

PRAISE GOD  
IN HIS SANCTUARY

PRAISE HIM IN THE  
FIRMAMENT OF HIS POWER

# THE EUREKA CAROLS

FOR ALL RELIGIOUS GATHERINGS.

RIGHTEOUSNESS  
SANCTIFICATION  
HOLINESS UNTO THE LORD

REPENTANCE  
FAITH  
JUSTIFICATION

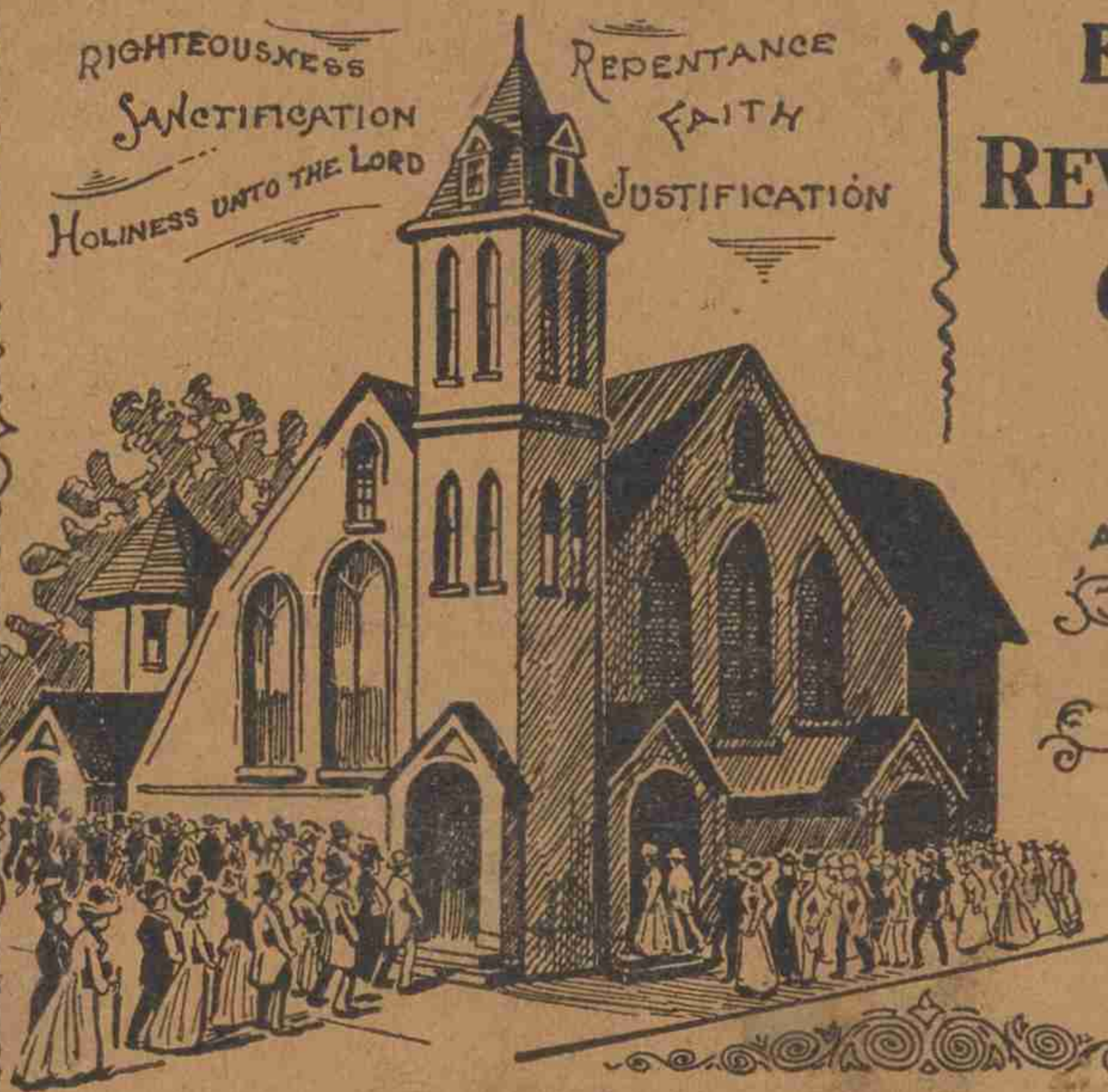
Edited by  
**REV. S. J. OSLIN**  
**G. L. LINDSEY**  
AND  
**G. L. YOUNG**

ASSISTED BY OTHERS OF THE NEW

**EUREKA NORMAL  
MUSIC SCHOOL**

RUDIMENTS OF MUSIC BY

**H. N. LINCOLN.**



"And the ransomed of the Lord shall return and come to Zion with songs  
and everlasting joy upon their heads."—Isaiah 35: 10.

