONS.

17. What are the other letters called, and what purpose do they serve?

They are consonants, and serve as the proper attire for the vowels.

18. Then how are the vowel sounds—the body of our language—formed?

By the shock of the *glottis*, and are called *enunciation*.

19. Is the tongue brought into use in forming the vowel sounds?

It is not; it is kept still.

20. When the consonants are properly produced, where are they delivered?

At the end of the tongue, and are called *articulation*.

21. Which letters are the emotional elements of our language?

The vowels; and the consonants wrap thought around the emotion, and therefore properly clothe the language.

22. Are there any advantages to be obtained by practicing the vowel and consonant elements of our language?

Great advantages accrue to the vocalist who thus uses time judiciously.

23. What are some of the advantages?

The proper formation of smooth, pleasant, round, soft tones, and the acquisition of the habit of throwing off all surplus, unnecessary rough sounds, that are not resonant and unpleasant to the ear.

24. What are the advantages in articulating consonants?

The proper use of the tongue, teeth, and lips combined enable the singer to drop the tones and the words off nimbly at the end of the tongue, so as to have every thought in all the words properly conveyed to the audience, thereby rendering the exercises enjoyable and pleasant to all present.

25. At this point the class, at the discretion of the instructor, will be required to practice vowel sounds a considerable number of times, endeavoring to form pure, sonorous, resonant, reverberating tones, which are musical and pleasant to the ear.

A, E, I, O, U repeated first slowly, and then ceased to rapidity. Then use such words as: blume, blast, blithe, blow, blue, black; claim, clean, chum, close, claw, chry, cliff, clif, clot, clond; flame, flee, fly, flex, flew, flab, flit, fate, flood, flown, flock; glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glimpse, grain. Let care be taken that the vowel sound stands prominent to itself. The instructor using whatever pith he may prefer for this exercise.

### LESSON III.

26. How many positions of the lips and mouth must be assumed in talking or singing to utter all of the consonants properly?

Three positions.

27. What is the first position?

The lips must be pressed together, and break them apart with the force of the breath, as follows: in words commencing with B, P, F.

B. *Bright boys, blue birds, blow, bloom, blow.*

P. *Pardons by the peck are sold for forty pennies.*

28. What is the second position?

The tongue must be pressed against the roof of the mouth, and force the breath forward with power, as in words beginning with D, T, S.

D. *Duty demands that day-time be well devised.*

T. *There are those who think truthfully.*

S. *Soar, silvery sounds, soothe the savage soul.*

29. What is the third position?

In the third position, the tongue in the center is forced against the roof of the mouth, and broken away by the force of the breath, as in words commencing with C, G, and K, as—

C. *Cheese is curdled from cream.*

K. *Cats are kind to the children.*

G. *Goats climb without claws.*

### LESSON IV.

30. Into how many departments is music divided?

Musical science is generally said to be divided into three departments; but, if we will connect *art* with the *science*, and render the exercises pleasing, there should be four departments.

31. What is the first department?

Rhythmics.

32. Of what does Rhythmics treat?

It treats of and relates to all musical characters that pertain to length in time or movements whether fast or slow. It is the outline and measure of motion.

33. What is the second department?

Melodies.



34. What does Melodies teach?

It explains every thing that pertains to the *pitch* of musical tones, and deals chiefly with the first seven letters of the English alphabet, and their marks of elevation and depression, to-wit: Sharps and Flats.

35. What is the third department?

*Dynamics.*

36. Of what does Dynamics treat, and from what derived?

It is derived from the Greek word *dunamis*—*power*—and relates particularly to the *strength* or *power* of musical tones.

37. What are we to infer from the idea of the *power* of tones, etc.?

From this department we are taught all of the beauties in expression—the performing of *loud* or *soft* tones.

38. Do we understand from *loud* and *soft* tones, the life and spirit that is given to musical performance?

The *soul-inspiring* part comes from this department, and teaches the art of breathing *soul* into *song*.

39. What would the fourth department teach?

*Quality of Tone* is the fourth department, and teaches the use and management of the voice.

40. In the use of the voice when and how are the tones formed?

By the *vocal apparatus*, in which respiration or breathing is the first operation in the production of sound.

41. How is the operation of tone formation commenced?

The lungs, receiving the air, exhale through the bronchial tubes, several in number, meeting gradually on rising until they are resolved into two large tubes, which form the divisions of the wind-pipe or *Trachea*.

42. With what does the *Trachea* connect?

It communicates immediately with the *Larynx*, composed of four parts, and have the power of playing into each other, and moving together in the gradual raising or lowering of the voice.

43. What are those four parts called?

Cartilages—the *thyroid*, *circoid*, and two *arytenoids*.

44. What are the *vocal chords*?

The *Larynx*, on the fore part of the throat, is sometimes called the *Adam's-apple*, and has one horizontal membrane on each side of it, which are called the *vocal chords*.

45. What is the form of these membranes or vocal chords?

The opening between them is of a triangular form, near half an inch wide, and is called the *Glottis*.

46. What other name do these vocal chords bear?

They are called the lips of the *Glottis*; and are, in the formation of musical tones, what the lips are to the mouth, and are the only aperture through which the air passes to and from the lungs.

47. What comes next above the vocal chords?

Immediately above is the superior *Glottis*, as the *Larynx* ends in a wide opening, formed by two folds of the mucous membrane, which is covered by a small tongue called the *Epiglottis*, just at the root of the tongue.

48. What is the cavity called which is just at the back of the throat, and extends as far forward as the root of the mouth?

The *Pharynx*.

49. Where does the voice first strike in formation?

By the shock of the vocal chords around the *Larynx* the tone is formed, and, in passing out, impinges upon the *Pharynx*, which modifies it.

50. With what does the *Pharynx* connect?

It communicates above with the nasal apparatus.

51. How is the palate of the mouth situated with the above?

The upper part of the mouth is furnished with a soft, fleshy curtain, from the center of which hangs the conical part called the *Uvula*—the *palate*—thus forming a double arch.

52. What is suspended from the *uvula* or *palate*?

From this are two fibers, called the posterior props; and in front of them, also pendant from the *palate*, are two smaller fibers, forming a triangular space, between which are the tonsils.

• 53. What advantages are to be derived from this lesson?

From the study of the vocal apparatus, respiration, exhalation of breath, the anatomical structure of the general music-making department, the vocalist may derive much information of importance to aid in making pleasant musical tones.

## LESSON V.

54. It has been ascertained that all present can talk, and we suppose they can also sing. Is the talking voice the singing voice?

It certainly is, to a great extent.

55. If you can talk, please count.

One, two, three, four, five, six.

56. If counting one, two, be a measure in music, how many measures would the counting of one, two, three, four, five, six, be?

Three measures.

57. In your counting six in three measures, you should assume an erect position, eyes to the front, face upon a level, shoulders thrown slightly back. Will you all do this?

We will, assuredly.

58. Will you now count one, two, six times?

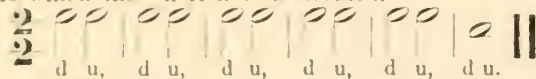
We will. One, two; one, two; one, two; one, two; one, two; one, two.

59. How many measures would that be?

Six measures.

60. When there are two counts to the measure, what kind of time or movement is it called?

Double time, and is indicated by a figure 2 over the upper part of the music, and serves as a numerator to number the notes in a measure. If there be a figure beneath the first, it serves as a denominator, and names the part into which the whole note is divided.

EXERCISE No. 1.  $\frac{2}{2}$  

61. In Exercise No. 1 what rhythmical characters are introduced? Figures, the fraction, two-halves, single bars, measures, notes, and close.

62. What does the under figure, the denominator, indicate?

That the whole note, or longest note used, is divided into two parts, and it names these parts *halves*.

63. What does the upper figure denote?

It is the numerator, and numbers two half notes, and locates that number, or their equivalent, in a measure.

64. What is a *measure*?

The space between two *bars*.

65. What is a *bar*?

An upright or vertical mark to divide musical exercises into measures.

66. What do those large bars at the *close* of Exercise No. 1 indicate?

They are placed at end of that exercise, and are called the *close*.

67. What are notes?

Marks of musical tone.

68. In Exercise No. 1 how many notes, and their names?

There are ten half notes and one whole note, filling six measures?

69. In order to perform accurately the exercises above, how shall we proceed to keep the performers together?

Let each note have tone applied to it as the singer moves the hand down or up, as marked d and u.

70. What is the rule for marking time?

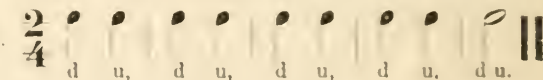
That the hand goes down at the beginning and rise at the end of each measure.

71. What else is to be observed that will enable the performer to be accurate in all exercises?

Be exceedingly careful to see that the hand, in getting from one measure to another, seems to climb over the bar.

72. Suppose we place a 2 over a 4 at the first, as a movement indicator, then how will we proceed?

This will signify two quarter notes in a measure, and the hand will go down as you sing the first and up to the second, then over the bar to get into the next measure, and so on throughout the entire exercise.

EXERCISE No. 2.  $\frac{2}{4}$  

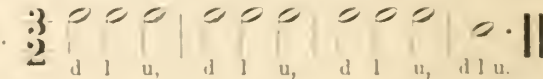
73. What kind of time or movement where a 2 is the upper figure? Double time, and has two motions to the measure.

74. In Exercise No. 2 we have a different kind of note from those in Exercise No. 1. What are they called?

They are quarter notes; have a filled head and stem.

75. Suppose we introduce a figure 3 as the upper number, and a figure 2 the lower number at the beginning, what will they indicate?

The *denominator* 2 will divide the whole note into halves, and the *numerator* 3 will number these halves or their equivalent in every measure.

EXERCISE No. 3.  $\frac{3}{2}$  

76. In Exercise No. 3 we observe in the last measure a whole note with a dot to the right of it. What does that indicate?

That it is equivalent to three halves, the dot adding half its length in time.

LESSON VI.

77. Suppose we use a 4 over a 2, or a 4 over a 4, then how will we indicate the movement by the hand?

The under figure 2, in the first place, divides the whole note into two parts; and the upper figure 4—the numerator—numbers and places four half notes, or their equivalent, in *every* measure, unless the music in the first measure does not begin on the first part of the measure; in that event, the first and last measures will both be fractions of a measure, and will contain just enough notes to fill one whole measure.

EXERCISE No. 4. 

78. In Exercise No. 3 how many motions to the measure, and how performed?


Three motions, and performed *down, left, up*, and is called *triple measure*, and indicated by a figure 3.

79. In Exercise No. 4 how are the motions performed, how indicated, and what is its name?

Performed with four motions to the measure—down, left, right, up—hand moving over the bars to every succeeding measure; the upper number (4) is the indicator, and its name is *quadruple measure*.

80. If there be at the first a figure 6 over a 4, or six over 8, then how do we perform?

If there be 6 over a 4, there are six quarter notes in a measure; if six over 8, there are six eighth notes in a measure, or their equivalent; and, to omit trouble, we will perform two motions to the measure, the hand moving downward as the first note is used, remaining still for the second and third, and moving upward for the use of the fourth, and remaining still until the fifth and sixth are performed. This is called *sextuple measure*.

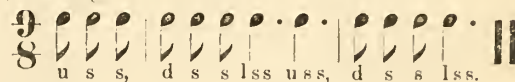
EXERCISE No. 5. 

81. In Exercise No. 5 we find notes having turns to their stems. What shall we call these notes?

They are eighth notes, two being equal to one fourth note in time; four equal to one half, and eight equal to one whole note.

82. If 9 over 8 be used as indicating time or movement, what will it be called?

*Compound Triple*, having nine counts in the measure, and one motion to three counts, making three motions to the measure.

EXERCISE No. 6. 

83. If 12 over 8 occurs, how is the measure divided and how performed?

It will be *compound quadruple*, performing four motions in a measure, as in *quadruple*, and one motion to every three notes or their equivalent.

EXERCISE No. 7.



84. What do the letters under the notes in the above exercises mean?

The *d* signifies *down motion* of the hand; *s*, for *still*; *l*, for *left motion*; *r*, for *right*, and *u* for *upward motion*.

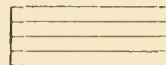
LESSON VII.

MELODICS.

85. From what is the name of this department derived?

From *melos*, a Greek term, which the ancients applied to the sweetness of any melody or leading part of a tune, and it literally treats of all characters that pertain to *pitch* in music—high or low tones.

86. EXERCISE No. 8.



What character is this.

Some would call this a musical staff; but we call it a fence five rails or five planks high, with one panel or one measure.

87. Why is it not a staff?

Because it neither represents *Length*, *Pitch*, or *Power*, having no *figures* for time, or *rhythmic* representation; no *clef* to fix any *lettering*, and only one measure.







It locates G on the second line, is an octave higher than G the second line in the C Clef Staff, and its letters are placed in regular succession, like the other two clefs place them.

97. How much higher is G, sixth space, or space above fifth line, in the C Clef Staff, for female voices, than in the C Clef Staff for Tenor or male voices?

Precisely one octave higher; and by this we fully understand the

female voice to be naturally more acute than the male voice, and for this reason we prefer a G Clef for their staff, and a C Clef for the Tenor voice.

*G Clef Staff—Contralto and Soprano Voices.*

*C Clef Staff—Tenor Voice.*

Diagram illustrating the names of the lines and spaces on a musical staff (treble clef) and the corresponding letter names and intervals:

- Line 1: D 1st. space
- Space 1: E 1st. space
- Line 2: F 2nd. space
- Space 2: G 2nd. space
- Line 3: A 3rd. space
- Space 3: B 3rd. space
- Line 4: C 4th. space
- Space 4: D 4th. space
- Line 5: E 5th. space
- Space 5: F 5th. space
- Line 6: G 6th. space

Additional labels above the staff:

- added line above
- A

## EXERCISE No. 12.

*F* Clef Staff—Bass Voice.

*F Clef Staff—Bass Voice.*

B 6th. space  
 A 5th. line  
 G 5th. space  
 F 4th. line  
 E 4th. space  
 D 3rd. line  
 C 3rd. space  
 B 2nd. line  
 A 2nd. space  
 G 1st. line  
 F 1st. space  
 E added line below

G 6th. space  
 F 5th. line  
 E 5th. space  
 D 4th. line  
 C 4th. space  
 B 3rd. line  
 A 3rd. space  
 G 2nd. line  
 F 2nd. space  
 E 1st. line  
 D 1st. space

Basso. Notes run  
is a rare thing to find a

98. What is the leading or characteristic feature of the Clef?

It is to locate the letters on the staff.

99. What do the letters signify, and what do they represent?

They signify that every degree of the staff has an absolute pitch, and each letter has its own pitch to represent.

100. How many letters are used?

The first seven of the English alphabet: A, B, C, D, E, F, and G.

101. When we go higher than the seventh, then what occurs?

Repeat the first, and call it 8, to complete a scale, if we go no higher; but if we go higher than 8, the eighth becomes 1, and next above it 2, and so on.

102. What is a Scale in Music?

It is derived from the Latin word *Scala*—a ladder—and signifies any series of tones rising or falling from any given pitch to the greatest practicable distance through such intermediate degrees as render the exercise the most agreeable to the ear, and in which all harmonical as well as melodical divisions may be most commodiously divided.

103. What is that voice called that can produce C, 2d added line below the F Clef Staff?

Basso. Notes running this low belong to instrumental music. It is a rare thing to find a good Basso voice.

104. What voice is it that sings from E, 1st added line below F Clef Staff, to E, 5th space of C Clef Staff?

The low Baritone.

105. What voice sings from G, 1st line of F Clef Staff, to G, 6th space of C Clef Staff?

The high Baritone.

106. What voice sings from C, added line below C Clef Staff, to C, 4th space of G Clef Staff?

The Tenor (male) voice.

107. What voice ranges from E, 1st line of the C Clef Staff, to E, 5th space of the G Clef Staff?

The Contralto ( female ) voice.

108. What voice will sing from G, 2d line of C Clef Staff, to G, 6th space of G Clef Staff?

The low Mezzo Soprano (female) voice.

109. What voice will sing from C, added line below the C Clef Staff, to C, 2d added line above the G Clef Staff?

The high Mezzo Soprano (female) voice.

# RUDIMENTAL LESSONS.

110. What voice would sing from E, 1st line of G Clef Staff, to E, 3d added line above the G Clef Staff?

None but a strictly Soprano (female) voice, and Soprano voices are as often to be found in females as Basses are in the male voices.

111. What voices are most commonly found now in our midst among the males?

Those in males that range from G, 1st line of F Clef Staff, to G, 6th space of C Clef Staff, are high Baritones. A strictly first-class Tenor voice is seldom found.

112. What voices are most numerous among the females? - Contraltos and low Mezzo Sopranos.

EXERCISE NO. 13.—*Example showing the compass of all voices.*

*C Scale.*

*C Scale.*

High Baritone from G 1st line in F Clef to G 2nd line in G Clef

Low Baritone from E 1st added line F Clef to E 5th space C Clef

Alto from C 2nd added line to C 4th space in Tenor Clef

Tenor from C added line C Clef to C 4th space G Clef

Contralto from E 1st line C Clef to E 5th space G Clef

Low Mezzo Soprano from G 2nd line C Clef to G 6th space G Clef

High Mezzo Soprano from C, added line below G Clef, to C 2nd added line above G Clef Staff.

†Soprano from E, 1st line G Clef, to E, 3d added line above G Clef Staff.

## LESSON VIII

113. What is a Sharp?

A melodic character, and is a mark of elevation, thus ♯, and has four crosses.

114. What does each cross in the Sharp represent?

The four crosses represent each point in every Tetrachord.

115. What is a Tetrachord?

EXERCISE NO. 14.

A string of four notes, and is the exact half of every scale of eight notes, each string of four having two large and one small interval.

116. What is a Flat?

A Flat is a melodic character, and denotes depression. Made thus: ♭.

117. What is a Restoral?

A character made thus: ♮, melodic in its nature, and its office is to restore from a previous Sharp or Flat to the original tone belonging to the degree on which it is placed.

118. What is a sound?

Any thing that can be heard.

119. What are musical tones?

All sounds that have appreciable pitch; that can be classed as strictly of a melodic character.

120. What is a Key Note?

The last note that can be seen in every correctly written Bass, and the fundamental note in every piece of music.

121. What is a Key Tone?

That tone which, when sounded, is to the ear what the key note is to the eye.

LESSON IX.

122. What is the Diatonic Scale?

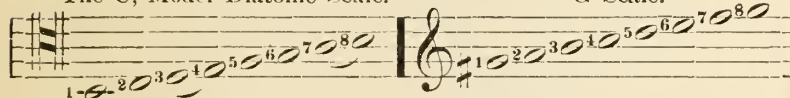
Any scale that proceeds from one, its key note or tonic, to eight, its duplicate, and containing five large and two small intervals.

123. Give an example of the Diatonic Scale in C.

EXERCISE No. 15.

The C, Model Diatonic Scale.

G Scale.



124. What are the proper divisions of the Model Diatonic Scale in C in Exercise No. 15?

From one to two is a wide interval, and is called a major second. From two to three, wide interval, and is called a major second. From three to four is a narrow interval; they are tied together, and indicate a nearer proximity to each other, and the interval is called a minor second. From four to five, a major second; from six to seven a major second, and from seven to eight, a minor second.

125. How many major and minor seconds in the Diatonic Scale of C?

Five major seconds and two minor seconds.

126. Where do the minor seconds always occur?

Between three and four and between seven and eight.

127. What is the difference between the Scale of C above and the Scale of G?

No difference as to the distribution of the major and minor seconds. They are precisely the same, only the keys are located on different letters, and therefore the G Scale looks higher to the eye, and sounds higher to the ear.

LESSON X.

128. Why are figures or numbers from one to eight used in Exercise No. 15?

Merely to teach pitch relation. From three to four is always a small interval, and also from seven to eight.

129. Why have we a Sharp written on the second space of the G Scale in G Clef Staff?

Simply to show that there is one tone in this scale that is not in the C scale, and that is F#.

130. What is the use of a # being placed on the space where F is located?

If it were not placed there, we would have the upper tetrachord of one C Scale first, and then the lower tetrachord of another higher C Scale following in succession above, and it would not be a scale built upon the Tonic or Key Note G.

131. Do we infer from this Sharp on the second space that wherever F occurs that we must sing or play higher than F?

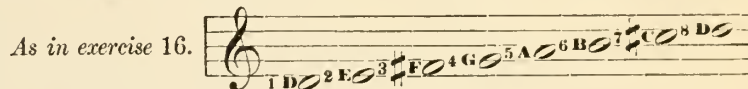
That is exactly what we do. A minor second higher than F will be F#, and that will make our G Scale sing precisely like the C or Model Scale.

132. Are all scales built in this manner?

All Diatonic Scales are built by commencing upon any degree, line, or space you please, and proceeding by Major and Minor Seconds, as in the C or Model Scale.

LESSON XI.

133. In building a Diatonic Scale on D, taken as one, a key, or tonic, how would you proceed?



As in exercise 16.

134. Now read the D Scale.

D is one, E is two, F# is three, G is four, A is five, B is six, C# is seven, and D is eight as well as one.

135. Now explain why F# and C# are taken in this scale, and F and C dropped.

Because, if F# had not been taken instead of F, we would have had a minor second from two to three—E to F; and hence F does not answer our purpose, so we let F alone, and take F#, which is a minor second higher, and our scale thus far is correctly built. We then pass from F#, three, to G, four, a minor second, which is correct, and like three to four in Model Scale. From G, four, to A, five, is a major second. Correct. From A, five, to B, six, is a major second,



and is what we want. From B, six, to C $\sharp$ , seven, is a major second, and is right. C would not do, because it would spoil our scale. Then from C $\sharp$ , seven, to D, eight, would be a minor second, and that would be correct. And now this D Scale all through is precisely like the Scale of C. The only difference, it is one degree more elevated in pitch.

## LESSON XII.

136. Are all Diatonic Scales built as in the C, G, and D Scales as in the foregoing Lessons?

They are. All we have to do is to keep the intervals right with Sharps or Flats.

137. When a Second is spoken of, what is meant?

Any tone that is one degree above or below another.

138. What is a Third?

Any note or tone two degrees higher or lower than another.

139. What is a Fourth?

Any note or tone three degrees higher or lower.

140. What is a Fifth?

Any note or tone four degrees higher or lower.

141. What is a Sixth?

Any note or tone five degrees higher or lower.

142. What is a Seventh?

Any note or tone six degrees above or below another.

143. What is an Eighth?

Any note seven degrees higher or lower than its comparative note.

144. Are all Seconds, Thirds, and Fourths, etc., of the same size?

They are not. There are Major Seconds and Minor Seconds, Major Thirds and Minor Thirds, and so on all through.

145. If the entire scale were subdivided into Minor Seconds, how many would there be?

Twelve.

## LESSON XIII.

## DYNAMICS.

146. What does Dynamics teach?

The different force or power of sounds as used in music.

147. How many different degrees of power are used in music?

Five.

148. What are they?

*Very Soft*, indicated by *pp*, which is the abbreviation for *pianissimo*, and is in the superlative degree—the very softest expression to be made above a whisper.


*Soft*, indicated by *p*, abbreviation for *piano*.

*Medium*, denoted by *m*.

*Loud*, indicated by *f*, abbreviation for *forte*.

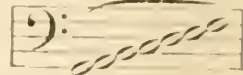
*Very Loud*, indicated by *ff*, abbreviation for *fortissimo*, and is the superlative degree in power—the loudest expression to be made.

149. What other signs for Dynamical terms?

We have the Legato Mark, which is a slur, thus: . We have the Staccato  $\cdot$ , and the Marcato  $\bullet$ —a dot over or under notes.

150. What is the use of the Legato, as in

Exercise No. 17?



We are taught to glide smoothly from one tone to another in either ascending or descending.

151. What do the Staccato and Marcato marks teach?

The Staccato, to sound very pointed, distinct, and emphatical. The Marcato or dot, half Staccato.

## LESSON XIV.

## THE SCALE AND ITS INTERVALS.

152. Of what is the Scale composed?

Of eight notes or degrees.

153. How many sounds in Nature?

There are said to be seven.

154. Why do we use eight to complete an Octave or Scale?

While the eighth completes an octave, it is the *first* one, or the foundation for the same scale an octave higher in pitch; thus eight becomes one, and next above eight or one is two.

155. If eight notes constitute a scale, how is this scale built?

As its name is derived from *Scala*—signifying a ladder—it proceeds something after the order of a ladder, only having its intervals larger or smaller, according to the place they occupy.

156. If the lowest degree in the scale is called one—the Tonic or Key Note—what would the next above it be called?

Two—Supertonic—from its being next above the Tonic; and the interval from one to two would be called a Whole Step, or, more properly, a Major Second.

157. What is the next above two called?

Three is its relative name. Mediant is the name for its position, because it is midway between one and five—the two most important degrees in the scale—and there is a major second above two (especially in a Major Scale).

158. What is next above three called?

Four. The relative name *Subdominant*, from its position, being next below five, the Dominant, and it is a minor second higher than three in the Major Scale.

159. What is the name for the fifth in the Major Scale?

Five is the relative name, and Dominant its position name, because it occupies the most important position of any in the scale, except one, the key or tonic, and is a major second higher than four.

160. What is next above five or the Dominant?

Six, relatively, and for position is called the Submediant. It is midway between five and eight—two of the most important points in the scale—but is of minor importance compared with the mediant or third for position. It is a major second higher than five.

161. Next above six, what is its name?

Seven, for its relative name. Is called the leading note by many, because it is next below the tonic. It may be called the Subtonic, particularly in the *Minor Scale*, and is the characteristic note of the Harmonic form of *Minor Scale* by being sharpened. In the Major Scale, it is a major second higher than six.

162. What would next above seven be called?

Eight, completing the scale. If you go higher, it becomes one; and hence would establish fully the idea that there are only seven primary sounds in Nature, and is a minor second higher than seven.

163. Now, how many intervals have we observed in passing over the foregoing scale?

Seven. From one to two, a major second; from two to three, a major second; three to four, a minor second; four to five, a major second; five to six, a major second; six to seven, a major second; and from seven to eight, a minor second. This is for the Major Scale Intervals. (The instructor will show the Minor Scale on blackboard at the proper time.)

## LESSON XV.

### SHARPS, FLATS, AND RESTORALS.

164. What is a Sharp?

A double cross, made thus: ♯, and signifies an elevation of a Minor Second more than the same degree would have in pitch if it were not used.

165. What is a Flat?

A character like this: ♭, and informs us that we sing or play a Minor Second lower than the same line or space upon which it is located would be performed without it.

166. What is a Restoral?

A character after this order: ♮, and informs the performer that the tone previously performed—Sharp or Flat—now goes back to its original representative by line or space of the staff.

167. How many different tones may be sung or played to any line or space of the staff?

Three. We may play or sing A Sharp or Flat by having its line or space represented by those characters, if proper to do so, in the composition. This is to be judged of by the composer.

168. We often hear performers speak of natural tones. Is one tone more natural to the voice than another?

All are the same to the voice or instrument. Each one taken separate and alone, with relation or in connection with the balance of its scale, or, in other words, seven, which seems the most difficult to produce by the voice in some scales, by taking its pitch for one in a new scale, would apparently become easier. This should be studied closely.

## LESSON XVI.

### DYNAMICS.

169. What department in music is Dynamics?

It is the life-giving department, and has five degrees of power.

170. What are those five degrees?

*Very Soft*, abbreviated *pp*, for *pianissimo*, in its superlative degree.

*Soft*, abbreviated *p*, for *piano*.

*Medium*, abbreviated *m*, for *Mezzo* or *Metzo*.

*Loud*, indicated by *f*, for *forte*.

*Very Loud*, indicated by *ff*, for *fortissimo*.

171. What use have we for these different degrees of *soft* or *loud* tones?

Without them there would be a monotony of performance in all exercises; words expressing different sentiment would fail to accomplish the desired result.

## LESSON XVII.

### TRANSPOSITION OF KEYS.

172. What does *transpose* in the changing of position of keys mean?

To locate the *Tonic*, *one*, or the foundation of a scale on a different degree from that of C, or the key of the *Model Scale*, or to change from any other position.

173. What is the *Model Scale*?

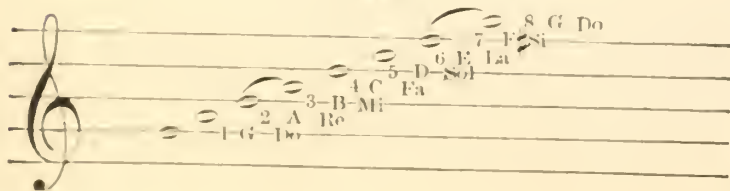
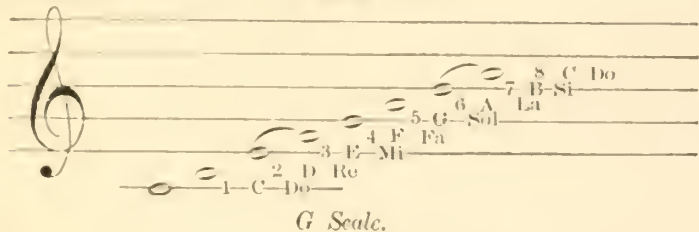
A scale commencing with its *key note*, *tonic*, or *one* with the letter C.

174. When C is taken as the *Tonic* or key, then what is the order of the intervals in the scale?

From *one* to *two*, *two* to *three*, *four* to *five*, *five* to *six*, *six* to *seven* are major seconds or large intervals; and from *three* to *four* and from *seven* to *eight* are Minor Seconds or small intervals.

175. Will you give an example of the C or Model Scale with its large and small intervals?

EXERCISE No. 18.—C or Model Scale.



We observe, in the above scale, that the notes for *three* and *four* are tied together, and those for *seven* and *eight* are tied together, representing the minor seconds as being smaller than the other intervals, which are major seconds.

176. Suppose we wished to write a scale commencing on G—say, take G as *one*—how would that scale be written?

(See example above under G Scale.) From G, *one*, to A, *two*, is a major second; and from A, *two*, to B, *three*, is a major second, and thus far is written like the Model Scale of C; from B, *three*, to C, *four*, is a minor second (and is also a minor second in the Model Scale from B to C); from C, *four*, to D, *five*, is a major second; from D, *five*, to E, *six*, a major second, like the same intervals in the C Scale; and, now, from E, *six*, to F, *seven*, would be a major second, and that would be correct to make the intervals like the Model-Scale intervals; and for this reason we drop F that was used in the Model Scale, and substitute F sharp for seven of the G Scale; then from F sharp, *seven*, to G, *eight*, would be a minor second, precisely like the interval from B to C in the C or Model Scale.

177. Suppose we were to count five or a fifth from G to D, as in the distance or interval from C to G counted in the foregoing, what would be the result?

We would find, to take D as the Tonic, and draw the scale on a blackboard or paper, that a second sharp would be introduced, and that two sharps would be the signature to the D Scale, the tone C being dropped, and C sharp being substituted for seven of the D Scale.

178. As long as we continue to move by fifths from a former key, what will be the result?

One additional sharp will be introduced every time to preserve the proper order of intervals from six to seven and from seven to eight, and this is the *seven to eight regulator*.

179. If we move from the Model or C Scale by counting four from C, thus: C, *one*; D, *two*; E, *three*; and F, *four*, and then take F as the Tonic, key, or *one*, what would be the signature?

One flat, and this would be brought in on the fourth degree of the F Scale, to make the interval from A, *three*, to B flat, *four*, a minor second, in order to be a picture of from three to four in the C Scale.

180. Could we not proceed to build the Scale of F farther than A, *three*, without the use of one flat on the line represented by B?



We could not. The principal use of flats in musical scales is to keep the intervals from three to four in every instance like the Model Scale, and this is the *three to four regulator*.

181. If we count a fourth from F to get a new key, to what point would we attain?

Counting thus: F, one; G, two; A, three; B flat, four, we would

EXERCISE NO. 19.

<i>C or Model Scale.</i>	<i>F Scale.</i>	<i>B<math>\flat</math> Scale.</i>	<i>E<math>\flat</math> Scale.</i>	<i>A<math>\flat</math> Scale.</i>
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182. In the above examples from the C or Model Scale, what has been the order of moving?

From C to F a fourth. Then one flat becomes essential to preserve the order of intervals from three to four and from four to five. Then from F to B flat another fourth, and a second flat a fourth from F or B flat was obliged to come in to preserve the order of intervals again, and so on, every time a move of a fourth is made, adding one new flat to operate particularly on *four* of the scale, and the balance of the scale kept right without any further help.

### LESSON XVIII.

183. What is a Diatonic Scale?

A scale of eight notes, representatives of tone, having seven in-

tervals, five of these intervals being major and two minor seconds. So called, literally, from *dia*, through, and *tonus*, tones—a scale chiefly of wide intervals, or five wide and two narrow.

184. What other scale besides the Diatonic Scale should be explained?

The Chromatic Scale should be understood at an early period by every student.

185. What is the Chromatic Scale?

It is a scale composed entirely of minor seconds.

186. If we start out with C as the foundation in this scale, as we have formerly in the Model C or Diatonic Scale, how would we proceed to produce a Chromatic Scale?

EXERCISE NO. 20.

*Chromatic Scale Illustrated.*

Names.	One,	sharp one,	two,	sharp two,	three,	four,	sharp four,	five,	sharp five,	six,	sharp six,	seven,	eight.
Pitch.	C,	C $\sharp$ ,	D,	D $\sharp$ ,	E,	F,	F $\sharp$ ,	G,	G $\sharp$ ,	A,	A $\sharp$ ,	B,	C.
Syllables.	Do,	di,	re,	ri,	mi,	fa,	fe,	sol,	ti,	la,	le,	si,	do.

# RUDIMENTAL LESSONS.

*Descending by Flats.*

*Easy Exercise in Chromatic Scale.*

## LESSON XIX.

187. How many forms of the Minor Scale are in use?

Three, to some extent: Natural, Harmonic, and Melodic.

188. Which one of these forms are mostly used?

The Harmonic. The Natural (so called) is no more natural to the performer, to the ear, or in any other way easy of performance; and the Harmonic now stands as the generally acceptable form of Minor Scale in use. The Melodic differs from the Harmonic by having sharp six and sharp seven in ascending, and by taking off those sharps in descending.

189. How does the Minor Scale differ from the Major Scale?

By having its first *minor second* between two and three in the *Natural*, in the *Harmonic*, and *Melodic*; and its second *minor second* between five and six in the *Natural*, between seven and eight in the *Harmonic* form by sharpening seven and having an augmented second from six to seven in *Harmonic*, and the second *minor second* between seven and eight in *Melodic* by sharpening six and seven in the ascending scale.

190. How are Minor Scales produced?

Every Major Scale has a relative Minor which commences on its third below or six above, and if we wish to pass from major to minor mode, *sharp five* of its scale, which is seven of the minor, and this causes an immediate modulation from major to minor mode.

191. How do you know when you are in a major or minor mode?

Cast the eye at the signature at the first of the score and to the last note in the Bass.

## LESSON XX.

192. Why is one scale called a Major Scale and the other a Minor Scale?

Because the third from one to three in the Major Scale is composed of two major seconds, while the third in the Minor Scale from one to three is composed of one major and one minor seconds, and called a minor third from one to three, while the third in the Major Scale is a major third higher than one.

193. From what we have thus far learned about the different scales, what is the distinguishing feature in the Minor Scale?

The minor third from one to three, from la to do, and sharp seven, or sol sharp, in the Harmonic form of the Minor Scale.

194. If *C* is one in the Major Scale, what is its relative minor?

A—a minor third below or a major sixth above.

195. If *G* is one, by one sharp major, what is the minor?

E—a minor third below or a major sixth above G.

196. When is a second, third, or fourth, major intervals, and when are they minor intervals?

They are major intervals when there is no minor second in the interval; and minor when there is one minor second in each one.

**NOTE.**—Instructors should not fail to impress forcibly upon the minds of their pupils the importance of every department being well understood, and at an early period in teaching classes, these different departments should be blended together with the proper *quality of tone*, in order that all musical exercises should be conducive to pleasure to the performers and their audience, and, in words, that they offer not unto their Maker an indifferent performance, but that it be of the best possible to be given of their talent.

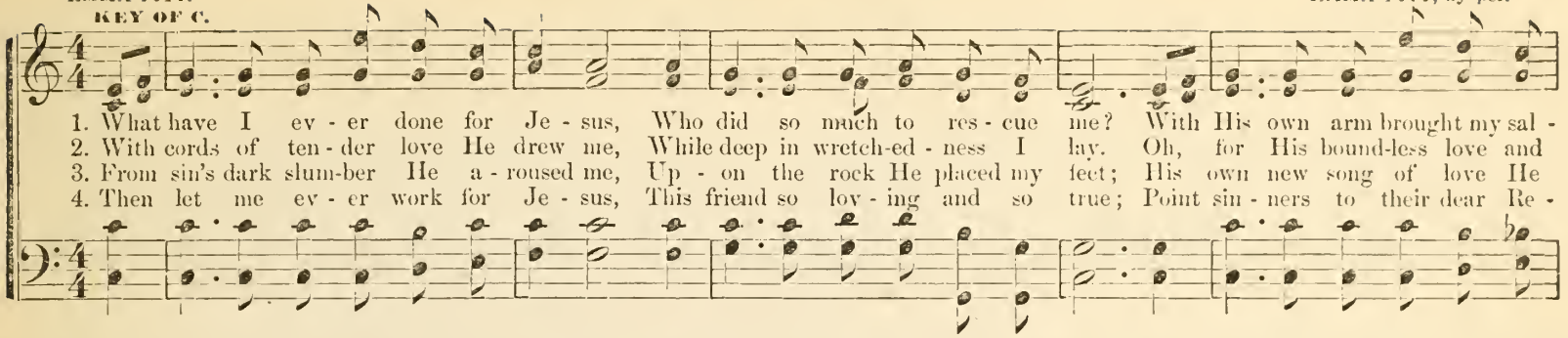


# I'LL WORK FOR JESUS.

17

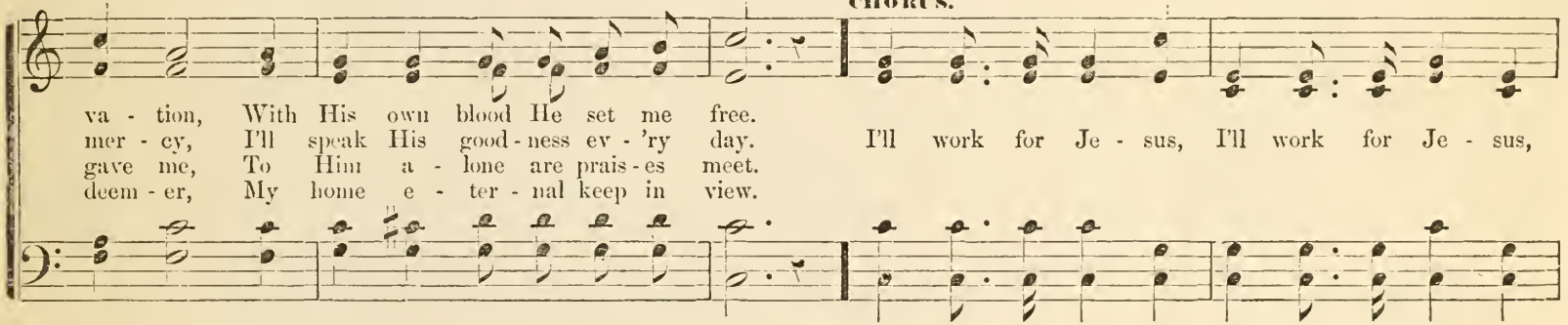
EMMA PITT.  
KEY OF C.

EMMA PITT, by per.

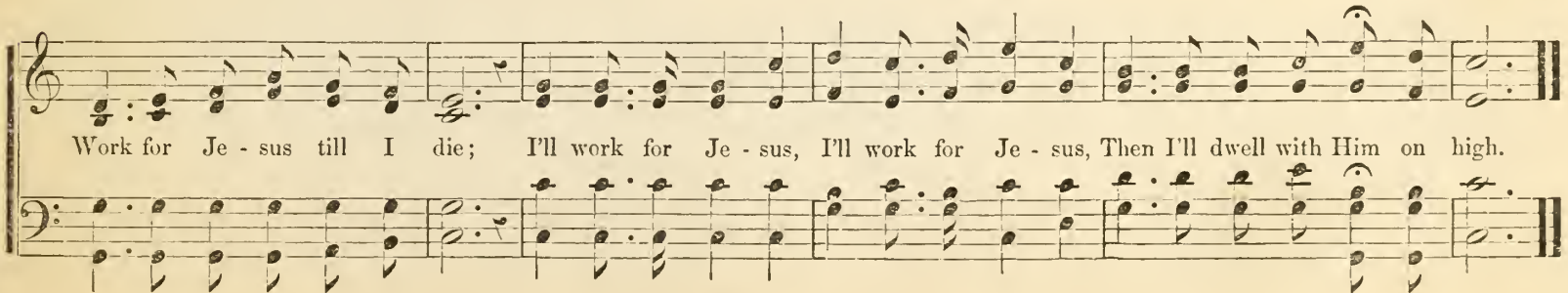


1. What have I ev - er done for Je - sus, Who did so much to res - cue me? With His own arm brought my sal -  
 2. With cords of ten - der love He drew me, While deep in wretch - ed - ness I lay. Oh, for His bound - less love and  
 3. From sin's dark slum - ber He a - roused me, Up - on the rock He placed my feet; His own new song of love He  
 4. Then let me ev - er work for Je - sus, This friend so lov - ing and so true; Point sin - ners to their dear Re -

## CHORUS.



va - tion, With His own blood He set me free.  
 mer - cy, I'll speak His good - ness ev - 'ry day. I'll work for Je - sus, I'll work for Je - sus,  
 gave me, To Him a - lone are prais - es meet.  
 deem - er, My home e - ter - nal keep in view.



Work for Je - sus till I die; I'll work for Je - sus, I'll work for Je - sus, Then I'll dwell with Him on high.

## CHRISTMAS BELLS.

E. T. P.

1. Joy - ful, joy - ful now the Christmas bells, Ring - ing, clear - ly ring-ing o'er the earth, Sweet - ly, sweet - ly wondrous sto - ry tells,  
 2. Hark! how sweet the chiming Christmas bells, Hon - or, glo - ry in the bo - som swells; Glo - ry! glo - ry! heav'nly arch-es rang,  
 3. Dawn is streak-ing for the east-ern sky, Morn is break-ing from the star on high; Shin-ing o'er the place where Christ was born,

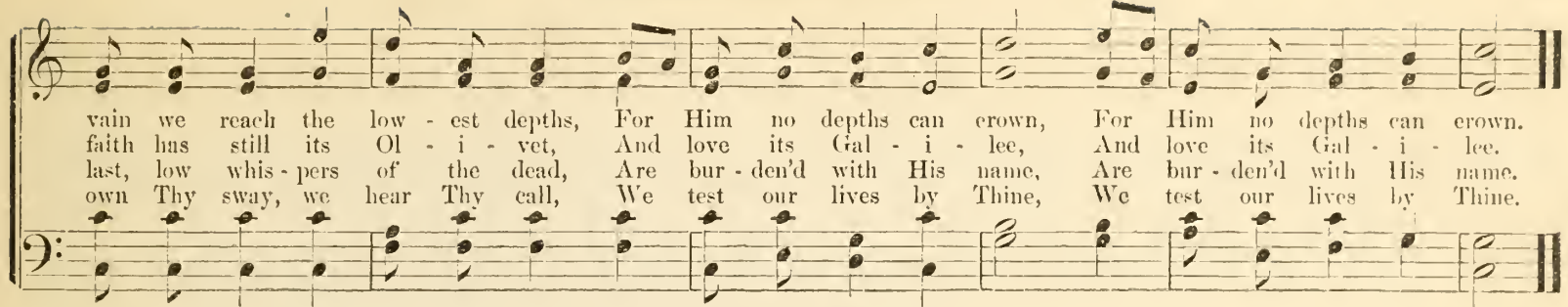
Of the Ho - ly, Ho - ly Sav-ior's birth. O'er the dis - tant, dis - tant Syr - ian plains, Shepherds hear the sweet, the sweet an-gel - ic strains.  
 Answering to the sto - ry Ga-briel sang. Peace on earth, good will, good will just now, To the Fa - ther, Son, and Ho - ly Spir - it bow.  
 For the stranger an-gels hail the morn. Glo - ry! glo - ry! glo - ry! Christ is King, Now the high arch-an - gels sweet-ly, sweetly sing.

## A PRESENT SAVIOR.

JOHN GREENLEAF WHITTIER.

A. J. SHOWALTER, by per.

1. We may not climb the heav'n - ly steeps To bring the Lord Christ down; In  
 2. But warm, sweet, ten - der ev - er just, A pres - ent help in He; And  
 3. Through Him the first fond pray'rs are said, Our lips of child - hood frame; The  
 4. O Lord and Mas - ter of us all, What - e'er of name and sign; We

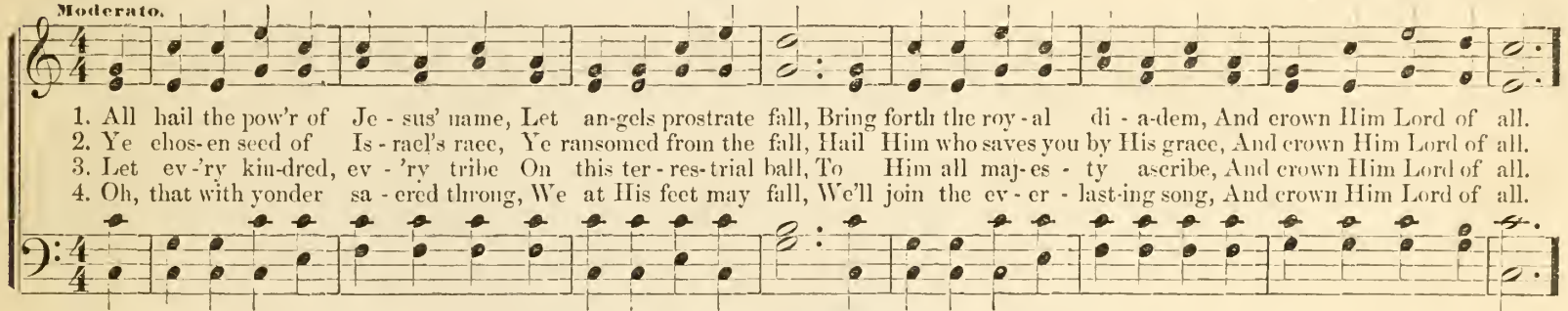


vain we reach the low - est depths, For Him no depths can crown, For Him no depths can crown.  
 faith has still its Ol - i - vet, And love its Gal - i - lee, And love its Gal - i - lee.  
 last, low whis - pers of the dead, Are bur - den'd with His name, Are bur - den'd with His name.  
 own Thy sway, we hear Thy call, We test our lives by Thine, We test our lives by Thine.

## CROWN HIM LORD OF ALL.

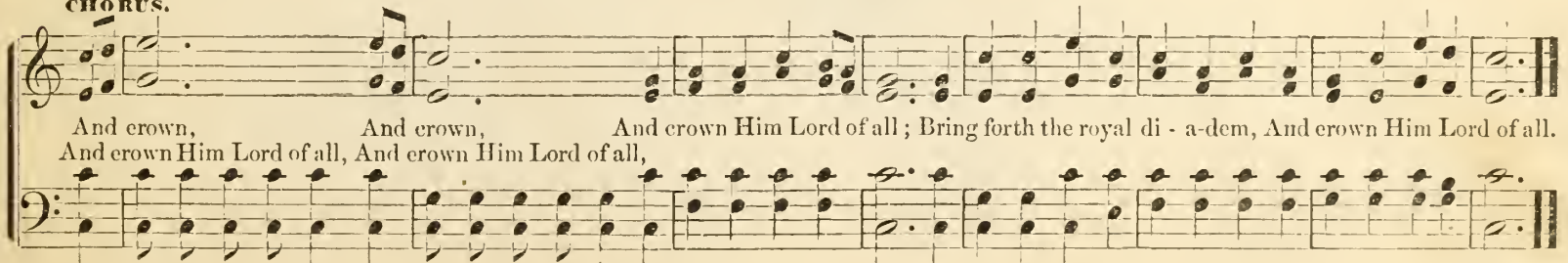
PERONET.  
Moderato.

CHAS. EDWIN POLLOCK.



1. All hail the pow'r of Je - sus' name, Let an - gels prostrate fall, Bring forth the roy - al di - a-dem, And crown Him Lord of all.  
 2. Ye chos-en seed of Is - rael's race, Ye ransomed from the fall, Hail Him who saves you by His grace, And crown Him Lord of all.  
 3. Let ev-'ry kin-dred, ev-'ry tribe On this ter-res-trial ball, To Him all maj-es - ty ascribe, And crown Him Lord of all.  
 4. Oh, that with yonder sa - cred throng, We at His feet may fall, We'll join the ev - er - last-ing song, And crown Him Lord of all.

CHORUS.



And crown, And crown, And crown Him Lord of all; Bring forth the royal di - a-dem, And crown Him Lord of all.  
 And crown Him Lord of all, And crown Him Lord of all,



## IN THAT LAND BEYOND.

Music by CHAS. EDW. PRIOR.

1. In that land be-yond the skies Towers of changeless splendor rise, And beneath each glitt'ring dome Ransomed spir - its find their home.  
 2. In that land be-yond the storms Faith can see bright an - gel forms, And with them we, hand in hand, With re-joice - ings soon - shall stand.  
 3. In that land so wondrous fair Each a crown of life shall wear, And in robes of spot-less white Walk its mansions with de - light.  
 4. In that land of cloudless day Matchless glo - ries we'll sur - vey; With the ho - ly and the blest We shall share its end-less rest.

## CHORUS.

With - in that realm of bliss above The King of glo - ry dwells, There an - gels chant their songs of love, And each his rapt - ure tells.

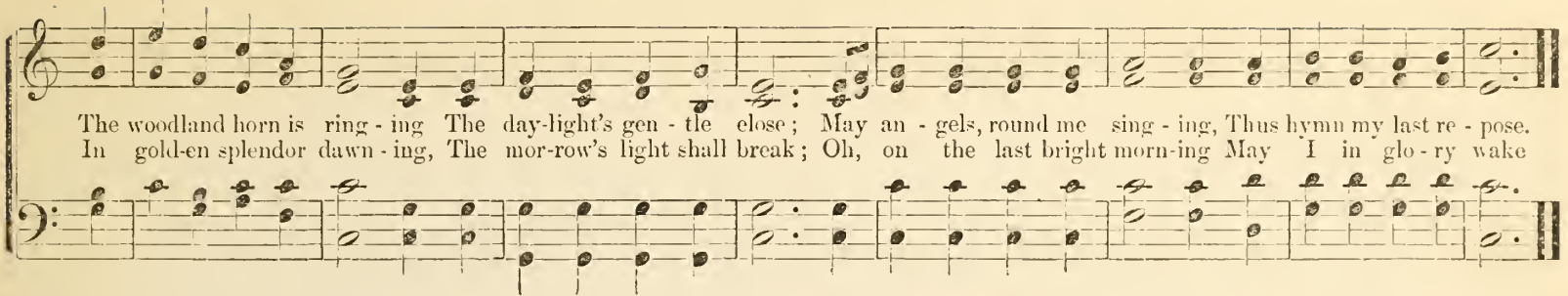
## THE MELLOW EVE IS GLIDING.

A. . . SHOWALTER, by per.

1. The mel-low eve is glid - ing Se - rene - ly down the west; So, ev - 'ry care sub - sid - ing My soul would sink to rest.  
 2. The evening star has light - ed Her crys - tal lamp on high; So, when in death be - night - ed, May hope il - lun - e the sky.

# THE MELLOW EVE IS GLIDING. Concluded.

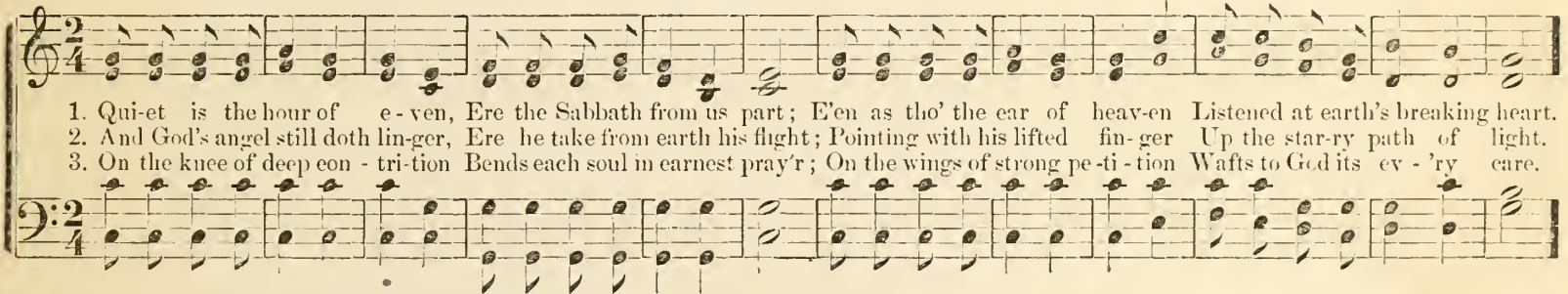
21



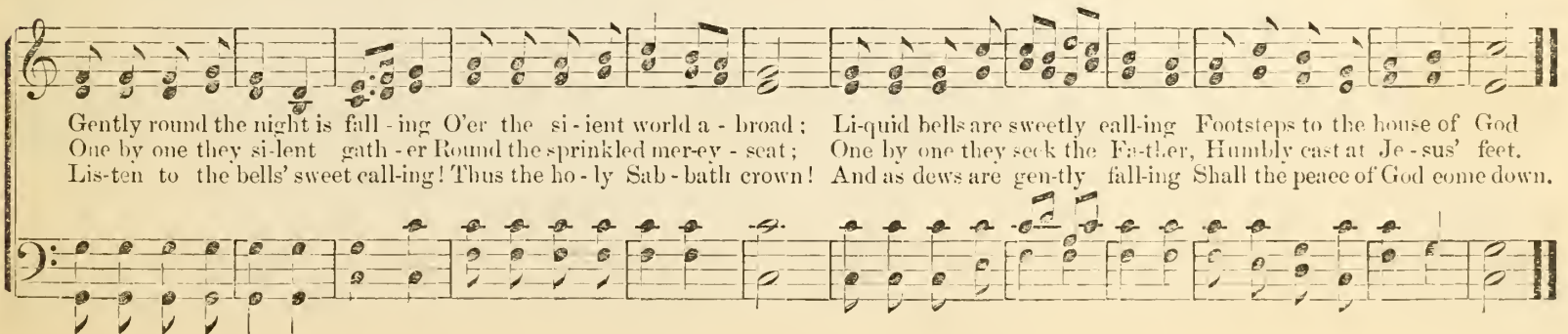
The woodland horn is ring - ing The day-light's gen - tle close ; May an - gels, round me sing - ing, Thus hymn my last re - pose.  
In gold-en splendor dawn - ing, The mor-row's light shall break ; Oh, on the last bright morn-ing May I in glo - ry wake

## VESPER SONG.

A J SHOWALTER, by per.



1. Qui-et is the hour of e - ven, Ere the Sabbath from us part ; E'en as tho' the ear of heav-en Listened at earth's breaking heart.  
2. And God's angel still doth linger, Ere he take from earth his flight ; Pointing with his lifted fin-ger Up the star-ry path of light.  
3. On the knee of deep con - tri-tion Bends each soul in earnest pray'r ; On the wings of strong pe-ti-tion Wafts to God its ev - 'ry care.



Gently round the night is fall - ing O'er the si - lent world a - broad ; Li-quad bells are sweetly eall-ing Footsteps to the house of God  
One by one they si-lent gath - er Round the sprinkled mer-ey - seat ; One by one they seek the Fa-ther, Humbly cast at Je - sus' feet.  
Lis-ten to the bells' sweet eall-ing ! Thus the ho - ly Sab - bath crown ! And as dew are gen - tly fall-ing Shall the peace of God come down.

## BEAUTIFUL ZION.

R. A. GLENN.



1. Beau - ti - ful Zi - on, built a - bove, Beau - ti - ful cit - y that I love, Beau - ti - ful gates of pearl - y  
 2. Beau - ti - ful crowns on ev - 'ry brow, Beau - ti - ful palms the con-q'ers show; Beau - ti - ful robes the ransomed  
 3. Beau - ti - ful heav'n, where all is bright, Beau - ti - ful an - gels clothed in white; Beau - ti - ful streams, that nev - er



CHORUS.  
 white, Beau - ti - ful tem - ple—God its light. Beau - ti - ful throne for Christ our King, Beau - ti - ful  
 wear, Beau - ti - ful all who ent - er there.  
 tire, Beau - ti - ful harps through all the choir. Beau - ti - ful throne for Christ our King,



songs the an - gels sing, Beau - ti - ful rest, all wand'rings cease, Beau - ti - ful home of per - fect peace.  
 Beau - ti - ful songs the an - gels sing, Beau - ti - ful rest, all wand'rings cease,



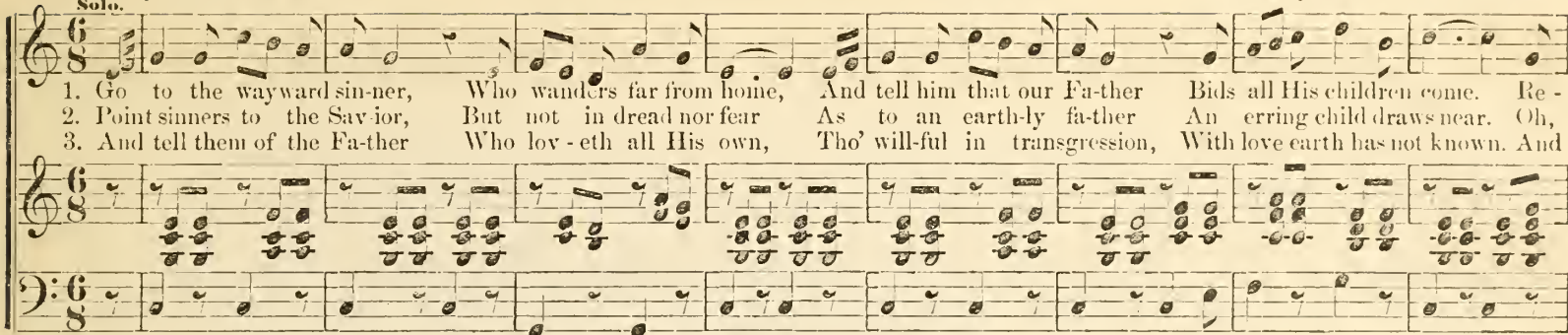
# THE SINNER'S FRIEND.

23

Words by EBEN E. REXFORD.

Music by CHAS. EDW. PRIOR.

**Solo.**

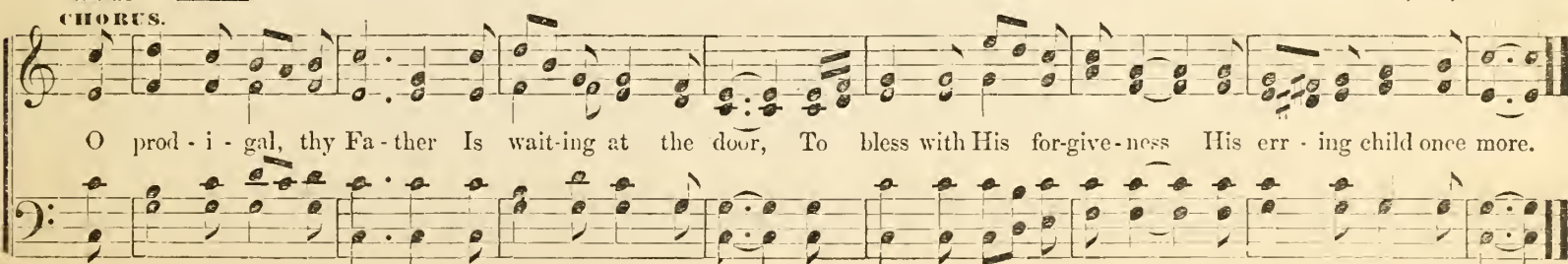


1. Go to the wayward sin-ner, Who wanders far from home, And tell him that our Fa-ther Bids all His children come. Re -  
 2. Point sinners to the Sav-ior, But not in dread nor fear As to an earth-ly fa-ther An erring child draws near. Oh,  
 3. And tell them of the Fa-ther Who lov-eth all His own, Tho' will-ful in transgression, With love earth has not known. And



peat the sweet old sto-ry, In which God's love is told, Of one grown tired of sin-ning, The prod-i-gal of old.  
 tell them how He loves them! Strive ear-nest-ly to show, Christ is the friend of sin-ners, And not the sin-ner's foe.  
 tho't of love so ten-der May touch the sin-ner's heart, And draw him to the Sav-ior, To choose life's better part.

**CHORUS.**



O prod-i-gal, thy Fa-ther Is wait-ing at the door, To bless with His for-give-ness His err-ing child once more.

## THE JUBILEE IS COME.

A. J. SHOWALTER, by per.

CHORUS.

KEY OF G.

1. The gos-pel trumpet's sound-ing The year of ju-bi-lee, And grace is all-a-bound-ing To set the bondmen free.  
 2. For sake your wretched serv-ice, Your master's claims are o'er, A-vail yourselves of free-dom, Be Sat-an's slaves no more.  
 3. A bet-ter Mas-ter's call-ing, In ac-cent true and kind; He asks a lov-ing serv-ice, And claims a will-ing mind. Re-turn, re-turn, ye  
 4. He of-fers you sal-va-tion, And points to joys a-love; And, longing, waits to make you The ob-jects of His love.  
 5. In liv-ing faith ac-cept Him, Give up all else be-side; While grace is loud-ly call-ing Look to the Cru-ci-fied.

cap-tives, Re-turn un-to your home, The gos-pel trumpet's sound-ing, The ju-bi-lee is come! The gospel trumpet's sounding, The ju-bi-lee is come.

## SWEET NAME I LOVE.

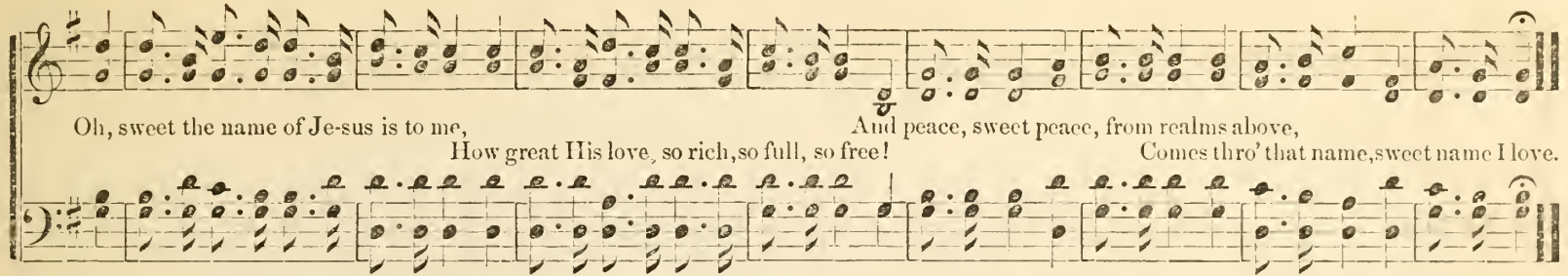
Arr. by A. J. SHOWALTER, by per.

1. Sweet name I love, sweet name I love, The name all other names above, That charms my fears, dispels my gloom. And leads my mind to heav'n my home.  
 2. Sweet name I love, sweet name I love, Oh, long 'gainst Thee I vainly strove, But now to Thee I'll turn and cleave, And never more Thy goodness grieve.  
 3. I'll hear the promise Thou hast giv'n, Un-til I soar a-way to heav'n; Then, with the angel hosts a-bove, I'll praise Thy name, sweet name I love.



# SWEET NAME I LOVE. Concluded.

25

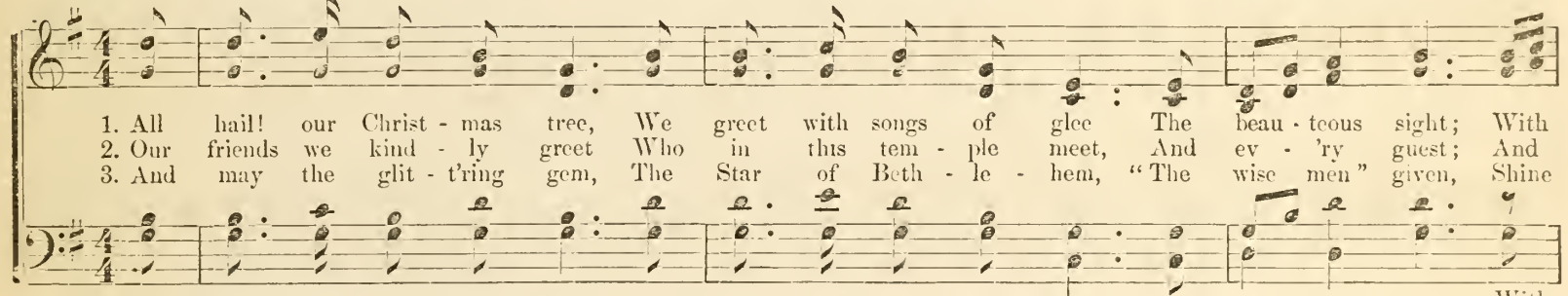


Oh, sweet the name of Je-sus is to me,  
 How great His love, so rich, so full, so free!  
 And peace, sweet peace, from realms above,  
 Comes thro' that name, sweet name I love.

Words by W. W. GRANDY.

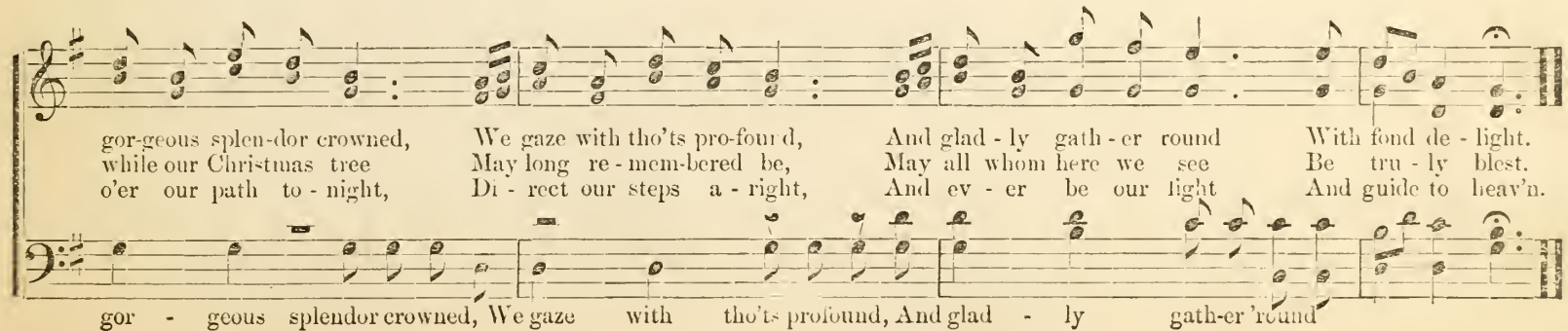
## THE CHRISTMAS TREE.

Music by CHAS. EDWIN PRIOR.



1. All hail! our Christ - mas tree, We greet with songs of glee The beau - teous sight; With  
 2. Our friends we kind - ly greet Who in this tem - ple meet, And ev - 'ry guest; And  
 3. And may the glit - t'ring gem, The Star of Beth - le - hem, "The wise men" given, Shine

With



gor - geous splen - dor crowned, We gaze with tho'ts pro - found, And glad - ly gath - er round With fond de - light.  
 while our Christmas tree May long re - mem - bered be, May all whom here we see Be tru - ly blest.  
 o'er our path to - night, Di - rect our steps a - right, And ev - er be our light And guide to heav'n.

gor - geous splendor crowned, We gaze with tho'ts profound, And glad - ly gath - er round

## STAR OF VICTORY.

FRANK M. DAVIS, by per.

1. Beau - ti - ful star . . . . . of the east - ern world, . . . . . Thou hast a  
 2. Heav-en's a beau . . . . . ti - ful world of light, . . . . . There is no  
 3. Star of the voy - . . . . . a - ger Thou shalt be, . . . . . Guid - ing his

Beau - ti - ful star of the east - ern world, east - ern world,

glo - - - ri - ous flag un - furled, . . . . . Sending thy light . . . . . to us so  
 shad - - - ow or shade of night, . . . . . Nothing our hap - - - pi - ness will  
 path - - - way on to the sea, . . . . . Shine as a bea - - - con on seas

Thou hast a glo - ri - ous flag un - furled, flag un-furled,

Send - ing thy light to us so

far, . . . . . Shine on to vic - - - - - to - ry, beau - ti - ful star. . . . .  
 mar . . . . . Un - der the light - - - - - of our beau - ti - ful star. . . . .  
 afar, . . . . . Shine on to vic - - - - - to - ry, beau - ti - ful star. . . . .

far, us so far,

Shine on to vic - to - ry, beau - ti - ful star, beau - ti - ful star.

# STAR OF VICTORY. Concluded.

27

## CHORUS.



Shine on, . . . . . beau - ti - ful star, . . . . . Shine on, . . . . . beau - ti - ful

Shine on, shine on, shine on, beau - ti - ful, beau - ti - ful star, Shine on, shine on, shine on, shine on, shine on, beau - ti - ful,



star, . . . . . Send - ing thy light . . . . . to us so far, . . . . .

beau - ti - ful star, shine on, Send - ing thy light to us so far, us so far,



Shine on to vic - to - ry, beau - ti - ful star. . . . .

Shine on to vic - to - ry, beau - ti - ful star, beau - ti - ful star.



## SWEET LAND OF REST.

REV. W. T. DALE.

"There remaineth therefore a rest to the people of God."—HEB. IV: 9.

R. A. GLENN.

1. Sweet land of rest be - yond this vale, Where pleas - ure sweet shall nev - er fail, Where pil - grims, freed from  
 2. There ev - er - last - ing spring a - bides, And liv - ing wa - ter gen - tly glides, There ver - dant past - ures  
 3. His hand shall wipe off ev - 'ry tear; His pres - ence calm each anx - ious fear; There pains and groans and

toil and care; To - geth - er rest and wor - ship there. There on a green and flow - 'ry mount, We  
 well sup - ply The wants of all the saints on high. There God, the Lamb, shall ev - er reign, Whose  
 griefs are o'er, And death it - self shall be no more. When we've been there ten thou - sand years, Bright

shall to - geth - er each re - count The toils and sor - rows of the way, And sit and sing thro' end - less day,  
 pres - er - v'ing this wide do - main; There ev - 'ry heart is filled with joy, And praise is their di - vine em - ploy.  
 shin - ing as the whirl - ing spheres, We'll have no few - er years to spend, For, oh, our years shall have no end.

# SWEET LAND OF REST. Concluded.

29

## CHORUS.

1st time. 2d time.

Sweet land of rest, . . . Sweet land of rest, . . . From sin and sor - row free,  
 Sweet land, sweet land of rest, Sweet land, sweet land of rest, (*Omit.*) . . . Be-yond this vale I see.

Words by REV. W. F. COSNER.  
 KEY OF D.

## THE SAVIOR IS CALLING TO THEE.

Music by CHAS. EDW. PRIOR.

1. The Sav - ior is call - ing to thee, He bids thee from slum - ber a - rise,  
 2. The Sav - ior is call - ing to thee, Sin's bur - den He bids you lay down;  
 3. The Sav - ior is call - ing to thee, How can you turn light - ly a - way,  
 4. The Sav - ior is call - ing to - day; But if He shall call thee in vain.

From dan - ger im - pend - ing to flee, How can you His mes - sage de - spise?  
 O - bey His sweet mes - sage, and He Will give Thee a king - dom and crown.  
 From Him who once bled on the tree? Oh, slight not this Sav - ior to - day.  
 Till thou grieve His Spir - it a - way, He nev - er will call thee a - gain.

## ON JORDAN'S STORMY BANKS.

REV. SAMUEL STENNETT.

A. J. SHOWALTER, by per.

1. On Jor-dan's storm-y banks I stand, And cast a wish - ful eye To Ca-naan's fair and hap - py land, Where

**CHORUS.**

my pos - ses - sions lie. We will rest in the fair and hap - py land, bye and bye, Just a-cross on the ev - er-green

shore, . . . Sing the song of Mo - ses and the Lamb, bye and bye, And dwell with Je-sus ev - er - more,  
ev - er-green shore, ev - er-more.



# LA REFFEIK.

31

A. J. SHOWALTER, by per. Ala. Normal, 1882.

*Andante.*

1. As the hart, with ea - ger looks, Pant - eth for the wa - ter - brooks, So my  
 2. Tears my food by night, by day; Grief con - sumes my strength a - way; While his  
 3. Why art thou east down, my soul? God, thy God, shall make thee whole. Why art

soul, a - - thirst for Thee, Pants the liv - - ing God to see. When, oh, when, with fil - ial  
 craft the temp - ter flies, "Where is now thy God?" he eries. This would sink me to de -  
 thou dis - - qui - et - ed? God shall lift thy fall - en head. And His coun - te - nance be -

fear, Lord, shall I to Thee draw near. When, oh, when, with fil - ial fear, Lord, shall I to Thee draw near.  
 spair, But I pour my soul in pray'r, This would sink me to de - spair, But I pour my soul in pray'r.  
 nign, Be the sav - ing health of thine, And His coun - te - nance be - nign, Be the sav - ing health of thine.

Words by FANNIE M. CHADWICK.

Music by CHAS. EDW. PRIOR, by per.

1. Hap-py young fa - ces here we bring, Hap-py sweet songs in con - cert sing, Hap-py the hour that  
 2. Hap-py are all who Je - sus trust, Hap-py, tho' death dis - solve their dust, Hap-py He makes the

CHORUS.

here we spend, Hap - py, for Je - sus is our friend. Hap - py are we! Hap - py are we!  
 hum - ble soul, Hap - py, as long as time shall roll.

Je - sus Christ hath made us free! Hap - py are we! Hap - py are we! Come and with us hap - py be.



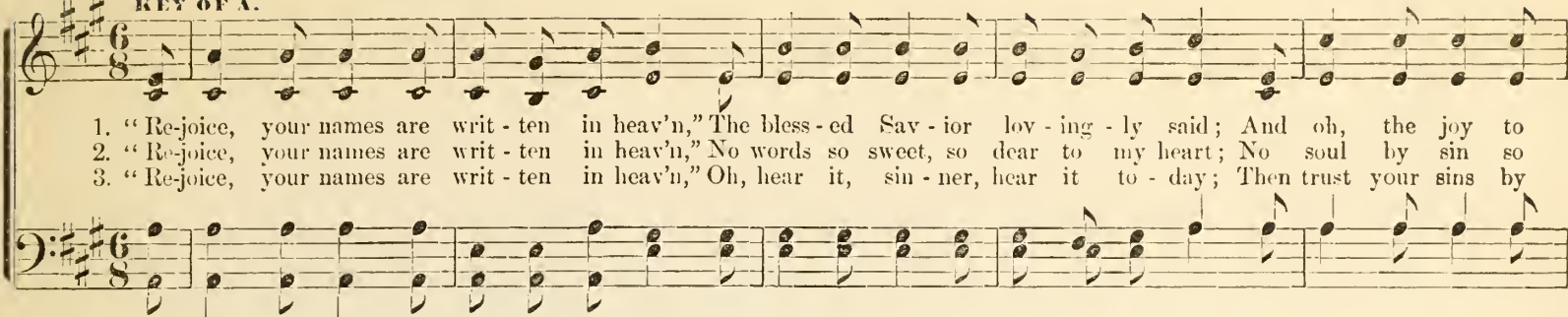
# "REJOICE, YOUR NAMES ARE WRITTEN IN HEAVEN."

33

A. J. S.

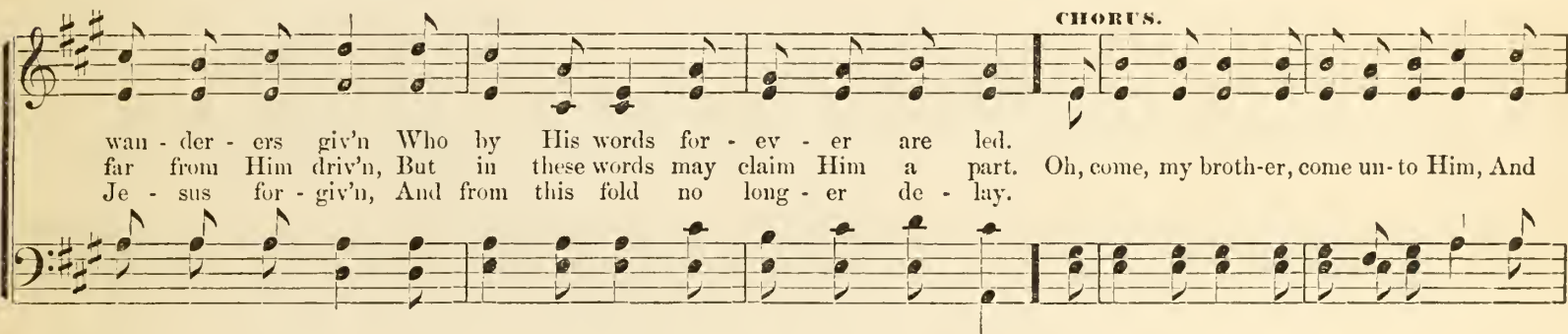
A. J. SIIOWALTER by per.

KEY OF A.

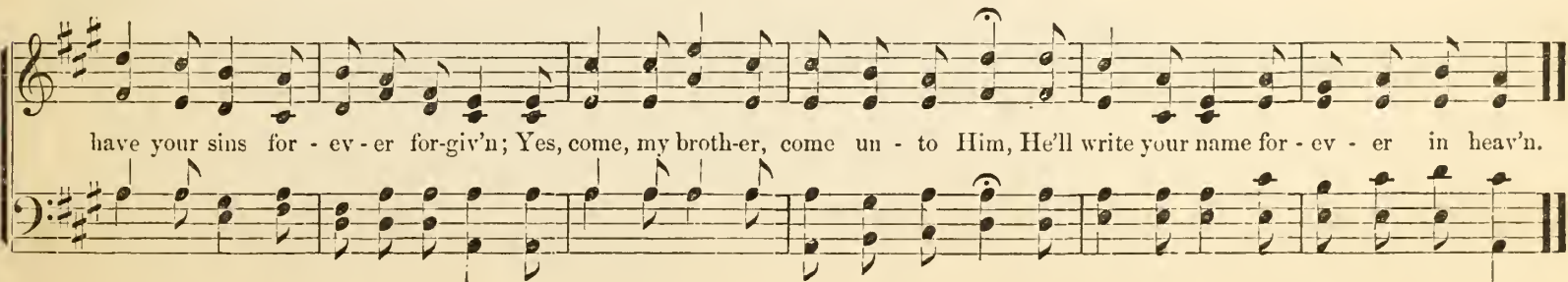


1. "Re-joyce, your names are writ - ten in heav'n," The bless - ed Sav - ior lov - ing - ly said; And oh, the joy to  
 2. "Re-joyce, your names are writ - ten in heav'n," No words so sweet, so dear to my heart; No soul by sin so  
 3. "Re-joyce, your names are writ - ten in heav'n," Oh, hear it, sin - ner, hear it to - day; Then trust your sins by

CHORUS.



wan - der - ers giv'n Who by His words for - ev - er are led.  
 far from Him driv'n, But in these words may claim Him a part. Oh, come, my broth-er, come un-to Him, And  
 Je - sus for - giv'n, And from this fold no long - er de - lay.



have your sins for - ev - er for-giv'n; Yes, come, my broth-er, come un - to Him, He'll write your name for - ev - er in heav'n.

## HAPPY DAY.

CHAS. EDW. POLLOCK.

*Animated.* **CHORUS.**

1. Oh, hap - py day, that fixed my choice, On Thee, my Sav - ior and my God, }  
 ( Well may this glow - ing heart re - joice, And tell its raptures all a - broad. } Hap - py day, Hap - py day,  
 2. Oh, hap - py bond, that seals my vows To Him who merits all my love; }  
 ( Let cheer - ful an - thems fill His house, While to that sa - cred shrine I move. }  
 3. 'Tis done, the great trans - ac - tion's done: I am the Lord's, and He is mine; }  
 ( He drew me, and I fol - lowed on, Charm'd to confess the voice di - vine. } Hap - py day, Hap - py day,

When Je - sus washed my sins a - way; Hap - py day, Hap - py day, Hap - py day, Hap - py day, When Je - sus washed my sins a - way.

## I WILL CONFIDE IN JESUS.

G. W. LYON.

*G. W. L.* **Fine.**

1. I will con - fide in Je - sus, He is a faith - ful friend, Read - y He stands to save me, Love and keep me to the end.  
 2. I will con - fide in Je - sus, He nev - er will de - ceive, Nor will He ev - er leave me If my heart to Him I give.

# I WILL CONFIDE IN JESUS. Concluded.

35

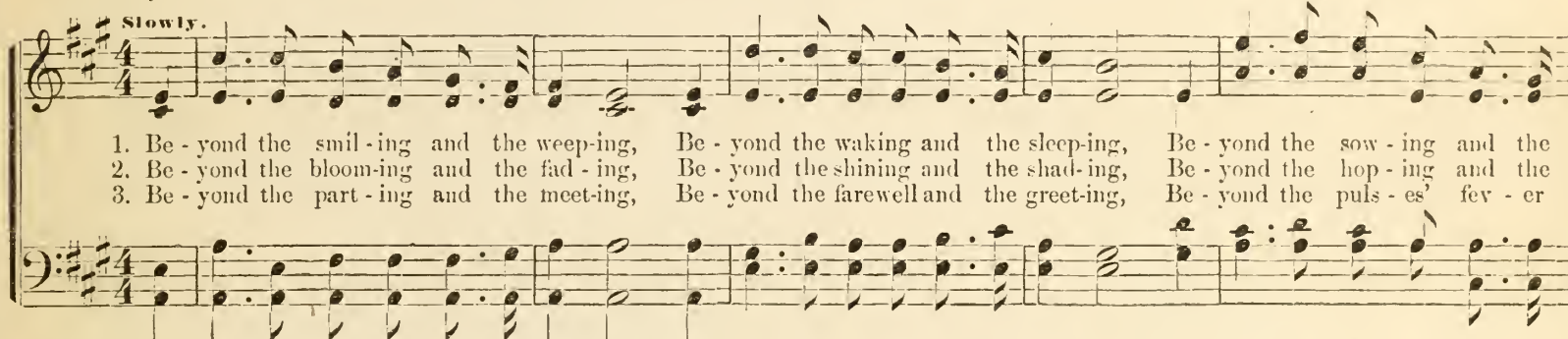
D. C. CHORUS.



I know He's ev-er will-ing To hear my faintest cry; In all my deep-est sor-rows Je-sus is ev-er nigh.  
In all my sore temp-ta-tions Je-sus is ev-er near, Ready to help me on-ward; What then have I to fear?

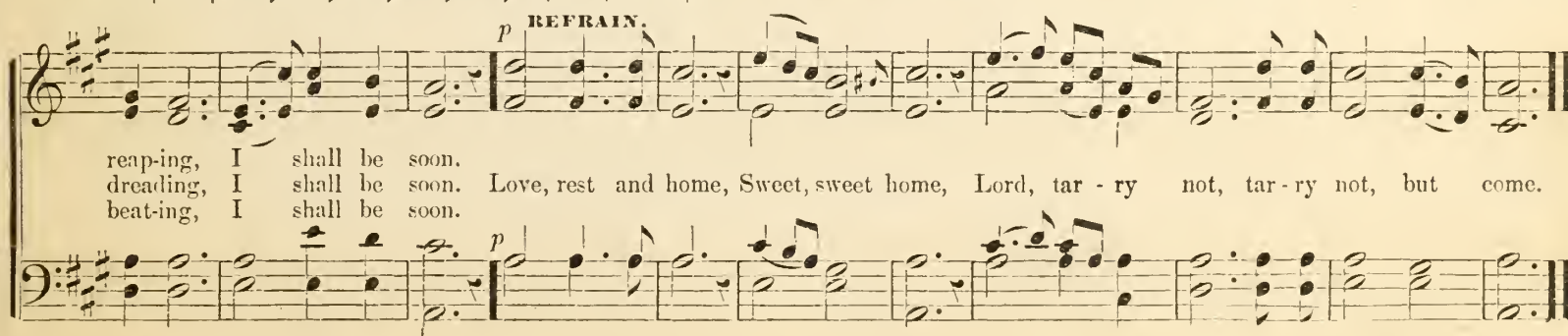
Words by HORATIUS BONAR, D. D. **BEYOND THE SMILING AND THE WEEPING.** Music by CHAS. EDW. PRIOR.

