

THE
LITTLE MINSTREL.

A COLLECTION OF SONGS AND MUSIC,

WITH LESSONS OF INSTRUCTION,

AND

MATHEMATICALLY ARRANGED PLAN OF NOTATION.

BY A. D. AND C. L. FILLMORE.

CINCINNATI:
R. W. CARROLL & CO., PUBLISHERS,
117 WEST FOURTH STREET.

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MATHEMATICALLY ARRANGED PLAN OF NOTATION.

By A. D. FILLMORE,

*Author of the Psalmist, Musician, Nightingale, Choralist, Polyphonic, Psaltery,
Harp of Zion, Violet, etc.*

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INTRODUCTORY.

THE "LITTLE MINSTREL" is designed to supply a want which is felt by multitudes, in all parts of the land, who have not time to devote to the study of the intricacies of musical science, according to the blind conventionalities of the Guidonian notation. The people need a plain, easy method of reading vocal music accurately, from a simple knowledge of elementary principles. This has prompted us to furnish a great variety of books, for Sunday-schools, singing-schools, and for public worship, in a style of notation that is every way plain and perfect.

While there is no royal road to learning, there is most certainly a path that will lead us to view the beauties of the science of music, without plodding through the rubbish of ancient Rome.

In this little book, the lessons are easy and brief, the songs are orthodox and scriptural, and the music fresh and lively. It is designed to help the Sunday-school, enliven the prayer-meeting, bless the family circle, promote harmony and Christian cheerfulness among those who love the worship of God, and win the hearts of sinners to the ways of righteousness.

Our books have heretofore been abundantly successful, and we have confidence that, with the blessing of God, this work will be a means of accomplishing great good, in building up the cause of music.

A. D. & C. L. FILLMORE.

Cincinnati, O., October, 1867.

PRINCIPLES OF VOCAL MUSIC.

CHAPTER I.

GENERAL VIEW OF PRINCIPLES.

1. THE science of music teaches the laws or principles which pertain to musical tones or singing sounds.
2. TONES are the sounds which constitute music.*
3. NOTES are the characters used to represent tones.
4. The principles of music are divided into four departments: TIME, MELODY, HARMONY and STYLE.
5. Tones may be *long* or *short*; hence the department called TIME.
6. Tones may be *high* or *low*; hence the department called MELODY.
7. Tones may be *single* or *combined*; hence the department called HARMONY.
8. Tones may be *loud* or *soft*; hence the department called STYLE.
9. These four fundamental rules embrace the whole science of music.
10. They are alike essential in becoming thoroughly acquainted with the science.

* The word *tone* is derived from the Greek *tonos*, signifying tension. It is often very improperly applied to the interval or difference between sounds, as well as to the sounds themselves. This is one fruitful source of confusion and discouragement to the learner. Let it be understood that the word *tone*, and the word *sound*, mean one and the same thing in music.

CHAPTER II.

TIME—FIRST DEPARTMENT.

1. THE department of Time embraces two items: kinds of measure and lengths of tones.
2. Every piece of music is divided into parts of equal length called measures.
3. Perpendicular lines, called bars, are used to show the extent of the measures.

Example I.

measure | bar | measure | bar | measure | bar | double bar | measure |

4. Measures are divided into equal portions, called parts of measures.

Example II.

measure | part | part | measure | part | part | measure | part | part ||

5. In order to regulate the time, and to enable all to sing together, each one is required to beat time.
6. Beating time is a regular motion of the right hand.
7. One beat or motion of the hand must be made for each part of every measure.
8. The first part of every measure has a downward beat.
9. The last part of every measure has an upward beat.

Example III.

down | up | down | up | down | up ||

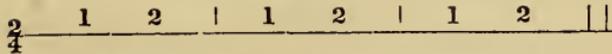
10. The hand, as it were, passes over each bar, in beating time.

CHAPTER III.

KINDS OF MEASURE.

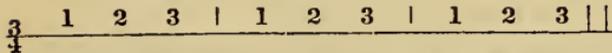
1. MEASURES are of two kinds; even and uneven.
2. Even measure may contain two or four parts.
3. Uneven measure may contain three, six, or nine parts.
4. These two kinds of measure may be represented in six varieties or forms.
5. Double measure has two beats, down and up; and is represented thus:

Example I.



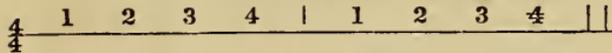
6. Triple measure has three beats, down, left, and up; and is represented thus:

Example II.



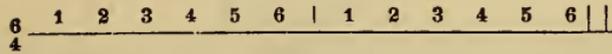
7. Quadruple measure has four beats, down and up twice for each measure, or down, left, right, up; represented thus:

Example III.



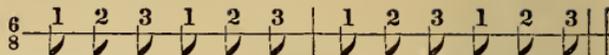
8. Sextuple measure has six beats, down, left, and up, twice for each measure; represented thus:

Example IV.



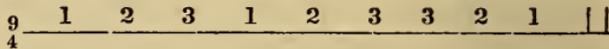
9. Double and triple measure may be combined in one, called Double-triple, or compound measure; and have two beats, thus:

Example V.



10. Tri-triple measure has three beats and nine parts in each measure; represented thus:

Example VI.



CHAPTER IV.

LENGTH OF NOTES AND RESTS.

1. THE relative length of tones is represented by certain marks attached to the notes.
2. To represent a rest or cessation of sound, other characters, corresponding in length with the notes, are used instead of notes, in any or all parts of a tune.

LENGTH OF NOTES.

whole note	half	quarter	eighth	sixteenth	thirty-second
(1)	(2)	I	I	I	I

CORRESPONDING RESTS.

whole rest	half	quarter	eighth	sixteenth	thirty-second

3. The whole note will be regarded as the standard in reckoning the length of tones.

4. The whole rest is the standard by which to calculate the length of rests.

5. Each note, or rest, is one half the length of that next on its left-hand side, in the example above.

6. Any note may be lengthened one half by placing a dot after it, thus:  is equal to  or  and is called a pointed note.

7. Sometimes a note is increased in duration three-fourths, by placing two dots after it.

8. When a note is to be prolonged beyond its ordinary length, it is represented thus:  called a prolong.

9. When three notes are to be sung in the time of two, of the same length, they are written thus:  and called a triplet.

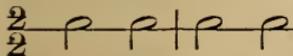
10. Two figures at the beginning, one above the other, show the kind of measure, the upper denoting the number, and the lower the kind of notes which fill the measure.

CHAPTER V.

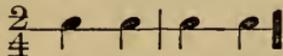
VARIETIES OF MEASURE.

1. DOUBLE measure may be written with two half notes in each measure, or two quarter notes.

Example I.



Example II.



2. Triple measure may have three half, three quarter, or three eighth notes in each measure.

Example III.



Example IV.

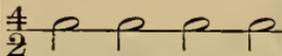


Example V.



3. Quadruple measure may be written with four half, or four quarter notes in each measure.

Example VI.

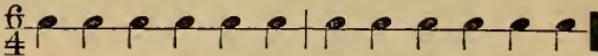


Example VII.



4. Sextuple measure may be written with six quarter or six eighth notes in a measure.

Example VIII.



Example IX.



5. This second variety of sextuple measure (Example IX) is Double-triple measure, and should have two beats for each measure, except when the tune is marked *slow*, then it must have six beats.

6. Tri-triple measure may be written with nine quarter or nine eighth notes in each measure.

Example X.



Example XI.



7. Thus it is seen there are two varieties of Double, and three varieties of Triple measure.

8. There are two varieties of Quadruple measure.
 9. There are two varieties of Sextuple measure.
 10. There are two varieties of Tri-triple measure.

Exercise I.

$\frac{2}{2}$ d u d u d u d u du

Exercise II.

$\frac{2}{4}$ d u d u d u d u d u du

Exercise III.

$\frac{3}{2}$ d l u d l u d l u dl u

Exercise IV.

$\frac{3}{4}$ d l u d l u d l u dl u

Exercise V.

$\frac{3}{8}$ d l u d l u d l u dl u

Exercise VI.

$\frac{4}{2}$ d u du d u d u du d u

Exercise VII.

$\frac{4}{4}$ d u d u d u d u du d u

Exercise VIII.

$\frac{6}{4}$ d l u d l u d l u dl u

Exercise IX.

$\frac{6}{8}$ d l u d l u d l u d l u

Exercise X.

$\frac{6}{8}$ d u d u d u d u

Exercise XI.

$\frac{9}{4}$ d u d u d u du

Exercise XII.

$\frac{9}{4}$ d l u d l u dlu

Exercise XIII.

$\frac{4}{4}$ d l r u d l r u dlru

Exercise XIV.

$\frac{9}{4}$ d l u d l u

Exercise XV.

$\frac{9}{8}$ d l u d l u

Exercise XVI.

$\frac{12}{8}$ d l r u

CHAPTER VI.

MELODY—SECOND DEPARTMENT.

1. MELODY treats of the altitude and succession of tones.
2. Seven tones are used in music.
3. When the seven tones are given in succession, and the first repeated after the seventh, it is called the octave, or natural scale.
4. The first seven numerals are used as notes to represent the tones of the scale.
5. The first stands for the lowest, the second for the next higher, etc.
6. The sounds of the scale are named Do, Ra, Me, Fa, Sol, La, Se, Do.
7. The sounds are at unequal distances from each other.
8. The distance from one tone to another is called an interval.
9. The two small steps between 3 and 4, and 7 and 8, are called half intervals—sometimes semitones.
10. All the other, larger steps, are called whole intervals, or whole tones.

Do		8 or 1
Se		7
La		6
Sol		5
Fa		4
Me		3
Ra		2
Do		1

This is called the Natural Scale, or Octave, and should be sung carefully, both by numbers and syllables, until all the steps can be given with ease and accuracy. Every pupil should be required to *step* from one tone to another, and not *slide*.

This is a representation of the natural scale, with its whole and half intervals.

CHAPTER VII.

STAFF, CLEFFS, ETC.

1. THE Staff consists of five horizontal lines and their intermediate spaces.

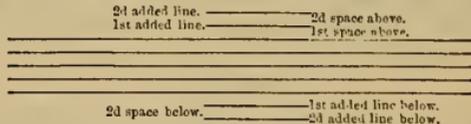
2. Each line and space is reckoned as a degree.



3. Each line and each space is counted from the lowest.

4. Taken together they make nine degrees.

5. When more degrees are needed, on which to place additional notes, lines are added above and below.



6. The degrees of the staff are named from the first seven letters of the alphabet: A, B, C, D, E, F, G.

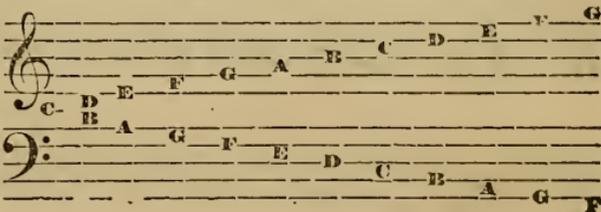
7. Cleffs are characters placed upon the staff to show the particular location of letters.

8. Two cleffs are in common use—the G cleff and the F cleff.



9. The G, or Treble cleff, fixes the sound of G upon the second line.

10. The F, or Base cleff, locates F on the fourth line.



Excercise I.

Exercise II.

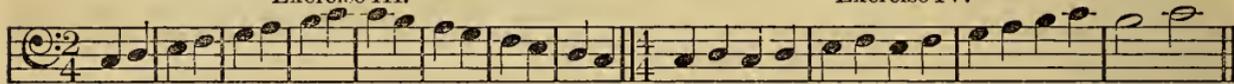
Sing with the names of the numerals, syllables Do, Ra, Me, etc., and syllable La.



Do ra me fa sol la se do do se la sol fa me re do.

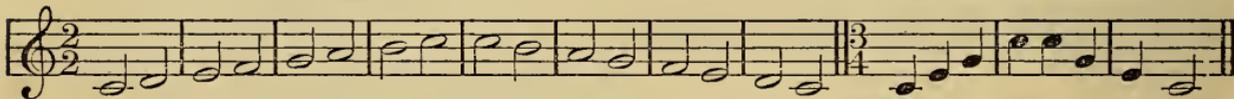
Exercise III.

Exercise IV.



Exercise V.

Exercise VI.

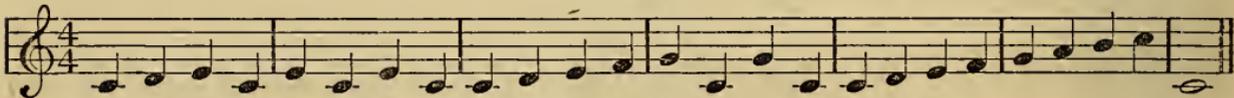


Exercise VII.

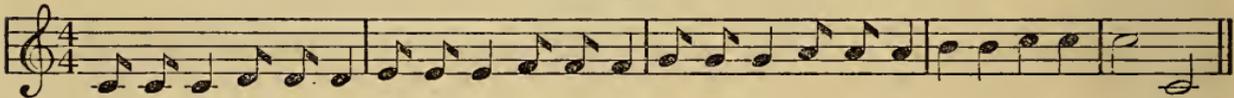
Exercise VIII.



Exercise IX.



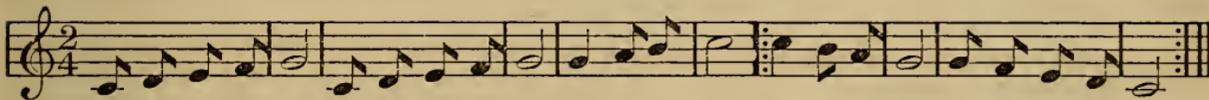
Exercise X.



Exercise XI.

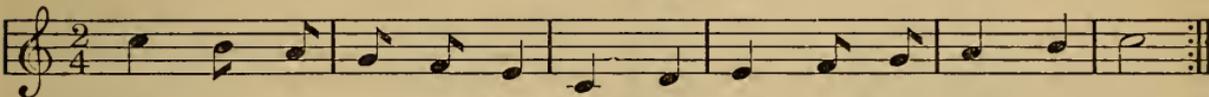


Exercise XII.



In the above, the heavy perpendicular line is called a *double bar*, and is generally used at the end of a line of poetry. The three marks at the end are called a *close*, used at the end of a tune. The row of dots across the staff is called a *repeat*, which shows the part that is to be sung again.

THE SCALE.



- | | | | | | | | | | |
|--------------------------------|----|----|----|----|-----|----|----|-----|---|
| 1. Come, let us learn to sing, | Do | ra | me | fa | sol | la | se | do, | } |
| Loud let our voices ring, | Do | ra | me | fa | sol | la | se | do; | } |
| 2. This is the scale so sweet, | Do | ra | me | fa | sol | la | se | do, | } |
| Sing it with accents meet, | Do | ra | me | fa | sol | la | se | do; | } |
| 3. O, how we love to sing, | Do | ra | me | fa | sol | la | se | do, | } |
| Praise to the heavenly King, | Do | ra | me | fa | sol | la | se | do; | } |



- | | | | | | | | | | |
|----------------------------------|---|----|----|----|-----|----|----|----|-----|
| Now we sing with open sound, | } | Do | se | la | sol | fa | me | ra | do. |
| With our voices full and round, | | | | | | | | | |
| First ascend with steps so true, | } | Do | se | la | sol | fa | me | ra | do. |
| Then descend in order too, | | | | | | | | | |
| Let us learn his face to seek, | } | Do | se | la | sol | fa | me | ra | do. |
| Then aloud his praises speak. | | | | | | | | | |

CHAPTER VIII.

MAJOR, MINOR, AND CHROMATIC SCALES.

1. INTERVALS of the scale are designated as seconds, thirds, fourths, etc., always reckoning the first, last, and intermediate degrees: for instance, a fifth includes any given tone, another a fifth above it, and all that intervene.

2. The scale in Chapter VI is most commonly used; but two other forms must be understood.

I. MAJOR.		II. MINOR.		III. CHROMATIC.	
Do	8	La	8	Do	8
Se	7	Sol	7	Se	7
La	6	Fa	6	La	6
Sol	5	Me	5	Sol	5
Fa	4	Ra	4	Fa	4
Me	3	Do	3	Me	3
Ra	2	Se	2	Ra	2
Do	1	La	1	Do	1

3. The first is called the Diatonic Major Scale, and consists of whole and half intervals.

4. In the Major Scale, there are two whole intervals between 1 and 3.

5. The second is called Minor, because there is but an interval and a half between 1 and 3.

6. In the major, the half intervals occur between 3 and 4, and 7 and 8.

7. In the minor, they are between 2 and 3, and 5 and 6.

8. Music written according to the major, sounds lively and grand, while that of the minor is mournful and

plaintive; and for this reason the two forms of the octave are called Grand and Plaintive.

9. The minor is usually written a third lower than the major, with 6 as the first note, 7 the second, 1 as the third, etc.

The relative major and minor keys are one third apart, but have the same number of flats or sharps as the signature of the key.

10. The Chromatic Scale is either the major or minor scale, with tones introduced in the middle of each whole interval; so that it consists entirely of half intervals.

CHAPTER IX.

TRANSPOSITION OF THE SCALE.

1. THE position of the letters on the staff is fixed.
2. The position of the notes of the scale is not fixed, but may be changed to any line or space.

NOTE.—There is, perhaps, no one item in the science of music, which discourages pupils so much as the transposition of the scale. With the plan of notation adopted in this work, every child can be made to understand it easily. In ascending a fifth, to introduce a new sharp, teach them to count upon the left hand, naming each finger and the thumb for the letters constituting the fifth; reversing the order for the flats. Thus, from C to G, counts from the fourth finger to the thumb; from C to F, from the thumb to the fourth finger.

The teacher should show clearly the natural scale, represented by the numerals, and the fixed written scale of letters; and that the flats or sharps simply indicate how the written scale can be made to agree with the natural.

The voice accords with the intervals of the natural scale, while the keys of an instrument are according to the written scale.

3. **Transposition of the scale** is the change of its position on the staff

4. All musicians have agreed upon a fixed sound for the key or altitude of C, that is, when the first sound of the scale is on the letter C.

5. A tuning-fork, or other instrument, is used to give this fixed sound, from which all the others may be derived with accuracy.

6. The half intervals occur between the letters E and F, and B and C.

7. When *one*, or Do, is on the letter C, the place of all the whole and half intervals in the written scale of letters agree with those in the natural scale.

8. When *one* is placed in any position, it is the governing sound of the scale; that is, all the othersounds, with their proper intervals, will be high or low, according as *one* is high or low.

