

The Children Sing





Designed for Children Every-
where, but Primarily Prepared
for Use of Children of the
Junior Sunday School and
Primary Organizations.



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PREFACE

THIS BOOK has been compiled for Latter-day Saint boys and girls. The songs have been selected to correlate with the lessons taught in the Primary Association and the Junior Sunday School and to provide valuable experiences in the building of complete personalities through music, verse, religious teachings and social activities.

The book is presented in seven sections:

THE CHILDREN SING

1. Of the Lord
2. Of the Gospel of Jesus Christ
3. Of Strength of Character
4. Of Home and Family
5. Of Special Days and Holidays
6. Of Nature and the Seasons
7. For Special Occasions

Grateful acknowledgement is extended to those whose compositions have been made available for this collection.

The book has been prepared under the direction of the First Presidency by a joint committee from the Deseret Sunday School and Primary Association general boards, in cooperation with the General Music Committee.

SECTION I



*The Children Sing of
The Lord*

*The Lord bless thee, and keep thee:—
The Lord lift up his countenance upon
thee, and give thee peace.*

NUMBERS 6:24, 26



No. 1

I Thank Thee, Dear Father

GEORGE CARELESS

Sing simply Medium volume

1. I thank thee, dear Fa - ther in heav - en a - bove,
2. Help me to be good, kind and gen - tle to - day,

For thy good - ness and mer - cy, thy kind - ness and love,
And mind what my fa - ther and moth - er shall say;

I thank thee for home, friends and par - ents so dear,
In the dear name of Je - sus, so lov - ing and mild,

And for ev - 'ry bless - ing that I en - joy here.
I ask thee to bless me and keep me thy child.

Reverently and Meekly Now

PH L. TOWNSEND

EBENEZER BEESLEY

Reverently

1. Rev'-rent-ly and meek - ly now Let thy head most hum - bly bow;
 2. In this bread now blest for thee, Em - blem of my bod - y see;
 3. Bid thine heart all strife to cease; With thy breth-ren be at peace;
 4. At the throne I in - ter - cede; For thee ev - er do I plead;

Think of me, thou ran-somed one; Think what I for thee have done.
 In this wa - ter or this wine, Em - blem of my blood di - vine.
 O for-give, as thou wouldst be E'en for-giv - en now by me.
 I have loved thee as thy friend, With a love that can - not end.

No. 3 Father, We Will Quiet Be

ELIZABETH SHIELDS

MRS. CROSBY ADAMS

Reverently

Fa-ther, we will qui - et be, While we sit - tle now to thee,

As we raise our heads we'll sing, "Thank thee, Lord, for ev - 'ry - thing."

No. 4

Tell Me, Dear Lord

M. E. P.

C. HAROLD LOWD

Devoutly

1. Tell me dear Lord, in thine own way I pray,
 2. I would be guid - ed by thy lov - ing hand;

What thou would'st have me say and do to - day;
 Would hear thy voice, o - bey thy blest com - mand.

Teach me to know and love thy will, O Lord;
~~Each~~ ~~me~~ ~~we~~ ~~must~~ to know that thou art near,

A - noint my eyes to un - der - stand thy Word.
 Will strength im - part and ban - ish ev - 'ry fear.

No. 5

Father, Thou Who Carest

PATTY HILL

Reverently

Fath - er, thou who car - est, For smal - lest ti - ny flowr's, Thou

The first system of music consists of a treble and bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

teach - est bees, and squir - rels, To save for win - ter hours, To

The second system continues the melody and accompaniment. The treble staff melody includes some dotted rhythms. The bass staff accompaniment uses a variety of chord voicings.

thee, we lit - tle chil - dren, Our lov - ing thanks would bring. For

The third system continues the piece. The treble staff melody features a mix of eighth and quarter notes. The bass staff accompaniment remains consistent in style.

all thy lov - ing kind - ness, Of all thy good - ness sing.

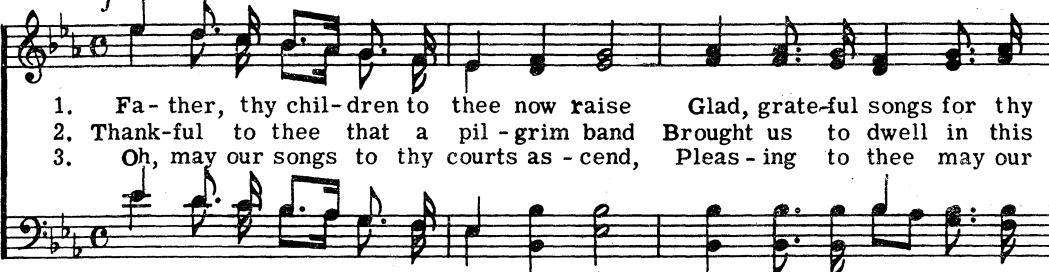
The fourth system concludes the piece. The treble staff melody ends with a quarter note followed by a quarter rest. The bass staff accompaniment ends with a half note followed by a quarter rest.

No. 6 Father, Thy Children to Thee now Raise

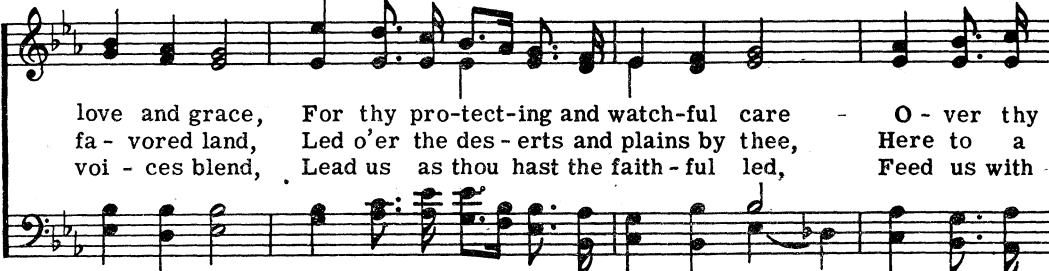
EVAN STEPHENS

EVAN STEPHENS

f With spirit

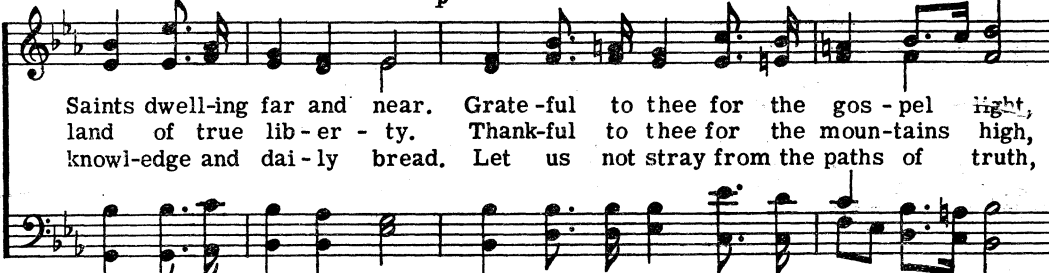


1. Fa-ther, thy chil-dren to thee now raise Glad, grate-ful songs for thy
2. Thank-ful to thee that a pil-grim band Brought us to dwell in this
3. Oh, may our songs to thy courts as-cend, Pleas-ing to thee may our



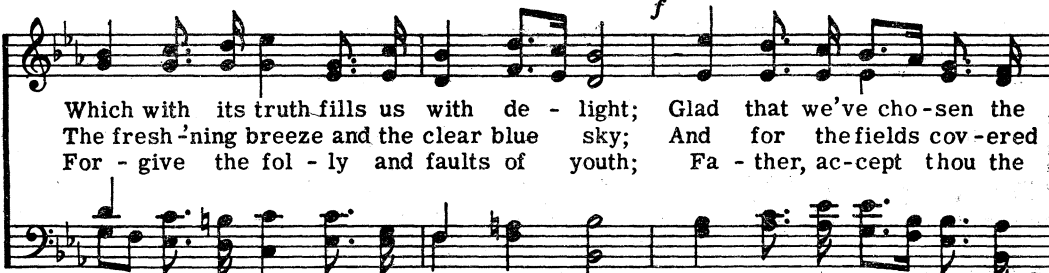
love and grace, For thy pro-ject-ing and watch-ful care - O-ver thy
fa-vored land, Led o'er the des-erts and plains by thee, Here to a
voi-ces blend, Lead us as thou hast the faith-ful led, Feed us with

p



Saints dwell-ing far and near. Grate-ful to thee for the gos-pel light,
land of true lib-er-ty. Thank-ful to thee for the moun-tains high,
knowl-edge and dai-ly bread. Let us not stray from the paths of truth,

f



Which with its truth-fills us with de-light; Glad that we've cho-sen the
The fresh-ning breeze and the clear blue sky; And for the fields cov-ered
For-give the fol-ly and faults of youth; Fa-ther, ac-cept thou the

Father, Thy Children to Thee now Raise



bet - ter part, Songs of de-light fill each grate-ful heart.
o'er with corn, Which now our loved moun-tain vales a - dorn.
songs of praise Which from our hearts un - to thee we raise.

No. 7 Thanks to Our Father

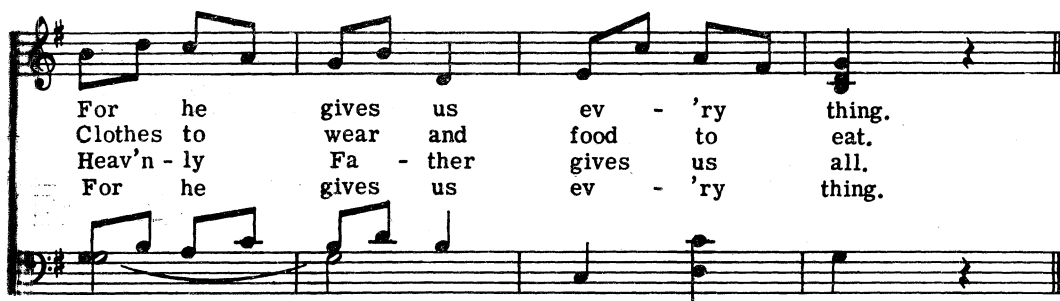
ROBERT LOUIS STEVENSON

From HAYDN

Not too slow



1. Thanks to our Fa - ther we will bring,
2. Eyes and ears and hands and feet,
3. Fa - ther, moth - er, ba - by small,
4. Thanks to our Fa - ther we will bring,



For he gives us ev - 'ry thing.
Clothes to wear and food to eat.
Heav'n - ly Fa - ther gives us all.
For he gives us ev - 'ry thing.

The Lord thy God shall lead thee by the
hand, and give thee answer to thy prayers - -

— Doctrine and Covenants 112:10; 90:1

No. 8

When Many to the Savior's Feet

Not too slow

1. When man - y to the Sav - ior's feet Their lit - tle chil - dren brought,
2. "For - bid them not and nev - er chide Their wish to see my face,
3. Dear chil - dren, Je - sus is the same, Though now en - throned a bove,



And from his ho - ly heart and lips A Sav - ior's bless - ing sought;
 For lit - tle chil - dren such as these My Fa - ther's king - dom grace."
 He waits to bless you as of old With his for - giv - ing love.



To some who with mis - tak - en zeal, The moth - er's prayers for - bade,
 Then gath - ered in his lov - ing arms, And fold - ed to his breast,
 He sees with joy each weak at - tempt His fa - vor to ob - tain,



"Let lit - tle chil - dren come to me," The bless - ed Sav - ior said.
 He poured a bless - ing all di - vine On ev - 'ry lit - tle guest.
 And those who ear - ly seek his face, Shall nev - er seek in vain.



No. 9 I Think When I Read That Sweet Story

JEMIMA LUKE

LEAH A. LLOYD

Two beats to a measure

1. I think when I read that sweet sto - ry of old, When
2. I wish that his hands had been placed on my head, That his
3. Yet still to his foot-stool in prayer I may go, And

Je - sus was here a - mong men, How he
arms had been thrown a - round me, That
ask for a share in his love; And

called lit - tle chil - dren like lambs to his fold, I should
I might have seen, his kind look when he said, "Let the
if I thus ear - nest - ly seek him be - low, I shall

like to have been with him then,
lit - tle ones come un - to me."
see him and hear him a - bove,

No. 10

Let the Holy Spirit Guide

EDWIN F. PARRY

EDWIN F. PARRY

Reverently

p *mf*

1. Let the Ho - ly Spir - it's prompt-ings Be your dai - ly,
 2. Let the Ho - ly Spir - it guard you In each act and
 3. Do not grieve the Ho - ly Spir-it, Or it will not

f

con - stant guide; Let its peace - ful, heav'n - ly pow - er
 word and thought; Nev - er make a sin - gle ef - fort
 with you stay; But that it may dwell with - in you

pp

Ev - er in your heart a - bide. It will lead in du - ty's
 Till the Spir - it's aid you've sought. Cher - ish it as your com -
 To your heav'n - ly fa - ther pray. Ask in faith and he will

f

path-way, And will nev - er let you stray; It will keep you
 pan - ion; Heed its sweet and still small voice; Ev - er lis - ten
 an - swer, And will bless you from a - bove; He will send his

Let the Holy Spirit Guide

from all dan-ger, And from ev - ery ev - il way.
to its dic - tates, Then through life you will re - joice.
Ho - ly Spir - it, Which will fill your soul with love.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is primarily in the upper staff, with the lower staff providing harmonic support through chords and bass lines.

No. 11

Abide With Me

HENRY F. LYTE

WILLIAM HENRY MONK

Reverently

A - bide with me! fast falls the e - ven - tide; The dark-ness

The first system of the musical score for 'Abide With Me' features two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is in the upper staff, and the lower staff provides harmonic accompaniment.

deep-ens. Lord, with me a - bide! When oth - er help - ers

The second system continues the musical score. It maintains the same two-staff structure with treble and bass clefs, two flats key signature, and 4/4 time signature. The melody and accompaniment continue across the system.

fail and com-forts flee, Help of the help-less, O a - bide with me!

The third and final system of the musical score concludes the piece. It follows the same two-staff format with treble and bass clefs, two flats key signature, and 4/4 time signature. The melody and accompaniment end with a final cadence.

No. 12

The Lord Is My Shepherd

23rd Psalm

THOMAS KOSCHAT

Worshipfully

1. The Lord is my shep - herd; no want shall I know. I
 2. Thru the val - ley and shad - ow of death tho' I stray, Since
 3. In the midst of af - flic - tion my ta - ble is spread. With

feed in green pas - tures, safe fold - ed I rest. He lead - eth my
 thou art my guard - ian, no e - vil I fear. Thy rod shall de -
 bless - ings un - meas - ured my cup run - neth o'er. With per - fume and

soul where the still wa - ters flow, Re - stores me when wand - 'ring, re -
 fend me; thy staff be my stay; No harm can be - fall, with my
 oil thou a - noint - est my head. Oh, what shall I ask of thy

deems when op - pressed; Re - stores me when wand - 'ring, re - deems when op - pressed.
 com - fort - er near; No harm can be - fall with my com - fort - er near.
 prov - i - dence more? Oh, what shall I ask of thy prov - i - dence more?

No. 13 The Lord My Pasture Will Prepare

JOSEPH ADDISON

DIMITRI S. BORTNIANSKY

With simplicity

1. The Lord my pas - ture will pre - pare And feed me
2. When in the sult - ry glebe I faint Or on the

with a shep - herd's care, His pres - ence will my wants sup - ply
thirst - y moun - tain pant, To fer - tile vales and dew - y meads

And guard me with a watch - ful eye, My noon - day walks he
My wea - ry wand - 'ring steps he leads Where peace - ful riv - ers,

will at - tend And all my si - lent mid - night hours de - fend.
soft and slow, A - mid the cool - ing ver - dant land - scape flow.

No. 14

Kind and Heavenly Father

EVAN STEPHENS

EVAN STEPHENS

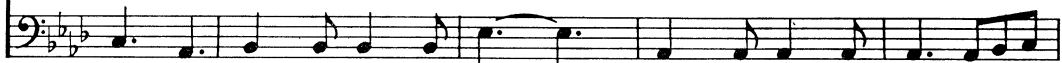
Andante



1. Kind and heav-'nly Fa-ther, from thy ho - ly dwell-ing See thy lit - tle
 2. Fa - ther we will praise thee, for thy man - y bless-ings, Which we are re-
 3. Bless the faith-ful lead - ers who are placed a - bove us, As they kind-ly



chil - dren sing - ing praise to thee; Hear our lit - tle voi - ces
 ceiv - ing from thy bount-eous hand; For the peace-ful vales which
 teach us here to do thy will; Bless our friends and par - ents



of thy goodness tell-ing, Let our man - y fol - lies all for-giv-en be.
 we are now pos-sess-ing, And the streams of wa - ter flow-ing thro' the land,
 who so dear-ly love us, Help us all our du - ties right-ly to ful-fil.



Smile in love up - on us, shed thy Spir - it on us; Tune our youth-ful



voi - ces to thy praise Till the songs we're sing - ing,



Kind and Heavenly Father

to the hea-ven ring-ing, Min-gles with Thy ho-ly an-gels' lays.

The musical notation consists of a treble and bass staff. The treble staff has a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

No. 15 Jesus, Once of Humble Birth

PARLEY P. PRATT

From ENGLISH CHORISTER

Solemnly

1. Je - sus, once of hum - ble birth, Now in glo - ry
2. Once a meek and low - ly Lamb, Now the Lord, the
3. Once he groaned in blood and tears; Now in glo - ry
4. Once for - sak - en, left a - lone, Now ex - alt - ed

The first system of music includes the vocal melody and bass accompaniment for the first four lines of the lyrics. The time signature is 3/4.

comes to earth. Once he suf - fered grief and pain; Now he
great I Am; Once up - on the cross he bowed, Now his
he ap - pears; Once re - ject - ed by his own, Now their
to a throne; Once all things he meek - ly bore, But he

The second system continues the vocal melody and bass accompaniment for the next four lines of the lyrics.

comes on earth to reign; Now he comes on earth to reign.
char - iot is the cloud; Now his char - iot is the cloud.
King he shall be known; Now their King he shall be known.
now will bear no more; But he now will bear no more.

The third system concludes the piece with the final four lines of the lyrics and their corresponding musical notation.

No. 16 Dear to the Heart of the Shepherd

MARY B. WINGATE

WILLIAM J. KIRKPATRICK

Duet

Calmly

1. Dear to the heart of the Shep - herd, Dear are the
 2. Dear to the heart of the Shep - herd, Dear are the
 3. Dear to the heart of the Shep - herd, Dear are the
 4. Green are the pas-tures in - vit - ing; Sweet are the

sheep of his fold; Dear is the love that he gives them,
 lambs of his fold; Some from the pas-tures are stray - ing,
 "nine-ty and nine"; Dear are the sheep that have wan - dered
 wa-ters and still, Lord, we will an-swer thee glad - ly,

Dear-er than sil-ver or gold. Dear to the
 Hun-gry and help-less and cold. See, the good
 Out in the des-ert to pine. Hark! he is
 "Yes, bless-ed Mas-ter; we will!" Make us thy

heart of the Shep - herd, Dear are his "oth-er" lost sheep; . .
 Shep-herd is seek - ing, Seek-ing the lambs that are lost; . .
 ear-nest-ly call - ing, Ten-der-ly plead-ing to day; . .
 true un-der-shep - herds; Give us a love that is deep; . .

Dear to the Heart of the Shepherd

O - ver the moun - tains he fol - lows, O - ver the
 Bring - ing them in with re - joic - ing, Saved at such
 "Will you not seek for my lost ones, Off from my
 Send us out in to the des - ert, Seek - ing thy

wa - ters so deep. . . .
 in - fi - nite cost. . . . Out in the des - ert they wan - der
 shel - ter a - stray? . . .
 wan - der - ing sheep. . . .

poco rit. Hun - gry and help - less and cold; *a tempo* Off to the

res - cue he has - tens, Bring - ing them back to the fold. . . .
 (4th Verse) we'll has - ten,

No. 17 I Know That My Redeemer Lives

SAMUEL MEDLEY

LEWIS D. EDWARDS

With devotion

1. I know that my Re - deem - er lives. What com - fort this sweet
 2. He lives to grant me rich sup - ply. He lives to guide me
 3. He lives, my wise, kind, heav'n - ly friend. He lives and loves me
 4. He lives, all glo - ry to his name. He lives, my Sav - ior,

sen - tence gives! He lives, he lives, who once was dead He
 with his eye. He lives, to com - fort me when faint. He
 to the end. He lives, and while he lives I'll sing. He
 still the same; O sweet the joy this sen - tence gives. "I

lives my ev - er - liv - ing head. He lives to bless me with his
 lives to hear my souls complaint. He lives to si - lence all my
 lives, my Prophet, Priest and King. He lives and grants me dai - ly
 know that my re - deem - er lives! He lives all glo - ry to his

love. He lives to plead for me a - bove. He lives my
 fears. He lives to wipe a - way my tears. He lives to
 breath. He lives, and I shall con - quer death. He lives my
 name! He lives, my Sav - ior still the same; O sweet the

I Know That My Redeemer Lives

hun - gry soul to feed. He lives to bless in time of need.
calm my trou-bled heart. He lives all bless-ings to im - part.
man - sion to pre - pare. He lives to bring me safe - ly there.
joy this sen - tence gives: "I know that my re - deem - er lives!"

The Lord thy God shall lead thee by the
hand and give thee answer to thy prayers - -

Doctrine and Covenants 112:10, 90:1

No. 18 Jesus, the Very Thought of Thee

BERNARD of CLAIRVAUX

JOHN B. DYKES

Praisingly

1. Je - sus, the ver - y thought of thee With sweet-ness fills my breast;
2. Nor voice can sing, now heart can frame, Nor can the mem - 'ry find
3. O hope of ev - 'ry con - trite heart, O joy of all the meek,

But sweet-er far thy face to see And in thy pres - ence rest.
A sweet-er sound than thy blest name, O Sav - ior of man-kind!
To those who fall how kind thou art! How good to those who seek!

No. 19

I'll Go Where You Want Me to Go

MARY BROWN

CARRIE E. ROUNSEFELL

Sincerely

1. It may not be on the moun - tain height Or
 2. Per - haps to - day there are lov - ing words Which
 3. There's sure - ly some - where a low - ly place In

o - ver the storm - y sea; It may not be at the
 Je - sus would have me speak; . . . There may be now in the
 earth's har - vest fields so wide, . . . Where I may la - bor through

bat - tle's front My Lord will have need of me; But
 paths of sin Some wan - d'rer whom I should seek; O
 life's short day For Je - sus, the Cru - ci - fied; So

if, by a still, small voice he calls To paths that I
 Sav - ior, if thou wilt be my guide, Though dark and
 trust - ing my all to thy ten - der care, And know - ing thou

Missing

The Light Divine

light of faith is in our hearts, Truth our guid-ing star.

The musical score for 'The Light Divine' is written in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is simple and hymn-like, with a final cadence. The lyrics are printed below the treble staff.

No. 21 Jesus Is Our Loving Friend

ANNA JOHNSON

ALEXANDER SCHREINER

Simply

1. Je - sus is our lov - ing friend, He is
2. Rev - 'rent - ly and sweet - ly now, We our

The first system of the musical score for 'Jesus Is Our Loving Friend' is in G major (one sharp) and 3/4 time. It includes a treble and bass staff. The melody is simple and hymn-like. The lyrics are printed below the treble staff.

al - ways near He will hear us
voi - ces raise Je - sus is our

The second system of the musical score continues the melody and lyrics. It includes a treble and bass staff. The lyrics are printed below the treble staff.

when we pray, Ev - 'ry child is dear.
lov - ing friend, And we sing his praise.

The third system of the musical score concludes the piece. It includes a treble and bass staff. The lyrics are printed below the treble staff.

EDWIN F. PARRY

EDWIN F. PARRY

*Simply**p*

1. When shall we meet thee, dear Sav-ior a-bove? When shall we be-
 2. When shall we meet thee, our Sav-ior and Lord? When shall we thy
 3. When shall we meet thee, Re-deem-er and Friend? When shall we in

hold thy face? When shall we greet thee with to - kens of love,
 glo - ry see? When shall we go to ob - tain our re - ward,
 heav'n a bide? When shall the just to thy man - sions as - cend,

In that hap - py ho - ly place? When we have fin - ished our
 And in heav'n be crowned with thee? When thou wilt come in thy
 Where our God and thee re - side? When all our la - bors on

mis - sion be - low, When on earth we no more roam, Wilt thou ap -
 glo - ry and might, O - ver all the earth to reign, May we be
 earth are com - plete, When our mor - tal life is o'er, When we have

prove of our work when we go to our glo - rious fu - ture home?
 ho - ly and pure in thy sight, And thy ap - pro - ba - tion gain.
 gone where our rec - ord we'll meet, On that bright e - ter - nal shore.

When Shall We Meet Thee

When shall we meet thee, dear Sav - - ior a -
 (3d Chorus) Then we shall meet thee, dear Sav - - ior a -
 O when shall we meet thee, dear Sav - ior, dear
 O then we shall meet thee, dear Sav - ior, dear

bove? When shall we be - hold thy face?
 bove, Then will we be - hold thy face,
 Sav-ior, a-bove?
 Sav ior, a-bove,

p
 When shall we meet thee with to - - kens of
 Then we shall greet thee with to - - kens of
 O when shall we greet thee with to - kens of
 O then we shall greet thee with to - kens of

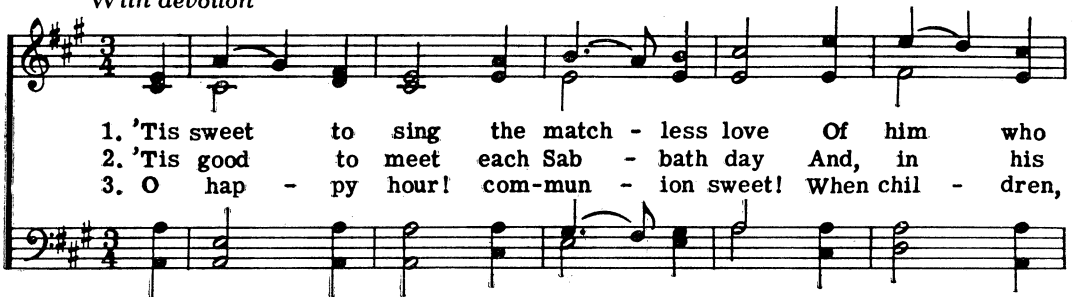
f
 love, In that hap - py, ho - ly place? . . .
 love; In that hap - py, ho - ly place. . . .
 to-kens of love,

No. 23 'Tis Sweet to Sing the Matchless Love

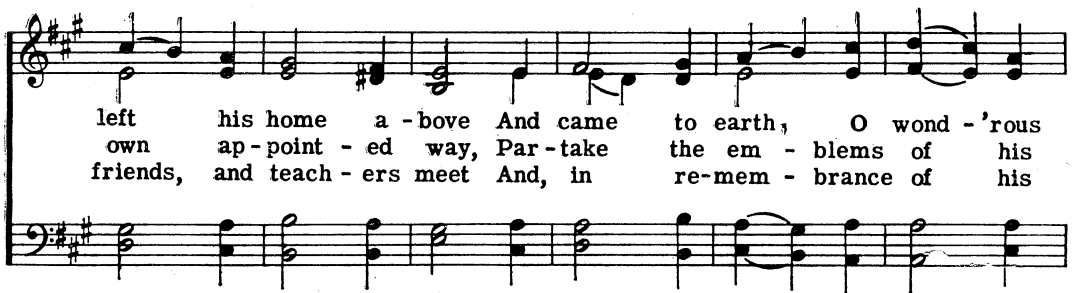
GEORGE MANWARING

FRANK W. ASPER

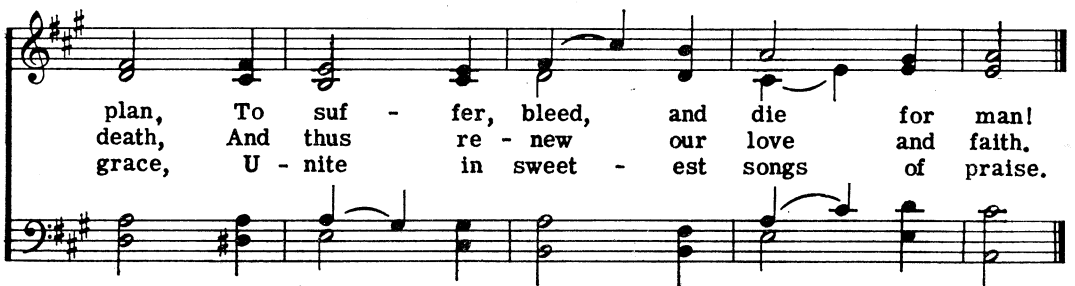
With devotion



1. 'Tis sweet to sing the matchless love Of him who
2. 'Tis good to meet each Sabbath day And, in his
3. O happy hour! communion sweet! When children,



left his home above And came to earth, O wondrous
own appointed way, Partake the emblems of his
friends, and teachers meet And, in remembrance of his



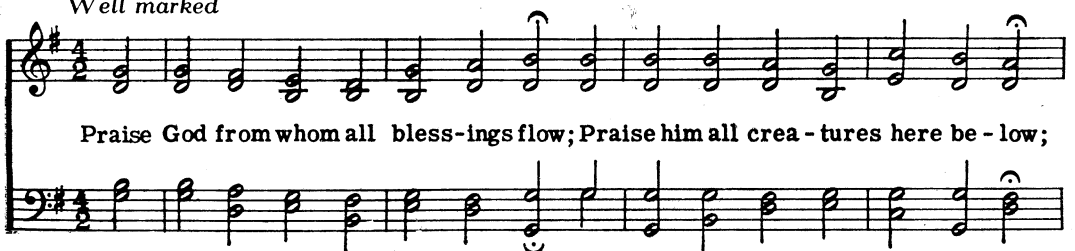
plan, To suffer, bleed, and die for man!
death, And thus renew our love and faith.
grace, Unite in sweetest songs of praise.