*Slowly.*



1. Be-yond the smil-ing and the weep-ing, Be-yond the wakin-g and the sleep-ing, Be-yond the sow-ing and the  
2. Be-yond the bloom-ing and the fad-ing, Be-yond the shin-ing and the shad-ing, Be-yond the hop-ing and the  
3. Be-yond the part-ing and the meet-ing, Be-yond the fare-well and the greet-ing, Be-yond the puls-es' fev-er

*p* **REFRAIN.**

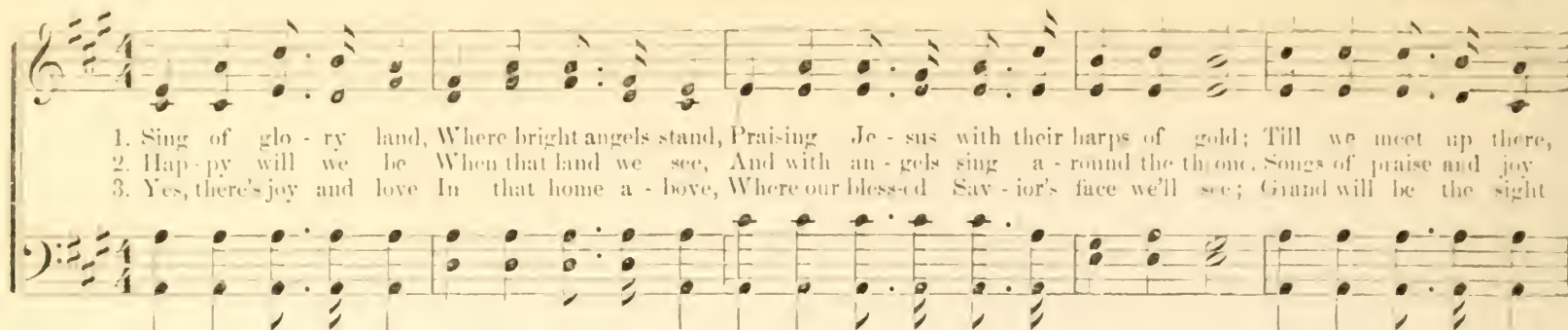


reap-ing, I shall be soon.  
dreading, I shall be soon. Love, rest and home, Sweet, sweet home, Lord, tar-ry not, tar-ry not, but come.  
beat-ing, I shall be soon.



## GLORY LAND.

R. A. GLENN.

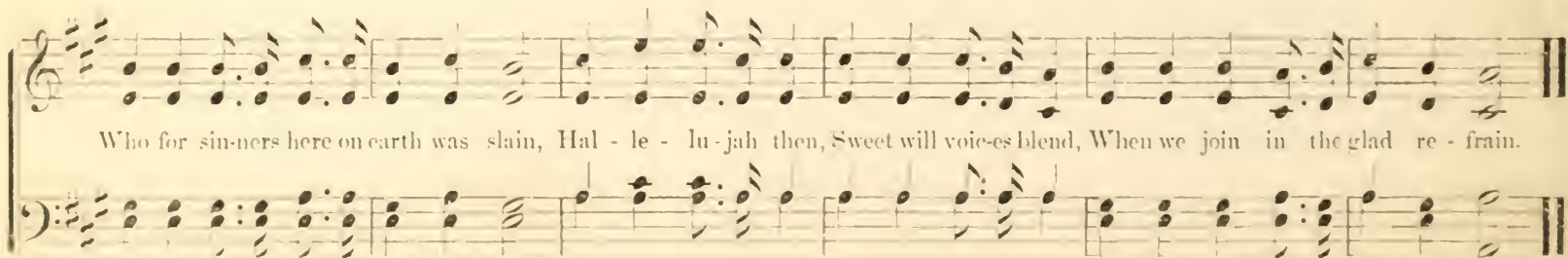


1. Sing of glo - ry land, Where bright angels stand, Praising Je - sus with their harps of gold; Till we meet up there,  
 2. Hap - py will we be When that land we see, And with an - gels sing a - round the throne, Songs of praise and joy  
 3. Yes, there's joy and love In that home a - bove, Where our blessed Sav - ior's face we'll see; Grand will be the sight

## CHORUS.



And their glo - ry share, Can the joy and bliss of heav'n be told.  
 Will be our em - ploy When we all shall meet in that sweet home. Hal - le - lu - jah then, We will praise the Lamb,  
 In that world of light, There to dwell thro' all e - ter - ni - ty.



Who for sin - ners here on earth was slain, Hal - le - lu - jah then, Sweet will voic - es blend, When we join in the glad re - frain.

# ONE SWEET THOUGHT.

R. A. GLENN. 37

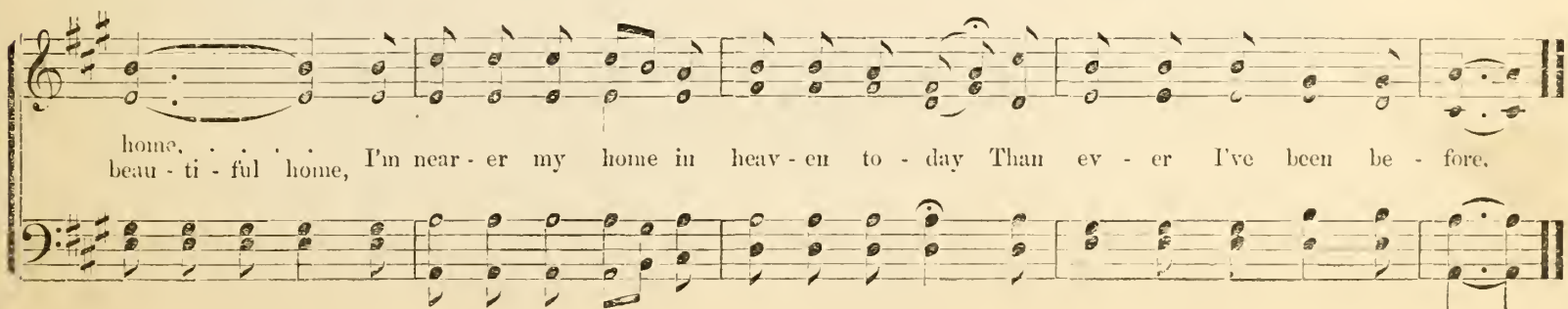


1. One sweet - ly sol - emn tho't Comes to me o'er and o'er, I'm near - er my home to - day Than  
 2. I'm near my Fa - ther's house, Where ma - ny man - sions be, I'm near - er His throne to - day, I'm  
 3. I'm near my go - ing home, To lay this bur - den down, I'm leav - ing my cross of grief, Then

CHORUS.



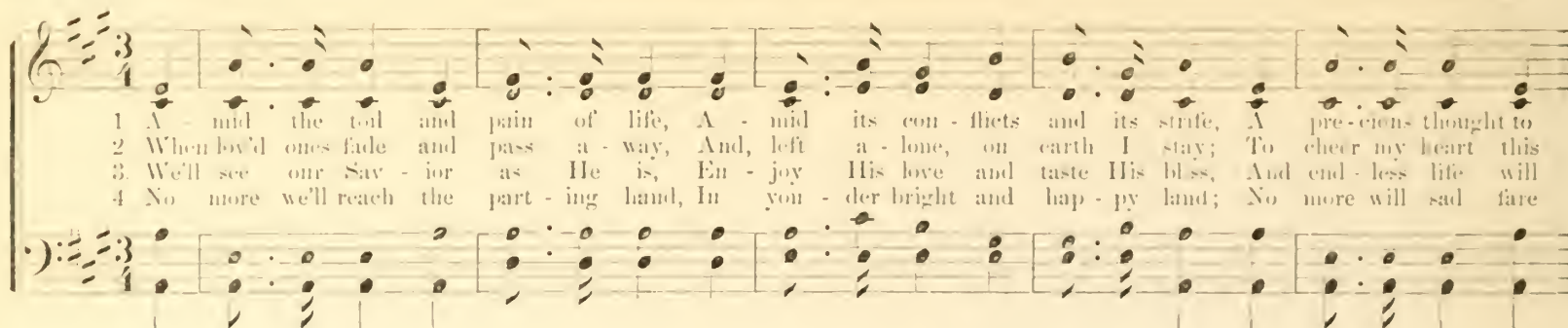
ev - er I've been be - fore. I'm near - - - er my home, . . . . I'm near - - - - er my  
 near - er the crys - tal sea. I'm near - er my home, my beau - ti - ful home, I'm near - er my home, my  
 wear - ing my star - ry crown.



home, beau - ti - ful home, I'm near - er my home in heav - en to - day Than ev - er I've been be - fore.

## SWEET HOME IN HEAVEN.

A. J. SHOWALTER, by per.



1 A - mid the toil and pain of life, A - mid its con - flicts and its strife, A pre - cious thought to  
 2 When boy'd ones fade and pass a - way, And, left a - lone, on earth I stay; To cheer my heart this  
 3 We'll see our Sav - ior as He is, En - joy His love and taste His bless, And end - less life will  
 4 No more we'll reach the part - ing hand, In yon - der bright and hap - py land; No more will sad fare

## CHORUS.



me is giv'n, The thought of my sweet home in heav'n.  
 hope is giv'n, We'll meet in yon sweet home in heav'n. Oh, home of peace, blest home of love, Sweet  
 there be giv'n In yon - der peace - ful home in heav'n.  
 wells be giv'n In yon - der bless - ed home in heav'n.



home of end - less life a - bove; When ties that bind to earth are riv'n, I'll seek thy courts, sweet home in heav'n.



1. There's a cit - y of light 'mid the stars, we are told, Where they know not a sorrow or care; And the gates are of pearl, and the streets are of gold,  
 2. Broth-er, dear, nev-er fear, we shall triumph at last, If we trust in the word He has giv'n; When our tri - als and toils, and our weepings are past,  
 3. Sis - ter, dear, nev-er fear, for the Sav - ior is near, With His hand He will lead you a - long; And the way that is dark Christ will graciously clear,  
 4. Let us walk in the light of the gos - pel di-vine, Let us ev - er keep near to the cross; Let us love, watch, and pray in our pilgrimage here,

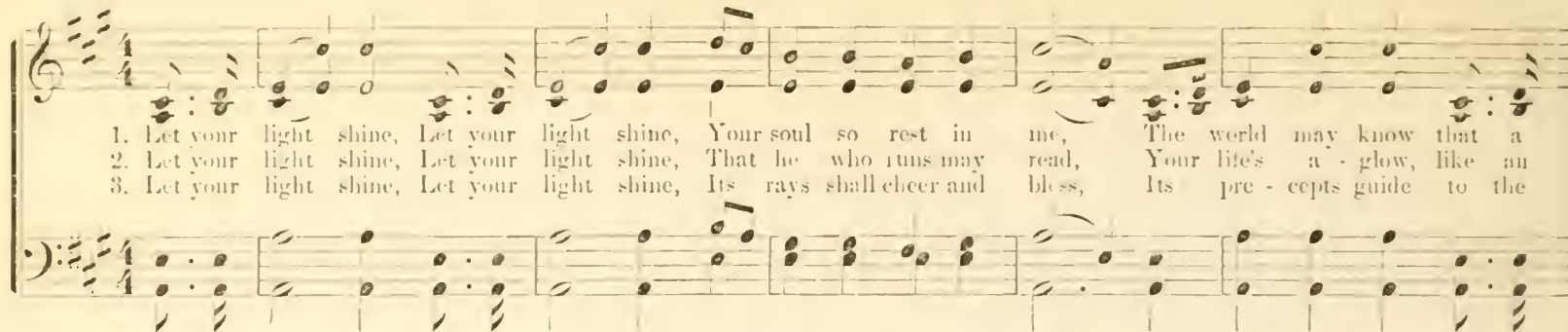
## CHORUS.

And the build-ing exceed-ing - ly fair. Let us pray for each oth - - - er, nor faint by the way,  
 We shall meet in that home up in heav'n.  
 And your mourning shall turn to a song.  
 Let us count all things else but as loss. Let us pray for each other, Let us pray for each other, Nor faint by the way, nor faint by the way;

In this sad world of sor - - row and care; For that home is so bright, and is almost in sight, And I trust in my heart you'll go there.  
 In this sad world of sorrow, this sad world of sor-row and care;

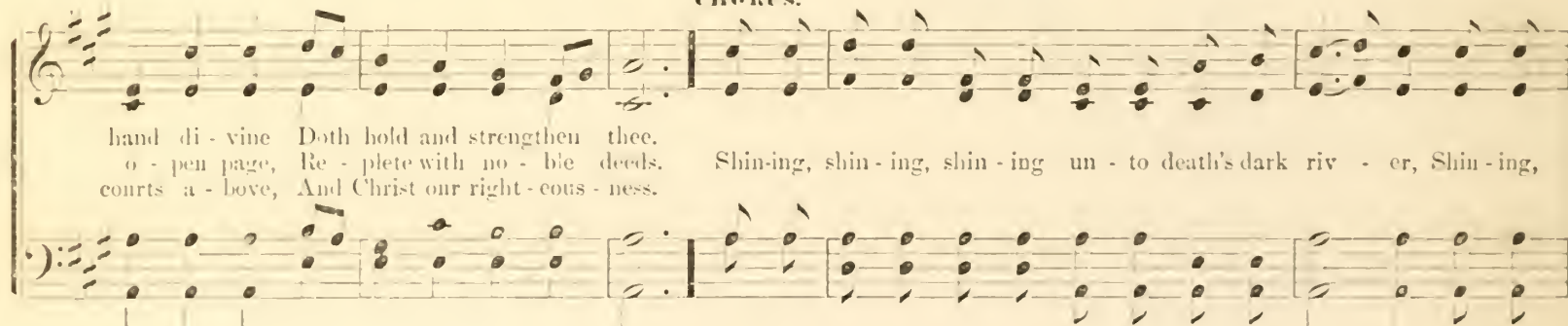
## LET YOUR LIGHT SHINE.

FRANK M. DAVIS.



1. Let your light shine, Let your light shine, Your soul so rest in me, The world may know that a  
 2. Let your light shine, Let your light shine, That he who runs may read, Your life's a glow, like an  
 3. Let your light shine, Let your light shine, Its rays shall cheer and bless, Its pre - cepts guide to the

## CHORUS.



hand di - vine Doth hold and strengthen thee. Shin-ing, shin - ing, shin - ing un - to death's dark riv - er, Shin - ing,  
 o - pen page, Re - plete with no - ble deeds.  
 courts a - bove, And Christ our right - eous - ness.



shining, shining in the glad for - ev - er, And the glo - ry un - to me shall for - ev - er, shall for - ev - er be.

Words by R. A. GLENN.

## STAY, WEARY CHILD.\*

Music by CHAS. EDW. POLLOCK. 41

KEY OF E.

"Come unto me, all ye that labor and are heavy laden."—MATT. xi:28.

With feeling.

1. Stay, wea-ry child, thy Sav-ior calls, Oh, turn and hear His gen-tle voice; Come now to Him, be rec-on-ciled, And  
2. Oh, hear the lov-ing voice that calls; For-sake the d-sert paths of sin; For at the gates of mer-cy now The  
3. Then, wea-ry child, to Je-sus come, All weak and help-less as thou art; Thy bur-dens to the Sav-ior bring And

### CHORUS.

He will bid thy heart re-joice. Oh, hear . . . the Savior's voice, He's call - - ing now to  
Sav-ior waits to call thee in.  
He will cheer thy droop-ing heart. Hear the Savior's voice, Hear the Savior's voice, He's calling now to thee, He's

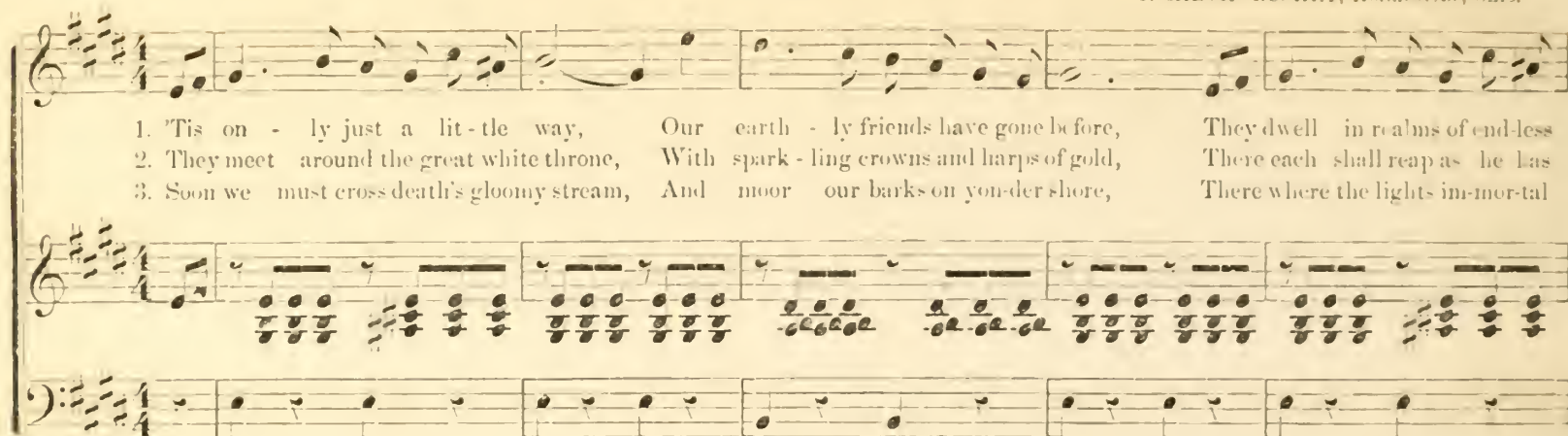
thee, Oh, make . . . Him now thy choice,  
call-ing now to thee, Make Him now thy choice, Make Him now thy choice, He of-fers par-don full and free.

\* From "The Beauty of Praise," by per.

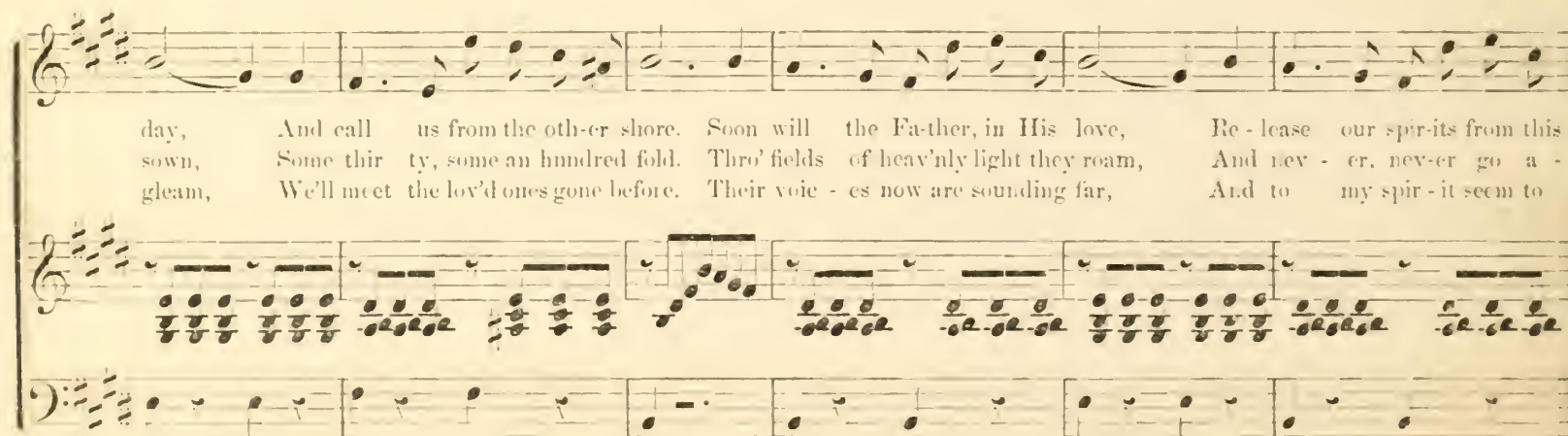


## 'TIS ONLY JUST A LITTLE WAY.

J. CALVIN BUSHEY, Holmesville, Ohio.

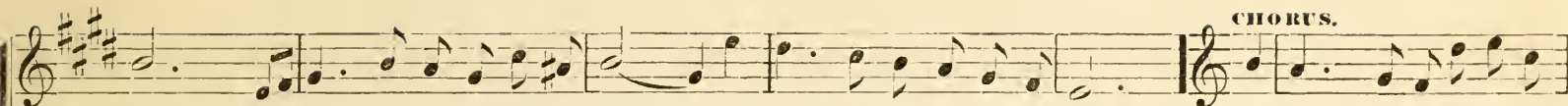


1. 'Tis on - ly just a lit - tle way,      Our earth - ly friends have gone before,      They dwell in realms of end-less  
 2. They meet around the great white throne,      With spark - ling crowns and harps of gold,      There each shall reap as he has  
 3. Soon we must cross death's gloomy stream,      And moor our barks on yon-der shore,      There where the lights im-mor-tal



day,      And call us from the oth-er shore.      Soon will the Fa-ther, in His love,      Re - lease our spir-its from this  
 sown,      Some thir - ty, some an hundred fold.      Thro' fields of heav'nly light they roam,      And nev - er, nev-er go a -  
 gleam,      We'll meet the lov'd ones gone before.      Their voic - es now are sounding far,      And to my spir - it seem to

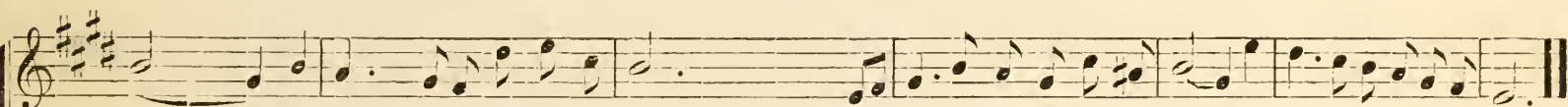
## CHORUS.



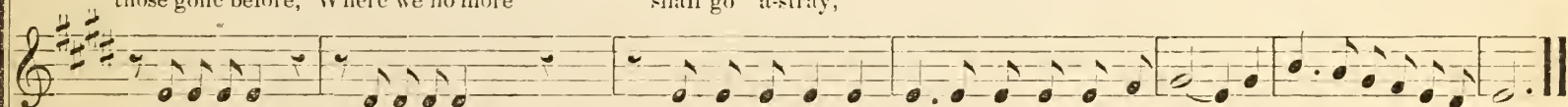
clay, Then we will soar to realms a - bove, 'Tis on - ly just a lit - tle way. Yes, soon we'll meet those gone be-  
 stray, Soon God will call us gen - tly home, 'Tis on - ly just a lit - tle way.  
 say, In heav'n - ly accents sweet and clear, 'Tis on - ly just a lit - tle way. Yes, soon we'll meet



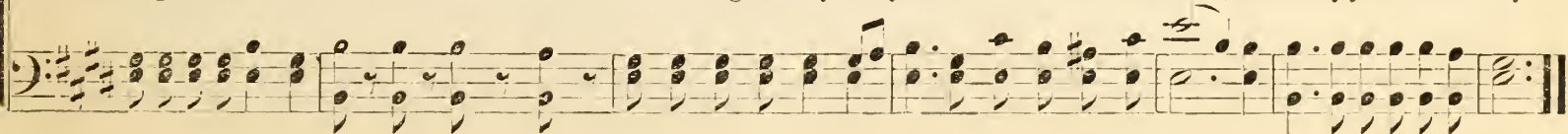
Yes, soon we'll meet, We'll



fore, Where we no more shall go a - stray, They call us from the oth - er shore, 'Tis on - ly just a lit - tle way.  
 those gone before, Where we no more shall go a - stray,



meet those gone before, Where we no more, no more shall go a - stray, They call us from the oth - er shore, 'Tis on - ly just a lit - tle way.

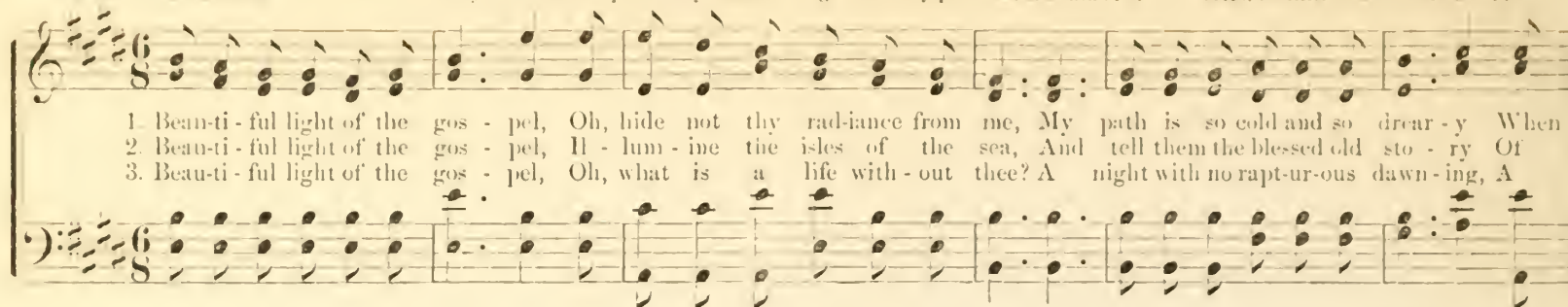


## BEAUTIFUL LIGHT.

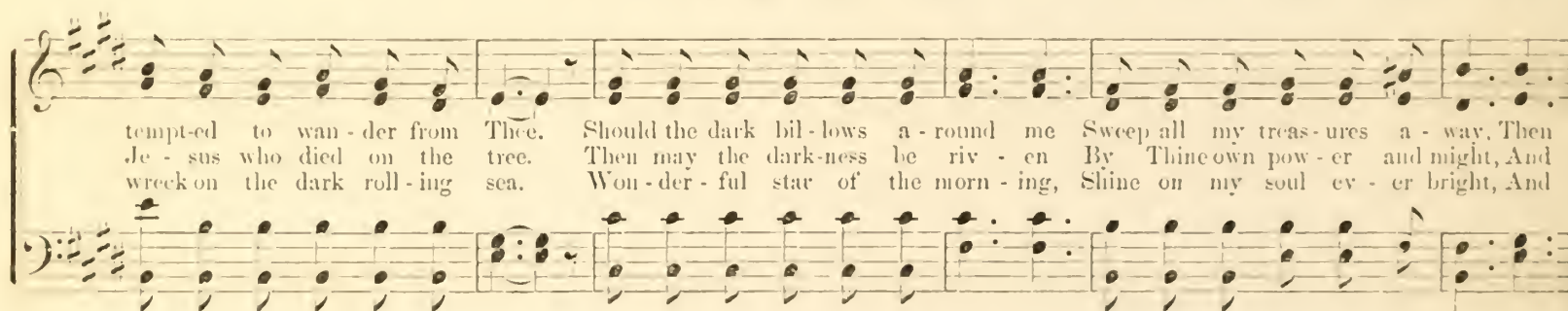
MRS. L. K. ROGERS.

"Thy word is a lamp unto my feet and a light unto my path."—PSA. cxix: 105.

MRS. BELLE BOUND GOODWYN



1. Beau-ti-ful light of the gos - pel, Oh, hide not thy rad-i-ance from me, My path is so cold and so drear - y When  
 2. Beau-ti-ful light of the gos - pel, Il - lum - ine the isles of the sea, And tell them the blessed old sto - ry Of  
 3. Beau-ti-ful light of the gos - pel, Oh, what is a life with - out thee? A night with no rapt-ur-ous dawn-ing, A



tempt-ed to wan - der from Thee. Should the dark bil - lows a - round me Sweep all my treas - ures a - way, Then  
 Je - sus who died on the tree. Then may the dark-ness be riv - en By Thine own pow - er and might, And  
 wreck on the dark roll - ing sea. Won - der - ful star of the morn - ing, Shine on my soul ev - er bright, And



lead me be - side the still wa - ters, Re - flect - ing Thy glo - ri - ous ray. Beau-ti-ful light . . . . of the  
 thousands, re - ceiv - ing sal - va - tion, Will wor - ship Thy beau - ti - ful light.  
 help me to lead all the err - ing Now un - to Thy beau - ti - ful light. Beau-ti-ful light of the



gos - pel, Scat - ter the gloom of the night, Shine on my spir - it for - ev - er, Oh, beau - ti - ful, beau - ti - ful light.

This musical score is for the song 'BEAUTIFUL LIGHT. Concluded.' It features a treble and bass staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a harmonic accompaniment using chords and single notes. The lyrics are written below the treble staff, aligned with the notes.

FELICITAS.

Words and Music by T. W. O'KELLEY.

KEY OF F.

1. There is a home, a hap - py home, Beyond this earth - ly shore, Where saints and angels sweetly roam, And Christ their King adore.  
2. When we shall reach that happy land, We'll never sor - row more ; But joy - ful with the an - gel band, We'll sing on Ca - naan's shore.  
3. Our long - lost friends we there shall meet, And never part a - gain ; But Christ our Savior's praise re - peat, And with Him ev - er reign.

This musical score is for the song 'FELICITAS.' It is marked 'KEY OF F.' and is in 3/4 time. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment using chords and single notes. The lyrics are written below the treble staff, aligned with the notes.

CHORUS.

Sweet hap - py home, prepared for me, I long thy joys to share ; I long the Sav - ior Christ to see, And triumph with Him there.

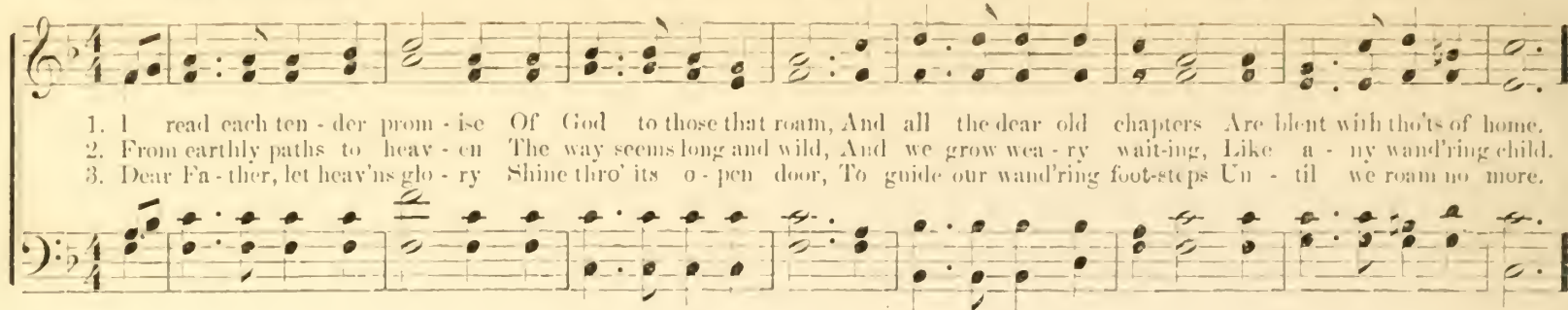
This musical score is for the chorus of 'FELICITAS.' It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment using chords and single notes. The lyrics are written below the treble staff, aligned with the notes.

# "OUR COMING HOME."

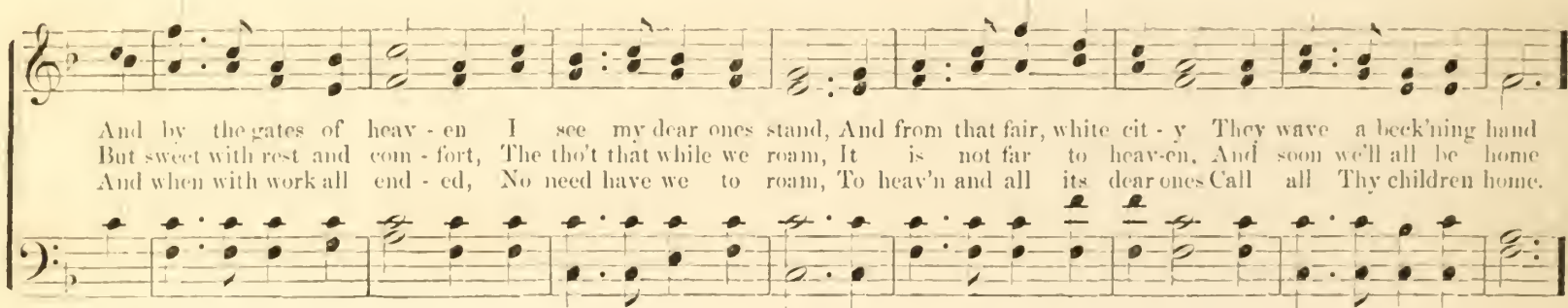
Words by BEN E. REXFORD.

"An inheritance reserved in heaven for you."—1 Pt. 1:4.

Music by CHAS. EDW. FRIOR.



1. I read each ten - der prom - ise Of God to those that roam, And all the dear old chapters Are blent with tho'ts of home.  
 2. From earthly paths to heav - en The way seems long and wild, And we grow wea - ry wait - ing, Like a - ny wand'ring child.  
 3. Dear Fa - ther, let heav'n's glo - ry Shine thro' its o - pen door, To guide our wand'ring foot - steps Un - til we roam no more.



And by the gates of heav - en I see my dear ones stand, And from that fair, white cit - y They wave a beck'ning hand  
 But sweet with rest and com - fort, The tho't that while we roam, It is not far to heav - en, And soon we'll all be home  
 And when with work all end - ed, No need have we to roam, To heav'n and all its dear ones Call all Thy children home.

## CHORUS.



Oh, tho't as sweet as heav'n, Where'er our feet may roam, God lov - eth all His chil - dren, And waits their com - ing home.

1. When that great il - lustrious day shall come, And my Mas - ter calls me to my home, I will lay my cross and ar - mor down,  
 2. Then to Him who wash'd and made me white, I will sing throughout e - ter - ni - ty; Oh, the rapturous joy and sweet de - light,  
 3. When that great il - lustrious day shall come, And for ev - er - more I'm safe at home, I will lay my cross and ar - mor down,

And take up my gold-en harp and crown.  
 When my Sav-ior's ra-diant face I see. Oh, I'll have a gold-en harp and crown, When I lay my cross and ar-mor  
 And take up my gold-en harp and crown. harp and crown,

down, Yes, I'll have a gold-en harp and crown, When I lay my cross and ar-mor down.  
 ar-mor down, harp and crown, ar-mor down.



## FAR UP IN HEAVEN'S BLUE.\*

Words by CHAS. EDWIN POLLOCK, Jefferson City, Mo.

Music by CHAS. EDWIN PRIOR, Jewett City, Conn.

1. There'll come a time, a hap - py time, When all the good and true Shall meet to - geth - er  
 2. Our dear ones leave us one by one, Their toil - some jour - ney through, But still we hope to  
 3. The an - gel Death, with i - cy hands Takes lit - tle chil - dren too, And some glad day we  
 4. Our lov - ing par - ents too are there; We miss them, it is true, But hap - py will the  
 5. But oh, the thought that thrills my heart As noth - ing else can do, Is that my Sav - ior

**CHORUS.**

in that land, Far up in heav - en's blue.  
 meet a - gain, Far up in heav - en's blue.  
 hope to meet Far up in heav - en's blue. What a meet - ing there will be, Of  
 meet - ing he, Far up in heav - en's blue.  
 will be there— Far up in heav - en's blue.

all the good and true, In that land, that hap - py land, Far up in heav - en's blue.

\* Vary time according to sentiment of words. First and last verses should be quite spirited, the others should be sung slowly.

## FATHER, LEAD ME.

KEY OF B FLAT.

1. Fa - ther, lead me, gen - tly lead me, Keep me ev - er near to Thee; Friends I love may oft de -  
 2. Lord of mer - cy, strengthen weak - ness, Cheer the heart bow'd down with care; Make my life a life of  
 3. Fa - ther, when the clouds grow heav - y, Hov'ring thick up - on the way; Oh, do Thou in love be -

eeive me, Thou shalt still my com - fort be. Oh, do Thou in love be - friend me, Let Thine  
 meek - ness, Make my soul a soul of pray'r. Dark - er days may yet be - tide me; Cheer - less  
 friend me, All my night will then a - way. Fa - ther, lead me, gen - tly lead me; Keep me

arm a - round me twine; Grace and faith, O Fa - ther, lend me, Let Thy light a - near me shine.  
 hours may yet sur - round; Tho' world's rich - es are de - nied me, Yet in Thee I will a - bound.  
 ev - er near to Thee; Tho' my ways may oft - times grieve Thee, Fa - ther, bless me - ev - en me.

## THE FOOTSTEPS OF JESUS.

CHAS. EDW. PRIOR.

1. In the pathways that we follow, As we go on day by day, There are ma-ny thorns and briars That would turn us from the way.  
 2. He has tried the path before us, With the victor's lau-rel crown'd, He has entered in - to glo - ry, Where the tried and true are found.  
 3. O my Sav-ior, keep me near Thee, In Thy footsteps I would go, Till I reach my Father's kingdom, Heav'n's eternal peace to know.

Just out-side the pathway narrow Snares a-wait the wand'ring one; Fol-low in Christ's footsteps, brother, If the pit-falls you would shun.  
 Full of deep and sweet compassion For the wea-ry by the way, He comes down to meet and cheer us, And to help us when we pray.  
 Let me fol-low where Thou leade'st, To the Christian's fatherland, Storm and tempest can not fright me, Clinging close to Thy dear hand.

CHORUS.

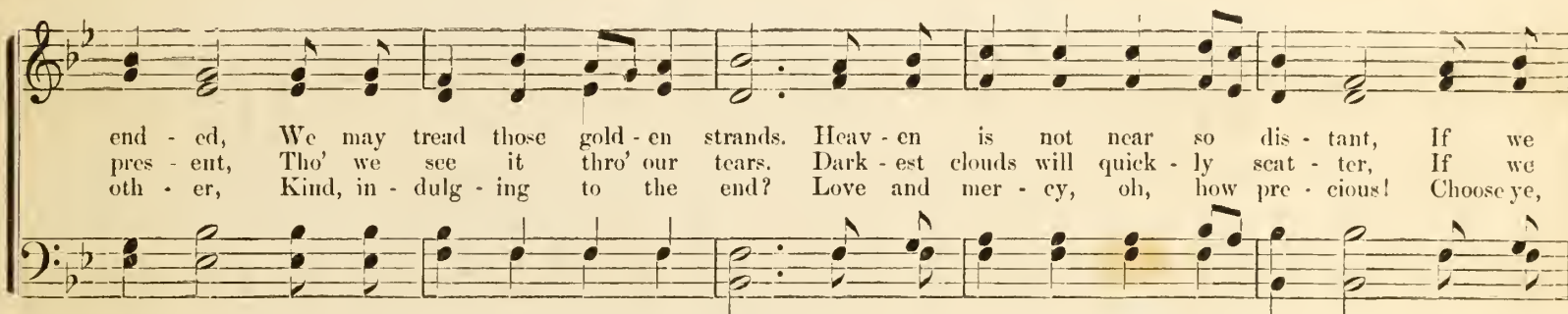
Oh, I ok straight ahead, my brother, To the shin - ing hills of God, We shall reach them at the night-fall If we walk where Je-sus trod.




## THERE'S A HEAVEN IN THE HEART.



1. Look not far a - way, my broth - er, Far a - way to dis - tant lands, Where, when life and toil are  
 2. Are you wea - ry, heav - y lad - en, With the toil of ma - ny years? There is joy with - in the  
 3. Is there lack of love, my broth - er? Love of neigh - bor, kin - dred, friend? Love of Him a - bove all



end - ed, We may tread those gold - en strands. Heav - en is not near so dis - tant, If we  
 pres - ent, Tho' we see it thro' our tears. Dark - est clouds will quick - ly scat - ter, If we  
 oth - er, Kind, in - dulg - ing to the end? Love and mer - cy, oh, how pre - cious! Choose ye,



will but choose the part. Cheer up, broth - er, sing and la - bor, There's a heav - en in the heart.  
 will but choose the part. Cheer up, broth - er, sing and la - bor, There's a heav - en in the heart.  
 then, poor Ma - ry's part. Cheer up, broth - er, sing and la - bor, There's a heav - en in the heart.

## GIVE ME WELCOME.\*

E. O. EXCELL

1. Hear you not the voice of Je-sus, As he calls so ten-der-ly? Give me welcome, give me welcome, For I would a-  
 2. Give me welcome, I will guide you, I'm the Way, the Truth, the Light, Lead you ev-er true and faithful To the ma-ni  
 3. Give me welcome, wait no long-er, I have opened heaven's gate, And the heart that bids me welcome Shall go in and

CHORUS.

bide with thee. I will wel - come, I will wel - come, wel - come to my heart,  
 mansions bright. Welcome, welcome, welcome, welcome, welcome, welcome, welcome, welcome, welcome Je - sus to my heart,  
 ne'er be late. wel - come to my heart,

I will wel - come, I will wel - come, wel - come to my heart.  
 Welcome, welcome, welcome, welcome, welcome, welcome, welcome, welcome, Wel - come Je - sus to my heart.  
 wel - come to my heart.

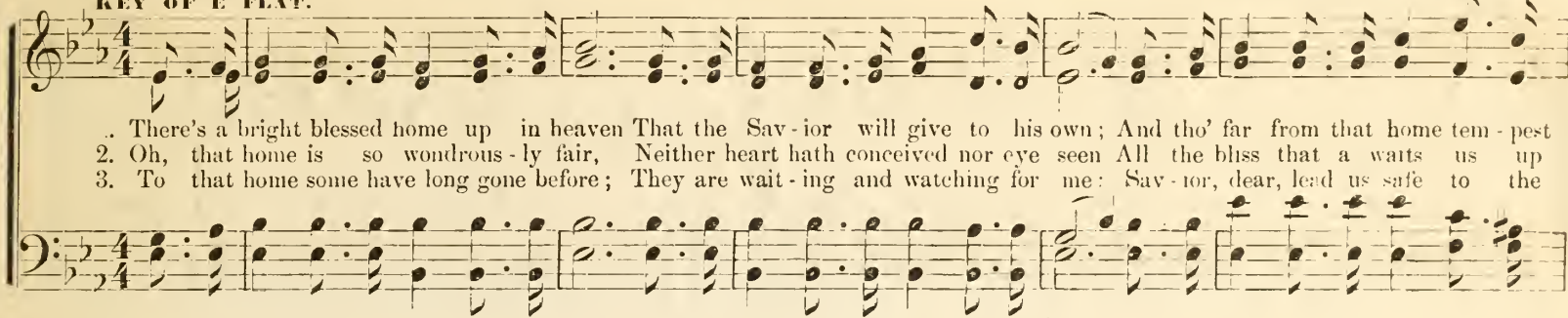
# WE ARE GOING TO OUR BLESSED HOME.

53

A. J. SHOWALTER.

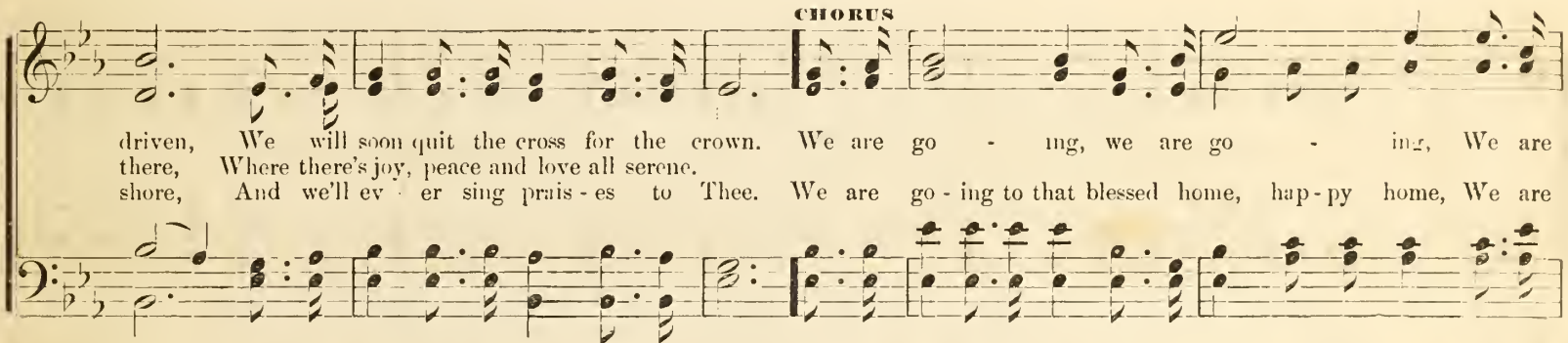
S. M. MITCHELL, Air Normal, 1882.

KEY OF E FLAT.

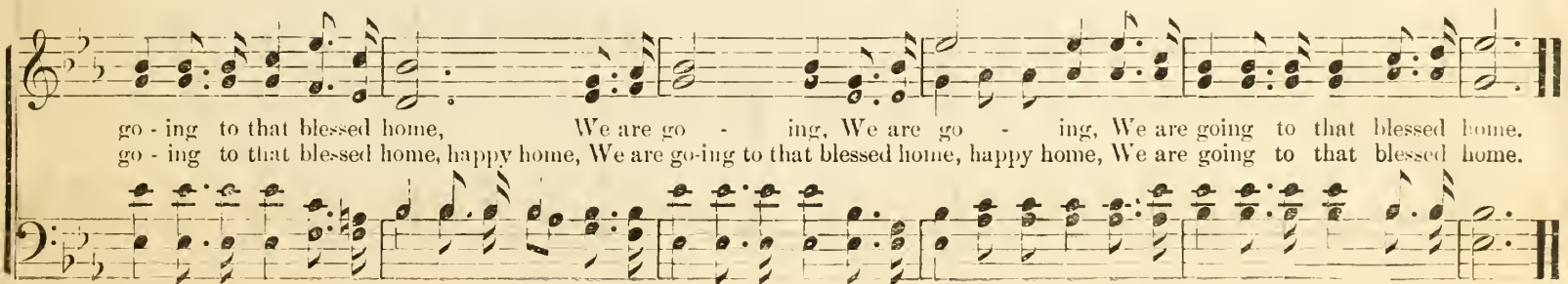


1. There's a bright blessed home up in heaven That the Sav-ior will give to his own; And tho' far from that home tem-pest  
 2. Oh, that home is so wondrous-ly fair, Neither heart hath conceived nor eye seen All the bliss that a waits us up  
 3. To that home some have long gone before; They are wait-ing and watching for me: Sav-ior, dear, lead us safe to the

## CHORUS



driven, We will soon quit the cross for the crown. We are go - ing, we are go - ing, We are  
 there, Where there's joy, peace and love all serene.  
 shore, And we'll ev - er sing prais - es to Thee. We are go - ing to that blessed home, hap-py home, We are



go - ing to that blessed home, We are go - ing, We are go - ing, We are going to that blessed home.  
 go - ing to that blessed home, happy home, We are go-ing to that blessed home, happy home, We are going to that blessed home.



## BLESS THE LORD, O MY SOUL.

FOR OPENING SCHOOL.

CHAS. EDW. POLLOCK.

**Responsive.**  
**Superintendent, or tenor voice. School. Sup. School. Sup.**

Bless the Lord, O my soul; And all that is within me, bless his ho-ly name. Bless the Lord, O my soul, And forget not all his benefits; Who forgiveth all thine iniquities;

**Inst.**

**School. Sup. School. Sup. School.**

Who healeth all thy diseases; Who redeemeth thy life from destruction; Who crowneth thee with loving-kindness and ten-der mercies; Who satisfieth thy mouth with good things; So that thy youth is re-newed like the eagles'.

**Sup. School. Sup. School. Sup.**

The Lord executeth righteousness And judgment for all that are oppressed. He made known his ways unto Moses, His acts unto the children of Israel. The Lord is merciful and gracious,

# BLESS THE LORD, O MY SOUL. Concluded.

55

**School.** **Sup.** **School.** **Sup.** **School.**

Slow to anger and plenteous in mercy. He will not always chide, Neither will he keep his anger for-ev-er. He hath not dealt with us after our sins; Nor rewarded us ac-

**Sup.** **School.** **Sup.** **School.**

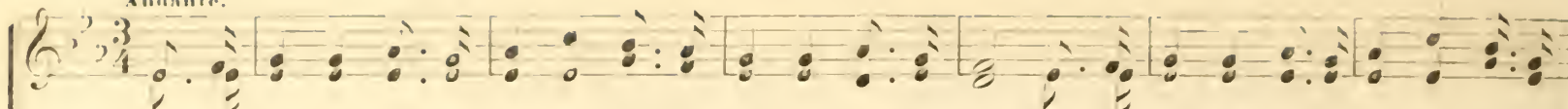
cording to our in-i-qui-ties. For as the heaven is high above the earth, So great is his mercy toward them that fear him. As far as the east is from the west, So far hath he re-moved our trans-

**Sup.** **School.** **All. Ritard.**

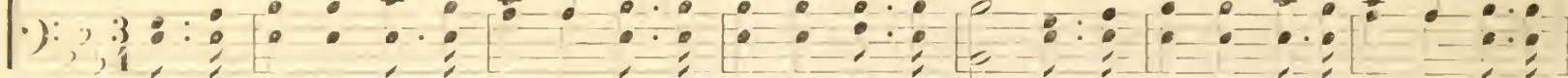

gres-sions from us. Like as a father pitieth his children, So the Lord pitieth them that fear him. A - men.

## GATES AJAR.


FRANK M. DAVIS.

*Andante.*



1. Gone be-yond the darksome riv-er; On-ly left us by the way; Gone be-yond the night for-ev-er, On-ly  
 2. One by one they go be-fore us, They are fad-ing like the dew; But we know they're watching o'er us, They the  
 3. Gone where ev-'ry eye is tear-less, On-ly gone from earth-ly care; Oh, the waiting, sad and cheerless, Till we

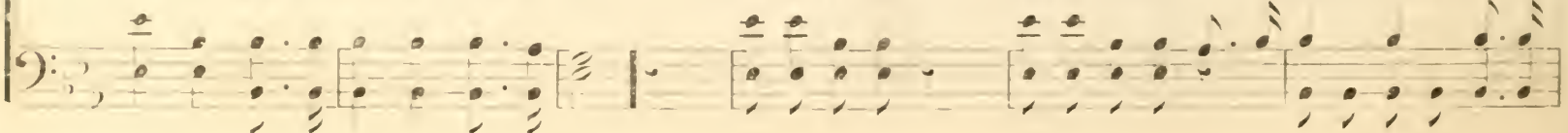
gone to end-less day. Gone to meet the an-gel fa-ces, Where our love-ly treasures are; Gone a-while from our em-  
 gion, the fair, the true! They are watching for us on-ly Where no pain can nev-er mar; Lit-tle ones who left us  
 meet our loved ones there. Sweet the rest from all our roy-ing, Land of light and hope a-far; So our Father's hand, so



## CHORUS.



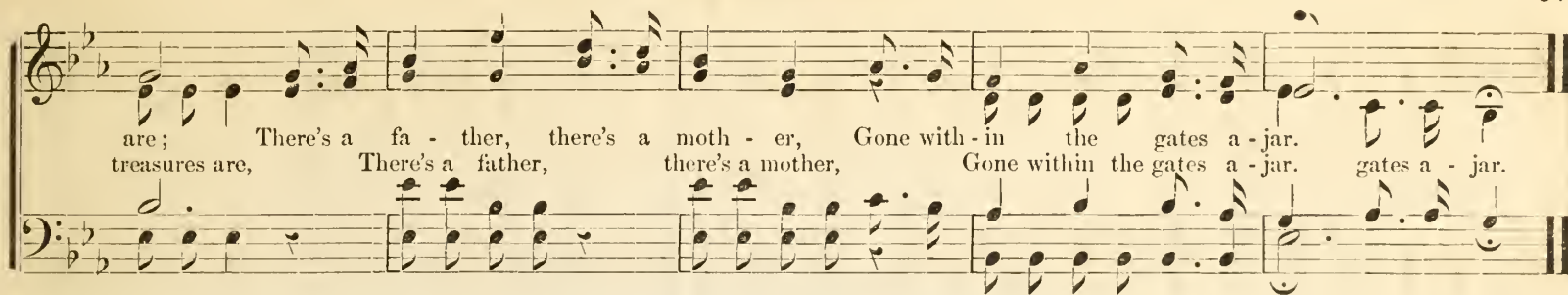
bra-ces Gone within the gates a-jar. There's a sis-ter, there's a broth-er, Where our love-ly treasures  
 lone-ly Watch us thro' the gates a-jar.  
 lov-ing, 'Tis the pear-ly gates a-jar. There's a sis-ter, there's a brother, Where our lovely treasures,





# GATES AJAR. Concluded.

57



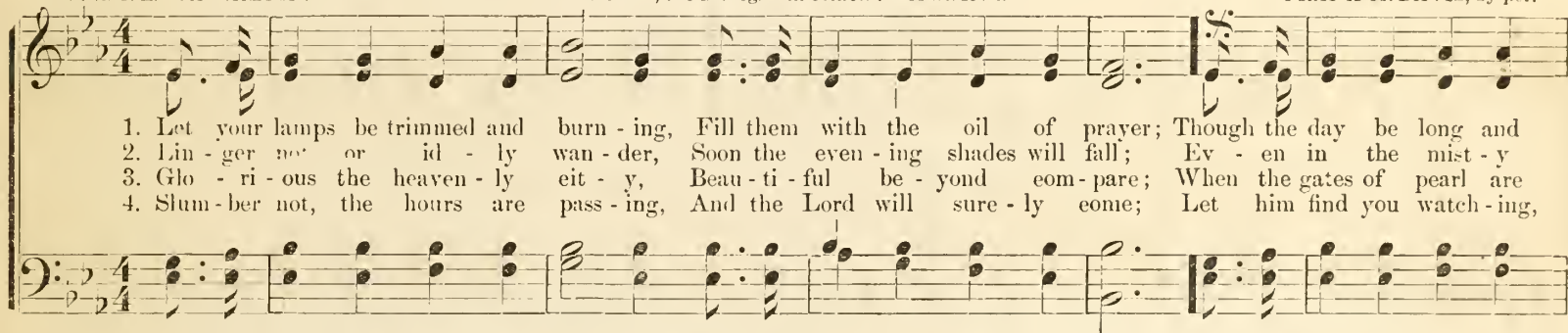
are; There's a fa - ther, there's a moth - er, Gone with - in the gates a - jar.  
treasures are, There's a father, there's a mother, Gone within the gates a - jar. gates a - jar.

## THE BRIDEGROOM COMETH.

Mrs. C. L. SCHACKLOCK.

"Behold, the Bridegroom cometh."—Matt. 25: 6.

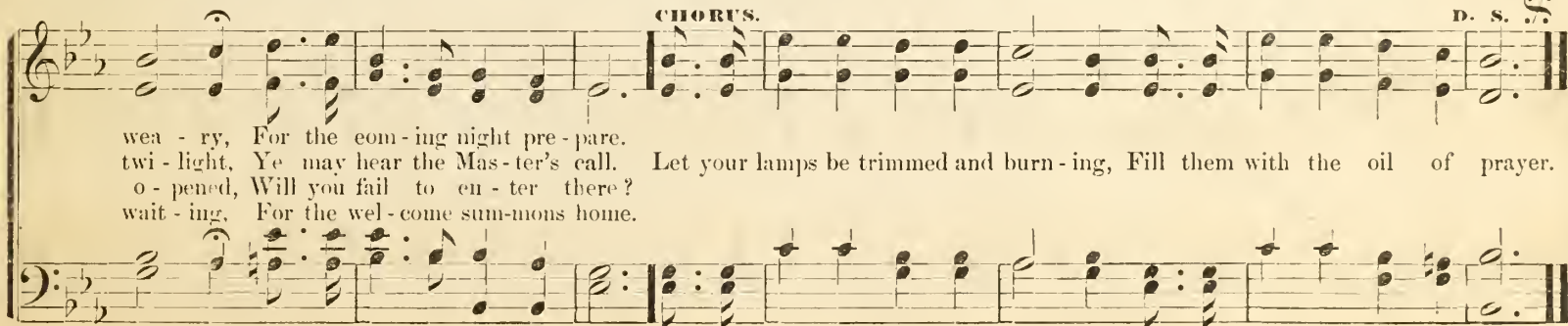
FRANK M. DAVIS, by per.



1. Let your lamps be trimmed and burn - ing, Fill them with the oil of prayer; Though the day be long and  
2. Lin - ger not or id - ly wan - der, Soon the even - ing shades will fall; Ev - en in the mist - y  
3. Glo - ri - ous the heaven - ly eit - y, Beau - ti - ful be - yond eom - pare; When the gates of pearl are  
4. Slum - ber not, the hours are pass - ing, And the Lord will sure - ly eome; Let him find you watch - ing,

### CHORUS.

D. S. 



wea - ry, For the eom - ing night pre - pare.  
twi - light, Ye may hear the Mas - ter's call. Let your lamps be trimmed and burn - ing, Fill them with the oil of prayer.  
o - pened, Will you fail to en - ter there?  
wait - ing, For the wel - come sum - mons home.

## THANKSGIVING.

MRS. LOULA K. ROGERS.

"Oh, give thanks unto the God of heaven, for His mercy endureth forever."—PSA. cxxxvi: 26.

E. T. POUND.

1. Come, chil - dren, gath - er near, A - round the mer - cy - seat, Let hap - py hearts ap -  
 2. Oh, thank Him for the light That shines in sor - row's hour, Dis - pell - ing gloom and  
 3. We thank Him for the word So won - der - ful and true, That seat - ters seed a -  
 4. Thy name, O Christ, we love, For - ev - er would we raise Our grate - ful hearts a -

**CHORUS. Lively.**

pear, Loud an - thems to re - peat. Let us thank Him for our life to - day, For  
 night, Re - veal - ing won - drous pow'r.  
 broad, Re - fresh - ing earth a - new.  
 bove, In songs of joy and praise.

health and strength and love, For hopes that cheer us on our way, And lift our thoughts a - bove.

1. Are you fol - low - ing the steps of Je - sus, Fol - low - ing His steps all the way? Are you draw - ing near - er  
 2. Are you fol - low - ing the steps of Je - sus, Tho' they thro' the dark - ness may lead? Can you see be - yond the  
 3. Are you fol - low - ing the steps of Je - sus, Nar - row tho' the path - way may be? 'Tis the on - ly way that

**CHORUS.**

to His king - dom, Near - er to the light of day?  
 bless - ed Bea - con, Giv - ing all the light you need? Fol - low - ing, fol - low - ing, Are you fol - low -  
 leads to heav - en, And from ev - 'ry sin set free.

ing His steps all the way? Fol - low - ing, fol - low - ing, Fol - low - ing the steps of Je - sus.



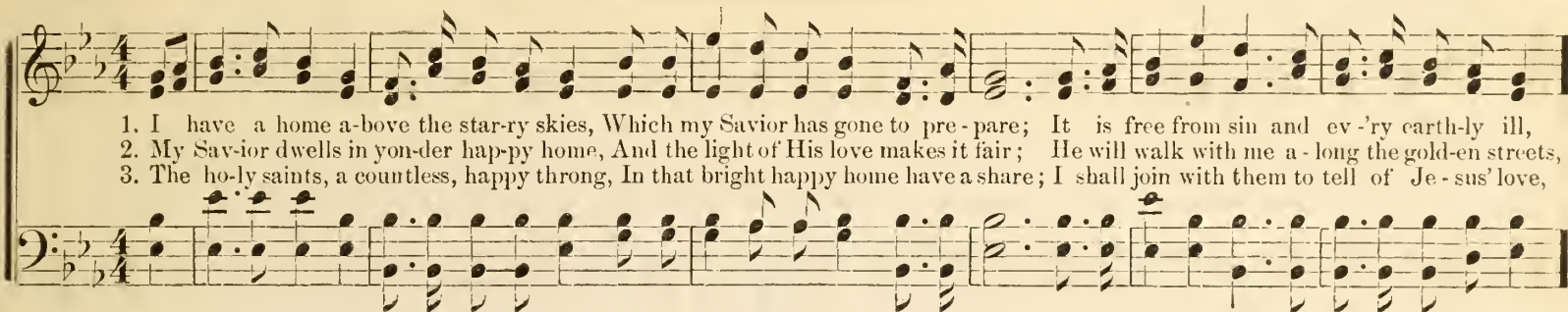
## I'VE WASHED MY ROBES.\*

E. O. EXCELL.

1. My robes were once all stained with sin, I knew not how to make them clean; Un - til a voice said,  
 2. That prom - ise, "who - so - ev - er will," In - clud - ed me, in - cludes me still; I came, and ev - er  
 3. I do not "doubt," nor do I say I "hope" the stains are washed a - way; For in His "word" I  
 4. Oh, who will come and wash to - day, Till all their stains are washed a - way? Un - til by "faith" they

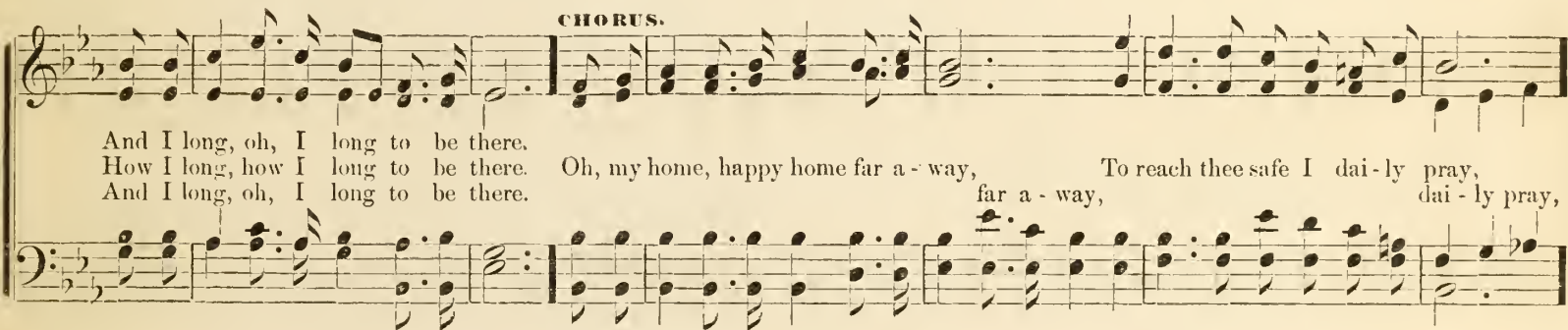
CHORUS.  
 sweet and low, "Go, wash, I'll make them *white as snow.*" I've washed my robes, . . . . in Je - sus'  
 since I know, His blood it cleans - eth *white as snow.*  
 read it so, "His blood it cleans - eth *white as snow.*"  
 see and *know* Their robes are washed as *white as snow!* I've washed my robes,

1st time. 2d time.  
 blood, And He has made . . . . them white as snow, . . . . them white as snow.  
 in Je - sus' blood, And He has made them white as snow, them white as snow, white as snow.



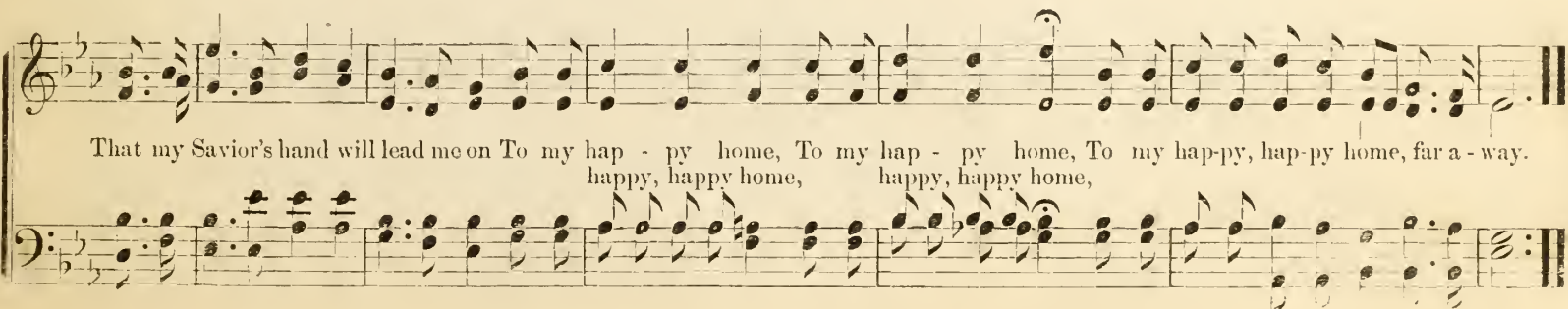
1. I have a home a-bove the star-ry skies, Which my Sav-ior has gone to pre-pare; It is free from sin and ev-'ry earth-ly ill,  
 2. My Sav-ior dwells in yon-der hap-py home, And the light of His love makes it fair; He will walk with me a-long the gold-en streets,  
 3. The ho-ly saints, a countless, happy throng, In that bright happy home have a share; I shall join with them to tell of 'Je-sus' love,

## CHORUS.



And I long, oh, I long to be there.  
 How I long, how I long to be there.  
 And I long, oh, I long to be there.

Oh, my home, happy home far a-way, To reach thee safe I dai-ly pray,  
 far a-way, dai-ly pray,

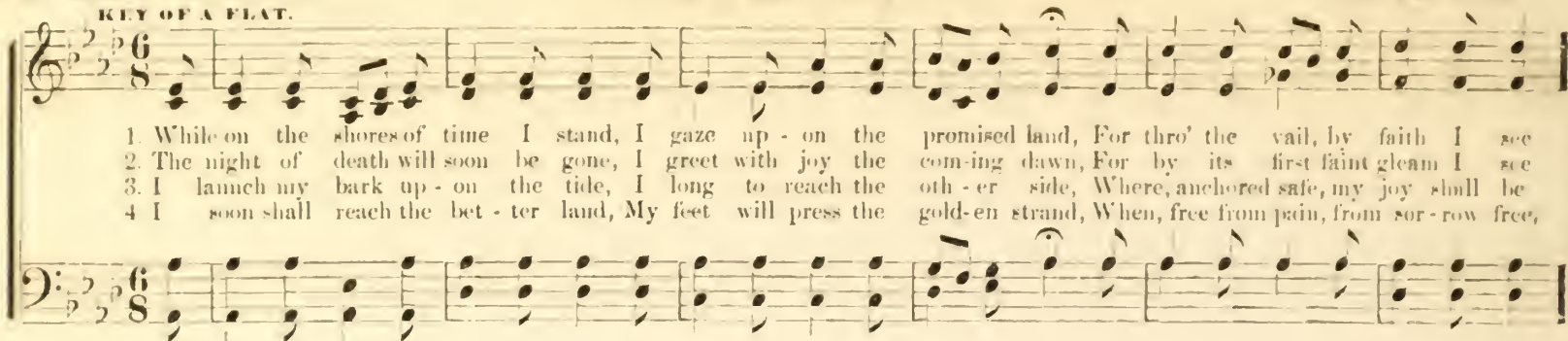


That my Sav-ior's hand will lead me on To my hap-py home, To my hap-py home, To my hap-py, hap-py home, far a-way.  
 happy, happy home, happy, happy home,

## THEY WAIT FOR ME.

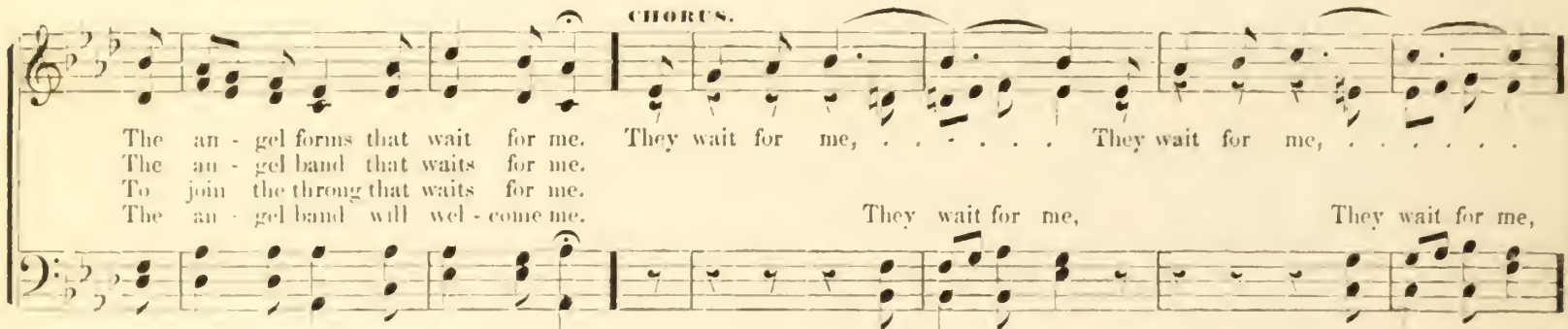
FRANK M. DAVIS.

KEY OF A FLAT.

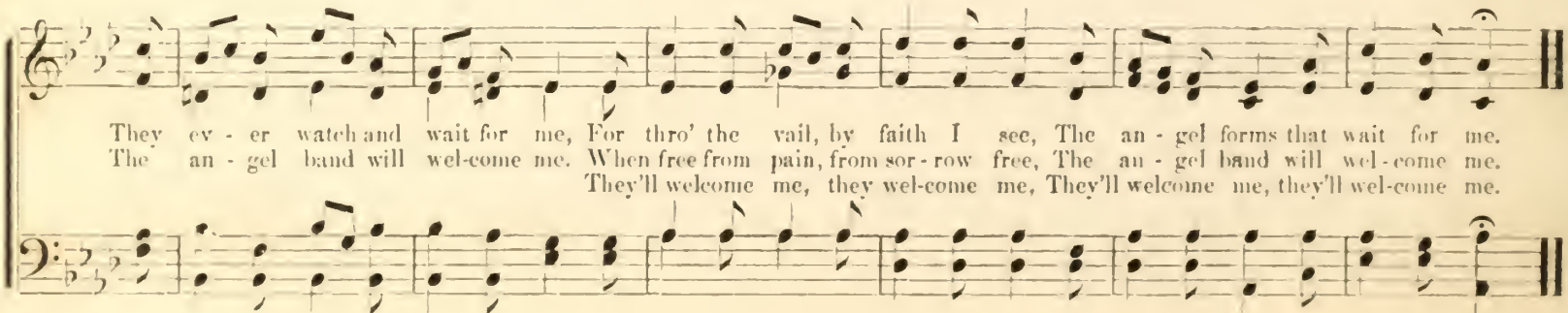


1. While on the shores of time I stand, I gaze up - on the promised land, For thro' the veil, by faith I see  
 2. The night of death will soon be gone, I greet with joy the com-ing dawn, For by its first faint gleam I see  
 3. I launch my bark up - on the tide, I long to reach the oth - er side, Where, anchored safe, my joy shall be  
 4. I soon shall reach the bet - ter land, My feet will press the gold-en strand, When, free from pain, from sor-row free,

## CHORUS.



The an - gel forms that wait for me. They wait for me, . . . . . They wait for me, . . . . .  
 The an - gel band that waits for me.  
 To join the throng that waits for me.  
 The an - gel band will wel - come me. They wait for me, They wait for me,



They ev - er watch and wait for me, For thro' the veil, by faith I see, The an - gel forms that wait for me.  
 The an - gel band will wel-come me. When free from pain, from sor-row free, The an - gel band will wel-come me.  
 They'll welcome me, they wel-come me, They'll welcome me, they'll wel-come me.



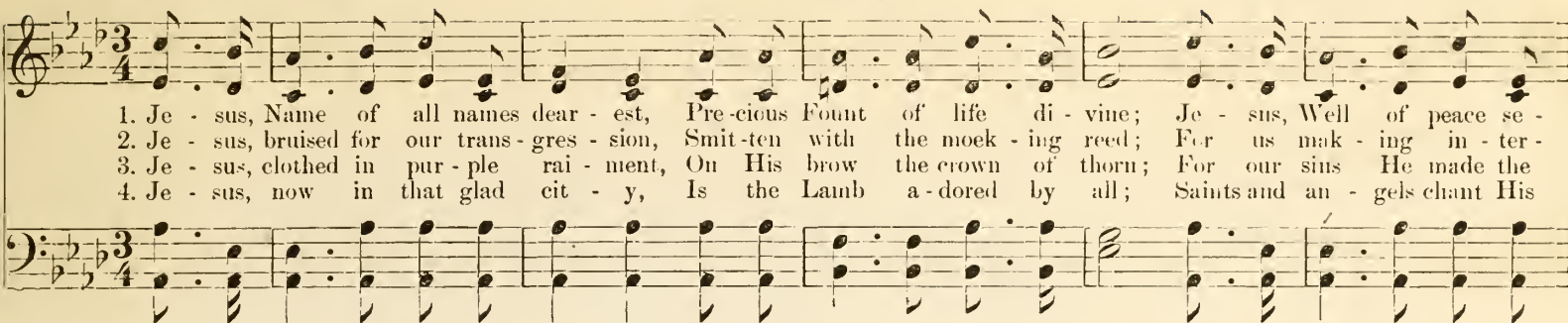
# JESUS, NAME OF ALL NAMES DEAREST!

63

Words by MRS. E. W. CHAPMAN.

"And thou shalt call His name Jesus."—MATT. i: 21.

Music by CHAS. EDW. PRIOR.



1. Je - sus, Name of all names dear - est, Pre - cious Fount of life di - vine; Je - sus, Well of peace se -  
 2. Je - sus, bruised for our trans - gres - sion, Smit - ten with the mock - ing reed; For us mak - ing in - ter -  
 3. Je - sus, clothed in pur - ple rai - ment, On His brow the crown of thorn; For our sins He made the  
 4. Je - sus, now in that glad cit - y, Is the Lamb a - dored by all; Saints and an - gels chant His

**CHORUS.**



ren - e - t, Sweet - est draughts there - from are mine.  
 ces - sion, Tell - ing there our ev - 'ry need. Je - sus loves us, Je - sus loves us, Pre - cious  
 pay - ment, All my sor - rows He hath borne.  
 prais - es, And be - fore Him myr - iads fall.



Lord of heav'n a - bove; Je - sus loves us, Je - sus loves us, Oh, the rich - es of His love!

## HOW MUCH IN DEBT?

Words by MRS. E. C. ELLSWORTH.

"How much owest thou?"—LUKE XVI. 5.

Music by CHAS. EDW. PRIOR.

1. How much in debt, my brother? What hast thou ev - er paid For all thy dai - ly bless - ings—The sun - shine and the shade?  
 2. How gen - tly rain has fall - en O'er all the spa - cious fields, The soil has been well wa - tered, And great should be the yield.  
 3. What has the gold - en sun - shine To Christ the Mas - ter bro't? Its beams have shone most kindly, And is the har - vest naught?  
 4. To thee thro' rain and sun - shine The love of Christ has come, Thy heart with love re - spond - ing, Should shout the har - vest home.

CHORUS.

How much, how much thou owest! Yea, more and more each day, The debt of love in - creas - eth, 'Tis on - ly love can pay.

JOHN McPHERSON.

## JESUS' BLOOD.\*

E. O. EXCELL.

1. Je - sus' blood a - lone here frees us From the blight of sin to - day; Why de - lay to come to Je - sus? He will take the stains a - way  
 2. If men knew the aw - ful end - ing That a wait the care - less one, Ear nest pray'rs to God as - cend - ing, Would he heed e'er day is done.  
 3. In the east the sun is ris - ing, In the west at close of day; See it set - ting, glow sur - prising, May your life thus pass a - way.

\*From "Sing to Jesus" by p.

## CHORUS.

To this fountain then come quickly, E'er the shades of night shall fall, And death's shadows fall so thickly, Hiding you as with a pall.

FRANCIS ANSON EVANS.

## OPEN WIDE, YE PEARLY GATES.

A. J. SHOWALTER, by per.

1. The pearl-y gates will o - pen wide When this brief life is o'er, And we shall safe - ly en - ter in, And dwell for ev - er - more.  
 2. There, there the white-robed angels wait To greet us with a song, And there, be - side the pearl-y gate, We'll join the heav'nly throng.  
 3. Oh, there no more in sin - ful paths Our erring feet shall roam, But Jesus, stretching forth His hand, Will bid us welcome home.

## CHORUS.

Then o - pen wide, ye pearl-y gates, And let the pil-grim in, Where he may be for - ev - er free From sorrow, care and sin.



## LAND OF LIGHT AND LOVE.

A. J. SHOWALTER, by per.

1. In that land beyond the skies Where no sorrows ev - er come, And where beauty nev - er dies, We shall find a heav'nly home.  
 2. To that : one of bliss a - bove Loving ones have gone be - fore, And they plead, in tones of love, Beck'ning us to cross the shore.  
 3. Let us ev - er watch and pray, Trusting in our Father's love; He will keep us in the way Leading to our home a - bove.

## CHORUS.

O land of light and love divine! I long to reach thy shore,—To rest these wayworn feet of mine, And wander never more, never more.

## CHILD'S EVENING PRAYER.

A. J. SHOWALTER, by per.

1. Jesus, tender Shepherd, hear me: Bless thy little lamb to-night; Thro' the darkness be thou near me, Keep me safe till morning light.  
 2. All this day thy hand has led me, And I thank thee for thy care; Thou hast clothed me, warmed me, fed me, Listen to my evening pray'r.  
 3. May my sins be all for - giv - en, Bless the friends I love so well: Take me, when I die, to heaven, Happy there with thee to dwell.

# BRIGHT EDEN LAND.

67

F. M. D.

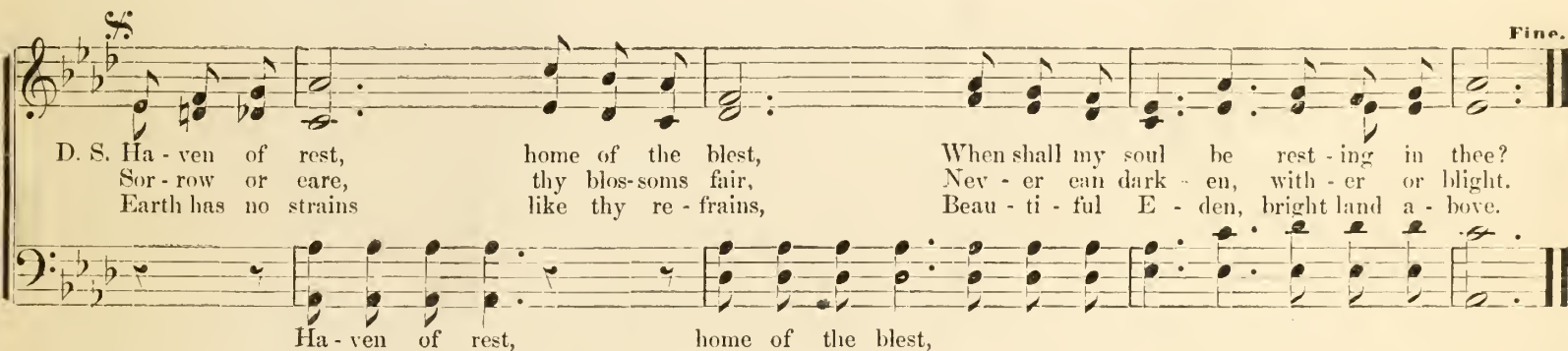
"Glorious things are spoken of thee, O City of God"—Ps. lxxxvii: 3.

FRANK M. DAVIS, by per.



1. Bright E - den land, ref - uge of peace; Land of sweet song so joy-ous and free;  
 2. Bright E - den land, ra - diant with love; Gar - den of prom - - ise, land of de - light;  
 3. Bright E - den land, teem-ing with joy; Whershall we meet in glad-ness and love?

Bright E - den land, ref - uge of peace; Land of sweet song



D. S. Ha - ven of rest, home of the blest, When shall my soul be rest - ing in thee?  
 Sor - row or care, thy blos-soms fair, Nev - er can dark - en, with - er or blight.  
 Earth has no strains like thy re - frains, Beau - ti - ful E - den, bright land a - bove.

Ha - ven of rest, home of the blest,

Fine.



CHORUS. Rest - ing in thee, joy - ous and free, When shall my soul be rest - ing in thee?

Rest - ing in thee, joy - ous and free,

D.S.

## GOLDEN HOME.

A. J. SHOWALTER, by per.

1. Gold-en cit - y bright, Home of love and light; Sav - ior dear, pre - pare Us to en - ter there.  
2. Keep us near thy side, Be our guard and guide; Lead us by thy hand Thro' this des - ert land.

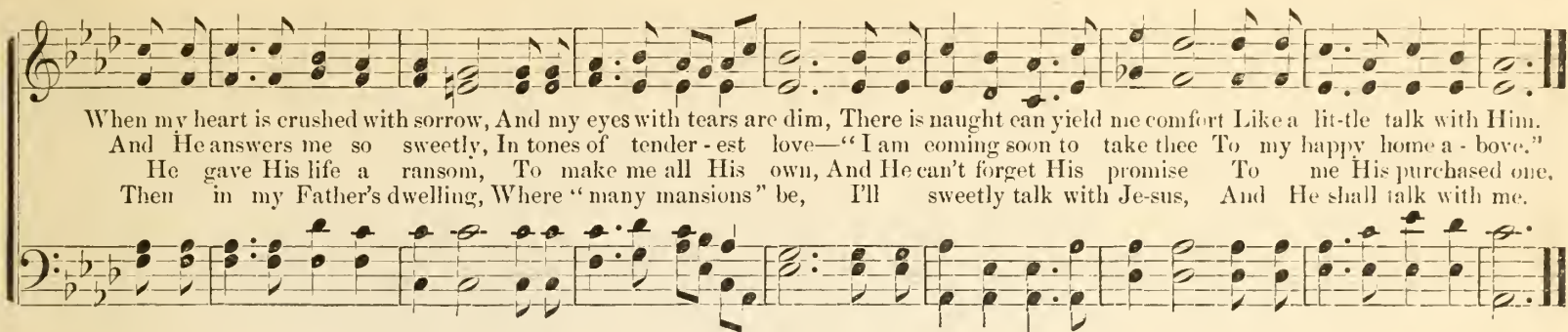
So that we each day may come Nearer to our golden home, So that we each day may come Nearer to our golden home.

## A TALK WITH JESUS.

A. J. SHOWALTER, by per.

1. A lit - tle talk with Jesus, How it smoothes the rugged road, How it seems to help me onward When I faint beneath my load.  
2. I tell Him I am weary, And I fain would be at rest, That I'm daily, hourly longing For a home up - on His breast.  
3. Ah, this is what I'm wanting, His love-ly face to see, And I'm not a-fraid to say it, For I know He's wanting me.  
4. So I'll wait a lit-tle longer, Till His ap - point-ed time, And glo-ry in the knowledge That such a hope is mine.

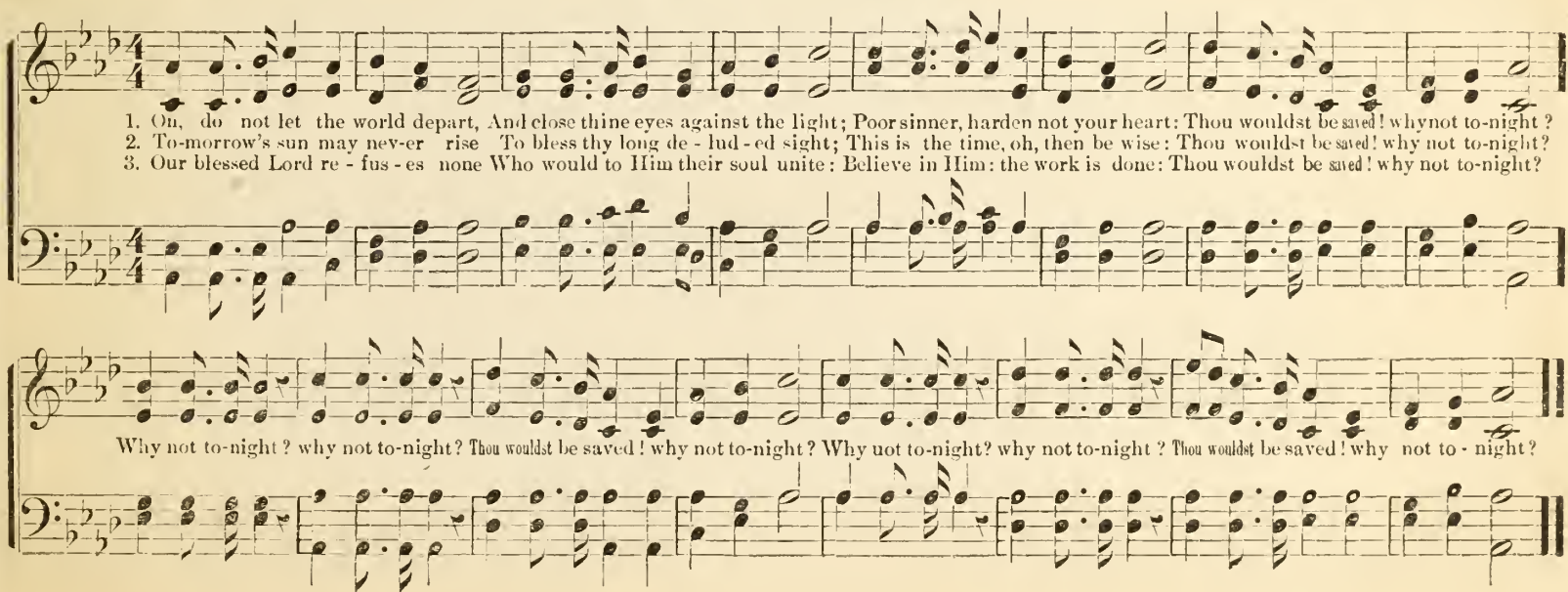




When my heart is crushed with sorrow, And my eyes with tears are dim, There is naught can yield me comfort Like a lit-tle talk with Him.  
 And He answers me so sweetly, In tones of tender-est love—"I am coming soon to take thee To my happy home a - bove."  
 He gave His life a ransom, To make me all His own, And He can't forget His promise To me His purchased one,  
 Then in my Father's dwelling, Where "many mansions" be, I'll sweetly talk with Je-sus, And He shall talk with me.

