A New Sacred Song Book

— FOR —

Choirs, Evangelists, Sunday-Schools, Leagues, Endeavors, Home Circles, etc.

THE CALL.

BY

J. E. THOMAS and W. C. FRAZIER,
Assisted by T. S. COBB.

PUBLISHED BY
THE QUARTETTE COMPANY,
FORT WORTH, TEXAS.

All Songs in this book not owned by The Quartette Company are used by permission of the Author,

THIS BOOK BELONGS TO

117
137

Cho

Sept 4 D.S. Phillips

W. E. Garrett's

THE CALL.

Book

A NEW SACRED SONG BOOK

FOR THE

Choir, Evangelist, Sunday-School, Endeavors,
Leagues, Home Circles, Etc.

BY

J. EDMOND THOMAS AND WILLIAM C. FRAZIER,
ASSISTED BY T. S. COBB.

PUBLISHED BY

THE QUARTETTE COMPANY,

FORT WORTH, TEXAS.

PREFACE.

The universal CALL is made,
And who will hear the sound?
From death to life men to persuade,
'Tis on its mission bound.

It calls the weak, it calls the strong,
It calls the old and young;
It calls the rich, the poor in song,
Of every tribe and tongue.

The invitation here is given;
The Gospel message sent,
To call the sinner home to heaven,
To urge him to repent.

And if "THE CALL" he shall obey,
Accomplished then will be
The object of our hope to-day,
In that beyond we'll see.

—THE AUTHORS.

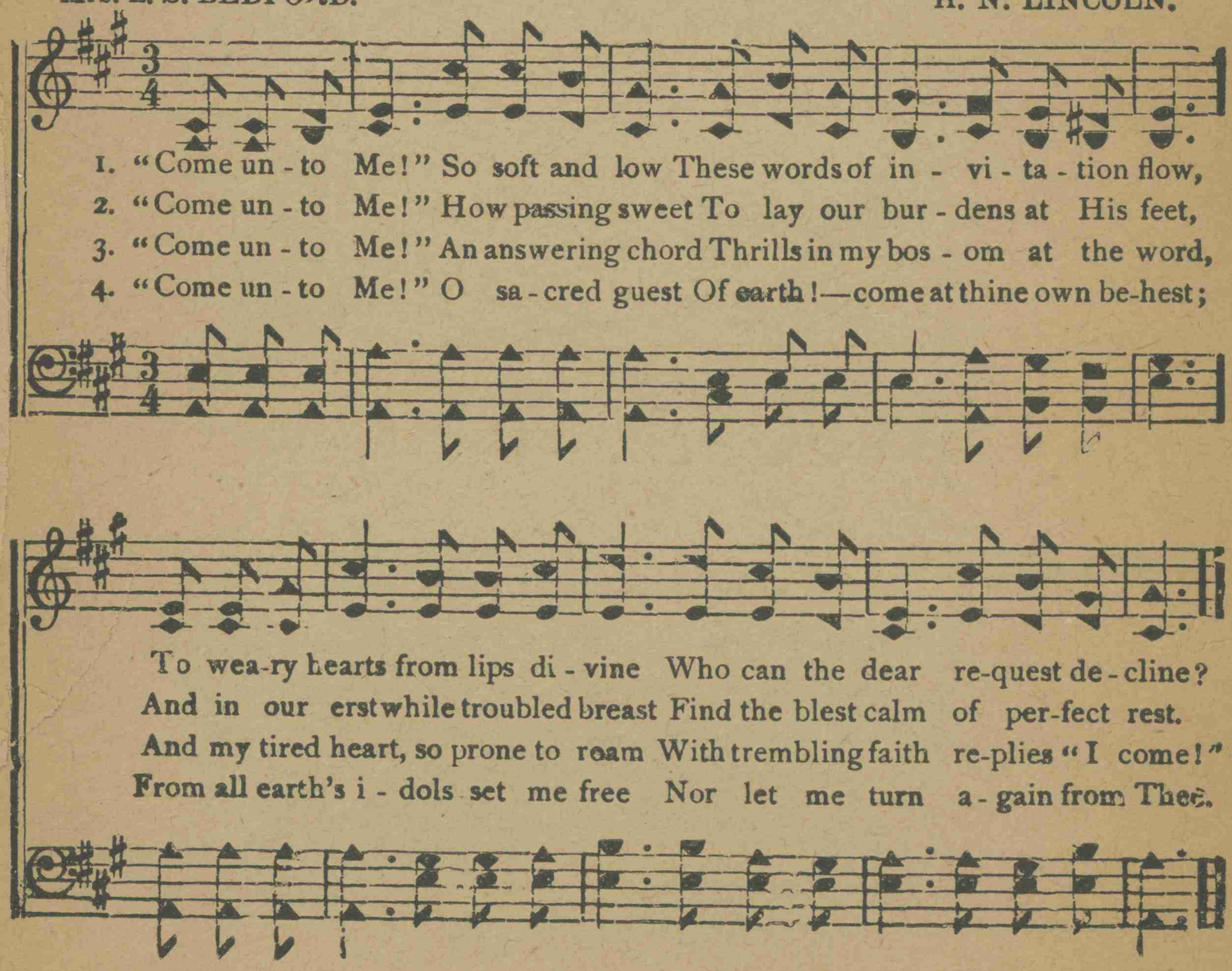
SOUTHERN BAPTIST
THEOLOGICAL SEMINARY LIBRARY
2825 LEXINGTON ROAD LOUISVILLE, KY. 40206

THE CALL.

No. 27 Come unto Me. L. M.

(A special contribution to this work.)

Mrs. L. S. BEDFORD. H. N. LINCOLN.



783.7
C13m
MSL
187598

No. 28. Say! Brother, How are You Living?

Dedicated to Rev. R. B. Morgan, Fort Worth, Texas.

"Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven."—MATT. 5 : 14.

Words and Music by J. E. THOMAS.

1. Oh! say broth - er, how're you liv - ing, Is your lamp now burn-ing bright?
2. How a - bout your own dear chil - dren, Have you one that's gone a - stray?
3. Then dear broth-er, do not tar - ry, Go with lamp now burn-ing bright,

Do you wave it as a sig - nal That the lost may see the light?
One that's lost on sin's bleak mountain, Wand'ring far - ther off each day?
To the souls that round you per - ish, For the want of gos - pel light;

Hear you not the sin - ners say - ing, "If they keep their ban-ners high,
Shall they meet you at the judg-ment With an aw - ful frown, and say—
Go, in - vite them to the path-way, That will lead to God on high,

And their lamps all bright-ly burn - ing, We'll come in, bye and bye?"
"If your light had burned more brightly, I would not lost the way?"
Then your lamp keep bright-ly burn - ing! They'll come in, bye and bye!

J. E. Thomas, owner.

Say! Brother, How are You Living?—Concluded.

CHORUS.

Hold out your light!..... hold out your light!
Hold out your light! hold out your light!

They'll come in bye and bye; Hold out your light!.....
Hold out your

..... hold out your light! They'll come in, bye and bye.
light! hold out your light!

No. 29. Evening Prayer.

D. E. JONES.

1. Je - sus, ten - der Shepherd, hear us; Keep Thy chil-dren thro' the night,
2. All this day Thy hand has led us, And we thank Thee for Thy care,
3. May our sins be all for - giv - en; Bless the friends we love so well,

Thro' the dark-ness be Thou near us; Keep us safe till morn-ing light.
Thou hast clothed us, warmed us, fed us, List - en to our even - ing pray'r.
Take us, when we die, to heav - en, Hap - py there with Thee to dwell.

No. 44 We're Marching On.

Words by F. L. EILAND. Music by EMMETT S. DEAN.

1st TENOR.

1. We are march-ing on, ... we are march-ing on, ...
2. To the E - den clime, ... to the sun - ny shore, ...
3. To the home so bright, ... to the home so fair, ...

1. We are march-ing on, we are march-ing on,
2. To the E - den clime, to the sun-ny shore,
3. To the home so bright, to the home so fair,

1. We are march-ing on, we are march-ing on,
2. To the E - den clime, to the sun - ny shore,
3. To the home so bright, to the home so fair,

1st BASS.

To the land of light, ... to the land of love, ...
To the hap - py place, ... where the Sav-iour dwells, ...
To the home pre - pared, ..., for the pil - grim band, ...

To the land of light, to the land of love,
To the hap - py place, where the Saviour dwells,
To the home pre-pared, for the pil-grim band.

To the land of light, to the land of love,
To the hap - py place, where the Sav-iour dwells,
To the home pre-pared, for the pil - grim band,

We are march-ing on, ... Where the an-gels wait, ...

We are march-ing on, we are march-ing on, Where the an- gels wait,

We are march-ing on, we are march-ing on, Where the an-gels wait,

Copyright, 18 8, by F. L. Eiland. All rights reserved.

We're Marching On.—Concluded.

at the gold - en gate,..... To con-duct us there,.....

at the gold-en gate, To con-duct us there

at the gold- en gate, To con-duct us there,

FINE.

to a man-sion fair,..... We are march-ing on.....

to a man-sion fair, We are march-ing on, we are march-ing on.

to a man-sion fair, We are march-ing on, we are march-ing on.

CHORUS.

We are march-ing on,..... hap-py pil-grim band,.....

We are march-ing on, hap-py pil-grim band,

We are march-ing on, hap-py pil-grim band,

D.S.

We are march-ing on,..... to the heav'nly land,.....
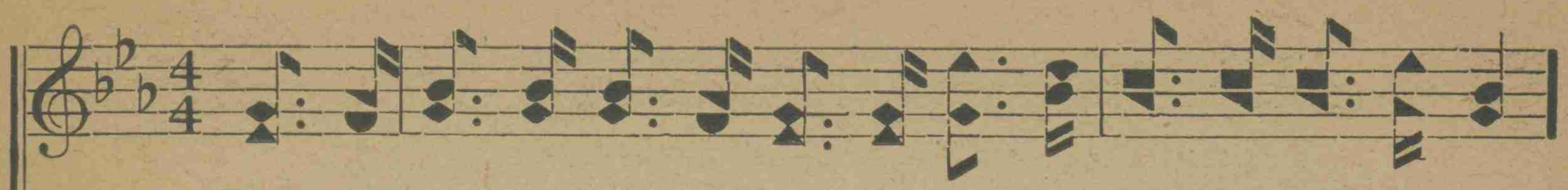
We are march-ing on to the heav'nly land, we are march-ing on,

We are march-ing on, to the heav'nly land, we are march-ing on,
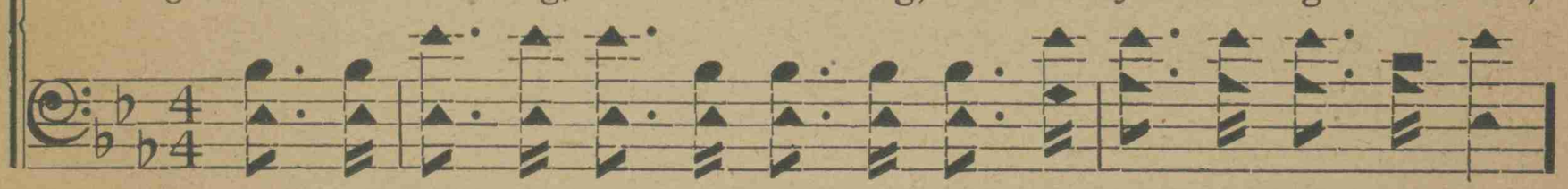
No. 47. The Christian Warfare.

Jer. 46: 22.
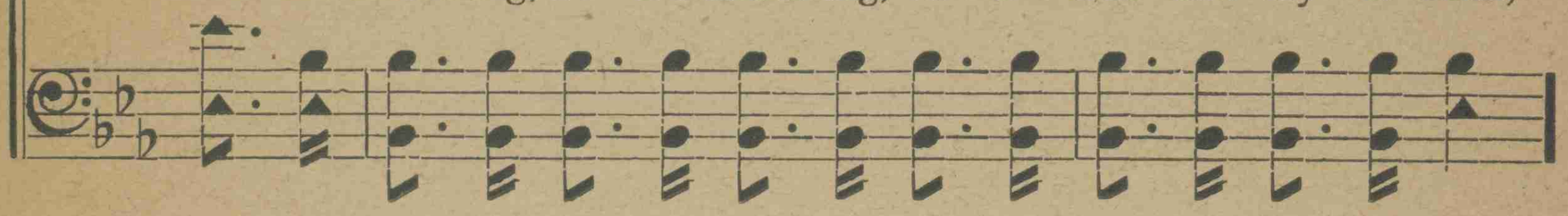
A. D. KENNEDY. D. W. CRIST.
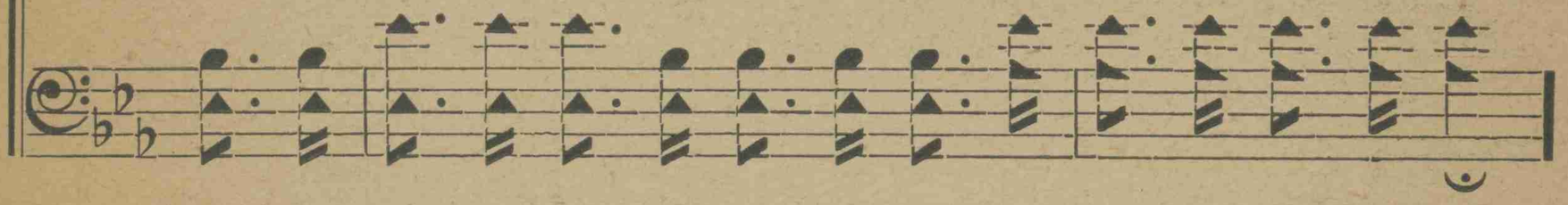


1. We are marching, we are march-ing to the promis'd Can - aan land,
2. We are fight - ing, we are fight - ing for the King who reigns a - bove,
3. We are marching, we are march-ing, un - der Je - sus' high command,



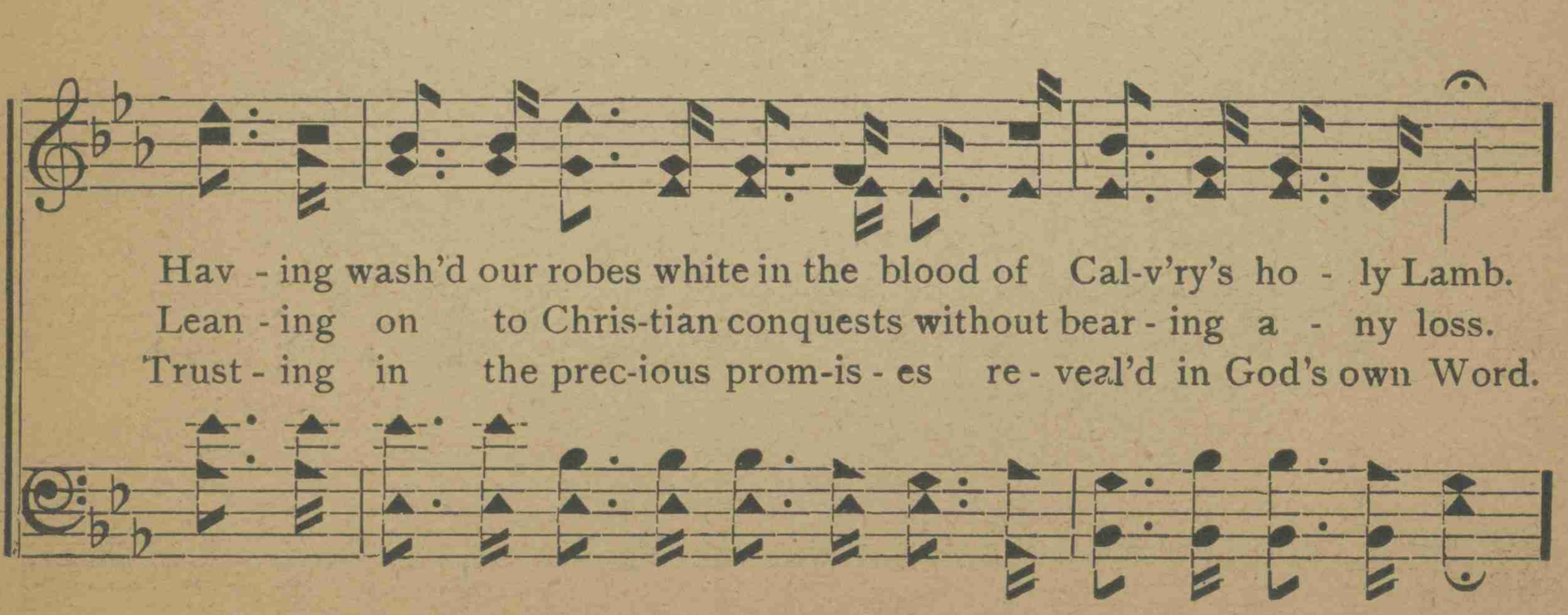
We are march-ing, we are march-ing,soon we'll reach the gold - en strand,
We are con-q'ring,we are con-q'ring, in His great and matchless love;
We are march-ing, we are march-ing, on a true and loy - al band,



There to wave the palm of vic - t'ry in our dear Re-deem - er's name,
We are com - ing, we are com - ing, with the ban - ner of the Cross,
Look - ing for - ward to the prize of our high call - ing in the Lord,



Hav - ing wash'd our robes white in the blood of Cal-v'ry's ho - ly Lamb.
Lean - ing on to Chris-tian conquests without bear - ing a - ny loss.
Trust - ing in the prec-ious prom-is - es re - veal'd in God's own Word.



Copyright, 1892, by D. W. Crist. Used by per.

The Christian Warfare.—Concluded.

CHORUS.

Fight - ing on, for the King, In our

Fighr-ing on, for the King,

might, for the right, With the hel - met of sal -

In our might, for the right,

va-tion, Faith the Christian's mighty shield. Fighting on, for the

Fighting on,
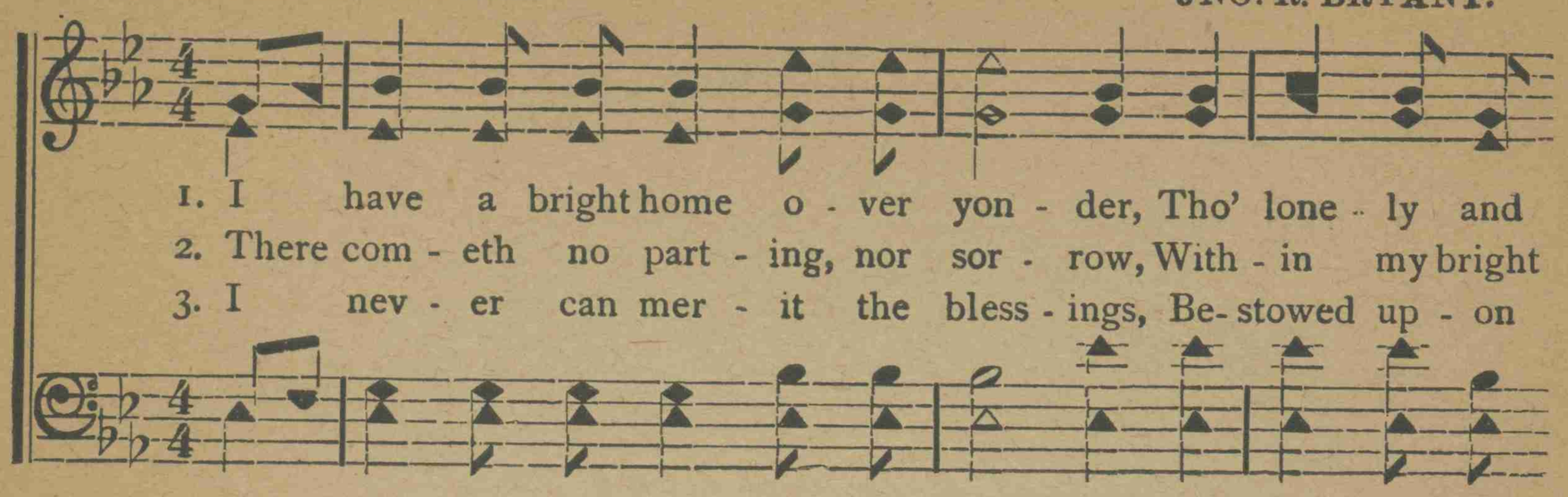
King, In our might, for the right,

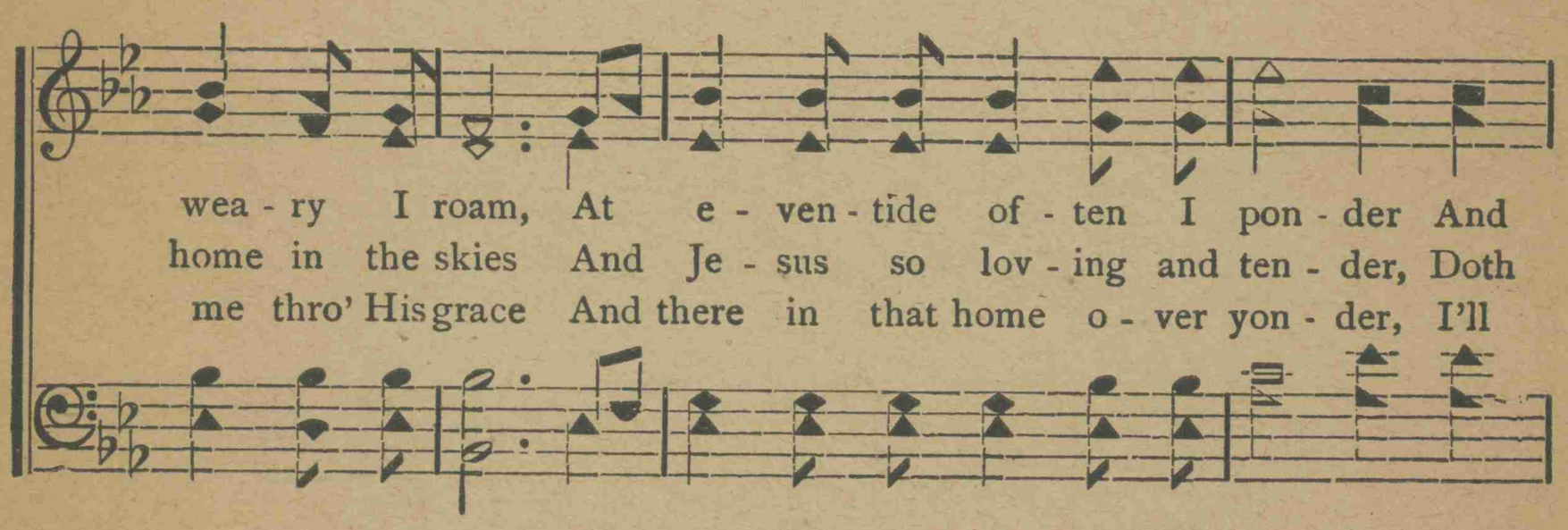
for the King, In our might, for the right,
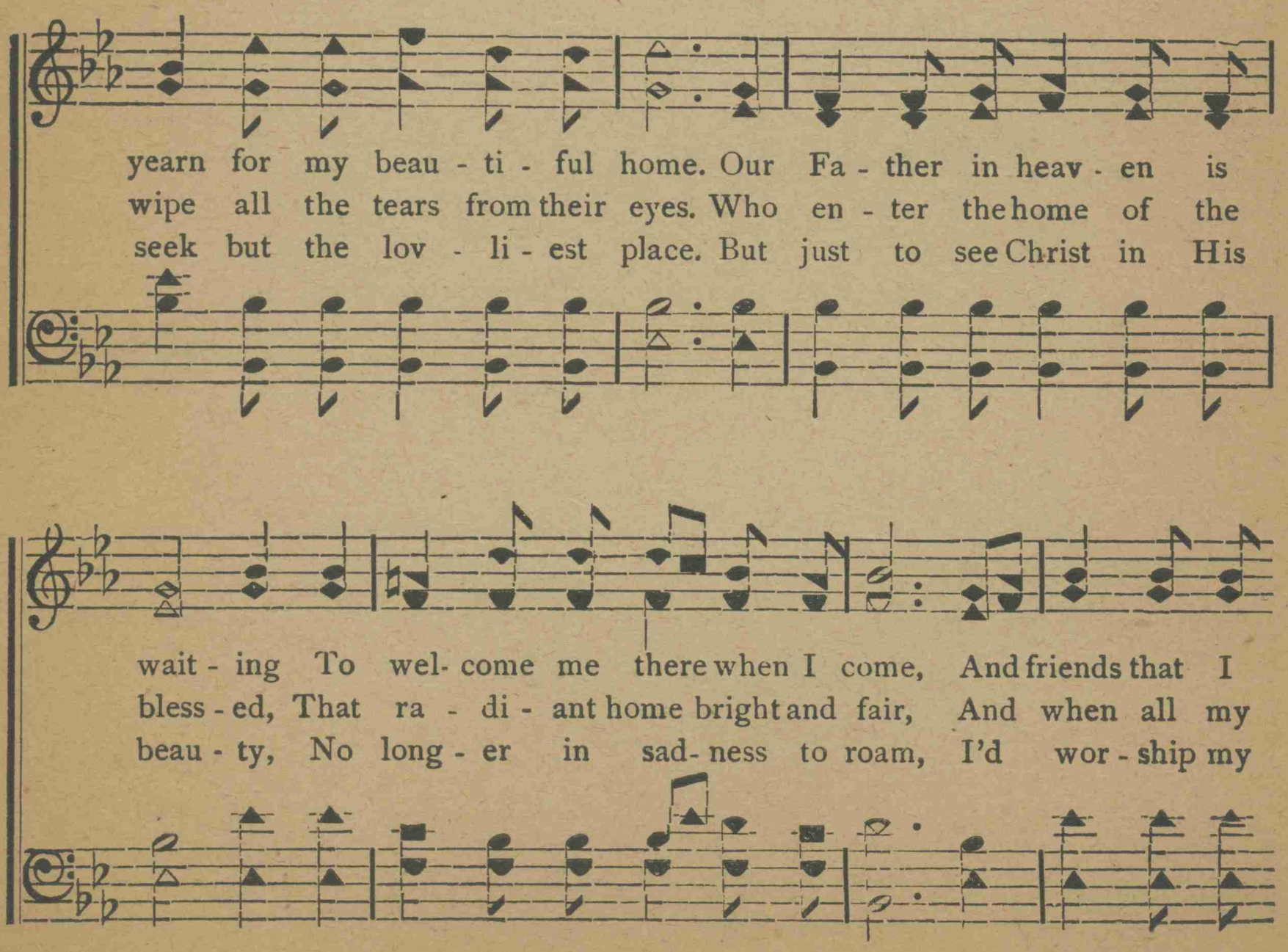
With the two-edged sword to aid us On the Christian bat - tle-field.

The Dear Ones at Home.

Mrs. LAURA E. NEWELL. JNO. R. BRYANT.

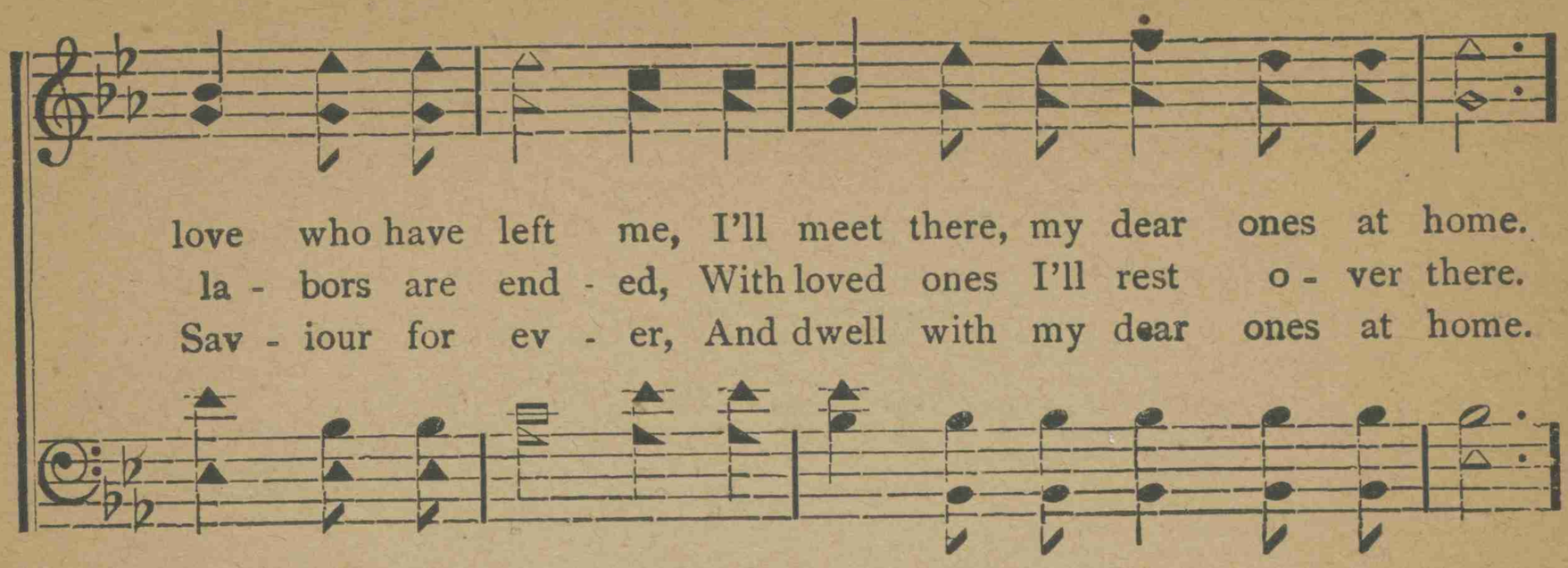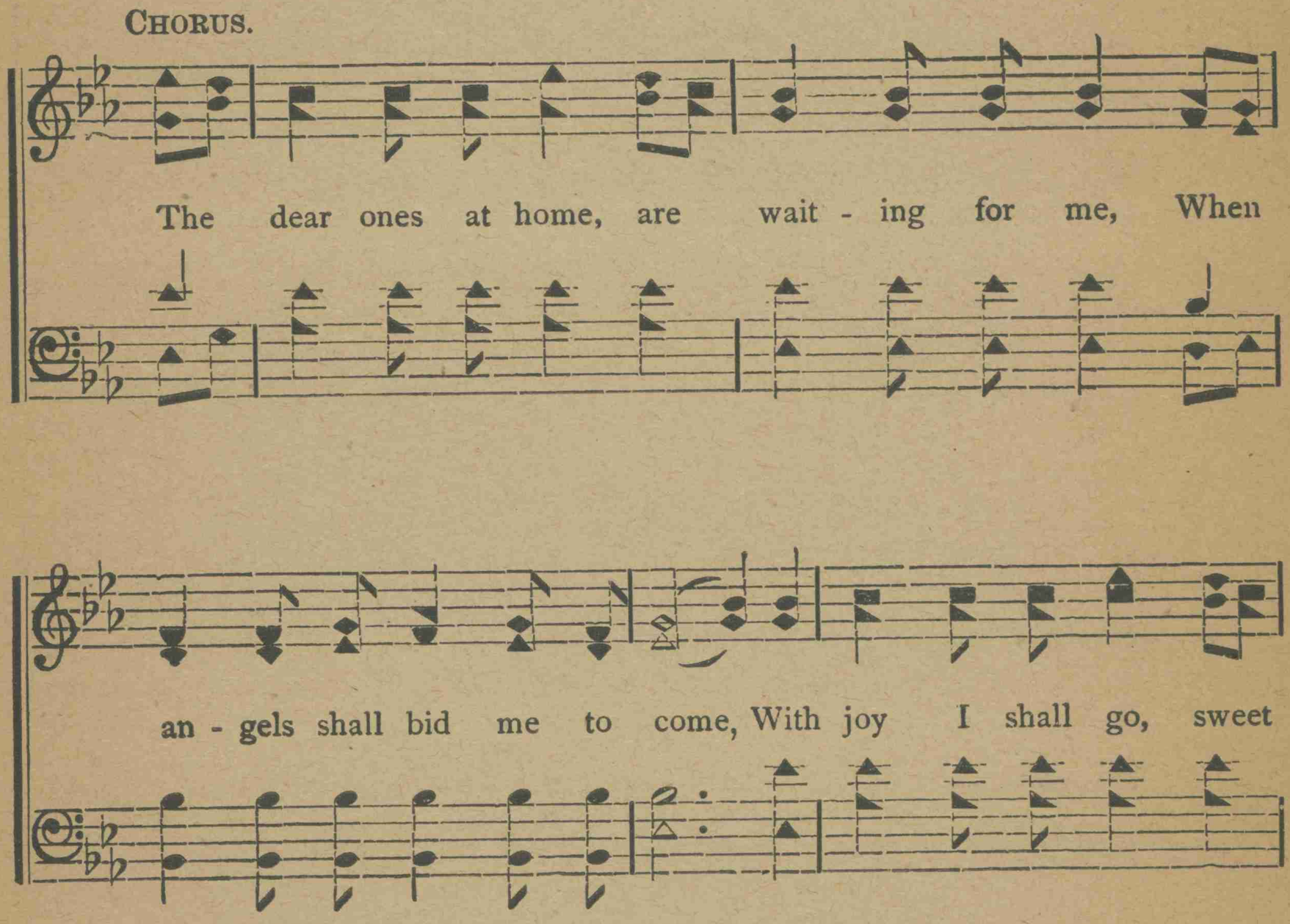






Property of J. Edmond Thomas.

The Dear Ones at Home.—Concluded.



CHORUS.



Oh! Let Your Light Shine!

"Ye are the light of the world, a city that is set on a hill."—MATT. 5 : 14.

LAURA E. NEWELL. Music and Chorus by J. EDMOND THOMAS.

1. Oh! let your light shine, 'Tis the Mas-ter's com-mand, As
2. Oh! seek to win souls, That's en-vi-roned by sin, For
3. Oh! let your light shine, For the Sav-iour each day, And

on-ward you go To Em-man-uel's land, Still loy-al to Christ,
Je-sus will help You the vic-'try win. Be strong in His might,
gar-ner your sheaves Now, while you may, The night will soon come,

Ev-er faith-ful and true, Do no-bly the work He would
Seek His coun-sel di-vine, Thro' sor-row or joy, Still
Let His coun-sel be thine, Be true to your trust, And

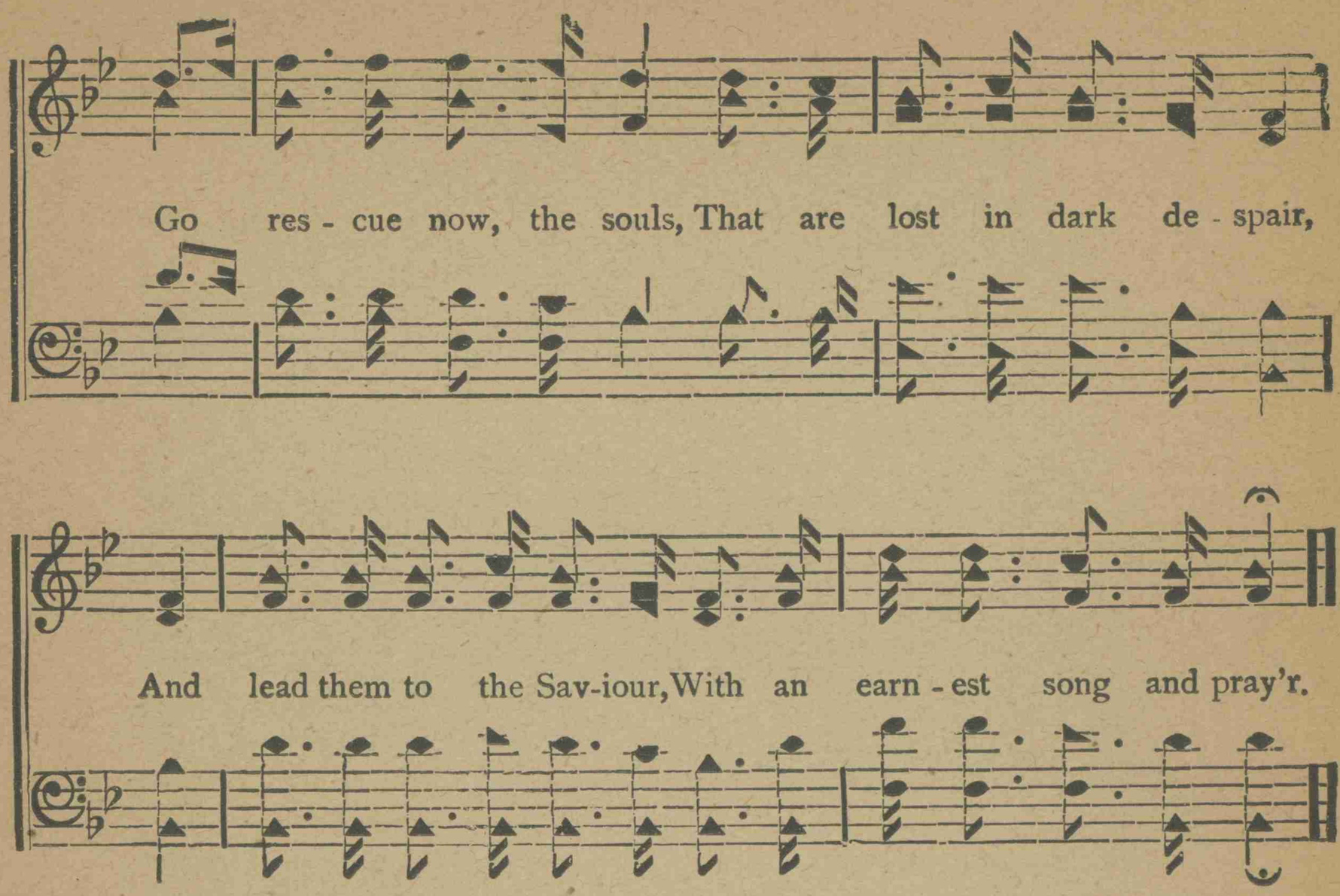
CHORUS.

have you to do.
let your light shine.
let your light shine.
} Oh! let your light so shine, That otheres round may know,

There is a lov-ing Sav-iour, That can save them from all woe.

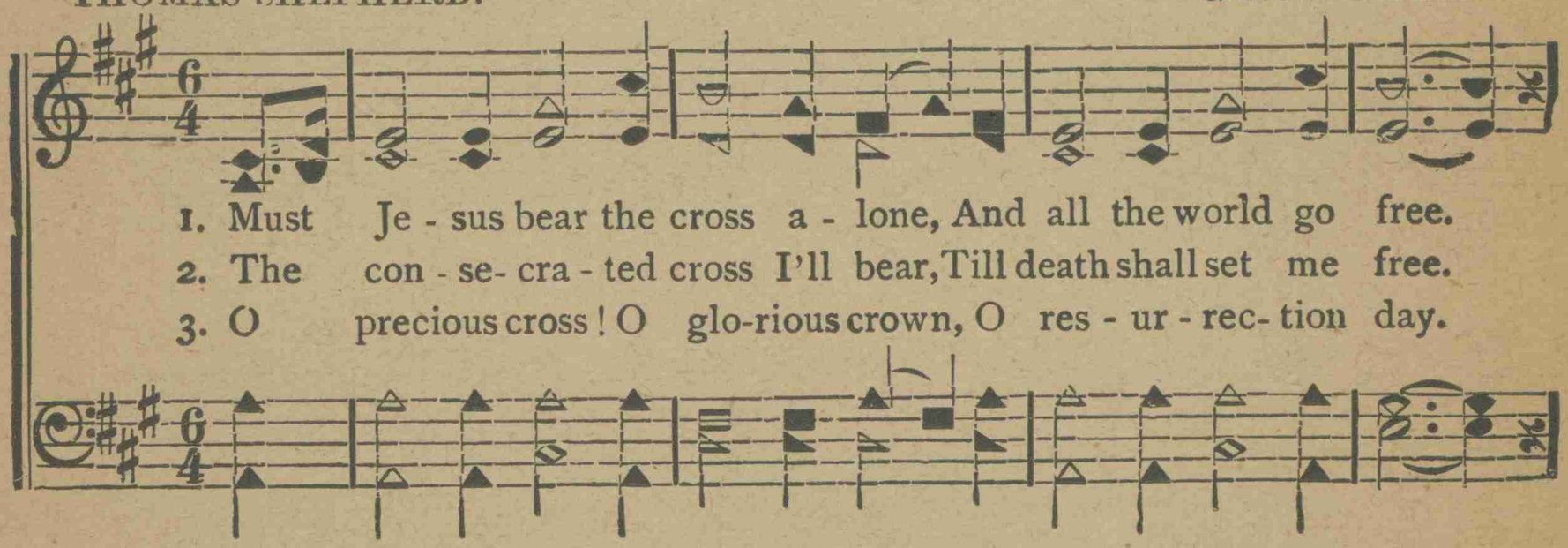
Property of J Edmond Thomas.

Oh! Let Your Light Shine!—Concluded.



No. 50. Must Jesus Bear the Cross Alone.

THOMAS SHEPHERD. GEO. N. ALLEN.



No. 51.

Beautiful Story to Tell.

F. L. EILAND. S. A. MYERS.

1. Sow - ing and reap - ing for Je - sus our King, Beau - ti - ful
2. Sow - ing the words of His won - der - ful love, Beau - ti - ful
3. Sow - ing for Je - sus, yes, sow - ing to - day, Beau - ti - ful
4. Sow - ing, still sow - ing for Je - sus we send, Beau - ti - ful

sto - ry to tell!.. Spread-ing His gos - pel in truth as we sing,
sto - ry to tell!.. Point - ing the err - ing to heav - en a - bove,
sto - ry to tell!.. Sow - ing for Je - sus for He is the way,
sto - ry to tell!.. Seed that we'll har - vest when com - eth the end,

CHORUS.

Beau - ti - ful sto - ry to tell... Sow - ing the seed of the
Sow - - ing the
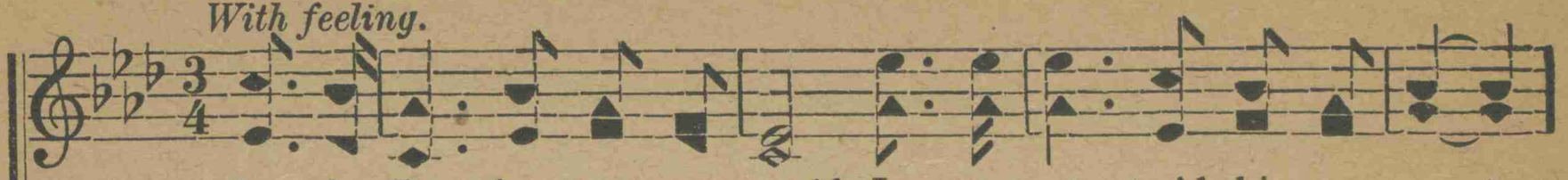
king - - dom, Sing it wher - ev - er you go,.....
seed of the king-dom, Sing it wher - ev - er you go,

Reapers shall gath-er to-geth - - er, What - so - ev - er they sow.
Reap - - ers shall gath-er to-geth - er,
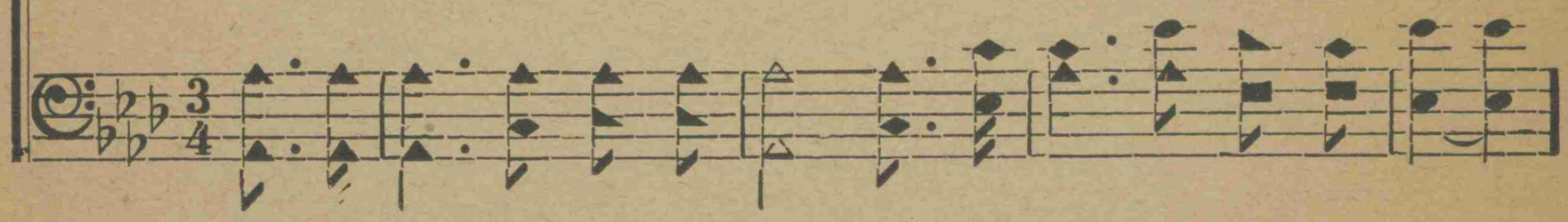
No. 64 From the Garden to the Cross.
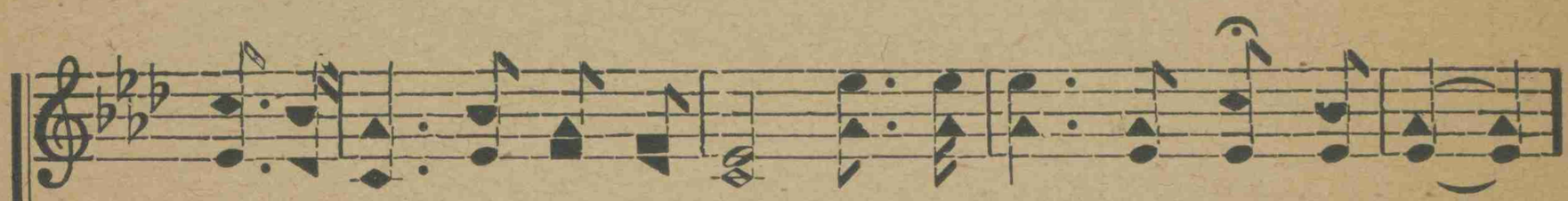
E. R. LATTA. Suggested by J. E. T. J. E. THOMAS.

With feeling.
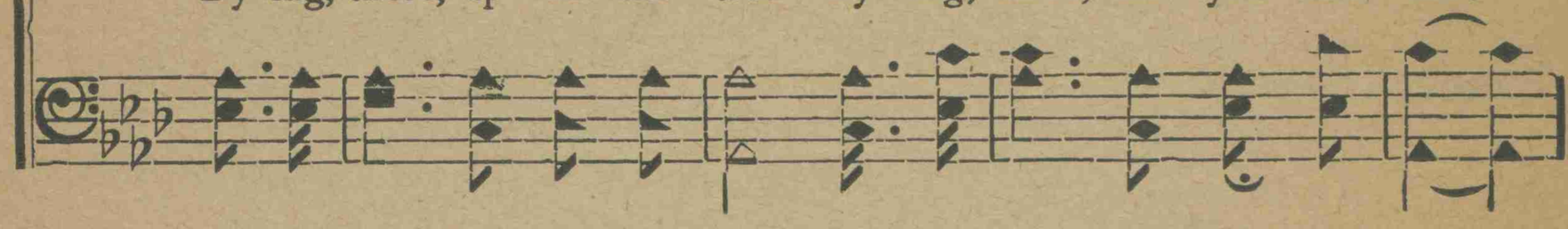


1. In the Gar - den, sore op-press'd, Je - sus ut - ter'd this re - quest:
2. Ju - das, now, with trait - or kiss, Gives Him to His en - e - mies!
3. Now, the Jew - ish coun - cil try, And re - solve that He shall die!
4. Robe and crown, in mock-er - y, And the taunt-ing sol-diers, see!
5. View Him, now, up - on the cross, Us to save from end-less loss!
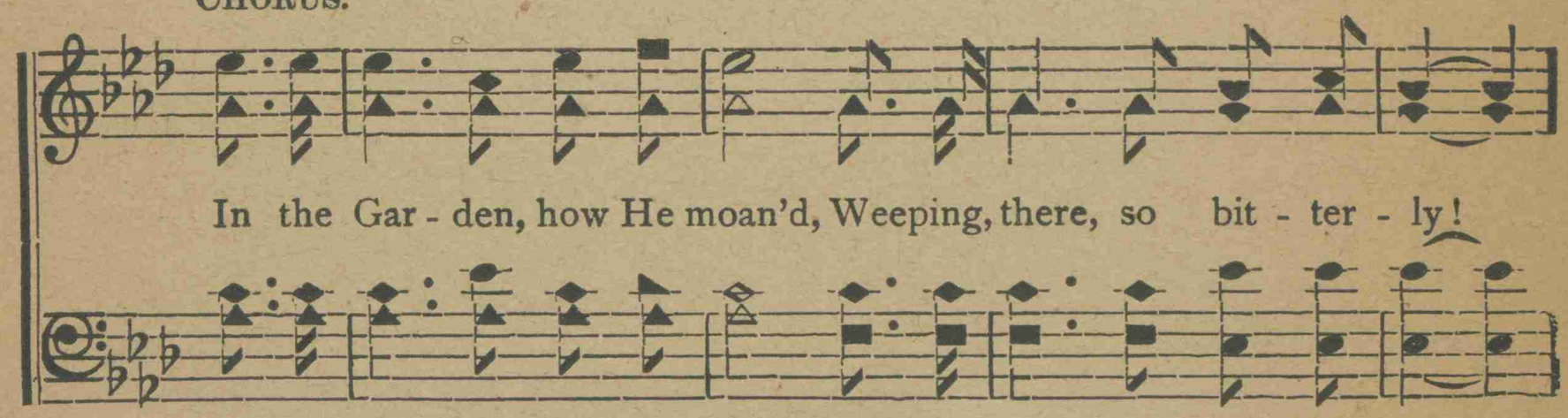




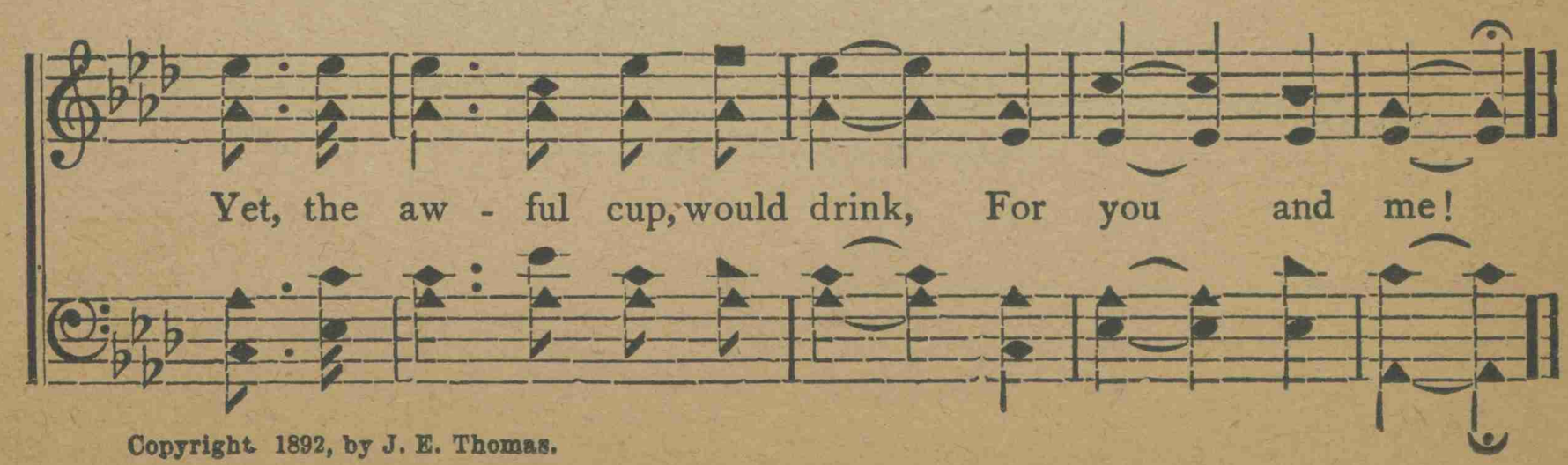
Fa-ther, if it so may be, Let this cup de - part from me!
See that wild and nois - y crowd—They will kill the Son of God!
He, of wit - ness false, the prey, Is, to Pi - late, led a - way!
See Him, now, on Cal-v'-y's road, Sink-ing 'neath His heav - y load!
Dy-ing, there, up - on the tree—Dy - ing, there, for you and me!



CHORUS.



In the Gar - den, how He moan'd, Weeping, there, so bit - ter - ly!



Yet, the aw - ful cup, would drink, For you and me!

Copyright 1892, by J. E. Thomas.

No. 70 The Land that Lies Ahead!

E. R. LATTA. J. E. THOMAS.

1. This world is ver - y fair to see, By beau - ty's robe o'er-spread,
2. What emp - ty pleas - ures here in - vite, How man - y ills we dread!
3. Oh, ask me not, while bid - ing here, In fol - ly's paths to tread!
4. When all mankind, from ev - 'ry spot, Shall be, to judg-ment, led,

But there's a fair - er world to me—The land that lies a - head!
But, free from van - i - ty and blight; The land that lies a - head!
I'm liv - ing for that unseen sphere—The land that lies a - head!
A - las! for those who treat as naught, The land that lies a - head!

CHORUS.

No tears are shed, There are no dead; And no farewells are ev - er said,

No tears are shed, There are no dead; In that bright land a - head!

J. E. THOMAS, owner.

No. 71 I'm Thinking of Heaven.

(Dedicated to F. L. EILAND.)

"I go to prepare a place for you that where I am ye may be also."—Jesus.
JOHN 14: 3.

J. E. T. J. E. THOMAS.

1. We read of the cit - y where pure wa - ters gleam, A cit - y that's free from all sor - row and care; And oft - en I ask my - self as if in dream, O shall I be found a-mong those that dwell there?
2. We sing of the cit - y of jas - per and gold, With beau - ties and grand - eurs so won - drous - ly rare, We sing of the an - gels the num - bers un - told, But tell me, oh, tell me will you, I meet there?
3. I think of that cit - y with streets all a - glow With light from the Fa - ther and Sav - iour so dear; And won - der should I, there so hap - pi - ly go, If I would meet you with dear loved ones so fair.
4. To - geth - er we'll work in the vine - yard of song, And oft for each oth - er we'll breathe a low pray'r, In vok - ing God's bless - ings to help us a - long, 'Till Je - sus shall call us to dwell with Him there.

CHORUS.

Shall I, ... shall you . . . be found among those that dwell there?
shall you, shall I, shall you dwell there?

Cho. for last stanza.

Then I, ... then you, . . . will be found among those that dwell there.
then you, then I, then you dwell there.

Shall I, . . . shall you . . . be found among those that dwell there?
shall you, shall I, shall you
Then I, . . . then you . . . will be found among those that dwell there.
then you, then I, then you

Used by per. of J. R. Thomas, Worthan, Texas.

No. 72 'Tis Sweet to Think of Heaven.

Answer to, "I'm Thinking of Heaven." Dedicated to Prof. J. E. Thomas, my co-worker in the vineyard of song. "But as it is written, eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him."—1 Cor. 2: 8.

Words and Music by F. L. EILAND.

1. 'Tis sweet when we read of that cit - y of light, The home of the soul that is al - most in sight, And know that our Sav - iour has gone to pre- pare, A man - sion of glo - ry for you and me there.
2. Yes, sing of its beau - ty, its ra - di - ant light, Its fields and its flow - ers to dream of by night, And I am ex - pec - tant - ly wait - ing to see, And share of that glo - ry, my broth - er, with thee.
3. In think - ing of heav - en and what it will be, Is far be-yond word - ing or tell - ing with me; But when we have en - tered our man - sion of gold, To us will its splen - dor in full - ness, un- fold.
4. And when we have met on that beau - ti - ful shore, Re - hears - ing the songs of the vine - yard once more. We'll see and be with Him, who an - swered the pray'r That brought us in safe - ty, to dwell with Him there!

CHORUS.

Press on,..... press on..... my broth-er, with courage and might !...
press on, press on press on,
Press on,..... press on,..... that home is now al- most in sight !
Press on, press on,

rit.

No. 73. The Beautiful Land of Song.

"And they sung as it were a new song before the throne."—REV. 14: 3.

JENNIE WILSON. H. N. LINCOLN.

Moderato with varied expression.

1. When the shad- ows of night shall have tak - en flight, When have vanished all
2. Tho' thy bur- den and care now are hard to bear, Wea- ry soul, it will
3. Af - ter toil - ing and strife com-eth bless - ed life With the sin- less ce-
4. In the glo - ri - ous psalm sung be - fore the Lamb To whom hon-or and

grief and wrong, Not a tear nor a sigh shall be known on high
not be long Till Thy cross Thou canst lay glad - ly down for aye
les - tial throng, Af - ter sad moans of pain com- eth rapt- ure's strain
praise be - long, Thou shalt join with a joy free from all al - loy

REFRAIN.

In the beau- ti - ful land of song. O! the beau- ti - ful, beau- ti - ful

rit.

land of song, On e - ter - ni - ty's side of death's sol-emn tide! In that

beau-ti- ful, beau-ti-ful land of song We shall ev- er a-bide with the glo-ri-fied.

Copyright 1896, by H. N. Lincoln, used by permission.

No. 74 I'll Let Him In!

E. R. LATTA. JNO. R. BRYANT.

1. Now the Sav-iour dear, In a voice of cheer, Bids me not to fear,
2. Oh, how strange, that I, As the years pass'd by, Did not make re - ply,
3. I will all for - sake, And His cross will take! I my peace will make,

Tho' lost in sin; At the en-trance way Of my heart to - day
His peace to win! Oh, His love how great, Still to plead and wait!
And now be-gin! He shall be my guide, And with me a - bide!

CHORUS.

Shall He vain-ly stay? I will let Him in! I will let Him! I will now admit Him!
Tho' it is so late, I will let Him in!
What-so-e'er be-tide, I will let Him in!

I will let Him! I will now ad - mit Him! I will let Him!

I will now ad - mit Him! I will let Him dwell in my poor heart!

J. EDMOND THOMAS, owner.

No. 75 Are You Saved by the Blood?

E. R. LATTA. O. L. FLECK.

1. Are you sav'd by the blood that the Sav - iour shed, When He suf - fer'd for you and for me? Are you fol - low-ing Him, as by
2. Are you sav'd by the blood of the in - no - cent, Who on Cal - va - ry's height died for all; That they might be re-deem'd if they
3. Are you sav'd by the blood that was free - ly pour'd For the sins of the young and the old? Are you seek - ing to find, thro' the faith you tread T'ward the Canaan beyond the sea? Sinner, won't you come to
but re - pent, And for par- don on Him will call?
bless -ed Lord, That His face you may yet behold?

CHORUS.

Are you saved, are you saved, are you saved, By the blood of Christ the Lord?
day and be sav'd, By the blood on Calv'ry pour'd? By the blood of Christ the Lord?

J. EDMOND THOMAS, owner.

No. 76 There is a Jesus to Save.

F. S. SHEPHERD. H. N. LINCOLN, by per.

1. Deep - ly bow'd down by the bur - den of sin, Long- ing for par-don for
2. Fierce-ly the pow- ers of e - vil as - sail, All of our strivings for
3. Lov'd ones we see, O what sad - ness and pain! Bound by the pow- ers of

cleans - ing with - in; How conld we hope in the con-flict to win, If
vic - to - ry fail; How could we hope o - ver foes to pre - vail, It
sin, as a chain; How could we hope for their free-dom a - gain, If

REFRAIN.

there were no Je - sus to save? But there is a Je - sus to
a

save, ... O yes, there's a Je - sus to save; . . . . From
Je-sus to save, a Je- sus to save;

heaven He came, O blest be His name, And Jesus is mighty to save. . . .
is mighty to save.

Copyright, 1897, by H. N. Lincoln. All rights reserved. From "Song-Land Melodies."

No. 77.

Eternity Where?

The title of this song was used as a text by Dr. Lober, of Fort Worth, in a revival meeting at Groesbeck, Texas, April, 1893,—the writer, (conducting the music) being so forcibly impressed with the subject, finds that the best and only way to get it off his mind is to write it off in song—*Where shall I spend eternity?*—How solemn, the thought!—J. E. T.

J. E. T. J. E. THOMAS.

1. We read of a time that is com-ing to all, We know not how near it may be; But soon it will come, with woe—are with blessing,
2. We think of the time when the riv-er of death, We'd cross, and our loved ones we'd see, But did you e'er think for one mo-ment I pray,
3. We sing of the won-der-ful cit-y of God: Its walls are of jas-per we see: There, none but the pure, shall en-ter, we're told
4. Then stop for one mo-ment, dear sin-ner, and think Of Je-sus who died on the tree,—There, laid down His life, a ran-som to God,

CHORUS.

And call us to dwell in e-ter-ni-ty.
"Oh! when shall I spend that e-ter-ni-ty."
To spend a-long bliss-ful e-ter-ni-ty.
To save you from death, in e-ter-ni-ty.
} E-ter-ni-ty where?

repeat pp.

How solemn the tho't of e-ter-ni-ty, Oh! where shall I spend e-ter-ni-ty?

Property of J. E. Thomas, and must not be used without permission.

No. 78 The Blood of Calvary.

J. E. T. J. E. THOMAS.

1. I once was a poor out - cast a- mong men, The vil - est in
2. While wan-der - ing on still fur - ther in sin, A voice to me
3. And now I can lead some sin - ner that's blind, To Je - sus, where

all that one could be, But now I am cleansed from guilt and stain, I'm
said, "come fol-low me;" I heard and o-beyed and en - tered in, I'm
they, the light may see; And there, for their sins, a par - don find, If they'll

CHORUS.

1-2. washed in the blood of Cal - va - ry! O, won-der-ful blood of Cal- va-
3. wash in the blood of Cal - va - ry! wonderful blood of

ry, (Calva-ry,) I feel its pow'r each day;..... And now my
Cal - va - ry, How I feel its cleansing pow'r each day. Now all the day

soul is hap-py! For..... it washed..... my sins a - way.
long my soul is hap-py, For it washed all my guilt and sins a-way.

Property of J. Edmond Thomas.

No. 79

The Gospel Armor.

LAURA E. NEWELL. (Romans 13–12.) J. F. KING.

Moderato.

1. The night is far spent, the day is at hand, Then put on the ar - mor of light, And cast off the works, of dark- ness just now,
2. Love work - eth no ill, but cast - eth out fear, His law let us glad- ly ful - fill, And let us put on the ar - mor of God,
3. With hope an-chored sure that reach-es be- yond The strife, that be- sets as we roam, Let's look un - to Christ for strength for each day,
4. With lamps burn- ing bright, we'll cheer- ful - ly wait, And la - bor for Je - sus our King, Till con-quests are done, the vic - to - ry won,

CHORUS.

Stand firm in His in - fi - nite might.
And serve Him, o - bey- ing His will.
And work till He call - eth us home.
Our sheaves to the Mas - ter we'll bring.