No. 24 Praise God from Whom all Blessings Flow

THOMAS KEN

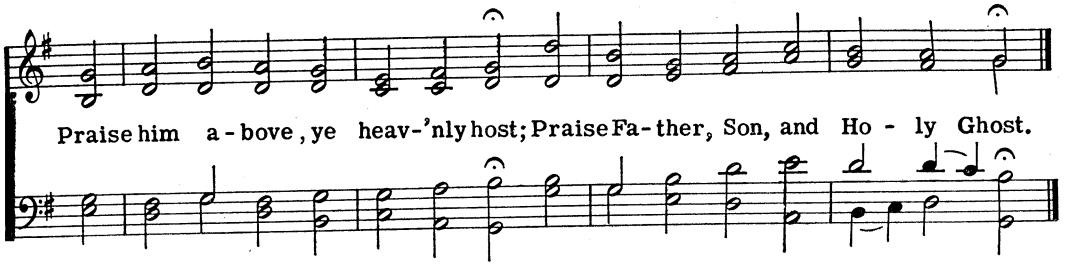
GENEVAN PSALTER

Well marked



Praise God from whom all blessings flow; Praise him all creatures here below;

Praise God from Whom all Blessings Flow



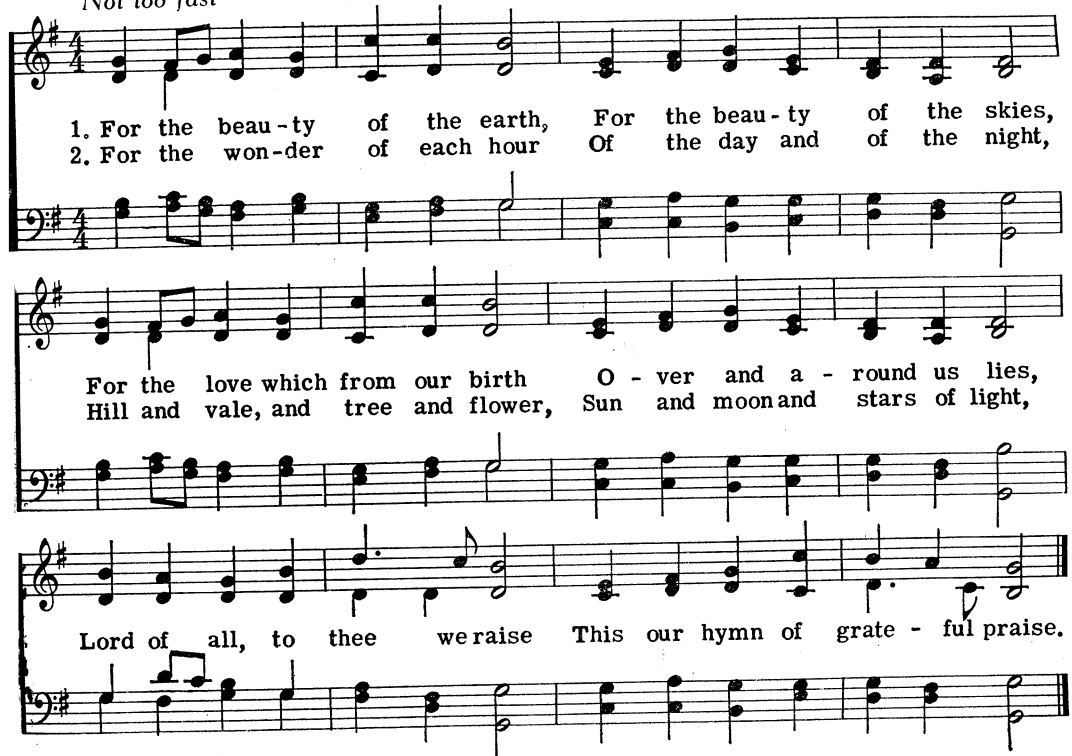
Praise him a - bove, ye heav-'nly host; Praise Fa - ther, Son, and Ho - ly Ghost.

No. 25 For the Beauty of the Earth

FOLLIOTT S. PIERPOINT

CONRAD KOCHER

Not too fast



1. For the beau - ty of the earth, For the beau - ty of the skies,
2. For the won - der of each hour Of the day and of the night,
For the love which from our birth O - ver and a - round us lies,
Hill and vale, and tree and flower, Sun and moon and stars of light,
Lord of all, to thee we raise This our hymn of grate - ful praise.

For, lo, the winter is past,
the rain is over and gone;

The flowers appear on the earth;
the time of the singing of birds
is come.

No. 26 Dearest Children, God Is Near You

C. L. WALKER

J. M. MacFARLANE

With movement



1. Dear-est chil-dren, God is near you, Watch-ing o'er you day and night,
2. Dear-est chil-dren, ho - ly an-gels Watch your ac-tions night and day;
3. Chil-dren, God de-lights to teach you, By his Ho - ly Spi - rit's voice;



And de-lights to own and bless you, If you strive to do what's right
And they keep a faith - ful rec-ord Of the good and bad you say.
Quick-ly heed its ho - ly promptings Day by day you'll then re-joice.



He will bless you, He will bless you, If you put your trust in him.
Cher-ish vir-tue! Cher-ish vir-tue! God will bless the pure in heart.
O prove faith-ful, O prove faith-ful, To your God and Zi - on's cause.



No. 27 Sweet Is the Work, My God, My King

ISAAC WATTS

JOHN J. McCLELLAN

Worshipfully



Sweet is the work, my God, my King, To praise thy



Sweet Is the Work, My God, My King

name, give thanks and sing, To show thy love by

morn - ing light And talk of all thy truths at night.

No. 28

God's Daily Care

MARIE C. TURK

WILLY RESKE

Slowly
mf

1. As I watch the ris - ing sun, When the day has just be-gun,
2. Fa - ther, turn thine ear to me, Let me of - fer thanks to thee,

I am think - ing of the love That comes dai - ly from a - bove.
For thy wise and ten - der care Of thy chil dren ev - 'ry where.

No. 29

Sing We Now at Parting

GEORGE MANWARING

EBENEZER BEESLEY

Reverently

1. Sing we now at part-ing One more strain of praise. To our heav'n-ly
 2. Praise him for his mer - cy; Praise him for his love; For un-num - bered
 3. Je - sus, our re-deem-er, Now our prais-es hear; While we bow be-

Fa - ther Sweet - est songs we'll raise. For his lov - ing kind - ness
 bless-ings Praise the Lord a - bove. Let our hap - py voi - ces
 fore thee, Lend a list - 'ning ear. Save us, Lord, from er - ror

For his ten-der care, Let our songs of glad-ness Rend this Sab-bath air.
 Still the notes pro-long; One a-lone is wor - thy Of our sweetest song.
 Watch us day by day; Help us now to serve thee In a pleas-ing way.

No. 30

The Good Shepherd

KATE COX GODDARD

OLD SONG

Two beats to a measure

1. All day long the shep - herd Guards his lit - tle sheep,
 2. God is our good Shep - herd, Cares for ev - 'ry one,

The Good Shepherd

Herds them in at night - fall, When it's time to sleep.
 Watch-es while we're sleep - ing When the day is done.

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No. 31

Glory to God on High

BODEN

FELICE GIARDINI

Praisingly

1. Glo - ry to God on high! Let heav'n and earth re - ply;
 2. Je - sus, our Lord and God, Bore sin's tre - men - dous load;
 3. Let all the hosts a - bove Join in one song of love,

Praise ye his name. His love and grace a - dore, Who all our
 Praise ye his name. Tell what his arm has done, What spoils from
 Praising his name; To him as - crib - ed be Hon - or and

sor - rows bore; Sing a - loud ev - er - more, Wor - thy the Lamb!
 death he won; Sing his great name a - lone, Wor - thy the Lamb!
 maj - est - y Through all e - ter - ni - ty: Wor - thy the Lamb!

No. 32 Lord, We Come Before Thee Now

HAMMOND

C. M. VON WEBER

Moderato

1. Lord, we come be - fore thee now, At thy feet we hum-bly bow;
2. In thine own ap - point - ed way, Now we seek thee; here we stay;
3. Send some mes - sage from thy word, That may joy and peace af - ford;
4. Grant we all may seek and find Thee, our gra - cious God, and kind;

Do not thou our suit dis - dain; Shall we seek thee, Lord, in vain?
Lord, from hence we would not go, Till a bless - ing thou be - stow.
Com - fort those who weep and mourn, Let "the time of love" re - turn.
Heal the sick, the cap - tive free, Let us all re - joice in thee.

I was glad when they said unto me,
Let us go into the house of the Lord.

— Psalm 122:1

No. 33 O Lord of Hosts

A. DALRYMPLE

GEORGE CARELESS

Reverently

1. O Lord of Hosts, we now in - voke Thy spir - it most di vine,
2. May we for - ev - er think of thee, And of thy suf - frings sore,
3. Pre - pare our minds that we may see, The beau - ties of thy grace;
4. As breth - ren let us ev - er live In fel - low - ship and peace!
5. May un - ion, peace, and love a - bound, And per - fect har - mo - ny,

O Lord of Hosts

To cleanse our hearts while we par-take The bro - ken bread and wine.
En - dured for us on Cal - va - ry, And praise thee ev - er - more.
Sal - va - tion pur - chased on that tree, For all who seek thy face.
For - give, that God may us for - give, That love may still in - crease.
And joy in one con - tin - ual round, Thro' all e - ter - ni - ty.

No. 34

Loving Care

NELLIE POORMAN

FRANZ SCHUBERT

Reverently

1. God has num - bered in the sky all the stars that shine on high;
2. He re - mem - bers night and day ev - 'ry child at work or play;

worlds so great and spar - rows small; God is watch - ing o - ver all.
He will teach you what to do; God is watch - ing o - ver you.

From *Tuning Up of The World Of Music*, copyright 1936. Used by permission of Ginn and Company, owners of the copyright.

Be thankful unto him, and bless his
name. For the Lord is good; his mercy
is everlasting; ---

Psalms 100:1-5

No. 35

Lord We Thank Thee

F. REMSEN

mp *Slowly*

1. Lord we thank thee for this day, For these
 2. Help us Lord thy will to do Make us
 hours of work and play, . . . For the shin - ing
 lov - ing kind and true, . . . Through the day and
 sun a - bove, . . . For thy great and ten - der love.
 through the night . . . Lead us by thy ho - ly light.

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No. 36

At Closing Time

BURNETTE THOMPSON

Simply

Un - til an - oth - er Sab - bath day, Keep us safe, O

At Closing Time

Lord, we pray. A - men A - men,

The musical score for 'At Closing Time' consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is simple and hymn-like, with lyrics 'Lord, we pray. A - men A - men,' written below the notes.

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No. 37

Parting Hymn

FANNY J. CROSBY

ROBERT LOWRY

With directness

1. Heav'n-ly Fa - ther, we be - seach thee, Grant thy bless - ings ere we part;
2. Lov - ing Sav - ior, go thou with us, Be our com - fort and our stay;

Take us in thy care and keep - ing, Guard from e - vil ev - 'ry heart.
Grate - ful praise to thee we ren - der, For the joy we feel to - day.

Bless the words we here have spo - ken, Of - fered prayer and cheer - ful strain;

If thy will, O Lord, we pray thee, Grant we all may meet a - gain.

The musical score for 'Parting Hymn' is in 3/4 time and a key signature of two flats (Bb). It features two staves, treble and bass clef. The lyrics are arranged in four systems, each with a corresponding line of music. The first system includes two verses of lyrics. The second system contains two lines of lyrics. The third system contains one line of lyrics. The fourth system contains one line of lyrics. The music is characterized by a steady, hymn-like rhythm.

No. 38 How Great the Wisdom and the Love

ELIZA R. SNOW

THOMAS MCINTYRE

Calmly

1. How great the wis - dom and the love That
 2. His pre - cious blood he free - ly spilt; His
 3. By strict o - be - dience Je - sus won The
 4. He marked the path and led the way, And

filled the courts on high And sent the Sav - ior
 life he free - ly gave, A sin - less sac - ri -
 prize with glo - ry rife: "Thy will, O God, not
 ev - 'ry point de - fines To light and life and

from a - bove To suf - fer, bleed, and die!
 fice for guilt, A dy - ing world to save.
 mine be done," A - dorned his mor - tal life.
 end - less day, Where God's full pre - sence shines.

5

6

How great, how glorious and complete,
 Redemption's grand design,
 Where justice, love, and mercy meet
 In harmony divine!

In memory of the broken flesh
 We eat the broken bread;
 And witness with the cup, afresh,
 Our faith in Christ, our head.

No. 39

God Moves in a Mysterious Way

WILLIAM COWPER

In a chanting style

1. God moves in a mys - ter - ious way His
2. Deep in un - fath - om - a - ble mines Of
3. Ye fear - ful Saints, fresh cour - age take; The
4. Judge not the Lord by fee - ble sense, But

won - ders to per - form; He plants his foot - steps
nev - er fail - ing skill, He treas - ures up his
clouds ye so much dread Are big with mer - cy
trust him for his grace; Be - hind a frown - ing

in the sea And rides up - on the storm.
bright de - signs And works his sov - 'reign will.
and shall break In bless - ings on your head.
pro - vi - dence He hides a smile - ing face.

5

6

His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.

Blind unbelief is sure to err
And scan his works in vain;
God is his own interpreter,
And he will make it plain.

No. 40

Father Up Above

MABEL JONES GABBOTT

GLADYS E. SEELY

Simply

Oh Fa - ther look on us to - day, And bless us with thy love. In

The first system of musical notation for 'Father Up Above'. It consists of a treble and bass staff in 4/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The lyrics 'Oh Fa - ther look on us to - day, And bless us with thy love. In' are written below the treble staff.

Je - sus' name we hum - bly pray, Oh Fa - ther up a - bove.

The second system of musical notation for 'Father Up Above'. It continues the melody and accompaniment from the first system. The lyrics 'Je - sus' name we hum - bly pray, Oh Fa - ther up a - bove.' are written below the treble staff.

No. 41 Father, We Thank Thee for the Night

REBECCA WESTON

D. BATCHELLOR

Simply

Fa - ther, we thank thee for the night, And for the pleas - ant morn - ing light,

The first system of musical notation for 'Father, We Thank Thee for the Night'. It consists of a treble and bass staff in 6/8 time with a key signature of one sharp (F#). The treble staff contains the melody, and the bass staff contains the accompaniment. The lyrics 'Fa - ther, we thank thee for the night, And for the pleas - ant morn - ing light,' are written below the treble staff.

For rest and food and lov - ing care, And all that makes the day so fair.

The second system of musical notation for 'Father, We Thank Thee for the Night'. It continues the melody and accompaniment from the first system. The lyrics 'For rest and food and lov - ing care, And all that makes the day so fair.' are written below the treble staff.

No. 42

Can a Little Child Like Me

MARY M. DODGE

W. R. BASSFORD

Articately

1. Can a lit - tle child like me, Thank the Fa - ther fit - ting - ly?
 2. "For the fruit up - on the tree, For the birds that sing of thee,

Yes, oh yes, be good and true, Patient, kind in all you do, Love the Lord and
 For the sunshine warm and bright, For the day and for the night, For the joy - ful

do your part; Learnto say with all your heart: "Fa - ther, we thank thee!
 work and true, That a lit - tle child may do;" "Fa - ther, we thank thee!

Fa - ther, we thank thee! Fa - ther in heav - en, we thank . . . thee!"

But Jesus called them unto him, and said; Suffer the little children to come unto me, and forbid them not; for of such is the Kingdom of God.

Mark 10:14

No. 43

A Song of Thanks

J. BATTISHILL

Slowly

"Thank thee!" for the world so sweet; "Thank thee!" for the food we eat;

"Thank thee!" for the birds that sing; "Thank thee!" God, for ev - 'ry - thing!

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No. 44

Growth

MARIAN CORNWALL

Slowly

Children grow daily by stretching their bodies. After a few minutes of quiet sitting, they yawn and squirm because they are tired. Change is a part of the growth pattern. Music can contribute much needed variation in tempo and mood. The content of this book is designed to help teachers find suitable activities for young people.

The teacher's feeling of restful change and growth as she plays the chords on the piano would help children to seek satisfaction in quiet relaxation.

SECTION II



*The Children Sing of
The Gospel of Jesus Christ*

“And Jesus answered him,

*“And thou shalt love the Lord thy God with
all thy heart, and with all thy soul, and with all
thy mind, and with all thy strength; this is the
first commandment.”*

MARK XII: 28-30



No. 45 I'll Serve the Lord While I am Young

ELIZA R. SNOW

ALEXANDER SCHREINER

Not too fast

1. I'll serve the Lord while I am young, And in my ear - ly days,
2. O Lord, my par - ents here pre - serve, To teach me right - eous - ness,
3. While youth and beau - ty sweet - ly twine, Their gar - lands round my head,

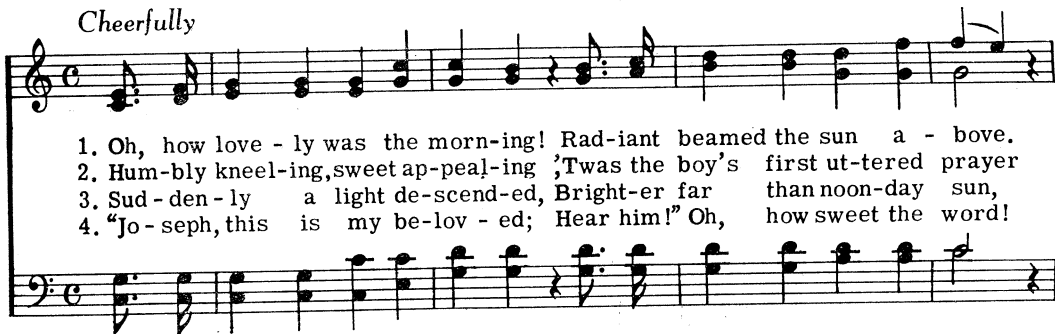
De - vote the mu - sic of my tongue To my Re - deem - er's praise.
That my young feet may nev - er swerve From paths of ho - li - ness.
I'll seek at wis - dom's sa - cred shrine, The gems that nev - er fade.

I'll praise his name, that he has giv'n Me par - ent - age and birth
And, like the faith - ful ones of old Who now be - hold thy face,
Long may I sing thy prais - es here A - mong thy saints be - low,

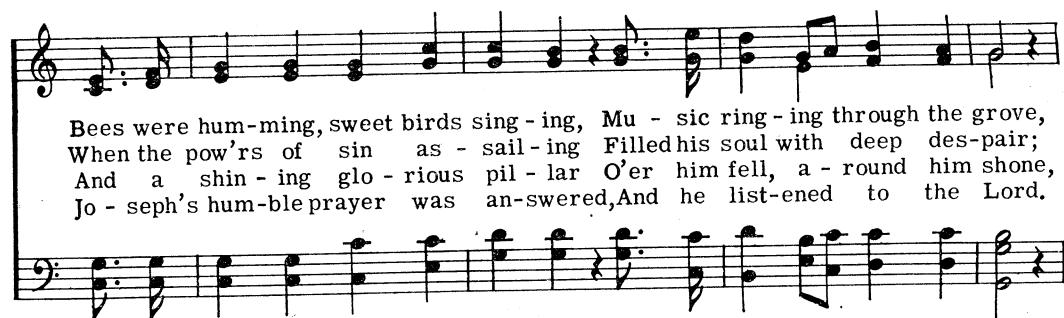
A - mong the most be loved of heav'n That dwell up - on the earth,
May I be formed in vir - tues mould To fill a ho - ly place.
And in e - ter - ni - ty ap - pear With them in glo - ry too.

GEORGE MANWARING

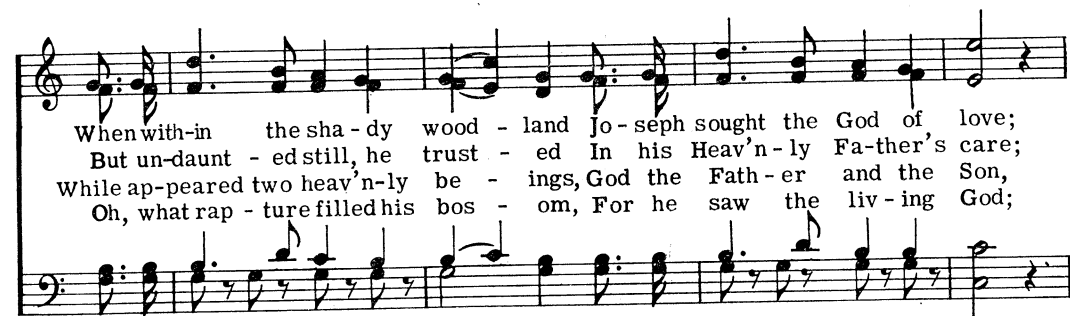
A. C. SMYTH

Cheerfully


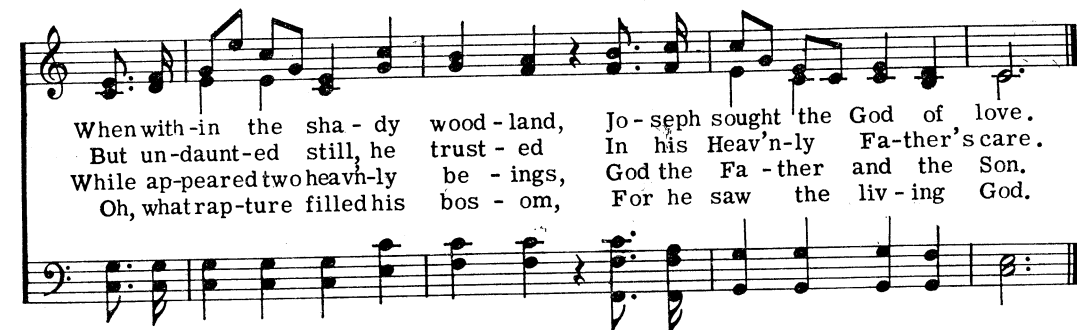
1. Oh, how love - ly was the morn - ing! Rad - iant beamed the sun a - bove.
 2. Hum - bly kneel - ing, sweet ap - peal - ing, 'Twas the boy's first ut - tered prayer
 3. Sud - den - ly a light de - scend - ed, Bright - er far than noon - day sun,
 4. "Jo - seph, this is my be - lov - ed; Hear him!" Oh, how sweet the word!



Bees were hum - ming, sweet birds sing - ing, Mu - sic ring - ing through the grove,
 When the pow'rs of sin as - sail - ing Filled his soul with deep des - pair;
 And a shin - ing glo - rious pil - lar O'er him fell, a - round him shone,
 Jo - seph's hum - ble prayer was an - swered, And he list - ened to the Lord.



When with - in the sha - dy wood - land Jo - seph sought the God of love;
 But un - daunt - ed still, he trust - ed In his Heav'n - ly Fa - ther's care;
 While ap - peared two heav'n - ly be - ings, God the Fa - ther and the Son,
 Oh, what rap - ture filled his bos - om, For he saw the liv - ing God;



When with - in the sha - dy wood - land, Jo - seph sought the God of love.
 But un - daunt - ed still, he trust - ed In his Heav'n - ly Fa - ther's care.
 While ap - peared two heav'n - ly be - ings, God the Fa - ther and the Son.
 Oh, what rap - ture filled his bos - om, For he saw the liv - ing God.

PARLEY P. PRATT

J. SPENCER CORNWALL

Articulate

1. An an - gel from on high, The long, long, si - lence broke;
 2. Sealed by Mo - ro - ni's hand, It has for a - ges lain,
 3. It speaks of Jo - seph's seed, And makes the rem - nant known
 4. The time is now ful - filled, The long ex - pec - ted day;
 5. Lo, Is - rael filled with joy, Shall now be gath - ered home,

De - scend - ing from the sky, These pre - cious words he spoke:
 To wait the Lord's com - mand, From dust to speak a - gain.
 Of na - tions long since dead, Who once had dwelt a - lone.
 Let earth o - be - dience yield, And dark - ness flee a - way;
 Their wealth and means em - ploy To build Je - ru - sa - lem;

Lo, in Cu - mo - rah's hill, Lo, in Cu - mo - rah's hill

A sa - cred rec - ord is con - ceal'd, A rec - ord is con - ceal'd.

PARLEY P. PRATT

TRIO AND CHORUS

JOHN TULLIDGE

SOPRANO



ALTO TENOR

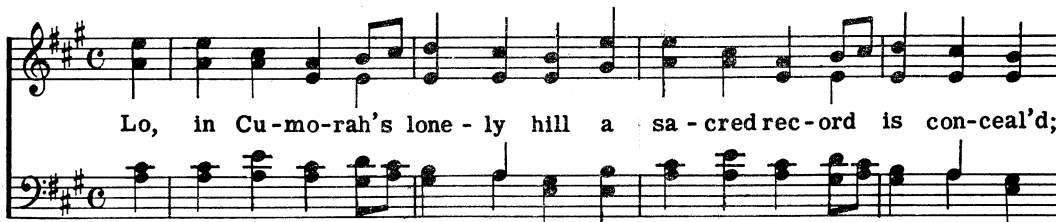
1. An an - gelfrom on high, The long, long, si - lence broke;
2. Sealed by Mo - ro - ni's hand, It has for a - ges lain,
3. It speaks of Jo - seph's seed, And makes the rem - nant known
4. The time is now ful - filled, The long ex - pec - ted day;
5. Lo, Is - rael filled with joy, Shall now be gath - ered home:



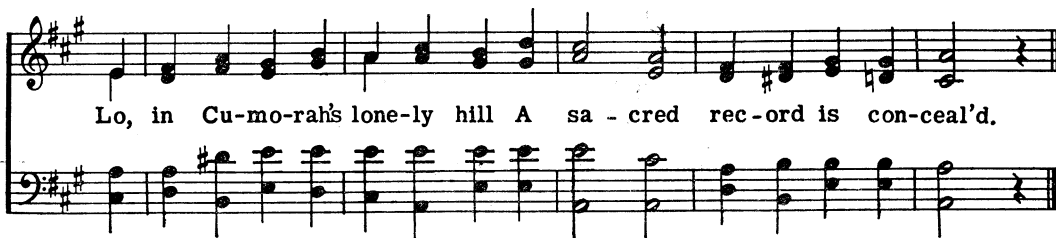
BASS



De - scend - ing from the sky, These gra - cious words he spoke:
 To wait the Lord's com - mand, From dust to speak a - gain.
 Of na - tions long since dead, Who once hadwelt a - lone.
 Let earth o - be - dience yield, And dark - ness flee a - way;
 Their wealth and means em - ploy To build Je - ru - sa - lem;



Lo, in Cu - mo - rah's lone - ly hill a sa - cred rec - ord is con - ceal'd;



Lo, in Cu - mo - rah's lone - ly hill A sa - cred rec - ord is con - ceal'd.