## WHY NOT TO-NIGHT?

A. J. SHOWALTER, by per.



1. Oh, do not let the world depart, And close thine eyes against the light; Poor sinner, harden not your heart: Thou wouldst be saved! why not to-night?  
 2. To-morrow's sun may nev-er rise To bless thy long de-lud-ed sight; This is the time, oh, then be wise: Thou wouldst be saved! why not to-night?  
 3. Our blessed Lord re-fus-es none Who would to Him their soul unite: Believe in Him: the work is done: Thou wouldst be saved! why not to-night?

Why not to-night? why not to-night? Thou wouldst be saved! why not to-night? Why not to-night? why not to-night? Thou wouldst be saved! why not to-night?

## LEAD ME, SAVIOR.

"For thy name's sake lead me and guide me."—Ps. 31:3.

FRANK M. DAVIS, by per.\*

1. Sav - ior, lead me, lest I stray,  
 2. Thou the ref - uge of my soul,  
 3. Sav - ior, lead me then at last,

Gent - ly lead me all the way;  
 When life's stormy billows roll,  
 When the storm of life is past,

I am safe when by thy  
 I am safe when Thou art  
 To the end of end - less

Sa - vior, lead me, lest I stray, Gent - ly lead me all the way; I am

side,  
 nigh,  
 day,

I would in thy love a - bide.  
 All my hopes on thee re - ly.  
 When all tears are wiped a - way.

Lead me, lead me, Sav - ior lead me, lest I

safe when by Thy side, I would in thy love a - bide.

stray;  
 Gent - ly down the stream of time, stream of time, Lead me, Sav - ior, all the way, all the way.

lest I stray;

# WHISPER PEACE TO OUR SOULS.

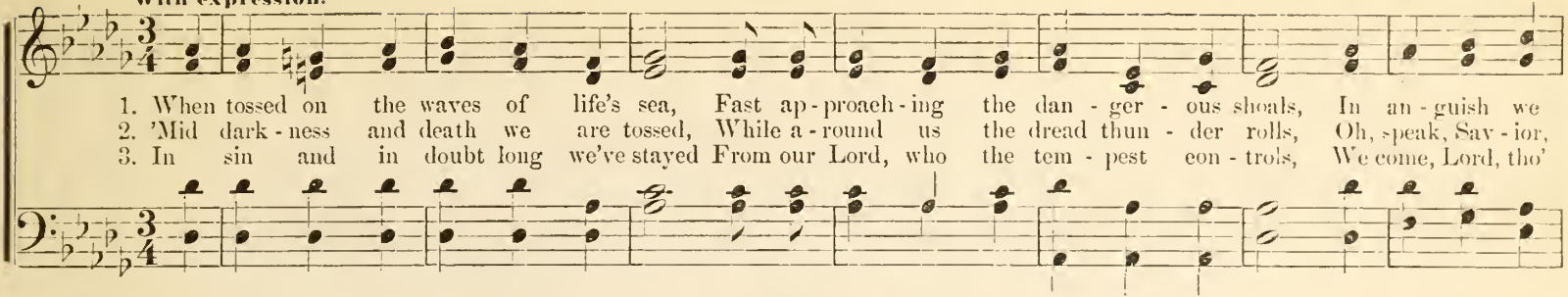
71

FRANK M. DAVIS.

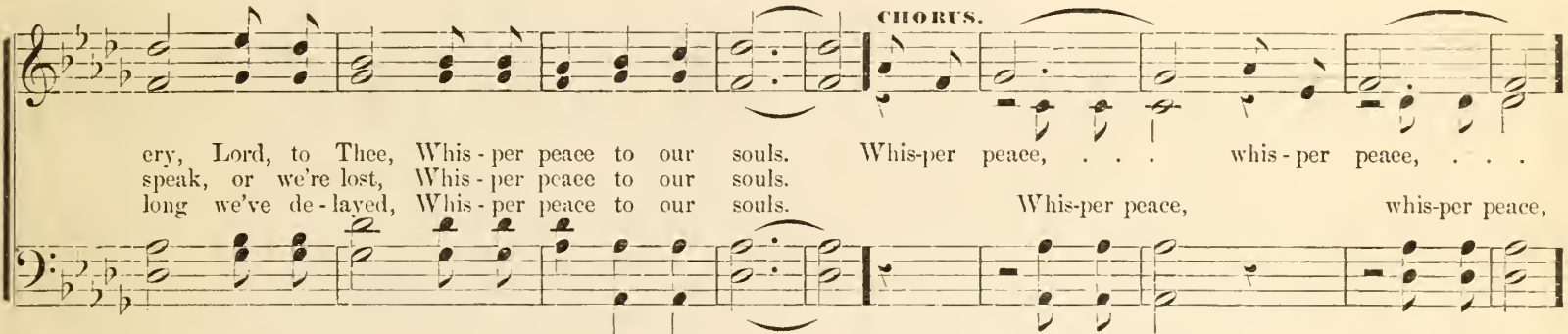
"Lord, save us: we perish."—ST. MATT. viii: 25.

FRANK M. DAVIS, by per. \*

With expression.



1. When tossed on the waves of life's sea, Fast ap-proach-ing the dan-ger-ous shoals, In an-guish we  
 2. 'Mid dark-ness and death we are tossed, While a-round us the dread thun-der rolls, Oh, speak, Sav-ior,  
 3. In sin and in doubt long we've stayed From our Lord, who the tem-pest con-trols, We come, Lord, tho'



CHORUS.  
 ery, Lord, to Thee, Whis-per peace to our souls. Whis-per peace, . . . whis-per peace, . . .  
 speak, or we're lost, Whis-per peace to our souls.  
 long we've de-layed, Whis-per peace to our souls. Whis-per peace, whis-per peace,

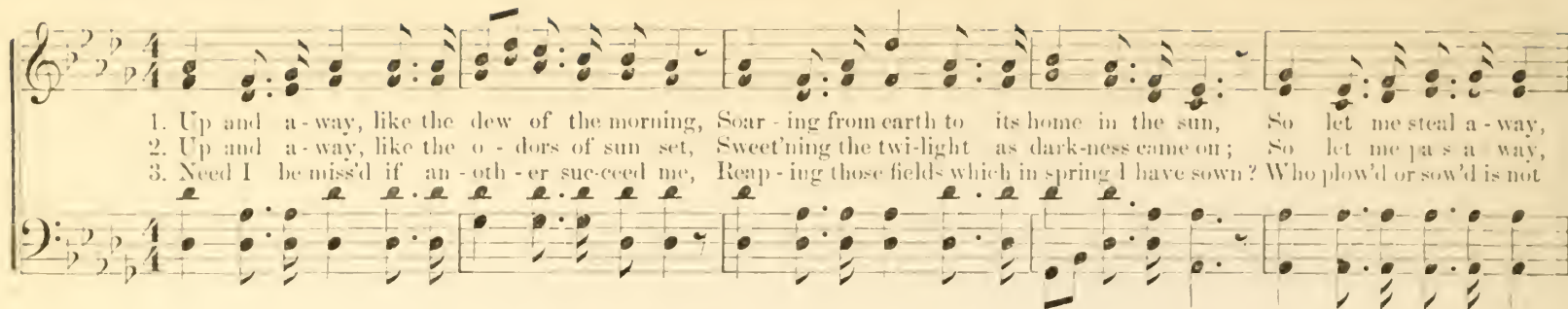


Cres. Rit. PP  
 Whisper peace to our souls, While the tem-pest, dear Lord, rag-es wild-ly with-in, Whisper peace to our souls.

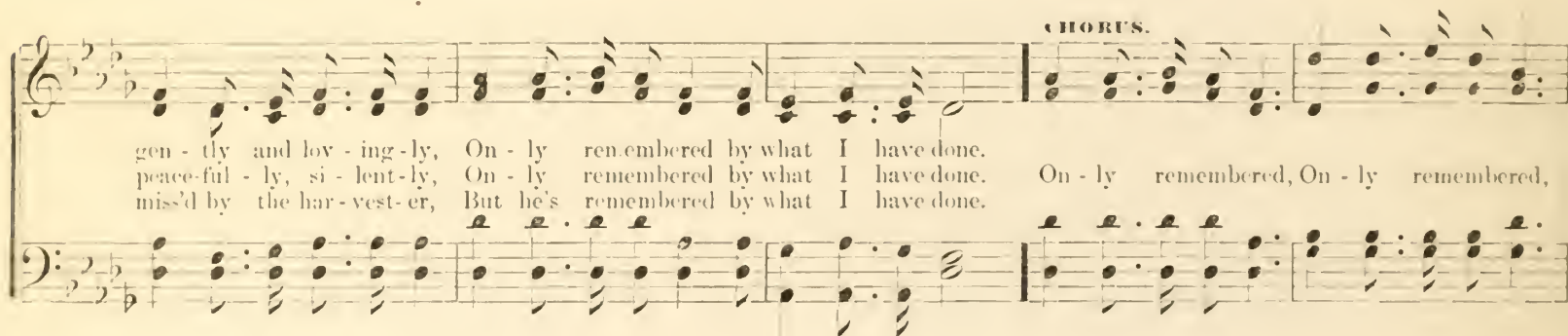


## ONLY REMEMBERED.

A. J. SHOWALTER, by per.



1. Up and a-way, like the dew of the morning, Soar-ing from earth to its home in the sun, So let me steal a-way,  
 2. Up and a-way, like the o-dors of sun set, Sweet'ning the twi-light as dark-ness came on; So let me pass a-way,  
 3. Need I be miss'd if an-oth-er suc-ceed me, Reap-ing those fields which in spring I have sown? Who plow'd or sow'd is not



CHORUS.

gen-tly and lov-ing-ly, On-ly re-mem-bered by what I have done.  
 peace-ful-ly, si-lent-ly, On-ly re-mem-bered by what I have done. On-ly re-mem-bered, On-ly re-mem-bered,  
 miss'd by the har-vest-er, But he's re-mem-bered by what I have done.



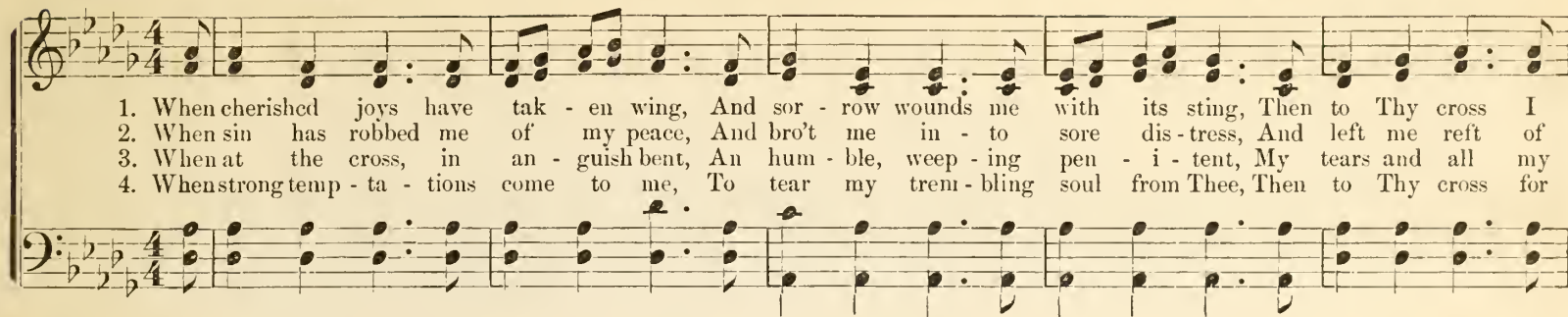
On-ly re-mem-bered by what I have done, On-ly re-mem-bered, On-ly re-mem-bered, On-ly re-mem-bered by what I have done.

# THEN I NEED THEE MOST.

73

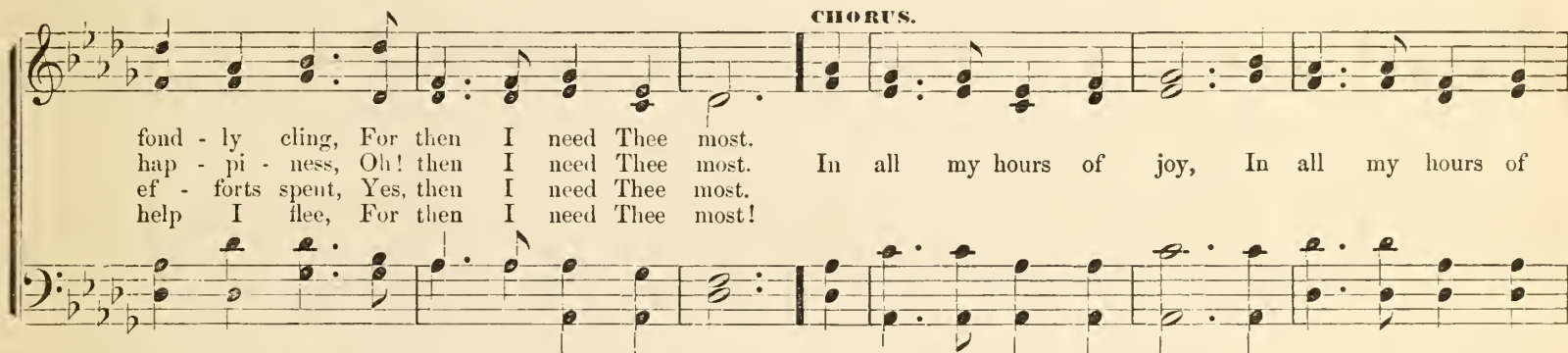
Words by REV. E. A. HOFFMAN.

Music by CHAS. EDW. PRIOR.

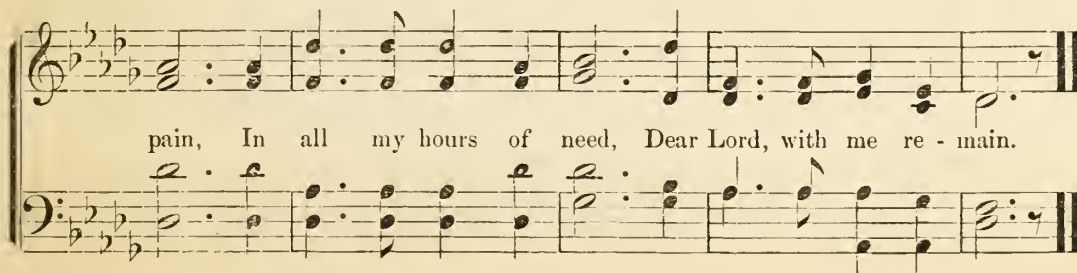


1. When cherished joys have tak - en wing, And sor - row wounds me with its sting, Then to Thy cross I  
 2. When sin has robbed me of my peace, And bro't me in - to sore dis - tress, And left me reft of  
 3. When at the cross, in an - guish bent, An hum - ble, weep - ing pen - i - tent, My tears and all my  
 4. When strong temp - ta - tions come to me, To tear my trem - bling soul from Thee, Then to Thy cross for

**CHORUS.**



fond - ly cling, For then I need Thee most.  
 hap - pi - ness, Oh! then I need Thee most. In all my hours of joy, In all my hours of  
 ef - forts spent, Yes, then I need Thee most.  
 help I flee, For then I need Thee most!



pain, In all my hours of need, Dear Lord, with me re - main.

5 When longs my soul for deeper rest,  
 To be with all thy fullness blest,  
 I lean me, then, upon Thy breast,  
 For then I need Thee most.

6 I need Thee, precious Lord, just now,  
 As at the mercy-seat I bow,  
 And offer up my solemn vow;  
 Just now I need Thee most.

## TENDERLY LAY HER TO REST.

A. S. KIEFFER.  
Slow and soft.

(FOR FUNERALS.)

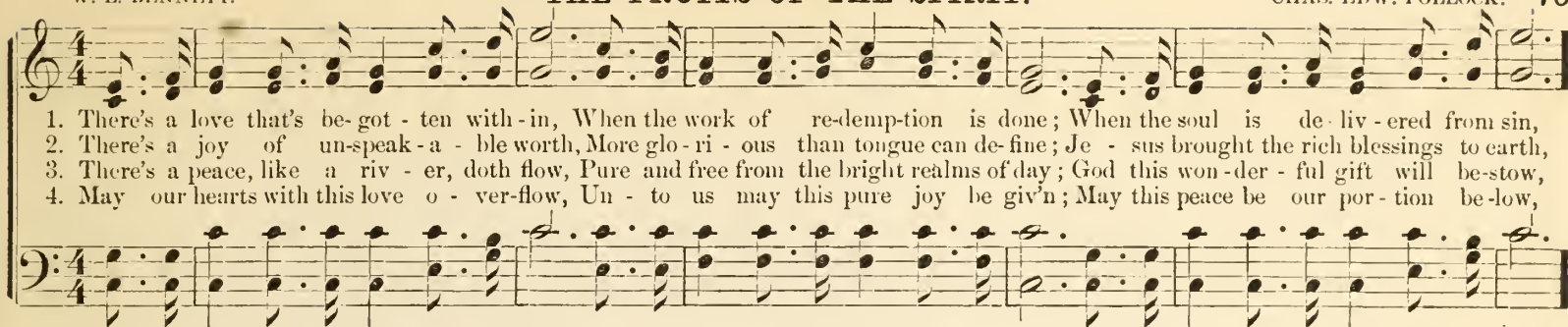
CHAS. EDW. POLLOCK.

1. Ten - der - ly lay her to rest 'neath the sod: An - gels, look lov - ing - ly down! But the fair spir - it hath  
2. Why should we lin - ger to weep round the tomb? Sor - row shall vex her no more! Nev - er a shad - ow of

flown to her God—Gone to re - ceive a bright crown. In the fair fields of the bless - ed to roam,  
trou - ble or gloom Reach - es yon heav - en - ly shore. There with the glo - ri - fied spir - its to reign,

Sing - ing with an - gels so fair; Dwell - ing with Christ in His bean - ti - ful home, All its bright splen - dor to share.  
Thro' the bright ag - es a - bove; Free from all sor - row and sick - ness and pain, Rest - ing in heav - en - ly love.

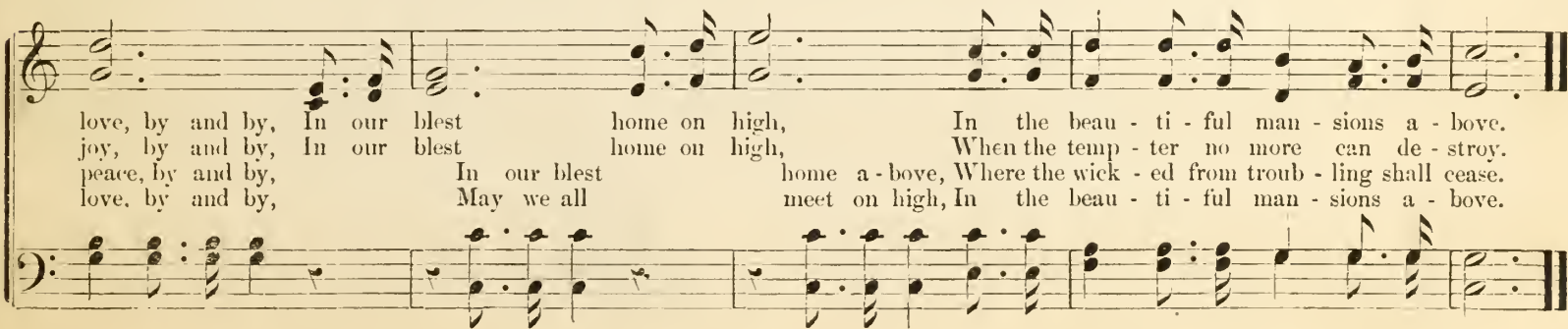




1. There's a love that's be-got - ten with-in, When the work of re-demp-tion is done; When the soul is de-liv-ered from sin,  
 2. There's a joy of un-speak-a - ble worth, More glo-ri - ous than tongue can de-fine; Je - sus brought the rich blessings to earth,  
 3. There's a peace, like a riv - er, doth flow, Pure and free from the bright realms of day; God this won-der - ful gift will be-stow,  
 4. May our hearts with this love o - ver-flow, Un - to us may this pure joy be giv'n; May this peace be our por-tion be-low,




Thro' the blood of the mer - ei - ful One. In the sweet by and by, We shall dwell in the full - ness of  
 From the heav - en - ly fount-ain di-vine. We shall dwell in the full - ness of  
 Up - on all who His pre-cepts o - bey. We shall dwell in the full - ness of  
 Our re-ward in the king-dom of heav'n. In the sweet by and by, In the full - ness of joy, peace and




love, by and by, In our blest home on high, In the beau - ti - ful man - sions a - bove.  
 joy, by and by, In our blest home on high, When the temp - er no more can de - stroy.  
 peace, by and by, In our blest home a - bove, Where the wick - ed from troub - ling shall cease.  
 love, by and by, May we all meet on high, In the beau - ti - ful man - sions a - bove.

## IN THE SWEET BY AND BY.

CHAS. EDW. POLLOCK.

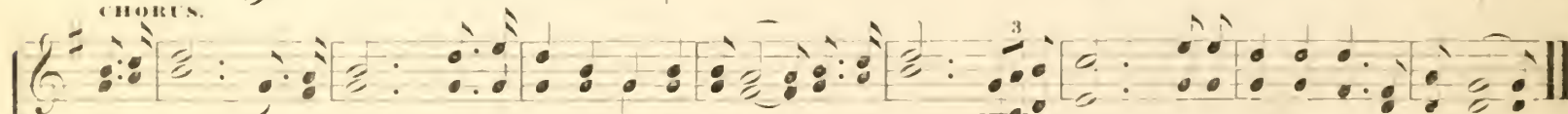


1. Oh, I long to go home to that man - sion a - bove, That my Sav - ior has gone to pre - pare,  
 2. There the fa - ther and moth - er each oth - er will meet, When the Sav - ior shall call for His own,  
 3. There the good and the blest from all na - tions shall meet, And a - bide in those man - sions of love,



Where there's rest, peace, and joy, and a snow - y white robe, For the chil - dren that safe - ly get there.  
 There the par - ents and chil - dren each oth - er shall greet, In that cit - y a - round the white throne.  
 With new songs on our lips we shall march through the streets, Ev - er - more in that cit - y a - bove.

CHORUS.



"In the sweet by and by," "We shall meet no more to sev - er;" By and by, by and by, In that land beyond the riv - er.  
 "In the sweet by and by," By and by, by and by,

# PRAISE HIM WITH JOY.

77

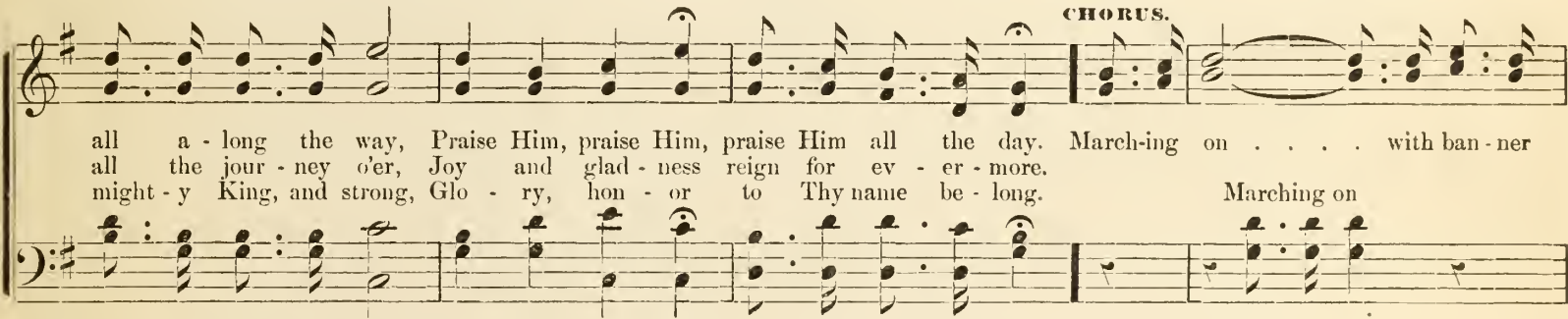
MRS. L. K. ROGERS.

"Let the children of Zion be joyful in their King."—Psa. cxlix: 2.

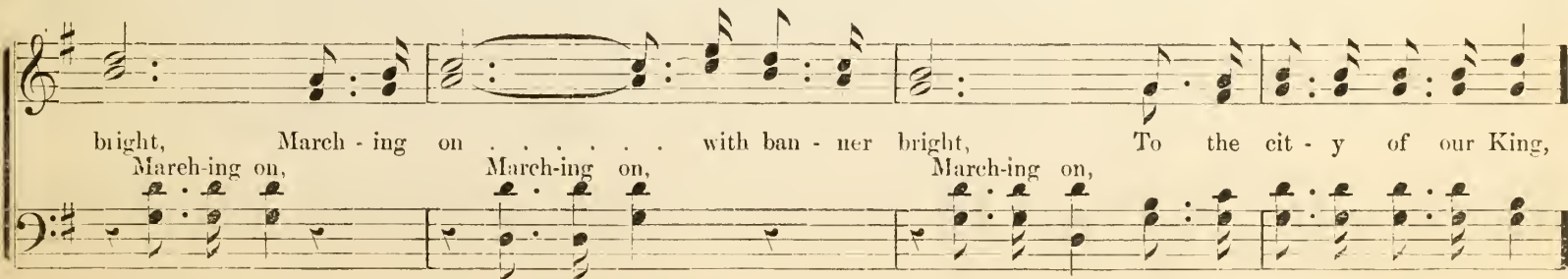
E. T. POUND.



1. Praise Him, praise Him, praise our Lord and King, All ye na - tions to His glo - ry sing! He hath led us  
 2. Crown Him, crown Him, crown Him Lord of all, Bless - ed Con - qu'ror, at Thy feet we fall; Wea - ry pil - grim,  
 3. Zi - on! Zi - on! cit - y of the blest! Here my wea - ry soul would ev - er rest; Vic - t'ry, vic - t'ry,



**CHORUS.**  
 all a - long the way, Praise Him, praise Him, praise Him all the day. March-ing on . . . with ban - ner  
 all the jour - ney o'er, Joy and glad - ness reign for ev - er - more.  
 might - y King, and strong, Glo - ry, hon - or to Thy name be - long. Marching on



bright, March - ing on . . . with ban - ner bright, To the cit - y of our King,  
 March-ing on, March-ing on, March-ing on,



## PRAISE HIM WITH JOY. Concluded.

Let us trib - ute to Him bring, And His joy - ful prais - es ring, The Lord is King.

## WILL YOU COME?

"For even hereunto were ye called, because Christ suffered for us, leaving us an example, that ye should follow His steps."—1 PETER II: 21.

MRS. L. K. ROGERS.

E. T. POUND.

**SOLO.** **CHORUS.** **SOLO.**

1. A Sav - ior is wait - ing to wel - come you, He of - fers sal - va - tion and  
 2. Oh, think of the friends who have gone be - fore, Will you come? Will you come? No part - ing a - gain on that  
 3. No lov - ing hearts bro - ken in that bright land, No sick - ness and death on the

**CHORUS.** **DUET.**

par - don too, 1. Turn to Him, wea - ry one, fall at His feet, Re - pent - ing all sin at the  
 ra - diant shore, Oh, will you come? 2. Fa - ther and moth - er are rest - ing now there, In man - sions of glo - ry that  
 silv - 'ry strand, 3. Joy for the sor - row - ful, heal - ing and life, There's rest for the wea - ry from

# WILL YOU COME? Concluded.

79

CHORUS.

mer - cy-seat, He a - lone prom - is - es joy and re - lief, And lov - ing com - pas - sion in your grief.  
 you may share, Broth-er and sis - ter tri-umph - ant - ly sing, The hap - pi - est prais - es to their King. Will you come?  
 toil and strife, Fol - low His foot-steps and nev - er more stray A - far from the light of end - less day.

Will you come? Je - sus is plead-ing ten - der - ly, Will you come? Will you come? Oh, will you come?

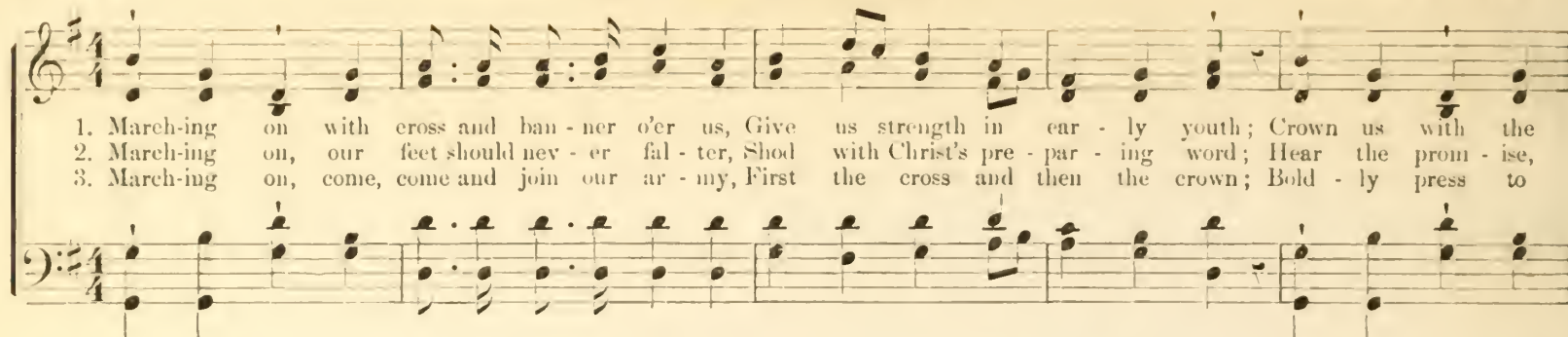
## TRIUMPH.

A. J. SHOWALTER, by per.

1. There is a name I love to hear, I love to sing its worth; It sounds like music in mine ear, The sweetest name on earth.  
 2. It tells me of a Sav-ior's love, Who died to set me free; It tells me of His pre-cious blood, The sinner's per-fect plea.  
 3. This name shall shed its fragrance still, Along this thorn y road; Shall sweetly smoothe the rugged hill That leads me up to God.

## MARCHING TO ZION.\*

WM. B. BLAKE.

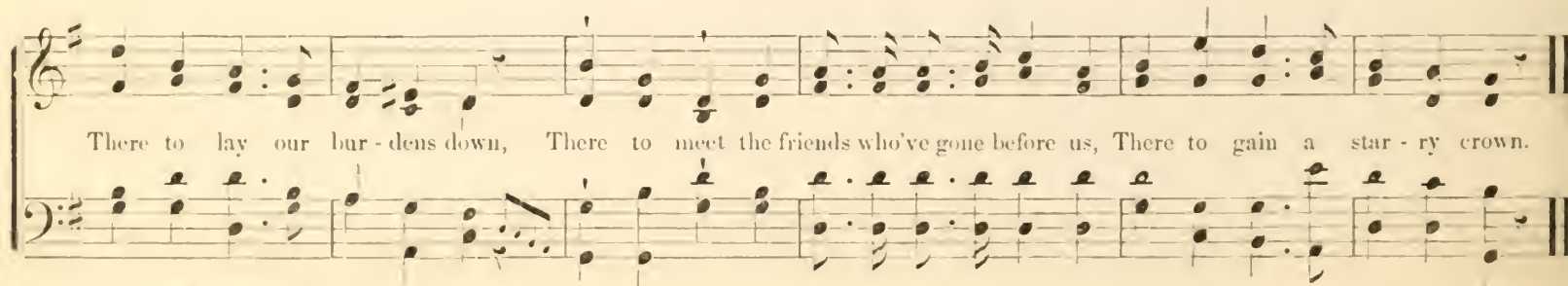


1. March-ing on with cross and ban - ner o'er us, Give us strength in ear - ly youth; Crown us with the  
 2. March-ing on, our feet should nev - er fal - ter, Shod with Christ's pre - par - ing word; Hear the prom - ise,  
 3. March-ing on, come, come and join our ar - my, First the cross and then the crown; Bold - ly press to

CHORUS. Spirited.



hel - met of sal - va - tion, Shield of faith and sword of truth.  
 "I am sure - ly with you, And will guide you," saith the Lord. Marching on to Zi - on, Marching on to Zi - on,  
 Zi - on's ho - ly mountain, Rest not till the bat - tle's won.



There to lay our bur - dens down, There to meet the friends who've gone before us, There to gain a star - ry crown.

\*From "Sweet Fields of Eden," by per.



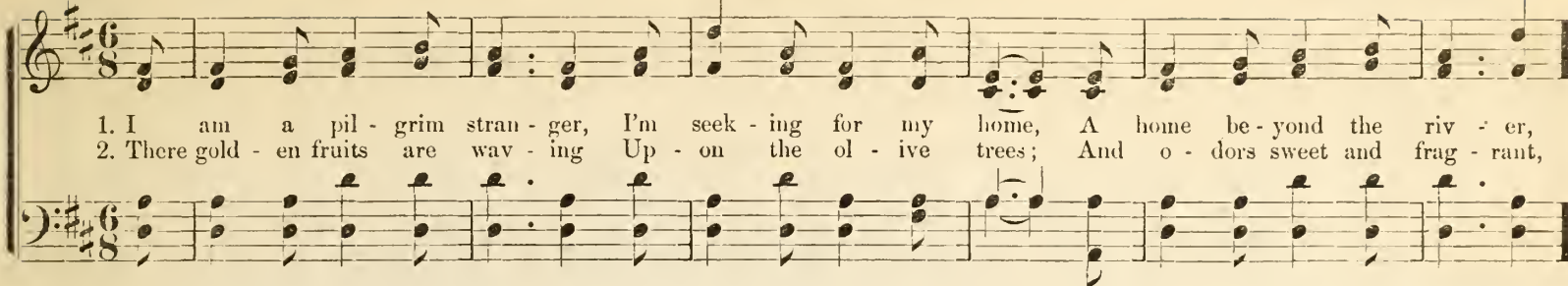
# PILGRIM STRANGER. 7s & 6s.

81

REV. W. T. DALE.

"And confessed that they were strangers and pilgrims on the earth."—MATT. XI: 31.

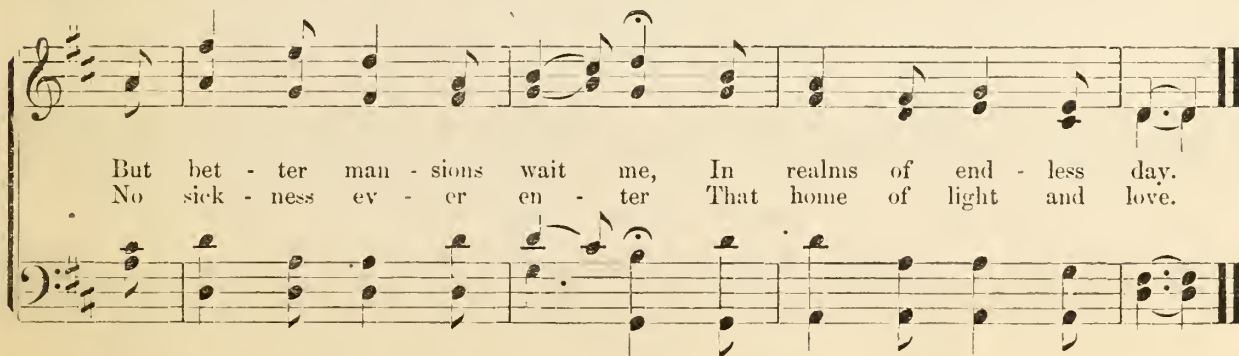
CHAS. H. GABRIEL.



1. I am a pil - grim stran - ger, I'm seek - ing for my home, A home be - yond the riv - er,  
2. There gold - en fruits are wav - ing Up - on the ol - ive trees; And o - dors sweet and frag - rant,



Where sur - ges cease to foam. This world is full of trou - bles, And tri - als all the way,  
Are borne on ev - 'ry breeze. No chill - ing blasts of win - ter Shall blight the joys a - bove,



But bet - ter man - sions wait me, In realms of end - less day.  
No sick - ness ev - er en - ter That home of light and love.

3 There Jesus waits to welcome,  
And crown me with the blest,  
Oh, when shall I be near Him,  
And on His bosom rest?  
Blest Savior, I am coming  
To swell the ranks above,  
And sing the joyful anthem  
Of sweet redeeming love.

4 I have some friends in heaven,  
That land of light and song,  
Oh, when shall I be with them,  
And swell the blissful throng?  
Lo! thou in Eden's palace  
I'd ever make my home,  
And here a lonely pilgrim  
I never more should roam.

## DELAY NOT.

Words by THOS. HASTINGS.

"Flee from the wrath to come,"—MATT. III: 7.

Music by REV. W. T. DALE.

1. De - lay not, de - lay not, O sin - ner draw near, The wa-ters of life are now flow - ing for thee. No price is de -  
 2. De - lay not, de - lay not, Why long - er a - buse The love and compassion of Je - sus, thy God? A fount - ain is  
 3. De - lay not, de - lay not, O sin - ner, to come, For mer - cy still ling - ers and calls thee to - day; Her voice is not

**REFRAIN.**


mand-ed, the Sav-ior is here, Re-demp-tion is purchased, sal-va-tion is free.  
 o - pened, how canst thou refuse To wash and be cleansed in the par-don-ing blood? De - lay not, de - lay not, O sin-ner, to  
 heard in the vale of the tomb, Her message, un-beed-ed, will roam far a - way.

Je - sus draw near; De - lay not, de - lay not, Bow, sinner, this moment in pray'r.

4 Delay not, delay not; the Spirit of grace,  
 Long grieved and resisted, may take His sad flight,  
 And leave thee in darkness to finish thy race,  
 To sink in the gloom of eternity's night.

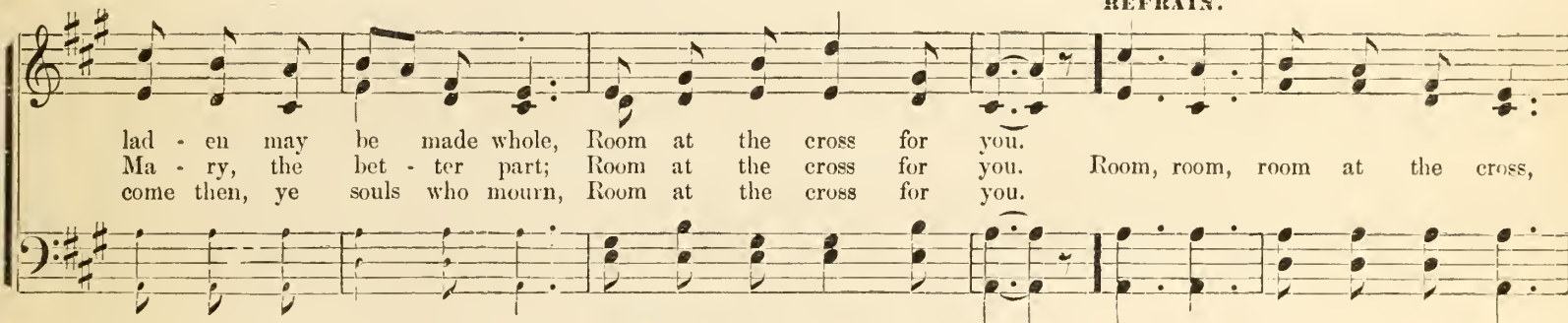
5 Delay not, delay not, the hour is at hand,  
 The earth shall dissolve and the heavens shall fade;  
 The dead, small and great, in the judgment shall stand;  
 What power, O sinner, will lend thee its aid?

## DUET.



1. Room at the cross for a tremb-ling soul, Room at the cross for you; Where the sin -  
 2. Room at the cross for a break - ing heart, Room at the cross for you; Choose, then, like  
 3. Room at the cross for earth's weary and worn, Room at the cross for you; Come then, oh,

## REFRAIN.



lad - en may be made whole, Room at the cross for you.  
 Ma - ry, the bet - ter part; Room at the cross for you. Room, room, room at the cross,  
 come then, ye souls who mourn, Room at the cross for you.



Room at the cross for you; Room, room, room at the cross, Room at the cross for you.



## BLESSED BE THE LORD.

CHAS. EDW. POLLOCK.

Bless - ed be the Lord God of Is - ra - el, Blessed be the Lord God of

Is - ra - el; from ev - er - last - ing to ev - er - last - ing. A - men and A - men.

## HEAR MY CRY, O GOD.

FRANK M. DAVIS.

*Moderato.*

*p* Hear my cry, O God: attend un - to my prayer. From the end of the earth will I cry unto thee. When my heart is o - ver - whelmed,

*Cres.*

Lead me to the Rock, that is higher than I, Lead me, lead me, lead me, to the Rock that is higher than I. A-men, A-men.

This musical score is for a two-part setting. The upper part is in treble clef and the lower part is in bass clef. The key signature has two flats (B-flat and E-flat). The melody is characterized by frequent sixteenth-note runs and triplets, creating a sense of urgency and devotion. The lyrics are written below the notes, with some words like 'A-men' appearing twice at the end of the phrase.

CAST THY BURDEN ON THE LORD.

FRANK M. DAVIS.

*Slowly.*

Cast thy burden on the Lord; cast thy burden on the Lord; cast thy burden on the Lord, and He will sustain thee, and

This musical score is for a two-part setting. The upper part is in treble clef and the lower part is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo marking 'Slowly.' is written above the first measure. The melody is more spacious and contemplative than the first piece, with a focus on sustained chords and slower-moving lines. The lyrics are written below the notes.

*Rit e dim.*

He will sus-tain thee, and He will sus-tain thee, and com-fort thee; Cast thy bur-den on the Lord.

This musical score continues the two-part setting. The upper part is in treble clef and the lower part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking 'Rit e dim.' (Ritardando e Diminuendo) is written above the first measure. The melody concludes with a final, sustained chord. The lyrics are written below the notes.

## BOW DOWN THINE EAR.

CHAS. EDW. POLLOCK.

*Andante.*

Bow down Thine ear, O Lord, and hear us; Bow down Thine ear, O Lord, and hear us; Hear the pe -

ti - tions we of - fer be - fore Thee; Lead Thou us, O Lord, Lead Thou us; Lead us

in - to Thy truth, And hear our pray'r, O Lord, most High! Hear our pray'r, Hear our pray'r.



# SEARCH ME, O GOD.

87

J. H. TENNEY, by per.

*Andante.*

Search me, O God, and know my heart, Search me, O God, and know my heart, Search me, O God, and know my heart;

The first system of musical notation is in 3/4 time, key of B-flat major. It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked 'Andante'.

Try me, and know my thoughts, And see if there be a - ny wick - ed way, a ny wick - ed way in me, And

The second system of musical notation continues the melody and accompaniment. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked 'Andante'.

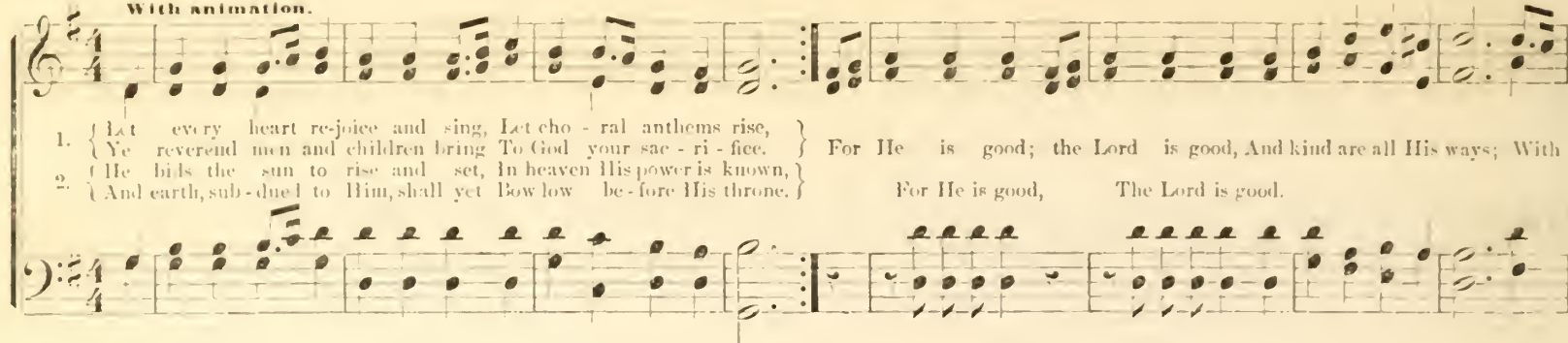
lead me in the way ev - er - last-ing, And lead me, and lead me, and lead me in the way ev - er - last-ing. A - men.

The third system of musical notation concludes the piece. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked 'Andante'.

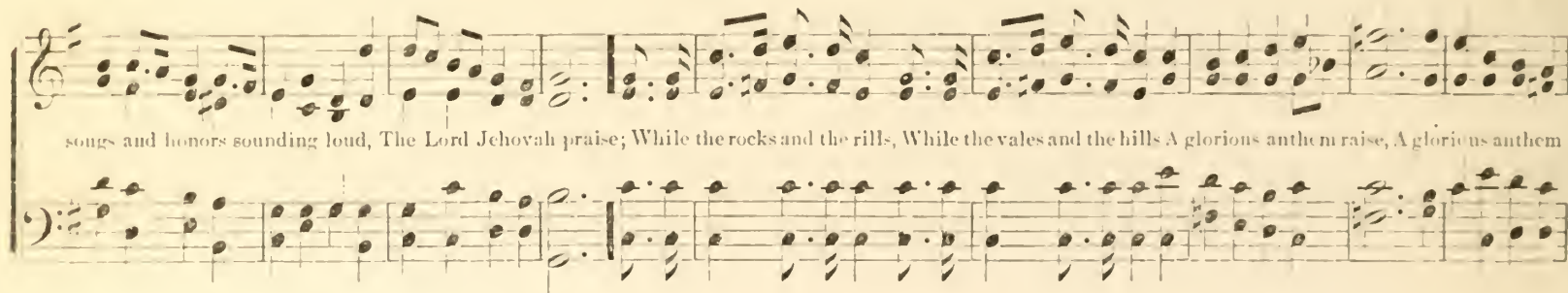
# "LET EVERY HEART REJOICE AND SING."

E. T. P.

With animation.



1. { Let every heart re-joice and sing, Let cho - ral anthems rise, } For He is good; the Lord is good, And kind are all His ways; With  
 2. { Ye reverend men and children bring To God your sac - ri - fice. }  
 2. { He bids the sun to rise and set, In heaven His power is known, } For He is good, The Lord is good.  
 { And earth, sub - dued to Him, shall yet Bow low be - fore His throne. }



songs and honors sounding loud, The Lord Jehovah praise; While the rocks and the rills, While the vales and the hills A glorious anthem raise, A glorious anthem



raise: Let each prolong the grate - ful song, And the God of our fathers praise; Let each prolong the grateful song, And the God of our fathers praise.

# "YE SHALL SEEK ME." Sentence.

89  
E. T. P.

*m*

Ye shall seek me, and shall find me, When ye shall search for me with all your heart, When ye shall search for me with

This system consists of a treble and bass staff in 2/2 time with a key signature of one sharp (F#). The treble staff begins with a melodic line marked with an 'm' above it. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

all your heart. Ye shall seek me, and shall find me, When ye shall search for me with all your heart,

This system continues the musical piece. The treble staff features a melodic line with some notes tied across measures. The bass staff continues the accompaniment. The lyrics are written below the staves.

*Cres.* *Dim.*

With all your heart, with all your heart, When ye shall search for me with all your heart, with all your heart.

This system concludes the piece. It includes dynamic markings: 'Cres.' (Crescendo) and 'Dim.' (Diminuendo). The treble staff has a melodic line that builds up and then fades. The bass staff provides a steady accompaniment. The lyrics are written below the staves.

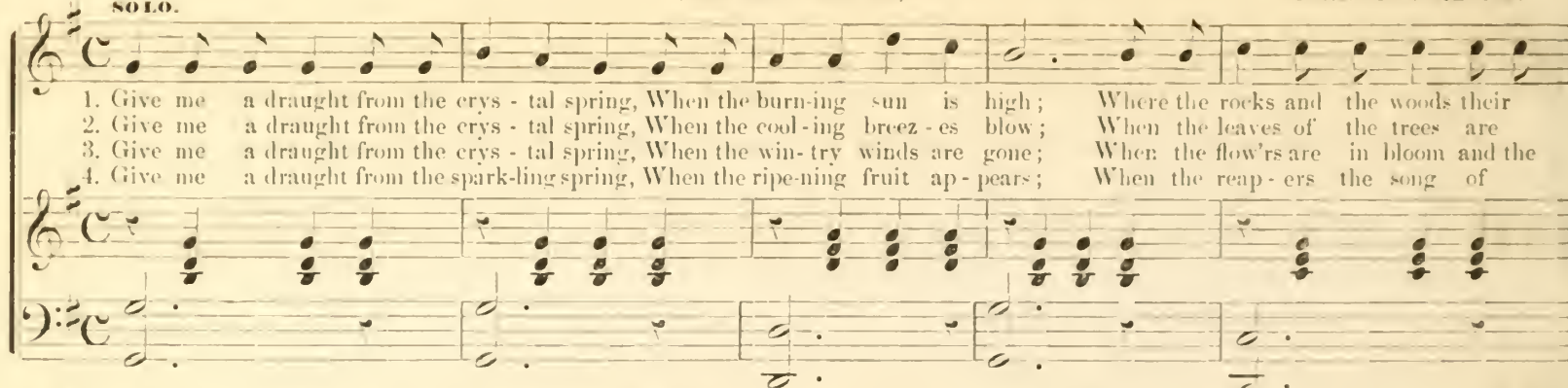


## CRYSTAL SPRING.

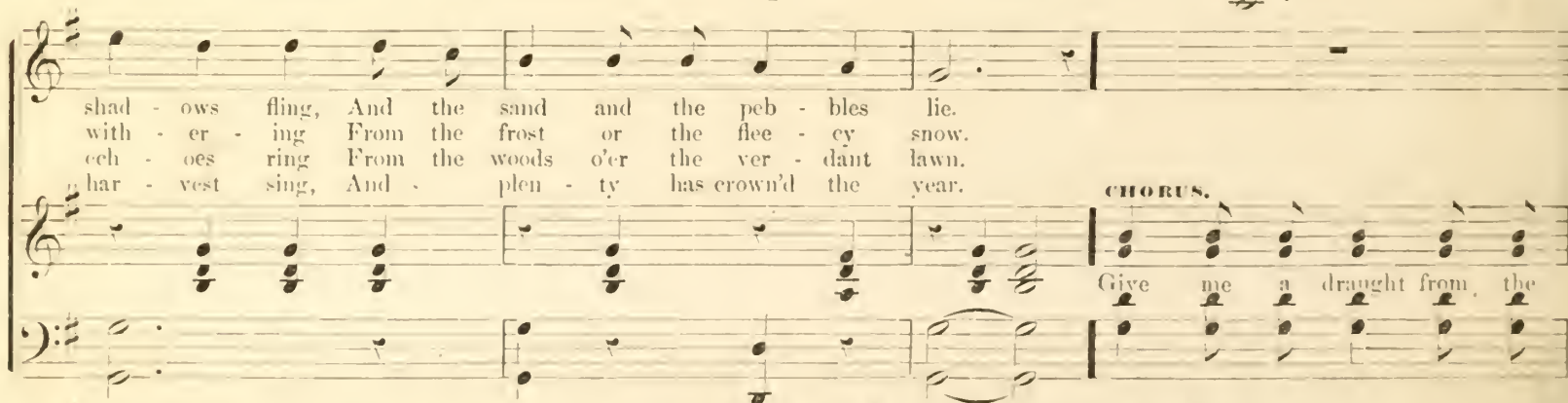
(TEMPERANCE SONG.)

CHAS. EDW. POLLOCK.

SOLO.

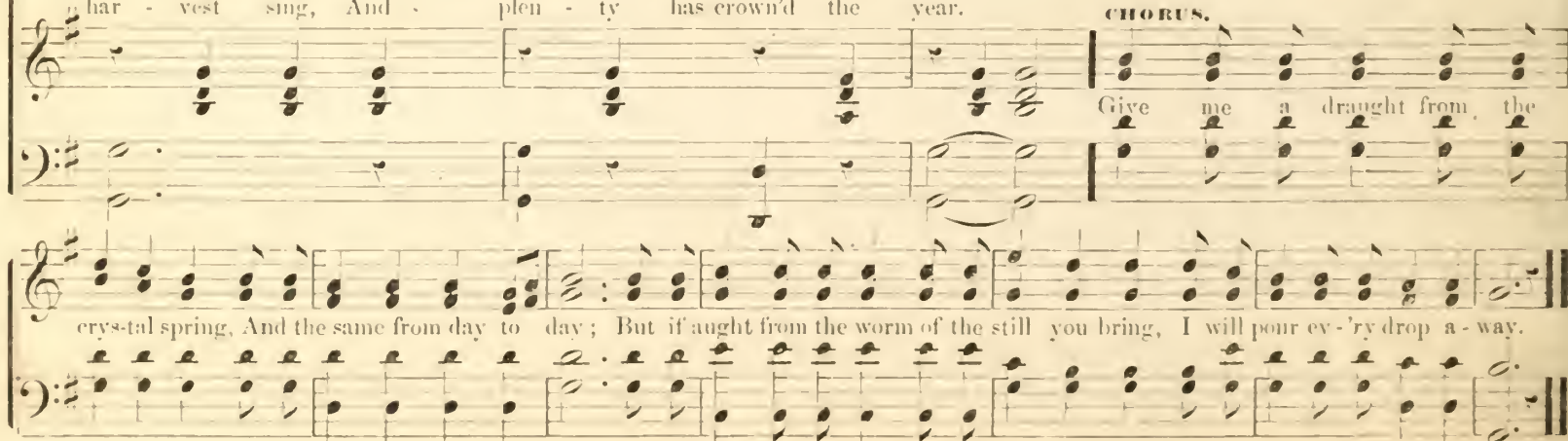


1. Give me a draught from the crys - tal spring, When the burn - ing sun is high ; Where the rocks and the woods their  
 2. Give me a draught from the crys - tal spring, When the cool - ing breez - es blow ; When the leaves of the trees are  
 3. Give me a draught from the crys - tal spring, When the win - try winds are gone ; When the flow'rs are in bloom and the  
 4. Give me a draught from the spark - ling spring, When the ripe - ning fruit ap - pears ; When the reap - ers the song of



shad - ows fling, And the sand and the peb - bles lie.  
 with - er - ing From the frost or the flee - cy snow.  
 cel - oes ring From the woods o'er the ver - dant lawn.  
 har - vest sing, And plen - ty has crown'd the year.

CHORUS.



Give me a draught from the  
 crys - tal spring, And the same from day to day ; But if aught from the worm of the still you bring, I will pour ev - 'ry drop a - way.

## TURN AWAY FROM WINE.\*

1. Oh, turn a - way . . . . from the sparkling wine, . . . . Nor dare to touch . . . . the fa - tal  
 2. While pur - er joys . . . . are found at home, . . . . And hap - pier hearts . . . . are beat - ing  
 3. That fiend will draw . . . . its vic - tims in, . . . . And on them bring . . . . much un - told

Oh, turn a - way from sparkling wine, Nor dare to touch

cup; . . . For many a life . . . that was bright as thine . . . Strong drink has robbed . . of ev - ry hope.  
 there; . . . Beware! there's death . . in drops that foam, . . . A - void the temp - - - ter's fa - tal snare.  
 woe; . . . Be warned, and shun . . . the fear - ful sin, . . . Or it may quick - - - ly draw you in.

the fa - tal cup; For many a life as bright as thine Strong drink has robbed of ev - ry hope.

Oh, turn a - way, oh, turn a - way, From the bright and sparkling wine! Its caused so ma - ny hopes to fade That once were bright as thine.

## SHE IS FAR FROM THE LAND.

Music arr. by MISS MAGG F. ORMAN.

1. She is far from the land where her young hero sleeps, And lov - ers are round her sigh - ing; But cold - ly she turns from their  
 2. He had lived for his love, for his coun - try he died, They were all that to life en - twined him; Nor soon shall the tears of his

gaze and weeps, For her heart in his grave is ly - ing. She sings the wild songs of her na - tive plains, Ev 'ry  
 coun - try be dried, Nor long will his love stay be - hind him. Oh, make her a grave where the sun - beams rest, Where they

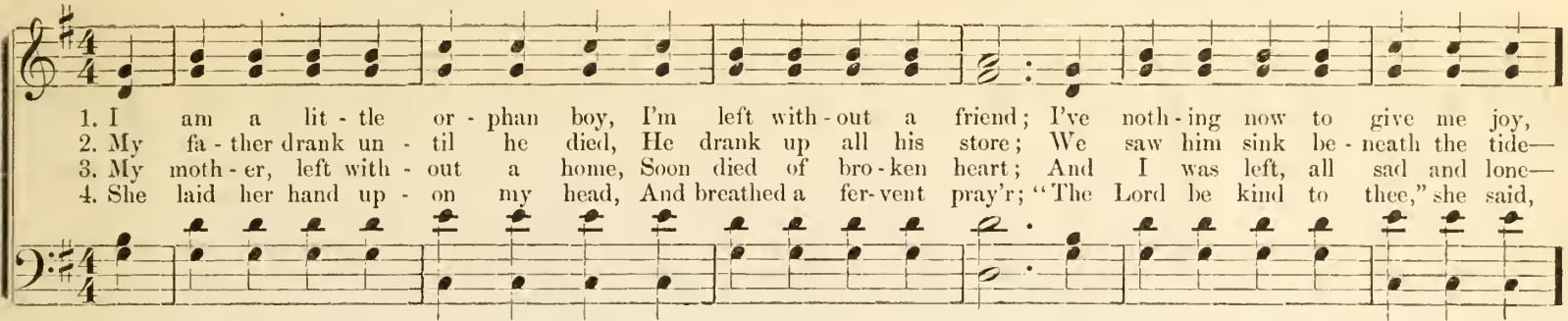
note which he loved a - wak - ing; Ah! lit - tle they think who delight in the strains, How the heart of the min - strel is break - ing.  
 prom - ise 'a glo - rious t' mor - row; They'll shine o'er her sleep like a smile from the west, From her own lov - ed Isl - and of sor - row.



# THE LITTLE ORPHAN BOY.

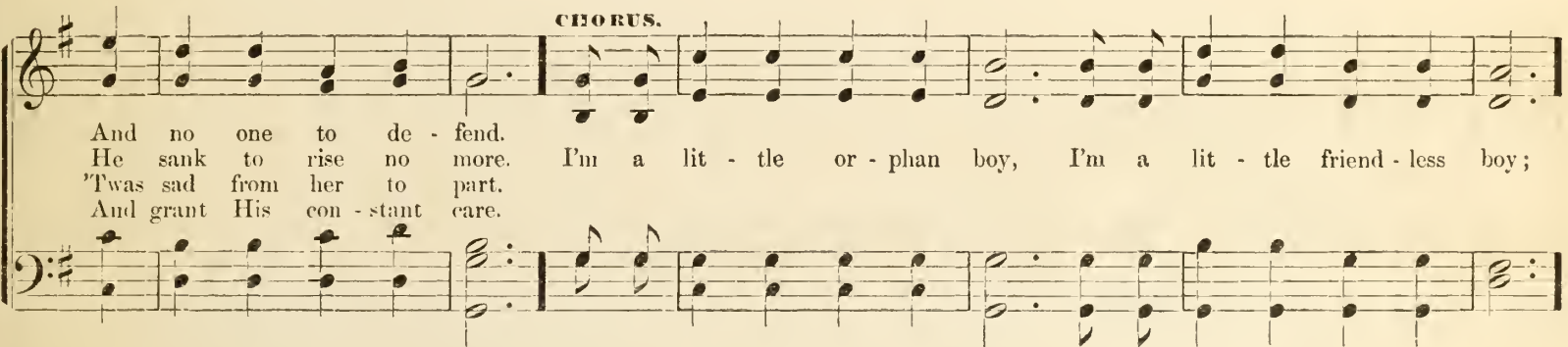
Words and music by REV. W. T. DALE.

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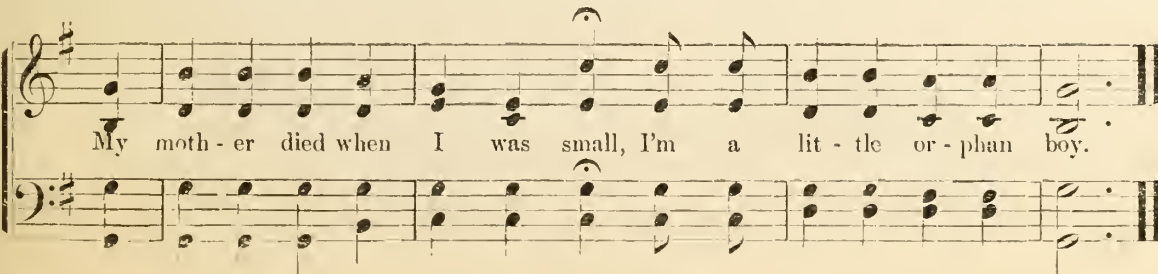


1. I am a lit - tle or - phan boy, I'm left with - out a friend; I've noth - ing now to give me joy,  
 2. My fa - ther drank un - til he died, He drank up all his store; We saw him sink be - neath the tide—  
 3. My moth - er, left with - out a home, Soon died of bro - ken heart; And I was left, all sad and lone—  
 4. She laid her hand up - on my head, And breathed a fer - vent pray'r; "The Lord be kind to thee," she said,

**CHORUS.**



And no one to de - fend.  
 He sank to rise no more. I'm a lit - tle or - phan boy, I'm a lit - tle friend - less boy;  
 'Twas sad from her to part.  
 And grant His con - stant care.



My moth - er died when I was small, I'm a lit - tle or - phan boy.

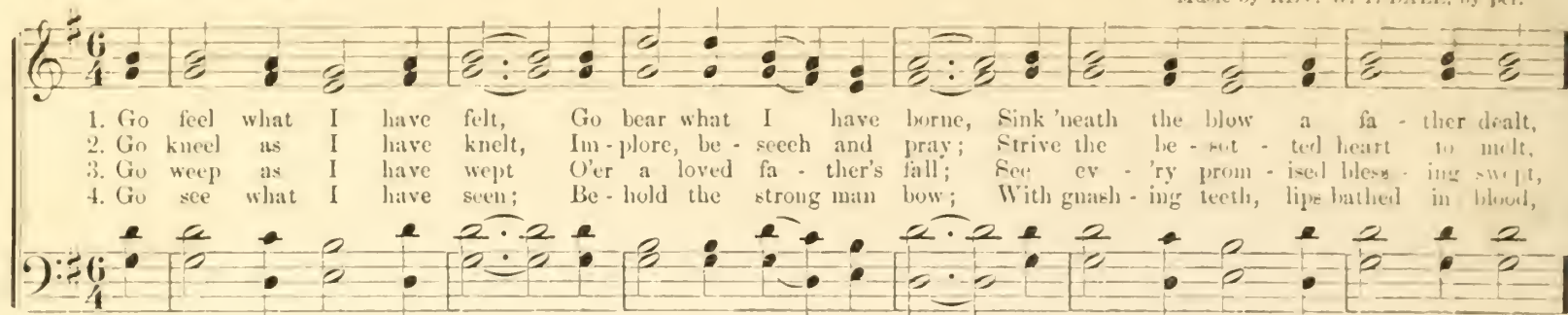
5 I've wandered far away from where  
 My mother sleeps so low,  
 I never more shall meet her here,  
 No matter where I go.

6 Vile rum has caused me all this woe,  
 And killed my peace and joy;  
 And now I'm left without a friend—  
 A little orphan boy.

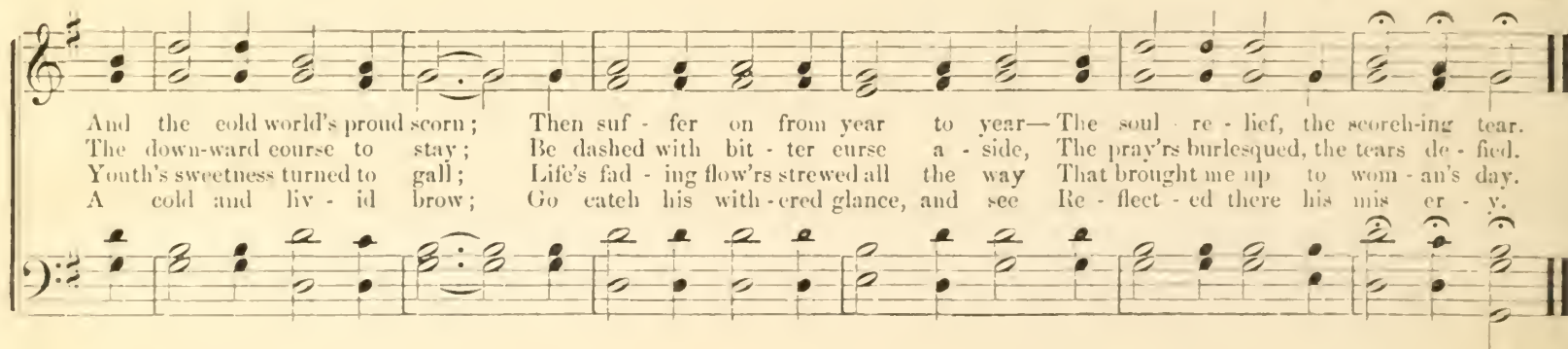
# "GO FEEL WHAT I HAVE FELT."

NOTE.—A young lady of New York, writing on the subject of temperance, was so full of pathos that a friend accused her of being a martyr on the subject, whereupon she wrote the words of this song.

Music by REV. W. T. DALE, by per.



1. Go feel what I have felt, Go bear what I have borne, Sink 'neath the blow a fa - ther dealt,  
 2. Go kneel as I have knelt, Im - plore, be - seech and pray; Strive the be - set - ted heart to melt,  
 3. Go weep as I have wept O'er a loved fa - ther's fall; See ev - 'ry prom - ised bless - ing swept,  
 4. Go see what I have seen; Be - hold the strong man bow; With gnash - ing teeth, lips bathed in blood,



And the cold world's proud scorn; Then suf - fer on from year to year—The soul - re - lief, the scorch - ing tear.  
 The down - ward course to stay; Be dashed with bit - ter curse a - side, The pray'rs burlesqued, the tears de - fied.  
 Youth's sweetness turned to gall; Life's sad - ing flow'rs strewed all the way That brought me up to wom - an's day.  
 A cold and liv - id brow; Go catch his with - ered glance, and see Re - flect - ed there his mis - er - y.

5 Go to the mother's side,  
 And her crushed bosom cheer,  
 Thine own deep anguish strive to hide,  
 Wipe from her cheek the tear;  
 Mark her worn frame and withered brow,  
 The gray that streaks the dark hair now.

6 Go hear and feel and know  
 All that my soul hath known;  
 Then look upon the wine-cup's glow,  
 See if it can atone;  
 Think of its flavor—you will try  
 What we proclaim "'tis drink and die."

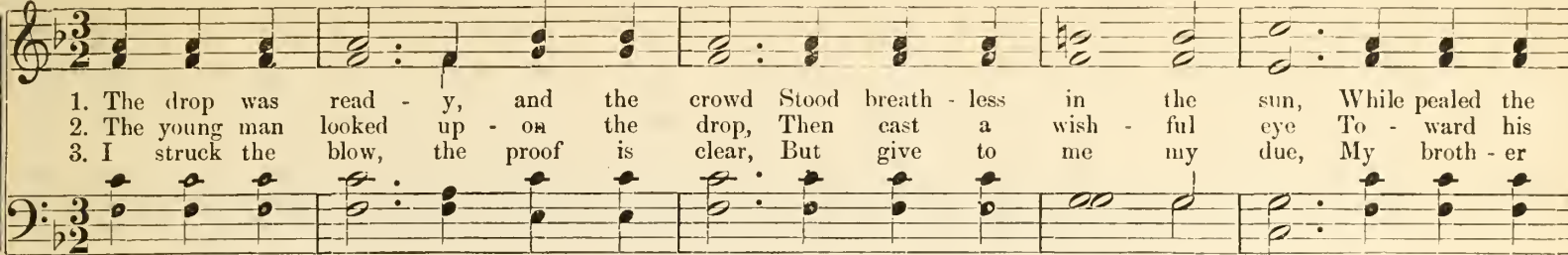
7 Tell me I hate the bowl!  
*Hate is a feeble word—*  
 I LOATHE, ABHOR: my very soul  
 With strong disgust is stirred  
 Whene'er I see, or hear, or tell  
 OF THE DARK BE'LEAGUE OF HELL.

# THE WINE-CUP DID IT ALL.

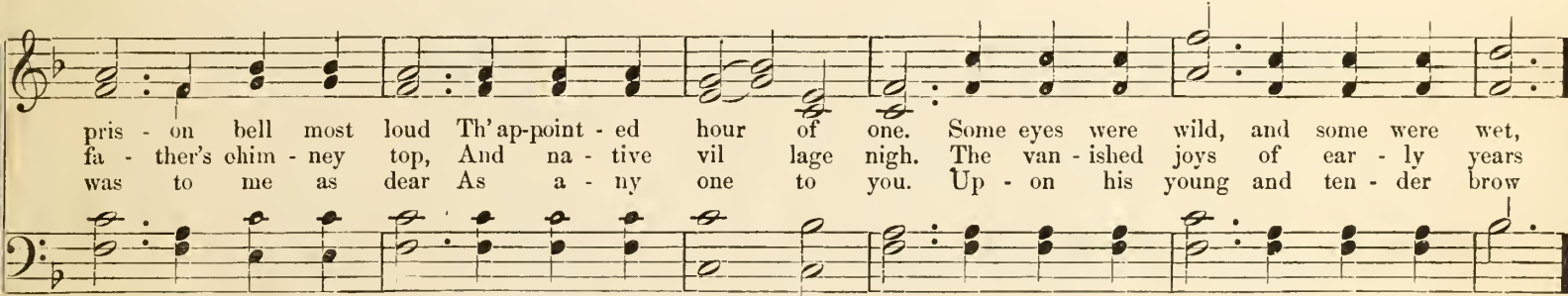
95

Last words of a young man who was executed in England for the murder of a younger brother, while in a fit of intoxication.

Music by REV. W. T. DALE.



1. The drop was read - y, and the crowd stood breath - less in the sun, While pealed the  
 2. The young man looked up - on the drop, Then cast a wish - ful eye To - ward his  
 3. I struck the blow, the proof is clear, But give to me my due, My broth - er



pris - on bell most loud Th' ap - point - ed hour of one. Some eyes were wild, and some were wet,  
 fa - ther's chim - ney top, And na - tive vil lage nigh. The van - ished joys of ear - ly years  
 was to me as dear As a - ny one to you. Up - on his young and ten - der brow

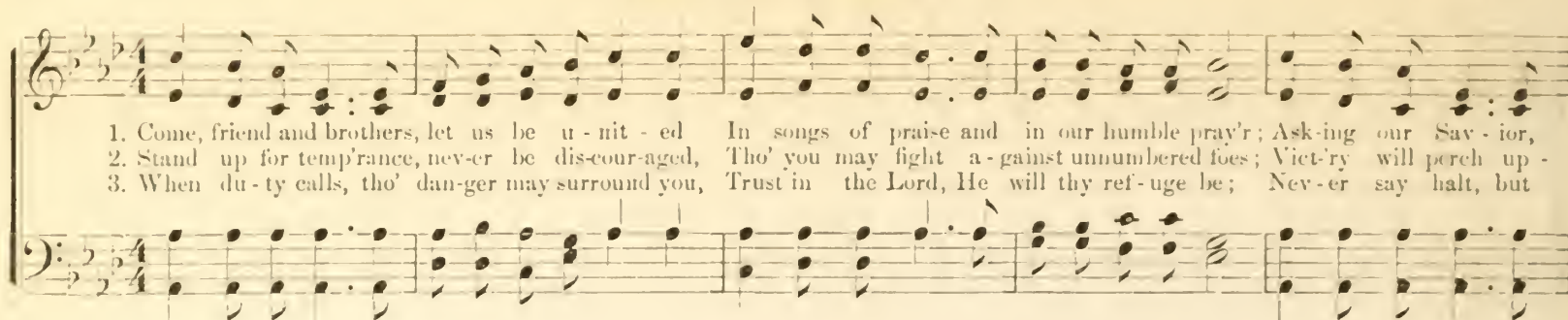


And some were closed to pray; Prisoner, we wait a mo - ment yet If you have aught to say.  
 He dim - ly did re - call, Then said, with quiv - 'ring lips and tears, "The wine - cup did it all."  
 My warm - est kiss did fall, I loved him then, I love him now, "THE WINE-CUP DID IT ALL."

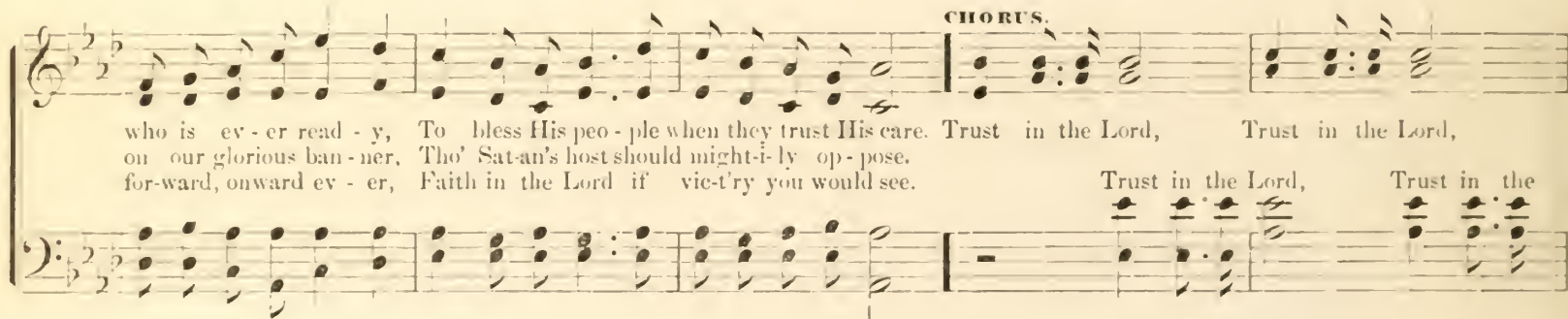


## TRUST IN THE LORD.

R. A. GLENN.



1. Come, friend and brothers, let us be u-nit-ed In songs of praise and in our humble pray'r; Ask-ing our Sav-ior,  
 2. Stand up for temp'rance, nev-er be dis-cour-aged, Tho' you may fight a-gainst unnumbered foes; Vict-ry will perch up-  
 3. When du-ty calls, tho' dan-ger may surround you, Trust in the Lord, He will thy ref-uge be; Nev-er say halt, but




CHORUS.

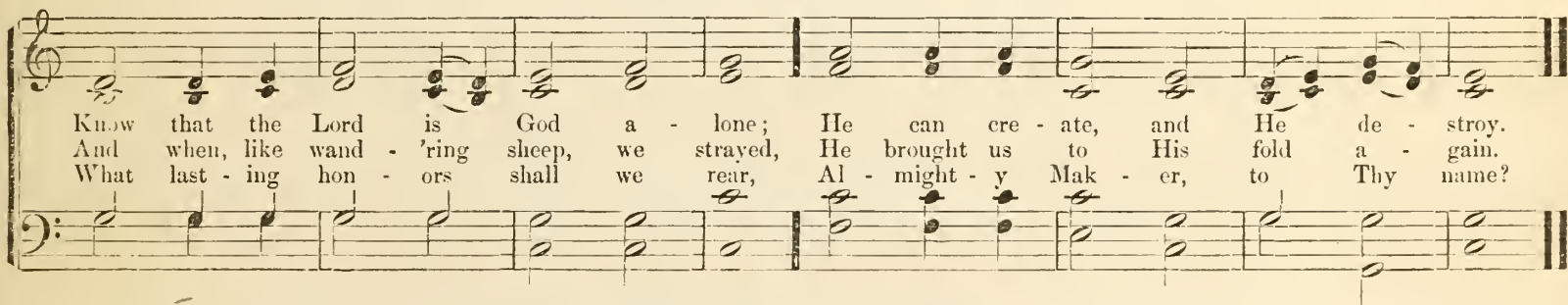
who is ev-er read-y, To bless His peo-ple when they trust His care. Trust in the Lord, Trust in the Lord,  
 on our glorious ban-ner, Tho' Sat-an's host should might-i-ly op-pose.  
 for-ward, onward ev-er, Faith in the Lord if vic-t'ry you would see. Trust in the Lord, Trust in the



Trust in the Lord, In all you have to do, Trust in the Lord, Trust in the Lord Trust in the Lord, And vic-to-ry is sure.  
 Lord, Trust in the Lord, Trust in the Lord,



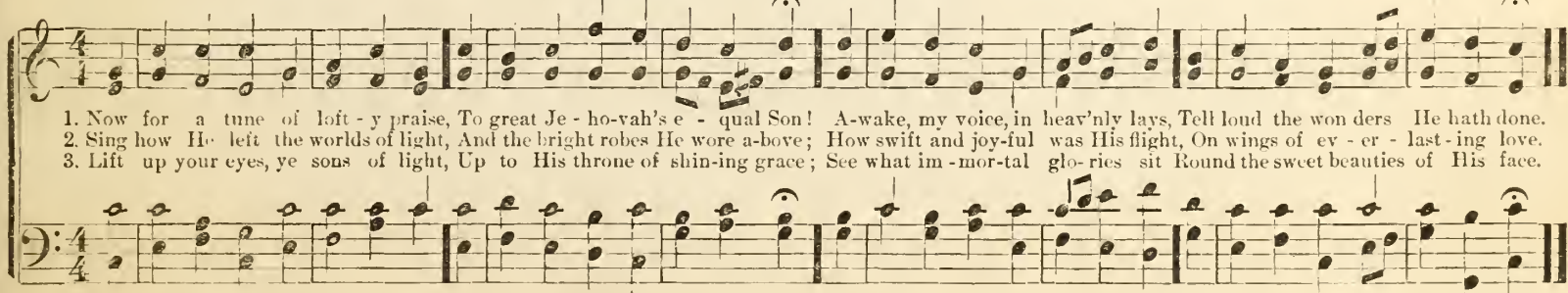
1. Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy;  
 2. His sov - reign pow'r, with - out our aid, Made us of clay, and formed us men;  
 3. We are His peo - ple, we His care, Our souls and all our mor - tal frame;



Know that the Lord is God a - lone; He can cre - ate, and He de - stroy.  
 And when, like wand - ring sheep, we strayed, He brought us to His fold a - gain.  
 What last - ing hon - or shall we rear, Al - might - y Mak - er, to Thy name?

LOFTY PRAISE. L. M.

F. T. P.



1. Now for a tune of loft - y praise, To great Je - ho - vah's e - qual Son! A - wake, my voice, in heav'nly lays, Tell loud the won - ders He hath done.  
 2. Sing how He left the worlds of light, And the bright robes He wore a - bove; How swift and joy - ful was His flight, On wings of ev - er - last - ing love.  
 3. Lift up your eyes, ye sons of light, Up to His throne of shin - ing grace; See what im - mor - tal glo - ries sit Round the sweet beauties of His face.

## KNIGHT. L. M.

SOPRANO SOLO.

(QUINTETTE.)

Music by CHAS. EDW. PRIOR.

*mf*

1. How sweet the hour of clos - ing day, When all is peace - ful and se - rene;

*p*

2. Such is the Chris - tian's part - ing hour, So peace - ful - ly he sinks to rest;

And when the sun with cloud - less ray, Sheds mel - low lus - ter o'er the scene.

When faith, en - dued from heav'n with pow'r, Sus - tains and cheers his lan - guid breast.

## CULLODEN. L. M.

E. T. POUND.

*Gently.*

1. There is a land mine eye hath seen, In visions of en - rapt - ured tho't; So bright that all which spreads between Is with its ra - diant glo - ry fraught.

2. A land upon whose bliss - ful shore, There rests no shadow, falls no stain; There those who meet shall part no more, And those long parted meet a - gain.

3. There sweeps no deso - lat - ing wind A - cross that calm, se - rene a - bode; The wand - rer there a home may find, With - in the par - a - dise of God.



# LITTLE ROCK. L. M.

FRANK M. DAVIS. 99

**Boldly.**

Ye Christian her - alds, go pro-claim    Salvation    in Immanuel's name ; To distant climes the tid-ings bear,    And plant the rose    of Shar-on there.

# QUIMBY. L. M.

J. H. TENNEY.

**Spirited.**

1. The trumpet swells a - long the sky,    We hear the joyful, sol-emn sound ; The righteous God ascends on high, And shouts of gladness ech - o round.  
2. The Lord, who o - ver earth bears sway, Sits on His throne of ho-li - ness ; The heathen now His laws o - bey, Let all the earth His praise ex - press.

# MILLARD. L. M.

E. T. P.

1. Now in    a song of grate-ful praise, To my dear Lord my voice I'll raise ; With all His saints I'll join to    tell That Jesus hath done all things well.  
2. Wis-dom and pow'r, and love di-vine, In all His works un-ri-val'd shine ; And force the wond'ring world to tell That He a - lone did all things well.  
3. How-e'er mys-te-rious are His ways, Or dark or sor-row-ful my days ; And tho' my spir-it oft re - bel, I know He still doth all things well.

Come, O my soul, in sa - cred lays, At-tempt thy great Cre-a-tor's praise; But, oh, what tongue can speak His fame? What voice can reach the lofty theme?

## FORSYTH. L. M.

E. T. P.

1. Father of love, to Thee on high, At this calm hour we would draw nigh; To sup-pli-cate before Thy throne, To wor-ship Thee, and Thee alone.  
 2. Father of love, to Thee we raise Our eve-ning pray'r and song of praise; Vouchsafe to hear us, Lord of night, And guard us thro' the coming night.  
 3. Father of love, to Thee we give Our souls, that in Thee we may live; And when the night of life shall come, Take us to our e - ter - nal home.

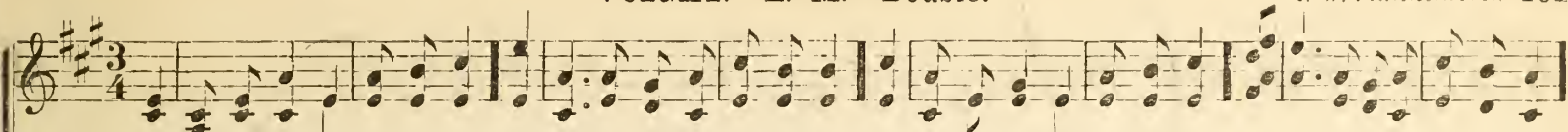
## BOLINGBROKE. L. M.

THEOPHILUS.

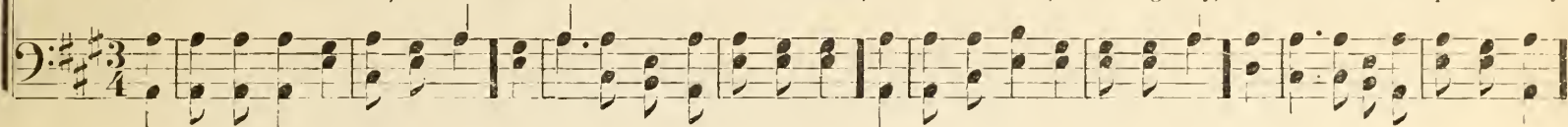
1. When, O my Sav-ior, shall it be, That I no more shall break with Thee? When will this war of passion cease, And I enjoy a last-ing peace?  
 2. Now I repent; now sin again: Now I re-vive; and now am slain: Slain with the same malignant dart, Which, oh, too oft-en wound- Thy heart.  
 3. When gracious Lord, when shall it be, That I shall find my all in Thee—The fullness of Thy prom-ise prove, And feast on Thy e - ter - nal love.

# VOIGHT. L. M. Double.

T. W. DENNINGTON. 101



1. Come, gra-cious Spir-it, heav'nly dove, With light and com-fort from a-bove; Be Thou our guardian, Thou our guide, 'e'er ev'-ry tho't and step pre-side.
2. Lead us to ho-li-ness, the road Which we must take to dwell with God; Lead us to Christ, the liv-ing way, Nor let us from His pastures stray.



- To us the light of truth dis-play, And make us know and choose the way; That ho-ly fear in ev'-ry heart, That we from God may ne'er depart,  
Lead us to God, our fi-nal rest, To be with Him for-ev-er blest; Lead us to heav'n, its bliss to share, Full-ness of joy for-ev-er there.

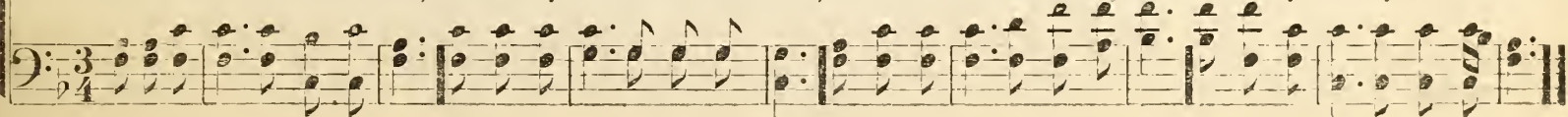


# FREDERIC. L. M.

T. W. DENNINGTON.



1. Tri-umphant Zi-on, raise your head From dust and dark-ness and the dead; Tho' humbled long, a-wake at length, And gird thee with thy Sav-ior's strength.
2. Put all Thy beau-teous gar-ments on, And let Thy ex-cel-lence be known; Deck'd in the robes of right-eous-ness, The world Thy glo-ries shall con-fess.
3. No more shall foes unclean in-vade, And fill Thy hal-lowed walls with dread; No more shall hell's in-sult-ing host Their vic-t'ry and Thy sor-rows boast.