9. When any other letter than C is taken as the position of *one*, the place of the letters which do not correspond with those of the sounds in their natural order, are either elevated half an interval, by a (#) sharp, or lowered half an interval by a (b) flat.

10. The flats or sharps thus used are placed at the beginning, and are called the signature of the key.

When *One* is on C, there are no flats or sharps, and it is the

KEY OF C.



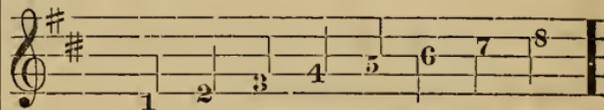
When we elevate *One* a fifth, that is, place it on the letter G, the letter F is half an interval lower than the sound of seven; consequently, we place a sharp at the beginning, on the letter F. This, then, is called the signature of the

KEY OF G.



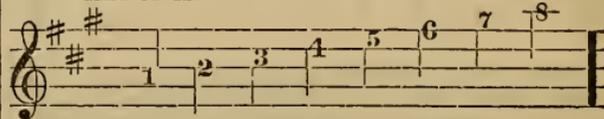
When we count up another fifth from G, we come to the letter D. Taking D as the position or altitude of *One*, the same letter, F, must be sharpened, and another (the letter C), must be sharpened to agree with the seventh. F and C sharp is the signature of the

KEY OF D.



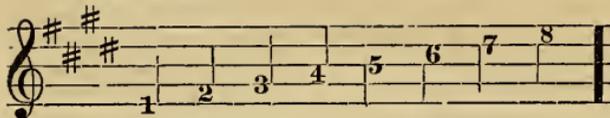
Ascending another fifth from D, we come to the letter A. Here another letter (G) must be sharpened to agree with the seventh note, when the scale or tune is written in the

KEY OF A.



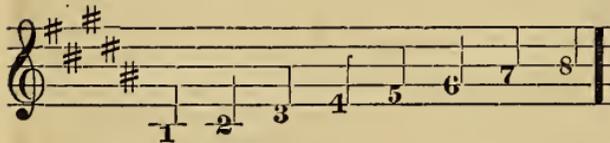
Another fifth from A, brings us to E, which requires another sharp for the seventh.

KEY OF E.

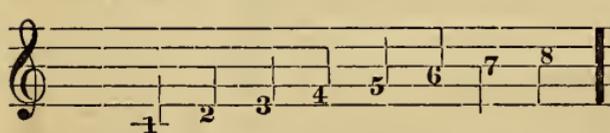


Advancing a fifth from E, we come to the

KEY OF B.

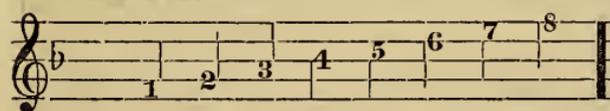


KEY OF C.



When we descend, or count backward from C, the distance of a fifth—i. e. three intervals and a half—we come to the

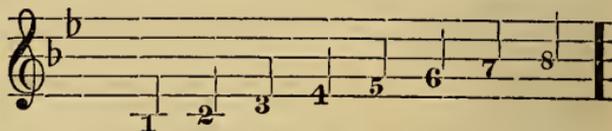
KEY OF F.



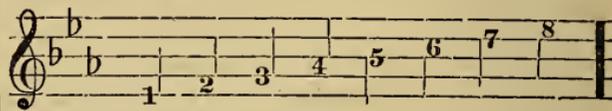
In the above, the letter B is half an interval too high for the fourth sound of the scale, and it is to be made half an interval lower, as the flat at the beginning indicates.

By descending another fifth from F, we are brought to

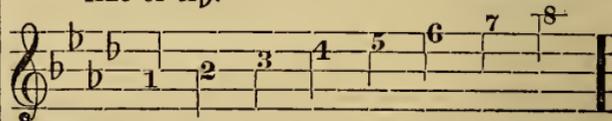
B \flat , which requires another flat also, as the signature of the key, to agree with the fourth. Thus B and E flat is the signature of the

KEY OF B \flat .

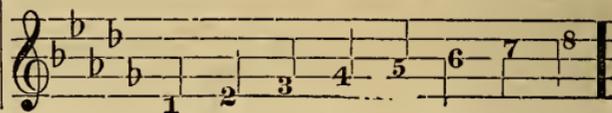
Descending another fifth, from B \flat , we are brought to the letter E \flat , which will require another letter (A) to be made flat, to agree with the fourth.

KEY OF E \flat .

Another fifth brings us to A \flat , which requires that the letter D be flattened.

KEY OF A \flat .

Another fifth, descending from A \flat , is the

KEY OF D \flat .

Exercise I.

Musical notation for Exercise I: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth notes with fingerings: 1-1, 2-2, 3-3, 4-4, 5-5, 6-6, 7-7, (1), 1, 7, 6, 5, 4, 3, 2, 2, (1).

Exercise II.

Musical notation for Exercise II: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth notes with fingerings: 1, 2, (3), 1, 2, 3, 4, (5), 1, 2, 3, 4, 5, 6, (7), (1), 7, 6, (5), 3, 2, (1).

Exercise III.

Musical notation for Exercise III: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of eighth notes with fingerings: 1, 2, 3, 4, 5, 6, 5, 4, (3), (2), (1), (3), (5), 6, 5, 4, 3, (2), (1).

Exercise IV.

Musical notation for Exercise IV: Treble clef, key signature of one flat (Bb), 4/4 time signature. The melody consists of eighth notes with fingerings: 1, 1, 2, 2, (3), 3, 4, (5), 5, 6, (7), 1, 7, 6, 5, 4, 3, 2, 5, 1, 5, (3), (1).

Exercise V.

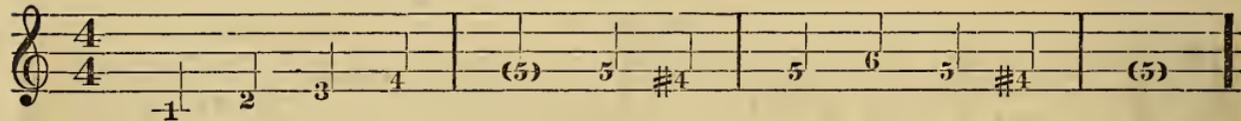
Musical notation for Exercise V: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of eighth notes with fingerings: 1, 7, 6, 5, 4, 3, 2, 1, 1, 3, 5, 1, 1, 7, 6, 5, 3, 5, 6, 7, (1).

Exercise VI.

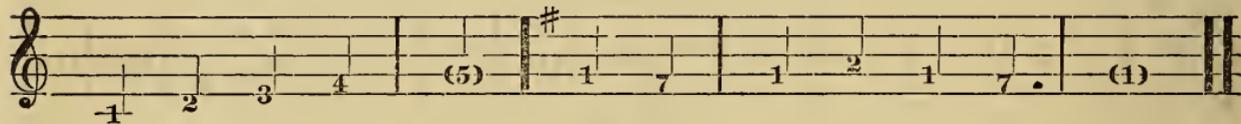
Musical notation for Exercise VI: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of eighth notes with fingerings: 1, 2, 3, 4, (5), 6, 7, (1), 5, 3, 1, 1, 3, 5, 1, 1, 5, 5, 3, 2, (1).

Sometimes the altitude of a key is temporarily changed, by sharpening or flattening one or more tones. When a note has a flat or sharp placed before it, all the notes of the same altitude in the measure are changed accordingly.

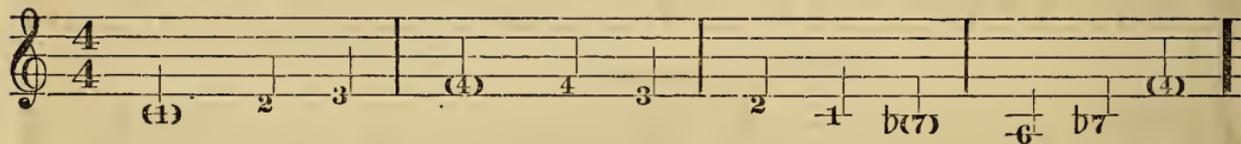
Exercise I.



Exercise II.



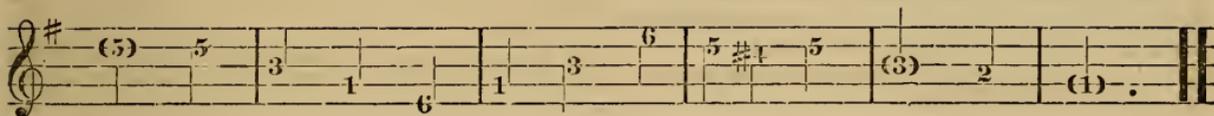
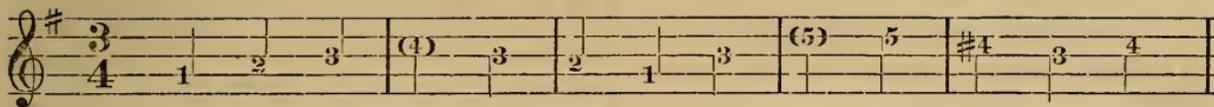
Exercise III.



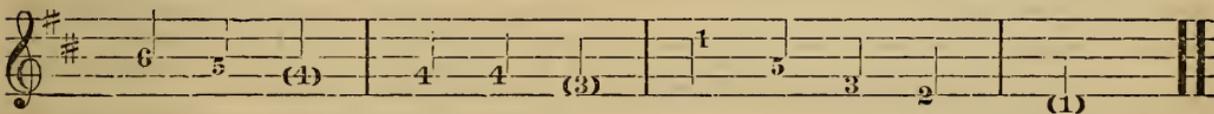
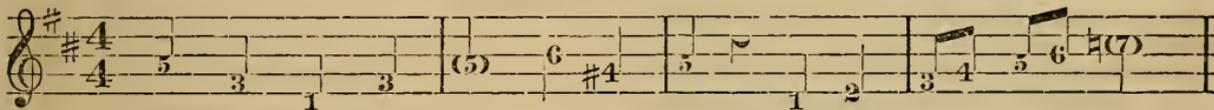
Exercise IV.



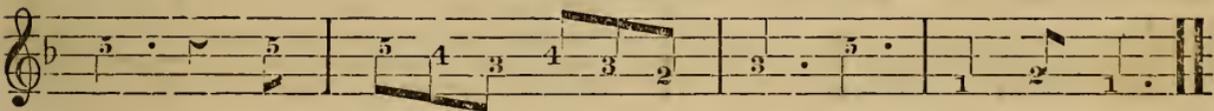
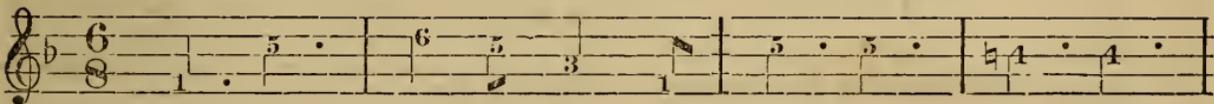
Exercise V.



Exercise VI.



Exercise VII.



CHAPTER X.

HARMONY—THIRD DEPARTMENT.

1. HARMONY teaches the construction and succession of chords.
 2. A combination of two or more sounds is a chord.
 3. Chords are of two kinds: concord, which is pleasing to the ear, and discord, which is disagreeable.
 4. The concord consists of two or more tones, an interval and a half, or more, apart.
 5. The discord is a combination of sounds between any two of which there is less than an interval and a half.
 6. The common concord is 1, 3, 5, to which 8 may be added.
 7. The tones 5, 7, 2, 4, constitute the common discord.
- Any combination of sounds which bear the same relation to each other as either of the above, is to be regarded as the same chord.

The common concord may be written with the fundamental or base note in three different positions.

1st position.	2d position.	3d position.
5	1	3
3	5	1
1	3	5

The fundamental note of the common discord may be in four different positions.

1st position.	2d position.	3d position.	4th position.
4	5	7	2
2	4	5	7
7	2	4	5
5	7	2	4

8. The Base is the lowest part, and is written on the F cleff. The other parts are higher in the order of Tenor; Alto, or Counter; first Treble, Air, or Soprano; and are written on the G cleff, except that the Tenor is sometimes written above the Base on the same staff.

The Air and Alto are sometimes written on the same staff: the higher notes the Air, and the lower the Alto, or Counter.

9. The Base should be sung by low male voices, the Tenor by high male voices, Counter by low female voices, and boys before their voices change; and the Air, which is really *the tune*, by high female voices.

The female voice is naturally an octave higher than the male voice.

CHAPTER XI.

STYLE—FOURTH DEPARTMENT.

1. STYLE teaches how musical tones should be uttered, and the manner of applying words to music.
2. All tones should be sounded in a firm, full, free, clear, and independent manner.
3. A tone which commences, continues, and ends, with an equal degree of force, is called an organ tone.
4. A tone which commences softly and increases in power to the end, is called an increasing tone.
5. A tone which commences loud and diminishes in force to the end, is called a decreasing tone.
6. A tone which consists of the increasing and decreasing tones joined in one, is called a swell, or æolian tone.
7. Tones may be uttered with a medium or ordinary degree of force; and, taking this as a standard, they may be loud or very loud; and soft or very soft.

8. These five degrees of force are designated by the marks *m* for medium; *F* or *f*, for loud; *FF* or *ff*, very loud; *P* or *p*, for soft; and *PP* or *pp*, very soft.

9. When tones are sounded distinctly, in such a detached manner as to indicate a pause between them, they are called staccato tones.

10. When tones are joined together in a smooth, gliding manner, it is called legato style.

When words are to be repeated, they are marked thus: [:]

CHAPTER XII.

APPLYING WORDS, ACCENT, ETC.

1. IN singing by note, each part of a measure which has a downward beat should be accented.

2. In singing words the accent and emphasis should be observed the same as in reading or speaking.

If any one thing is more essential than another, in the principles of music, it is Style, sometimes denominated Dynamics, or Musical Elocution. If the teacher has talent, it will all be brought into requisition at this point; and if he is destitute, he will pass this department hastily, and perhaps seldom refer to it.

In order to develop the faculties of the human voice, great care and persevering practice are requisite. The teacher should induce every pupil to throw off all diffidence, and speak the tones out freely. All the singers who have ever become famous, have distinguished themselves by their remarkable acquisitions in style.

It will not do to give attention to this subject for a few days simply, or during a few lessons of practice; but it should be kept continuously before the mind, in all our practice, until good taste and fine execution becomes a fixed habit.

3. When two or more tones are to be sounded with a single syllable of words, the notes are joined together, by the hooks on the stems being united, or by being included in a tie, thus:



4. The consonants should always be sounded very distinctly, and in the shortest possible time.

5. In sounding a tone of any considerable length, the voice should dwell altogether upon the vowel sounds.

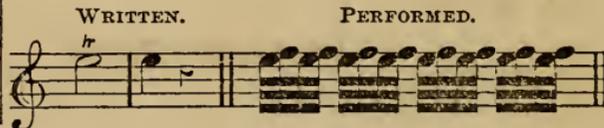
6. The sentiment of the writer of the words should be understood, felt, and as nearly as possible, expressed by the singer.

7. The breath must be taken so as to avoid separating words which the sense connects intimately together such as the nominative and the verb, etc.

8. The small grace notes before or after the principal notes, should be touched lightly, and take their time from that of the principal notes.

9. A turn (\sim) indicates that the note over which it is placed must be gracefully varied, so as to touch the note both above and below it.

10. A trill, or shake (*tr*), shows that the note over which it is placed should alternate rapidly with the interval either above or below, a number of times, thus:



THIRDS.

Exercise I.



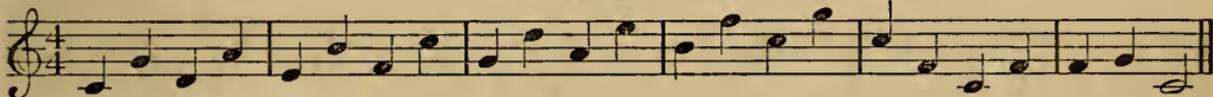
FOURTHS.

Exercise II.



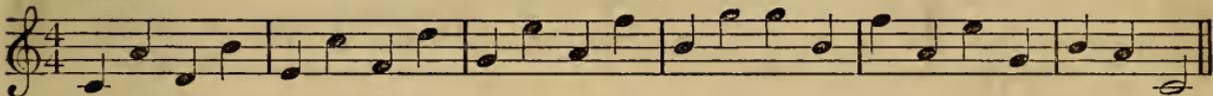
FIFTHS.

Exercise III.



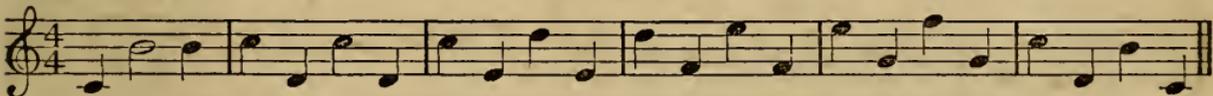
SIXTHS.

Exercise IV.



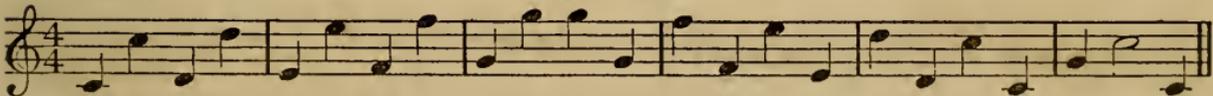
SEVENTHS.

Exercise V.



OCTAVES.

Exercise VI.



Exercise VII.

1- 2 3 4 (5) #4 (5) 1 2 3 4 5 #4 (5) 1 7

Sol, Fe, Sol, Do. Sol, Fe, Sol, Do.

6 5 4 #4 (5) 1 2 3 4 5 #4 (5) 1 7 6 5 4 3 2 (1)

Fa, Fe, Sol.

Exercise VIII.

1 7 6 5 (4) 1 1 2 3 4 5 (4) 1 7

6 5 (4) 1 2 3 4 5 (4) 1 2 3 2 (1)

Exercise IX.

G D A E

One # shows the Key of G; two, the Key of D; three, the Key of A; and four, the Key of E.

Exercise X.

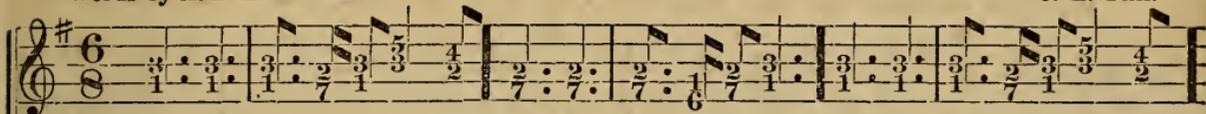
One ♭ shows the Key of F; two, the Key of B ♭; three, the Key of E ♭; and four, the Key of A ♭.