ELIZA R. SNOW

G. F. ROOT

Not too fast

1. In our love - ly Des - er - et, Where the Saints of God have met,
2. That the chil - dren may live long, And be beau - ti - ful and strong,
3. They should be in - struct - ed young, How to watch and guard the tongue,
4. They must not for - get to pray, Night and morn - ing ev' - ry day,



There's a mul - ti - tude of chil - dren all a - round; They are
Tea and cof - fee and to - bac - co they de - spise, Drink no
And their tem - per strain, and e - vil pas - sions bind; They should
For the Lord to keep them safe from ev - 'ry ill, And as -

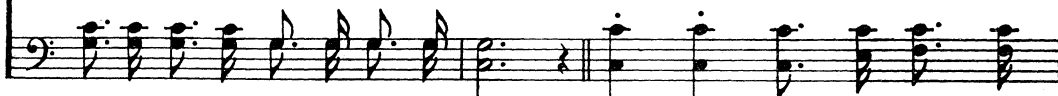


gen - er - ous and brave, They have pre - cious souls to save, They must
li - quor, and they eat But a ver - y lit - tle meat; They are
al - ways be po - lite, And treat ev - 'ry bo - dy right, And in
sist them to do right, That with all their mind and might, They may



lis - ten and o - bey the gos - pel's sound.
seek - ing to be great and good and wise.
ev - 'ry place be af - fa - ble and kind.
love him and may learn to do his will.

Hark! hark! hark, 'tis chil - dren's



In Our Lovely Deseret

mu - sic, Chil-dren's voi - ces, O how sweet, When in in - no - cence and love

Like the an - gels up a - bove, They with hap - py hearts and cheer - ful fa - ces meet.

No. 50 Prayer Is the Soul's Sincere Desire

JAMES MONTGOMERY

GEORGE CARELESS

Fluently

1. Prayer is the soul's sin - cere de - sire, Ut - tered or un - ex - pressed,
2. Prayer is the bur - den of a sigh, The fall - ing of a tear,
3. Prayer is the sim - plest form of speech That in - fant lips can try,

The mo - tion of a hid - den fire That trem - bles in the breast.
The up - ward glanc - ing of an eye, When none but God is near.
Prayer, the sub - lim - est strains that reach The Maj - est - y on high.

No. 51

Count Your Blessings

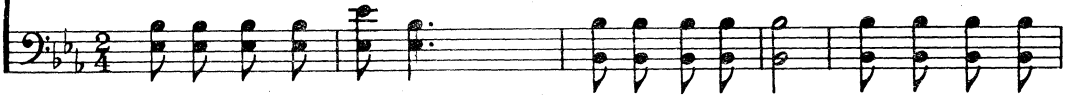
J. OATMAN, JR.

E. O. EXCELL

Brightly



1. When up-on life's bil-lows you are tem - pest tossed, When you are dis-
2. Are you ev - er bur-dened with a load of care? Does the cross seem
3. When you look at oth - ers with their lands and gold, Think that Christ has
4. So a - mid the con-flict, wheth - er great or small, Do not be dis-



cour-aged, think-ing all is lost, Count your man - y bless-ings; name them
heav-y you are called to bear? Count your man - y bless-ings; ev - 'ry
prom-ised you his wealth un - told. Count your man - y bless-ings; mon - ey
cour-aged; God is o - ver all. Count your man - y bless-ings; an - gels



one by one, And it will sur - prise you what the Lord has done.
doubt will fly, And you will be sing-ing as the days go by.
can - not buy Your re - ward in heav-en nor your home on high.
will at - tend, help and com - fort give you to your jour - ney's end.



Count your bless-ings Name them one by one. Count your
Count your man-y blessings; Name them one by one. Count your man-y



Count Your Blessings

bless-ings; See what God hath done. Count your bless-ings;
 blessings, See what God hath done. Count your man-y bless-ings,

Name them one by one. Count your man-y bless-ings; See what God hath done.

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No. 52 Lord We Ask Thee Ere We Part

GEORGE MANWARING

EBENEZER BEESLEY

Simply

1. Lord, we ask thee, ere we part, Bless the teach-ings of this day;
 2. In the in - no - cence of youth, We would all thy laws ful - fill;
 3. Fa - ther, mer - ci - ful and kind, While we la - bor for the right,
 4. All our fol - lies, Lord, for - give; Keep us from temp - ta - tions free;

Plant them deep in ev - 'ry heart, That with us they'll ev - er stay.
 Lead us in the way of truth; Give us strength to do thy will.
 May we in thy ser - vice find Sweet - est pleas - ure, pure de - light
 Help us ev - er - more to live Lives of ho - li - ness to thee.

No. 53

In That Bright and Holy City

JOSEPH L. TOWNSEND

EVAN STEPHENS

Articulate

1. In that bright and ho-ly cit - y, In our man - sions far a -
 2. Not by strife with one an - oth - er Can we on - ward, up - ward
 3. Hope - ful, cheer - ful, kind and lov - ing, Smil ing of - ten as we

bove, We shall dwell in sweet com - mun - ion, For our
 move, But by char - i - ty most ho - ly Do we
 meet, O what joy will be our por - tion! Life with

Ru - ler, God is love. In that cit - y bright and fair,
 live this life of love. Lov - ing all com - pan - ions here,
 lov - ing acts re - plete. This is what the soul de - sires,

O what pleas - ures we will share! Love all a - round,
 Hold - ing all as kin - dred dear; Love all a - round,
 This is what the Lord re - quires Love all a - round,

In That Bright and Holy City

Love all a - round; O what pleas - ures we will share!
 Love all a - round; Hold - ing all as kin - dred dear;
 Love all a - round; This is what the Lord re - quires—

Two beats to a measure

Love all a - round. O let love a - bound here

too, Keep this ho - ly thought in view: Let love a - bound, Let

love a - bound. O let love a - bound here too, Keep this

ho - ly thought in view: Let love a - bound, Let love a - bound.

No. 54 We Thank Thee, O God, for a Prophet

WILLIAM FOWLER

MRS. NORTON

Brightly

1. We thank thee, O God, for a proph - et To guide us in
2. When dark clouds of trou - ble hang o'er us And threat - en our
3. We'll sing of his good - ness and mer - cy. We'll praise him by

these lat - ter days. We thank thee for send - ing the gos - pel
peace to de - stroy, There is hope smil - ing bright - ly be - fore us,
day and by night, Re - joice in his glo - ri - ous gos - pel,

To light - en our minds with its rays. We thank thee for ev - e - ry
And we know that de - liv - 'rance is nigh. We doubt not the Lord nor his
And bask in its life - giv - ing light. Then on to e - ter - nal per -

bles - ing Be - stowed by thy boun - te - ous hand. We feel it a
good - ness. We've proved him in days that are past. The wick - ed who
fec - tion The hon - est and faith - ful will go, While they who re -

We Thank Thee O God for a Prophet

pleas - ure to serve thee And love to o - bey thy com - mand.
fight a - gainst Zi - on Will sure - ly be smit - ten at last.
ject this glad mes - sage Shall nev - er such hap - pi - ness know.

No. 55

Shine On

JOSEPH BALLANTYNE

Not too fast

1. My light is but a lit - tle one, My light of faith and prayer; But
2. I may not hide my lit - tle light, The Lord has told me so; 'Tis

lo! it glows like God's great sun, For it was light - ed there. Shine on,
giv - en me to keep in sight, That all may see it glow.

shine on, Shine on bright and clear; Shine on, shine on, The day is near.

No. 56

Come, Come, Ye Saints

WILLIAM CLAYTON

Old English Tune

Resolutely

1. Come, come, ye Saints, no toil nor la - bor fear; But with joy
 2. Why should we mourn or think our lot is hard? 'Tis not so;
 3. We'll find the place which God for us pre - pared, Far a - way
 4. And should we die be - fore our jour - ney's through, Hap - py day!

wend your way. Though hard to you your jour - ney may ap - pear,
 all is right. Why should we think to earn a great re - ward,
 in the West, Where none shall come to hurt or make a - fright;
 All is well! We then are free from toil and sor - row too;

Grace shall be as your day. 'Tis bet - ter far for
 If - we now shun the fight? Gird up your loins; fresh
 There the Saints will be blessed. We'll make the air with
 With the just we shall dwell! But if our lives are

us to strive Our use - less cares from us to drive; Do
 cour - age take; Our God will nev - - er us for sake; And
 mu - sic ring, Shout prais - es to our God and king; A -
 spared a - gain To see the Saints their rest ob - tain, O

Come, Come Ye Saints

this and joy your hearts will swell - All is well! All is well!
soon we'll have this tale to tell - All is well! All is well!
bove the rest each tongue will tell - All is well! All is well!
how we'll make this cho-rus swell - All is well! All is well!

No. 57

Faith of Our Fathers

FREDERICK W. FABER

HENRY F. HEMY
and J. G. WALTON

Marked

1. Faith of our fa - thers, we will strive To win all na - tions un - to thee;
2. Faith of our fa - thers, we will love, Both friend and foe in all our strife,

And through the truth that comes from God Mankind shall then in - deed be free.
And preach thee, too, as love knows how, By kind - ly words and vir - tuous life.

Faith of our fa - thers, ho - ly faith, We will be true to thee till death.

No. 58

In Perfect Faith

WALLACE F. BENNETT

MARGARET
CORNWALL RICHARDS

Slowly

In per - - fect faith he asked the Lord to give the

an - swer all men sought. Where was the

truth of God's own word a - mong the doc - trines

men had taught? The light that shone up-

on the boy who knelt a - mong the trees to pray

In Perfect Faith

brought to his soul e - ter - nal joy and swept all

doubt and fear a - way. He heard the voice of

Christ pro-claim that God a - gain would speak with

man. The rev - e - la - tion in his

name would soon re - store the gos - pel plan.

No. 59

We Love Thy House, O God

WILLIAM BULLOCK

LEROY J. ROBERTSON

Reverently

1. We love thy house, O God, Where - in thine hon - or dwells, The
 2. It is the house of pray'r Where - in thy ser - vants meet, And
 3. We love the word of life, The word that tells of peace, Of

joy of thine a - bode All earth - ly joy ex - cels.
 thou, O Lord, art there, Thy chos - en flock to greet.
 com - fort in the strife, Of joys that nev - er cease.

No. 60

Come, Follow Me

JOHN NICHOLSON

S. McBURNEY

Suppliantly

"Come, fol - low me," the Sav - ior said, Then let us in his foot - steps tread,

For thus a - lone can we... be one With God's own loved, be - got - ten Son.

No. 61 We Give Thee But Thine Own

W. WALSHAM HOW

From CANTICA LAUDIS

Simply

We give thee but thine own What e'er the gift may be.

All that we have is thine a - lone, A trust, O Lord, from thee.

No. 62 God's Love

ELIZABETH CUSHING TAYLOR

GRACE WILBUR CONANT

Two beats to a measure

1. We do not see the wind, We on - ly hear it sigh;
2. We do not see God's love, But in our hearts we know
3. We do not have to see To know the wind is here;

It makes the grass - es bend When - ev - er it goes by.
He watch - es o - ver us Wher - ev - er we may go.
We do not have to see To know God's love is near.

No. 63 While Of These Emblems We Partake

JOHN NICHOLSON

ALEXANDER SCHREINER

Reverently

1. While of these em - blems we par - take In Je sus'
2. For us the blood of Christ was shed, For us on
3. The law was bro - ken; Je - sus died That jus - tice
4. But rise tri - um - phant from the tomb, And in e-

name and for his sake, Let us re - mem - ber and be
Calv - 'ry's cross he bled, And thus dis - pelled the aw - ful
might be sat - is - fied, That man might not re - main a
ter - nal splen - dor bloom, Freed from the pow'r of death and

sure Our hearts and hands are clean and pure.
gloom That else were this cre - a - tion's doom.
slave Of death, of hell, or of the grave,
pain, With Christ, the Lord, to rule and reign.

No. 64 The Sacrament

FRANK I. KOOYMAN

ALEXANDER SCHREINER

Reverently

1. The bread and wa - ter are rea - dy here,
2. The bread is bro - ken, the wa - ter poured,

The Sacrament

and we re - mem - ber our Sav - ior dear.
It is the Sup - per of Christ our Lord.

No. 65 Tell Me the Stories of Jesus

W. H. PARKER

F. A. CHALLINOR

Two beats to a measure

1. Tell me the sto-ries of Je - sus I love to hear;.....
2. First let me hear how the chil - dren Stood round his knee;.....
3. In - to the cit - y I'd fol - low The chil - dren's band,.....
4. Tell me, in ac - cents of won - der, How rolled the sea,.....

Things I would ask him to tell me If he were here; Scenes by the
And I shall fan - cy his bless - ing Rest - ing on me; Words full of
Wav - ing a branch of the palm - tree High in my hand; One of his
Toss - ing the boat in a tem - pest On Gal - i - lee! And how the

way - side, Tales of the sea, Sto - ries of Je - sus, Tell them to me.
kind - ness, Deeds full of grace, All in the love - light Of Je - sus' face.
her - als, Yes, I would sing Loud - est ho - san - nas! Je - sus is King!
Mas - ter, Read - y and kind, Chid - ed the bil - lows, And hushed the wind.

No. 66

Baptism

WALLACE F. BENNETT

TRACY Y. CANNON

Not too fast

1. I like my birth-days ev - 'ry one. Each brings a great-er joy to me, But
 2. To be bap-tized as Je - sus was By one who holds the priest-hood true, And
 3. When hands are laid up - on my head Then I'll re-ceive the Ho - ly Ghost, Be

I can't wait un - til I'm eight, For then I'll be bap-tized you see.
 thus o-bey God's ho - ly laws Is just the thing I want to do.
 cause I'll do as Je - sus said, I'll get the bless-ing I want most.

No. 67

My Tithing Gives Me Happiness

VILATE RAILE

TRACY Y. CANNON

Moderate Tempo

1. My tith - ing gives me hap - pi - ness, I like to do my part, It's
 2. It gives me pleas - ure to re - turn This hon - est tenth to thee, It's

one way I can show the Lord I share with all my heart.
 ver - y lit - tle when I count All God has giv - en me.

No. 68

The Golden Plates

ROSE THOMAS GRAHAM

J. SPENCER CORNWALL

Articulate

1. The gold - en plates lay hid - - den
2. A rec - ord made by Ne - - - phi,

Deep in a moun-tain side, Un - til God found one
A god-ly man of old, Now, in the Book of

faith - - ful, In whom he could con - fide.
Mor - - mon, The sto - ry is re - told.

No. 69

Bless the Children

LUCY A. CLARK

GEORGE CARELESS

Two beats to a measure

1. Bless-ings on all Zi - on's chil - dren, May their lit - tle feet ne'er stray
 2. Guide them with his Ho - ly Spir - it, Shield them with his gra - cious pow'r;



From the paths of truth and vir - tue; Keep them in the nar - row way.
 Then if e - vil should as-sail them, They can stand the try - ing hour.



Bless the chil-dren, Je - sus loved them, In his work they have be - gun,



On - ward, on - ward, nev - er fail; Do his bid - ding ev - 'ry one.



The Lord bless thee, and keep thee;
 The Lord make his face to shine upon thee;
 and be gracious unto thee:
 The Lord lift up his countenance upon thee,
 and give thee peace.

No. 70

An Angel Came

ROSE THOMAS GRAHAM

J. SPENCER CORNWALL

1. An an - gel came and spoke to man A -
 2. Our proph - et Jo - seph was the one God
 3. So chil - dren grown, and chil - dren small It

bout the ev - - er - - ing plan, That
 chose, and with his ho - - ly Son, Told
 is God's hope that one and all Will

God would send a - gain to earth The
 him the things that he must do To
 lis - ten, learn, and work and pray, To

same as at the Sav - ior's birth.
 bring the truth to me - and you.
 fol - low this, the on - ly way.

No. 71

We Want to See the Temple

GEORGE MANWARING

Two beats to a measure

1. We want to see the tem - ple, With tow - ers ris - ing high. Its
2. We want to meet the Sav - ior, And see him face to face, When

spire ma - jest - tic point - ing Un - to the clear blue sky. A
he shall come in glo - ry Un - to that ho - ly place. If

house where saints may gath - er And rich - est bless - ings gain. Where
we are true and faith - ful, We'll hear our Sav - ior's voice-- Re-

Je - sus, our re - deem - er, A dwell - ing may ob - tain,
ceive a Fath - er's bless - ing, And in his love re - joice.

No. 72

As Children of Zion

H. MAIBEN

Joyfully

Arr. by C. J. THOMAS

1. As chil - dren of Zi - on our voi - ces we'll raise
 2. In song shall our Fa - ther and God be a - dored,
 3. We hope to prove faith - ful to God and his laws,
 4. All praise to our Fa - ther, his Priest-hood and pow'r,

In songs of re - joic - ing, thanks - giv - ing and praise;
 For he hath in mer - cy the gos - pel re - stored;
 And aid the ad - vance-ment of Zi - on's great cause;
 And thanks for his bless - ings he on us doth show'r;

We'rehap-py and free, As mor-tals can be, And Zi - on, Zi - on,
 And we in our youth Can vouch for its truth, For Zi - on, Zi - on,
 For there-in is joy, Which none can de-destroy; Thus Zi - on, Zi - on,
 Where-by we pro-gress, As on-ward we press, While Zi - on, Zi - on,

Zi - on is grow-ing, Zi - on, Zi - on, Zi - on is grow-ing.

No. 73

Onward Christian Soldiers

SABINE BARING-GOULD

ARTHUR S. SULLIVAN

March time

1. Onward, Christian soldiers, Marching as to war; With the cross of Je-sus
 2. Like a migh-ty ar - my Moves the church of God; Bro-thers, we are treading
 3. Onward, then ye peo - ple, Join our hap-py throng, Blend with ours your voices

Go - ing on be - fore, Christ, the roy - al Mas - ter, Leads a-against the foe;
 Where the saints have trod; We are not di - vi - ded, All one bo - dy we,
 In the tri - umph song; Glo - ry, laud and ho - nor, Un - to Christ the King,

For - ward in - to bat - tle, See his ban - ners go!
 One in hope and doc - trine, One in char - i - ty. On - ward, Christian sold - iers,
 This thro' countless a - ges Men and an - gels sing.

Marching as to war, With the cross of Je - sus Go - ing on be - fore.
 war, With the cross of Je - sus

No. 74

Sweet Sabbath Day

GEORGE MANWARING

ROBERT LOWRY

Two beats to a measure

1. Sweet Sab - bath day, all hail to thee, Beau-ti-ful day of rest!
 2. This best of days to man is giv'n— Beau-ti-ful day of rest!
 3. Sweet Sab - bath day, thy name we love— Beau-ti-ful day of rest!

That sets us from all la - bor free, Beau-ti-ful day of rest!
 To draw our minds to God and heav'n Beau-ti-ful day of rest!
 Let an - gels hear the strain a - bove Beau-ti-ful day of rest!

With joy we hail thy wel - come ray, With grate-ful hearts our hom-age pay
 And hum - bly now we bend the knee, With rev-'rence, Lord, a - scribe to thee,
 'Tis God's com-mand, let all o - bey, To hal - low this, the Sab - bath day,

To him who gave this ho - ly day, This beau-ti-ful day of rest.
 Our thanks for all thy mer - cies free This beau-ti-ful day of rest.
 And spend in his ap - point - ed way The beau-ti-ful day of rest.

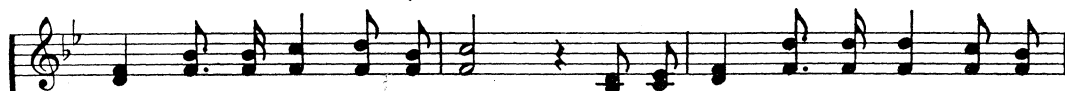
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O Ye Mountains High

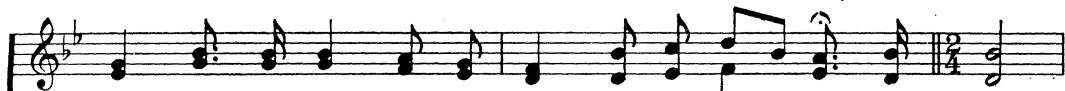
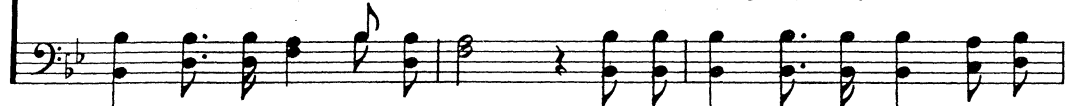
CHARLES W. PENROSE

Brightly

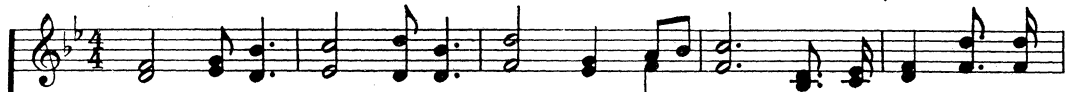
1. O ye moun-tains high, where the clear blue sky Arch-es
 2. Though the great and the wise all thy beau-ties de-spise, To the



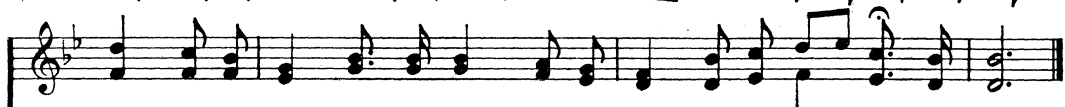
o-ver the vales of the free, Where the pure breez-es blow and the
 hum-ble and pure thou art dear; Though the haugh-ty may smile and the



clear stream-lets flow, How I've longed to your bo-som to flee!
 wick-ed re-vile, Yet we love thy glad ti-dings to hear.



O Zi-on! dear Zi-on! land of the free, Now my own moun-tain
 O Zi-on! dear Zi-on! home of the free, Though thou wert forced to



home, un-to thee I have come All my fond hopes are centered in thee.
 fly to thy cham-bers on high, Yet we'll share joy and sor-row with thee.



ELIZA R. SNOW

JAMES McGRANAHAN

Simply

1. O my Fa - ther, thou that dwell - est In the high and glor - ious place,
 2. For a wise and glor - ious pur - pose, Thou hast placed me here on earth,
 3. I had learned to call thee Fa - ther, Thru thy Spir - it from on high;
 4. When I leave this frail ex - ist - ence, When I lay this mor - tal by,

When shall I re - gain thy presence, And a - gain be - hold thy face?
 And with - held the rec - ol - lec - tion Of my form - er friends and birth.
 But un - til the key of knowl - edge Was re - stored, I knew not why.
 Fa - ther, Mo - ther, may I meet you in your roy - al courts on high?

In thy ho - ly hab - i - ta - tion, Did my spir - it once re - side?
 Yet oft - times a se - cret something Whispered, "You're a stran - ger here."
 In the heav'ns are parents sin - gle? No, the thought makes rea - son stare.
 Then, at length, when I've com - ple - ted All you sent me forth to do,

In my first pri - me - val child - hood, Was I nur - tured near thy side?
 And I felt that I had wan - dered From a more ex - al - ted sphere.
 Truth is rea - son; truth e - ter - nal Tells me I've a moth - er there.
 With your mu - tual ap - pro - ba - tion, Let me come and dwell with you.

KIRKHAM

Stately

1. How firm a foun - da - tion, ye Saints of the Lord, Is
 2. In ev - 'ry con - di - tion, in sick - ness, in health, In
 3. Fear not, I am with thee, O be not dis - mayed, For

laid for your faith in his ex - cel - lent word! What more can he
 pov - er - ty's vale or a - bound - ing in wealth, At home or a -
 I am thy God and will still give thee aid; I'll strength - en thee

say than to you he hath said, You who un - to Je - sus, you
 broad, on the land or the sea, As thy days may de - mand, as thy
 help thee, and cause thee to stand, Up - held by my right - eous, up -

who un - to Je - sus, You who un to Je - sus for ref - uge have fled?
 days may de - mand, As thy days may de - mand, so thy suc - cor shall be.
 held by my right - eous, Up - held by my right eous, om - ni - po - tent hand.

No. 78

Jesus Once Was a Little Child

J. R. MURRAY

JOSEPH BALLANTYNE

Two beats to a measure

1. Je - sus once was a lit - tle child, A lit - tle child like
 2. He played as lit - tle chil - dren play The pleas - ant games of

me, And he was pure and meek and mild As a
 youth; But he nev - er got vexed if the game went wrong And he

lit - tle child should be, So lit - tle
 al - ways spoke the truth,

chil - dren, Let's you and I,

Try to be like him, Try, Try, Try,

SECTION III



*The Children Sing of
Strength of Character*

*Be strong and of good courage; be not
afraid, neither be thou dismayed; for the Lord
thy God is with thee whithersoever thou goest.*

JOSHUA 1:9



No. 79

I Pledge Myself to Love the Right

MARGARET MANN

WOLFGANG AMADEUS MOZART

Articately

I pledge my-self to love the right, The good, the fair and true, To

keep my faith and hon - or bright In ev - 'ry - thing I do.

From *New Music Horizons, Accompaniments and Interpretation for the Teacher*, 4th Book. Copyright 1948, by Silver Burdett Company. Used by permission of author and publisher.

No. 80

Smiles

DANIEL TAYLOR

ANONYMOUS

Articately

1. If you chance to meet a frown, Do not let it stay,
2. No one likes a frown-ing face, Change it for a smile,

Quick - ly turn it up - side down, And smile that frown a - way.
Make the world a bet - ter place By smil - ing all the while.

No. 81

Reverence

RUTH H. CHADWICK

LEAH A. LLOYD

Simply

To day, dear Lord, I'll try to show how quiet I can be,

The first system of musical notation for 'Reverence' consists of a treble and bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

to thank thee for the many things that thou hast given me.

The second system of musical notation continues the melody and accompaniment. The treble staff melody includes a quarter note B5, a half note C6, and a quarter note B5, followed by quarter notes A5, G5, F5, and E5. The bass staff accompaniment consists of quarter notes G3, F3, E3, and D3.

No. 82

This Is God's House

L. M. OGELVEE

W. G. OGELVEE

Simply

This is God's house and He is here to - day,

The first system of musical notation for 'This Is God's House' features a treble and bass staff. The treble staff has a melody with lyrics underneath. The bass staff provides a simple accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

He hears each song of praise, and list - ens when we pray.

The second system of musical notation continues the melody and accompaniment. The treble staff melody includes a quarter note B5, a half note C6, and a quarter note B5, followed by quarter notes A5, G5, F5, and E5. The bass staff accompaniment consists of quarter notes G3, F3, E3, and D3.

No. 83

Forgiveness

FRANCES K. TAYLOR

Articulate

1. Help me, dear Fa - ther, to free - ly for - give,
2. Mer - ci - ful lov - ing and help - ful and kind,

All whomay seem un - kind to me; Help me each day,
Al - ways for e - vil re - turn - ing the good, Striv - ing to do

Fa - ther, to live Near - er and near - er to thee.
with might and mind, All that thou say - est I should.

No. 84

Quiet Time

MARIAN CORNWALL

Children like to listen to quiet music. Soft low sounds are restful. Usually loud music excites noisy behavior. Quiet times after the story, when waiting for a turn, or putting away materials, and before going home, afford relief for children. When little people appreciate the need for their being still, they will respond to quiet music. Carefully selected music can be skillfully used to induce the kinds of relaxation and quiet movement that are so essential to their emotional development.

No. 85

I Have a Little Song to Sing

ABBIE FARWELL BROWN

Arr. from HAYDN

Smoothly

I have a lit-tle song to sing, A lit-tle game to play. A

task to do for some-one's sake, Be-fore the close of day.