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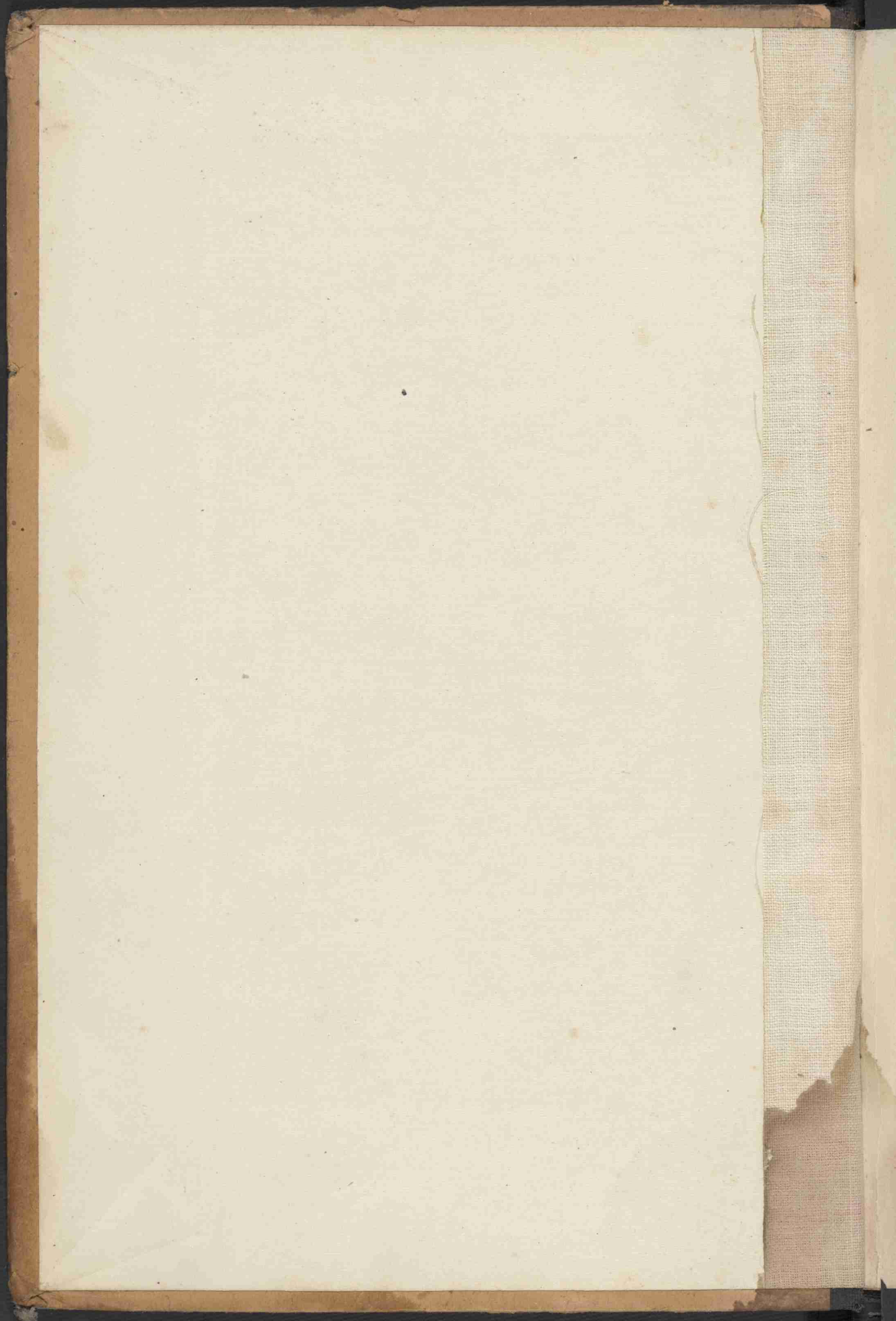
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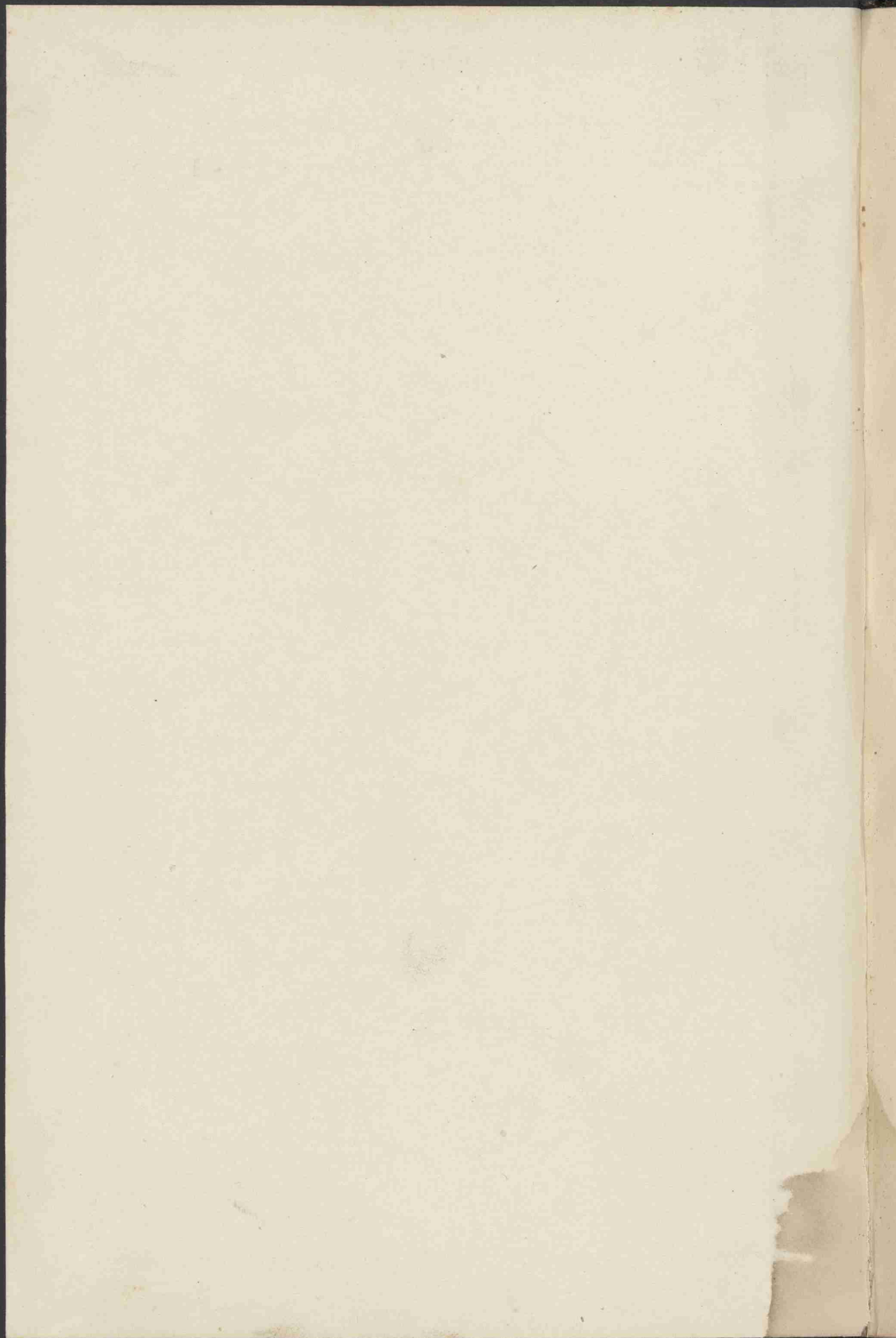