THE LITTLE MINSTREL.

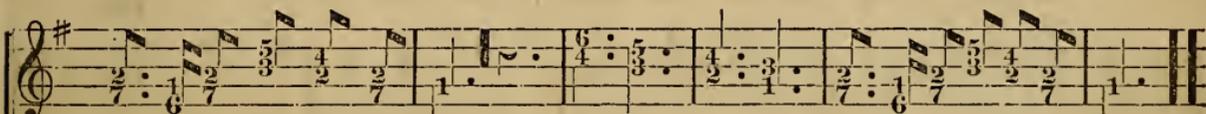
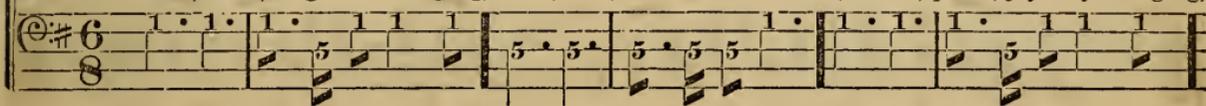
COME TO THE SAVIOR.

Words by A. D. FILLMORE.

C. E. PAX.

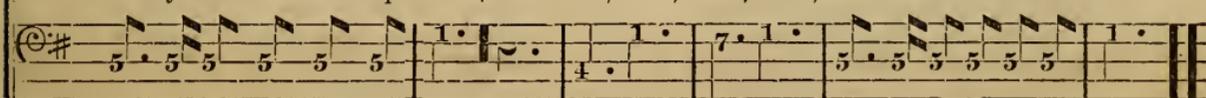


1. Come, come, come to the Savior, Rich, rich mercy receive; Here, here you will find par-don,
2. Come, come, laden and weary, Christ, Christ calls thee to come; Leave, leave paths dark and dreary,
3. Come, come, seek his salvation, Now, now, hear and obey; Hark, hark, th' sweet invita-tion.
4. Hark, hark, angels are singing, Love, love, love is their theme; Peace, peace, joyfully bringing,



Je - sus from sin will re - lieve:
Cease from the Savior to roam:
An - gels in-vite you a - way:
Mer-cy from God the Supreme:

Come, come, come, come, Come to the Savior and live.
Come, come, come, come, Jesus will guide thee safe home.
Come, come, come, come, Sinner, believe and o - bey.
Come, come, come, come, Je - sus is rich to re - deem.



1. Am I a sol-dier of the cross, A fol-lower of the Lamb? And

2. Must I be car-ried to the skies On flow-ery beds of ease, While
2. Are there no foes for me to face? Must I not stem the flood? Is

shall I fear to own his cause, Or blush to speak his name?

oth-ers fought to win the prize, And sailed thro' blood-y seas?
this vile world a friend to grace, To help me on to God?

1. We speak of the realms of the blest, That country so bright and so fair, And oft are its
2. We speak of its pathways of gold, Of its walls decked with jewels so rare, Of its wonders and

3. We speak of its freedom from sin, From sor-row, tempta-tion, and care, From tri-als with-
4. We speak of its ser-vice of love, The robes which the glori-fied wear, The Church of the

- glo-ries con-fessed, But what must it be to be there? But what must it be to be there?
pleasures un - told, But what, etc.

- out and with - in, But what must it be to be there? But what must it be to be there?
First-born a - bove, But what, etc.

1. Just as I am, with-out one plea, But that thy blood was shed for me,
 2. Just as I am, thou wilt re - ceive, Wilt wel-come, par - don, cleanse, re - lieve,

3. Just as I am, and wait-ing not, To rid my soul of one dark blot,
 4. Just as I am, though tossed a - bout With many a con - flict, many a doubt,

And that thou bidst me come to thee, O, Lamb of God, I come! I come!
 Be - cause thy pro-mise I be-lieve, O, Lamb of God, I come! I come!

To thee whose blood can cleanse each spot, O, Lamb of God, I come! I come!
 With fears within, and fears with-out, O, Lamb of God, I come! I come!

End.

1. Sin - ner, say, will you go To the high - lands of heaven?
 Where the storms nev - er blow, And the long sum - mer's giv - en.
 D. C. And the leaves of the bowers In the breez - es are flit - ting.

Where the bright bloom - ing flowers Are their o - dors e - mit - ting.

2 Where the saints robed in white,
 Cleansed in life's flowing fountain;
 Shining beauteous and bright,
 They inhabit the mountain.
 Where no sin nor dismay,
 Neither trouble nor sorrow,
 Will be felt for a day,
 Nor be feared for the morrow.

3 He's prepared thee a home,
 Sinner, will you believe it?
 And invites thee to come,
 Sinner will you receive it?
 O, come! sinner, come!
 For the tide is receding;
 And the Savior will soon
 And forever quit pleading.

1. On this ho-ly Lord's-day morning, We a-gain to- geth-er meet, }
 To u-nite our hearts and voic-es, And ap-proach the mer-cy-seat, }
 D. C. Feel-ing, pray-ing, act-ing, giv-ing, That thy name be spread a-broad.

2. Here we come to search the Scriptures, Here our offer-ings, too, we bring, }
 That the wil-der-ness may blos-som, And the des-ert pla-ces sing- }
 D. C. And the Gos-pel in its brightness, O'er the darkened earth may shine.

D. C. And the Gos-pel in its brightness, O'er the darkened earth may shine.

Lord, may we pos-sess a spir-it, In ac-cord-ance with thy word;

That the ma-ny now in darkness, May a-rise to light di-vine;

1. There's a re - gion a - bove, Free from sin and tempt - a - tion, And a man - sion of
 2. There our toils will be done, And free grace be our sto - ry; God him - self be our

love For each heir of sal - va - tion. Then dis - miss all thy fears, Wea - ry pil - grim of
 sun, And our un - set - ting glo - ry. In that world of de - light, Spring shall never be

sor - row; Tho' thy sun set in tears, 'T will rise bright - er to - mor - row.
 end - ed; Nor shall shad - ows nor night With its bright - ness be blend - ed.

Legato.

1. A beau-ti - ful land by faith I see, A land of rest, from sor - row free;
2. That beau-ti - ful land where all is light, It ne'er has known the shades of night;
3. In vis - ion I see its streets of gold, Its beau-ti - ful gates I do behold;
4. The hea-ven - ly throng ar-rayed in white, In rap - ture range the plains of light;

The home of the ran-somed, bright and fair, And beau-ti - ful an - gels, too, are there.
 The glo - ry of God, the light of day, Hath driv - en the dark-ness far a - way.
 The riv - er of life, the crys-tal sea, The am - bro - sial fruit of life's fair tree.
 In one har - mo - ni - ous choir they praise The glo - ri - ous Sa - vior's matchless grace.

Chorus.

Will you go? Will you go? Go to that beau-ti - ful land with me?

Repeat *pp.*

Will you go? Will you go? Go to that beau-ti - ful land with me?

CLING TO JESUS. Ss & 7s.

Words and Music by A. D. FILLMORE.

1. I will ev - er cling to Je - sus, Gra-cious Teach - er, all di - vine!
 May his word of truth be treas-ured, Rich-ly in this heart of mine;
 D. C. May I find the true ex - am - ple, What a Chris-tian ought to be.

In his works of love and mer-cy, In com - pas - sion shown for me,

2 I will ever cling to Jesus,
 He shall be my prop and stay.
 Though in perils and temptations,
 He will guide me on my way.
 Though the storm-cloud gather darkly,
 Though the lamp of life grow dim,
 Yet, amid the gloom of dying,
 I will ever cling to him.

3 I will ever cling to Jesus,
 Prophet, Priest, and mighty King;
 By his wondrous condescension,
 Be my heart inspired to sing.
 I will ever cling to Jesus,
 Hastening on my pilgrim way,
 Till the dawning of the morning
 Ushers in eternal day.

RETURN.

Words and Music by A. D. FILLMORE.

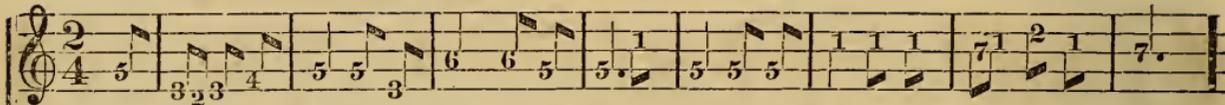
33

1. Come, chil - dren, come to the Sun-day-school, Kind teach-ers wait for you;
2. Here you will learn how the an - gel through Pro - claimed a Sa - vior's birth,

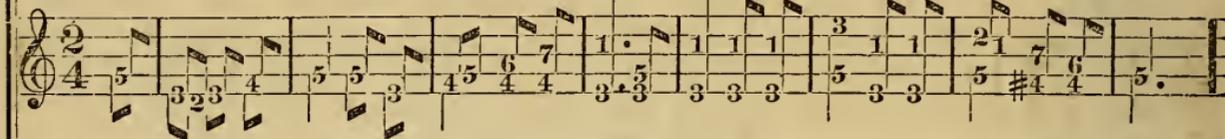
3. Here you will learn how the chil-dren sing Ho - san - nas to his name;
4. Here you will learn how the Sa - vior died, In ag - o - ny and woe;

Here you will learn the Gold-en Rule, As all good children do. Come, chil - dren, come.
"To God be glo - ry," was their song, "Peace and good will on earth." Come, children, come.

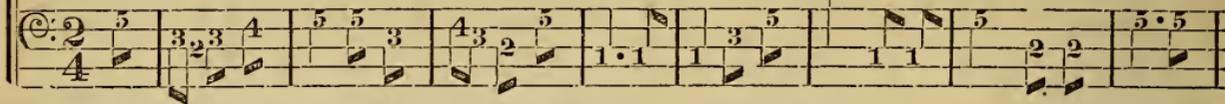
And ev' - ry joy - ful, hap-py tongue Should echo now the same. Come, chil - dren, come.
How blood and wa - ter from his side, A healing fountain flow. Come, chil - dren, come.



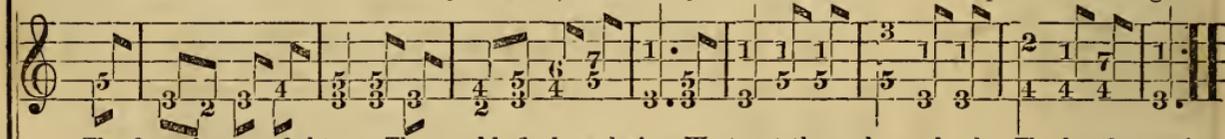
1. Is Je-sus a Shepherd, As oft we are told? Then children that love him Are lambs of his fold.
 2. Is Je-sus a Teacher? Then by the same rule, The children that love him Belong to his school.



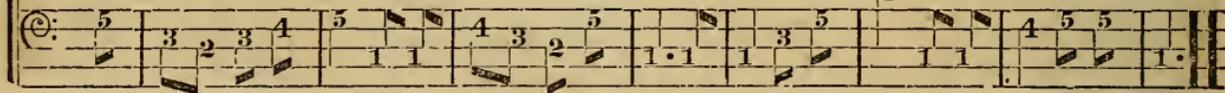
3. Is Je-sus a Captain? His soldiers we are, His banner a-bove us Bears Bethlehem's star.
 4. Is Je-sus a Savior? Then sinners are we; But he from sin's bondage Our souls will set free;



From wolves he will guard them, And never will cease To lead to green pastures By waters of peace.
 The lessons he teaches So sweetly are told, That every child thinks them More precious than gold.



The foes that we fight are The world, flesh and sin; We trust through our leader The battle to win.
 And when in the judgment Before him shall stand, We trust to be found at This Savior's right hand.



FINISH THY WORK.

1. Finish thy work, the time is short, The sun is in the west; The night is com - ing
2. Finish thy work, then wipe thy brow, Ungird thee from thy toil, Take breath, and from each

3. Finish thy work, then sit thee down On some celes-tial hill, And of its strength-re-

on—till then Think not of rest. Fin-ish thy work, Think not of rest.
wea-ry limb Shake off the soil. Fin-ish thy work, Think not of rest.

viv - ing air Take thou thy fill. Fin-ish thy work, Think not of rest.

Fin - ish thy work,

1. How sweet will be our rest at home, When this short life is o'er,
 2. Lord, bring me to that heavenly home, Where I thy face shall see,
 3. Where I shall sweep the gold-en lyre, And join the hap-py throng,

When sor-row, pain and care and grief, Shall dwell with us no more.
 And join the ho-ly an-gel band, In praise, dear Lord, to thee.
 To praise the grace of Christ my Lord, In ho-lier, sweet-er song.

Chorus.

Our own dear home, Our heavenly home, Our own dear happy home, Our own dear happy home.

BEAUTIFUL ZION.

A. D. FILLMORE.

37

1. Beau-ti - ful Zi - on, built a - bove, Beau-ti - ful ci - ty, that I love,
 Beau-ti - ful gates of pearly white, Beau-ti - ful temple—God its light,
 2. Beau-ti - ful heaven, where all is light, Beau-ti - ful an - gels clothed in white,
 Beau-ti - ful strains that nev-er tire, Beau-ti - ful harps through all the choir,

He who was slain on Cal - va - ry O - pens those pearly gates to me.
 There shall I join the cho - rus sweet, Wor-ship-ing at the Sa - vior's feet.

3 Beautiful crowns on every brow,
 Beautiful palms the conquerors show,
 Beautiful robes the ransomed wear,
 Beautiful all who enter there!
 Thither I press with eager feet;
 There shall my rest be long and sweet.

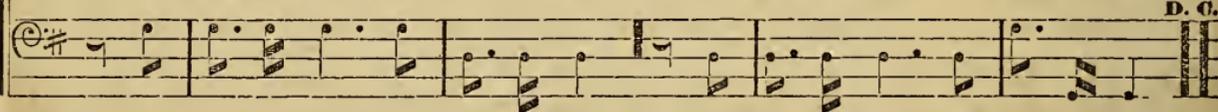
4 Beautiful throne for Christ our King,
 Beautiful songs the angels sing,
 Beautiful rest, all wanderings cease,
 Beautiful home of perfect peace!
 There shall my eyes the Savior see:
 Hasten to this heavenly home with me.



1. E - ter - nal source of ev - ery joy, Well may thy praise our lips em - ploy, }
 While in thy tem-ple we ap-pear, Whose good - ness crowns the cir - cling year; }
 D. C. The sum - mer rays with vig - or shine, To raise the corn and cheer the vine.



The flow-ery spring at thy com-mand, Em-balms the air and paints the land;



2 Seasons and months and weeks and days
 Demand successive songs of praise;
 Still be the cheerful homage paid,
 With opening light and evening shade!
 O, may our more harmonious tongues,
 In worlds unknown pursue the songs,
 And in those brighter courts adore,
 Where days and years revolve no more.

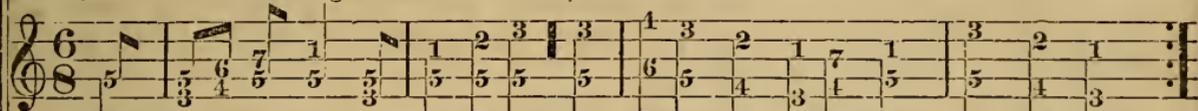
1 Almighty Sov'reign of the skies,
 To thee let songs of gladness rise,
 Each grateful heart its tribute bring,
 And every voice thy goodness sing.
 From thee our choicest blessings flow,
 Life, health and strength thy hands bestow;
 The daily good thy creatures share,
 Springs from thy providential care.

Words by M. S. RAGSDALE.

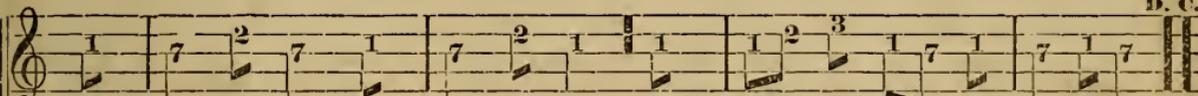
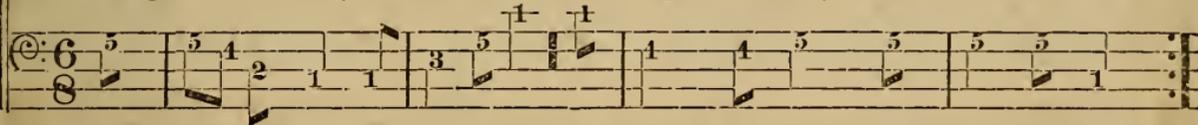
A. D. FILLMORE.



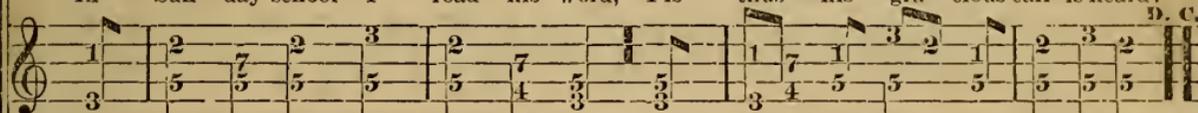
1. O tempt me not, I can not stay, To Sun - day - school I'll haste a - way : }
 Here I shall learn to love and praise, The Lord who saves me by his grace. }
 D. C. To come and reign with him a - bove, And there for - ev - er share his love.



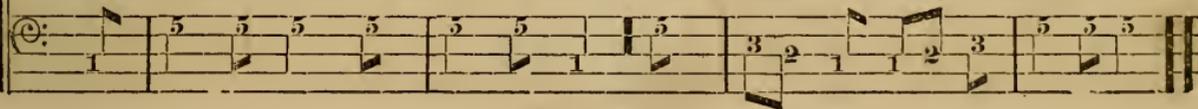
2. O tempt me not, I can not go, And spend my time in sin be - low ; }
 For if I do, full well I know, My soul will sink to end - less woe. }
 D. C. Keep me from sin, that I at last May reign with thee, for - ev - er blest.



In Sun - day - school I read his word, 'Tis thus his gra - cious call is heard :



O Je - sus help me now, I pray, To walk betimes in wisdom's way ;



LET IT PASS.

From "LITTLE SUNBEAM," by permission.

W. H. DOANE.

Musical notation for the first system, featuring a treble clef, 6/8 time signature, and dynamics markings *f* and *pp*.