From *Songs of Sixpence*, by Abbie Farwell Brown. Copyright, Houghton Mifflin Company. Used by permission.

No. 86

We Bow Our Heads

ANNA JOHNSON

ALEXANDER SCHREINER

Reverently

1. We bow our heads and close our eyes, And say a lit-tle prayer,
2. We bow our heads and close our eyes, And ask that through the day,

We thank our Fa-ther gra-cious-ly, For bless-ings we all share.
The Lord will keep us safe from harm, At home, at school or play.

No. 87

Gladly Meeting, Kindly Greeting

EVAN STEPHENS

Two beats to a measure

1. Glad-ly meet - ing, kind - ly greet - ing, On this pre - cious meet - ing
 2. Glad-ly meet - ing, kind - ly greet - ing, Let us all u - nite in
 3. Glad-ly meet ing, kind - ly greet - ing, As each meet - ing shall re -

day; I - die thoughts are all for - sak - en, Ev - 'ry seat is quiet - ly
 heart; While the throne we're all ad - dress - ing, And our e - vil ways con -
 turn, May our minds by stud - y bright - en, May our as - pi - ra - tions

ff
 tak - en; Let each heart to God a - wak - en, While we sing and pray.
 fess - ing, Let us seek a heav'n - ly bless - ing, Ere we hence de - part.
 height - en, And may grace our souls en - light - en, While we strive to learn.

No. 88

In Church

MARIAN CORNWALL

Slowly

Music helps children feel the quiet dignity of a sacred service. It lends thoughtful solemnity to the child's world. Children can express wonder in silent listening.

As children come together in church, as they pray, as they sing of Jesus and partake of the sacrament, they begin to appreciate the need for reverent attitudes in the House of the Lord. They need listening experiences where short selections of sacred music are used.

HELEN DUNGAN

J. M. DUNGAN

Brightly

1. You can make the path-way bright, Fill the soul with heav-en's light,
 2. You can speak the gen-tle word, To the heart with an-ger stirred,
 3. You can do a kind-ly deed To your neigh-bor in his need,
 4. You can live a hap-py life In this world of toil and strife,

If there's sun-shine in your heart; Turning dark-ness in-to day,
 If there's sun-shine in your heart; Though it seems a lit-tle thing,
 If there's sun-shine in your heart; And his bur-den you will share
 If there's sun-shine in your heart; And your soul will glow with love

As the shad-ows fly a-way, If there's sun-shine in your heart to - day.
 It will heav-en's blessings bring, If there's sun-shine in your heart to - day.
 As you lift his load of care, If there's sun-shine in your heart to - day.
 From the perfect Light a-bove, If there's sun-shine in your heart to - day.

If there's sun - shine in your heart, You can
 sun - shine in your heart,

If There's Sunshine In Your Heart

send a shin-ing ray That will turn the night to day; And your

The first system of the musical score for 'If There's Sunshine In Your Heart'. It features a treble and bass staff in a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are printed below the treble staff.

care will all de - part, If there's sunshine in your heart to - day.
will all de - part,

The second system of the musical score. It continues the melody and bass line from the first system. The lyrics are printed below the treble staff.

No. 90

As a Little Child

C. M. VON WEBER

Slowly

1. As a lit - tle child re - lies On a care be - yond its own,
2. So let me, a child, re - ceive What to - day thou shalt pro - vide.
3. Qui - et Lord, my fro - ward heart, Make me lov - ing meek, and mild,

The first system of the musical score for 'As a Little Child'. It is in 2/4 time and features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are printed below the treble staff.

Knows be - neath its fa - ther's eyes, It is nev - er left a - lone,
Calm - ly to thy wis - dom leave What to - mor - row may be - tide.
Up - right, sim - pie, free from art, Make me as a lit - tle child.

The second system of the musical score. It continues the melody and bass line from the first system. The lyrics are printed below the treble staff.

No. 91

The Call of Love

C. AUSTIN MILES

C. AUSTIN MILES

With spirit

1. Far a - bove earth's tu - mult, The call of love we hear,
 2. Not from far off coun - try, Or land a - cross the sea,
 3. He who is my neigh - bor, And needs a cheer - ing word,

Shall its gen - tle plead - ing Fall on a heed - less ear? O
 Comes with ear - nest plead - ing The call of love to me.
 In his faint - est whis - per The call of love is heard.

hear O hear the call the call of love, O hear the call of love.

The call of love is to mer - cy and par - don and

The Call of Love

peace, The call of love is to ser - vice that

This system of musical notation includes a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are positioned below the treble staff.

nev - er shall cease, Till we shall en - ter that land of

This system continues the musical notation from the first system, maintaining the same key signature and time signature. The melody and bass line are clearly defined, with lyrics placed below the treble staff.

prom - ise where true joys a - bound, Then on - ward press, my

This system continues the musical notation, showing the progression of the melody and bass line. The lyrics are aligned with the notes in the treble staff.

gain - - - ing ground.
com - rades, we are gain - ing, we are gain - ing ground.
gain - ing, gain - ing ground.

This system concludes the musical notation on this page. It features a double bar line at the end of the treble staff. The lyrics are spread across three lines, with the first line being a continuation from the previous system. The key signature and time signature remain consistent.

No. 92

Little Things

Two beats to a measure

1. Lit - tle drops of wa * ter, Lit - tle grains of sand,
2. Lit - tle deeds of kind - ness, Lit - tle words of love,

Make the might - y o - cean And the beau - teous land.
Make the earth as hap - py As the heav'n a - bove.

No. 93

When We're Helping

WALLACE F. BENNETT

GERMAN FOLK SONG

Gaily

1. When we're help-ing we're hap - py, And we sing as we go;
2. Tra la la la la la la, Tra la la la la la,
3. When we're help-ing we're hap - py, And we sing as we go;

And we like to help moth - er; For we all love her so.
Tra la la la la la la, Tra la la la la la.
And we like to help fa - ther, For we all love him so.

No. 94

Be Happy

ALICE JEAN CLEATOR

ARTHUR WILTON

Two beats to a measure

1. "Be hap - py," sings the lit - tle bird, On boughs be - neath the blue;
 2. "Be hap - py," trills the lit - tle brook, While run - ing mead - ows thro';
 3. "Be hap - py," shouts the wind of morn, As o'er the land it flies;

Be hap - py, hap - py all day long, And oth - ers will be too!
 Be hap - py, hap - py all day long, And oth - ers will be too!
 "Be hap - py," South winds whis - per low, And ev - 'ry wave re - plies.

Be hap - py, all day long, Each day you'll find it true;

That he whose heart has joy and song, Gives joy to oth - ers too.

No. 95

Called to Serve

GRACE GORDON

WALTER G. TYLER

March time

1. Called to serve him, heav'n-ly King of glo - ry, Chos - en e'er to
 2. Called to serve his path of ser-vice loy - al, Called to lead to
 3. Called to know the rich-ness of his bless-ing, Sons of God, and

wit-ness for his name; Far and wide we tell a Fa-ther's sto-ry
 his e - ter - nal light; Rich re - ward a - waits in man-sions roy-al
 chil-dren of a King; Glad of heart, His ho - ly name confess-ing,

Far and wide his love pro - claim.
 For-ward then in heav'n-ly might. On - ward, ev - er
 Hom-age un - to him we bring.

on - ward, as we glo - ry in his name,

Called to Serve

On - ward, ev - er on - ward, as we glo - ry in his

name; For - ward, press - ing for - ward, as a

tri - umph song we sing, Joy our strength shall

be, press for - ward ev - er, Called to serve our King; King.

Lively and well marked

I am hap-py to-day for the sunshine, For skies of gray or blue;

The first system of music features a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written on a five-line staff. Below the treble staff is a bass staff with a bass clef, providing a harmonic accompaniment of chords and single notes. The lyrics are centered under the treble staff.

For with-in my heart is the song of life, I'll live! I'll work! I'll do!

The second system continues the melody and accompaniment. The treble staff shows a melodic line with some slurs and a fermata over the final note. The bass staff continues with chordal accompaniment. The lyrics are centered under the treble staff.

No cloud can cast a shadow, O-ver cour-age such as mine;

The third system continues the melody and accompaniment. The treble staff has several accents (>) over the notes. The bass staff has several accents (>) over the chords. The lyrics are centered under the treble staff.

And I'll sing my song as I go a-long, I'll live! I'll work! I'll do!

The fourth system concludes the piece. The treble staff ends with a double bar line and repeat dots. The bass staff also ends with a double bar line and repeat dots. The lyrics are centered under the treble staff.

No. 97

I Have Two Little Hands

BERTHA A. KLEINMANN

WILLIAM F. HANSON

Simply

I have two lit - tle hands fold - ed snug - ly and tight, They are
Kind Fa - ther I thank thee for two lit - tle hands, And

ti - ny and weak yet they know what is right, Dur - ing
ask thee to bless them till each un - der - stands That

all the long hours till day - light is through, There is
chil - dren can on - ly be hap - py all day, When

plen - ty in - deed for my two hands to do.
two lit - tle hands have learned how to o - bey.

WALLACE F. BENNETT

GRANT SCHAEFER

Not too slowly

On the wall hangs an old wood-en clock, say-ing

tick, tock, tick, tock! With a bright happy face, and two hands in place

Tick! tock! tick! tock!

Obedience

The two hands o-be-dient-ly
Our fa-ces are hap-py, our

do their part, Tick! tock! tick! tock! They fol-low the
hearts are gay, When our lit-tle hands have learned to o-bey. Like the hands of the

beat of its hap - py heart, Tick!tock!tick!tock!tick!tock!
clock as it sings all day, Tick!tock!tick!tock!tick! tock!

No. 99

My Body Is a Temple

ESTHER H. DOOLITTLE

HENRY SMART

Articulate

1. My bo - dy is a tem - ple That needs the great - est care;
2. My thoughts must be un - self - ish; My words must com - fort give;

It must be clean and whole - some To house my spir - it there.
My deeds must all be wor - thy As long as I shall live.

And if I keep the tem - ple, My bo - dy, strong and clean,
The brac - ing air I breathe in, The o - cean where I swim,

My mind must be as whole - some, Al - though it can't be seen.
The sports that build my mus - cle I'll use for love of him.

No. 100

Hymn of the Nations

JOSEPHINE DASKAM BACON

LUDWIG VAN BEETHOVEN
from the Ninth Symphony

With spirit

1. Broth-er, sing your coun-try's an-them, Shout your land's un-dy - ing fame;
2. Hail the sun of peace, new ris-ing, Hold the war clouds clos - er furled.
3. Build the road of Peace be - fore us, Build it wide and deep and long.

Light the won-drous tale of na-tions With your peo-ple's gold - enname.
Blend our ban-ners, O my broth-er, In the rain-bow of the world!
Speed the slow and check the ea-ger, Help the weak and curb the strong.

Tell your fa-thers' no-ble sto-ry, Raise on high your coun-try's sign,
Red as blood, and blue as heav-en, Wise as age, and proud as youth,
None shall push a - side an - oth - er, None shall let an - oth - er fall:

Join, then, in the fi - nal glo - ry—Broth-er, lift your flag with mine!
Melt our col - ors, won - der wov - en, In the great white light of Truth!
March be - side me, O my broth-er, All for one, and one for all!

No. 101

Jesus Wants Me For a Sunbeam

NELLIE TALBOT

E. O. EXCELL

Duet Two beats to a measure

1. Je - sus wants me for a sun - beam, To shine for him each day;
 2. Je - sus wants me to be lov - ing, And kind to all I see;
 3. I will ask Je - sus to help me, To keep my heart from sin;
 4. I'll be a sun - beam for Je - sus, I can, if I but try;

In ev-'ry way try to please him, At home, at school, at play.
 Show - ing how pleas - ant and hap - py His lit - tle one can be.
 Ev - er re - flect - ing his good - ness, And al - ways shine for him.
 Serv - ing him mo - ment by mo - ment, Then live with him on high.

A sun - beam, a sun - beam, Je - sus wants me for a sun - beam;

A sun - beam, a sun - beam, I'll be a sun - beam for him.

Allegretto

1. Catch the sun - shine! tho' it flick - ers Thro' a dark and dis - mal cloud,
 2. Catch the sun - shine! tho' life's tem - pest May un - furl its chill - ing blast,
 3. Catch the sun - shine! don't be griev - ing O'er that dark - some bil - low there!

Tho' it falls so faint and fee - ble On a heart with sor - row bowed.
 Catch the lit - tle, hope - ful strag - gler! Storms will not for - ev - er last;
 Life's a sea of storm - y bil - lows, We must meet them ev - 'ry - where.

Catch it quick - ly! it is pass - ing; Pass - ing rap - id - ly a - way;
 Don't give up and say "for - sak - en!" Don't be - gin and say "I'm sad!"
 Pass right thro' them, do not tar - ry, O - ver - come the heav - ing tide,

Rit.

It has on - ly come to tell you There is yet a bright - er day.
 Look! there comes a gleam of sun - shine! Catch it! oh, it seems so glad.
 There's a spark - ling gleam of sun - shine Wait - ing on the oth - er side.

No. 103 Sabbath Morning Comes With Gladness

JAMES GALLAHER

JOHN S. LEWIS

Brightly

1. Sab-bath morn-ing comes with glad-ness, Lit - tle hearts are filled with joy;
2. O'er the earth the sun^{is} shin-ing, Truth shines in the Sab-bath School;
3. May our Fa-ther's care be o'er us, Guar-dian an-gels ev - er nigh,

Fa-ther's bless-ings ban - ish sad-ness, Pleas-ure's here with-out al - loy.
List the Priest-hood clear de - fin - ing, Pre - cepts like the gold - en rule.
Thro' life's jour-ney go be - fore us, Lead us to the courts on high.

See, with smil-ing, ro - sy fa - ces, Boys and girls clothed in their best,
Let us each be un - ob - serv-ing Of the oth - er's faults, and strive
Prin-ci - ples our souls in - spir-ing, That were des-tined men to save,

Hast-'ning on to fill their pla - ces, At their teach-er's kind re - quest.
Good-ness to in - crease un - swerv-ing, Like the bees with - in a hive.
On - ward progress, nev - er tir-ing, In the life be - yond the grave.

Simply

1. Sweet Sab-bath School, more dear to me Than fair-est pal-ace dome,
 2. Here first my wil - ful, wand'ring heart, The way of life was shown;
 3. Here Je - sus stood with lov - ing voice, En-treat-ing me to come

My heart e'er turns with joy to thee, My own dear Sab-bath home.
 Here first I sought the bet - ter part, And gained a Sab-bath home.
 And make of him my on - ly choice, In this dear Sab-bath home.

Sab-bath home, bless-ed home, Sab-bath home, bless-ed
 Sab-bath home, bless-ed home, Sab-bath home,

home, My heart e'er turns with joy to thee, My own dear Sab-bath home.
 bless-ed home,

ADAPTED

C. AUSTIN MILES

Articulate

1. I will seek to be a bless-ing, To some heart by grief bowed down,
2. Oh! the joy a kind word car-ries, If in love a-lone 'tis giv'n,

Take to that one some kind greet-ing, To dis-pel the world's dark frown.
By the com-fort in its mes-sage, Ma-ny hearts are led to heav'n.

For the joys of life are fleet-ing, But the joys of heav'n shall last,
I would be a bur-den bear-er, Shar-ing oth-er's grief and pain,

And the heart with sor-row beat-ing, Views with hope the grief that's past.
I would speak some word of com-fort, To bring a smile a-gain.

Call Me

Call me, call me, where I may be of serv-ice, Lord,

The first system of musical notation features a treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, hymn-like style with quarter and eighth notes. The bass line consists of a steady accompaniment of quarter notes. The lyrics are printed below the treble staff.

Here or yon - der, On - ly that thy hand I see;

The second system continues the melody and accompaniment. The treble staff shows a continuation of the hymn style, with some notes beamed together. The bass line remains consistent. The lyrics are printed below the treble staff.

Call me, call me, Thine be the glo-ry ev - er - more,

The third system continues the musical notation. The treble staff shows the continuation of the melody, and the bass line provides accompaniment. The lyrics are printed below the treble staff.

I'm con-tent to do thy will, what - so-e'er it be.

The final system of the page shows the concluding part of the melody and accompaniment. The treble staff ends with a final note, and the bass line concludes with a sustained chord. The lyrics are printed below the treble staff.

Not too slow

1. Give, said the lit - tle stream, Give, oh! give,
 2. Give, said the lit - tle rain, Give, oh! give,
 3. Give, then for Je - sus give; Give, oh! give,

give, oh! give, Give, said the lit - tle stream, As it
 give, oh! give, Give, said the lit - tle rain, As it
 give, oh! give. Give, then for Je - sus give; There is

hur - ried down the hill; I'm small I know, but where -
 fell up - on the flow'rs; I'll raise their droop - ing
 some - thing all can give. Do as the streams and

ev - er I go, The fields grow green - er still.
 heads a - gain, As it fell up - on the flow'rs.
 blos - soms do, For God and oth - ers live.

Give, Said the Little Stream

Sing-ing, sing-ing all the day, Give a-way, Oh! give a-way.

The first system of music features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is a simple accompaniment of chords and single notes.

Sing-ing, sing-ing all the day, Give, oh! give a-way.

The second system continues the melody and accompaniment from the first system, ending with a double bar line.

No. 107 Little Lambs So White and Fair

Articulate

1. Lit-tle lambs so white and fair Are the shep-herd's con-stant care;
2. Now they lis-ten and o-bey, Follow-ing where he leads the way;

The first system of music is in a 2/4 time signature with a key signature of two flats (Bb, Eb). The melody is simple and uses quarter and eighth notes. The bass line provides a steady accompaniment.

Now he leads their ten-der feet In-to pas-tures green and sweet.
Heav'n-ly Fa-ther, may we be Thus o-be-dient un-to thee!

The second system continues the melody and accompaniment, ending with a double bar line.

Not too fast

1. Dare to do right! dare to be true! You have a work that no
 2. Dare to do right! dare to be true! Oth-er men's fail-ures can

oth - er can do; Do it so brave - ly so kind - ly, so well,
 nev - er save you, Stand by your con - science, your hon - or your faith,

An - gels will has - ten the sto - ry to tell. Dare, dare,
 Stand like a he - ro and bat - tle till death.

dare to do right, Dare, dare, dare to be true, ...

..... Dare to be true, Dare to be true

Six beats to a measure

1. Lit - tle knees should low - ly bend, Lit - tle knees should low - ly bend,
 2. Lit - tle tongues should speak the truth, Lit - tle tongues should speak the truth

At the hour of prayer, At the hour of prayer;
 With - out fear or halt, With - out fear or halt;

Lit - tle tho'ts to heav'n as - cend, To our Fa - ther there,
 Lit - tle lips should ne'er be loth, To con - fess a fault,

Lit - tle tho'ts to heav'n as - cend, To our fa - ther there.
 Lit - tle lips should ne'er be loth To con - fess a fault.

No. 110 If the Way Be Full of Trial, Weary Not

W. H. FLAVILLE

JOHN R. SWENEY

Happily

1. If the way be full of tri-al; Wear-y not! (Wear-y not!) If it's
2. If the way be one of sor-row, Wear-y not! (Wear-y not!) Hap-pi-
3. If mis-for-tune o-ver-take us, Wear-y not! (Wear-y not!) Je-sus

one of sore de-ni-al, Wear-y not! (Wear-y not!) If it
er will be the mor-row, Wear-y not! (Wear-y not!) Here we
nev-er will for-sake us, Wear-y not! (Wear-y not!) He will

now be one of weep-ing, There will come a joy-ous greet-ing, When the
suf-fer trib-u-la-tion, Here we must en-dure temp-ta-tion; But there'll
leave us nev-er, nev-er; From his love there's naught can-se-ver; Glo-ry

har-vest we are reap-ing—Wear-y not! (Wear-y not!) Do not wear-y by the
come a great sal-va-tion—Wear-y not! (Wear-y not!)
to the Lamb for-ev-er!—Wear-y not! (Wear-y not!) Do not wear - y

way, What - ev - er be thy lot; There a-waits a brighter
wear-y by the way, be thy lot;

If the Way Be Full of Trial, Weary Not

day (a bright-er day) To all, to all who wear-y not! (wear-y not!)

The musical score consists of a treble and bass staff. The treble staff has a melody with a dotted quarter note followed by an eighth note, and a quarter note. The bass staff provides a harmonic accompaniment with chords and moving lines.

No. 111

Stand for the Right

JOSEPH BALLANTYNE

Articulate

1. Lis - ten, my boy, I've a word for you, And this is the
2. And you lit-tle girl, I've a word for you, It is the

The first system of the musical score for 'Stand for the Right' features a treble and bass staff. The treble staff contains the vocal melody with lyrics. The bass staff provides a harmonic accompaniment. The key signature has two sharps (F# and C#) and the time signature is 3/4.

word: Be true, be true, At work or at play, In
same: Be true, be true, For truth is the sun, And

The second system of the musical score continues the vocal melody and accompaniment. The lyrics are aligned with the notes in the treble staff.

dark - ness or light, Be true, be true, And stand for the right.
false - hood the night, Be true, dear maid, And stand for the right.

The third system of the musical score concludes the piece. It features the final vocal melody and accompaniment with the concluding lyrics.

No. 112

Children of the Saints of Zion

G. N. CLARKE

JOSEPH J. DAYNES

1. Chil - dren of the Saints of Zi - on, Tune your voi - ces sweet with praise;
 2. Meek and low - ly a₃ our Sav - ior, Cast - ing off all pride and wrong;
 3. May God's blessings e'er at - tend us! Which they will if we do right;

'Tis God's good - ness we re - ly on, In his love we trust al - ways.
 Prov - ing by our good be - hav - ior, To God's chil - dren we be - long.
 Pray to him his help to send us: In our dark - ness give us light.

p Ev - er sing - ing Hal - le - lu - jah, *ff* Fill our hearts with love and praise;

p Voi - ces ring - ing, *ff* Hal - le - lu - jah, Glo - ry to these lat - ter days.

Marked

1. Go when the morn- ing shin - eth, Go when the noon is bright,
 D. C. Go when the morn- ing shin - eth, Go at the close of day,
 2. Pray then for all who love thee, All who are loved by thee;
 D. C. Pray then to God sin - cere - ly, Pray for his ho - ly light;

dim. *Fine*

Go when the eve de - clin - eth, Go in the hush of night;
 And in thy cham-ber kneel - ing, Do thou in se - cret pray.
 Pray, too, for those who hate thee, If an - y such there be;
 Rich bless-ings he will grant thee, If on - ly asked a - right.

p *cresc.*

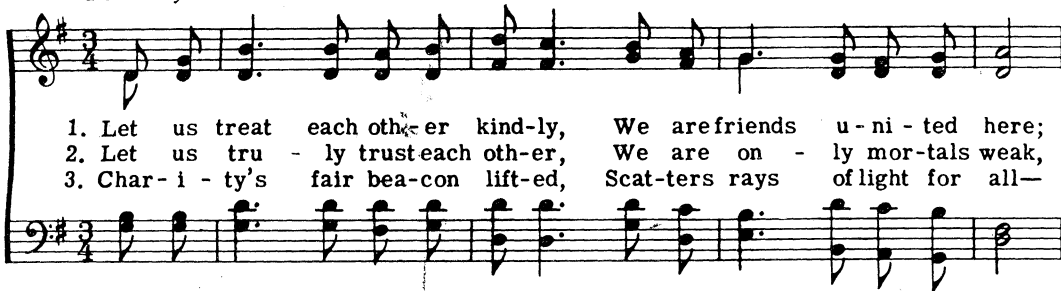
Go with pure minds and feel - ings, Send earth-ly thoughts a - way,
 Then for thy-self in meek-ness, God's blessings hum-bly claim,

p *rall.* *D. C.*

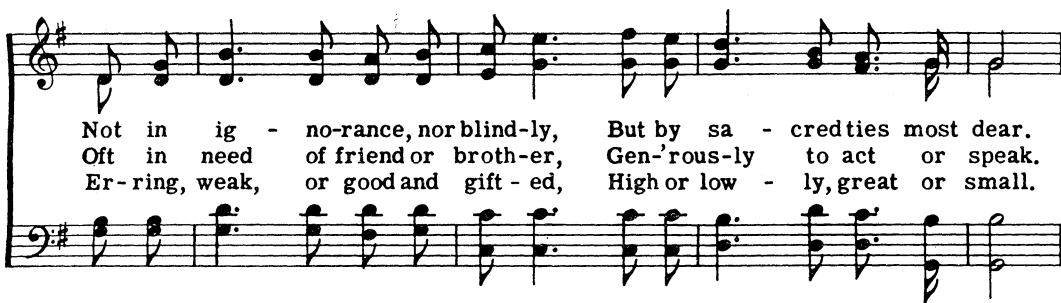
And in thy cham-ber kneel-ing. Do thou in se - cret pray
 And join with each pe - ti - tion Thy great re-deem-er's name

L. G. RICHARDS

J. S. LEWIS

Tenderly


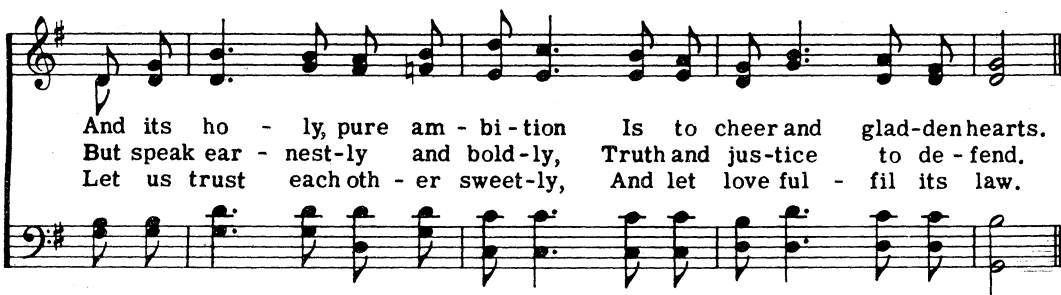
1. Let us treat each oth-er kind-ly, We are friends u-ni-ted here;
 2. Let us tru-ly trust each oth-er, We are on-ly mor-tals weak,
 3. Char-i-ty's fair bea-con lift-ed, Scat-ters rays of light for all—



Not in ig-no-rance, nor blind-ly, But by sa-cred ties most dear.
 Oft in need of friend or broth-er, Gen-erous-ly to act or speak.
 Er-ring, weak, or good and gift-ed, High or low-ly, great or small.



Love will own no cold sus-pi-cion, Gold-en sun-shine it im-parts,
 Pass not si-lent-ly and cold-ly O'er a wrong we might a-mend,
 Let us al-so strive com-plete-ly, Has-ty judg-ments to with-draw;



And its ho-ly, pure am-bi-tion Is to cheer and glad-den hearts.
 But speak ear-nest-ly and bold-ly, Truth and jus-tice to de-fend.
 Let us trust each oth-er sweet-ly, And let love ful-fil its law.

Let Us Treat Each Other Kindly

f

Let us treat eachoth-er kind-ly, We are friends u - ni - ted here;

Not in ig - no-rance, nor blind-ly, But by sa-cred ties most dear.

No. 115 Good Afternoon, Dear Little Friend

FOLK SONG

Articulate

1. Good af - ter - noon dear lit - tle friend, lit - tle friend, lit - tle friend,
2. My name is — — — dear friend, lit - tle friend, lit - tle friend,

Good af - ter - noon dear lit - tle friend, "Who are you?"
My name is — — — dear friend, "Who are you?"

JOHN JAQUES

ELLEN KNOWLES MELLING

Sturdily

1. O say, what is truth? 'Tis the fair - est gem That the
 2. Yes, say, what is truth? 'Tis the bright - est prize To which
 3. The scep - tre may fall from the des - pot's grasp When with
 4. Then say, what is truth? 'Tis the last and the first, For the

rich - es of worlds can pro - duce, And price - less the val - ue of
 mor - tals or Gods can as - pire, Go search in the depths where it
 winds of stern jus - tice he copes, But the pil - lar of truth will en -
 lim - its of time it steps o'er. Tho' the heav - ens de - part and the

truth will be when The proud mon - arch's cost - li - est
 glit - ter - ing lies Or as - cend in pur - suit to the
 dure to the last, And its firm root - ed bul - warks out -
 earth's foun - tains burst, Truth, the sum of ex - ist - ence, will

di - a - dem is count - ed but dross and ref - use.
 loft - iest skies. 'Tis an aim for the no - blest de - sire.
 stand the rude blast, And the wreck of the fell ty - rant's hopes.
 weath - er the worst, E - ter - nal, un - changed, ev - er - more.