A- wake from thy sleep, sal- va-tions blest peace, Is near - er than we had be - lieved, Thy toil He doth need, then hark- en and heed, And free - ly Thy bless- ing re- ceive.

Property of J. Edmond Thomas.

No. 80 We Are Waiting.

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

1. Sin- ner, we are wait- ing, wait- ing, Anx-ious - ly, we wait to know,
2. Sin- ner, we are wait- ing, wait- ing, Will you per - ish from de - lay?
3. Sin- ner, we are wait- ing, wait- ing, Now we pray that you may come,
4. Sin- ner, we are wait- ing, wait- ing, Soon hope's lamp will cease to burn!

If the gos - pel is cre - at - ing, In your soul, de- sire to go
Know you not pro - cras - ti - na - tion, Speeds you on the downward way!
All to Je - sus con - se - crat - ing, That His love may guide you home.
Soon the ebb - ing tide, a - bat - ing, Bears to realm whence no re- turn!

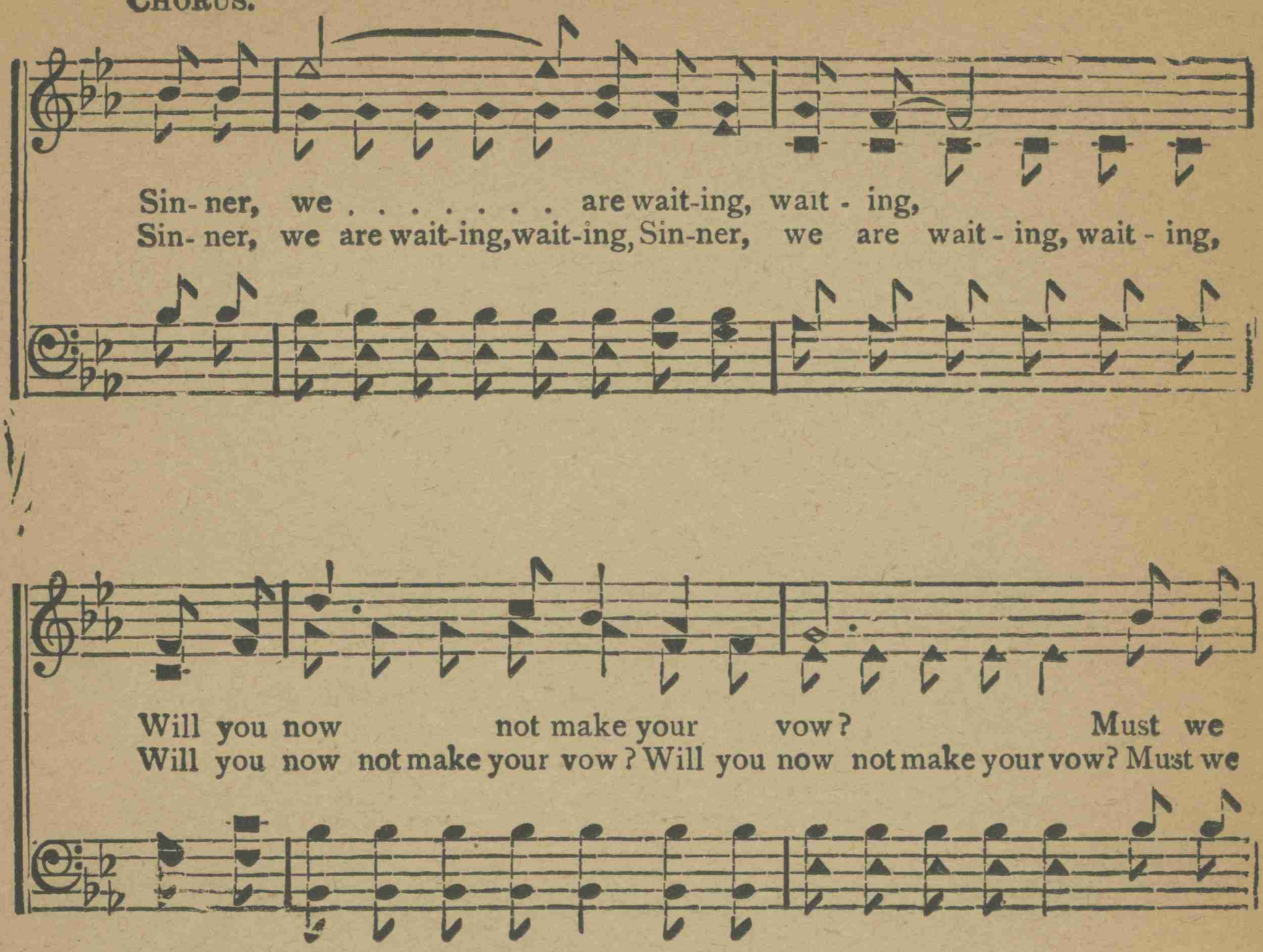
To the land of bliss e - ter- nal, Where the King shall deck each brow
Choose this mo-ment! let your Sav-iour, Joy - ous, hear your sol- emn vow,
O your soul from sin now sev - er! Now your will to Je - sus bow!
Je - sus' cross is now en-treat- ing, Will you not His claims al - low,

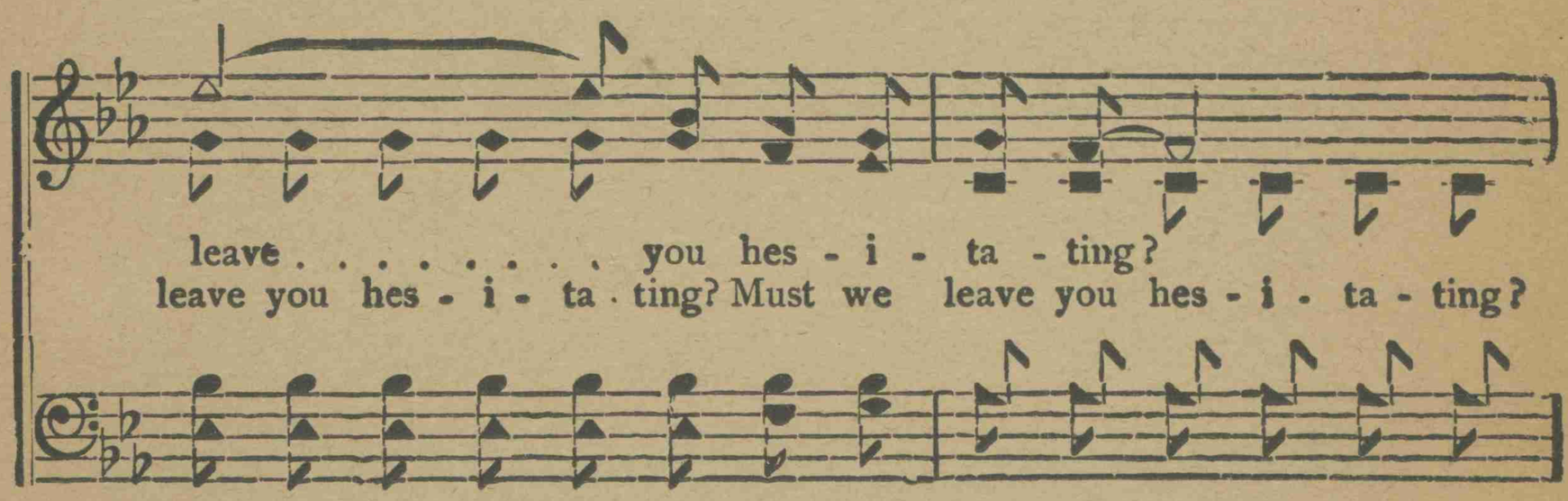
With a crown of gold su - per- nal, Heav'n and earth wait for you now.
And be- stow His lov- ing fa - vor! Heav'n and earth wait for you now.
Soon His calls will cease for - ev - er! Heav'n and earth wait for you now.
Ere He ceas - es all His pleadings? Heav'n and earth wait for you now.
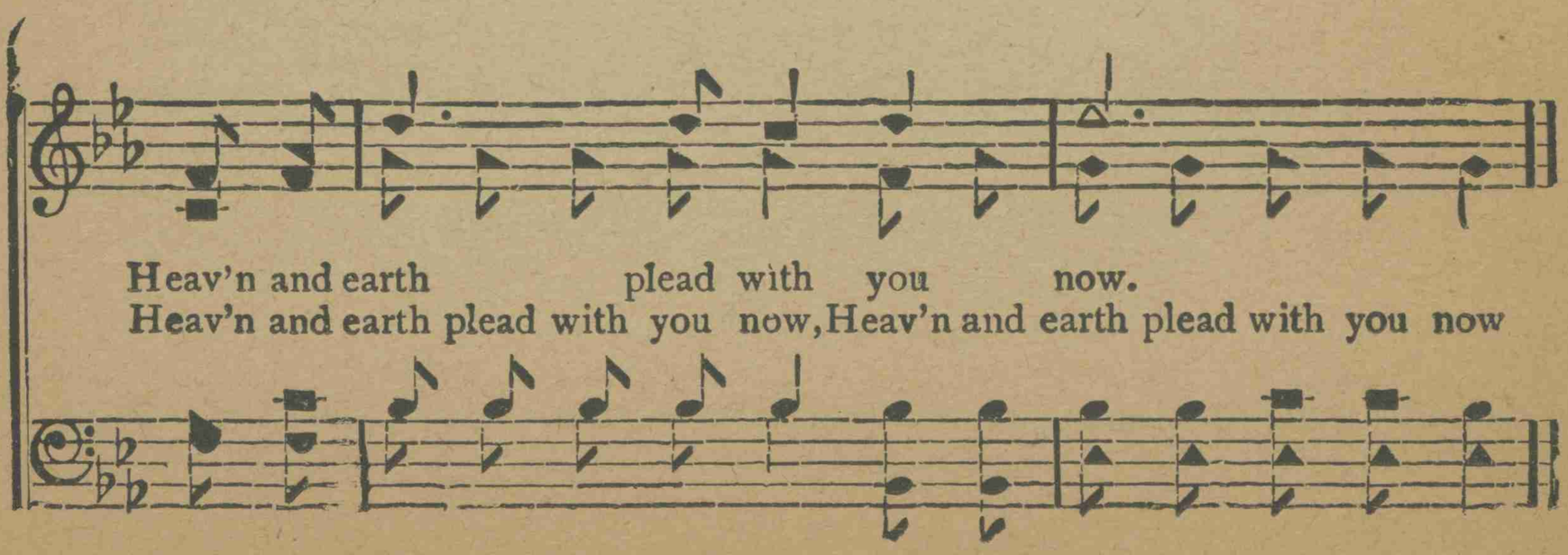
Copyright, 1892, by J. E. Thomas.

We Are Waiting.—Concluded.

CHORUS.







No. 81

We're Sailing On.

Dedicated to my friend and teacher, J. E. Thomas.

H. W. ELLIOTT.

H. W. ELLIOTT.

1. We are sail - ing o'er life's o - cean, We are drift - ing,
2. Should our ves - sel lose its rud - der, And be tossed by
3. And, at last when safe we've an-chored, Leav- ing this old

drift - ing with the tide; Though the waves make wild com mo - tion,
bil - lows to and fro; Cheer up, broth - er, do not fal - ter,
ves - sel to de - cay; Then our glad souls will be ush - ered;

Soon we'll an - chor on the oth - er side.
Al - ways watch the lights a - long the shore.
Ush - ered in - to one e - ter - nal day.

CHORUS. HIGH TENOR.

We're sail - ing on, ... We're sail- ing on, ... We're nearer the

We're sail - ing on, We're sail - ing on, We're

We're Sailing On.—Concluded.

port . . . . . than ev - er be - fore . . we'er sail - ing

near - er the port than ev - er be - fore, We'er

on, ...

on . . . . . we're sail - ing on, ... We'll soon be at

sail - ing on, We'-re sail - ing on, We'll

home, to dwell ev - er more, ev - er more.

soon be at home to dwell ev - er more.

No. 82 The Highways and Hedges.

"Go out in the highway and hedges, and compel them to come in."—Luke 14: 23.

Rev. JOHN I. WEAN. A. F. MYERS.

Not too fast.

1. The high-ways and hedg - es are fill'd with the lost, Like a
2. Be - fore my rapt gaze, as a har - vest field white Are these
3. I'll go where Thou send - est me, speak but Thy word, And will

bat - tle field fill'd with the slain; How may I best strive for the
souls lost in sor - row and sin; I long, as I look o'er the
shrink not from pain or dis - tress; Sus - tain me each day with Thy

res - cue of souls, That my la - bor may not be in vain?
ripe, fall - ing grain, For true wis - dom to gar - ner it in.
won - der - ful love, And my la - bors a - bund - ant - ly bless.

CHORUS.

O Lord, for Thy power I earnestly plead, As the earth waits for show'rs from the skies; Oh,

bless Thou my toil for the perishing host, That to life they may quickly arise.

Copyright, 1897, by A. F. MYERS, Toledo, O. By per.

No. 83 I'm Just From the Fountain!

"These are they which came out of great tribulations, and have washed their robes, and made them white in the blood of the Lamb."—REV 7: 14.

Words and Music by J. EDMOND THOMAS.

Joyfully.

1. I'm just from the fount - ain, That's filled with blood, Drawn
2. 'Twas good for the thief on The cross, to be So
3. Now close to the fount - ain Oh! let me live, The
4. Oh! wan - der - ing sin - ner, Now hear the words Of

veins,
day,
love,
save,

from Im - man - u - el's precious veins, It cleansed my guilt and stain,
near the fount-ain that try - ing day, 'Tis good for e - ven me,
fount of mer - cy and wondrous love: And when I'm on my way,
Christ, the might - y to cleanse and save: "Re - pent," on me "be - lieve,"

D.S.—It cleansed my guilt and stain, *etc.*
D.S.—'Tis good for e - ven me, *etc.*
D.S.—And when I'm on my way, *etc.*
D.S.—"Re - pent," on me "believe," *etc.*

And ban - ished all my woe, And now I am washed, E - ven
I'll sing it where I go, For now I am washed, E - ven
From earth and all be - low, I'll shout the re - frain, E - ven
And par - don you shall know, For you shall be washed E - ven

FINE. CHORUS.

whit - er than the snow. Whit - er than snow, though,

D.S.

once like crim - son! Whit - er than snow, the driv - en snow,

Copyright, 1896, by J. Edmond Thomas. All rights reserved.

No. 84 The Battle of Temptation.

W. C. FRAZIER. G. W. LYON.

QUARTET.

1. Temp - ta - tion's bat - tle is rag - ing, Make read - y its
2. Go on through sad- ness and sor - row, Still striv - ing the
3. Your friends per - haps will de - ny you, And sad - ly may

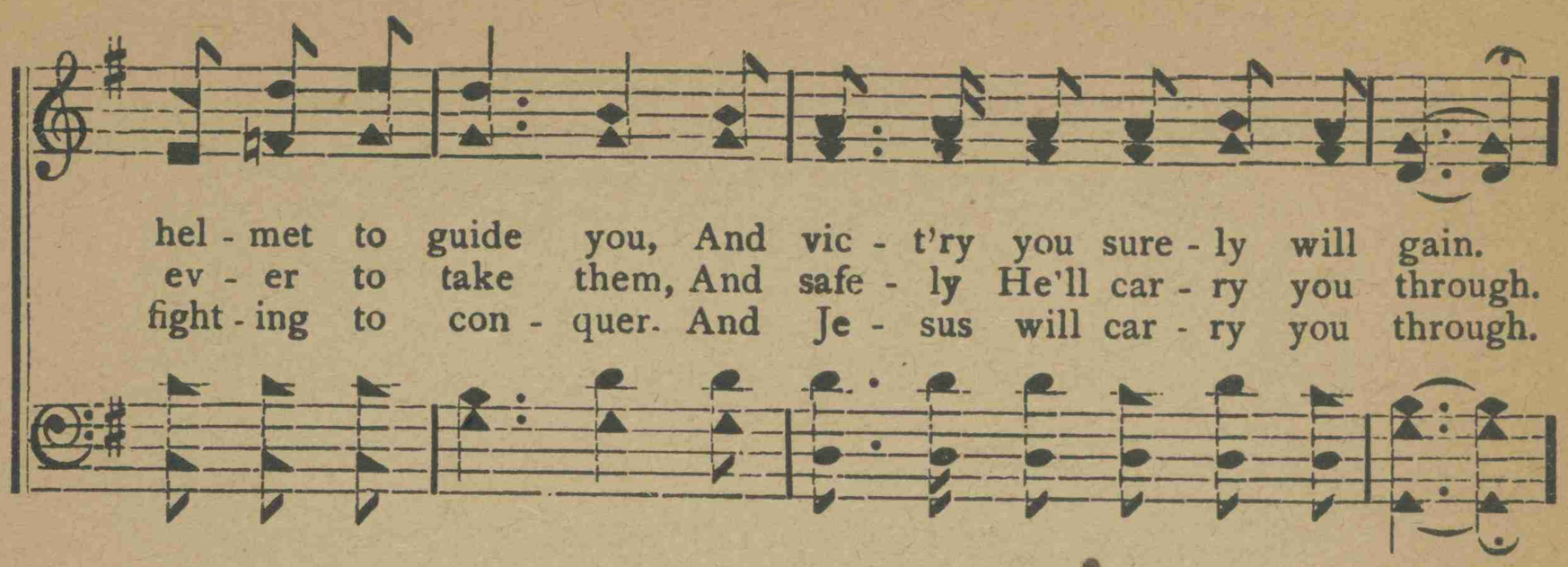
com - ing I pray; Con - duct - ed by sin and by Sa - tan To
bat - tle to gain, And wait no long - er the mor - row, Press
turn you a - way, Then go to Je - sus He'll cheer you, Your

turn the young chris-tian a - way. Be strong in Je - sus the
on in the Sav-iour's dear name. Take all your bur-dens to
sad - ness He'll ban - ish a - way. Don't be dis - cour-aged, my

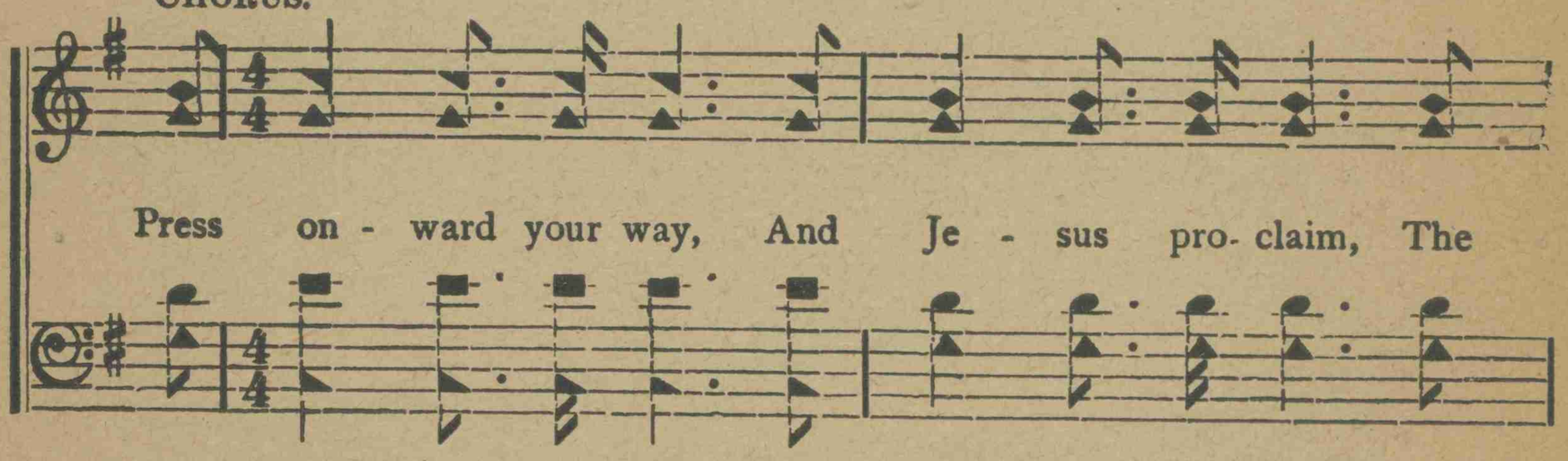
might - y, His name you should ev - er pro - claim, Take faith, the
Je - sus, Re - memb'ring His prom - ise so true, He prom - ised
broth - er, Be va - liant, be no - ble and true, Go on still

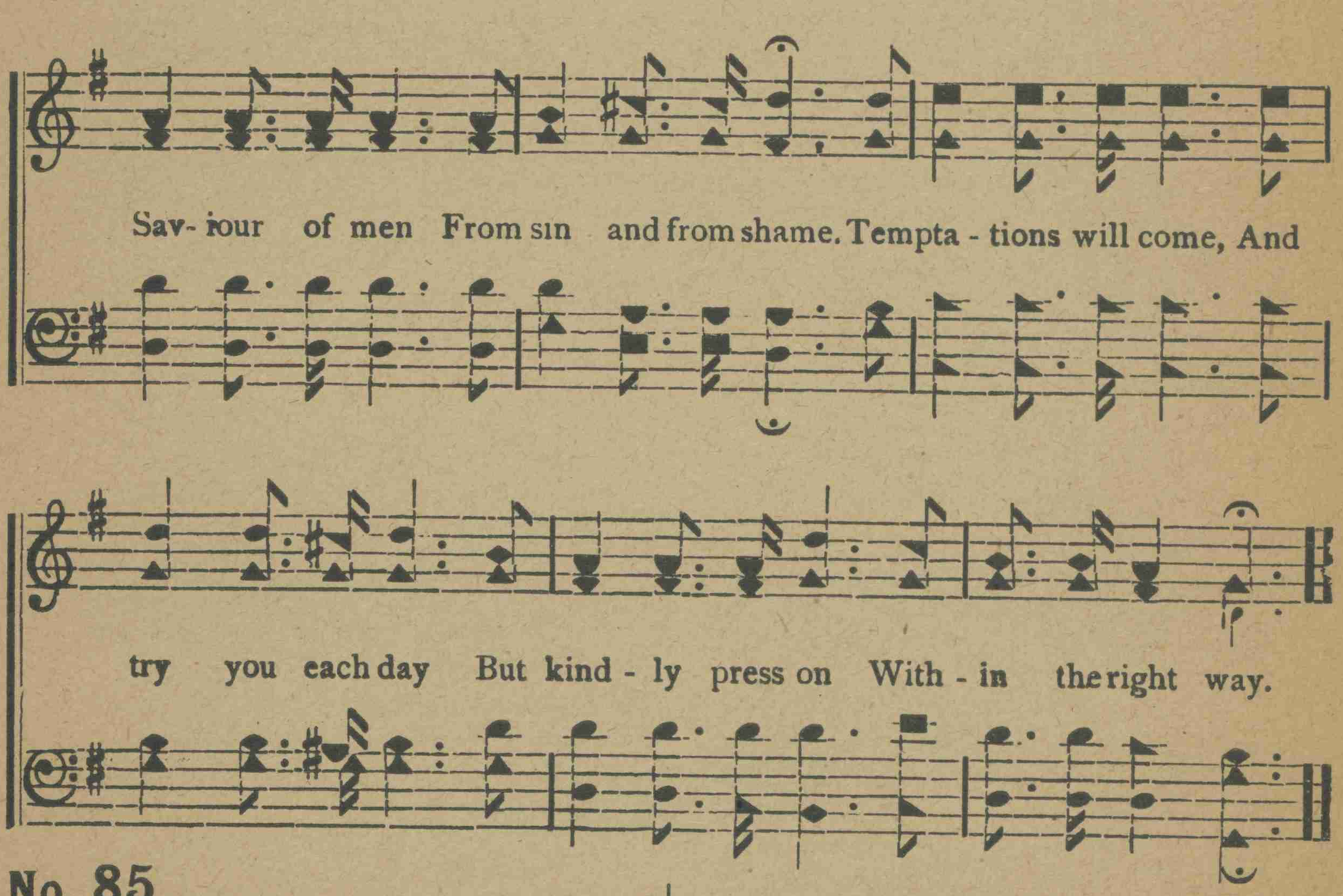
Property of J. Edmond Thomas.

The Battle of Temptation.—Concluded.



CHORUS.





No. 85

1 All hail the power of Jesus' name,
Let angels prostrate fall;
Bring forth the royal diadem,
And crown Him Lord of all.

2 Sinners, whose love can ne'er forget
The wormwood and the gall,
Go, spread your trophies at His feet,
And crown Him Lord of all.

3 O that with yonder sacred throng,
We at His feet may fall;
We'll join the everlasting song,
And crown Him Lord of all.

No. 86

Be True.

G. W. L.

G. W. LYON, by per.

1. On - ward, chris - tian sol - dier, Faith - ful and true,
2. On - ward, chris - tian sol - dier, This you may do:
3. On - ward, chris - tian sol - dier, Christ watch - es you,

Je - sus, your great Cap - tain, Con - fides in you;
Hon - or Him as lead - er, He hon - ors you;
He will be your help - er, What - e'er you do;

Take the ban - ner of His cross, You shall nev - er suf - fer loss
You may give Him all your love, You can your de - vo - tion prove,
Brave - ly, proud - ly then press on Till the vic - to - ry is won,

rit.

Work - ing for His no - ble cause, Be true,..... be true.
And to Him some lost soul move, Be true,..... be true.
You shall wear His roy - al crown, Be true,..... be true.
Be true,

No. 87 I'm Sheltered in the Cross.

Mrs. LAURA E. NEWELL. J. EDMOND THOMAS.

1. I'm sheltered in the cross, Se-cure what-e'er the way, For
2. Sometimes the day is fair, And glad my heart,and light; No
4. But, if 'mid storm- y skies, In sor -row I a-bide, I

Je - sus is my guide, From Him I'll nev - er stray. I'll
touch of sad de- spair, Nor shadow of the night. Then
cast my tear- ful eyes To Him,the cru - ci - fied, Who

lay my hand in His, And trust Him as I roam; I'm
thank-ing Him who gives, From His ex - haust-less store, Still
bore His grief for me, And tho' life's bil - lows toss, Thro'

shel-tered in the cross, While on my jour - ney home.
shel-tered in the cross, I love Him more and more.
all in life or death, I'm shel-tered in the cross.

J. EDMOND THOMAS, owner.

No. 88 Will There Be a Light Shining for Me?

D. Z. CANADY. D. Z. CANADY.

1. When the twi-light is fad - ed and I'm wea - ry and worn, As home-ward I
2. Oft my pathway's so drear- y, and I'm burden'd with care; Oft sore - ly op -
3. When this wea-ry life's ended and these burdens laid down, When crossing death's

journ -ey thro' darkness a - lone; When my cot- tage I'm near -ing and no
press'd and so full of de -spair, Yet my sor-rows re - treat when to
riv - er to wear the bright crown, When heav - en I'm near-ing and its

CHORUS.

fa - ces I see, Will there be a light shin - ing for me? Will there
Je - sus I flee. He's a light that is shin - ing for me. Will there
por - tals I see, There will be a light shin - ing for me. Therewill

1,2. be a light shining for me, (for me,) Will there be a light shining for me, (for me,)
3. be a light shining for me, (for me,) There will be a light shining for me, (for me,)

rit.

When I've entered death's valley, and no faces I see, Will there be a light shining for me?
And when heav'n I'm nearing and its portals I see, There will be a light shining for me.

J. EDMUND THOMAS, owner.

No. 89 Over in That Land.

"For where your treasure is, there will your heart be also."—Matt. 6: 21.

Words and music by F. L. EILAND, by per.

Joyful.

1. Rich possessions are in store, O- ver in that land, For the hum-ble
2. If no in -t'rest you have won, O- ver in that land, Let the work to
3. Let your treaures there be laid, O- ver in that land, Be your heart up-
4. Thieves cannot break thro'nor steal, O- ver in that land, And no wounds are

SEMI-CHORUS.

and the poor, O - ver in that land. Pil - grims on their jour-ney there,
day be done, O - ver in that land.
on them staid, O - ver in that land.
there to heal O - ver in that land.

Ev - 'ry day and ev - 'ry-where, Know in these they have a share,

FULL CHORUS.

O - ver in that land, In that country I have treasures,

Saviour holds in hand; They will meet me, They will greet me, Over in that land.

Copyright, 1897, by F. L. Eiland.

No. 90 The Ark of Salvation.

Words and Melody by W. C. MORRIS. Arr. by J. E. THOMAS.

QUARTETTE.

1. The ark of sal - va - tion is sail - ing a - long, And bound for the sweet E - den shore; I hear as it nears us the
2. The ark of sal - va - tion will car - ry you home, In spite of the tem- pests that roar:—Then come, why de - lay? why
3. The ark of sal - va - tion will soon be in port, Its voy - age will quick - ly be o'er; Shall you be with - in it— Oh!

words of a song, "Come in and be saved ev - er - more."
then long - er roam? Oh! sail for the sweet E - den shore.
shall you re- joice With those who are saved ev - er - more.

CHORUS.

Come in my broth-er, the storm draweth near, The heavens are fast growing dark,

rit.

O, come while 'tis day, come in while you may, O, come and be sav'd in the ark.

Copyright, 1892, by J. E. Thomas.

No. 91 Over There are Many Mansions.

Dedicated to my friends, W. H. and ELLA WOODLAND, Bangan, Tex.

"In my Father's house are many mansions."—JESUS, JOHN 14: 2.

Words by IDA L. REED. Music by F. L. EILAND.

With animation.

1. O - ver there are ma - ny mansions, By the smil-ing sil- v'ry sea;
2. O - ver there He's gone, our Sav-iour, To that hap - py peaceful strand,
3. O - ver there He will re- ceive us, When these toil-ing days are past;

By our King's own hands they're builded, And there's one for you and me.
To pre- pare them for our com- ing, With His own dear lov - ing hand.
He will call us home to heav - en; We shall go to Him at last.

CHORUS.

Beau-ti - ful mansions, homes of glo- ry; By the smil-ing sil- v'ry sea;

In the heav-en's bright e - ter- nal, They shall stand for you and me.

No. 92 O to be Watching.

"Therefore let us not sleep, as do others: but let us watch and be sober."—THESS. 5: 6.

Words and Music by F. L. EILAND.

1. I have a home in a beau - ti - ful cit - y; I have a lov - ing
2. There I shall dwell thro' the a - ges e - ter-nal; The King of glo - ry
3. Out o'er the fair land of prom-ise to wan-der; The ransomed of my

Sav - iour, there; I have a man - sion of won - der- ful beau - ty; For
to a - dore; Sing - ing the song of re-demp-tion, sweet sto - ry; A
joy to tell; And when I'm lost for a word to ex - press it, I'll

CHORUS.

me He has gone to pre- pare.
pil- grim to be nev - er-more.
shout the re-frain, "all is well."
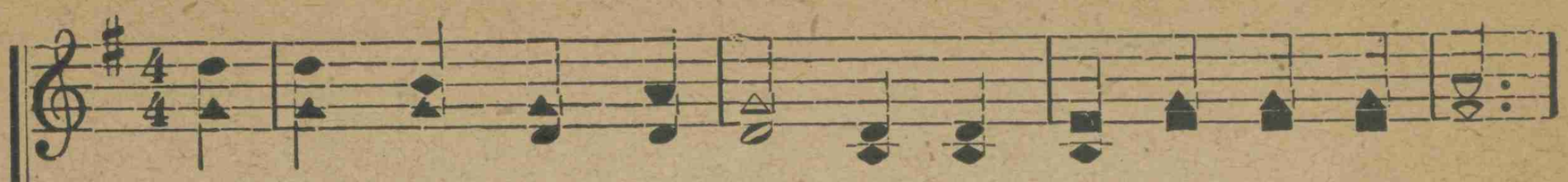
O, to be watching, O, to be waiting,

and to be read - y, When for me, He calls; Then will I sho ut pass- ing
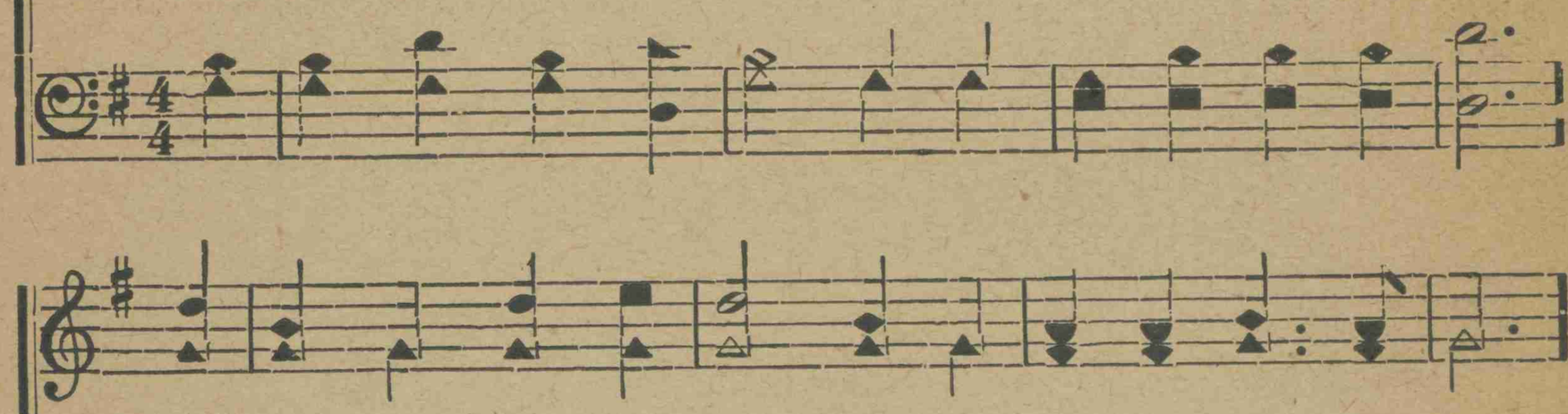
thro' the o - pen por- tals, Safe, safe at home ev - er - more!

No. 93 What Jesus Does for Me.

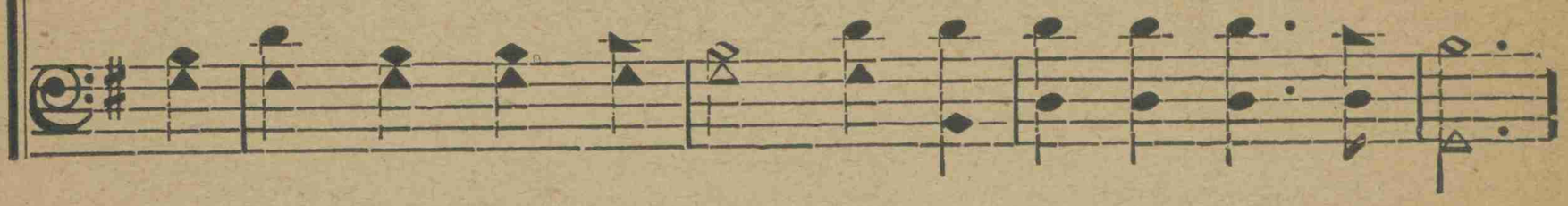
E. R. LATTA. H. W. ELLIOTT. Arr. by J. E. THOMAS.



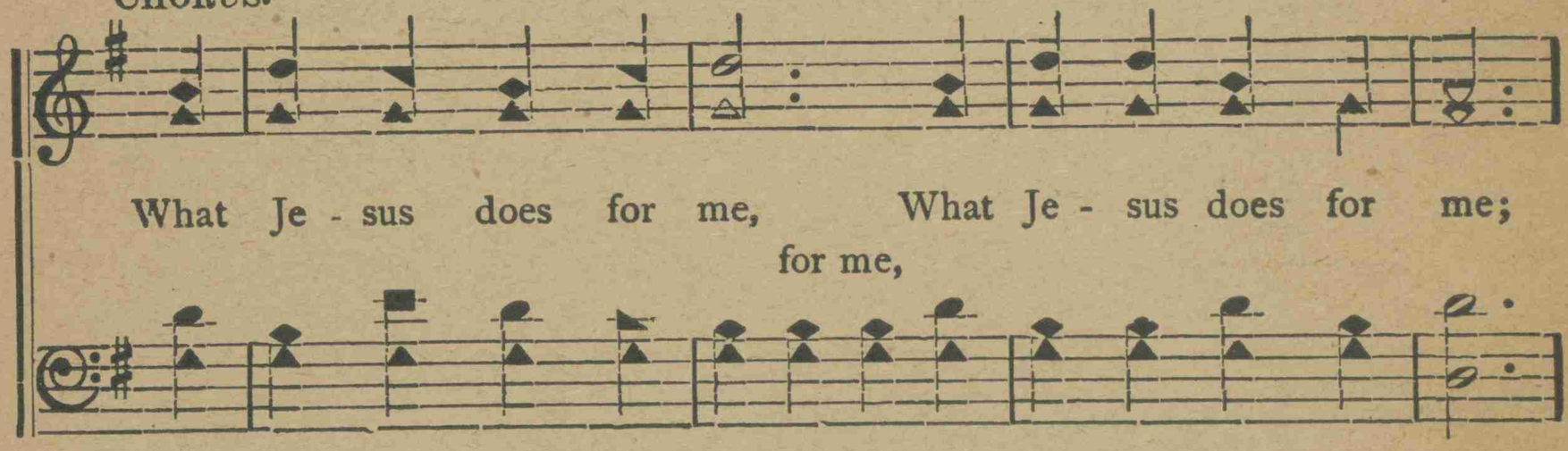
1. He seeks me where I'm stray - ing, In sin and mis - er - y;
2. He sees each ill to share it, My com- fort - er is he;
3. He · giv - eth me his bless - ing, From sin he makes me free;
4. He makes my heart his dwell - ing, He bids my doubt- ing flee;
5. He quells my soul's com - mo - tion, How ev - er wild it be;



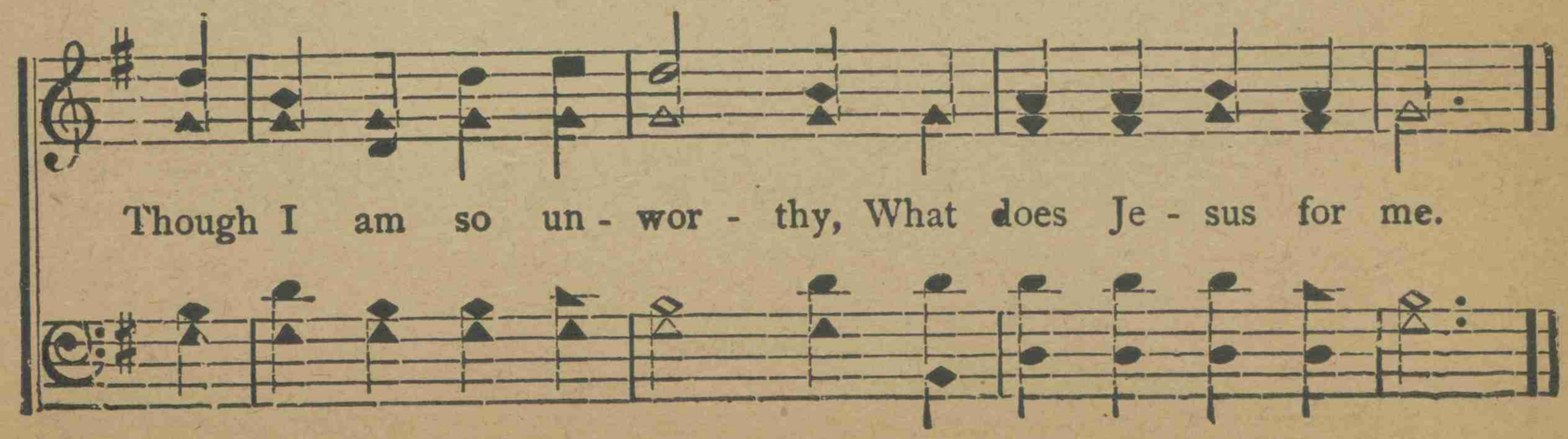
But there is no po - tray - ing, What Je - sus does for me.
But words can ne'er de - clare it, What Je - sus does for me.
But there is no ex - press - ing, What Je - sus does for me.
But I am lost in tell - ing, What Je - sus does for me.
'Tis like the depths of o - cean, What Je - sus does for me.



CHORUS.



What Je - sus does for me, What Je - sus does for me;
for me,
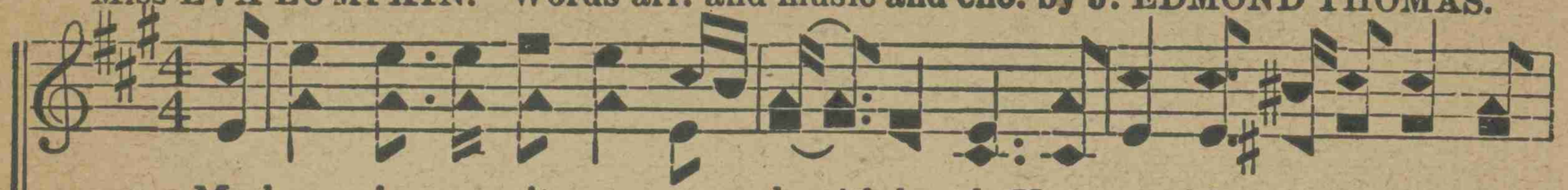


Though I am so un - wor - thy, What does Je - sus for me.

No. 94 Going Home to Live Forever.
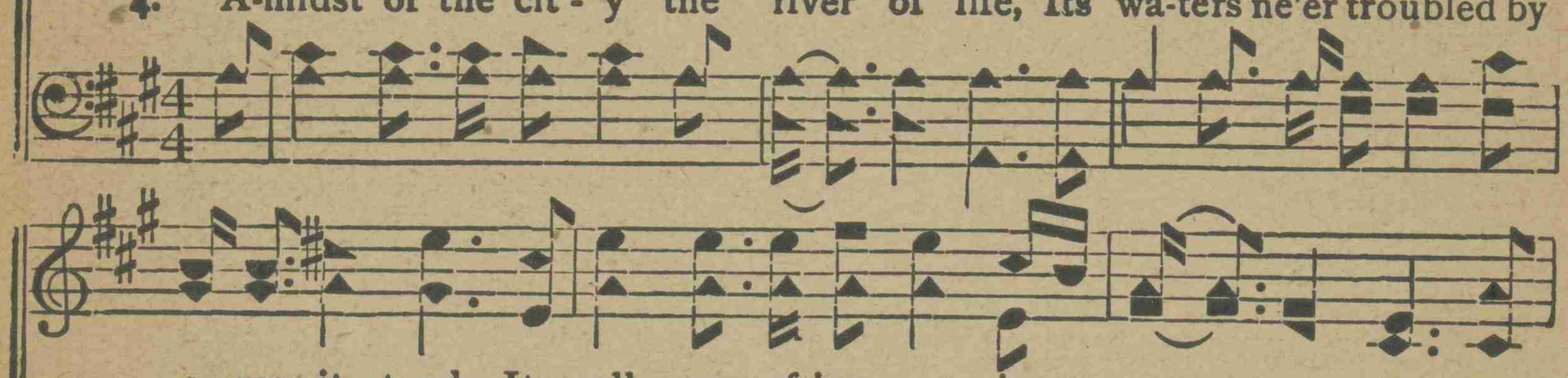
Respectfully dedicated to Rev. C. P. Lumpkin and wife, Waco, Texas, by their daughter Eva.

"And he carried me away in the spirit to a great and high mountain, and shewed me that great city, the holy Jerusalem, descending out of heaven from God." (REV. 21: 10.) "And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations." (REV. 22: 1, 2.)

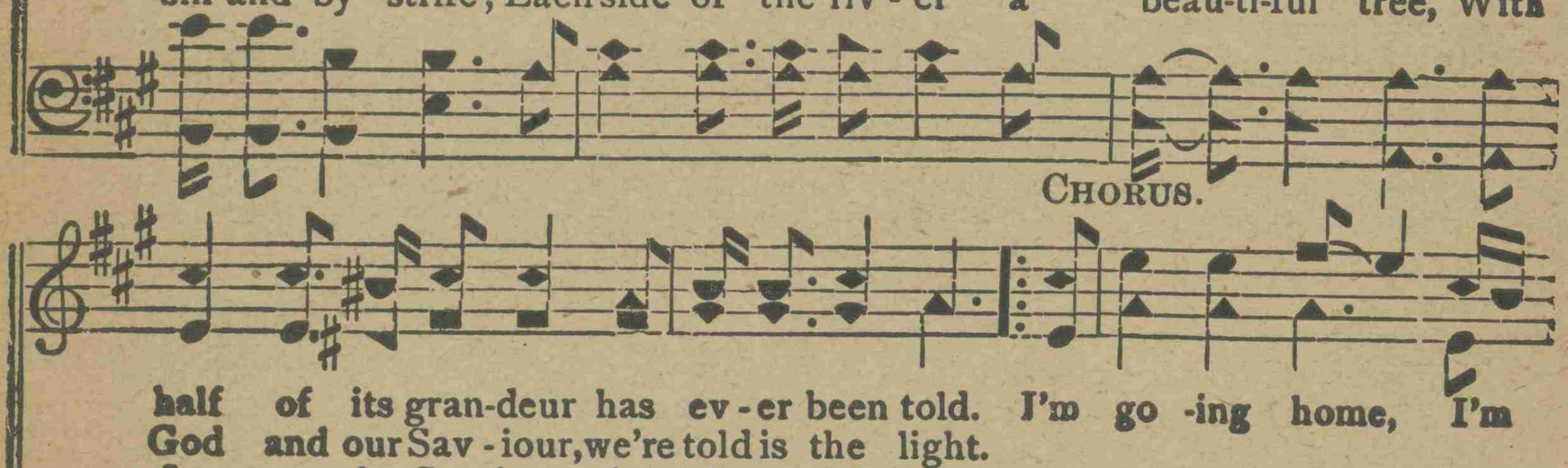
Miss EVA LUMPKIN. Words arr. and music and cho. by J. EDMOND THOMAS.



1. My home is a cit - y not made with hands; Unmarred is its splendor, thro'
2. That beau-ti - ful cit - y is most in sight, Where never can enter a
3. The gates of the cit - y are all pure pearl; They shut out all darkness and
4. A-midst of the cit - y the river of life, Its wa-ters ne'er troubled by
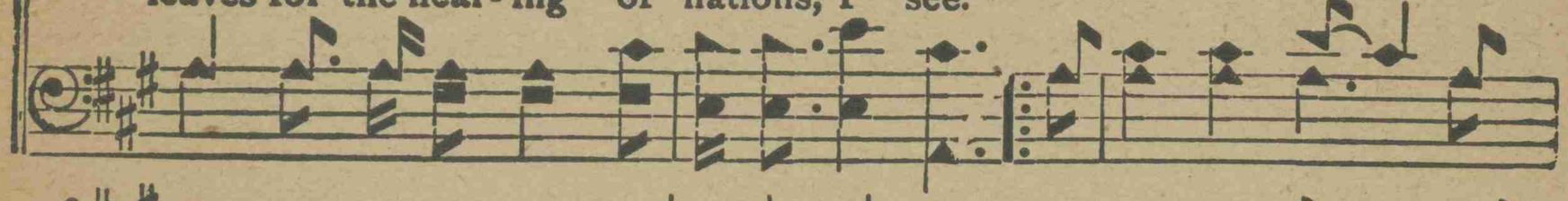


a - ges it stands; Its walls are of jas - per, its streets pure gold; Not
shadow of night. They need not the sun, there 'tis al - ways bright, For
ways of the world. But all who will turn from their ways of sin, To
sin and by strife; Each side of the riv - er a beau-ti-ful tree, With
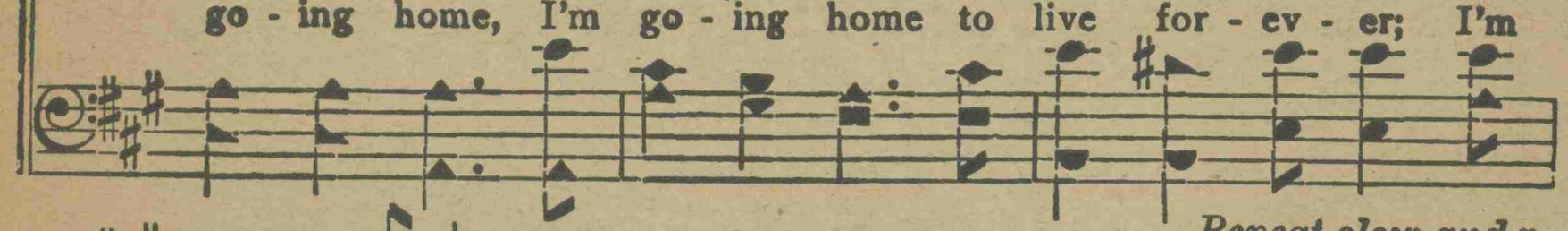


CHORUS.

half of its gran-deur has ev - er been told. I'm go - ing home, I'm
God and our Sav - iour, we're told is the light.
Je - sus, the Sav-iour, is welcomed therein.
leaves for the heal - ing of nations, I see.
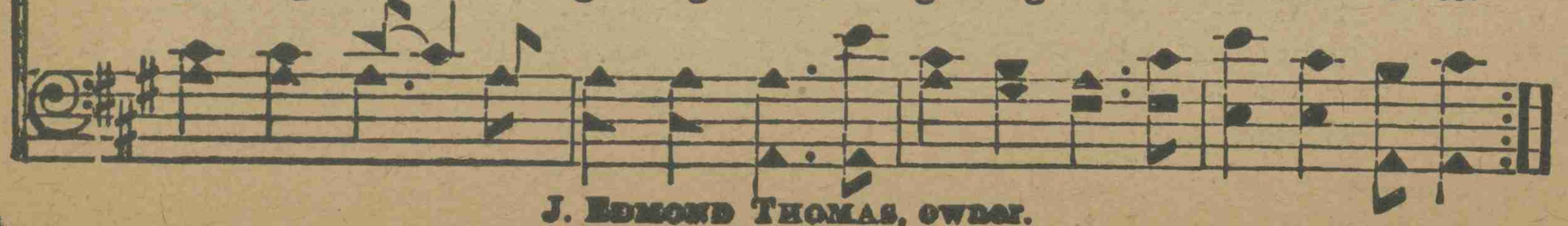


go - ing home, I'm go - ing home to live for - ev - er; I'm



Repeat slow and p.

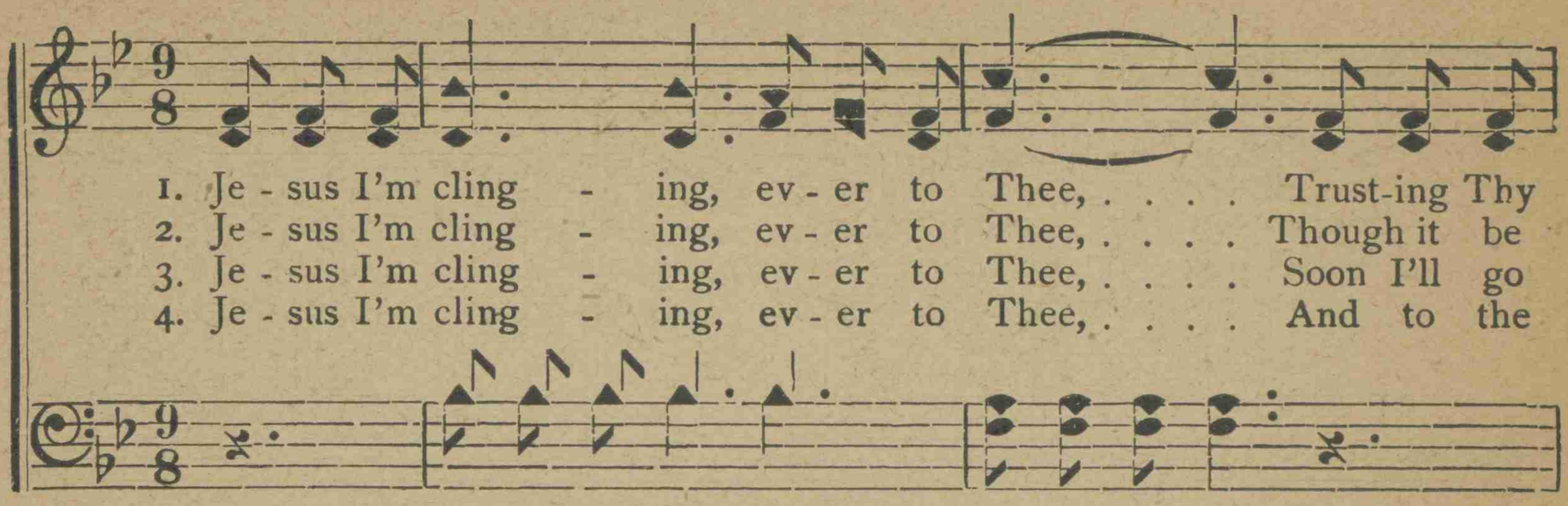
go - ing home, I'm go - ing home, I'm go - ing home to live for - ev-er.
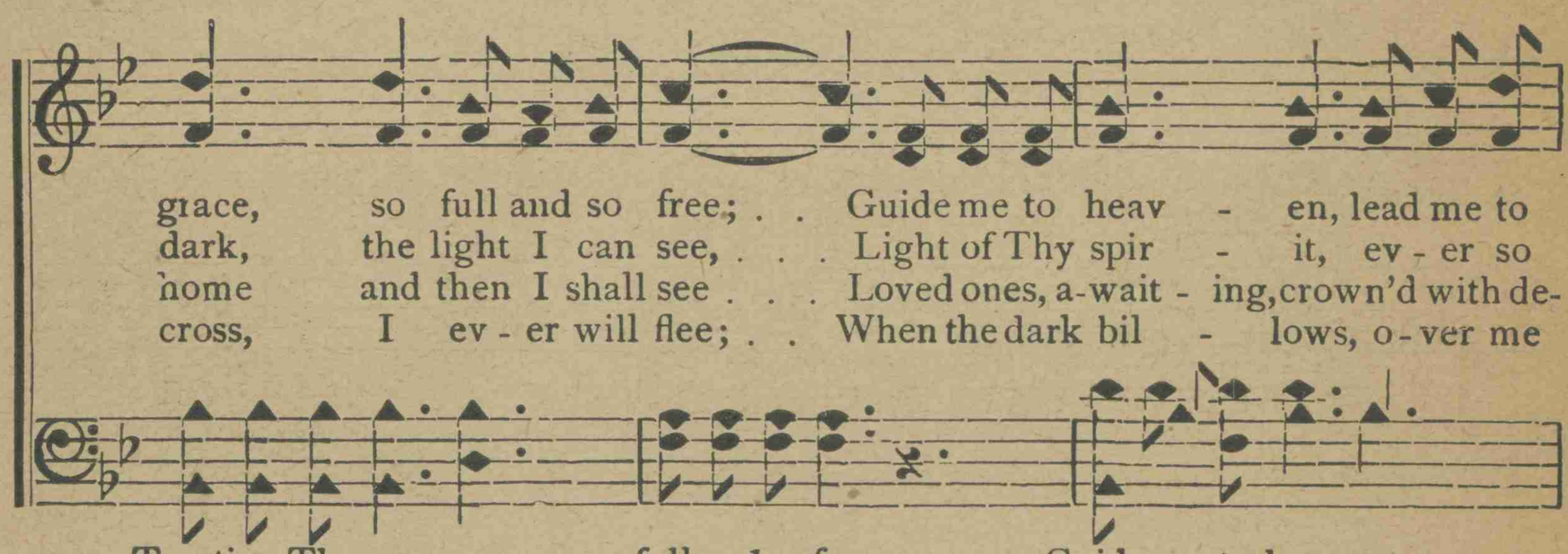


J. EDMOND THOMAS, OWNER.

No. 95 Clinging to Jesus.
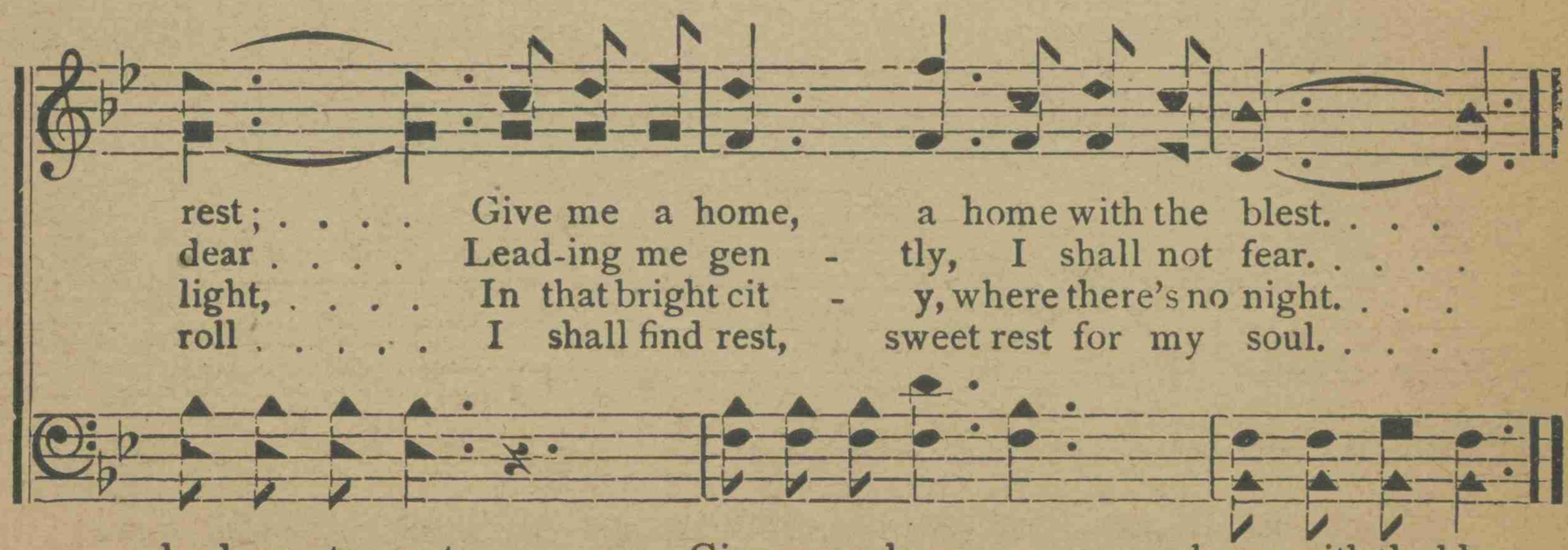
F. L. E. F. L. EILAND.



1. Je - sus I'm cling-ing, ev - er to Thee,
2. Je - sus I'm cling-ing, ev - er to Thee,
3. Je - sus I'm cling-ing, ev - er to Thee,
4. Je - sus I'm cling-ing, ev - er to Thee,



Trusting Thy grace, so full and so free; Guide me to heav-en,
Tho' it be dark, the light I can see, Light of Thy spir-it,
Soon I'll go home and then I shall see Loved ones, a waiting,
And to the cross, I ev-er will flee; When the dark billows,
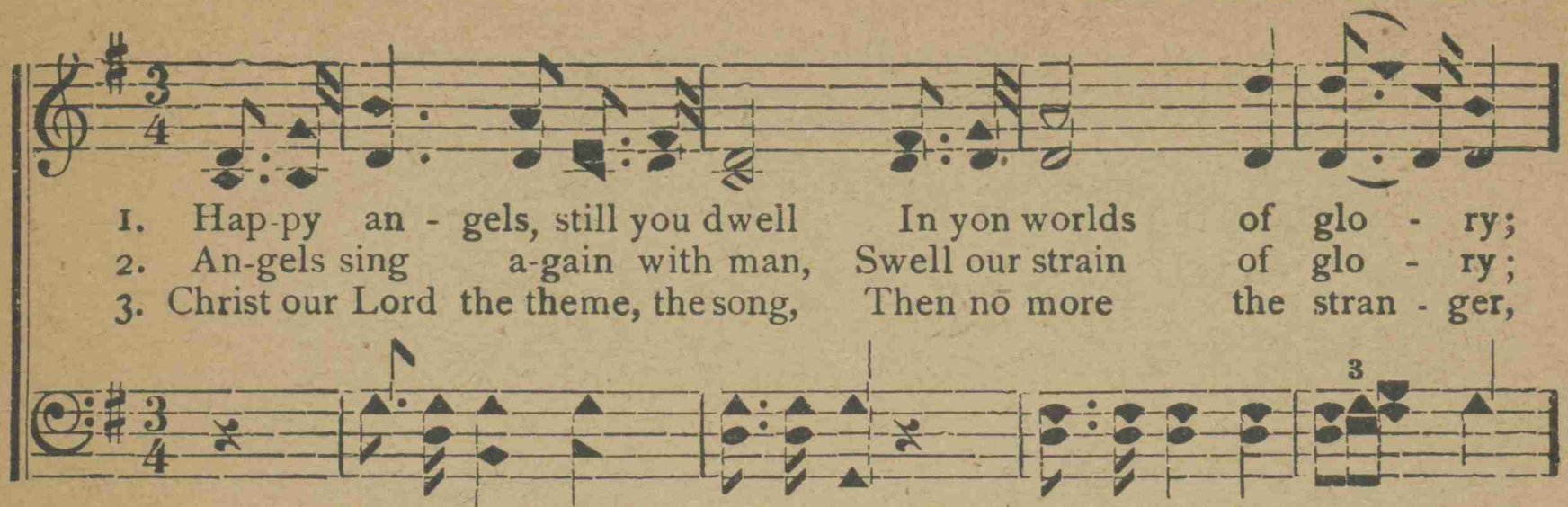


lead me to rest; Give me a home, a home with the blest.
ev - er so dear Leading me gen - tly, I shall not fear.
crown'd with delight, In that bright cit - y, where there's no night.
o - ver me roll I shall find rest, sweet rest for my soul.