1. Be not swift to take of - fense, Let it pass, let it pass; An - ger is a
 2. Strife corrodes the pur - est mind, Let it pass, let it pass; As the un - re -

Musical notation for the second system, featuring a treble clef, 6/8 time signature, and dynamics markings *f* and *pp*.

3. Ech - o not an an - gry word, Let it pass, let it pass; Think how oft - en
 4. Bid your an - ger to de - part, Let it pass, let it pass; Lay those home - ly

Musical notation for the third system, featuring a bass clef, 6/8 time signature, and dynamics markings *f* and *pp*.

Musical notation for the fourth system, featuring a treble clef, 6/8 time signature, and dynamics marking *f*.

foe to sense, Let it pass, let it pass. Brood not dark - ly o'er a wrong,
 gard - ed wind, Let it pass, let it pass. An - y vul - gar souls that live,

Musical notation for the fifth system, featuring a treble clef, 6/8 time signature, and dynamics marking *f*.

you have erred, Let it pass, let it pass. Since our joys must pass a - way,
 words to heart, Let it pass, let it pass. Fol - low not the gid - dy throng,

Musical notation for the sixth system, featuring a bass clef, 6/8 time signature, and dynamics marking *f*.

LET IT PASS. Concluded.

Chorus.

Which will dis - ap - pear ere long; Brood not dark - ly o'er a wrong, Which will dis-ap-
 May con-demn with-out re - prieve, 'Tis the no - ble who for-give, 'Tis the no - ble

Like the dew-drop on the spray; Wherefore should our sor-rows stay, Wherefore should our
 Bet - ter to be wronged than wrong; Better to be wronged than wrong, Therefore sing this

pear ere long, Rath - er sing this cheer - y song, Let it pass, let it pass.
 who for - give; Rath - er sing this cheer - y song, Let it pass, let it pass.

sor - rows stay; Rath - er sing this cheer - y song, Let it pass, let it pass.
 cheer - y song, Therefore sing this cheer - y song, Let it pass, let it pass.

SALVATION IS HAPPINESS. Acrostic.

Words and Music by J. P. DAVIS.

Je - sus has said to one and to all, O, come un - to me without mon - ey or cost! }
So turn, I pray you, give heed to his call, E'er it be too late, and you're forev - er lost. }

Press on I pray you, till you win the prize: }
How happy when that prize you shall have gained— } Peace to the soul is thus obtained—

Don't wait for to-morrow, I know you are too wise—And secure happiness easi - ly sustained.

SALVATION IS HAPPINESS. Concluded.

Ve-to your wickedness and lay it by, In praises to God to live and to die:

Ve-to your wickedness and lay it by, In praises to God to live and to die:

Sal - va - tion, sal - va - tion is happiness, Salva - tion is happiness, none can de - ny.

Sal - va - tion, sal - va - tion is happiness, Salva - tion is happiness, none can de - ny.

1. We are on our jour-ney home, Where Christ our Lord is gone; We shall meet around his
 3. We can see that dis - tant home, Though clouds rise dark between; Faith views the radiant

3. O glo - ry shin-ing far From the nev - er - set - ting sun! O trembling morning
 4. O ho - ly, heavenly home! O rest e - ter - nal there! When shall the exiles

throne, When he makes his peo - ple one, In the new Je - ru - sa - lem.
 dome, And a lus - ter flash-es keen, From the new Je - ru - sa - lem.

star! Our jour-ney's al-most done, To the new Je - ru - sa - lem.
 come, Where they cease from earthly care, In the new Je - ru - sa - lem.

1. There is a land of pure de-light, Where saints in glo-ry reign; E-
 2. There ev-er-las-ting spring a-bides, And nev-er with'ring flowers; Death,
 3. Sweet fields be-yond the swelling flood, Stand dressed in liv-ing green; So

ter-nal day ex-cludes the night, And pleas-ures ban-ish pain.
 like a nar-row sea, di-vides This heav-enly land from ours.
 to the Jews old Ca-naan stood, While Jor-dan rolled be-tween.

1 Ye men and angels, witness now,
 Before the Lord we speak,
 To him we make our solemn vow,
 A vow we dare not break;—

2 That long as life itself shall last,
 Ourselves to Christ we yield;
 Nor from his cause will we depart,
 Or ever quit the field.

3 We trust not in our native strength,
 But on his grace rely;
 May he, with our returning wants,
 All needful aid supply.

4 O, guide our doubtful feet aright,
 And keep us in thy ways;
 And, while we turn our vows to pray'rs,
 Turn thou our pray'rs to praise.

1. We are going home, we've had visions bright Of that holy land, that world of light; }
 Where the long, dark night of time is past, And the morn eternal dawns at last. }
 D. C. Where the brow with sparkling gems is crowned, And the waves of bliss are flowing round.

Where the wea - ry saint no more shall roam, But dwell in a hap - py, peace - ful home.

Chorus. Slow.

Beau-ti-ful world! Beau-ti-ful world! Beau-ti-ful world! O, that beau-ti-ful world!

2 We are going home, and we soon shall be
 Where the sky is clear and all are free;
 Where the victor's song floats o'er the plains,
 Where the seraphs' anthems blend with its strains;
 Where the sun pours down its brilliant flood,
 And beams on a world that's fair and good;
 Where the stars, once dimmed at nature's doom,
 Will ever shine o'er the new earth's bloom.
 Beautiful world, etc.

3 'Mid the ransomed throng, 'mid the sea of bliss,
 'Mid the holy city's gorgeousness,
 'Mid the verdant plains, 'mid the angels' cheer,
 'Mid the saints that round the throne appear;
 Where the conqueror's song, as it sounds afar,
 Is wafted on the ambrosial air;
 Through the endless years we then shall prove
 The riches of a Savior's love.
 Beautiful world, etc.



TUNE—BEAUTIFUL WORLD.

1 A home in heaven! what a joyful thought,
 As the poor man toils in his weary lot;
 His heart oppressed and with anguish riven,
 From his home below to his home in heaven.
 A home in heaven! As the sufferer lies
 On his bed of pain, and uplifts his eyes
 To that bright home, what a joy is given,
 With the blessed thought of a home in heaven!
 Sweet home in heaven! Sweet home in heaven!
 Sweet home in heaven! O that sweet home in heaven!

2 A home in heaven! when our friends are fled
 To the cheerless gloom of the moldering dead,
 We wait in hope on the promise given,
 We will meet up there, in our home in heaven.
 Our home in heaven! O the glorious home!
 And the Spirit joined to the Bride says "Come;
 Come seek his face and your sins forgiven,
 And rejoice in the hope of your home in heaven."
 Sweet home in heaven, etc.

TUNE—BOWERS. C. M.

1 O for a thousand tongues to sing
 My great Redeemer's praise—
 The glories of my God and King,
 The triumphs of his grace.

2 My gracious Master and my God,
 Assist me to proclaim,
 To spread, through all the earth abroad,
 The honors of thy name.

3 Jesus, the name that calms our fears,
 That bids our sorrows cease;
 'Tis music in the sinner's ears,
 'Tis life, and health, and peace.

4 He breaks the power of reigning sin,
 He sets the pris'ner free;
 His blood can make the foulest clean—
 His blood availed for me.



TUNE—IOWA. 8s.

1 From whence does this union arise,
 That hatred is conquered by love?
 It fastens our souls with such ties,
 That distance nor time can remove.

2 It can not in Eden be found,
 Nor yet in a Paradise lost;
 It grows on Immanuel's ground,
 And Jesus' life blood it has cost.

3 My friends so endeared unto me,
 Our souls so united in love,
 Where Jesus is gone we shall be,
 In yonder blest mansions above.

4 And then we shall see that bright day,
 And join with the angels above;
 Set free from our prisons of clay,
 United in Jesus' kind love.

1. As lightly and sweetly we tread, The rose-scattered pathway of youth,
 We'll triumph that o'er us is spread, The banner of - - - mer-cy and truth;
 D. C. For - ev - er our guardian will be, That God, our Cre - - - a - tor is love.

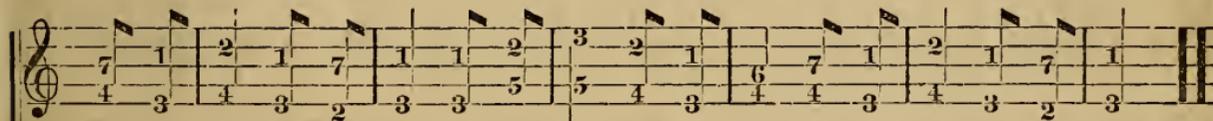
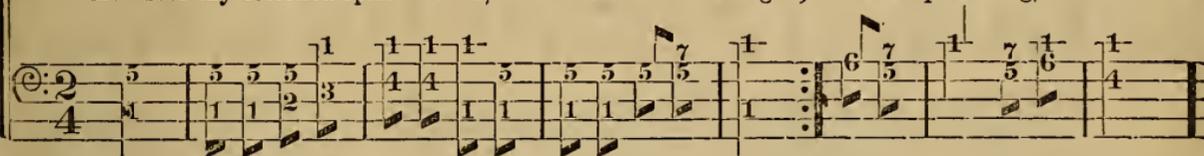
We'll pour forth our prais-es that he, Who liv-eth and reign-eth a - bove,

2 We know that his kindness and care
 All parts of creation embrace,
 That we shall especially share
 The gifts of his infinite grace;
 To him our thankgivings ascend,
 His blessings unlimited prove,
 That he is our Father and friend,
 That God, our Preserver, is love.

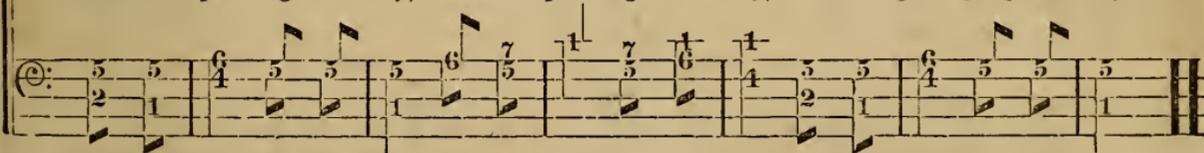
3 His love he revealed in his Son,
 Whose mercy no bounds ever knew,
 We'll praise him for all he has done,
 And all he has promised to do;
 In feeling, in deed, and in word,
 Be governed by grace from above,
 And always rejoice in the Lord,
 For God, our Redeemer, is love.



1. Return, O wanderer, now return. And seek thy Father's face; }
 Those new desires which in thee burn, Were kindled by his grace. } We are pass - ing a - way,
 2. Return, O wanderer, now return, He hears thy humble sigh! }
 He sees thy softened spirit mourn, When no one else is nigh. } We are pass - ing, etc.



We are pass - ing a - way, We are pass - ing a - way, To the great judgment day.



- 3 Return, O wanderer, now return,
 Thy Savior bids thee live;
 Go to his feet, and, grateful, learn
 How freely he'll forgive.
 We are passing away, etc.

- 3 Return, O wanderer, now return,
 And wipe the falling tear;
 Thy Father calls; no longer mourn;
 'Tis love invites thee near.
 We are passing away, etc.

From "LITTLE SUNBEAM," by permission.

W. H. DOANE.

Allegro.

1st. 2d.

1. If you can not in the pul - pit, Preach the Word with flowing zeal,
 Telling of the lov^e of Je - sus, Caus - ing mul - ti - tudes to feel,
 D. C. Meet among the high and lowly, Spreading forth the - - - Gos - pel rule.

1st. 2d.

2. If you can not, in the jun - gle, Far in for - eign lands a - way,
 Teach the poor, benighted heathen To for - sake their - - - sins and pray;
 D. C. You can aid the mission - a - ry, Thus to christian - - - ize their mind.

1st. (5) 2d.

D. C.

You can on the Lord's day, ho - ly, In the pleas - ant Sun - day - school,

D. C.

You can send the means to help them The pure light of truth to find;

1st. 2d.

Chorus.

O! then, be up and do - ing now— Do - ing some good work for the Lord;

Ev - er in your path-way strew - ing, Ho - ly pre - cepts from his Word.

3 O! then, pray be up and doing
 Some good work for Christ, the Lord;
 Ever in your pathway strewing
 Holy precepts from his Word;
 That some poor benighted creatures
 May their evil ways forsake,
 And from Christ the Lord, the Giver,
 His own righteousness partake.
 O! then, be up, etc.

4 Then you can look forward, happy
 In the thought of doing good;
 Hear the welcome plaudit given,
 "You my words have understood;
 You have truly preached my Gospel,
 You have now proclaimed my Word;
 You have been a true disciple;
 Now rejoice in Christ your Lord."
 O! then, be up, etc.

BUTTERCUPS AND DAISIES.

1. Buttercups and daisies—O, the pretty flowers, Coming here in spring-time To tell of sunny hours.
 2. Ere the snowdrop peepeth, Ere the crocus bold; Ere the early primrose, Opes its pa-ly gold,
 3. Little hardy flowers, Like to children poor, Playing in their sturdy health, By their mother's door;

D. C. Buttercups and daisies—O, the pretty flowers, Coming here in spring-time To tell of sunny hours.

While the trees are leafless, While the fields are bare, Buttercups and daisies Spring up here and there.
 Somewhere on a sunny bank, Buttercups are bright; Somewhere 'mong the frozen grass, Peeps the daisy white.
 Purple with the north wind, Yet alert and bold, Fearing not and caring not, Though they be a - cold.

4 What to them is weather?
 What are stormy showers?
 Buttercups and daisies
 Are these human flowers;
 He who gave them hardship
 And a life of care,
 Gave them likewise hardy strength,
 And patient hearts, to bear.
 Buttercups, etc.

5 Welcome yellow buttercups,
 Welcome daisies white,
 Ye are in my spirit
 Visioned, a delight!
 Coming, ere the spring-time,
 Of sunny hours to tell—
 Speaking to our hearts of him
 Who doeth all things well.
 Buttercups, etc.

SHOUT THE TIDINGS.

A. D. FILLMORE.

53

1. 2 3 1 2 3 4 2 3 4 5 3 2 1 (6) 5 5 1 1 2 3 4 2 5 4 3 2 1 7 (1)

1. Shout the tidings of sal-va-tion, To the a-ged and the young; Till the precious invi-tation, Waken every heart and tongue.
2. Shout the tidings of salva-tion, O'er the prairies of the West; Till each gathering congregation, With the gospel sound is blest.
3. Shout the tidings of salvation, Mingling with the ocean's roar; Till the ships of every nation, Bear the news from shore to shore.
4. Shout the tidings of sal-va-tion, O'er the islands of the sea; Till, in humble ad-o-ration, All to Christ shall bow the knee.

Chorus.

Send the sound The earth a - round, From the ris - ing to the set - ting of the sun, Till each

5 5 5 5 5 5 5 5 4 3 4 5 4 3 1 2 1 3 (5) 5 5

1 1 1 5 1 1 1 1 1 3 1 1 1 1 1 2 1 1 (5) 5 5

gath'-ring crowd Shall pro - claim a - loud, The glo - rious work is done, The glo - rious work is done.

5 4 5 5 5 4 3 4 4 3 2 (3) (1)

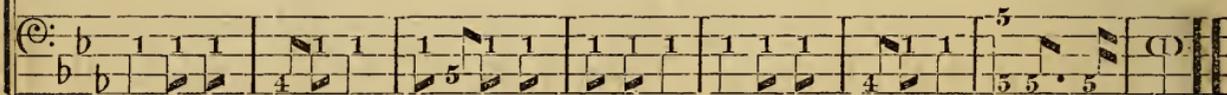
1 1 2 5 5 5 1 1 2 5 1 1 1 1 1 5 5 (1)



1. Know ye that better land, Where care's unknown? Know ye that blessed band, Around the throne?
 2. Yes, yes, we know that place, We know it well; Eye hath not seen his face, Tongue can not tell;
 3. O! we are weary here, A lit-tle band, Yet soon in glo-ry there We hope to stand;



There, there is happiness, There streams of purest bliss, There, there are rest and peace—There, there alone.
 There are the angels bright, There saints enrobed in white, All, all are clothed in light—There, there [they dwell]
 Then let us haste away, Speed o'er this world's dark way, Unto that land of day—That better land.



1 There is a happy land,
 Far, far away;
 Where saints in glory stand,
 Bright, bright as day;
 O, how they sweetly sing,
 Worthy is the Savior King,
 Loud let his praises ring,
 Praise, praise for aye!

2 Come to that happy land,
 Come, come away;
 Why will ye doubting stand,
 Why still delay?
 O, we shall happy be,
 When from sin and sorrow free,
 Lord, we shall live with thee,
 Blest, blest for aye.

3 Bright in that happy land,
 Beams every eye;
 Kept by a Father's hand,
 Love can not die.
 O, then, to glory run,
 Be a crown and kingdom won,
 And, bright above the sun
 We reign for aye.

1. Here we are but straying pilgrims, Here, our path is often dim, But to cheer us on our journey, Still we sing [this wayside hymn.]
2. Here, our feet are often weary, On the hills that throng our way; Here, the tempest darkly gathers, But our [hearts within us say—
3. Here, our souls are often fearful, Of the pilgrim's lurking foe; But the Lord is our defender, And he tells us [we may know,
4. Here our shadowed homes are transient, And we meet the stranger's frown; So we'll sing with joy while [going, E'en to death's dark billow down.]

Chorus.

Yon-der o-ver the roll-ing riv-er, Where the shin-ing man-sions rise, Soon will be our

home for-ev-er, And the smile of the bles-sed Giv-er, Glad-dens all our longing eyes.

THE SUNDAY SCHOOL.

1. The Sun-day-school, that bless-ed place, O, I would rath-er stay
 2. 'Tis there I learn that Je-sus died For sin-ners such as I;

CHORUS.—The Sun-day-school, the Sun-day-school, O, 'tis the place I love,

With-in its walls a child of grace, Than spend my hours in play.
 O, what has all the world be-side, That I should prize so high?

For there I learn the gold-en rule, Which leads to joys a-bove.

3 Then let our grateful tribute rise,
 And songs of praise be given
 To him who dwells above the skies,
 For such a blessing given.
 The Sunday-school, etc.

4 And welcome then the Sunday-school,
 We'll read, and sing, and pray
 That we may keep the golden rule,
 And never from it stray.
 The Sunday-school, etc.

1. Who shall sing, if not the children? Did not Jesus die for them?
 May they not, with other jew - els, Sparkle - - - in his di - a - dem? }
 D. C. Why, un - less the song of heaven They be - - - gin to prac - tice here?

Why to them were voic - es giv - en— Bird - like voic - es sweet and clear?