1. Weary of strug-gling with my pain, Hopeless to burst this sin-ful chain; At length I give the con-test o'er, And seek to free my-self no more.  
 2. Lord, I despair my-self to heal, I see my sin, but can not feel; I can not, till my spir-it blow, And bid th' o-be-dient wa-ters flow.  
 3. 'Tis Thine a heart of flesh to give, Thy gifts I on-ly can re-ceive; Here, then, to Thee I all re-sign, To draw, re-deem, and seal is Thine.

## MARVIN. L. M.

E. T. P.

*Andante.*

1. How sweet to leave the world awhile, And seek the presence of our Lord! Dear Savior, on Thy peo-ple smile, And come, ac-cord-ing to Thy word.  
 2. From busy scenes we now re-treat, That we may here converse with Thee; Ah! Lord, behold us at Thy feet! Let this the "gate of heav-en" be.  
 3. "Chief of ten thousand!" now appear, That we by faith may see Thy face; Oh, speak, that we Thy voice may hear, And let Thy presence fill this place.

## CONSECRATION. L. M.

W. M. POUND.

1. What! nev-er speak an e vil word? Or rash, or id-le, or un-kind? Oh, how shall I, most gracious Lord, This mark of true perfection find?  
 2. Thy sinless mind in me re-veal; Thy Spirit's plen-i-tude im-part; And all my spotless life shall tell Th' abundance of a lov-ing heart.

## 'TIS MIDNIGHT. L. M.

T. W. DENNINGTON. 103

G MINOR.

1. 'Tis midnight; and on Olives' brow The star is dimm'd that late-ly shone; 'Tis midnight; in the garden now The suffering Sav-ior prays alone.  
 2. 'Tis midnight; and from all removed, The Sav-ior wrest-les lone with fears; E'en that dis-ci-ple whom He lov'd Heeds not his Mas-ter's grief and tears.  
 3. 'Tis midnight; and for others' guilt, The Man of Sor-row weeps in blood; Yet He who hath in anguish knelt Is not for-sak-en by His God.

## TYLER. L. M.

THEOPHILUS.

1. Lord, I will bless Thee all my days, Thy praise shall dwell upon my tongue; My soul shall glory in Thy grace, While saints rejoice to hear the song.  
 2. Come, mag-ni-fy the Lord with me; Come, let us all ex-alt His name; I sought th'eter-nal God, and He Has not exposed my hope to shame.  
 3. His ho-ly an-gels pitch their tents Around the men who serve the Lord; Oh, fear and love Him, all His saints! Taste of His grace and trust His word.

## ODESSA. L. M.

J. D. DODD, 1882.

1. Thro' ev'ry age, e-ter-nal God, Thou art our rest, our safe a-bode; High was thy throne ere heav'n was made, Or earth Thy humble footstool laid.  
 2. Long had'st thou reigned ere time be-gan, Or dust was fashioned in-to man; And long Thy kingdom shall endure When earth and time shall be no more.  
 3. But man, weak man, is born to die, Made up of guilt and van-i-ty; Thy dreadful sentence, Lord, was just, "Re-turn, ye sinners, to your dust."  
 4. A thousand of our years amount Scarce to a day in Thine account; Like yes-ter-day's de-part-ed light, Or the last watch of ending night.

## MELVILLE. L. M.

E. T. P.

1. As when some wea - ry trav - 'ler gains The height of some com - mand - ing hill,  
 2. So when the Chris - tian pil - griu views, By faith, His man - sions in the skies,

His heart re - vives, if o'er the plains He sees his home, tho' dis - tant still.  
 The sight his faint - ing strength re - news, And wings his speed to reach the prize.

## FORT VALLEY. L. M.

E. T. P.

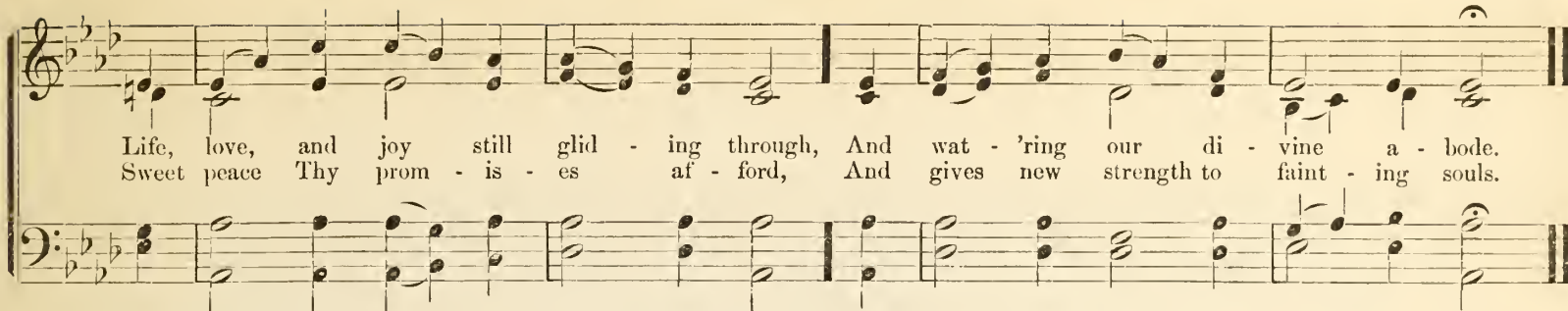
*Flowing.*

*mp*  
 1. There is a stream whose gen - tle flow Sup - plies the cit - y of our God;  
 2. That sa - cred stream, Thy ho - ly word, Sup - ports our faith, our fear con - trols;



# FORT VALLEY. Concluded.

105

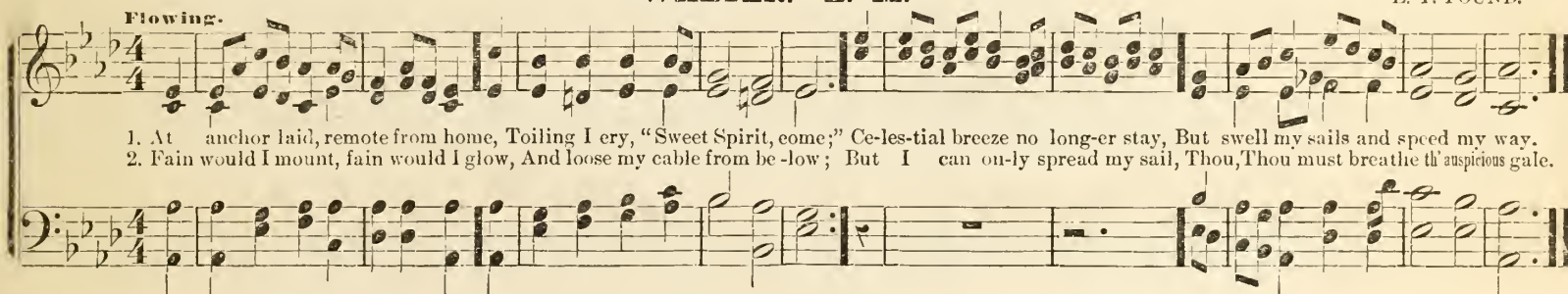


Life, love, and joy still glid - ing through, And wa - ter - 'ring our di - vine a - bode.  
Sweet peace Thy prom - is - es af - ford, And gives new strength to faint - ing souls.

## WALTER. L. M.

E. T. POUND.

**Flowing.**

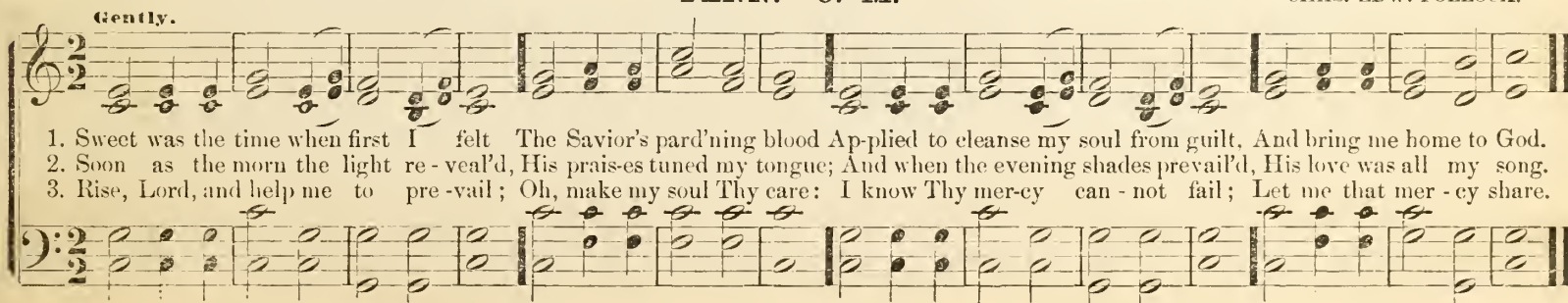


1. At anchor laid, remote from home, Toiling I cry, "Sweet Spirit, come;" Ce-les-tial breeze no long-er stay, But swell my sails and speed my way.  
2. Fain would I mount, fain would I glow, And loose my cable from be-low; But I can on-ly spread my sail, Thou, Thou must breathe th' auspicious gale.

## PENN. C. M.

CHAS. EDW. POLLOCK.

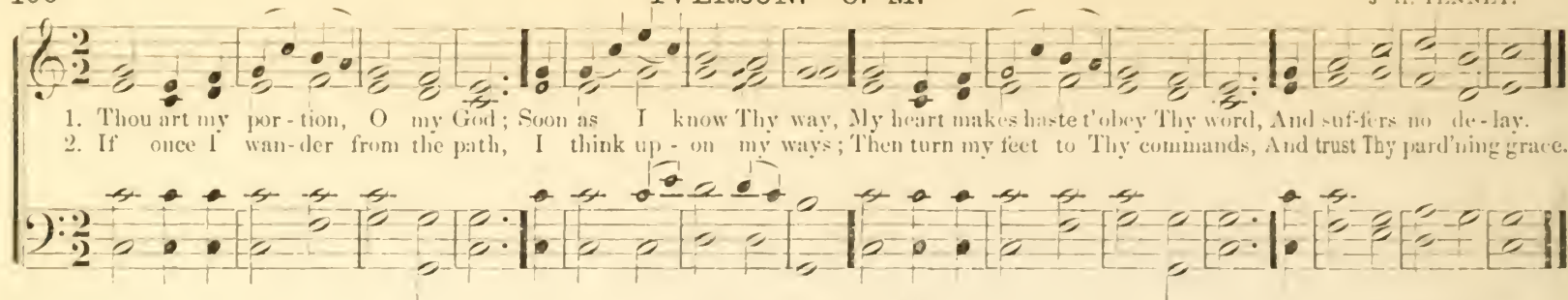
**Gently.**



1. Sweet was the time when first I felt The Savior's pard'ning blood Applied to cleanse my soul from guilt, And bring me home to God.  
2. Soon as the morn the light re-veal'd, His prais-es tuned my tongue; And when the evening shades prevail'd, His love was all my song.  
3. Rise, Lord, and help me to pre-vail; Oh, make my soul Thy care: I know Thy mer-cy can - not fail; Let me that mer-cy share.

## IVERSON. C. M.

J. H. TENNEY.

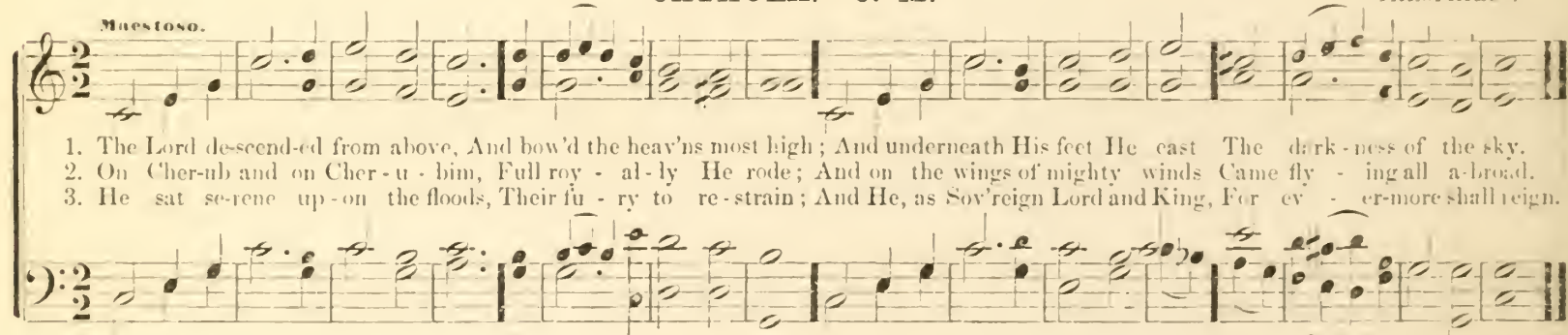


1. Thou art my por-tion, O my God; Soon as I know Thy way, My heart makes haste to obey Thy word, And suf-fers no de-lay.  
2. If once I wan-der from the path, I think up-on my ways; Then turn my feet to Thy commands, And trust Thy pard'ning grace.

## CATAULA. C. M.

THEOPHILUS.

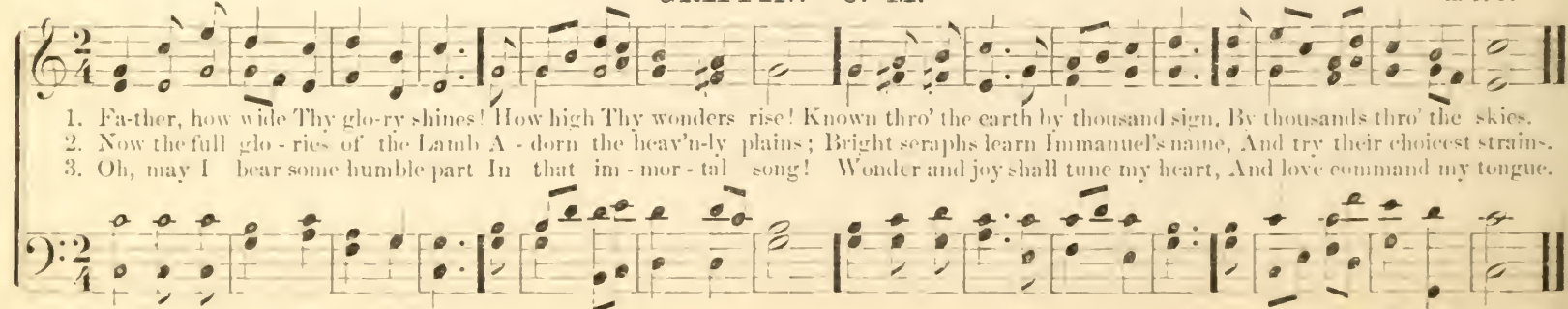
*Mes-toso.*



1. The Lord de-scend-ed from above, And bow'd the heav'ns most high; And underneath His feet He cast The dark-ness of the sky.  
2. On Cher-ub and on Cher-u-bim, Full roy-al-ly He rode; And on the wings of mighty winds Came fly-ing all a-broad.  
3. He sat se-rene up-on the floods, Their fu-ry to re-strain; And He, as Sov'reign Lord and King, For ev-er-more shall reign.

## GRIFFIN. C. M.

E. T. P.



1. Fa-ther, how wide Thy glo-ry shines! How high Thy wonders rise! Known thro' the earth by thousand sign, By thousands thro' the skies.  
2. Now the full glo-ries of the Lamb A-dorn the heav'n-ly plains; Bright seraphs learn Immanuel's name, And try their choicest strains.  
3. Oh, may I bear some humble part In that im-mor-tal song! Wonder and joy shall tune my heart, And love command my tongue.

# JEREMIAH. C. M.

E. T. P. 107

*Allegro.*

1. All hail the pow'r of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al di - a - dem,  
 2. Crown Him, ye morn - ing stars of light, Who fixed this float - ing ball; Now hail the strength of Is - rael's might,  
 3. Let ev - 'ry kin - dred, ev - 'ry tribe, On this ter - res - trial ball, To Him all maj - es - ty as - cribe,

*p* And crown Him Lord of all; Bring forth the roy - al di - a - dem, And crown Him Lord of all.  
*f* And crown Him Lord of all; Now hail the strength of Is - rael's might, And crown Him Lord of all.  
 And crown Him Lord of all; To Him all maj - es - ty as - cribe, And crown Him Lord of all.

# OAKLAND. C. M. Double.

G. W. LYONS.

G. W. L.  
*Allegro.*

1. O hap - py land! O hap - py land! Where saints and an - gels dwell; We long to join that hap - py band, And all their anthems swell.  
 2. Thou heav'nly Friend! Thou heav'nly Friend! Oh, hear us when we pray; Now let Thy pard'ning grace de - scend, And take our sins a - way.

But ev - 'ry voice in yon - der throng, On earth has breathed a pray'r; No lips un - taught may join the song, Or learn the mu - sic there.  
 Be all our fresh, our youthful days, To Thy blest serv - ice giv'n; Then we shall meet to sign Thy praise, A ransomed band in heav'n.



1. What shall I ren-der to my God For all His kindness shown? My feet shall vis - it Thine a - bode, My songs ad-dress Thy throne.  
 2. A - mong the saints that fill Thy house My off'rings shall be paid; There shall my zeal perform the vows My soul in an-guish made.  
 3. How hap-py all Thy servants are! How great Thy grace to me! My life which Thou hast made my care, Lord, I de - vote to Thee.

## KINGSTON. C. M.

THEOPHILUS.

*Andante.*

1. Thro' sorrow's night and danger's path, A-mid the deep'ning gloom, We sol-diers of an injured King Are marching to the tomb.  
 2. There, when the turmoil is no more, And all our pow'rs de - cay, Our cold remains in sol - i - tude Shall sleep the hours a - way!  
 3. Our la-bors done, se-cure-ly laid In this our last re - treat, Un - heed-ed, o'er our si-lent dust The storms of life may beat.

## BARNESVILLE. C. M.

FRANK M. DAVIS.

1. Far from these narrow scenes of night, Unbounded glo - ries rise, And realms of joy and pure de-light Unknown to mortal eyes.  
 2. Fair, distant land, could mortal eyes But half thy charms explore, How would our spirits long to rise, And dwell on earth no more.  
 3. Pre - pare us, Lord, by grace divine, For Thy bright courts on high; Then, let our spir-its rise and join The cho - rus of the skies.

*Moderato.*

1. How oft, a - las, this wretch-ed heart Has wandered from the Lord! How oft my rov - ing thoughts de-part, For-get - ful of His word.  
 2. Yet, sov'-rein mer-cy calls "Re-turn!" Dear Lord, and may I come? My vile in-grat - i - tude I mourn, Oh, take the wand'rer home.  
 3. And can'st Thou, wilt Thou yet for-give And bid my crimes re-move? And shall a par-doned reb-el live To speak Thy wondrous love?  
 4. Thy pard'-ning love, so free, so sweet, Blest Sav-ior, I a-dore; Oh, keep me at Thy sa-cred feet, And let me rove no more.

## BENTON. C. M.

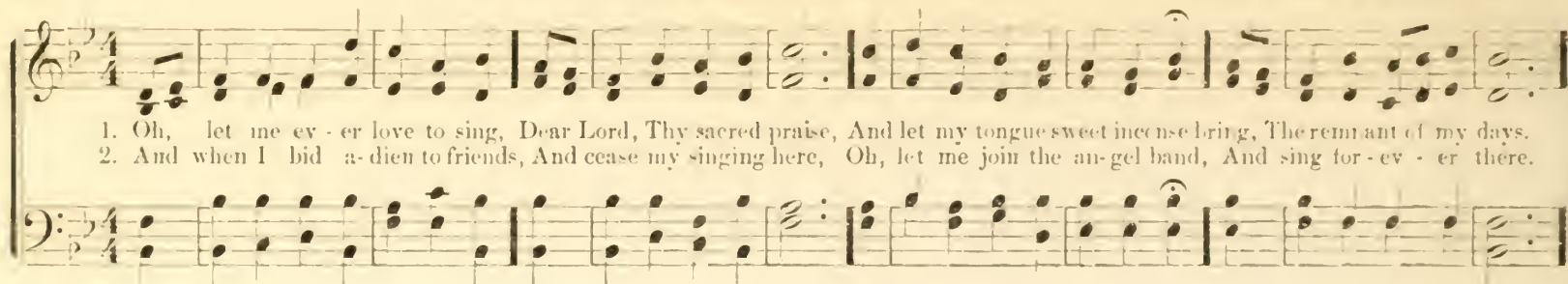
W. M. POUND.

1. Now let a true ambi-tion rise, And ardor fire the breast, To reign in worlds a - bove the skies, In heav'nly glories drest, In heav'nly glo-ries drest.  
 2. Be - hold Jehovah's re-gal hand A radiant crown display, Whose gems with viv - id lus - ter shine, While stars and suns de-cay, While stars and suns de-cay.  
 3. Ye hearts, with youthful vig - or warm, The glorious prize pursue, Nor fear the want of earth-ly good, While heav'n is kept in view, While heav'n is kept in view.

## EMMETT. C. M.

THEOPHILUS.

1. Walk in the light! so shalt thou know That fellow-ship of love, His Spir-it on - ly can be-stow Who reigns in light a - bove.  
 2. Walk in the light! and e'en the tomb No fear-ful shade shall wear; Glo-ry shall chase a-way its gloom, For Christ has con-quer-ed there.  
 3. Walk in the light! and thine shall be A path, tho' thorn-y, bright; For God, by grace, shall dwell in thee, And God Himself is light.



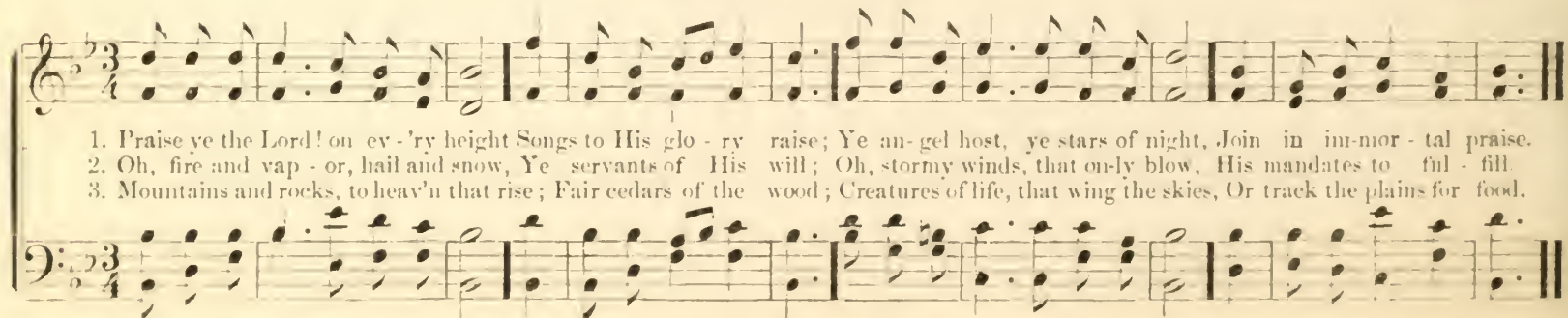
1. Oh, let me ev - er love to sing, Dear Lord, Thy sacred praise, And let my tongue sweet incense bring, The remnant of my days.  
2. And when I bid a - dien to friends, And cease my singing here, Oh, let me join the an - gel band, And sing for - ev - er there.



And while I sing, oh, fill my soul With grat-i - tude and love; A - cross my heart let rapture roll In streams like that a - bove.  
Then, while e - ter - nal a - ges roll, I'll praise my blessed Lord, And tell the rapture of my soul While lean-ing on His word.

## MILNER. C. M.

E. T. P.

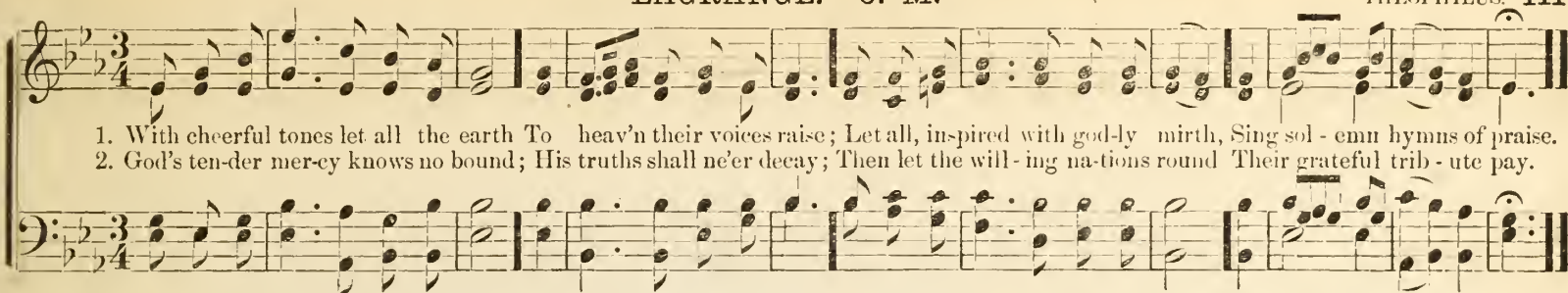


1. Praise ye the Lord! on ev - 'ry height Songs to His glo - ry raise; Ye an - gel host, ye stars of night, Join in im - mor - tal praise.  
2. Oh, fire and vap - or, hail and snow, Ye servants of His will; Oh, stormy winds, that on - ly blow, His mandates to ful - fill.  
3. Mountains and rocks, to heav'n that rise; Fair cedars of the wood; Creatures of life, that wing the skies, Or track the plains for food.



## LAGRANGE. C. M.

THEOPHILUS. 111

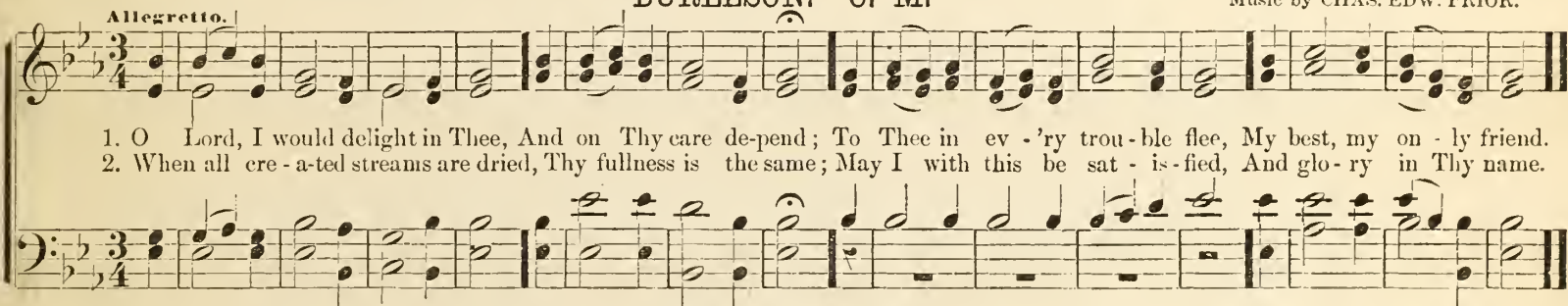


1. With cheerful tones let all the earth To heav'n their voices raise; Let all, inspired with god-ly mirth, Sing sol - emn hymns of praise.  
2. God's ten-der mer-cy knows no bound; His truths shall ne'er decay; Then let the will-ing na-tions round Their grateful trib - ute pay.

## BURLESON. C. M.

Music by CHAS. EDW. PRIOR.

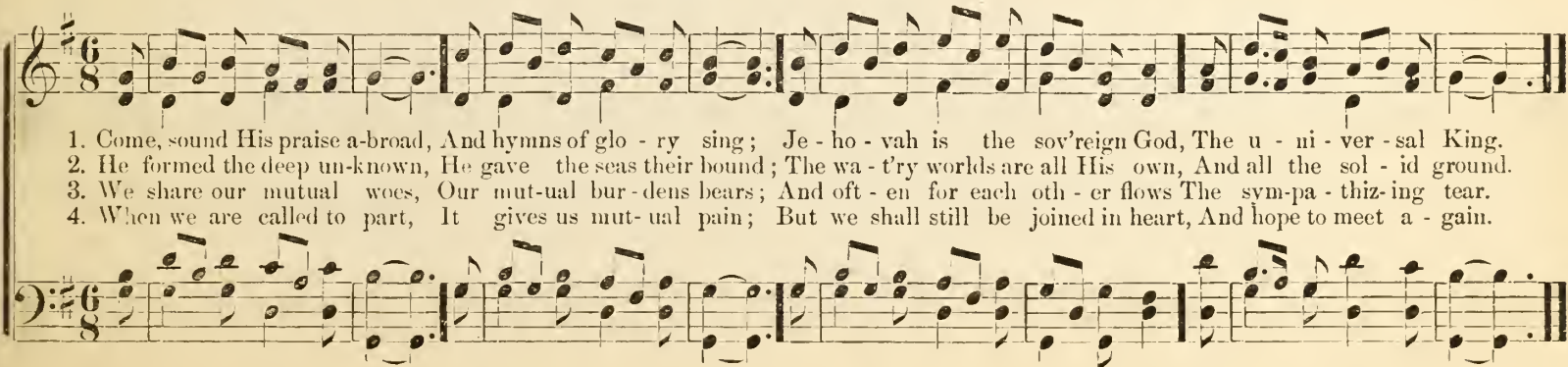
*Allegretto.*



1. O Lord, I would delight in Thee, And on Thy care de-pend; To Thee in ev - 'ry trou-ble flee, My best, my on - ly friend.  
2. When all cre - a-ted streams are dried, Thy fullness is the same; May I with this be sat - is-fied, And glo-ry in Thy name.

## ARAGOLA. S. M.

J. A. ROBERSON.



1. Come, sound His praise a-broad, And hymns of glo - ry sing; Je - ho - vah is the sov'reign God, The u - ni - ver - sal King.  
2. He formed the deep un-known, He gave the seas their bound; The wa - t'ry worlds are all His own, And all the sol - id ground.  
3. We share our mutual woes, Our mut-ual bur-dens bears; And oft - en for each oth - er flows The sym-pa - thiz-ing tear.  
4. When we are called to part, It gives us mut-ual pain; But we shall still be joined in heart, And hope to meet a - gain.

1. { I love Thy king - dom, Lord, The house of Thine a - bode, } I love Thy Church, O God.  
 2. { The Church our blest Re - deem-er saved With His own pre - cious blood. }  
 1. { For her my tears shall fall, For her my pray'rs as - cend, } Be - yond my high - est joy  
 2. { To her my toils and cares be giv'n, Till toils and cares shall end. }

Her walls be - fore Thee stand, Dear as the ap - ple of Thine eye, And gra - ven on Thy hand.  
 I prize her heav'n - ly ways, Her sweet com - mun - ion, sol - emn vows, Her hymns of love and praise.

PAUL GERHARD, 1546

## SARDIS. S. M.

H. G. MANN.

1. Com - mit thou all thy griefs And ways in - to His hands, To His sure truth and ten - der care, Who earth and heav'n commands.  
 2. Give to the winds thy fears; Hope, and be un - dis - mayed; God hears thy sighs and counts thy tears, God shall lift up thy head.  
 3. Thro' waves and clouds and storms, He gently clears the way; Wait thou His time; so shall this night Soon end in joy - ous day.

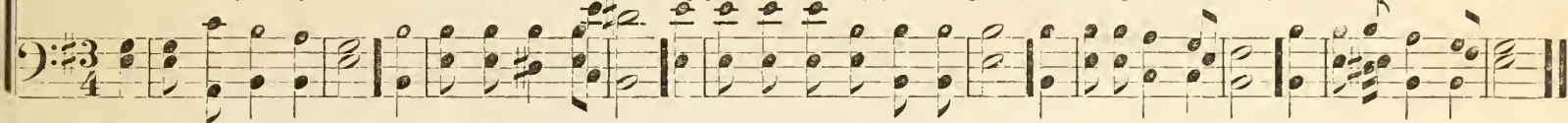
# CONFIDENCE. S. M. No. 1.

A. J. SHOWALTER, by per. 113

E MINOR.

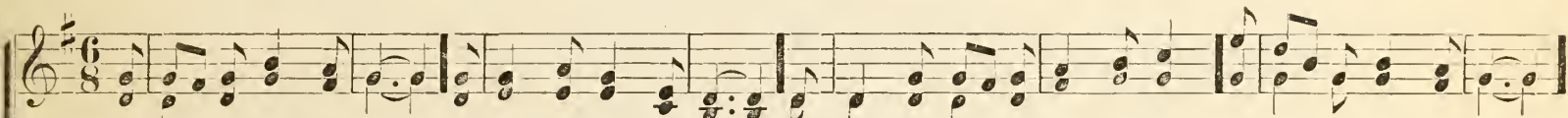


1. When sorrows round us roll, And comforts we have none; Dear Savior, joy that Thou art ours, And all our griefs are gone, And all our griefs are gone.  
2. Tho' in the gloom-y vale, Yet we will fear no harm, Sup-port-ed by Thy pow'rful grace, Re-clin-ing on Thine arm, Re-clin-ing on Thine arm.

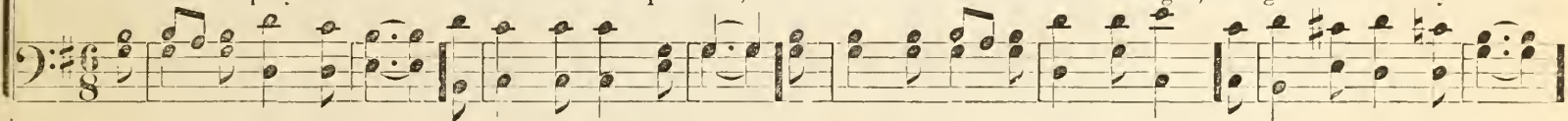


## ZEBULON. L. M. Double.

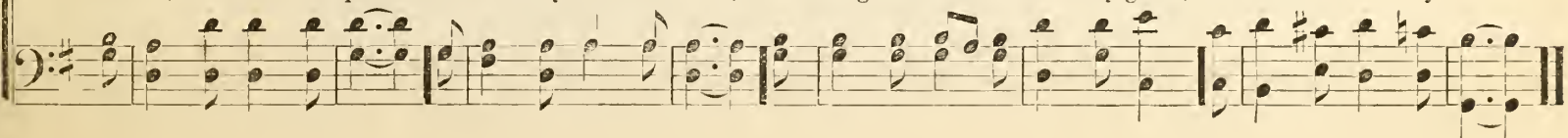
E. T. P.



1. How charming is the place Where my Redeem - er, God, Un - veils the beauties of His face, And sheds His love a - broad!  
2. To Him our pray'rs and cries Our hum - ble souls pre - sent; He lis - tens to our bro - ken sighs, And grants us ev - 'ry want.



There, on the mer - cy - seat, With ra - diant glo - ry crown'd, Our joy - ful eyes be-hold Him sit, And smile on all a - round.  
Give me, O Lord, a place With-in Thy blest a - bode, A - mong the chil-dren of Thy grace, The serv-ants of my God.





## A FEW MORE YEARS SHALL ROLL. S. M. Double.

CHAS. EDW. PRIOR.

*Legato.*

1. A few more years shall roll, A few more sea - sons come, And we shall be with those that rest, A-sleep with - in the tomb.

*Cres.* *Dim.*

Then, O my Lord, pre - pare My soul for that GREAT day; Oh, wash me in Thy pre - cious blood, And take my sins a - way.

2 A few more storms shall beat  
On this wild, rocky shore,  
And woe shall be where tempests cease,  
And surges swell no more.  
Then, O my Lord, pre - pare  
My soul for that GREAT day;  
Oh, wash me in Thy precious blood,  
And take my sins away.

3 A few more struggles here,  
A few more partings o'er,  
A few more trials, a few more tears,  
And we shall weep no more.  
Then, O my Lord, pre - pare  
My soul for that GREAT day;  
Oh, wash me in Thy precious blood,  
And take my sins away.

4 A few more Sabbaths here  
Shall cheer us on our way;  
And we shall reach the endless rest,  
Th' eternal Sabbath day.  
Then, O my Lord, pre - pare  
My soul for that GREAT day;  
Oh, wash me in Thy precious blood,  
And take my sins away.

5 'Tis but a little while,  
And he shall come again,  
Who eddied that we might thrive, who lives  
That we with him may reign.  
Then, O my Lord, pre - pare  
My soul for that GREAT day;  
Oh, wash me in Thy precious blood,  
And take my sins away.

## SHARON. S. M.

FRANK M. DAVIS.

1. Blest be the tie that binds Our hearts in Chris - tian love, The fel - low - ship of kin - dred minds Is like to that a - bove.

2. Be - fore our Father's throne We pour our ar - dent pray'rs; Our fears, our hopes, our aims are one, Our comforts and our cares.

3. We share our mutual woes, Our mutual bur - dens bear, And oft - en for each oth - er flows The sym - pa - thizing tear.

4. When we are called to part It gives us mut - ual pain, But we shall still be joined in heart And hope to meet a - gain.

# OGDEN. S. M.

CHAS. EDW. POLLOCK. 115

1. How gen - tle God's commands! How kind His precepts are! Come, cast your burdens on the Lord, And trust His con - stant care.  
 2. His bonn - ty will pro - vide; His saints se - cure - ly dwell; That hand that bears crea - tion up Shall guard His chil - dren well.  
 3. Why should this anxious load Press down your weary mind? Oh, seek your heav'nly Fa - ther's throne, And peace and com - fort find.

# SALEM. S. M.

H. G. MANN.

1. What cheering words are these! Their sweetness who can tell? In time and to e - ter - ni - ty 'Tis with the right - eous well.  
 2. In ev - 'ry state se - cure, Kept by Je - ho - vah's eye; 'Tis well with them while life en - dures, And well when called to die.  
 3. 'Tis well when joys a - rise, 'Tis well when sor - rows bow, 'Tis well when darkness veils the skies, And strong temp - tations blow.  
 4. 'Tis well when on the mount They feast on dy - ing love, And, 'tis as well, in God's ac - count, When they the fur - nace prove.

# CLOSING HOUR. S. M.

J. E. WOOTTON, Ala. Normal, 1882

1. Lord at this clos ing hour Es - tab - lish ev - 'ry heart Up on Thy word of truth and pow'r, To keep us when we part.  
 2. Peace to our brethren give; Fill all our hearts with love; In faith and patience may we live, And seek our rest a - bove.  
 3. Thr' changes bright or drear, We would Thy will pur - sue, And toil to spread Thy kingdom here Till we its glo - ry view.

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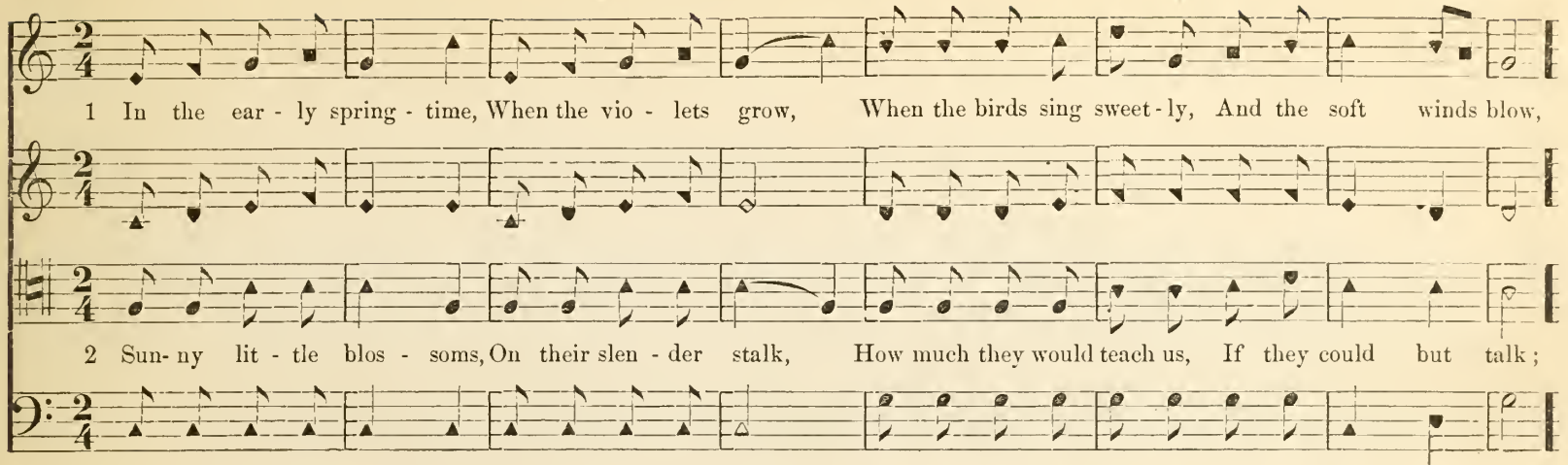
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# SONG OF THE DAISY.

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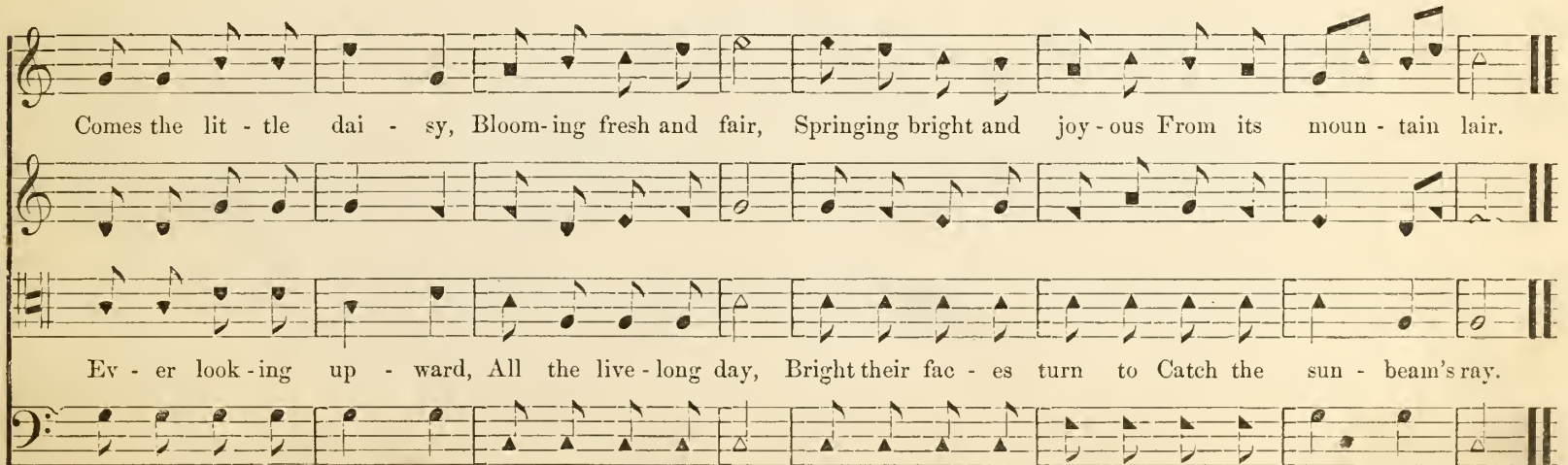
E. T. POUND.



1 In the ear - ly spring - time, When the vio - lets grow, When the birds sing sweet - ly, And the soft winds blow,

2 Sun - ny lit - tle blos - soms, On their slen - der stalk, How much they would teach us, If they could but talk ;

The musical score for the first two stanzas is written on four staves. The first two staves are for the first stanza, and the next two are for the second. The music is in 2/4 time and features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The lyrics are written below the staves.



Comes the lit - tle dai - sy, Bloom - ing fresh and fair, Springing bright and joy - ous From its moun - tain lair.

Ev - er look - ing up - ward, All the live - long day, Bright their fac - es turn to Catch the sun - beam's ray.

The musical score for the third stanza is written on four staves. The first two staves are for the third stanza, and the next two are for the fourth. The music is in 2/4 time and features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The lyrics are written below the staves.

1 Love - ly, love - ly May, Ev - er wel - come, ev - er gay; Fra-grance rare fills the air, Love - ly May.

2 Fresh the morn - ing air, Oh, how love - ly all things are; Bird - lings sweet, all so fleet, Love - ly May.

The musical score consists of two systems. The first system has a vocal line (treble clef, 2/4 time) and a piano accompaniment (treble and bass clefs, 2/4 time). The second system continues the piano accompaniment. The lyrics are written below the vocal line.

O'er the mead - ews swal-lows fly, Lift the lark her voice on high, Naught can with thy beau - ties vie, O love - ly May.

Buds and blos - soms fresh and bright, Leaves so green, en-chant - ing sight, Naught but joy from morn till night, O love - ly May.

This section continues the piano accompaniment from the previous system. It includes the vocal line for the second system and the piano accompaniment for the third system. The lyrics are written below the vocal line.

# SCHOOL IS OUT.

119

X. X. X.

E. T. P.

1 Hear the chil - dren shout, For the bus - y school is out, See them go to and fro, School is out ;

2 What a hap - py time, Oh, the mer - ry cheer - ful rhyme, Fac - es sweet, here we meet—School is out ;

3 Lit - tle tire - less feet, Pat - ter down the bus - y street, Shout - ing loud, 'n a crowd "School is out ;"

From their books and les - sons free, Ev' - ry heart is full of glee, What a hap - py sight to see, When school is out.

Here and yon - der see them go, This way, that way, to and fro, Child - hood joys they ev - er know, When school is out.

Hun - gry as a lit - tle bear, Each one clam - ors for his share, That is now the on - ly care, When school is out.



*Joyfully.*

1 What a wreath of roses, Fair and leafy June; What delicious music, All the world's in tune;

2 From your toil reposing, Ye of busy hands, View a-while the treasures strewn o'er many lands;

Detailed description: This system contains the first two stanzas of the song. It features four staves: a vocal melody in treble clef (2/4 time), a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The lyrics are written below the vocal staff.

Fra grance rich, reviving Fills the tranquil air, In this month of months the hills, The dales, the woods are fair.

He, the wondrous artist, Painter of these flowers He may claim for you a part From labor's weary hours.

Detailed description: This system contains the second two stanzas of the song. It features four staves: a vocal melody in treble clef (2/4 time), a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a bass line in bass clef. The lyrics are written below the vocal staff.

1 Far out up-on the prai-rie wide, I dear-ly love to roam, Where fragrant wild-flow'rs scent the air, And joys unceasing come;

2 The bounding deer a-head we start, And hearts beat high in glee: With dog and gun the chase begins, What joy could brighter be!

The first system of the musical score consists of two staves. The top staff is in treble clef with a 6/8 time signature, containing the melody for the first verse. The bottom staff is in bass clef with a 6/8 time signature, containing the accompaniment for the first verse. The second system also consists of two staves, with the top staff in treble clef and the bottom staff in bass clef, both in 6/8 time, containing the melody and accompaniment for the second verse.

The balm-y air of heav'n is free, No anx-ious toil or care can be, Or greet me on the prai-rie lea, Up-on the prairie lea.

Oh, hap-py hunt-ers now are we, All care and trou-ble now must flee, While we are on the prai-rie lea, Up-on the prairie lea.

The third system of the musical score consists of two staves. The top staff is in treble clef with a 6/8 time signature, containing the melody for the third verse. The bottom staff is in bass clef with a 6/8 time signature, containing the accompaniment for the third verse. The fourth system also consists of two staves, with the top staff in treble clef and the bottom staff in bass clef, both in 6/8 time, containing the melody and accompaniment for the fourth verse.

## THE WHIPPOORWILL.\*

NELLIE J. MANN.

*Con espressione.*

C. C. PRATT, by per.

CHORUS. *dim.*

1 When the si-lence of the night Broods upon the vale and hill, Then with plaintive voice and low, Sings the happy whippoorwill. Whippoorwill, whippoorwill.

2 In some far se-ques-tered grot, All the live-long night he sings, Where the air is calm and still, Sings the happy whippoorwill. Whippoorwill, whippoorwill.

3 Oh, a lone, sad heart has he, Filled with silence all the day, But when night comes then he sings Joyfully his whippoorwill. Whippoorwill, whippoorwill.

*p* whippoorwill, whippoorwill. When all else is hushed and still, Sings the hap-py whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill.

wh'ppoorwill, whippoorwill. This is what the darkness brings, This the song he ev - er sings, Whippoorwill, whippoorwill, whippoorwill, whippoorwill.

whippoorwill, whippoorwill. This is what his warbling brings, Visions of the coming Spring, Whippoorwill, whippoorwill, whippoorwill, whippoorwill.

\* From "VOCAL TRIAD No. 2," by per., E. T. POUND.



# BEAUTY EVERYWHERE.

123

R. A. G.

R. A. GLENN, by per.

1 Come, let us wan - der o'er the green, And pluck the ros - es fair ; The clouds are gone, the sunlight beams, There's beauty ev'ry-

2 The birds are warb - ling in the air ; The in - sects soft - ly hum, While from the flow'rs, so fresh and fair, Sweet o - dors gen - tly

3 Come, put your ex - tra gar - ments on, And to the woods we'll stray ; And there we'll have the best of fun, To pass the time a-

CHORUS.

where. Come, come, come, the day is bright and fair ; Come, come, come, there's beau - ty ev' - ry - where.

come. Come, come, come, For joy a - waits us there ; Come, come, come, there's beauty ev' - ry - where.

way. Come, come, come, There's mu - sic in the air ; Come, come, come, There's beauty ev' - ry - where.

*Moderato con moto.*

1 In the ear-ly autumn While the summer green lan-gers in the for-est, On the hills is seen, Sings a lit-tle in-sect

2 Oh, you boasting Ka-ty! Hid-ing in the wood, All the night-time fibbing To the sol-i-tude, Who that hears believes you,

3 If you would but show us, What you hide so well, If the ti-ny se-cret You would on-ly tell, What she did so wondrous,

4 If the deed doth shame you, Why not keep it still, You do not con-fess it, Tat-tle as you will, Ev-ermore the se-cret,

*f* 'Mong the leaf-age hid, And to ev'-ry question answers, *p* Ka-ty, Ka-ty did, Ka-ty

Yet who would forbid Your un-tir-ing pro-test, say-ing, Ka-ty, Ka-ty did, Ka-ty

How the deed was hid, All the world would listen to what—Ka-ty, Ka-ty did, Ka-ty did, Ka-ty did,

Is se-cure-ly hid, And no living mortal knows what—Ka-ty, Ka-ty did, Ka-ty did, Ka-ty did,

# KATY DID. Concluded

125

didn't, Ka-ty didn't, Ka-ty didn't, Ka-ty didn't, *cres.* Katy didn't, Ka-ty didn't, Katy didn't, didn't, didn't, didn't,  
 didn't, Ka-ty didn't, Ka-ty didn't, Ka-ty didn't, Katy didn't, Ka-ty didn't, Ka-ty didn't, didn't, didn't, didn't,  
 - - - - -  
 - - - - -  
 Ka-ty did, Kate did, Katy did, Kate did, Kate did, Ka-ty  
 Ka-ty did, Kate did, Katy did, Kate did, Kate did, Ka-ty

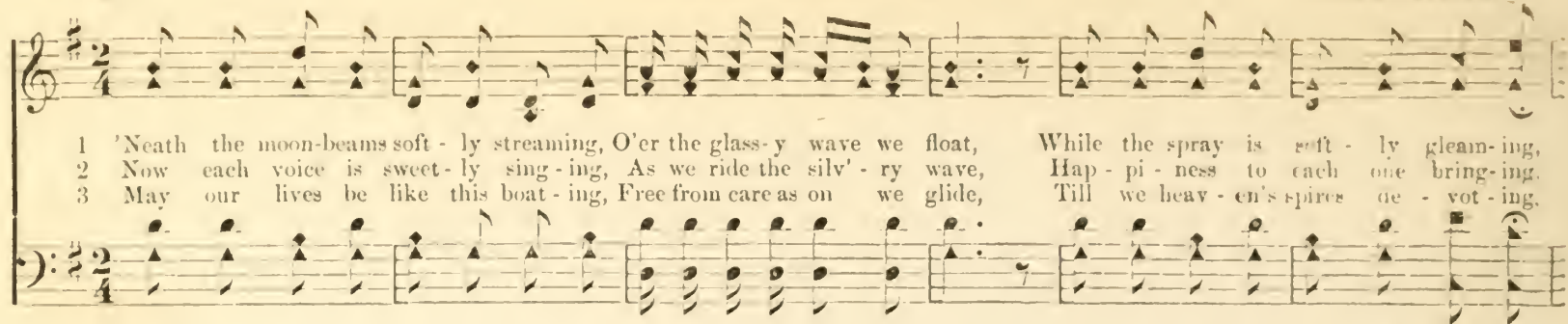
didn't, didn't, didn't, didn't, didn't, didn't, didn't, didn't, Oh, we know that Ka-ty didn't! What you say is not true.  
 didn't, didn't, didn't, didn't, didn't, didn't, didn't, didn't, What you say is not true.  
 did, Kate did, Ka-ty did, Kate did, Kate— Oh, we know what Katy did! What we say is true.  
 did, Kate did, Ka-ty did, Kate did, What we say is true.



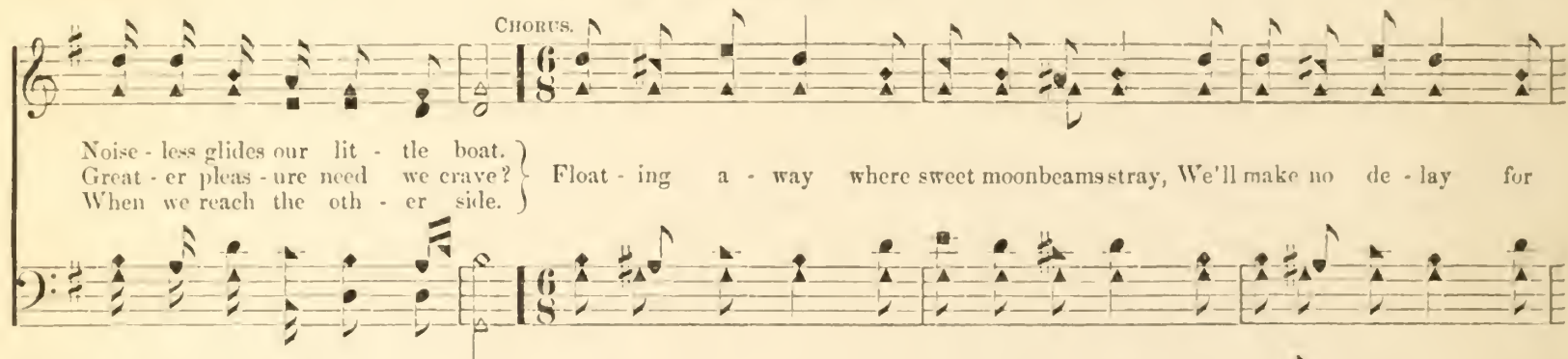
## WE SWEETLY FLOAT.

J. Mc P.

JOHN MC PHERSON.



1 'Neath the moon-beams soft - ly stream-ing, O'er the glass-y wave we float, While the spray is soft - ly gleam-ing,  
 2 Now each voice is sweet - ly sing-ing, As we ride the silv'-ry wave, Hap - pi - ness to each one bring-ing.  
 3 May our lives be like this boat-ing, Free from care as on we glide, Till we heav - en's spires de - vot-ing.



CHORUS.

Noise - less glides our lit - tle boat. }  
 Great - er pleas - ure need we crave? } Float - ing a - way where sweet moonbeams stray, We'll make no de - lay for  
 When we reach the oth - er side. }



soon com - eth day. A - way, a - way, a - way, a - way, a - way, a - way, a - way.

# DOWN A VALE.

127

JOHN MC PHERSON.

THOS. F. HICKOX.

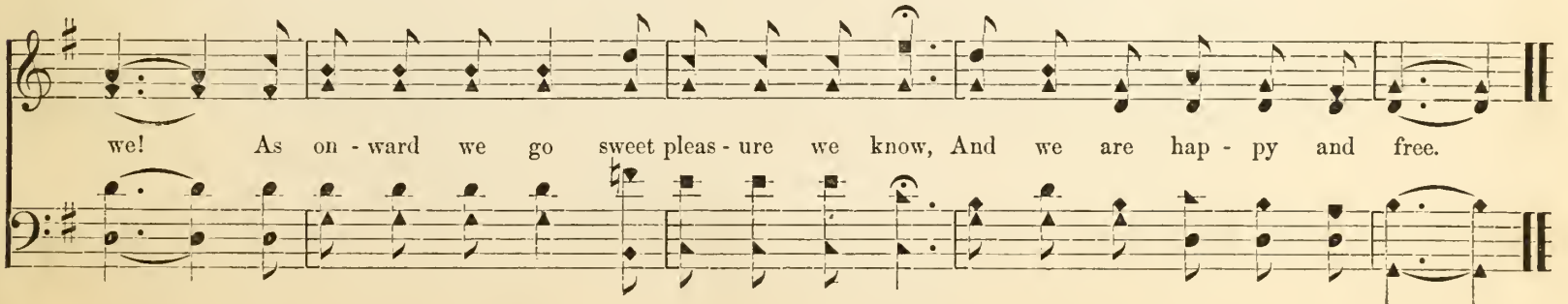


1 Down a vale we gai - ly float, All is bright and fair, And the spring-bird's liq - uid note Is  
 2 Dan - gers may be at each hand, Tri - als soon be near, Still we are a mer - ry band, And  
 3 Let's be hap - py while we may, Soon e - nough comes night, Joy - notes drive dull care a - way, And

CHORUS.



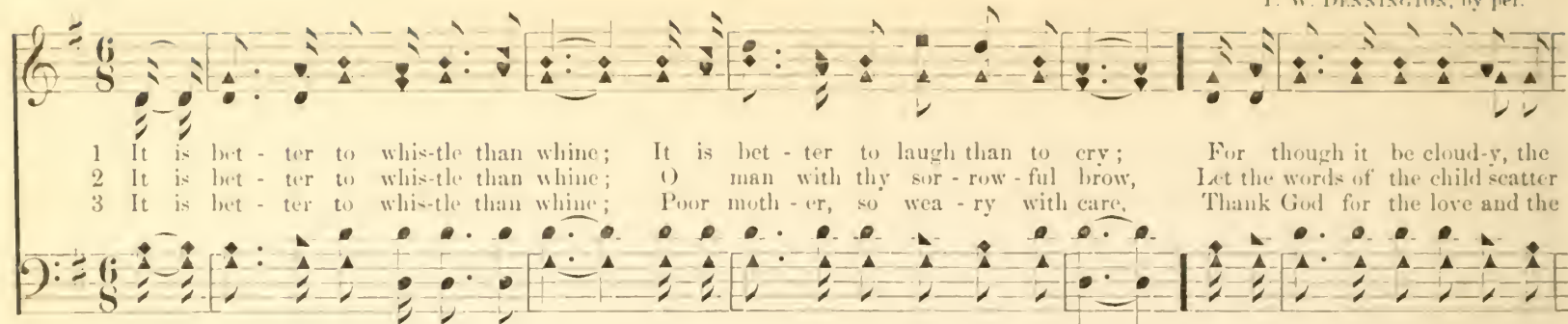
fill - ing all the air. } Float - ing a - long with laugh - ing and song, Who is so mer - ry as  
 hav - ing ne'er a fear. }  
 make this life so bright.



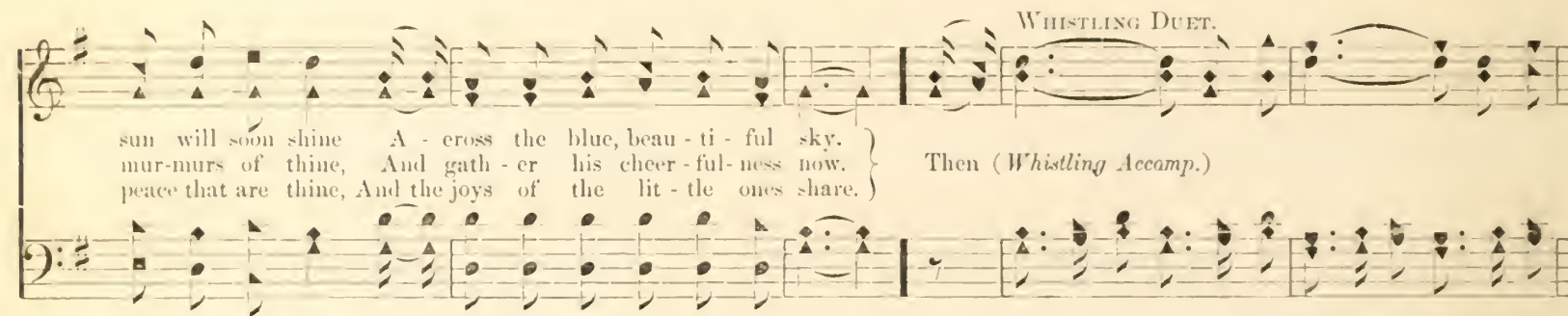
we! As on - ward we go sweet pleas - ure we know, And we are hap - py and free.

## IT IS BETTER TO WHISTLE THAN WHINE.

T. W. DENNINGTON, by per.



1 It is bet - ter to whis - tle than whine; It is bet - ter to laugh than to cry; For though it be cloud - y, the  
 2 It is bet - ter to whis - tle than whine; O man with thy sor - row - ful brow, Let the words of the child scatter  
 3 It is bet - ter to whis - tle than whine; Poor moth - er, so wea - ry with care, Thank God for the love and the



WHISTLING DUET.

sun will soon shine A - cross the blue, beau - ti - ful sky.  
 mur - murs of thine, And gath - er his cheer - ful - ness now. } Then (*Whistling Accomp.*)  
 peace that are thine, And the joys of the lit - tle ones share. }



*rit.*

It is bet - ter to whis - tle than whine



## THE FLOWERS.

Mrs. A. M. L.

C. II. G.

129

1 { The flow - ers, the flow - ers are com - ing, Arranged in their beau - ty of old, } The ma - ny hued pan - sies, each  
The snow-drop, so pure in its white - ness, The cro - cus in pur - ple and gold. }

2 { The flow - ers, the flow - ers are com - ing, Sweet ros - es and hy - a - cinths bright, } Gay tu - lips like la - dies of  
And lil - lies from which we made gar - lands, The days of our chil - hood's de - light. }

tell - ing Of some wond'rous sto - ry its own, And vi - o - lets sweet as the o - dors By breezes from spice islands blown.

fash - ion, Of charms making am - ple par - ade, But love I far more the sweet blossoms, Adorn - ing the valley's low shade.

*Allegretto.*

1 Moonbeams are glanc-ing, The star-light is danc-ing, O beau - ti - ful, beau - ti - ful, beau - ti - ful scenes;

2 O - ver the mead-ows Come gay, flit - ting shadows, They're gen - tly be - deck - ing our earth - land with light;

Hill - tops and mountains, Clear brooklets and foun-tains, Are glist'-ning and spark - ling with sil - ver - y beams.

Peep - ing and hid - ing, Then through clouds are gliding, O thou art most beau - ti - ful, Queen of the night.

# GLIDING RIVER.

131

X. X. X.

C. H. GABRIEL, by per.



1 Gen - tle riv - er, glid - ing on, Soft and low thy murm' - ring strain,

2 Flow'rs of beau - ty mark thy way, Warb - ling song - sters sing so gay ;

3 On - ward, then, with - out de - lay, Through the fields ar - rayed in light;



Nev - er wea - ry on thy way, Sweet, oh, sweet is thy re - frain.

Mu - sic, love, and har - mo - ny, All com - bine to cheer thy way.

Em - blem dear to mor - tal kin, Fill our hearts with thy de - light.



Words arranged.

E. T. P.  
FINE.

1 1 chat-ter o - ver ston - y ways In lit - tle sharps and treb-les,  
D.C. 1 chat-ter, chat - ter as I flow To join the brimming riv - er,

I bub-ble in - to eddy-ing bays, I bab-ble on the peb-bles;  
For men may come, and men may go, But I go on for - ev - er.



2 1 wind a-bout, and in and out, With here a blos-som sail-ing,  
D.C. 1 draw them all a - long, and flow To join the brimming riv - er,

And here and there a lus - ty trout. And here and there a gray-ling;  
For men may come, and men may go, But I go on for - ev - er.



3 1 steal by lawns and grass-y plots, I slide by ha - zel cov-ers,  
D.C. And out and in I curve and flow To join the brimming riv - er,

I move the sweet for - get-me - nots That grow for hap - py lov - ers;  
For men may come, and men may go, But I go on for - ev - er.



With many a curve my banks I fret, By many a field and fal-low, And many a fai-ry foreland set With wil-low, weed, and mallow.



And here and there a foam-y flake Up - on me, as I trav-el, With many a silvery wa-ter break A-bove the golden grav-el.



1 slip, 1 slide, 1 gloom, I glance Among my skimming swallows, 1 make the net-ted sunbeam dance Against my san-dy shal-lows.

1 How pleased and blest was I To hear the peo - ple ery, "Come, let us seek ur God to - day!"

2 Zi - on, thiee hap-py place, A-dorn'd with won-drous grace. And walls of strength em-braee thee round!

3 May peace at-tend thy gate, And joy with - in thee wait To bless the soul of ev' - ry guest;

Yes, with a cheer - ful zeal We haste to Zi - on's hill And there our vows and hon - ors pay.

In thee our tribes ap - pear To pray, and praise, and hear The sa - ered gos - pel's joy - ful sound.

The man who seeks thy peace, And wish - es thine in - erease, A thou - sand bless - ings on him rest.

## TRIP LIGHTLY.

E. T. P.



1 Trip light - ly o - ver trou - ble, Trip light - ly o - ver wrong, We on - ly make grief dou - ble By

2 Trip light - ly o - ver sor - row, Tho' all the way be dark; The sun may shine to - mor - row, And

3 Trip light - ly o - ver sad - ness, Stand not to rail at doom; We've pearls to string of glad - ness, On



dwell - ing on it long; Why clasp woe's hand so tight - ly, Why sigh o'er blos - soms dead?

gai - ly sing the lark. Fair hopes have not de - part - ed, Tho' ros - es may have fled;

this side of the tomb; While stars are night - ly shin - ing, And heav'n is o - ver - head,



# TRIP LIGHTLY. Concluded.

135

CHORUS.

Why cling to forms un-sight - ly, Why not seek joy in - stead? Trip light - ly, trip light - ly, trip

Then nev - er be down-heart - ed, But look for joy in - stead.

En - cour - age not re - pin - ing, But look for joy in - stead. Trip light - ly, trip light - ly, trip

*Repeat pp.*

light - ly o - ver trou - ble; Trip light - ly, trip light - ly, Trip light - ly o - ver wrong.

light - ly o - ver trou - ble; Trip light - ly, trip light - ly, Trip light - ly o - ver wrong.

## HOME BY THE SEA.

J. CALVIN BUSHEY.

1 A home, a home on the rush - ing sea, Where the waves are  
 2 There bright at eve is each kind - ling star, Where the ves - per's

wild And the winds are free; Where the dash - ing spray is toss'd in  
 sweet Ech - o from a - far; Where the o - cean mur - murs lie and

winds are free, Where the waves are wild and the winds are free; Where the dash-ing spray, where dashing spray is toss'd in glee, is  
 from a-far, Where the ech-o, sweet ech-o from a-far; Where the o - cean mur - murs lie and dream, Where o - cean mur - murs

# HOME BY THE SEA. Concluded.

137

glee, And the foam is light as foam can be. } A home, a  
dream, In the depths where sleep the pearl's bright gleam. }

toss'd in glee, And the foam is light, the foam is light As foam can be, as foam can be. } A home,  
lie and dream, In the depths where sleep the pearl's bright gleam, The depths where sleep the pearl's bright gleam. }

CHORUS.

The musical score is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#). The first system shows the vocal lines with lyrics and a closing brace. The second system continues the vocal lines with more lyrics and a closing brace. The third system shows the bass line with a final cadence. The word 'CHORUS.' is written above the first staff of the second system.

home, a home by the rush-ing sea, A home, a home, a home by the rush - ing sea.

a home, a home by the rush-ing sea, A home, a home, a home by the rush - ing sea.

Repeat Chorus p.

The musical score continues with two systems of vocal lines. The first system has lyrics for the first vocal line, and the second system has lyrics for the second vocal line. The third system shows the bass line with a final cadence. The words 'Repeat Chorus p.' are written above the first staff of the second system.



## OUR MISSIONS.

Arr. by C. H. G.

1 If all men had the self same mind, And sought the same position, The world would be, as you'll a - gree, Cath-o - lic in con - di - tion. Thus

2 And thus the great world thrives and grows, As each man helps his brother: The great and small, the short and tall, They all help one an-oth - er: For

The first system of musical notation consists of three staves. The top staff is in G major (one sharp) and 6/8 time, featuring a melody with eighth and sixteenth notes. The middle staff is a treble clef accompaniment with chords and eighth notes. The bottom staff is a bass clef accompaniment with chords and eighth notes. The lyrics are placed between the staves.

some must sow and some must reap, And some must plow the mighty deep: And some must wake while others sleep, —Each has his giv - en mis-sion.

some must print and some must fold, And some must carve and some must mold; And some must count the scrip and gold, Each one pursuit or oth - er.

The second system of musical notation also consists of three staves. The top staff continues the melody from the first system. The middle and bottom staves provide harmonic support with chords and eighth notes. The lyrics are placed between the staves.

3 Then banish envy from your hearts,  
And keep your souls well lighted;  
The world should be, as you'll agree,  
At peace and all united.

The water-course will turn the wheel—  
The mill will grind the corn to meal—  
And God will reign through woe or weal,  
And every wrong be righted.

# HAPPY LITTLE BIRDS.

139

X. X. X.

E. T. P.

1 Hap - py lit - tle bird - ie, Sing - ing in the tree, Tell me why you al - ways Are so blithe and free;

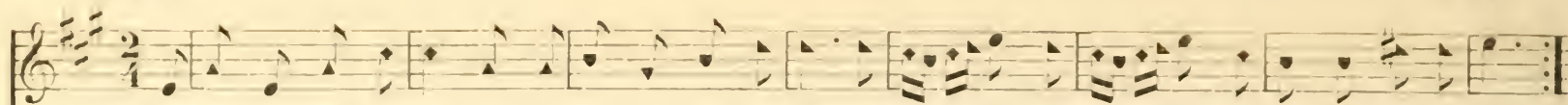
2 When the storms of win - ter Drive you from my door, Who is it that guides you To a warm - er shore?

3 "Je - sus is my keep - er, He di - rects my way, Taught me how to war - ble All the sum - mer day."

Do you ev - er sor - row? Do you know a care? Sing - ing thus so glad - ly, As you mount the air.

Thro' the path - less heav - ens, Who points out the way, Who is it that keeps you Al - ways glad and gay?

This the bird - ie told me, As it mount - ed high, Sing - ing loud in glad - ness, Thro' the a - zure sky.



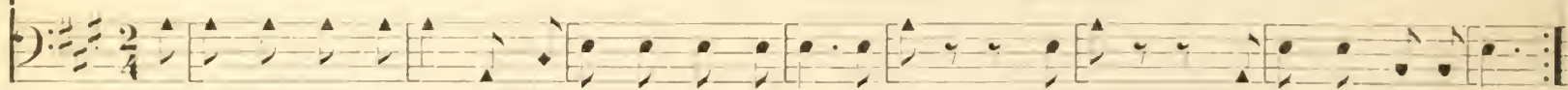
1 The sum-mer days are com-ing, The mer-ry birds are here, How sweetly now their wild-wood notes Ring out so full and clear.



2 The sum-mer days are com-ing, All earth is bright and gay, A-wake, ye birds, a-wake, awake, Let mu-sic crown the day.



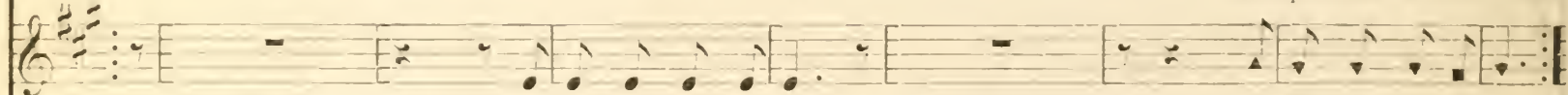
How sweet their notes.



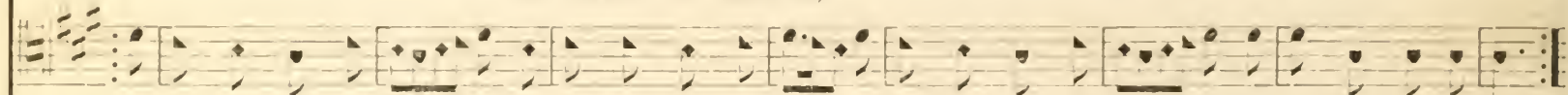
A-wake, a-wake.



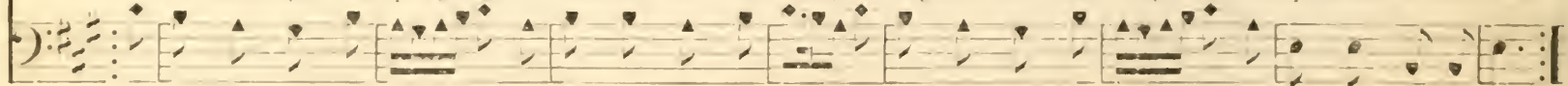
Their perfume to the breeze,



The birds are on the trees,



The dai-sies bright are spring-ing, The buds are on the trees, The fragrant flow'rs are fling-ing Their perfume to the breeze.





SUMMER DAYS ARE COMING. Continued.

1 The sum-mer days are com-ing, The mer-ry birds are here, How sweetly now their wild-wood notes Ring out so full and clear.

2 The sum-mer days are com-ing, All earth is bright and gay, A-wake, ye birds, a-wake, awake, Let mu-sic crown the day.

How sweet their notes.

A-wake, a-wake.

Oh, joy-ful sum-mer we have found, Thy ra-diant beau-ties

Oh, joy-ful, joy-ful sum-mer, Thy ra-diancee now hath found us, Thy pleas-ures are un-num-bered, Thy

Oh, joy-ful, joy-ful sum-mer, Thy ra-diancee now hath found us, Thy pleas-ures are un-

## SUMMER DAYS ARE COMING. Continued.

now a - bound. All earth is decked in liv - ing green, And beau - ty ev' - ry - where is seen ; The  
 beau - ties now sur-round us.  
 num - bered, And now sur-round. All earth is decked in liv - ing green, And beau - ty ev' - ry - where is seen ; The

This system consists of four staves. The first two staves are for the vocal melody, with lyrics written below the notes. The third and fourth staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

sun - ny skies sublime, Are now with na - ture blend - ing ; Yes, bright thy fair - y climb, Oh, mer - ry sum - mer time.  
 sun - ny skies sublime, Are now with na - ture blend - ing ; Yes, bright thy fair - y climb, Oh, mer - ry sum - mer time.

This system also consists of four staves, following the same vocal and piano arrangement as the first system. It concludes with a double bar line and repeat signs. The key signature and time signature remain consistent.

The sum-mer days are com-ing, The mer-ry birds are here, How sweetly now their wild-wood notes Ring out so full and clear.

The sum-mer days are com-ing, All earth is bright and gay, A-wake, ye birds, a-wake, awake, Let mu-sic crown the day.

How sweet their notes.

A-wake, a-wake.

MELLOW EVE. 7s & 6s.

WM. E. CHUTE.

1 The mel-low eve is glid-ing Se-re-ne-ly down the west; So ev'-ry care sub-sid-ing, My soul would sink to rest.

The for-est hum is ring-ing The day-light's gen-tle close—My an-gels round me sing-ing, Thus chant my last re-pose.



1 Light as a fair - y, gal-lant and gay - ly, Part-ing the waves that so mer - ri - ly play; Winged like a plov - er,

2 Gal-lant and gay - ly, pret - ty sea fair - y, Bow to the sum-mer breeze, has - ten a - way; Bright col - ors wav - ing,

Chorus.

summer seas o - ver, Glid-eth our bark o'er the wa - ters a - way. Light as a fair - y,

Light as a fair - y, gal-lant and gay - ly,

thus the wind braving, Hail we with pleas-ure the beau-ti - ful day. Light as a fair - y, gal-lant and gay - ly.

gal - lant and gay - ly, Part - ing the waves that so

Part - ing the waves that so mer - ri - ly play, Light as a fair - y, gal - lant and gay - ly,

Part - ing the waves that so mer - ri - ly play, Light as a fair - y, gal - lant and gay - ly,

mer - ri - ly, mer - ri - ly play; . . . Wing'd like a plov - er,

part - ing the waves that so mer - ri - ly play; Wing'd like a plov - er, sum - mer seas o - ver,

part - ing the waves that so mer - ri - ly play; Wing'd like a plov - er, sum - mer seas o - ver,

## OVER THE WATERS AWAY. Concluded.

sum - mer seas o - ver, A-

Wing'd like a plov - er, sum-mer seas o - ver, Glid - eth our bark o'er the wa - ters a - way,

Wing'd like a plov - er, sum-mer seas o - ver, Glid - eth our bark o'er the wa - ters a - way,

way, a - way, a - way, O - ver the wa - ters a - way, a - way.

a - way, a - way, a - way, O - ver the wa - ters a - way, a - way, a - way.

a - way, a - way, a - way, O - ver the wa - ters a - way, a - way, a - way.

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.



1 To God, the on - ly wise, Our Sa - viour and our King, Let all the saints be - low the skies Their hum - ble prais - es bring.

2 'Tis his almight - y love, His coun - sel and his care, Preserves us safe from sin and death, And ev' - ry hurt - ful snare.

## JUSTIN. S. M.

E. T. P.

*Gently.*

1 What shall we ren - der, Lord, For all the grace we see! Since all the good - ness we can yield, Ex - tendeth not to thee.

2 To scenes of pain and woe, Our cheer - ful feet re - pair, And with the gifts thy hands bestow, Relieve the mourner's care.

3 The wid - ow's heart shall ring, The or - phan shall be glad; And hun - gry souls we'll glad - ly point To Christ, the liv - ing head.

## MY OLD COTTAGE HOME.

R. A. GLENN, by per.

1 I am think-ing to-night of my old cottage home, That stands on the brow of the hill, Where in life's ear-ly morn-ing I

2 Ma - ny years have gone by since in pray'r there I knelt, With dear ones around the old hearth; But my mother's sweet pray'rs in my

3 One by one they have gone from the old cot tage home, On earth I shall meet them no more; But with them I shall meet round the

CHORUS.

once loved to roam, But now all is qui - et and still. Oh, my old cot-tage home, That stands on the brow

heart still is felt. I'll treas-ure them up while on earth.

beam - ti - ful throne, Where parting will come nev - er-more. Oh, my old cottage home, That stands on the brow

# MY OLD COTTAGE HOME. Concluded.

149

of the hill,                      Where in life's ear - ly morn-ing   I once loved to roam, But now all   is qui - et and still.

of the hill,                      Where in life's ear - ly morn-ing   I once loved to roam, But now all   is qui - et and still.

of the hill.

# YEARS GONE BY.

H. COYLE.

E. T. P.

1 The years gone by—how soft, how fleet; How like   a saint-ed an-gel's feet, De-part-ing from the star-ry throne On mes-sag-es of love un-known.

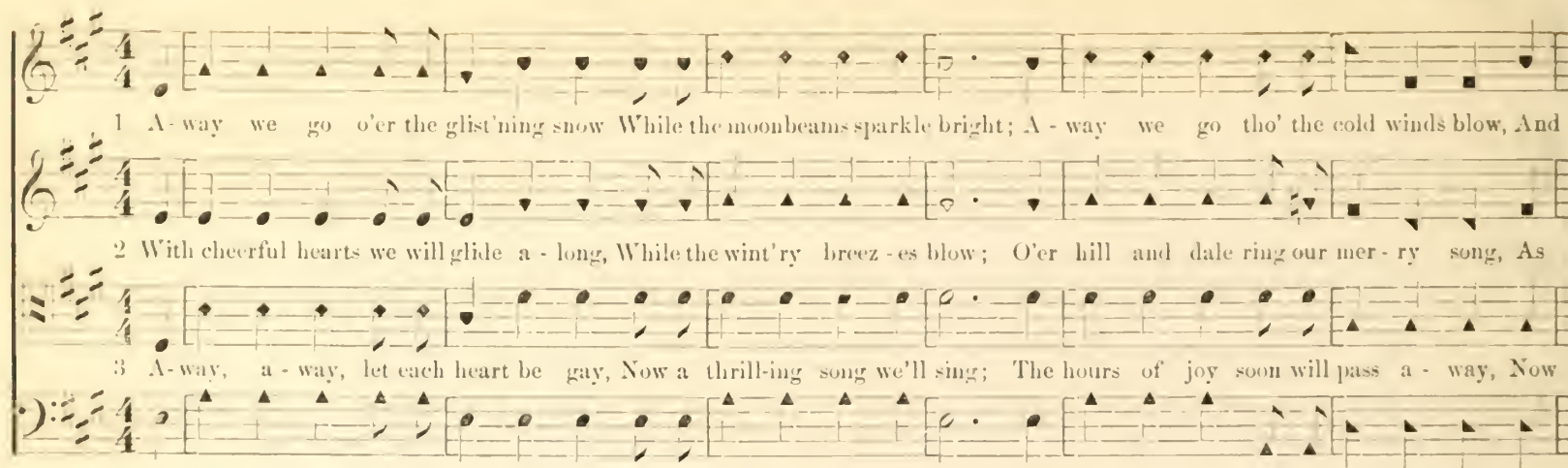
2 The years gone by—ah! who can tell   Where those de-part-ed mo-ments dwell? Sunk in what deep and wave-less sea! Lost in what wide e-ter-ni-ty!

3 The years gone by—for-ev-er gone—No trace to fix a tho't up-on; But joy and grief, and tears and sighs, Are hid-den in the years gone by.



## SONG OF THE SLEIGH RIDERS.

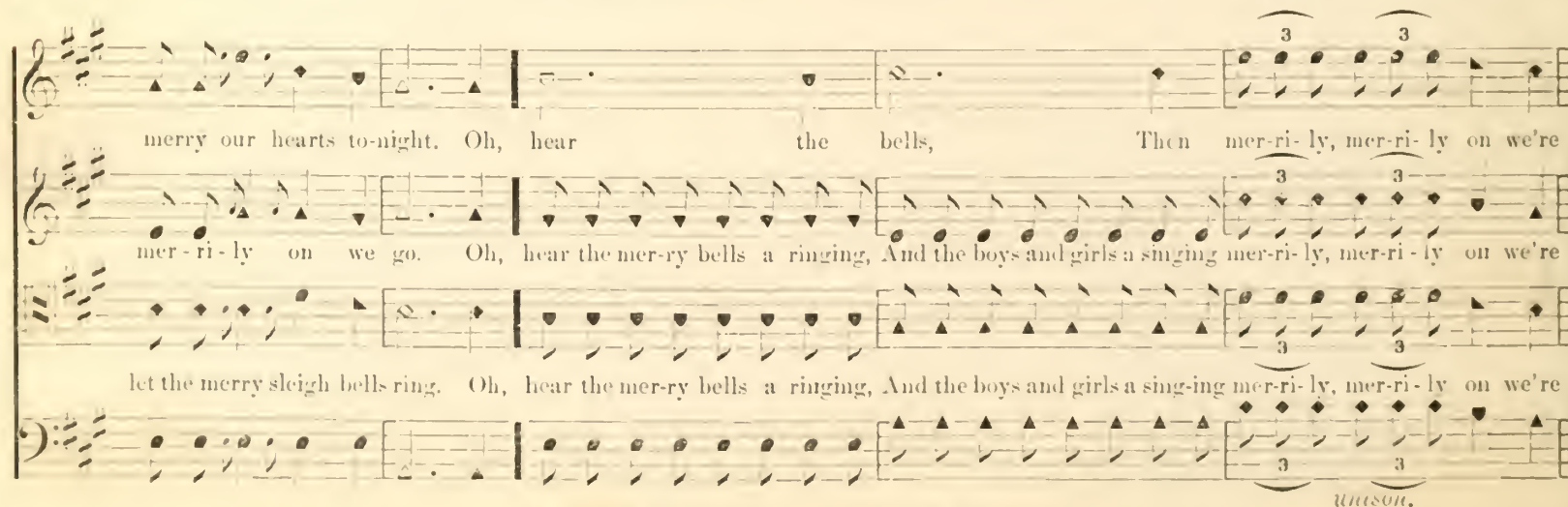
R. A. GLENN.



1 A-way we go o'er the glist'ning snow While the moonbeams sparkle bright; A-way we go tho' the cold winds blow, And

2 With cheerful hearts we will glide a-long, While the wint'ry breez-es blow; O'er hill and dale ring our mer-ry song, As

3 A-way, a-way, let each heart be gay, Now a thrill-ing song we'll sing; The hours of joy soon will pass a-way, Now



merry our hearts to-night. Oh, hear the bells, Then mer-ri-ly, mer-ri-ly on we're

mer-ri-ly on we go. Oh, hear the mer-ry bells a ringing, And the boys and girls a singing mer-ri-ly, mer-ri-ly on we're

let the merry sleigh bells ring. Oh, hear the mer-ry bells a ringing, And the boys and girls a sing-ing mer-ri-ly, mer-ri-ly on we're

unison.

\* Use sleigh bells and whip, or small torpedoes in chorus.

# SONG OF THE SLEIGH RIDERS. Concluded.

151

bound, All hearts keep time, As mer-ri-ly, mer-ri-ly on.

bound, we're bound, While the moonbeams sparkle brightly; Lover's hearts are beating lightly, Bounding merrily, bounding merrily on.

bound, we're bound, While the moonbeams sparkle brightly; Lover's hearts are beating lightly, Bounding merrily, bounding merrily on.