Copyright, 1892, by F. L. Eiland.
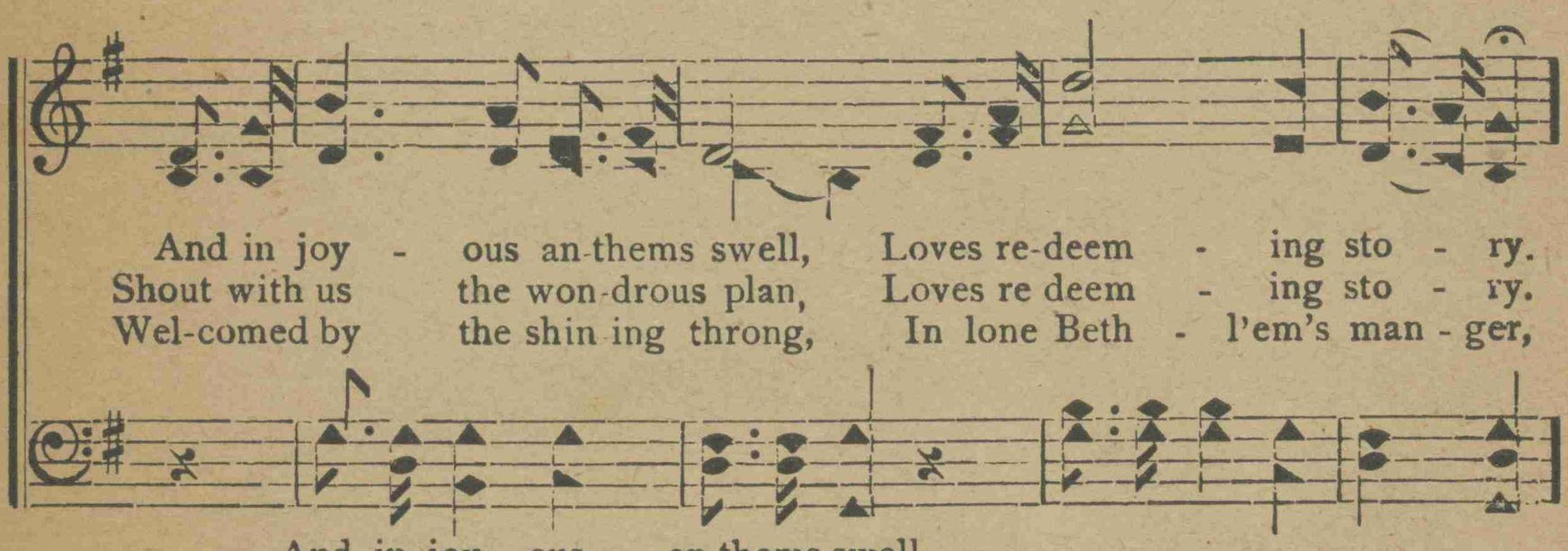
No. 96

Happy Angels.

Melody by W. C MORRIS.
Arr. by J. E. THOMAS.
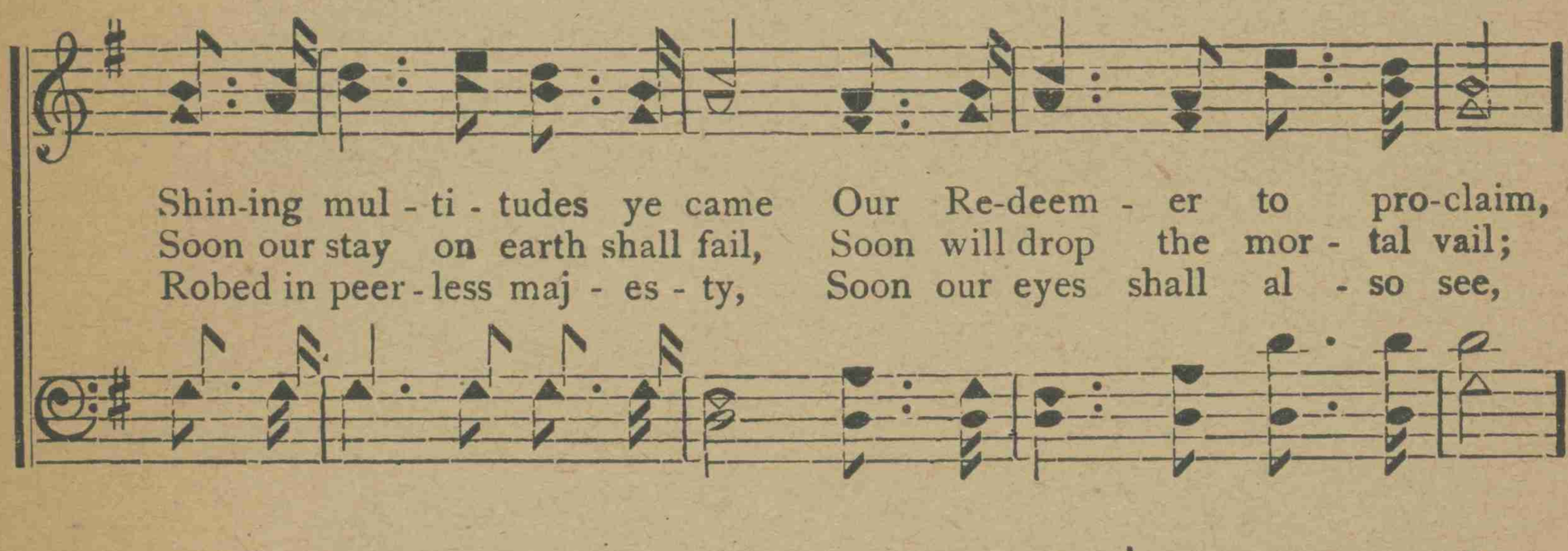


1. Hap-py an - gels, still you dwell In yon worlds of glo - ry;
2. An-gels sing a-gain with man, Swell our strain of glo - ry;
3. Christ our Lord the theme, the song, Then no more the stran - ger,
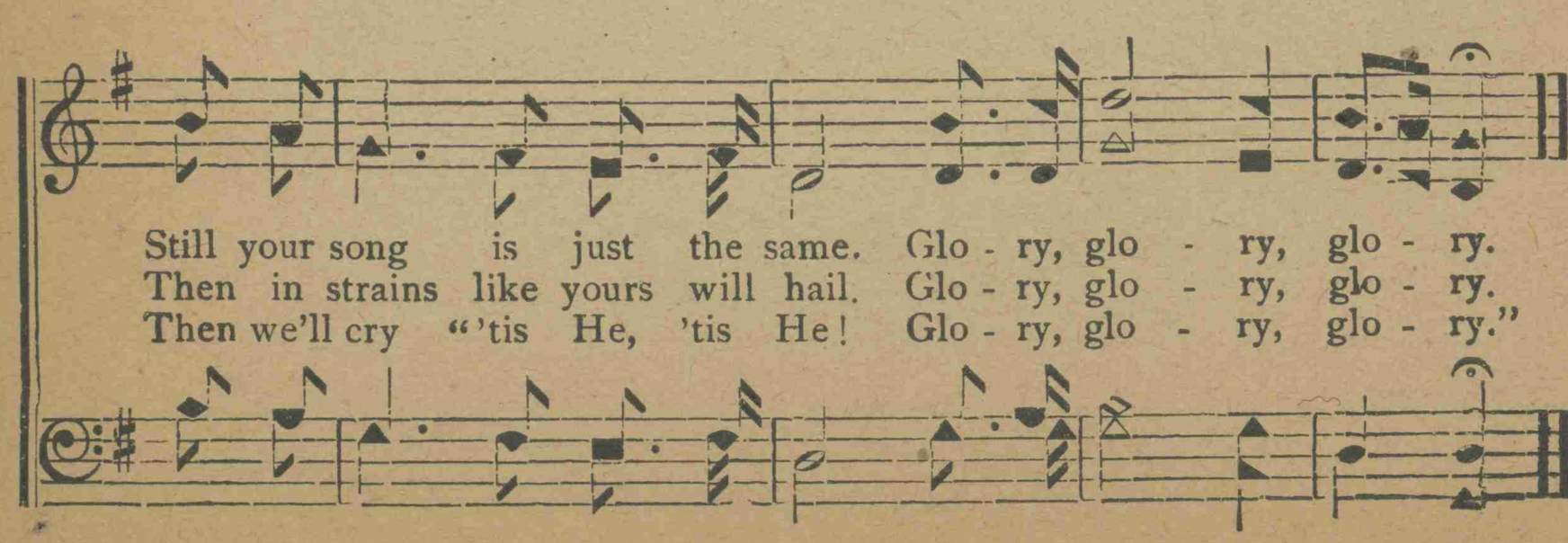


And in joy - ous an-thems swell, Loves re-deem - ing sto - ry.
Shout with us the won-drous plan, Loves re deem - ing sto - ry.
Wel-comed by the shin-ing throng, In lone Beth - l'em's man - ger,

And in joy - ous an-thems swell,
Shout with us the wondrous plan,
Wel-come by the shin-ing throng,



Shin-ing mul - ti - tudes ye came Our Re-deem - er to pro-claim,
Soon our stay on earth shall fail, Soon will drop the mor - tal vail;
Robed in peer - less maj - es - ty, Soon our eyes shall al - so see,



Still your song is just the same. Glo - ry, glo - ry, glo - ry.
Then in strains like yours will hail. Glo - ry, glo - ry, glo - ry.
Then we'll cry "'tis He, 'tis He! Glo - ry, glo - ry, glo - ry."

Copyright, 1892, by J. E. Thomas.

No. 97 Jesus Ever True.

Words and Music by F. L. EILAND.

1 Je - sus ev - er true has been, To for - give the sins of men;
2. Je - sus ev - er true will be, And by faith we look and see,
3. Je - sus true, so true to thee, And so true has been to me,
4. Je - sus ev - er true has been, And we there may en - ter in,

And He's just the same to - day, If His word we will o - bey.
That no oth - er friend will share Grief we've found so hard to bear.
Grace a - bun - dant He has giv'n Here to lead us home to heav'n.
If our robes shall spot-less be, When He calls for you and me.

CHORUS.

Je - sus is true, ... Is ev - er true, . . .
Je - sus is, Je - sus is ev - er true, Je - sus is
Je - sus is true, . . .
. . . . . ev - er so true, Our dear- est friend is He; Je - sus is, Je - sus is
Is ev - er true, . . . *rit. to close, pp*
ev - er true, Je- sus is ev- er so true, So true to you and me.

J. EDMOND THOMAS, owner.

No. 98 Bring Them To Him.

F. L. ELAND. J. EDMOND THOMAS.

1. Bring them to Him who is a - ble to save, Trust not in the might of thy
2. Go on the highways with pray'r, and with song; Go out in the by - ways of
3. Go quick-ly, bro-ther, and speak you the word, Some one you may re-scue to -

hand; Lead to the Rock, Christ Je - sus, the soul, Se -
sin; Go with your light brightly burn - ing with zeal, And
day; Some who are lost in the night of de-spair Will

CHORUS.

cure thro' the a - ges to stand. Bring them to Him who is a - ble to save,
bring doubting wanderers in.
hear, and your message o - bey. Bring them to Him, Bring them to Him, For

Je - sus the Rock, Je - sus the Rock, Bring them to Him who is
Je - sus the Rock is might - y to save, Oh, bring them to Him who is

a - ble to save, Je - sus the Rock of sal - va - tion.
a - ble to save, For He is the Rock of sal - va - tion.
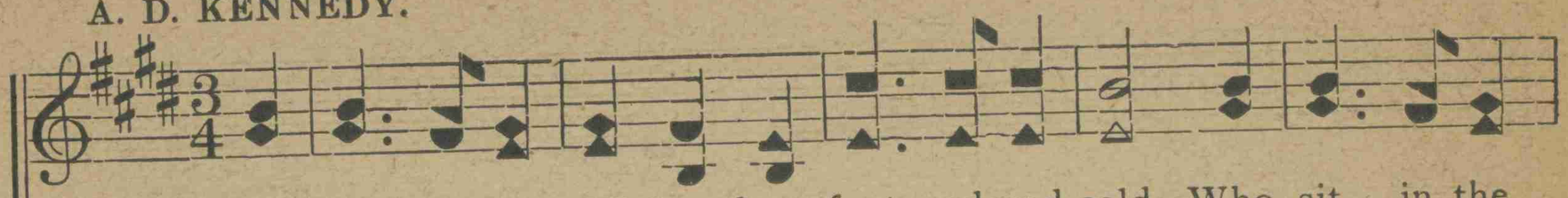
J. EDMOND THOMAS, owner.

No. 99

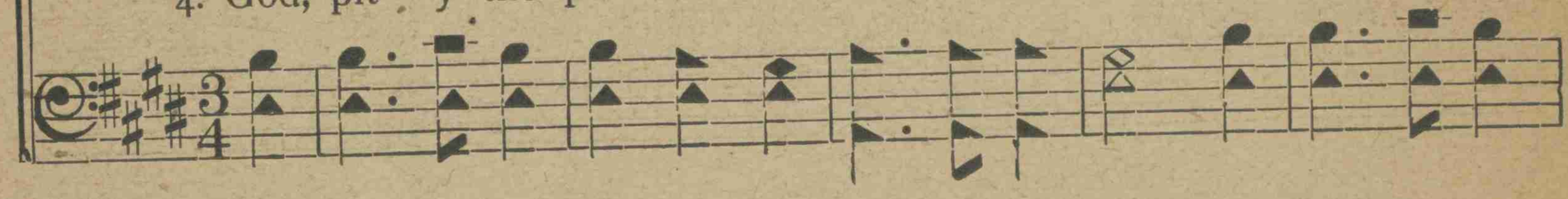
God, Pity the Poor.

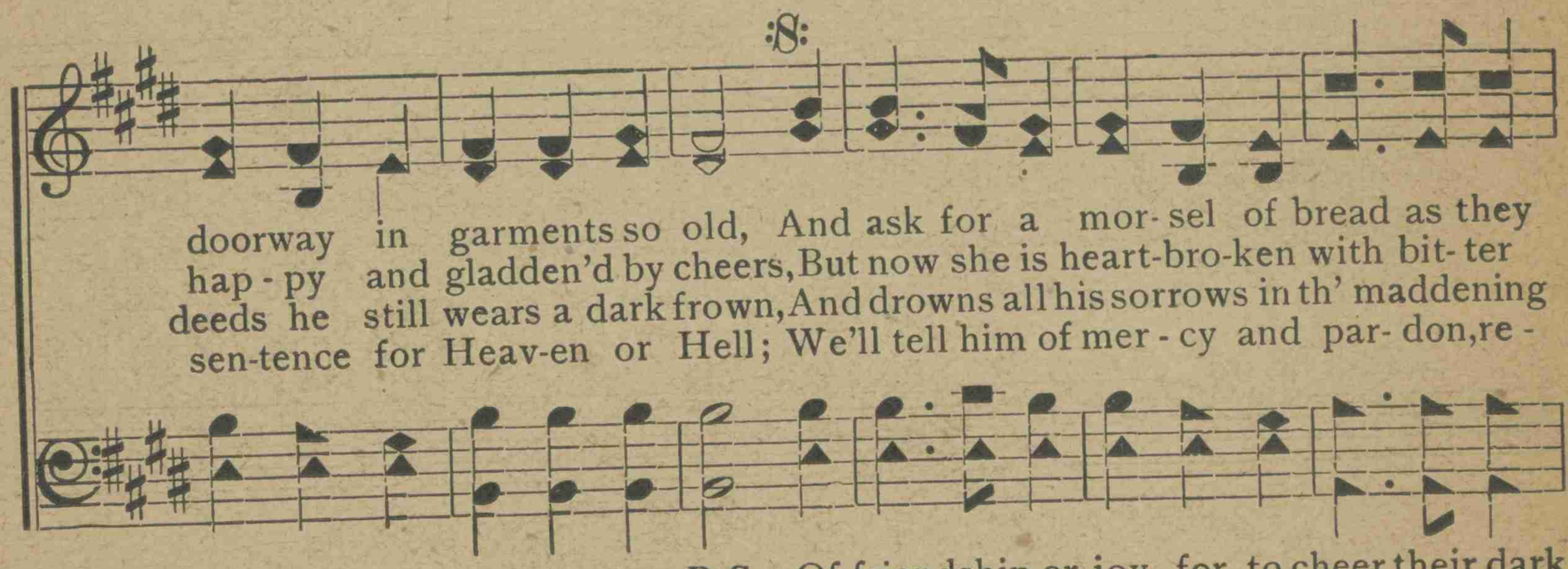
Ps. 103: 13.

A. D. KENNEDY. D. W. CRIST.
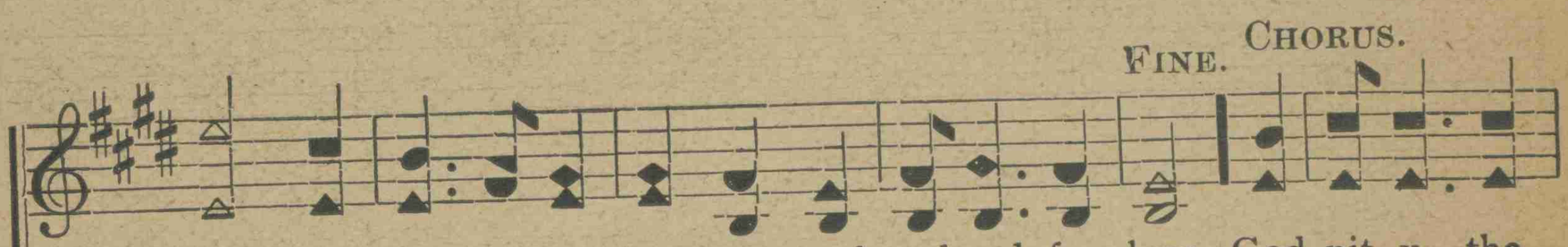


1. God, pit - y the chil-dren, bare-foot - ed and cold, Who sit in the
2. God, pit - y the wid - ow la - ment - ing in tears, How once she was
3. God, pit - y the mourner whose heart is cast down, Be - cause of mis -
4. God, pit - y the pris - on - er in his dark cell, A serv - ing his
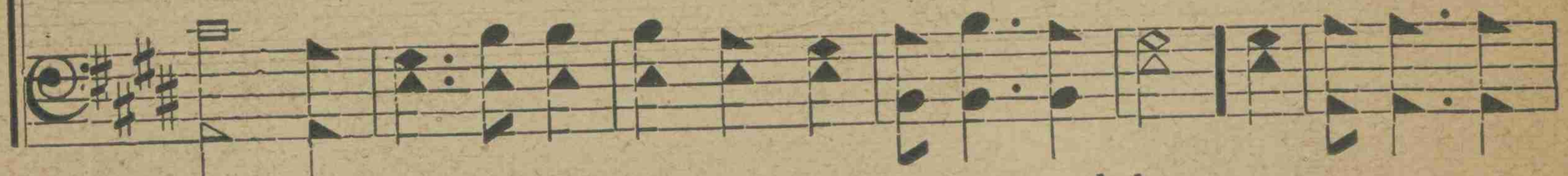




doorway in garments so old, And ask for a mor - sel of bread as they
hap - py and gladden'd by cheers, But now she is heart-bro-ken with bit - ter
deeds he still wears a dark frown, And drowns all his sorrows in th' maddening
sen-tence for Heav-en or Hell; We'll tell him of mer - cy and par - don, re -

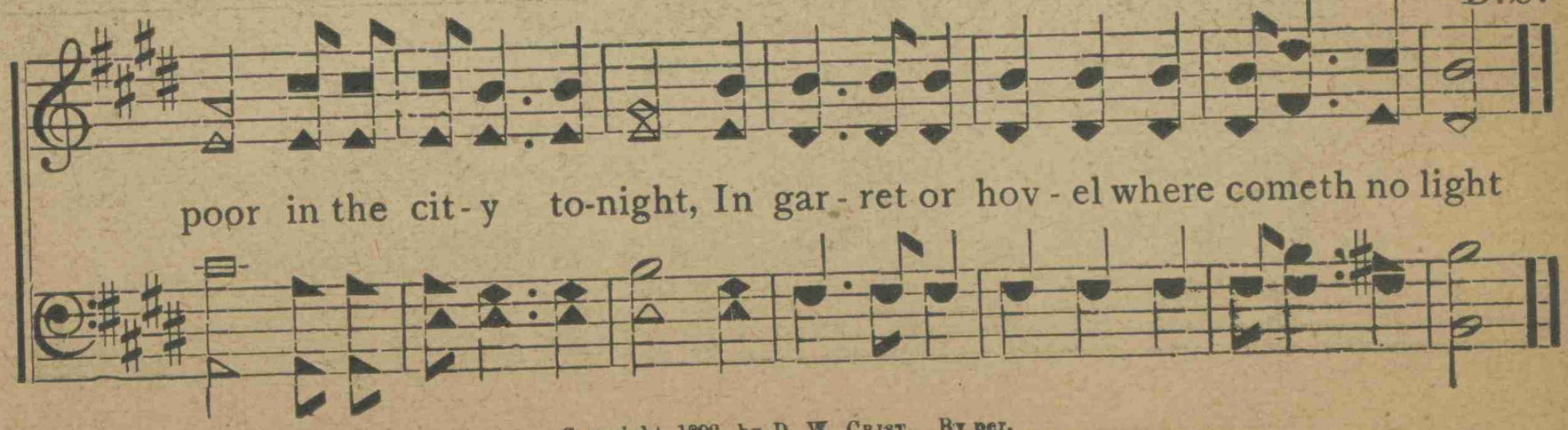
D.S.—Of friendship or joy for to cheer their dark



mourn Be-cause they are homeless and sad and for - lorn. God, pit - y the
grief, A drunkard's lone grave brings to her no re - lief.
bowl, De-bauch-ing his manhood, rum gaining con - trol,
prieve, For all who on Je - sus the Saviour be - lieve.



home, Help us to re - lieve them from sadness and gloom.



poor in the cit - y to-night, In gar - ret or hov - el where cometh no light

Copyright, 1892, by D. W. Crist. By per.

No. 100

Holy Spirit.

LAURA E. NEWELL. J. F. KING.

m Moderato.

1. Ho - ly Spir - it, Heav'n-ly Dove, Fill our hearts with peace and love,
2. Ho - ly Spir - it now de scend, In Thy might, di - rect, de - fend,
3. When the vale of death, ap-pears, As a dream life's fleet - ing years,
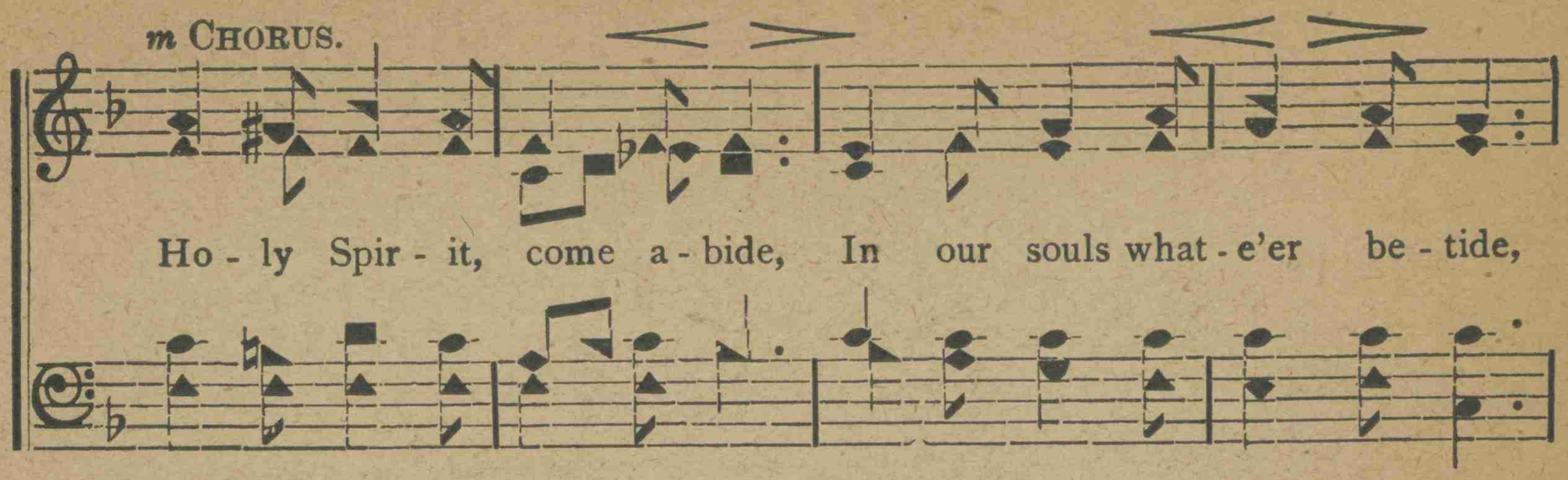
Come, for - ev - er to a - bide, In our souls, O! be our Guide,
Thus throughout life's changeful ways Thus thro' ev - ry shad - owy maze,
When we cross the mys - tic sea, And with eag - er spir - its, free,
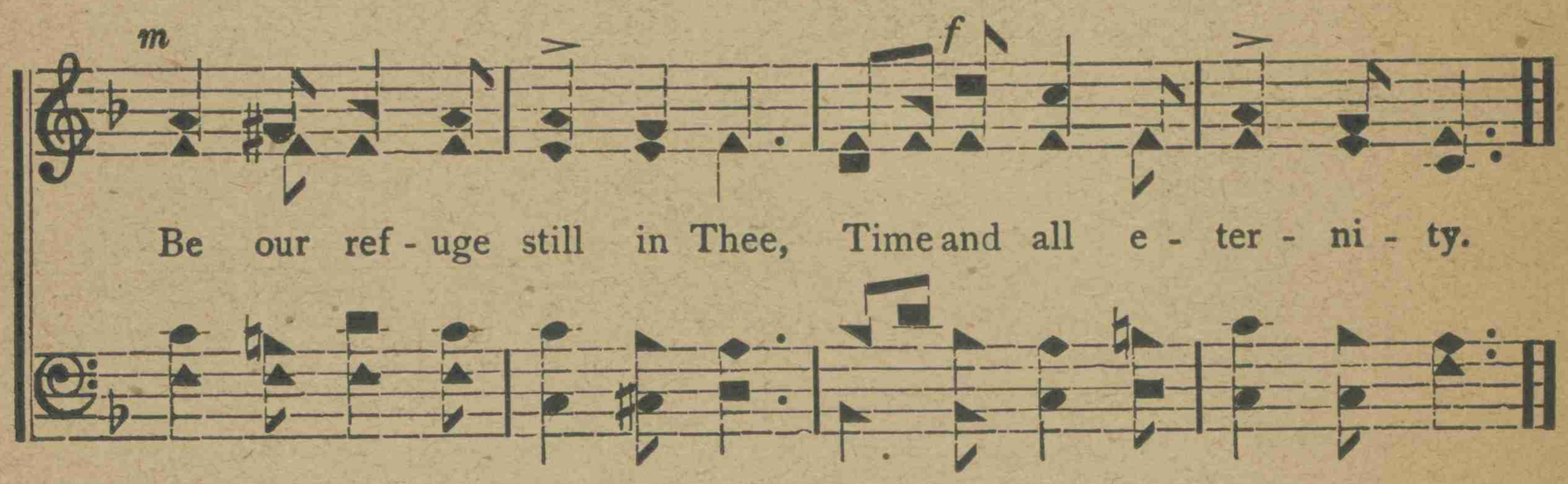
Touch us, with ce - les - tial fire, And our way-ward thot's in - spire,
Grant to us, Thy wondrous pow'r, Strengthen, keep, each day and hour,
We the gates of life draw nigh, And the fi - nal vic - to - ry,

Be our Help - er as we roam, Till we reach the shores of home.
Ho - ly Spir - it from a - bove, Now in-spire us, with Thy love.
Ho - ly Spir - it, pure and blest, Grant us Thy e - ter - nal rest.

Property of J. Edmond Thomas.
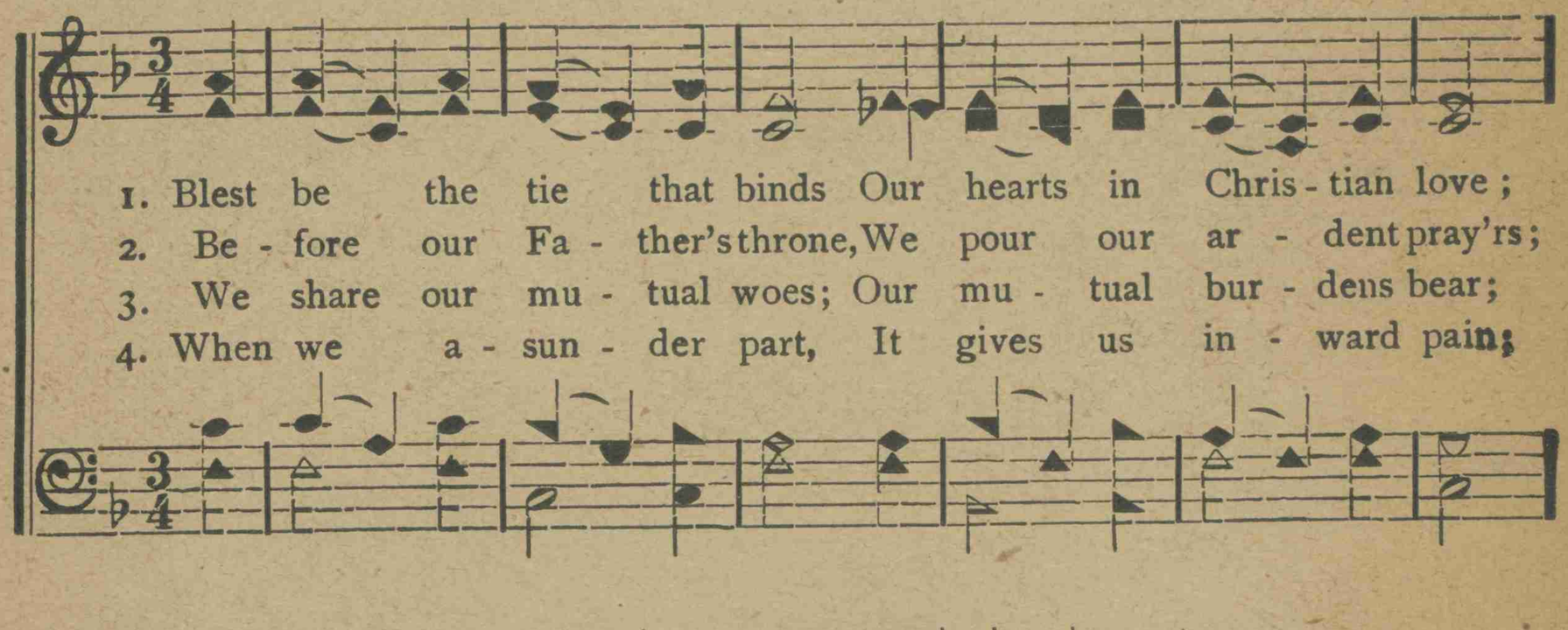
Holy Spirit.—Concluded.

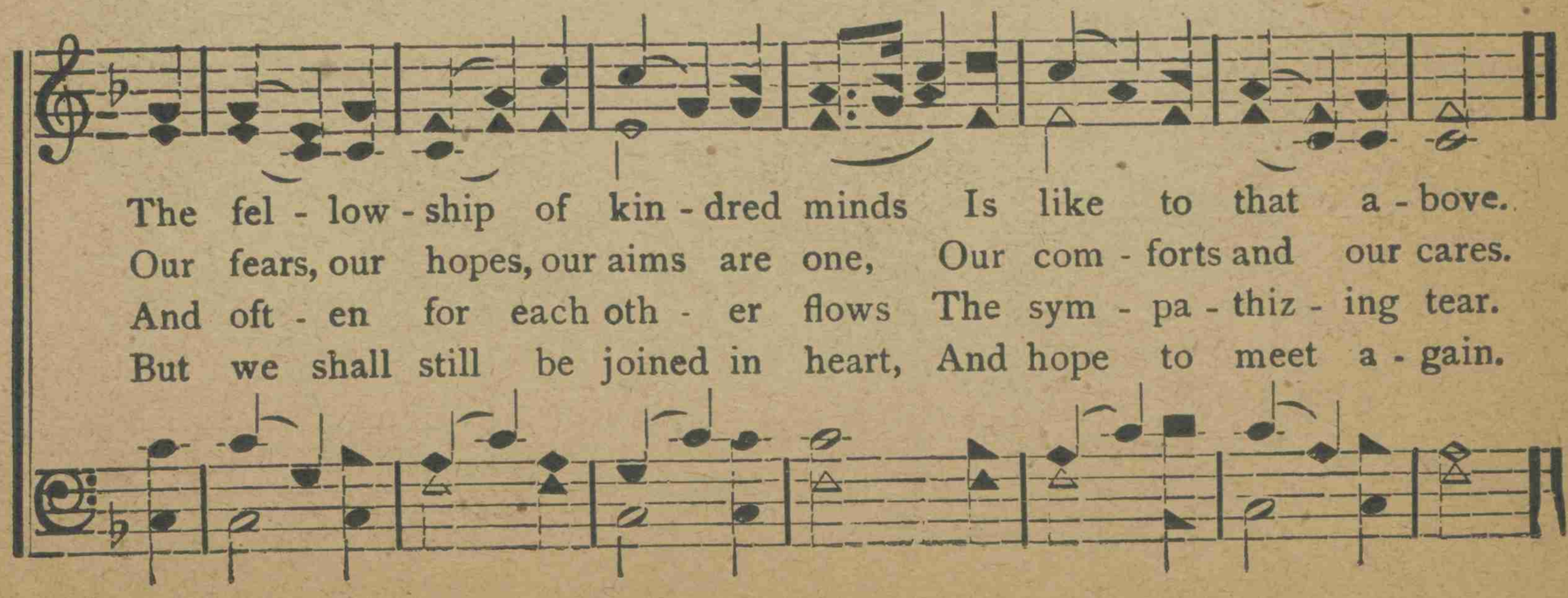




No. 101 Blest be the Tie That Binds.

J. FAWCETT. Arr. from H. G. NAGELI.





No. 102 The Glorious Gospel Train.

Words by F. L. EILAND. Music by J. E. THOMAS.

1. Are you at your sta - tion read- y, For the near approach - ing train?
2. Has your ti - tle been re-cord- ed, That no ques - tion can be made?
3. Are your gar-ments nice - ly fit - ted, That ac- cept - ed you may be,
4. 'Tis the on - ly sig - nal, broth-er, That will make your pas - sage sure,

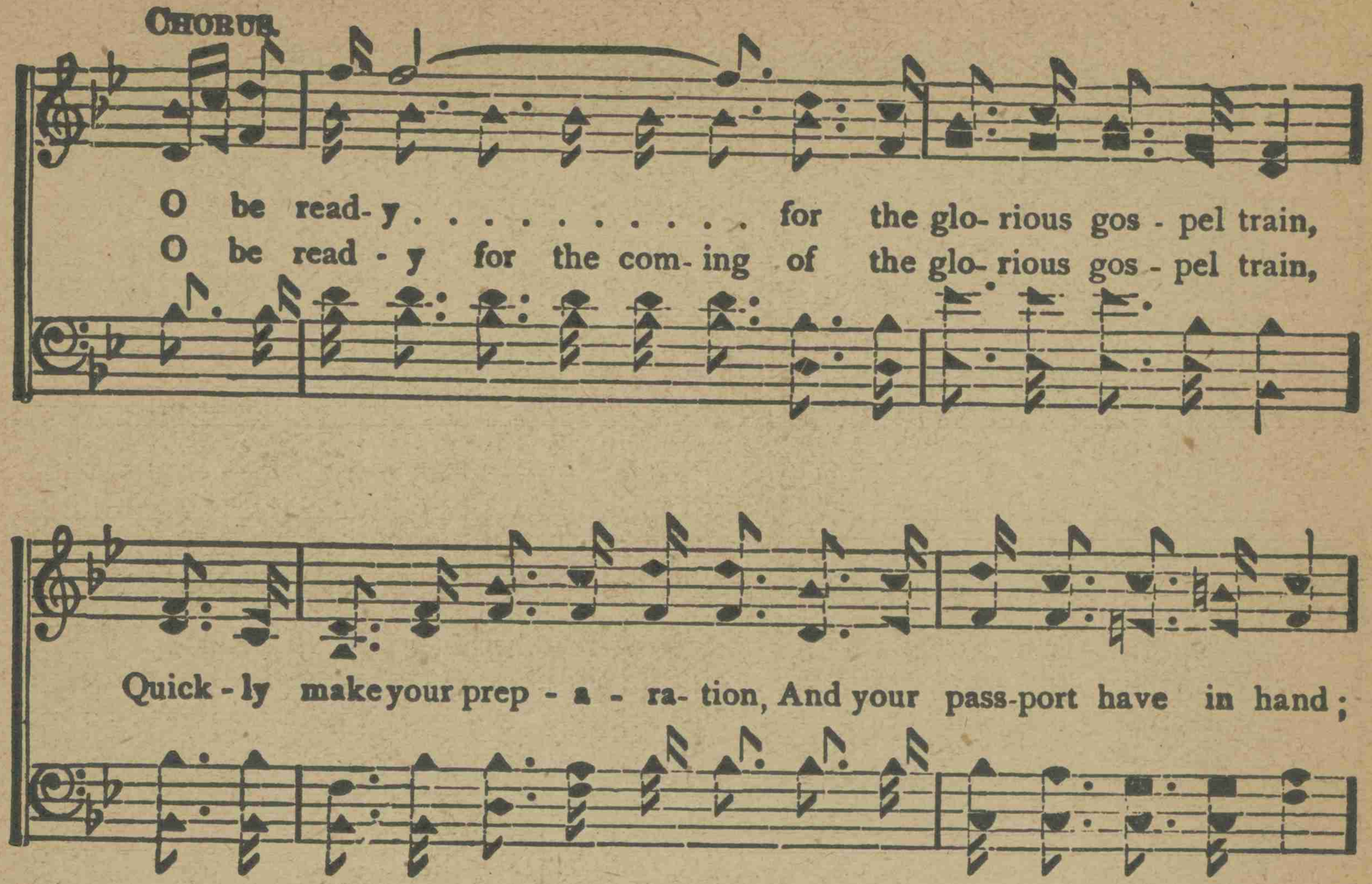
Are you ful - ly con - tem-plat - ing, That a pass you will ob- tain?
Does your prep - a - ra - tion war- rant, That you shall not be de-layed?
As a guest on board for heav - en, Sail- ing for e - ter - ni - ty?
That will stop the might - y en- gine, And a seat to you se- cure;

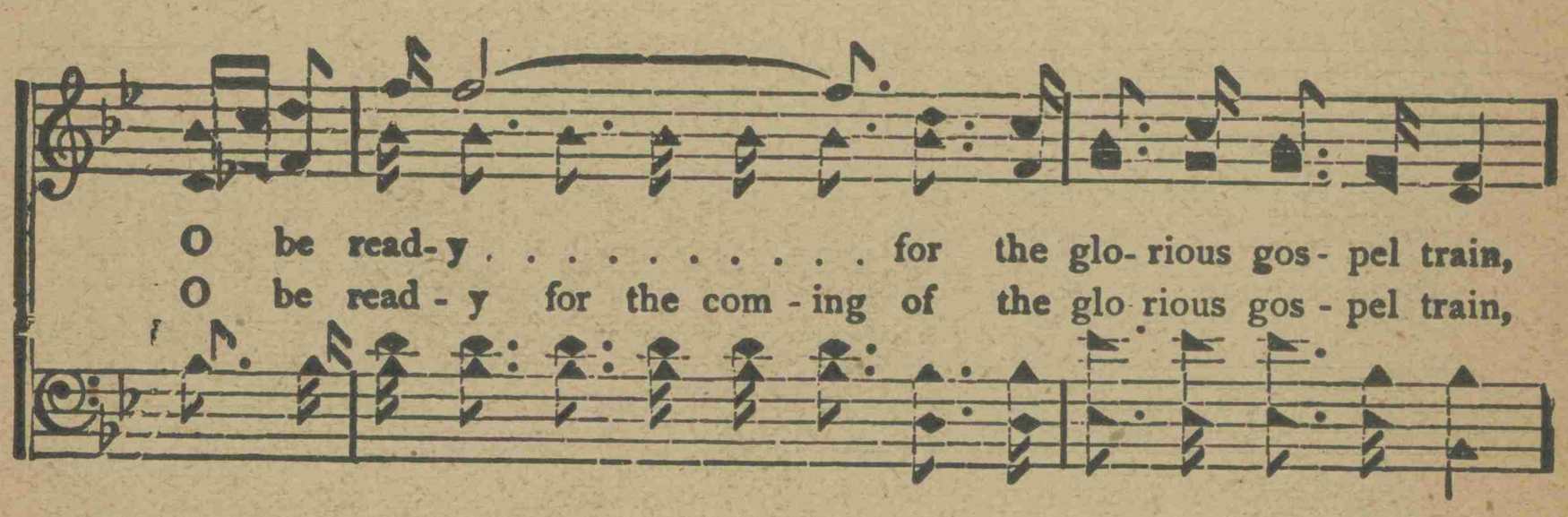
Is there some im- port - ant mat- ter, You have left be-hind un- done,
When you see the head-light gleamings, As a - round the curves they climb,
Do you hold the blood stained banner, Of Em - man- uel in your hand?
That will give you close con-nec - tion, And a nev - er - fail - ing hand;

That will keep you hes - i - tat - ing, Till -too late to make the run?
Have you a - ny fears and doubtings, That you'll not get in on time?
With your claims inscribed up - on it, And a ride for heav'n de-mand?
That will take you safe - ly o - ver, To the glo - ry spir - it land.

F. L. Eiland, owner of copyright.

The Glorious Gospel Train.—Concluded.





5 Have you one offended brother?
Go and His forgiveness plead,
His receipt upon your baggage,
You will evidently need;
Gold and silver will not settle,
Debts the soul you may be due;
See your pass reads, Meek Submission,
Else it will not take you through!

6 Let it be no more a question,
There's a book that will explain,
If its truths do not condemn you,
You are ready for the train,
Then 'tis swiftly on to glory,
And no danger need you fear,
There can be no wrecks to harm you,
Jesus is conductor there.

No. 103 Grow In Grace.

"But grow in grace."—2 PETER 3 : 18.

LAURA E. NEWELL. J. F. KING.

1. Grow in grace, ad-vance, press on- ward, no re -treat His own should know;
2. Grow in grace, put on the ar - mor of thy God who gives thee all,
3. Grow in grace, the goal a - waits you, and a robe, and shin - ing crown,

Vic - to - ry a- waits the faith - ful, trust in God, who loved us so,
With the hel - met of sal - va - tion, and faith's breastplate, heed the call,
When the con - flict shall be end - ed, and you lay your bur- dens down,

That His on - ly Son He gave us, gave to suf - fer on the tree,
Work for Je - sus, striv - ing no - bly His com-mandments to o - bey,
Soon the dark - ness will be o - ver and the storm all past a - way,

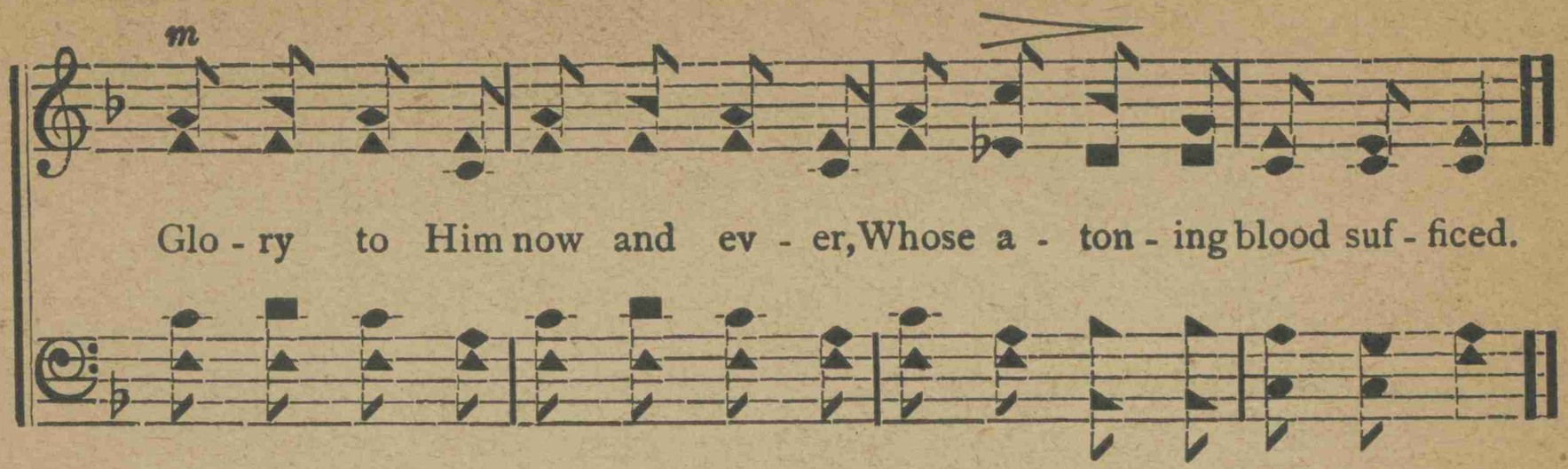
That through Him, a crown im- mor - tal, should a - wait for you and me.
Keep- ing all His pre- cepts, walk - ing in the straight and nar - row way.
Trust the hand di - vine to lead you home un - to the per - fect day.

CHORUS. *f*

Grow in grace and in the knowl-edge of our Sav- iour, Je - sus Christ,

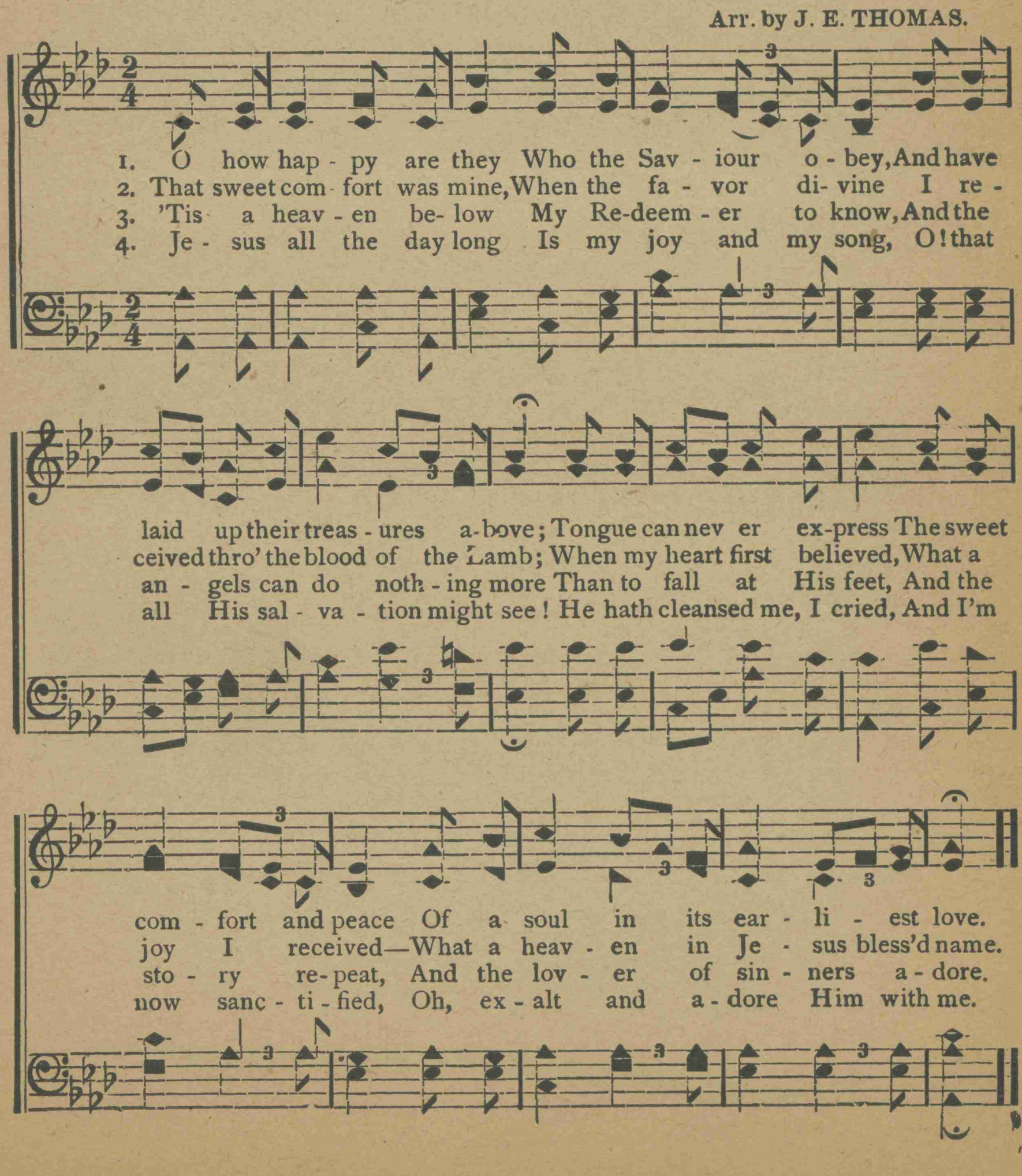
Property of J. Edmond Thomas.

Grow In Grace.—Concluded.



No. 104 O How Happy are They.

Arr. by J. E. THOMAS.



No. 105 I'm Trusting in the Ark.

L. F. HAMILTON. J. EDMOND THOMAS.

1. Tho' heav - y be the clouds, and dark And hid - den be the sun,
2. Tempta - tions round me thick - ly stand To lead my soul a - stray;
3. Tho' tem-pests lash the waves to foam, No storm shall ov - er whelm;
4. My spir - it need not fear a - larm, At all the host of sin;

I'm trust - ing in sal - va - tion's ark, And it shall bear me on.
But ev - er t'ward the gold - en strand, My ark shall glide a - way.
But I shall safe - ly reach my home, With Je - sus, at the helm.
My ark will shield my soul from harm, If I but stay with - in.

CHORUS.

'Tis the ark of love and mer - cy, Sail - ing to the heav'n-ly

shore; And 'twill safely bear me o-ver, Where my Lord has gone be - fore.

J. EDMOND THOMAS, owner.

No. 106 Willing and Ready.

Read the eighth and ninth verses of fourth division of Paul's Epistle to the Phillippians.

Words by F. L. EILAND. **Music by ELLIOTT and EILAND.**

1. My heart and my hand I would give Thee; I'm read - y for something to do;
2. I've wast-ed the tal-ent Thou gavest; I've thrown the bright moments a - way;
3. If on - ly one grain I shall gath-er, For near-ing the end it may be,

Too long have I stood as an id - ler, Too long to my Saviour un-true.
I've come un - to Thee, empty hand-ed, No sheaves can I of - fer to - day.
I'm read - y to go in the har-vest, My Sav-iour, and la - bor for Thee.

CHORUS.

My heart and my hand I would give Thee; My du - ty, I on - ly would know;
Wher-ev - er Thou mayest as-sign me, I'm will - ing and ready to go.

No. 107

Life and Peace.

Words and Music by F. L. EILAND.

1. There is a stream and its pre-cious flow, Is from Him who all of your
2. These wa-ters flow from the bless-ed side, Of the One who there on M't-
3. The soul that goes to this stream will find, All the glo-ries Je-sus has
4. Dear sin-ner say now what will you do? Will you now ac-cept while 'tis

thirst-ings know; And all who will now may free-ly share, In the
Calv-'ry died; And you are called now to drink and know, Why the
brought man-kind; Tho' he once blind now shall clear-ly see, Why the
of-fered you? 'Tis life and peace, if you come to-day, Death and

CHORUS.

heal-ing pow'r of its wa-ters there. Then why . . . . will you
na-tions all to this stream should go.
Sav-iour asks him his child to be.
woe may come if you still de-lay.

die, ... And the stream . . . so near by? 'Tis life and
why will you die? And the stream, healing stream so near by?

peace, if you come to-day, Death and woe may come if you still de-lay.

After last stanza repeat chorus slowly and softly.

Copyright, 1887, by F. L. Eiland.

No. 108 Let Us Work.

"Lift up your eyes, and look on the fields; for they are white already to harvest."—John 4: 35.

W. F. McCAULEY. A. F. MYERS.

Moderato.

1. There's a work that we must do In life's morn-ing fair and new, And in
2. There's a word that we must speak To the sin - ful and the weak; We must
3. There's a joy that we may gain O - ver ev - 'ry toil and pain; There's a

toiling we would raise our happy song; We would learn the perfect way, And both
bid them look to Je- sus Christ and live; We must send the gospel word To the
triumph wait- ing for us by and bye; In the presence of our King, We the

how to watch and pray, And the se - cret find of dai - ly grow- ing strong.
lands that have not heard, And in ser - vice we our best must free - ly give.
song of songs shall sing; By His grace our souls shall nev-er, nev - er die.

REFRAIN.

Let us work, sing, and pray, And when

Let us work, sing, and pray, Thro' these golden morning hours;
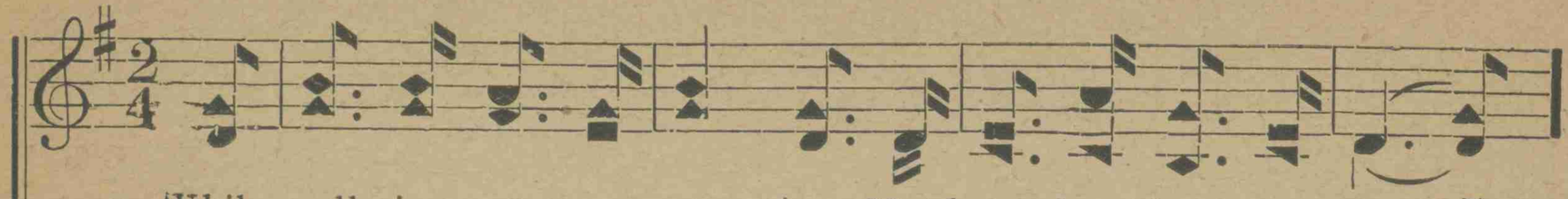
comes high-er day,

And when comes high-er day, We will serve with full - er pow'rs.
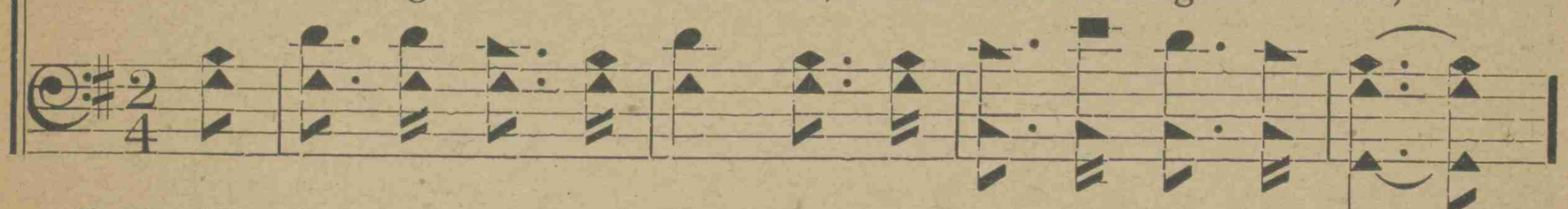
Copyright, 1897, by A. F. MYERS, Toledo, O. By per.

No. 109 The Day Will Soon Be Over!

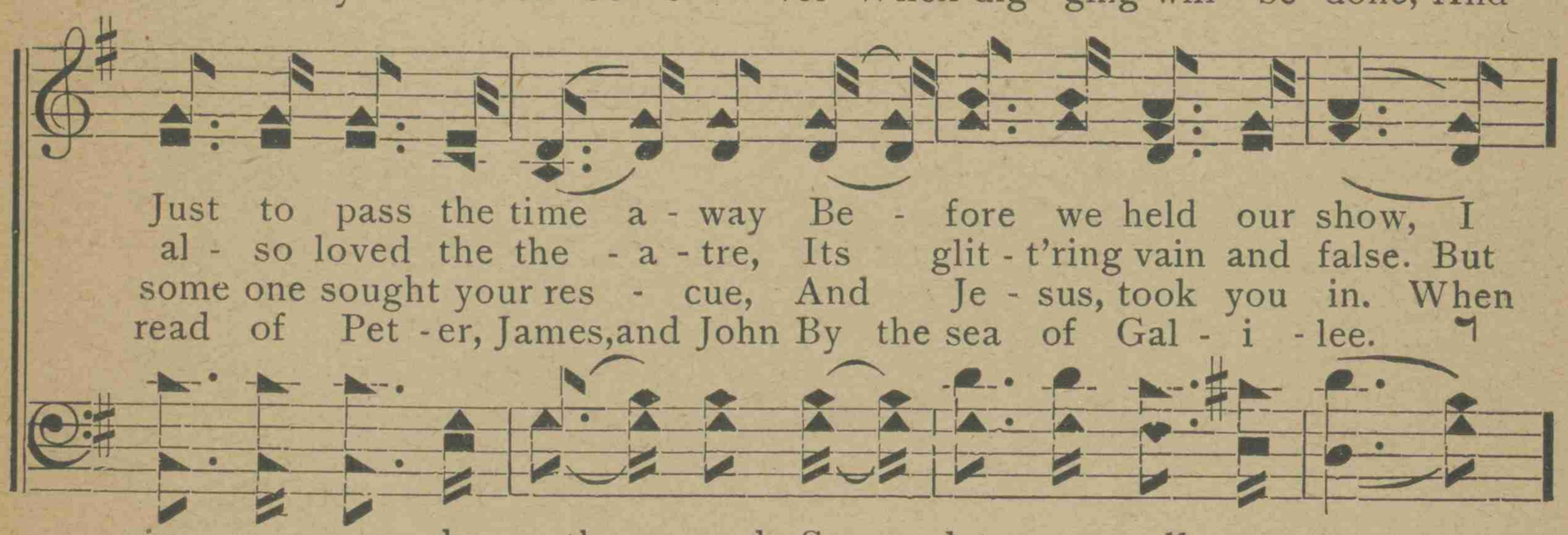
Rev. C. W. BYRON. Music arr. by J. E. THOMAS.



1. While walk- ing out one eve - ning, Not know-ing where to go,
2. I used to dance the pol - ka, The schottische, and the waltz, I
3. One day my pre - cious com-rades You, too, were lost in sin, When
4. While read-ing thro' the Bi - ble, Some won-drous sights I see; I
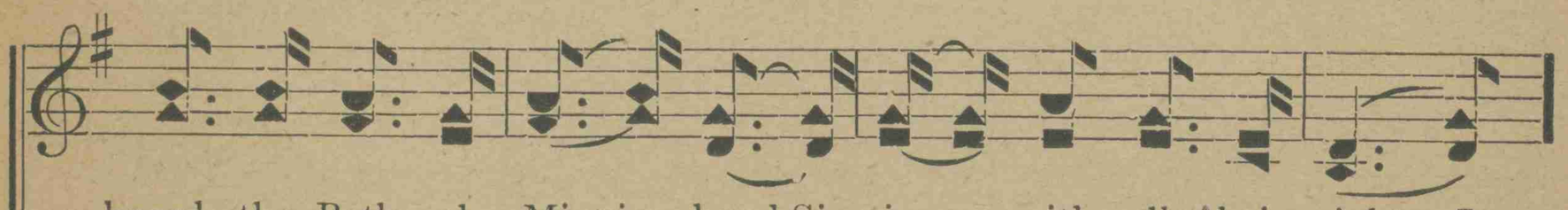


D. C.—The day will soon be o - ver When dig - ging will be done, And
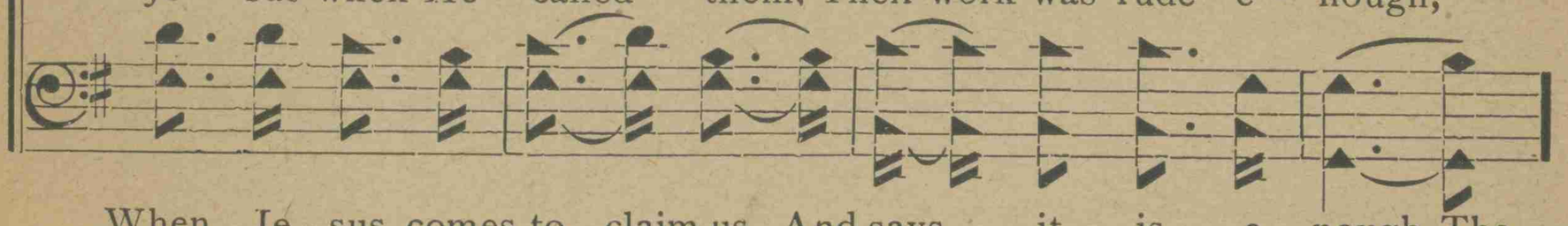


Just to pass the time a - way Be - fore we held our show, I
al - so loved the the - a - tre, Its glit - t'ring vain and false. But
some one sought your res - cue, And Je - sus, took you in. When
read of Pet - er, James, and John By the sea of Gal - i - lee.

no more gems be gath - ered, So let us all press on.