No. 117

Hope of Israel

J. L. TOWNSEND

WILLIAM CLAYSON

In march style

1. Hope of Is - rael, Zi - on's ar - my, Chil - dren of the prom - ised day,
 2. See the foe in count - less num - bers, Mar - shaled in the ranks of sin;
 3. Strike for Zi - on, down with er - ror; Flash the sword a - bove the foe;
 4. Soon the bat - tle will be o - ver; Ev - 'ry foe of truth be down;

See, the Chief - tain sig - nals on - ward, And the bat - tle's in ar - ray!
 Hope of Is - rael, on to bat - tle, Now the vic - t'ry we must win!
 Ev - 'ry stroke dis - arms a foe - man, Ev - 'ry step we con - q'ringgo.
 On - ward, on - ward, youth of Zi - on, Thy re - ward the vic - tor's crown.

Hope of Is - rael, rise in might With the sword of truth and right;

Sound the war - cry, "Watch and pray!" Van - quish ev - 'ry foe to - day.

No. 118 Ere You Left Your Room This Morning

M. A. KIDDER

W. O. PERKINS

Sincerely

1. Ere you left your room this morn- ing, Did you think to pray?
2. When your heart was filled with an - ger, Did you think to pray?
3. When sore tri - als came up - on you, Did you think to pray?

In the name of Christ, our Sav-ior, Did you sue for lov-ing fa - vor
Did you plead for grace, my broth-er, That you might for-give an-oth - er
When your soul was full of sor - row, Balm of Gil-ead did you bor - row

As a shield to - day?
Who had crossed your way? O how praying rests the wear - y! Prayer will
At the gates of day?

change the night to day; So when life gets dark and drear - y, Don't for - get to pray.

Two beats to a measure

1. Nev-er be late to the Sun-day School class, Come with your bright sunny fa - ces;
 2. Read-y to ming-le your voi-ces in praise, Sing - ing with joy - ful e - motion;
 3. Al-ways be read-y and will-ing to learn, Mak - ing your du - ty a pleas-ure,
 4. If you are faith-ful in all that you do, Ev - er your Sav-ior con-fess-ing,

Cheer-ing your teach-ers and pleas-ing your God— Al-ways be found in your pla - ces.
 Read-y to join in the prayer that is breathed, Bow-ing in hum-ble de - vo - tion.
 Try-ing to fol - low the Sav-ior's com-mand; Then he will give you a treas-ure.
 Then will the Sab-bath glide cheer-full-y by, Crown-ing the weak with its bless-ing.

Nev-er be late, nev-er be late; Chil-dren, re-mem-ber the warn - ing:

Try to be there, always be there, Prompt-ly on time in the morn - ing.

EVAN STEPHENS

EVAN STEPHENS

Firm march time

1. Shall the youth of Zi - on fal - ter, In defend - ing truth and right?
 2. While we know the pow'rs of dark - ness Seek to thwart the work of God,
 3. We will work out our sal - va - tion, We will cleave un - to the truth,
 4. We will strive to be found wor - thy, Of the king - dom of our Lord,

While the en - e - my as - sail - eth, Shall we shrink or shun the fight? No!
 Shall the chil - dren of the prom - ise Cease to grasp the "i - ron rod?" No!
 We will watch and pray and la - bor, With the fer - vent zeal of youth. Yes!
 With the faith - ful ones re - deem - ed, Who have loved and kept his word. Yes!

True to the faith that our par - ents have cher - ished, True to the

truth for which mar - tyrs have per - ished, To God's com - mand,

Soul, heart and hand, Faith - ful and true we will ev - er stand.

Earnestly

1. Nay, speak no ill; a kind - ly word can nev - er leave a
 2. Give me the heart that fain would hide, Would fain an - oth - er's
 3. Then speak no ill but len - ient be To oth - er's fail - ings

sting be - hind; And, oh, to breathe each tale we've heard Is far be -
 faults ef - face. How can it please the hu - man pride To prove hu -
 as your own. If you're the first a fault to see, Be not the

neath a no - ble mind. Full oft a bet - ter seed is sown
 man - i - ty but base? No, let us reach a high - er mood,
 first to make it known, For life is but a pass - ing day;

By choos - ing thus the kind - er plan, For, if but lit - tle
 A no - bler es - ti - mate of man; Be ear - nest in the
 No lip may tell how brief its span; Then, O the lit - tle

good is known, Still let us speak the best we can.
 search for good And speak of all the best we can.
 time we stay Let's speak of all the best we can.

With marked accent

1. Do what is right; the day - dawn is break - ing,
 2. Do what is right; the shack - les are fall - ing;
 3. Do what is right; be faith - ful and fear - less;

Hail - ing a fu - ture of free - dom and light;
 Chains of the bonds - men no long - er are bright;
 On - ward, press on - ward, the goal is in sight;

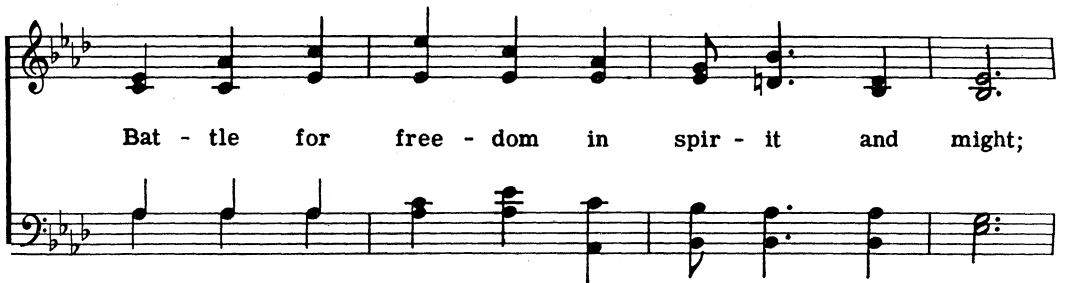
An - gels a - bove us are si - lent notes tak - ing
 Light - ened by hope, soon they'll cease to be gall - ing;
 Eyes that are wet now, ere long will be tear - less;

Of ev - 'ry ac - tion; do what is right!
 Truth go - eth on - ward; do what is right!
 Bless - ings a wait you in do - ing what's right!

Do What Is Right



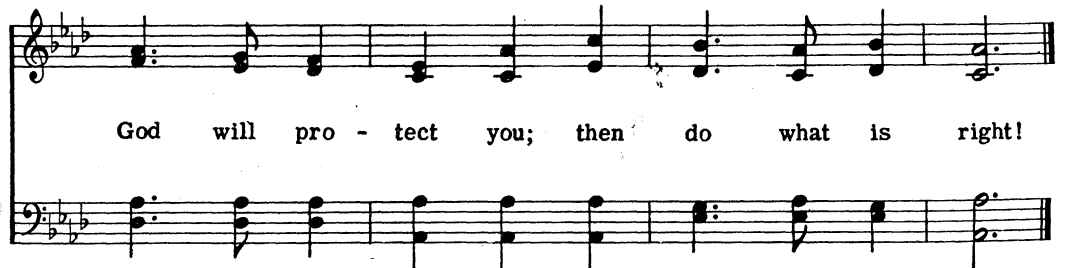
Do what is right; let the con - se - quence fol - low;



Bat - tle for free - dom in spir - it and might;



And with stout hearts look ye forth till to - mor - row;



God will pro - tect you; then do what is right!

No. 123

Give Me the Joy of Living

Adapted - J. J. CUTTER

W. H. DOANE

Marked

1. Give me the joy of liv - ing, Some glor - ious work to
 2. Still for the Mas - ter glean - ing, Let heart and hand be

do! A spi - rit of thanks - giv - ing With
 strong, Oh, let me know life's mean - ing, And

loy - al heart and true. Some lone - ly path to
 sing its sweet - est song. With faith - ful hearts to

Give Me the Joy of Living

bright - en Where tir - ed feet now stray, Some
love me, Let me nobly fill my place And

The first system of the hymn features a treble and bass staff. The melody is in the treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are: "bright - en Where tir - ed feet now stray, Some love me, Let me nobly fill my place And".

bur - den yet to light - en, To work while yet 'tis day.
reach that heav'n a - bove me By his ap - prov - ing grace.

The second system continues the melody. The treble clef line has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics are: "bur - den yet to light - en, To work while yet 'tis day. reach that heav'n a - bove me By his ap - prov - ing grace."

Give me the joy of liv - ing, Some glorious work to do;

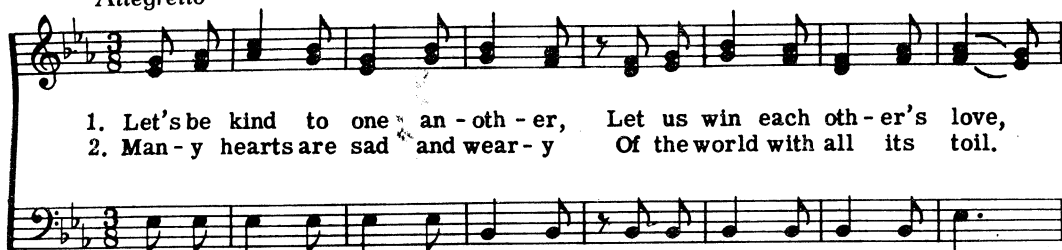
The third system continues the melody. The treble clef line has a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The lyrics are: "Give me the joy of liv - ing, Some glorious work to do;"

Give me the joy of liv - ing, With loy - al heart and true.

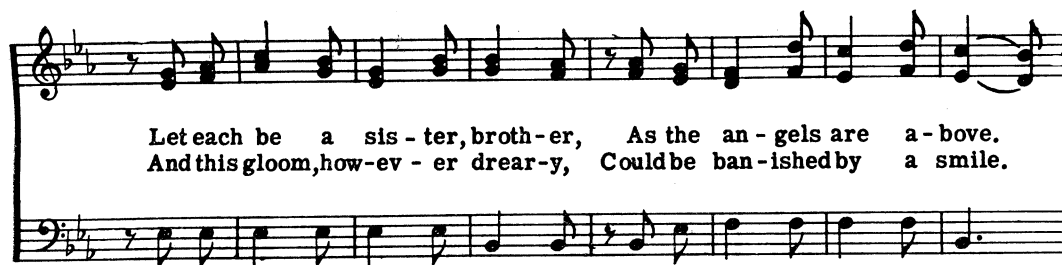
The fourth system concludes the hymn. The treble clef line has a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The lyrics are: "Give me the joy of liv - ing, With loy - al heart and true."

EVAN STEPHENS

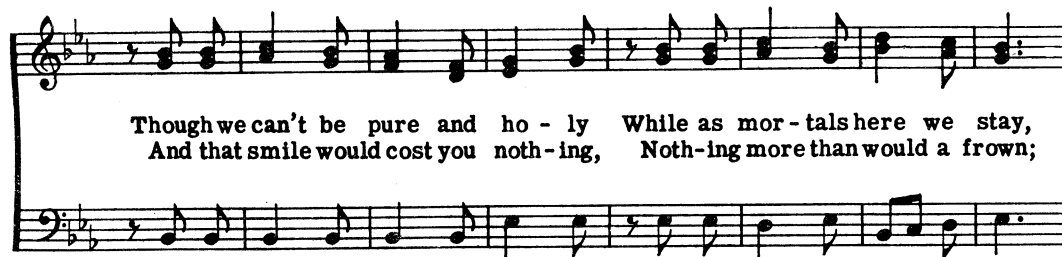
EVAN STEPHENS

Allegretto


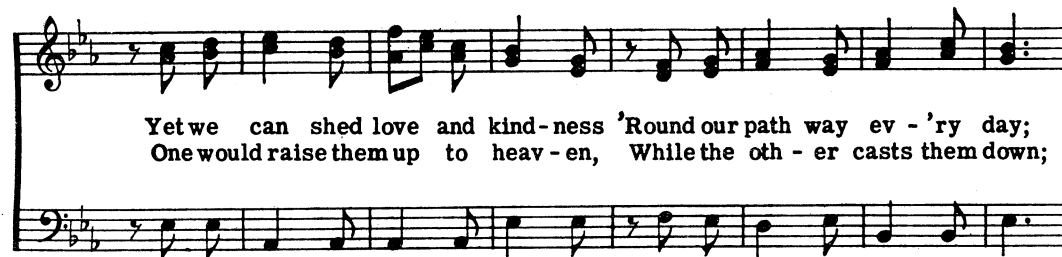
1. Let's be kind to one an - oth - er, Let us win each oth - er's love,
2. Man - y hearts are sad and wear - y Of the world with all its toil.



Let each be a sis - ter, broth - er, As the an - gels are a - bove.
And this gloom, how - ev - er drear - y, Could be ban - ished by a smile.



Though we can't be pure and ho - ly While as mor - tals here we stay,
And that smile would cost you noth - ing, Noth - ing more than would a frown;



Yet we can shed love and kind - ness 'Round our path way ev - 'ry day;
One would raise them up to heav - en, While the oth - er casts them down;

Let's Be Kind to One Another

Yes, we should let love and kind-ness Be our mot - to day by day.
Let us then make earth a heav-en— Turn to kind - lysmiles our frowns.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, accessible style with many chords and rests.

No. 125

Good-bye

Articately

Good - bye to you to - day, I'll see you on Tues - day, Good -

The first system of the musical score for 'Good-bye' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is simple and clear, with lyrics written below the notes.

bye to you to - day, I'll see you on Tues - day.

The second system of the musical score for 'Good-bye' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues from the first system, ending with a final chord.

SECTION IV



*The Children Sing of
Home and Family*

*Honour thy father and thy mother,
as the Lord thy God hath commanded thee;
that thy days may be prolonged, and that
it may go well with thee, in the land which
the Lord thy God giveth thee.*

DEUTERONOMY 5:16



Fervently

1. There is beau-ty all a-round When there's love at home; There is joy in
 2. In the cot-tage there is joy When there's love at home; Hate and en-vy
 3. Kind-ly heav-en smiles a-bove When there's love at home; All the world is

ev-'ry sound When there's love at home. Peace and plen-ty here a-bide,
 ne'er an-oy When there's love at home. Ros-es bloom be-neath our feet;
 filled with love When there's love at home. Sweet-er sings the brook-let by;

Smil-ing sweet on ev-'ry side. Time doth soft-ly, sweet-ly glide
 All the earth's a gar-dens sweet, Mak-ing life a bliss com-plete
 Bright-er beams the az-ure sky; Oh, there's One who smiles on high

When there's love at home. Love at home; love at home;
 When there's love at home. Love at home; love at home;
 When there's love at home. Love at home; love at home;

Love at Home

Time doth soft - ly, sweet - ly glide When there's love at home.
Mak - ing life a bliss com - plete When there's love at home.
Oh, there's One who smiles on high When there's love at home.

The musical score for "Love at Home" is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The vocal line features a melody with a range of approximately two octaves, including some grace notes and a final cadence. The piano accompaniment provides a harmonic foundation with chords and moving bass lines.

No. 127

Sleep, Baby Sleep

Quietly

1. Sleep, ba - by sleep. Thy fa - ther guards the sheep, Thy
2. Sleep, ba - by sleep. The large stars are the sheep, The

The first system of the musical score for "Sleep, Baby Sleep" is in 4/4 time with a key signature of two flats. It begins with a piano introduction of four measures. The vocal line starts with the lyrics "1. Sleep, ba - by sleep. Thy fa - ther guards the sheep, Thy" and "2. Sleep, ba - by sleep. The large stars are the sheep, The". The piano accompaniment consists of chords and a simple bass line.

moth - er shakes the dream - land tree, And from it fall sweet dreams for thee;
lit - tle ones, the lambs, I guess, The gen - tle one the shep - herd - ess,

The second system continues the musical score. The vocal line has the lyrics "moth - er shakes the dream - land tree, And from it fall sweet dreams for thee;" and "lit - tle ones, the lambs, I guess, The gen - tle one the shep - herd - ess,". The piano accompaniment continues with chords and a bass line.

Sleep, ba - by sleep. Sleep, ba - by sleep.
Sleep, ba - by sleep. Sleep, ba - by sleep.

The third system concludes the piece with a repeated vocal phrase: "Sleep, ba - by sleep. Sleep, ba - by sleep." and "Sleep, ba - by sleep. Sleep, ba - by sleep." The piano accompaniment provides a final harmonic setting for the piece.

No. 128

All Through the Night

HAROLD BOULTON

OLD WELSH AIR

Softly

1. Sleep, my child, and peace at-tend thee All thro' the night;
 2. While the moon her watch is keep-ing All thro' the night;

Guard-ian an-gels God will send thee All thro' the night.
 While the wear-y world is sleep-ing All thro' the night.

Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing,
 O'er thy spir-it gen-tly steal-ing, Vi-sions of de-light re-veal-ing,

I my lov-ing vi-gil keep-ing All thro' the night.
 Breathes a pure and ho-ly feel-ing, All thro' the night.

And be ye kind one to another, tender-hearted,
 forgiving one another, even as God for Christ's
 sake hath forgiven you.

No.129

I Walk and Talk with Father

DANISH TUNE

DAVID STEVENS

Piano by GLADYS PITCHER

Two beats to a measure

1. Somedays I like to take a walk, And
 2. I like to hear him laugh and talk, It's

so I go with fa - ther. We come to fenc-es we
 fun to be with fa - ther.

have to climb, And I'm nev - er far be-hind fa - ther; We

have a ver - y pleas - ant time, When I go out with fa - ther.

No. 130

Mother Dear

MAUD BELNAP KIMBALL

MILDRED TANNER PETTIT

Articulate

1. Moth - er dear, I love you so, Your hap - py smil - ing face
 2. Moth - er dear, I love you so, Your love - ly shin - ing eyes
 3. Moth - er dear, I love you so, I will try all day through

Is such a joy to look at, It makes home a love - ly place.
 Are just like stars that twink - kle Way up in the bright blue skies.
 To please our Heav'n - ly Fath - er I'm so glad he gave me you.

No. 131

Mother and Father

MABEL E. BRAY

MABEL E. BRAY

Simply

1. Moth - er is the dear - est Of all the friends I know; She
 2. Fa - ther is the kind - est Of all the friends I know; He

helps me work and helps me play; That's why I love her so.....
 likes to take me out with him; That's why I love him so.....

No. 132

Mother's Day

STEPHEN FAY

von FLOTOW

Two beats to a measure

1. Moth - er dear, who keeps me safe from ev - 'ry harm,
 2. This I'll do, and do it with a lov - ing heart,

What shall I do, her kind - ness to re - pay?
 Make ev - 'ry day a cheer - ful Moth - er's day.

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No. 133

I Help Mother with the Dishes

NONA KEEN DUFFY

FAITH CHAMBERS WILSON

Articulate

1. I help moth - er with the dish - es Just as of - ten as she wish - es.
 2. Next she drains them in a pan, . . . Just as gen - tly as she can, . .
 3. Cups and plates I stack my - self, . . . Moth - er puts them on the shelf, . .

First she scalds them nice and clean, So they'll have a love - ly sheen.
 Then I make them gleam and shine With a tow - el white and fine.
 By and by, when I am grown, I'll do dish - es all a - lone.

From *New Music Horizons, Accompaniments and Interpretation for the Teacher*, 2nd Book. Copyright 1947 by Silver Burdett Company. Used by permission of author and publisher.

No. 134

Lullaby and Goodnight

KARL SIMROCK

JOHANNES BRAHMS

Translated by Arthur Westbrook

1. Lul-la-by and good night! With
 2. Lul-la-by and good night! Those

ro-ses be-dight... Creep in-to thy bed, There pil-low thy
 blue eyes close tight,.. Bright an-gels are near, So sleep with-out

head. If God will thou shalt wake, When the morn-ing doth
 fear. They will guard thee from harm, With fair dream-land's sweet

break, If God will thou shalt wake, When the morn-ing doth break,
 charm, They will guard thee from harm, With fair dream-lands sweet charm.

No. 135

Lullaby and Goodnight

KARL SIMROCK

JOHANNES BRAHMS

Softly

1. Lul-la-by and good-night! With ro-ses be-dight, Creepin - to thy
2. Lul-la-by and good-night! Those blue eyes close tight, Bright an-gels are

bed, There pil-low thy head. If God will thou shalt wake, When the
near, So sleep with-out fear. They will guard thee from harm, With fair

morn-ing doth break, If God will thou shalt wake, When the morn-ing doth break.
dreamlands' sweet charm, They will guard thee from harm, With dreamlands' sweet charm.

LITERARY

by Vilate Raile

God wants all little children
To know he is their friend,
To feel he's ever by their side
To bless them without end.

He asks us all to trust him,
To say "Thy will be done,"
For God alone can understand
What's best for everyone.

No. 136

An Evening Song

Russian Folk Song

Arranged by

FRANCES G. BENNETT

MARYHALE WOOLSEY

Articulate

1. When o'er the val - ley the shad - ows are gray,
 2. Ere on our pil - lows we lie down to sleep,

Lit - tle stars come peep - ing through Like chil - dren play - ing peek - a - boo;
 Let us say a lit - tle prayer To God whose love is ev - 'ry - where;

Breez - es come tell - ing the end of the day;
 O - ver our slum - bers a watch he will keep,

Dream - land voi - ces call - ing, too, Call - ing me and you.
 Through the night - time ten - der - ly, Guard - ing you and me.

No. 137

Copying Mother

FLOY A. ROSSMAN

FLOY A. ROSSMAN

Two beats to a measure

1. Moth-er irons the clothes so, So, so,
 2. Moth-er sweeps the floor so, So, so,

so, so, Moth-er irons the clothes so, So, so, so.
 so, so, Moth-er sweeps the floor so, So, so, so.

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No. 138

The First Bouquet

EMILIE POULSSON

ELEANOR SMITH

Articulate

1. He dug his gar - den, He sowed his seeds; He kept it
 2. And when it blos - somed With flow - ers gay, He gave his

wa - tered And pulled the weeds.
 Moth - er The first bou - quet.

From *Songs of a Little Child's Day*, by Emilie Poulsson and Eleanor Smith. Milton-Bradley Co., Springfield, Massachusetts. Used by permission.

My mother works in magic, really.
How else could she from apples round make jelly?
How could she cut without a slip
From cloth so wide and flat such clothes to fit?

by Alberta Huish Christensen

No. 139

When Mother Sews

Czechoslovakian Tune
Piano by GLADYS PITCHER

STEPHEN FAY

Simply

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked 'Simply'.

When my moth - er sits and sews, In and

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are 'When my moth - er sits and sews, In and'. The piano accompaniment includes chords and a bass line.

out her nee - dle goes; Moth - er sews such love - ly

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'out her nee - dle goes; Moth - er sews such love - ly'. The piano accompaniment includes chords and a bass line.

things, And while she sews she hums and sings, Hm

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'things, And while she sews she hums and sings, Hm'. The piano accompaniment includes chords and a bass line.

When Mother Sews

..... Hm

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No.140

Rock-a-Bye Baby

H. A. TUCKETT

1. Rock - a - bye, ba - by, on the tree top, When the wind
2. Rock - a - bye, ba - by, pa - pa is hunt - ing, Ma - ma is

blows the cra - dle will rock, When the bough breaks the
wait - ing glad - ly his com - ing. Rise with the lark, love,

cra - dle will fall, Down will come ba - by, cra - dle and all.
and glad - ly greet him: All will be joy with thee to - day.

SECTION V



*The Children Sing of
Special Days and Holidays*

*Hear our beautiful story,
A glorious message, and true.
We want all the world to hear it,
As we share our joy with you.*



No. 141

America the Beautiful

KATHARINE LEE BATES

Descant for the 2nd and 4th stanza

With dignity

SAMUEL A. WARD

Descant by Peter W. Dykema

Used by permission

2. O beau - ti - ful for pil - grim feet, A
 4. O beau - ti - ful for pa - triot dream. Thy

1. O beau - ti - ful for spa - cious skies For am - ber waves of grain, For
 2. O beau - ti - ful for pil - grim feet Whose stern im - pas - sioned stress A
 3. O beau - ti - ful for he - roes proved In lib - er - at - ing strife, Who
 4. O beau - ti - ful for pa - triot dream That sees be - yond the years, Thine

thor - ough - fare a - cross the wil - der - ness, All
 cit - ies gleam Un - dimmed by hu - man tears. All

pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain. A -
 thor - ough - fare for free - dom beat A - cross the wil - der - ness, A -
 more than self their Coun - try loved, And mer - cy more than life. A -
 al - a - bas - ter cit - ies gleam Un - dimmed by hu - man tears. A -

hail! All hail! A - mer - i - ca! All
 hail! All hail! A - mer - i - ca! All

mer - i - ca! A - mer - i - ca! God shed his grace on thee, And
 mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw, Con -
 mer - i - ca! A - mer - i - ca! May God thy gold re - fine, Till
 mer - i - ca! A - mer - i - ca! God shed his grace on thee, And

America the Beautiful

hail! All hail! Thy lib - er - ty in law.
hail! All hail! From sea to shin - ing sea.

crown thy good with broth - er-hood From sea to shin - ing sea!
firm thy soul in self - con-trol, Thy lib - er - ty in law.
all suc-cess be no - ble-ness And ev - 'ry gain di - vine,
crown thy good with broth - er-hood From sea to shin - ing sea!

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No. 142

America

SAMUEL F. SMITH

HENRY CAREY

With emphasis

1. My coun - try 'tis of thee, Sweet land of lib - er - ty
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze And ring from all the trees,
4. Our fa - thers' God to thee, Au - thor of lib - er - ty,

Of thee I sing, Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a-wake; Let all that
To thee we sing. Long may our land be bright With free-dom's

pil - grim's pride. From ev - 'ry moun - tain side, Let free - dom ring!
tem - pled hills. My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light. Pro - tect us by thy might, Great God, our King!

No.143

The Star Spangled Banner

FRANCIS SCOTT KEY

JOHN STAFFORD SMITH

1. O say can you see, by the dawn's ear - ly light,
 2. On the shore, dim - ly seen thru the mists of the deep,
 3. O thus be it ev - er when free men shall stand

What so proud - ly we hail'd at the twi - light's last gleam - ing?
 Where the foes haught - y host in dread si - lence re - pos - es,
 Be - tween their loved homes and the war's des - o - la - tion!

Whose broad stripes and bright stars thru the per - i - lous fight, O'er the
 What is that which the breeze, o'er the tow - er - ing steep, As it
 Blest with vic - t'ry and peace, may the heav'n - res - cued land Praise the

ram - parts we watched, were so gal - lant - ly stream - ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 Pow'r that hath made and pre - served us a na - tion! Then

The Star Spangled Banner

rock - et's red glare, the bombs burst - ing in air, Gave
catch - es the gleam of the morn - ing's first beam, In full
con - quer we must, when our cause it is just, And

proof through the night that our flag was still there.
glo - ry re - flect - ed now shines on the stream;
this be our mot - to; "In God is our trust!"

O say, does that star - span - gled ban - ner yet
'Tis the star - span - gled ban - ner, O long may it
And the star - span - gled ban - ner in tri - umph shall

wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

Utah, We Love Thee

(State Song of Utah, Adopted by the Legislature, February 10, 1917.)

Words and Music by EVAN STEPHENS

Articulate

1. Land of the moun - tains high, U - tah, we love thee;
 2. Co - lum-bia's bright - est star, U - tah, we love thee;
 3. Land of the Pi - o - neers, U - tah, we love thee;

Land of the sun - ny sky, U - tah, we love thee;
 Thy lus - tre shines a - far, U - tah, we love thee;
 Grow with the com - ing years, U - tah, we love thee;

Far in the glo - rious west, Throned on the moun - tains' crest,
 Bright in our ban - ner's blue, A - mong her sis - ters true,
 With wealth and peace in store. To fame and glo - ry soar,

Rit.
ff
 In robes of state - hood dress'd, U - tah, we love thee.
 She proud - ly comes to view, U - tah, we love thee.
 God guard - ed ev - er - more, U - tah, we love thee.