ABE  
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# EUREKA CAROLS

AN EXCELLENT AND VARIED COLLECTION OF

SACRED SONGS, SOLOS, DUETS, QUARTETS,

FOR USE IN

Sunday Schools, Gospel Meetings, Revival Services, and  
all Religious Gatherings,

WRITTEN AND COMPILED BY

REV. S. J. OSLIN, G. L. LINDSEY, and G. L. YOUNG,

WITH

J. H. SMITH, W. J. SIDES, W. J. SMITH, J. T. KEY, H. A. KEY  
AND J. D. MCALLISTER, as Associate Authors.

CONTAINING THE

RUDIMENTS OF MUSIC

By H. N. LINCOLN,

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PUBLISHED BY

SONGLAND COMPANY,

Dallas, Texas.

Kansas City, Mo.

- - -

Cincinnati, Ohio.



1901  
Eure

## Publisher's Preface.

Sing Carols, sweet Carols of Vict'ry,  
For Jesus is conqu'rer to-day ;  
His triumphs proclaim to all nations,  
And tell of his grandeur and sway.  
Come join in the praise of our Saviour,  
Lift up your glad voices and sing :  
Give glory to Christ our Redeemer  
Exalted as Ruler and King.—*Mrs. E. W. Chapman.*

To aid in this noble work for Christ and his church, this book of beautiful books has been compiled. The manuscript was about all in hand when Mr. Oslin, with nearly all the teachers of his school, became substantially identified with Songland Company on the 23d of February, 1901. The work was taken in hand, and though hurriedly finished up, will be found quite complete and containing the most beautiful melodies of the day, while the harmony will be found up-to-date in every way and will commend itself to the most exacting.

Mr. Oslin is no stranger to our people. He has been before the public as author for more than ten years and his books have all reached a large sale; and he believes with the added experience and study that "**Eureka Carols**" is by far the best work of his life. Why? Because he has had the assistance of the very best talent he has ever had in his school, together with the kind assistance and counsel of Mr. Lincoln. And, he has had the privilege of an unlimited gleaning and reprinting from very many of the best books of the day, and has brought forward those compositions known to be popular and of superior merit. So, we in confidence, place this collection of songs before the public to please and do good, and invoke God's richest blessings upon it.

The authors hereby tender their most sincere thanks to the many authors and writers for kind and valuable assistance.

THE PUBLISHERS.





# RUDIMENTAL DEPARTMENT.

BY H. N. LINCOLN.

Teachers who use this book in singing-schools should ask a question just after making each statement that will draw out the principle involved, to be answered by all the pupils, and, whenever necessary, an example should be given bearing on the statement. If KEYTONE rudiments the latest "Theory and Practice" is given, but it having been written more than four years ago, there are a few points where improvements are made in the present work. However, KEYTONE has been revised, and nearly all the improvements are in it, too. The price of KEYTONE is twenty-five cents, and we recommend it to every up-to-date singing teacher. When there is any difference in the two books, this and KEYTONE, the author gives what this one says the preference. The order of these lectures may be changed, when necessary. Parts of some of the lectures may be omitted, when necessary, in elementary work.

## FIRST LECTURE.

### INTRODUCTORY—SOUND, TONE, DEPARTMENTS, ETC.

1. **Sound** is anything audible. All sound is either non-musical or musical. Non-musical sound is mere *noise*, which we leave "out of the race" entirely.

2. **TONE** is musical sound in which determined pitch and tonality are apparent. It has four *properties*—Pitch, Length, Power, Quality.