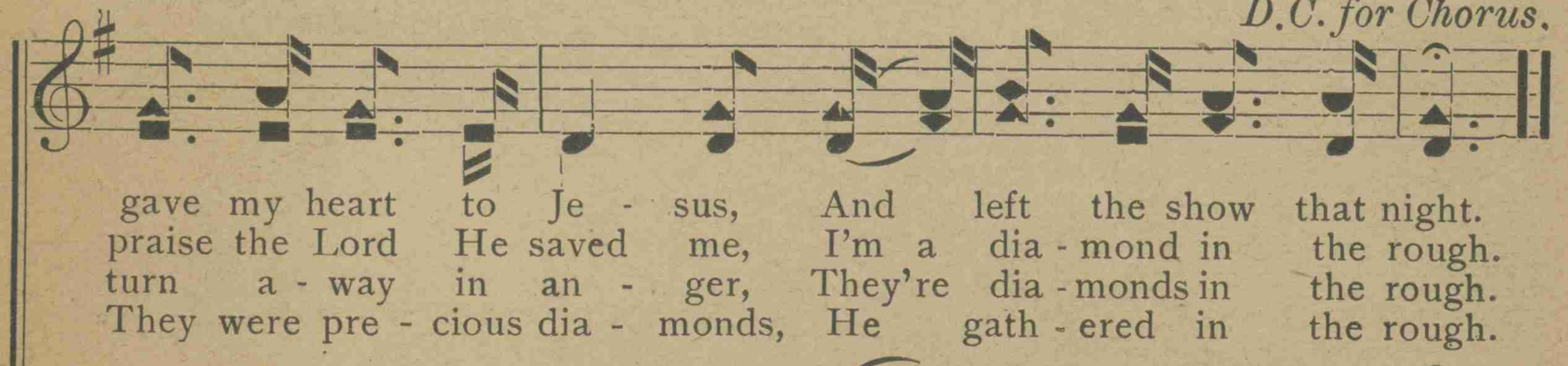


heard the Beth - el Mis-sion band, Sing-ing with all their might; I
Je - sus when He found me, He found me ver - y tough, But
you are tired and tempt - ed By sin - ner's stern re - buff, Don't
Je - sus when He called them, Their work was rude e - nough,
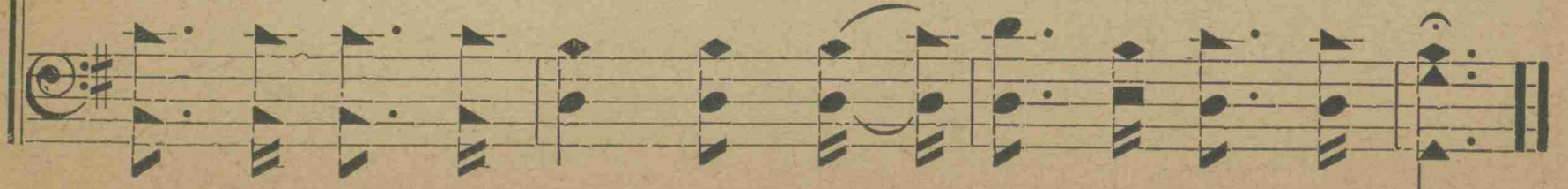


When Je - sus comes to claim us, And says it is e - nough, The

D.C. for Chorus.



gave my heart to Je - sus, And left the show that night.
praise the Lord He saved me, I'm a dia - mond in the rough.
turn a - way in an - ger, They're dia - monds in the rough.
They were pre - cious dia - monds, He gath - ered in the rough.



dia - monds will be shin - ing No long - er in the rough.

Used by per. of C. W. Byron.

No. 110 He Leadeth Me.

HENRY P. PIPER. A. F. MYERS. By per.

Andante. "He leadeth me beside the still waters."—Ps. 23: 2.

1. Our Father, now . . . we come to Thee, . . With loving heart . . . and bended
2. We need Thee now . . and hour by hour, . . Protect us from . . . the tempter's

1. Our Father, now we come to Thee, With loving heart and bended
2. We need Thee now and hour by hour, Protect us from the tempter's

knee, ... We come to pray, . . . we come to praise; . . To Thee, dear
pow'r; . . . . Oh, may our lives . . . de - vot - ed be, ... Dear Sav-iour,

knee, with bended knee, We come to pray, we come to praise;
pow'r, the tempter's power; Oh, may our lives de-vot-ed be,

We come to Thee, ... our Sav-iour
And when we're done . . . . with all be -

Lord, ... our hearts we raise.
ev - - - - er un - to Thee.
To Thee, dear Lord,
Dear Saviour, ev -

We come to Thee,
And when we're done

King, ... Our homage now . . . . to Thee we bring; . . . Thou blessed
low, ... When to our heav'n - - ly home we go, ... We'll join the

our Saviour King,
with all be-low,

Our homage now to Thee we bring; . . .
When to our heav'nly home we go, ...
to Thee we bring;
our home we go,

One, . . . come from a- bove, . . And fold us in . . . . Thy arms of love.
an - - thems of the blest, . . In that e - ter - - nal home of rest.

Thou blessed One, come from above, And fold us in Thy arms of love.
We'll join the an - - thems of the blest, In that e- ter-nal home of rest.

Copyright, 1897, by A. F. Myers, Toledo, O.

No. 111

The Heir to a Crown.

"For ye are bought with a price."—1 Cor. 6: 20.

Words by W. S. JAMES. Music by H. A. R. HORTON.

1. I'm heir to a Crown in the Kingdom of God; I'm bought with a price,
2. I once was a beg-gar, a stran-ger to grace, An out-cast, a mem-
3. My Sav-iour once wand-er'd on earth as a man, Both foot-sore and wea-
4. This mes-sage of mer-cy to you and to me, Comes ring-ing thro' a-

with my Saviour's own blood. He left His bright mansions, to earth coming down,
ber of A-dam's lost race, But Je-sus redeem'd me, my name's written down,
ry, the poor-est of them. His mes-sage of love to the world coming down,
ges from dark Cal-va-ry; Come hear the glad tid-ings from heaven sent down,

CHORUS.

He purchas'd the ransom, I'm heir to a Crown. I'm the heir to a
I'm a child by a-dop-tion, an heir to a Crown.
I heard and ac-cep-ted, I'm heir to a Crown.
Ac-cept Christ, the Saviour, in-her-it a Crown. I'm the heir to a Crown, to a

Crown, I'm the heir to a Crown, . . Born of the
Crown, beautiful Crown, I'm the heir to a Crown, I'm the heir to a Crown,

spir-it to Christ the Son, I'm the heir to a Crown.
Christ the Son, the heir beautiful Crown.

Copyright, 1891, by H. A. R. Horton. Used by per.

No. 112 Drifting Away. (New.)

W. C. FRAZIER. W. C. FRAZIER, arr. by J. E. THOMAS.

1. How long will you lin - ger in dark-ness, And turn the dear Saviour a -
2. Be - hold now the mo-ment is near - ing, When God will His jus-tice de -
3. Oh, will you not trust in the Sav - iour, To guide and pro-tect you each

way? Each mo - ment is drift - ing you fur - ther, Yes,
mand; Make read - y, yes, now it's ap-pear - ing, And
day? He's prom - ised, yes, ev - er to keep you, Then

CHORUS.

fur-ther and fur-ther a - way. Drift-ing a - way, drift-ing a -
trust in His righteous commands.
drift ye no long - er a - way.

f drift-ing a - way; . . . . . .

way, Yes, down the dark stream of life you are now drifting still further a - way;

p *f* *m* *rit.* *pp*
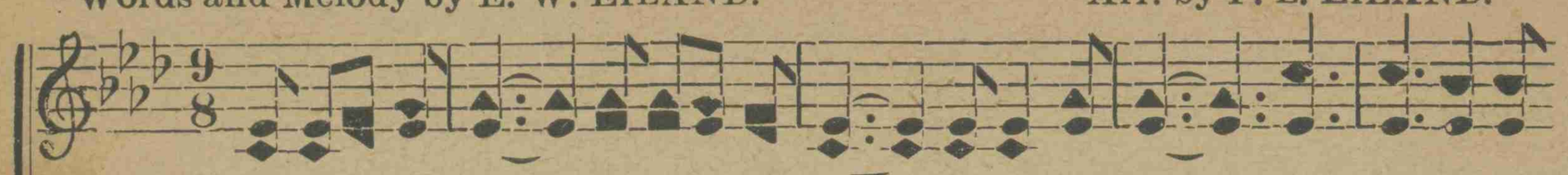
Drifting a - way, drifting a - way, You're drifting still further a-way.

THOMAS, FRAZIER, owners.

No. 113 I will extol Thee, my God, O King.
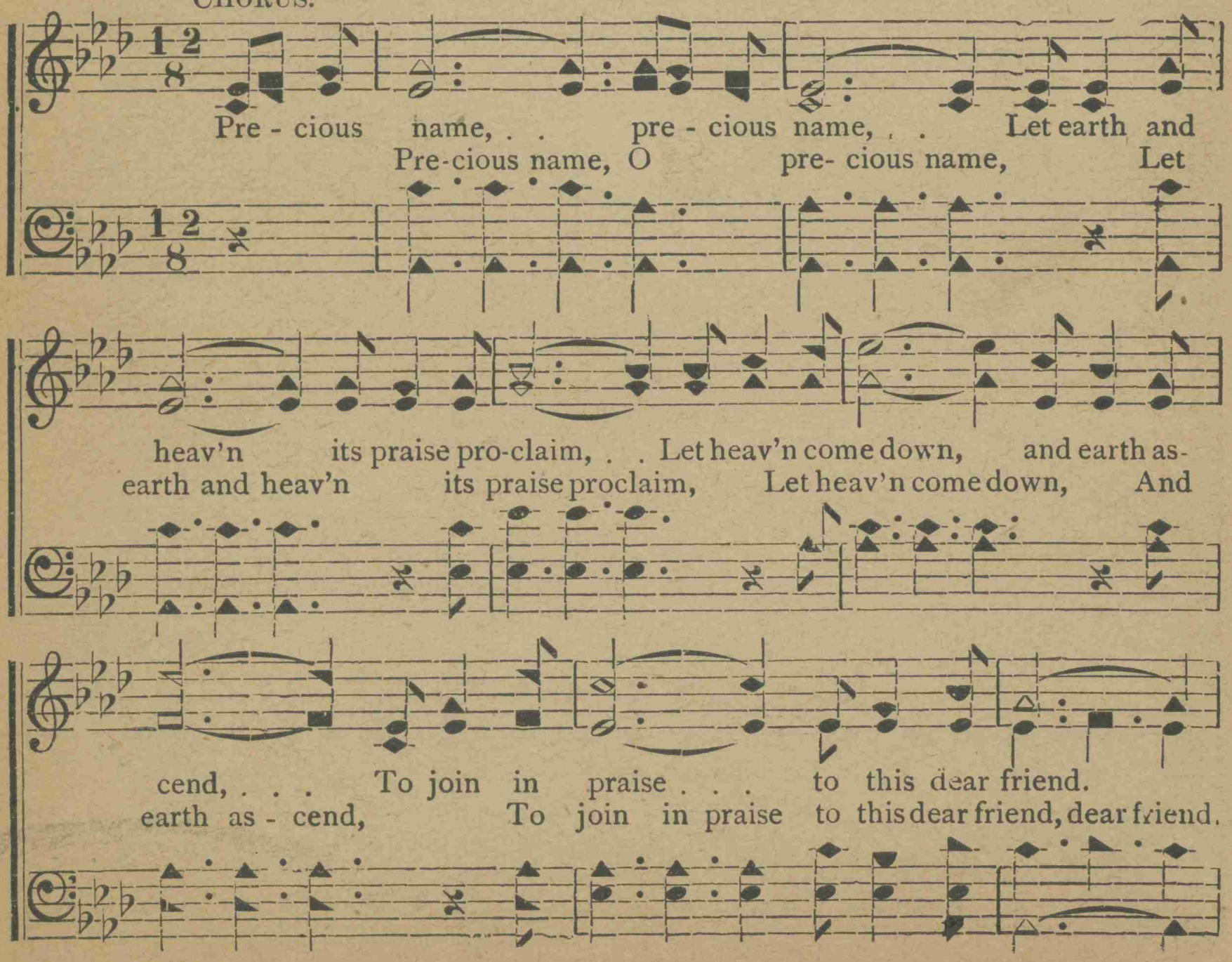
PSALM CXLV.

Words and Melody by E. W. EILAND. Arr. by F. L. EILAND.



1. Let ev-ry tongue sweet anthems sing, Praise, praise the grace that frees us; Let each a loud ho- san - na ring, Ex- tol the name of Je - sus.
2. Dear precious name! O joy to tell, Of love, lost hopes re-newing, That bids each pulse with rap- ture thrill, Each heart of stone sub - due - ing.
3. Let ev - 'ry creature, great and small, With greatful hearts adore him, Man, beast, and birds a - way, come all, And bow in love be - fore Him.
4. A-dore Him, for His ten- der care; For love so free - ly given, Whose name in - spires the fer- vent pray'r, Whose grace prepares for heav- en.
5. As long as time its course shall keep, E'en when death's hand, shall seize us; A- cross the flood of death we'll leap, To praise the name of Je - sus.

CHORUS.



Pre - cious name, . . pre - cious name, . . Let earth and heav'n its praise pro-claim, . . Let heav'n come down, and earth as- cend, . . . To join in praise . . . to this dear friend.

Pre-cious name, O pre- cious name, Let earth and heav'n its praise proclaim, Let heav'n come down, And earth as- cend, To join in praise to this dear friend, dear friend.

Copyright, 1892, by F. L. Eiland.

A Crucified Saviour.

F L. EILAND. F. L. EILAND.

1. A cru - ci - fied Sav - iour, A now ris - en Lord; A
2. He's plead - ing dear sin - ner! He's plead- ing for you With the
3. O! why will you lin - ger? O! why will you stay A -

King and Re-deem - er of men, Is seat - ed in heav - en, Up
God of the king-dom on high; O! how can you slight Him And
way from His heav - en - ly fold? He of - fers you par- don, Sal -

on the great throne, In - vit - ing the wan - der - ers in.
turn thou a - way, O! how can you pass Him by?
va - tion from sin A treas - ure more pre- cious than gold.

CHORUS.

Come in! . . . Come in! . . . . Is the cry of the cru-ci-fied One!
Come in, come in, Come in and be saved,

repeat pp.

Come in . . . Come in! . . . Is the cry of the cru- ci-fied One.
Come in, come in, Come in and be saved,

No. 115 He Calls To-day, for Workers.

R. R. LATTA. F. L. EILAND.

Earnestly.

1. He calls to - day, for work - ers, Do you hear? (Do you hear?) do you
2. He calls to - day, for work - ers, In His field! (In His field!) in His
3. He calls to - day, for work - ers, Great and small! (Great and small!) great and
4. He calls to - day, for work - ers, Young and old! (Young and old!) young and
5. He calls to - day, for work - ers, Will you go? (Will you go?) will you

hear? (do you hear?) O i - dlers, in the mar - ket, Do you
field! (in His field!) There's plen - ty that needs do - ing, In His
small! (great and small!) He'll show to all, their du - ties, Great and
old! (young and old!) Each one shall be re - ward - ed—Young and
go? (will you go?) He'll give you life e - ter - nal, Will you

CHORUS.

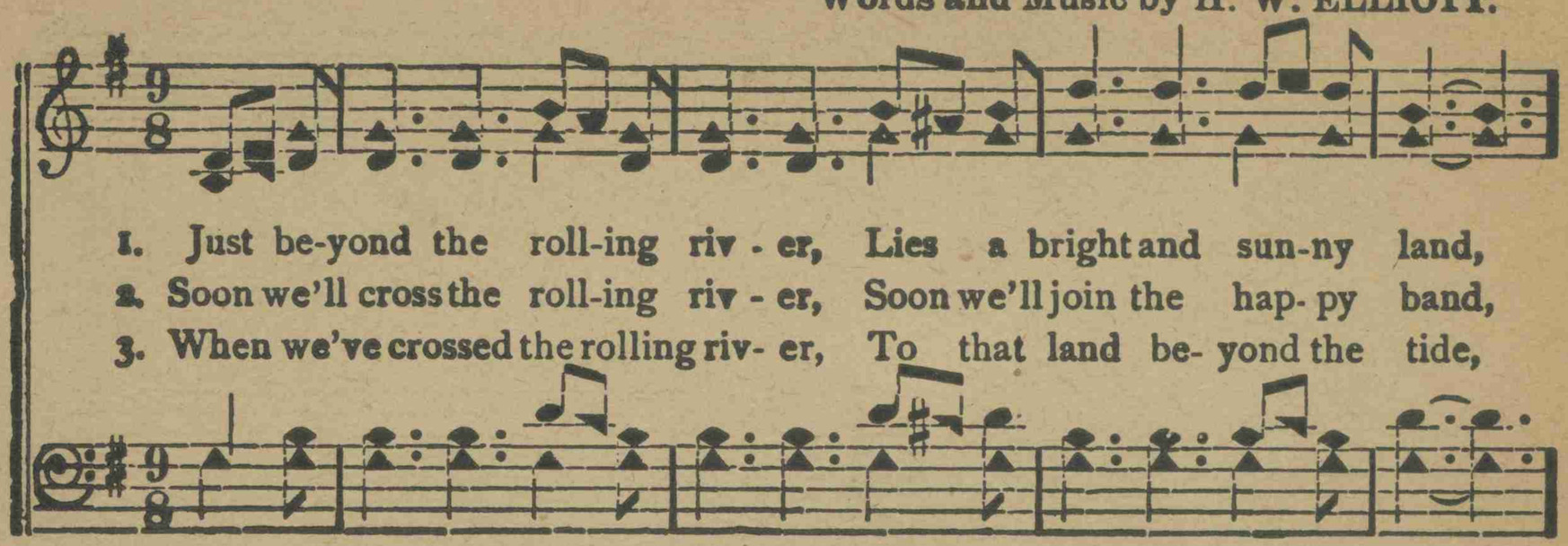
hear? (Do you hear?) do you hear? (do you hear?)
field! (In His field!) in His field! (in His field!)
small! (Great and small!) great and small! (great and small!) Now, the Saviour's voice obey!
old! (Young and old!) young and old! (young and old!)
go? (Will you go?) will you go? (will you go?)

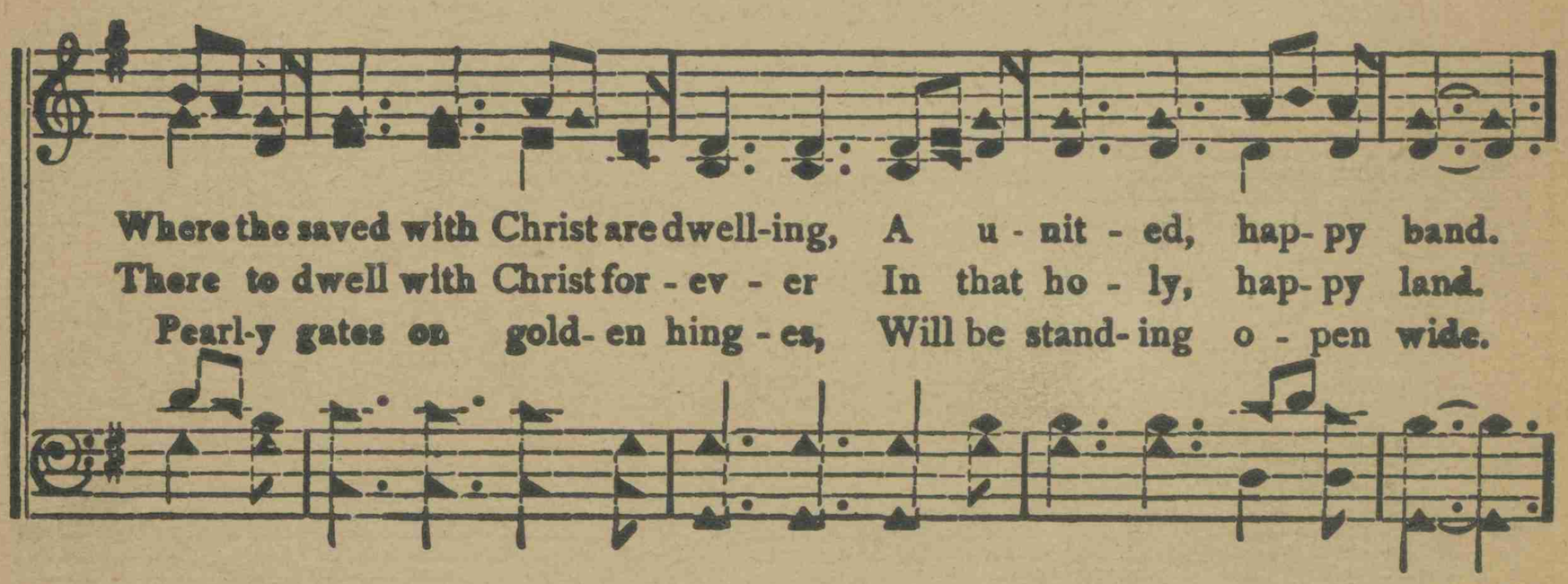
Go and work for Him, to-day! Haste a - way! haste a - way!
Haste a-way! haste a - way!

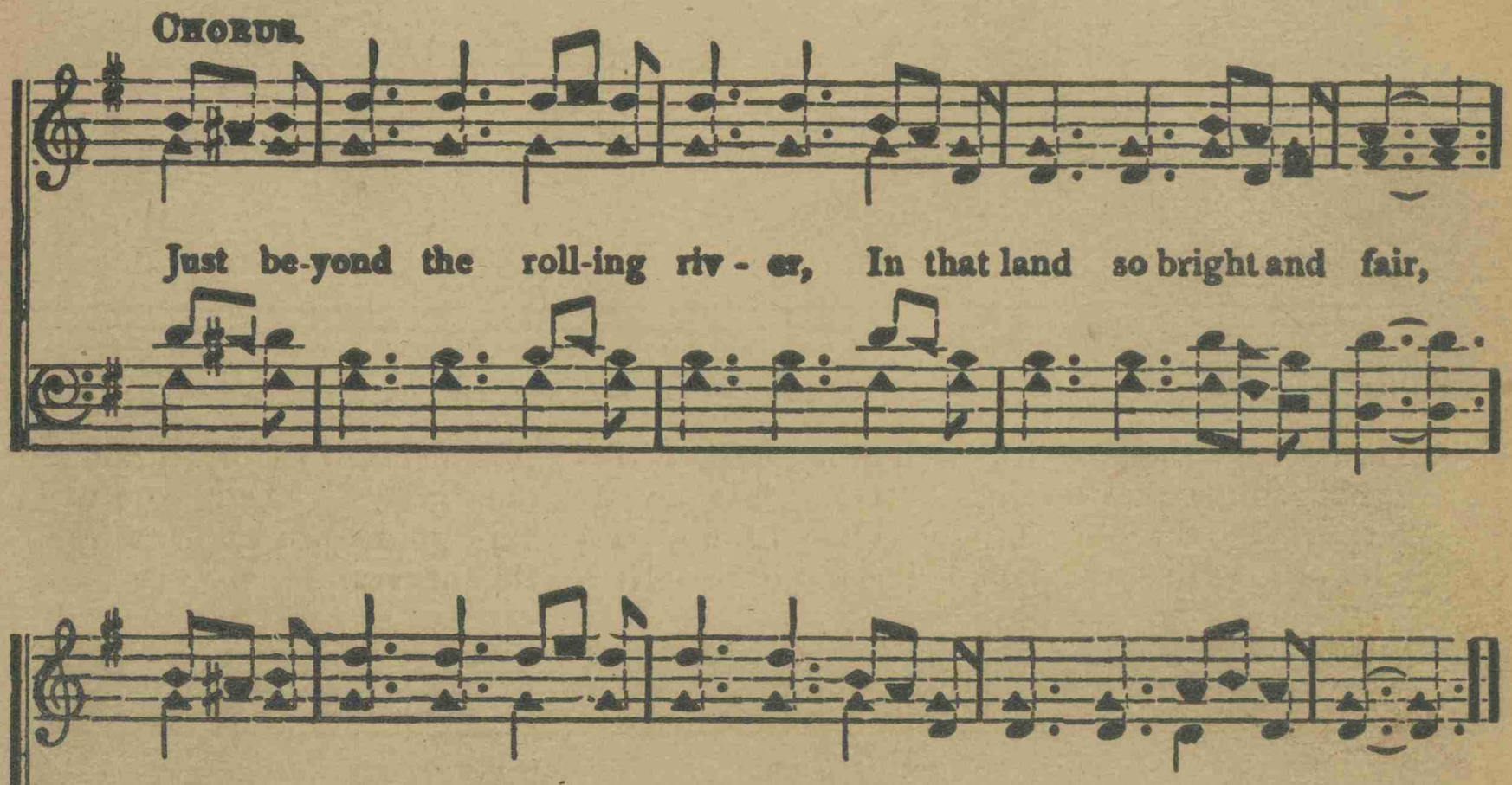
Copyright, 1892, by F. L. Eiland. All rights reserved.

116 # Just Beyond the Rolling River.

Words and Music by H. W. ELLIOTT.







No. 117 Beautiful Fields of Grain.

S. A. MYERS. S. A. MYERS.

DUETT.*

1. Those beau - ti - ful, beau - ti - ful fields of grain, Are ripe in the
2. The world is the beau - ti - ful har - vest field, Go work, and a -
3. The reap- ers are toil - ing from morn till night, A song of sweet
4. When life with its tri - als is o'er and done, And home we are
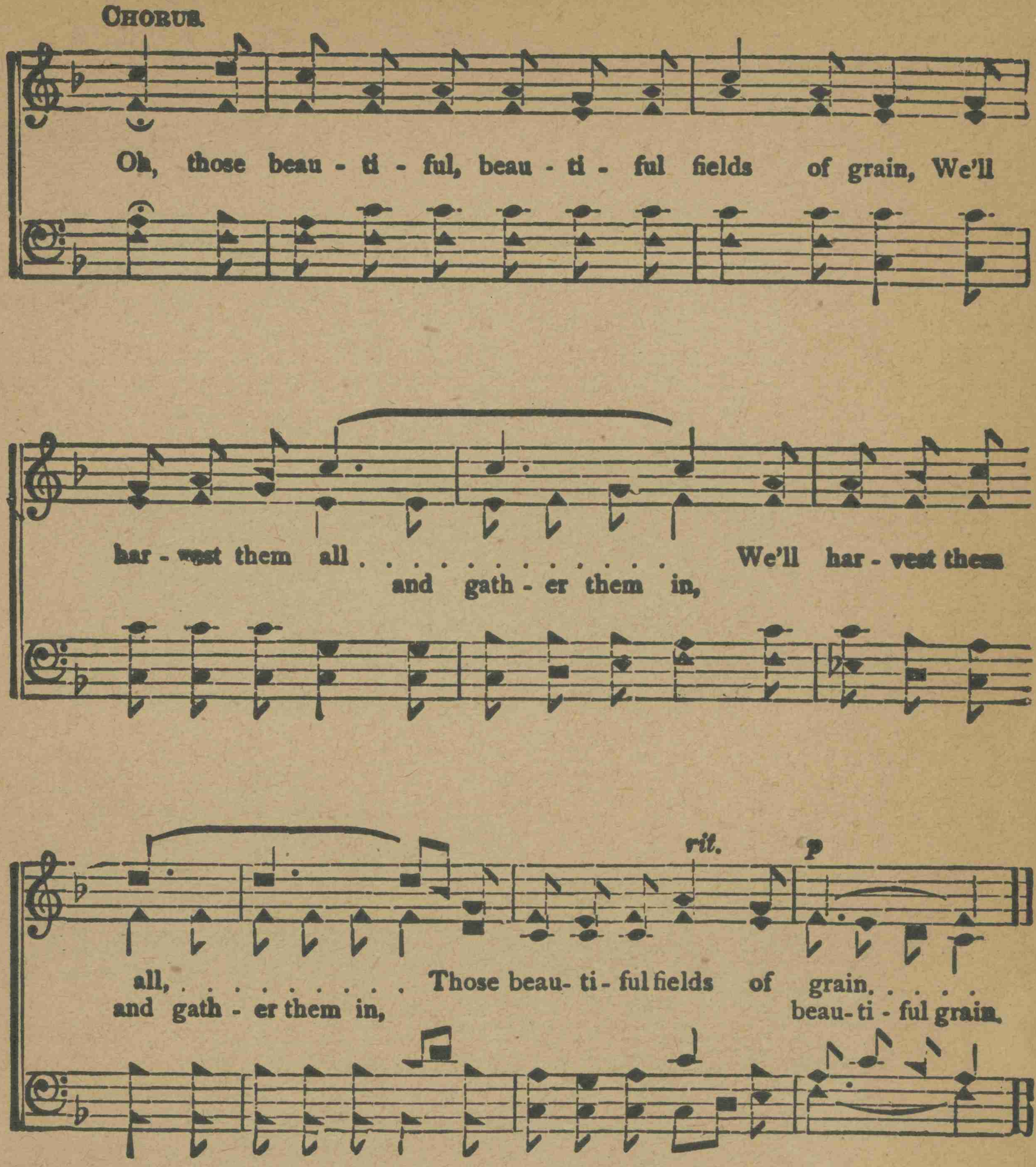
val - ley and on the plain, Go put in the sick - les and
bun - dant will be the yield, Your la - bor for Je - sus will
glad- ness and great de - light, Is heard as they gath - er and
gath - er - ing one by one, How pleas - ant to see as we

bring them in, Those beau - ti - ful fields of grain.
not be in vain, Go har - vest the gold - en grain.
reap the gain, Of beau - ti - ful gold - en grain.
leave the plain, Those beau - ti - ful sheaves of grain.

* May be used as a soprano solo.

By permission of the Author.

Beautiful Fields of Grain.—Concluded.



No. 118 Sweet Hour of Prayer.

Key of D.

1 Sweet hour of pray'r, sweet hour of pray'r,
That calls me from a world of care,
And bids me, at my Father's throne,
Make all my wants and wishes known.
In seasons of distress and grief,
My soul has often found relief,
And oft escaped the tempter's snare,
By thy return sweet hour of prayer.

2 Sweet hour of pray'r, sweet hour of pray'r,
Thy wings shall my petition bear
To Him, whose truth and faithfulness
Engage the waiting soul to bless;
And since He bids me seek His face,
Believe His word, and trust His grace,
I'll cast on Him my every care,
And wait for thee sweet hour of prayer.

3 Sweet hour of pray'r, sweet hour of pray'r,
May I thy consolation share,
Till, from Mount Pisgah's lofty height,
I view my home, and take my flight.
This robe of flesh I'll drop, and rise
To seize the everlasting prize;
And shout, while passing through the air,
Farewell, farewell, sweet hour of prayer!

No. 119 Sowing Time.

ADALINE H. LERRY. C. D. AMSTUTZ.

1. See, the morn is bright'ning, In the east - ern sky; Up! for work make
2. Sow the seeds of kind- ness In your neighbor's heart; You will soon with
3. Sow a-long the high- way, Strangers may be there; You may make them

read - y, Lie not i - dly by; Has - ten to the grain - fields,
glad - ness See the plant - lets start; If the soil is ston - y,
bet - ter By a gift or pray'r Sow be-neath the noon - tide

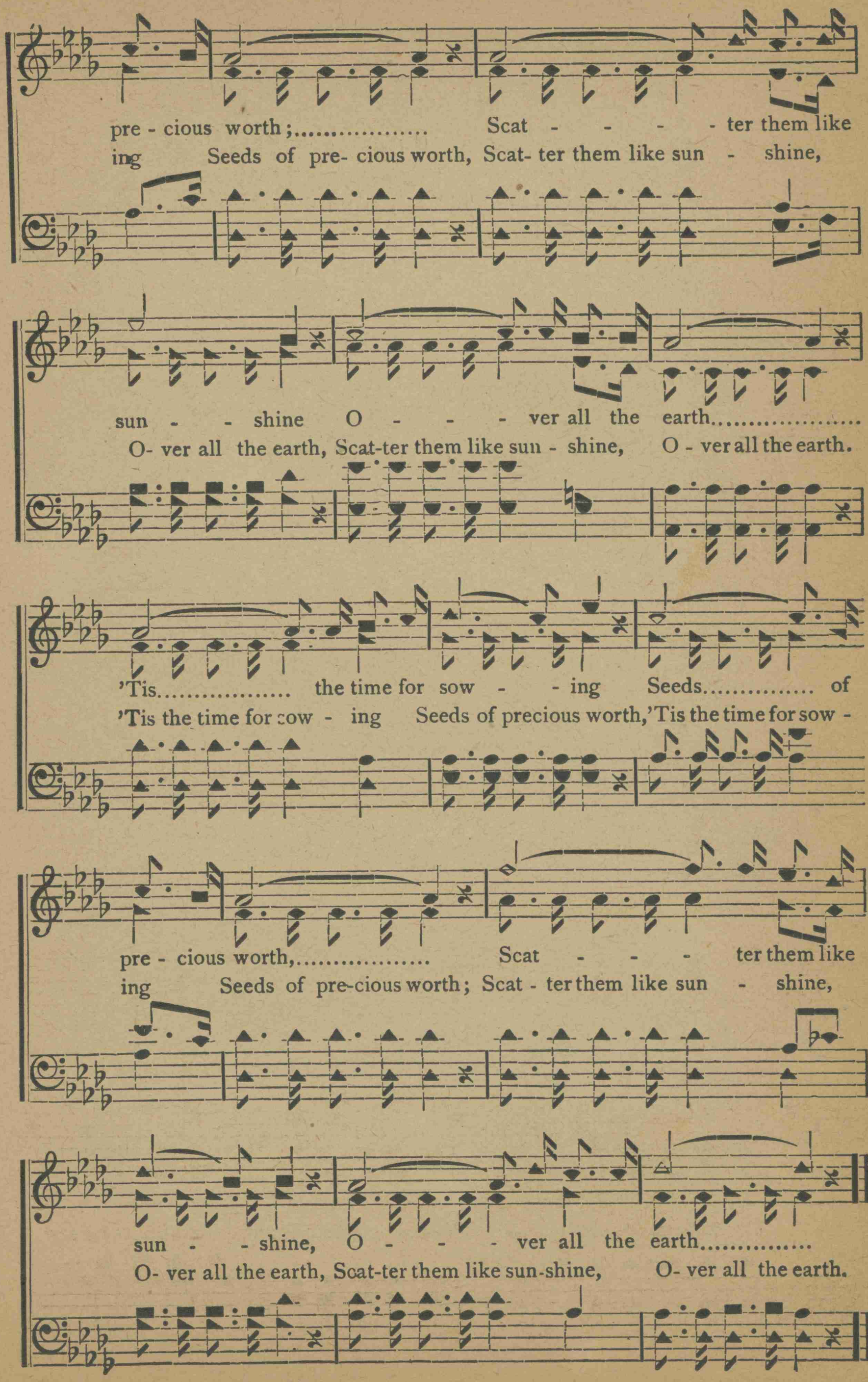
With your pre-cious seed; Ma - ny will- ing work-men, Yet the Lord will need.
Nev - er fear to sow; Some rift may be o-pen, Where the stalk may grow.
While your strength is giv'n, Sow 'till life is end - ed, You will reap in heav'n.

CHORUS.

'Tis . . . . the time for sow - - ing Seeds . . . . of
'Tis the time for sow - ing Seeds of precious worth, 'Tis the time for sow -

By permission.

Sowing Time.—Concluded.



No. 120 Lead Us into Thy Light.

Mrs. LAURA E. NEWELL. JNO. R. BRYANT.

1. Lead us in - to Thy light, Part the shad - ows of night,
2. Be our Por - tion and stay, Till the storms pass a - way,
3. Lead us in - to Thy light, With Thy pre - cepts in sight,

Guide us ten - der- ly, ten - der- ly home, And tho' tri - als a - bide;
Be a - near with thy coun- sel and love, To di - rect and de- fend,
May we la - bor dear Je - sus for Thee, Till with bur- dens laid down,

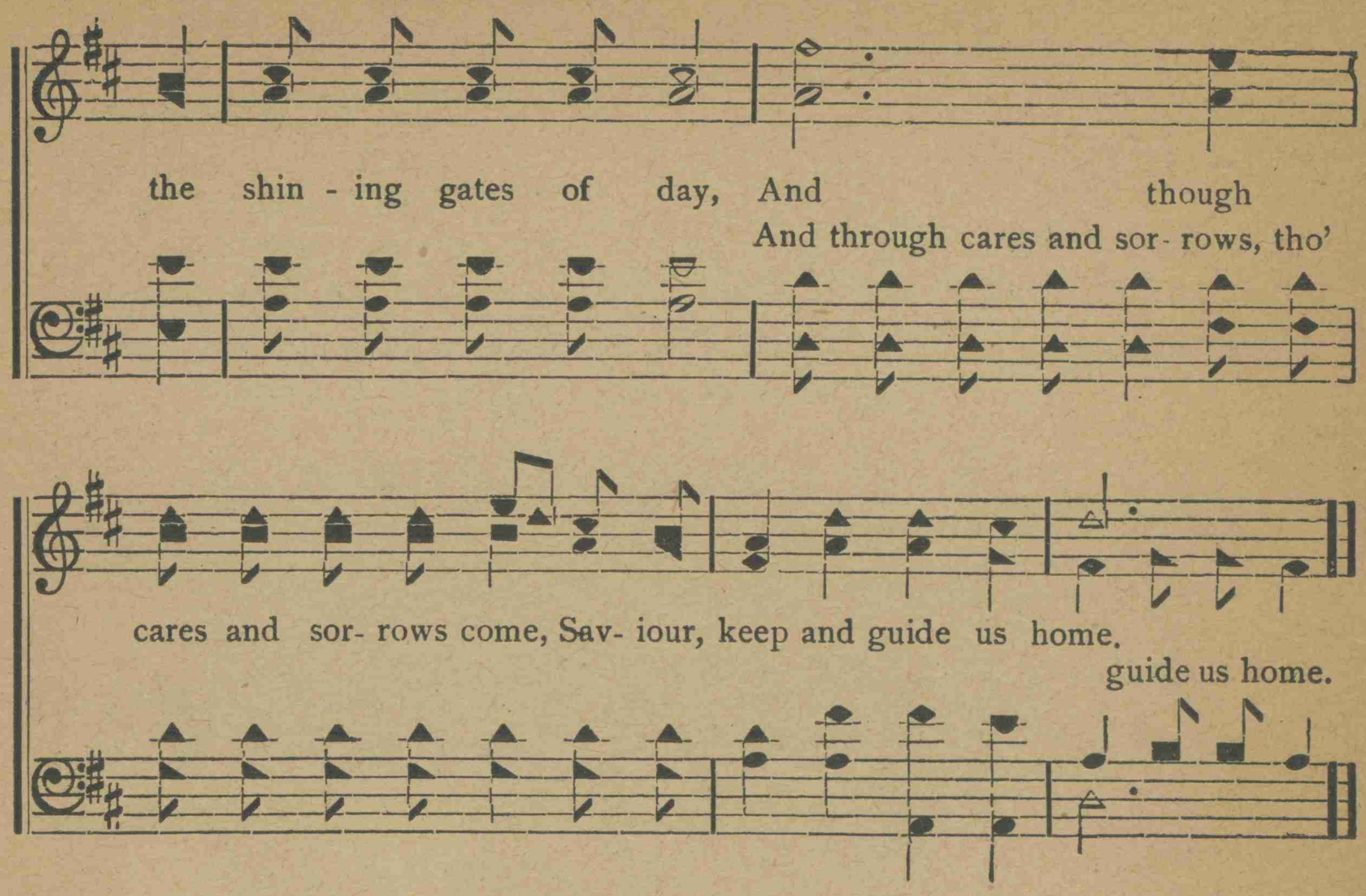
Wilt Thou walk by our side, Bless- ed Je - sus, as on - ward we roam.
Till our tri - als shall end. And we en - ter Thy king-dom a - bove.
Ours a robe and a crown, With the ran-somed we glo - ri - fy Thee.

CHORUS.

Lead us gent - ly all the way, To
Lead us bless-ed Sav- iour, To the shin-ing gates,

Property of J. Edmond Thomas.

Lead Us into Thy Light.—Concluded.



No. 121 Sweet Prospects.
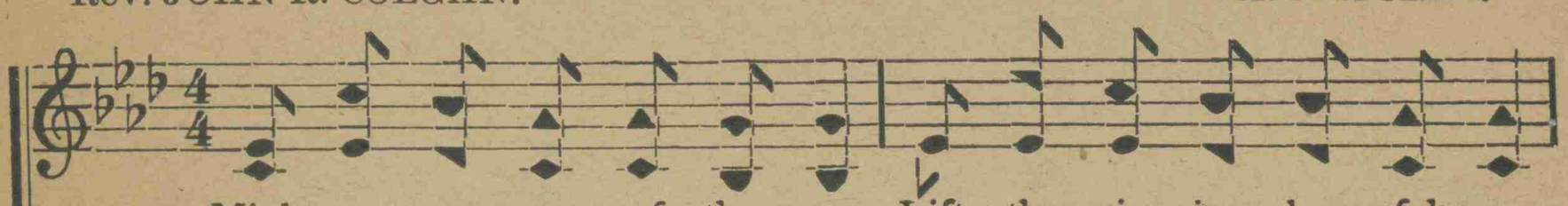
Arr. by J. E. THOMAS.

No. 122 Jesus Lives.
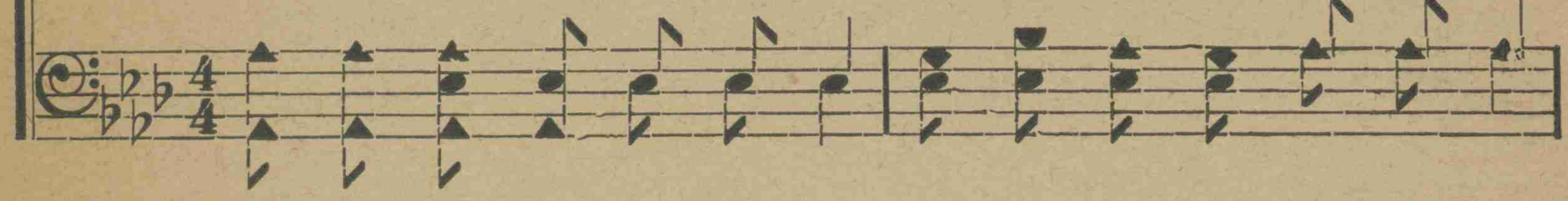
"For thou art my hope, O Lord God; thou art my trust from my youth."—Ps. 71: 5.

(For young people's societies.)
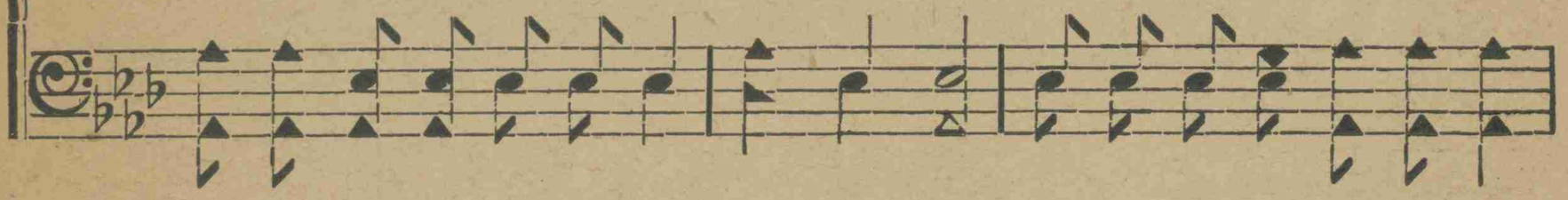
Rev. JOHN R. COLGAN. A. F. MYERS.
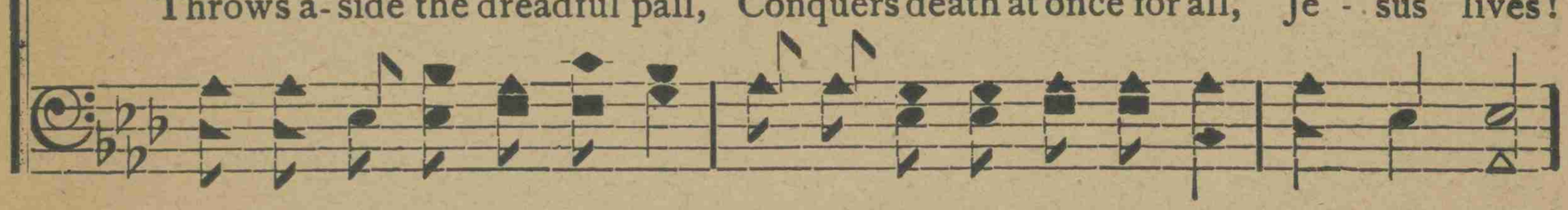


1. Might-y ar-my of the young, Lift the voice in cheer-ful song,
2. Tongues of chil-dren light and free, Tongues of youth all full of glee,
3. Je-sus lives, O bless-ed words! King of kings, and Lord of lords!



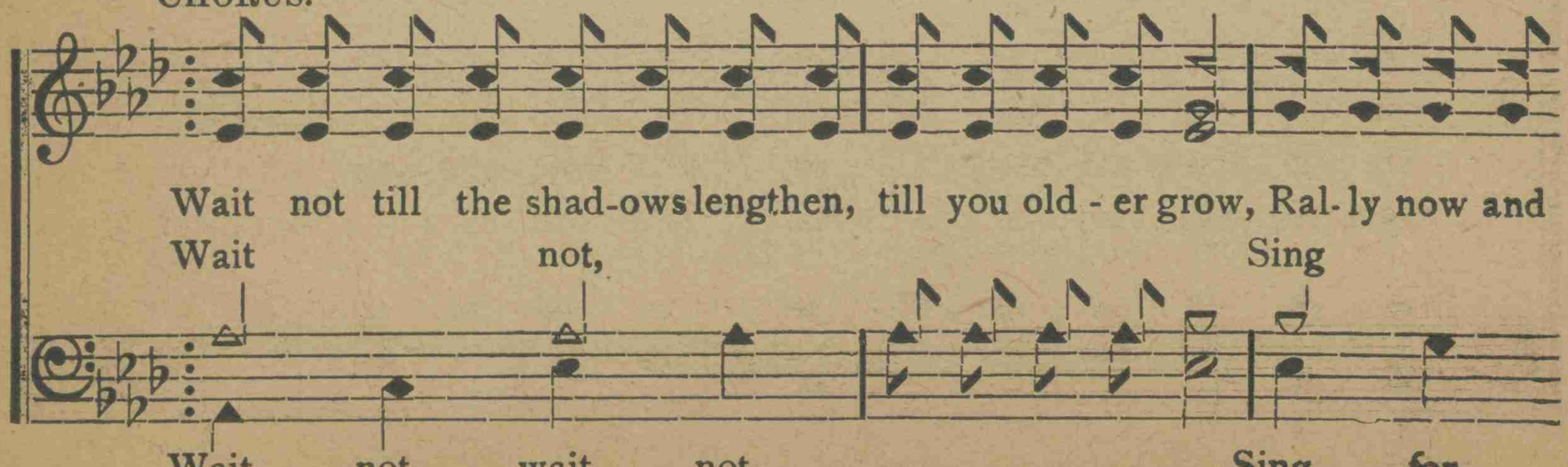
Send the welcome word along, Je-sus lives! Once He died for you and me,
Sing to all on land and sea, Je-sus lives! Light for you and all mankind,
Lift the cross and sheathe the swords, Je-sus lives! See, He breaks the prison walls,



Bore our sins up-on the tree, Now He lives to make us free, Je-sus lives!
Sight for all by sin made blind, Life in Je-sus all may find, Je-sus lives!
Throws a-side the dreadful pall, Conquers death at once for all, Je-sus lives!



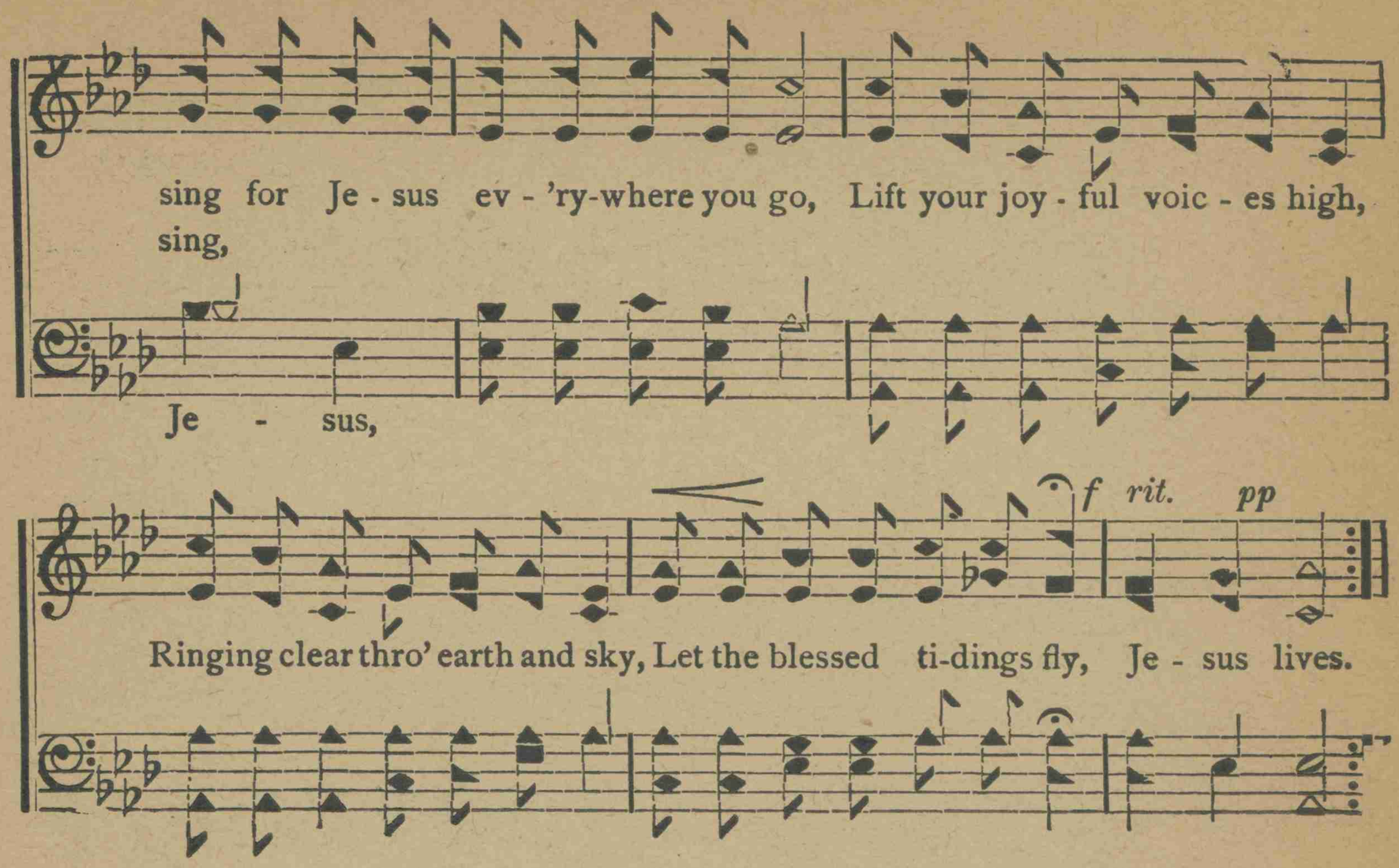
CHORUS.



Wait not till the shad-ows lengthen, till you old-er grow, Ral-ly now and
Wait not, Sing
Wait not, wait not, Sing for

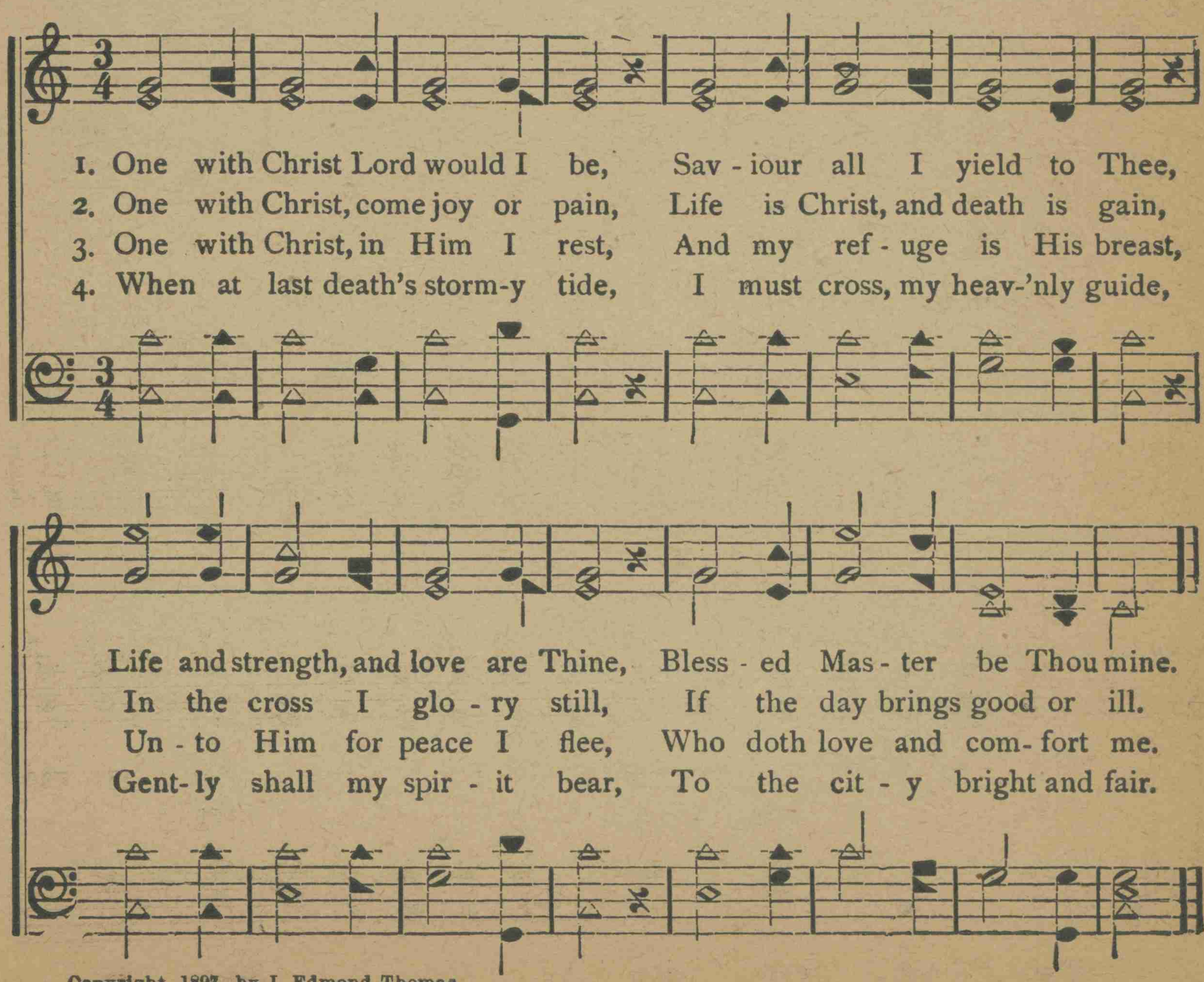
Copyright by A. F. Myers, Toledo, O., by per. from "The Search Light."

Jesus Lives.—Concluded.



No. 123 One With Christ.
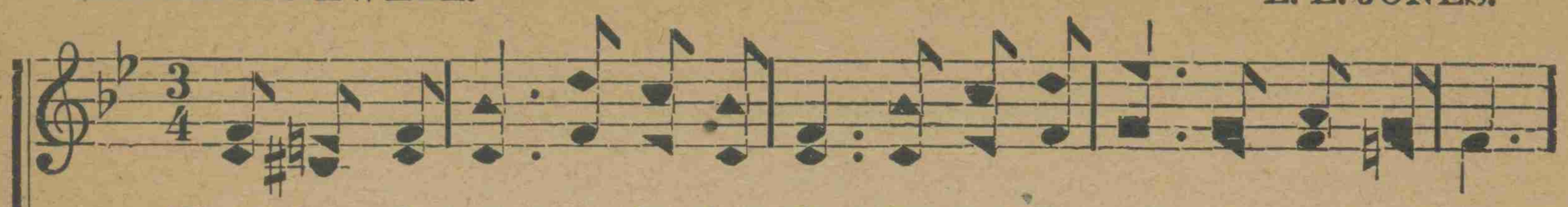
LAURA E. NEWELL. Miss LULA V. HARLAN.



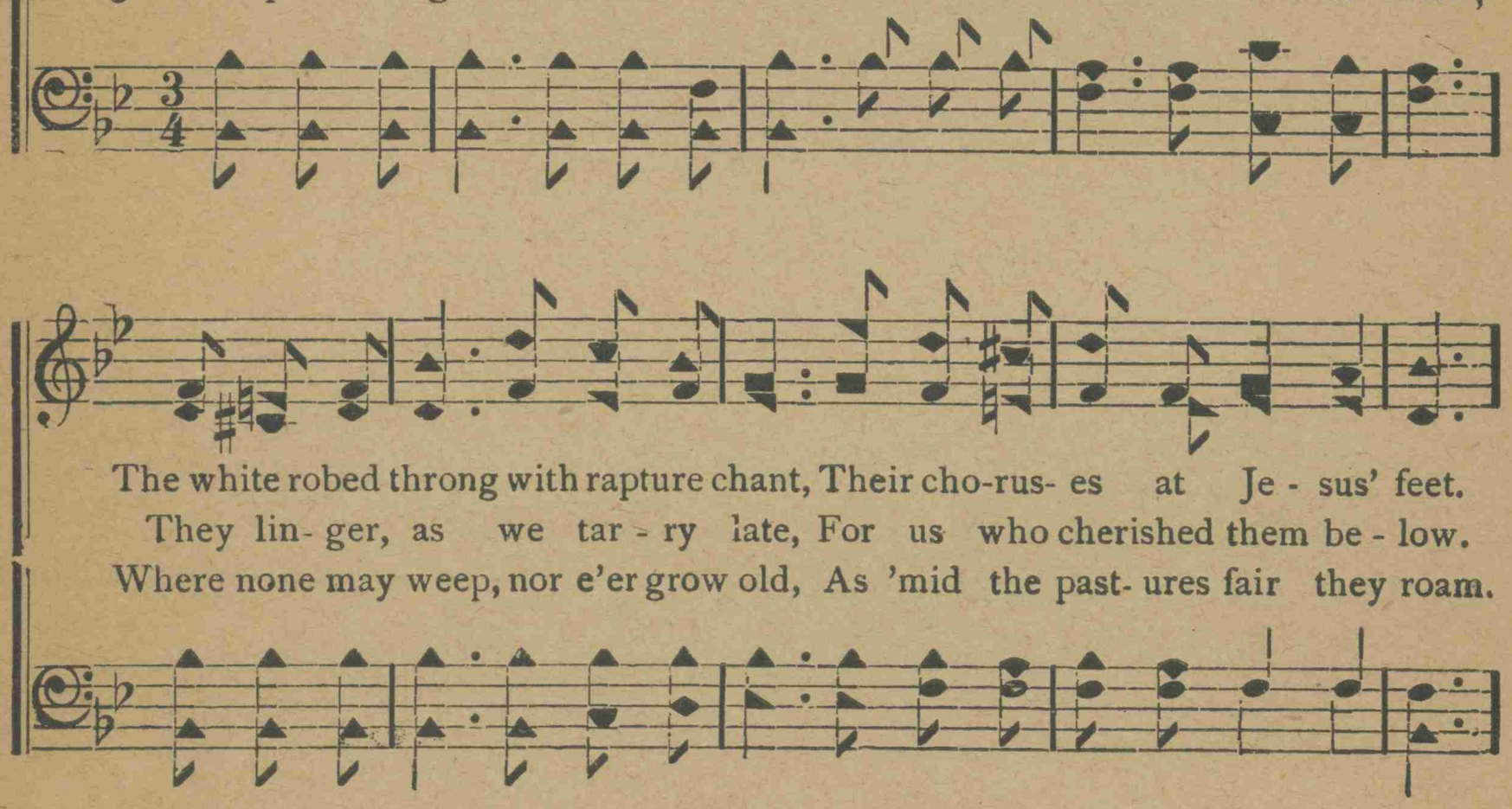
Copyright, 1897, by J. Edmond Thomas.

No. 124 Through Pearly Gates Ajar.
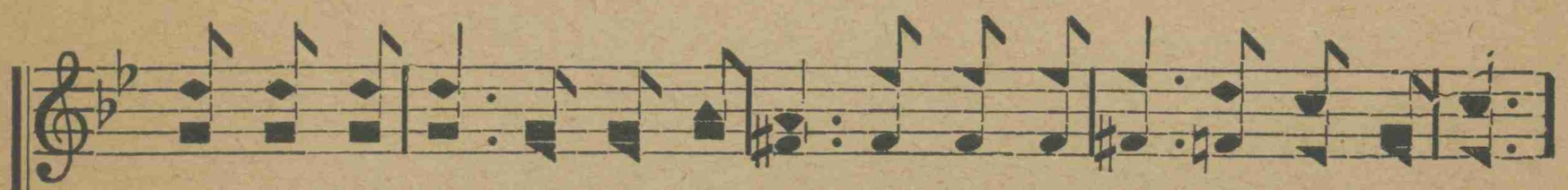
LAURA E. NEWELL. L. E. JONES.
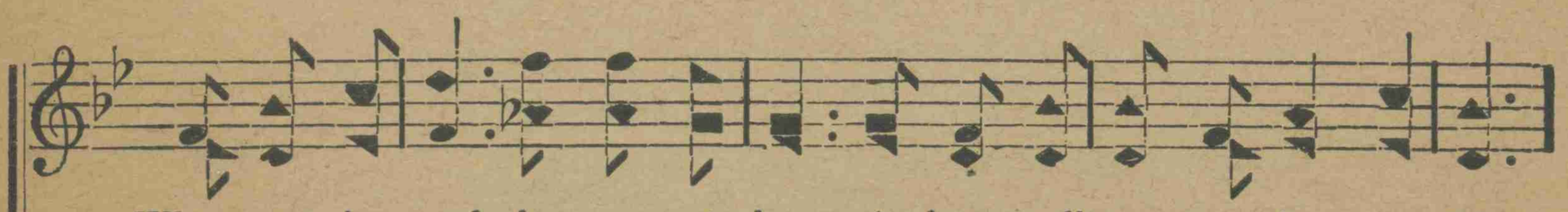


1. Through pearly gates a - jar there float Ser- aph-ic mel - o - dies so sweet;
2. With - in the pearl - y gates there wait, The friends we loved so long a - go;
3. The pearl - y gates shall soon un fold, And His dear voice shall bid us come;
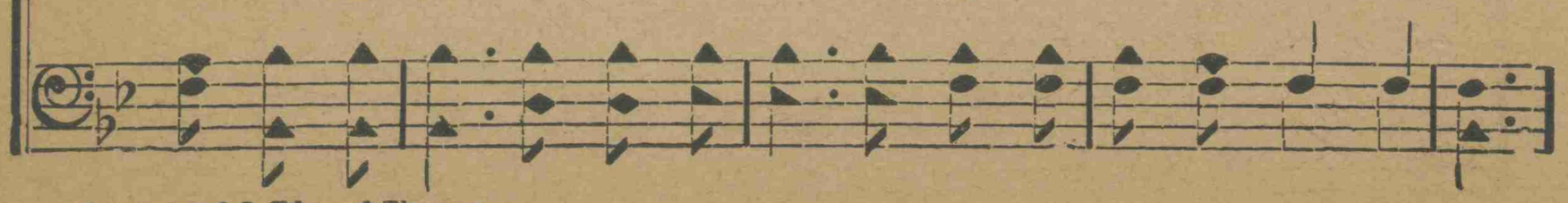


The white robed throng with rapture chant, Their cho-rus- es at Je - sus' feet.
They lin- ger, as we tar - ry late, For us who cherished them be - low.
Where none may weep, nor e'er grow old, As 'mid the past- ures fair they roam.