D. C.

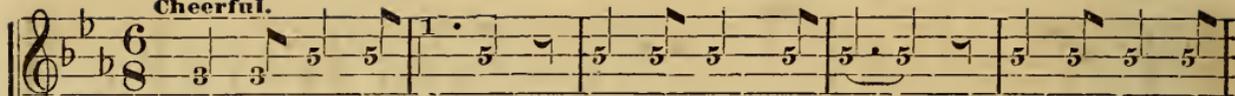
2 There's a choir of infant songsters,
 White-robed, round the Savior's throne;
 Angels cease, and, waiting, listen!
 O! 't is sweeter than their own!
 Faith can hear the rapturous choral,
 When her ear is upward turned;
 Is not this the same, perfected,
 Which upon the earth they learned?

3 Jesus, when on earth sojourning,
 Loved them with a wondrous love;
 And will he, to heaven returning,
 Faithless to his blessing prove?
 O! they can not sing too early;
 Fathers, stand not in their way!
 Birds do sing while day is breaking—
 Tell me, then, why should not they?

GOD IS GOOD.

Arr. from the GERMAN by T. C. O'KANE.

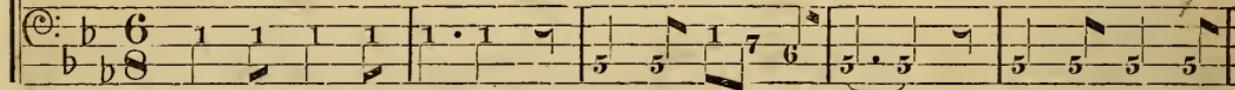
Cheerful.



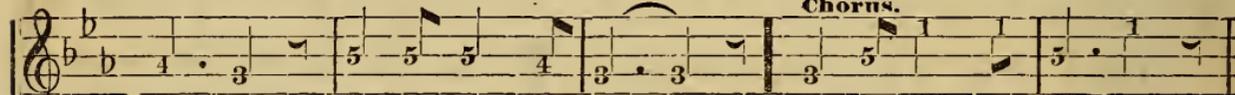
1. Morn a - mid the moun-tains, Love-ly sol - i - tude, Gushing streams and
 2. Now the glad sun, break-ing, Pours a gold - en flood; Deep-est vales a -



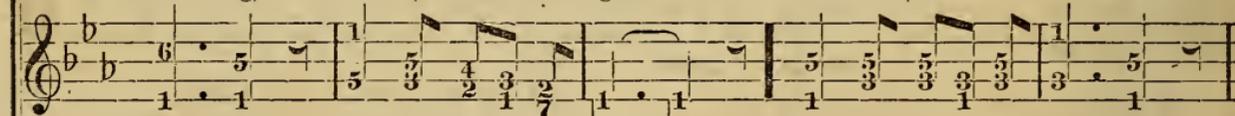
3. Hymns of praise are ring-ing, Through the leaf-y wood; Song-sters sweet-ly
 4. Wake and join the cho - rus, Man with soul en - dued; He, whose smile is



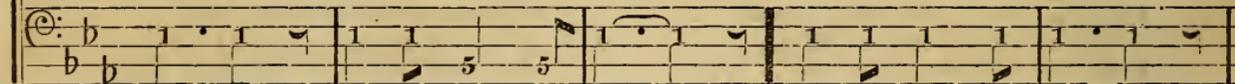
Chorus.



foun - tains, Mur-mur, God is good. Praise him, men and an - gels,
 wak - ing, Ech - o, God is good. Praise him, etc.



sing - ing, War - ble—God is good. Praise him, men and an - gels,
 o'er us, God, our God, is good. Praise him, etc.



GOD IS GOOD. Concluded.

Praise him, children, too; Praise him all cre - a - tion, God is good to you.

Praise him, children, too; Praise him all cre - a - tion, God is good to you.

4 4 4 4 1.1 1 1 1 2 3 4.4 5 5 1.1

OCEAN. Ss & 7s.

1. What a mercy, what a treasure We possess in God's own Word! Where we read, with sacred pleasure,
 D. C. Where we read, with sacred pleasure, Of the love of Christ our Lord.
 2. That blest Word reveals the Savior Whom our souls so deeply need, O! what mercy, love, and favor,
 D. C. O! what mercy, love and favor, That for sinners Christ should bleed!
 3. While each wretched heathen nation Nothing knows, dear Lord, of thee, In this happy land, salvation,
 D. C. In this happy land, salvation Clearly is revealed to me.
 4. O, the blessedness of knowing Christ our Savior's precious love! Free-ly on a child bestowing,
 D. C. Free-ly on a child bestowing Grace and mercy from a - bove.

4 4 1 1 7 1 5 5 1 1 1 1 7 1 5 5 (1) 1 1 1 1 1 1 1 1

1. How beautiful is the earth! how bright the sky! How wisely planned by him who reigns on high!

Chorus.

His love is rich and free—a boundless store! Praise the Lord! praise the Lord for ever - more.

2 By day he makes the sun to pour forth light,
The moon and starry host to shine by night.

CHORUS.—His love is rich, etc.

3 He waters hill and dale with dews and showers,
And crowns their varied soils with fruits and

CHORUS.—His love is rich, etc. [flowers.

4 He sent his only Son to save the world,
When from its Eden bowers fallen man was hurled.

CHORUS.—His love is rich, etc.

5 His face hath smiled on us above all lands;
Our thousand splendid gifts are from his hands.

CHORUS.—His love is rich, etc.

I WANT TO BE AN ANGEL.

E. L. WHITE.

61

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The first system contains the first two lines of lyrics. The second system contains the third and fourth lines of lyrics. The third system contains the fifth and sixth lines of lyrics. The piano accompaniment includes various rhythmic patterns such as eighth and sixteenth notes, and rests, often with fingerings indicated by numbers 1-5. There are repeat signs and first/second endings throughout the score.

1. I want to be an an - gel, And with the angels stand, }
 A crown upon my fore-head, A harp with-in my hand; } There right before my Sav - ior, So

glo - rious and so bright, I'd wake the sweetest mu - sic, And praise him day and night.

2 I never would be weary,
 Nor ever shed a tear,
 Nor ever know a sorrow,
 Nor ever feel a fear;
 But blessed, pure, and holy,
 I'd dwell in Jesus' sight,
 And with ten thousand thousands
 Praise him both day and night.

3 I know I'm weak and sinful,
 But Jesus will forgive,
 For many little children
 Have gone to heaven to live:
 Dear Savior, when I languish,
 And lay me down to die,
 O! send a shining angel,
 And bear me to the skies.

4 O, there I'll be an angel,
 And with the angels stand,
 A crown upon my forehead,
 A harp within my hand;
 And there, before my Savior,
 So glorious and so bright,
 I'll join the heavenly music,
 And praise him day and night.

1. In that world of an - cient sto - ry, Where no storms can ev - er come,
 2. There with-in the heav - enly man - sions, Where life's riv - er flows so clear,
 3. There with ho - ly an - gels dwell - ing, Where the ran-somed wan - der free,
 4. There a - mid the shin - ing num - bers, All our toils and la - bors o'er,

Where the Sa - vior dwells in glo - ry, There re - mains for us a home.
 We shall see our bles - sed Sa - vior, If we love and serve him here.
 Je - sus' prais - es ev - er tell - ing, Sing we through e - ter - ni - ty.
 Where the Guar - dian nev - er slum - bers, We shall dwell for ev - er - more.

Where the Sa - vior dwells in glo - ry, There re - mains for us a home.
 We shall see our bles - sed Sa - vior, If we love and serve him here.
 Je - sus' prais - es ev - er tell - ing, Sing we through e - ter - ni - ty.
 Where the Guar - dian nev - er slum - bers, We shall dwell for ev - er - more.

Happy home, Happy home, Je - sus bids his fol - wers come, To that

Happy home, Happy home, Je - sus bids his fol - wers come, To that

Happy home, Happy home, Je - sus bids his fol - wers come, To that

Musical score for "Happy Home" (Concluded). The score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "land of bliss and glo - ry, Our hap - py, hap - py home." The score includes various musical notations such as rests, notes, and dynamic markings.

LITTLE CHILDREN.

Words by WM. BAXTER.

A. D. FILLMORE.

Musical score for "Little Children". The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "1. Christ loved lit - tle chil - dren, While on earth be - low; And I of - ten won - der, In hu - mil - i - ty. 2. Men, to be con - vert - ed, Je - sus says must be As the lit - tle chil - dren Round the throne of God. He will own them there, I know, For my Bi - ble tells me so. 3. Chil - dren praised the Sa - vi - or, When on earth he stood; They shall sing his prais - es. 4. If the lit - tle chil - dren Strive to do his will, Christ, the Lord, will ev - er." The score includes various musical notations such as rests, notes, and dynamic markings.

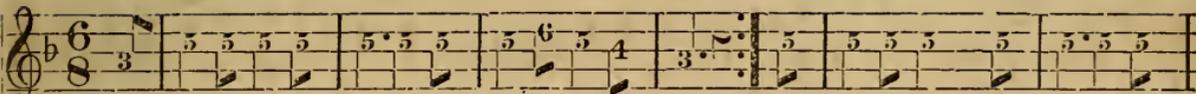
Continuation of the musical score for "Little Children". The score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "If he loves them now. Yes, he loves them well, I know, For my Bi - ble tells me so. And he loves them still, I know, For my Bi - ble tells me so. Round the throne of God. He will own them there, I know, For my Bi - ble tells me so. Love and bless them still. Love them ev - er, this I know, For my Bi - ble tells me so." The score includes various musical notations such as rests, notes, and dynamic markings.

1. Jerusalem, my happy home, O how I long for thee! When will my sorrows have an end,

Thy joys when shall I see? We're going home, we're going home, We're going home to live forever.

- 2 Thy walls are all of precious stones,
Most glorious to behold;
Thy gates are richly set with pearl,
Thy streets are paved with gold.
We're going home, etc.
- 3 Thy gardens and thy pleasant greens
My study long have been;
Such sparkling gems by human sight
Have never yet been seen.
We're going home, etc.

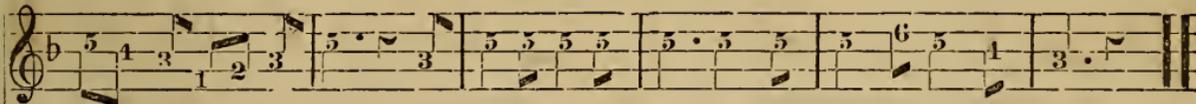
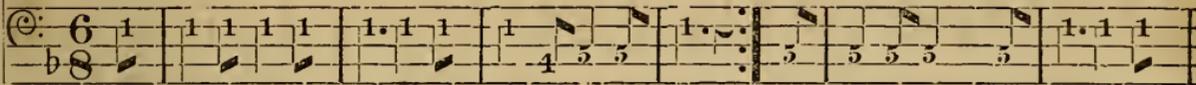
- 4 If heaven be thus glorious, Lord,
Why should I stay from thence?
What folly 't is that I should dread
To die and go from hence!
We're going home, etc.
- 5 When we've been there ten thousand years,
Bright shining as the sun,
We've not less days to sing God's praise,
Then when we first begun.
We're going home, etc.



1. Soon as the morn with roses Bedecks the dewy east, }
 And when the sun reposes Upon the ocean's breast, } Our voice in sup - pli - ca - tion, Je-



2. By thee through life supported, We pass the dangerous road, } [Our
 By heavenly hosts es-cort-ed Up to the bright a - bode; } There cast our crowns before thee,



ho - vah, thou shalt hear; O grant us thy sal - va - tion, And be thou ev - er near.



toils and con - flicts o'er; And joy - ful - ly a - dore thee, For - ev - er, ev - er - more.



Moderate.

1. There is a bet - ter world they say, O, so bright! O, so bright!
 Where sin and we are done a - way, O, so bright! O, so bright!
 D. C. And harps of gold and man - sions fair, O, so bright! O, so bright!

There mu - sic fills the bal - my air, And an - gels with bright wings are there,

2 No clouds e'er pass along its sky,
 Happy land, happy land!
 No tear-drops glisten in the eye,
 Happy land, happy land!
 They drink the gushing streams of grace,
 And gaze upon the Savior's face,
 Where brightness fills the holy place,
 Happy land, happy land!

3 But though we're sinners every one,
 Jesus died, Jesus died!
 And though our crown of peace is gone,
 Jesus died, Jesus died!
 We may be cleansed from every stain,
 We may be crowned with bliss again,
 And in that land of pleasure reign,
 Jesus died, Jesus died!

4 Then parents, brothers, sisters, come,
 Come away, come away!
 We long to reach our Father's home.
 Come away, come away!
 O come, the time is fleeting past,
 And men and things are fading fast,
 Our time will surely come at last,
 Come away, come away!

5 This world is oft so dark and drear,
 Take us there, take us there!
 We ne'er can be so happy here,
 Take us there, take us there!
 O listen to that music sweet,
 It comes so rich from yonder seat,
 Where all the good in glory meet,
 Take us there, take us there!

1. As down the stream of time we are glid-ing, We'll trust in
 2. When morn - ing dawns, with birds sweet-ly sing-ing, Our voic - es

1- (1)- 1- (1)- 1- 1- 1- (1)- 1-

God with faith all con - fid - ing; He'll nev - er for - sake, He'll nev - er for - sake.
 too, their trib - ute bringing, Sing praise to the Lord, Sing praise to the Lord.

-(1)- 1- (1)- 1- 1- 1- 1- 1- 7 : 1 2 -(1)- 1- 2 : 1 7 -(1)

3 When all around us noon-tide is shining,
 And when at eve the sun is declining,
 We'll sing of his love,
 We'll sing of his love.

5 Though storms of sorrow oft o'ertake us;
 Thank God for promise ne'er to forsake us—
 We'll trust in his word,
 We'll trust in his word.

4 We'll come to God with humble petition,
 In every season, every condition,
 In Jesus' blest name,
 In Jesus' blest name.

6 And when our songs on earth shall be ended,
 With angel bands our notes shall be blended,
 In heaven above,
 In heaven above.

1. Je - ru - sa - lem, my glo - rious home, Name ev - er dear to me,
 2. There hap - pier bowers than E - den's bloom, Nor sin nor sor - row know,

3. Why should I shrink at pain or woe, Or feel at death, dis - may?
 4. Je - ru - sa - lem, my hap - py home, My soul still pants for thee,

When shall my la - bors have an end, In joy, and peace, and thee.
 Blest seats, through rude and storm - y scenes, I on - ward press to you.

I've Ca - naan's good - ly land in view, And realms of end - less day.
 Then shall my la - bors have an end, When I thy joys shall see.

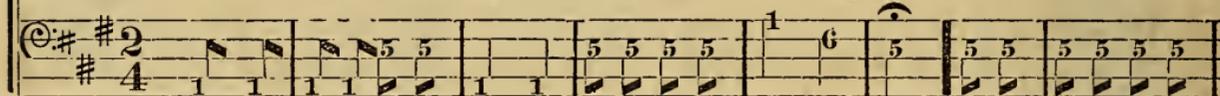
CHORUS.—Home, home, sweet home, my hap - py home, My home with Christ in heaven.

From "JUVENILE SINGER," by permission.

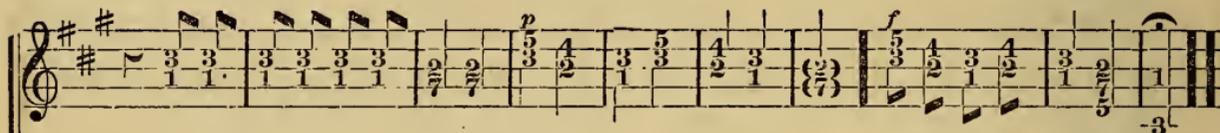
T. HARRISON.



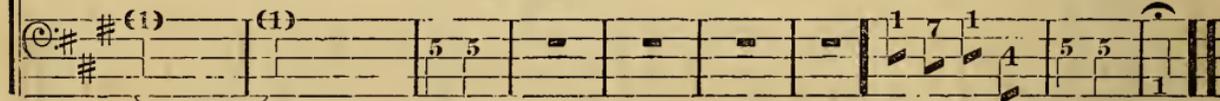
1. Beau-ti - ful, sublime, and glorious, Wild, majestic, foaming, free,



O-ver time itself vic-



O - ver time itself vic-torious, Im-age of e - ter-ni - ty, Im-age of e - ter-ni - ty.



to - - - ri-ous.

2 Sun, and moon, and stars shine o'er thee,
See thy surface ebb and flow;
Yet attempt not to explore thee,
In thy soundless depths below,
In thy soundless depths below.

3 Whether morning splendors steep thee
With the rainbow's glowing grace,
Tempests rouse, or navies sweep thee,
'Tis but for a moment's space,
'Tis but for a moment's space.

4 Earth, her valleys and her mountains,
Mortal man's behests obey;
Thy unfathomable fountains,
Scoff his search and scorn his sway,
Scoff his search and scorn his sway.

5 Such art thou, stupendous ocean!
And if overwhelmed by thee,
Can we think without emotion,
What must thy Creator be?
What must thy Creator be?

CHRISTIAN'S REST.

Words and Music by C. L. FILLMORE.

71

1. She hath gone to the Chris - tian's land of rest, To heaven for-ev-er to reign, With holy and
2. She hath gone to the land of spirits bright, Where pleasures unceasingly roll, Where Christ, the Re-

3. She hath gone to a house not made with hands, Se - cure and eternal above; To join with the
4. It is not without hope we weep and mourn For one so beloved and dear; We are bruised and

glorified spirits blest, She conquered thro' him that was slain, She conquered thro' him that was slain.
deemer, is the light, And God is the joy of the soul, And God is the joy of the soul.

bright an-gel - ic bands In strains of re - deem - ing love, In strains of re - deem - ing love.
bereaved, but not forlorn, Though we never shall see her here, Though we never shall see her here.

GLORIOUS LAND.

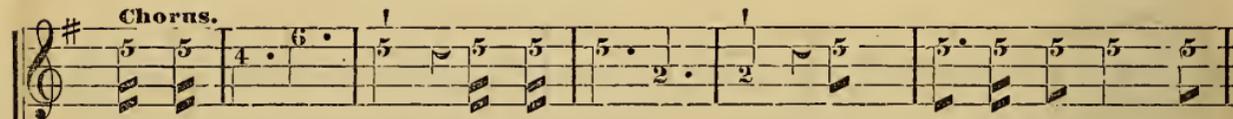
Words and Music by A. D. FILLMORE.