3. **Tone Properties.** *Pitch* is highness or lowness. It has the element of Altitude. *Length* is longness or shortness. It has the element of Duration. *Power* is loudness or softness. It has the element of Volume. *Quality* is clearness or somberness. It has the element of Timbre. These properties are treated of, each in a separate department to which they give rise.

4. **Departments.** *Melodics* embraces everything pertaining to pitch. *Rhythmics* embraces everything pertaining to length. *Dynamics* embraces everything pertaining to power. *Esthetics* embraces everything pertaining to quality.

SOUND	{	Non-Musical, Musical.	TONE	Properties.	{	Pitch, Length, Power, Quality.	Departments.	{	Melodics, Rhythmics, Dynamics, Esthetics.

After reviewing this lesson practice Exercise 1, page 50, "by rote" and "by note."

## SECOND LECTURE.

### MELODICS—PITCHES, STAFF, CLEF, VOICE-PARTS.

5. **The Two Features of Pitch** are *Absolute* and *Relative*. The absolute feature is one *independent* of relationship, the relative feature is one *dependent* on relation. From these two features we say we have Absolute and Relative pitch. Absolute pitches are named by such names as A, B, C, D, E, F, G, A-double flat, A-flat, A-sharp, B-double flat, B-flat, B-sharp, C-flat, C-sharp, C-double sharp, D-double flat, D-flat, D-sharp, D-double sharp, E-double flat, E-flat, E-sharp, F-flat, F-sharp, F-double sharp, G-flat, G-sharp and G-double sharp.



## RUDIMENTAL DEPARTMENT.

Relative pitches are named by such names as *Do, Re, Mi, Fa, Sol, La, Ti, Di, Ri, Fi, Si, Li, Te, Le, Se, Me* and *Ra*.

6. **The Staff** consists of *lines* and *spaces*. The present *permanent* size of the staff is five long lines and six spaces. A *Staff Degree* is a line or a space, so a staff has eleven permanent degrees. *Added Degrees* are short lines and the spaces they cause, used in connection with the permanent degrees, when more than the permanent degrees are needed. The *first* degree of the staff is the lowest space of that staff, but the first *permanent* degree is the first space below the first (lowest) long line. The two *outer* spaces (first and sixth) are no wider than the *inner* spaces.

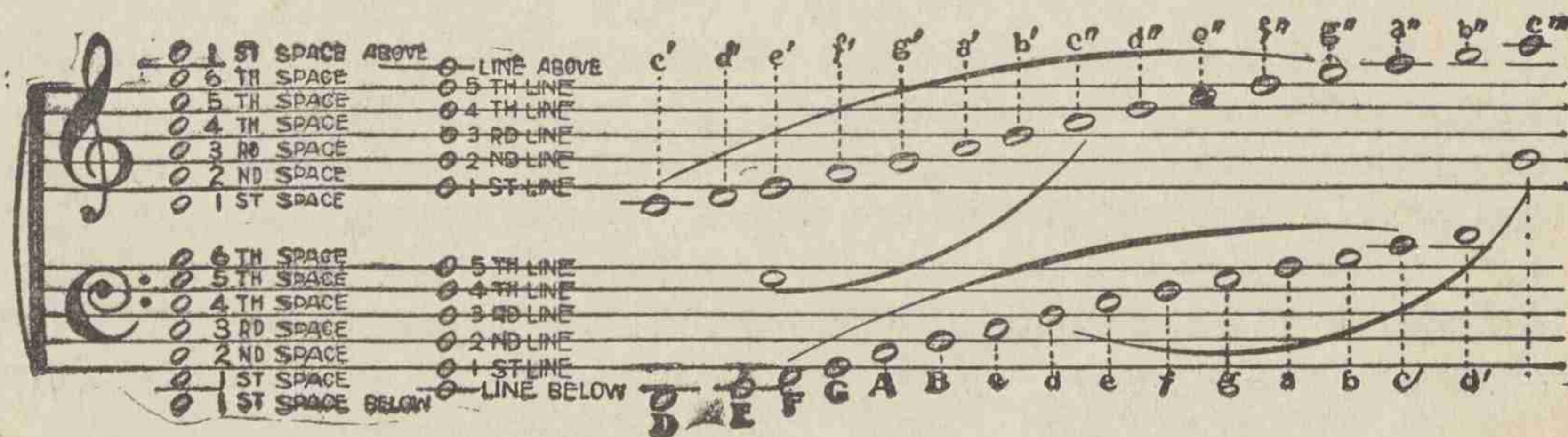
7. **The Tone Compass** is all the pitches the ear can appreciate. The *Instrumental Compass* includes all of the tone-compass. The *Vocal Compass* is the extent of the pitches that can be produced by the voice. A voice-part is a division of the vocal compass. There are four ordinary voice-parts, Soprano, Alto, Tenor, Base. *Soprano* should be sung by ladies whose voices are high and light. *Alto* should be sung by ladies whose voices are low and heavy. *Tenor* should be sung by gentlemen whose voices are high and light. *Base* should be sung by gentlemen whose voices are low and heavy.

8. **Clefs** are Gothic characters, which, when placed on the staff, *qualify* all the degrees for pitch-representation, indicating definitely which part of the tone-compass is to be used. The *G Clef* makes the permanent degrees represent all the regular pitches of the key of C in the soprano voice-part except one pitch we call Middle C, and gives us the treble staff, from which sopranos and altos read. The *F Clef* makes the permanent degrees represent all the regular pitches of the Key of C in the base voice-part, except the same Middle C, and gives us the base staff from which tenors and bases read. *Middle C* is represented by a short line between the Treble and Base Staves.