Oh! home sweet home, near, yet so far, From all earth's sorrows and its strife,
And in that bliss - ful heav'nly throng, By faith their fac - es now we see,
And all the mists that rise be tween Us, and that land shall dis - ap-pear,



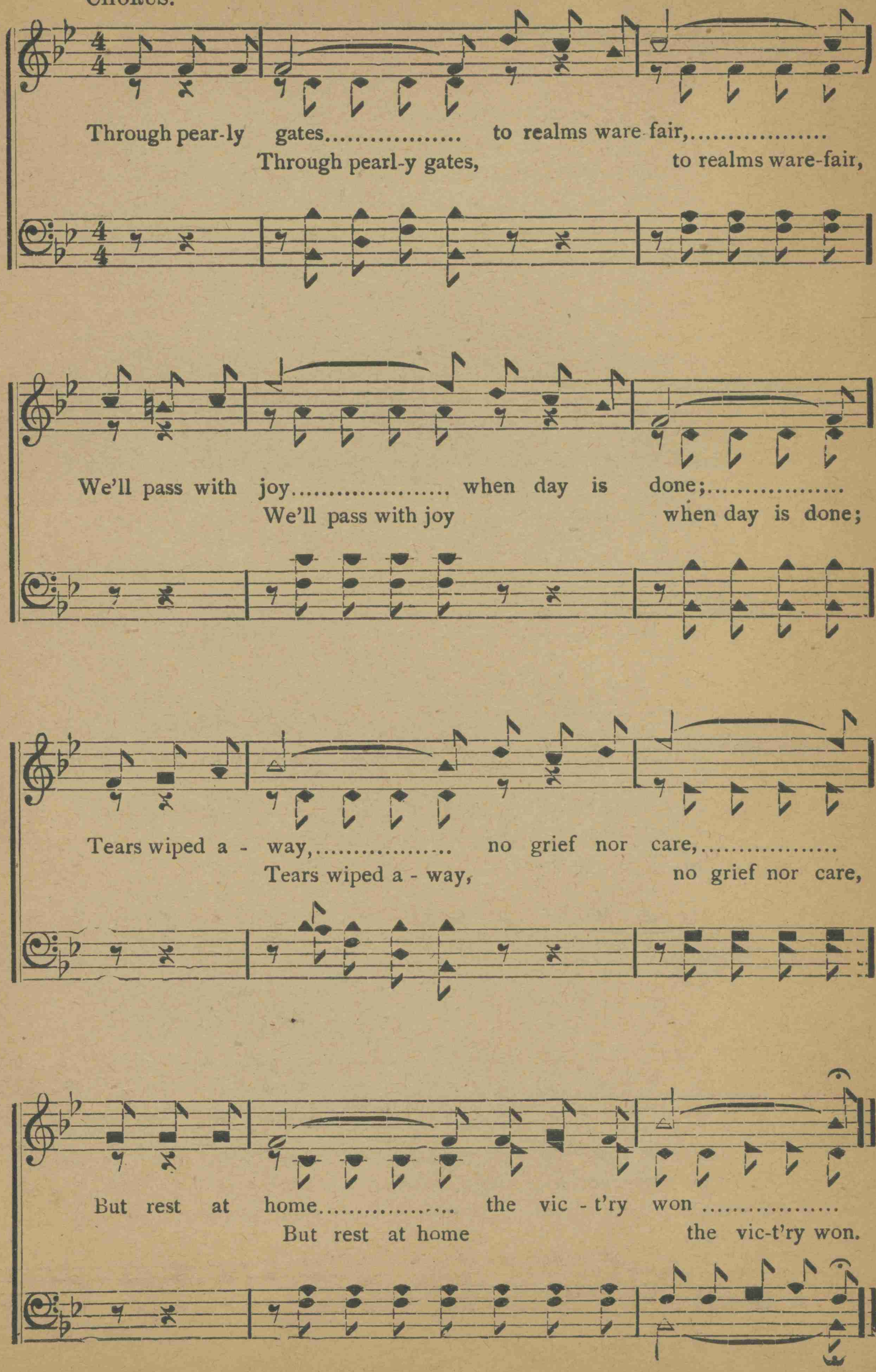
When past be-yond the sun- set bar, At last we'll en - ter in - to life.
Their lips have learned the sweet new song, 'Mid glories of e - ter - ni - ty.
When an - gel hands shall lift the veil, We'll greet the friends, we love so dear.



Property of J. Edmond Thomas.

Through Pearly Gates Ajar.—Concluded.

CHORUS.



No. 125 Christmas Night Serenade.

Words and Music by J. EDMOND THOMAS.

1. Star of the eve, ... with twinkleing light, ... Now hailing with
2. Queen of the night, . . . thou sil-ver-y moon, . . . Now peering thro'
3. Star of the morn, . . . most wondrous of all, ... Which guided the

1. Star of the eve, with twinkleing light,
2. Queen of the night, thou silver-y moon,
3. Star of the morn, most wondrous of all,

pride . . . . . the scenes of the night; . . . . . From thy great
clouds . . . . . from heaven's bright dome, ... Oh! sing to us
wise . . . . . with light to the stall, ... Where angels from

Now hailing with pride, the scenes of the night;
Now peering thro' clouds, from heaven's bright dome,
Which guided the wise, with light to the stall,

joy, ... oh, nev-er re-frain, ... But sing to us
of . . . . . our lov'd ones that wait, ... With beckon-ing
heaven . . . . . this mes-sage did bring, ... To earth now is

From thy great joy, oh, nev-er re-frain,
Oh! sing to us of our lov'd ones that wait,
Where angels from heav'n this message did bring,

now . . . . . of Je-sus once slain. . . . . .
hands, ... at heaven's bright gate. . . . . .
born . . . . . a Sav-iour and King. . . . . .

But sing to us now, of Je-sus once slain.
With beckon-ning hands, at heaven's bright gate.
To earth now is born a Sav-iour and King.

J. EDMOND THOMAS, owner.

No. 126 Oh! Wicked Man, Turn Back.

"Turn ye, turn ye, for why will ye die."—Ezek. 33 : 11.

Words and Music by W. C. FRAZIER.

1. Oh! wick-ed man in sin and shame, Turn back, turn back to - night;
2. How oft you have His name a-bused, With sin - ful words un - true;
3. Oh! turn and hear what Christ has done, That you might par - don find.

No long - er take Christ name in vain, But walk in paths of right.
How can you thus His love re-fuse, While yet He calls for you.
He gave His life for ev - 'ry one, Who would to Him re - turn.

CHORUS.

Oh! wick - ed man turn back, turn back, While mer - cy waits for thee;

rit.

For soon the time will be too late, Oh! turn while grace is free.

THOMAS, FRAZIER CO., owners.

No. 127 Over the Beautiful River.

D. Z. C. Arr. by J. E. T. D. Z. CANADY.

1. O - ver the beau-ti-ful riv - er, Angels are singing where lov'd ones a-
2. O - ver the bea u-ti-ful riv - er, Pilgrims are praising the once Cru-ci-
3. O - ver the beau-ti-ful riv - er, Por- tals of glory and beauties un-

bide; And we shall join their glad chor - us, When we have
fied; And we shall share in their glo - ry, When we have
told; And oh, how fond-ly I'm long - ing, There to be

CHORUS.

cross'd to the oth - er side. O - ver the beau- ti- ful riv - er,
pass'd o'er death's chilly tide.
walk-ing the streets of gold.

Je - sus, the Sav-iour, the once Cru - ci - fied, Soon with His

hands that were pierced, Beck -on us come to the oth - er side.

J. EDMOND THOMAS, owner.

No. 128 Wonderful Grace.

A. F. M. *Dedicated to the Sandusky Union Holiness Association.* A. F. MYERS.

1. Do you want par - don? do you want peace? Do you want sor - row and
2. Liv - ing be-neath the shade of the cross, Counting the jew - els of
3. Do you want strength? take part in the fight; Do you want cleansing? then
4. Let the dear Sav-iour reign in your soul; Plunge in the foun-tain and

sigh-ing to cease? Look to the Lord who died on the tree, Je sus can
earth as but dross, Cleans'd in the blood that flow'd from His side, Je - sus re-
walk in the light; Would you from sin be res - cued and free? Je - sus can
you shall be whole; Oh, what a prec-ious Sav-iour is He, Je - sus can

CHORUS.

save you for He saved me. Won-der-ful grace; how it sat - is - fies me,
deems you, for you He died.
help you, for He help'd me.
cleanse you, for He cleans'd me.

Won-der - ful mer-cy, so rich and so free; Would you a child of the
cov - e - nant be? Je - sus can save you, He sweet - ly saved me.

From the "Life-Line," by per. of A. F. MYERS, Toledo, Ohio. By per.

No. 129 Safe on the Shining Strand.

LAURA E. NEWELL. D. W. CRIST.

1. Oh! the white-rob'd throng On the shining strand, Oh! the grand "new song" Of the
2. Sweet the peace-ful rest, When the toil is done, Then all strife shall cease, And a
3. Lo! the sun - set tints Light the western sky, For the day is past, And the
4. Oh! the white-rob'd throng On the shining strand, Sweet the grand "new song" Of the

an - gel band. When the gold - en harps' Sweetest tones re-sound, When the
crown be won, Oh! the home, sweet home, Oh! the joys that wait When the
night is nigh; But His voice calls soft, O'er death's stormy sea, "I will
an - gel band. Soon we'll sing with them That ex - ul - tant strain, With our

CHORUS.

word comes home, That "the lost is found!" Oh! the white-robed an - gel
en - ter in, At the pearl - y gate.
bear thee home, On - ly trust in Me."
loved and lost, We shall meet a - gain.

band, Oh! that home be-yond the sea,
an - gel band, o'er the sea,
Safe up - on the shining strand, . . . There my lov'd ones wait for me.
shining strand,

Copyright, 1892, by D. W. CRIST. Used by per.

130. The Blood of the Lamb.

Words and Music by WM. MAGOFFIN.

1. In the blood of the Lamb, The Lamb that was slain, You can
2. Tho' your sins be as scar - let, They shall be as snow, Tho' red
3. Come and wash and be clean, In the Sav - iour's blood, Wash a -

wash a - way all your sin and stain, You can wash your soul in the
like crim - son they shall be as wool, When you wash your soul in the
way your sins in that heal-ing flood, Come and wash your soul in the

CHORUS.

blood of the Lamb, The blood that was shed for you. Then lay your sins at the

feet of Je - sus, He will bear them all, (bear them all,) Oh,
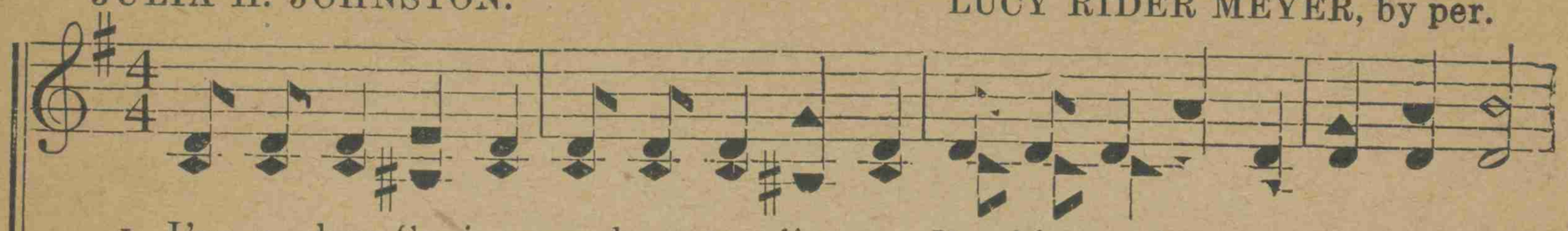
lay your sins at the feet of Je - sus, He will bear them all for you.

Copyright, 1891, by M. W. Robison. Used by permission.
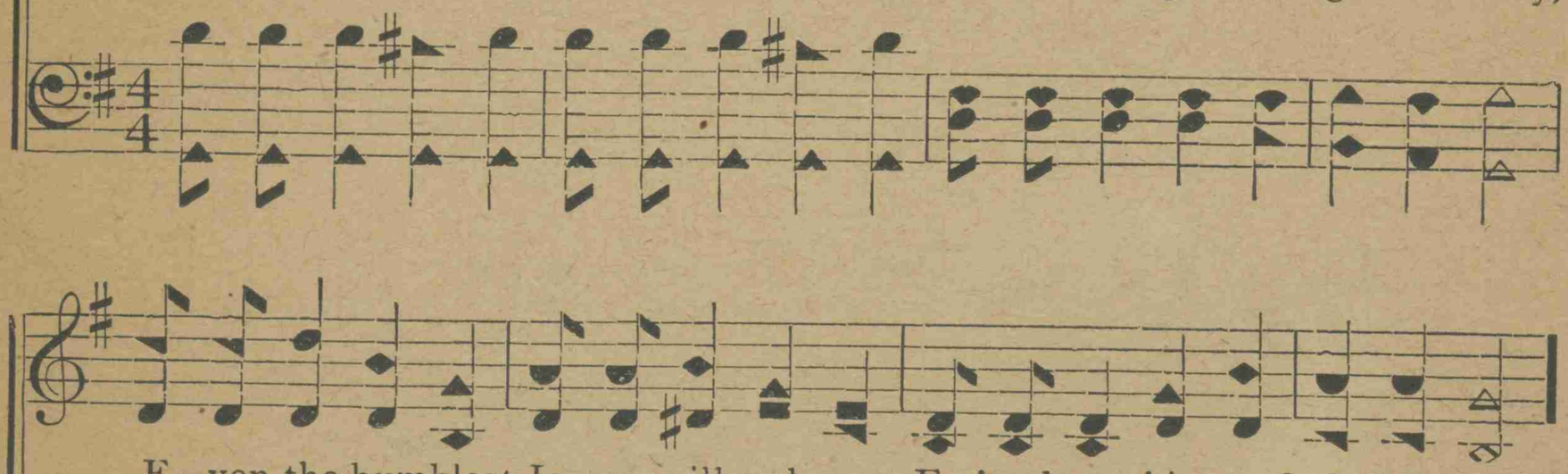
No. 131 I Will Tell Jesus.

"Went and told it to Jesus."—Matt. 14: 12.
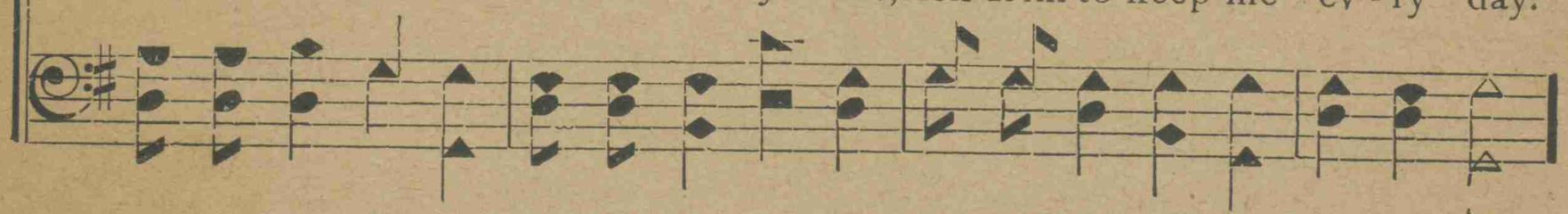
JULIA H. JOHNSTON. LUCY RIDER MEYER, by per.
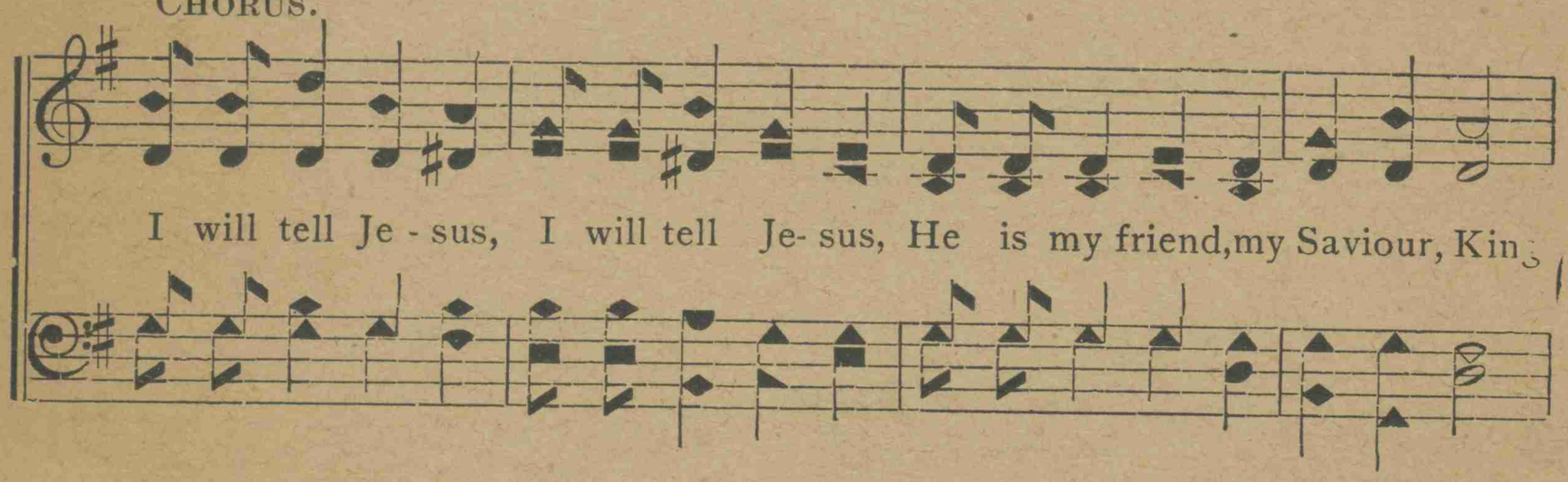


1. I've a dear Saviour, read-y to list-en Bend-ing to hear me from on high,
2 When I am joy-ous in the glad sunshine, I will tell Him who loves me so;
3. When I'm in danger, when I'm in dark-ness, Tempted to think no help-er near
4. Trouble and sor-row drive me to Je-sus, Whom be-side Him on earth have I?
5. If I am tempt-ed, if I distrust Him, If I for-get and go a-stray,
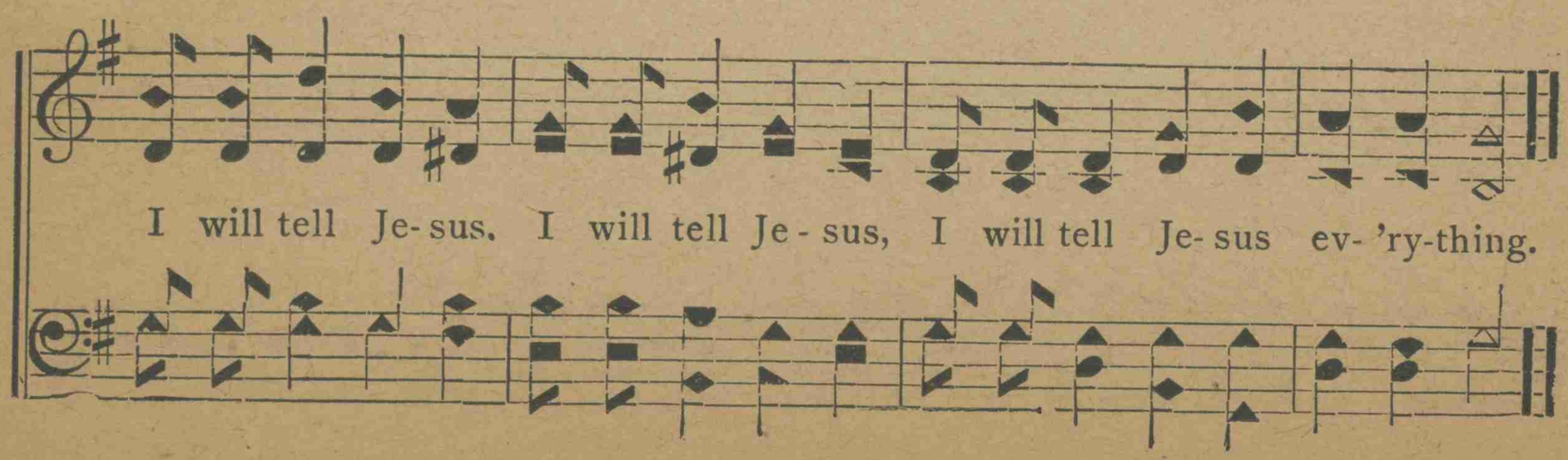


E-ven the humblest, Je-sus will wel-come, Ev-'ry low whis-per finds Him nigh.
Sure-ly my Sav-iour wait-eth to hear it, Ev-'ry sweet se-cret He shall know.
Still I'll run to Him, tell Him the sto-ry, Ask Him to keep from harm and fear.
Oth-ers may love me, Je-sus can save me, Je-sus will hear me when I cry.
Still I'll re-turn and tell it to Je-sus, Ask Him to keep me ev-'ry day.



CHORUS.



I will tell Je-sus, I will tell Je-sus, He is my friend, my Saviour, King,



I will tell Je-sus, I will tell Je-sus, I will tell Je-sus ev-'ry-thing.
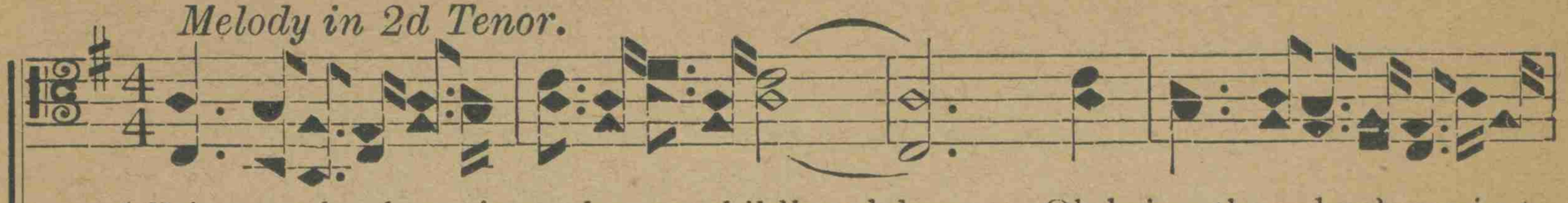
No. 132 Bring Them Back.

(FOR MALE VOICES.)

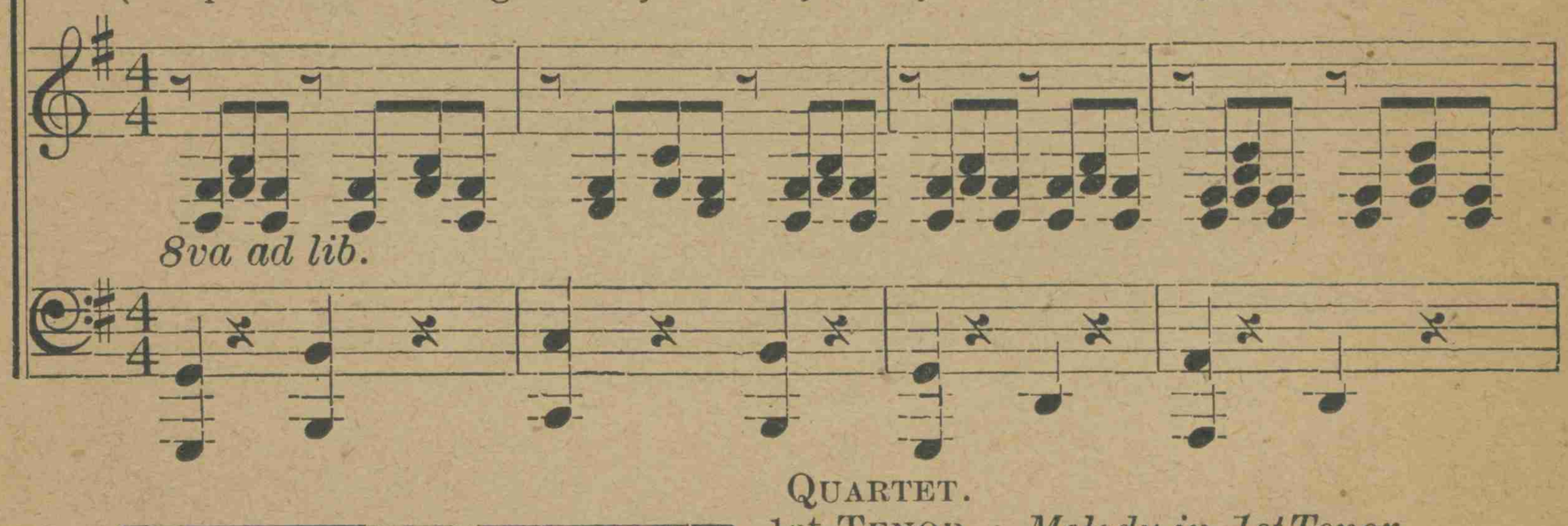
F. L. EILAND. J. EDMOND THOMAS.

DUET.

Melody in 2d Tenor.
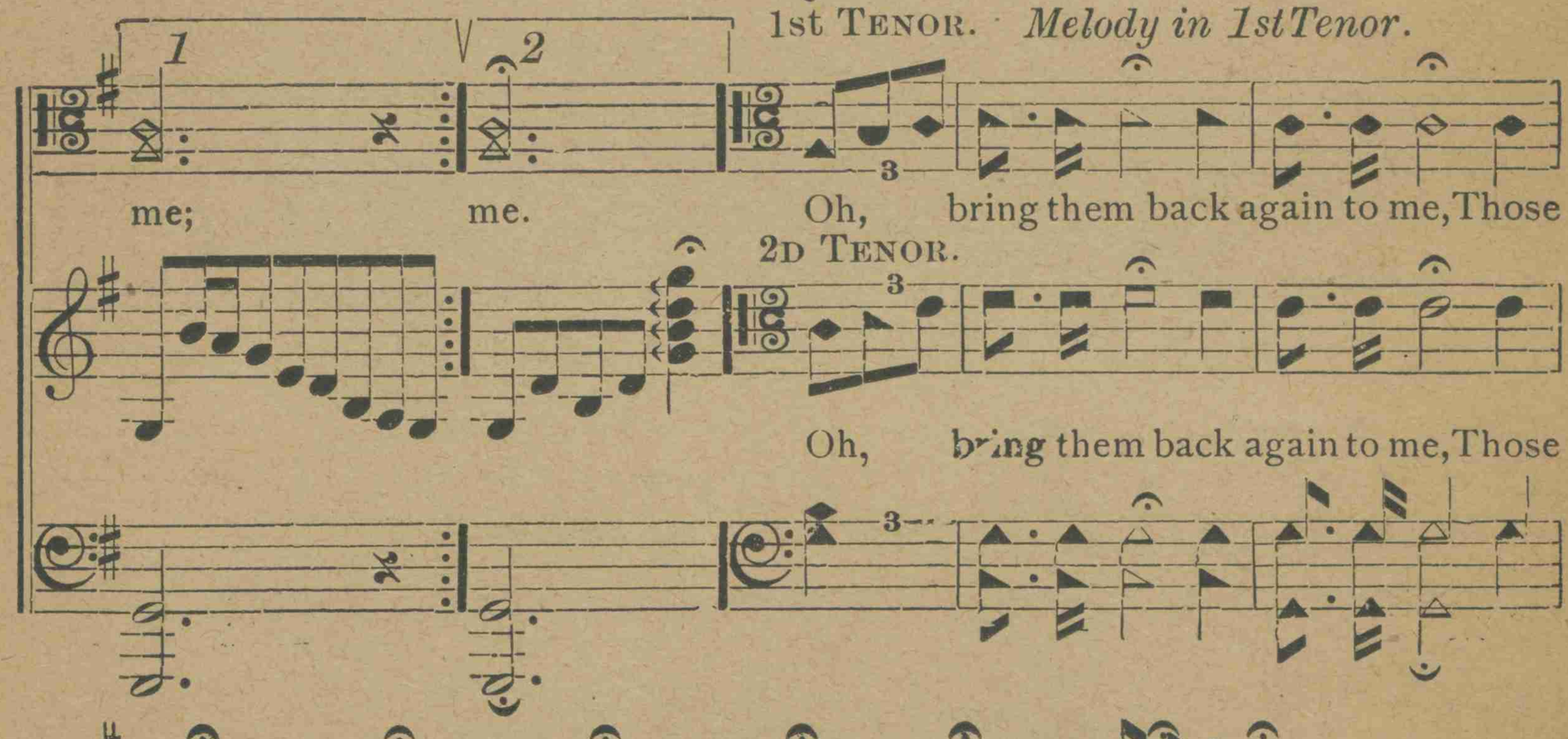


1. (Bring me back again my happy childhood days, Oh, bring them back again to
   Days of sunshine and the sports of merry plays, Oh, bring them back again to
2. Bring me back again the joys I used to know, Oh, bring them back again to
   Bring my heart its pleasures as in years ago, Oh, bring them back again to
3. Bring me back again the songs I lov'd so well, Oh, bring them back again to
   Bring the accents to my heart as then they fell, Oh! bring them back again to
4. Bring me back again the hopes I cherished there, Oh, bring them back again to
   Hopes that life's bright sunny smiles I yet may share, Oh, bring them back again to
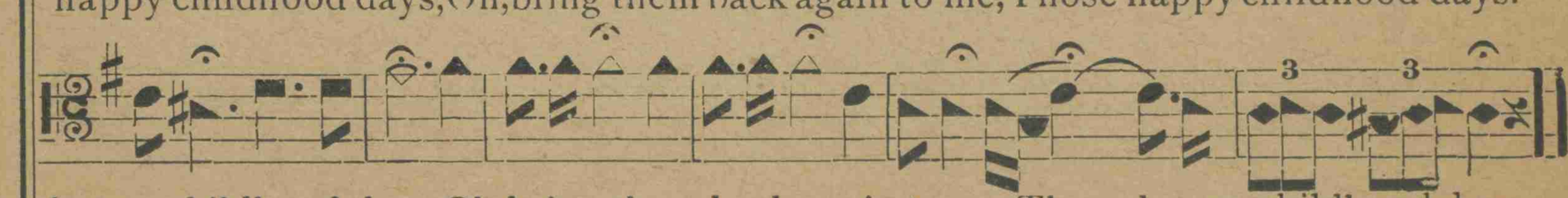


QUARTET.
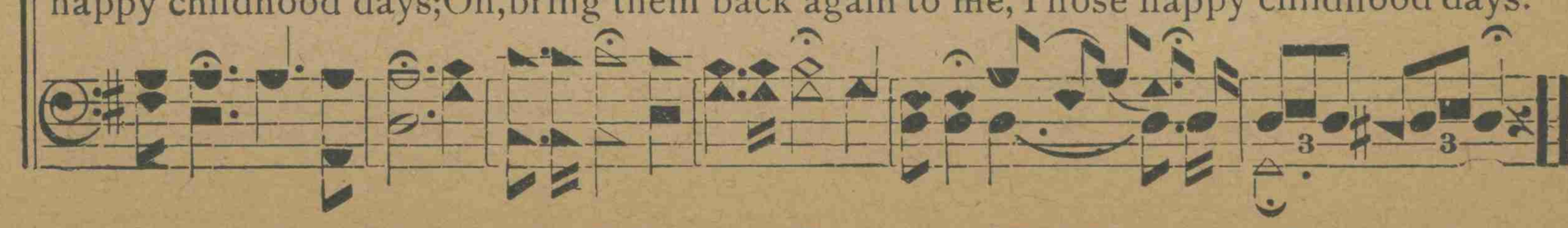
1st TENOR. *Melody in 1st Tenor.*



2D TENOR.







Copyright, 1897, by J. EDMOND THOMAS. All rights reserved.

No. 133 Will You? and Will I?

"Strive to enter in at the strait gate."—Luke 13: 24.

Words by H. A. R. H. Music by H. A. R. HORTON.

Copyright, 1891, by H. A. R. HORTON. Used by per.

No. 134 I Dare Not Idle Stand.

For C. E. S.

D. W. CRIST.

Lively.

1. I dare not i - dle stand, While here on ev - 'ry hand The
2. I dare not i - dle stand, While o - ver all the land Poor
3. I dare not i - dle stand, But at my Lord's com-mand For

whiten - ing fields de - clare the har - vest near, (har - vest near;)
wan-d'ring souls need hum - ble help like mine, (help like mine;)
Him I'll la - bor on through life's short day, (life's short day;)

:S:

A glean- er I would be, And gath - er, Lord, for Thee, Lest
Far bright -er than the gem In mon-arch's dia - a - dem, Each
The eve will come at last, Day's la - bor soon is passed, E -

D.S. *A glean - er I would be, And gath - er, Lord, for Thee, Yes,*

FINE.

I with empty hands at last ap-pear. Work - ing for the
soul a star in Je - sus' crown may shine.
ter - nal rest will then my toil re - pay. Working for the Mas - ter,

gath -er for His gar-ner in the sky.

D.S.

3

Mas - ter, For . . . . . the home on high.
working for the Lord, Working for a home, a home that is on high.

Copyright, 1891, by D. W. CRIST. By per.

No. 135

The Golden Gate.

C. E. LESLIE.

There is a cit - y made by God, Whose streets are pav'd with gold; The glo - ry of that heav'n-ly place By proph-ets has been told.

Then be prepar'd (to meet thy God,) To pass thro' the gold - en gate, The King of kings (is rul - er there,) He guards the gold - en gate.

Used by per.

C. E. LESLIE.

pav'd with gold; The

nas been told.

en gate, The

n gate.

The Golden Gate.—Continued.

CHANT.

1. Man of the world, why stand you i - dle all the day?
2. Then be prepared to meet thy God, and of the feast par - take;

Look up to Christ, He will forgive, Your sins He'll wash a - way.
The bread of life is free to all, Who will their sins for - sake.

ALTO SOLO.

Is there a - ny one here who is not pre-par'd to en - ter the gold - en

gate? Be read- y, for soon the time will come to en - ter the gold-en gate.

The Golden Gate.—Concluded.

DUET. ALTO AND TENOR.

Don't let it be said, too late, too late To en - ter the gold - en gate; Be

read - y, for soon the time will come To en - ter the gold - en gate,

That beau - ti - ful gold - en gate, That beau - ti - ful gold - en gate; Be

read - y, for soon the time will come To en - ter the gold - en gate.

No. 136 Will You Start Now?

"Prepare to meet thy God."—Amos 4: 12.

E. R. LATTA. J. E. HALL.

1. Will you start now, for the king - dom, Ceas-ing, from Je - sus, to roam? Or, will you slight the Re - deem-er, While you are bid-den to come?
2. Will you start now, for the king - dom, Leav-ing each hin-drance be - hind? Pardon and peace, without measure, You in be - liev- ing, may find!
3. Will you start now, for the king - dom? Long you have wait -ed to start; Slight not the mer- cy of Je - sus, Lest He, from you, may de - part!
4. Will you start now, for the king - dom? Will you the Mas - ter o - bey? He will ac- cept you, and save you, If you will seek Him to - day.

CHORUS.

p

Will you start now? Will you start now? Sin - ner, 'tis dang'rous to wait!

Will you start now? Will you start now? Ere he shall an - swer, "Too late!"

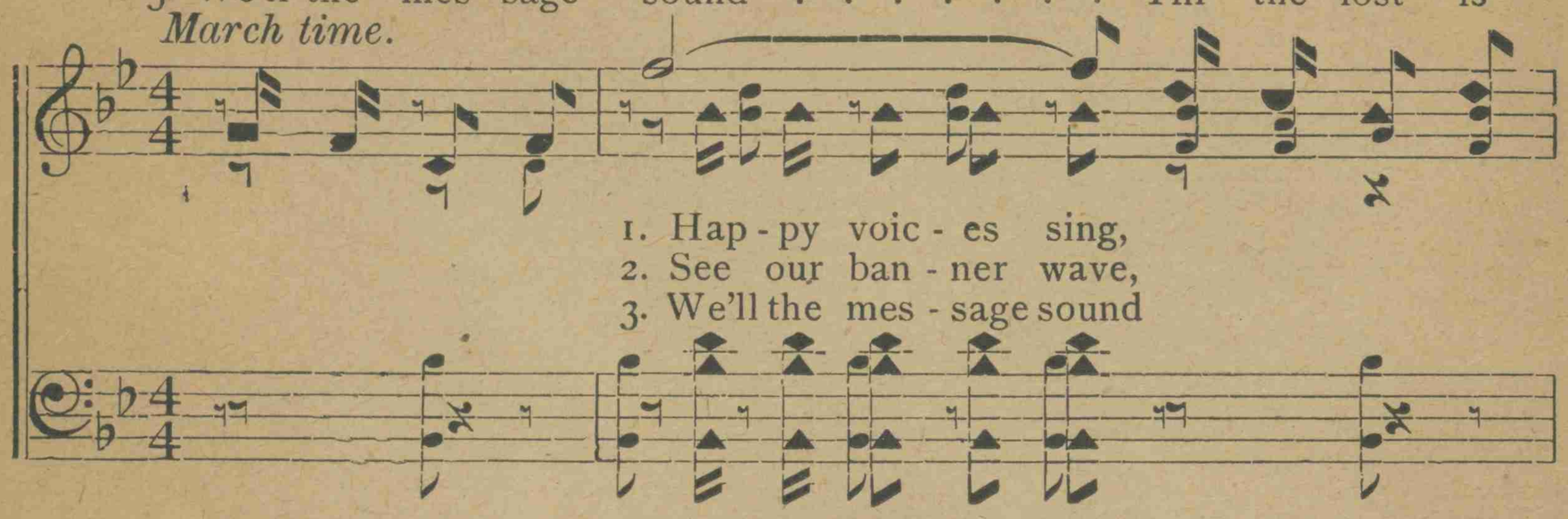
J. EDMOND THOMAS, owner.

No. 137 Happy On We Go.
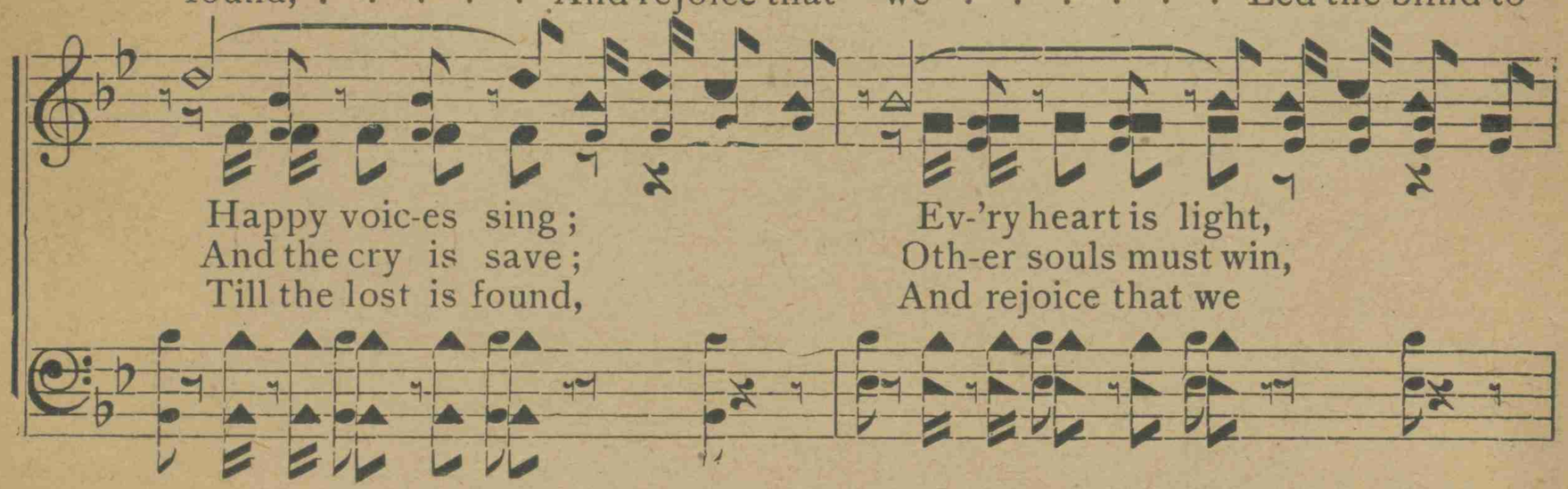
F. L. EILAND. (C. E. PICNIC SONG.) J. EDMOND THOMAS.

1. Hap - py voic - es sing, ... Hap - py voic - es
2. See our ban - ner wave, ... And the cry is
3. We'll the mes - sage sound . . . . . Till the lost is

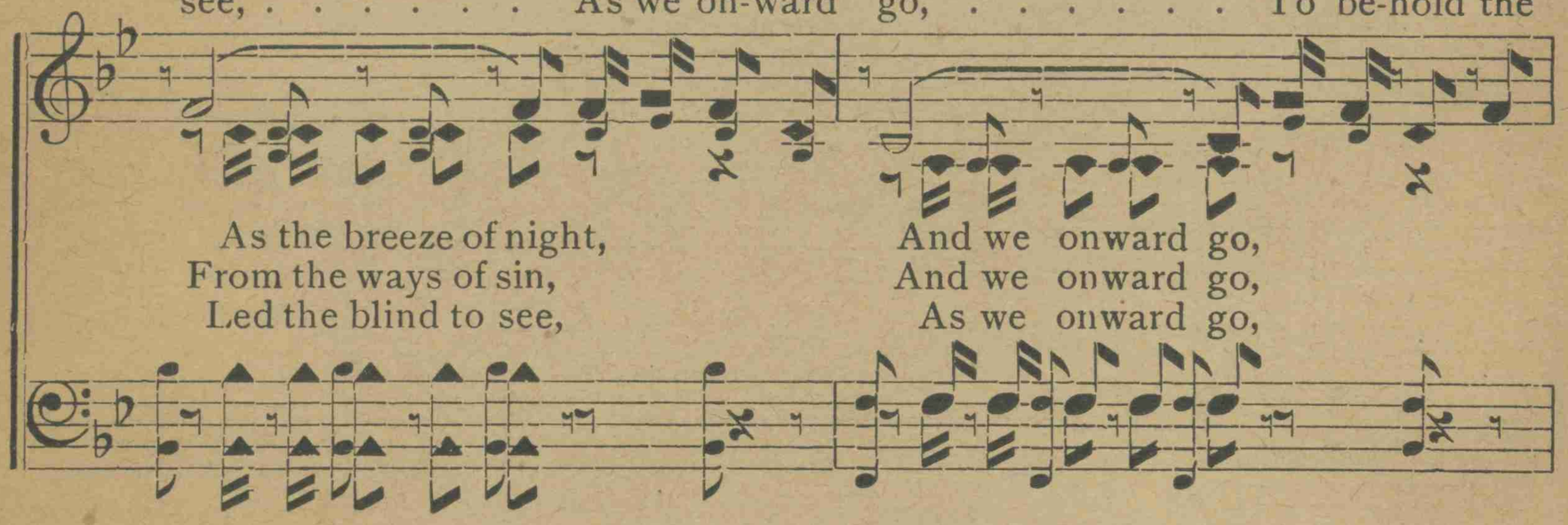
March time.
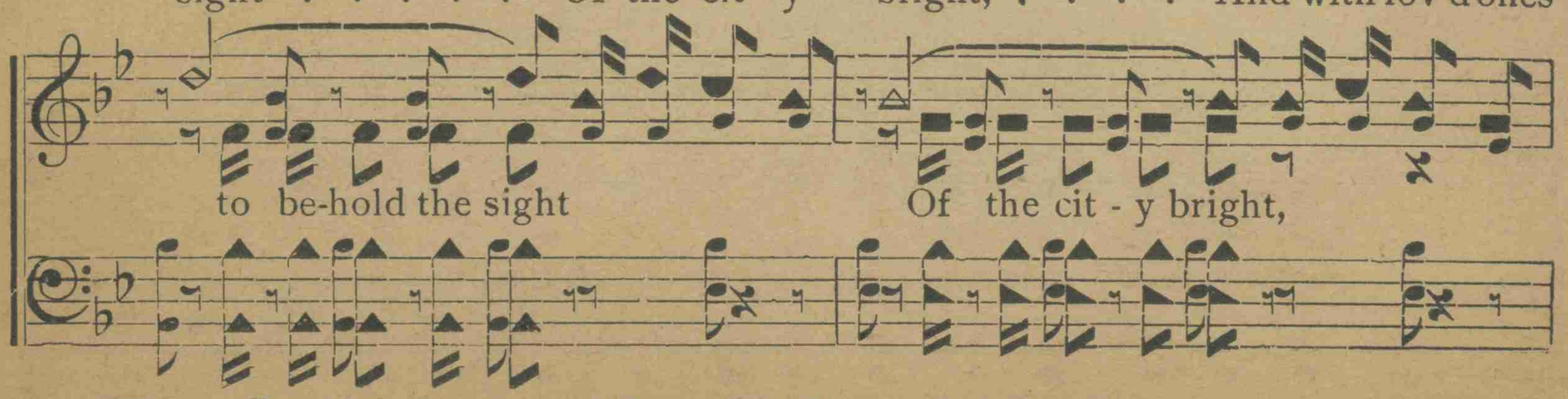


ng; . . . . . Ev-'ry heart is light, ... As the breeze of
save; . . . . . Oth-er souls must win, ... From the ways of
found, ... And rejoice that we . . . . . Led the blind to



night, ... And we on-ward go, ... To be-hold the
sin, ... And we on-ward go, ... To be-hold the
see, ... As we on-ward go, ... To be-hold the



sight . . . . . Of the cit - y bright, ... And with lov'd ones
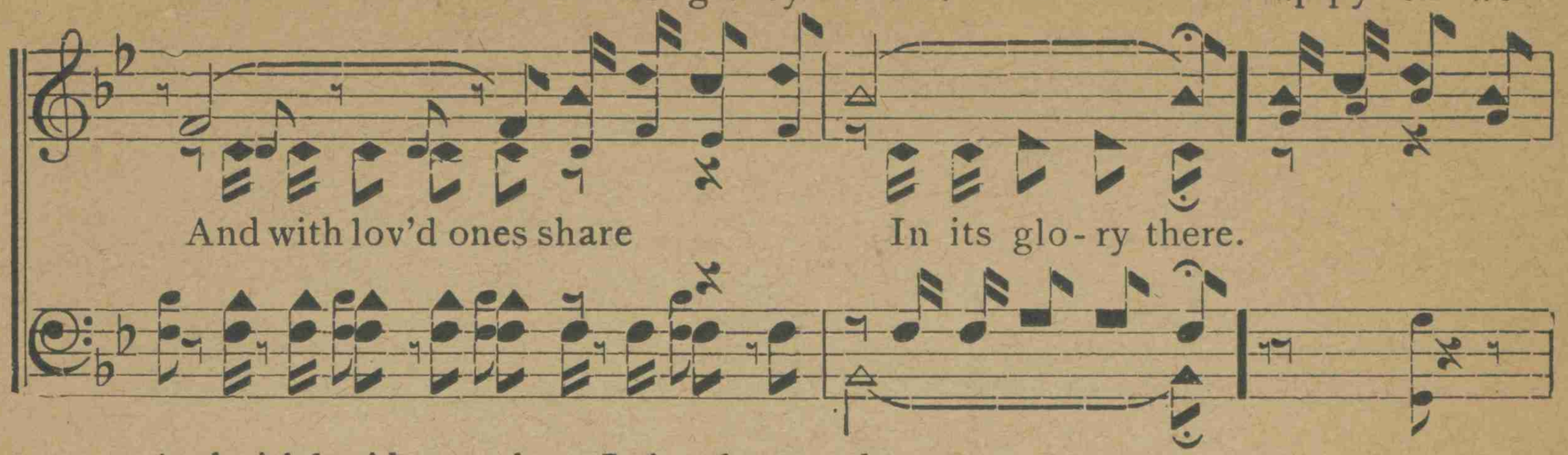


* The small notes and rests are to be used in the accompaniment.

J. EDMOND THOMAS, owner.

Happy On We Go.—Concluded.
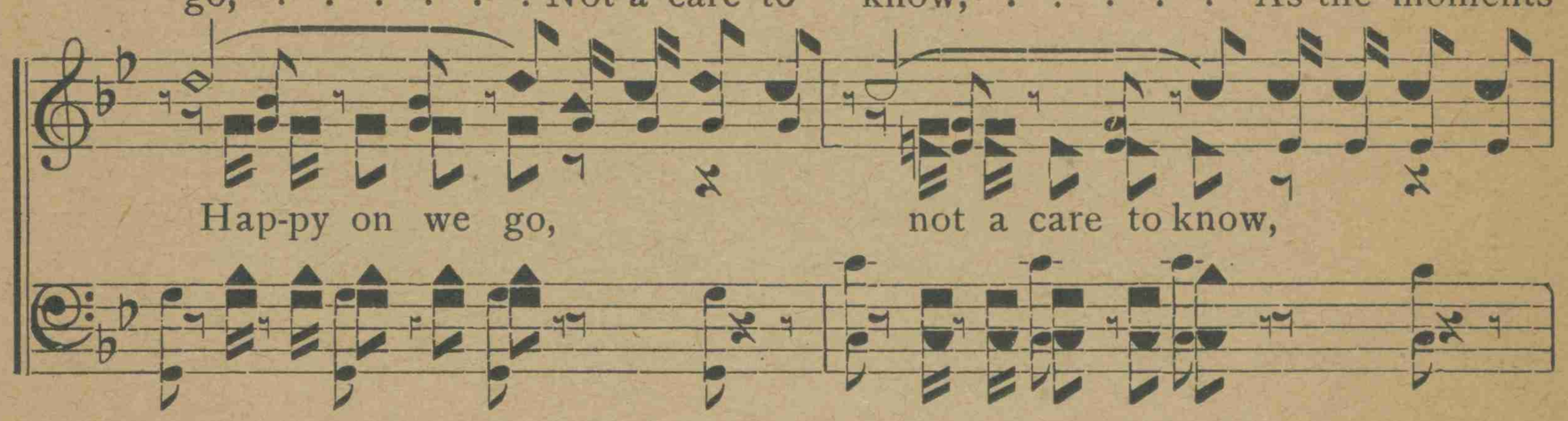
share . . . . . In its glo-ry there. . . . . Hap-py on we



And with lov'd ones share In its glo-ry there.

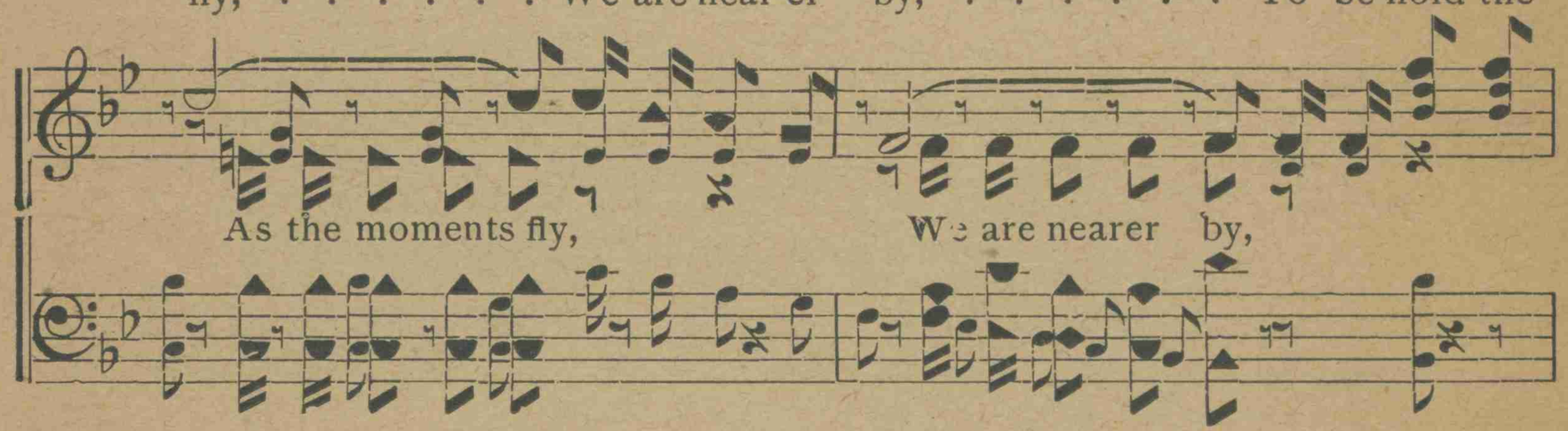
And with lov'd ones share In its glo-ry there. . . . . .

go, ... Not a care to know, ... As the moments
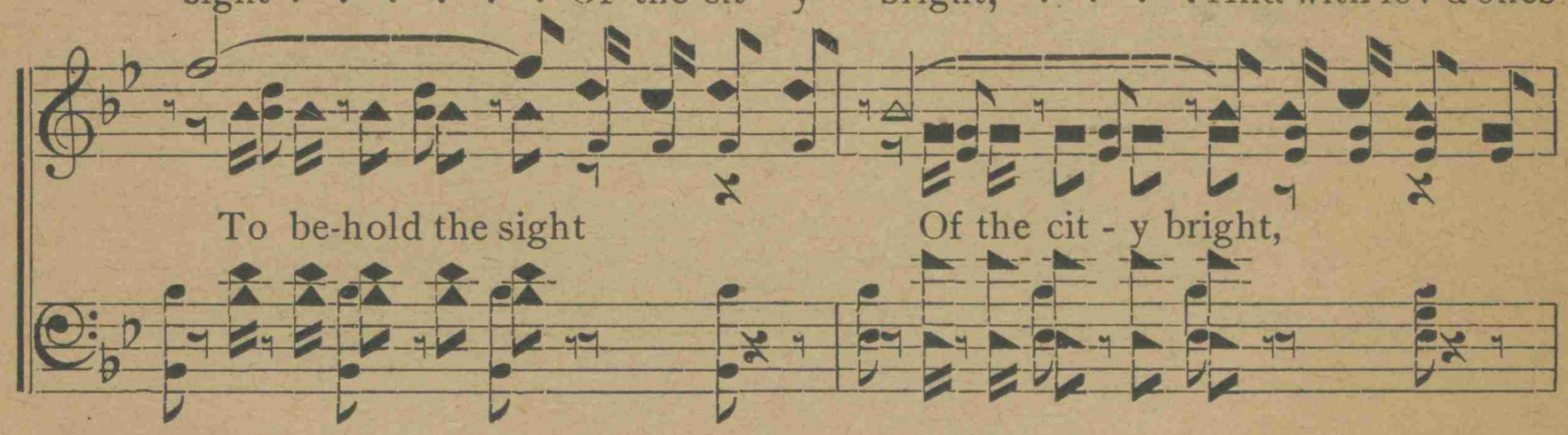


Hap-py on we go, not a care to know,

fly, ... We are near-er by, ... To be-hold the



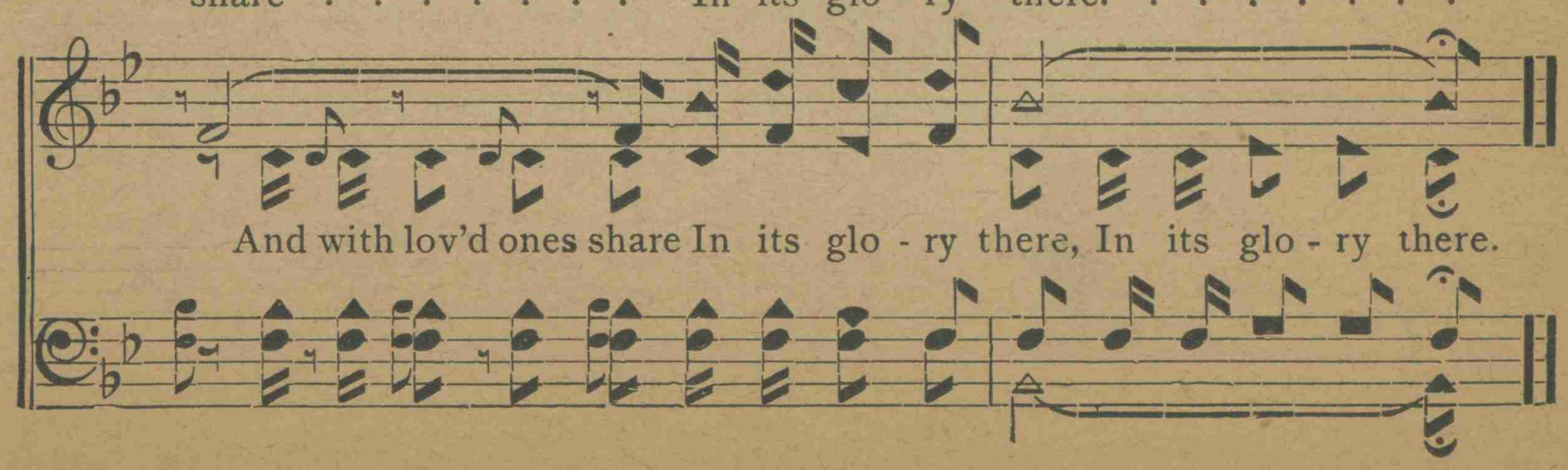
As the moments fly, We are nearer by,

sight . . . . . Of the cit - y bright, ... And with lov'd ones



To be-hold the sight Of the cit - y bright,

share . . . . . In its glo - ry there. . . . . .



And with lov'd ones share In its glo - ry there, In its glo - ry there.

No. 138

His Trials and Death.

Written especially for my friend and co-worker, Prof. J. E. Thomas.

Words by F. L. EILAND, aug. J. E. T. **Music by J. E. THOMAS.**

1. A - lone, a - lone in Geth - se-mane, He feels the sting of death;
2. O Fa -ther, if it may be so, This bit - ter cup pass by,
3. His own, He asked to watch with Him, But fall a - sleep did they,
4. They lead Him now be-fore the king, With pleadings to con - demn,
5. And Pi - late, now con-sent will give, That Je - sus here must die,
6. The wick-ed mul - ti-tudes, a - las, To Pi - late, still they cry;
7. And now up - on the cru - el tree, He bled, and died in pain,

He knows that He must yield in pain, His last ex - pir - ing breath.
But not my will, 'tis Thine I'd show, Tho' I must drink and die.
And Ju - das now to sin - ner men, Did Je - sus here be - tray.
But false the wit - ness - es they bring, No fault they find in Him.
And say a pris - 'ner here shall live, Though this His feel - ings try.
"O give, O give us Bar - ab - bas, And Je - sus cru - ci - fy.
And 'twas for you, it was for me The Lamb of God was slain.

CHORUS.

He bled and died up - on the tree, And 'twas for you, it was for me,

It was for all by sin de-filed, It was for thee, O! homeless child.
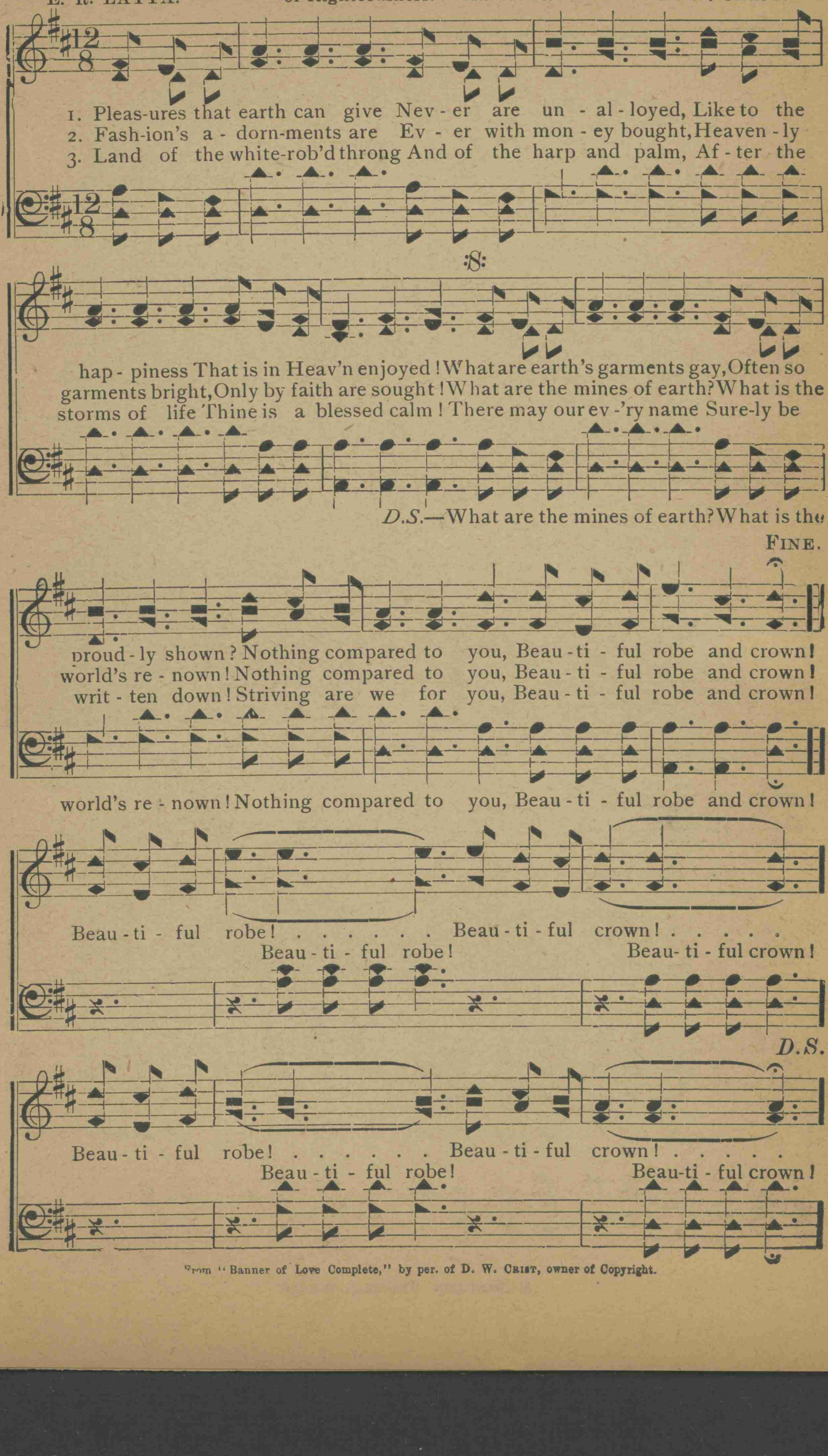
rit.