No. 145

God Gave Me Dear America

CAROLYN R. FREEMAN

CAROLYN R. FREEMAN

In march style

1. God gave me dear A - mer - i - ca, The home-land of the free,
 2. No oth - er flag can be more bright, No oth - er land more fair;
 3. God gave me dear A - mer - i - ca, And thus I will re - pay,

Where lit - tle chil - dren all may dwell In peace and lib - er - ty.
 And count - less are the gifts she gives Her chil - dren ev - 'ry - where.
 For - ev - er will I hon - or her; Her laws I will o - bey.

1 2 3 4
 I pledge my heart, I pledge my hand, To God and to my na - tive land;

To both of them I will be true, For that is what I ought to do.

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- 1- Lay right hand on heart. 2- Extend hand. 3- Gesture upward.
- 4- Gesture to flag, if one is handy; otherwise gesture outward. Hold gesture.

No. 146

Westward Ho!

MIRIAM H. KIRKELL

MARCIA DAVIDSON

With marked rhythm

1. O-ver the wind-ing trail for-ward we go West-ward ho, West-ward ho, The
 2. Of-ten we're wear-y and la-den with woe West-ward ho, West-ward ho,
 3. O-ver high moun-tains and praires we go West-ward ho, West-ward ho, To

dan-gers are man-y the wa-gons are slow West-ward ho. West-ward ho!
 what we shall find there we do not know West-ward ho. West-ward ho!
 lands of new prom-ise with hearts all a-glow West-ward ho. West-ward ho!

From *Childcraft*. Used by permission of the publishers, The Quarrie Corporation.

On the 24th of July, 1847, President Brigham Young with the main body of the pioneers, entered the valley. As they emerged from the canyon and pulled up onto a ridge, President Young gazed in silence for a few moments. Then, with an expression of satisfaction, he said, "This is the place, drive on." *

*Not directly quoted, but from *Essentials in Church History* by Joseph Fielding Smith.

No. 147

Crossing the Prairie

MARY B. WEEKES

FOLK SONG

Articulate

1. Cross - ing the prai - rie, Pi - o - neers so brave,
 2. Fac - ing to west - ward, Rest - ing now and then,
 3. Brav - ing the In - dians, Keep - ing cour - age high,

Faced man - y dan - gers, But were un - a - fraid.
 Cook - ing by camp - fires, Push - ing on a - gain.
 Sleep - ing at night - fall Un - der - neath the sky.

From *New Music Horizons, Accompaniments and Interpretations for the Teacher, Third Book*, Copyright 1948 by Silver Burdett Company. Used by permission.

No. 148

The Pilgrims Held a Feast

J. LILIAN VANDEVERE

CLARENCE BUTLER

Moderato

1. The Pil-grims held a feast, When har-vest days were done, When
 2. And now a-gain we come, As har-vest sea-son ends, With

bu - sy hands had gath - ered in The fruits of rain and sun, And
 grat - i - tude for ten - der care, For home and food and friends. We

giv - ing thanks to God, Who made their har - vest grow, They
 too can bow our heads, And thank - ful - ly can say, "Dear

kept the first Thanks-giv - ing Day, So man - y years a go.
 Fa - ther, make us tru - ly glad On this Thanks-giv - ing Day."

Fervently

1. We gath - er to - geth - er to ask the Lord's blessing, He chastens and
 2. Be - side us to guide us, our God with us join - ing, Or - dain - ing, main -

hast - ens his will to make known; The wick - ed op - press - ing cease them from dis
 tain - ing his King - dom di - vine, So from the be - gin - ning the fight we were -

ress - ing, Sing prais - es to his name; He for - gets not his own, 3. We
 win - ning, Thou Lord, wast at our side, the glo - ry be thine.

all do ex - tol thee, Thou Lead - er in bat - tle, And pray that thou still our De -

Prayer of Thanksgiving

fend - er wilt be. Let thy con-gre-ga-tion es-cape tri-bu-la-tion; Thy

name be ev-er praised, O Lord, make us free! Lord, make us free!

No. 150 Christ, the Lord, Is Risen Today

CHARLES WESLEY

HENRY CAREY

Arr. by John Worgan

Marked

Christ, the Lord, is ris'n to-day, Al - le - lu - ia! Sons of men and

an-gels say: Al - le - lu - ia! Raise your joys and tri-umphs high;

Al - le - lu - ia! Sing, ye heavns, and earth re-ply. Al - le - lu - ia!

No. 151

Christmas Night

NANCY BYRD TURNER

Arr. by E. M. G. REED

Articulate

1. Stars were gleam - ing, Shep - herds dream - ing, Win - ter night was
 2. See the clear - ness And the near - ness Of the bless - ed

dark and chill; An - gels' sto - ry Rang with glo - ry,
 Christ - mas star, Lead - ing, guid - ing, Wise Men rid - ing

Shep - herds heard it on the hill. Ah, that sing - ing -
 Through the des - ert dark and far. Love - ly show - ing,

Hear it ring - ing, Earth - ward wing - ing, Christ - mas bring - ing!
 Shin - ing, grow - ing, On - ward go - ing, Gleam - ing, Glow - ing -

Christmas Night

Hark-en, we can hear it still!
Lead-ing still, our Christ-mas star!

The musical score for 'Christmas Night' is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics and a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The melody is simple and repetitive, with a steady accompaniment.

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Music copyright 1930 by Eduard Barnes Reed.

No. 152

Away in a Manger

Ascribed to Martin Luther

Lullaby

1. A - way in a man-ger, No crib for his bed, The lit - tle Lord
2. The cat - tle are low - ing, The poor Ba - by wakes, But lit - tle Lord

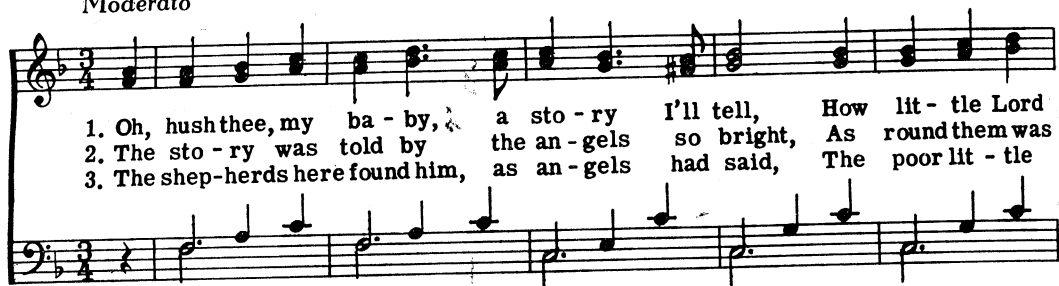
The first system of the musical score for 'Away in a Manger' is in 3/4 time and two flats. It features a vocal line with two verses of lyrics and a piano accompaniment. The melody is simple and repetitive, with a steady accompaniment.

Je - sus Laid down his wee head. The stars in the heav - ens Looked
Je - sus, No cry - ing he makes. I love thee, Lord Je - sus, Look

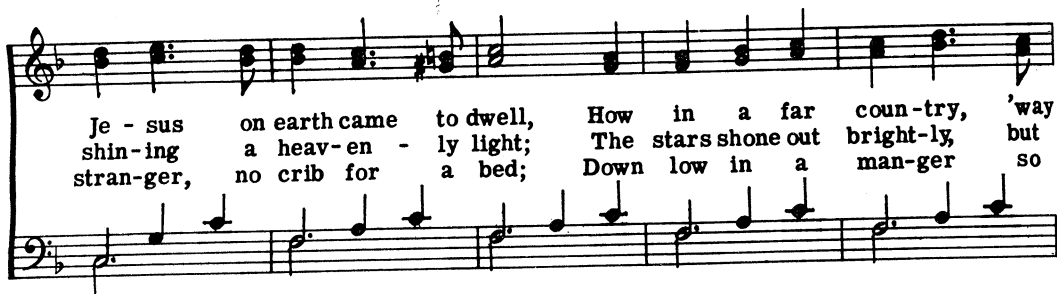
The second system of the musical score for 'Away in a Manger' continues the vocal line and piano accompaniment. The melody is simple and repetitive, with a steady accompaniment.

down where he lay, The lit - tle Lord Je - sus, A - sleep on the hay.
down from the sky, And stay by my side Un - til morn - ing is nigh.

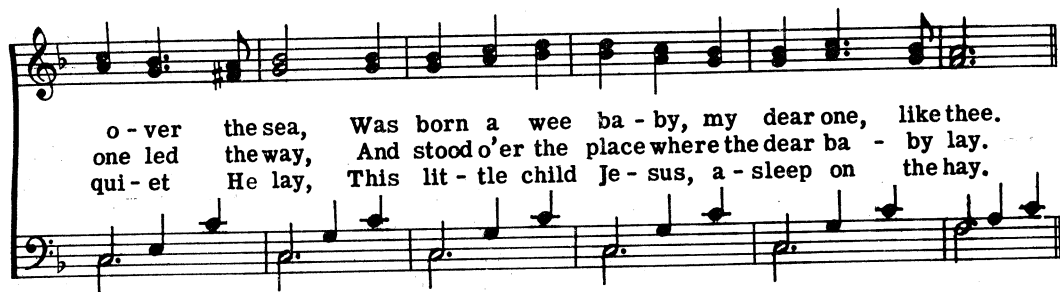
The third system of the musical score for 'Away in a Manger' concludes the vocal line and piano accompaniment. The melody is simple and repetitive, with a steady accompaniment.

Moderato


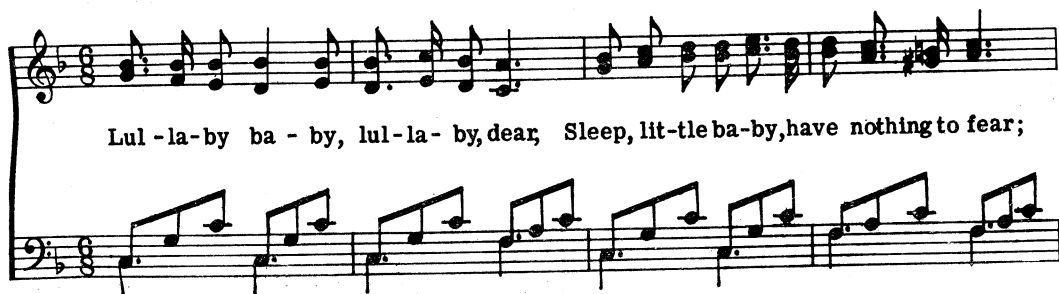
1. Oh, hush thee, my ba - by, a sto - ry I'll tell, How lit - tle Lord
 2. The sto - ry was told by the an - gels so bright, As round them was
 3. The shep - herds here found him, as an - gels had said, The poor lit - tle



Je - sus on earth came to dwell, How in a far coun - try, 'way
 shin - ing a heav - en - ly light; The stars shone out bright - ly, but
 stran - ger, no crib for a bed; Down low in a man - ger so

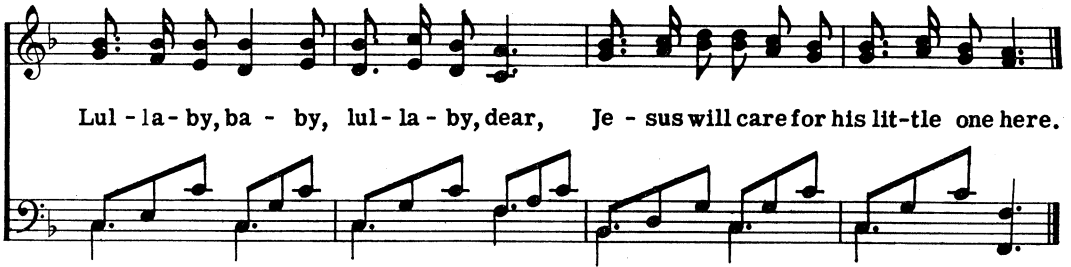


o - ver the sea, Was born a wee ba - by, my dear one, like thee.
 one led the way, And stood o'er the place where the dear ba - by lay.
 qui - et He lay, This lit - tle child Je - sus, a - sleep on the hay.



Lul - la - by ba - by, lul - la - by, dear, Sleep, lit - tle ba - by, have nothing to fear;

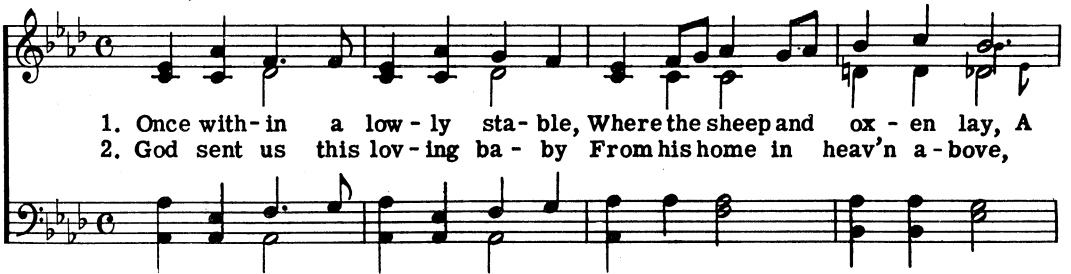
Christmas Cradle Song



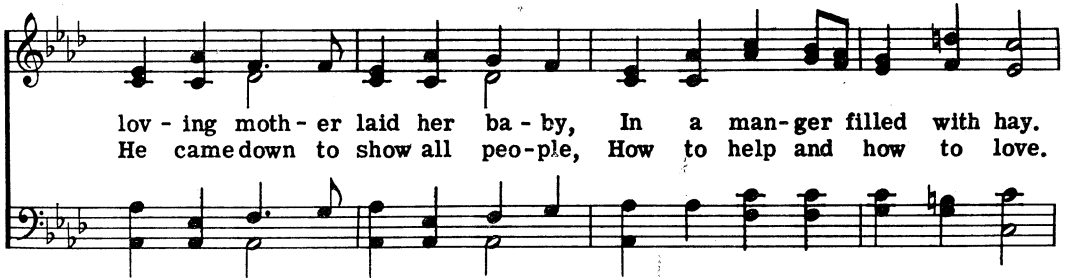
Lul - la - by, ba - by, lul - la - by, dear, Je - sus will care for his lit - tle one here.

No. 154 Once Within a Lowly Stable

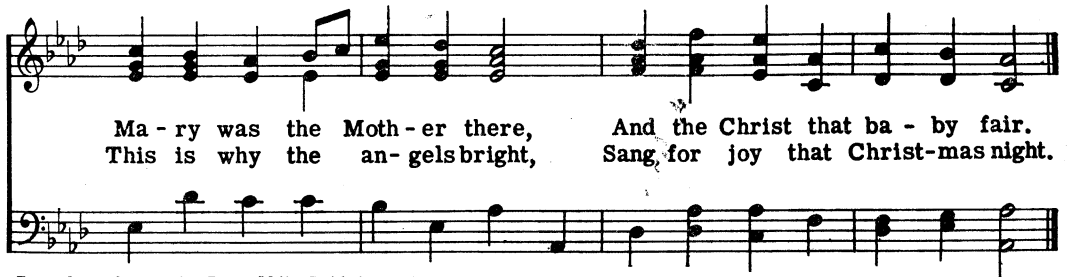
Reverently



1. Once with - in a low - ly sta - ble, Where the sheep and ox - en lay, A
2. God sent us this lov - ing ba - by From his home in heav'n a - bove,



lov - ing moth - er laid her ba - by, In a man - ger filled with hay.
He came down to show all peo - ple, How to help and how to love.



Ma - ry was the Moth - er there, And the Christ that ba - by fair.
This is why the an - gels bright, Sang for joy that Christ - mas night.

MARTIN LUTHER

CHARLES H. GABRIEL

Like a lullaby

1. A - way in a man - ger, No crib for his bed, The lit - tle Lord
 2. The cat - tle were low - ing, - The poor ba - by wakes; But lit - tle Lord
 3. Be near me Lord Je - sus; I ask thee to stay Close by me for -

Rit. *A tempo*

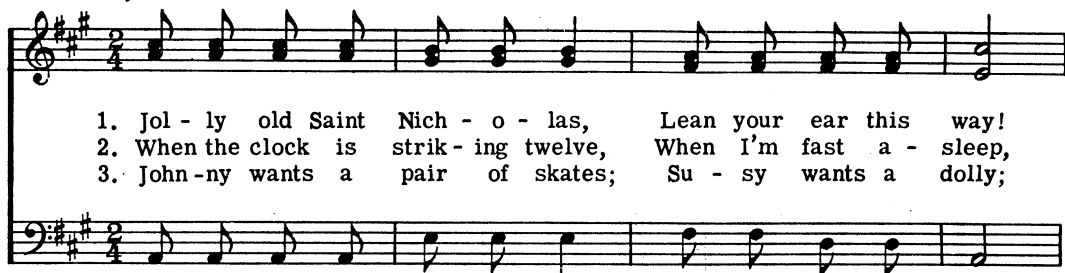
Je - sus Lay down his wee head; The stars in the heav - ens Looked
 Je - sus, No cry - ing he makes. I love thee Lord Je - sus, Look
 ev - er, And love me, I pray; Bless all the dear chil - dren in

down where he lay, The lit - tle Lord Je - sus A - sleep on the hay.
 down from the sky, And stay by my side un - til morn - ing is nigh.
 Thy ten - der care; And take us to heav - en, To live with Thee there.

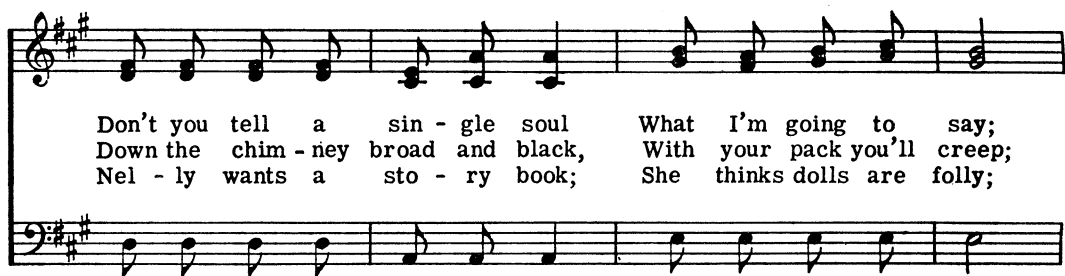
A - sleep,.... a - sleep,.... a - sleep, The Sav - ior in a stall!
 A - sleep, a - sleep,

A - sleep,.... a - sleep,.... a - sleep, The Lord of all.....
 a - sleep, a - sleep, a - sleep, The Lord, the Lord of all!

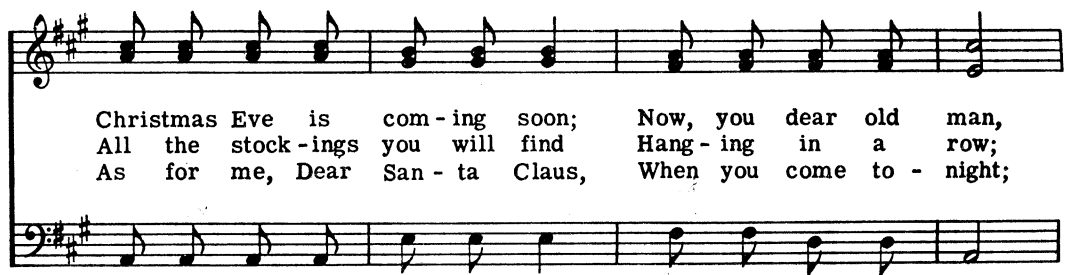
TRADITIONAL

Lively


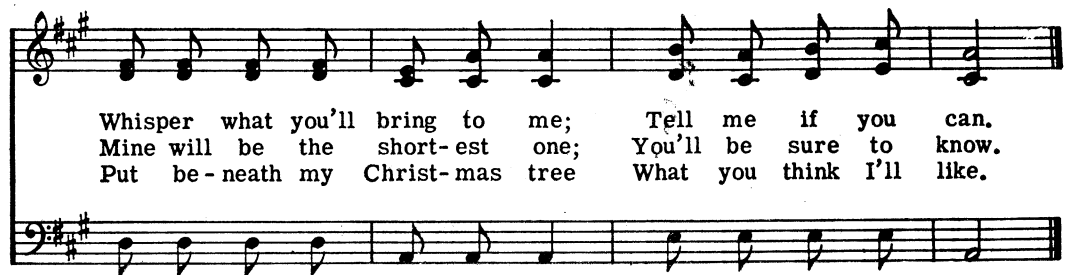
1. Jol - ly old Saint Nich - o - las, Lean your ear this way!
 2. When the clock is strik - ing twelve, When I'm fast a - sleep,
 3. John - ny wants a pair of skates; Su - sy wants a dolly;



Don't you tell a sin - gle soul What I'm going to say;
 Down the chim - ney broad and black, With your pack you'll creep;
 Nel - ly wants a sto - ry book; She thinks dolls are folly;



Christmas Eve is com - ing soon; Now, you dear old man,
 All the stock - ings you will find Hang - ing in a row;
 As for me, Dear San - ta Claus, When you come to - night;



Whisper what you'll bring to me; Tell me if you can.
 Mine will be the short - est one; You'll be sure to know.
 Put be - neath my Christ - mas tree What you think I'll like.

Moderato

1. Come all ye sheep - herds and be not dis - mayed,
2. As we were watch - ing our flocks where they lay,

Seek where the low - ly sweet ba - by is laid,
Shone a great glo - ry as bright as the day,

Here in the man - ger, Far from all dan - ger, Sleep - ing, be - hold him,
Glad bells were ring - ing, Sweet voi - ces sing - ing, Thro' heav'n's blue por - tals

Warm arms en - fold him, In Christ - mas joy.
"Good will to mor - tals," Christ - mas is come.

LYDIA WARD

MILDRED T. PETTIT

Two beats to a measure

1. Why do bells for Christmas ring, Why do lit - tle
2. There a dar - ling ba - by lay, Pil - low'd soft up -

chil - dren sing? Once a love - ly shin - ing star, Seen by shep - herds from a far,
on the hay; And the mo - ther sang and smiled, "This is Christ the Ho - ly Child;

Gent - ly moved un - til its light Made a man - ger cra - dle bright.
There - fore bells for Christ - mas ring, There - fore lit - tle chil - dren sing.

Articulate

1. Once a lit - tle ba - by lay Cra - dled on the
 2. By the shin - ing vis - ion taught Shep - herds for the
 3. And to - day the whole glad earth, Prais - es God for

fra - grant hay, Long a - go on Christ - mas; Strang - er bed a
 Christ Child sought, Long a - go on Christ - mas; Guid - ed in a
 that Child's birth, Long a - go on Christ - mas, For the Light, the

babe ne'er found, Wond - 'ring cat - tle stood a - round
 star - lit way, Wise men came their gifts to pay,
 Truth, the Way, Came to bless the earth that day,

Long a - go on Christ - mas, Long a - go on Christ - mas.
 Long a - go on Christ - mas, Long a - go on Christ - mas.
 Long a - go on Christ - mas, Long a - go on Christ - mas.

No. 160

Christ Is Risen

MARY L. BUTLER

FANNY SNOW KNOWLTON

Joyfully

1. Hear the joy bells ring-ing, ring-ing, In the far- off
 2. Far and near the chimes are tell-ing, On each word the
 3. East-er morn is say-ing, say-ing, While its chimes are

towers swing-ing; Hear the children's voi-ces sing-ing:
 Sweet tones dwelling, Soft and low, then loud-ly swell-ing: Christ is ris - en! Christ is
 soft- ly play-ing, And all hearts with joy are praying:

mf

ris - en! Hal - le - jah! Christ is ris-en!"

No. 161 Merry, Merry Children, Sweetly Sing

C. W. STAYNER

EBENEZER BEESLEY

Happily



1. Mer-ry, mer-ry chil-dren, sweet-ly sing Of the hap-py days that the
2. Mer-ry, mer-ry chil-dren, gent-ly pray That the hap-py times which are
3. Mer-ry, mer-ry chil-dren, soon the Spring, With her pret-ty buds and her
4. Mer-ry, mer-ry chil-dren, Sum-mer's heat Fol-lows ev-er af-ter the



sea - sons bring; Each in its robes doth gai - ly ap - pear, The
pass - ing a way, Long in your lives may lin - ger and shine, As
birds that sing, Clad now in bloom must change her ar - ray And
Spring so sweet; Au - tumn with sheaves of bright, yel - low grain Doth



hearts of the chil-dren to com-fort and cheer.
gems of bright lus-tre and ra-diance di-vine.
then she will grow in-to bright Summer day. Mer - ry, mer-ry chil-dren,
her - ald the com-ing of win-ter a - gain.



sweet-ly sing Of the hap-py days that the sea-sons bring; Mer-ry, mer-ry



Merry, Merry Children, Sweetly Sing

chil-dren, sweet-ly sing Of the hap-py days that the sea-sons bring.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and quarter notes.

No. 162

Rocking Horse

MARIAN CORNWALL

I wish I had a pony to go galloping, galloping
down the road with me. Instead my horse came
for Christmas: It likes to have a game with me.
It goes like this:

The musical score for 'Rocking Horse' is presented in two systems. Each system has two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic melody in the upper staff and a steady accompaniment in the lower staff, primarily using eighth and quarter notes.

The children, of course, all have ideas about horses and will ride them in their own fashion. Their's may be a rocking horse or another kind just as satisfactory.

J. MACFARLANE

J. MACFARLANE

Joyously

1. Far, far a - way on Ju - de - a's plains, Shep - herds of old
 2. Sweet are these strains of re - deem - ing love, Mes - sage of mer -
 3. Lord, with the an - gels we too would re - joice; Help us to sing
 4. Has - ten the time when from ev - 'ry clime, Men shall u - nite

heard the joy - ous strain:
 cy from heav'n a - bove: Glo - ry to God, Glo - ry to God,
 with the heart and voice: Glo - ry to God,
 in the strains sub - lime:

Glo - ry to God in the high - est,

in the high - est Glo - ry to God in the high - est; Peace on earth,

good - will to men, Peace on earth good-will to men!

SECTION VI

*The Children Sing of
Nature and the Seasons*

*Lo, the winter is past,
The rain is over and gone,
The flowers appear on the earth,
The time of the singing of birds has come
And the voice of the turtle is heard in our land;
The fig tree putteth forth her green leaves
And the vines with tender grape
Give a good smell.*

SONG OF SOLOMON 2:11-13



Slowly

To the sleep - ing seeds, In the great brown earth, Came the

The first system of musical notation for the song. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef staff provides accompaniment with a half note G3 and a half note C4.

sun - shine so warm, so warm. And whis - per'd "Seed chil - dren,

The second system of musical notation. The treble clef staff continues the melody with quarter notes D5, E5, and F#5. The bass clef staff continues the accompaniment with a half note G3 and a half note C4.

drow - sy with sleep, Now lay off your night - caps, And up - ward creep, Nev - er

The third system of musical notation. The treble clef staff continues the melody with quarter notes G4, A4, B4, and C5. The bass clef staff continues the accompaniment with a half note G3 and a half note C4.

fear a - ny cold or win - try storm," Said the sun - shine so warm, warm, warm.

The fourth system of musical notation. The treble clef staff continues the melody with quarter notes D5, E5, and F#5. The bass clef staff continues the accompaniment with a half note G3 and a half note C4.

No. 165

Spring

Words and Music by EVAN STEPHENS

Scherzo

1. Spring is trip - ping o'er the mead - ows, Scatt' - ring sun - shine
 2. Now the brook - let as it danc - es Down the hill so

ev - 'ry - where, Wak - ing up the grass and flow - ers
 rough and steep, Sings the song as on it pass - es

With her pres - ence sweet and rare; Come, come,
 To the lake - let fast a - sleep; Come, come,

come, come, Love - ly spring so sweet and fair.
 come, come, Spring in sport a - bove thee leaps.

No. 166

Springtime Is Coming

FANNY GIRALDA PHEATT

ALSATIAN FOLK TUNE

Gracefully

1. Spring-time is com - ing, is com - ing to - day; For
2. Two lit - le rob - ins, high up in a tree, Are

I heard a rob - in who was call - ing her this way.
build - ing a nest, and are as bus - y as can be.