9. **The Brace** is used to connect staves. A *Score* is all the staves that are connected by the brace and move horizontally across the page one time.

10. **An Octave** consists of eight diatonic pitches in successive order. *The first octave below Middle C* is the small octave, which we indicate by small letters. *The first octave above Middle C* is called the once-marked small octave. *The second octave below Middle C* is called the large octave (indicated by large letters). *The second octave above Middle C* is called the twice-marked small octave. Illustration 1 shows the order of the degrees, the absolute pitch-representation of the qualified degrees, the octave names, and the *range* of each voice-part. Base extends from F to c', tenor from c to f', alto from g to c'', soprano from c' to g'' (see curves showing them).

**Illustration 1. Degrees. Absolute Pitches and Octave Names.**





11. **The Common Triads** (meaning three-toned chord) of the major mode are Tonic, Do, Mi, Sol; Supertonic, Re, Fa, La; Mediant, Mi, Sol, Ti; Subdominant, Fa, La, Do; Dominant, Sol, Ti, Re; Submediant, La, Do, Mi; Subtonic, Ti, Re, Fa. Spelling the chord is all singing its tone in succession. Pronouncing the chord is separating the class into three divisions, each of the three divisions singing respectively the three tones of the triad simultaneously. This valuable exercise was first used by Dr. H. R. Palmer. It should be practiced carefully *after each lesson*, although it may not be done well at first nor be understood well. It begins with Do.

**Exercise 1.**

Spell.

Pronounce.

Tonic triad. Supertonic. Mediant.

Subdominant. Dominant. Submediant. Subtonic.

The following little song can now be used for reading in both relative and absolute pitch and for a singing exercise. Use the syllable *La*, too. Exercises 1 and 2 should precede the singing of the scale. They both begin with Do.

When the student has studied keys, key-representation, etc., the work will be much more independent. This will come in due time. Till then we will lead you.

**Exercise 2.**

**SINGING LESSON.**

Voi-ces ring-ing, pleasure bringing, In our jol-ly sing-ing school.

Welcome gladness, ban-ish sad-ness, In our jol-ly sing-ing school.

**THIRD LECTURE.**

**MELODICS—INTERVAL, KEY, TONALITY, SCALE, NOTATION.**

12. **An Interval** is the distance (to the eye) and difference (to the ear) between two pitches.

13. **A Key** is a series of pitches bearing a certain fixed relation to each other, extending as high and as low as the ear can appreciate. A *Keytone* is that member of a key that has the most repose. It is the basis of the key. Pitches are recognized by their relation to each other and to keytone. This recognizable feature of pitches is *Tonality*; that is by this relation pitches becomes tones, personally to the person thus hearing them. Some recognize this relationship without the aid of relative pitch names, but names are a great help to anyone in this respect. Some even fail to get tonality through names. A *Tonality* in a broader sense of view is a **key**. There are two *kinds* of keys, called *Modes*, viz: *Major and Minor*.



## RUDIMENTAL DEPARTMENT.

14. **A Scale** is a series of tones in successive order from keytone to keytone, each tone different in pitch [and representation. The diatonic scale is the one first learned.

15. **Tonal Effect.** The tone that is One of the key (keytone) is Decisive, Commanding and Resolute. In the major mode it is named Do, in minor mode it is named La. (See 41.)

The tone that is Two of the key is Elastic, Buoyant and Energetic. In the major mode it is named Re, and in the minor mode it is named Ti.

The tone that is Three of the key is Subdued, Entreating and Persuasive. In the major mode it is named Mi, in the minor mode it is named Do.

The tone that is Four of the key is Devotional, Thoughtful and Grand, In the major mode it is named Fa, in the minor mode it is named Re.

The tone that is Five of the key is Jubilant, Triumphant and Glorious. In the major mode it is named Sol, in the minor mode it is named Mi.

The tone that is Six of the key is Majestic, Melancholy and Mournful. In the major mode it is named La, in the minor mode it is named Fa.

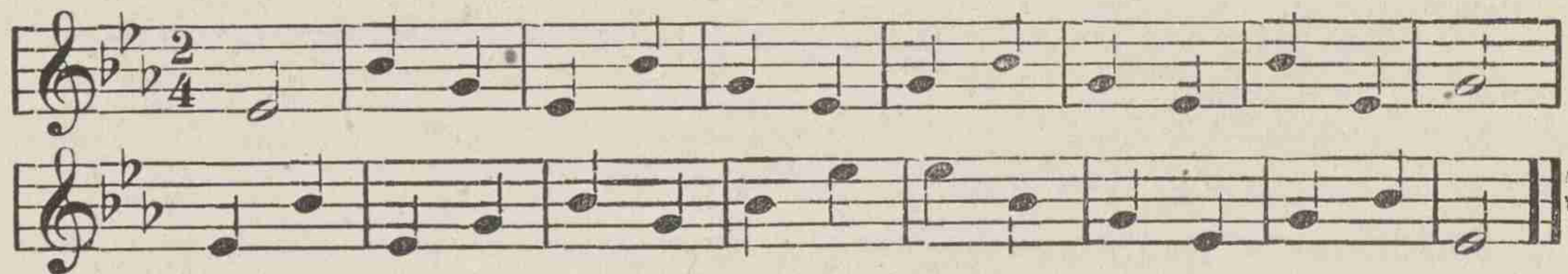
The tone that is Seven of the key is Pungent, Penetrating and Progressive. In the major mode it is named Ti, in the minor mode it is named Si.