## EVENING BELLS.

"CALVIN."

Key of E.

1 Hark the pealing, soft-ly stealing, Gentle evening, evening bells; Clearly eeh - o, sweet-ly eeh - o Gen - tly down the dell.

2 Welcome is the silv'ry mu - sic, Silv'ry, silv'ry, silv'ry bells; Sweetly tell-ing, gen-tly tell - ing Of the day's fare-well.

3 Day is sleeping, flow'rs are weeping, Pearly, pearly tears of dew; Day re-treating, stars are keep-ing Watch the long night thro'.

Eve - ning bell.  
Silv' - ry bell.  
Tears of dew.

## SILENT WATCH.

R. A. GLENN.

*With expression. Soprano Solo.*

1 Mur - mur, gen - tle voice - es, Thro' the si - lent night, Let thy sweet - est  
2 Soft - ly let the ech - o Float up - on the breeze, O'er the hills and

*pp*

1 Mur - mur, mur - mur, gen - tle voice - es, Thro' the, thro' the si - lent night, Let thy,  
2 Soft - ly, soft - ly let the ech - o Float on, Float up - on the breeze, O'er the,


mur - murs Wak - en dear delights; Earth be - low is sleep - ing,  
val - leys, And thro' wav - ing trees; Oh, how sweet the mu - sic

let thy sweet - est mur - murs Wa - ken, wa - ken dear de - lights; Earth be, earth be - low is sleep - ing,  
o'er the hills and val - leys, And thro', and thro' wav - ing trees; Oh, how, oh, how sweet the mu - ic



# SILENT WATCH. Concluded.

153




Mead-ow, hill and grove, An - gel's stars are keep - ing Si - lent watch a - bove.  
As it floats a long, An - gels now are list' - ning To our murm'ring song.

Mead - ow, meadows, hills and grove, An - gel's, Angel's stars are keep-ing si - lent, si - lent watch above.  
As it, as it floats a-long, An - gels, An-gels now are list'ning to our, to our murm'ring song.

## POLLOCK. C. M.

CHAS. EDW. PRIOR.

*Maestoso. Not too fast.*



1 The Lord our God is clothed with might, The winds o - bey his will; He speaks, and  
in his heaven - ly height, The roll - ing sun stands still.

1 The fair, bright flow'rs of summer time Are beautiful to me, And glorious are the ma - ny stars That glimmer on the sea;

2 The sun may warm the buds to life, The dew the drooping flow'rs, And eyes grow bright and watch the light Of autumn's opening hour;

3 It is not much the world can give With all its show and art, And gold and gems are not the things To sat - is - fy the heart;

Detailed description: This block contains the first system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, melodic style with quarter and eighth notes. The lyrics are printed below each staff, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

But gentle words and loving smiles, And hands to clasp my own, Are bet-ter than the fair - est flow'rs, Or stars that ev - er shone.

But words that breathe of tenderness And love we know is true, Are warmer than the sum-mer sun, And brighter than the dew.

But, oh, if those who cluster 'round The al-tar and the hearth, Have gentle words and lov-ing smiles, How beau-ti - ful is earth?

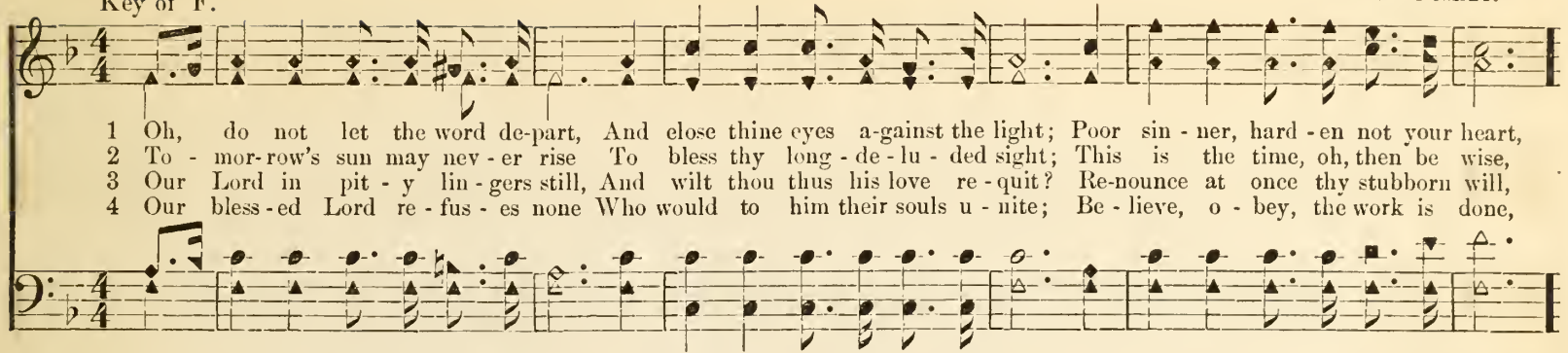
Detailed description: This block contains the second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, melodic style with quarter and eighth notes. The lyrics are printed below each staff, with the first line of lyrics corresponding to the first staff, the second line to the second staff, and the third line to the third staff.

# OH, WHY NOT TO-NIGHT?

155

J. CALVIN BUSHEY.

Key of F.



1 Oh, do not let the word de-part, And close thine eyes a-against the light; Poor sin - ner, hard - en not your heart,  
 2 To - mor - row's sun may nev - er rise To bless thy long - de - lu - ded sight; This is the time, oh, then be wise,  
 3 Our Lord in pit - y lin - gers still, And wilt thou thus his love re - quit? Re-nounce at once thy stubborn will,  
 4 Our bless - ed Lord re - fus - es none Who would to him their souls u - nite; Be - lieve, o - bey, the work is done,

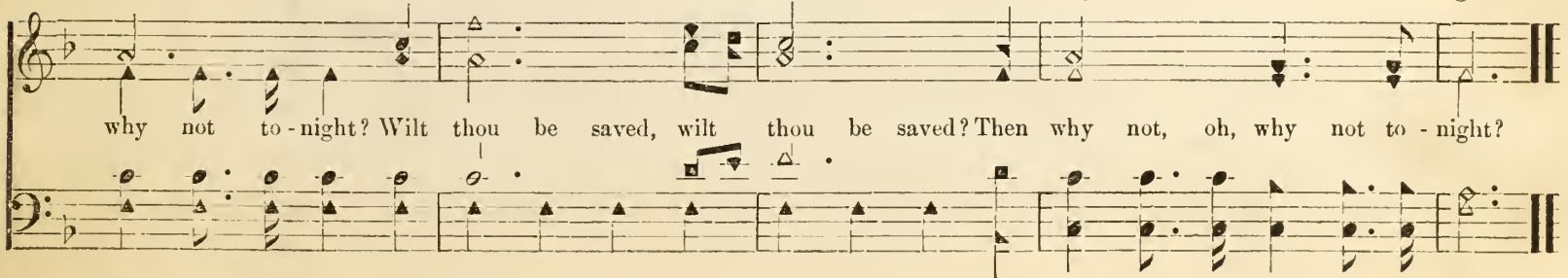
CHORUS.

Oh, why not to-night? oh, why not to-



Be saved, oh, to - night. Oh, why not to-night, why not to-night, why not to-night,

night? Wilt thou be saved? then why not to - night?

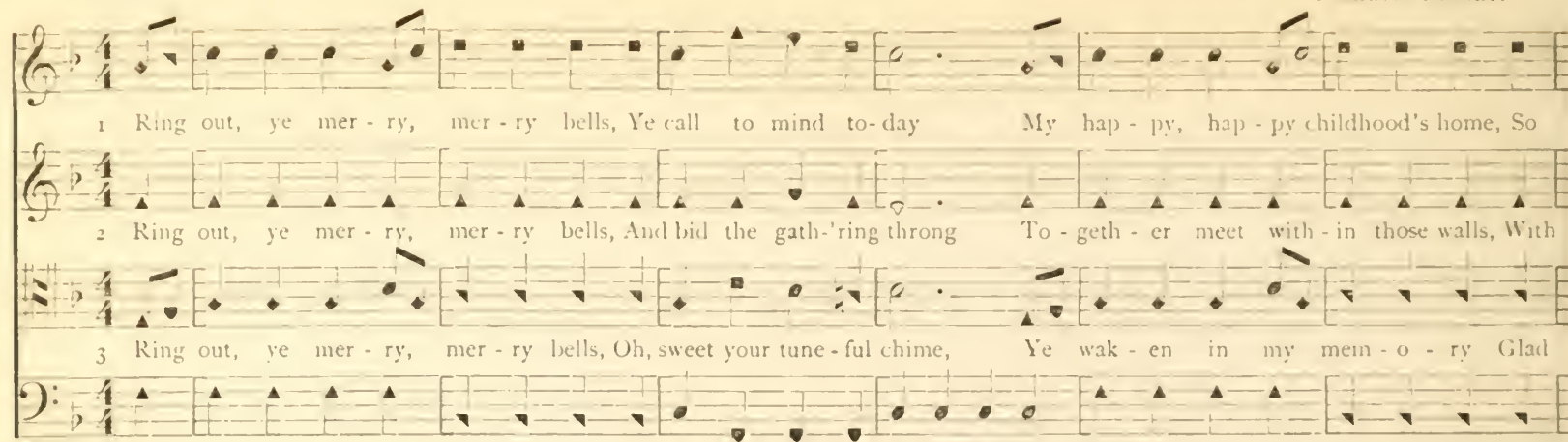


why not to - night? Wilt thou be saved, wilt thou be saved? Then why not, oh, why not to - night?



## RING OUT YE MERRY BELLS.

J. CALVIN BUSHEY.



1 Ring out, ye mer-ry, mer-ry bells, Ye call to mind to-day My hap-py, hap-py childhood's home, So

2 Ring out, ye mer-ry, mer-ry bells, And bid the gath-'ring throng To-gether meet with-in those walls, With

3 Ring out, ye mer-ry, mer-ry bells, Oh, sweet your tune-ful chime, Ye wak-en in my mem-o-ry Glad

to-day  
the throng  
sweet chimes

CHORUS.



ma-ny miles a-way. Then ring, ring, ring,

heart-felt praise and song. Ring, ye mer-ry, mer-ry bells, Ring, ye mer-ry, mer-ry bells, ring, ye mer-ry, mer-ry bells,

thoughts of old-en time. Ring on, ring on, ring on, ring on, ring on, ring on, ye

Bom - - m - - m - - bom - - m - - m - - bom - - m - - m - - m -

# RING OUT, YE MERRY BELLS. Concluded.

157

*repeat chorus pp.*

ring, ye bells, ring, Ring, ye joy - ful bells.

ring, ye mer-ry bells, ring, ye mer-ry, mer-ry bells, ring, ye mer - ry, mer - ry bells, Ring, ye joy - ful bells.

mer - ry bells, Ring on, ring on, ring on, ring on, ring on, ye joy - ful bells.

Bom, bom, bom, bom - - m - - m - - bom - - m - - m - - m - - bom - - m - - m - bom.

## WEEP NOT FOR ME.

W. F. DAVIS.

*Slow and soft.* *dim.* *cres.* *dim.* *m* *mp* *dim-c-rit.*

1 { When the spark of life is wan-ing, Weep not for me; } When the fee - ble pulse is ceas-ing, } 'Tis the fet-tered soul's releasing; Weep not for me.

2 { When the lan-guid eye is stream-ing, Weep not for me; } Start not at its swift decreasing, } Je - sus is my strength forever! Weep not for me.

{ When the pangs of death assail me, Weep not for me; } Yes, though sin and doubt endeavor } From his love my soul to sev-er, }

## THOSE EVENING BELLS.\*

R. A. GLENN.

1 Those evening bells, those eve-ning bells, How many a tale their mu - sic tells  
 2 I think of songs those bells have sung, The mel-low peals from swing-ing tongues,

Of youth and home, and that sweet time When last I heard their soothing chime.  
 Their thrill of joy on brid - al day, Their mournful tones o'er life - less clay.

\* May be used as a Quartet.



*p*

1 Those evening bells, those evening bells, How many a tale their mu - sic tells  
 2 Those evening bells, those evening bells, Still sounding on o'er hill and dell,

*p*

1 Those evening bells, those evening bells, How many a tale their mu - sic tells of youth and  
 2 Those evening bells, those evening bells, Still sounding on o'er hill and dell, Their tale of

Of youth and home, and that sweet time When last I heard their sooth - ing chime.  
 Their tale of joy and sor - row tell, Those eve - ning bells, those eve - ning bells.

home, and that sweet time When last I heard their soothing chime.  
 joy and sor - row tell, Those eve - ning bells, those eve - ning bells.

## THOSE EVENING BELLS. Continued.

*Duet. SOPRANO.*

Those joy - ous hours have passed a - way, And many a  
Still lin - gers on my list' - ning ear, Their silv' - ry

ALTO.

Those joy - ous hours have passed a - way,  
Still lin - gers on my list - 'ning ear,

INST.

heart tones, that then was gay, With - in the tomb now dark - ly  
so faint and clear, While mor - tals live then dis - ap -

And many a heart that then was gay, With - in the tomb  
Their silv' - ry tones, so faint and clear, While mor - tals live

# THOSE EVENING BELLS. Continued.

161

dwells,  
pear,

And hears no more  
Still they ring on

those eve - ning bells.  
so calm and clear.

And so 'twill  
And so 'twill

now dark - ly dwells,  
then dis - ap - pear,

And hears no more  
Still they ring on

those eve - ning bells.  
so calm and clear.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

be  
when I am gone,  
That tune - ful peal  
will still ring

And so 'twill be  
when I am gone,  
That tune - ful peal

And so 'twill be  
when I am gone,  
That tune - ful peal

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues with similar notation to the first system, including eighth and sixteenth notes and rests.



## THOSE EVENING BELLS. Concluded.

on, When oth - er barbs shall walk those dells, And sing your praise sweet eve-ning  
will still ring on, When oth - er bards shall walk those dells, And sing your praise  
will still ring on; When oth - er bards shall walk those dells, And sing your praise

hum . . . . .  
bells, sweet evening bells, sweet eve-ning bells, sweet eve-ning bells. m.  
sweet eve-ning bells, sweet evening bells, sweet eve-ning bells, sweet eve-ning bells. m.  
sweet eve-ning bells, sweet evening bells, sweet eve-ning bells, sweet eve-ning bells. m.

# MY NATIVE HOME.\*

163

C. C. PRATT.

*Moderato.*

1 Give back to me my na-tive home, Though low-ly it may be; I've nev-er found a spot on earth, That's half so dear to

2 Far, far from home tho' I may roam, Mid scenes of pleas-ure bright, And stran-gers smile along my way, And cause me much de-

3 Give back, give back those hills to me, And I shall cease to roam; Oh, give me back the friends of youth, And my be-lov-ed

me. The stars in splendor o'er me shine, And friends are by to cheer, But mem'-ry takes me back again To oth-er scenes more dear.

light, Yet still my mem'ry brings me back To youth's de-light-ful dream, To tell how dear some cherished friend, Who ear-ly crossed death's stream.

home, Af-fec-tion, like a chain, doth bind Me to that sa-cred spot, My home, my youth, my early friends Can nev-er be for-got.

\* From "VOCAL TRIAD No. 2," by per., E. T. P.

## MEMORY'S GOLDEN SHORE.

J. CALVIN BUSHEY.

1 Stand - ing on mem - o - ry's gold - en shore, View - ing the bright and the hap - py  
 2 Vis - ions of loved ones be - fore us gone, Lov - ed ones who in the val - ley  
 3 Beau - ti - ful thought that the time will come, When in - to our fa - ther's watch - ful

past, Beau - ti - ful thoughts will come o'er and o'er, Of hap - py hours too  
 lay, Ne'er a - gain will they join in our song, And mem' - ry asks oh,  
 care, We will be call'd to that heav'n - ly home, And meet our long - lost

pure to last. Me thinks I hear a sad, sweet song, By breez - es sad - ly borne a - long. It  
 where are they? Dim are the eyes that gen - tly shone, The once warm heart lies still and cold, And  
 loved ones there. They'll grasp our hand when we get there, Death's chil - ly tide to the heav'n - ly shore, And



# MEMORY'S GOLDEN SHORE. Concluded.

165

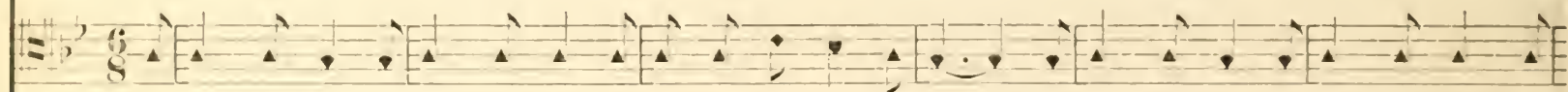
strikes up - on the list' - ning ear, And calls to mind sweet mem' - ries dear.  
 hushed for aye, for - ev - er gone, The voice that sung the songs of old. } Stand - ing on  
 with them we will rest at home, When sad, sad part - ings will not come.

mem - o - ry's gold - en shore, View - ing the bright and the hap - py

past, Beau - ti - ful thoughts will come o'er and o'er, Of hours too pure to last.



1 Blow on, blow on, cold winds, blow on With fu - ri - ous gust and roar; Roll on, roll on, dark wave, roll on To



2 Blow on, blow on, cold winds, blow on, And howl thro' the shrouds a - bove; Roll on, roll on, dark wave, roll on, My



break on the far - off shore; My ship is a beau - ty, I 'tend to my du - ty, In safe - ty I brave all the



ship is my pride and love; No hap - pi - er pil - low than here on the bil - low, Where seagulls will sing me so



per - ils that come ; No tri - al or sor - rows, My hap - py heart bor - rows, While o - ver the fa - thom - less o - cean I roam.

sweet - ly to rest ; Tho' waves roll a - round me, And dan - gers sur - round me, My life on the o - cean is hap - py and blest.

This system contains two staves of music. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is in bass clef with the same key signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

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

La la la la la la la la la la la la la la la la la la la la, La la la la la la la la la la

This system contains two staves of music. The first staff is in treble clef with a key signature of two flats. The second staff is in bass clef with the same key signature. The lyrics are written below the staves, featuring a repeating refrain of 'Tra la la' and 'La la la la'.



## THE MARINER. Concluded.

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

la la la la la la la la, La la la la la la la la la la la la la la

This system contains four staves of music. The first staff is a vocal line in G major with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The music features various note values including eighth and sixteenth notes, and rests.

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

la la la la la, La la la la la la la la la la la la la la la.

This system continues the musical score with four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The music concludes with a double bar line and repeat signs.

# LOVING VOICES.

169

E. T. POUND.

1 Lov - ing voic - es sweet - ly min - gle, Like the mur - mur of a pray'r, In gay childhood's fair - y fan - cies,  
 D.C. But the mu - sic in the dwell - ing, Lov - ing voic - es are to me; But the mu - sic in the dwell - ing,

2 When the heart is sad and wea - ry, Soft - ly as the sum - mer rain, Lov - ing voic - es, low and ten - der  
 D.C. For like sun - light in the dwell - ing, Lov - ing voic - es are to me; For like sun - light in the dwell - ing,

FINE.

D.C.

In youth's vis - ions rich and rare. Oft we hear sweet songs of na - ture, Ris - ing o - ver land and sea,  
 Lov - ing voic - es are to me.

Fall up - on the spir - it pain. O'er life's pathway clouds may gath - er, But the shad - ows al - ways flee,  
 Lov - ing voic - es are to me.

## LAUGHING CHORUS.

X. X. X.

E. T. P.

1 It is a-greed on ev'ry hand Beyond a doubt, I trow, That laughing is, you un-der-stand, Preferred to sor-row, pain or woe;

2 Some go through life with faces long, And scarcely ev-er smile, A heart-y laugh they think is wrong. And go com-plain-ing all the while;

*tempo ad lib.*

To-geth-er let us laugh, ha, ha, ha! And of the pleasure quaff, ha, ha, ha! It is a joy with-out alloy, Then laugh, ha, ha, ha, ha, ha, ha, ha!

But so-ber let them be, ha, ha, ha! We'll laugh in merry glee, ha, ha, ha! 'Twill give you health, 'twill give you wealth, Then laugh, ha, ha, ha, ha, ha, ha, ha!



# LAUGHING CHORUS.

171

CHORUS.

Ha, ha, ha! ha, ha, ha! ha, ha, ha, ha, ha, ha, ha! 'Tis a pleas - ure rare in - deed, And a

Then laugh, a - gain, Now al - to - geth - er join the strain, 'Tis a pleas - ure rare in - deed, And a

This musical system consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with the same key signature. The music is written in a 2/4 time signature. The lyrics are placed below the staves, with some words aligned under specific notes or rests. The first staff ends with a fermata over a half note. The second staff also ends with a fermata over a half note. The third and fourth staves continue the melody and accompaniment.

*tempo ad lib.*

bless - ing that we need, So then laugh, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha!

bless - ing that we need, So then laugh, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha, ha, ha!

This musical system also consists of four staves, continuing the previous system. It begins with the tempo marking 'tempo ad lib.' above the first staff. The notation and key signature remain the same. The lyrics continue below the staves, with the first staff ending with a double bar line. The second staff also ends with a double bar line. The third and fourth staves continue the melody and accompaniment, with the fourth staff ending with a double bar line.

## COME, COME, COME.

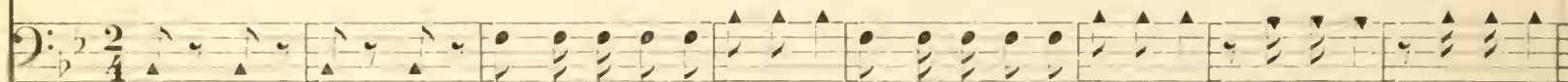
CHAS. H. GABRIEL.

*Allegro Moderato.*

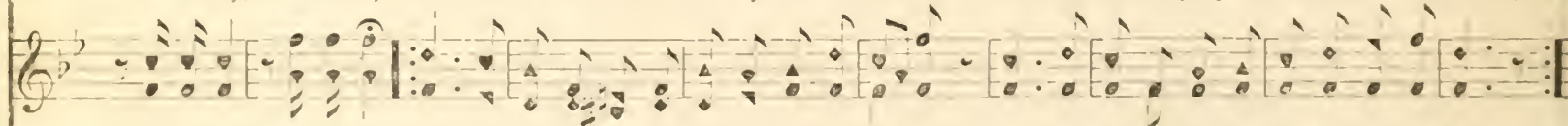
Come, come, come, come, Come to the mer-ry woods a-way, Come at the breaking of the day, Come a-way, come a-way,  
Come, come,



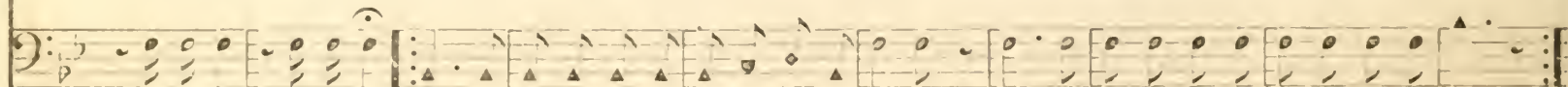
Come, come, come, come, Come to the mer-ry woods a-way, Come at the breaking of the day, come a-way, come a-way,

*cres.*

Come a-way, come away ! Come, for na-ture smiles in beauty all a-round us, Come while dewdrops sparkle on the flow'r and tree ;



Come a-way, come away ! Love and beau-ty with their roy-al chains surround us, In our qui-et grot-to hearts are light and



2

free. in moonlight dance, in mag-ic glance,

free. There fair-ies in their moonlight dance, Flit to and fro in mag-ic glance,

free. In moonlight dance, in mag-ic glance,

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a '2' above the staff, indicating a second ending. The middle staff is in treble clef, and the bottom staff is in bass clef. The lyrics are written below the staves, with some words like 'free.' appearing at the start of phrases.

And joys abound, Youth and beau-ty, lone-ly hour, Cupid round our hearts entwine His

joy, . . . Youth and beau-ty, lone-ly hour, Cupid round our hearts entwine His

And j abound, Youth and beau-ty here com-bine To cheer the lonely hour,

Detailed description: This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a '2' above the staff, indicating a second ending. The middle staff is in treble clef, and the bottom staff is in bass clef. The lyrics are written below the staves, with some words like 'free.' appearing at the start of phrases.



## COME, COME, COME. Continued.

*Moderato. SOPRANO SOLO.*

robes of mys- tic power ; mys- tic power. Birds are sing- ing sweet - ly here, Fountains of mirth, beau - ty, and

*cres.*

grace U- nite the wea - ry hearts to cheer, Joy is beam- ing in each face ; No sor- rows here are

# COME, COME, COME. Continued.

175

found, No dan - gers lurk a - round, But pleasures real a - bound. Then come, . . . oh, come a-

CHORUS.

Soprano.

Alto.

Tenor.

Bass.

Then come, yes, come, oh, come a-

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat). The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The music is in 4/4 time and features a variety of note values including eighth, quarter, and half notes, as well as rests.

way, All earth . . . is bright and gay, Is bright and gay, Is bright . . and gay.

way, All earth is bright, is bright and gay, Is bright and gay, Is bright and gay.

The second system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat). The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The music is in 4/4 time and features a variety of note values including eighth, quarter, and half notes, as well as rests.

## COME, COME, COME. Continued.

DUET. Soprano 1st &amp; 2d.

The first system of the musical score consists of three staves. The top staff is for the Soprano 1st part, the middle for the Soprano 2nd part, and the bottom for the Bass part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano 1st part begins with a whole rest followed by a melodic line. The lyrics for the first system are: "Hap - - - py, light, and free here we roam, here we roam in joy and pleas - ure ; Come, . . . oh, come a -".

Hap - - - py, light, and free here we roam, here we roam in joy and pleas - ure ; Come, . . . oh, come a -

The second system of the musical score continues the duet. It also consists of three staves (Soprano 1st, Soprano 2nd, and Bass). The lyrics for the second system are: "way to our grot - to, our grot - to come a - way, Yes, come a - way, Yes, come a - way. Oh to our grot - to, come a - way, Yes, come a - way, Yes, come a - way." The system concludes with a double bar line.

way to our grot - to, our grot - to come a - way, Yes, come a - way, Yes, come a - way. Oh  
to our grot - to, come a - way, Yes, come a - way, Yes, come a - way.



# COME, COME, COME. Concluded.

177

*cres.*

come a - way, . . . . . Yes come a - way. . . . .

Oh, come a - way, Yes, come a - way, . . . . . Yes, come a - way. . . . .

## POUND. S. M.

C. WESLEY.

J. CALVIN BUSHEY.

1 A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save. And fit it for the sky. And fit it for the sky.

2  
To serve the present age,  
My calling to fulfil;—  
Oh, may it all my powers engage  
To do my Master's will.

3  
Arm me with jealous care,  
As in thy sight to live,  
And oh, thy servant, Lord, prepare  
A strict account to give.

4  
Help me to watch and pray,  
And on thyself rely;  
Assured, if I my trust betray,  
I shall for ever die.

EVA CARY.

J. CALVIN BUSHEY.

1 The loved ones leave our side, One by one they cross the tide, Leav-ing us a - lone in sor-row's dark-est state; But we  
 2 Tho' we miss the dear, loved face, See the ev-er va - cant place, Yet we know that they will at the por - tals wait; And when  
 3 We will spread the good and true, Do the good that we can do, And wait our call let it be soon or late, Then with

know that o - ver there, A - mong the bright and fair, They will meet us at the shin - ing gate.  
 our glad spir - its rise To the heights of Par - a - dise, They will meet us at the shin - ing gate.  
 voice and harp and song, Press-ing thro' the an - gel throng, They will meet us at the shin - ing gate.

d.s. know that o - ver there, A - mong the bright and fair, They will meet us at the shin - ing gate.

We will meet them a - gain,  
 CHORUS.

W. will meet them all a - gain, Yes, we'll meet them all a - gain, Long - er here they could not wait; But we

# WHIPPOORWILL SONG.

179

J. C. B.

J. CALVIN BUSHEY.

1 I love to stray by the wood-y rill, Where ev'ning shadows play, And hear the song of the whip-poorwill, As he sings his ev'-ning lay.

2 Oh, soft he trills his ev'-ning lay, By the breez-es borne a - long, A sad-den'd feeling o'er me creeps, As I list to his ev'-ning song.

3 It calls to mind the old, old home, So man - y miles a - way, With long lost friends I have oft times heard Him sing his ev'-ning lay.

*Solo. \**

*Repeat Chorus pp.*

Whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill, whippoorwill.

Oh, list his song, it floats a - long, Now grave, now gay his ev' - ning lay.

\* (To be sung in a different part of the room.)



## OUR PARTING SONG.

B. F. SHOWALTER, by per.

1 We now must sing our part - ing song, And bid each oth - er good-night; We'll seek to reach our  
 2 Then let us sing our part - ing song, Per - haps we'll meet nev - er more; Some one may go be-

CHORUS.

qui - et home, Dear friends, we now bid you good-night. Good-night, good-night, May we  
 fore the morn To sing on the bright, hap - py shore. come a-gain, come a-gain,

all meet a-gain, good-night; Good-night, good-night, May we all meet a-gain, good - night.  
 good-night, good-night, good-night, good-night.

# THINK OF ME.

181

A. J. S.

A. J. SHOWALTER, by per.

1 When the morn - ing wakes in splen - dor On thy glad and hap - py home, And the gold - en sun - beams  
2 When the ev' - ning with its sor - row Comes to thee with fair hopes dead, And there beams no bright-er

ren - der Light up - on the path you roam; When the earth is clad in glad-ness, And the  
mor - row, Call - ing back the joys now fled; When the world seems cold and drear - y, And the

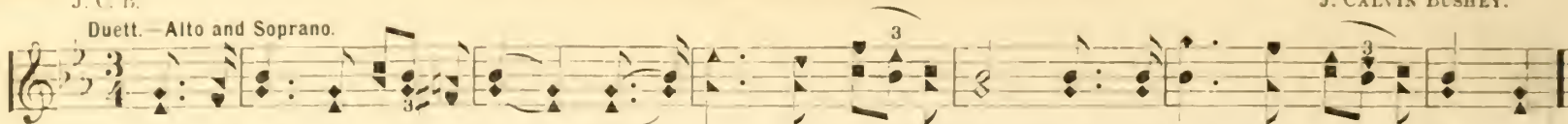
birds sing joy - ous - ly, When you feel no thought of sad - ness, Oh, then think of home and me.  
birds sing not for thee, When thy heart grows faint and wea - ry, Oh, then think of love and me.

## WHEN THEY ALL COME BACK AGAIN.

J. C. B.

J. CALVIN BUSHEY.

Duett. - Alto and Soprano.



1 Oh, how sad to part with loved ones Whom du - ty calls a - way, And we know that ere we see them,  
 2 Some are on the o - cean sail - ing, Some in dis - tant lands do roam; Some have gone to seek their for - tunes  
 3 Oth - ers gone, for - ev - er gone On that ev - er on - ward track, Where the trav' - ler, wea - ry trav' - ler

1 hope a - gain to meet them, This tho't dis - pels the  
 2 anx - ious wait - ing, long - ing, May it not be all in  
 3 land of an - gel choirs, Where the heav'n - ly hosts do



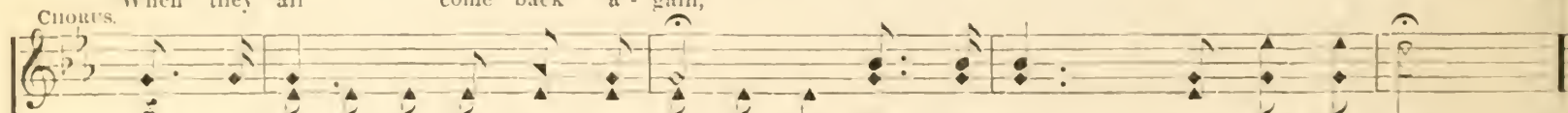
We will watch for many a day; But we hope, we hope a - gain, a - gain to meet them, This tho't, this tho't dispels, dis -  
 In a dis - tant west - ern home; Oh, the anxious, anxious waiting, waiting, longing, May it not be, not be all in  
 Goes and nev - er more comes back; In that land, that land of an - gel, an - gel choirs, Where the heav'nly hosts, the heav'nly  
 pain,  
 vain,  
 reign,



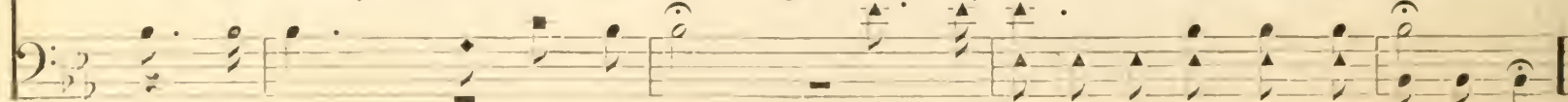
pels the pain, And we fond - ly view the fu - ture, When they all come back a - gain.  
 vain, in vain. Speed the hap - py hour of meet - ing, When they all come back a - gain.  
 hosts do reign, We will strike glad hands for - ev - er, Be u - nit - ed all a - gain.

When they all come back a - gain,

CHORUS.



When they all come back, come back a - gain, When they all come back a - gain;



When they all come back a - gain,

When they all come back, come back a - gain;



# WHEN THEY ALL COME BACK AGAIN. Concluded.

183

When they all come back a - gain.

Oh, the grand and glo - rious meet - ing,

When they all come back a - gain.

When they all come back a - gain.

The musical score is written for two staves, Treble and Bass, in a key of two flats (B-flat and E-flat) and a common time signature. The melody is primarily in the Treble staff, with the Bass staff providing a harmonic accompaniment. The piece concludes with a double bar line. There are three instances of the phrase 'When they all come back a - gain.' interspersed with the main melody.

## RING ON, MERRY BELLS.

AS. EDW. POLLOCK.

1 Ring on, ye bells, with joy-ful tale, Far o - ver lake and lea; Make glad my love-ly, na-tive vale, As it was wont to be.

2 Sweet is your tune-ful, changeful play, As on the gale it swells, Or soft-ly floats and dies a - way, A - down the dis-tant hills.

The musical score is written for two staves, Treble and Bass, in a key of two flats (B-flat and E-flat) and a 4/4 time signature. The melody is in the Treble staff, and the Bass staff provides a simple accompaniment. The piece is marked with a 'C' time signature and a '4' time signature. There are two verses of lyrics provided.

Ring out your cheerful, earnest chime, And bid the gath'ring throng, Within these walls keep holy time, With heartfelt praise and song.

Ring on, and let your joy-ful peal Resound a - far and near, Bid old and young, from hill and dale, De-vout - ly wor - ship here.

The musical score is written for two staves, Treble and Bass, in a key of two flats (B-flat and E-flat) and a 4/4 time signature. The melody is in the Treble staff, and the Bass staff provides a simple accompaniment. The piece is marked with a 'C' time signature and a '4' time signature. There are two verses of lyrics provided.

## RING ON, MERRY BELLS. Concluded.

CHORUS for first verse.

Ring on, mer-ry bells, Ring on, mer-ry bells, Ring on, ye bells; Ring  
 Ring on, mer-ry bells, Ring on, mer-ry bells, Ring on, ye joy - ful bells;

D.S. CHORUS for second verse.

on, mer-ry bells, Ring on, mer-ry bells, Ring on, ye joy-ful bells. Ring on, mer-ry bells, Ring  
 Ring on, mer-ry bells, Ring on, mer-ry bells, Ring on, ring

on, mer-ry bells, Ring, ye joy - ful bells; Ring on, mer-ry bells, Ring on, mer-ry bells, Ring, ye joy - ful bells.  
 on, Ring on, ring on, ring on,

# PEACE TO HIM THAT'S GONE!\*

185

THOMAS MOORE.

*Very slow and sad.*

(Quartette.)

C. C. PRATT.

*m* *Dim.* *m* *p*

1 When I am dead, Then lay my head In some lone dis-tant dell, Where voic-es ne'er Shall stir the air,  
 2 If an-y sound Be heard a-round, Let the sweet bird a-lone, That weeps in song, Sing all night long,

3 Yet, oh, were mine One sigh of thine, One pity-ing word from thee, Like gleams of heav'n, To sin-ners giv'n,  
 4 How e'er un-blest, My shade would rest, While list'-ning to that tone, E-nough 'twould be, To hear from thee,

*Dim.* *p* *pp* *p* *Rit e dim.* *pp*

Or break its si-lent spell; Where voic-es ne'er Shall stir the air, Or break its si-lent spell.  
 "Peace, peace to him that's gone!" That weeps in song, Sing all night long, "Peace, peace to him that's gone!"

Would be that word to me; Like gleams of heav'n, To sin-ners giv'n, Would be that word to me.  
 "Peace, peace to him that's gone!" E-nough 'twould be, To hear from thee, "Peace, peace to him that's gone!"

\* From "VOCAL TRIAD No. 2," by per.

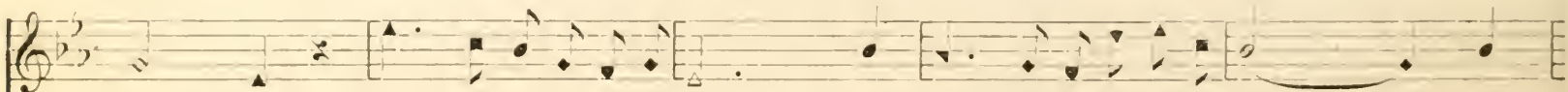


## O FATHER, PLEASE STOP DRINKING!

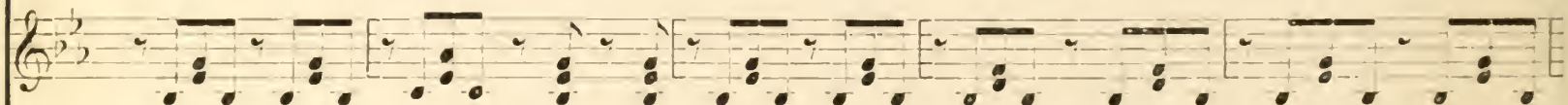
J. CALVIN BUSHEY.



1 O fa - ther, wont you please stop drink - ing? For it gives our hearts such pain ; O fa - ther, please do stop your  
 2 O fa - ther, wont you please stop drink - ing? I have prayed this o'er and o'er, Then ma a - gain would be so  
 3 O fa - ther, wont you please stop drink - ing? Stay a - way from those bad men, They al-ways make you break your

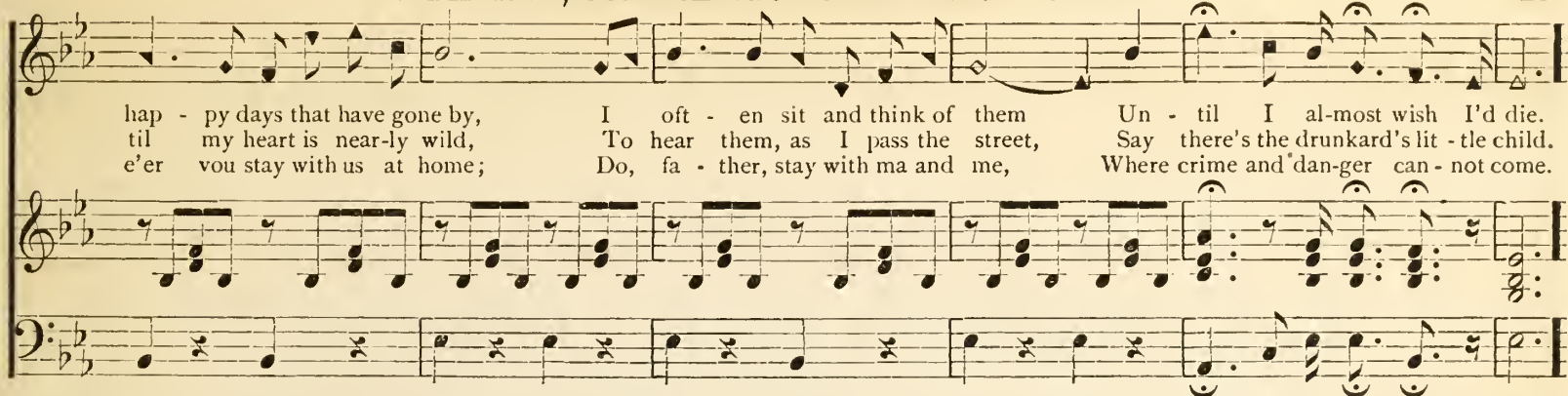


drink - ing, We'll be hap-py once a-gain ; You used to be so kind and good In  
 hap - py, As she was in days of yore ; Then I no more would have to weep Un-  
 prom - ise, They have done it time a - gain ; You al - ways are so kind and good When



# O FATHER, PLEASE STOP DRINKING! Concluded.

187



hap - py days that have gone by, I oft - en sit and think of them Un - til I al-most wish I'd die.  
 til my heart is near-ly wild, To hear them, as I pass the street, Say there's the drunkard's lit - tle child.  
 e'er vou stay with us at home; Do, fa - ther, stay with ma and me, Where crime and 'dan-ger can - not come.

## CHORUS.



O fa - ther, dear - est fa - ther, lis - ten, And stay at home with ma and  
 lis - ten, fa - ther, lis - ten,  
 me; oh, stay, At me no dan - ger can be - tide you, And so hap-py we will be.

ANNIE MAY.

J. H. TENNEY, by per.

1 Days of my child-hood, Oh, say where are you ! Hopes of my youth, ye have vanished like dew ; Joys of the pres-ent, how

2 Days of my child-hood, ye're transient as bright ; Hopes of my youth, I would mourn not your flight ; Joys of the pres-ent, still

3 Days of my child-hood, ye come not a - gain ; Hopes of my youth, ye were saddened by pain ; Joys of the pres-ent, al-

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains three lines of music, each corresponding to a line of lyrics. The middle staff is a treble clef with the same key signature and time signature, also containing three lines of music. The bottom staff is a bass clef with the same key signature and time signature, containing three lines of music. The lyrics are written below the staves, with the first line of lyrics starting under the first staff and the last line of lyrics starting under the third staff.

brief is your stay ; Hopes of the fu - ture, ye pass not a - way. Days of my childhood, ye come nev-ermore ; Hopes of my youth, your de-

with me re - main ; Hopes of the fu - ture, your goal I'll obtain. Days of my childhood, how brief was your stay ! Hopes of my youth, ye have

though ye de - part ; Hopes of the fu - ture still gladden my heart. Days of my childhood, Oh, say where are you ! Hopes of my youth, ye have

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains three lines of music, each corresponding to a line of lyrics. The middle staff is a treble clef with the same key signature and time signature, also containing three lines of music. The bottom staff is a bass clef with the same key signature and time signature, containing three lines of music. The lyrics are written below the staves, with the first line of lyrics starting under the first staff and the last line of lyrics starting under the third staff.



lu - sions are o'er; Joys of the pres - ent, al- though you may cease, Hopes of the fu - ture still whis-per of peace.

van - ished a - way; Joys of the pres - ent, still to me be given; Hopes of the fu - ture still whis-per of heav'n.

van - ished like dew; Joys of the pres - ent, how brief is your stay; Hopes of the fu - ture, ye pass not a - way.

The musical score consists of four staves. The first three staves are in treble clef with a key signature of two flats (B-flat and E-flat). The fourth staff is in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves, aligned with the notes.

GOOD NIGHT.

X. X. X.

C. H. G.

1 Good night, good night, the hour of part - ing With all its pain is here, And tears from eye - lids

2 Good-night, good-night, how sweet the mo- ments Of joy we here have known, And com- ing is the

3 Good- night, good-night, oh, joy - ful meas - ure : Oh, house, where bliss - es reign— In new and sweet- er

The musical score consists of three staves. The first two staves are in treble clef, and the third staff is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a common time signature (C). The lyrics are written below the staves, aligned with the notes.

## GOOD-NIGHT. Concluded.

*f* *cres.*

start - ing, Pro - claim these mo - ments dear; And tears from eye - lids start - ing, Pro -

har - vest Of seed we here have sown; Yes, com - ing is the har - vest, Of

pleas - ure, Ah, soon we meet a - gain; In new and sweet - er pleas - ures, Ah,

*f* *rit.* *f* *p* *dim.*

claim these mo - ments dear. We bid you all good-night, Good-night, . . . good-night, good-night, good-night.

seeds we here have sown. Good-night, good-night to all, Good-night . . . to all, good - night, good-night.

soon we meet a - gain. Good-night, farewell, dear friends, Good-night, good-night, good-night, good - night.

# THE TWILIGHT HOUR.

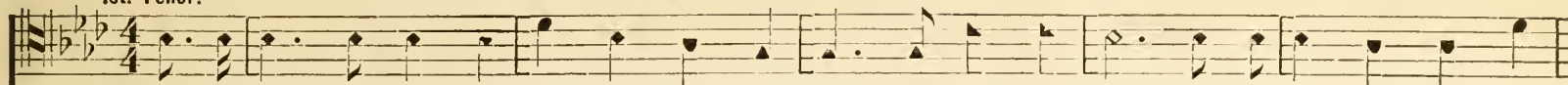
191

Rev. JOHN DAVIES.

CHAS. EDW. PRIOR.

1st. Tenor.

Quartette for male voices.



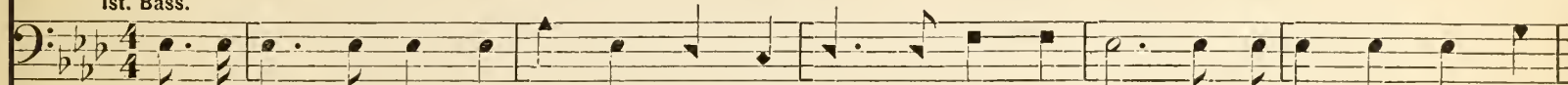
1 In the qui - et hour of twi - light When the day has al - most gone, And the shad - ows of the

2d. Tenor.



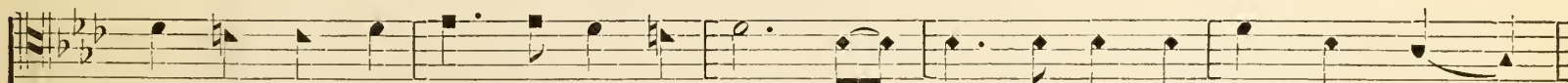
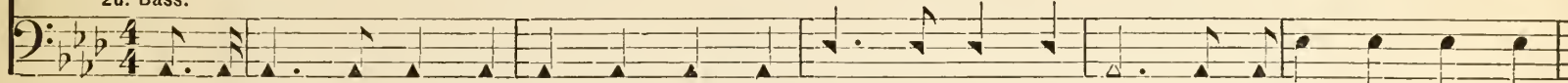
2 Then a still - ness falls on na - ture, And a hush comes o'er my soul, And the puls - es of this

1st. Bass.

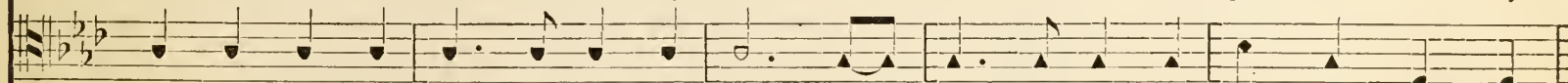


3 Oh, I would that in the twi - light I might end my life on earth, And my spir - it pass to

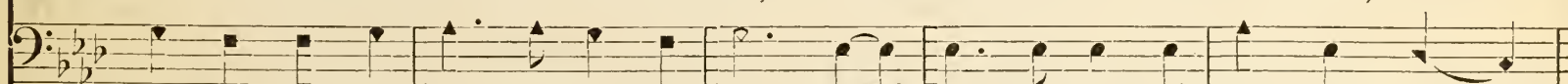
2d. Bass.



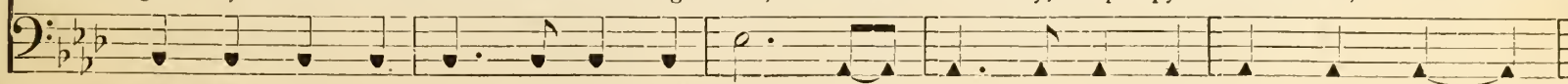
eve - ning Gath - er round me, one by one, I love to sit and pon - der On my



fev - ered Life come un - der heav'n's con - trol; And a - mid the sol - emn si - lence, That



glo - ry As the stars are com - ing forth; In that ho - ly, hap - py sea - son, When





## THE TWILIGHT HOUR. Concluded.

jour - ney through the day, And lift my spir - it up to Him Who guides me on the way.

marks the close of day, I can hear the songs of an - gels, In the land not far a - way.

peace and heav'n pre - vail, I feel it would be bliss - ful To pass with - in the veil.

## SWEET DREAMS OF HOME.

Mrs. C. L. SCHACKLOCK.  
*Andante con espress.*

FRANK M. DAVIS.

1 We've left the home that gave us birth; The dearest friends of all on earth; The bloom of  
 2 We've left the charm of ear - ly years, Their sun - ny smiles, their dew - y tears; The ten - der  
 3 Be - hind us lies the ear - ly dawn, — The blossom of our youth is gone, And in the

1 We've left the home that gave us birth; The dearest friends of all on earth;  
 2 We've left the charm of ear - ly years, Their sunny smiles, their dewy tears;  
 3 Be - hind us lies the ear - ly dawn, — The blossom of our youth is gone,

# SWEET DREAMS OF HOME. Concluded.

193



youth is brushed a - side— We en - ter on a life un - tried.  
 love, the watch-ful care, A - lone we now life's bur - den bear.  
 world of toil and strife We min - gle in the tide of life.

The bloom of youth  
 The ten - der love,  
 And in the world

is brushed aside—  
 the watchful care,  
 of toil and strife

We en - ter on  
 A - lone we now  
 We min - gle in

a life un - tried.  
 life's burden bear.  
 the tide of life.

## CHORUS.

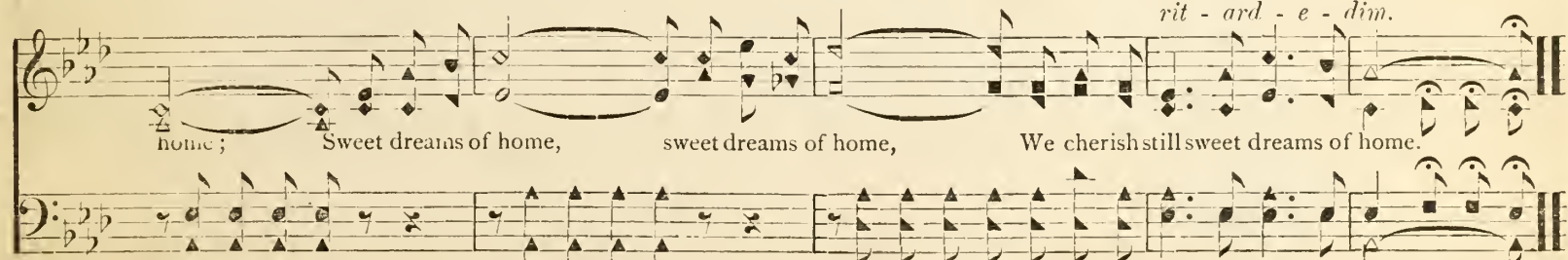


But in our hearts, where'er we roam, We cher - ish still sweet dreams of

But in our hearts,

where'er we roam,

We cher-ish still



home; Sweet dreams of home, sweet dreams of home, We cherish still sweet dreams of home.

sweet dreams of home ;

Sweet dreams of home,

sweet dreams of home,

dreams of home.

## FADING AWAY.

C. H. G.

CHAS. H. GABRIEL.

Soprano Solo. *Obligato.*

First system of the musical score. It consists of four staves. The top staff is for Soprano Solo. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The lyrics are: "Fading a - way, . . . . life's fleet-ing day, . . . . . Fad-ing like morn - ing dew ;". The music features a mix of eighth and sixteenth notes, with some rests.

Fading a - way, . . . . life's fleet-ing day, . . . . . Fad-ing like morn - ing dew ;

Second system of the musical score. It consists of four staves. The top staff is for Soprano Solo. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The lyrics are: "Friend and stranger, yea, friend and foe, Down the dark, unknown pathway go, To the por-tals of blue, To the portals of blue." The music continues with similar notation to the first system. The word "ad lib." is written above the final measure of the top staff.

Friend and stranger, yea, friend and foe, Down the dark, unknown pathway go, To the por-tals of blue, To the portals of blue.

ad lib.



# FADING AWAY. Continued.

195

*tempo.*

Fading a - way, . . . fad-ing a - way, . . . . . fad-ing, fad-ing, fad-ing, fad-ing

Fading a-way, fading a-way, fad-ing, yes, fad-ing, fad-ing, fad - ing

Fading a-way, fading a-way, fad-ing, yes, fad-ing, fad-ing, fad - ing

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts, each with their own lyrics. The music is in 4/4 time and features a variety of note values including eighth and sixteenth notes, as well as rests.

a - way. From the cra - dle to the grave, Onward we press to - day, O-ver a rug - ged way; Fading a-

a - way. From the cra - dle to the grave, Onward we press to - day, O-ver a rug - ged way, a-

a - way. From the cra - dle to the grave, Onward we press to - day, O-ver a rug - ged way, a-

This system continues the musical piece with four staves. The top staff has lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional vocal parts. The lyrics are repeated across the staves. The music maintains the same tempo and key signature as the first system.

## FADING AWAY. Continued.

way,      fad-ing a - way, . . .      Fad-ing a - way, . . .      a - way. . . . .

way,      a - way,      On - ward we press to - day

way,      a - way,      On - ward we press to - day,

There's naught be - low but toil and care, Sor - row and pain with dark de - spair;

O - ver a rug - ged way,      be - low      nothing but care, Sor - row      with dark de - spair;

O - ver a rug - ged way,      be - low      nothing but care, Sor - row      with dark de - spair;

# FADING AWAY. Concluded.

197

*ad lib.*

Ev - er it seems to say: . . . Fad - ing a - way, a - way, Fad - ing a - way, . . . fad-ing a-

Ev - er it seems to say: . . . Fad-ing a - way,

Ev - er it seems to say: . . . Fad-ing a - way,

This system contains the first three staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

way, . . . . . Fading, fad-ing, fad - ing, fad - ing a - way.

fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.

fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.

This system contains the next three staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated and varied, including 'Fading, fad-ing, fad - ing, fad - ing a - way.' and 'fad-ing a - way, fad-ing, yes, fad-ing, fad - ing, fad - ing a - way.' The musical notation includes various note values and rests, ending with a double bar line.



1 How love-ly, far-off coun-try, must be thy hills of green! How fer-tile, too, thy val-leys, That sheltered lie be-tween!

2 What hand can paint thy splendor That all around thee gleams, The rich-ness of thy mead-ows, The clearness of thy streams?

3 No moonlight falls up on thee, No stars their vig-ils keep; Thou hast no need of night-time, Her rest or si-lence deep;

So full of joy and brightness, With never fad-ing light; Thy beau-ties who can pic-ture, O land that knows no night?

What pen portray the glo-ry That fills thy cit-ies bright For-ev-er and for-ev-er, O land that knows no night?

No shadows dim thy splen-dor, Thy God is rest and light, And he has said, O coun-try, That "there shall be no night."

# LITTLE FAIRY.

199

E. T. P. FINE.

1 Lit-tle fair-y, light and air-y, Tripping o'er the lea, Dancing fleetly, singing sweetly, Welcome now to thee ;

CHORUS. Lit-tle fair-y, light and air-y, Tripping o'er the lea, Dancing fleetly, singing sweetly, Welcome now to thee.

2 Full of gladness, free from sadness, On the spangled wing, Golden pleasures, purest treasures, To my spirit bring ;

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into three systems. The first system contains the first line of the verse. The second system contains the chorus and the second line of the verse. The third system contains the third line of the verse. The score ends with a double bar line and a repeat sign.

*D.C.*

Where the zephyr loves to dwell, In the fragrant lil-y bell, Haste thee, fair-y, light and air-y, O'er the dew-y lea.

Pearls that lie in o-cean caves, Far be-low the crest-ed waves, Haste thee, fairy, light and air-y, O'er the dew-y lea.

The musical score continues on a new system. It begins with a key signature of three flats and a time signature of 2/4. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into two systems. The first system contains the first line of the verse. The second system contains the second line of the verse. The score ends with a double bar line and a repeat sign.

1 Live for something, be not i - dle, Look a - bout you for employ; Sit not down to use - less dreaming, La - bor is the sweetest joy.

2 Fold - ed hands are ev - er wea - ry, Self - ish hearts are never gay, Life for thee has ma - ny du - ties, Ac - tive be then while you may.

3 Scat - ter blessings on thy pathway, Gen - tle words and cheering smiles, Better are than gold and silver, With their grief dispelling wiles.

## WEAVER. C. M.

CHAS. EDW. PRIOR.

*With spirit.*

1 A - wake, my soul! Stretch ev' - ry nerve, And press with vig - or on; A

2 That prize with peer - less glo - ries bright, Which shall new lus - tre boast, When

heav'n - ly race de - mands thy zeal, And an im - mor - tal crown.

vic - tor's wreaths and mon - arch's gems Shall blend in com - mon dust.

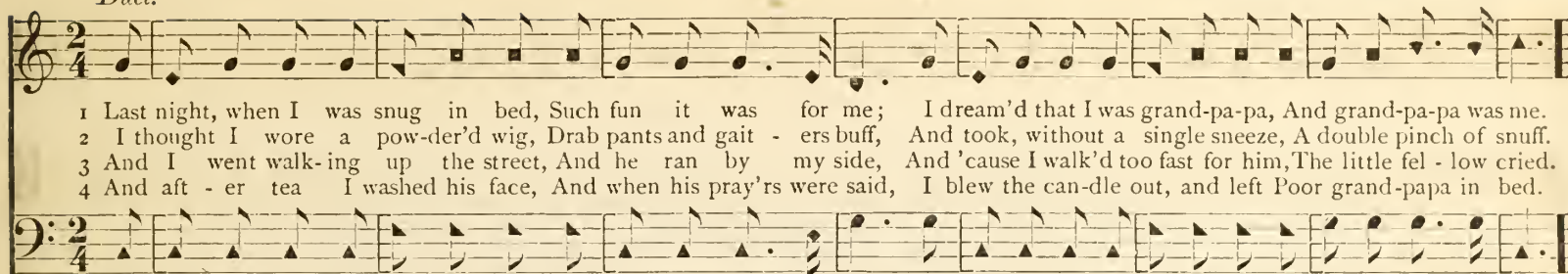


# THE LITTLE BOY'S DREAM.

201

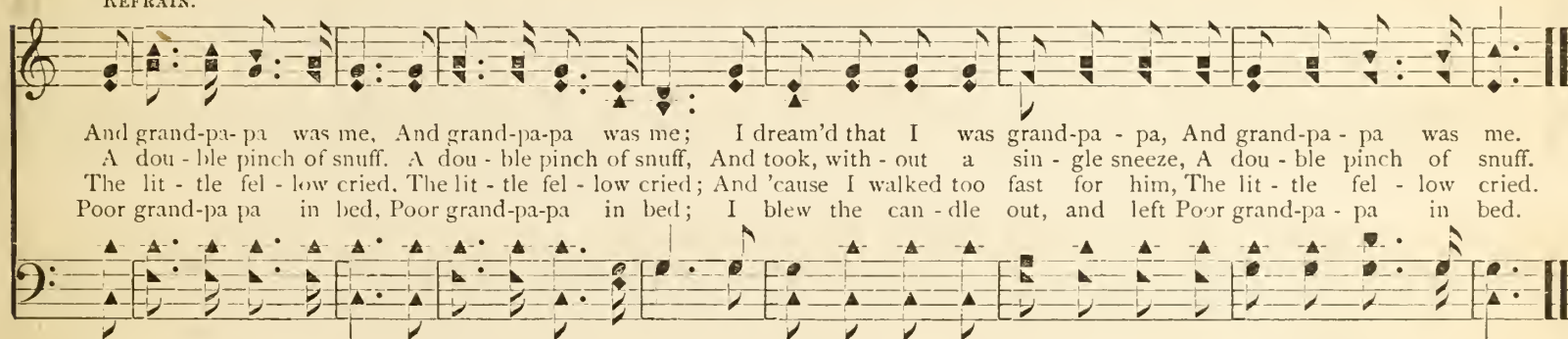
Arr., by FRANCIS ANSON EVANS.

*Duet.*



1 Last night, when I was snug in bed, Such fun it was for me; I dream'd that I was grand-pa-pa, And grand-pa-pa was me.  
 2 I thought I wore a pow-der'd wig, Drab pants and gait - ers buff, And took, without a single sneeze, A double pinch of snuff.  
 3 And I went walk-ing up the street, And he ran by my side, And 'cause I walk'd too fast for him, The lit - tle fel - low cried.  
 4 And aft - er tea I washed his face, And when his pray'rs were said, I blew the can-dle out, and left Poor grand-papa in bed.

REFRAIN.



And grand-pa - pa was me, And grand-pa - pa was me; I dream'd that I was grand - pa - pa, And grand - pa - pa was me.  
 A dou - ble pinch of snuff. A dou - ble pinch of snuff, And took, with - out a sin - gle sneeze, A dou - ble pinch of snuff.  
 The lit - tle fel - low cried. The lit - tle fel - low cried; And 'cause I walked too fast for him, The lit - tle fel - low cried.  
 Poor grand-pa pa in bed, Poor grand-pa-pa in bed; I blew the can - dle out, and left Poor grand-pa - pa in bed.

# GONE BEFORE. S. M.

MONTGOMERY.

W. E. C.



Weep, lit - tle children, weep, A teach - er's gone be - fore; For those that love to see his face, Shall see his face no more.

1 'Mid scenes of con - fu - sion and creat - ure complaints, How sweet to my soul is com-mun - ion with saints, To

2 Sweet bonds that u - nite all the chil - dren of peace, And thrice bless - ed Je - sus where love can - not cease, Though

3 I sigh from this bod - y of sin to be free, Which hin - ders my joy and com - mun - ion with thee; Though

find at the ban - quet of mer - cy there's room, And feel in the pres - ence of Je - sus at home.

oft from the pres - ence in sad - ness I roam, I long to be - hold thee in glo - ry my home.

now my temp - ta - tions like bil - lows may foam, All, all will be peace when I meet thee at home.

# SWEET HOME. Concluded.

203

CHORUS.

Home, home, sweet home, Pre-pare me, dear Sa-viour, For glo-ry my home. glo-ry my home.  
(omit)

Home, home, sweet home, Pre-pare me, dear Sa-viour, For glo-ry my home glo-ry my home.  
(omit)

Arranged.

# MOTHER'S GOOD NIGHT.

Mrs. FANNIE GABRIEL.

1 Good-night, my precious dar-ling, Now close your eyes to sleep, And God will send his an-gels, A watch o'er you to keep.

2 How sweet to think he loves us, 'To think he guards us well, And that he soon will take us A-bove with him to dwell.

3 Now close your eyes, my dar-ling, And sweet-ly fall a-sleep, Remem'ring that God's an-gels, A watch o'er you will keep.



## NOW WITH VOICES BLENDING.

From "VOCAL TRIAD No. 2," by per.

C. C. PRATT.

1 Now with voice - es blend - ing So grace - ful - ly a - long, While on the air is float - ing Sweet ech - oes of our song.

2 Naught there is so charm - ing, When grateful hearts abound, As tones of mu - sic chim - ing In most mel - o - dious sound.

The musical score consists of three staves. The first staff is in G-clef (soprano), the second in C-clef (alto), and the third in F-clef (bass). The time signature is 4/4. The melody is simple and homophonic, with lyrics written below each staff.

## COLFORD. S. M.

THEOPHILUS.

*Slowly, gently.*

1 It is thy hand, my God ; My sor - row comes from thee : I bow be - neath thy chast'ning rod ; 'Tis love that bruise - me.

2 I would not mur - mur, Lord ; Be - fore thee I am dumb : Lest I should breathe one mur - mur'ring word, To thee for help I come.

3 My God, thy name is Love ; A fa - ther's hand is thine : With tearful eyes I look a - bove, And cry, " Thy will be done ! "

The musical score consists of three staves. The first staff is in G-clef (soprano), the second in C-clef (alto), and the third in F-clef (bass). The time signature is 2/4. The melody is simple and homophonic, with lyrics written below each staff. The tempo/mood is indicated as 'Slowly, gently.'

# THE MOUNTAINEER.

205

X. X. X.

C. H. G.

1 { I'm a jol - ly mountain ranger, La, la, la, la, la, la; } Here I find sweet flowers growing, And the air is pure and free; Soft the  
I am not a-fraid of dan-ger, La, la, la, la, la, la;

2 { While the dew-drops are adorn - ing, La, la, la, la, la, la; } Then my morning song of gladness, With the birds I join and sing; Nev-er  
All the flow - ers of the morn - ing, La, la, la, la, la, la;

cool - ing winds are blow - ing, Waft sweet fra - grance un - to me, La, la, la, la, la, la, Waft sweet fra - grance unto me.

La, la, la, la, la, la, Waft sweet fragrance unto me.

thoughts of pain or sad - ness, Do my wak - ing mo-ments bring, La, la, la, la, la, la, Do my waking moments bring.

## THE DAYLIGHT IS FADING.

CHAS. H. GABRIEL.

1 { The day-light is fad-ing, the shad-ows are fall-ing, The day-god has van-ished a-way in the west;  
The voic-es of song-sters now light-ly are call-ing, In ac-cents so ten-der his mate to their nest.

2 { Now gleaming so bright-ly on yon tow'-ring moun-tain, The last beams of day-light fast fad-ing a-way;  
Let's go to the crys-tal and full flow-ing foun-tian, And drink from its full-ness the pleas-ures we may.

No lon-ger the air with gay wild-notes is ring-ing, For hushed in-to slum-ber their voic-es of song;

The flow-ers their pe-tals in slum-ber re-pos-ing, While grandly the cow-slip drinks deep of the dew;



A man-tle of darkness night soft-ly is flinging,—The stream from the mountain flows lightly a-long. Tra la la, tra la

The ro-ses and myr-tle their fragrant leaves closing, And gen-tly the leaves sigh to day-light a-dieu. La la,

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature is one sharp (F#). The time signature is 4/4. The music concludes with a double bar line.

la, Tra la la la la la, Tra la la, tra la la, Tra la la la la, The stream from the mountain flows lightly a - long.

la la, La la la la la, la la, la la, La la la la la, And gently the leaves sigh to day-light a - dieu.

This system contains four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature is one sharp (F#). The time signature is 4/4. The music concludes with a double bar line.

## LET THE CHORUS RING.

(Greeting Glee.)

J. H. TENNEY, by per.

*Allegretto.*

1 A-gain we've met, all hail the meet - ing! From eye to eye flows mu - tual greet - ing; Let heart to heart its rich - est

2 We've left our friends with heart o'er-flowing, We come with spir - its ar - dent glow - ing, O'er many a dis - tant hill and

3 Bright smiles of gladness lips are wreathing, Our hearts in har - mo - ny are breath - ing Thanks-giv - ing to the King of

CHORUS.

store Of joy's e - motion free - ly pour. Free let our voic - es sound, And let the cho - rus ring,

plain, To cel - e - brate with joy - ous strain. Free let our voic - es sound, And let the cho - rus ring,

heav'n, That former ties have not been riv'n. Free let our voic - es sound, And let the cho - rus ring, Till echoes far around, The

# LET THE CHORUS RING. Concluded.

209

The musical score is written for four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The lyrics are distributed across the staves, with some lines appearing on multiple staves to indicate different vocal parts or a chorus. The score concludes with a double bar line and repeat dots.

Till ech-oes fa a - round, The joy - ous notes, the joy - ous notes we sing ;

Till ech-oes far a - round, The joy - ous notes we sing ;

joy - ous notes we sing ; Till ech-oes far a - round, The joy - ous notes, the joy - ous notes we sing ; Till

Till ech - oes far a - round, The joy - ous notes we sing.

Till ech - oes far a - round, The joy - ous notes we sing.

ech-oes far around, The joyous notes we sing ; Till ech - oes far a - round, The joy - ous notes we sing.



## GONE HOME.

J. H. TENNEY, ly per.

*Very tenderly.*

1. Gone home! gone, gone home! She lingers here no long - er, a rest-less pil-grim walking pain-ful - ly, With homesick long - ing  
 2. Gone home! gone, gone home! The door thro' which she vanish'd clos'd with a jar, and left us here a - lone, We stand with-out in

3. Gone home! gone, gone home! Oh, shall we ev - er reach her; see her a - gain, and know her for our own? Will she con-duct us

4. Gone home! gone, gone home! Oh, hu-man hearted Sav - iour! give us a balm to soothe our heav-y wee; And if thou wilt in

dai-ly grow-ing strong - er, And yearning visions of the joys to be, } Gone home! gone home! To be at rest in heav'n.  
 tears, for-lorn and ban - ish'd, Longing to fol - low where one lov'd has gone! }

to the heav'nly Teach - er, And bow be - side us, low be - fore His throne? Gone home! gone home! To be at rest in heav'n.

ten-der, pity-ing fa - vor, Has - ten the time when we may rise and go! Gone home! gone home! To be at rest in heav'n.

*Andante.*

1 Oh, sweet - ly breathe the lyres a - bove, When an - gels touch the quiv' - ring string,

2 And sweet, on earth, the chord shall swell, From mor - tal tongues, of glad - some lays;

3 Je - sus, thy name our souls a - dore; We own the bond that makes us thine;

The first system of the musical score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante.' The lyrics are written below each staff, with the first line of lyrics starting with '1 Oh, sweet - ly breathe the lyres a - bove, When an - gels touch the quiv' - ring string,'.

And wake, to chant Im - man - uel's love, Such strains as an - gel - lips can sing!

When par - don'd souls their rap - tures tell, And, grate - ful, hymn Im - man - uel's praise.

And car - nal joys, that charmed be - fore, For thy dear sake we now re - sign.

The second system of the musical score continues the composition. It also consists of four staves for voices and bass. The lyrics continue from the first system, with the first line of the second system starting with 'And wake, to chant Im - man - uel's love, Such strains as an - gel - lips can sing!'. The musical notation includes various notes, rests, and bar lines, with some notes beamed together.

BOAT SONG.\*

C. C. PRATT.

*Con spirito.*

(Quartette.)

*Con spirito.* (Quartette.)

1 { Mer - ri - ly, cheer - i - ly glides our boat, O'er the wa - ters so clear and so bright;  
Swift - ly and joy - ful the time goes by, While our hearts are so hap - py and light.

[illegible][illegible]

2 Manfully, playfully dip our oars,  
As we row so merry along;  
Rowing and keeping the time exact,  
As we're singing our magical song.

3 Th' moon in her beauty, now sheds her light  
O'er mountain, o'er valley and sea;  
Twinkling stars glitter like diamonds bright.  
As we trill our sweet accents of glee.

\* From "VOCAL TRIAD No. 2," by per.



# PEACE ON THE DEEP.

T. W. DENNINGTON. 213

1 Stars trem-bling o'er us and sun - set be-fore us, Moun - tains in shad - ows and for - ests a - sleep;  
2 Come not, pale sor - row, be-gone till to-mor - row, Rest, soft - ly fall - ing on eye - lids that weep;

*Rall.*

While down the riv - er we float on to- geth - er, — Speak not, ah! breathe not, there's peace on the deep.

# THE SEA GULL'S SONG.\*

(Glee.)


C. C. PRATT

*Moderato.*

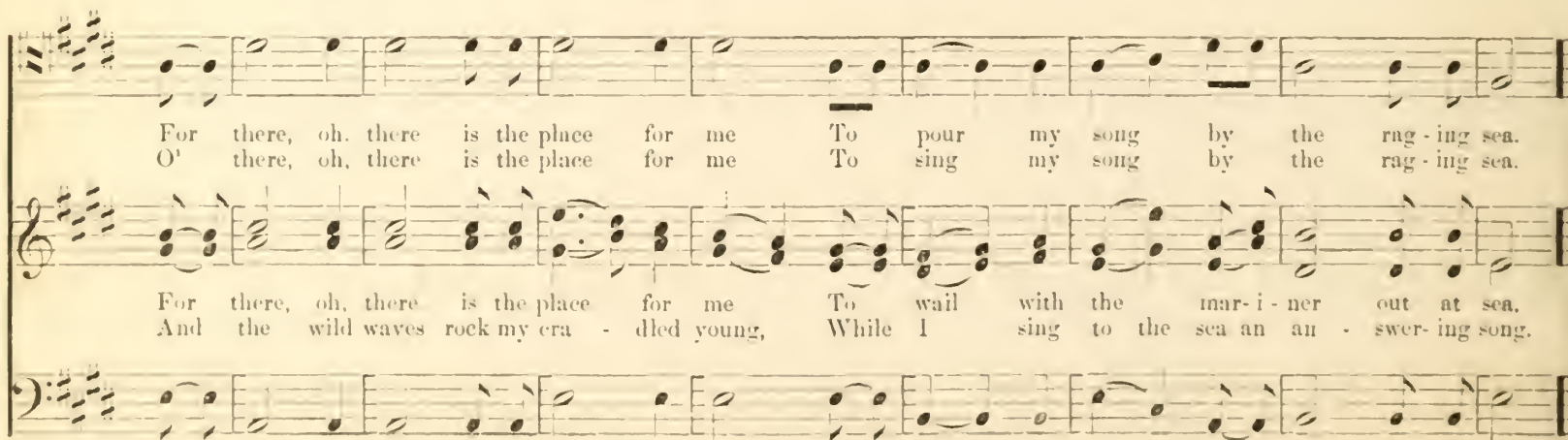
1 Let birds of a bright and a glo - rious wing, 'Mid the sha - dy groves and wild flow - ers sing,  
2 When the sun has set 'neath a cloud of snow, And the bil - lows dance by the gal - lant prow,  
3 O'er the drown - ing wretch on the found' - ring bark, When the black waves mount to a sky as dark,  
4 Let birds of a bright and a gloss - y plume Build their ti - ny homes where the wild flow'rs bloom;

\* From "VOCAL TRIAD No. 2," by per.

## THE SEA GULL'S SONG. Continued.



But mine be the rock where the break - ers roar, And the wild waves roll to the trem - bling shore;  
 When his shin - ing curls, as the sea - boy sleeps, From his sun - burnt brow the bright breez - es sweep,  
 I'd soar with a light and a fear - less wing, And I'd ech - o their vain shrieks back a - gain;  
 On a slipp' - ry crag I'd build my nest, Where the white spray flies to my snow - y white breast,



For there, oh, there is the place for me To pour my song by the rag - ing sea.  
 O' there, oh, there is the place for me To sing my song by the rag - ing sea.  
 For there, oh, there is the place for me To wail with the mar - i - ner out at sea,  
 And the wild waves rock my cra - dled young, While I sing to the sea an an - swer - ing song.

# THE SEA-GULL'S SONG. Concluded.

215

CHORUS. *allegro. con spirito.*

Hur - rah! for the sea, boys, Hur - rah! for the sea, boys, Hur - rah! for the sea, boys, the rag - ing sea; Hur -

rah! for the sea, boys, Hur - rah! for the sea, boys, Hur - rah! for the sea, boys, the rag - ing sea.



## BOAT SONG. No. 2.

*Allegro.*

A. J. SHAWALTER, by per.

1 Our boat is off, our boat is off, See how she floats the wave, As if on wing the fair - y thing Skims o'er the wa- ters

brave; With laugh and song we glide a-long up-on the rip-pling sea, All fac - es bright with pure delight, Oh,

who are so mer - ry as we, Ha! Ha! Oh, who are so mer - ry as we, Ha! Ha! Oh, who are so mer-ry as we!

2 We'll speed away through lashing spray  
 O'er waves of every hue,  
 And bound along with current strong  
 Upon the waters blue;  
 With laugh and song we glide along, &c., &c.

3 As safe are we as proudly free  
 As birds that cleave the air,  
 On wings as white, as swift our flight  
 As sea-gulls darting there;  
 With laugh and song we glide along, &c., &c.

# WHEN THE STARS ABOVE ARE SHINING.

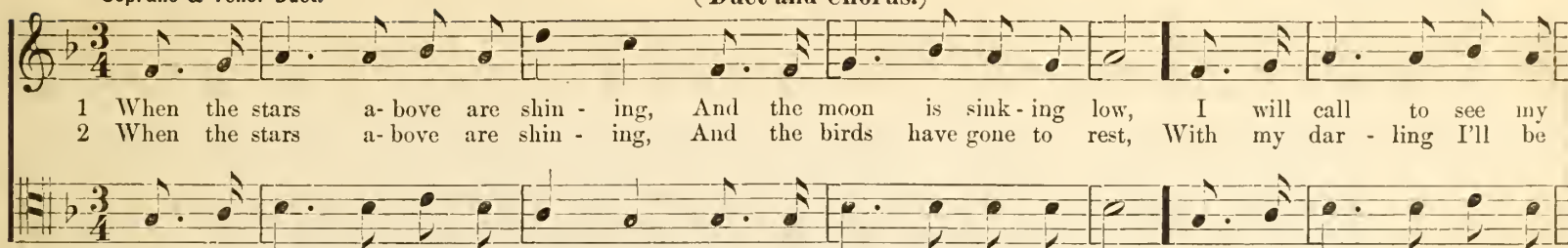
217

A. J. S.

Soprano & Tenor Duet.

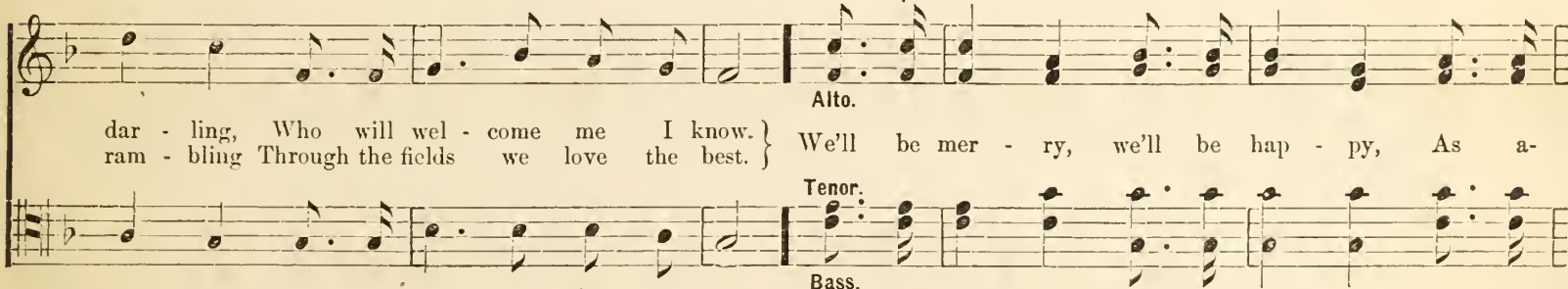
(Duet and Chorus.)

A. J. SHOWALTER, by per.



1 When the stars a-bove are shin-ing, And the moon is sink-ing low, I will call to see my  
2 When the stars a-bove are shin-ing, And the birds have gone to rest, With my dar-ling I'll be

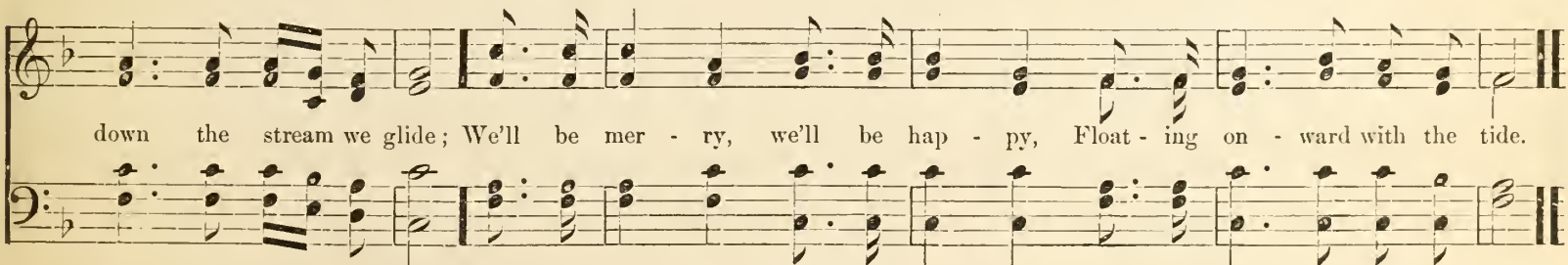
CHORUS. Soprano.



dar-ling, Who will wel-come me I know. } We'll be mer-ry, we'll be hap-py, As a-  
ram-bling Through the fields we love the best. }

Tenor.

Bass.



down the stream we glide; We'll be mer-ry, we'll be hap-py, Float-ing on-ward with the tide.

3 When the stars above are shining,  
And we're on our homeward way;  
We will talk of all our loving,  
In our youth's bright gladsome May.

4 When we've lost our youth's bright glory,  
And our steps no longer light,  
We will sing this same old story,  
For to love there is no night.

## SUMMER'S REIGN IS OVER.

MRS. C. L. SHACKLOCK.

FRANK M. DAVIS.

*Moderato.*

D.C. 1 Sum-mer's lovely reign is o - ver, Leaves are fall-ing dark and sere, Flow'rs are dy-ing, winds are  
D.C. 2 Robed in flow'r-embroidered gar - ments, Wear - ing sunshines golden crown, She was queen of song and

sigh - ing, 'Tis the twi - light of the year; But the beau-ty of the blos-soms,  
beau - ty, Ere she laid her scep - tre down; Now her gladsome reign is o - ver,

FINE.

Like the clouds at close of day, Rich - er, rar - er seems and fair-er, Ere they pass from us a - way.  
And the woods are strangely still, Win - ter's i - cy shield will cov-er Ev' - ry lake and sparkling rill.

rit - ard. D.C.



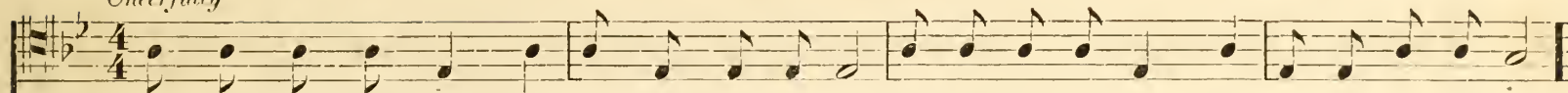
# SUNSHINE.

219

E. H.

FRANK M. DAVIS.

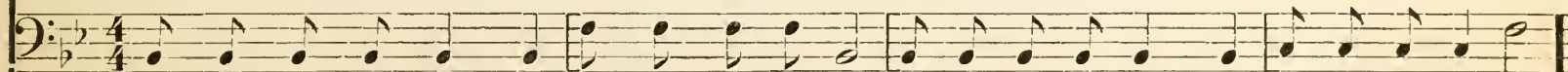
*Cheerfully*



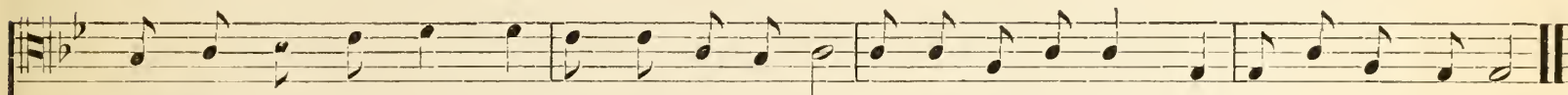
1 Smil - ing in the val - ley, Stream-ing o'er the plain, See the mer - ry sun - light Bring-ing joy a - gain ;



2 Ting - ing ev' - ry bil - low Roll - ing on the sea, Mak-ing all so glad - some, Woodland, lake, and lea ;



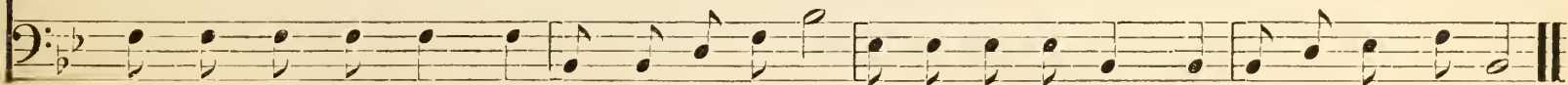
3 Mer - ry, mer - ry sun - light Glean-ing from the west, Of all na - ture's beau - ties Thee I love the best ;



Strug - gling thro' the branch - es Of the for - est tree, Danc-ing on the stream - let, Glid - ing mer - ri - ly.



Wel - comed by the song - sters In each shad - y glen As soft lines it trac - es With a gold - en pen.

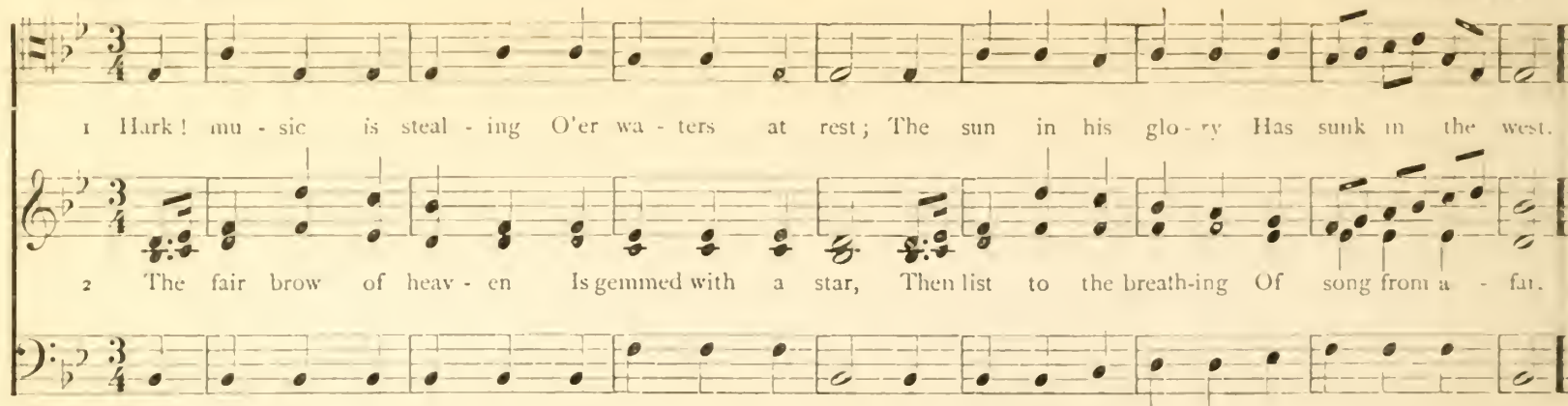


By our heav'n - ly Fa - ther, Sent us from a - bove, Shall we not re - ceive it, Mes - sen - ger of love ?