J. EDMOND THOMAS, owner.

No. 139 Beautiful Robe and Crown.

"He hath clothed me with the garments of Salvation, he hath covered me with the robe of Righteousness."—Isa. 61: 10.

E. R. LATTA. D. W. CRIST.



From "Banner of Love Complete," by per. of D. W. CRIST, owner of Copyright.

No. 140 Will You Miss Me?

Rev. GEORGE BEEBE. H. E. McAFEE.

1. When death shall close these eye-lids, And this heart shall cease to
2. When my foot-steps ne'er are heard, And these lips are pale and
3. When these lips shall nev-er more, Press a kiss up-on thy
4. Per-haps you'll plant a flow-er On my poor un-wor-thy
5. One sweet hope my soul shall cher-ish— Till this fleet-ing life has

beat, And they lay me down to rest In some flow-'ry-bound re-treat.
cold, And a wind-ing sheet of dai-sies This frail ten-e-ment en-fold.
brow, But lie still and cold in death— Will you love me then as now?
grave, And come sit a-lone be-side me When the ros-es nod and move.
flown, This sweet tho't will cheer when dying— You will miss me when I'm gone!

REFRAIN.

Will you miss me? (miss me when I'm gone,) Will you miss me? (miss me when I'm gone,)
4th v. Yes! you'll miss me! You will miss me!

Will you miss me? (miss me when I'm gone,) Will you miss me when I'm gone?
Yes! you'll miss me! You will miss me when I'm gone?

J. E. THOMAS, owner.

No. 141 Why Are We Gathered Together, To-day?

CONVENTION OPENING SONG.

E. R. LATTA.
QUARTETT.

THOMAS S. COBB.

1. Why are we gath-ered to - geth-er, to - day, Par-ents and chil-dren u -
2. Why are we gath-ered to - geth-er, to - day, Youthful and a - ged in
3. Why are we gath-ered to - geth-er, to - day, Put -ting our work and a -
4. Why are we gath-ered to - geth-er, to - day? Ask of the chil-dren, with

SEMI-CHORUS.

nit - ed as one? We are as - sem-bled, to praise and to pray,
sweet-est ac - cord? We are as - sem-bled, our off'-rings to lay—
musements a - side? We have as - sem-bled, with flor - al dis - play,
fa - ces so bright! Theirs are the day, and the blos-soms, so gay—

FULL CHORUS.

Gath - - ered to -

Show - ing our love for the Fa - ther and Son! Gathered to-geth-er!
Lay on the al - tar of Je - sus, our Lord!
Here, a brief sea-son, as friends to a- bide!
That is the rea - son their hearts are so light!

Gath - ered to-

geth - er!

gathered together! Gathered with smiles, and with clasping of hands! Gathered together!

geth - - er!

gath-ered to - geth -er! Gath-ered to know our Re-deem-er's command!

J. EDMOND THOMAS, owner.

No. 142 The Home of the Soul.

Words by WILLIAM I. FEAZELL.
Arr. by F. L. E.

Music by J. J. DAY.
Arr. by F. L. EILAND.

1. I was once but an out - cast With-out friend or home, Here a - lone and with-out hope in my God, But I've found all in Je - sus
2. There's no ref - uge of safe - ty Save the home on high, Where the spir - it ev - er more can be free, There the grief and af - flic-tions,
3. And by faith in the prom- ise Of my Sav - iour, now I can see the bright man-sions so fair, And I have the as - sur-ance
4. There I'll be with my Sav - iour, And the an - gels bright, While the a - ges con - tin - ue to roll, And tho' here, I be friendless,

Who died on the tree, He has bought me with His own precious blood.
The sin and the pain, When I've anchored nev- er-more shall I see.
That my way is clear, To that coun-try and home o - ver there.
There, my spir - it shall have A sweet ref-uge in the home of the soul.

CHORUS.

Home sweet home, my heav - en - ly home, Where trials and troubles ne'er come,
O grant dear Saviour, that oth-ers may have A place in the home of the soul!

Songs of Zion.

Words and Music by F. L. EILAND.

1. O beau-ti-ful songs of Zi-on, Sweet hymns of love di-vine;
2. O beau-ti-ful songs of Zi-on, They quell our doubts and fears;
3. O beau-ti-ful songs of Zi-on, Now borne up-on the air;

And born of an in-spi-ra-tion, The gos-pel light they shine.
And give us a con-so-la-tion, A-midst our grief and tears.
Their full-ness will o-pen on-ly, As we shall sing them there.

CHORUS.

These beau-ti-ful songs, . . These beau-ti-ful songs, . .
These beautiful, beautiful songs we shall sing, these songs, sweet songs, yes, these beautiful songs,

These songs that will never die; These songs . . . we shall sing, . . .
These songs we shall sing them a-gain and a-gain,

A-gain, . . . and a-gain; . . A-gain in that by and by.
In Zi-on these beau-ti-ful songs we'll sing,

Copyrighted, 1899, by F. L. Eiland.

No. 144 Even So Do.

Words by F. L. EILAND. Music by EMMETT S. DEAN.

1. Be you for the Mas - ter, toil - ing all the day; Bring - ing in the
2. Ma - ny souls are faint - ing, haste you to their side; Lead them to the
3. O - ver bit - ter tri - als, help the soul a - long, Point to Je - sus

wan - d'rer, found a - long your way; Sing - ing songs of glad - ness,
Sav - iour who will safe - ly hide; Them from ev - 'ry dan - ger,
ev - er, with your pray'r and song; You will be re - ward - ed,

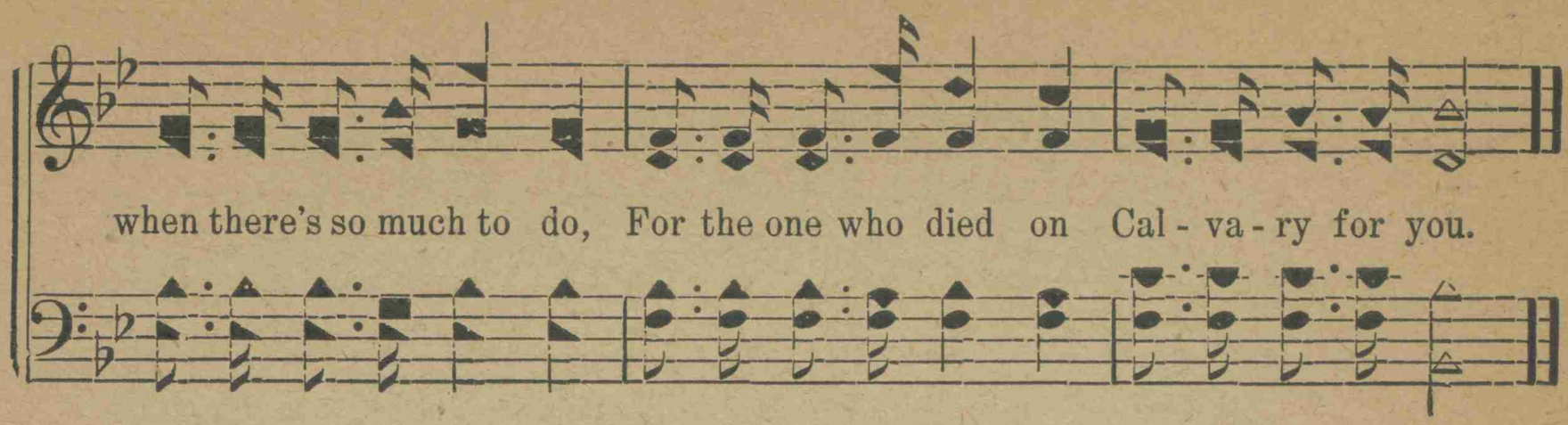
speak - ing words of cheer; In the read - y har - vest, la - bor for Him here.
in His hand He'll hold; Toil ye on, my broth - er, bring them to His fold.
for your la - bor here; In the gold - en har - vest, o - ver, o - ver there.

CHORUS.

Be you for the Mas - ter, toil - ing on with glad - ness; Bring - ing in His

jew - els, scat - tered ev - 'ry - where. Be you nev - er i - dle,
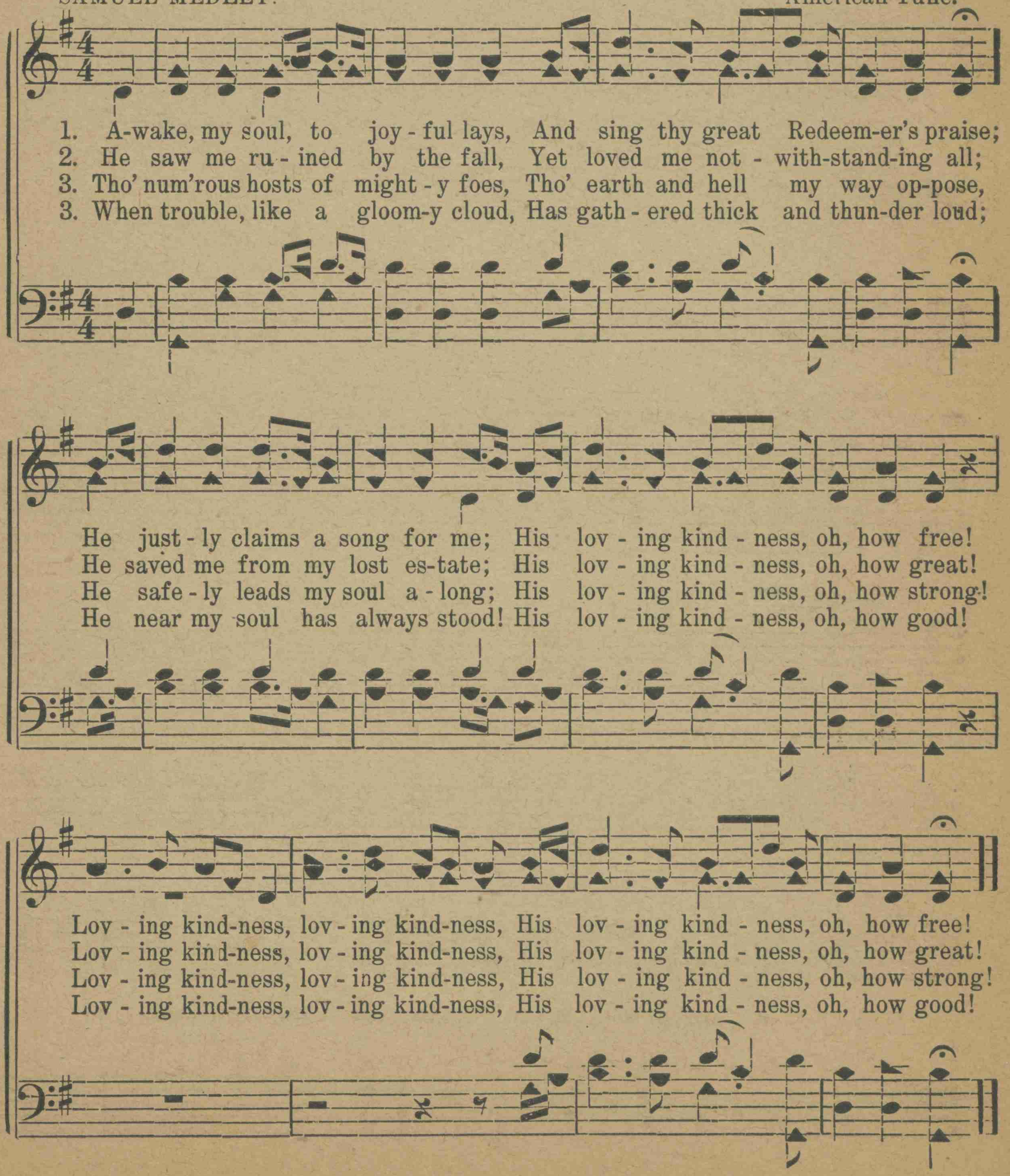
Even So Do.—Concluded.



No. 145. Loving Kindness.

"I will worship toward thy holy temple, and praise thy ame for thy loving kindness and for thy truth: for thou hast magnified thy word above all thy name."—Ps. '30· 2.

SAMUEL MEDLEY. American Tune.



No. 146 Hiding In Thee.

"For thou art my rock and my fortress;—Ps. 71: 3.

Words and Melody by J. A. LINCOLN. Arr. by F. L. EILAND.

1. In Je - sus my Sav - iour all glo-rious di-vine, The Fa - ther in Thee, His glo - ry doth shine; His glo - ry re - flect - ed, the na- tions shall see; In meek ad - o - ra - tion must bend the proud knee.
2. Oh bless - ed be Je - sus, my soul He's set free! The rich crim - son fount He shed on the tree; In it, I've been wash'd and my spir - it is clean; Oh glo - ry to Je - sus on Cal - va - ry slain!
3. No an - gel nor ser - aph can chant that lov'd name, So sweet - ly as He de-serves in His fame; The chief in ten thou - sand, oh love - ly is He! I'm hid - ing in Je - sus, the Rock cleft for me.

CHORUS.

Oh Rock that was cleft, I'm hiding in Thee; I'm hid-ing in Thee, I'm hid-ing in Thee; When I reach the bright portals, I will still hide in Thee!

rit.

No. 147 Put on the Whole Armor.

BARTOW J. COWART.

1. Put on the whole armor and dread not the storm, If fight-ing for Je-sus no pow- er can harm, No force can condemn you no mat - ter how strong, Take
2. Keep ev - er be-fore you the light of His word, Walk after the spir-it and noth-ing be feared, When foes shall surround thee thy soul to af-fright, Ask
3. The sword of the spir- it your way will provide, A- sun- der the er-ror and truth shall a -bide, Be pa-tient, per-sist - ent, be va- liant and true, The

CHORUS.

faith as your helmet and vict'ry's your song. Je- sus to aid you, He'll put them to flight. ar-mor of Je - sus will car- ry you thro'. } A- way, ... to the A-way to the bat - tle, your

bat - tle your ar - - mor keep bright, ... ar-mor keep bright, A way to the bat - tle, your armor keep bright,

Tho' rough . . . be the con - flict, Press on . . . with the fight . . . Tho' rough be the conflict press on with the fight, Tho' rough be the conflict press on with the fight.

Copyright, 1896, by Hiland & Cowart.

NOTE.—Repeat last stanza from chorus, two or three times getting softer and softer each time.

No. 148 Don't you want to be Ready?

"Therefore be ye also ready."—MATT. 24: 44.

Words and Music by F. L. EILAND.

1. Oh! there is a time when the mes - sage will come, Don't you want to be
2. To - day is the day of sal - va - tion for all, Can you say you are
3. Oh! yes there's a time when the mes - sage will come, Are you will- ing and

read-y to go? Oh! sin - ner the Sav-iour in - vites you to-day, Will you
read-y to go? A home and a crown is a - wait - ing for thee, Will you
read-y to go? This mo - ment the Sav-iour is plead - ing for thee, Sin-ner,

CHORUS.

hear and make ready to go? Read - - - y to go.....
come and be ready to go?
say, are you ready to go? Watching and waiting and read-y to go, Don't you

Read - - - y to go,.....Don't you want to be read-y to
want to be wait- ing and read - y to go, yes

go?
read-y to go,

go?..... Don't you want to be read-y to go?
Read-y to go?

Copyright, 1898, by F. L. Eiland.

No. 149 From the Cross to the Crown.

Leaving the home of a friend whom, my companion and me in other days had visited, looking back upon the house, (The cross) and thence to the sun, (The crown) just peeping up from behind the Eastern hills in all of its brilliancy and splendor, this title was suggested. Carlton, Tex. Sept. 10th. 1895.

Words and Music by F. L. EILAND.

1. Look a - way from the cross to the glit- ter - ing crown, From your cares wear - y one look a - way; There's a home for the soul, where no sor-row can come, And where pleas- ures will nev - er de - cay.
2. Tho' the bur - dens of life may be heav-y to bear, And your cross - es and tri - als se- vere; There's a beau - ti - ful hand that is beck-on- ing come, And no heart - aches and sigh - ings are there.
3. 'Mid the con - flicts, the bat - tles, the strug-gles and strife, Brave-ly on - ward your jour-ney pur- sue; Look a - way from the cross to the glit-ter - ing crown, That's a - wait - ing in heav - en for you.

CHORUS.
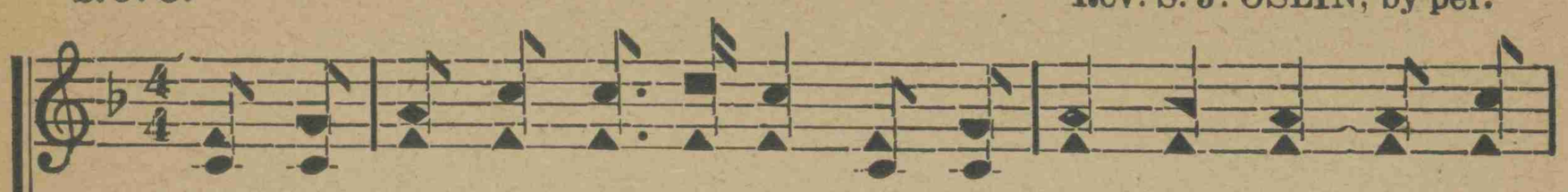
Look a - way. . . . . Look a - way, ...
Wear - y one look a - way from the cross to the crown

1. From the cross to the glit-ter-ing crown,
2. From the cross to the glittering crown.

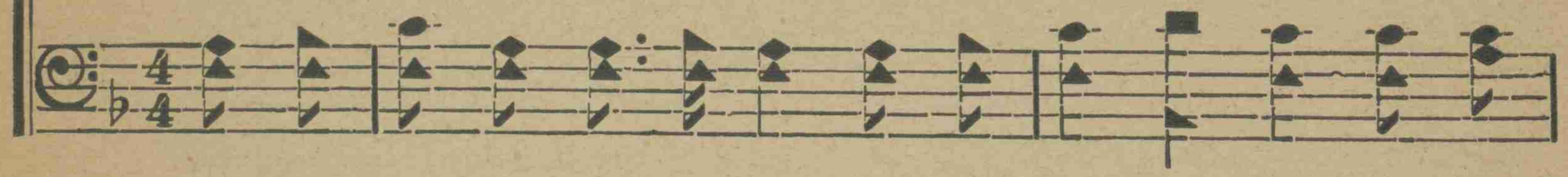
glit-ter-ing crown,
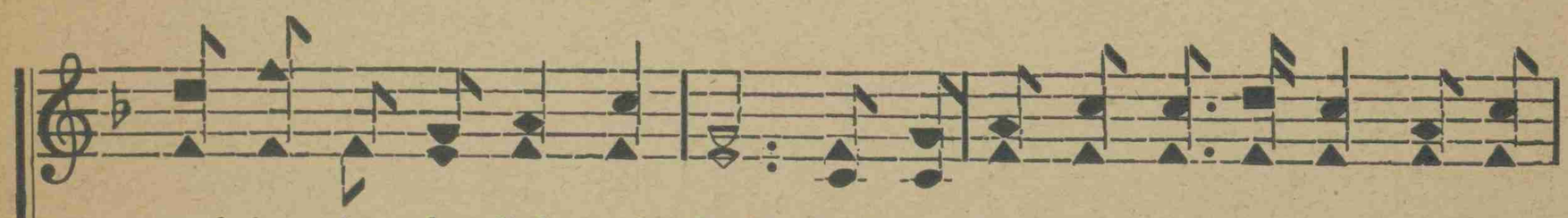
No. 150 Standing in the Light.

S. J. O. Rev. S. J. OSLIN, by per.
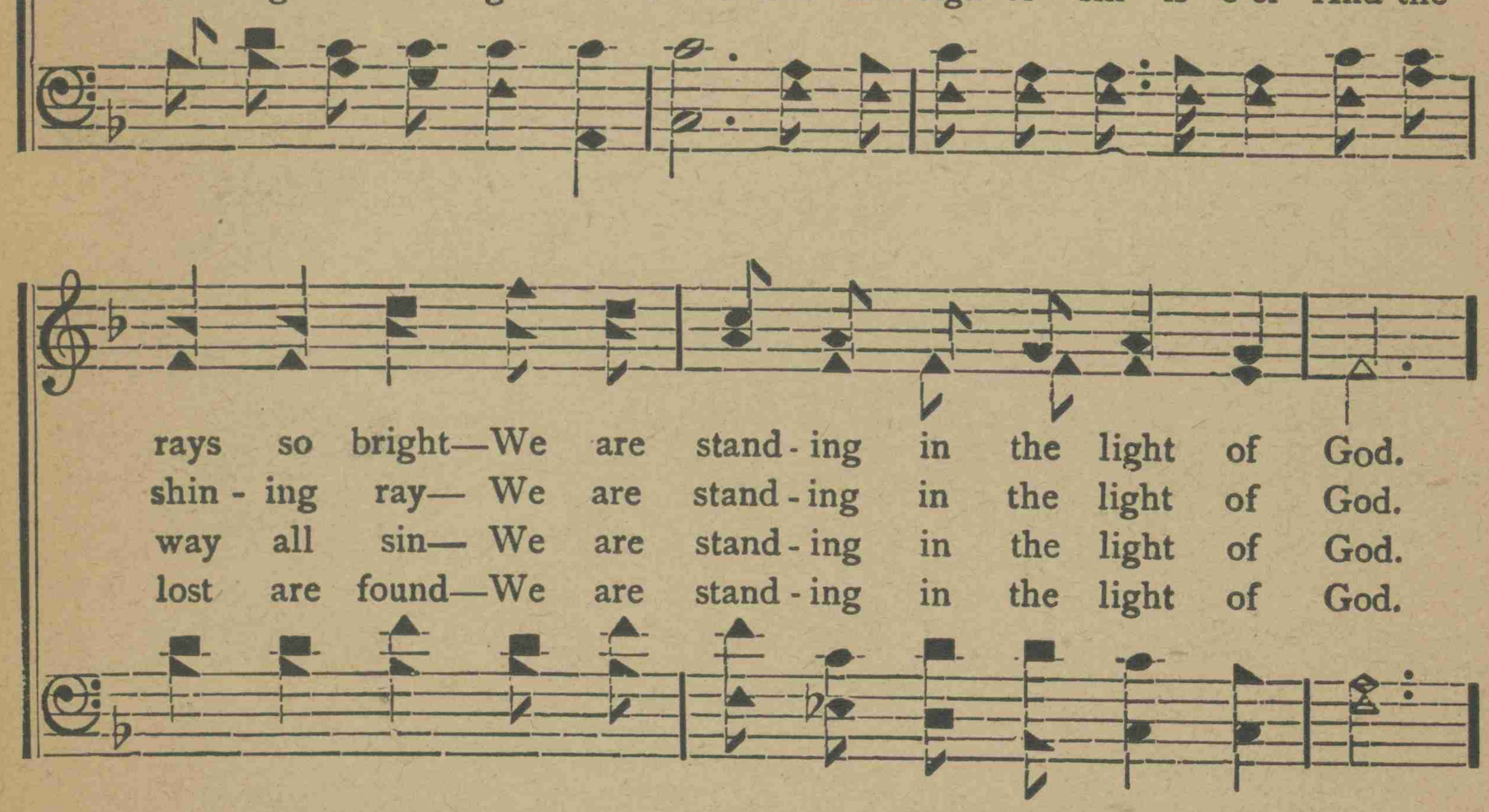


1. We are stand - ing in the light, In the gos - pel light—We are
2. We are stand - ing in the light, Of a gos - pel day—We are
3. O ye na - tions of the earth, Raise your eyes and see,—We are
4. Pre- cious light from God to man, Shed thy beams a - round—We are



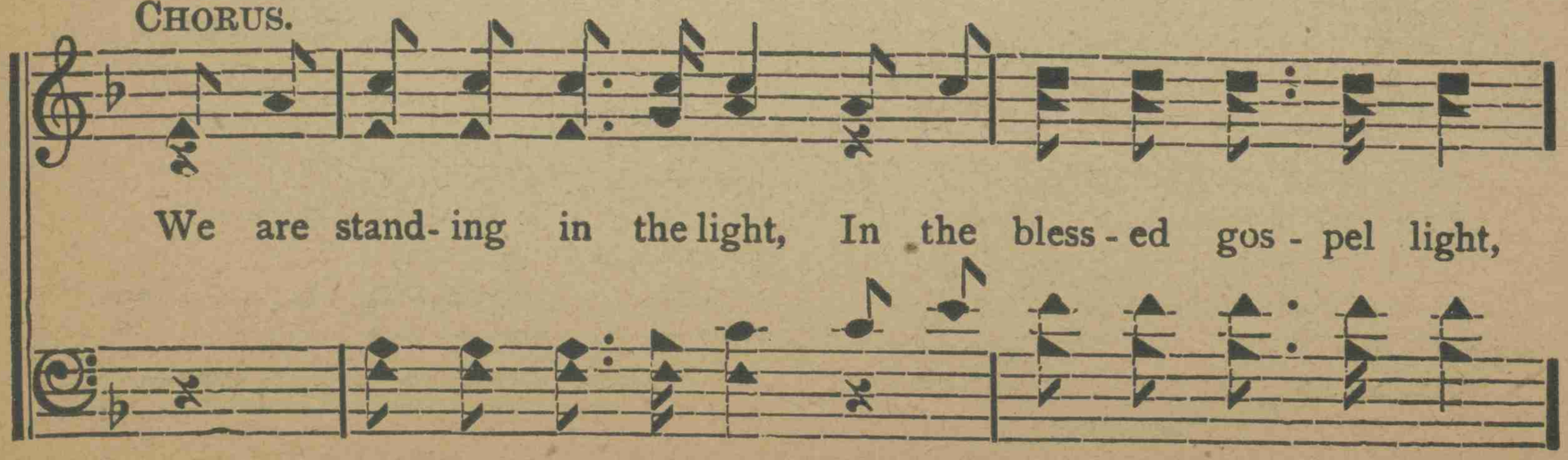


stand - ing in the light of God! And the darkness now gives way, In the
stand - ing in the light of God! It dis- pels the clouds of sin, By its
stand - ing in the light of God! Let the light of gos- pel truth, Shine a
stand - ing in the light of God! Till the reign of sin is o'er And the



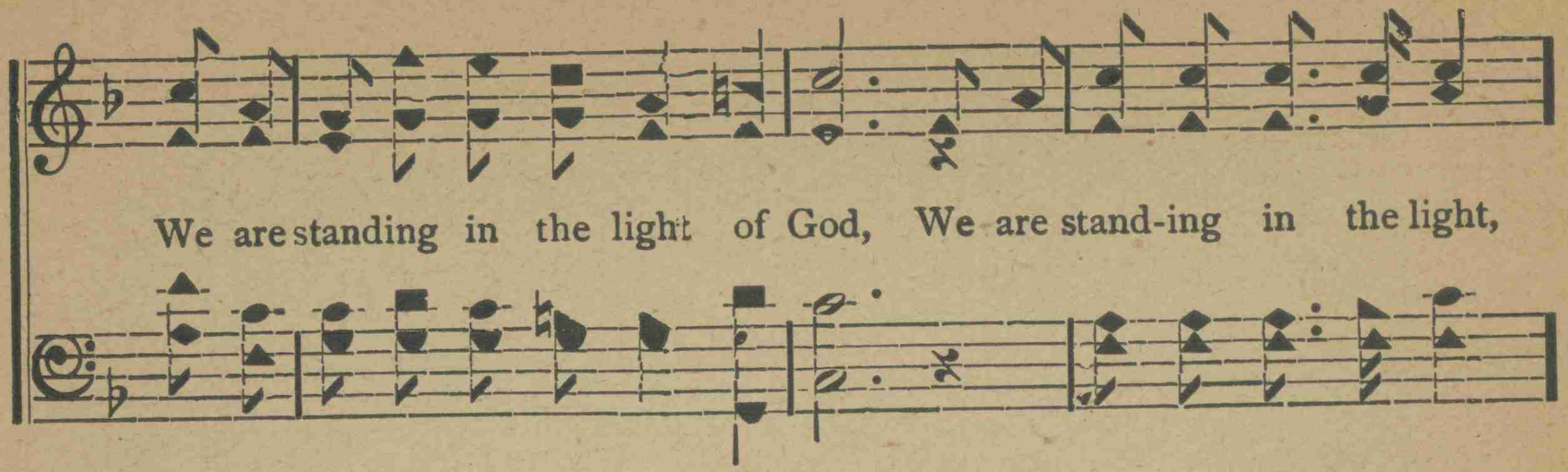
rays so bright—We are stand - ing in the light of God.
shin - ing ray— We are stand - ing in the light of God.
way all sin— We are stand - ing in the light of God.
lost are found—We are stand - ing in the light of God.
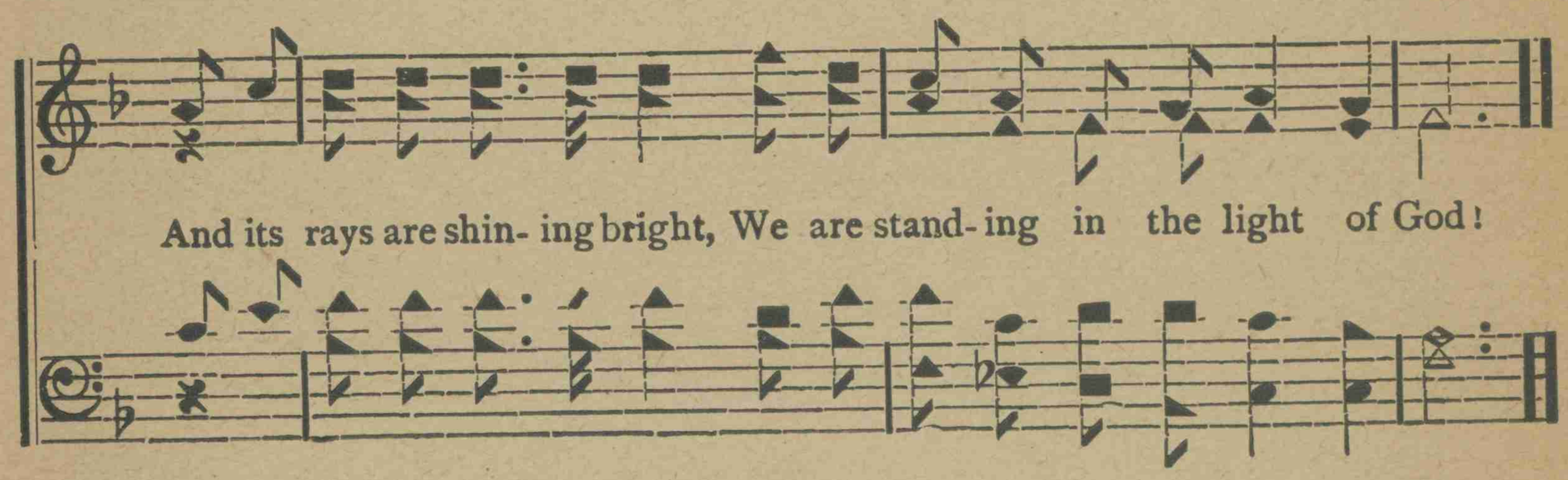
CHORUS.



We are stand - ing in the light, In the bless - ed gos - pel light,

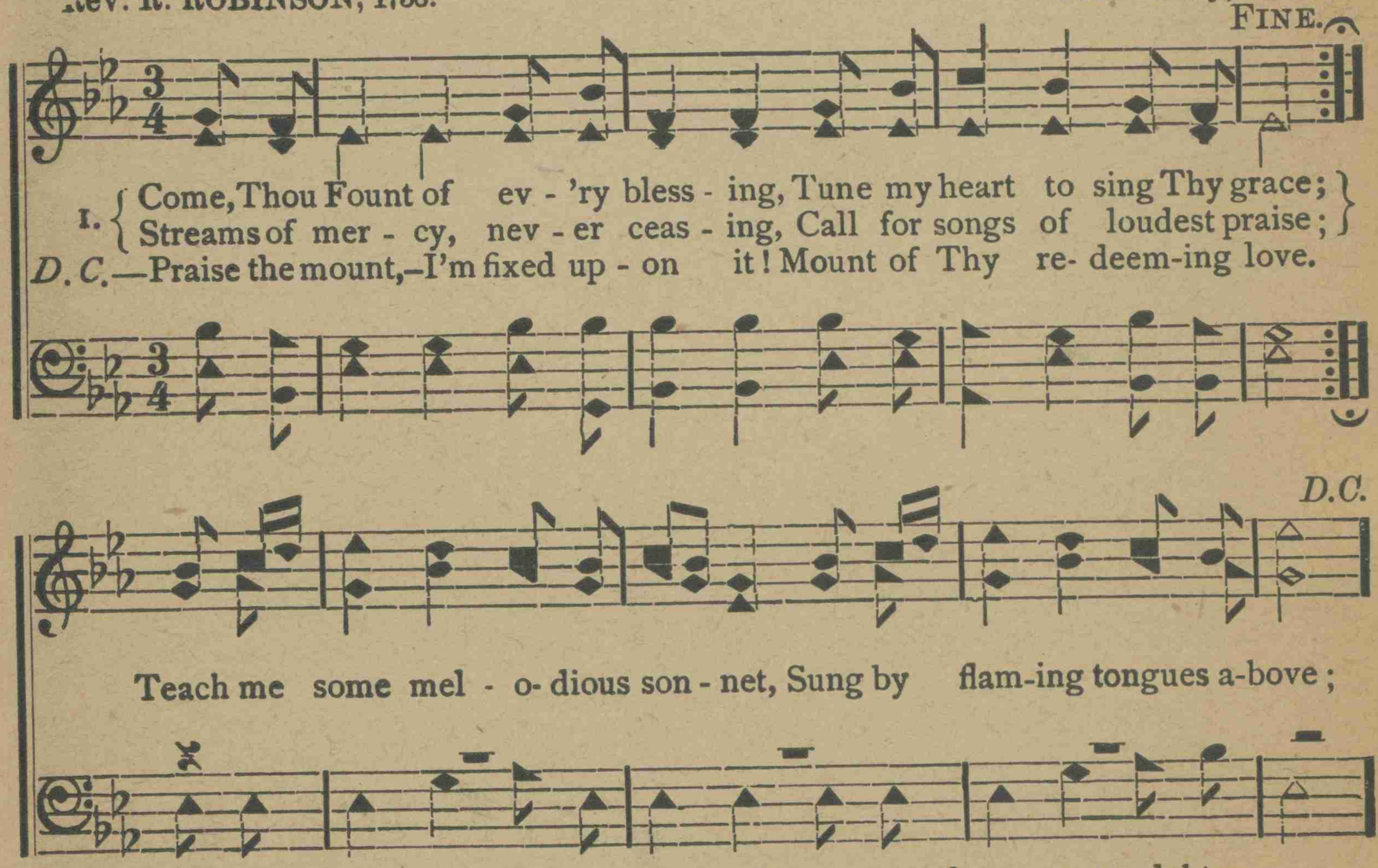
Standing in the Light.—Concluded.





No. 151 Nettleton.

Rev. R. ROBINSON, 1758. Old Melody, 1812.

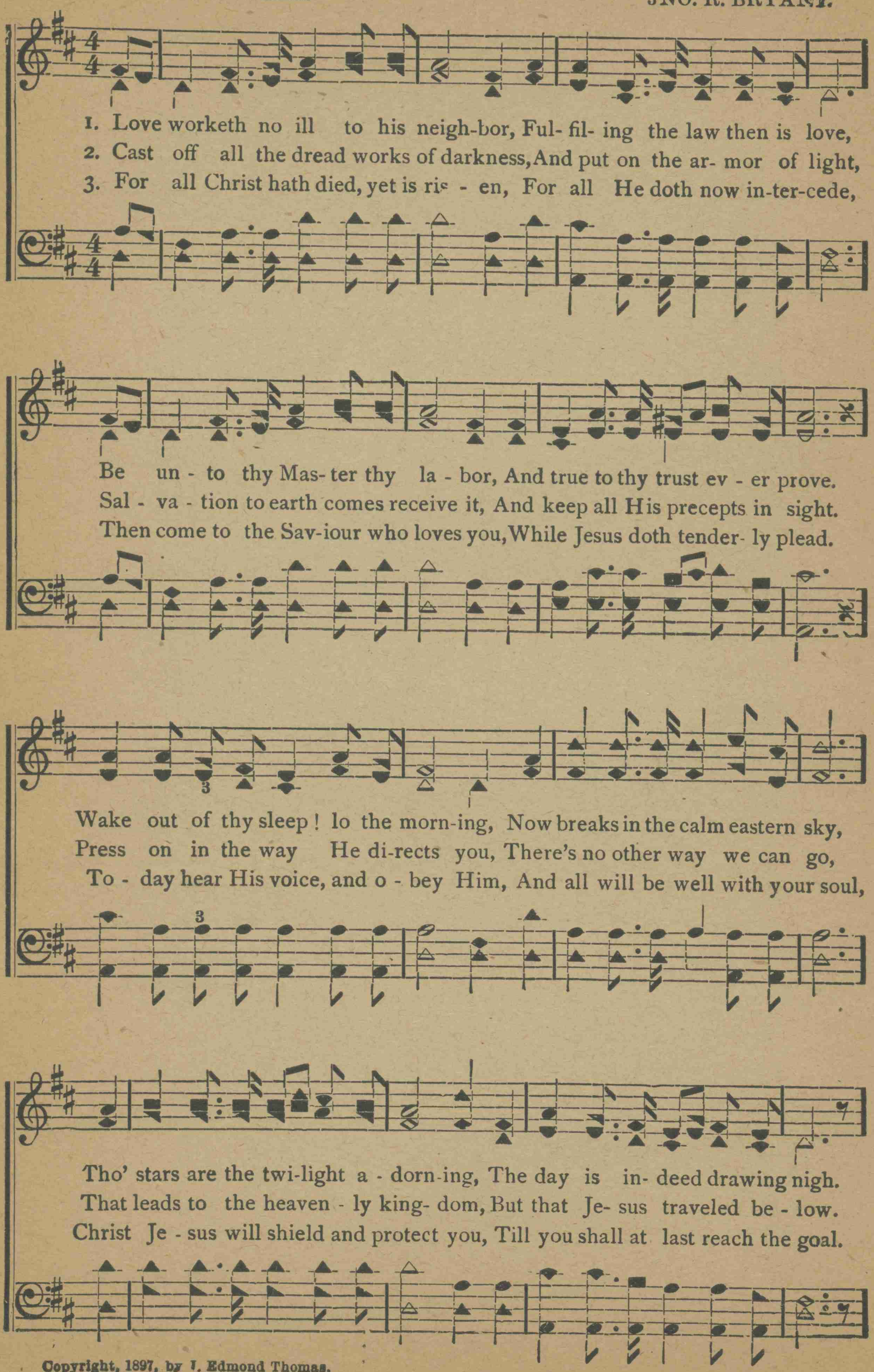


2 Here I'll raise my Ebenezer,
Hither by Thy help I'm come;
And I hope by Thy good pleasure,
Safely to arrive at home.
Jesus sought me when a stranger,
Wandering from the fold of God!
He, to rescue me from danger,
Interposed His precious blood.

3 Oh, to grace how great a debtor,
Daily I'm constrained to be!
Let Thy goodness like a fetter,
Bind my wandering heart to Thee.
Prone to wander, Lord, I feel it—
Prone to leave the God I love—
Here's my heart, oh, take and seal it,
Seal it for Thy courts above.

No. 152 Arise! Heed the Master's Command.

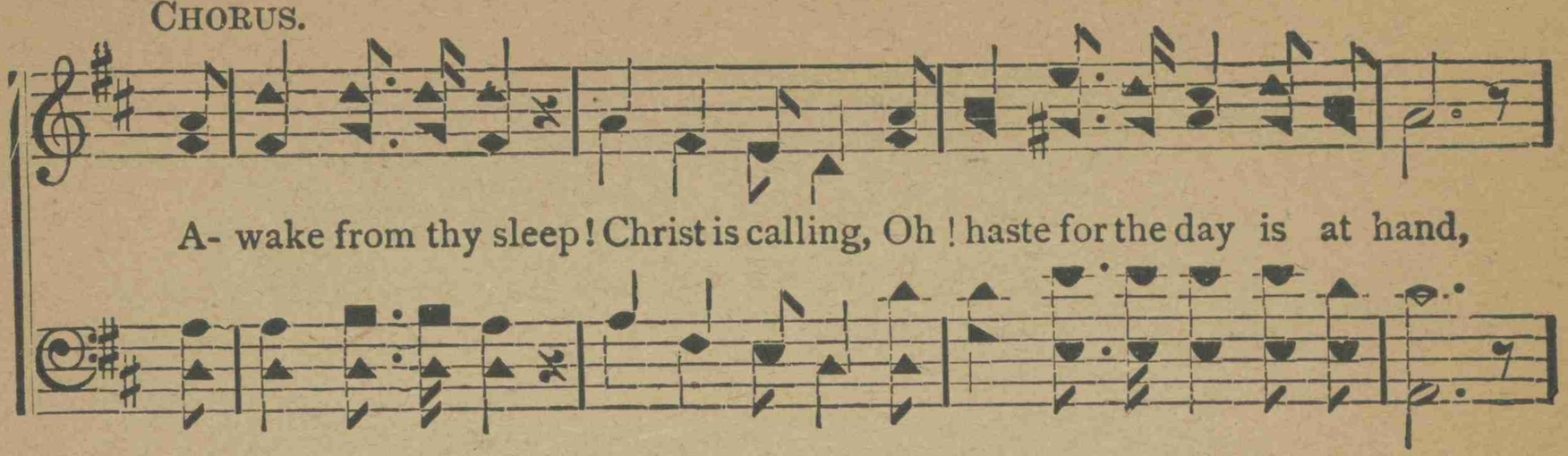
Mrs. LAURA E. NEWELL. JNO. R. BRYANT.

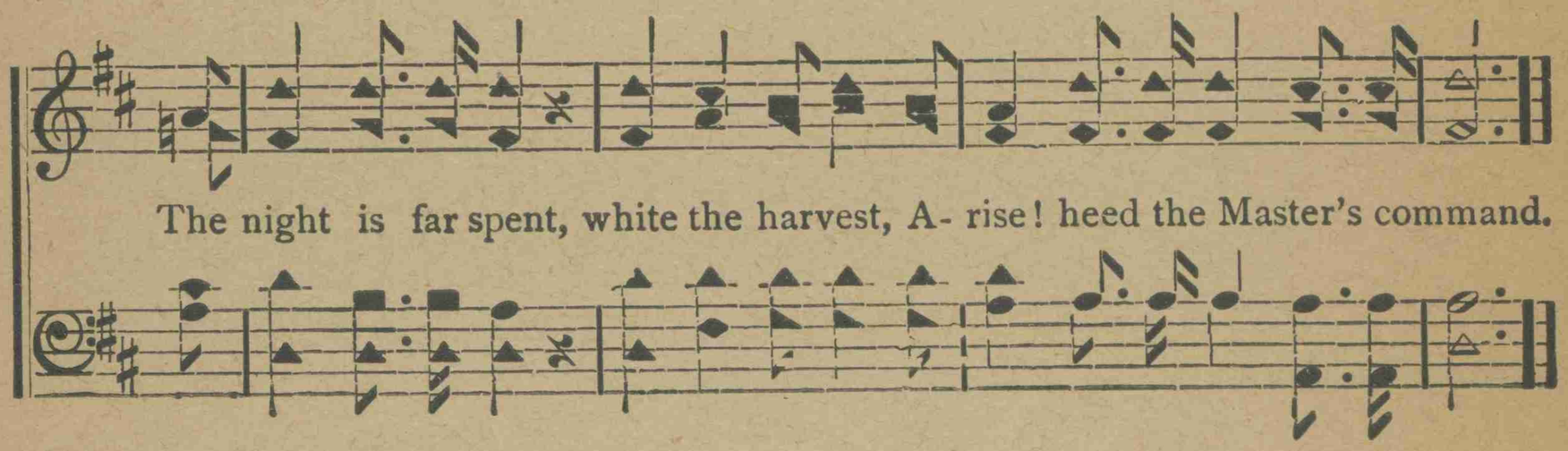


Copyright, 1897, by I. Edmond Thomas.

Arise! Heed the Master's, etc.—Concluded.

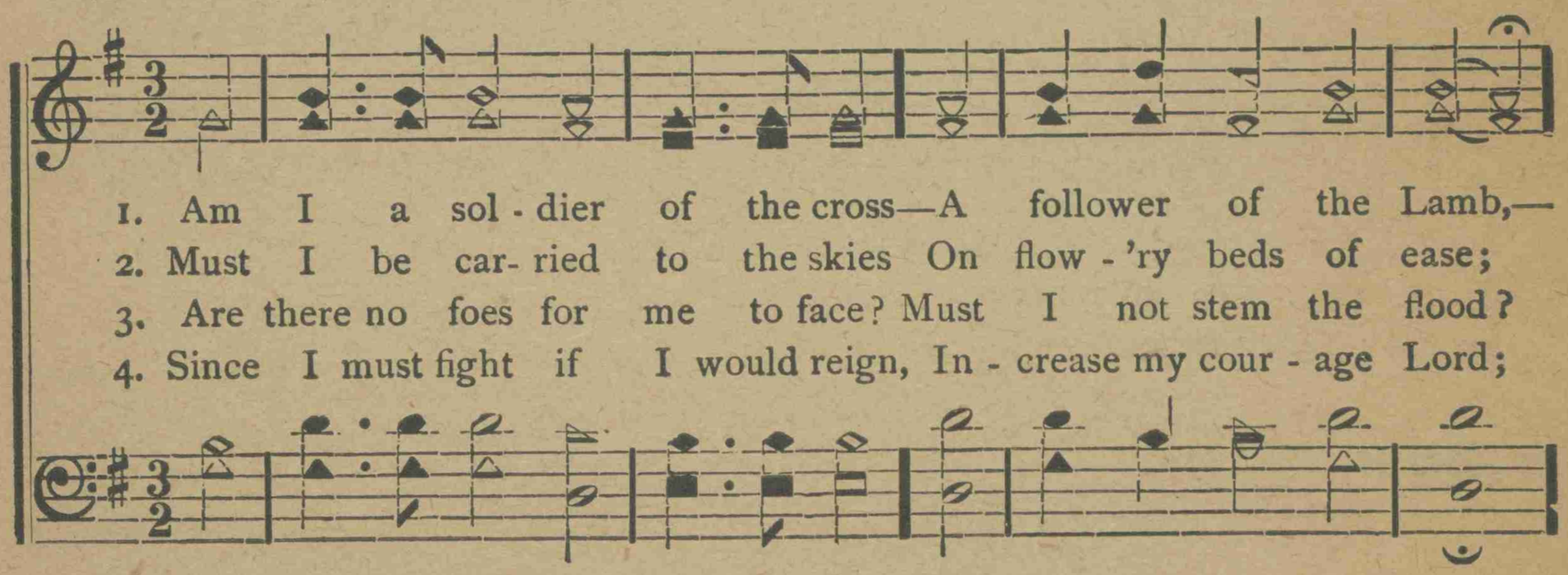
CHORUS.

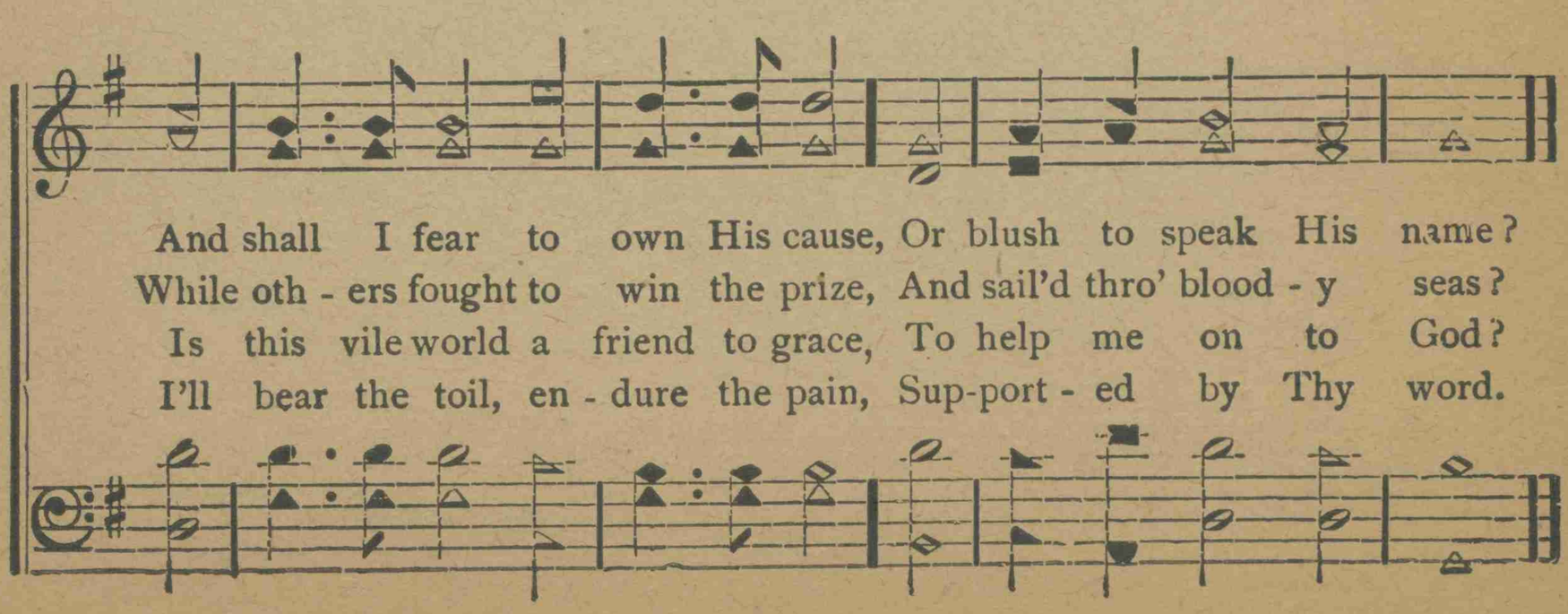




No. 153 Arlington. C. M.

Rev. ISAAC WATTS. THOS. A. ARNE.



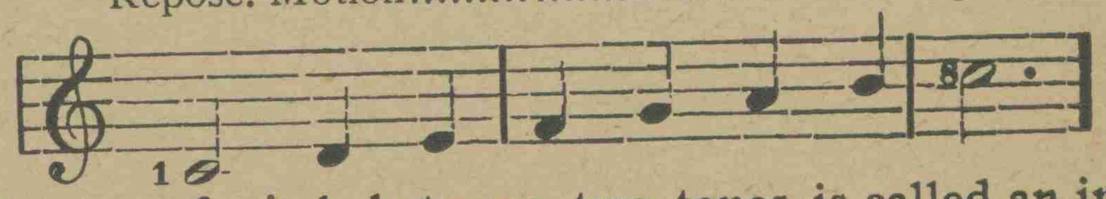


RUDIMENTS.

1. A Sound is anything we hear.
2. A Musical Sound is called a Tone.
3. Tones have four properties, as follows—Pitch, Length, Power and Quality
4. Pitch, means the highness or lowness of tones.
5. Length, means the longness or shortness of tones.
6. Power, means the loudness or softness of tones.
7. Quality means the kind of tones, smooth or rough.
8. There are three departments in music, viz—Melodics, Rythmics, Dynamics
9. Everything pertaining to Pitch, belongs to Melodics.
10. Everything pertaining to Length, belongs to Rythmics.
11. Everything pertaining to Power, Quality and Expression, belongs to Dynamics.
12. A scale is a series of eight tones, from one to eight inclusive.
13. The Italian names of the scale are, viz—Do, Re, Mi, Fa, Sol, La, Ti, Do; numeral numbers are 1, 2, 3, 4, 5, 6, 7 and 8.
14. A scale thus related is called a key.
15. The first is called a key tone. (See ex. 4.)
16. A scale has two parts, repose and motion.
17. The first and eight tones are the points of repose.
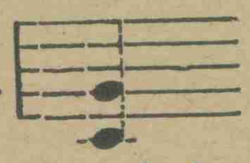
Repose. Motion..... Repose.

EX. 1.



18. The difference of pitch between two tones is called an interval, thus—

EX. 2.



19. The scale is composed of long and short intervals.
20. The long intervals are often called steps, while the shorter ones are called half steps. *
21. The order of intervals in the scale, are, between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7 long steps, while from 3 to 4 and from 7 to 8 are short steps. (See ex. 4.)

EX. 3.

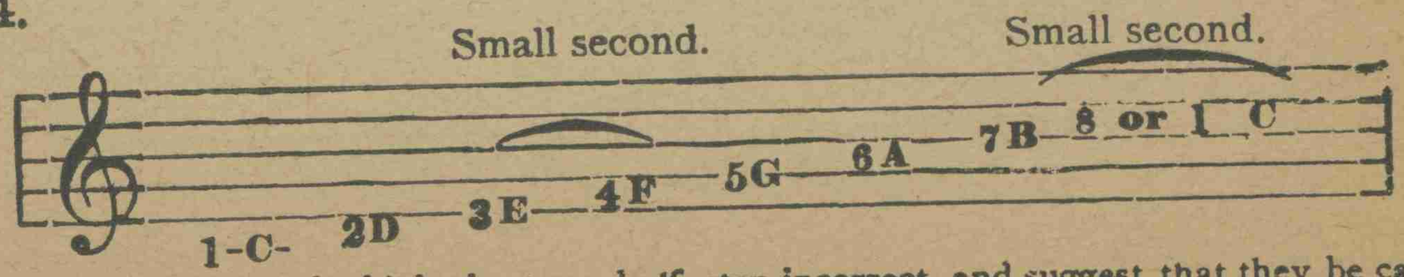


22. Tone pitches are represented by a character called a staff, thus—

A staff consists of lines and spaces, mainly five lines and six spaces.

23. Each line and each space is called a degree, and are named after the first seven letters of the alphabet, A, B, C, D, E, F and G, also the numerals 1, 2, 3, 4, 5, 6, 7 and 8.

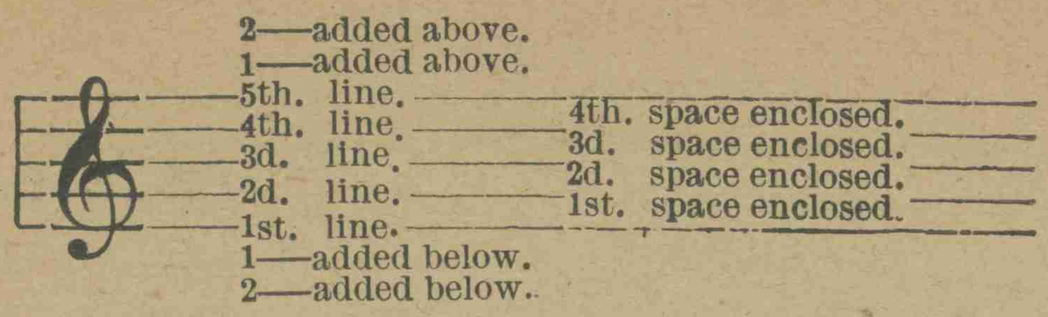
EX. 4.



* The authors of this work think the term half step incorrect, and suggest that they be called long and short steps, or large and small seconds.

24. When tones are to be used which are too high or too low to be represented by the five lines and six spaces, other members of the staff may be added by placing short lines above or below the staff centre, which are called added lines.

EX. 6.



25. When added lines are used spaces are also added.

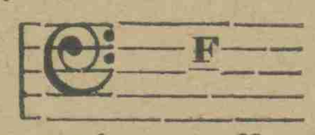
26. We have two kinds of pitches in music viz, absolute and relative.

27. Absolute, means a fixed pitch, and is named after the letters.

28. Relative, means that each member of the scale or key, depends on the other, for their pitch.

29. The letters F, G and C are used as clef letters.

EX. 7.

30. The F or bass clef, thus— 

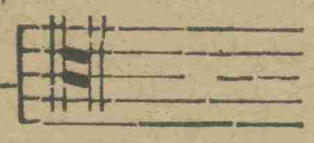
locates F on fourth line, and middle C,* on first short line above the staff.

EX. 8.

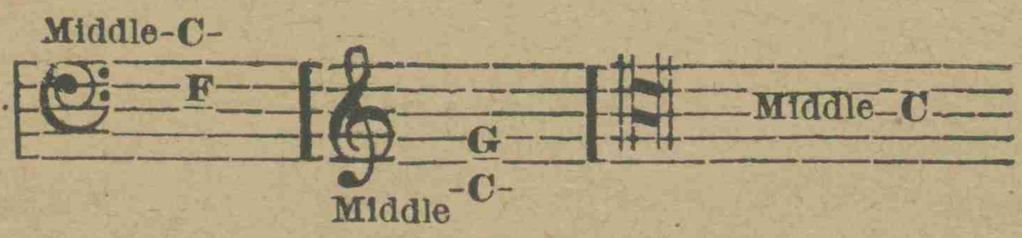
31. The G or treble clef, thus— 

locates G, on second line, and middle C, on first added line below the staff.

EX. 9.

32. The C or tenor clef, thus— 
locates letters same as G clef, only an octave lower in pitch.

EX. 10.



33. The human voices are divided into four classes viz, low male voices, which sing from the F clef, high male voices, which sing from the C clef, and sometimes from the F clef. We have low and high female voices, all sing from the G clef.
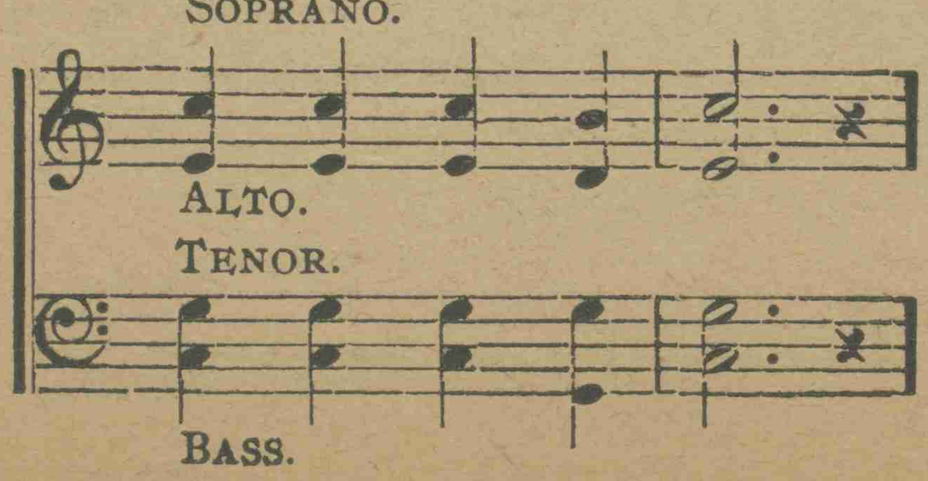
34. Low male voice is called, Bass.

35. High male voice is called Tenor.

36. Low female voice is called, Alto.

37. High female voice is called, Soprano.

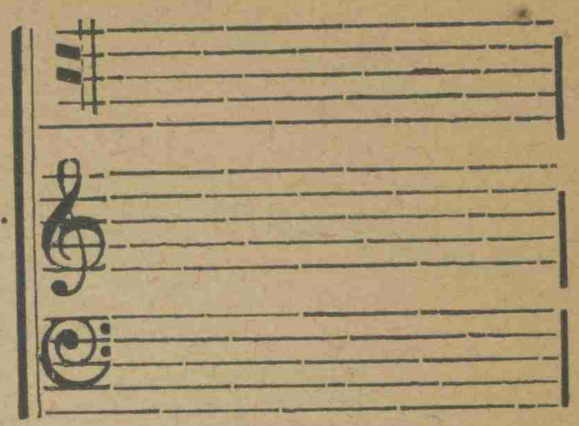
EX. 11.



* We call this middle C, because it is in the middle of the vocal compass.

38. A brace is a character used to connect two or more staffs at the beginning of a composition.

39. Parts thus connected is called a score. EX. 12.
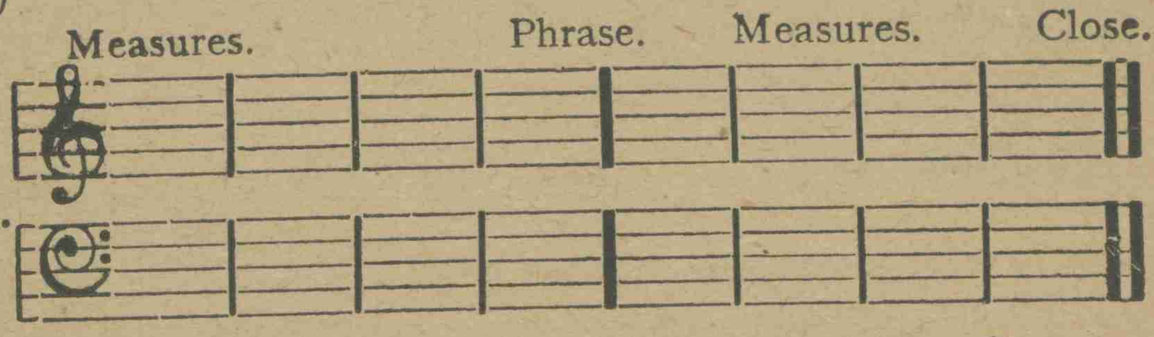


40. There are three kind of bars, viz: Measure bar, Phrase bar, and Double bar.

41. The measure bar is a light line drawn across the staff and is used to divide music into measures.

42. The phrase bar is a heavy line drawn across the staff, and marks the end of strain or line of poetry.

43. The double bar is two heavy lines drawn across the staff, very close together, and marks the end of a composition, (and sometimes the beginning of a chorus.)
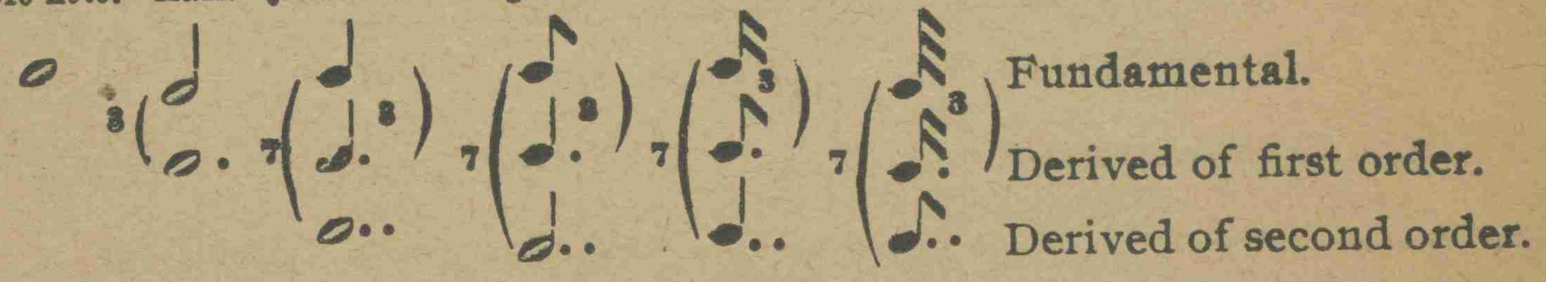
EX. 13.