16. **Musical Notation** is expressing music by means of Signs, Characters, Abbreviations, etc. "Round Notes" indicate both relative and absolute pitch by degrees. "Shape Notes" indicate absolute pitch, the same as "Round Notes," and relative pitch by a different shape for Do, Re, Mi, Fa, Sol, La, Ti. Sol-fa-ing is using the relative pitch names in singing. Every musician should be able to Sol-fa.

17. **Easy Sol-fa Rules.** 1st. When Do is represented by a line, the first Mi, Sol and Ti above it and the first La, Fa and Re below it will be represented by lines; also the first Re, Fa, La and Do above it and the first Ti, Sol, Mi, and Do below it will be represented by spaces. 2nd. When Do is represented by a space the first Mi, Sol and Ti above and the first La, Fa and Re below it will be represented by spaces; also the first Re, Fa, La and Do above it and the first Ti, Sol, Mi and Do below it will be represented by lines,

**Singing Lesson,** to be read and sung carefully many times both forward and backward.

**Exercise 3.** Do is represented by the first line. Sol-Fa and use La.



**Exercise 4.** Do is represented by the first space. Sol-Fa and use La.





## RUDIMENTAL DEPARTMENT.

### FOURTH LECTURE.

#### RHYTHMICS—NOTES, RESTS, PROLONGS, TIES, SLUR, ETC.

18. **Tone-Length** is a principle of longness or shortness. The relative lengths ordinarily used are: Whole, Half, Quarter, Eighth, Sixteenth, Thirty-second, Three-quarter, Three-eighth, Three-sixteenth, Three-thirty-second, Seven-eighth, Seven-sixteenth, Seven-thirty-second, etc.

19. **Notes** are characters used to represent these relative lengths; respectively they are: Whole note (♩), Half note (♪), Quarter note (♫), Eighth note (♬), Sixteenth note (♭), Thirty-second note (♭), Three-quarter note (♩.), Three-eighth note (♪.), Three-sixteenth note (♫.), Three-thirty-second note (♭.), Seven-eighth note (♩.), Seven-sixteenth note (♪.), Seven-thirty-second note (♫.), etc. Notes are used secondarily to indicate pitch.

20. **A Rest Length** is a principle of longness or shortness of silence. They are named by the same name as the corresponding tone-length.

21. **Rests** are characters used to represent rest-lengths. They are called Whole rest (≡), Half rest (≡), Quarter rest (≡), Eighth rest (≡), Sixteenth rest (≡), Thirty-second rest (≡), Three-quarter rest (≡.), Three-eighth rest (≡.), Three-sixteenth rest (≡.), etc.

22. **A Dot** placed just after a note or rest increases the length-representation one-half of itself. The *Double Dot* increases the length-representation three fourths of itself.

23. **A Prolong** is a principle of indefinite length. A *hold* (∞) is a character used in connection with a note or rest to indicate that its length-representation is increased indefinitely.

24. **A Tie** is a curve connecting two or more notes that indicate the same pitch. A *Slur* is a curve connecting two or more notes that indicate different pitches.

25. **A Beat** is a mental pulsation. A *Measure* is a group of beats.

26. **Tonal Accent** is a prominence given to a tone. There is no such thing as "accented beats," although it has been taught from time immemorial. Rhythm is the regular recurrence of accent.

For Practice, we refer the class to Exercises 1, 2, 3 and 4, and then some easy songs.

### FIFTH LECTURE.

#### RHYTHMICS—SIMPLE MEASURES, TRIPLET, COMPOUND MEASURES.

27. **Double Measure** is a measure with two beats. These beats are manifested by counts, *One, Two*, by motions of the baton, *Down, Up*. Don't say "count time" or "beat time." The Sign of double measure is 2 over 4 at the beginning.

28. **Triple Measure** is a measure with three beats. These beats are manifested by counts, *One, Two, Three*, by motions of the baton, *Down, Right, Up*. The Sign of triple measure is 3 over 4.



## RUDIMENTAL DEPARTMENT.

29. **Quadruple Measure** is a measure with four beats. These beats are manifested by counts, *One, Two, Three, Four*, by motions of the baton, *Down, Left, Right, Up*. The Sign of quadruple measure is 4 over 4.

30. **Sextuple Measure** is a measure with six beats. These beats are manifested by counts, *One, Two, Three, Four, Five, Six*, by motions of the baton. *Down, Left, Up, Down, Right, Up*. The Sign of sextuple measure is 6 over 4.

31. **Syncopation** is brought about by a shorter length on an accent being followed by a longer length, thus bringing two accents together.

32. **A Triplet** is three equal tone-lengths to one beat. When the measure sign is consistent with propriety, triplets are nearly always eighth lengths. A triplet form is the equivalent of a triplet, but different lengths. A triplet increases the *capacity* of a beat but not the *duration*. Triplets are indicated (primarily) by the figure 3. Triplets give rise to *compound measure*. When the triplet rhythm prevails in a composition it is better to indicate it in the measure sign than have so many threes. We have *three* kinds of compound measure—*Double, Triple and Quadruple*.