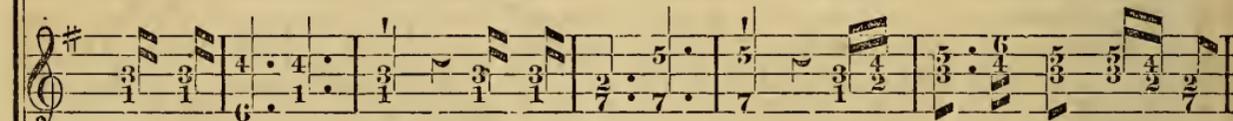
1. The Bi - ble re - veals a glo - rious land, Where angels and pu - ri - fied spir - its dwell,
 2. Out - gushing be - neath the throne of God, And of the blest Lamb at his right hand,



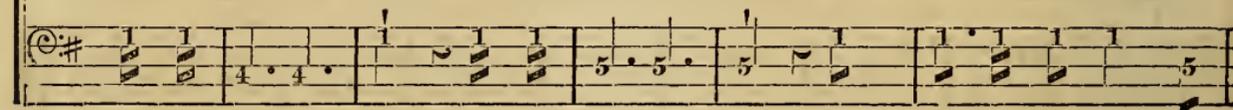
Where pleasures ne'er end, at God's right hand, And anthems of praises forev - er swell.
 Thence runneth the crystal stream of life, A fountain of joy in that Glo - rious Land.

Chorus.

In that glo - rious land, what a hap - py band! Ere - long we shall stand, and



In that glo - rious land, what a hap - py band! Ere - long we shall stand, and



The image shows a musical score for the hymn 'Glorious Land'. It consists of three staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The first staff has a 3/4 time signature. The lyrics 'sing with them, In the ci - ty of God— Je - ru - sa - lem.' are written below the first two staves. The third staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'sing with them, In the ci - ty of God— Je - ru - sa - lem.' are written below the third staff. The music includes various rhythmic values, rests, and dynamic markings.

3 In the midst of the street, on either side,
 The tree of life arching the way o'ershades,
 With health-giving foliage, far and wide—
 No sickness this Glorious Land invades.
 In that Glorious Land, etc.

5 The afflictions of life are brief and light,
 While faith looks beyond the dark Jordan's strand,
 Where goldenly shine the mansions bright,
 Which Jesus prepares in that Glorious Land.
 In that Glorious Land, etc.

4 Twelve manner of fruits hang pendant there,
 And all who partake shall never die;
 With Jesus they dwell, and ever share
 The joys of that Glorious Land on high.
 In that Glorious Land, etc.

6 Then come, my dear brethren, let us haste
 To finish our work with unfaltering hand,
 And soon the sweet joys of heaven we'll taste,
 With all the redeemed in that Glorious Land.
 In that Glorious Land, etc.

1. When I can read my title clear To mansions in the skies, }
 I'll bid farewell to every fear, And wipe my weeping eyes. } We'll wait, we'll wait till

We'll wait, with joyful songs of praise, till

Jesus come, We'll wait, we'll wait till Jesus come, And we'll be gathered home.

Jesus come, We'll wait with joyful songs of praise, till Jesus come, And we'll be gathered home.

2 Should earth against my soul engage,
 And hellish darts be hurled,
 Then I would smile at Satan's rage,
 And face a frowning world.

3 Let cares like a wild deluge come,
 And storms of sorrow fall,
 May I but safely reach my home,
 My God, my heaven, my all.

4 There shall I bathe my weary soul
 In seas of heavenly rest,
 And not a wave of trouble roll
 Across my peaceful breast.

5 Then let this feeble body fail,
 And let it faint or die,
 My soul shall quit this mournful vale,
 And soar to worlds on high.

Largo.

1. O the shad-ows—beau-ti - ful shad-ows! Floating far o'er the hills a - way;

As o'er the sky the light clouds fly, So o - ver the moun - tains wan-der they.

2 O the shadows—beautiful shadows!
 Sleeping soft o'er the meadows green;
 Fair are the flowers in sun-bright bowers,
 But fairer the flowers those shades between.

4 O the shadows—merciful shadows!
 Like a balm for the bleeding heart,
 When first it knows that love's flame glows
 More strong and pure when joys depart.

3 O the shadows—beautiful shadows!
 Dancing light on the ocean's spray;
 They change each wave from gay to grave,
 Like frowning smiles of a child at play.

5 Bless the shadows—beautiful shadows!
 And remember, as you gaze abroad,
 In heaven and earth, shades owe their birth
 To light, and light is the shadow of God.

1. We are joy - o - u - s - ly voy - ag - ing o - ver the main, Bound for the evergreen shore,
2. We have noth - ing to fear from the wind and the wave, Un - der our Savior's command ;

3. Both the waves and the winds our Com - man - der con - trols ; Nothing can baf - fle his skill ;
4. Let the high heav - ing bil - low and moun - tain - ous wave, Fearful - ly o - verhead break ;

Whose in - hab - it - ants nev - er of sick - ness complain, And nev - er see death any more.
And our hearts in the midst of the dan - gers are brave, For Je - sus will bring us to land.

And his voice, when the thun - der - ing hur - ri - cane rolls, Can make the loud tempest be still.
There is one by our side that can com - fort and save, There's one that will never forsake.

D. S. We will weather the blast, and we'll an - chor at last, Safe on the ev - er - green shore.

Chorus.

Then let the hur - ri - cane roar,

Then let the hur - ri - cane roar, It

Then let the hur - ri - cane roar,

D. S.

It will the soon - er be o'er.

D. S.

will the soon - er be o'er;

D. S.

It will the soon - er be o'er;

1. O Je - sus, delight of my soul, My Shepherd, my Sa - vior di - vine!
2. Thy love I can nev - er de - serve, That bids me be hap - py in thee;

3. How can I thy goodness re - pay, By na - ture so weak and de - filed?
4. And art thou my Fa - ther a - bove? Will Je - sus a-bide in my heart?

I yield to thy bles-sed con-trol: My bod - y and spir - it are thine.
My God and my King I will serve, Whose fa - vor is hea-ven to me.

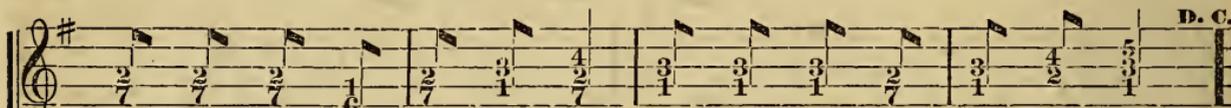
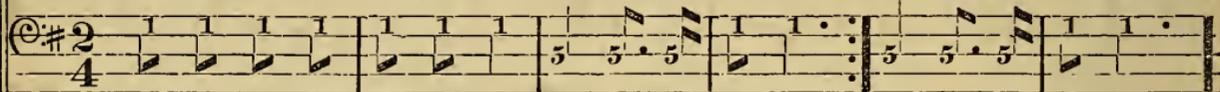
My - self I have giv-en a - way; O, call me thine own lit - tle child.
O, bind me so fast in thy love, That from thee I nev - er shall part.

Words by Mrs. M. M. B. GOODWIN.

C. L. FILLMORE.

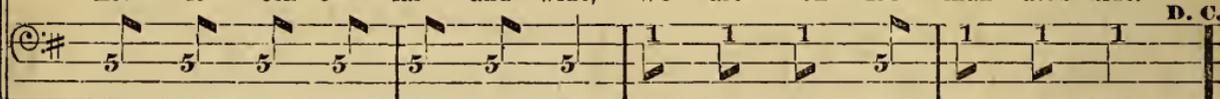


1. List - en to a joy - ous strain, Good news to cheer us! }	}	Good news to cheer us!
Children join the glad re - frain, (Omit.)		
D. C. Voice of bird - notes mingled low, (Omit.)	}	Good news to cheer us!
2. Sa-tan's ar - my's on the wane, Good news to cheer us! }		
D. C. Je - sus shall the Vic-tory gain, (Omit.)	}	Good news to cheer us!
And our faith is true and tried, (Omit.)		



D. C.

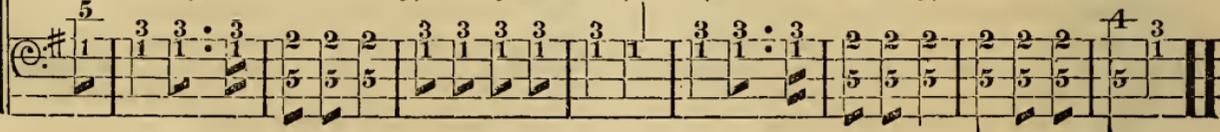
Sweet the morning breez - es blow, Murm'ring streamlets soft - ly flow.
 Let it ech - o far and wide, We are on Im - man - uel's side.



D. C.

Chorus.

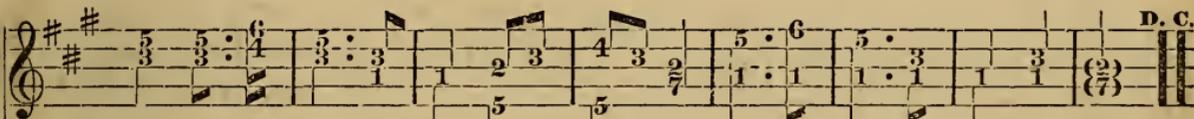
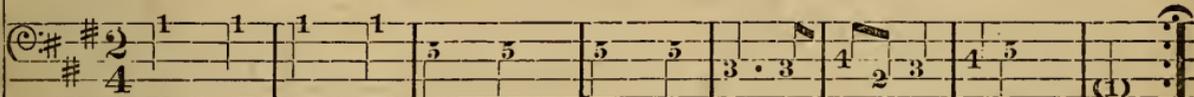
Then shout, shout the battle-cry, Victory is near us; Shout, shout the battle-cry, Good news to cheer us!



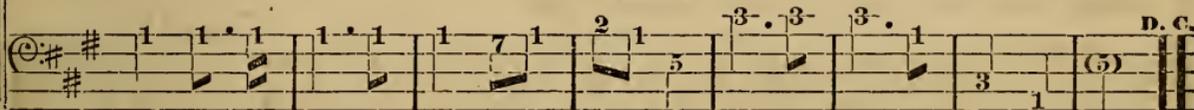
MORNING BELLS.



1. Hark! the morn-ing bells are ring-ing, Children haste, with-out de-lay; }
 Prayers of thou-sands now are wing-ing Up to heaven their si-lent way. }
 D. C. Let 'us all u-nite in sing-ing, All u-nite in sol-emn prayer.
 2. 'Tis an hour of hap-py meet-ing, Child-ren meet for praise and prayer; }
 But the hour is short and fleet-ing, Let us, then, be ear-ly there. }



Come, children, come, the bells are ring-ing, To the Sab-bath-school re-pair;



3 Do not keep your teacher waiting,
 While you tarry by the way;
 Nor disturb the school reciting,
 'Tis the holy Sabbath-day.
 Come, children, etc.

4 Children, haste, the bells are ringing,
 And the morning's bright and fair;
 Thousands now unite in singing,
 Thousands, too, in solemn prayer.
 Come, children, etc.

- | | | |
|---|-------------------|--------------------------|
| 1. To God, the mighty Lord, Your joy - ful | thanks re - peat; | } For God doth |
| To him due thanks af - ford—As good as | he is great. | |
| 2. To him whose wond'rous power, All oth - er | gods o - bey, | } For God, etc. |
| Whom earthly kings a - dore, This grate - ful | ho - mage pay. | |
| 3. He spread the o - cean round A - bout this | spa - cious land, | } For God doth prove our |
| And made the ris - ing ground A - bove the | wa - ters stand. | |

prove our con - stant friend, His boundless love shall nev - - er end.
constant friend, For God doth prove our constant friend,

4 Through heaven he does display
His wond'rous hosts of light;
The sun to rule the day,
The moon and stars by night.
For God doth prove, etc.

5 He does the food supply
On which all creatures live;
To God who reigns on high,
Eternal praises give.
For God doth prove, etc.

LOVE AT HOME.

83

1. The earth hath treasures fair and bright, Deep buried in her caves, And ocean hideth many a gem With
 2. True sterling hap - pi - ness and joy Are not with gold allied; Nor can it yield a pleasure like A
 3. The friends whom time has proved sincere, 'T is they alone can bring A sure relief to hearts that droop 'Neath

his blue curl - ing waves; Yet not within her bo - som dark, Or 'neath the dashing foam,
 cheerful, bright fire - side. I en - vy not the man who dwells, In state - ly hall or dome,
 Sorrow's heavy wing. Though care and trouble may be mine, As down life's path I roam,

Lies there a treasure e - qual - ing A world of love at home.
 If 'mid his splendor he has not A world of love at home.
 I'll heed them not while still I have A world of love at home.

1. How pleas-ant thus to dwell be-low, In fel-lowship of love,
 2. Yes happy thought! when we are free From earth-ly grief and pain,
 3. The children who have loved the Lord, Shall hail their teachers there!
 4. Then let us each in strength di-vine, Still walk in wisdom's ways;

And tho' we part 'tis bliss to know The good shall meet a-bove.
 In heaven we shall each oth-er see, And nev-er part a-gain.
 And teach-ers gain the rich re-ward Of all their toil and care.
 That we, with those we love, may join In nev-er-end-ing praise.

Chorus.

Repeat *pp.*

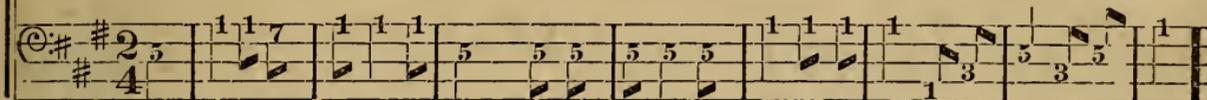
O! that will be joyful, joyful, joyful, joy-ful, O! that will be joyful, to meet to part no more.

Words by E. R. MARTIN.

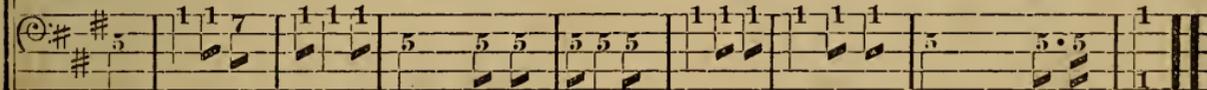
A. D. FILLMORE.



1. While we thro' this valley Of sorrow are seeking, 'Mid pleasures and pastimes, A balm for each wound,
2. We may glide as in dreaming Adown life's swift river, Where rise fairest islands Our vision to greet;



- O, would that, like Mary, When Jesus was speaking, We might at the feet Of our Savior be found.
Yet peace, love, and pardon Elude us forever, Till, humbly, like Mary, We sit at his feet.



3 O who would not labor
To reach that bright glory,
The ransomed shall gain
In yon heavenly clime;
Where angels are shouting
The wonderful story,
"Lost man is reclaimed
By affection divine."

4 We'll dwell with the angels,
When sorrows are ended,
With Jesus who wept
That we sinners might weep;
All hail! Prince Immanuel!
Who sinners befriended,
And saved from the storm
That swept over the deep.

1. I praised the earth, in beau - ty seen, With garlands gay of va - rious green; }
I praised the sea, whose am - ple field Shone glo - rious as a sil - ver shield; }

And earth and o - cean seemed to say, Our beauties are but for a day.

2 I praised the sun, whose chariot rolled
On wheels of amber and of gold;
I praised the moon, whose softer eye
Gleamed sweetly through the summer sky;
And sun and moon, too, seemed to say,
Our brightness is but for a day.

3 O God! O good beyond compare!
If thus thy meaner works are fair—
If thus thy beauties gild the span
Of ruined earth and sinful man,
How glorious must the mansion be,
Where thy redeemed shall dwell with thee?

1. Chil-dren, lift your voice - es high, For Je - sus is the chil - dren's Friend; }
 Now he dwells in yon - der sky, For Je - sus is the chil - dren's Friend. }
 D. C. Such shall in my king - dom be, For Je - sus is the chil - dren's Friend.
 2. Je - sus died our souls to save, For Je - sus is the chil - dren's Friend; }
 Rose tri - umph-ant from the grave, For Je - sus is the chil - dren's Friend. }

Chorus.

Suf - fer lit - tle chil - dren to come, said he, And to my words at - tend,

- 3 Jesus here has lambs to feed,
 For Jesus is the children's Friend;
 He'll supply whate'er we need,
 For Jesus is the children's Friend.
 Suffer little children, etc.
- 4 Jesus lends a listening ear,
 For Jesus is the children's Friend;
 Children's songs and prayers to hear,
 For Jesus is the children's Friend.
 Suffer little children, etc.

- 5 Let us seek to know the truth,
 For Jesus is the children's Friend;
 While in early days of youth,
 For Jesus is the children's Friend.
 Suffer little children, etc.
- 6 May we ever walk in love,
 For Jesus is the children's Friend;
 Till we join with saints above,
 For Jesus is the children's Friend.
 Suffer little children, etc.

1. With tearful eyes I look around ; Life seems a dark and..... storm - y sea ;
 2. It tells me of a place of rest ; It tells me where my..... soul - y may flee ;
 3. Come, for all else must fail and die ; Earth is no resting..... place for thee ;
 4. O, voice of mercy, voice of love ! In conflict, grief, and..... ag - o - ny, ;

(5)
(3)
6
4
5
2
(1)
(3)

(1)
(1)

Yet, mid the gloom, I hear the sound ; A heavenly..... whis - per, " Come to me !"
 O, to the weary, faint, oppressed, How sweet the bid - ding, " Come to me !"
 To heaven direct thy weeping eye ; I am thy por - tion, " Come to me !"
 Support me, cheer me from above, And gently..... whis - per, " Come to me !"

(1)
(4)
1
6
5
4
(3)
(3)

(6)
(4)
6
1
7
6
5
(5)
(1)

1 Come unto me all ye that labor and are | heavy |
 laden,
 And | I will | give you | rest.

2 Take my yoke upon you and | learn of | me,
 For I am | meek and | lowly in | heart.

3 And ye shall find rest un- | to your | souls.
 For my yoke is easy, | and my | burden | light.

1 Wherewithal shall a young man | cleanse his |
 way ?
 By taking heed thereto ac- | cording | to thy | word.

2 Blessed are they that | keep his | testimonies,
 They that seek him | with a | whole... | heart.

3 He that doeth these things shall | never be | moved.
 Blessed art thou, O | Lord, teach | me thy | statutes.

HALLOWED BE THY NAME.