## HARK! MUSIC IS STEALING.

Mrs. C. L. SHACKLOCK.

FRANK M. DAVIS.



1 Hark! mu - sic is steal - ing O'er wa - ters at rest; The sun in his glo - ry Has sunk in the west.

2 The fair brow of heav - en Is gemmed with a star, Then list to the breath - ing Of song from a - - far.



Hark! mu - sic is steal - ing O'er wa - ters at rest, It comes like a whis - per From realms of the blest.

Hark! mu - sic is steal - ing O'er wa - ters at rest, It comes like a whis - per From realms of the blest.

3 It comes to the spirit  
Like dreams of delight;  
Like memories of loved ones  
Who pass from our sight.

4 Subdued by the distance,  
It charms us to tears,  
Recalling the pleasure  
Of long vanished years.

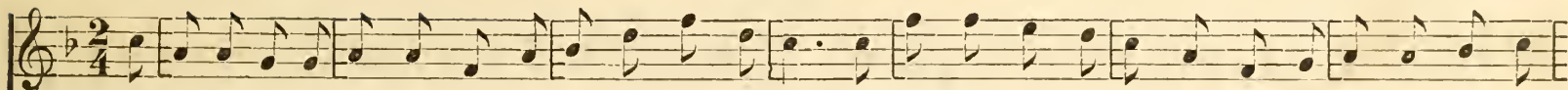
# WORK MAKES THE WINNING ONES.

221

"CALVIN."

(Solo.)

J. CALVIN BUSHEY.

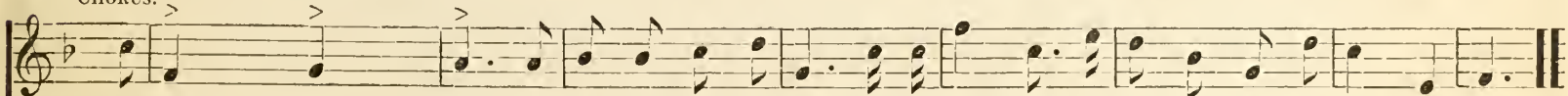


- 1 No mat-ter what our work may be, Or where our lot be cast, 'Tis on - ly those who brave-ly do, Will vic - tors be at
- 2 We'll not de-spair tho' sad at times Our path in life may seem, For thro' the dark - est clouds at last The sun is sure to
- 3 Then up and do-ing, ev' - ry one, And nev - er be cast down, Tho' dark and fierce the bat - tle closed, The brighter shines the

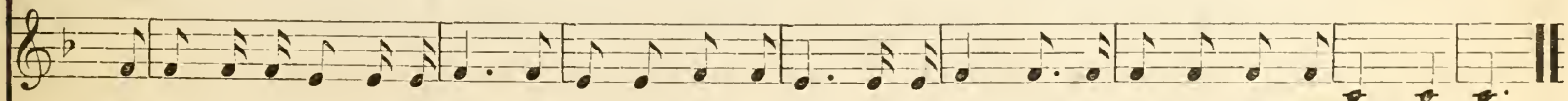


last; Then cheer-ful - ly let's to our work, Tho' rough may be the way, For 'tis work makes the winning ones who gain the day.  
gleam; Then ev - er on - ward let us strive, Each in his cho - sen way, For 'tis work makes the winning ones who gain the day.  
crown; If hard at first our work may seem, At last you'll find 'twill pay, For 'tis work makes the winning ones who gain the day.

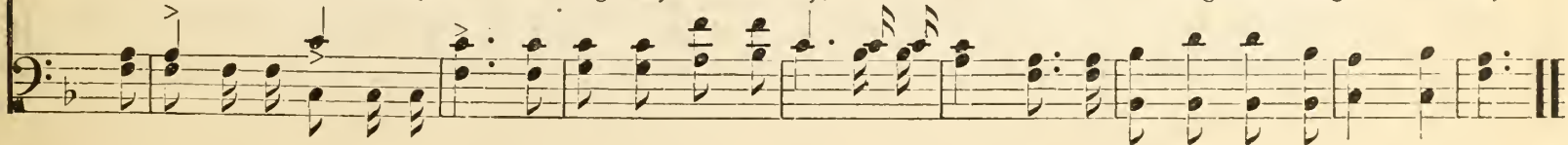
CHORUS.



Then work, work, work, Tho' rough may be the way, For 'tis work makes the win-ning ones who gain the day.



Then work, ev-er work, bravely work, Tho' rough may be the way, For 'tis work makes the win-ning ones who gain the day.





## WORK! WORK! WORK!

Words by H. H. SANBORN.

Music by C. C. PRATT.

*Marcato.*

(Glee.)

1 Work! work! work! for i - dle-ness nev-er Made a man wealthy, or hap-py, or great. Work, for 'tis ev-er an earn-est en-deavor; The  
 2 Work! work! work! life's zest is employment; Work with the bod-y and work with the mind; Work, and ne'er think you will find true en-joyment, Ex -

3 Work! work! work! 'tis the mandate of heaven: Be in your calling, then hon-est and brave; Work, 'twas for this that proba - tion was giv-en, For  
 4 Work! work! work! tho' wealth may surround you, Think not your labor on that account done. Work, tho' the chaplet of honor hath crowned you, Your

smiles and the blessings of for-tune a-wait; Work, and ne'er doubt that suc-cess will at-tend you; Be not a slug-gard and  
 cept in the la-bor that heav-en designed. Work, ne'er despair - ing the hum - blest vo-ca-tion; Hold you no par-ley with

there will be rest-ing e-nough in the grave. Work, and re-mem-ber I give you the warning; Life was ne'er made to be  
 mis-sion it may be is on-ly be-gun. Strive to se-secure the true end of your be-ing. Find to do good both a

be not a shirk, For men will befriend you and heav-en de-fend you. As soon as 'tis found thou art read-y to work.  
 pas-sion and pride, But strive to be use-ful in fill-ing your sta-tion. For la-bor is hon-or what-ev-er be-tide.

tri - fled a-way, And the bright pre-cious hours That are lost in the morn-ing. Can ne'er be made up at the close of the day.  
 way and a will, . . . . . Walk in up-right-ness be-fore the All-see-ing, And while the day ling-ers, keep la-bor-ing still.

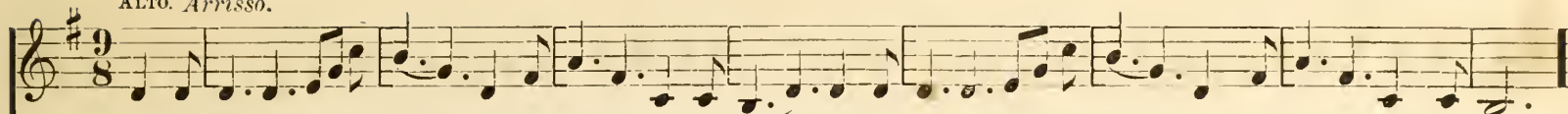
# I'M A HAPPY, THOUGHTLESS CHILD.\*

223

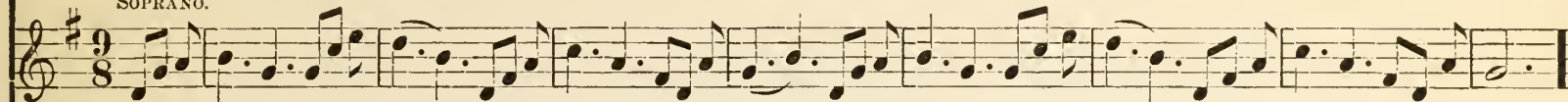
From "VOCAL TRIAD No. 2."

C. C. PRATT, by per.

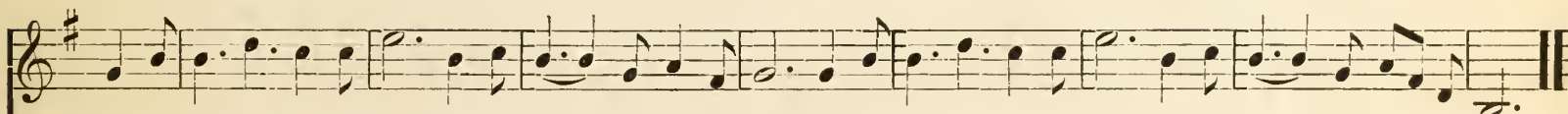
ALTO. *Arrisso.*



1. When the shadows come and go, Nev-er rest-less, nev-er still, When bright flowers to and fro, Rock be-side the murm'ring rill,—  
 2. When the sunbeams warm and bright, Fall up-on the sparkling dew, When it glit-ters in the light, Bring-ing diamonds to my view,  
 SOPRANO.



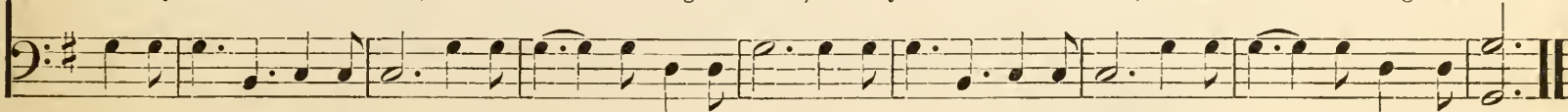
3. When the starshine calm and clear, Bathing earth in sil-ver light, When the zeph-yr steals so near, Shrouding me with wings so bright,  
 4. When the night comes stealing on With its still and sol-emn pace, When the wea-ry grieving one, Rests so calm in sleeps em-brace;



Then my heart is glad and wild, I'm a hap-py, thoughtless child; Then my heart is glad and wild, I'm a hap-py, thoughtless child.  
 Then my heart is glad and wild, I'm a hap-py, thoughtless child; Then my heart is glad and wild, I'm a hap-py, thoughtless child.



Then my heart beats not so wild, I am not a thoughtless child; Then my heart beats not so wild, I am not a thoughtless child.  
 Then my heart beats not so wild, I am not a thoughtless child; Then my heart beats not so wild, I am not a thoughtless child.



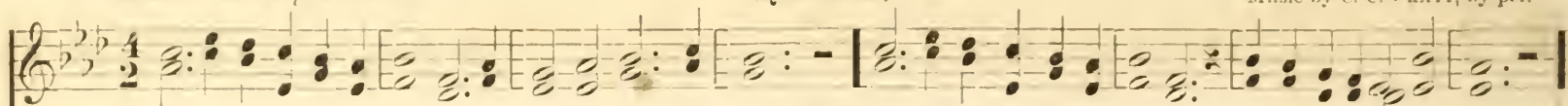
\* This piece will be found useful as a Soprano Solo or Soprano and Alto Duett. It may be sung as a Trio, with either a lady or gentleman singing Soprano.

## MOUNT VERNON BELLS.\*

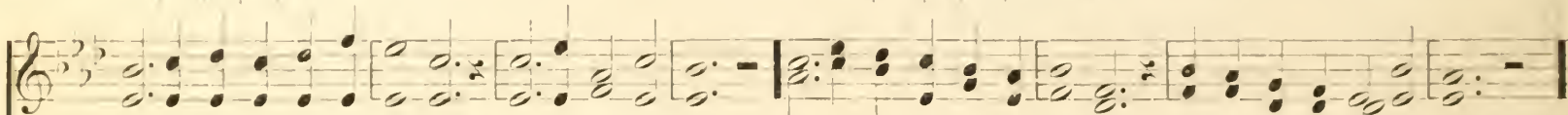
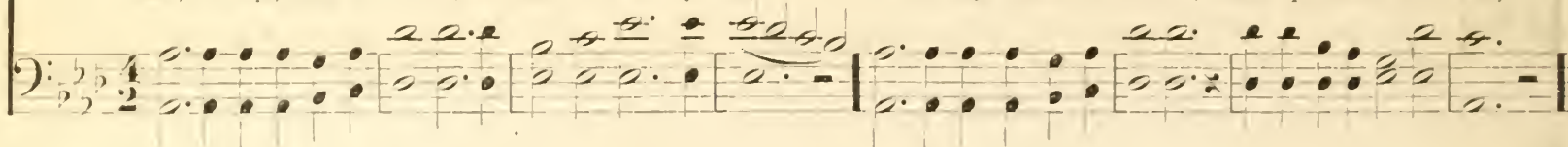
Words by Mrs. M. B. C. SLADE.  
*Andantino. Con espressione.*

(Quartette.)

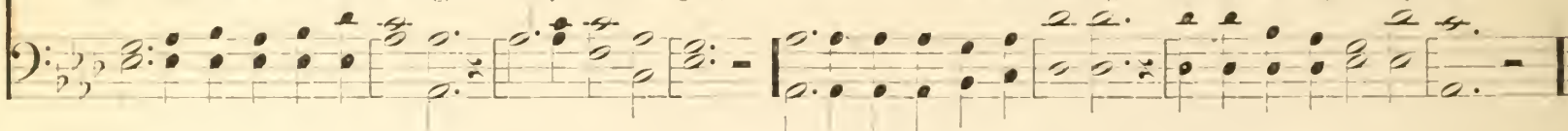
Music by C. C. PRATT, by per.



1 Where Po-tomac's stream is flowing, Vir - gin - ia's bor - der through ; Where the white sailed ships are go-ing, Sailing to the o - cean blue,  
 2 Long a - go the warrior slumbered; Our country's fa - ther slept, Long a - mong the an - gels numbered They the hero soul have kept;  
 3 Sail, O ships, across the billows, And bear the sto - ry far, How he sleeps beneath the willows, "First in peace and first in war;"

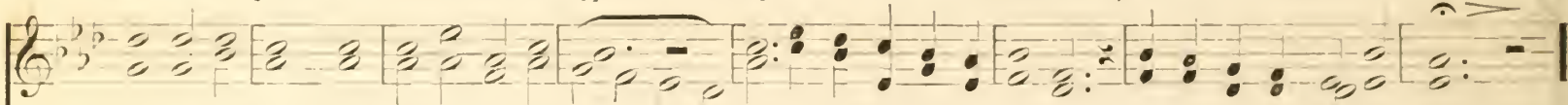


Hushed the sound of mirth and singing— Si - lent ev' ry one. While the sol - emn bells are ringing, By the grave of Washing - ton.  
 But the children's children love him, And his name re - vere; So where willows wave a - bove him, Sweetly still his knell you hear.  
 Tell while sweet adieus are swelling, 'Till you come a - gain, He with-in the hearts is dwelling, Of his lov - ing country - men.

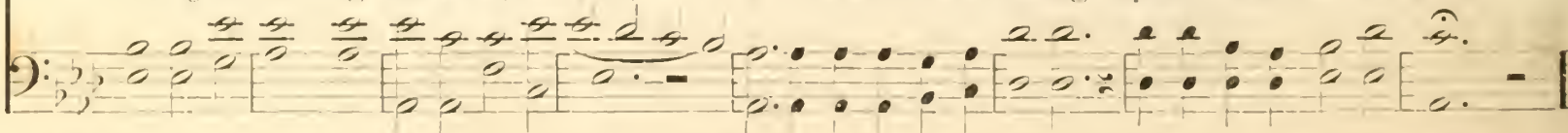


CHORUS.

*m* - - *p* - - *cres.* *dim.* *pp* *mp* *dim.* *f* *rit.*



Toll - ing and knell - ing, With a sad, sweet sound, O'er the waves the tones are swelling, By Mount Vernon's sa - cred ground.



\* Vessels going up and down the Potomac river toll their bells while passing Mount Vernon—a perpetual tribute of respect to the memory of Washington.



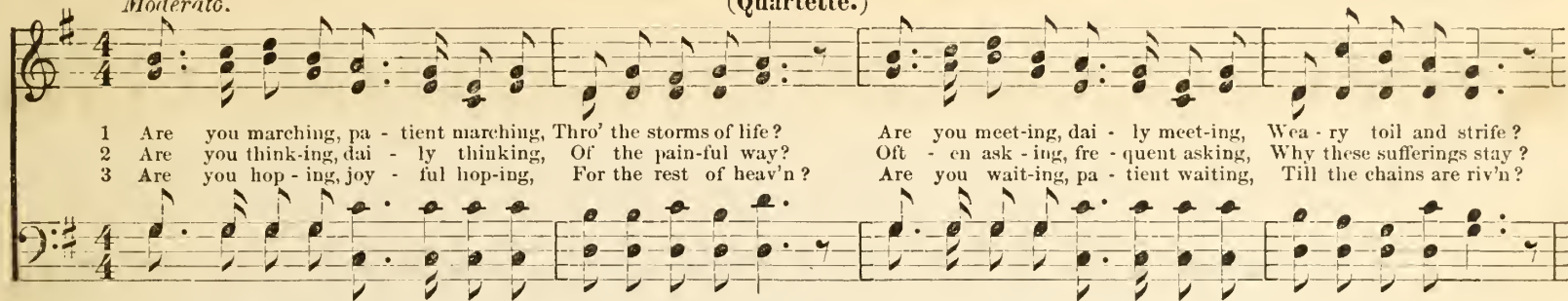
# TO THE RIGHT BE TRUE.\*

225

C. C. PRATT.

*Moderato.*

(Quartette.)



1 Are you marching, pa - tient marching, Thro' the storms of life? Are you meet-ing, dai - ly meet-ing, Wea - ry toil and strife?  
 2 Are you think-ing, dai - ly thinking, Of the pain-ful way? Oft - en ask - ing, fre - quent asking, Why these sufferings stay?  
 3 Are you hop - ing, joy - ful hop-ing, For the rest of heav'n? Are you wait-ing, pa - tient waiting, Till the chains are riv'n?



There's a Voice a - bove the tumult, Speak - ing still to you, Nev - er fal - ter, nev - er wav - er, To the right be true.  
 Hear His prom - ise: All shall sure-ly Work for good to you. Nev - er fear - ing, nev - er doubting, To the right be true.  
 Would you keep the heavenly mansion Clear and bright in view, Al - ways heed the earn - est prompter, To the right be true.



CHORUS. To the right, To the right, To the right be true. To the right, To the right, To the right be true.  
 To the right, To the right, To the right be true, To the right, To the right, To the right be true.

\* From "VOCAL TRIAD No. 2," by per.

## FOLLOW ME.

C. C. PRATT.

1 Fol - low, fol - low, fol - low me, With a foot-step light and free, Bounding up the mountain side, Where the murm'ring streamlet glides.  
 2 Roaming thro' the fair - y glen, Far from bus-y haunts of men, Resting in the sha-dy dell, Where the fairies love to dwell.  
 3 Car-ing not for wealth or power, Love will gild the passing hour; Ne'er a-gain our footsteps roam From our happy mountain home.

CHORUS.

Come and fol - low, fol - low, fol - low, Come and fol - low, fol - low me, With a foot - step light and free;

*Repeat pp.*

Come and fol - low, fol - low, fol - low, Come and fol - low, fol - low me, With a foot - step light and free.

# NIGHT SONG.

227

Translated from the GERMAN.

*Andante. p* *cres.* *dim.*

1 Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trembling wire Wak - en dear de - light!

2 Though the tones of sor - row Min - gle in thy strain, Yet my heart can bor - row Pleas - ure from the pain.

3 Hark! the quivering breez - es List thy silv' - ry sound, Ev' - ry tu - mult ceas - es, Si - lence reigns a - round.

4 Earth be - low is sleep - ing, Mead - ow, hill, and grove; An - gel stars are keep - ing Si - lent watch a - bove.

*mf* CHORUS. *dim.* *p* *pp* *ritard.*

Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trembling wire Wak - en dear de - light.

## MY ANGEL MOTHER.\*

(Quartette.)

C. C. PRATT.

*Moderato.*

1 There's a land be - yond the riv - er, Where the skies are ev - er fair; And I have an an - gel moth - er, Who is

2 In that land where she is wait - ing, For the ones she loves on earth, Sin and sor - row nev - er en - ter, But e -

3 When the sol - emn sum - mons calls us, To the man - sions of the blest, We shall lose our earth - ly sor - rows, In a

\* From "VOCAL TRIAD No. 2," by per.



## MY ANGEL MOTHER. Concluded.

wait - ing for me there. She went o - ver the si - lent wa - ters, At the set - ting of the sun;  
 ter - nal joys have birth. Where the loved ones gone be - fore us, Wait and watch be - side the tide;  
 sense of bliss - ful rest. There e - ter - nal peace and quiet, Fills the heart for - ev - er more;

*Chorus. andantino.*

And I know that she is hap - py, For the chris - tian's course is run. } Come, O boat-man, row me  
 For the friends they left be - hind them, On the riv - er's earth - ly side. }  
 And no pain can ev - er en - ter On the riv - er's far - ther shore. }

o - ver To a fair - er land than this, For my heart grows wea - ry wait - ing For my an - gel mother's kiss.

# I AM LEAVING THEE, MY DARLING!

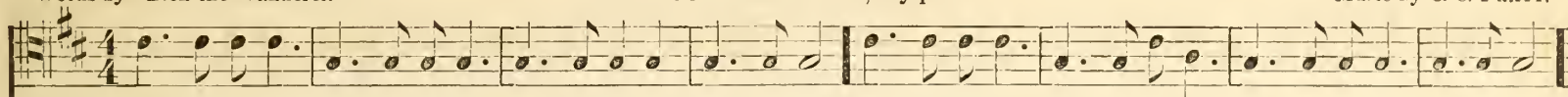
229

(Quartette.)

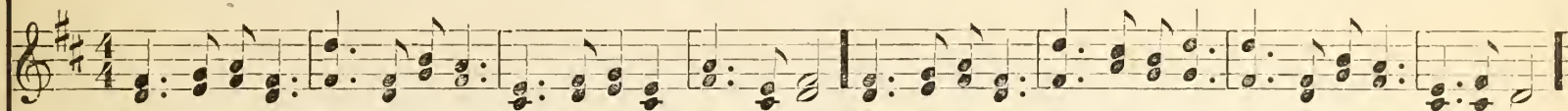
Words by "Bion the Wanderer."

From "VOCAL TRIAD No. 2," by per.

Music by C. C. PRATT.



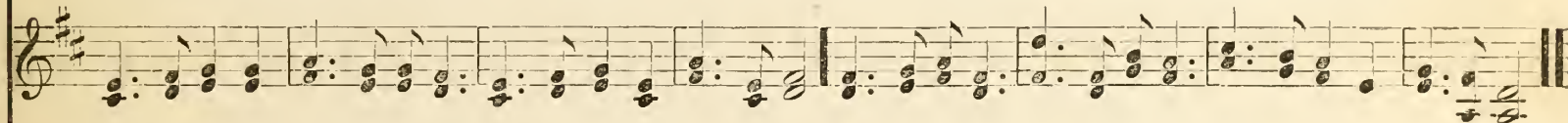
1 I am leaving thee, my darling; An - gel one, I love so well; Du - ty calls me from thy presence, In a for-  
2 Tho' the mists of time and distance, Drop their veil our lives between, Still will I thy mem'-ry cherish, O'er my heart thou'lt e'er be queen,



3 And it may be death's dark waters O'er my form will surge and sweep, He whose heart thou'st bound so firmly, In a for-  
4 Fare-thee-well! from out the shadows Comes the ten-der, sad re-frain, Like the sound of mourn-ful mu-sic, Or the sighing of the rain,



Part-ing words have all been spoken, And thy voice to me is still: But thy lov-ing smile is with me, Thoughts of thee my bo-som fill.  
Seas may part me from my loved one, I may wan-der far and wide, Yet in dreams I'll see thee ev-er, Fend-ly deem thee by my side.



But thou'lt not for- get, my darling, That I'll love thee e - ven then; For from heav'n the an - gels love us, Love is heaven's brightest gem.  
Round my heart the notes are ring-ing Like the sol-*em*n Sab-bath bell, "Ab-sence makes the heart grow fonder," Best be-*lo*-ved, fare-thee-well,



## THE LORD REIGNETH.

Psalm xcvi. Verses 1, 2, 6, 9 and 12.

Music by CHAS. EDW. PRIOR.

*Moderato.*

The Lord reigneth; the Lord reigneth; the Lord reigneth, let the earth re-joice;

*Not too fast.*

Let the mul-ti-tude of isles be glad thereof, let the earth re-joice; and the isles be glad, let the multitude of isles be



*f* re - joice, *ff* be - glad,

glad there-of, be glad there - of; Let the earth re - joice, and the isles be glad, Let the earth re - joice, and the

*dim* *mf* *p* *pp* *pp*

isles be glad, be - glad there-of. Clouds and darkness are round about him, Clouds and darkness are round about him.

*TRIO. mf* *f*

Righteousness and judgment, are the hab - i - ta - tion of his throne. The heav'ns declare his righteousness, and all the

peo - ple see his glo - ry, The heav'ns de - clare his right-eous-ness, and all the peo - ple see his glo - ry.

This system consists of two staves, Treble and Bass, in G major. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The lyrics are written below the staves.

Alto Solo. *Andante*.

For thou, O Lord, art high a - bove all the earth: Thou art ex - alt - ed far a - bove all Gods.

R.H. L.H.

This system consists of two staves, Treble and Bass, in G major. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The lyrics are written below the staves. The right hand (R.H.) and left hand (L.H.) parts are indicated by the letters R.H. and L.H. below the staves.

Basses in Unison.

Rejoice in the Lord, re - joice in the Lord, and give thanks at the re-mem-brance of his ho-li-ness;

This system consists of two staves, Treble and Bass, in G major. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The lyrics are written below the staves.

*Allegro.*

Re - joyce in the Lord, re - joyce in the Lord, and give thanks at the re - membrance of his

*Al'egro.*

ho - li-ness; Rejoyce in the Lord, Re-joyce in the Lord re - joyce in the Lord ye righteous, re - joyce ev - er - more.



## PRAISE THE GREAT JEHOVAH.

J. CALVIN BUSHEY.  
FINE.

Praise him, Praise him, Praise the great Cre - a - tor! Hon - or, Bless - ing Be un - to his name!

Praise him, Praise him, Praise the great Cre - a - tor! Hon - or, Bless - ing Be un - to his name!

*Duet.* *D.C.*

Praise ye the Lord of the har - vest, Who hath covered the earth with his goodness, Who sendeth the rain in its sea - son, Bringing fruit in its time for all!

Oh, . . . . . that . . . men . . . . . would . . . praise . . him . . for . . his . . . won - drous works!

Oh, that men would praise him, Oh, that men would praise him, Would praise him for his great, for his great, and wondrous works!

# PRAISE THE GREAT JEHOVAH. Concluded.

235

And . . . . . ex - alt . . . . . him!

And would all ex - alt him, And would all ex - alt him In the con - gre - ga - tions of the peo - ple!

This musical system consists of a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

Oh, . . . . . that men . . . . . would praise him for his won - drous works!

Oh, that men would praise him, Oh, that men would praise him, Would praise him for his great, for his great and wondrous works!

This musical system continues the melody and accompaniment from the first system. The lyrics are written below the notes.

And . . . . . ex - alt . . . . . him!

And would all ex - alt him, And would all ex - alt him In the con - gre - ga - tions of his saints!

This musical system concludes the piece. The lyrics are written below the notes. The system ends with a double bar line and repeat dots.

*D. C. al fine.*

## BY THE RIVERS OF BABYLON.

J. M. PRATHER.

H. SCHÖELLER, by per

*Affettuoso.*

By the riv - ers of Bab - y - lon we sat down, we sat down, In the midst of the

wil - lows our harps we hung, A - las! how we wept when Zi - on we thought on, For

there our cap-tors required of us a song,

Say - ing,

Say - ing, . . . . .

Say - ing, . . . . .

Say - ing, . . . . .



# BY THE RIVERS OF BABYLON. Concluded.

237

Sing us one of the songs of Zi - on. How shall we sing? how shall we sing? How shall we sing the

Bass Solo.

Lord's song in a strange land? O Je - ru - sa - lem! O Je - ru - sa - lem!

How can I for-get thee, when I pre - fer thee far a - bove my chief joy?

## BLESS THE LORD.

(Anthem.)

FRANK M. DAVIS.

*With spirit.*

Bless the Lord, bless the Lord, bless the Lord, O my soul, O my soul, And

all that is with-in me, bless His Ho - - ly name, and all that is with-in me, bless His  
all with - in me, bless His Ho - ly name, and all with - in me,

Ho - - ly name. And for - get not all His ben - e - fits, And for - get not all His ben - e - fits.  
bless His Ho - ly name.

Who for-giv-eth all thine in-firm-i-ties, Who healeth all thy dis-eas-es, Who re-deem-eth thy life from de-

The first system of music is in G major (one sharp) and 3/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

struc-tion, Who crowneth thee with loving kind-ness and ten-der mer-cies, Who crown-eth thee with lov-ing

The second system continues the melody and accompaniment. The treble staff features a mix of eighth and sixteenth notes, and the bass staff continues with a steady accompaniment.

kind-ness and ten-der mer-cies. Bless the Lord, Bless the Lord.

Bless His Ho-ly name, Bless His Ho-ly name.

The third system concludes the piece. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff, ending with a double bar line.



## GOD IS OUR REFUGE.

(Anthem.)

J. H. TENNEY, by per.

God is our ref - uge, our ref - uge and strength, God is our ref - uge, our ref - uge and strength, A ver - y pres - ent

help in trou - ble, in trou - ble, A ver - y pres - ent help in trou - ble, in trou - ble.

A ver - y pres - ent help in trou - ble.

Therefore will we nev - er fear, Therefore will we nev - er fear, There - fore will we nev - er fear, Though the

nev - er fear, nev - er fear, nev - er fear,

# TEACH ME, O LORD.

243

FRANK M. DAVIS.

Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes, Teach me, teach me, And I shall keep it un - to the end, And

The first system of the musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with a final half note. The bass line consists of eighth and sixteenth notes, with a final half note. The lyrics are written below the staff.

I shall keep it un - to the end, And I shall keep it, and I shall keep it un - to the end. Give me un-der-standing And I shall keep thy laws,

The second system of the musical score continues the melody and bass line. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with a final half note. The bass line consists of eighth and sixteenth notes, with a final half note. The lyrics are written below the staff.

Give me un-der-standing And I shall keep thy laws, Yea, I shall ob-serve it with my whole heart. A - men. A - men.

The third system of the musical score concludes the piece. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with a final half note. The bass line consists of eighth and sixteenth notes, with a final half note. The lyrics are written below the staff.

## GOD IS OUR REFUGE. Concluded.

There-fore will we nev - er

ref - uge, our ref - uge and strength, God is our ref - uge, our ref - uge and strength.

This system consists of a treble and bass staff in G major. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

fear, . . . . . Therefore will we nev - er fear, . . . . . Therefore will we nev - er fear.

Therefore will we nev - er fear, . . . . . Therefore will we nev - er fear, nev - er fear, we will not fear.

This system continues the melody and accompaniment from the first system. It includes a repeat sign in the bass staff. The system ends with a double bar line.

God is our ref - uge, our ref - uge and strength, There-fore will we nev - er fear, we will not fear.

This system concludes the piece. It features a *rit.* (ritardando) marking above the treble staff. The melody and accompaniment lead to a final double bar line.



# TEACH ME, O LORD.

243

FRANK M. DAVIS.

Teach me, O Lord, the way of thy statutes, Teach me, O Lord, the way of thy statutes, Teach me, teach me, And I shall keep it un - to the end, And

The first system of musical notation for the song. It consists of a treble and a bass staff in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the staves.

I shall keep it un - to the end, And I shall keep it, and I shall keep it un - to the end. Give me un-der-standing And I shall keep thy laws,

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

Give me un-der-standing And I shall keep thy laws, Yea, I shall ob-serve it with my whole heart. A - men. A - men.

The third and final system of musical notation on this page. It concludes the piece with a double bar line. The lyrics are written below the staves.

## GOD IS OUR REFUGE. Concluded.

There-fore will we nev - er

ref - uge, our ref - uge and strength, God is our ref - uge, our ref - uge and strength.

This system consists of a treble and bass staff in G major. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a repeat sign and a final cadence.

fear, . . . . . Therefore will we nev - er fear, . . . . . Therefore will we nev - er fear.

Therefore will we nev - er fear, . . . . . Therefore will we nev - er fear, nev - er fear, we will not fear.

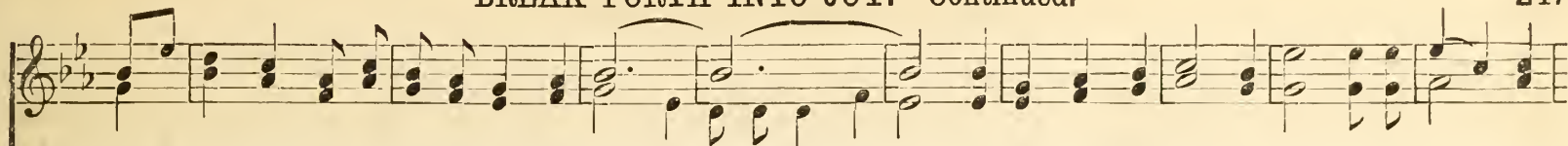
This system continues the melody and accompaniment. The treble staff has a more active line with many eighth notes. The bass staff continues with a steady accompaniment. The system ends with a repeat sign and a final cadence.

God is our ref - uge, our ref - uge and strength, There-fore will we nev - er fear, we will not fear.

This is the final system of the piece. It includes a *rit.* (ritardando) marking above the treble staff. The melody in the treble staff leads to a final cadence, while the bass staff provides a concluding accompaniment. The system ends with a double bar line.

# BREAK FORTH INTO JOY. Continued.

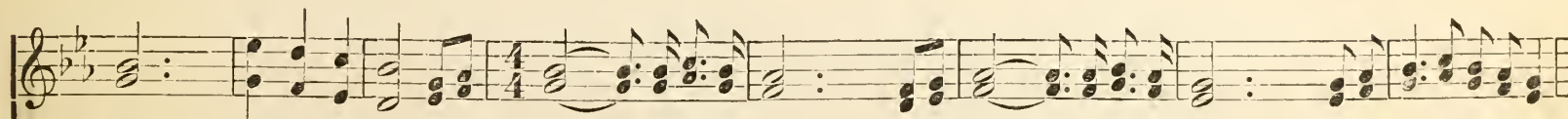
247



The watch-men shall lift up their voice and sing, to-gether shall they sing, For they shall see eye to eye when the Lord Shall



bring a - gain Zi - on. Break forth in - to joy, . . . . . break forth, break forth, Break forth in - to  
sing to-gether, ye waste pla - ces of Je - ru - sa - lem, Break forth in - to joy,



joy, break forth and sing, Break forth and sing for joy, break forth and sing for joy, For the Lord hath comforted  
break forth, break forth and sing, break forth, sing for joy, break forth, sing for joy,



## BREAK FORTH INTO JOY.

CHAS. EDW. POLLOCK.

*Allegretto.*

How beau-ti-ful up-on the mountains, How beau-ti-ful up-on the mountains Are the feet of him that bringeth good tidings, that publish.

eth peace. How beau-ti-ful up-on the mountains, How beau-ti-ful up-on the mountains Are the feet of him that

bring-eth good tid-ings, that pub-lish-eth peace. That saith un-to Zi-on, Thy God reigneth, that saith un-to Zi-on, thy God reigneth.

# BREAK FORTH INTO JOY. Continued.

247

The watch-men shall lift up their voice and sing, to-gether shall they sing, For they shall see eye to eye when the Lord Shall

This system of musical notation consists of a treble and a bass staff. The treble staff begins with a melodic line in G-flat major, featuring eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the staves, aligned with the musical phrases.

bring a - gain Zi - on. Break forth in - to joy, . . . . . break forth, break forth, Break forth in - to  
sing to-gether, ye waste pla - ces of Je - ru - sa - lem, Break forth in - to joy,

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The lyrics are written below the staves, with a long dotted line indicating a pause or a continuation of the melody. The key signature remains G-flat major.

joy, break forth and sing, Break forth and sing for joy, break forth and sing for joy, For the Lord hath comforted  
break forth, break forth and sing, break forth, sing for joy, break forth, sing for joy,

The third system concludes the musical piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The lyrics are written below the staves, with a 4/4 time signature indicated. The key signature remains G-flat major.

## BREAK FORTH INTO JOY.

CHAS. EDW. POLLOCK.

*Allegretto.*

How beau - ti-ful up - on the mountains, How beau - ti-ful up - on the mountains Are the feet of him that bringeth good tidings, that publish.

The first system of musical notation is in 3/4 time, featuring a treble and bass staff. The melody is characterized by eighth-note patterns and triplet markings (indicated by a '3' over the notes). The lyrics are written below the notes.

eth peace. How beau - ti-ful up - on the mountains, How beau - ti-ful up - on the mountains Are the feet of him that

How beau - ti-ful up - on the mountains

The second system continues the melody and accompaniment. It includes a full rest in the treble staff for the first measure of the second line. The lyrics are split across the two lines of music.

bring-eth good tid - ings, that pub - lish - eth peace. That saith un - to Zi - on, Thy God reigneth, that saith un - to Zi - on, thy God reigneth.

The third system concludes the piece. It features a forte (*ff*) dynamic marking. The melody continues with eighth-note patterns and triplet markings. The lyrics are written below the notes.



# AWAKE! PUT ON THY STRENGTH. Concluded.

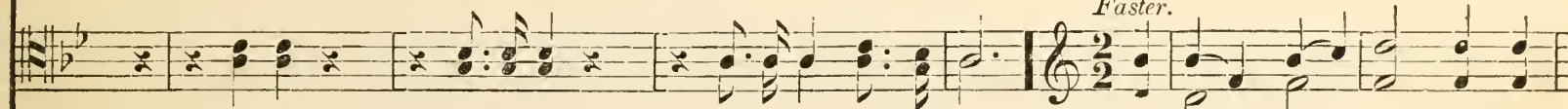
251

Soprano Solo.



Therefore the redeemed of the Lord shall re- turn.

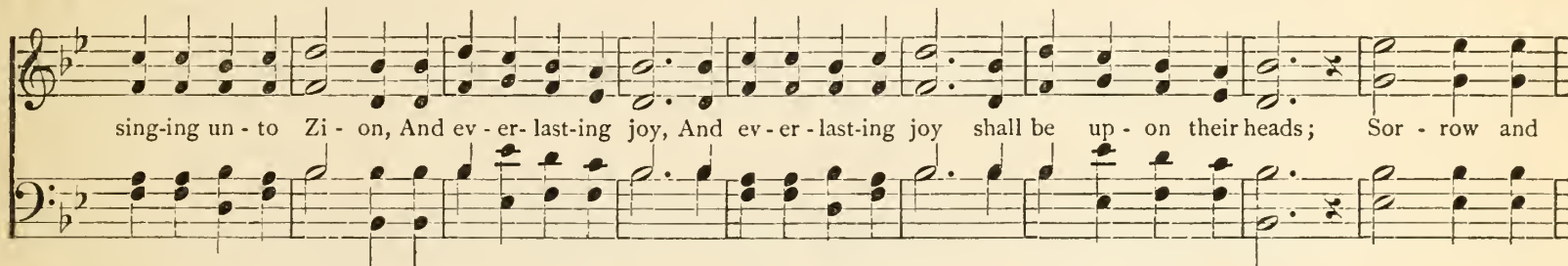
*Faster.*



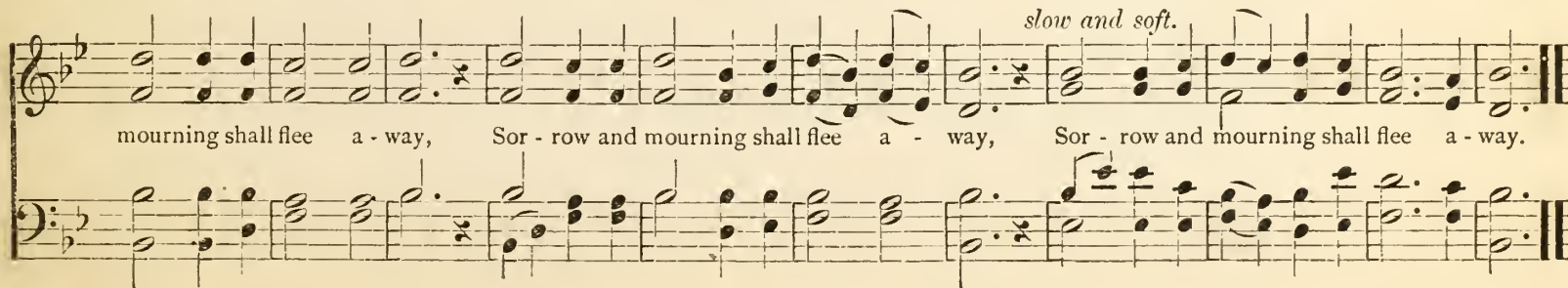
Therefore the redeemed of the Lord shall re- turn. And come with sing- ing, with



sing- ing un- to Zi- on, And ev- er- last- ing joy, And ev- er- last- ing joy shall be up- on their heads; Sor- row and



mourning shall flee a- way, Sor- row and mourning shall flee a- way, Sor- row and mourning shall flee a- way.



## AWAKE! PUT ON THY STRENGTH.

A. J. SHOWALTER, by per.

Awake! a-wake! a-wake! Put on thy strength, O arm of the Lord, Put on thy strength, O arm of the

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are: 'Awake! a-wake! a-wake! Put on thy strength, O arm of the Lord, Put on thy strength, O arm of the'.

Lord, A - wake! as in the an - cient days, A - wake! as in the an - cient days, A -

The second system continues the melody and accompaniment. The lyrics are: 'Lord, A - wake! as in the an - cient days, A - wake! as in the an - cient days, A -'.

Alto Solo.

There-fore the re-deemed of the Lord shall re- turn,

wake! as in the gen-er - a - tions of old. Therefore the redeemed of the Lord shall return,

The third system begins with an 'Alto Solo' section. The vocal line starts with a whole rest for two measures before entering. The lyrics are: 'There-fore the re-deemed of the Lord shall re- turn, wake! as in the gen-er - a - tions of old. Therefore the redeemed of the Lord shall return,'.

# AWAKE! PUT ON THY STRENGTH. Concluded.

251

Soprano Solo.

Therefore the redeemed of the Lord shall re-turn.

*Faster.*

Therefore the redeemed of the Lord shall re-turn. And come with sing-ing, with

sing-ing un-to Zi-on, And ev-er-last-ing joy, And ev-er-last-ing joy shall be up-on their heads; Sor-row and

*slow and soft.*

mourning shall flee a-way, Sor-row and mourning shall flee a-way, Sor-row and mourning shall flee a-way.



## AWAKE! PUT ON THY STRENGTH.

A. J. SHOWALTER, by per.

Awake! a-wake! a-wake! Put on thy strength, O arm of the Lord, Put on thy strength, O arm of the

The first system of the musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are: 'Awake! a-wake! a-wake! Put on thy strength, O arm of the Lord, Put on thy strength, O arm of the'.

Lord, A - wake! as in the an - cient days, A - wake! as in the an - cient days, A -

The second system continues the melody and harmony. The lyrics are: 'Lord, A - wake! as in the an - cient days, A - wake! as in the an - cient days, A -'.

Alto Solo.

There-fore the re-deemed of the Lord shall re- turn,

wake! as in the gen-er - a - tions of old. Therefore the redeemed of the Lord shall return,

The third system features an 'Alto Solo' section. The Alto part has a melodic line that begins with a rest, followed by a solo entry. The lyrics are: 'There-fore the re-deemed of the Lord shall re- turn, wake! as in the gen-er - a - tions of old. Therefore the redeemed of the Lord shall return,'.

help - ing hands are stirred, And pal - pi - tates the veil be - tween, With breathings almost heard, With breathings almost heard.

## CHRIST STILLING THE TEMPEST.

(Chant.)

T. W. DENNINGTON.

Fear was within the tossing bark, And stormy winds grew loud; And waves came rolling high and dark, And the tall mast was bowed;  
And the wind ceased, it ceased, that word Passed through the gloom - y sky; The troubled billows knew their Lord, And sank be - neath his eye;  
Thou that didst rule the angry hour And tame the tem - pest mood, Oh, send thy spirit forth in power, O'er our dark souls to brood.

And men stood breathless in their dread, And baffled in their skill, But one was there who rose and said: "Peace, be still, peace, peace, peace, be still."  
And silence settled on the blast, And slumber on the deep, As when the righteous sleep their last, Peace, be still, peace, peace, peace, be still.  
That thou didst bow the billow's pride, Thy mandates to fulfil, So speak to passion's raging tide, Peace, be still, peace, peace, peace, be still.

## SING, O HEAVENS, AND BE JOYFUL, O EARTH!

T. W. DENNINGTON, by per.

*Allegretto. f*

The first system of the musical score is written for piano in 4/4 time. The treble staff begins with a whole rest, while the bass staff contains a melodic line. The system concludes with a double bar line. The lyrics 'Break forth in - to sing - ing, break' are positioned below the treble staff, and 'Sing, O heav'ns, and be joy - ful, O earth! Break forth in - to sing - ing, O mountains, Break forth, break forth,' are positioned below the bass staff.

Sing, O heav'ns, and be joy - ful, O earth! Break forth in - to sing - ing, O mountains, Break forth, break forth,

The second system continues the musical piece. The treble staff features a melodic line with the tempo marking *a cel e cres.* above it. The bass staff provides harmonic support. The system ends with a double bar line. The lyrics 'forth in - to sing - ing, Break forth, break forth, break forth in - to sing - ing, Break' are placed below the treble staff, and 'break forth in - to sing - ing, Break forth, break forth, break forth in - to sing - ing,' are placed below the bass staff.

break forth in - to sing - ing, Break forth, break forth, break forth in - to sing - ing,

The third system of the musical score is written in 4/4 time. The treble staff has a melodic line with the tempo marking *m a tempo.* above it. The bass staff continues the harmonic accompaniment. The system concludes with a double bar line. The lyrics 'forth, break forth, break forth in - to sing - ing, O moun - tains. For the Lord hath com - fort - ed his' are positioned below the treble staff, and 'Break forth, break forth,' are positioned below the bass staff.

Break forth, break forth,



# SING, O HEAVENS, AND BE JOYFUL, O EARTH! Continued.

259

*dim . . . .* *Moderato.*

peo - ple, hath com - fort - ed his peo - ple; He will have mer - cy on his af - flict - ed, He will have mer - cy,

*A tempo.*

He will have mer - cy, He will have mer - cy on his af - flict - ed. The Lord will com - fort

Zi - on, He will com - fort her waste plac - es, The Lord will com - fort Zi - on, He will com - fort her waste plac - es;

*Allegro.*

He will make her wil-derness like E - den, And her des-ert like the gar-den of the Lord, He will make her wil-derness like

*Duet. moderato e legato.*

E - den, And her des - ert like the gar - den of the Lord. Joy and glad-ness shall be found there-in,

*Quartette.*

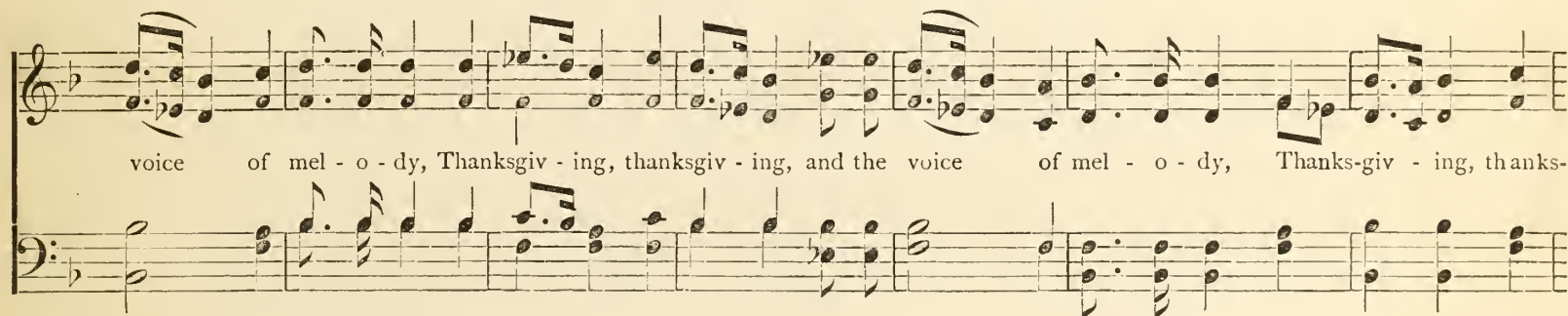
Joy and gladness shall be found there-in, Joy and gladness, Joy and glad - ness shall be

# SING, O HEAVENS, AND BE JOYFUL, O EARTH! Continued.

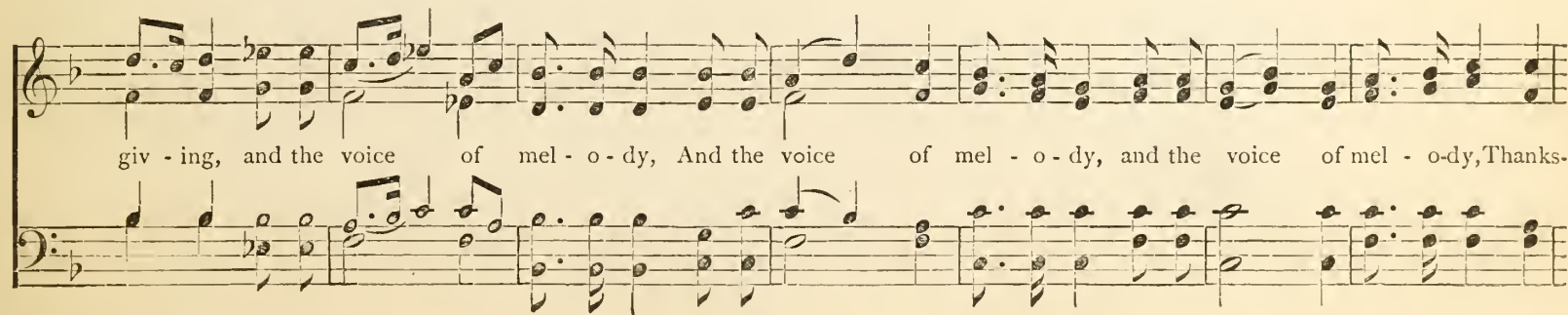
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found there-in, shall be found there-in. Joy and glad-ness, joy and gladness, Thanksgiving, thankgiv-ing, and the



voice of mel - o - dy, Thankgiv - ing, thankgiv - ing, and the voice of mel - o - dy, Thanks-giv - ing, thanks-



giv - ing, and the voice of mel - o - dy, And the voice of mel - o - dy, and the voice of mel - o - dy, Thanks-



## SING, O HEAVENS, AND BE JOYFUL, O EARTH! Concluded.

giving, thanksgiving, and the voice of melody, of melody, of melody. Amen, Amen.

This musical score is for a two-part setting. The upper part is written on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower part is written on a bass clef staff, providing a harmonic accompaniment with chords and single notes. The lyrics are printed below the upper staff, aligned with the notes.

## BLESSED ARE THEY THAT MOURN.

J. CALVIN BUSHEY.

*Andante* *cres.* *dim.*

Blessed are they that mourn, Blessed are they that mourn, Blessed are they that mourn, For they shall be comforted, For they shall be comfort-

Shall be

This musical score is for a two-part setting in 4/4 time. The upper part is on a treble clef staff and the lower part is on a bass clef staff. The key signature has one flat. The tempo is marked 'Andante'. The score includes dynamic markings: 'cres.' (crescendo) and 'dim.' (diminuendo). The lyrics are printed below the upper staff, with a line break in the middle of the phrase 'For they shall be comfort-'. The piece ends with a double bar line.

*3 rit. - - largo.*

ed, For they shall be comfort-ed, For they shall be comfort-ed For - ev - er - more. Blessed are they that mourn.

com-fort-ed, Shall be comfort-ed For - ev - er - more.

This musical score continues the two-part setting. It begins with a tempo change to '3 rit. - - largo.' (three measures of ritardando followed by a largo section). The upper part is on a treble clef staff and the lower part is on a bass clef staff. The key signature remains one flat. The lyrics are printed below the upper staff, with a line break in the middle of the phrase 'For they shall be comfort-ed'. The piece ends with a double bar line.

# THE LORD IS MY SHEPHERD.

263

Psalm xxiii.

shall

CHAS. EDW. PRIOR.

*m Andante.*

The Lord is my Shepherd, I shall not want, The Lord is my Shepherd, I shall not want. He mak-eth me to lie  
He maketh me

down, He maketh me to lie down, He mak-eth me to lie down, to lie down in green past- ures.  
to lie down, He maketh me to lie down,

Soprano Solo. *Sostenuto.*

*rit.*

He lead - eth me, He lead - eth me, He lead-eth me be - side the still

*pp* *rit.*

## THE LORD IS MY SHEPHERD. Continued.

Duet, Soprano and Alto.

*legato.*

wa-ters for his name's sake. He re - stor - eth my soul, He re - stor - eth my

This musical system consists of three staves. The top staff is a vocal line for Soprano and Alto, featuring a melody with a fermata over the word 'soul'. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. The key signature has one flat (B-flat), and the time signature is 6/8.

soul, He lead - eth me in the paths of righteousness for his name's sake.

Tutti. *Slowly.*

Yea, tho' I walk through the val-

This musical system continues the piece. It features a vocal line with a fermata over 'soul', followed by a piano accompaniment and a bass line. The tempo and mood change to 'Tutti. Slowly.' The key signature remains one flat, and the time signature is 3/4.



# THE LORD IS MY SHEPHERD. Continued.

265

Tenor Solo. *Allegro con fuoco.*

The musical score is written for a Tenor Solo and piano accompaniment. It is in the key of B-flat major (two flats) and 6/8 time. The tempo is marked *Allegro con fuoco*. The score consists of three systems of music, each with a tenor line and piano accompaniment. The lyrics are in English and are written below the tenor line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The score includes various musical notations such as rests, notes, and dynamic markings like *dim. e rall.*.

I will fear no e - vil for Thou art  
 ley and the shad - ow of death.  
*dim. e rall.*  
 with me, Thy rod and Thy staff . . they com - fort . . me.  
 Thou prepar - est a ta - ble be - fore me, Thou pre - par - est a ta - ble be - fore me, Thou prepar - est a ta - ble be -

## THE LORD IS MY SHEPHERD. Continued.

Soprano Solo. *Moderato.*

Thou a-noint-est my head with oil, my cup run-neth o-ver.

fore me in the pres-ence of mine en-e-mies.

*Allegretto.*

Sure-ly good-ness and mer-cy, Sure-ly good-ness and mer-cy shall fol-low me, shall fol-low me all the days of my

fol-low me all the days of my life,

*dim.**accl.*

life, all the days of my life; And I will dwell in the house of the Lord . . . And I will dwell in the house of the

In the house of the Lord, In the

# THE LORD IS MY SHEPHERD. Concluded

267

*rit.*

Lord, of the Lord, I will dwell in the house of the Lord for - ev - er more. A - - - men. A - - - men.

*pp*

house

Detailed description: This block contains the musical score for the song 'The Lord is my Shepherd'. It features a treble and bass staff. The treble staff has a melody with a 'rit.' (ritardando) marking. The bass staff has a harmonic accompaniment with a 'pp' (pianissimo) marking. The lyrics are written below the staves, with some words like 'house' and 'men' appearing below the bass staff.

## SING UNTO THE LORD.

R. A. GLENN.

*Moderato.*

Sing un - to the Lord a new song, And his prais- es from the ends of the earth; Sing un - to the Lord a new

song, And his praise from the ends of the earth. Ye that go down, down to the sea and all that is there-in,

2.

Detailed description: This block contains the musical score for the song 'Sing Unto the Lord'. It features a treble and bass staff. The treble staff has a melody with a 'Moderato.' marking. The bass staff has a harmonic accompaniment. The lyrics are written below the staves, with some words like 'house' and 'men' appearing below the bass staff.



## SING UNTO THE LORD. Continued.

And the wil - der - ness and cit - ies there - of, And the wil - der - ness and cit - ies there - of. Lift up their

voic - es, Let them give glo - ry to the Lord, Let them give glo - ry, Lift up their voic - es, Let them give glo - ry,

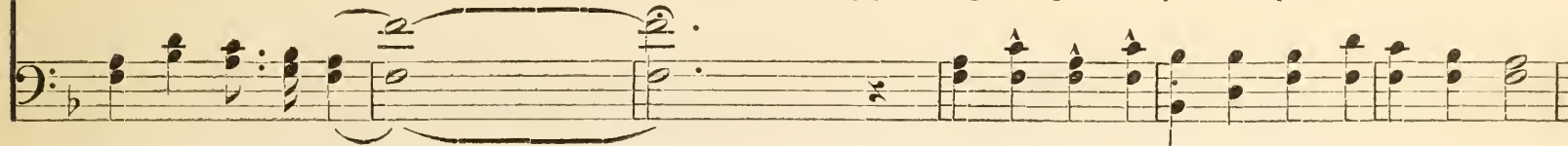
Let them give glo - ry to the Lord. Break forth in - to joy, . . . . Let them give glo - ry, Break forth in - to joy,

# SING UNTO THE LORD. Concluded.

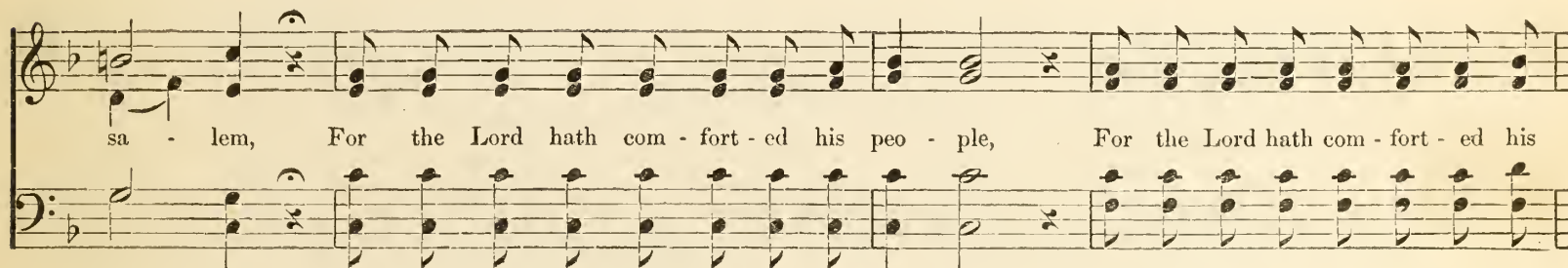
269



. . . Break forth in - to joy, Break forth in - to joy, Sing to - geth - er, ye waste plac - es of Je - ru -



Break forth in - to joy,



sa - lem, For the Lord hath com - fort - ed his peo - ple, For the Lord hath com - fort - ed his



peo - ple, He hath redeemed Je - ru - sa - lem, He hath redeemed Je - ru - sa - lem.

## PREPARE THE WAY.

JOHN McPHERSON, by per.

Pre- pare ye the way of the Lord, make his path straight, Pre- pare ye the way of the Lord, make his path straight ;

The first system of the musical score is in 4/4 time. The treble staff begins with a whole rest, followed by a half rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. This is followed by a repeat sign. The bass staff begins with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. This is followed by a half rest, then a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, all beamed together. The system ends with a double bar line.

Ev' - ry val - ley shall be filled, ev'ry mountain bro't low, Ev' - ry val - ley shall be filled, ev'ry mountain bro't low, And the rough ways shall be made smooth

The second system of the musical score continues the melody. The treble staff features a series of eighth and sixteenth notes, creating a flowing line. The bass staff provides a steady accompaniment with quarter and eighth notes. The system ends with a double bar line.

Ev' - ry val - ley shall be filled, ev'ry mountain bro't low, Ev'ry val - ley shall be filled, ev'ry mountain bro't low, And the rough ways shall be made smooth ;

The third system of the musical score continues the melody. The treble staff features a series of eighth and sixteenth notes, creating a flowing line. The bass staff provides a steady accompaniment with quarter and eighth notes. The system ends with a double bar line.



# PREPARE THE WAY. Concluded.

271

And all flesh shall see the sal - va - tion of God, And all flesh shall see the sal - va - tion of God, The sal - va - tion of God,

This system contains the first line of music. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the staves.

The sal - va - tion of God, the sal - va - tion of God, And all flesh shall see the sal - va - tion of God, The sal - va - tion of God, the sal - va - tion of

This system continues the musical piece. The treble staff has a more active melody with many sixteenth notes. The bass staff continues with a steady accompaniment. The lyrics are aligned with the notes.

God, And all flesh shall see the sal - va - tion of God! A - men, a - men, a men, a - men!

This is the final system of the piece. It concludes with a double bar line. The treble staff has a final melodic flourish, and the bass staff provides a solid harmonic base. The lyrics end with a series of 'amen' responses.

## WE WILL GO.

From "THE SURPRISE," by per.

G. W. LYON.

1 We will go in the strength of the Mas - ter, In the path he hath marked for our feet; We will fol - low the light

CHORUS.

of his coun - sel, Nor shrink from the dan - ger we meet. We will go, we will go, And his  
As the Mas - ter commands we will go,

pres - ence our steps shall at - tend; He will guard, he will guide, And support till our jour - ney shall end.

2 We will walk in the strength of the Master,  
In the labor he gives us to do;  
And his smile shall afford joy and comfort,  
Our souls shall their vigor renew.

3 We will trust in the strength of the Master,  
We will trust his Omnipotent arm;  
And his power shall prove all sufficient,  
To shield us from danger and harm.

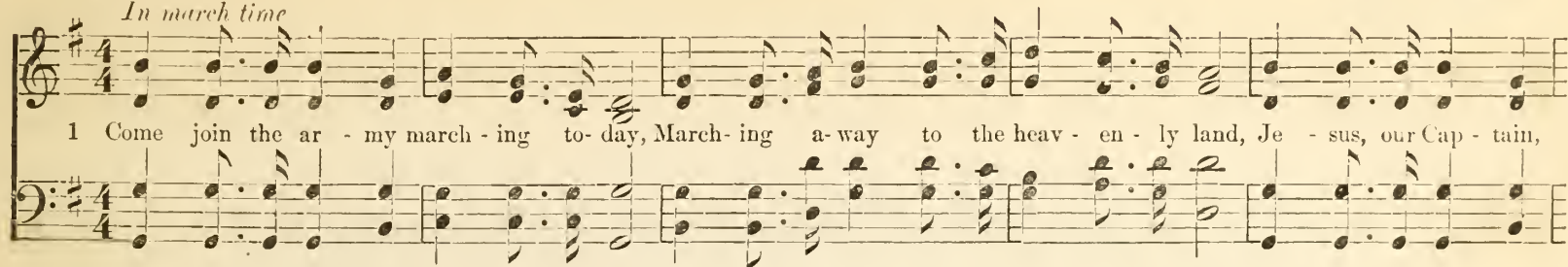
# COME JOIN THE ARMY.

273

F. M. DAVIS.

MARY A. TEMPLE.

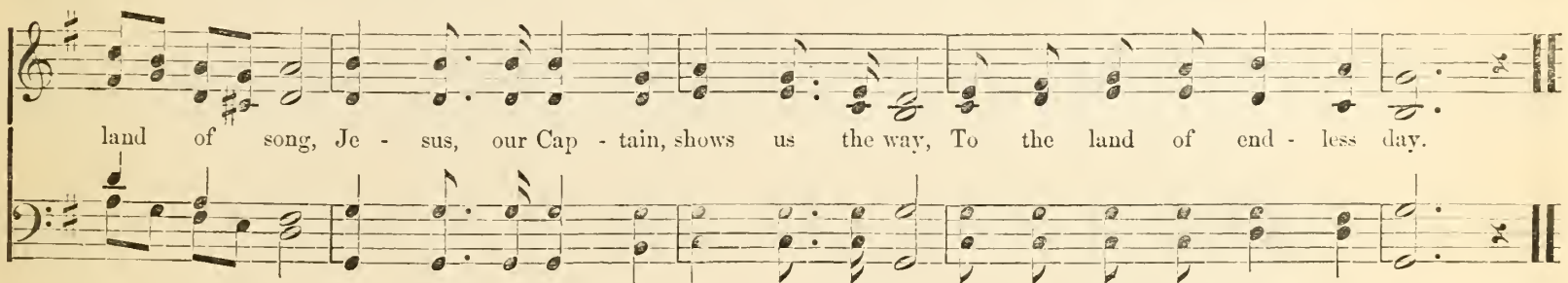
*In march time*



1 Come join the ar - my march - ing to - day, March - ing a - way to the heav - en - ly land, Je - sus, our Cap - tain,



CHORUS.  
shows us the way, We are un - der his command. Sing hal - le - lu - jah marching a-long, Bound for sweet ca - naan



land of song, Je - sus, our Cap - tain, shows us the way, To the land of end - less day.

2 Come swell the ranks of Jesus to-day,  
Fling high the banner that ne'er shall be furled;  
Jesus the life, the light, and the way,  
Shout it to the dying world.

3 Gird on the truth for armor and shield,  
Form 'neath the standard of Jesus your king;  
On to the battle bound ne'er to yield,  
Let the song of triumph ring.



## THE SOUL'S SWEET FATHERLAND.

From "THE SHINING LIGHT," by per.

A. S. KIEFFER

1 There is a land on whose fair shore No tem - pests beat nor surg - es roar; Where wea - ry, way-worn

soul may find Rest for the throb-bing heart and mind. 'Tis the clime of the blest, 'tis the land of de-

light, Where the ma - ny man - sions stand; 'Tis the home of the soul, ev - er fair, ev - er bright,—'Tis the soul's sweet fa - ther-land.

2 Its graceful plain glows in the light  
Of one glad day that knows no night,  
There Christ, the King, who reigns above,  
Fills all that boundless realm with love.

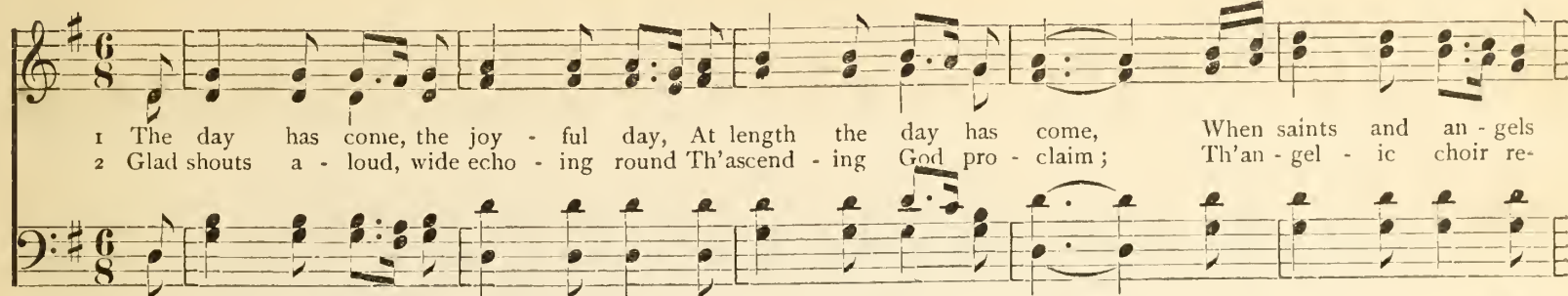
3 Sweet are the songs the singers sing  
In that great temple of our King;  
There martyrs, priests and prophets old,  
Walk on the streets of shining gold.

4 Oh, may we reach that joyful land,  
No more to clasp the parting hand;  
Forever there, with Christ above,  
Reign in that land of boundless love.

# THEY'RE COMING HOME. C. M. With Chorus.

275

G. W. L.



1 The day has come, the joy - ful day, At length the day has come, When saints and an - gels  
2 Glad shouts a - loud, wide echo - ing round Th'ascend - ing God pro - claim; Th'an - gel - ic choir re-

CHORUS.



joy dis - play, O'er sin - ners com - ing home. } They're com - ing home, they're com - ing home, be-  
spond the sound, And shake cre - a - tion's frame. }



hold them com - ing home, And saints and an - gels joy dis - play, O'er sin - ners com - ing home.

3 They sing of death and hell o'erthrown  
In that triumphant hour;  
And God exalts his conquering Son  
To his right hand of power.

4 Oh, shout, ye people and adore,  
Exalting strike the chord,  
Let all the earth, from shore to shore,  
Confess th'almighty Lord.

Rev. W. T. D.

Rev. W. T. DALE.

1 O - ver Jor - dan we shall meet, By and by, by and by; In that hap - py land so sweet, By and  
 2 All our sor - rows shall be past, By and by, by and by; We shall reach our home at last, By and

by, by and by; We shall gath - er on the shore, With our kin - dred gone be - fore, And the  
 by, by and by; With the ran - somed we shall stand, There a ho - ly, hap - py band, Crown'd with

3  
 We shall join h - heavenly choir, By and by, by and by;  
 We shall strike the golden lyre, By and by, by and by;  
 In our home so bright and fair, Where the happy angels are,  
 We shall praise forever there, By and by, by and by.

4  
 'There we'll join the ransomed throng, By and by, by and by;  
 Chanting love's redeeming song, By and by, by and by;  
 'There we'll meet before the throne, Then we'll lay our trophies down,  
 And receive a shining crown, By and by, by and by.

\* From "SPIRIT WHISPERS," by per.

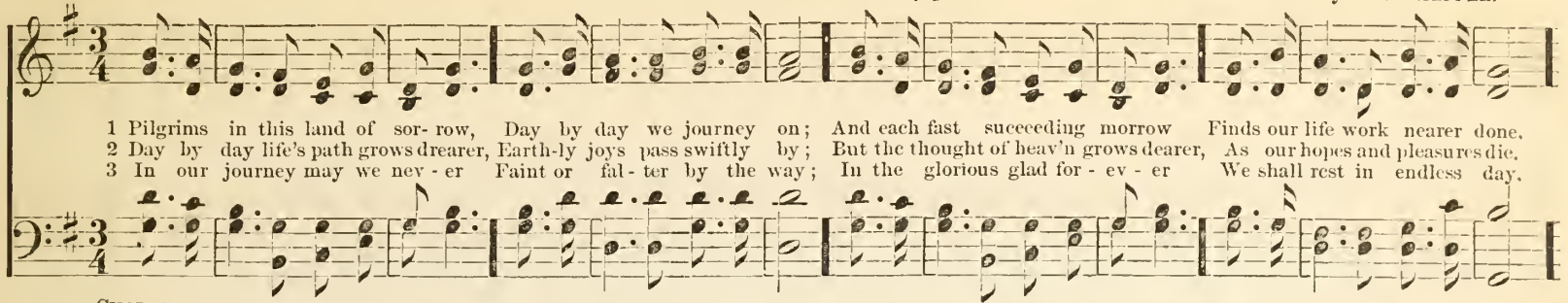


# NEARER HOME.

277

From "SHINING LIGHT," by per.

Words and Music by A. S. KIEFFER.



1 Pilgrims in this land of sor-row, Day by day we journey on; And each fast succeeding morrow Finds our life work nearer done.  
 2 Day by day life's path grows drearer, Earth-ly joys pass swiftly by; But the thought of heav'n grows dearer, As our hopes and pleasures die.  
 3 In our journey may we nev-er Faint or fal-ter by the way; In the glorious glad for-ev-er We shall rest in endless day.

CHORUS.

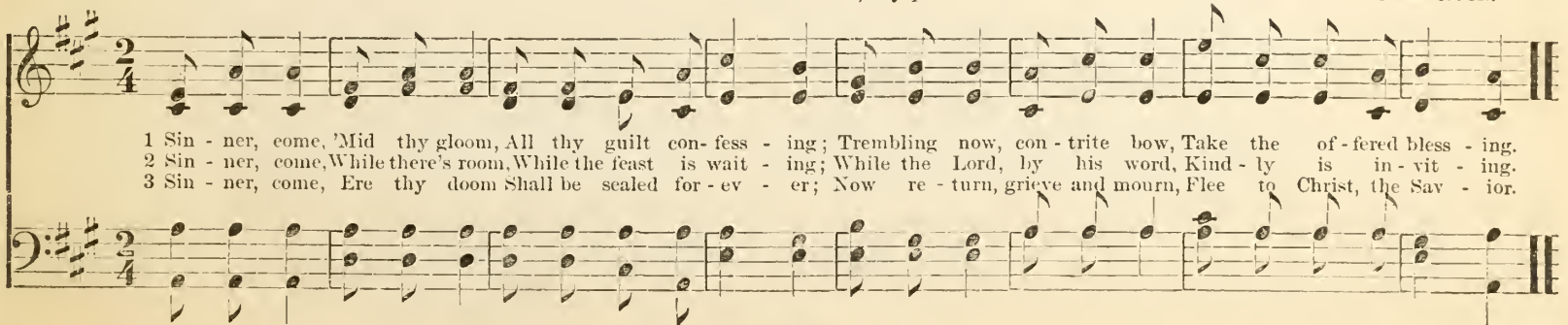


Near-er home! yes, bless the Sav-ior, Nearer to a Father's love! Nearer heav'n's e-ter-nal por-tal! Nearer to the home a-bove.

# SINNER, COME.

From "THE SURPRISE," by per.

G. W. LYON.



1 Sin-ner, come, 'Mid thy gloom, All thy guilt con-fess-ing; Trembling now, con-trite bow, Take the of-fered bless-ing.  
 2 Sin-ner, come, While there's room, While the feast is wait-ing; While the Lord, by his word, Kind-ly is in-vit-ing.  
 3 Sin-ner, come, Ere thy doom Shall be sealed for-ev-er; Now re-turn, grieve and mourn, Flee to Christ, the Sav-ior.

## ALL TO FOLLOW THEE.\*

E. O. EXCELL.

1 Je - sus, I my cross have tak - en, All to leave and fol - low Thee; Nak - ed, poor, des-pised for-sak - en, Thou, from  
 2 Per - ish ev' - ry fond am - bi - tion, All I've sought, or hoped, or known; Yet how rich is my con - di - tion! God and  
 3 Let the world de-spise and leave me, They have left my Sav - iour, too, Hu - man hearts and looks de - ceive me; Thou art  
 4 And while Thou shalt smile up - on me, God of wis - dom, love, and might, Foes may hate, and friends may shun me; Show Thy

*rit.* CHORUS.  
 hence, my all shall be, } Leav - ing all . . . . . to fol - low Thee, . . . Leav - ing all . . . . . to fol - low Thee;  
 heav'n are still my own.  
 not, like them, un - true.  
 face and all is bright.

yes, all yes, all

Thou my all . . . . . from hence shall be, . . . . Thou my all . . . . . from hence shall be.  
 in all in all

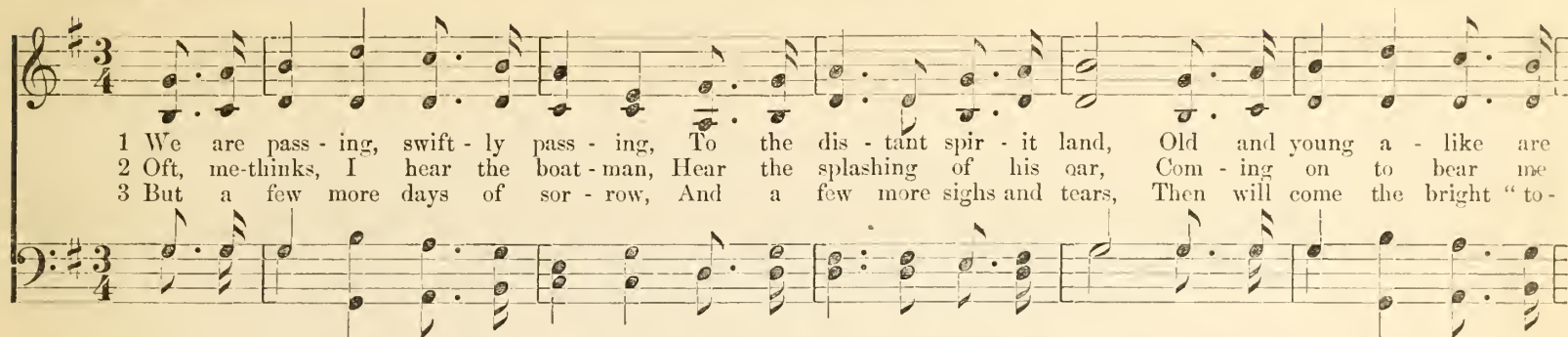
# PASSING AWAY. 8s & 7s. Double.

279

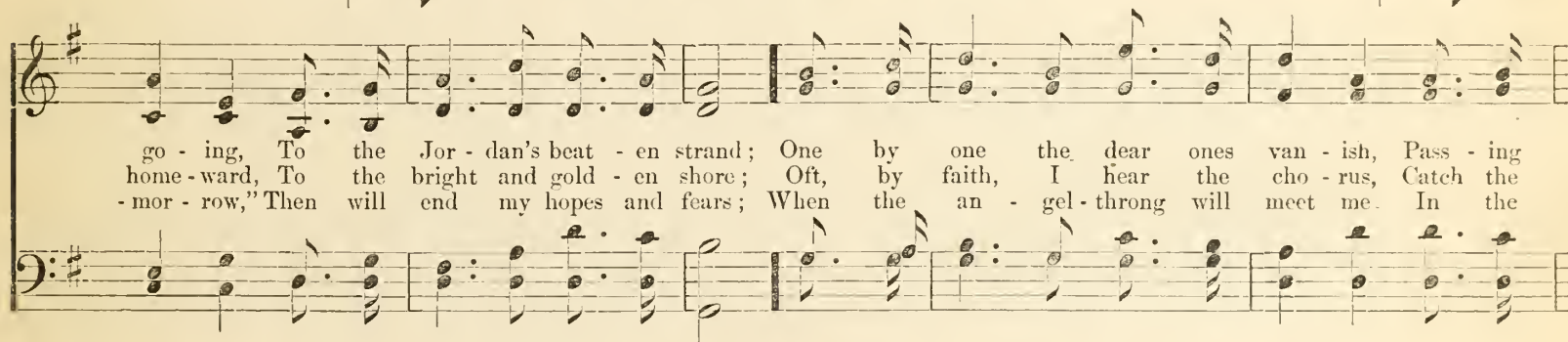
Rev. J. W. P. FACKLER.

From "THE SURPRISE," by per.

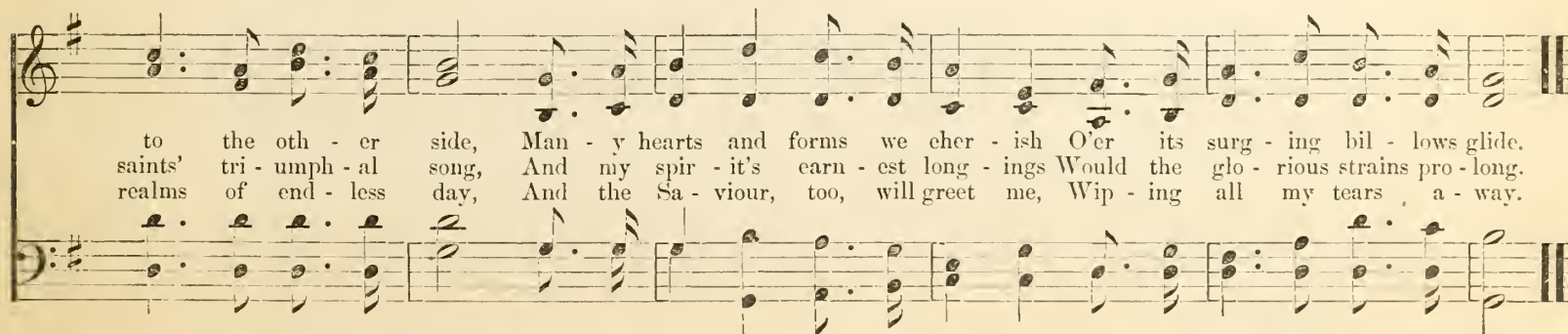
G. W. LYON.



1 We are pass - ing, swift - ly pass - ing, To the dis - tant spir - it land, Old and young a - like are  
 2 Oft, me-thinks, I hear the boat - man, Hear the splashing of his oar, Com - ing on to bear me  
 3 But a few more days of sor - row, And a few more sighs and tears, Then will come the bright "to -



go - ing, To the Jor - dan's beat - en strand; One by one the dear ones van - ish, Pass - ing  
 home - ward, To the bright and gold - en shore; Oft, by faith, I hear the cho - rus, Catch the  
 - mor - row," Then will end my hopes and fears; When the an - gel - throng will meet me. In the



to the oth - er side, Man - y hearts and forms we cher - ish O'er its surg - ing bil - lows glide.  
 saints' tri - umph - al song, And my spir - it's earn - est long - ings Would the glo - rious strains pro - long.  
 realms of end - less day, And the Sa - viour, too, will greet me, Wip - ing all my tears, a - way.



## THE LORD WILL DELIVER.

JOHN McPHERSON.

And the Lord shall de-liv - er me, And the Lord shall de liv - er me, And the Lord shall de-liv - er me from ev' - ry e - vil

work; He will preserve me unto His heavenly kingdom, To whom be glory ev - er - more! Glo-ry ev - er - more, Glo-ry ev - er - more. To

whom be glo-ry ev - er - more! Glo-ry ev - er - more, Glo-ry ev - er - more, To whom be glo - ry ev - er more!

# PARTING.

281

From "SWEET FIELDS OF EDEN," by per.

WM. B. BLAKE.

1 Christian brethren, ere we part, Ev' - ry voice and ev'ry heart, Join and to our Saviour raise Hymns of love, hymns of praise.  
 2 From thy house when we return, Let our hearts within us burn; That this evening we may say, — We have met thee to - day.  
 3 Though we hereshould meet no more, Yet there is a brighter shore; There released from toil and pain, We may all meet a - gain.

## ROAM NO MORE. 7s, Double. S.

A. G. WEAVER.

1 Peo - ple of the liv - ing God, I have sought the world a - round, Paths of sin and sor - row trod,  
 2 Lone - ly I no lon - ger roam, Like the cloud, the wind, the wave; Where you dwell shall be my home,  
 D.S. Be then where your al - tar burns,  
 D.S. Earth can fill my soul no more,

FINE.

D.S.

Peace and com - fort no - where found; Now to you my spir - it turns, Turns a fug - i - tive un - blest;  
 Oh, re - ceive me in - to rest.  
 Where you die shall be my grave; Mine the God whom you a - dore, Your Re - deem - er shall be mine;  
 Ev' - ry i - dol I re - sign.

T. W. D.

T. W. DENNINGTON, by per.

Solo.

1 I am waiting by the riv - er, Where loved ones have been before; Now they're in the bright for- ev - er, On the riv-er's further shore.

CHORUS.

*rit.*

When our earthly life is end- ed, We will join the hap-py throng, And with voic- es sweetly blend-ed, Je sus' love will be our song.

2 They are waiting at the portals,  
Crowns of victory now they wear,  
Kindred spirits, bright immortals,  
In that home so bright and fair.

3 There will be a happy greeting,  
When we reach that golden strand;  
"Oh, how sweet will be the meeting,"  
With the loved ones in that land.

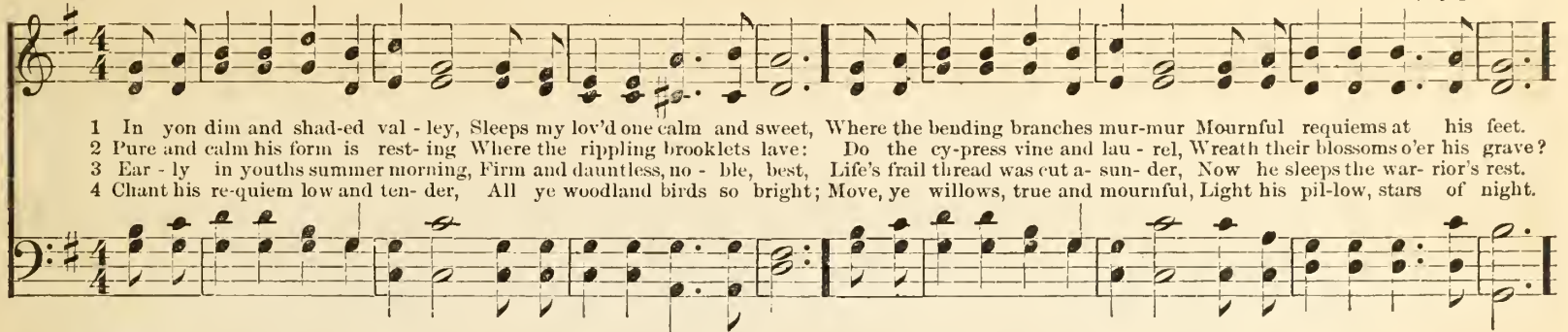


# IS MY BROTHER'S GRAVE KEPT GREEN?

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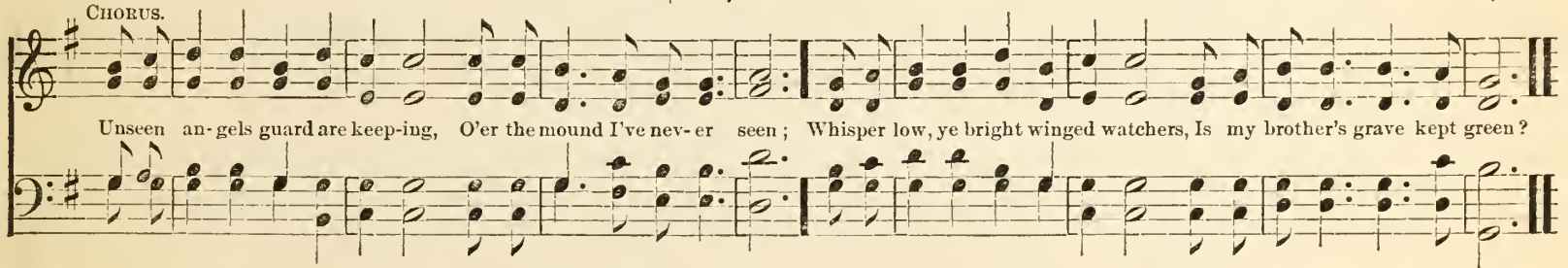
Mrs. E. PITT.