44. Notes are Characters used for three purposes viz: first, to point out the pitches to be sung, second to accommodate the syllables inthe poetry, third, to represent the length of tones.

45. There are fifteen different lengths representatives in common use, six of which are called fundamental lengths, nine derived lengths.

EX. 14.

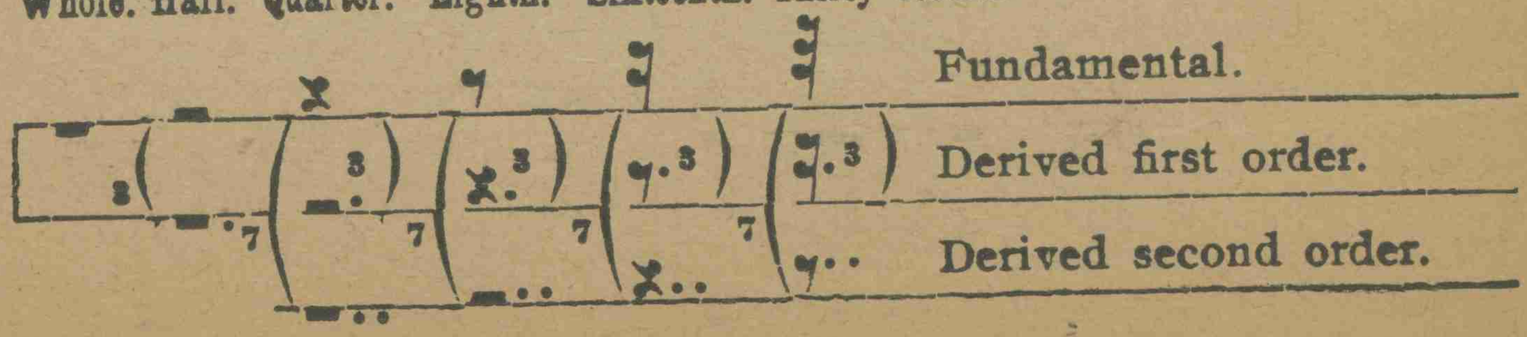


46. A dot placed to the right of a note increases the rhythmical value one-half. See derived lengths of the first order, each note with a dot to the right is equal to three of the fundamental just above it, and is called a three-half note, three quarter, etc., (and should not be called a dotted whole note, etc.

47. Two dots placed to the right of a note adds three-fourths to its fundamental lengths, hence the whole note is equal to four quarters, while one dot makes it equal to six, and two dots makes it equal to seven quarters, etc.

48. Rests are characters used to represent silence or suspension of tones and correspond in length to the note after which they are named.

EX. 15.
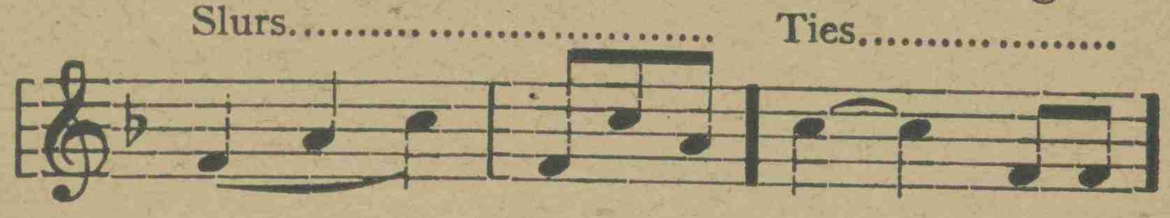


49. Notes and rests vary in relative length, according to the sentiment of the poetry, therefore, do not go rattling through a composition without the slightest sympathy for the divine purpose, for which it was intended, but study well the sentiment of the poem, and be governed accordingly.

50. A slur is a character used to connect notes on different degrees of the staff.

51. A tie is a character used to connect notes on the same degree of the staff.

EX. 16.



52. In applying words to notes, use one syllable of words to each note, or one syllable to each slur or tie, but in singing the notes name all the notes in the slur, and only one in the tie, using the rhythmical value of all. For triplets see No. 143.

53. A prolong or pause (𝄐) when placed under or over a note, the tone can be prolonged at the option of the leader.

54. Mental pulsations are called beats, they flow through the mind of the hearer or performer at regular intervals in heavy and lighter waves.

55. The heavy pulsations we call accented, the lighter ones unaccented.

56. A group of these mental beats are called a musical measure.
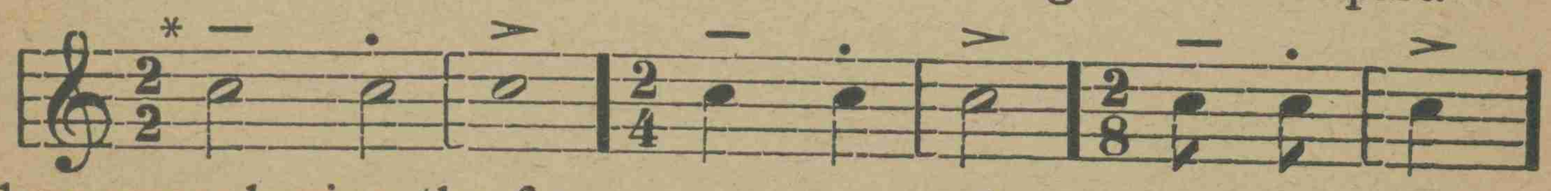
57. Figures placed at the beginning of a composition are called measure signatures.

58. The uppermost figure denotes the kind of measure, and the number of pulsations contained therein.

59. The lower figure denotes the specified parts of the measure,

60. All measures indicated by the figure (2) at the top are called two part, or double measures, and has one primary accent, that being on the first part.
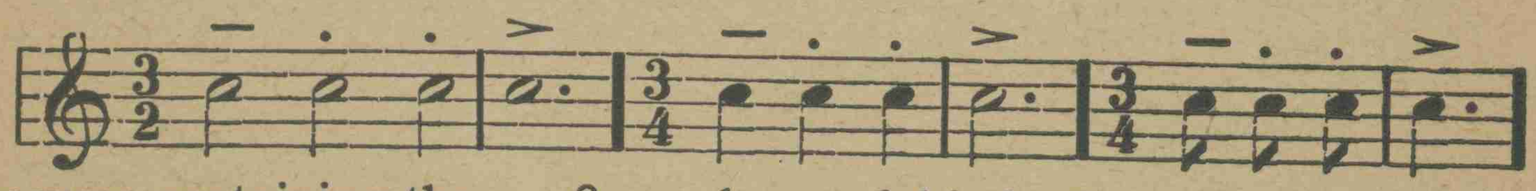
EX. 17.



61. All measures having the figures 2, 3 or 4 at the top are called simple measures, meaning whatever the lower figure calls for, that note gets a beat, hence, if the lower figure is (2) the half note will be the beat note; if its four, (4) the quarter note will get a beat, etc.

62. All measures indicated by the figure (3) at the top is called three part or triple measures, and is accented on the first.

EX. 18.
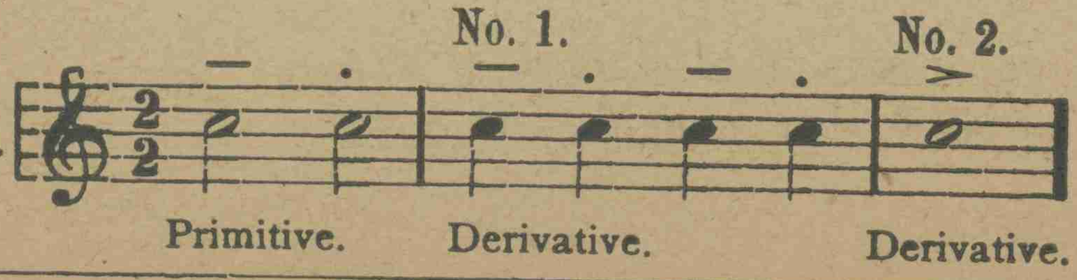


63. Measures containing the exact number and kind of notes indicated by the fractions, are called primitive measures.

64. Primitive means first in importance.

65. Measures filled otherwise are called derivative measures.

EX. 19.
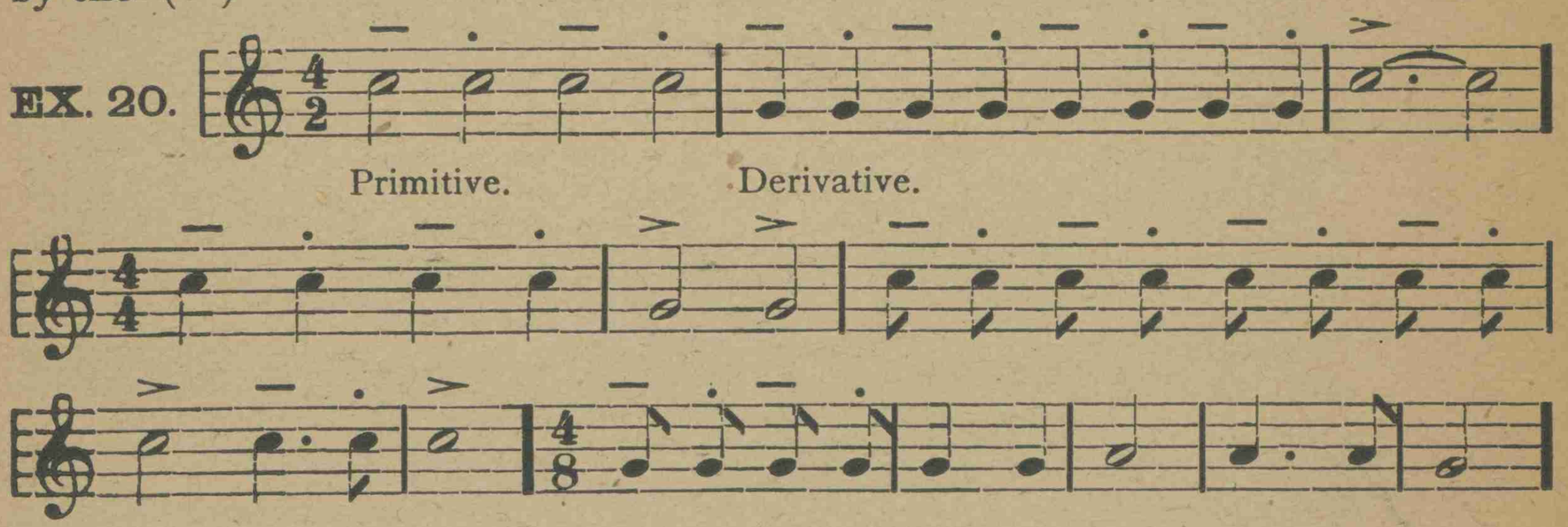


*The (—) over a note means accent, the (·) means lighter pulses, this (>) means strike the note with accent and let the voice die away.

66. In example 19, derivative No. 1, we have two accents, the first is the primary, second is called secondary accent.

67. In derivative No. 2, the primary accent is blended with the unaccented pulse.
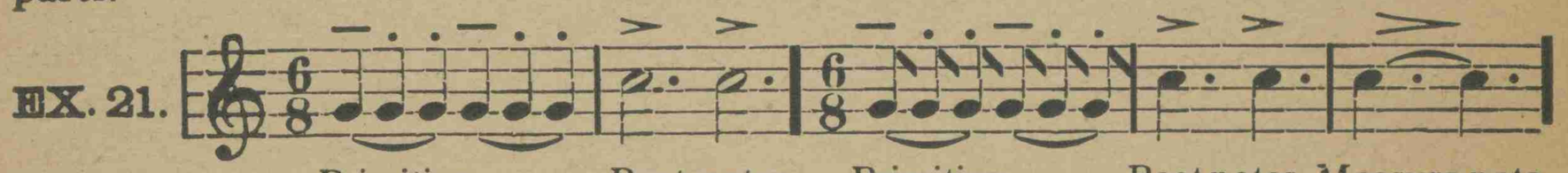
68. All measures indicated by the figure four (4) at the top, are called four part or quadruple measures, and is accented on the first and third as indicated by the (—)

EX. 20.



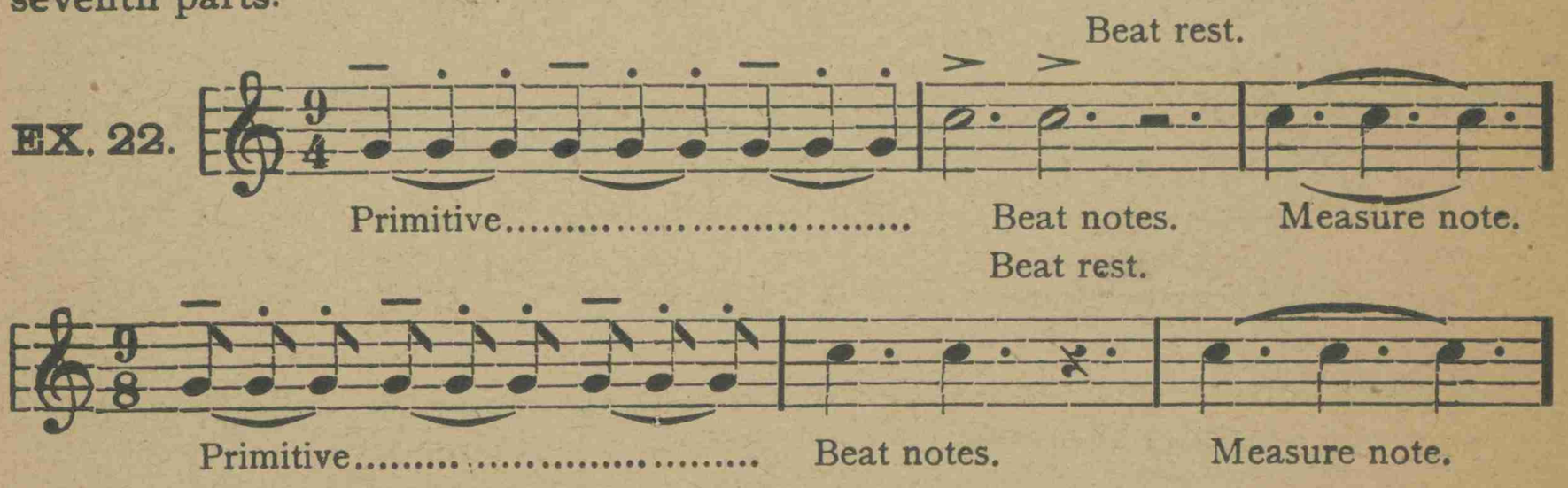
69. All measures with six (6) at the top are called six part, or compound double measures, and in primitive measure is accented on the first and fourth parts.

EX. 21.
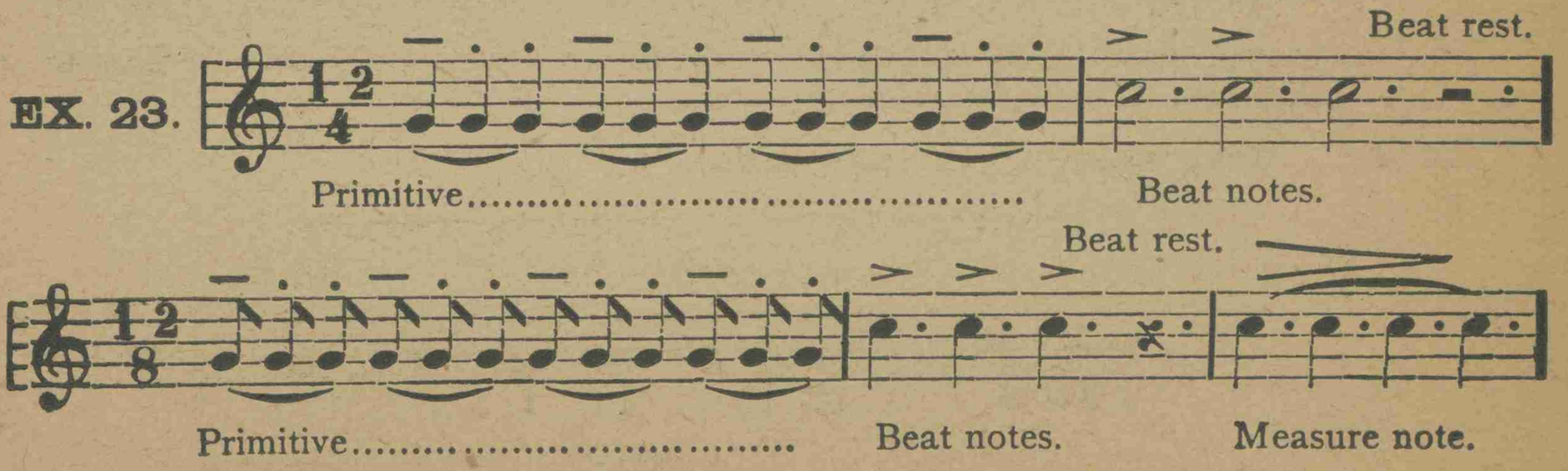


70. All measures indicated by nine (9) at the top, are called nine part or compound triple, and in primary measures are accented on the first, fourth and seventh parts.

EX. 22.



71. All measures indicated by the figure twelve (12) at he top, are called twelve part, or compound quadruple measures.

EX. 23.



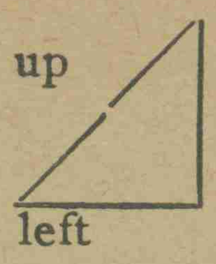
72. To indicate the beats of a measure with the hand or baton, the hand must always go over and down on right hand side of measure bars.

73. Two part measure has two beats, down and up, once for each measure.

EX. 24. down | up

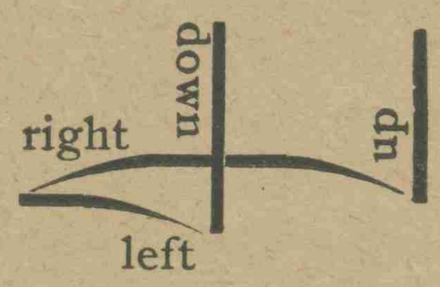
74. Three part measure has three beats, down, left and up, once for each measure.

EX. 25.



75. Four part measure has four beats, down, left, right and up, once for each measure.

EX. 26.



76. Six part measure has two beats, each beat comprehends or includes three parts of the measure. See ex, 22, each group of three notes gets a beat, it is beaten down and up like two part measure.
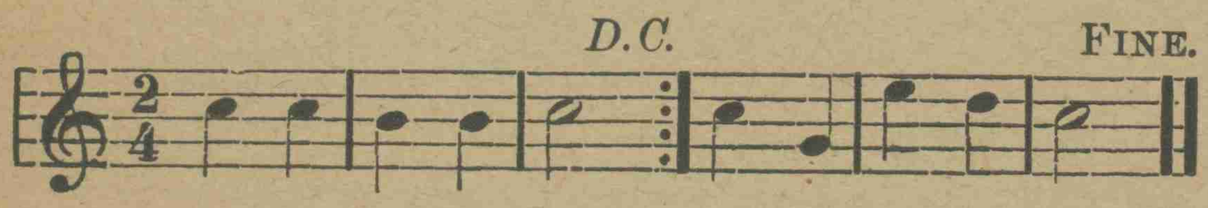
77. Nine part measure has three beats, and is beaten like three part measure only we comprehend three parts to each beat. (See ex. 22,) each group of three notes gets a beat.

78. Twelve part measure has four beats, and is beaten like simple four part measure, only we comprehend three parts to each beat as in the above nine and six part measures. (See ex. 23.)
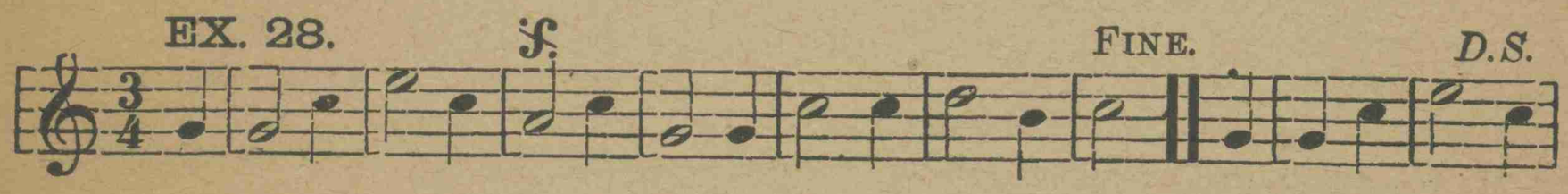
79. Da Capo or D. C, means return to the beginning and close at FINE. (See ex. 27.)

80. Dal Segno or D. S. means return to the (𝄋) and close at FINE. (See ex. 28.)
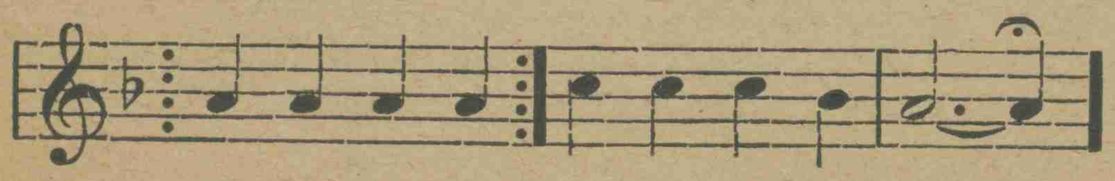
EX. 27.



EX. 28.
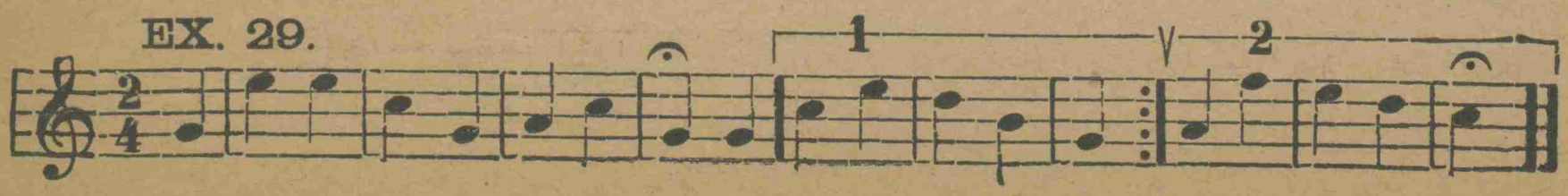


81. When dots are placed to the right and left of bars it indicates that parts thus enclosed are to be sung or performed twice, and are called repeat marks.



82. Music arranged thus is called double ending.
The first ending is at figure one (1.) Then return to the beginning and sing to heavy bar, then omit under figure one (1,) and close under figure two (2.)

EX. 29.



83. Sharps (♯) are used to indicate pitches a short step higher than the letter on which they are placed.

84. Flats (♭) are used to indicate pitches a short step lower, than the letter on which they are placed.

85. Naturals (♮) are used to cancel the effect of a sharp (♯) or flat (♭) and is never used only for that purpose.

86. If a degree has been flatted, and we find the natural (♮) on it, we sing it as though it were sharped, but it only appears sharp in the scale, and natural on instrument.

87. If a degree has been sharped, and we find the natural (♮) on it, we sing it as though it were flatted, to the reverse of the sharp (♯.)

88. Double sharps (𝄪) are used to sharp a letter that has already been sharped in the signature.

89. Double flats (𝄫) are used to flat a letter, that has already been effected by a flat (♭) in the signature.

90. Double sharps (𝄪) and flats (𝄫) are the same to the singer as that of one sharp or flat, on a degree that is not effected in the signature.

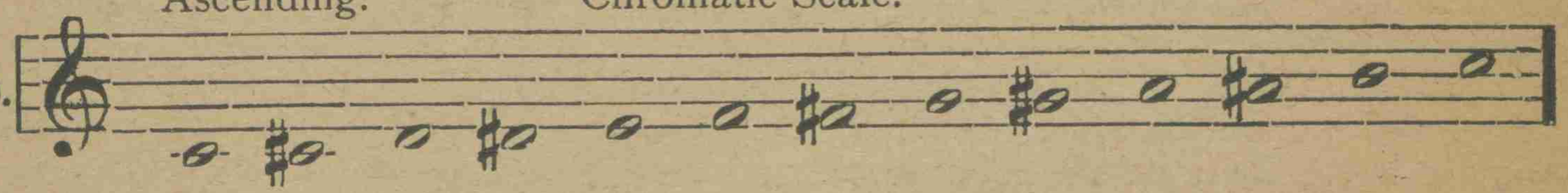
91. Double sharp (𝄪) cancel, thus (♮♯) is used to cancel the effect of the double (𝄪) only, and does not effect the sharp (♯) in the signature.

92. Double flat (𝄫) cancel thus (♮♭) is used to cancel the effect of the double (𝄫) only, and does not effect the flat (♭) in the signature.

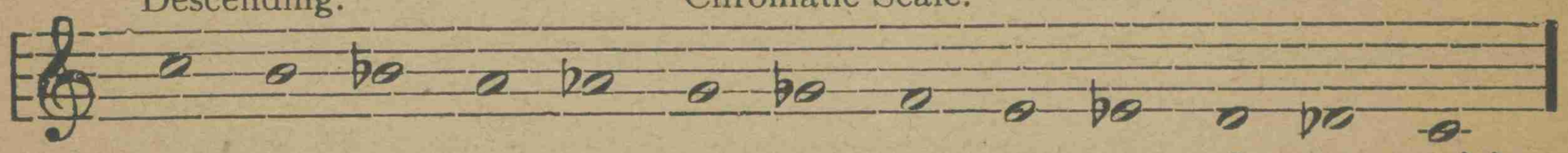
93. A scale composed altogether of short steps is called a Chromatic scale, and is represented by sharps (♯) ascending, and by flats (♭) descending.

Ascending. Chromatic Scale.

EX. 30.



Descending. Chromatic Scale.



94. Sharps, flats, or cancels that we find among the notes of a composition are called accidentals. (For want of a better name.)

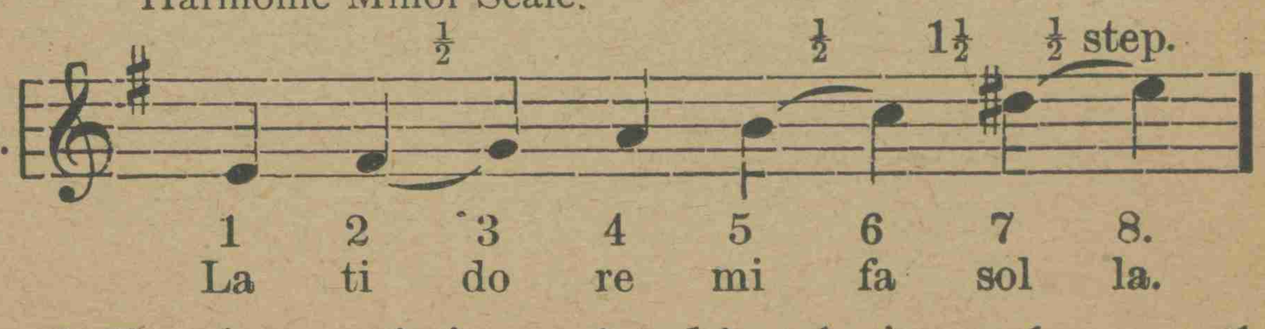
95. A diatonic scale is one that begins with key tone, and ascends or descends by long and short steps from one key tone to the other.

96. The major diatonic scale has two short steps and five long ones. (See ex. 4.)

97. The minor diatonic scale has a short step between two and three, five and six and seven and eight, and a large step or second between 1 and 2, 3 and 4, 4 and 5, and an augmented second or one long and one short step between 6 and 7.

Harmonic Minor Scale.
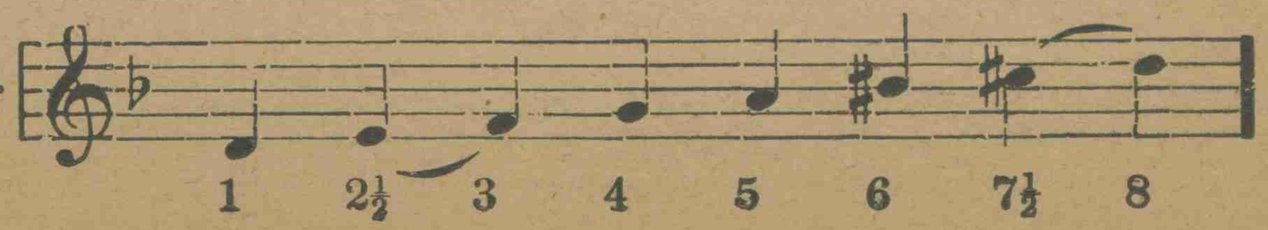
EX. 31.



98. The melodic minor scale is regulated by placing a sharp on the sixth.

Melodic Minor Scale.

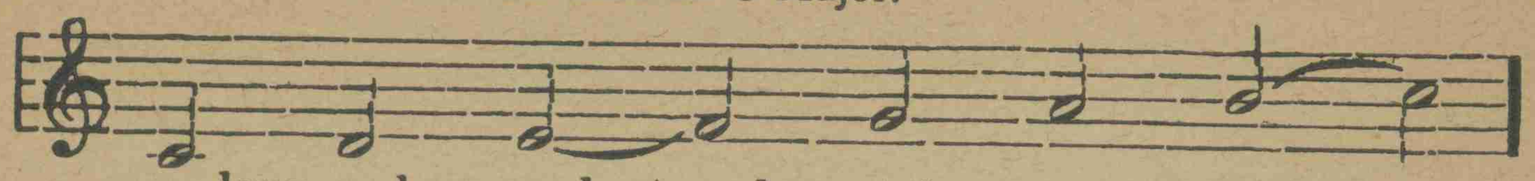
EX. 32.



99. Transposition is changing the location of the scale or key on the staff; sharps and flats being used to preserve the order of intervals that we find in the model scale.

Model scale on C Major.

EX. 33.



100. Sharps, or flats, that appear with the clefs are called Key signatures.

EX. 34.
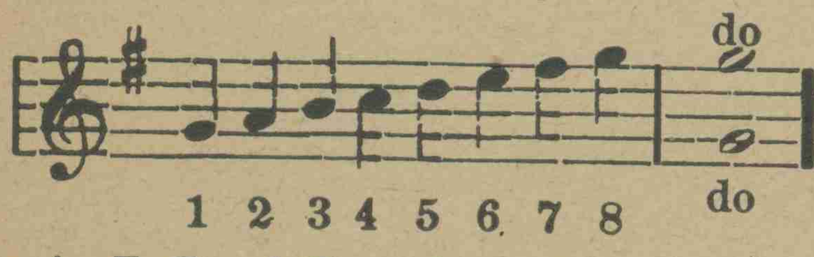


101. When neither sharps nor flats appear the "key" is located on C, as in ex. 33.

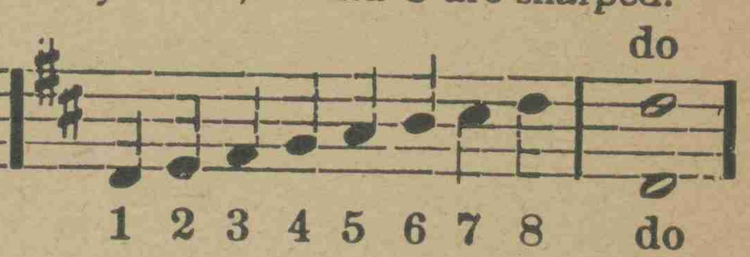
102. When (F ♯) is used as a signature, the intervals are so arranged as to place do or one (1) on G, and from G, the model scale, ascends or descends, in regular order.

EX. 35.

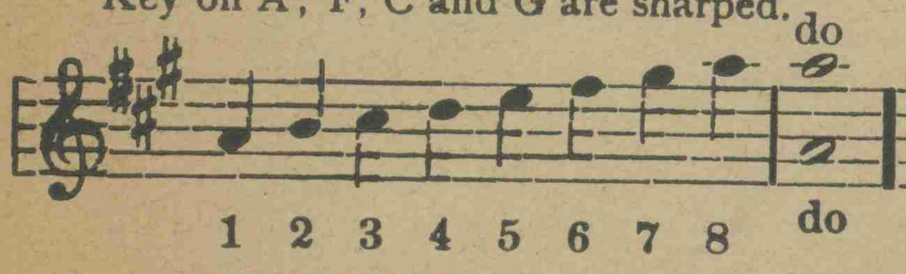
Key on G; F is sharped.



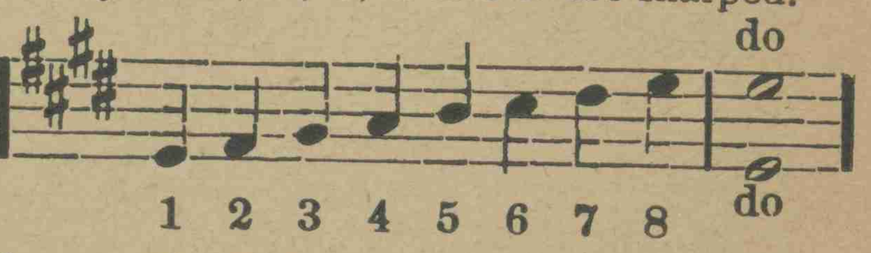
Key on D; F and C are sharped.



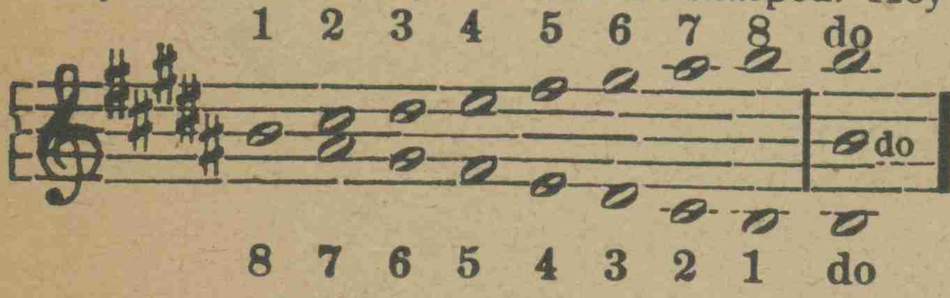
Key on A; F, C and G are sharped.



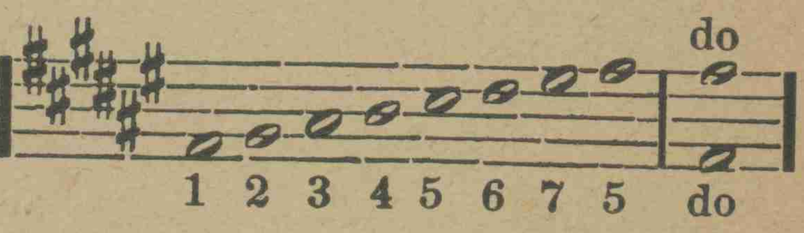
Key on E; F, C, G and D are sharped.



Key on B; F, C, G, D and A are sharped:



Key on F♯; F, C, G, D, A and E are sharped.



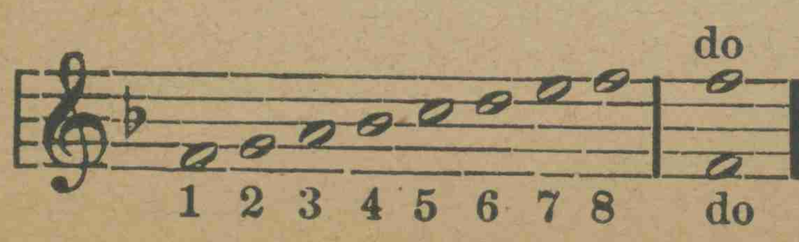
103. As a rule to introduce one sharp (♯) at a time, we take the fifth of the model or C scale, which gives us G for a starting point of our new scale. Hence we find the Key note, (do) on G. To introduce another sharp (♯) we take the fifth letter from and above G, which will be D, and then be careful to keep short steps between 3 and 4 and 7 and 8, as in model scale. (See ex. 33.)

The same rule applies to all throughout the sharps.

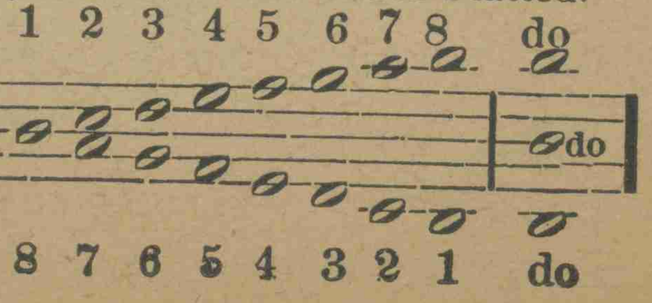
104. When the absolute pitch of a letter is to high for our key, we use flats to regulate the scale. When (B♭) is used as a key signature the intervals are so arranged as to place the key-note do or 1, on F. And the model scale ascends, or descends from F.

EX. 36.

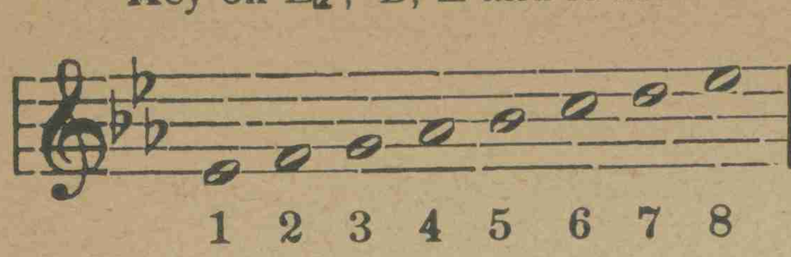
Key on F; B is flatted:



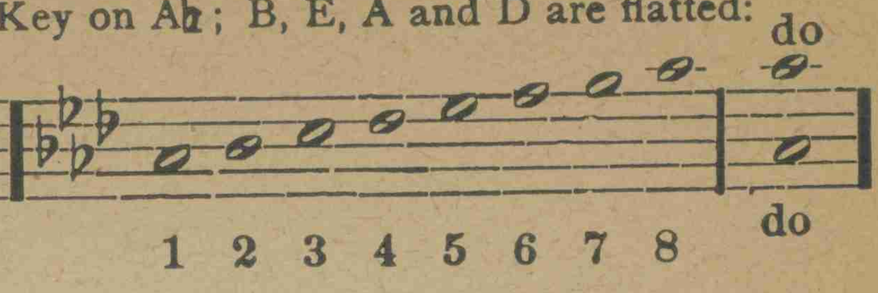
Key on B♭; B and E are Flatted.



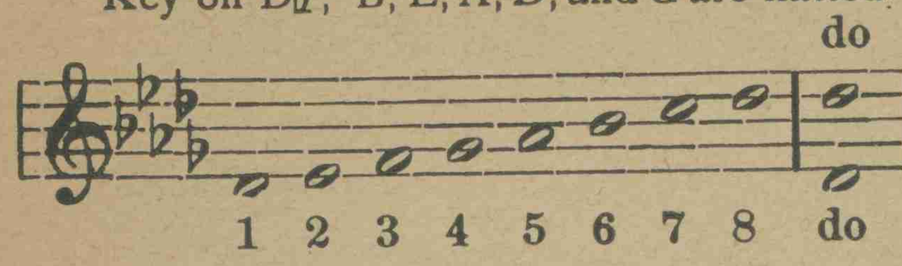
Key on E♭; B, E and A are flatted:



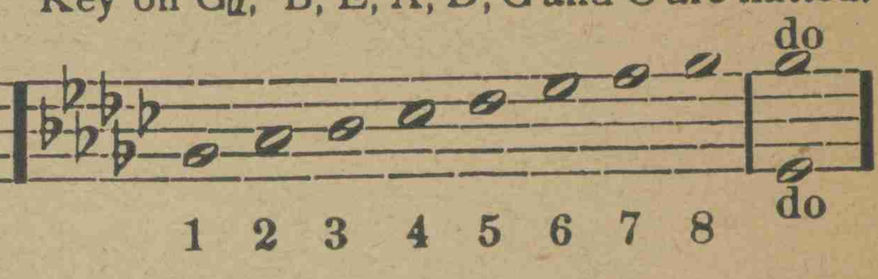
Key on A♭; B, E, A and D are flatted:



Key on D♭; B, E, A, D, and G are flatted.



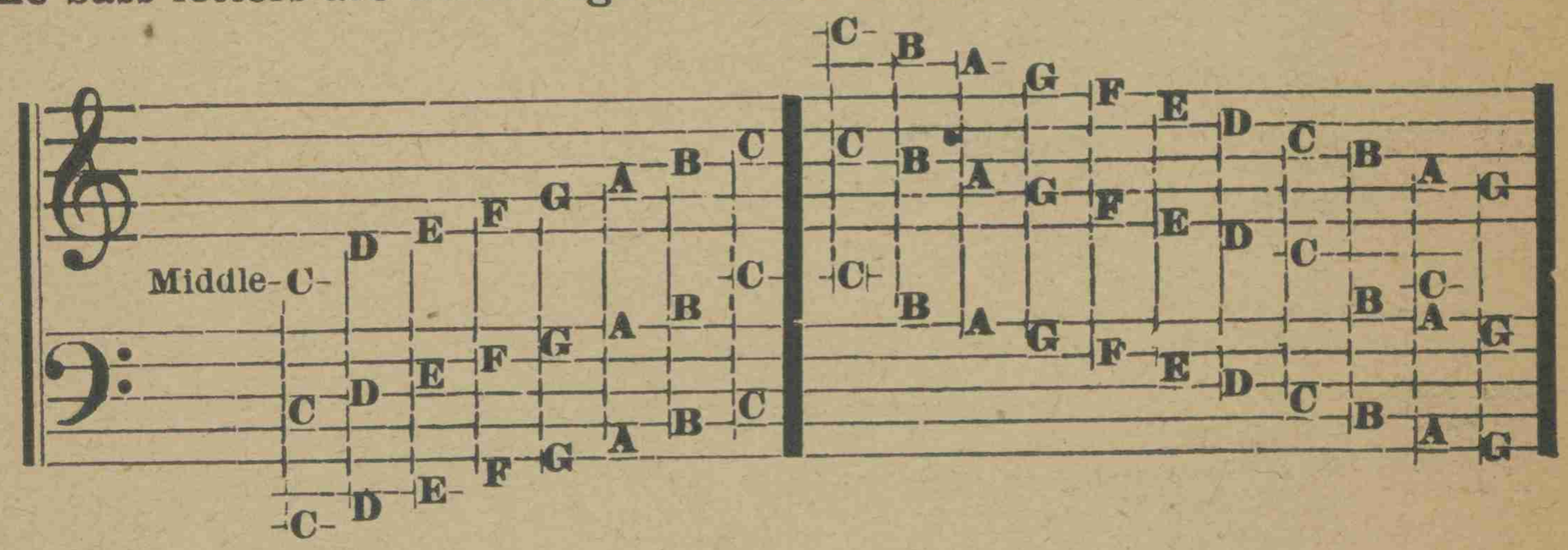
Key on G♭; B, E, A, D, G and C are flatted.



105. As a rule to introduce one flat at a time, we take the fourth of the scale, (of the model or C scale,) which will give us F for a starting point, of our new scale, hence we find the key-note do, on F. To introduce another flat (♭) we take the fourth letter from and above F, this we find to be (B♭) etc. Keeping the short steps between 3 and 4, and 7 and 8.

106. So far all illustrations have appeared on the treble staff. There are three degrees difference in the locations of the letters on the bass and treble staves, that is, the bass letters are three degrees lower on the staff than the treble.

EX. 37.



107. When the staccato ' is placed over or under a note, it is to be sung very distinct.

108. When the semi-staccato ' is placed over or under a note, it also means to sing in a detached style, but not so short as staccato.

109. Legato, means to sing in a smooth and connected style.

110. Portamento, means a gliding of the voice from one tone to another, bringing in the intermediate pitches so quickly, and smoothly, that the effect is that of a constant swelling and diminishing of voice power.

111. Animato, means sing in an antimated style.

112. Maestoso, means sing in a majestic style.

113. Vivace, means sing cheerfully.

114. Allegro, means sing fast.

115. Allegretto, means sing moderately fast.

116. Andante, means sing slowly.

117. Andantino, means moderately slow.

118. Moderato, means medium, between fast and slow.

119. Presto, means sing very fast.

120. Ritard or rit., means sing slower and slower.

121. Accellerando, means faster and faster.

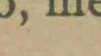
122. Rall, means sing slower and softer.

123. A tempo, means the original time, generally used after Andante, Allegro, etc.

124. Tempo, means time.

125. Con spiritto, means with the spirit.

126. Dolce, means sing softly and sweetly.

127. Crescendo, means gradually increase the power, this sign () means the same.

128. Diminuendo, means a gradual diminishing of power, and is abbreviated dim. or ( .)

129. A swell () is a unison of cres. and dim.

130. When there is to be a sudden increasing of power, it is indicated by (<.)

131. When there is to be a sudden diminishing of power, it is indicated by (>.)

132. Piano, means sing softly.

133. Pianissimo, means sing very softly.

134. Mezzo Piano, means medium soft.

135. Mezzo Forte, or (*mf*) means sing medium loud.

136. Forte, or (*f*) means sing loud.

137. Fortissimo, or (*ff*) means sing very loud.

138. Solo, is for one voice or instrument.

139. Duet, is for two voices or instruments only.

140. Trio, is music in three parts.

141. Quartet, is music written for four voices, only.

142. Quintet, is music in five parts.

143. A group of three notes, having a figure three (3) over or under them, are to be sung in the time that two of them would without the figure three; (3) such groups are called triplets.

EX. 38.



Each group of three notes gets a beat.

NOTE TO TEACHERS.—The Author of the following chapters on harmony, has been a conductor of musical institutes for several years, and has realized and studied the need of a condensed work on this subject. He endeavors to give the underlying principles of composition, in as few words as possible; many times has used signs instead of multiplied words, and in some instances he deviates from the old musical law. For instance, the law says "the dominant seventh must not ascend unless the third be taken by another part." This is good advice to beginners and should be practiced by them until a thorough knowledge of composition is acquired; but the musician, should not be bound, with this (descending 7th.) law. If the student will study the principles contained in these lessons, until they thoroughly understand them, they will then be fully able to write acceptable music.

Teachers using our publications in their schools can have any question in this department explained, by writing the Author. Others may, by enclosing a 2 cent stamp for reply.

Respectfully,
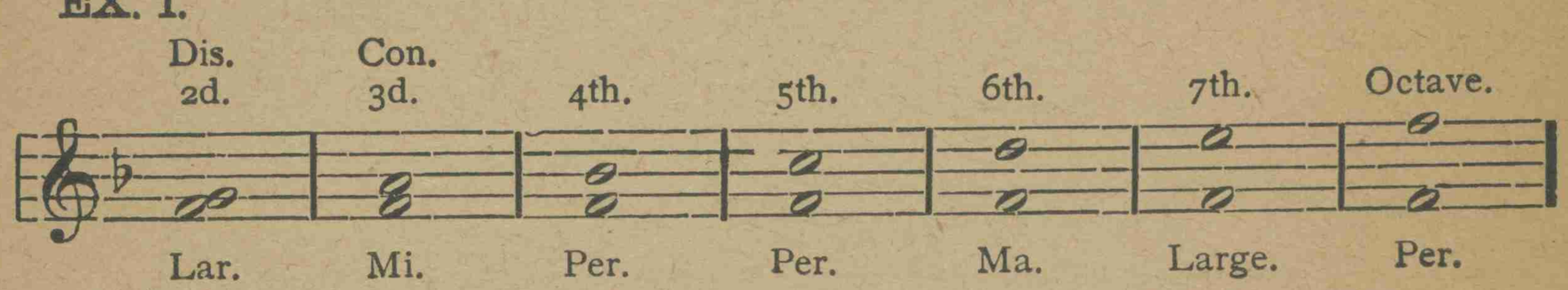
J. EDMOND THOMAS.

HARMONY.

SECTION 1.
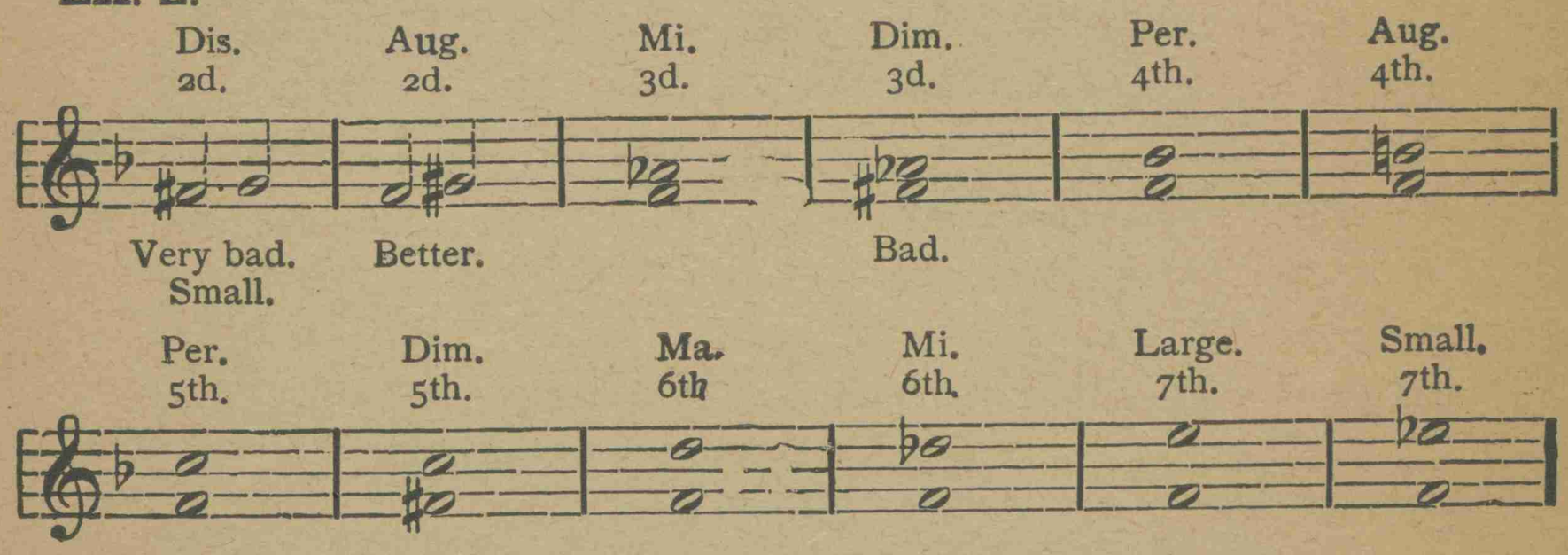
In this lesson, we show the different kinds of intervals commonly used in music. You will observe that some are pleasant, while others are very unpleasant. The pleasant combinations are called consonants, while the unpleasant combinations are called dissonants.

EX. 1.



In example 2 we give the above chromatically altered.

EX. 2.



NOTE.—Dis. means Discord; Con.—Concord; Per.—Perfect; Aug.—Augmented; Dim.—Diminished; Ma.—Major; Mi.—Minor; Lar.—Large, S. M.—Small, etc.

EXPLANATION.—An interval is the difference in pitch between two tones.

An interval of one step, embracing but two degrees of the staff, is called a major or large second, as from C to D, D to E, F to G, G to A, and A to B.

The interval between E and F being a half step is called, a small or minor second, likewise the one between B and C.

A third must embrace three degrees of the staff. And, if two steps apart as from C to E, it is called a major third;—if a step and a half apart, a minor third. A fourth must embrace four degrees of the staff, and if two and a half steps apart, as from C to F, its called a perfect fourth, if three steps an augmented fourth. A fifth must embrace but five degrees of the staff, and if three and one half steps apart, as from C to G, it is called a perfect fifth; if three steps, a diminished fifth.

An interval embracing but six degrees of the staff, and is as large as four and one half steps, as from C to A, is called a major sixth, if only four steps are equaled, its called a minor sixth. An interval of a seventh must embrace seven degrees of the staff, and if it contains five and one half steps, it is called a large seventh, if equal to only five steps, a small seventh, if only four and a half steps, a diminished seventh.

An octave, perfect, embraces eight degrees, as from one to eight, or C to C.

N. B.—It is the number of degrees embraced, that name the interval,—for instance, see augmented fourth and diminished fifth, in example two, both having the same number of half steps, yet one is a fifth and the other a fourth for the above reason.

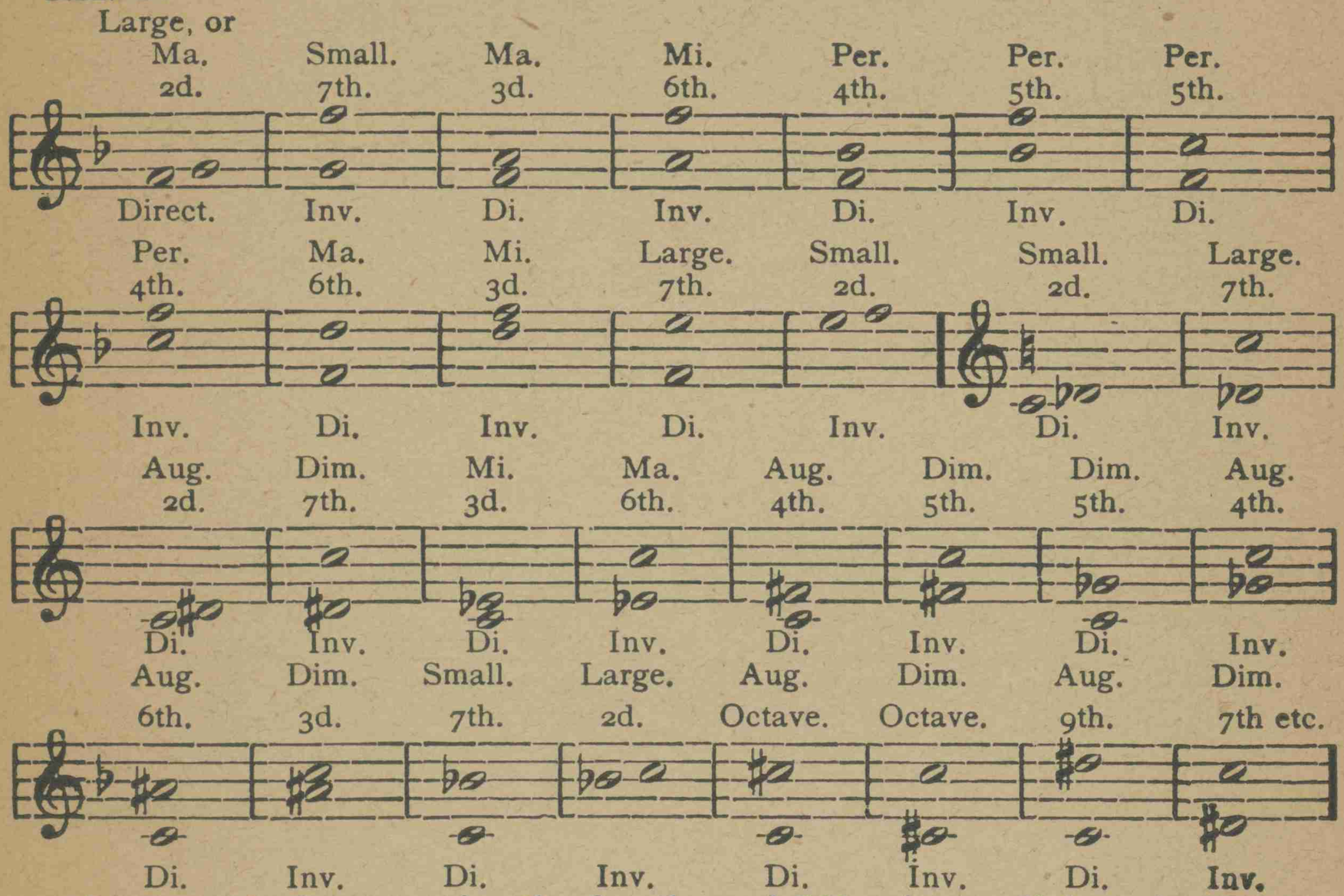
SECTION 2.

In lesson number eleven, we said nothing about inverted intervals.

In example three, we give the inversions of the intervals already learned.

A third inverted becomes a sixth, a second, becomes a seventh, a fifth, becomes a fourth etc, etc.

EX. 3.
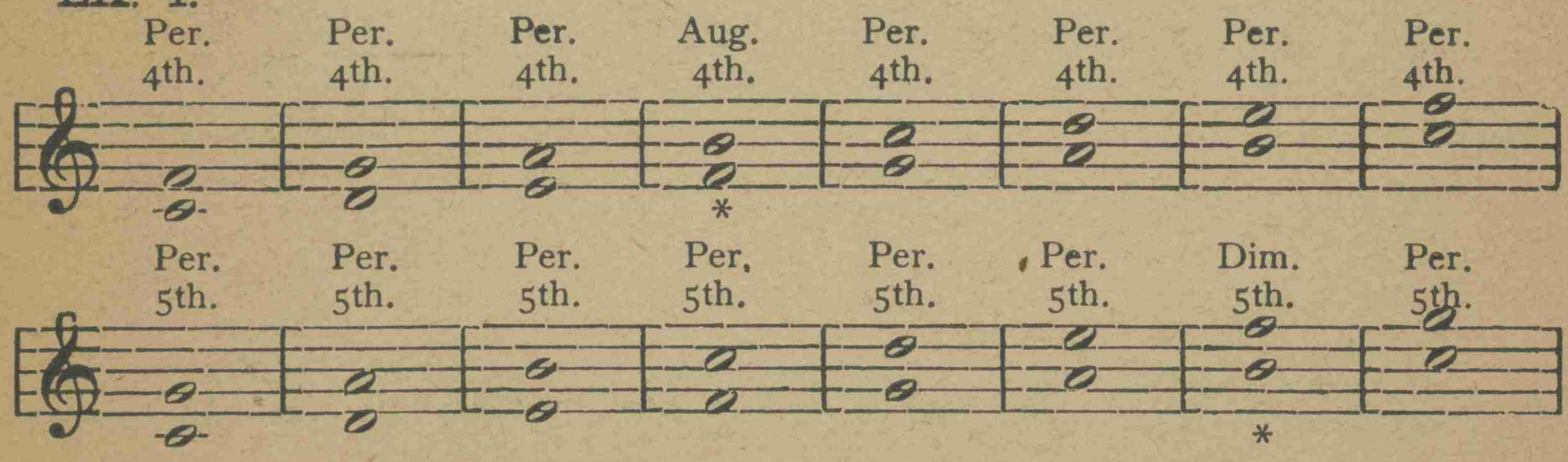


In example four, we give the fourths and fifths, in parallel motion.

Measuring, you will find there is one fourth a short step larger than the others; the same is called an augmented fourth.

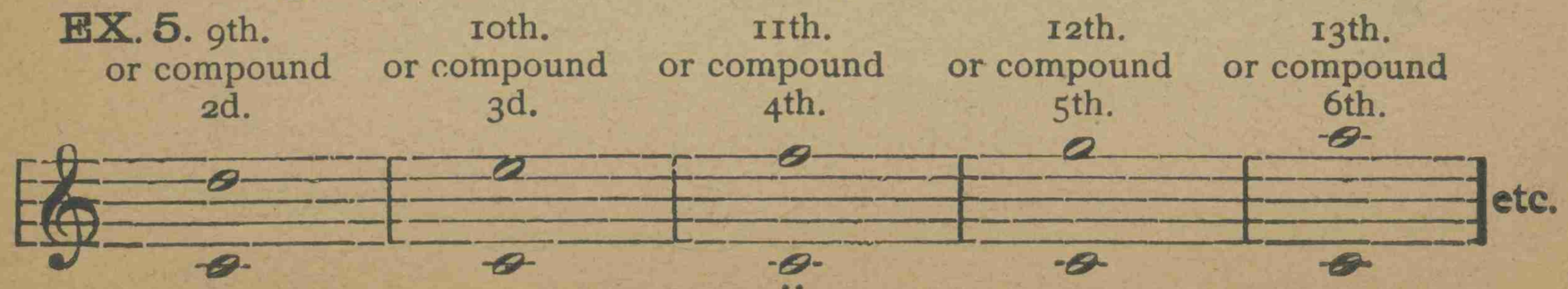
In the fifths, you will find one a short step smaller than the others, which is called a diminished fifth.

EX. 4.



NOTE.—We cannot deal too extensively with intervals, for on which hang the laws of music. There are other intervals we have not yet given, such as those more deeply affected, by chromatic alterations; also compound intervals, those reaching beyond an octave, for compound intervals, see example five.

EX. 5.



As we have learned to analyze the intervals more commonly used, we will now begin chord-building.