A. D. FILLMORE.

1. List to the dream-y tone that dwells In rip-pling wave or sigh-ing tree;

2. The pil-grim journeys till he bleeds To gain the al-tar of his sires;

3. Or na-ture, or the Bi-ble read, Those pre-cious words you'll find there still;

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melody with eighth and sixteenth notes, including triplets and slurs. The middle staff is a treble clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The bottom staff is a bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes, including triplets and slurs.

Go hearken to the old church-bells, The whistling bird, the whizzing bee; Interpret right, and

The hermit pores above his beads, With zeal that never wanes nor tires; But hollest rite, or
We trace them in the flowering mead, We hear them in the flowing rill; One chorus hails the

Detailed description: This system continues the musical score with three staves. The top staff is a treble clef with a key signature of two sharps and a 3/4 time signature, continuing the melody from the first system. The middle staff is a treble clef with the same key signature and time signature, continuing the harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, continuing the bass line. The lyrics are placed between the staves, with some lines starting on the middle staff and continuing on the bottom staff.

CHRISTIAN SOLDIER'S REST.

Words and Music by G. T. WILSON.

1. There is a rest for the weary Soldier, When his conflict here is o'er,
Then shall he lay by his well-worn armor, And go forth to war no more. }

Chorus.

There shall be rest in peace forever, There shall be war no more forever, In the Christian's home in heaven.

2 Bravely he fought in his Master's service,
Though the ranks of foes were strong ;
Well did he wield the Sword of the Spirit
Through the contest fierce and long.
There shall be rest, etc.

3 Firm to the end was his faith in Jesus,
Whom he followed here below ;
Under his banner he feared no danger,
From the Christian's artful foe.
There shall be rest, etc.

4 Yet though he fall at death's dark river,
Still he doth triumph in the fall ;
Death seems a victor, but his captives
Shall come forth at Jesus' call.
There shall be rest, etc.

5 There shall a crown of unfading glory
Be the wreath that he shall wear,
Clothed in a robe of celestial brightness
He the victor's palm shall bear
There shall be rest, etc.

1. What if a lit - tle ray of light, Just starting from the sun, }
Should linger in its downward flight, Who'd (Omit.)

D. C. Perhaps the rose would be less bright, 'T was (Omit.)

2. What if the rain-drops in the sky, In listless ease should say, }
"I'll not be missed on earth, so I Con-(Omit.)

D. C. Will not some lily parched and dry, Less (Omit.)

miss the ti - ny one?
sent to shine up - on.

tent - ed here will stay;"
fragrant be to - day?

Per - haps the rose would be less bright 'T was sent to shine up - on,
Will not some lil - y parched and dry, Less fragrant be to - day?

3 I am a child. It will not do
An idle life to lead,
Because I'm small, with talents few;
Of me the Lord has need,
Some work or calling to pursue,
Or do some humble deed.

4 I must be active every hour,
And do my Master's will;
If but a ray can paint the flower,
A rain-drop swell the rill,
I know in me there is a power,
Some humble place to fill.

1. Come to the Sunday - school, Come in your ear - ly youth; } { Come, come, and now be wise, }
 Come, learn the golden rule, And seek the paths of truth: } { Be - fore the e - vil day; }
 D. C. Temp - ta - tions may a - rise, And lead you far a - way.

2 Come, list to wisdom's voice,
 Her heavenly counsel hear;
 She bids you now rejoice
 In accents sweet and clear.
 Come, walk in wisdom's ways,
 Her paths are paths of peace,
 Come, in your early days,
 From sin and folly cease.

3 Come, seek the Savior's face,
 Obey your gracious Lord;
 He will bestow his grace
 On all who love his word.
 O! may we all be wise—
 Buy truth, and sell it not;
 And reign beyond the skies—
 O blessed, happy thought!

SUBMISSION.

Words by C. L. FILLMORE.

1. Je - sus, Lord, to thee I come, For thy word has said I may; } { Jesus, Lord, I turn to thee, }
 Most unworthy tho' I am, Thou wilt take my sin a - way. } { For thy word is all divine; }
 D. C. Ev - ery promise may I see, May I feel and know it mine.
 2. Je - sus, Lord, I wait for thee, Wait thy joy and peace to know; } { Jesus, Lord, I will o - bey— }
 Grant those precious joys to me, Which none other can be - stow. } { To thy gospel will I bow, }
 D. C. I no longer will delay; Thou wilt save and bless me now.

1. O'er the gloomy hills of darkness, Look, my soul, be still and gaze;
All the promis - es of travail With a glo - rious day of grace:

Blessed jub' - lee, Blessed jub' - lee, Bles - sed jub'lee, Let thy glorious morn - ing dawn.

3 Kingdoms wide that sit in darkness,
Grant them, Lord, the glorious light;
And from eastern coast to western,
May the morning chase the night!
And redemption,
Freely purchased, win the day.

4 Fly abroad, thou mighty gospel!
Win and conquer! never cease
May thy lasting wide dominion
Multiply and still increase!
Sway thy scepter,
Savior, all the world around!

1. We are on the o - cean sail - ing, Homeward bound we sweetly glide;
 We are on the o - cean sail - ing, To a home be - - - yond the tide.
 D. C. We are on the o - cean sail - ing, To a home be - - - yond the tide.
 2. Mil - lions now are safe - ly land - ed, O - ver on the gold - en shore;
 Mil - lions more are on their journey, Yet there's room for - - - millions more.
 D. C. For our ves - sel's weighing an - chor, You will soon be - - - left be - hind.

Chorus.

All the storms will soon be o - ver, Then we'll an - chor in the bar - bor,
 Come on board, O ship for glo - ry, Be in haste, make up your mind,

3 You have kindred over yonder,
 On that bright and happy shore;
 By and by we'll swell the number,
 When the toils of life are o'er.
 Spread your sails, while heavenly breezes,
 Gently waft our vessel on;
 All on board are sweetly singing;
 Free salvation is their song.

4 When we all are safely landed,
 We will shout our trials o'er;
 We will walk about the city,
 And we'll sing for evermore.
 All the storms of life are over,
 Landed in the port of glory;
 Now no more on the ocean sailing,
 Safe at home beyond the tide.

RETIREMENT.

A. D. FILLMORE.

99

4/4 time signature, treble clef, key of D major. The melody consists of quarter and eighth notes with various rests and accidentals.

1. From the court to the cottage convey me away, For I'm weary of grandeur and what they call gay,
 2. Far remote and retired from the noise of the town, I'll exchange my brocade for a plain russet gown;

4/4 time signature, bass clef, key of D major. The bass line consists of quarter and eighth notes with various rests and accidentals.

4/4 time signature, treble clef, key of D major. The melody continues with quarter and eighth notes.

Where pride without measure, And pomp without pleasure, Make life in a circle of hurry decay.
 My friends shall be few, But well chosen and true, And sweet recreation our evenings shall crown.

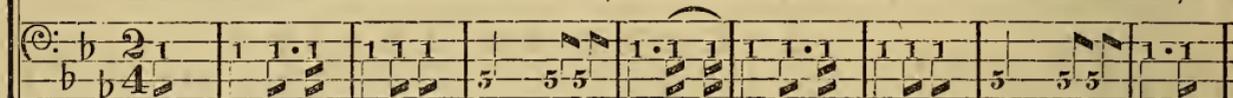
4/4 time signature, bass clef, key of D major. The bass line continues with quarter and eighth notes.

3 With a rural repast, a rich banquet for me, 4 Ever calm and serene, with contentment still blest,
 On a mossy green turf near some shady old tree, Not too giddy with joy, nor with sorrow depressed,
 The river's clear brink, I'll neither invoke
 Shall afford me my drink, Nor repine at death's stroke,
 And temperance my friendly physician shall be. But retire from the world as when to my rest.

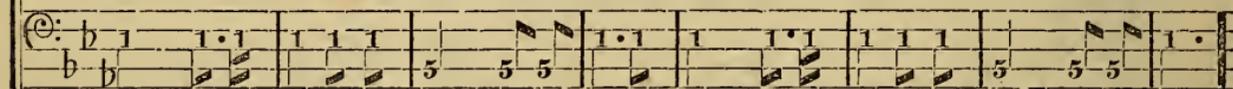
Andante.



1. 'Mid pleasures and palaces though we may roam, Be it ever so humble there is no place like home: A
 2. An exile from home, splendor dazzles in vain; O, give me my lowly thatched cottage again; The
 3. If home I return overburdened with care, The heart's dearest solace I'm sure to meet there; The



charm from the skies seems to hallow us there, Which seek through the world is not met with elsewhere.
 birds singing gai-ly, that came at my call, And sweet peace of mind, which is dearer than all.
 bliss I ex - perience whenev - er I come, Makes no other place seem like home, sweet, sweet home.



Chorus.



Home, home, sweet, sweet home, Be it ev - er so humble, there's no place like home.



FATHER IS COMING.

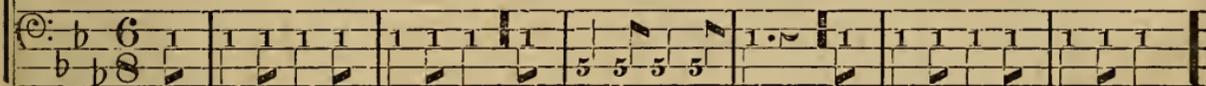
101

Words by MARY HOWITT.

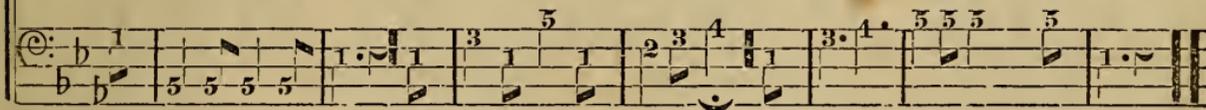
A. D. FILLMORE.



1. See, now it is the hour of six, The father's work is done; Sweep up the hearth and mend the fire,



And put the kettle on; The wild night-wind is blowing cold, 'Tis dreary crossing o'er the wold.



2 He's crossing o'er the wold apace,
He's stronger than the storm,
He does not feel the cold, not he,
His heart it is so warm;
For father's heart is stout and true,
As ever human bosom knew.

4 Stay, do not close the shutters, child,
For far along the lane,
The little window looks, and he
Can see it shining plain;
I've heard him say he loves to mark
The cheerful fire-light thro' the dark.

6 I know he's coming by this sign,
That baby's almost wild;
See how he laughs, and crows, and stares,
Heaven bless the merry child!
His father's self in face and limb,
And father's heart is strong in him!

3 He makes all toil, all hardships light;
Would all men were the same,
So ready to be pleased, so kind,
So very slow to blame!
Folks need not be unkind, austere,
For love hath readier will than fear.

5 And we'll do all that father likes!
His wishes are so few—
Would they were more; that every hour
Some wish of his I knew!
I'm sure it makes a happy day,
When I can please him any way!

7 Hark! hark! I hear his footsteps now—
He's through the garden gate—
Run little, Bess, and open the door,
And do not let him wait.
Shout, baby, shout, and clap thy hands,
For father at the threshold stands.

Moderate.

1. We come with joy and glad-ness, To breathe our songs of praise; Nor let one note of
 2. The sound is wax - ing strong - er, And thrones and na - tions hear, Proud man shall rule no
 3. And then shall sink the mountains, Where pride and power are crowned, And peace like gentle

sad - ness, Be min - gled with our lays. For 'tis a hal - lowed sto - ry, This
 lon - ger, For God the Lord is near. And he will crush op - pression, And
 fountains, Shall spread its pure - ness round. O God! we would a - dore thee, And

theme of free-dom's birth; Our fathers' deeds of glo-ry Are ech - oed round the earth.
 raise the humble mind, And give the earth's possession, A - mong the good and kind.
 in thy shadow rest; Our fathers bowed before thee, And trust - ed, and were blest.

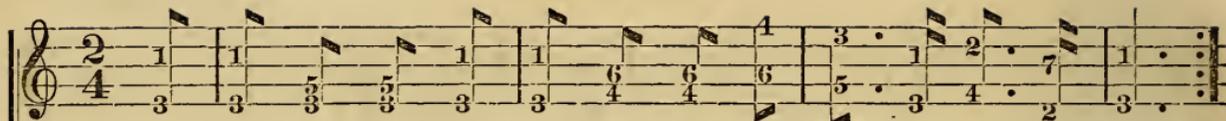
1. Yes, our Shepherd leads with gentle hand,
 2. When in clouds and mists the weak ones stray,

Thro' the dark pil-grim-land,
 He shows a - gain the way,

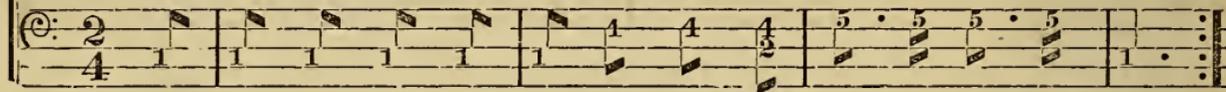
His flock so dear-ly bought, So long and fond-ly sought: Hal-le-lu-jah!
 And points to them a - far, A bright and guiding star: Hal-le-lu-jah!

3 Tenderly he watches from on high,
 With an unwearied eye;
 He comforts and sustains,
 In all their fears and pains:
 Hallelujah!

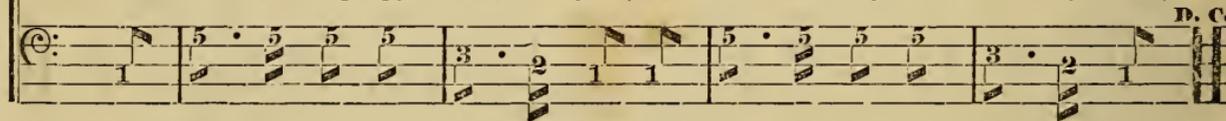
4 Yes, his little flock is ne'er forgot,
 His mercy changes not;
 Our home is safe above,
 Within his arms of love:
 Hallelujah!



1. Our youth - ful hearts for learn - ing burn, We love to go to school; }
 To sci - ence now our feet we turn, We love to go to school; }
 D. C. We love our school, we love our school, We love to go to school.
 2. Be - hold, a hap - py band ap - pears, We love to go to school; }
 The sound of joy now fills our ears, We love to go to school; }
 D. C. We love, etc.



Fare - well to home and all its charms, We break from loves pa - ter - nal arms;
 Our free and hap - py hearts re - joice, And mu - sic rings from ev - ery voice;



2 We gladly now resign our play,
 We love to go to school,
 To study we devote the day,
 We love to go to school.
 United in a peaceful band,
 We're joined in heart, we're joined in hand,
 We love our school, etc.

4 Our teachers are so very kind,
 We love to go to school,
 Much pleasure there each day we find,
 We love to go to school.
 Now in the morning of our days,
 We'll learn to walk in wisdom's ways,
 We love our school, etc.

I LOVE TO SING.

Words by BETHUNE.

A. D. FILLMORE.

1. I love to sing when I am glad, Song is the ech-o of my gladness; }
 I love to sing when I am sad, Till song makes sweet my ver-y sadness; }
 And song to me is com-pa-ny, Good com-pa-ny when I am lonely.

'Tis pleas-ant time, when voices chime, To some sweet rhyme, in con-cert on-ly;

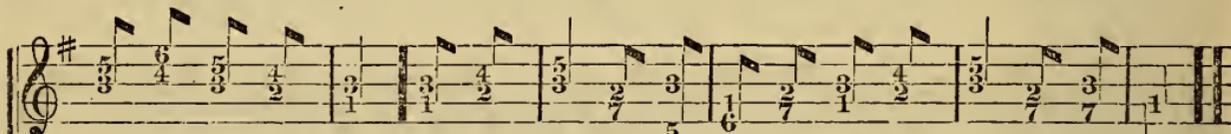
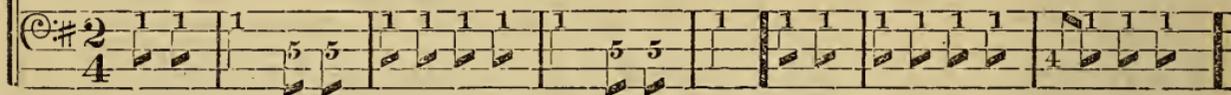
2 When'er I greet the morning light,
 My song goes forth in thankful numbers,
 And 'mid the shadows of the night,
 I sing me to my welcome slumbers,
 My heart is stirred by each glad bird,
 Whose notes are heard in summer bowers;
 And song gives birth to friendly mirth,
 Around the hearth in wintry hours.

3 Man first learned song in Paradise,
 From the bright angels o'er him singing;
 And in our home above the skies,
 Glad anthems are forever ringing.
 God lends his ear, well pleased to hear
 The songs that cheer his children's sorrow;
 Till day shall break, and we shall wake
 Where love will make unfading morrow.

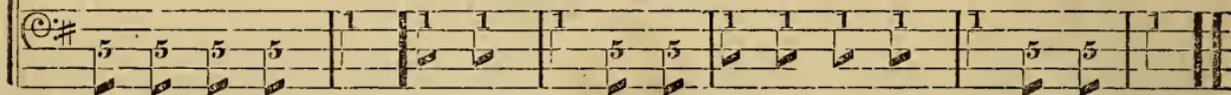
WORK AWAY.



1. I remember a lesson, which was not thrown away, Always strive to do your duty, don't spend
 2. Hands were made to be useful, if you teach them the way; Therefore, for yourself, or neighbor,
 [make them



- too much time in play; Work a - way while your a - ble, Work a - way, work a - way.
 use - ful ev - ery day; Work away, etc.



- 3 And to speed with your labor, make the most
 of to-day,
 What may hinder you to-morrow is impossible
 to say;
 Work away, etc.
- 4 As for grief and vexation, let them come when
 they may,
 When your heart is in your labor, all is easy
 as your play;
 Work away, etc.
- 5 In the world would you prosper, then this coun-
 sel obey,
 Out of debt is out of danger, and no creditors
 to pay;
 Work away, etc.
- 6 Let your own hands support you till your
 strength shall decay,
 And your heart should never fail you, even
 when your hair is gray:
 Work away, etc.

1. Why, ah! why, my heart, this sadness? Why, 'mid scenes like these decline? Where all, tho' strange, is joy and

2. All that 's dear to me is wanting; Lone and cheerless here I roam, For strangers' joys, howe'er en-
3. Give me those I ask no oth - er, Those that bless the humble dome, Where dwell my father and my

gladness, O, say, what wish can yet be thine, O, say, what wish can yet be thine?

chanting, Can never be to me like home, Can never be to me like home,
moth - er, O, give me back my native home, O, give me back my ha - tive home.