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No. 167

Summer Days

NINA B. HARTFORD

NINA B. HARTFORD

Moderato

1. When days in sum-mer are hot and dry, With not a cool - ing
2. The birds sing gai - ly in branch - es high, The air is cool and

breeze,..... We take our lunch to the shad - y woods And
sweet,..... But best of all is the rip - pling brook Where

rest be - neath the trees, Be - neath the whisp - 'ring trees.
we may splash our feet, We wade and splash our feet.

From the *Music Hour In the Kindergarten and First Grade* by special permission of copyright owners, Silver-Burdett Company, New York.

Waltz time

1. Days of sum - mer glo - ry, Days I love to see,
 2. Mead - ow, field and moun - tain, Clothed in shin - ing green,

All your scenes so bril - liant, They are dear to me.
 Lit - tle rip - pling foun - tains, Thro' the wil - lows seen,

Let your thro'ts be ev - er, Pure as yon - der sun,
 Birds that sweet - ly war - ble All the sum - mer days,

Gen - tle as the breez - es When the night comes on,
 All things speak in mu - sic Their Cre - a - tor's praise.

No. 169

Beauty Everywhere

MATILDA W. CAHOON

MILDRED T. PETTIT

Smoothly

1. Skies are fair a - bove us, Leaves are on the trees;
2. Birds are in the tree - tops, Bees go hum-ming by;

Flow - er buds are nod - ding, Swayed by gen-tle breeze.
Songs of joy as - cend - ing, Ech - o in the sky.

Lov - ing hearts are hap - py, While we work and play.....
Ev - 'ry-where is beau - ty, Life is at its morn....

God is in the heav - en, Joy - ous is our day.
Praise to God we of - fer For the new day born.

Beauty Everywhere

In sky and land and riv - er wide, The smile of God I see,

The first system of musical notation for 'Beauty Everywhere' consists of a treble and bass staff in 4/4 time. The treble staff contains a melody of quarter and eighth notes, while the bass staff provides a harmonic accompaniment of chords and single notes.

Oh may my heart be full of thanks, For all he gives to me.

The second system of musical notation continues the melody and accompaniment. It features a key signature change to one sharp (F#) in the treble staff, while the bass staff remains in the original key.

No. 170 God Our Father Made the Night

Articulate

1. God our Fa-ther made the night, Made the moon and stars so bright;
2. God our Fa-ther made the skies, Bees and birds and but - ter - flies;

The first system of musical notation for 'God Our Father Made the Night' is in 4/4 time. It includes two verses of lyrics. The treble staff has a melody with some chromaticism, and the bass staff has a steady accompaniment.

All the clouds so far a - way, The shin - ing sun and the gold - en day.
Ti - ny flow'rs and trees that wave, These love - ly gifts our Fa - ther gave.

The second system of musical notation continues the piece. The treble staff melody concludes with a final cadence, and the bass staff accompaniment provides a solid harmonic base.

No. 171

I Have a Garden

An old French Melody

Arranged by

FRANCES G. BENNETT

MARYHALE WOOLSEY

Two beats to a measure

1. I have a gar-den, a love - ly gar-den, With flow - ers blos-som-ing
 2. I have a gar-den, a se - cret gar-den, Where tho'ts like flow-ers grow

ev - er fair; Where sun shines brightly, and rain falls light-ly, And breez - es
 day by day; 'Tis I must choose them, and tend and use them, And cast all

gath-er sweet fra - grance there. Songbirds come sing-ing out of the sky;
 wrong ones like weeds a - way. Good-ness and love are seeds that I sow;

But - ter-flies wing - ing, hov - er - ing by; And in my gar-den, my
 God up a-bove will help me I know, To keep my gar-den, my

I Have a Garden

love - ly gar - den, There's al - ways beau - ty to greet the eye.
heart's own gar - den, A place where beau - ty will al - ways grow.

The musical notation consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is simple and melodic. Below it is a bass clef staff with a key signature of one flat and a common time signature, providing a simple harmonic accompaniment.

No. 172

In the Leafy Tree Tops

With a swinging motion

1. In the leaf - y tree - tops the birds sing "Good morn - ing."
2. In my pret - ty gar - den the flow - ers are nod - ding,

The first system of music is in 3/4 time with a key signature of one flat. It features a treble clef staff with a melody and a bass clef staff with a simple accompaniment of chords and single notes.

They're first to see the sun, They must tell ev - 'ry one,
"How do you do?" they say, "How do you do to - day?"

The second system continues the melody in the treble clef and the accompaniment in the bass clef, maintaining the 3/4 time and one flat key signature.

In the leaf - y tree - tops the birds sing "Good morn - ing."
In my pret - ty gar - den the flow - ers are nod - ding.

The third system concludes the piece with the same musical notation as the previous systems, ending with a double bar line.

Moderato Dolce

1. O bright, smil - ing morn - ing, we greet thee with glad - ness,
From sun - set till dawn - ing the world lay in sad - ness,
2. O bright, smil - ing morn - ing, we join with all na - ture,
Thy bright, shin - ing glo - ry lights up ev - 'ry crea - ture,

Bright - er be - cause of the gloom of the night; The dew - drops are
Wait - ing thy com - ing all hearts to de - light,
Glad - ly to wel - come, and of - fer thee praise; How blessed were the
Scat - ters the shad - ows that dark - ened our ways.

danc - ing with joy at thy com - ing, The flow - ers are
words when the might - y Cre - a - tor First gave thee ex -

Rit. nod - ding a wel - come to thee; A thou - sand bright in - sects to
ist - ence, saying, "Let there be light!" O bright smil - ing morn - ing, thou

A tempo

O Bright Smiling Morning

Rit

greet thee are hum-ming, All things look heav'nward thy glo-ry to see.
life gen-er-a-tor, All things do greet thee with fer-vent de-light.

The musical score for 'O Bright Smiling Morning' is written in G major and 4/4 time. It features a treble and bass staff. The melody is characterized by eighth-note patterns and a final 'Rit' (ritardando) marking.

No. 174

Summer

EVAN STEPHENS

Lively

1. Hark! hark! hark! A bird is sing-ing there in the tree,
2. See! see! see! A rose-bud yon-der nods to the sea,

The first system of the 'Summer' score is in 2/4 time, marked 'Lively'. It begins with a forte (*f*) dynamic and includes accents and a piano (*p*) dynamic marking.

What can it be that it says to me, Loud and clear, now
Lov-ing-ly blush-es, then says to me, "Watch me o-pen,

The second system continues the melody and accompaniment. It features a fortissimo (*ff*) dynamic marking and accents.

plain as can be, "Sum-mer, sum-mer is here!"
now don't you see, Sum-mer, sum-mer is here!"

The third system concludes the piece with a final cadence. The melody features a prominent eighth-note pattern.

No. 175

All Things Bright and Beautiful

MRS. C. F. ALEXANDER

OLD ENGLISH TUNE

Allegro

1. All things bright and beau-ti - ful, All crea-tures great and small,

All things wise and won - der - ful, The Lord God made them all. *Fine*

2. Each lit - tle flower that o - pens,	Each lit - tle bird that sings,	He
3. The pur - ple head - ed moun - tain,	The riv - er run - ning by,	The
4. The cold wind in the win - ter,	The pleas - ant sum - mer sun,	The
5. The tall trees in the green - wood,	The mead - ows where we play,	The

made their glow - ing col - ors, He made their ti - ny wings:
 sun - set and the morn - ing, That bright - ens up the sky:
 ripe fruits in the gard - en, — He made them eve - ry one:
 rush - es by the wat - er, We gath - er eve - ry day: *D. C.*

No. 176 The Opening Buds of Springtime

A. P. WELSHMAN

R. B. BAIRD

Two beats to a measure



1. The ope - ning buds of spring - time, When birds so sweet - ly sing,
2. The au - tumn's var - ied col - ors, The gar - nered gifts of heav'n,



D. C. -- Life's full of grace and bless - ings From out his lib - 'ral hand;



In - vite our tune - ful voi - ces, To praise the might - y King.
Pro - claim that for his boun - ty, Our prais - es should be giv'n.



Then praise Je - ho - vah ev - er, Ye Saints in ev - 'ry land.



Ex - pand - ed flow'rs in sum - mer, With fruits and fields of grain,
When win - ter spreads its man - tle Of snow - y crys - tals rare,



Call for our hearts' thanks - giv - ing In mu - sic's joy - ous strain.
Our grat - i - tude we ren - der For his pro - tect - ing care.



Two beats to a measure

Clouds of gray are in the sky, Flocks of birds are pass - ing by,

The first system of music consists of a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and moving lines.

Trees now dress'd in faded brown, Send their leaves all rus - tl'ing down.

The second system continues the melody and accompaniment. The treble staff melody includes some grace notes and rests. The bass staff accompaniment remains consistent in style.

p
Lit - tle flow - ers downward creep, Nod their drow - sy heads and sleep.

The third system begins with a piano (*p*) dynamic marking. The treble staff melody features a prominent dotted quarter note followed by an eighth note. The bass staff accompaniment uses a similar rhythmic pattern.

mp *cresc.*
All the world must say 'good night,' Till spring comes back with sun - shine bright.

The fourth system starts with a mezzo-piano (*mp*) dynamic marking and includes a crescendo (*cresc.*) marking. The treble staff melody has a more active feel with eighth notes. The bass staff accompaniment also becomes more rhythmic.

Words and Music by EVAN STEPHENS

Soft and slow

pp

1. Leaves are fall - ing, fall - ing, fall-ing, From the trees to - day;
 2. Gen - tly low - 'ring, low - 'ring, low 'ring, Gath - er 'round the clouds;

Birds are call - ing, sad - ly call-ing, Let us fly a - way
 Soft - ly pour - ing, pour - ing, pour-ing, Snow - flakes form a shroud

cresc *f*

To the south, for win-ter's com-ing, Haste the in-sects cease their hum - ing,
 For the dear old earth to lie in, Bend - ing trees and bree - zes sigh-ing,

pp

Leaves are fall - ing, birds are call-ing, Win - ter comes this way.
 While the wea - ry world seems dy-ing, Au - tumn gloom en-shrouds.

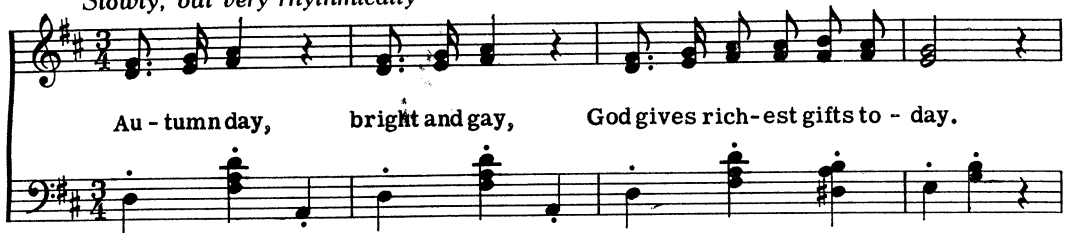
No. 179

Autumn Day

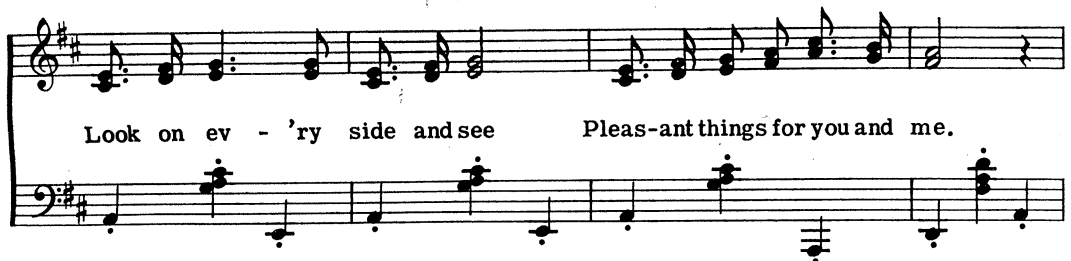
From the German

A. B. PONSONBY

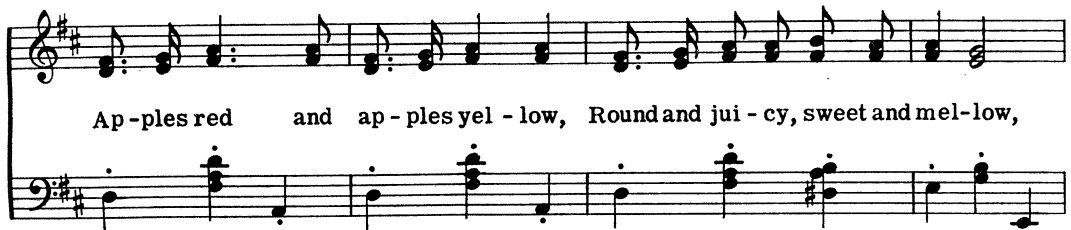
Slowly, but very rhythmically



Au-tumnday, bright and gay, God gives rich-est gifts to-day.



Look on ev-'ry side and see Pleas-ant things for you and me.

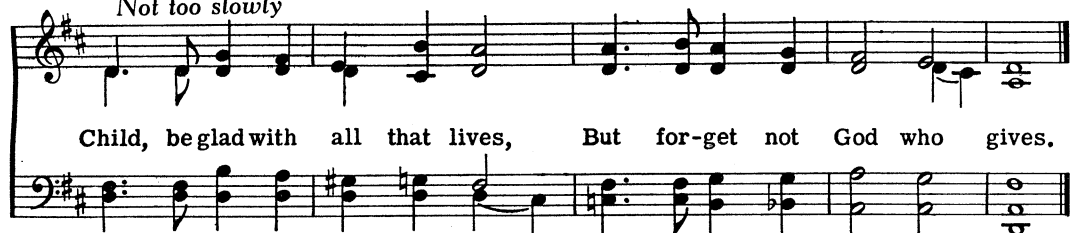


Ap-ples red and ap-ples yel-low, Round and jui-cy, sweet and mel-low,



Load the trees till they bend o-ver And their branches brush the clo-ver.

Not too slowly



Child, be glad with all that lives, But for-get not God who gives.

SECTION VII



*The Children Sing for
Special Occasions*

Let the mountains shout for joy, and all ye valleys cry aloud; and all ye seas and dry lands tell the wonders of your Eternal King. And ye rivers, and brooks, and rills, flow down with gladness. Let the woods, and all the trees of the field praise the Lord; and ye solid rocks weep for joy! And let the sun, moon and the morning stars sing together, and let all the sons of God shout for joy!

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No. 180

If with All Your Hearts

From "Elijah"

MENDELSSOHN

Smoothly /

If with all your hearts ye tru-ly seek me,

Ye shall e-ver sure-ly find me. Thus saith our God.

Ye shall e-ver sure-ly find me, Thus saith our God.

No. 181

He Shall Feed His Flock

From "The Messiah"

HANDEL

Larghetto

He shall feed his flock like a shep - herd, and

he shall gath - er the lambs with his arm,

with his arm, and car - ry them

in his bo - som and gent - ly lead those that

He Shall Feed His Flock

are with young, and gen - tly lead, and

The first system of the musical score for 'He Shall Feed His Flock'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'are with young, and gen - tly lead, and'. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

gen - tly lead those that are with young.

The second system of the musical score for 'He Shall Feed His Flock'. The vocal line continues with the lyrics 'gen - tly lead those that are with young.'. The piano accompaniment continues with similar harmonic and melodic patterns.

No. 182 But the Lord Is Mindful of His Own

From "St. Paul"

MENDELSSOHN

But the Lord is mind - ful of his own, he re - mem - bers his child - ren.

The musical score for 'No. 182 But the Lord Is Mindful of His Own'. It is in 4/4 time and features a piano accompaniment with a treble and bass clef staff. The lyrics are 'But the Lord is mind - ful of his own, he re - mem - bers his child - ren.'.

ORSON F. WHITNEY

EVAN STEPHENS

Andantino Dolce

1. In robes of light, than day more bright,
 2. O'er-look - ing none, The gra - cious one, His

cresc.

Ha-loed with heav'n - ly flame. A - down the sky, From
 bless - ings on them seals. And tears now prove, The

worlds on high, The glor - ious Sav - iour came.
 wealth of love His ten - der - ness re - veals.

Piu Mosso cresc.

En - rap - tured stood the mul - ti - tude, Be -
 O hap - py time, O scene sub - lime, Would

Christ and His Little Ones

hold - ing had him shared their in king, thee At
I had shared in thee O

dim. *Tempo Primo*

whose com - mand, The cho - sen band, Their
Ne - phite boy, How great thy joy, Such

Tenderly *mp*

lit - tle child - ren bring, Their
won - drous things to see, Such

lit - tle child - ren bring.
won - drous things to see.

rit. *e* *dim.* *pp*

EMILY HILL WOODMANSEE

JOSEPH J. DAYNES

Two beats to a measure

1. Fav - ored lit - tle ones were they; Who to - wards him
2. Je - sus claims the child - ren love; Je - sus loves them

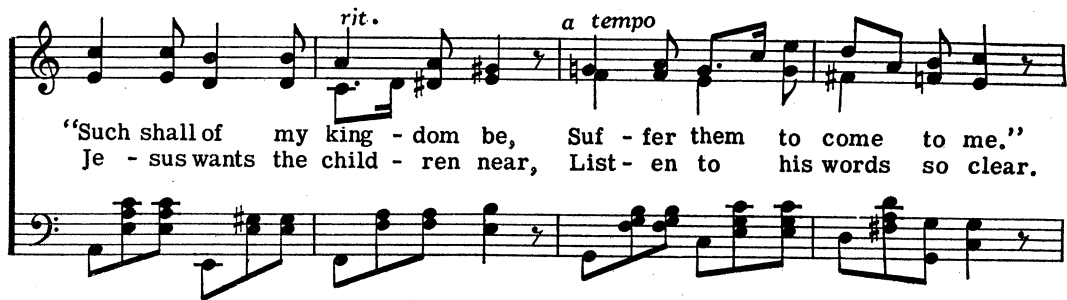
Je - sus drew! Who with - in his arms he took
as of old! Je - sus calls from heav'n a - bove,

Just as lov - ing par - ents do; Christ the Lord "Our
"Feed my lambs and guard the fold;" When the lit - tle

liv - ing head;" This of lit - tle child - ren said,
chil - dren pray; Je - sus is not far a - way!

Let the Little Children Come

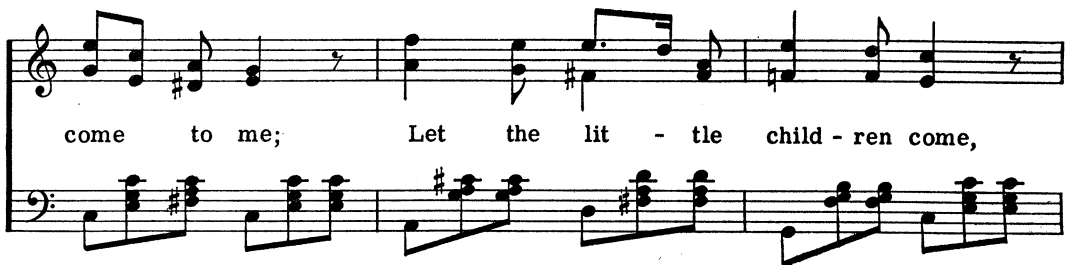
rit. *a tempo*



"Such shall of my king - dom be, Suf - fer them to come to me."
Je - sus wants the child - ren near, List - en to his words so clear.



List - en! to the Sav - ior's plea, "Let the chil - dren



come to me; Let the lit - tle child - ren come,



Come to me, Come to me, Come to me, Let the lit - tle
Come to me, Come to me, Come to me,



Chil - dren come, Come to me, Come to me."
Come to me,

ANNA JOHNSON

ALEXANDER SCHREINER

With emphasis

1. Hail, hail, hail, all hail, The gos - pel is re - stored, And
2. Praise, praise, praise, the Lord, He speaks and night is gone, The

Is - rael comes from lands a - far To love and serve the Lord. The
glo - ry of his word shines forth, To lead us on and on. The

an - cient pro - phets have foretold, Of these the lat - ter days, They
des - ert blos - soms as the rose, His goodness to pro - claim, His

saw the tem - ples where we meet to off - er end - less praise.
will a - gain has been re - vealed, All hon - or to his name.

Praise God the Father

(after 1st stanza)

Praise God the Father, Praise God the Father.

(after 2nd stanza)

ff *p* *ff* *p* *ff*
Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord.

No. 186 How Lovely Are the Messengers

From "St. Paul"

MENDELSSOHN

Six beats to a measure

How love-ly are the mes-sen-gers that preach us the gospel of peace, How lovely are the

mes-sen-gers that preach us the gospel of peace, that preach us the gos-pel of peace.

No. 187

Largo

(From the Opera, Xerxes)

THOMAS WILLIAMS

GEORGE FRIEDRICH HANDEL

Very slowly

p

Fa - - - ther in heav'n, Thy child-ren hear, As they a - - -

p

mf *p*

dor - ing bow, O thou Al-might - y one, Hear thou, our pray'r; Streng-then our

mf *p*

faith; With hope in - spire our hearts, Flaming our souls with love

f

Largo

Like un - to thine. Then shall thy works a-bound, Men shall pro-

pp

claim that God our Lord is God a-lone, And ho - ly,

f

ho - ly is his name, And ho - ly is his name;

p

God our Lord is God a-lone, And ho - ly, ho-ly is his name.

ff

8

Music arranged by
FREDERICK BEESLEY

Happily

1. Ye Saints who dwell on Eu-rope's shore, Prepare yourselves for many more, To
For you must cross the rag-ing main Be - fore the prom-ised land you gain, And
2. AS on the roads the carts are pull'd, 'Twould very much surprise the world, To
And maidens fair will dance and sing, Young men more happy than a King, And

leave be - hind your na - tive land, For sure God's judgements are at hand.
with the faith - ful make a start, To cross the plains with your hand-cart.
see the old and fee - ble dame Thus lend a hand to pull the same!
chil - dren, too, will laugh and play; Their strength increas-ing day by day.

For some must push and some must pull, As we go marching up the hill; So

mer-ri - ly on the way we go Un - til we reach the Val - ley O!

No. 189

Sing the Wondrous Story

EVAN STEPHENS

EVAN STEPHENS

1. Sing, sing the won-drous sto - ry Of a hun-dred years,
 2. Sing of the youth-ful Jo - seph, He, the good and true,
 3. Sing of the broth - er mar - tyrs: One in all the strife,

Since, from the courts of glo - ry To this vale of tears,
 Who asked the heav'n - ly Fa - ther How his will to do,
 Each sealed his tes - ti - mo - ny With his mor-tal life.

God sent his cho - sen serv - ant To re-store a - gain
 Sing how from heav'n de - scend - ed Fa - ther and the Son,
 Sing how the work has pros-pered, Spread-ing o'er the Earth;

Rit.
 The gos - pel long since ta - ken From the midst of men.
 And gave the boy the an - swer Which his faith had won.
 Sing, sing our thanks to heav - en For a proph-et's birth.

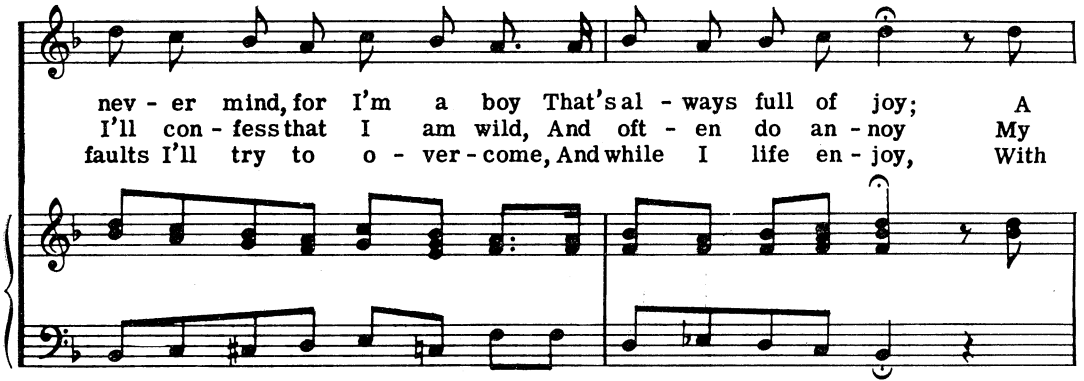
Articulate

1. Kind
2. I'm
3. My

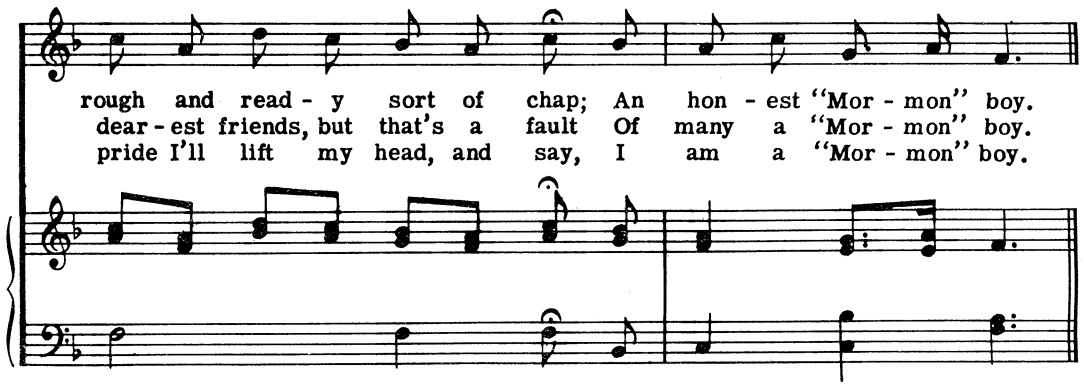
friends, as here I stand to sing, So ver- y queer I feel, That
proud to know that I was born A- mong these mountains high, Where
fa- ther is a "Mor- mon" true, And when I am a man, I

now I've made my bow, I fear I don't look quite gen- teel; But,
I've been taught to love the truth, And scorn to tell a lie; Yet
want to be like him, and do Just all the good I can. My

A Mormon Boy



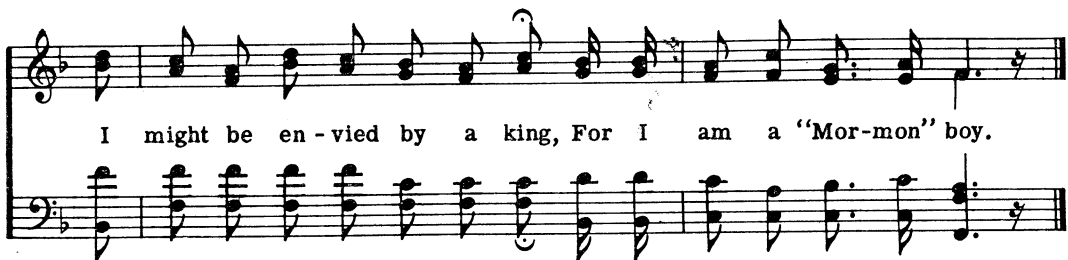
nev - er mind, for I'm a boy That's al - ways full of joy; A
I'll con - fess that I am wild, And oft - en do an - noy My
faults I'll try to o - ver - come, And while I life en - joy, With



rough and read - y sort of chap; An hon - est "Mor - mon" boy.
dear - est friends, but that's a fault Of many a "Mor - mon" boy.
pride I'll lift my head, and say, I am a "Mor - mon" boy.



A "Mor-mon" boy, a "Mor-mon" boy, I am a "Mor-mon" boy;



I might be en - vied by a king, For I am a "Mor-mon" boy.

No. 191 Grandmother's Old-Fashioned Garden

MILDRED T. PETTIT

MILDRED T. PETTIT

Two beats to a measure

1. My grand-mo-ther dear has a gar-den, Old fash-ioned and quaint as can
2. The dai-sies and lil-ies are tell-ing Of grand-mo-ther's kind, ten-der

be The flow-ers so rare, That none can com-pare, Neath the plum and the
care Sweet wil-liam and peas, Heli-a-trope and heartsease, And vi-o-lets,

a-pri-cot and cher-ry tree, Would you like me to show you the gar-den? Then
mod-est tho' fra-grant and fair, I still long for my grandmother's gar-den; With

fol-low me now and we'll go 'Round the old grape-vine ar-bor,
hol-ly-hocks, state-ly and tall And some-times in my dreams I

back of the walk, Where the birds and the but-ter-flies and flow-ers grow.
see her, it seems, My dear grand-mo-ther standing there close to the wall.