33. **Compound Double Measure** is a measure with two beats in the triplet rhythm. The *beats, accents, counts and motions* are the same as are in a simple double measure in the same rhythmical form. Its Sign is 6 over 8.

34. **Compound Triple Measure** is a measure with three beats in the triplet rhythm. The *beats, accents, counts and motions* are the same as are in a simple triple measure in the same rhythmical form. Its Sign is 9 over 8.

35. **Compound Quadruple Measure** is a measure with four beats in the triplet rhythm. The *beats, accents, counts and motions* are the same as are in a simple quadruple measure in the same rhythmical form. Its Sign is 12 over 8.

### Illustration 2 and Singing Lesson.



Hold. Tie. Slur. Slur. Syncopation. Hold. Triplet.

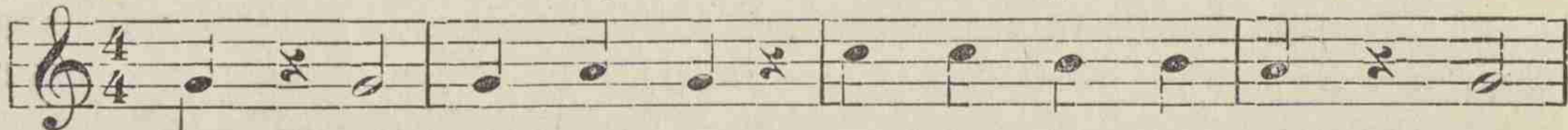
**Exercise 5.**—Employing quarter rests.



**Exercise 6.**—To be sung carefully, repeating many times.



**Exercise 7.**—To be mastered by all the class before leaving it.



Sing, sing, sing and rest, Each one now must do (his)(her) best.



Keep the beats in your (mind) Mind and treat them kind.



## RUDIMENTAL DEPARTMENT.

**36. Rules of Accent.**—1st. When *one* tone-length fills a measure it is all accented. 2nd. When *two* tone-lengths fill a beat or a measure and they are equal to each other in length, the first is accented, the second is unaccented; and if they are unequal in length the same is true, except in syncopation, in which case both are accented. 3rd. When *three* tone-lengths fill a beat or a measure, and they of equal length, the first is accented, the second and third unaccented. 4th. When *four* equal tone-lengths fill a beat or a measure, the first and third are accented, the second and fourth are unaccented. 5th. When *six* equal tone-lengths fill a beat or a measure, the first and fourth are accented, the others unaccented.

**37. A Phrase** is a musical thought of more or less completeness. A *Section* is two phrases. A *Period* is four phrases (sometimes five, six or seven) in which a complete musical thought is expressed.

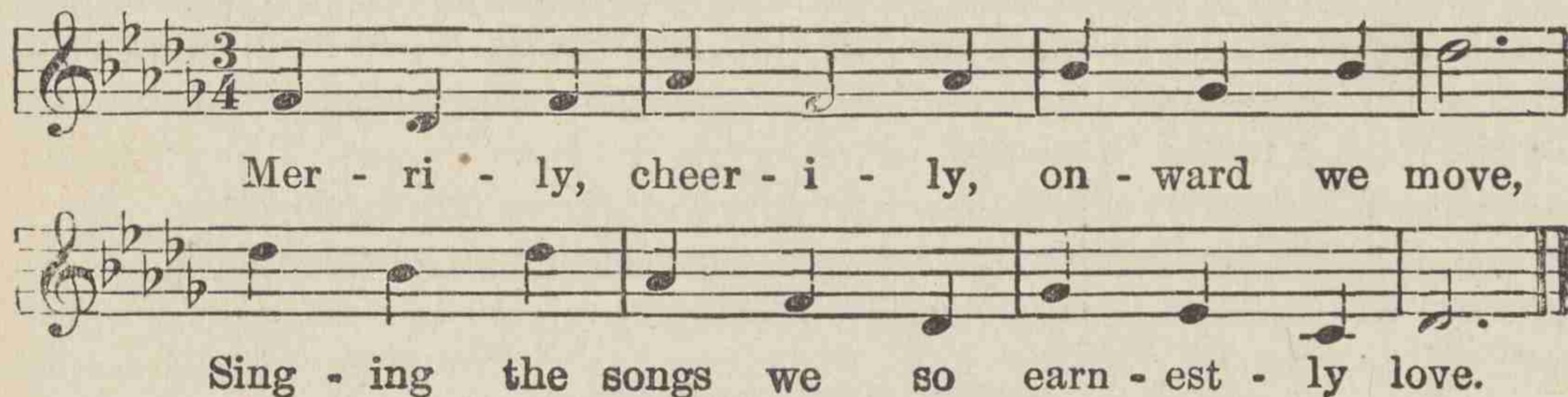
**38. Bars** are vertical lines drawn across the staff. There are three kinds or bars. *Measure bars*, *phrase bars* and *close bars*. The *Measure bar* is a *narrow bar* showing the end of a measure. The *Phrase bar* is a *broad bar*, showing the end of a phrase, section or period. The *Close bar* is *two broad bars* showing the end of a composition.

The following should now be practiced with great care, remembering the "easy Sol-fa rules." (See paragraph 17.)

**Singing Lesson.—Exercise 8.**—Double Measure. After Sol-Fa-ing, use La, then the hymn, "Come, Thou Fount of Every Blessing."