From "JUVENILE SINGER," by permission.

T. HARRISON.

1. O what a love-ly thing It is to learn to sing, And chant our Ma-ker's praise; Our
2. Come, join our singing school, And learn to sing by rule, Each joyful song of praise; Come,

sweet en-joy - ment here, Makes ev - ery mo - ment dear, While learning these loved lays.
ev - ery cheer-ful heart, And bear an ac - tive part, In sweet me-lo - dious lays.

3 Our hearts do here aspire,
With ardent, warm desire,
To be like saints above;
Where every heart and voice,
In sweetest songs rejoice,
And praise God's glorious love.

4 Our souls within do burn,
While we true virtue learn,
And tender feelings gain;
Then what a lovely thing
It is to learn to sing,
Where love and friendship reign.

1. It takes a ve - ry hum - ble soul, It takes a ve - ry hum - ble soul, It
 2. We'll min - gle with the an - gels there, We'll min - gle with the an - gels there, We'll

CHORUS.—Then haste a - way to the Sunday-school, Then haste a - way to the Sunday-school, Then

takes a ve - ry hum - ble soul, To stand by the Gold - en Throne.
 min - gle with the an - gels there, Who stand by the Gold - en Throne.

Rep. for Chor.

haste a - way to the Sun - day - school, And learn the Gold - en Rule.

3 The tree of life grows bright and fair,
 The tree of life grows bright and fair,
 The tree of life grows bright and fair,
 Grows near by the Golden Throne.

Then haste away, etc.

4 The river of life flows sweetly there,
 The river of life flows sweetly there,
 The river of life flows sweetly there,
 It flows from the Golden Throne.

Then haste away, etc.

5 We'll meet our friends and teachers there,
 We'll meet our friends and teachers there,
 We'll meet our friends and teachers there,
 And dwell near the Golden Throne.

Then haste away, etc.

6 We'll see our blessed Savior there,
 We'll see our blessed Savior there,
 We'll see our blessed Savior there,
 Who sits on the Golden Throne.

Then haste away, etc.

Words by Mrs. M. M. B. GOODWIN.

A. D. FILLMORE.

1. With joy we meet, With love we greet "The Little Minstrel" bright; With songs of glee, Bid sadness flee—
2. Come children all, On you we call, To join our minstrel band; Come let us sing, Of Christ our King,

We're glad and gay to-night. O hap - py band, Joined heart and hand, Together we will sing,
And of the heavenly land.

D.S. To - gether we will sing.

Bring the Little Minstrel, The Little Minstrel, Little Minstrel bring,

3 As here we meet, at Jesus' feet,
To learn his high command,
Our voices ring, our songs we sing,
A happy Minstrel band.
O happy band, etc.

4 We're marching still, up Zion's hill,
A little Minstrel band;
The way's not long, when cheered by song,
From the young Minstrel band.
O happy band, etc.

Words and Music by A. D. FILLMORE.

1. Pa-tience is an an-gel spir - it Sent from heaven to bless mankind; Happy those who bid her
 2. She will help us in our jour - ney, All the ills of life to bear; Though our path be rough and
 3. 'Mid the storms and dashing billows, With an almost hopeless view, From the bud, so brown and
 As we sail o'er life's rough sea, Patience at the helm says

wel - come; Bles - sed com-pa-ny they find. { Sweet Patience be our guide and di-rector, }
 thorn - y, Patience drives away all care. { And from Despair be thou our pro-jector, }
 bit - ter, She brings flowers of beautiful hue. Sweet Patience, etc.
 calm - ly, "Soon a shining heaven we'll see." Sweet Patience, etc.

Till a home of peace and love, We shall find in heaven a - bove.

Words by H. K. WHITE.

A. D. FILLMORE.

1. When the win-ter wind whi-stles a - long the wild moor, And the cot - tager shuts on the
2 The wind it is cold, and I have no vest, And my heart it is cold as it

beg - gar his door; When the chilling tear stands in my comfortless eye, O how hard is the
beats in my breast; No father, no mother, no kindred have I, For I am a

lot of the wan-der-ing boy, O how hard is the lot of the wan - der-ing boy.
parentless, wan-der-ing boy, For I am a parentless, wan - der-ing boy.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. Below the staff, there are numerical figures: 1, 1, 1, 2, 3, 1, 2, 2, 2, 3, 4, 3, 2, 3, 4, 3, 1, and a circled 2.

1. Love - ly Lord's day mor - ning, Woods and fields a - dorn - ing With thy ro - sy beam,
 2. Now with ar - dent feel - ing, Mu - sic gen - tly steal - ing On the balm - y air,
 3. To that world of glad - ness, Where no thought of sad - ness Wrings the heart with pain,

Musical notation for the second system, featuring a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Below the staff, there are numerical figures: 1, 1, 1, 1, 1, 5, 5, 5, 5, 5, 5, 1, 1, 1, 1, and a circled 5.

Musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Below the staff, there are numerical figures: 6, 6, 6, 6, 5, 4, 3, 4, 4, 4, 2, 3, 4, 5, 6, 5, 4, 3, 2, 3, 4, 2, and a circled 1.

Chas - ing ev - ery shad - ow From the hill and mead - ow, And the dim - pled stream.
 Ho - ly thoughts a - wak - ing, Still the cho - rus break - ing, Calls the soul to prayer.
 Faith and hope as - cend - ing, With the an - gels blend - ing, Join their hap - py strain.

Musical notation for the fourth system, featuring a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Below the staff, there are numerical figures: 4, 4, 4, 6, 1, 1, 5, 5, 5, 5, 1, 1, 4, 4, 5, 5, and a circled 1.

THE WANDERING BOY. CONCLUDED.

3 Yet I once had a home, and I once had a sire,
 A mother who granted each infant desire;
 Our cottage it stood in a wood-embowered vale,
 Where the ring-dove would warble its sorrowful tale,
 Where the ring-dove, etc.

4 But my father and mother were summoned away,
 And left me to hard-hearted strangers a prey;
 I fled from their rigor with many a sigh,
 And now I'm a poor little wandering boy,
 And now I'm a poor, etc.

5 The winter is cold, and the snow loads the gale,
 And no one will list to my innocent tale;
 Then I'll go to the grave where my parents both lie,
 And death shall befriend the poor wandering boy,
 And death shall befriend, etc.

1. The Lark sits high on the wal - nut tree, While it rains, it rains, it rains; }
 A jolly phi - loso-pher sure is he, While it rains, it rains, it rains; }
 2. All nature seems happy as happy can be, While it rains, it rains, it rains; }
 But restless mor - tals like you and me, While it rains, it rains, it rains, }

How blithely he looks at the meadows below, Where the nest will be, when the grassblades grow,
 Look out of the windows in dis - content, And wonder why showers to-day are sent,

And he pours out his song in a li - quid flow, While it rains, it rains, it rains.
 Our measures, and pleasures, and plans to prevent, While it rains, it rains, it rains.

1. God of my life, my morn - ing song To thee I cheer - ful raise, Thine
 2. Pre-served by thy Al - might - y arm, I passed the shades of night, Se-
 4. O let the same Al - might - y care Through all this day at - tend; From

acts of love, 'tis good to sing, And pleas - ant 'tis to praise.
 rene and safe from ev - ery harm, To see the morn - lng light.
 ev - ery dan - ger, ev - ery snare, My heed - less steps de - fend.

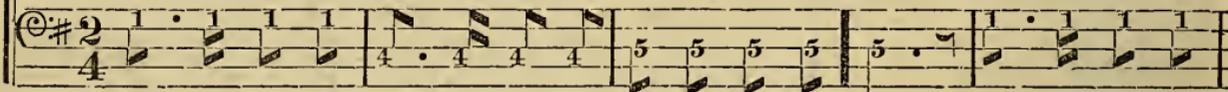
SPRING RAINS.—Concluded.

3 The lark feels assured that God knows best
 The need of the spring-time rains:
 That bright summer sunshine will warm his nest
 After the spring-time rains.
 The grass in the meadows will greenly grow,
 And the corn-blades wave in the valley below,
 And the vigorous west winds gaily blow
 After these spring-time rains.

4 Let us, like the lark, look cheerly on,
 While it rains, it rains, it rains;
 Waiting with faith, till the storm is gone,
 While it rains, it rains, it rains.
 Tho' misty obscurity hinders the sight,
 We know that above the dark cloud there is light,
 And the heavens in beauty are shining bright,
 While it rains, it rains, it rains.



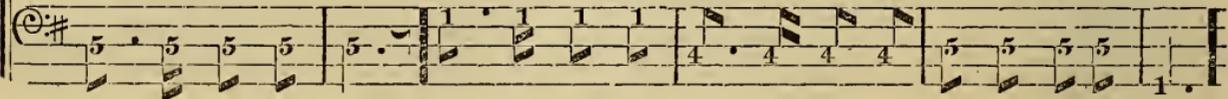
1. Are you marching, pa-tient marching, Through the storms of life? Are you meet - ing,
2. Are you think-ing, dai - ly think-ing, Of the pain-ful way, Oft - en ask - ing,



dai - ly meet-ing, Wea - ry toil and strife? There's a voice a - bove the tu - mult,
fre - quent ask - ing, Why these suff-'rings stay? Hear the prom - ise, all shall sure - ly



Speak - ing still to you, Nev - er fal - ter, nev - er wa - ver, To the right be true.
Work for good to you, Nev - er fear - ing, nev - er doubt - ing, To the right be true.



To the right, to the right, To the right be true,

Chorus.

To the right to the right, *Repeat pp.*

3 When the strong are basely forging
 Fetters for the weak,
 Shall the earnest, truthful spirit
 Yield, nor dare to speak?
 Spurn the thought, yes, ever spurn it,
 Hurl it far from you;
 Spurn the selfish, grasp the noble,
 To the right be true.
 To the right, etc.

4 Are you hoping, joyful hoping,
 For the rest of heaven?
 Are you waiting, patient waiting,
 Till the chains are riven?
 Would you keep the heavenly mansion
 Clear and bright in view,
 Always heed the earnest prompters:
 To the right be true.
 To the right, etc.

BE A CHRISTIAN.

Words and Music by A. D. FILLMORE.

1. Come and be a Chris-tian, Je-sus calls thee now; To his gracions gos-pel,
 2. Come and be a Chris-tian, Ere it be too late; Life is pass-ing swift-ly,

3. Come and be a Chris-tian, Meekly bear the cross, For the love of Je-sus,
 4. Come and be a Chris-tian, Fly from Sa-tan's power, To the claims of Je-sus,

Sin-ner, hum-bly bow. Hear his wondrous mer-cy Tell of sins for-given,
 Mo-ments will not wait. Je-sus will not al-ways O-pen mer-cy's door:

Count all else but loss. Ne-ver-fad-ing trea-sures Are reserved for all
 Yield this ve-ry hour. Then with joy and rap-ture, Sing-ing as we go,

Chorus.

Vic-t'ry o-ver Sa-tan, And a home in heaven. O, won't you be a Chris-tian!
 When he comes in judgment, Then he'll plead no more. O, won't you, etc.

Who will come to Je-sus, And o-bey his call. O, won't you be a Chris-tian
 We will haste to glo-ry, Lea-ving all be-low. O, won't you, etc.

Quick-ly make your choice; Je-sus now is plea-ding, Hear his wel-come voice!

Quick-ly make your choice; Je-sus now is plea-ding. Hear his wel-come voice!

YELLOW SPRINGS.

1. Now I have found a friend, Je - sus is mine; }
 His love shall nev-er end, Je - sus is mine. } Though earthly joys decrease;

Though human friendships cease, Now I have last-ing peace; Je - sus is mine.

2 Though I grow poor and old,
 Jesus is mine;
 He will my faith uphold,
 Jesus is mine;
 He shall my wants supply,
 His precious blood is nigh,
 Naught can my hope destroy,
 Jesus is mine!

3 When earth shall pass away,
 Jesus is mine;
 In the great judgment day,
 Jesus is mine;
 O! what a glorious thing,
 Then to behold my King,
 On tuneful harp to sing,
 Jesus is mine.

4 Farewell mortality!
 Jesus is mine;
 Welcome eternity!
 Jesus is mine.
 He my Redemption is,
 Wisdom and Righteousness,
 Life, Light, and Holiness,
 Jesus is mine.

Legato.

1. Songs of praise a - woke the morn, When the Prince of Peace was born; }
 Songs of praise a - rose when he Cap - tive led cap - tiv - i - ty. }

Praise the Lord for ev - er - more, }
 Sound his praise from shore to shore, } Sound his praise for ev - er, ev - er - more.

- 2 Heaven and earth must pass away,
 Songs of praise shall crown the day;
 God will make new heaven and earth,
 Songs of praise shall hail their birth.
 Praise the Lord, etc.
- 3 And will man alone be dumb
 Till that glorious kingdom come?
 No; the church delights to raise
 Psalms, and hymns, and songs of praise.
 Praise the Lord, etc.

- 4 Saints below, with heart and voice,
 Still in songs of praise rejoice;
 Learning here, by faith and love,
 Songs of praise to sing above.
 Praise the Lord, etc.
- 5 Borne upon the latest breath,
 Songs of praise shall conquer death;
 Then amidst eternal joy,
 Songs of praise their powers employ.
 Praise the Lord, etc.

CONTENTMENT.

Words and Music by A. D. FILLMORE.

1. When the morn of life is beaming, When the birds of spring-time sing, When the
 2. When the noon of life ap-proach-es, With its toils and anx-ious care. Ere en-

1 1 1 1 7 5 1 7 5 1 7 1 1 1 1 (5) 5 5

1 1 1 1 5 5 1 5 5 3 2 1 1 2 2 (7) (5) 5 5

youth - ful heart is 'dream - ing, Of the joys that age will bring, 'Mid the
 fee - bling age ap - proach - es, For its dark - er days pre - pare; Put a-

6 6 7 7 1 1 6 5 6 5 4 (5) 5 5

6 6 7 7 1 1 7 5 5 5 2 1 1 (7) (5) 1 1

spark - ling dew - drops gleam - ing, Then be hap - py, be con - tent.
 way all vain re - proach - es, Then be hap - py, be con - tent.

3 3 2 1 2 2 1 2 3 4 3 2 (1)

5 5 5 5 5 5 3 4 5 6 5 4 (3)

1 1 7 1 7 7 1 1 1 1 7 7 (1)

1 1 5 5 5 5 1 1 1 1 5 5 (1)

CONTENTMENT. — Concluded.

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Chorus.

O con - tent - ment, pre - cious jew - el, Ev - er be our dear de - light,

Save us from vex - a - tions cru - el, Ev - 'ry morn - ing, noon and night.

3 When the shades of evening gather,
 And the stars begin to shine,
 Call upon the heavenly Father,
 Seek his grace for thee and thine;
 When in calm or stormy weather,
 Then be happy, be content.
 O contentment, precious jewel,
 Ever be our dear delight,
 Save us from vexations cruel,
 Ev'ry morning, noon, and night.

4 When the wintry winds are sighing,
 And life's twilight hour has come,
 Then, by faith, on Christ relying,
 Looking for a heavenly home,
 Where are pleasures never dying,
 Then be happy, be content.
 O contentment, precious jewel,
 Ever be our dear delight,
 Save us from vexations cruel,
 Ev'ry morning, noon, and night.

MORNING SONG.

Words and Music by W. A. F.

Lively.

1. Come join us, com - pan - ions, Come join the hap - py throng: All voic - es u - nit - ing To
Here sor - row and sad - ness Ne'er min - gle with the lay, Here pleasure and gladness Will
2. Our school - days seem brighter, And swift - ly glide a - long; Our tasks all seem lighter From
For mu - sic will give us Pure hap - pi - ness and zest, From stud - ies re - lieve us, And

Come join us, come join us, And swell the hap - py
sing our morn - ing song. }
drive dull care a - way. }
this our morning song; }
prove a wel - come rest. }

We come, we come, Nor would we roam, To swell the hap - py
Come join us, etc.

num - bers, With pleas - ure u - nit - ing, To drive dull care a - way.
lay, With hearts so light, 'Tis our de - light To drive dull care a - way.

1. Come, come along, unite in our song, With cheerful voices ringing; On this happy day we're
 2. All keeping time while chanting the rhyme, And melody rehearses; With harmony sweet and

Joy - ful and gay, Like birds in spring-time singing.
 style so complete, All gloomy cares disappears.

3 Each happy heart may here share a part
 In rich and lasting treasure;
 Then come, come along, unite in our song,
 There's joy in every measure.

4 Better than wealth, so good for your health,
 This merry recreation,
 Then do not delay, or loiter to play,
 Come, heed the invitation.

SCHOOL IS BEGUN.

TUNE—INVITATION.

1 School is begun, so come every one,
 And come with smiling faces;
 For happy are they who learn when they may,
 So come and take your places.

2 Here you will find your teachers are kind,
 And with their help succeeding,
 The older you grow, the more you will know,
 And soon you'll love your reading.

3 Little boys, when you grow to be men,
 And fill some useful station,
 If you should once be found out as a dunce,
 O think of your vexation.

4 Little girls, too, a lesson for you,
 To learn is now your duty;
 Or no one will deem you worthy esteem,
 Whate'er your youth or beauty.

1. In this glad em-ploy, Ma-ny moments of joy Have we measured in har-mo-ny true;
2. A-dieu! may we meet, For a glo-rious re-peat, In the church on Mount Zi-on a-bove;

The time rolled a-long, Like a sweet, varied song, And with sighs we pronounce an a-dieu.
There an-gel shall join In the con-cert divine, And the cho-rus of all shall be love.

HAPPINESS.

1 How happy are they,
Who the Savior obey,
Who delight in the law of their God;
Their joys shall increase,
And their trials shall cease,
As they enter the heavenly abode.

2 What scenes will arise,
As they pass through the skies!
What rapture their bosoms will fill,
As their hearts they employ,
In the fullness of joy,
On the height of some heavenly hill.

1. For a season called to . . . part, Let us now ourselves com- . . . mend
 2. Jesus, hear our humble . . . prayer— Tender shepherd of thy . . . sheep,

To the gracious eye and . . . heart Of our ever- . . . pres- ent friend.
 Let thy mercy and thy . . . care, All our souls in . . . safe- ty keep.

3 What we each have now been | taught,
 Let our memories re- | tain;
 May we, if we live, be | brought
 Here to meet in | peace a- | gain.

4 Then, if thou instruction | bless,
 Songs of praises shall be | given;
 We'll our thankfulness ex- | press
 Here on earth, and | when in | heaven.

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