Grandmother's Old-Fashioned Garden

In my grand-mo-ther's old fash-ioned gar-den, There are flow'rs of

ev - 'ry hue Daf - fo - dils, pan - sies and hy - a - cynth's and

old-fash-ioned pinks are there too I be - long to my grand-mo-ther's

gar-den I was picked from the fam-i-ly tree; So out in my

grand-mo-ther's old fash-ioned garden, If you come there you will find me.

Two beats to a measure

1. Let us join in a song in the morn - ing, Prais - ing the Lord for the
 2. Praise him for the be - lov - ed com - pan - ions That now sur - round us with

light of day, For the sun - shine the earth now a - dorn - ing, Chas - ing the
 fa - ces bright; Praise him, too, for the health which he gives us, Fill - ing our

dark - ness of night a - way; Let us join with all liv - ing na - ture,
 be - ings with glad de - light; For the teach - ers who kind - ly teach us

Sing the hap - pi - ness of our hearts; Grateful prove to our Fa - ther in heav - en,
 Use - ful things for our con - stant good; Thank him too that he nev - er ne - glects us,

Rit.

For all the blessings he doth im - part. *Last time only*
 Giv - ing us comforts and dai - ly food. A - men, A - men

Articulate

1. Our work is with the chil - dren, They claim our spec - ial care,
 2. Most sa - cred is the mis - sion, Our God hath called us to,
 3. Next to the bless - ed par - ents, Who gave these child - ren birth,



For them we plan and la - bor, With them our lives we share.
 No work re - quires more pa - tience, More per - fect lives and true.
 We are their fore - most help - ers, Their tru - est friends on earth.



We can - not, must not, shrink, But hum - bly act our parts;
 But oh! we can - not fail, A - mid our world of cares,
 We seek not world - ly wealth, Our hopes are far a - bove;



For the child - ren's eyes are on us, And we hold their trust - ing hearts.
 For the child - ren's faith up - holds us, And they name us in their prayers.
 We are rich in heav'n - ly treas - ures, For we have the child - ren's love.



Andante religioso

mp

The piano introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note chord, followed by quarter notes and eighth notes. The bass line consists of quarter notes and half notes. The piece concludes with a final chord marked *pp*.

Unison Chorus

Not too slow

p

Fair is the sun - shine, Fair - er still the moon - light

p *legato*

The unison chorus is in 4/4 time with a key signature of three flats. The vocal line starts with a half note chord, followed by quarter notes and eighth notes. The piano accompaniment consists of chords in the right hand and chords and eighth notes in the left hand. The piece concludes with a final chord.

mf

And all the stars in heav'n a - bove; Je - sus shines

poco cresc *mf*

This section continues the unison chorus. The vocal line features a half note chord, followed by quarter notes and eighth notes. The piano accompaniment consists of chords in the right hand and chords and eighth notes in the left hand. The piece concludes with a final chord marked *mf*.

Beautiful Savior

bright - er, Je - sus shines pur - er And

cresc

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. A piano dynamic marking of *cresc* is placed above the piano staff.

brings to all the world his love

dim

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a *dim* dynamic marking above the piano staff.

Interlude

mf

This section is an interlude for the piano. It consists of two staves of music. The dynamic marking *mf* is placed above the piano staff.

*Descant**

mp *mf*

Ah

mp *mf cresc*

Fair are the mead - ows, Fair - er the

mp *mf cresc*

This section is a descant. It consists of three staves of music. The first staff is for a select voice, with lyrics "Ah" and dynamic markings *mp* and *mf*. The second and third staves are for the piano, with lyrics "Fair are the mead - ows, Fair - er the" and dynamic markings *mp*, *mf cresc*, and *mf cresc*.

*Should be sung by a few select voices.

Beautiful Savior

wood - lands, Robed in flow - ers of

Hm

f

This system features a vocal line with a long note followed by a melodic phrase, a piano accompaniment with chords and a bass line, and a vocal line with lyrics. A fermata is placed over the first vocal note, and a dotted line indicates a breath mark. Dynamics include *f* and *Hm*.

bloom - ing Spring; Je - sus is fair - er,

Cresc

Ah

Cresc

mp

This system continues the vocal and piano parts. The vocal line has a long note with a fermata and a dotted line. Dynamics include *Cresc* and *mp*.

Je - sus is pur - er, He makes the sor - rowing

mp

Ah

mp

p

This system concludes the page with the vocal line and piano accompaniment. Dynamics include *mp* and *p*.

Beautiful Savior

Dim. *mf*
Ah

Dim. *mf*
spir - it sing. Beau - ti - ful Sav - ior!

Dim. *mf*

Detailed description: This system contains the first three staves of the score. The top staff is a vocal line starting with a dynamic of *Dim.* and *mf*, featuring a melodic line with a dotted line and the word 'Ah'. The middle staff is a vocal line with lyrics 'spir - it sing. Beau - ti - ful Sav - ior!' and a dynamic of *Dim.* and *mf*. The bottom staff is a piano accompaniment with a dynamic of *Dim.* and *mf*, consisting of chords and a simple bass line.

f *Cresc.*
Ah

f *Cresc.*
Lord of the na - tions! Son of

f

Detailed description: This system contains the next three staves. The top staff is a vocal line with a dynamic of *f* and *Cresc.*, featuring a melodic line with a dotted line and the word 'Ah'. The middle staff is a vocal line with lyrics 'Lord of the na - tions! Son of' and a dynamic of *f* and *Cresc.*. The bottom staff is a piano accompaniment with a dynamic of *f*, consisting of chords and a simple bass line.

God and Son of man!

rit.

Detailed description: This system contains the final three staves. The top staff is a vocal line with a melodic line and a dotted line, with the lyrics 'God and Son of man!'. The middle staff is a vocal line with lyrics 'God and Son of man!'. The bottom staff is a piano accompaniment with a dynamic of *rit.*, consisting of chords and a simple bass line.

Beautiful Savior

Maestoso

ff
Glo ry and praise

ff
Glo - ry and hon - or, Praise, a - do -

ff

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat). It begins with a fermata over a whole note G, followed by a melodic line for the words 'Glo ry and praise'. The second staff is another vocal line, also in G major, with lyrics 'Glo - ry and hon - or, Praise, a - do -'. The piano accompaniment consists of two staves (treble and bass clef) in G major. It features a series of chords and moving lines, with a forte (*ff*) dynamic marking.

..... For ev - - er - more be

ra - tion, Now and for - ev - er - more be

molto rit

molto rit

Detailed description: This system contains the second and third lines of the musical score. The top staff continues the vocal line with lyrics '..... For ev - - er - more be'. The second staff continues with lyrics 'ra - tion, Now and for - ev - er - more be'. The piano accompaniment continues with chords and moving lines, featuring a *molto rit* (ritardando) marking.

Largo *p* *pp* , *ppp*

thine. Now and for - ev - er - more be thine. A - men.

Largo *p* *pp* , *ppp*

thine. Now and for - ev - er - more be thine. A - men.

Largo

p *pp* *ppp*

Detailed description: This system contains the third and fourth lines of the musical score. The top staff continues the vocal line with lyrics 'thine. Now and for - ev - er - more be thine. A - men.' and includes dynamic markings *Largo*, *p*, *pp*, and *ppp*. The second staff continues with the same lyrics and dynamics. The piano accompaniment continues with chords and moving lines, also featuring *Largo*, *p*, *pp*, and *ppp* markings.

No. 196

Passing By

Adapted

EDWARD PURCELL

mf rit.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked *mf* and ends with a *rit.* (ritardando) marking.

mp *Articulate*

1. There is a la - dy sweet and her kind, Was nev - er
 2. Her grace, her beau - ty, and her smile, Her wit, her

The vocal line begins with a *mp* (mezzo-piano) dynamic and is marked *Articulate*. The piano accompaniment is also *mp* and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

face so pleased my mind. I did but see her
 voice, my heart be - guile. They stir my heart, I

The vocal line continues with the same melodic contour. The piano accompaniment remains consistent with the previous section.

pass - ing by, And yet I love her till I die.
 know not why, And yet I love her till I die.

rit.

The vocal line concludes with a *rit.* (ritardando) marking. The piano accompaniment also features a *rit.* marking in the final measures.

No. 197

Lovely Appear

CHARLES GOUNOD

Text from Isaiah 52:7

Arranged by ALEXANDER SCHREINER

Andante

p *rit*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked 'Andante' and begins with a piano (*p*) dynamic. The melody in the treble staff is a simple, flowing line of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a 'rit' (ritardando) marking.

p

Love - ly ap - pear o - ver the moun - tains The

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Love - ly ap - pear o - ver the moun - tains The". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked *p*.

feet of them that preach, And bring good news of peace, The

The third system contains the second line of the vocal melody and its piano accompaniment. The lyrics are: "feet of them that preach, And bring good news of peace, The". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

feet of them that preach, And bring good news of peace.

The fourth system contains the third line of the vocal melody and its piano accompaniment. The lyrics are: "feet of them that preach, And bring good news of peace." The piano accompaniment concludes with a final chord in the right hand and a whole note in the left hand.

Lovely Appear

Love - ly ap-pear o - ver the moun-tains the feet of them that

a tempo

This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'a tempo' is placed above the piano accompaniment.

preach, And bring good news of peace. Love - ly ap-pear

This system contains the second two lines of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'preach, And bring good news of peace. Love - ly ap-pear' are written under the vocal staff.

o - ver the mountains The feet of them that preach, and bring good news of peace.

p

This system contains the final two lines of the musical score. It concludes the vocal line and piano accompaniment. The lyrics 'o - ver the mountains The feet of them that preach, and bring good news of peace.' are written under the vocal staff. A piano dynamic marking '*p*' is placed above the final chord of the piano accompaniment.

Lovely Appear

Ah Ah

Love - ly ap - pear o - ver the moun - tains The

The first system of the musical score for 'Lovely Appear'. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is B-flat major (two flats). The vocal line begins with a long note followed by a dotted line, with the lyrics 'Ah Ah'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords. The lyrics 'Love - ly ap - pear o - ver the moun - tains The' are written below the vocal line.

Ah

feet of them that preach, And bring good news of peace, The

The second system of the musical score. The vocal line continues with 'Ah'. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'feet of them that preach, And bring good news of peace, The' are written below the vocal line.

Ah

feet of them that preach, And bring good news of peace.

The third system of the musical score. The vocal line continues with 'Ah'. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'feet of them that preach, And bring good news of peace.' are written below the vocal line. The word 'rit' (ritardando) is written above the piano accompaniment staff in the final measure.

Lovely Appear

Bring good news of peace.
bring good news of peace.

The musical score for 'Lovely Appear' is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line begins with a rest, followed by the lyrics 'Bring good news of peace.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The bass line provides harmonic support with chords and single notes.

No. 198

Now the Day Is Over

SABINE BARING-GOULD

JOSEPH BARNBY


Slowly

1. Now the day is o - ver, Night is draw-ing nigh,
2. Je - sus give the wear - y, Calm and sweet re - pose.
3. When the morn-ing wa - kens, Then may we a - rise



The first system of the musical score for 'Now the Day Is Over' is in a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes a vocal line with three verses of lyrics, a piano accompaniment line, and a bass line. The tempo is marked 'Slowly'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Shad - ows of the eve - ning Steal a - cross the sky.
With thy tend - 'restless - ing, May our eye - lids close.
Pure and fresh and sin - less In thy ho - ly eyes.



The second system of the musical score continues the vocal line with the lyrics 'Shad - ows of the eve - ning Steal a - cross the sky. With thy tend - 'restless - ing, May our eye - lids close. Pure and fresh and sin - less In thy ho - ly eyes.' The piano accompaniment and bass line continue with the same rhythmic and harmonic patterns as the first system.

Reverently




1. We ev - er pray for thee, our pro - phet dear, That God will
2. We ev - er pray for thee, with all our hearts, That strength be
3. We ev - er pray for thee, with fer - vent love, And as the


give to thee com - fort and cheer; As the ad - vanc - ing years
giv - en thee to do thy part, To guide and coun - sel us
child - ren's pray'r is heard a - bove, Thou shalt be ev - er blest,

fur - row thy brow, Still may the light with - in shine bright as
from day to day, To shed a ho - ly light a - round our
and God will give All that is meet, or best, while thou shalt

now, Still may the light with - in shine bright as now.
way, To shed a ho - ly light a - round our way.
live, All that is meet, and blest, while thou shalt live.



*Instrumental
Devotional
Music*



No. 200

Cradle Song

R. SCHUMANN

Andantino

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (*p*) dynamic marking and features a triplet of eighth notes in the first measure. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

The second system continues the piece. The upper staff shows a continuation of the melodic line with a piano (*p*) dynamic marking. The lower staff continues with the accompaniment, featuring a piano (*pp*) dynamic marking in the third measure.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff maintains the melodic flow, and the lower staff provides the harmonic support.

The fourth system concludes the piece. The upper staff features a *dim* (diminuendo) dynamic marking. The piece ends with a final cadence in both staves.

No. 201

An Irish Melody

Slowly

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 6/8. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff provides accompaniment with chords and moving lines.

The second system continues the melody and accompaniment. The treble staff features a series of eighth notes and quarter notes, while the bass staff maintains a steady accompaniment with chords and eighth notes.

The third system shows further development of the melody. The treble staff includes some triplet-like figures and sustained notes. The bass staff continues with its accompaniment, featuring some chromatic movement.

The fourth system concludes the piece. The melody in the treble staff ends with a sustained chord, and the bass staff provides a final accompaniment. The system ends with a double bar line.

No. 202

Bohemian Folk Song

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melody of eighth and quarter notes, with some chords. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff shows a continuation of the melody, including a small descending eighth-note run. The lower staff continues with the accompaniment, maintaining the same rhythmic pattern.

The third system of the score shows the melody and accompaniment continuing. The upper staff has some chords and eighth-note patterns, while the lower staff provides a steady bass line.

The fourth and final system of the score concludes the piece. The upper staff ends with a final chord and a few notes, while the lower staff provides a final accompaniment line.

No. 203

Swedish Folk Song

Andantino

p

f

f *p*

f

No. 204

German Song

HIMMEL

Andantino

The first system of music features a treble and bass clef. The treble clef part begins with a *dolce* marking and contains a melodic line with a slur over the first four measures. The bass clef part provides a steady accompaniment with a consistent eighth-note pattern. The key signature has one sharp (F#).

The second system continues the piece. The treble clef part has a slur over the first three measures. The bass clef part maintains the accompaniment pattern. The piece concludes with a final chord in the treble clef.

The third system introduces dynamic markings: *mf* (mezzo-forte) at the start, *cresc.* (crescendo) over the first two measures, *poco rit.* (poco ritardando) over the next two measures, and *p* (piano) at the end. The treble clef part features a melodic line with a slur and a sharp sign (#) above the notes. The bass clef part continues with the accompaniment.

The fourth system concludes the piece. The treble clef part has a slur over the first three measures. The bass clef part continues with the accompaniment. The piece ends with a final chord in the treble clef.

Andante con moto

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The lower staff provides a harmonic accompaniment with a half note followed by a quarter note. The system concludes with a fermata over the final notes.

The second system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a half note followed by a quarter note, and a half note. The lower staff has a half note followed by a quarter note. A *cresc.* (crescendo) marking is present in the middle of the system. The system ends with a fermata.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a half note followed by a quarter note, and a half note. The lower staff has a half note followed by a quarter note. The system includes markings for *rit.* (ritardando), *p* (piano), and *dolce* (dolce). The system concludes with a fermata.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a half note followed by a quarter note, and a half note. The lower staff has a half note followed by a quarter note. The system includes a *p* (piano) marking. The system concludes with a fermata.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first four measures show a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

The second system continues the piece. It features a *dim. pp* (diminuendo pianissimo) marking in the second measure, followed by a *cresc.* (crescendo) marking in the third measure, and a *p* (piano) marking in the fourth measure. The notation includes a variety of rhythmic patterns and dynamic contrasts.

The third system of the score shows a continuation of the melodic and harmonic themes. The right hand has a more active melodic line, while the left hand provides a steady harmonic accompaniment. The dynamics are not explicitly marked in this system but follow the general flow of the piece.

The fourth system concludes the piece. It features a *cresc.* (crescendo) marking in the first measure and a *sf* (sforzando) marking in the second measure. The music ends with a final chord in the right hand and a sustained bass line in the left hand.

No. 207

Andante

MOZART

Andante

dolce

dolce

dolce

tempo
rall.
p

Andante

Musical score for the first system of 'Andante'. It consists of two staves, treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. A 'Cresc.' (Crescendo) marking is present in the middle of the system. The system ends with a double bar line.

No. 208

Loving Shepherd

from GOTTSCHALK
arr. by A. C. SMITH

Musical score for the first system of 'Loving Shepherd'. It consists of two staves, treble and bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. The system ends with a double bar line.

Musical score for the second system of 'Loving Shepherd'. It consists of two staves, treble and bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. The system ends with a double bar line.

Musical score for the third system of 'Loving Shepherd'. It consists of two staves, treble and bass clef. The key signature is one flat (Bb) and the time signature is common time (C). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. The system ends with a double bar line.

No. 209

Andante

MYLES B. FOSTER

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef begins with a quarter note F#4, followed by eighth notes G4, A4, and B4. The bass clef accompaniment features a steady quarter-note bass line. A *cres.* (crescendo) marking is placed above the final measure of the system.

The second system continues the piece. The treble clef melody features a half-note G#4 in the second measure, followed by a quarter-note A4. The bass clef accompaniment includes a dynamic marking of *f* (forte) in the fourth measure, indicating a change in volume.

The third system shows the continuation of the musical piece. The treble clef melody has a half-note G#4 in the second measure. The bass clef accompaniment features a dynamic marking of *mf* (mezzo-forte) in the third measure.

The fourth system concludes the piece. The treble clef melody has a half-note G#4 in the second measure. The bass clef accompaniment features a dynamic marking of *f* (forte) in the second measure. The system ends with a double bar line and a repeat sign.

The first system of music is written in 4/4 time with a key signature of one flat (B-flat). The right-hand part (treble clef) features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The left-hand part (bass clef) provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, showing a change in the right-hand part's rhythm to include more quarter notes. The left-hand part maintains a steady accompaniment.

The third system features a more complex melodic line in the right hand with some slurs and ties. The bass line continues with a consistent accompaniment.

The fourth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line.

No. 211

Andantino

SCHUMANN

The first system of the piece consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with a triplet of eighth notes in the first measure. The left hand (bass clef) provides a steady accompaniment with eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

The second system continues the piece. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand continues with a consistent eighth-note accompaniment. A repeat sign is present at the end of the system.

The third system shows a change in texture. The right hand plays chords and simple melodic fragments, while the left hand maintains the eighth-note accompaniment. A *rit.* (ritardando) marking is placed above the right hand in the third measure.

The fourth system returns to a more active melodic line in the right hand, similar to the first system. The left hand accompaniment remains consistent. The key signature and time signature are maintained.

The fifth system concludes the piece. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. A *rit.* marking is present above the right hand in the final measure.

No. 212

Arietta

EDVARD GRIEG

Andante

The first system of the Arietta consists of two measures. The treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff starts with a piano (*p*) dynamic marking and features a half note G3, followed by quarter notes A3, B3, and C4. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

The second system consists of three measures. The treble clef staff continues with quarter notes D5, E5, F5, and G5. The bass clef staff continues with quarter notes D4, E4, F4, and G4. The piano (*p*) dynamic marking is maintained throughout the system.

The third system consists of three measures. The treble clef staff continues with quarter notes A5, B5, and C6. The bass clef staff continues with quarter notes A4, B4, and C5. The piano (*p*) dynamic marking is maintained throughout the system.

The fourth system consists of three measures. The treble clef staff continues with quarter notes D6, E6, and F6. The bass clef staff continues with quarter notes D4, E4, and F4. The piano (*p*) dynamic marking is maintained throughout the system.

Arietta

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a supporting bass line in the bass clef with eighth notes and chords. A slur covers the first two measures, and another slur covers the last two measures.

The second system continues the piece with similar melodic and bass line patterns. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. Slurs are used to group notes across measures.

The third system shows the continuation of the musical piece. The treble clef staff has a melodic line with some rests, and the bass clef staff provides accompaniment. A slur is present over the first three measures.

The fourth system concludes the piece. It includes the instruction *Ritard.* above the treble clef staff and *pp* (pianissimo) below the bass clef staff. The music features a final melodic phrase in the treble clef and accompaniment in the bass clef, ending with a fermata over the final notes.

Index Of Sections

The Children Sing of the Lord	1 to 44
The Children Sing of the Gospel of Jesus Christ	45 to 78
The Children Sing of Strength of Character	79 to 125
The Children Sing of Home and Family	126 to 140
The Children Sing of Special Days and Holidays	141 to 163
The Children Sing for Special Occasions	164 to 199
Instrumental Devotional Music	200 to 212

Alphabetical Index

A

<i>Title</i>	<i>No.</i>
A Mormon Boy	190
A Song of Thanks	43
Abide With Me	11
All Things Bright and Beautiful	175
All Through the Night	128
America	142
America, the Beautiful	141
An Angel Came	70
An Angel from On High (Cornwall)	47
An Angel from On High (Tullidge)	48
An Evening Song	136
As a Little Child	90
As Children of Zion	72
At Closing Time	36
Autumn	178
Autumn Day	179
Away in a Manger	152
Away in a Manger (Gabriel)	155

B

Baptism	66
Be Happy	94
Beautiful Savior	195
Beauty Everywhere	169
Bless the Children	69
But the Lord Is Mindful of His Own	182

C

Call Me	105
Called to Serve	95
Can a Little Child Like Me	42
Carol of the Shepherds	157
Catch the Sunshine	102
Children of the Saints	112
Christ and His Little Ones	183
Christ Is Risen	160
Christ, the Lord, Is Risen	150

Title

No.

Christmas Cradle Song	153
Christmas Night	151
Come, Come Ye Saints	56
Come, Follow Me	60
Copying Mother	137
Count Your Blessings	51
Crossing the Prairie	147

D

Dare to Do Right	108
Dear to the Heart of the Shep- herd	16
Dearest Children	26
Do What Is Right	122

E

Ere You Left Your Room This Morning	118
--	-----

F

Faith of Our Fathers	57
Far, Far Away on Judea's Plains	163
Father of Life and Light	192
Father, Thou Who Carest	5
Father, Thy Children	6
Father Up Above	40
Father, We Thank Thee	41
Father, We Will Quiet Be	3
Forgiveness	83
For the Beauty of the Earth	25

G

Give Me the Joy of Living	123
Give, Said the Little Stream	106
Gladly Meeting	87
Glory to God on High	31
God Gave Me Dear America	145
God Moves in a Mysterious Way ..	39
God, Our Father, Made the Night ..	170
God's Daily Care	28
God's Love	62
Go When the Morning Shineth	113

<i>Title</i>	<i>No.</i>
Good Afternoon, Dear Little Friend	115
Good-Bye	125
Grandmother's Old Fashioned Garden	191
Growth	44

H

Happiness	96
He Shall Feed His Flock	181
Hope of Israel	117
How Firm a Foundation	77
How Great the Wisdom	38
How Lovely Are the Messengers ..	186
Hymn of the Nations	100

I

I Have a Garden	171
I Have a Little Song	85
I Have Two Little Hands	97
I Help Mother With the Dishes ...	133
I Know that My Redeemer Lives..	17
I Pledge Myself	79
I Thank Thee, Dear Father	1
I Think When I Read that Sweet Story	9
I Walk and Talk With Father ...	129
If There's Sunshine In Your Heart	89
If the Way be Full of Trial, Weary Not	110
If With All Your Hearts	180
I'll Go Where You Want Me to Go	19
I'll Serve the Lord	45
In Church	88
In That Bright and Holy City ...	53
In The Leafy Tree Top	172
In Our Lovely Deseret	49
In Perfect Faith	58

J

Jesus Is Our Loving Friend	21
Jesus, the Very Thought of Thee..	18
Jesus, Once of Humble Birth	15

<i>Title</i>	<i>No.</i>
Jesus Once Was a Little Child	78
Jesus Wants Me for a Sunbeam ...	101
Jolly Old Saint Nicholas	156

K

Kind and Heavenly Father	14
--------------------------------	----

L

Largo	187
Let the Holy Spirit Guide	10
Let the Little Children Come	184
Let's Be Kind to One Another ...	124
Let Us Treat Each Other Kindly..	114
Little Knees Should Lowly Bend ..	109
Little Lambs So White	107
Little Things	92
Lord, We Ask Thee, Ere We Part..	52
Lord We Come Before Thee	32
Lord, We Thank Thee	35
Love at Home	126
Lovely Appear	197
Loving Care	84
Lullaby and Good Night	184
Lullaby and Good Night (simplified)	135

M

Merry, Merry Children	161
Morning Thanksgiving	193
Mother and Father	131
Mother Dear	130
Mother's Day	132
My Body Is a Temple	99
My Tithing Gives Me Happiness ..	67

N

Nature's Goodnight	177
Nay Speak No Ill	121
Never Be Late	119
Now the Day Is Over	198

O

O Bright, Smiling Morning	173
O Lord of Hosts	33
O My Father	76

<i>Title</i>	<i>No.</i>
Mountains High	75
Patience	98
How Lovely Was the Morn- ing	46
Oh Say What Is Truth	116
Once Within a Lowly Stable	154
Onward Christian Soldiers	73
Our Work and Our Wealth	194

P

Parting Hymn	37
Passing By	196
Praise God from Whom All Bless- ings Flow	24
Praise God, the Father	185
Prayer Is the Soul's Sincere De- sire	50
Prayer of Thanksgiving	149

Q

Quiet Time	84
------------------	----

R

Reverence	81
Reverently and Meekly Now	2
Rock-a-bye Baby	140
Rocking Horse	162

S

Sabbath Morning Comes With Gladness	103
Shall the Youth of Zion Falter	120
Shine On	55
Sing the Wondrous Story	189
Sing We Now at Parting	29
Sleep, Baby, Sleep	127
Smiles	80
Spring	165
Springtime Is Coming	166
Stand for the Right	111
Summer	174
Summer Days	167
Summer Time	168
Sweet Is the Work	27

<i>Title</i>	<i>No.</i>
Sweet Sabbath Day	74
Sweet Sabbath School	104

T

Tell Me, Dear Lord	4
Tell Me the Stories of Jesus	65
Thanks to Our Father	7
'Tis Sweet to Sing the Matchless Love	23
The Call of Love	91
The First Bouquet	138
The First Christmas	159
The Golden Plates	68
The Good Shepherd	30
The Handcart Song	188
The Holy Child	158
The Light Divine	20
The Lord Is My Shepherd	12
The Lord My Pasture Will Pre- pare	13
The Opening Buds of Springtime	176
The Pilgrims Held a Feast	148
The Star Spangled Banner	143
The Sunshine's Message	164
The Sacrament	64
This Is God's House	82

U

Utah, We Love Thee	144
--------------------------	-----

W

We Bow Our Heads	86
We Ever Pray for Thee	199
We Give Thee But Thine Own	61
We Love Thy House	59
We Thank Thee, O God, for a Prophet	54
We Want to See the Temple	71
Westward Ho!	146
When Mother Sews	139
When Shall We Meet Thee	22
When Many to the Savior's Feet	8
When We're Helping	93
While of These Emblems	63

Instrumental Devotional Music

<i>Title</i>	<i>No.</i>
An Irish Melody	201
Andante (Beethoven)	206
Andante (Mozart)	207
Andante (Foster)	209
Andantino (Schuman)	211
Arietta	212
Bohemian Folk Song	202

<i>Title</i>
Cradle Song
German Song
Loving Shepherd
Old German Minneleid
Resignation
Swedish Folk Song