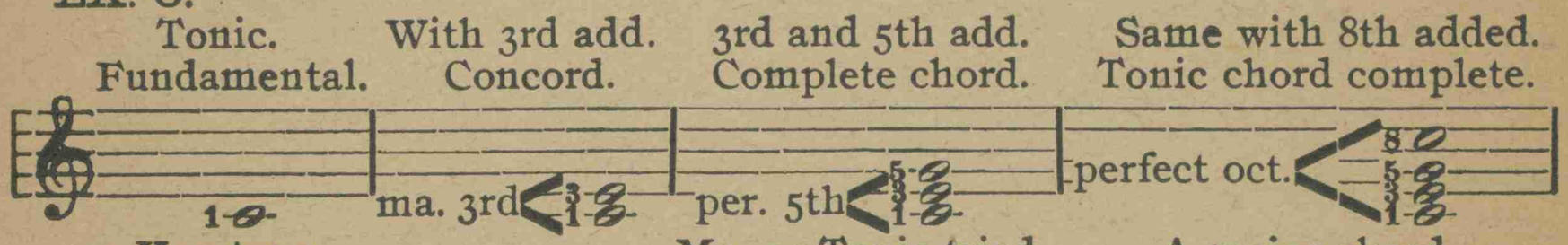
A triad with a major 3rd and perfect 5th is called a major triad. One with a minor 3rd and perfect 5th is called a minor triad. A triad with a minor 3rd, and diminished 5th is called a diminished triad.

REMARK.—A triad is a three tone chord.

We may double one of its members, and still have nothing but a triad.

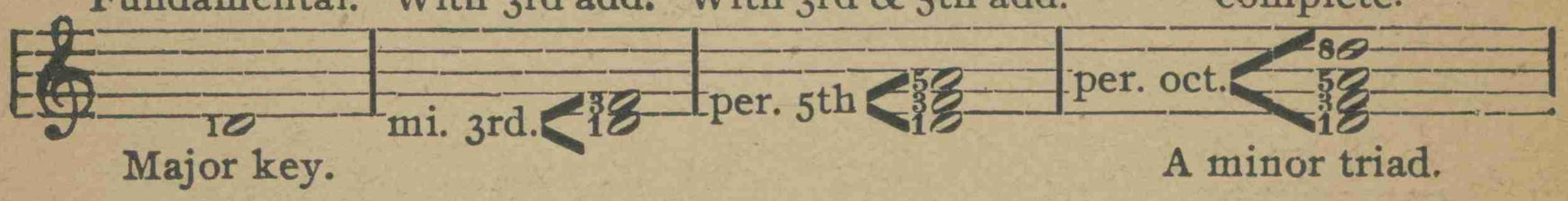
A four tone chord must have four different tones, like chords of the 7th etc., which will be given later on.

EX. 6.



SECTION 3.

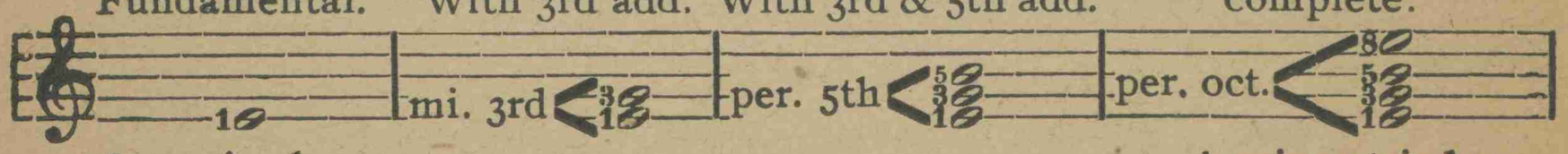
EX. 7.



The above chord is founded on the 2nd tone of the key, and is called the super-tonic chord.

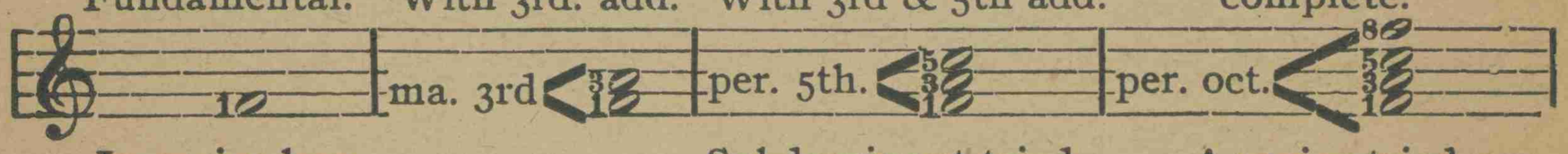
The mediant chord is founded on the third tone of key. See example 8.

EX. 8.



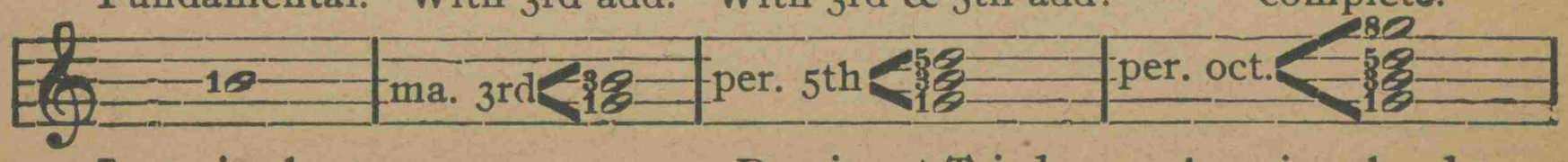
The subdominant is founded on the 4th tone of the key. See example 9.

EX. 9.



The Dominant chord is founded on 5, of the key. See example 10.

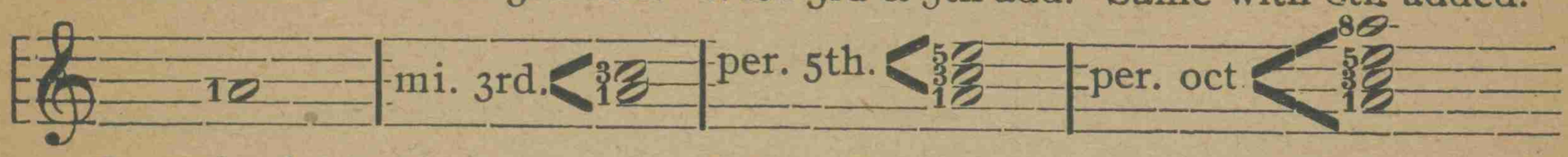
EX. 10.



The submediant chord is founded on the sixth tone of the key. See example 11.

EX. 11.

Fundamental of submediant. | With 3rd add. | With 3rd & 5th add. | Same with 8th added.

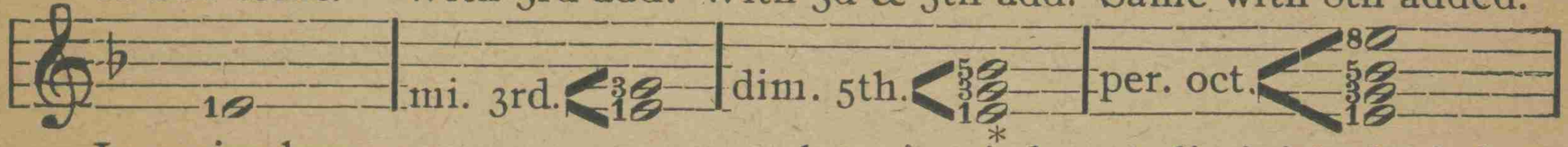


In major key. | Submediant Triad. | A minor chord.

The sub-tonic, (or chord of the leading tone,) is founded on the seventh tone of the key. It has a minor third and diminished fifth. See example 12.

EX. 12.

Fundamental of sub-tonic. | With 3rd add. | With 3d & 5th add. | Same with 8th added.



In major key. | sub-tonic triad. | A diminished triad.

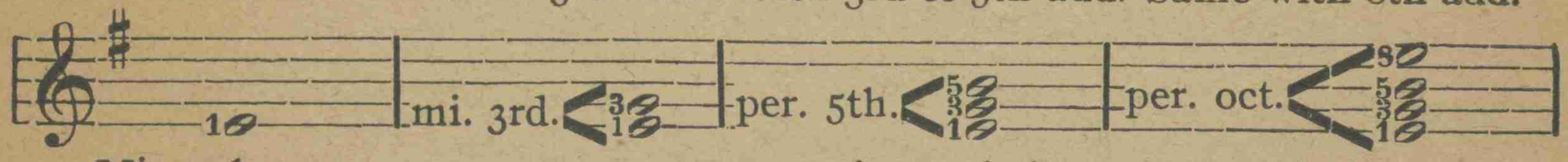
In the following lesson, we give the above in a minor key. It will be seen that the sixth of a major key, becomes one of the minor; and one of the major key, becomes three of the minor, etc., etc.

SECTION 4.

EX. 13. CHORD BUILDING IN THE MINOR KEY.

Fundamental of minor-tonic. | With 3rd add. | With 3rd & 5th add. | Same with 8th add.

Tonic.

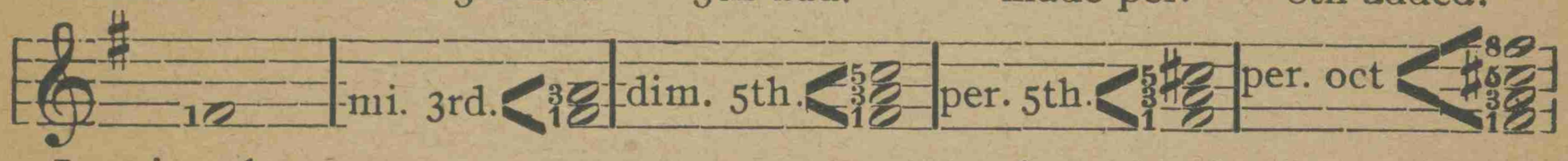


Minor key. | A minor triad. | A minor chord.

Super-tonic chord of a minor key. See example 14.

EX. 14.

Fundamental. | With 3rd add. | With 3rd & 5th add. | 5th some times made per. | Same with 8th added.

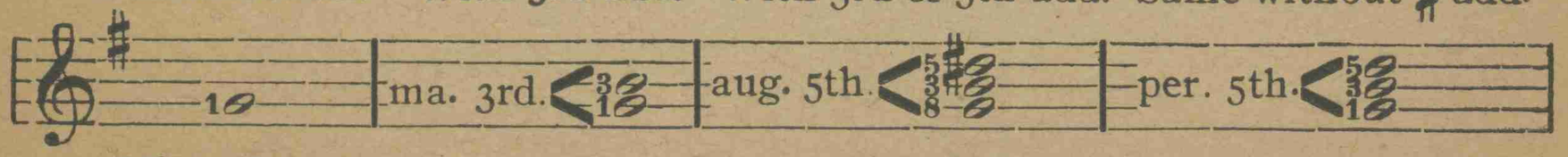


In minor key. | A minor chord.

The mediant of a minor key is often called the augmented triad, on account of its fifth being augmented. See example 15.

EX. 15.

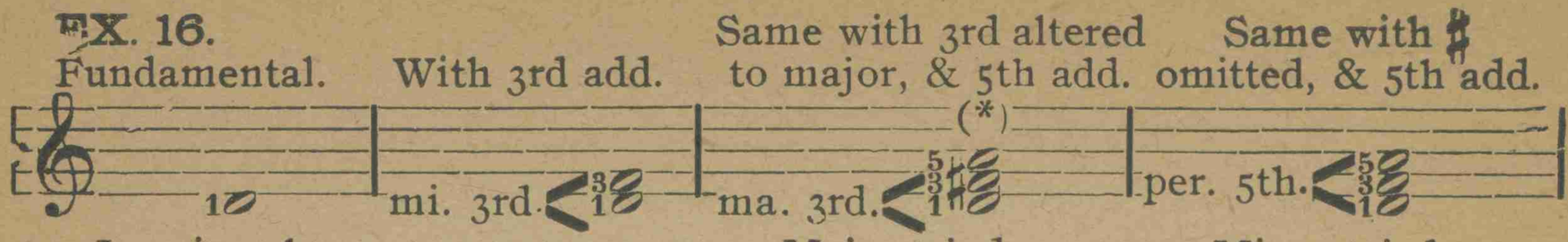
Fundamental. | With 3rd add. | With 3rd & 5th add. | Same without ♯ add.



Minor key. | An aug. triad. | A major triad.

The subdominant of minor, (like the major,) is founded on the fourth of the key. It is a minor chord, but, is often made major by sharping the third. See example 16.

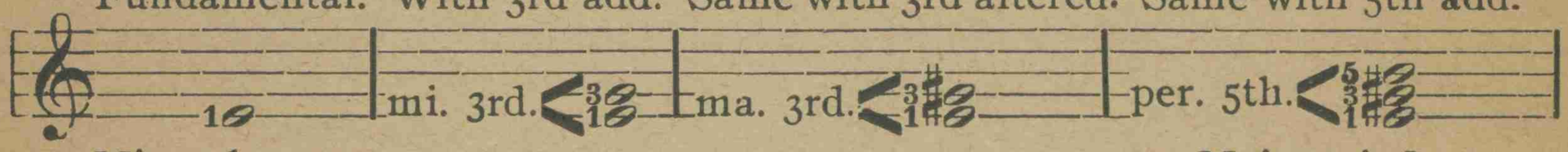
EX. 16.



In minor key. Major triad Minor triad.

The dominant of the minor, (like the dominant of the major,) is founded on the fifth of the key. (It being third of the major key.) See example 17.

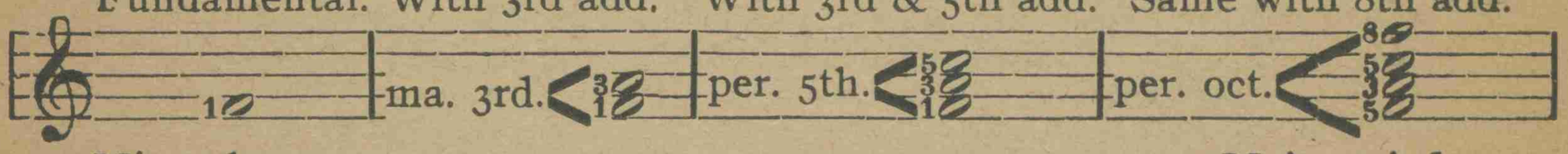
EX. 17.



Minor key. Major triad.

The submediant of a minor key is founded on the sixth, (being same as subdominant of a major key.) See example 18.

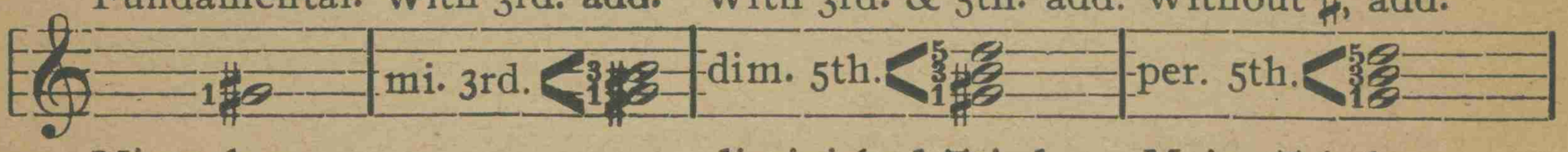
EX. 18.



Minor key. Major triad.

The sub-tonic chord is founded on the seventh of the key. Its fundamental being altered, makes its fifth diminished, and is called a diminished triad. See example 19.

EX. 19.



Minor key. diminished Triad. Major Triad.

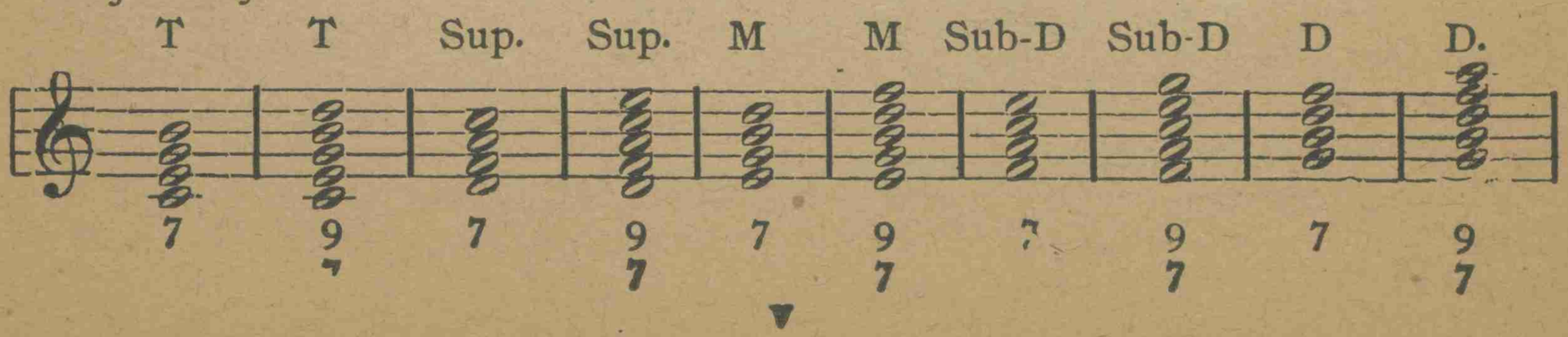
SECTION 5.

CHORDS OF THE SEVENTH.

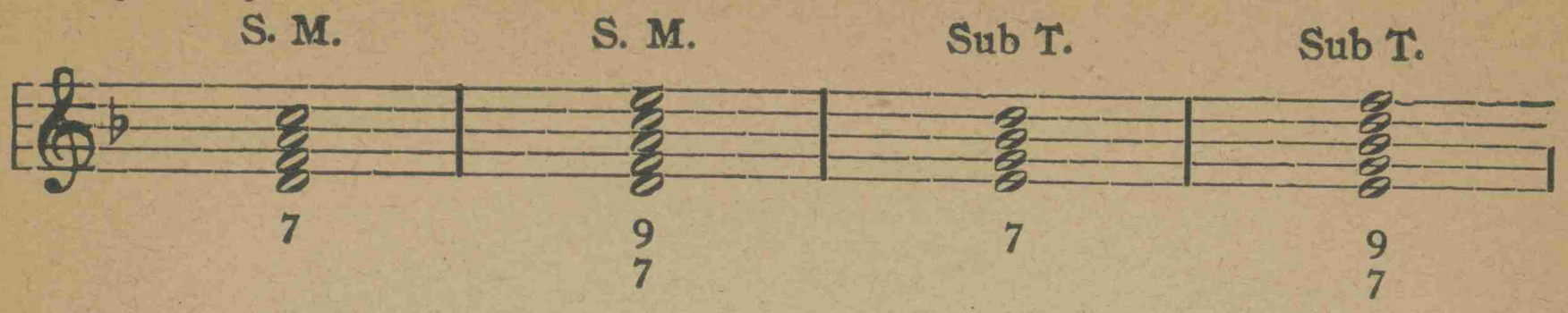
N. B. T, means Tonic chord, D, Dominant, Sub–D, Subdominant, Sup, Supertonic, Sub–T, Subtonic M, Mediant and S. M. Submediant. 7 means that an interval of a seventh is added to the Triad. 9 means a ninth is added, etc.

EX. 20.

Major Key.



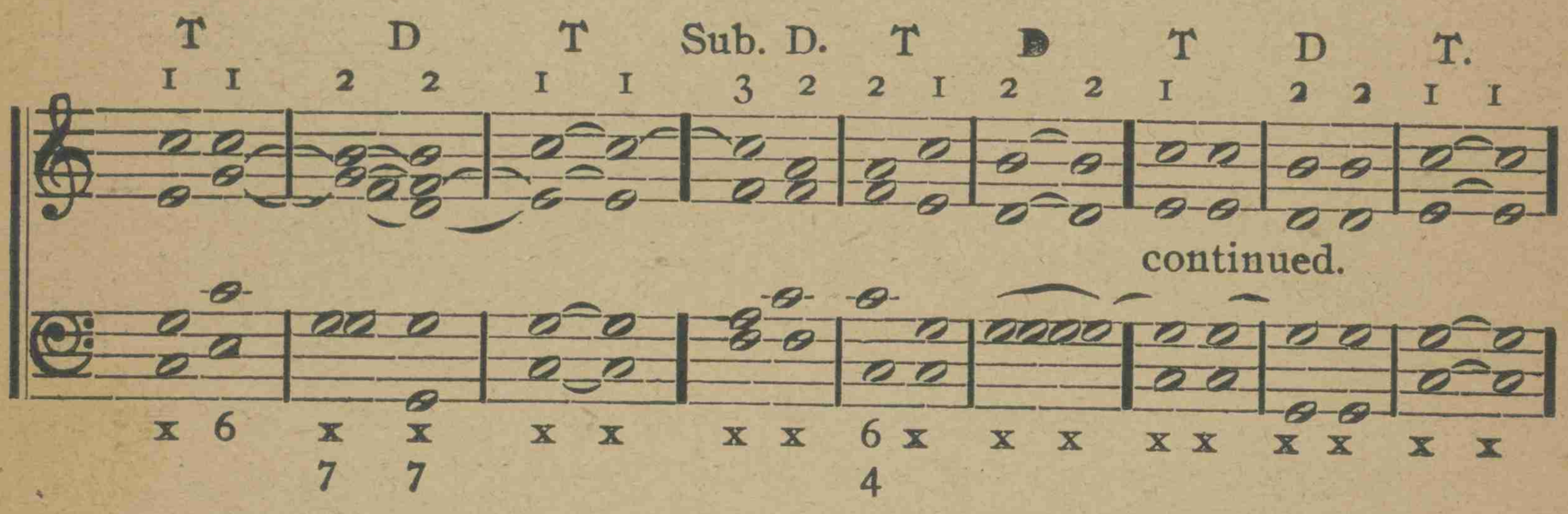
Major Key.



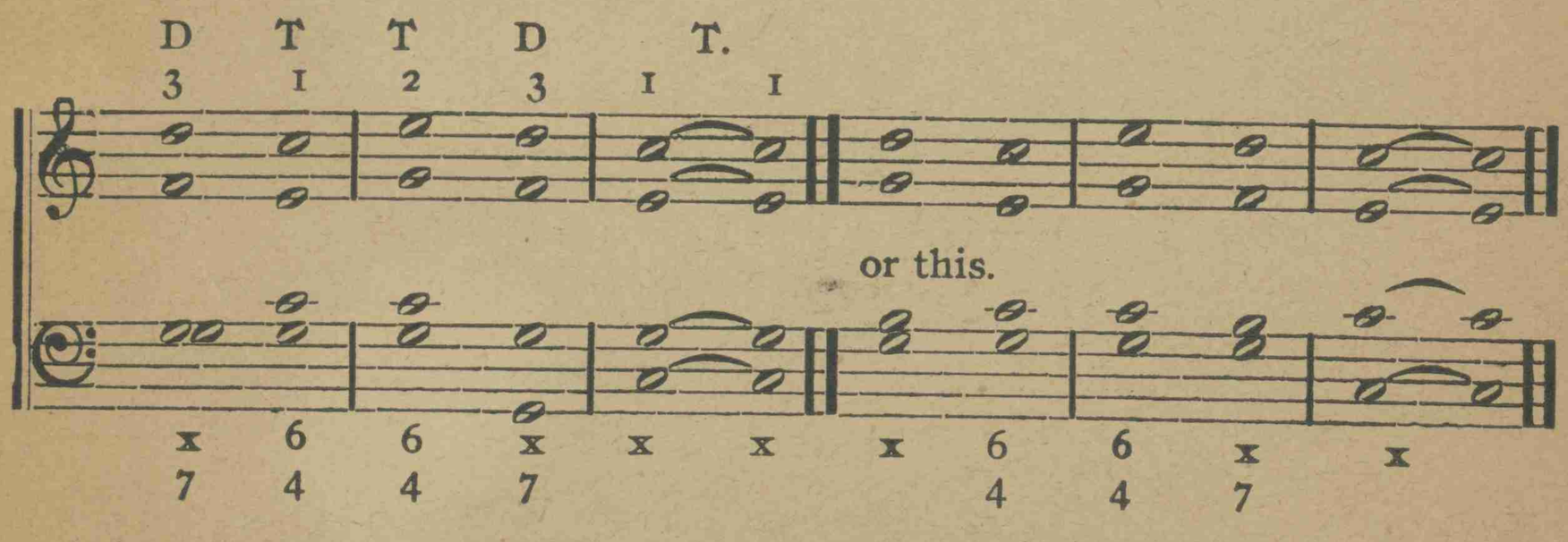
In the following example we give the three principal chords of a Major Key; with their positions and inversions, (or a part of them.) In first inversion, the third is in the bass, second inversion, the fifth is in bass, direct form is when the *bass* takes the fundamental tone of the chord.

NOTE.—Inversion refers you to bass, while position refers to Soprano. The first position is figured (1), second is figured (2), etc. Direct forms are marked thus x. First inversion figured (6), meaning, that from the note which is in the bass, up to the fundamental of the chord is an interval of a sixth. The second inversion is figured six-four ($\frac{6}{4}$). The four means that a fourth above the bass, you will find the fundamental of the chord; and a sixth above the bass, you will find the third of the chord; as indicated by figure six. See example 21.

EX. 21.



N. B.—In example 21, we give Tonic Triad, with both inversions. The Subdominant, in second inversions. The Dominant, in direct form.



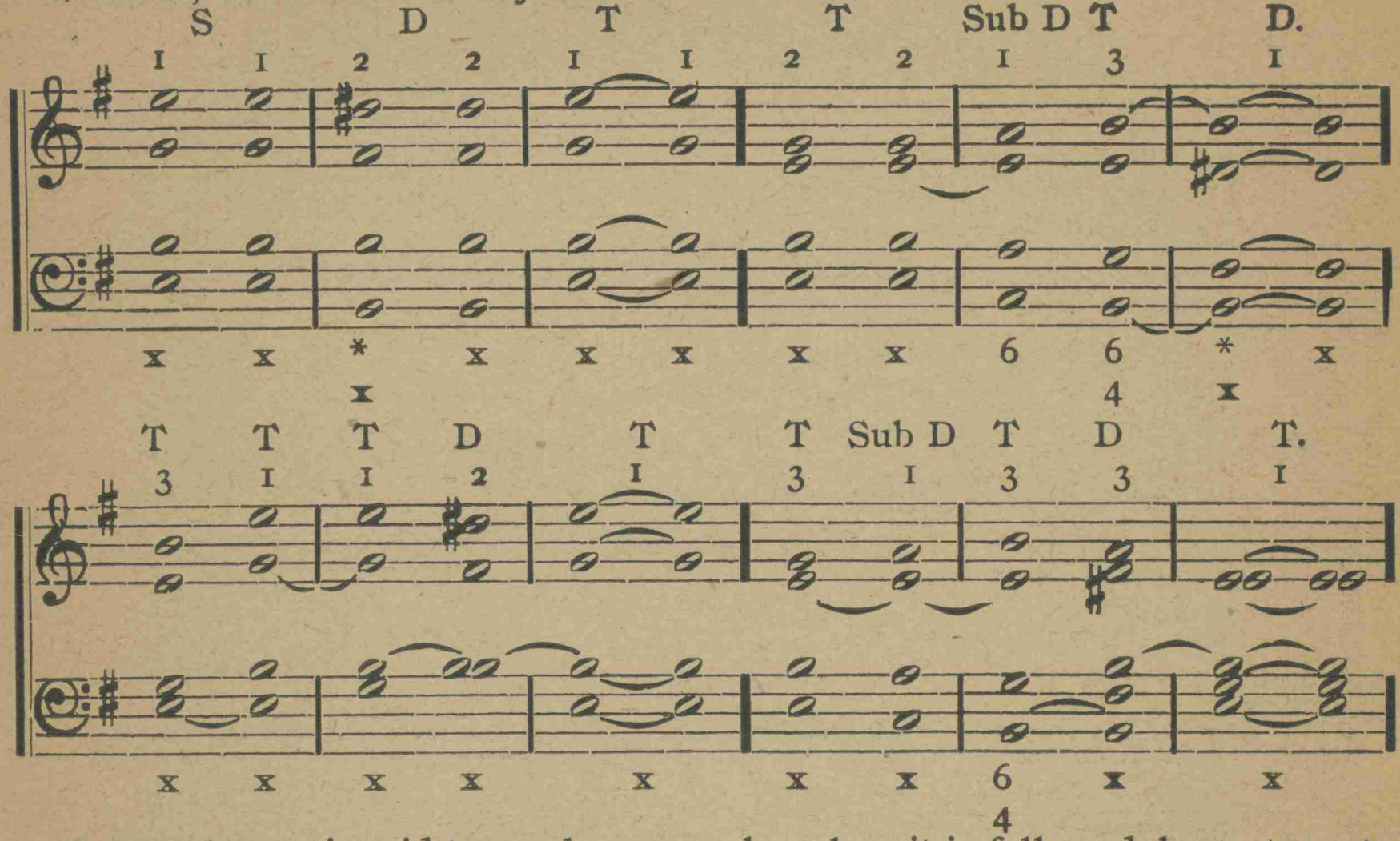
Remark.—It will be seen that the Tonic, Subdominant and Dominant chords, contains (when taken together) all the tones of the Diatonic Scale; hence, they are the principal chords of the key. As the above chords are the three principal ones of a major key, in the following lesson, we give the Tonic, Subdominant and Dominant chords of a minor key. Remember the Dominant (whether major or minor,) must be a major chord; i. e. its third must be major, its fifth perfect. See mark in example 22, thus *:

SECTION 6.

PRINCIPAL CHORDS OF A MINOR KEY.

EX. 22.

E Minor, Relative to G Major.



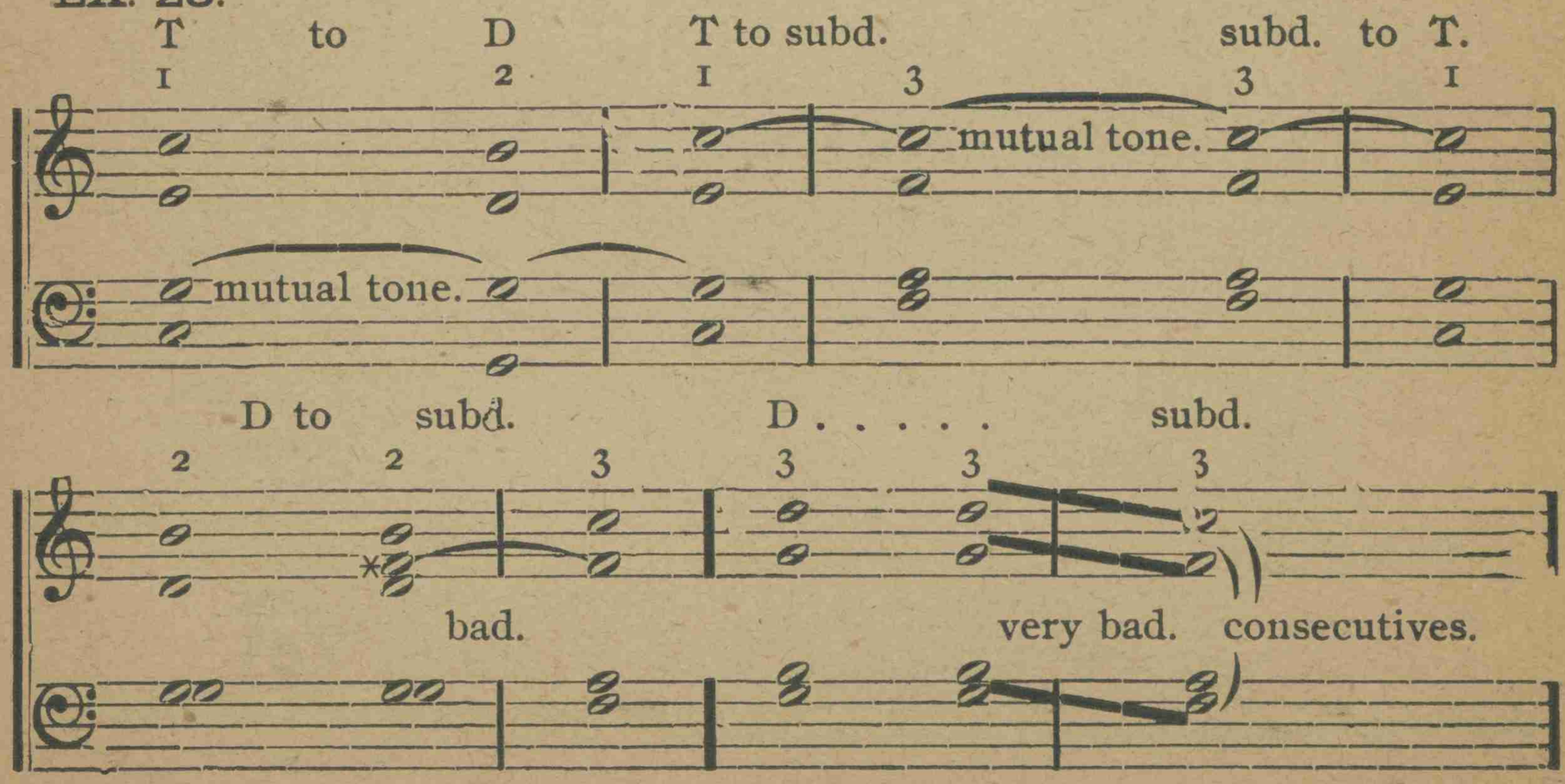
NOTE.—A tone is said to resolve properly, when it is followed by a tone to which it naturally tends. A tone that is in common with two chords is called their mutual or binding tone. See example 23.

SECTION 7.

BINDING TONES BETWEEN TONIC, SUBDOMINANT AND DOMINANT CHORDS.

The subdominant and dominant are not related in a harmonic sense. Therefore, care should be taken while passing from one to the other, as the subdominant sounds very harsh following the dominant. The dominant may follow the subdominant, when bound by the seventh.

EX. 23.



Can be used if linked together by the seventh of the dominant. See (*).

It will be observed at once, that the progression from dominant to sub-dominant, is very harsh and unsatisfactory. We advise that you avoid such progression, as it will lead you into the worst of consecutive fifths and octaves.

Consecutive fifths and octaves, are forbidden by our best writers, as it weakens the effect of the harmony. When two parts start a fifth apart and move in parallel motion, they are called consecutive fifths. If an octave apart, consecutive octaves. See example 24.

EX. 24.

Consecutive fifths. . . . . Consecutive octaves.

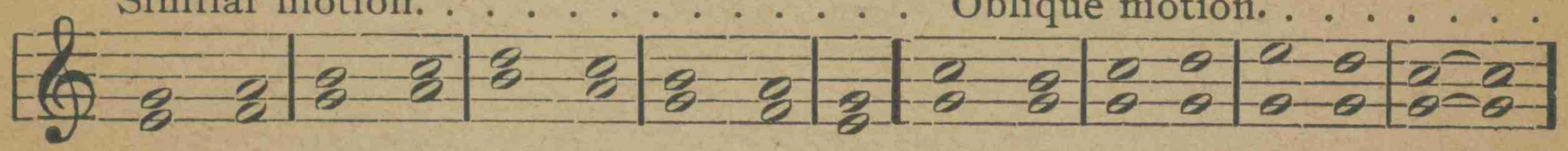


MOTION.

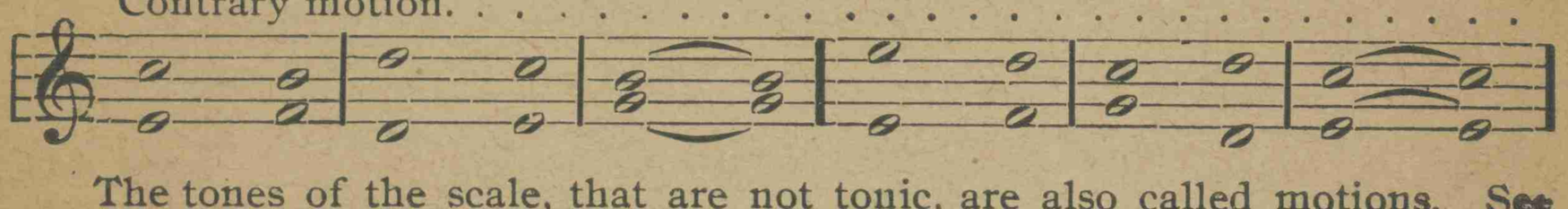
There are three kinds of motions, similar or parallel, oblique and contrary. When the parts ascend or descend together it is called parallel motion. If one part ascends or descends, while the others remains stationary, it is called oblique motion. If one part ascends while the others descend, it is called contrary motion. See example 25.

EX. 25.

Similar motion. . . . . Oblique motion. . . . . .



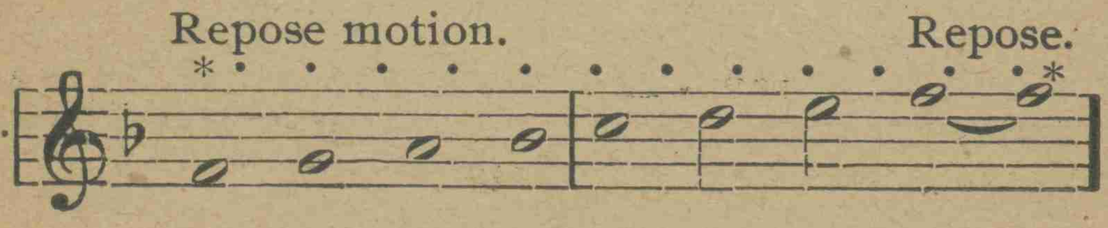
Contrary motion. . . . . .



The tones of the scale, that are not tonic, are also called motions. See (*) example 26.

Repose motion. Repose.

EX. 26.
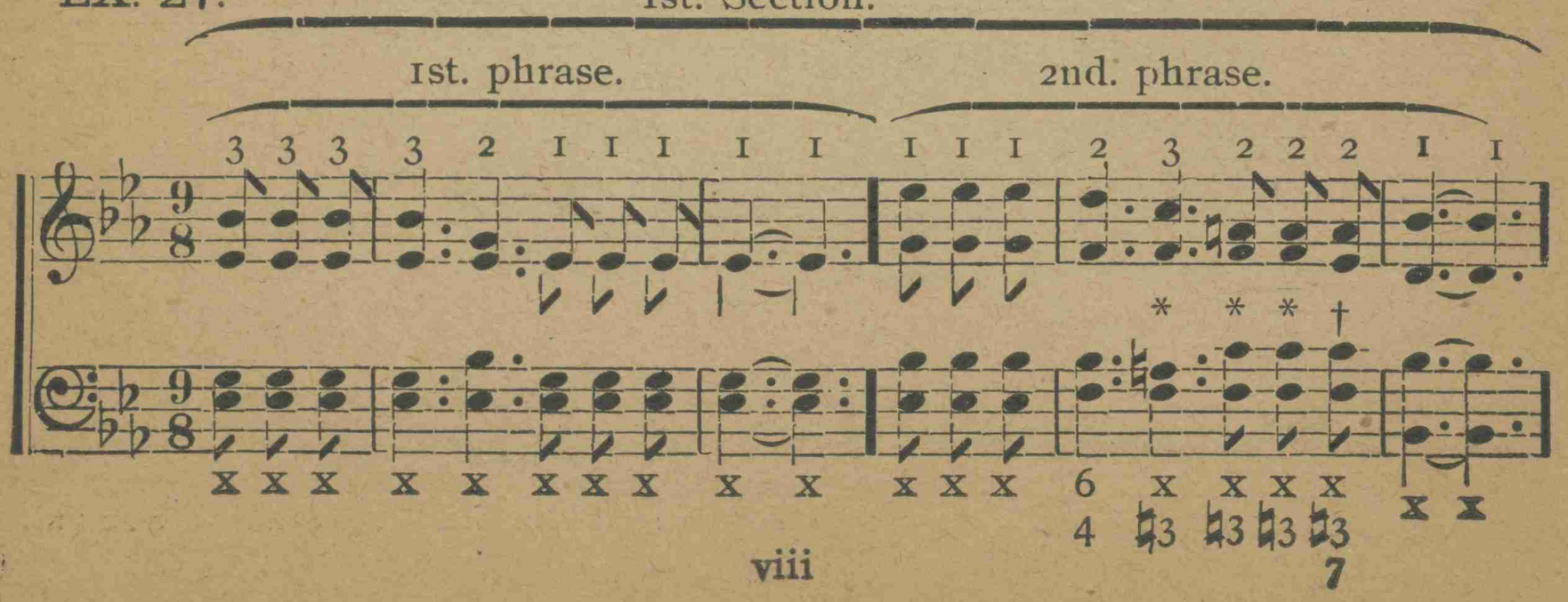


SECTION 8.
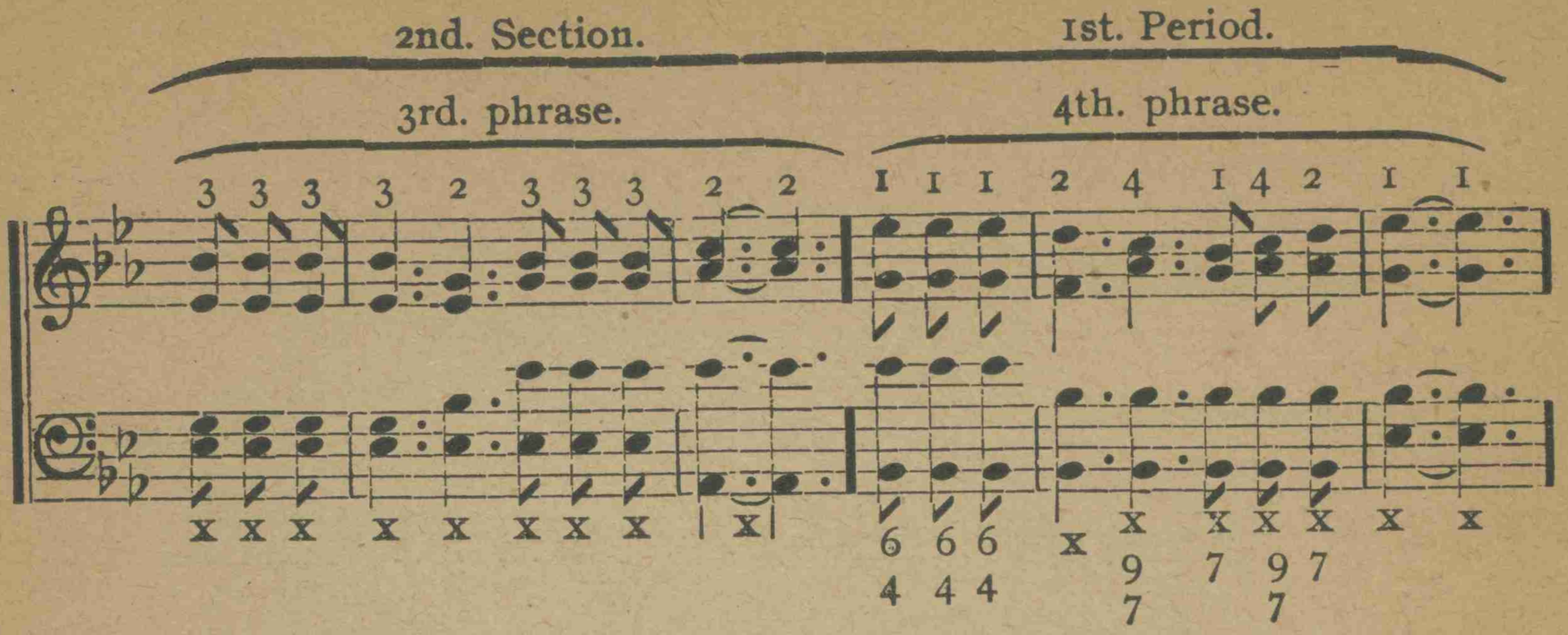
PHRASES, SECTIONS AND PERIODS.

A song of one period, has four phrases, and two sections, each should be so related as to form a satisfactory ending. See example 26.

EX. 27. 1st. Section.

1st. phrase. 2nd. phrase.





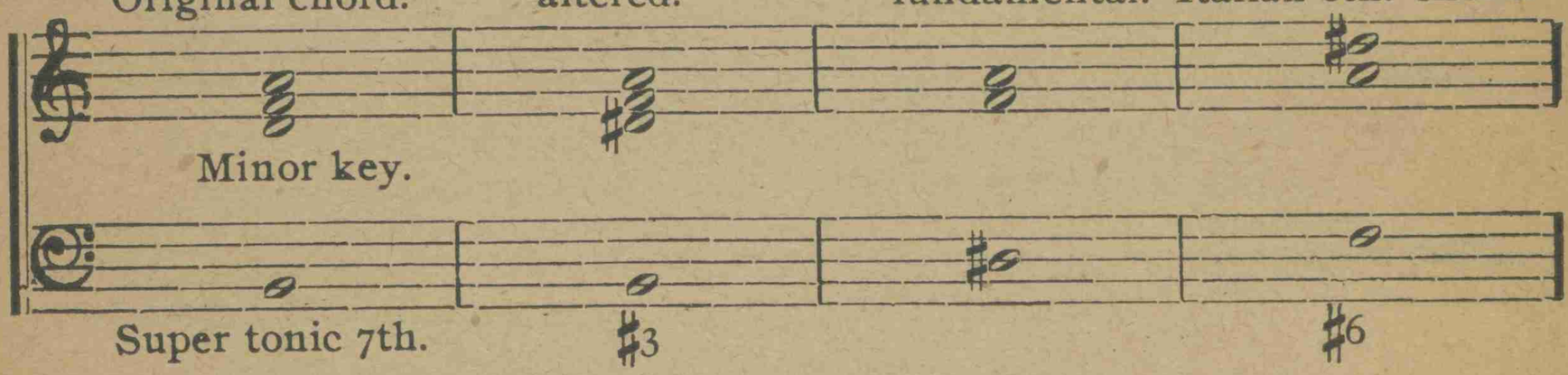
In the above example at the stars, we made the supertonic chord, a major chord. (See *, in example 16.) At the †, we used the seventh. In the phrase, we omitted the fifth, and used the seventh and ninth, it is figured 7, and 9/7. The ♮3, means that the interval of a third from bass, has been canceled.

By altering fundamental harmonies, we get some very useful chords, such as the American sixth chord, Italian, French and German sixth, or argumented chords of the sixth.

SECTION 9.

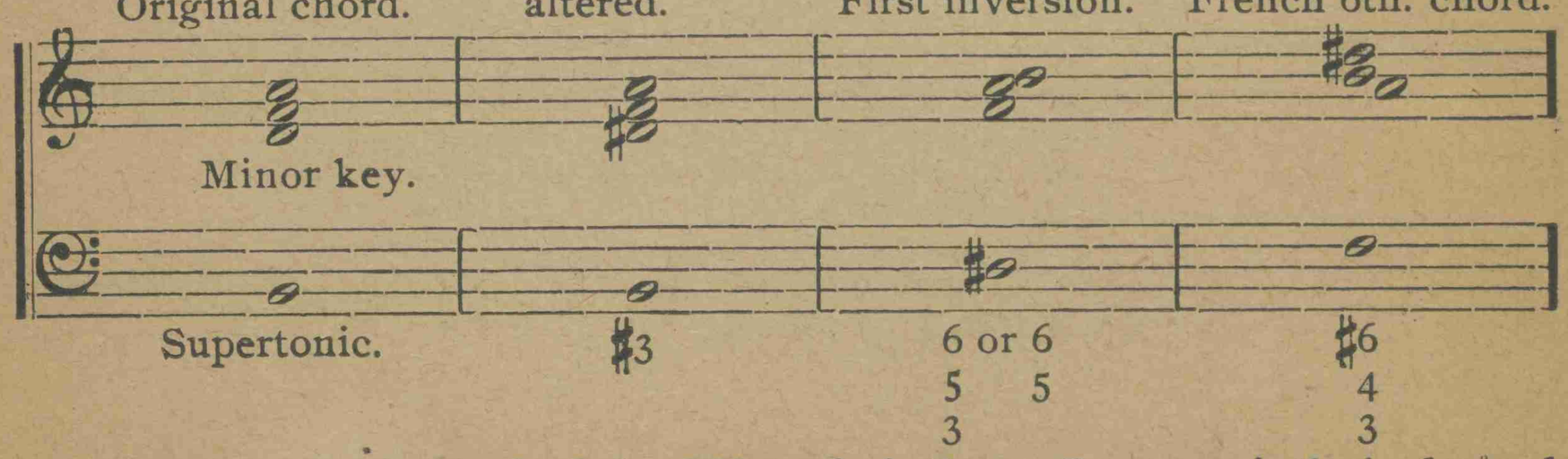
The Italian sixth chord is derived from the chord of the seventh of two of a minor key, making its third major, and omitting the fundamental. First inversion gives this chord. See example 28.

EX. 28.



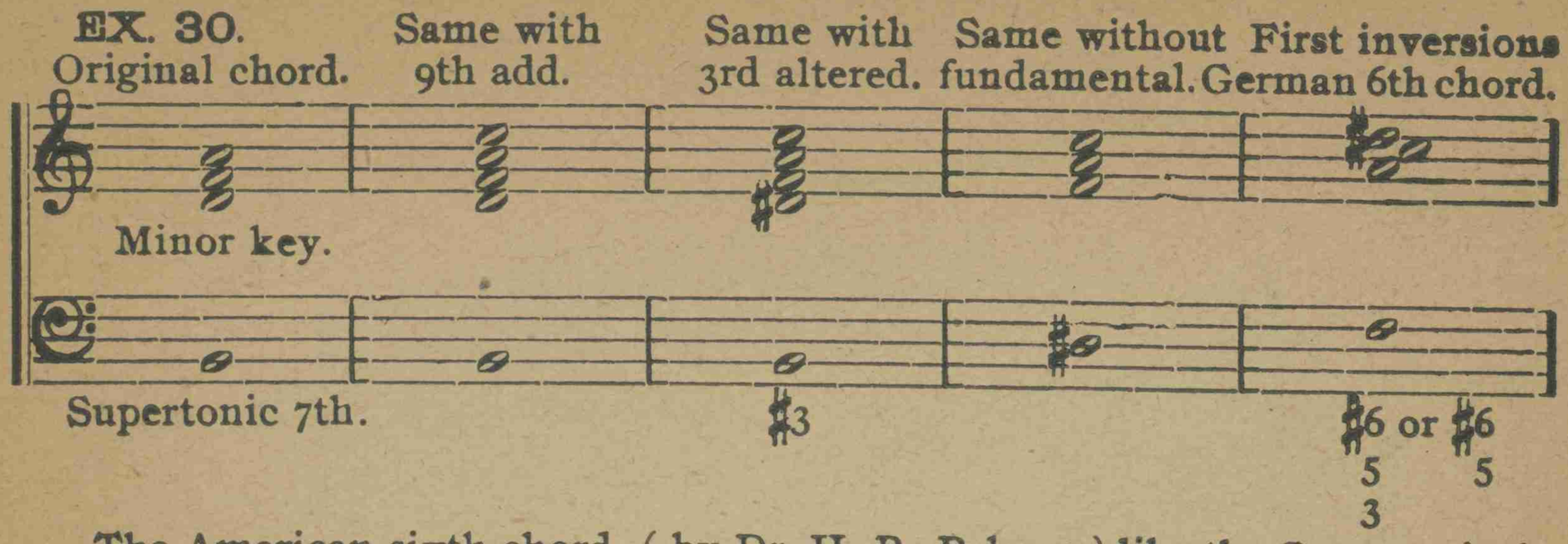
The French sixth or augmented chord of the third, fourth and sixth is derived from the supertonic seventh chord, of a minor key ; by making its third major, and retaining the fundamental. See example 29.

EX. 29.



The augmented chord of the fifth and sixth, or German sixth, is derived from the supertonic seventh and ninth chord of a minor key, by making its third major, and omitting the fundamental. The first inversion gives us this chord. See example 30.

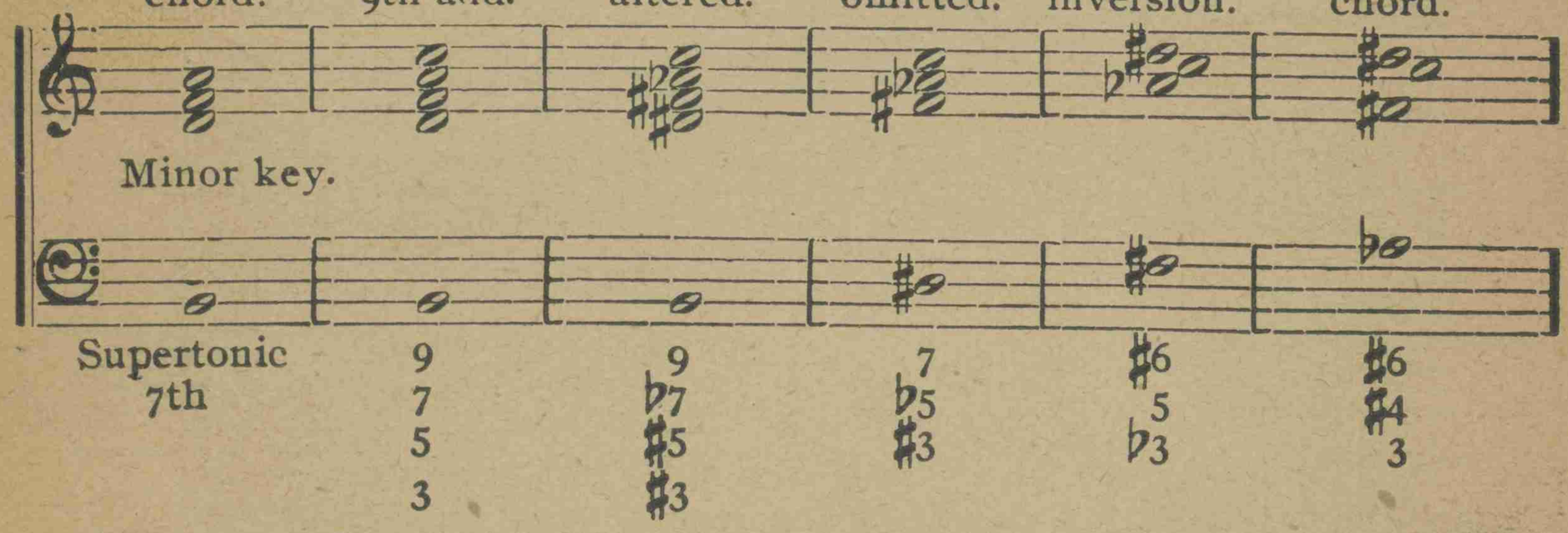
EX. 30.



The American sixth chord, (by Dr. H. R. Palmer,) like the German sixth, is derived from the supertonic seventh and ninth chord of a minor key, by changing its third from minor to major, making its fifth perfect, its seventh diminished.

Omit fundamental and the second inversion will give us the American sixth chord. See example 31.
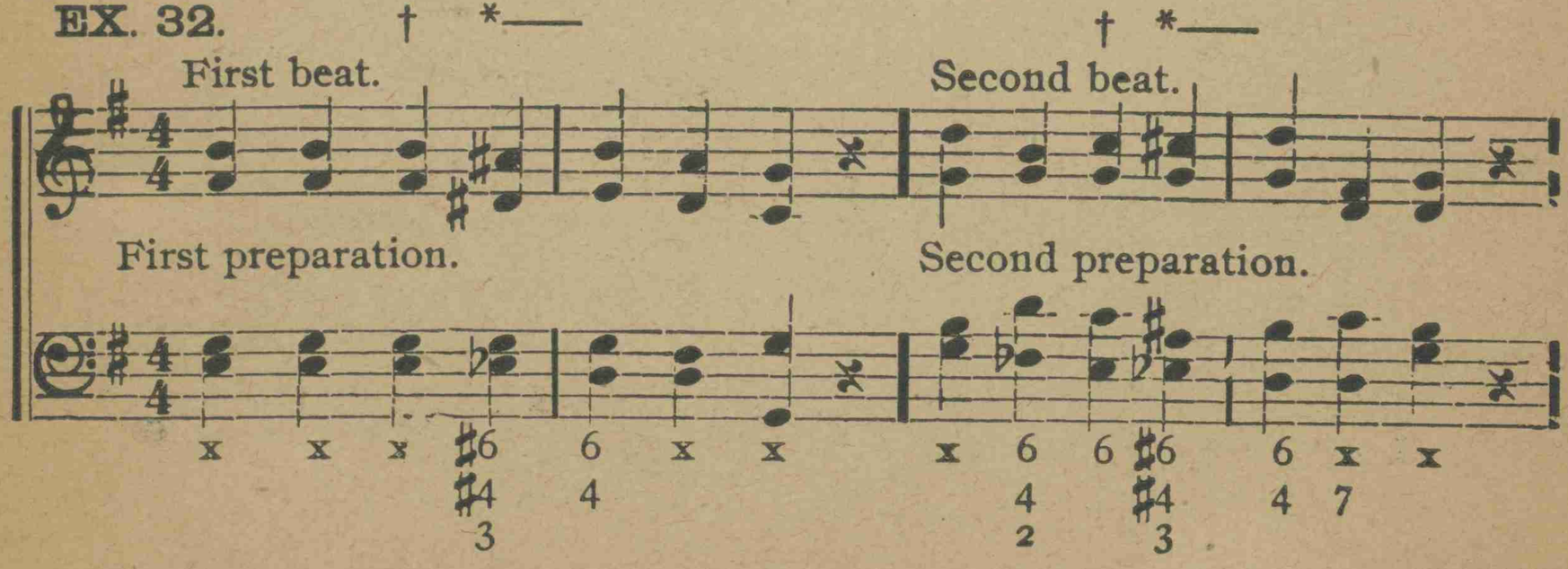
EX. 31.



The " American " chord has but one resolution—It resolves directly to the 8 of the major tonic, and as it is the most useful chord of its kind.—In conclusion we will give its resolution, and what we think to be its best preparations. See example 32. Section 10.

SECTION 10.

EX. 32.



The sign (†), shows the preparation. The (*), entrance. The (—) resolution.

THE END.

x

INDEX.

	No.
A Crucified Saviour	114
Are You Saved by the Blood	75
Arise, Head the Master's Command	152
Arlington, C. M	153
Beautiful Fields of Grain	117
Beautiful Robe and Crown	139
Beautiful Story to Tell	51
Be True	86
Blest be the Tie that Binds	101
Bring them Back	132
Bring them to Him	98
Christmas Night Serenade	125
Clinging to Jesus	95
Come Unto Me, L. M	27
Don't You Want to be Ready	148
Drifting Away	112
Eternity, Where	77
Evening Prayer	29
Even So Do	144
From the Cross to the Crown	149
From the Garden to the Cross	64
God, Pity the Poor	99
Going Home to Live	94
Grow in Grace	103
Happy Angels	96
Happy on we Go	137
He Calls Today for Workers	115
He Leadeth Me	110
Hiding in Thee	146
His Trials and Death	138
Holy Spirit	100
I Dare Not Idle Stand	134
I'll Let Him In	74
I'm Just from the Fountain	83
I'm Sheltered in the Cross	87
I'm Thinking of Heaven	71
I'm Trusting in the Ark	105
I Will Extol Thee, My God, O King	113
I Will Tell Jesus	131
Jesus Ever True	97
Jesus Lives	122
Just Beyond the Rolling River	116
Lead Us into Thy Light	120
Let Us Work	108
Life and Peace	107
Loving Kindness	145
Must Jesus Bear the Cross Alone	50
Nettleton	151
Oh, Let Your Light Shine	49
Oh Wicked Man, Turn Back	126
O How Happy are They	104
One with Christ	123
O to be Watching	92
Over in that Land	89
Over the Beautiful River	127
Over There are Many Mansions	91
Put on the Whole Armor	147
Safe on the Shining Shore	129
Say, Brother, how are you Living	28
Songs of Zion	143
Sowing Time	119
Standing in the Light	150
Sweet Hour of Prayer	118
Sweet Prospects	121
The Ark of Salvation	90
The Battle of Temptation	84
The Beautiful Land of Song	73
The Blood of Calvary	78
The Blood of the Lamb	130
The Christian Warfare	47
The Day will soon be Over	109
The Dear One at Home	48
The Golden Gate	135
The Glorious Gospel Train	102
The Gospel Armor	79
The Heir to a Crown	111
The Highways and Hedges	82
The Home of the Soul	142
There is a Jesus to Save	76
The Land that Lies Ahead	70
Through Pearly Gates	124
'Tis Sweet to think of Heaven	72
We are Waiting	80
We're Marching On	44
We're Sailing On	81
What Jesus does for Me	93
Willing and Ready	106
Will there be a Light	88
Will You and Will I?	133
Will You Miss Me	140
Will You Start Now	136
Wonderful Grace	128
Why are we Gathered Together	141

THE HARVESTER.

156 pages of the best old and new Hymns published.

Board binding, per copy	$ 40
Board binding, per dozen	4 50

ELYSIAN SONGS.

Single copy, postpaid	$ 30
Per dozen copies, prepaid	3 25
Per hundred copies, prepaid	25 00

THE CALL.

By J. E. Thomas, W. C. Frazier, T. S. Cobb.

Contains 74 pages of new Music, 32 pages Select Songs and 20 pages of Theory and Harmony Work. Very convenient for Teachers, especially in Normal Work.

Board binding, single copy, postpaid	$ 40
Board binding, per dozen copies, postpaid	4 50
Board binding, per hundred copies, postpaid	35 00
Cloth binding, single copy, postpaid	30
Cloth binding, per dozen copies, postpaid	3 30

THE PROMISED CROWN.

Revised by Thomas and Greer.

125 pages of choice selections of Songs for Sunday-Schools, Conventions, Evangelists, Choirs and Home Circles.

Single copy, postpaid	$ 40
Per dozen copies, postpaid	4 50
Per hundred copies, by express, prepaid	35 00

THE SONG ECHOES.

By Thomas and Garret, assisted by Cobb.

54 pages of Music. 10 pages of Rudiments. It is very convenient for Teachers, Revivals and Sunday-Schools.

Single copy, postpaid	$ 20
Per dozen copies, postpaid	1 80
Per hundred copies, postpaid	13 00

THE SONG WREATH.

16 pages of SELECT NEW SONGS never before published.

Single copy.....10 cts. Per dozen copies.....$1 00

JUST A SINNER SAVED BY GRACE.

Single copy..... 10cts. Per dozen .....$ 1 00

Any Sheet Music Desired.

ORDERS CAN BE FILLED ONLY BY

THE QUARTETTE MUSIC CO., FORT WORTH, TEX.