A. J. SHOWALTER, by per.



1 In yon dim and shad-ed val - ley, Sleeps my lov'd one calm and sweet, Where the bending branches mur-mur Mournful requiems at his feet.  
 2 Pure and calm his form is rest-ing Where the rippling brooklets lave: Do the cy-press vine and lau - rel, Wreath their blossoms o'er his grave?  
 3 Ear - ly in youths summer morning, Firm and dauntless, no - ble, best, Life's frail thread was cut a- sun- der, Now he sleeps the war-rior's rest.  
 4 Chant his re-qui-em low and ten- der, All ye woodland birds so bright; Move, ye willows, true and mournful, Light his pil-low, stars of night.

CHORUS.



Unseen an-gels guard are keep-ing, O'er the mound I've nev-er seen; Whisper low, ye bright winged watchers, Is my brother's grave kept green?

# SWEET LITTLE BUREN.

Mrs. A. B. BUTLER.

Rev. W. T. DALE.



1 Our Bu - ren sweet, So bright and fair, With bright, blue eyes And dark, brown hair,  
 2 Has gone to Heav'n's E - tern - al rest, Where he will be For - ev - er blest.  
 3 And he will wait Our com - ing there, Our an - gel babe, So bright and fair;  
 4 With harp in hand He'll chant God's praise, And in His face For - ev - er gaze.

## ALL HAIL THE POWER OF JESUS' NAME.

E. PERRONET.

CHAS. EDW. PRIOR.

All hail the pow'r of Je - sus' name! Let an - gels pros-trate fall, Let an - gels pros-trate fall, Let

an - gels pros - trate fall; Bring forth the roy - al di - a - dem, Bring forth the roy - al di - a - dem, And

Crown Him, And crown Him, and crown Him, and crown Him, And crown Him, crown Him Lord of all!  
crown Him, crown Him Lord of all!

2 Let every kindred, every tribe,  
On this terrestrial ball,  
To Him all majesty ascribe,  
And crown Him Lord of all!

3 crown Him, crown Him Lord of all!  
Oh, that with vond'rous raptures throng,  
We at His feet may fall!  
We'll join the everlasting song,  
And crown Him Lord of all!

# SEARCHER OF HEARTS.

285

(Chant.)

F. M. DAVIS.

1 Searcher of hearts, from mine erase All thoughts that should not be; And in its deep recesses trace My grat - i - tude to thee!

2 Hearer of prayer, guide aright  
Each word and deed of mine;  
Life's battle teach me how to fight,  
And be the victory thine.

3 Giver of all for every good,  
In the Redeemer come;  
For raiment, shelter, and for food  
I thank thee in His name.

4 Father, and Son, and Holy Ghost,  
Thou glorious Three in One,  
Thou knowest best what I need most,  
And let thy will be done.

## OLDEN MEMORIES.

A. S. KIEFFER.

*Dolce.* *FINE.* *D.C.*

1 { I sit and watch the golden stars Be-gem the a - zure blue,  
And watching dream a dream of love, Of heav'n, and home, and you; But darker grows the night around, While plaintive zephyrs sigh,  
d. c. And mem'ry calls up vanished scenes Of happy days gone by.

2 I hear the song you used to sing  
In summer twilight hours, [hearts  
When Love's sweet chain first bound our  
In happy, perfumed bowers;—  
It comes to me borne o'er the sea  
Of moaning, surf-beat years;  
Its silv'ry cadence thrills my heart  
And fills mine eyes with tears.

3 I hear again the whispered vows  
Of constancy and love,  
That then were breathed while golden stars  
Beamed on us from above.  
But denser grows the night around,  
More sad the night-wind sighs,  
As visions of once happy days  
Fade out before my eyes.

4 No more! no more on Time's wild shore  
Shall we together stray,  
Through summer bowers in twilight hours  
When day has passed away.  
'Twas but a dream, 'tis still a dream,  
I gaze on heaven's deep blue;—  
A lonely wand'rer far away  
From home, and heaven, and you.



## JUBILATE DEO.

Mrs. L. K. ROGERS.

An Easter Carol.

E. T. POUND.

1 Je - sus is ris'n! the grave can - not chain The pure and un - de - fil - ed; Death has no

pow'r tri - umph-ant a-gain, He comes un - to them who re - vil - ed. Re - joice! re - joice! he comes to save! Oh,

strick - en ones sor - row no more, No sting has death! No pow - er the grave! Je - sus is King ev - er - more.

*Chorus.*

*ritard.*

2 Jesus is risen! oh, let us be glad,  
And cast every fear aside,  
No more grief the spirit is sad,  
He lives! lives again glorified.

3 Jesus is risen! weave beautiful flowers  
And twine o'er the mercy-seat,  
Praise him to-day, oh, happy the hours,  
As joyful we kneel at his feet.

4 Jesus is risen! from darkness to light,  
Ten thousand their joy proclaim,  
A victory won! all nature is bright  
As angels rejoice in his name.

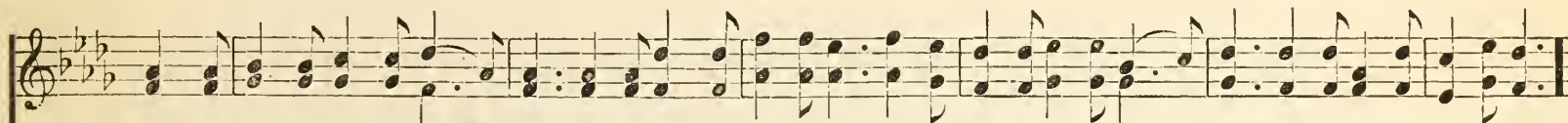
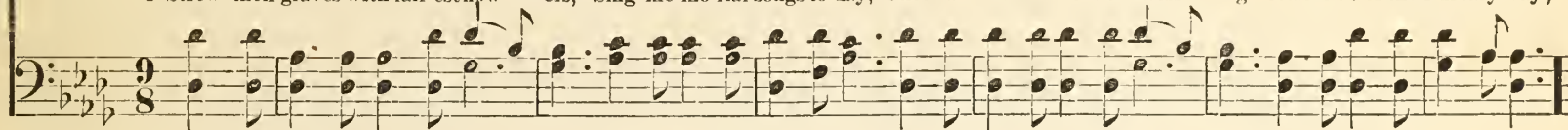
# THEY HAVE CROSSED THE CRYSTAL RIVER.\*

Mrs. L. K. ROGERS.

287  
E. T. P.



1 They have crossed the Crys-tal Riv - er, All the strife and warfare o'er, Loving hearts are stilled forev - er, Hopes are bur-ied ev - er-more;  
2 They have laid a-side the strug - gle, And sweet peace beyond the skies Is a balm for all they suf - fered, Bravely they have won the prize.  
3 Strew their graves with fair-est flow - ers, Sing me-mo-ri-al songs to-day, Once a moth-er's fondest bless - ing Rest-ed o'er their dreary way;



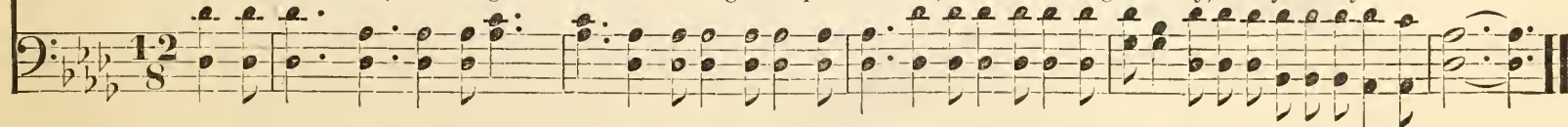
But the life that seemed to per - ish 'Mid the clouds of dark despair Gird - eth on immor-tal ar - mor, Where no long-er foes ensnare.  
No - ble hearts that once were cher - ished In the past, oh, ne'er forget, Years have passed, fond hopes have perished, But we love their mem'ry yet.  
Fa - ther, broth - er, hus - band, lov - er, Yon - der with the pure and blest, All the strife and warfare end - ed, Thou hast found a peaceful rest.



## REFRAIN.



We shall meet them, we shall greet them On that bright and peaceful shore, Safe within that golden city, Victory! victory ev - er - more.



\* In memory of all who died in the service of their country.

## SINGING IN HEAVEN.

From "SHINING LIGHT," by per.

A. S. KIEFFER.

*Gentle and slow.*

1 'Tis pleas - ant to sing the sweet praise of our King, As here in this val - ley of sor - rows we rove; 'Twill be  
 2 'Tis sweet to re - cline on thy bo - som di - vine, And feel that our hearts and our spir - its are thine: And, up -  
 3 On ca - naan's fair land we in tri - umph shall stand, With crowns on our heads and with harps in our hands, While our

pleas - ant - er still when on Zi - on's fair hill, We shall sing the sweet praises of Je - sus, a - bove. }  
 held by thy love we are blest from a - bove, As with sing - ing and tri - umph to Zi - on we move. } Sing - - - ing in  
 songs shall a - bound to the Lamb who is crowned, And ho - san - nas to Je - sus thro' heav'n shall resound. }

CHORUS.

Sing - ing with ser - aphs and

heav'n, . . . yes, sing - - ing in heav'n, . . . Oh, . . . 'twill be sweet - - er our sing - ing in heav'n.

singing in heav'n, Yes, singing with seraphs and singing in heav'n, Oh, 'twill be sweeter our singing in heav'n, Our sing - ing in heav'n.

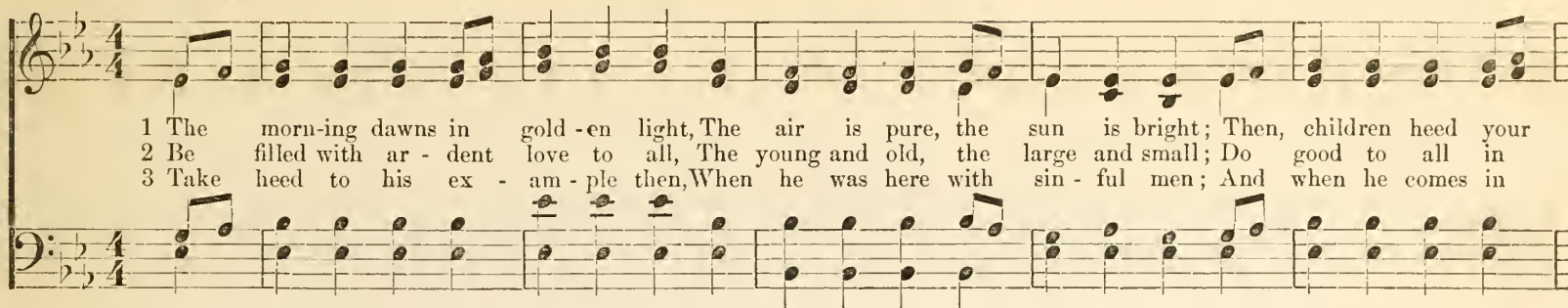


# THE CHILDREN'S SONG.

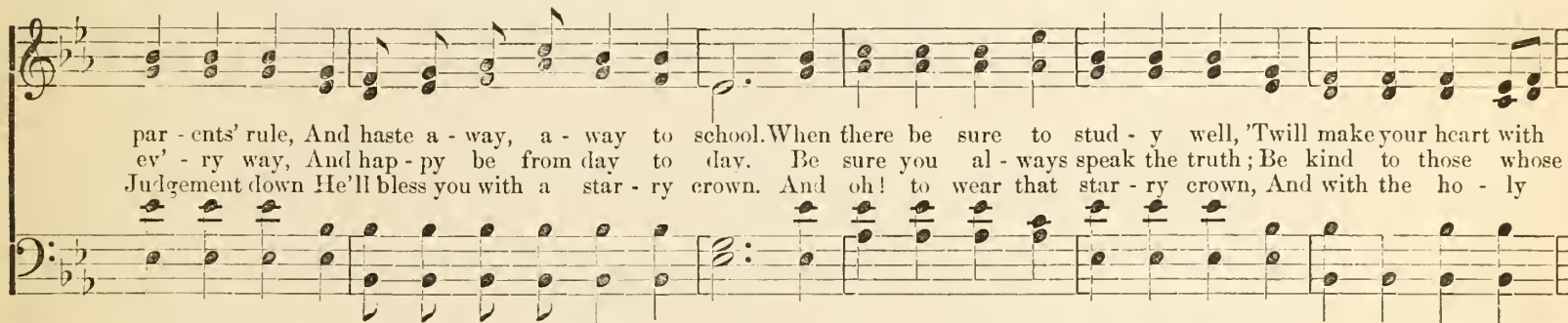
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WM. HAUSER, M. D.

CHAS. EDW. POLLOCK.



1 The morn-ing dawns in gold-en light, The air is pure, the sun is bright; Then, children heed your  
 2 Be filled with ar-dent love to all, The young and old, the large and small; Do good to all in  
 3 Take heed to his ex-am-ple then, When he was here with sin-ful men; And when he comes in



par-ents' rule, And haste a-way, a-way to school. When there be sure to stud-y well, 'Twill make your heart with  
 ev'-ry way, And hap-py be from day to day. Be sure you al-ways speak the truth; Be kind to those whose  
 Judgement down He'll bless you with a star-ry crown. And oh! to wear that star-ry crown, And with the ho-ly



pleas-ure swell, To be ap-proved by God and man:—Then learn, dear children, all you can.  
 hearts are ruth; So did the Sa-viour of man-kind—He healed the sick, the lame, the blind.  
 ones sit down! The bliss of heav'n you then shall know, Where is no sick-ness, pain, or woe.

## THE WICKET GATE.

R. A. GLENN.

1 There's nev - er a day so sun - ny, But a lit - tle cloud ap - pears; There's nev - er a life so  
 2 There's nev - er a cup so pleasant, But has bit - ter with the sweet; There's nev - er a path so

CHORUS.

hap - py, But has had its time of tears. } There is al - ways a guide to point us, To the  
 rug - ged, That bears not the print of feet. }

lit - tle wick - et gate, And the an - gels will be near - er, To the soul that's des - o - late.

There's never a dream that's happy,  
 But the waking makes us sad;  
 There's never a dream of sorrow,  
 But the waking makes us glad.

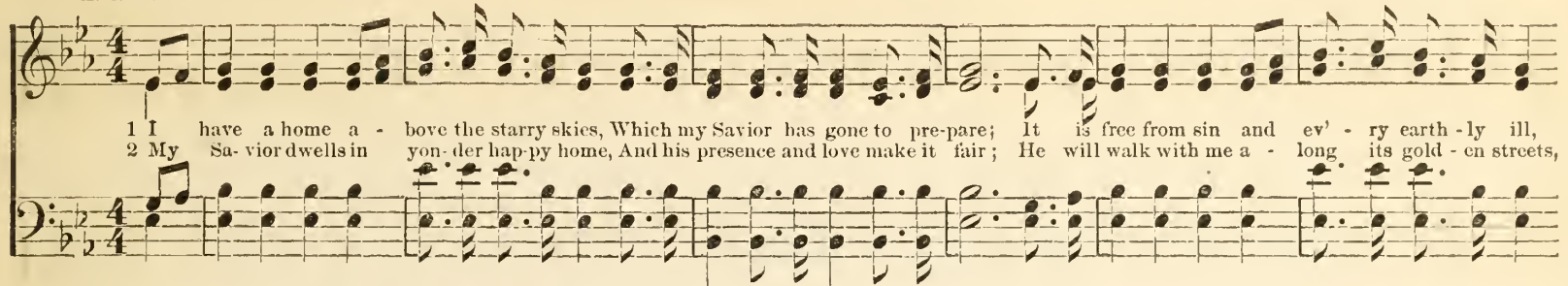
4 There's never a way so narrow,  
 But the entrance is made straight,  
 There's always a guide to point us  
 To the little wicket gate.

# MY HAPPY HOME.

291

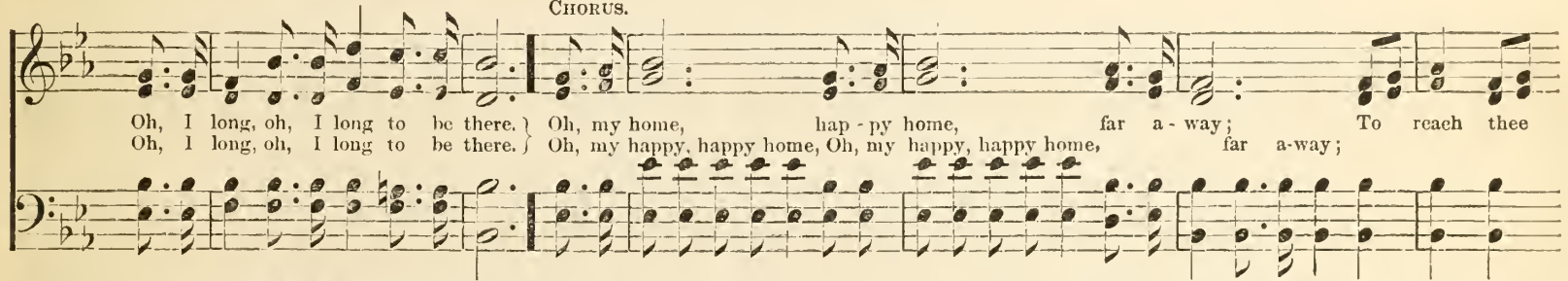
A. S. KIEFFER.

C. E. POLLOCK.

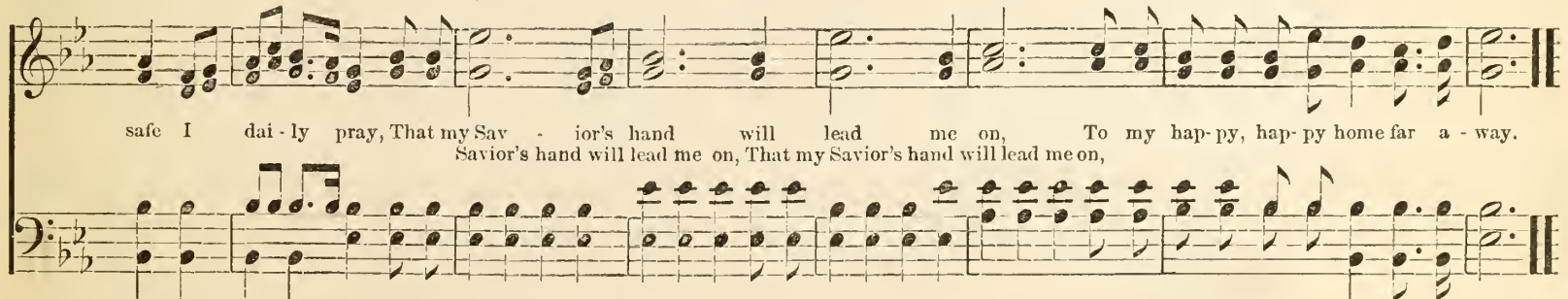


1 I have a home a - bove the starry skies, Which my Savior has gone to pre-pare; It is free from sin and ev' - ry earth - ly ill,  
2 My Sa - vior dwells in yon - der hap - py home, And his presence and love make it fair; He will walk with me a - long its gold - en streets,

## CHORUS.



Oh, I long, oh, I long to be there. } Oh, my home, hap - py home, far a - way; To reach thee  
Oh, I long, oh, I long to be there. } Oh, my happy, happy home, Oh, my happy, happy home, far a-way;



safe I dai - ly pray, That my Sav - ior's hand will lead me on, To my hap - py, hap - py home far a - way.  
Savior's hand will lead me on, That my Savior's hand will lead me on,


3 The holy saints, a countless, happy throng,  
In that bright, happy home have a share;  
I will meet them there to talk of Jesus' love,  
Oh, I long, oh, I long to be there.

4 I long to reach my happy, happy home,  
Where the robe and the crown I shall wear,  
And to live with Christ and all his holy ones,  
Oh, I long, oh, I long to be there.



## OVER THERE.

CHAS. EDW. POLLOCK.




1 They have reached the sun - ny shore, And will nev - er hun - ger more, And their griefs and pains are o'er, o-ver there ;  
 2 Now they feel no chill - ing blast, For their win - ter time is past, And their sum - mers al - ways last, o-ver there ;  
 3 They have fought the wea - ry fight, Je - sus saved them by his might, Now they dwell with him in light, o-ver there ;



They will need no lamp by night, For their day is al - ways bright And the Sav - ior is their light, o - ver there.  
 They can nev - er know a fear, For their Sav - ior's al - ways near, And with them is end - less cheer, o - ver there.  
 Soon will reach the shin - ing strand, Wait our Lord's com - mand, Till we see his beck'ning hand, o - ver there.

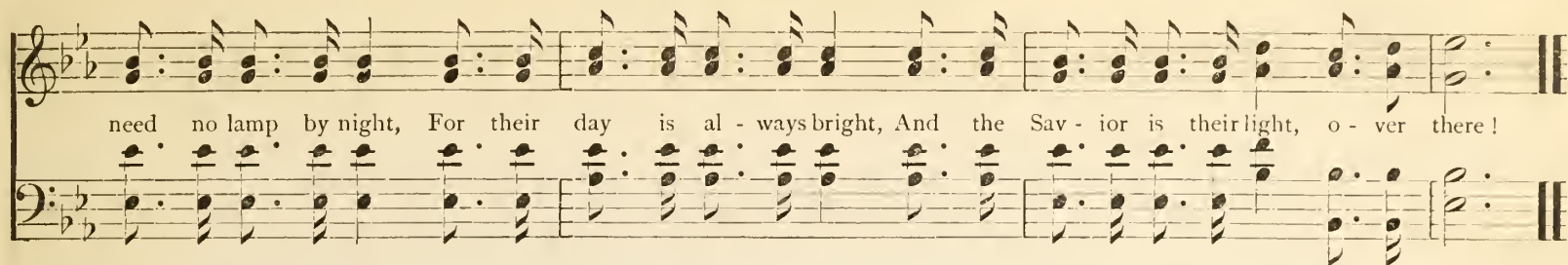
CHORUS.



O - ver there, O - ver there, They can nev - er know a fear o - ver there ; They will  
 o - ver there, o - ver there, o - ver there ;

# OVER THERE. Concluded.

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need no lamp by night, For their day is al - ways bright, And the Sav - ior is their light, o - ver there!

## THE LORD IS GREAT.

A. J. SHOWALTER, by per.

*Con Spirito.*



1 The Lord is great! ye hosts of heav'n a - dore Him, And ye who tread this earth - ly ball,  
 2 The Lord is great! His Maj - es - ty, how glo - rious! Re - sound his praise from shore to shore;  
 3 The Lord is great! His mer - cy, how a - bound - ing! Ye an - gels strike your gold - en chords;

In ho - ly songs re - joice a - loud be - fore Him, And shont His praise who made you all.  
 O'er sin - and death and hell, now made vic - to - rious, He rules and reigns for - ev - er more.  
 Oh, praise our God with voice and harp re - sound - ing, The King of kings, and Lord of lords.

## KIND WORDS FOR ALL.

FRANCIS A. EVANS.

A. J. SHOWALTER, by per.

1 How dark were life with naught to cheer The pil - grim thro' this vale of care, How dark would be the  
 2 How sad the heart, how rough the way, With-out one kind word's cheer-ing ray — Oh, how the soul, prest  
 3 Turn not the out - cast, then, a - way, With taunts of care - less pride, I pray; But win them back, 'twere

CHORUS.

clouds o'er head If no kind words were ev - er said }  
 down, would bleed, Without one kind - ly lit - tle deed. } Kind words for all, kind words for all, Oh! ev - er have kind  
 ev - er best, By kind - ly words, and ac - tions blest. }

words for all; Kind words for all, kind words for all, Oh! ev - er have kind words for all.



# SABBATH BELLS.

295

FRANCIS A. EVANS.

A. J. SHOWALTER, by per.

1 Hark! the sabbath bells are ring- ing, Hear their ech-oes loud and clear;  
2 Lit- tle chil-dren, lis- ten! lis- ten! Do you love their sweet re- frain?

Sweet-est mem'ries they are bringing, As they cleave the morning air!  
Do you love to hear their chimings, Floating o- ver mount and plain?

Hearts grow light, and cheeks are glowing, Lit- tle feet all tire for- get;  
Oh! they waft the sweet, sweet sto- ry Of God's love and precious way;

Brightest eyes with love o'er-flowing—Naught so sweet as sabbath yet!  
Mak- ing hearts a goal of glo- ry, Turn- ing darkness in- to day.

J. A. R.

## GLEN. 8s & 7s.\*

J. A. ROBERSON.

1 Bow- ing low in meek sub- mis- sion, Lord, Our hearts we left to thee; Hear and an- swer our pe- ti- tion, Bless our souls and set us free.

2 Breathe, oh, breathe thy Holy Spirit  
Into every humble breast;  
Let us all in thee inherit,  
Thine eternal, sacred rest.

3 Changed from scenes of earth to glory,  
We in heaven shall have a place,  
There we'll cast our crowns before thee,  
Join in endless love and praise.

\* From "THE SURPRISE," by per.

## HOSANNA TO JESUS, OUR KING.

A. J. SNOWALTER, by per.

1 When Je - sus left the throne of God, He chose a hum - ble birth; A man of grief, like us he trod A  
2 Like him, may we be found be - low In wis - dom's paths of peace; Like him in grace and knowledge grow, As

lone - ly path on earth. Ho - san - na we'll sing, Ho - san - na to Je - sus, our  
years and strength in - crease. Ho - san - na we'll sing, Ho - san - na we'll sing, Ho - san - na to Je - sus, to

King; Ho - san - na we'll sing, Ho - san - na to Je - sus, our King.  
Je - sus, our King; Ho - san - na we'll sing, Ho - san - na we'll sing, Ho - san - na to Je - sus, our King.

3 When Jesus into Salem rode,  
The children sang around;  
For joy they plucked the palms, and strewed  
Their garments on the ground.

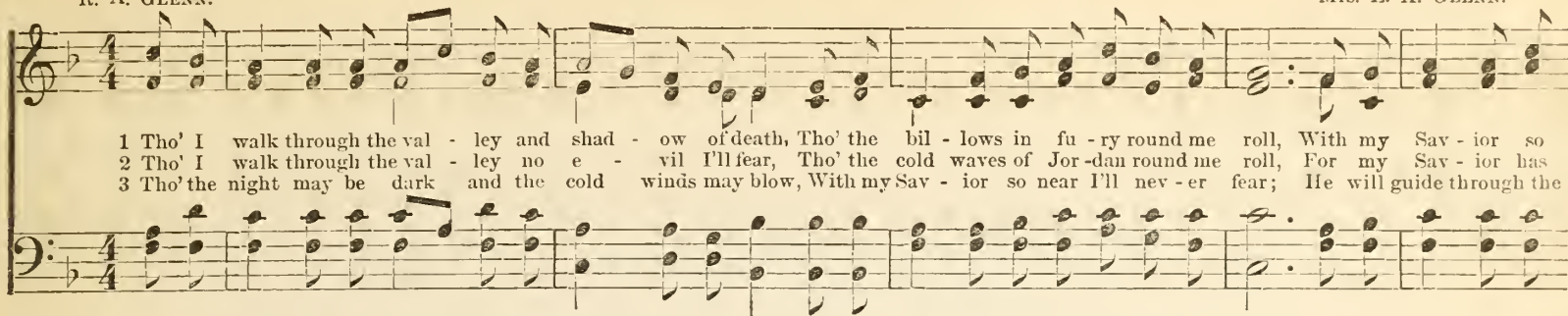
4 Oh, may we learn to love his name;  
That name divinely sweet,  
May every pulse through life proclaim,  
And our last breath repeat!

# THOUGH I WALK THROUGH THE VALLEY.

297

R. A. GLENN.

Mrs. E. A. GLENN.

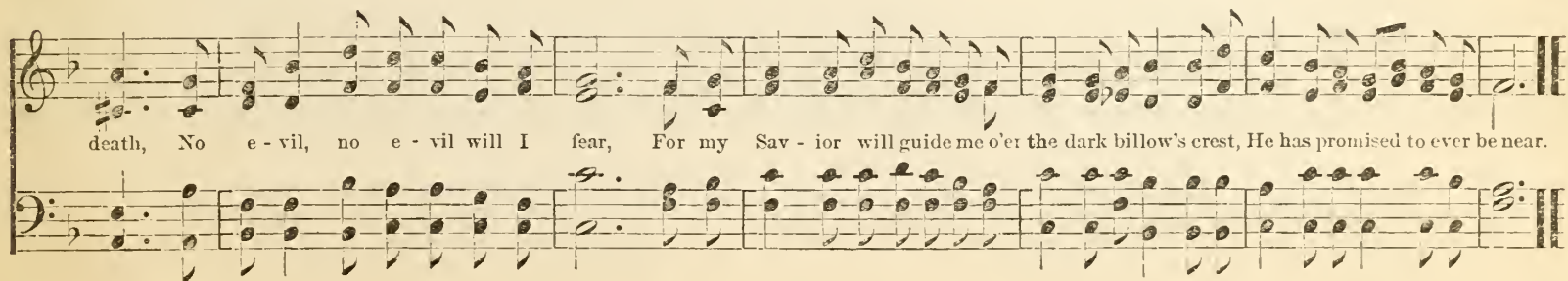


1 Tho' I walk through the val - ley and shad - ow of death, Tho' the bil - lows in fu - ry round me roll, With my Sav - ior so  
 2 Tho' I walk through the val - ley no e - vil I'll fear, Tho' the cold waves of Jor - dan round me roll, For my Sav - ior has  
 3 Tho' the night may be dark and the cold winds may blow, With my Sav - ior so near I'll nev - er fear; He will guide through the

## CHORUS.



near me the waves I can breast, Prais - ing God 'mid the loud tem - pest roar. }  
 prom - ised to ev - er be near, He's the rod and the staff to my soul. }  
 val - ley, no e - vil I'll know, At my side He will ev - er be near. }  
 Though I walk through the val - ley and shad - ow of



death, No e - vil, no e - vil will I fear, For my Sav - ior will guide me o'er the dark billow's crest, He has promised to ever be near.



## OVER THE RIVER.

From "THE SURPRISE," by per.

G. W. L.

1 O-ver the riv-er, the riv-er of time, Lies the bright land of a ver-dure sublime; Val-leys of beau-ty in splen-dor do shine,

CHORUS.

Beau-ti-ful, beau-ti-ful, beau-ti-ful home. O-ver the riv-er, the beau-ti-ful riv-er, O-ver the riv-er, the

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

2 Over the river, the pilgrims retreat,  
Gorgeous in splendor, in beauty complete;  
Angels are singing in harmony sweet,  
Beautiful, beautiful, beautiful home.

3 Over the river, the mansions are there,  
Oh, how inviting! our loved ones are there;  
Soon in those mansions their glory we'll share,  
Beautiful, beautiful, beautiful home.

# COME TO THY FATHER.\*

299

FLORA B. HARRIS.

J. R. SWENEY.

1 Wand'rer from thy Fa - ther's man - sion, Soft as dews at e - ven fall - ing, Hear his gra - cious  
2 All thy guilt shall be for - giv - en, Fes - tal joys his grace will of - fer, Ring and robe his

CHORUS.

spir - it call - ing, Rise and come to me. } Come, come, come to thy Fa - ther,  
hand with prof - fer, Rise and seek his face. }

Thou wilt wel - come be; Come, come, come to thy Fa - ther, Love will wel - come thee.

3 There shall be a sound of music,  
Chiming sweet with angel's voices;  
Every harp in heaven rejoices,  
When the lost is found.

4 Send, oh, send the joyful tidings  
To thy Father's heart of yearning;  
Say with foot-steps homeward turning  
I will rise and go.

\* From "WELLS OF SALVATION," by per., of J. J. HOOD.

## WE SHALL REST IN THE COOL OF THE DAY.

F. A. EVANS.

A. J. SHOWALTER, by per.

1 On the breast of the might - y Je - ho - vah, We have learn'd in all trust to re - pose, For his  
2 For a light shin - eth down thro' the shad - ows, And the nar - row gate path - way we see, Ly - ing

mer - cy will car - ry us o - ver, Tho' the le - gions of dark - ness op - pose. Tho' the shad - ows of grief gath - er  
straight o'er the thorn - man - tled mead - ows, And it wait - eth for you and for me. And we gath - er his soul - cheer - ing

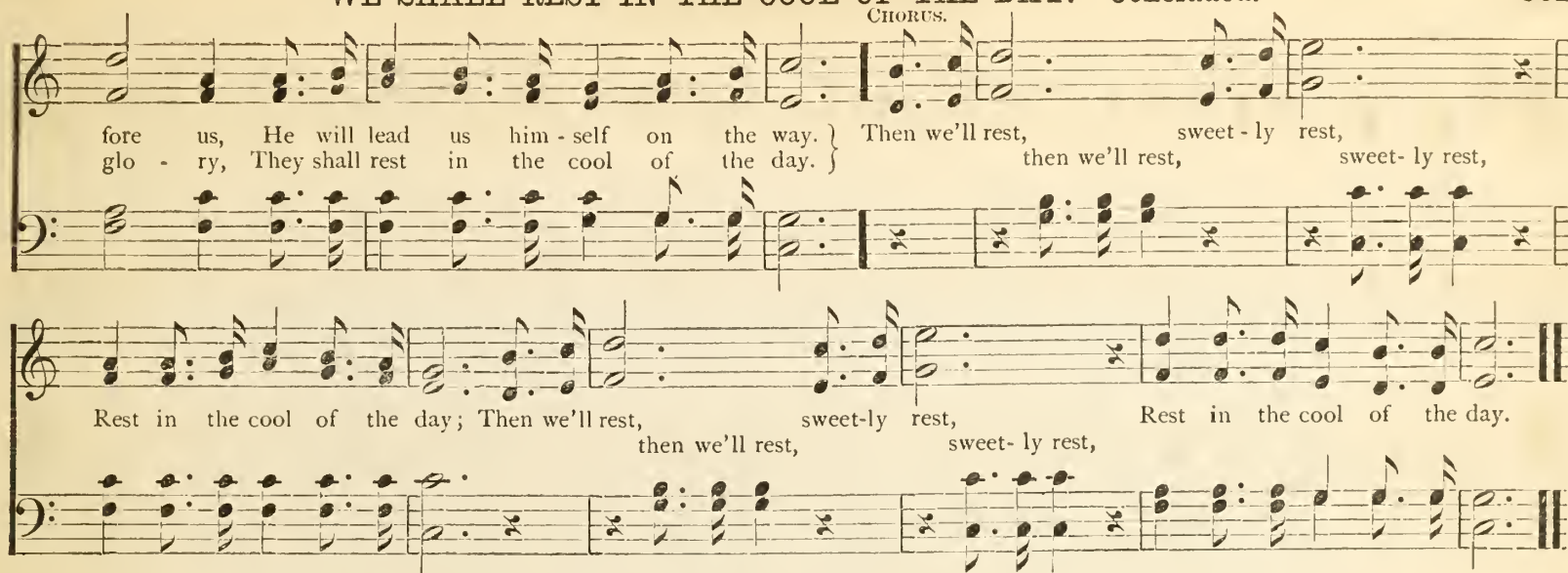
o'er us, And the sun shin - eth dim on the day, He will send the cloud - pil - lar be -  
sto - ry, From the saints who have trod - den the way: Whom the Lord tak - eth up to his



# WE SHALL REST IN THE COOL OF THE DAY. Concluded.

301

CHORUS.

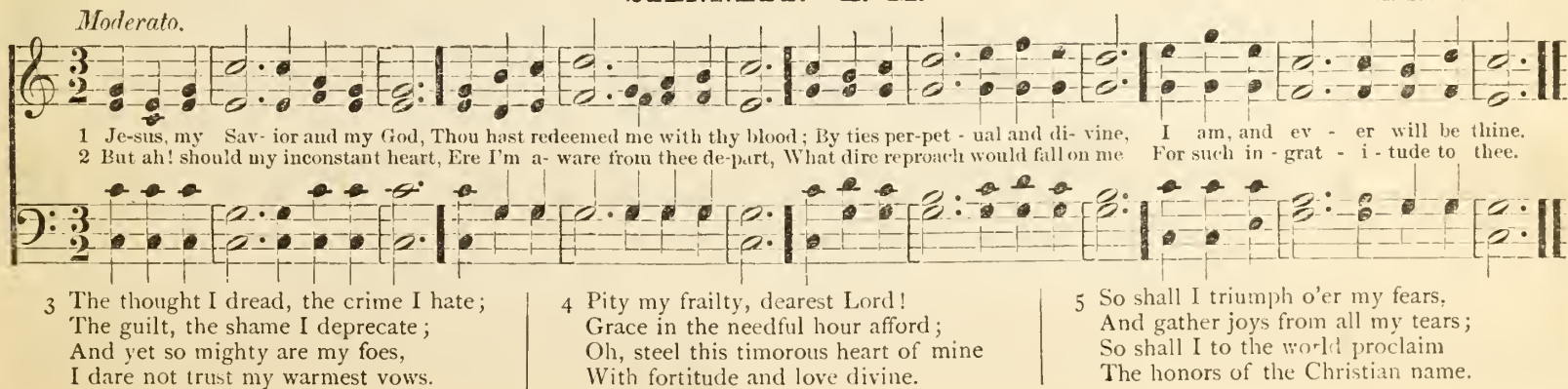


fore us, He will lead us him - self on the way. } Then we'll rest, sweet - ly rest,  
glo - ry, They shall rest in the cool of the day. } then we'll rest, sweet - ly rest,  
Rest in the cool of the day; Then we'll rest, sweet-ly rest, then we'll rest, sweet- ly rest,  
Rest in the cool of the day.

## STENNETT. L. M.

E. T. POUND.

*Moderato.*



1 Je-sus, my Sav- ior and my God, Thou hast redeemed me with thy blood; By ties per-pet - ual and di- vine, I am, and ev - er will be thine.  
2 But ah! should my inconstant heart, Ere I'm a- ware from thee de-part, What dire reproach would fall on me For such in - grat - i - tude to thee.  
3 The thought I dread, the crime I hate;  
The guilt, the shame I deprecate;  
And yet so mighty are my foes,  
I dare not trust my warmest vows.  
4 Pity my frailty, dearest Lord!  
Grace in the needful hour afford;  
Oh, steel this timorous heart of mine  
With fortitude and love divine.  
5 So shall I triumph o'er my fears,  
And gather joys from all my tears;  
So shall I to the world proclaim  
The honors of the Christian name.

## FUNERAL HYMN. L. M.

C. C. PRATT.

*Adagio.*

From "VOCAL TRIAD No. 2," by per.

1 Why should we start, and fear to die? What tim' - rous worms we mor - tals are!  
 2 The pains, the groans, and dy - ing strife, Fright our ap - proach - ing souls a - way;  
 3 Oh, if my Lord would come and meet, My soul should stretch her wings in haste,  
 4 Je - sus can make a dy - ing bed. Feel soft as down - y pil - lows are,

Death is the gate of end - less joy, And yet we fear to en - ter there.  
 Shall we shrink back a - gain to life, Fond of our pris - on and our clay?  
 Fly fear - less through death's i - ron gate, Nor feel the ter - rors as she passed.  
 While on his breast I lean my head, And breathe my life out sweet - ly there.

English.

## THINE, JESUS, THINE.

A. J. SHOWALTER, by per.

1 Thine, Je - sus, thine, No more this heart of mine Shall seek its joy a - part from Thee; The world is cru - ci -  
 2 Thine, Thine a - lone, My joy, my hope, my crown; Now earth - ly things may fade and die, They charm my soul no  
 3 Thine, ev - er Thine, For - ev - er to re - cline On love e - ter - nal fixed and sure, Yes, I am Thine for -  
 4 Thine, Je - sus, Thine, Soon in thy crown to shine, When from the glo - ry thou shalt come, And with Thy saints shall

# THINE, JESUS, THINE. Concluded.

303

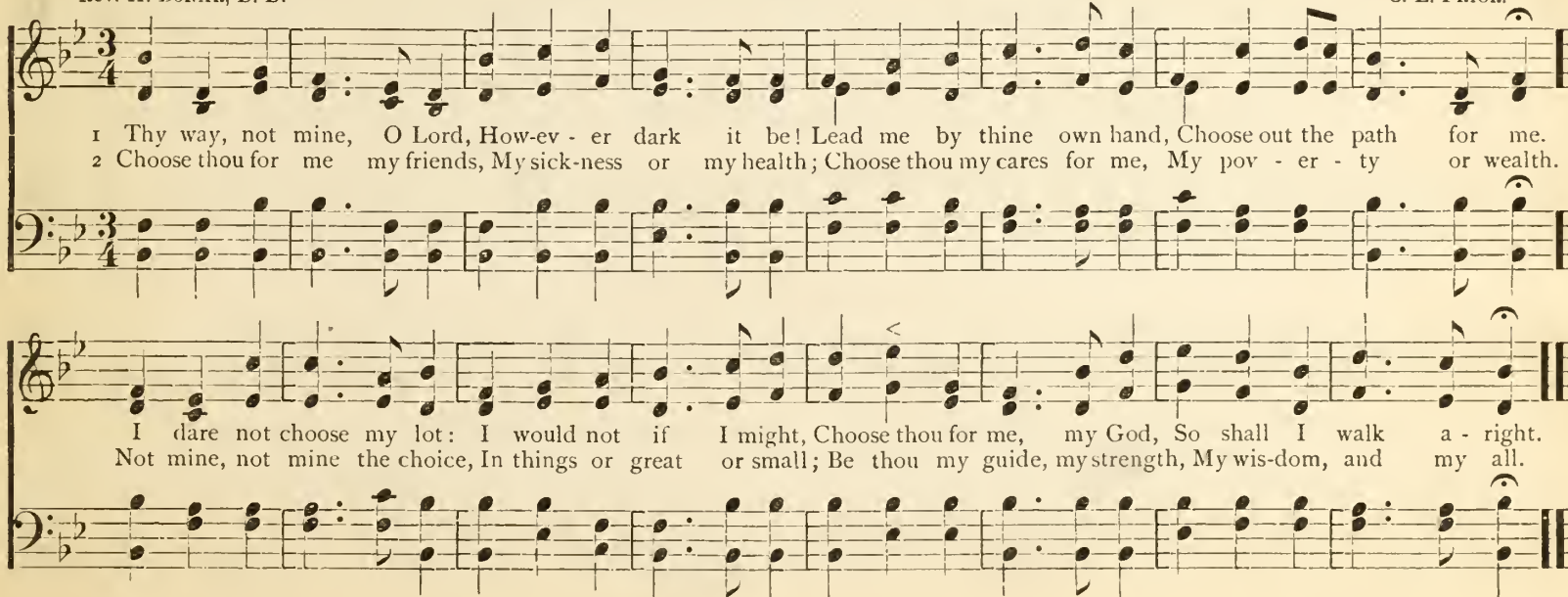


fied to me, And I am Thine, And I am Thine.  
 more, for I Am Thine a - lone, Am Thine a - lone.  
 ev - er - more, Lord, Je - sus, Thine, Lord, Je - sus, Thine.  
 take me home, Lord, Je - sus, come, Lord, Je - sus, come. A - men.

## THY WAY, NOT MINE. 6s. 8 lines.

Rev. H. BONAR, D. D.

C. E. PRIOR.



1 Thy way, not mine, O Lord, How-ev - er dark it be! Lead me by thine own hand, Choose out the path for me.  
 2 Choose thou for me my friends, My sick-ness or my health; Choose thou my cares for me, My pov - er - ty or wealth.

I dare not choose my lot: I would not if I might, Choose thou for me, my God, So shall I walk a - right.  
 Not mine, not mine the choice, In things or great or small; Be thou my guide, my strength, My wis-dom, and my all.



## GLAD TIDINGS. 9s &amp; 8s.

From "THE SURPRISE," by per.

G. W. LYON.

1 Chris - tain, the morn breaks sweetly o'er thee, And all the mid night shadows flee, the shad-ows flee, Tinged are the dis-tant skies with  
 2 Tossed on time's rude, re - lent-less surg - es, Calm - ly composed, and dauntless stand, and dauntless stand, For lo! be - yond these scenes e-  
 3 Cheer - up, cheer up, the day breaks o'er thee, Bright as the sum-mer's noontide ray, the noon-tide ray, The star-ge'm'd crowns and realms of

glo - ry, A bea - con light hung out for thee, hung out for thee; A - rise, a - rise, the light breaks o'er thee, Thy name is  
 merg - es The height that bounds the promised land, the promised land; Be - hold! be hold! the land is near - ing Where the wild  
 glo - ry, In - vite thy hap-py souls a - way, thy souls a - way; A - way, a - way, leave all for glo - ry, Thy name is

grav-en on the throne; Thy home is in the world of glo - ry, Where thy Re-deem-er reigns a - lone, He reigns a - lone.  
 sea-storm's rage is o'er; Hark! how the heav'nly hosts are cheer - ing, See in what things they range th - shore, they range the shore.  
 grav-en on the throne; Thy home is in that world of glo - ry, Where thy Re-deem-er reigns a - lone, He reigns a - lone.

# GUIDE ME, BLESSED SAVIOR.

R. A. GLENN.

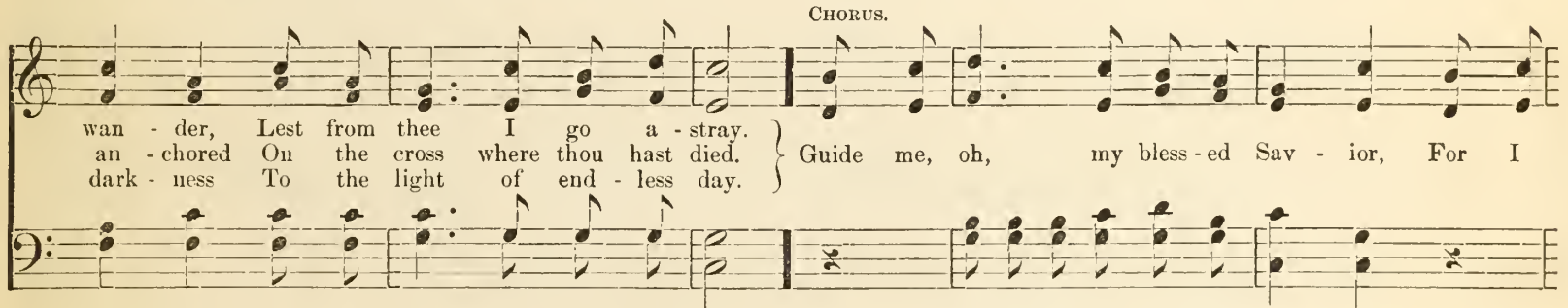
ALONZO G. WEAVER.

305




1 Guide me, oh, my bless - ed Sav - ior, For I need thee ev' - ry day; Leave me not a - lone to  
 2 Take me, oh, my Sav - ior, take me, Keep me ev - er near thy side; All my life is firm - ly  
 3 All to thee I would sur - ren - der, Take me now, I hum - bly pray; Guide me through this world of

CHORUS.



wan - der, Lest from thee I go a - stray.  
 an - chored On the cross where thou hast died.  
 dark - ness To the light of end - less day. } Guide me, oh, my bless - ed Sav - ior, For I

Guide me, oh, my blessed Sav - ior,



need thee ev' - ry hour; Through my tri - als be thou near me, And up - hold me with thy pow'r.  
 For I need thee ev' - ry hour; Thro' my tri - als be thou near me, And up - hold me with thy pow'r

## TWILIGHT MUSINGS.

Words by CARLO ALBERTO.

From "VOCAL TRIAD," No. 2, by per.

Music by C. C. PRATT.

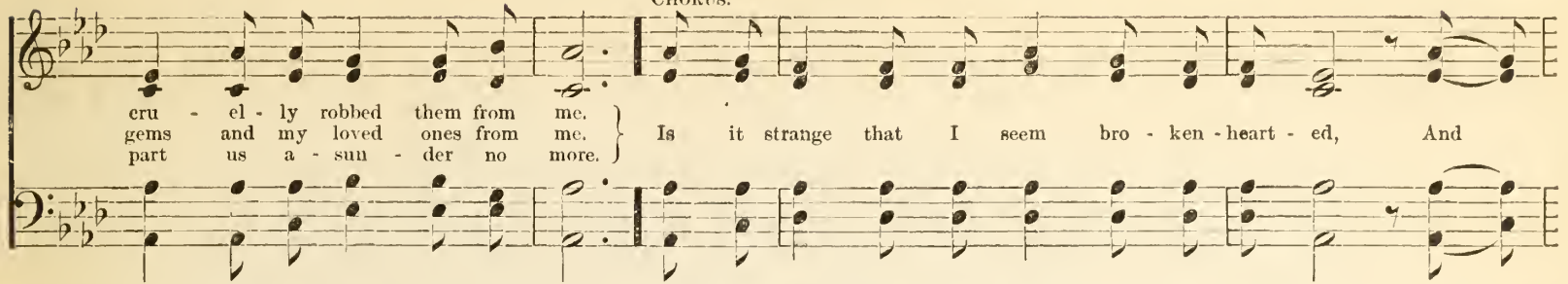
1 The gems that I found in the wild - wood,      The leaves with their col - ors so gay,      And the play-mates I knew in my  
 2 The world and its path - way how drear - y,      And the mo - ments that taste - less - ly fly;      But there's rest for the soul that is  
 3 'Tis there in the realms of the ho - ly,      I will wel - come the long-promised rest;      With the pen - i - tent, meek, and the

child - hood,      Have van - ished for - ev - er a - way;      But their beau - ty how well I re - men - ber.      E'en  
 wea - ry,      In the glo - ri - ous man - sions on high;      Oh! 'tis there that I fain shall re - men - ber      When from  
 low - ly      Re - - cline on Im-man - u - el's breast;      And in tri - umph we then shall re - mem - ber,      At the

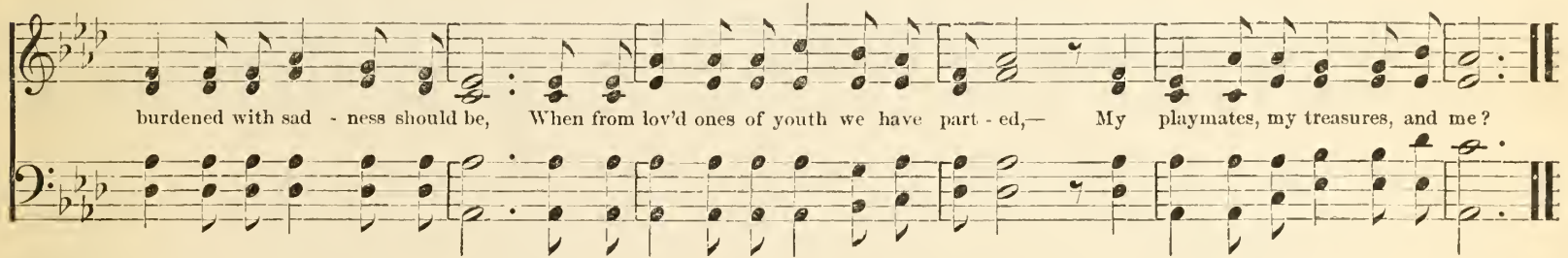
though they have long ceased to be, —      For the bleak, i - cy winds of De - cem - ber      Have  
 trou - ble my spir - it shall flee,      That no more will the winds of De - cem - ber      Take my  
 the one of the one we a - dore,      That the cold, chill - y winds of De - cem - ber      Can



CHORUS.



eru - el - ly robbed them from me. } Is it strange that I seem bro - ken - heart - ed, And  
gems and my loved ones from me.  
part us a - sun - der no more.



burdened with sad - ness should be, When from lov'd ones of youth we have part - ed, — My playmates, my treasures, and me?

WATERFORD. S. M.

C. C. PRATT.

*Andante.*

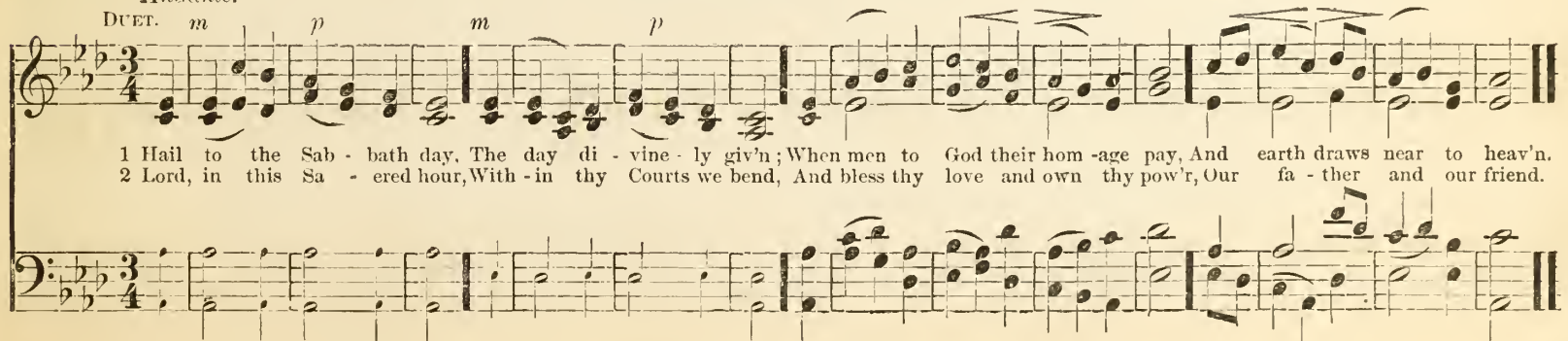
DUET.

*m*

*p*

*m*

*p*



1 Hail to the Sab - bath day, The day di - vine - ly giv'n; When men to God their hom - age pay, And earth draws near to heav'n.  
2 Lord, in this Sa - cred hour, With - in thy Courts we bend, And bless thy love and own thy pow'r, Our fa - ther and our friend.

## MY MOUNTAIN HOME.

A. S. KIEFFER.

(For Male voices.)

CHAS. EDW. PRIOR.

1 I love my mountain home, Where wild winds love to roam! Where the cy - press vine And the whispering pine Adorn each granite dome  
 2 Sing not with pride to me Of prai - rie broad and free; Nor of orange groves, Where the white swan roves. Nor cottage by the sea.  
 3 For here the willow's sweet Spring up a - round my feet; And the lau - rel blooms 'Mid the cypress glooms Of many a sweet re - treat.  
 4 'Tis sweet to wan - der here, By foun - tains cool and clear; And talk of love, Where coo - ing dove A - lone may see and hear.  
 5 My mountain home for me, Where wild winds wan - der free; With my own true love Who will never rove. My mountain home for me.

*Solo, after 1st, 3d and 5th verses.*

*mf* I love, I love my moun - tain home! *dim.* I love, I love my moun - tain home! Where the  
*fp* *Quartet.*  
 I love, I love my mountain home, I love, I love my mountain home, La la la la la la la la la la la la la la la la, Where the

# MY MOUNTAIN HOME. Concluded.

309

skies are blue, And the hearts are true: Where the skies are blue, And the hearts are true: Where the

skies are blue, And the hearts are true, Where the skies are blue, And the hearts are true. La la la la la la la la la la la la la la la la

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, featuring a melody with various note values and rests. The middle staff is a piano accompaniment line, primarily consisting of chords. The bottom staff is a bass line, also primarily consisting of chords. The lyrics are written below the vocal staff.

skies are blue, And the hearts are true, I love my mountain home, I love, I love my moun - tain home.

*cres.* la la la la la la la la la la la la, Where the skies are blue, And the hearts are true, I love my mountain home.

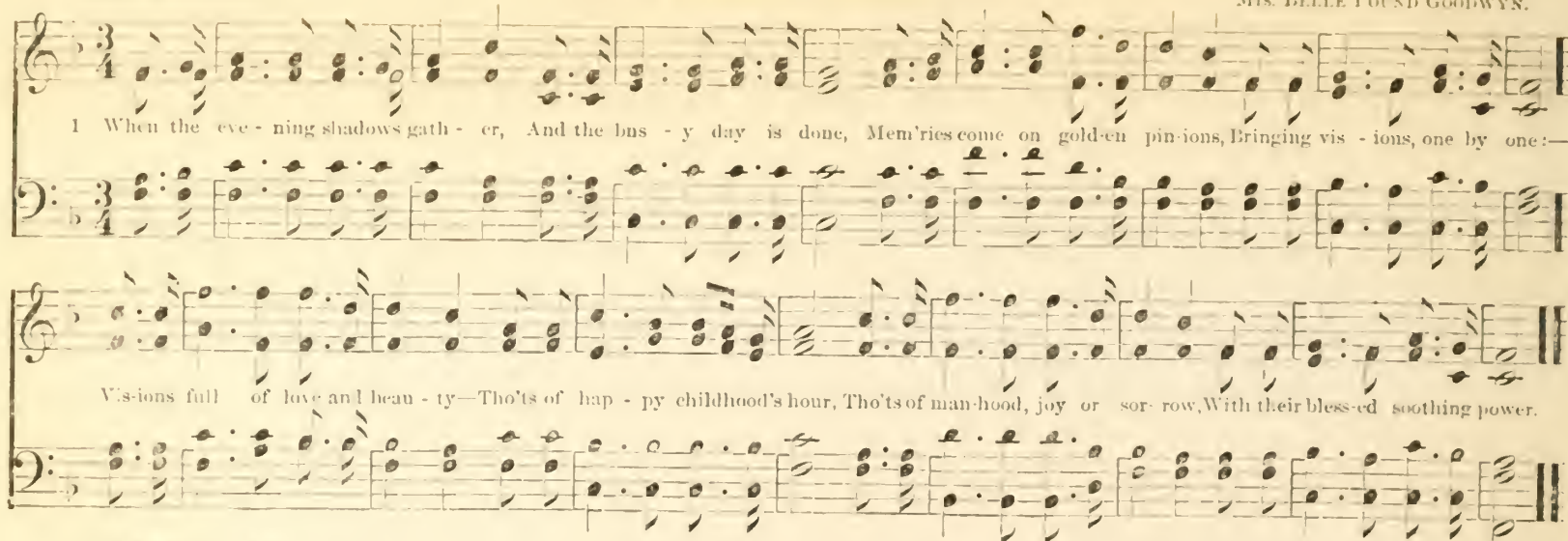
I love, I love my moun - tain home.

The second system of the musical score continues the composition. It follows the same three-staff format. The vocal line includes the lyrics 'I love my mountain home, I love, I love my moun - tain home.' followed by a series of 'la' notes. The piano accompaniment and bass line provide harmonic support. The system concludes with a double bar line.



## PICTURES IN THE GRATE.

MRS. BELLE POUND GOODWYN.



- 2 We can see the home of childhood,  
We can hear glad voices call;  
Scees of meadow, brook, and wildwood,—  
But the years have changed them all.  
Pictures rise from out the darkness,  
Bringing tears, of joy and love,  
Fancy paints the past before us,—  
Visions bright from heaven above.
- 3 Lost in memories sweet, but fading,  
Oh, how fast the moments fly!  
Life reviewed in one brief moment  
Cheers the heart, but dims the eye;  
We can see where we so often  
Might have cheered a darkened way,  
Might have helped a weary brother  
In the burning heat of day.
- 4 In the grate the pictures greet us,  
And we fancy we can hear  
Voices calling, sweetly calling  
In familiar accents near  
We can see the faces beaming,  
That have long been pale and cold,  
Clasp the hand forever folded  
In the gloomy silent mould.

- 5 Memory paints a scene of beauty  
In the old home far away:  
Father, mother, sister, brother,  
Gather round the hearth to pray;  
We can hear the prayer to heaven  
That we heard in days of yore,  
And the song we sung so often,  
We can hear it o'er and o'er.
- 6 There's the little baby sister,  
Now a woman almost gray,—  
In the corner lie the playthings,—  
Dolls and marbles put away.  
In the chamber softly sleeping,  
Just the same as when a boy,—  
I can see it all before me,  
And it fills my heart with joy.
- 7 In my own old chamber kneeling  
With my mother dear to pray,  
I repeat the prayer she taught me,—  
Every word I hear her say;  
I can feel the kiss she gave me,  
As she laid her boy to rest,  
I can feel it ever burning  
On my lips, the sweetest, best.

- 8 Farther on in life so fleeting  
Memory thins on pinions light,  
To the day that I departed,  
From my childhood home so bright.  
I can hear my mother's blessing,  
As she bade her boy good-bye,  
I shall hear it, too, forever,  
'Till I meet her in the sky.
- 9 For that mother now is sleeping  
'Neath the daisies' purple bloom,  
And her dying words, they told me,  
Was "dear children, still there's room,  
Room among the shining angels,"  
There I'll meet her by and by,  
Meet to know no pangs of parting,  
Meet forever in the sky.
- 10 Golden visions come to cheer us,  
Sent from heav'n to earth below,  
Sent to cheer the way before us,  
As a balm for pain and woe,  
Yet, be given not to dreaming,  
Let the past remain the past,  
Live the present, hope the future,  
For the vision cannot last.

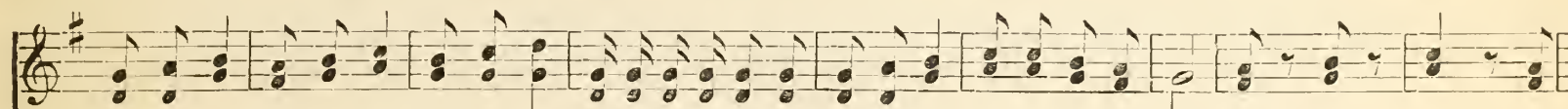
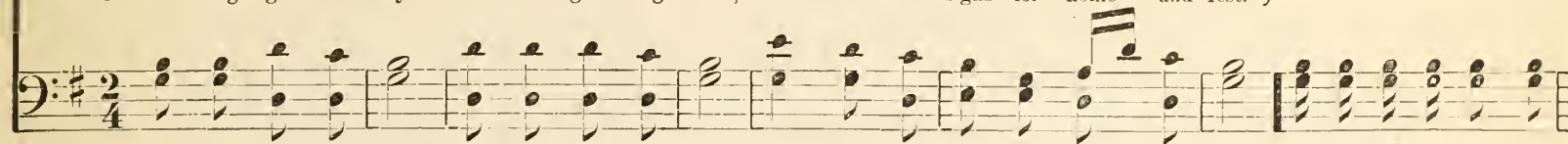
# THE MERRY BUGLE CALLS.

311

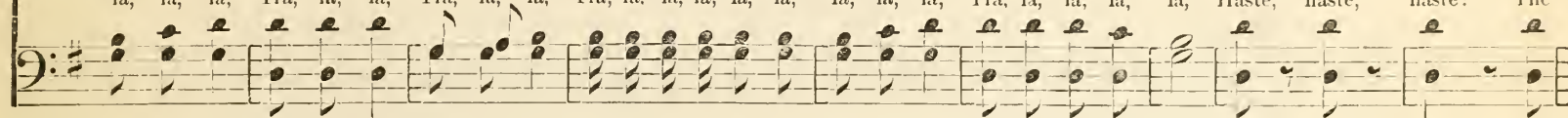
A. J. SHAWALTER, by per.



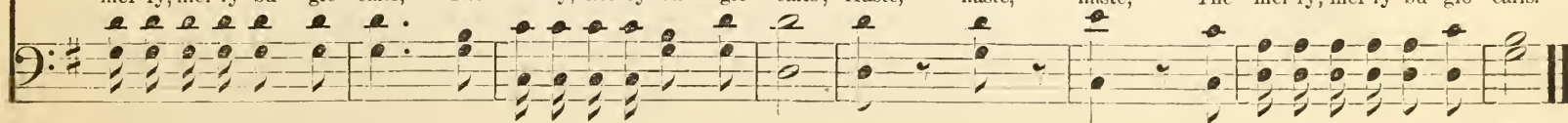
1 Morn-ing's rud - dy beams Tints the east - ern sky, Up, com - rades, climb the moun - tain high!  
 2 Let the slug - gard sleep, We must slum - ber shun; Ere night - fall Hon - or must be won.  
 3 Eve - ning's gen - tle ray Glids the glow - ing west, Each hun - ter sighs for home and rest. } Tra, la, la, la, la, la,



la, la, la, Tra, la, la, Tra, la, la, Tra, la, la, la, la, la, la, Tra, la, la, la, la, Haste, haste, haste! The



mer-ry, mer-ry bu - gle calls, The mer-ry, mer-ry bu - gle calls; Haste, haste, haste, The mer-ry, mer-ry bu - gle calls.



H. KIRK WHITE.

From "VOCAL TRIAD No. 2," by per.

C. C. PRATT.

*Allegretto e Marcato.*

1 When marshall'd on the night - ly plain, The glitt' - ring host be - stud the sky; One star a - lone of

2 Once on the rag - ing seas I rode, The storm was loud, the night was dark, The o - cean yawn'd, and

3 It was my guide, my light, my all; It bade my dark fore - bod - ing cease; And thro' the storm and

all the train, Can fix the sin - ner's wand' - ring eye. Hark! hark! to God the cho - rus breaks,

rude - ly blow'd The wind that toss'd my found' - ring bark. Deep hor - ror then my vi - tals froze,

dan - ger's thrall, It led me to the port of peace. Now safe - ly moored, my per - ils o'er,



From ev' - ry host, from ev' - ry gem; But one a-lone the Sav - ior speaks, It is the star of Beth - le - hem.

Death-struck, I ceased the tide to stem; When sud-den-ly a star a - rose, It was the star of Beth - le - hem.

I'll sing first in night's di - a - dem, For - ev - er and for - ev - er more; The star! the star of Beth - le - hem!

## GONE TO REST.\*

J. P. REES.

1 Brother, thou art gone to rest; We will not weep for thee, For thou art now, Where oft on earth, Thy spirit longed to be.

2 Brother, thou art gone to rest; Thine is an ear - ly tomb, But Je-sus sum-moned thee a-way, The Savior called thee home.

3 Brother, thou art gone to rest;  
Thy toils and cares are o'er,  
And sorrow, pain, and suffering now  
Shall never grieve thee more.

4 Brother, thou art gone to rest;  
Thy sins are all forgiven,  
And saints in light have welcomed thee,  
To share the joys of heaven.

Brother, thou art gone to rest;  
And this shall be our prayer,  
That when we reach our journey's end,  
Thy glory we may share.

\* In memory of W. S. MOSELY, of Coweta County, Georgia.

## MERRILY OVER THE SNOW.

C. H. G.

1 Mer - ri - ly, mer - ri - ly o - ver the snow, Dancing and prancing, how swift - ly we go; Un - der the stars we are  
 2 O - ver us gen - tly the stars now ap - pear, Bright is the moon in the ho - ri - zon clear; Voic - es are sing - ing in

dash - ing a - long, Sing - ing mer - ri - ly ev - er our song. Tra la la la la la, Tra la la la,  
 in - no - cent glee, Hearts now are hap - py as hap - py can be. La la la la la

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

# SPRING GLEE.

315

E. A. BARNES.

FRANK M. DAVIS.

1 Spring is here with its cheer, And its ver-nal beau-ty, Heart and voice now re-joice, Both in love and du-ty;  
2 Hills are green, skies se-rene, Brook-lets that are flow-ing, Leaf-y trees, gen-tle breeze, Wel-come dawn bestow-ing;

At our feet, pure and sweet, See the flow-ers spring-ing, Birds ap-pear far and near, Songs of glad-ness ring-ing.  
So will we, glad and free, In the days be-fore us, Like the birds, but with words, Sweet-ly sing the cho-rus.

Spring is here, spring is here, Spring, sweet spring is here. Spring, sweet spring is here.

Spring is here,



## THE CHURCH HAS WAITED LONG. S. M. D.

Rev. HORATIUS BONAR, D. D.

Rev. 22: 20.

Rev. W. T. DALE, by per.

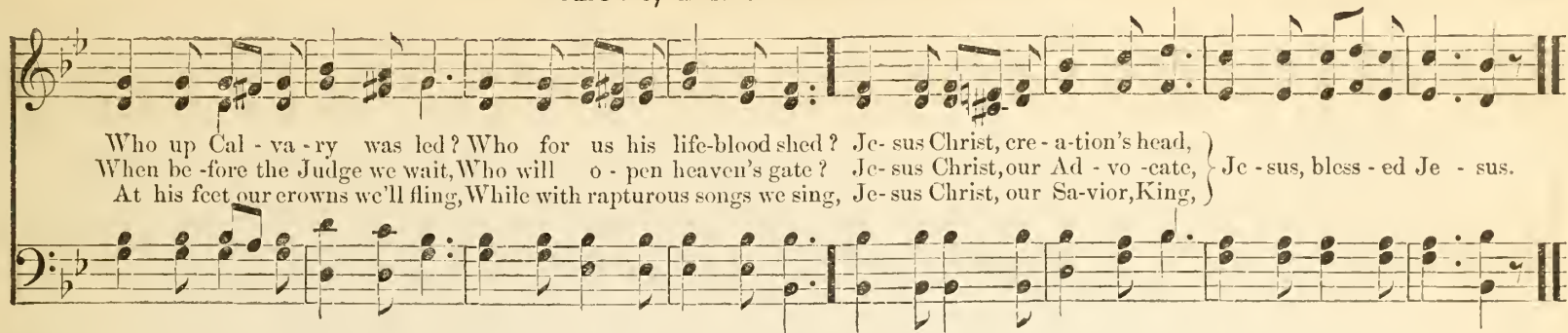
1 The church has wait-ed long, Her ab-sent Lord to see, And still in lone-li-ness she waits, A friend-less stranger she;  
 2 Saint aft-er saint on earth Has lived, and loved, and died; And as they left us, one by one, We laid them side by side;  
 3 The whole cre-a-tion groans, And waits to hear that voice, That shall re-store her com-li-ness, And make her wastes re-joice;

Age aft-er age has gone, Sun aft-er sun has set, And still, in weeds of wid-ow-hood, She weeps a mourn-er yet.  
 We laid them down to sleep, But not in hope for - lorn; We laid them but to rip-en there Till the last glorious morn.  
 Come, Lord, and wipe a-way The curse, the sin, the stain, And make this blighted world of ours Thine own fair world a-gain.

## JESUS, BLESSED JESUS.

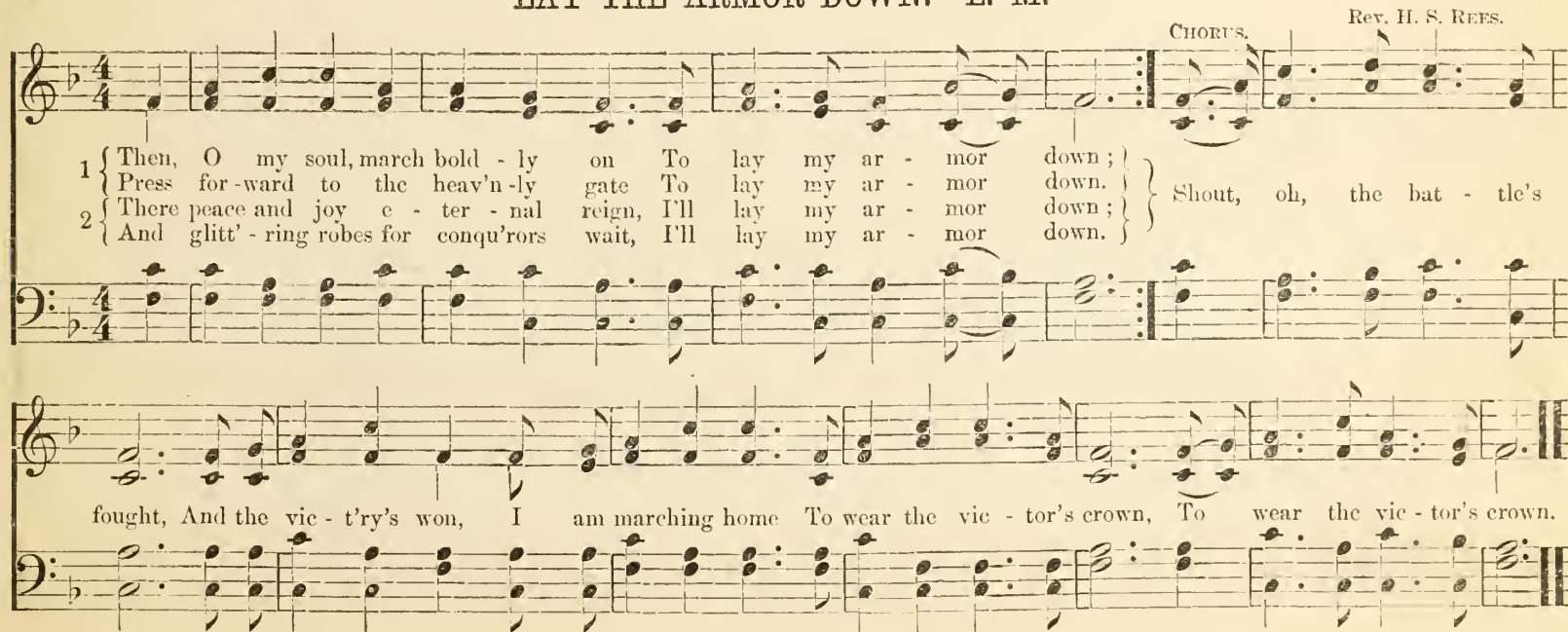
A. J. SHOWALTER, by per.

1 Who was in the man-ger laid? } Who for mon-ey was betrayed? }  
 2 Who can rob the grave of gloom? } Je-sus, bless-ed Je-sus; } Who can raise us from the tomb? } Je-sus, bless-ed Je-sus;  
 3 Who will give us sweet-est rest? } Who, in heav'n, shall we love best? }



Who up Cal - va - ry was led? Who for us his life-blood shed? Je - sus Christ, cre - a - tion's head, }  
 When be - fore the Judge we wait, Who will o - pen heaven's gate? Je - sus Christ, our Ad - vo - cate, } Je - sus, bless - ed Je - sus.  
 At his feet our crowns we'll fling, While with rapturous songs we sing, Je - sus Christ, our Sa - vior, King, }

LAY THE ARMOR DOWN. L. M.



CHORUS. Rev. H. S. REES.

1 { Then, O my soul, march bold - ly on To lay my ar - mor down ; }  
 2 { Press for - ward to the heav'n - ly gate To lay my ar - mor down. } Shout, oh, the bat - tle's  
 2 { There peace and joy e - ter - nal reign, I'll lay my ar - mor down ; }  
 And glitt' - ring robes for conqu'rors wait, I'll lay my ar - mor down. }

fought, And the vic - t'ry's won, I am marching home To wear the vic - tor's crown, To wear the vic - tor's crown.

## GONE, BUT NOT LOST! L. M.\*

A Requiem in memory of Rev. JAS. B. PORTER.

Words and Music by Rev. W. T. DALE.

1 Gone, but not lost! our brother dear, Gone home to glo-ry and to God; We meet to-day and drop a tear, Where rests his bod-y 'neath the sod.  
 2 Gone, but not lost! our brother true, He rests in ev-er-last-ing day; *This monu-ment, a trib-ute due,* We ded-i-cate to him to-day.  
 3 Gone, but not lost! oh! no, not lost, Although he fell in bat-tle strife; He fell a sol-dier at his post, And now he wears a crown of life.  
 4 Gone, but not lost! just gone be-fore Where Jesus and the angels dwell; He rests in peace, his la-bors o'er, And we to-day his triumph tell.

\* This Requiem, composed for the occasion, was sung by the author at the unvelling of the monument of Rev. JAS. B. PORTER, by the Richland Presbytery of the Cumberland Presbyterian Church at Spring Hill, Maury Co., Tenn., on Saturday, April 23d, 1881. It may also be used on any other similar occasion.

## SAFE TO LAND.

Mrs. EMMA PITT.

A. J. SHOWALTER, by per.

1 Safe to land my Lord will guide me, In his arms I fear no ill, Tho' the storms and woes be-tide me, His dear arm is round me still.  
 2 My frail bark He's safe-ly steering— He has sailed in storms be-fore, I can trust Him nothing fear-ing! Safe with Him I'll reach the shore.  
 3 On the helm a hand is resting That is stronger far than mine; Tho' deep bil-lows I am breasting, I can trust in love di-vine.  
 4 In the "Rock of A-ges" hid-ing, Oh, how sweet our rest will be! Faith and Hope, and love a-bid-ing, As we sail o'er life's dark sea.

CHORUS.

Safe to Land, Safe to Land, Christ will steer tho' billows roar;  
 Safe to Land, Safe to Land, We will reach that peaceful shore.



# GOD IS WITH US.

319

A. J. SHOWALTER, by per.

*Animato.*

1 Lift to God the voice of sing - ing, Loud thanks - giv - ing let us raise; Earth and sky with glad-ness

ring - ing, Ech - o wide a peo - ple's praise. God is with us, God is with us,

With us as in ear - ly days; God is with us, God is with us, With us as in ear - ly days.

2 When our fathers humbly sought Him,  
Pleaded for the nations lost,  
His own arm salvation brought them,  
And the blessed Holy Ghost.  
||: On the nations, on the nations,  
Poured another Pentecost! :||

3 And the list'ning church in wonder  
Hears to-day, in jubilee,  
As the voice of mighty thunder,  
Rolling over land and sea.  
||: One thanksgiving, one thanksgiving,  
God hath set his people free. :||

4 This then be our song of boasting,  
God is with us, as of yore;  
Still in his salvation trusting,  
We will journey as before.  
||: God is with us, God is with us,  
Be our song forevermore. :||

## HEAR MY PRAYER.

FRANK M. DAVIS.

Bass Solo.  
*Andante.*

The first system of the musical score is written for Bass Solo in 3/4 time, marked *Andante*. It consists of three staves: a bass staff, a treble staff, and a second bass staff. The melody is in the bass staff, with accompaniment in the other two. The lyrics are: "O Lord, in mer - cy, hear my prayer, for I am poor and need - y! O Lord, in mer - cy,"

The second system of the musical score continues the melody and accompaniment. It includes a *rit.* (ritardando) marking above the first staff. The lyrics are: "hear my prayer! O! hear my prayer, O! hear my prayer! O hear us, O hear us, in mer - cy,"

# HEAR MY PRAYER. Concluded.

321

Lord! hear my prayer, in mer - cy, Lord! *cres.* O! hear us, O! hear us, in mer - cy, Lord!

The first system of the musical score is written for a treble and bass staff in G major (one sharp). The treble staff contains the vocal melody, which begins with a quarter rest followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are printed below the treble staff, with the word 'cres.' indicating a crescendo.

hear my prayer, in mer cy, Lord! Hear the - pli - ca - tions of thy peo - ple, Hear the

The second system continues the musical piece. The treble staff features a melodic line with a double bar line and repeat signs. The bass staff continues with a steady accompaniment. The lyrics are aligned with the notes in the treble staff.

sup-pli-cations of thy peo-ple! Hear us, O Lord! Hear us, O Lord! A - men. A - men.

The third system concludes the piece. The treble staff ends with a double bar line. The bass staff continues with a final accompaniment. The lyrics are aligned with the notes in the treble staff.



## WE ARE COMING.

From "THE SURPRISE," by per.

G. W. LYON.

1 We have heard thy gentle voice, O blessed Sav-ior, We are com-ing, we are com-ing at thy call, Take us in thy mighty arms and keep us

ev - er Safe-ly sheltered in thy bliss-ful fold. We are com - ing, we are com - ing, We are coming, blessed Savior, at thy  
We are coming, we are coming,

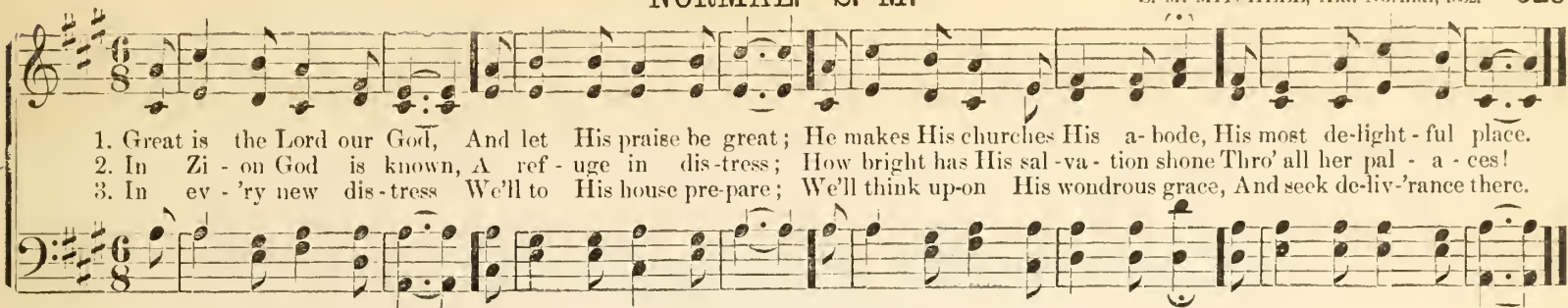
call; We are com - ing, we are com - ing, We are safe when shel-tered in thy bliss - ful fold.  
at thy call; we are com-ing, we are com-ing,

2 We will follow in thy footsteps, precious Master,  
From the path of love and duty never stray,  
And thy loving voice shall cheer us as we journey,  
To the land of beauty far away.

3 We will follow, though the tempest burst around us,  
Though the waves of earthly sorrow o'er us roll,  
For we know thy loving hand will part the waters,  
And thy "peace, be still" the storm control.

# NORMAL. S. M.

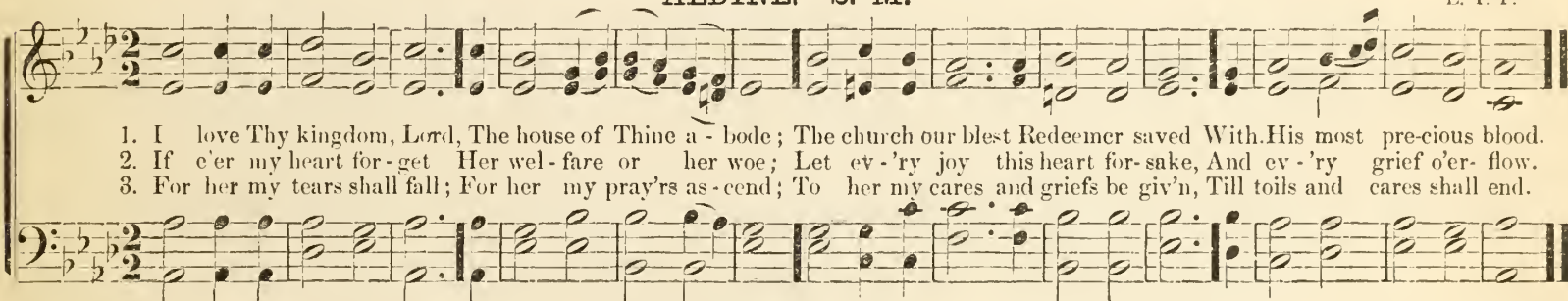
S. M. MITCHELL, Ala. Normal, 1882. 323



1. Great is the Lord our God, And let His praise be great; He makes His churches His a-bode, His most de-light-ful place.  
 2. In Zi-on God is known, A ref-uge in dis-tress; How bright has His sal-va-tion shone Thro' all her pal-a-ces!  
 3. In ev-'ry new dis-tress We'll to His house pre-pare; We'll think up-on His wondrous grace, And seek de-liv'-rance there.

# ALDINE. S. M.

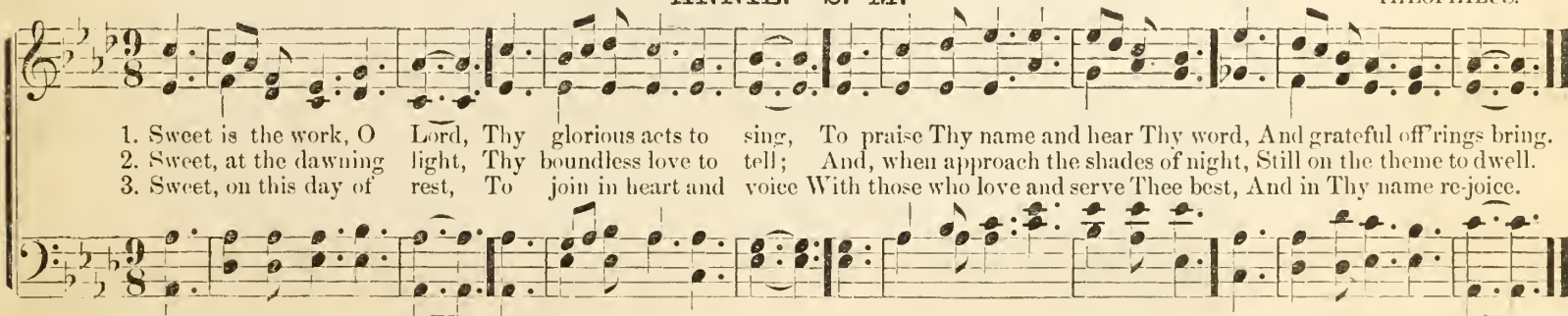
E. T. P.



1. I love Thy kingdom, Lord, The house of Thine a-bode; The church our blest Redeemer saved With His most pre-cious blood.  
 2. If e'er my heart for-get Her wel-fare or her woe; Let ev-'ry joy this heart for-sake, And ev-'ry grief o'er-flow.  
 3. For her my tears shall fall; For her my pray'rs as-cend; To her my cares and griefs be giv'n, Till toils and cares shall end.

# ANNIE. S. M.

THEOPHILUS.



1. Sweet is the work, O Lord, Thy glorious acts to sing, To praise Thy name and hear Thy word, And grateful offerings bring.  
 2. Sweet, at the dawning light, Thy boundless love to tell; And, when approach the shades of night, Still on the theme to dwell.  
 3. Sweet, on this day of rest, To join in heart and voice With those who love and serve Thee best, And in Thy name re-joice.

*Moderato*

1. ( How pleas - ing is the voice Of God, our heav'n - ly King, )  
 ( Who bids the frosts re - tire, And wakes the love - ly spring. ) Bright suns a - rise, The

mild wind blows, And beau - ty glows thro' earth and skies.  
 And beau - ty glows, and beau - ty glows

2 The morn, with glory crowned,  
 His hand arrays in smiles;  
 He bids the eve decline,  
 Rejoicing o'er the hills.  
 The evening breeze His breath perfumes,  
 His beauty blooms on flow'rs and trees,

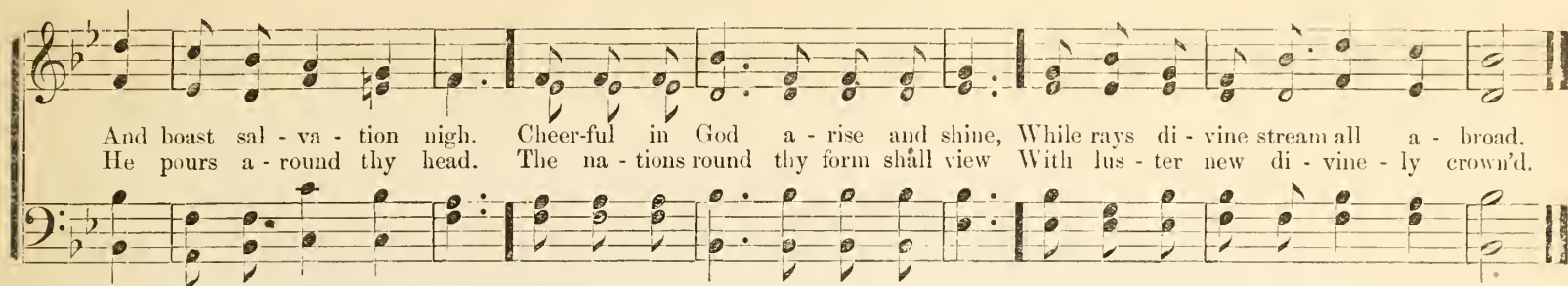
3 With life He clothes the spring,  
 The earth with summer warms;  
 He spreads th' autumnal feast,  
 And rides on wintry storms.  
 His gifts divine thro' all appear,  
 And round the year His glories shine.

## ATLANTA. H. M.

FRANK M. DAVIS.

1. O Zi - on, tune thy voice, And raise thy hands on high, Tell all the earth thy joys,  
 2. He gilds thy morn - ing face With beams that can not fade, His all - re - splen - dent grace



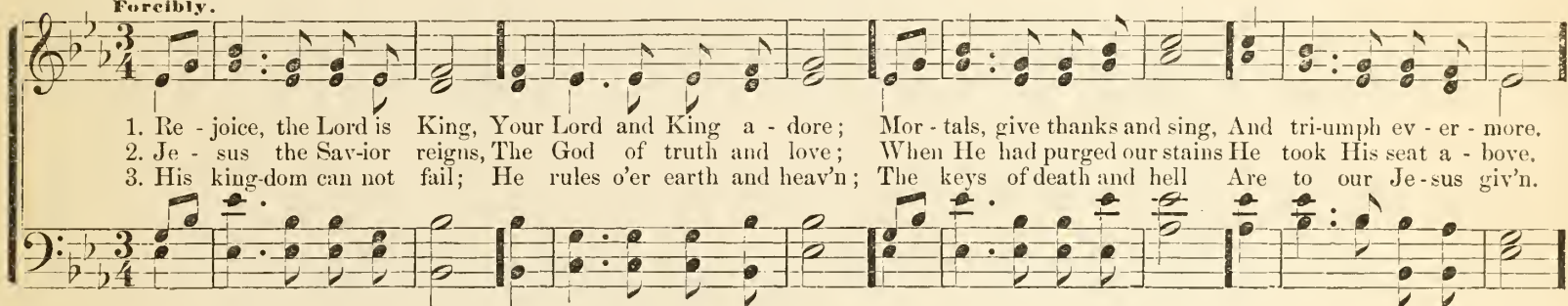


And boast sal - va - tion nigh. Cheer-ful in God a - rise and shine, While rays di - vine stream all a - broad.  
He pours a - round thy head. The na - tions round thy form shall view With lus - ter new di - vine - ly crown'd.

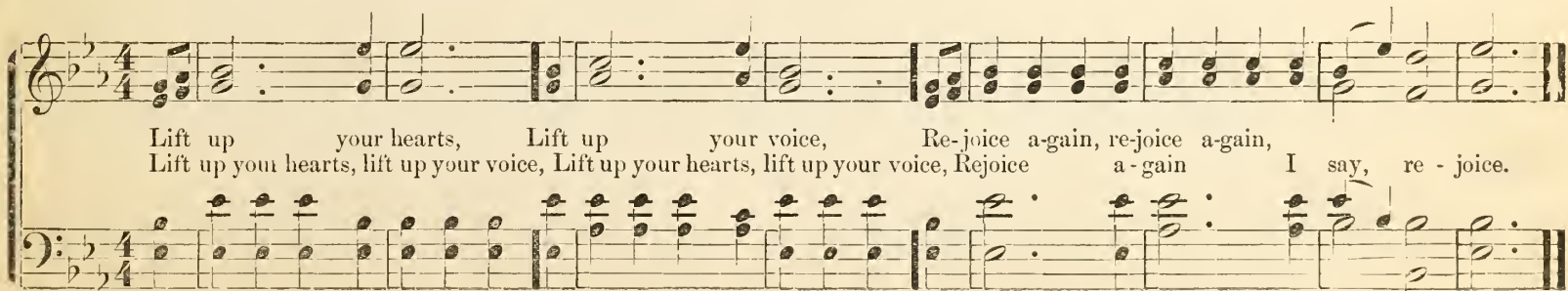
## DUNHAM. H. M.

CHAS. EDW. POLLOCK.

Forcibly.



1. Re - joice, the Lord is King, Your Lord and King a - dore; Mor - tals, give thanks and sing, And tri-umph ev - er - more.  
2. Je - sus the Sav-ior reigns, The God of truth and love; When He had purged our stains He took His seat a - bove.  
3. His king-dom can not fail; He rules o'er earth and heav'n; The keys of death and hell Are to our Je-sus giv'n.



Lift up your hearts, Lift up your voice, Re-joice a-gain, re-joice a-gain,  
Lift up your hearts, lift up your voice, Lift up your hearts, lift up your voice, Rejoice a - gain I say, re - joice.

1. Praise to Thee, Thou great Cre-a - tor; Praise to Thee from ev-'ry tongue; Join, my soul, with ev-'ry creature, Join the u - ni - ver - sal song.  
 2. Fa - ther, source of all com - pas-sion, Pure, un-bound-ed grace is Thine; Hail the God of our sal - va-tion, Praise Him for His love di - vine.  
 For - ten thou-sand bless-ings giv - en, For the hope of fu - ture joy; Sound His praise thro' earth and heaven, Sound Je-ho-vah's praise on high.  
 Joy - ful - ly on earth a - dore Him, Till in heav'n our songs we raise; There, enraptured, fall be - fore Him, Lost in won - der, love, and praise.

## ELMEDIA. 8s, 7s &amp; 4s. 8th P. M.

J. H. TENNEY.

1. Fly a - broad, thou might-y gos - pel! Win and con-quer, nev - er cease; } Mul - ti - ply and still in - crease.  
 May thy last-ing, wide do - min-ions (omit.) . . . . .  
 2. Let the dark, be - night-ed pa - gan, Let the rude bar - ba - rian see } Once obtained on Cal - va - ry.  
 That di - vine and glo - rious con-quest (omit.) . . . . .

Sway the seep - ter, Sway the seep - ter, Sway - ior, all the world a - round,  
 Let the gos - pel, Let the gos - pel Loud re - sound from pole to pole.

## CANADA. 8s &amp; 7s. Double.

T. W. DENNINGTON. 327

1. Might-y God, while an - gels bless Thee, May a mor - tal lisp Thy name? Lord of men as well as an - gels,  
*D. S.*—Sound-ed through the wide ere - a - tion,  
 2. For the gran - deur of Thy nat - ure, Grand be - yond a ser-aph's thought; For the won - ders of ere - a - tion,  
*D. S.*—Wings an an - gel, guides a spar - row,

*Fine.* *D.S.*  
 Thou art ev - 'ry crea-tures theme. Lord of ev - 'ry land and na - tion, An - eient of e - ter - nal days,  
 By Thy just and law - ful praise.  
 Works with skill and kind-ness wrought. For Thy prov - i - dence that gov - erns, Thro' Thine em - pires' wide do - main,  
 Bless - ed be Thy gen - tle reign.

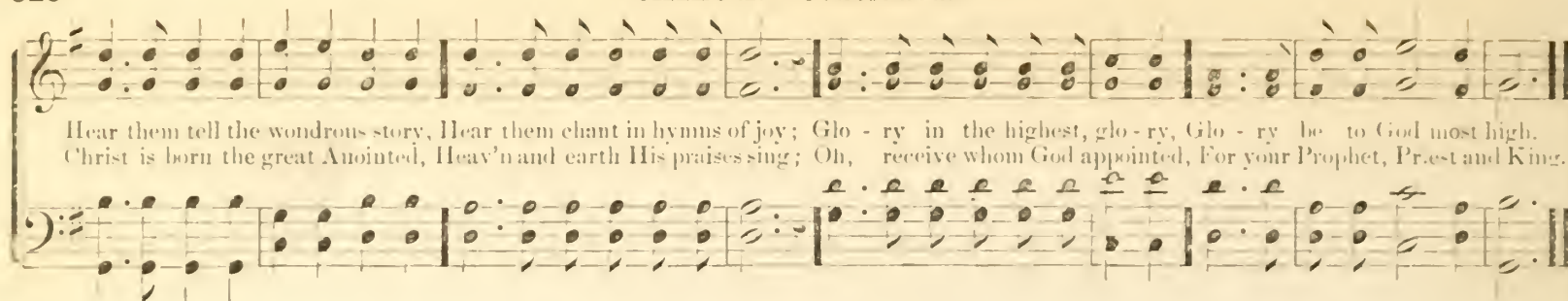
## SHILOH. 8s &amp; 7s. Double.

H. G. MANN.

1. Hark! what mean those holy voices, Sweet-ly sounding thro' the skies? Lo! th'an-gel-ic host re - joice, Heav'n-ly hal - le - lu-jahs rise.  
 2. Peace on earth, good will from heaven, Reaching far as man is found; Souls redeemed and sins for-giv-en, Loud our golden harps shall sound.



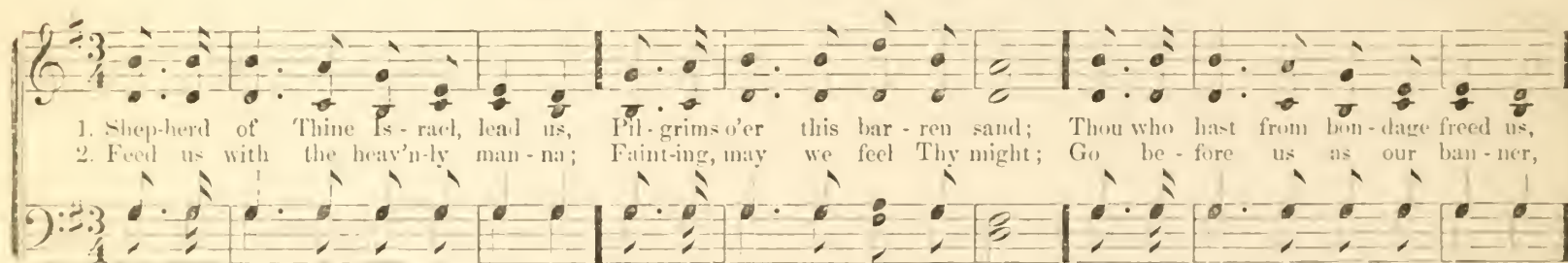
## SHILOH. Concluded.



Hear them tell the wondrous story, Hear them chant in hymns of joy; Glo - ry in the highest, glo - ry, Glo - ry be to God most high.  
Christ is born the great Anointed, Heav'n and earth His praises sing; Oh, receive whom God appointed, For your Prophet, Priest and King.

## MONROE. 8s, 7s &amp; 4s. 8th P. M.

THEOPHILUS.



1. Shep-herd of Thine Is - rael, lead us, Pil - grims o'er this bar - ren sand; Thou who hast from bon - dage freed us,  
2. Feed us with the heav'n - ly man - na; Faint - ing, may we feel Thy might; Go be - fore us as our ban - ner,



Guide us by Thine out-stretch'd hand. Guide Thy chos - en, Guide Thy chos - en Safe - ly to the prom - ised land.  
Cloud by day, and fire by night. Great Re - deem - er, Great Re - deem - er, Shine up - on us—Thou art light.

# UTICA. 8s.

T. 329

*m* Steady time.

Dim. Cres. Dim.

1. Oh, come let us sing to the Lord, In God our sal - va - tion re - joice; In psalms of thanksgiving, re - cord His praise with one spir - it and voice.  
 2. Je - ho - vah is King, and He reigns, The God of all gods on His throne; The strength of the hills he maintains; The ends of the earth are His own.  
 3. The sea is Je - ho - vah's, He made The tide its do - minion to know; The land is Je - ho - vah's; He laid its sol - id foun - da - tion be - low.  
 4. Oh, come, let us wor - ship and kneel Be - fore our Cre - a - tor, our God; The peo - ple who serve Him with zeal, The flock whom He guides with His rod.

# CARTHAGE. 8s.

*p* In gentle and flowing style.

Cres. T.

1. The win - ter is o - ver and gone, The thrush whist - les sweet on the spray, The tur - tle breathes  
 2. Shall ev - er - y crea - ture a - round Their voi - ces in con - cert u - nite, And I, the most

3 Awake, then, my heart and my lute!  
 Sweet organs, your note softly swell!  
 No longer my lips shall be mute,  
 The Savior's high praises to tell!

4 His love in my heart shed abroad,  
 My graces shall bloom as the spring;  
 This temple, His Spirit's abode,  
 My joy, as my duty, to sing.

## JESUS, LOVER OF MY SOUL. 7s. Double.

T. W. DENNINGTON.

*m* Earnestly. *f* Cres. *fff* 3 *f* 3

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly, While the near - er wa - ters roll, While the tem - pest still is high.  
 2. Oth - er ref - uge have I none, Hangs my helpless soul on Thee; Leave, oh, leave me not a - lone, Still support and comfort me.  
 3. Thou, O Christ, art all I want, More than all in Thee I find; Raise the fall - en, cheer the faint, Heal the sick, and lead the blind.

*f* *m*

Hide me, O my Sav - ior, hide, Till the storm of life is past, Safe in - to the ha - ven guide, Oh, receive my soul at last.  
 All my trust on Thee is stayed, All my help from Thee I bring, Cov - er my de - fence - less head, With the shadow of Thy wing.  
 Just and ho - ly is Thy name, I am all un - right - eous - ness, False and full of sin I am, Thou art full of truth and grace.

## HEMANS. 7s.

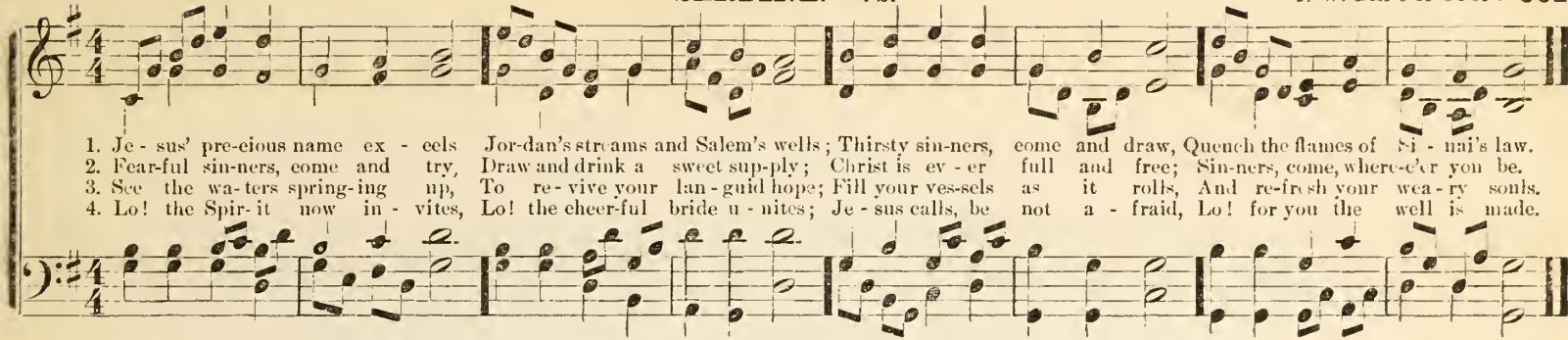
MRS. CALLIE W. SHOWALTER, Ala. Normal, 1882.

1. Steal - ing from the world a - way, We are come to seek Thy face; Kind - ly meet us, Lord, we pray, Grant us Thy re - viv - ing grace.  
 2. Yon - der stars that gild the sky Shine but with a bor - rowed light; We, un - less Thy light be nigh, Wau - der wrapp'd in gloomy night.  
 3. Sun of Righteous - ness! dis - pel All our dark - ness, doubts, and fears; May Thy light with - in us dwell Till e - ter - nal day ap - pears.



# SERBINE. 7s.

T. W. DENNINGTON. 331



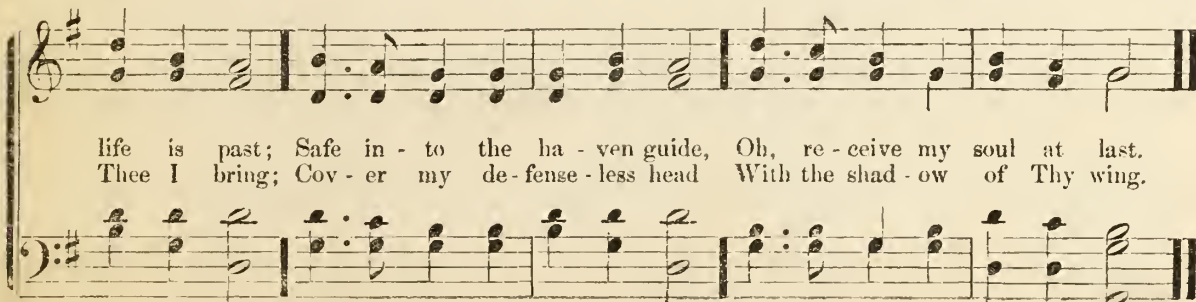
1. Je - sus' pre-cious name ex - eels Jordan's streams and Salem's wells; Thirsty sin-ners, come and draw, Quench the flames of Si - nai's law.  
 2. Fear-ful sin-ners, come and try, Draw and drink a sweet sup-ply; Christ is ev - er full and free; Sin-ners, come, where-e'er you be.  
 3. See the wa-ters spring-ing up, To re-vive your lan-guid hope; Fill your ves-sels as it rolls, And re-fresh your wea-ry souls.  
 4. Lo! the Spir-it now in-vites, Lo! the cheer-ful bride u-nites; Je - sus calls, be not a - fraid, Lo! for you the well is made.

# ELMER. 7s. Double.\*

G. W. LYON.



1. { Je - sus, lov - er of my soul, Let me to Thy bo - som fly; } Hide me, O my Sav - ior, hide, Till the storm of  
 { While the near - er wa - ters roll, While the tem - pest still is high. }  
 2. { Oth - er ref - uge have I none, Hangs my help - less soul on Thee; } All my trust on Thee is stayed, All my help from  
 { Leave, oh, leave me not a - lone, Still sup - port and com - fort me. }



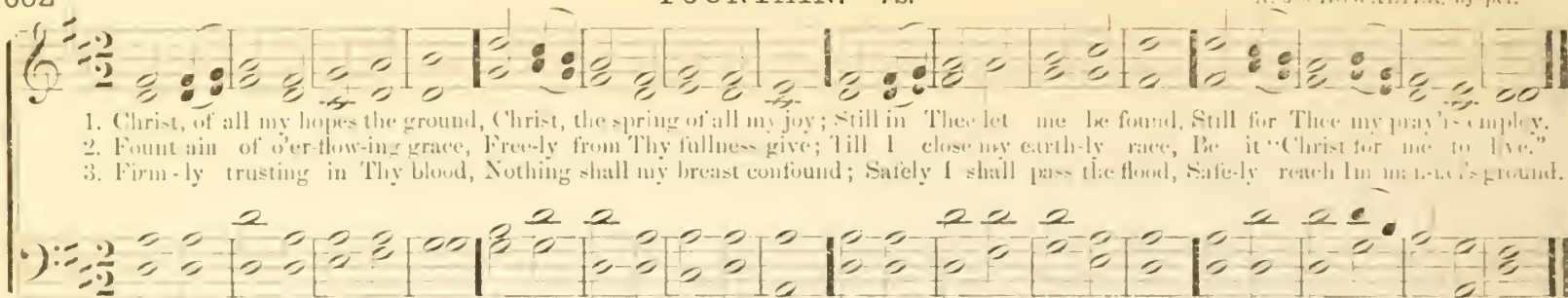
life is past; Safe in - to the ha - ven guide, Oh, re - ceive my soul at last.  
 Thee I bring; Cov - er my de - fense - less head With the shad - ow of Thy wing.

- 3 Thon, O Christ, art all I want,  
 More than all in Thee I find;  
 Raise the fallen, cheer the faint,  
 Heal the sick and lead the blind.  
 Just and holy is Thy name;  
 I am all unrighteousness;  
 False, and full of sin, I am,  
 Thou art full of truth and grace.
- 4 Plenteous grace with Thee is found,  
 Grace to cover all my sin;  
 Let the healing streams abound,  
 Make and keep me pure within.  
 Thou of life the fountain art,  
 Freely let me take of Thee;  
 Spring Thon up within my heart,  
 Rise to all eternity.

\* From "Surprise," by per.

## FOUNTAIN. 7s.

A. J. SHOWALTER, by per.



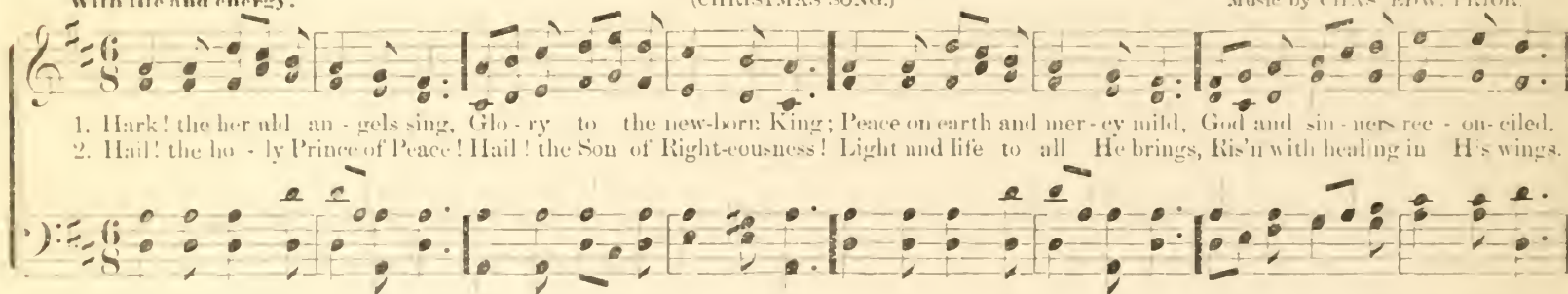
1. Christ, of all my hopes the ground, Christ, the spring of all my joy; Still in Thee let me be found, Still for Thee my pray'r's employ.  
 2. Fountain of o'er-flow-ing grace, Free-ly from Thy fullness give; Till I close my earth-ly race, Be it "Christ for me to live."  
 3. Firm-ly trusting in Thy blood, Nothing shall my breast confound; Safely I shall pass the flood, Safely reach Im-mor-tal's ground.

## "HARK! THE HERALD ANGELS SING." 7s. Double.

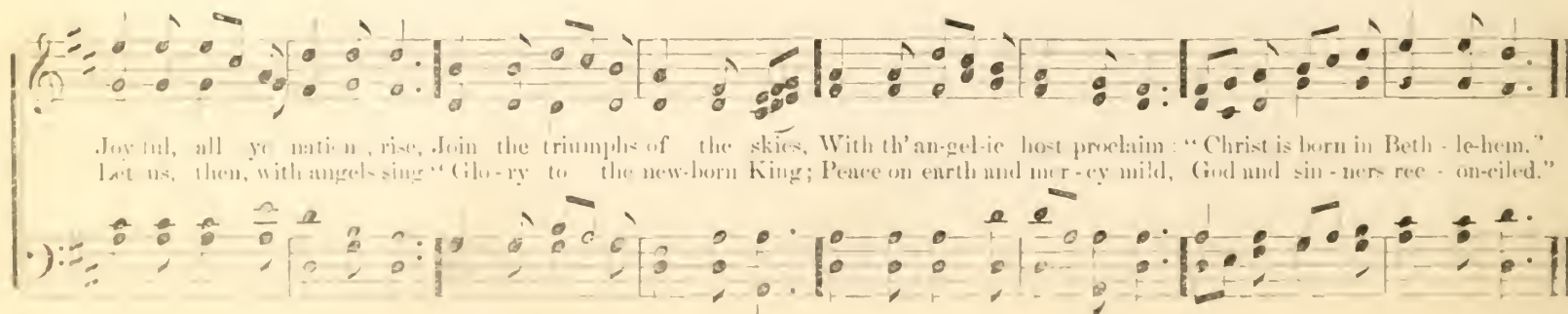
With life and energy.

(CHRISTMAS SONG.)

Music by CHAS. EDW. PRIOR.



1. Hark! the her-ald an-gels sing, Glo-ry to the new-born King; Peace on earth and mer-cy mild, God and sin-ners ree-on-ciled.  
 2. Hail! the ho-ly Prince of Peace! Hail! the Son of Right-eousness! Light and life to all He brings, Ris'n with healing in His wings.



Joy-ful, all ye na-tion, rise, Join the triumphs of the skies, With th'an-gel-ic host proclaim: "Christ is born in Beth-le-hem."  
 Let us, then, with angels sing "Glo-ry to the new-born King; Peace on earth and mer-cy mild, God and sin-ners ree-on-ciled."

1. In the qui-et hush of night, Lord, my soul would fly to Thee; For Thy love is my de-light, My sal-va-tion full and free.  
 2. Tho' the day be dark be-low, Cloud on eloud hang o-ver me; Blessed Je-sus, Thou wilt show My sal-va-tion full and free.  
 3. 'Neath the shad-ow of Thy wing Let my soul for - ev - er be; Still Thou art, O heav'nly King, My sal-va-tion full and free.

## CUTHBERT. 7s.

W. L. PICKARD.

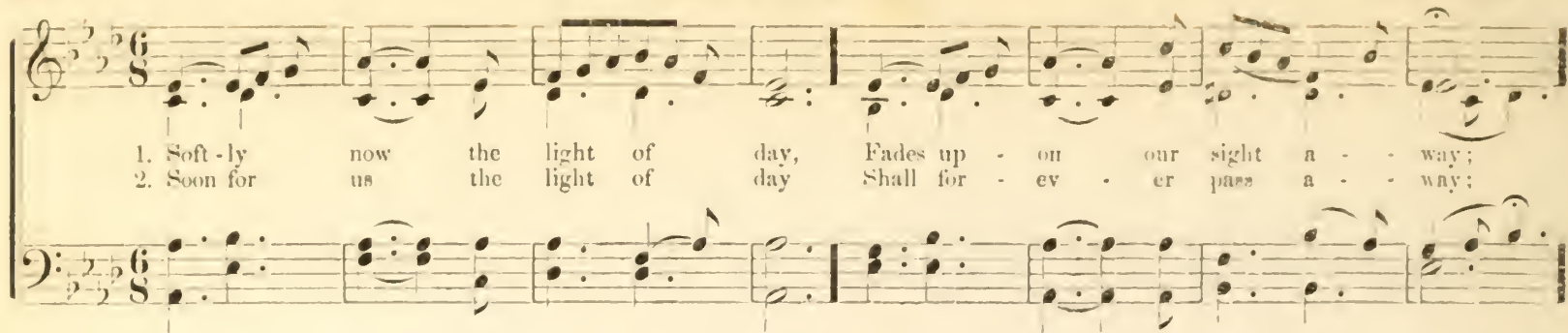
1. Come, said Je-sus' sa-cred voice; Come, and make my paths your choice; I will guide you to your home; Wea-ry pil-grim, hith-er come!  
 2. Hith - er come! for here is found Balm for ev - 'ry bleeding wound; Peace that ev-er shall en-dure, Rest e - ter-nal, sa-cred, sure.

## ALPHA. 7s.

J. D. DODD, 1882.

1. Tell me, Sav-ior, from a-bove, Dear-est ob-ject of my love; When Thy lit-tle flock a-bide, Sheltered near Thy bleeding side.  
 2. Tell me, Shepherd all di-vine, Where I may my soul re-cline? Where for ref-uge shall I fly While the burning sun is high?  
 3. Wilt Thou let me run a-stray, Mourning, grieving, all the day? Wilt Thou bear to see me rove, Seek-ing base and mor-tal love?  
 4. Nev-er had I known Thy name, Nev-er felt the in-ward flame; Had not love first touch'd my heart With the painful, pleasing smart.





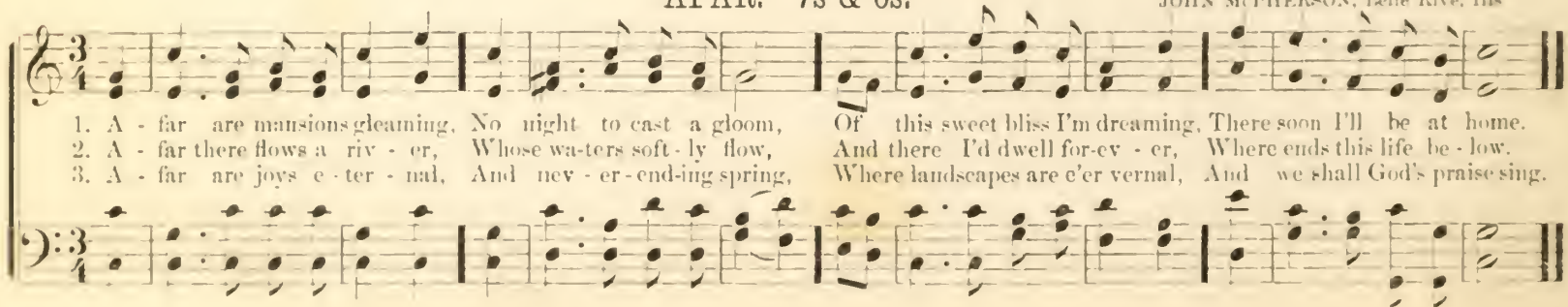
1. Soft-ly now the light of day, Fades up - on our sight a - - way;  
2. Soon for us the light of day, Shall for - ev - er pass a - - way;



Free from care, from la - bor free, Lord, we would com - mune with Thee.  
Then from sin and sor - row free, Take us, Lord, to dwell with Thee.

## AFAR. 7s &amp; 6s.

JOHN McPIHERSON, Belle Rive, Ills

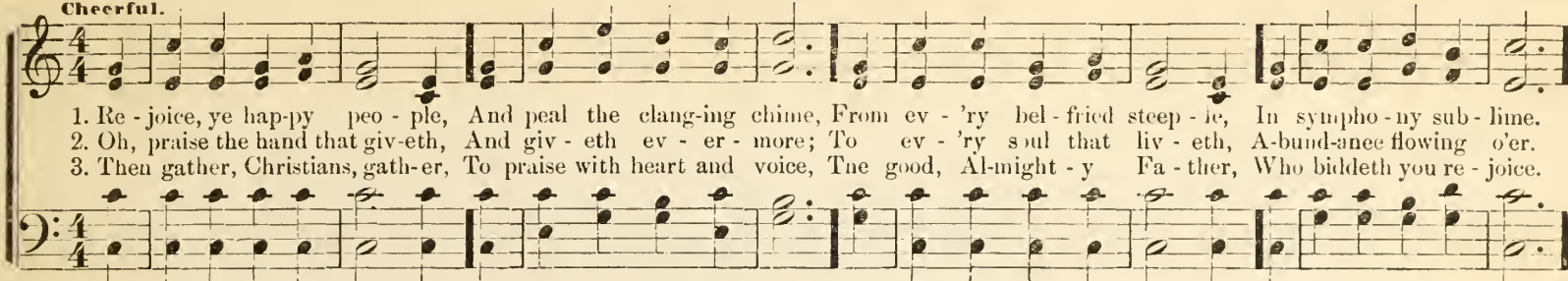


1. A - far are mansions gleaming, No night to cast a gloom, Of this sweet bliss I'm dreaming, There soon I'll be at home.  
2. A - far there flows a riv - er, Whose wa-ters soft-ly flow, And there I'd dwell for-ev - er, Where ends this life be - low.  
3. A - far are joys e - ter - nal, And nev - er-end-ing spring, Where landscapes are e'er vernal, And we shall God's praise sing.

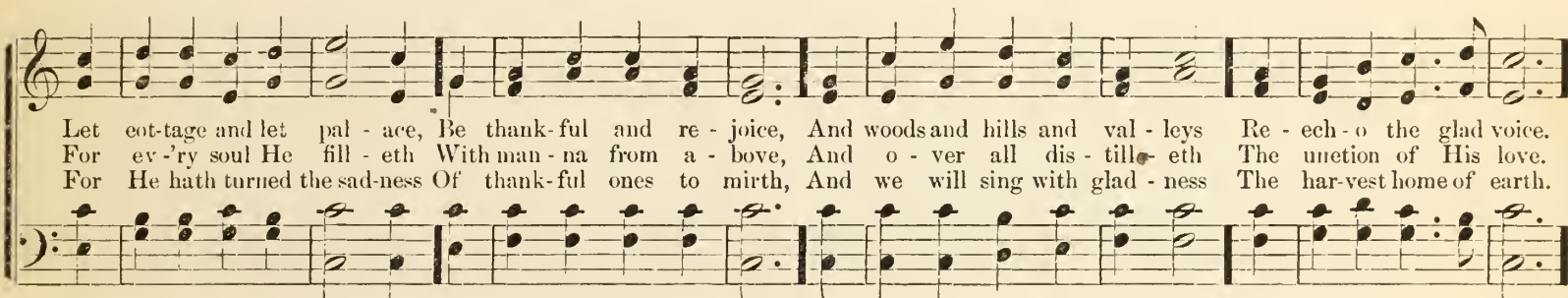
# REJOICE. 7s & 6s.

R. A. GLENN. 335

**Cheerful.**




1. Re - joice, ye hap - py peo - ple, And peal the clang - ing chime, From ev - 'ry bel - fried steep - le, In sympho - ny sub - line.  
 2. Oh, praise the hand that giv - eth, And giv - eth ev - er - more; To ev - 'ry soul that liv - eth, A - bund - ance flow - ing o'er.  
 3. Then gather, Christians, gath - er, To praise with heart and voice, The good, Al - might - y Fa - ther, Who biddeth you re - joice.



Let eot-tage and let pal - ace, Be thank - ful and re - joice, And woods and hills and val - leys Re - ech - o the glad voice.  
 For ev - 'ry soul He fill - eth With man - na from a - bove, And o - ver all dis - till - eth The unction of His love.  
 For He hath turned the sad - ness Of thank - ful ones to mirth, And we will sing with glad - ness The har - vest home of earth.

**CHORUS. ff**



Re - joice, re - joice, Re - joice, the Lord is King, Give Him all praise and glo - ry, To Him your homage bring.  
 Re - joice, re - joice, re - joice, re - joice,

## ROCK OF AGES. 7s. 6 Lines.

T. W. DENNINGTON.

1. Rock of a - ges, cleft for me, Let me hide my - self in Thee; Let the wa - ters and the blood,  
 2. Could my tears for - ev - er flow, Could my zeal no lan - guor know, These for sin could not a - tone,  
 3. While I draw this fleet - ing breath, When my eyes shall close in death, When I rise to worlds un - known,

From Thy wound - ed side which flowed, Be of sin the dou - ble cure, Save from wrath and make me pure.  
 Thou must save, and Thou a - lone. In my hand no price I bring, Sim - ply to Thy cross I cling.  
 And be - hold Thee on Thy throne, Rock of a - ges, cleft for me, Let me hide my - self in Thee.

## ROYAL BANNER. 7s &amp; 6s. 26th P. M.

E. T. POUND.

*Allegretto.*

1. Stand up! stand up for Je - sus! Ye sol - diers of the cross; Lift high His roy - al ban - ner, It must not suf - fer loss.  
 2. Stand up! stand up for Je - sus! The trum - pet call o - bey; Forth to His might - y con - flict, In this His glo - rious day.  
 3. Stand up! stand up for Je - sus! The strife will not be long; This day the noise of bat - tle, The next the vic - tor's song.



# ROYAL BANNER. Concluded.

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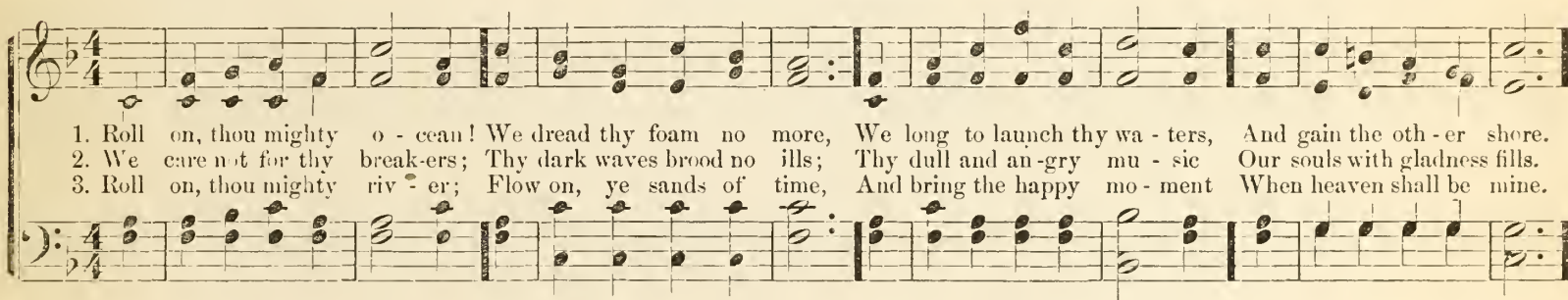


From vic-t'ry un - to vic - t'ry His ar - my shall He lead, Till ev - 'ry foe is vanquished, And Christ is Lord in - deed.  
 "Ye that are men, now serve Him," A - gainst un-numbered foes; Your courage rise with dan - ger, And strength to strength oppose.  
 To Him that o - ver-com - eth A crown of life shall be; He with the King of glo - ry Shall reign e - ter - nal - ly.

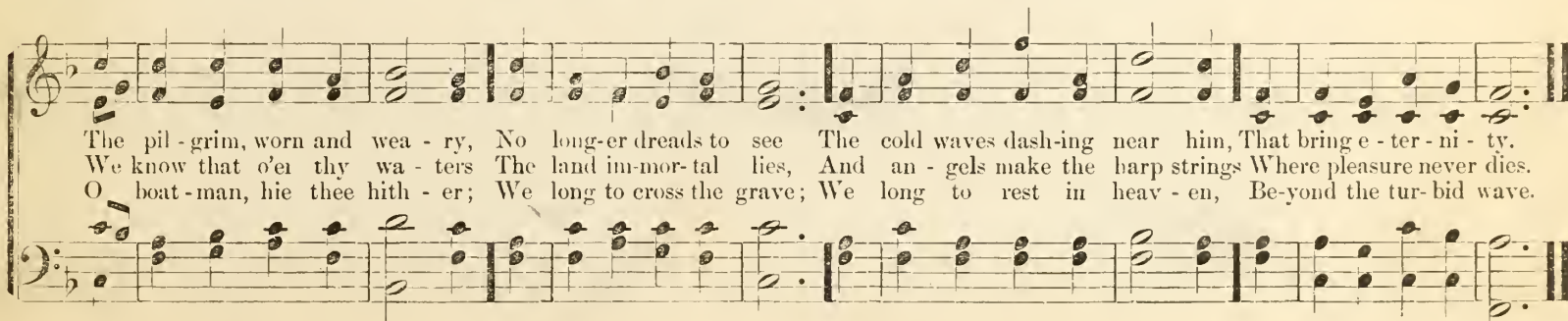
C. H. GABRIEL.

UNSELD. 7s & 6s.

T. W. DENNINGTON.



1. Roll on, thou mighty o - cean! We dread thy foam no more, We long to launch thy wa - ters, And gain the oth - er shore.  
 2. We care not for thy break-ers; Thy dark waves brood no ills; Thy dull and an - gry mu - sic Our souls with gladness fills.  
 3. Roll on, thou mighty riv - er; Flow on, ye sands of time, And bring the happy mo - ment When heaven shall be mine.



The pil - grim, worn and wea - ry, No long-er dreads to see The cold waves dash-ing near him, That bring e - ter - ni - ty.  
 We know that o'er thy wa - ters The land im-mor-tal lies, And an - gels make the harp strings Where pleasure never dies.  
 O boat-man, hie thee hith - er; We long to cross the grave; We long to rest in heav - en, Be-yond the tur-bid wave.

1. Jesus, hear me, I would pray. Children oft hast Thou befriended; Turn, oh, turn me not a-way, Now Thou art to heav'n ascend-ed.  
 2. Not less pitying sore-ly now, On Thy throne of glo-ry seat-ed, Tho' when here a stranger Thou Wert to bless young babes entreated.  
 3. Jesus, hear me, shed Thy grace, Look in mercy, grant Thy blessing; There is nothing in this place Half so wor-thy of pos-sess-ing.

## MERIDIAN. 6s &amp; 8s.

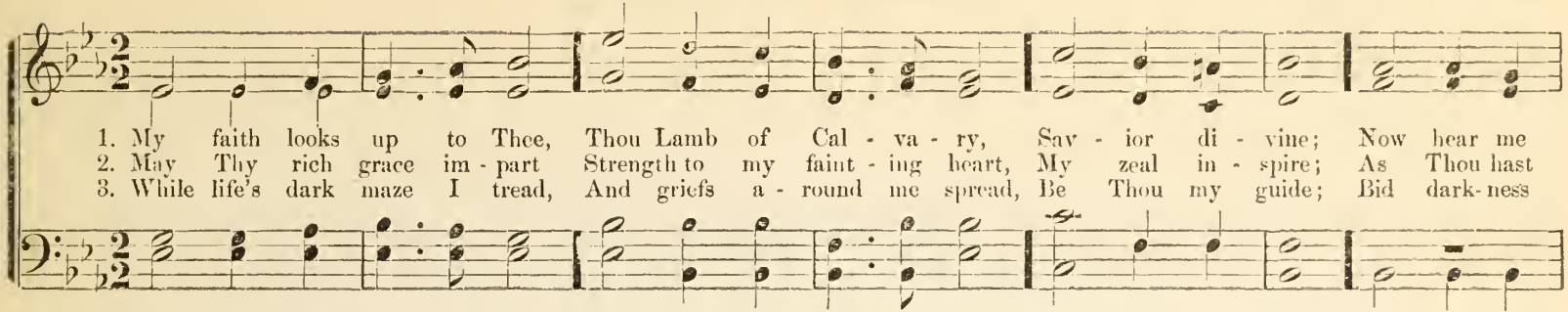
FRANK M. DAVIS.

I was a wand'ring sheep, I did not love the fold; I did not love my Shepherd's voice, I would not be controlled.

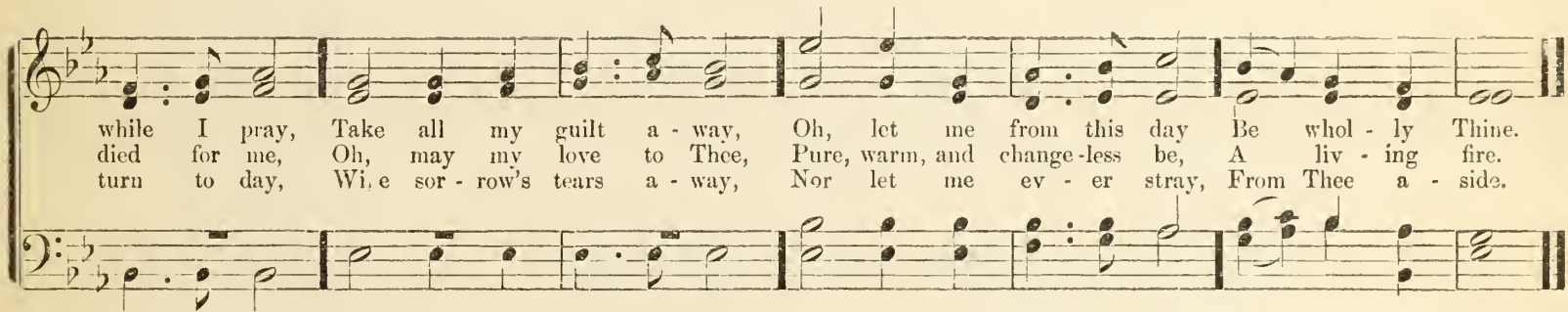
I was a way-ward child, I did not love my home; I did not love my Fa-ther's voice, I loved a - far to roam.

# VICKSBURG. 6s & 4s.

FRANK M. DAVIS. 339



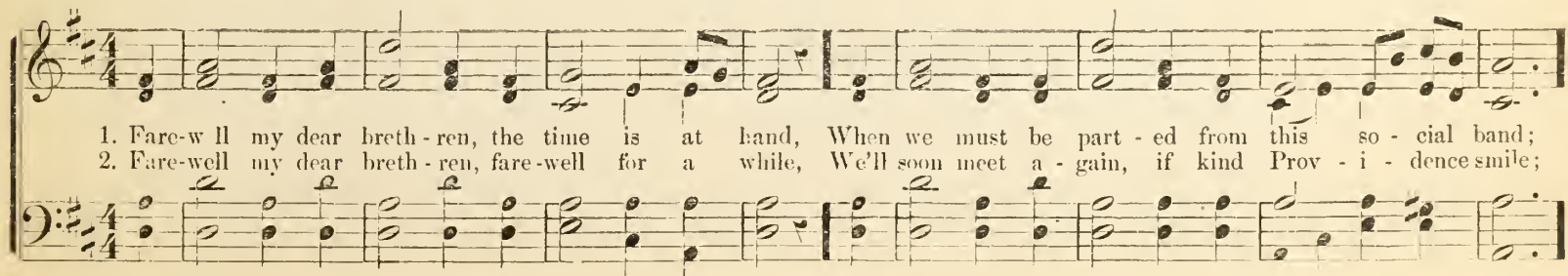
1. My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - ior di - vine; Now hear me  
 2. May Thy rich grace im - part Strength to my faint - ing heart, My zeal in - spire; As Thou hast  
 3. While life's dark maze I tread, And griefs a - round me spread, Be Thou my guide; Bid dark - ness



while I pray, Take all my guilt a - way, Oh, let me from this day Be whol - ly Thine.  
 died for me, Oh, may my love to Thee, Pure, warm, and change - less be, A liv - ing fire.  
 turn to day, Wi, e sor - row's tears a - way, Nor let me ev - er stray, From Thee a - side.

# CHERINO. 11s.

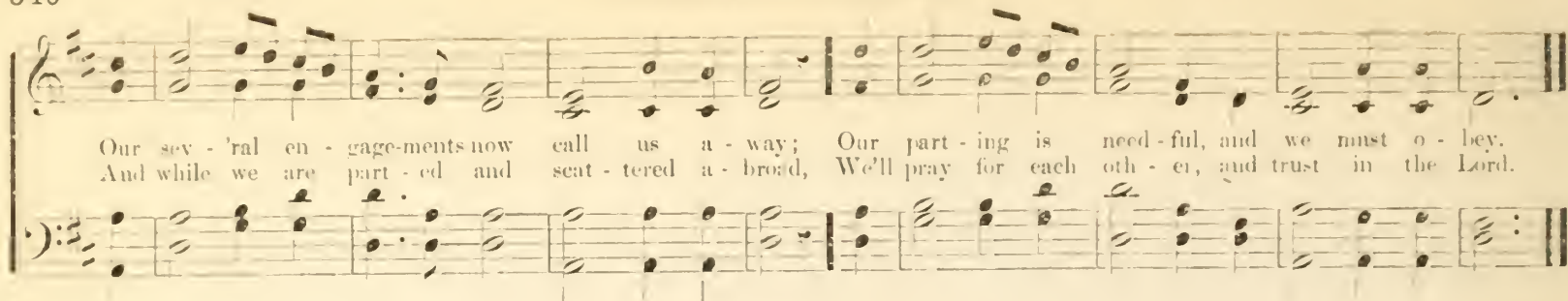
T. W. DENNINGTON.



1. Fare-w ll my dear breth - ren, the time is at hand, When we must be part - ed from this so - cial band;  
 2. Fare-well my dear breth - ren, fare-well for a while, We'll soon meet a - gain, if kind Prov - i - dence smile;



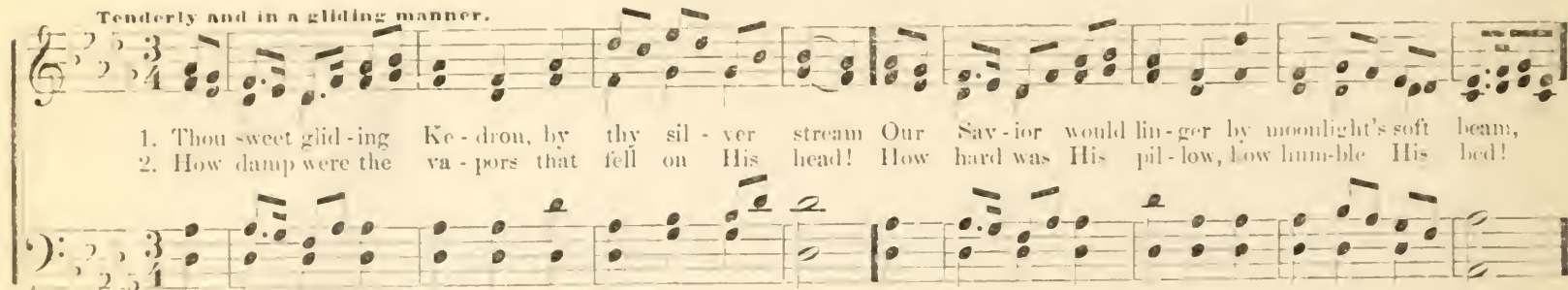
## CHERINO. Concluded.



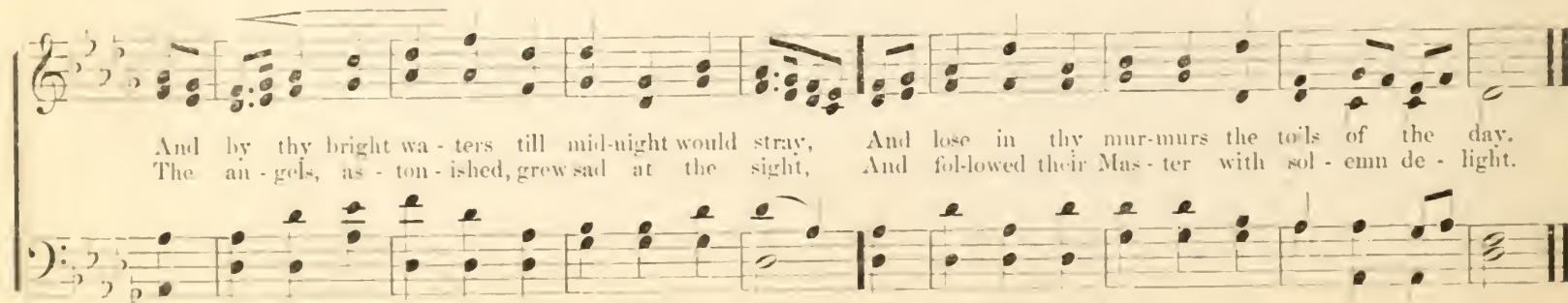
Our sev - 'ral en - gage-ments now call us a - way; Our part - ing is need - ful, and we must o - bey.  
And while we are part - ed and scat - tered a - broad, We'll pray for each oth - er, and trust in the Lord.

## DENNISON. 11s.

Music by CHAS. EDW. PRIOR

*Tenderly and in a gliding manner.*


1. Thou sweet glid - ing Ke - drou, by thy sil - ver stream Our Sav - ior would lin - ger by moonlight's soft beam,  
2. How damp were the va - pors that fell on His head! How hard was His pil - low, low hum - ble His bed!



And by thy bright wa - ters till mid - night would stray, And lose in thy mur - murs the toils of the day.  
The an - gels, as - ton - ished, grew sad at the sight, And fol - lowed their Mas - ter with sol - emn de - light.

EXERCISE NO. 21.

Natural Minor Scale. Harmonic form of Minor Scale.

Melodic form Ascending. Melodic form Descending.

197. If a major second is known by an interval of a second having only a major second, and a minor second is known by an interval of only a minor second, and a minor third has both a major and minor second in it, and a major third has two major seconds, and a sharp fourth has three major seconds, and a perfect fourth has two major and one minor second, when is a fifth, sixth, or seventh major or minor?

A fifth has been called a flat fifth when there were two minor seconds in it, and a perfect fifth when there was only one. A sixth and seventh are *minor* when they have two minor seconds in each; and *major* when they have but one minor second in each one.

EXERCISE NO. 22.

C Scale. C# Scale or D# Scale. D Scale. D# Scale or E# Scale.

E Scale. F Scale. F# Scale or G# Scale. G Scale.

7 #s the Signature 5 #s the Sign plays the same looks different from C# 2 #s the Sign 9 #s the Sign 3 #s the Sign plays like D#

1 # the Sign 6 #s the Sign 6 #s the Sign

198. To how many points may we key in music?

To as many as there are minor seconds in the *Chromatic Scale*.

199. How many minor seconds in the *Chromatic Scale*?

Twelve; and this number is equal to the number of major seconds and minor seconds in the *Diatonic Scale* subdivided into minor seconds. Five major and two minor seconds equal twelve minor seconds.

200. Will you produce an example of the twelve scales belonging to the twelve keys, and give their names?

C Scale, *Natural*, no flats or sharps; C# Scale, 7#s for a sign; D# Scale, 5#s for the sign (C# and D# play the same); D Scale, 2#s the signature; D# Scale, 9#s the sign; E# Scale, 3#s the sign (D# and E# play alike); E Scale, 4#s the sign; F Scale, 1# the sign; F# Scale, 6#s the sign; G# Scale, 6#s the sign (F# and G# play the same); G Scale, 1# the sign; G# Scale, 8#s the sign; A# Scale, 4#s the sign (G# and A# play the same); A Scale, 3#s the sign; A# Scale, 10#s the sign; B# Scale, 2#s the sign (A# and B# play alike); B Scale, 5#s the signature. Let the teacher and pupil alternate in drawing these scales until understood.

G $\sharp$  Scale                      or                      A $\flat$  Scale.                      A Scale.                      A $\sharp$  Scale                      or                      B $\flat$  Scale.

B Scale.

## LESSON XXI.

201. What particular points are to be observed when any number of flats and sharps are introduced (more than six) in a piece of music?

We observe, if that number be taken from *twelve*, the remainder will be a smaller number, and less than six; can be played on an instrument with less perplexity, and is the practical signature to be given, hence but few pieces of music are ever written with more than five flats or sharps.

202. What scales are most nearly related to each other?

Those that have all the tones in common except one. For instance: Scale of C has no flats or sharps; Scale of G has in its scale F $\sharp$  for *seven* instead of F, while the C Scale has F for *four* of its scale. The F Scale has B $\flat$  in its family, which is not in the C scale; B $\flat$  is *four* in the F Scale; there is no B $\sharp$  in the C Scale, but we have B *seven* in that scale.

203. Why is F $\sharp$  first introduced in the G Scale?

Because we could not build a complete scale without using F $\sharp$  for *seven* of that scale, in order to make a *major second* from *six* to *seven*, and a *minor second* from *seven* to *eight*.

204. Why is B $\flat$  first introduced in the F Scale?

Because a perfect scale could not be built from F as the Tonic without making a *minor second* from *three* to *four*, which would be from

A to B; and hence we are compelled to dismiss B, and take B $\flat$ . By so doing, we have not only made the interval correct from *three* to *four*, A to B $\flat$ , but from *four* to *five*, B $\flat$  to C; have remedied another error that would have occurred without this flat.

205. Does this order of flattening and sharpening hold good in all scales?

It does. Whenever any scale is called for, use flats or sharps until your intervals are all like the intervals of the Model Scale—making no difference what point you start from, even if it were C $\sharp\sharp$ , or any other double sharp or double flat.

## LESSON XXII.

206. What other manner of scale building may be introduced to illustrate more plainly to the eye the use of flats and sharps?

## EXERCISE No. 23.

The ladder form.  
Built thus:



207. If we were to continue building scales after the order of the example above until twelve scales were built, how many *ors* would occur?

Five; and these would seem to occur where the major seconds occur in the Model Scale, thus producing the intermediate tones, which constitute the Chromatic Scale fully; and a scale may be built upon any point of the Chromatic Scale.

### LESSON XXIII.

#### DYNAMICS.

208. What is an organ tone?

A tone commenced and performed with the same degree of power to the end, and is indicated thus:  $\text{—}$ , and takes its name from the *organ pipe*, which produces but one degree of power.

209. What is a Crescendo or *Cres*?

A tone commencing softly and gradually increasing to loud, and is indicated by *Cres*, or by diverging lines, thus:  $\text{<}$ .

210. What is a Diminuendo?

A tone beginning loud and gradually decreasing to soft, and indicated thus: *Dim* or the  $\text{>}$ .

211. What is a Swell?

The union of Crescendo and Diminuendo, and indicated thus:  $\text{<}$ .

212. What is a Pressure Tone?

A very sudden Crescendo, and indicated thus:  $\text{<}$ .

213. What is an Explosive Tone?

One produced forcibly and suddenly and diminished instantly, and indicated by the term, *Forz*, *Prz*, or  $\text{>}$ .

214. What is a Hold or Pause?

It is a Slur with a dot under it; is placed over a note, and indicates a longer time to be allowed to that note—to be prolonged at the discretion of the leader. Where this occurs, the class of performers will direct their eyes to the conductor, and concentrate to his movements. The character is made thus:  $\text{.}$ . Whenever it occurs over a bar, there will be a cessation of movement over the bar, being governed by the nature of the music and words preceeding or following.

215. What is a Legato Mark?

Something like this:  $\text{—}$ . If there be several notes connected by it, the voice must glide gracefully from any one to its succeeding tone. This character is sometimes called a tie—when all the notes embraced are on the same degree.

216. What is a Staccato Mark?

Made thus:  $\text{!}$ , and signifies that a sudden forcible sound be produced.

217. What is a Mareato?

Made thus:  $\text{.}$ —a dot over or under a note, and performed with about half the amount of force of the *Staccato*. It is the medium between *Staccato* and *Legato*.

218. How many Registers has the male voice?

Two—the *chest* and *medium*. In order to produce tones in the *medium register*, the breath must be directed to the upper front teeth. When thus directed, the tone is mixed, and said to be in the *medium register*.

219. How many Registers have female voices?

Two—the *medium* and *head registers*. While males perform the most of their lower octaves in the chest, if the females were to perform the same tones, or endeavor to imitate the same, they would be produced in the medium register or their lower register. If the females sing in their upper register in imitation of the *medium* in males, it produces what is termed the *head register* in females. The head register is effeminate—belongs to them alone; however, boys before *puberty*, or the change of their voices, sing in this register.

220. Is it proper for gentlemen and ladies to sing the same part of music together?

It is not; because it would produce a consecutive octave, which is not admissible in harmony; and hence the ladies' voices belong properly to Soprano and Alto or Contralto, and the males' voices to the Bass and Tenor.

221. If there be three or four Staves used, and three clefs to the music, which is the Tenor Bass, etc.?

If there are three Staves, and the C Clef is used for the Tenor, high male voice, and the F Clef for the low male voice, the G Clef belongs exclusively to the female voice, or boys in alto.

222. If there be only two Staves, and two parts on the staff, then what is the arrangement?

The Bass then takes the lower part on the F Clef Staff, the Tenor the higher part. The Soprano the higher part on G Clef, and the Alto the lower part.

223. What precautions should be observed by all in singing?

Ladies are cautioned against carrying the chest tones above F Sharp for the benefit of the voice; and gentlemen must not attempt the head register, to imitate the female voice, if they would not lose *caste* in vocal performance.

## LESSON XXIV.

224. What would be a good exercise to unite the chest and medium registers of male voices?

Let them perform tones belonging to E, first line of C Clef Staff, and B, third line of the same staff, performing E *loud* and B *softly*; performing these tones until ease is acquired in uniting the registers to any vowel sound—*a*, as in father, preferable.

225. When should breath be taken in this exercise?

Immediately after the performance of tones E and B, blended together each time.

226. May we not lessen these intervals and unite the registers, as from E to A, and from E to G, or from F to G?

This may be done by care. Every student might practice such exercises daily, making, in every performance, the lower tones loud, and the higher tones softly.

227. What would be a good exercise for mezzo soprano voices in *head register* tones?

From D, fourth line, to G, sixth space of G Clef Staff in Scale of G, in eighth notes, several times, rapidly.

228. What is a good exercise in mezzo soprano voices in medium register?

From E to B, in rapid succession, taking in all the intermediate tones in the E Scale. From C, fourth space upward, should invariably be performed in the *head register*.

229. What would be a good exercise for bass or high baritone voices in *chest register*?

From G, first line F Clef Staff, to G, fifth space, quadruple time, eighth notes, rapidly and repeatedly, to the syllable *ah*, to get enunciation well, and to syllable *sea*, to acquire a good habit of uniting consonants and vowels, or of uniting emotion with thought, as vowels are the emotional elements of the language, and consonants are the thought elements.

230. What is a good exercise for contralto voices?

From A, second added line below, to G Clef Staff, up to G, second line, in  $\frac{3}{4}$  movement, eighth notes, to syllable *la* or *sea*, for getting a free use of the tongue, etc.

## LESSON XXV.

231. In order to form *somber tones* by male voices, what kind of an exercise should be used?

Produce tones to F Clef Staff from C to F, whole notes, very *glone* and *softly*, with the syllable *oo*, by rounding the lips, distending the throat, forcing the *larynx* down as far as possible, and forcing the root of the tongue forward toward the mouth, making as wide an opening in the throat as can be made, assuming a mournful countenance, and the tones will be *somber*.

232. How may clear tones be produced in tenor voices?

Exercise in tones from C, added line below, in C Clef Staff, up to C, fourth space, in  $\frac{4}{4}$  movement, eighth notes, as rapid as possible, to syllable *la*, or *ha*, *la*, *ha*.

233. How are clear tones produced in the throat?

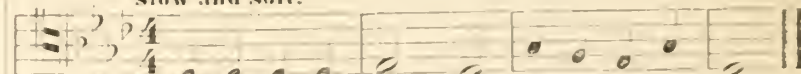
The larynx is forced up, the root of the tongue forced back, making the space as small as possible between the root of the tongue and larynx, assume a smiling countenance, and the work is done.

The following examples will illustrate some of the different modifications of clear and somber tones, and the adaptation of tone quality to sentiment:

234.

TRANQUILLITY.—CLEAR TONES.

*Slow and Soft.*

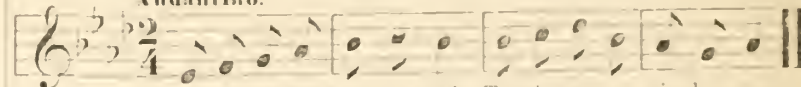


Birds and beasts re - pos - ing In the twi-light's ray.

235.

CALM CHEERFULNESS.—CLEAR TONES.

*Andantino.*



Welcome, welcome, summer rain, Tapping at my win-dow pane.

236.

CHEERFULNESS.—CLEAR TONES.

*Moderato.*

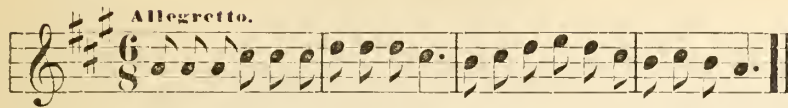


I help my father plow and sow, And harrow in the grain.

237.

GAYETY.—CLEAR TONES.

*Allegretto.*



Mer-ri-ly, merrily, merrily sing, Gay-ly and sweetly as birds of the spring.

238.

JOY.—CLEAR TONES.

*Allegro.*

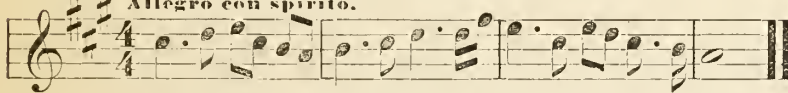


Now let the mer-ry song be-gin, Now fill the air with joyous din.

239.

GLADNESS.—CLEAR TONES.

*Allegro con spirito.*

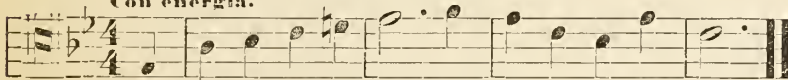


Joy and glad-ness they shall dwell, Shall dwell forever in thee.

240.

EXULTATION.—CLEAR TONES.

*Con energia.*

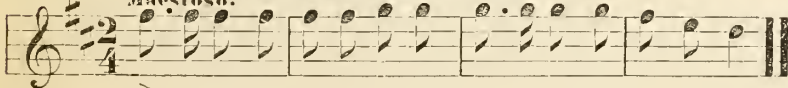


Yes! the Re-deem-er rose, The Sav-ior left the dead.

241.

TRIUMPH.—CLEAR TONES.

*Maestoso.*



Vic-to-ry is on our banners, For this hour we've waited long.

242.

GRIEF.—SOMBER TONES.

*Doloroso.*

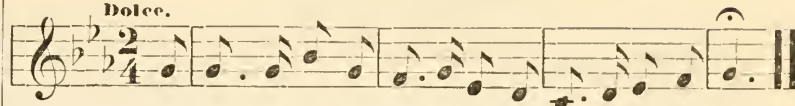


I'm standing by your grave, mother, The winds are sob-bing wild.

243.

SADNESS.—SOMBER TONES.

*Dolce.*

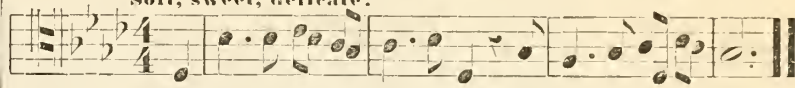


When I am dead, then lay my head In some lone, shady dell.

244.

PLAINTIVE.—SOMBER TONES.

*Soft, sweet, delicate.*



Fond mem'ry claims from me a tear, For loved ones far a-way.

245.

DISTRESS AND FEAR.—SOMBER TONES.

*With pathos.*

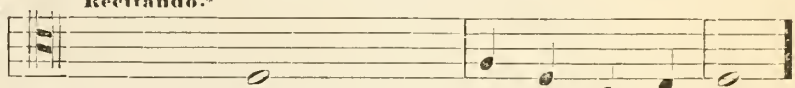


O Father! God! in pity hear me, And comfort Thou my deep dis-tress.

246.

AWE.—SOMBER TONES.

*Recitando.\**



Keep silence, all created things, And . . . wait your Mak-er's nod;  
Life, death and hell, and worlds unknown, Hang on his firm de-ree;



My soul stands trembling while she sings The hon-ors of her God.  
He sits on no precarious throne, Nor . . . bor-rows leave to be.

\*NOTE.—Chanting is nothing more nor less than talking or speaking upon a given pitch. You talk the words to the chanting note, and sing them to the cadence. If the whole is sung, it is not a chant.



## LESSON XXVI.

## HARMONY.

247. What is a Concord?

The agreement of two tones performed simultaneously.

248. What is a Discord?

The disagreement of two tones performed at the same time.

249. What tones produce Discord?

Those that are a second, a fourth, or a seventh apart.

250. What tones produce a Concord?

Thirds, fifths, sixths, and octaves.

251. Why do two tones, the interval of a *second* apart, produce a disagreeable effect upon the ear; while two tones, the interval of a *third* apart, produce an agreeable effect?

Musical sound being communicated, from the substance producing it to the ear hearing it, by means of the air as a conductor, and high sounds in pitch producing more rapid vibrations of the atmosphere than the lower sounds, the difference is to be attributed to the comparative rapidity of the vibrations in the two tones, which are sounded together.

252. What must be the ratio of one to the other to produce concords?

To produce concords, the simple ratio of 1 to 2 must be produced, as from C to C, an octave; the upper C having twice as many vibrations as the lower C, which is a perfect concord, 2 to 3, as from C to G, or fifth, G producing three vibrations, while C produces two. The unison, fifths and octaves, are perfect concords, because the ratio of the vibrations of one tone to the other is so simple.

253. What is the difference between thirds and sixths in their ratio?

The chord of third, from C to E, rates as 4 to 5; and chord of sixth, C to A, as 3 to 5; are not so simple as the above perfect concords, and are termed imperfect concords.

254. What is the ratio from C to D, a second?

C produces eight vibrations, while D produces nine; hence, the ratio is as 8 to 9.

255. What is the ratio from C to F, a fourth?

C produces three vibrations, while F produces four; ratio as 3 to 4, and is more simple than the second; hence, is not so unpleasant a discord as the second, and is admitted in composition.

256. What is the ratio of C to B, or the discord of the seventh?

The discord of the seventh, as from C to B, is as 8 to 15, C producing eight vibrations, while B produces fifteen.

257. Are discords ever used in composition?

They are sometimes used by transition, suspension, syncopation, or addition.

258. Are the discords of suspension and syncopation regularly prepared?

They must have a regular preparation, else they may occur where much injury to the composition might arise.

259. Do the discords of transition and addition require any preparation?

As their names imply, they need no preparation.

260. Where are notes of irregular transition often found.

They often occur on the strong accented parts of the measure, and are called changing notes.

261. What change has occurred in modern from ancient music?

In modern, all the discords of transition are reduced to Appoggiaturas, as eighths in some phrases are turned into fourths, preceded by grace notes.

262. What are the two intermediate discord notes between the tonic and the dominant descending termed?

They are discords of regular and irregular transition, and are explained by an after note.

## LESSON XXVII.

## HARMONY OF THE TRIAD.

263. If a Melody is the agreeable effect arising from a single part in music, what may the union of two or more melodies be called?

Two melodies, arranged according to the laws of Acoustics—so that the tones performed at the same time produce an agreeable effect upon the ear—is termed a partial harmony: three would be more perfect, and four melodies would produce complete harmony.

264. Was not harmony formerly considered synonymous with melody?

Anciently, it was; and Counterpoint was applied to what we call harmony.

265. What is the term Counterpoint derived from?

From the ancient points or notes, which were placed counter or opposite to each other on the staff.

266. What are the different combinations of tones in harmony termed?

Chords.

267. What does the union of any tone with its third major or minor, and its perfect fifth, form?

The harmonic Triad, or common chord.

268. What does Triad in music signify?

Three different tones combined together at a distance of a third and fifth from the lowest.

269. When is this Triad termed major or minor?

According to the nature of its third; if the third from the lowest be a minor third, the Triad is minor; if the third is major, or has two major seconds in it, it is a major Triad.

270. Beside the major and minor Triads, which are termed consonant, what other Triads are found in use?

Two dissonant Triads are to be found in use—one diatonic, the other chromatic.

271. What letters compose the diatonic dissonant Triad?

The diatonic dissonant or diminished Triad—B D F—consists of two minor thirds.

272. Of what does the chromatic dissonant Triad, or superfluous Triad, of the chromatic scale, consist?

It consists of two major thirds—C, E, and G sharp.

273. How do the major and minor Triads change by flattening or sharpening their Triads?

The major Triad becomes minor by flattening its third, and the minor Triad becomes major by sharpening its third.

274. Of what are the consonant Triads formed?

Of two dissimilar thirds—major and minor united.

275. Of what are the dissonant Triads formed?

The dissonant Triads are formed of two similar thirds, both minor or major.

276. In the natural Diatonic Scale, how many consonant Triads are to be found?

Six—three major and three minor.

277. What is the prime or lowest tone of the Triad called?

The fundamental or radical base, or simply the *root* may be adopted; and from these six different Triads are derived the root, or different keys in music, besides the natural key.

278. How do we obtain the roots of the two consonant Triads?

The roots of the consonant Triads are easily understood, as *every radical base must have a perfect fifth*; but the roots of the dissonant Triads can not be explained till the nature of discords is known.

279. How many positions are assumed when the three tones of the Triad are taken as an accompaniment?

Three,—the first, that of third, fifth, and eighth; the second, that of fifth, eighth, and third; the third, that of eighth, third, and fifth.

## LESSON XXVIII.

### INVERSION OF THE TRIAD.

280. When the lowest note, instead of being the root, is the third or the fifth of the Triad, what is it termed?

Such is called Inversion.

281. How do the inversions of the Triad differ?

According to their positions, as the former relate to the whole harmony, including the bass; the latter, to the accompaniment alone, independent of the bass.

282. How many positions has every Triad?

Every Triad has three positions, but only two inversions.

283. When the root is in the bass, what is the chord called?

The chord is called Direct, whatever may be the position of the accompaniment.

284. Which is the first inversion?

The chord of the sixth is the first inversion of the Triad—when the bass tone becomes the third of the harmony instead of the root.

285. How is this chord in the figures of thorough bass expressed?

By a figure 6, to which also belongs the third of the lowest note; and, in the practice of counterpoint, the octave of the lowest note is either emitted, or, if four parts are requisite, the sixth or the third may be doubled.

286. What effect does a stroke through the figure 6 have in thorough bass?

It elevates the tone for the sixth note from the bass a chromatic minor second; and when used in a minor sixth, makes it the first inversion of the dissonant Triad.

287. When the same mark occurs on a major sixth, what effect is produced?

It makes it the first inversion of the altered Triad.

288. By what means will these two chords hereafter be distinguished?

By the names of sharp sixth, and extreme sharp sixth—the first accompanied by a minor, and the second by a major third.

289. When is the chord of the fourth and the sixth the second inversion of the Triad?

When the bass note is the fifth of the harmony instead of the root.

290. How is it expressed in thorough bass?

By a 4 under a 6, and in four parts. The three positions of the Triad are used as its accompaniment without any regard to the inversion of one note or the doubling of another.

## LESSON XXIX.

### DIRECT AND CONTRARY MOTIONS.

291. What is essential to be explained before the harmonical succession of the Triads can be rightly understood?

Two different motions of the parts which constitute harmony, viz: the direct and contrary motion.

292. How do the parts move in direct motion?

The different parts move the same way, ascending or descending.

293. How does contrary motion differ from direct motion?

In the contrary motion one part rises while the others fall.

294. What may be obtained by a knowledge of the different motions?

By a knowledge of these two motions, the power of avoiding many harmonical irregularities may be obtained.

295. What rules of harmony should be strictly observed in composition?

1st. All consecutive octaves and fifths must be avoided in the direct motions.

2d. All unnecessary skips are to be avoided, and all the chords are to be taken as closely as possible.

3d. In the third place, all *false relations*—such as the extreme sharp second—are disallowed, unless for the expression of some particular effect.

4th. All the irregular motions of the parts in harmony must be strictly avoided; every major interval ought to ascend, and every minor interval should descend,—that is, the part in which those intervals are found in combination, is to rise after the major and fall after the minor.

## LESSON XXX.

### HARMONICAL PROGRESSION.

296. How shall we use the term progression in this lesson?

In contradistinction to the term modulation, to signify that succession of Triads, or perfect chords, which, by being confined to the scale of the original key, only admits the tonic and its two attendant harmonies, occasionally interpersed with the relative tonic and the two harmonies attending on that scale, whether the original mode be major or minor.

297. If a change in the relative scale implies a partial modulation when the new scale remains undecided by the omission of the leading note, what becomes of the original tonic?

It still continues a predominant tone, and the term progression will be retained.

298. If the scale consists of seven different notes, how many Triads may be contained in this scale?

It is evident that two Triads, which only contain five notes—one note being common to both—can not decide the key.

299. If three different chords be taken, how is the key decided?

By the progression of tonic, subdominant, and dominant.

300. How are the motions of the radical bass or roots of chords reducible?

To six,—and divided into three different classes.

301. What is the first class?

The dominant motion, or ascent of the fourth or fifth.

302. What is the second class?

The mediant motion, or ascent of the third or sixth.

303. What is the third class?

The gradual motion, or ascent of the second or seventh.

304. The dominant is the foundation of what cadence?

The perfect and imperfect cadences, as the gradual motion is of the false and mixed cadences.

305. Of these motions, which are regular and which irregular?

The dominant and the mediant are regular, having a tone common to both chords; the gradual is irregular, as the chords have no connection with each other.

306. When the melody moves regularly by degrees, ascending or descending, what progressions are often employed?



A descending melody, as rising fourths and falling fifths; an ascending melody by rising fifths and falling fourths, or descending melody by rising thirds and falling fourths, and ascending melody by rising fourths and falling thirds; and again, ascending melody by rising seconds and falling thirds, or descending melody by rising seconds and falling fourths.

### LESSON XXXI.

#### INVERSION OF HARMONIC INTERVALS.

307. When is an interval said to be inverted?

When its lowest tone is transposed an octave higher.

308. What does a second, third, etc., become by inversion?

By inversion, a second becomes a seventh, a third becomes a sixth, a fourth becomes a fifth, a fifth becomes a fourth, a sixth becomes a third, and a seventh becomes a second.

309. What will any minor or major interval become by inversion?

A minor interval becomes a major by inversion, and a major becomes a minor interval.

310. What change is made between extended and diminished intervals by inversion?

The extended interval becomes diminished, and the diminished becomes the extended or augmented interval.

311. How many bases has every inversion of a chord?

Every inversion of a chord has two bases—a root base and a real base.

312. What is the lowest tone in the chord in its direct position?

The root base is the lowest tone of the chord in its direct position, and the real base is the lowest tone in the inversion of the chord.

313. If C, E, and G form a common chord, which is the root base, and which the real base?

C is the root base, and E the real base; and to find the root base to the first inversion of any chord, count three degrees below the real base, including the real base.

314. In four-part music, which is usually added to the real base?

The octave of the real base is usually added.

315. If C, E, G, and C be the chord in the four-part music, what are the figures used to express the chord in thorough bass?

3, 5, and 8,—E being the real base, from E to G is 3, and from C to G 5 and C to C' 8.

### LESSON XXXII.

#### THE DOMINANT SEVENTH, ITS RESOLUTION AND INVERSION.

316. What is the dominant seventh?

The common chord of the dominant—fifth of the scale—with the seventh added, is termed the dominant seventh.

317. Of what is the dominant seventh composed?

Of a major third, perfect fifth, and the minor seventh. Wherever this order of intervals occurs it constitutes the dominant seventh.

318. Can it occur upon any other than the dominant (fifth) tone of the scale?

It can not; hence, there can be but one dominant seventh in each scale, as there is but one dominant (fifth) tone in each.

319. What will the student perceive in the examination of the above statement?

That the chord of the dominant seventh passes into the common chord of the tonic, and is termed resolution.

320. To get into the common chord of the tonic, how do we proceed? From the root, G, we ascend a fourth, or descend a fifth, and the third, B, has to ascend a minor second to the octave of the tonic.

321. What, then, becomes of D, the fifth from G?

It has to descend one major second to the octave of the tonic, C; and the seventh, F, has to descend a minor second to E, the third in the chord of the tonic.

322. How may we resolve it into the common chord of the tonic in the relative minor?

First, by the chord of C, E, G, C—3, 5, 8; next, G, D, F, B—5, 7, 3; next, A, C, E, C—5, 3; next, G, B, D, F—3, 5, 7; and, lastly, A, C, E—3, 5. This is termed an interrupted resolution.

323. Give us another method of resolving the dominant seventh in the relative minor?

Let G, the dominant, ascend a third to E; let G's third, B, ascend a minor second to C; then the fifth, D, descend a major second to C; and the seventh, F, ascend a major second to G. In this resolution, the seventh, contrary to its natural tendency, ascends. When the seventh ascends in the chord direct, the root must move down in a contrary direction. There are other resolutions of this chord, but we deem it unnecessary to give them in this epitome of harmony.

## DICTIONARY OF MUSICAL TERMS.

- Accelerando*—with gradually increasing velocity.  
*Accent*—the force or stress placed upon a note to mark its place and relative [importance in the measure].  
*Adagio*, or *Adasno*—very slow.  
*Ad Libitum*—at pleasure.  
*Affettuoso*—with tenderness and pathos.  
*Air*—see *soprano*.  
*Allegro*—quick, lively.  
*Allegretto*—less quick than *Allegro*.  
*Assai*—very, extremely.  
*Andante*—gentle, distinct, rather slow, and yet connected  
*Andantino*—somewhat quicker than *Andante*.  
*Animato*, or *Con Animo*—with fervent, animated expression.  
*Ardito*—with ardor and spirit.  
*Aruso*—in a light, airy, singing manner.  
*A Tempo*—in time.  
*Antiphone*—music sung in alternate parts.  
*Agitato*—with agitation.  
*Alto*—the lowest part for females.  
*Ben Marcato*—in a pointed and well-marked manner.  
*Bis*—twice.  
*Brillante*—brilliant, gay, shining, sparkling.  
*Baritone*—a male voice intermediate in pitch between the tenor and basso.  
*Basso*—the lowest voice among men.  
*Bass*—the lowest part in a musical composition.  
*Cantabile*—in a graceful, singing style; a pleasing, flowing melody.  
*Canto*—the treble part in a chorus.  
*Cadence*—closing strain; also a fanciful extemporaneous embellishment at [the close of a song].  
*Choir*—a band of singers.  
*Con*—with.  
*Con Animo*—with animation.  
*Con Energia*—with energy.  
*Con Fuoco*—with ardor, fire.  
*Con Espressione*—with expression.  
*Con Impeto*—with force, energy.  
*Con Moto*—with motion.  
*Con Spirito*—with spirit, animation.  
*Coro*—chorus.  
*Conductor*—one who superintends a musical performance.  
*Contralto*—the lowest female voice.  
*Crescendo*—with a gradually increasing power of tone.  
*Da*—for, from, of.  
*Dal Segno*—repeat from the sign.  
*Da Capo*—from the beginning.

- Declamando*—in the style of declamation.  
*Decrescendo*—diminishing, decreasing.  
*Diminuendo*—same as *Decrescendo*.  
*Di Molto*—much, or very.  
*Divoto*—devotedly, devoutly.  
*Dolce*—soft, sweet, tender.  
*Doloroso*—in a plaintive, mournful style.  
*Duet*, or *Duo*—a two-part song.  
*E*, and *Elegante*—elegance.  
*Espressivo*—expressive.  
*Fine*, *Fin*, or *Finale*—the end.  
*For*—loud.  
*Fortissimo*—very loud.  
*Forzando*, *Forz*, or *Fz*—a sudden increase of power: <  
*Fugato*—in the fuge style.  
*Giusto*—in just and steady time.  
*Grazioso*, or *Grazio*—smoothly, gracefully.  
*Grave*—slow and solemn.  
*Impeto*—with impetuosity.  
*Larghetto*—slow, but not so slow as *Largo*.  
*Largo*—slow.  
*Lacrimando*—mournful, pathetic.  
*Legato*—close, gliding, connected style.  
*Lento*—gradually slower and softer.  
*Lento*—slow.  
*Ma*—but.  
*Majestoso*—majestic, majestically.  
*Marcato*—strong and marked style.  
*Moderato*—in moderate movement.  
*Mezzo Voce*, *Mez*, or *M*—medium tone of voice. [than the Contralto].  
*Mezzo Soprano*—a female voice of lower pitch than the *Soprano*, and higher  
*Pastoral*—applied to graceful movements in compound time.  
*Primo*—the highest part in music. (See *Soprano*.) [sound to another].  
*Portamento*—the manner of sustaining and conducting the voice from one  
*Presto*—quick.  
*Prestissimo*—very quick.  
*Quartette*—a four-part song.  
*Quintette*—a five-part song.  
*Rallentando*, or *Rall*—slower and softer by degrees.  
*Recitando*—a speaking manner of performance.  
*Recitative*—musical declamation.  
*Ritardando*, *Ritard*, or *Rit*—slackening the time.  
*Resoluto*—with boldness and resolution.

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