**Exercise 9.**—Triple Measure. After Sol-fa-ing, use La, then the words.



**Exercise 10.**—Quadruple Measure. Use La, then the hymn, "Jesus, Lover of My Soul."





## RUDIMENTAL DEPARTMENT.

### SIXTH LECTURE.

#### MELODICS—MODES, KEY-FORMULA AND REQUISITES.

39. **Diatonic** means *through* the (regular) *tones* of a key, so a **diatonic scale** means through the regular tones of a key from keytone to the next keytone. An *Octave* is the same compass as a scale, but does not necessarily extend from keytone to keytone. (*Eighths* are inconsistently called *octaves*.)

40. A **Step** is a generic interval (distance) between two pitches represented by adjacent degrees. There are three specific kinds of steps, *Short*, the smallest, *Full*, the average, and *Long*, the greatest.

41. **The Two Kinds of Keys** (called modes) are *Major* and *Minor*. There are thirteen major keys and thirteen minor keys. (Super Dominant, Art. 17.)

42. A **Key Formula** is the generalized plan on which all keys in either mode in all octaves were established.

43. **The Keytone** (as has been said before, is the tone of repose) of all keys in the major mode is named *Do*. The keytone of all keys in the minor mode is named *La*.

44. **The Leading Tone** of a key is the tone that leads upward to keytone. The pitch that is seven of the key is leading tone. (Named *Ti* in major, *Si* in minor.)

45. **The Subleading Tone** of a key is the tone that leads downward to the *third* of the key. The pitch that is four of the key is subleading tone. (Named *Fa* in major, *Re* in minor.)

46. **Three Requisites of a Key** are: 1st. It must have a keytone. 2nd. It must have a leading tone. 3rd. It must have a subleading tone.

47. **The Intervals** (distance) between the successive members of the diatonic major scale are: Full step, full step, short step, full step, full step, full step, short step. *Mi* to *Fa* and *Ti* to *Do* are the short steps; *Do* to *Re*, *Re* to *Mi*, *Fa* to *Sol*, *Sol* to *La*, *La* to *Ti* are the full steps. In the diatonic *minor* scale: Full step, short step, full step, full step, short step, long step, short step. *La* to *Ti*, full; *Ti* to *Do*, short; *Do* to *Re*, full; *Re* to *Mi*, full; *Mi* to *Fa*, short; *Fa* to *Si*, long, *Si* to *La*, short. By letting the right angled cross (+) stand for full step, and the dash (—) for a short step, and the oblique-angled cross (X) for long step, we may indicate the formula in the major mode thus: + + — + + + —  
and in the minor mode thus: + — + + — X —

After practicing the diatonic scale in several major and minor keys, suitable singing exercises can now be found in the singing department.

### SEVENTH LECTURE.

#### MELODICS—DEGREES, DEGREE MODIFIERS, KEY-SIGNATURE, ETC.

48. **Degree Qualifiers** are *Clefs*, so *qualified degrees* are those that are fitted for pitch representation solely by the clef.

49. **Degree Modifiers** are sharps (#), double sharps (\*), flats (b), double flats (bb), naturals (♮); so *modified degrees* are those that are fitted in a general way by clefs and in a particular way by degree modifiers. We use the



words qualified and modified not in the sense of their *changing the degree*, but changing the *condition*, thereby changing the pitch representation. *Modified degrees* are first *qualified*. When we use the word qualified we mean *merely* qualified, when we use the word modified it implies both. (See also Art. 64.)

50. **A Diatonic Tone** is one that *belongs* regularly in a key. A *Diatonic Degree* is one that represents a diatonic pitch. There are seven of them for each key-representation.

51. **A Chromatic Tone** is one that is *used* and represented temporarily in a key. A *Chromatic Degree* is one that represents a chromatic tone. There are ten for each key-representation, Melodic Scale, five in Harmonic Scale.

52. **A Chromatic** is the *difference* (but not *interval*, because it lacks *distance*) in pitch between a diatonic tone and the chromatic tone that is represented by the same line or space.

53. **Except the Mi and Ti Degrees** (that is five out of the seven) all the diatonic degrees may be made to represent a pitch a chromatic higher. Except the Fa and Do degrees (that is five out of the seven) all the diatonic degrees may be made to represent a pitch a chromatic lower.

54. **Degree Modifiers** are used *permanently* in key signatures, their effect extending to every eighth degree and throughout a composition (unless counteracted). Also *temporarily* in a measure (unless counteracted) as *accidentals* and *incidentals*, effecting only the degrees on which they occur.

55. **Accidentals** are degree modifiers that make the degree represent purely a chromatic tone.

56. **Incidentals** are degree modifiers that make the degree represent what seems to be a chromatic tone, but in reality it is diatonic, in a nearly related key. (See 69 to 73.) (We call such tones *Digressional* tones.)

57. **A Sharp** makes a qualified degree represent a pitch a chromatic higher.

58. **A Double Sharp** makes a sharp degree represent a pitch a chromatic higher.

59. **A Flat** makes a qualified degree represent a pitch a chromatic lower.

60. **A Double Flat** makes a flat degree represent a pitch a chromatic lower.

61. **A Natural** makes a sharp degree represent a pitch a chromatic lower.

62. **A Natural** makes a flat degree represent a pitch a chromatic higher.

63. **Signature** is that preparation of the staff at the beginning that will make it represent the diatonic pitches of some Principal major or relative minor key (Si excepted in minor keys). Each major key has a different signature. Each minor key has the same signature as its Principal major. (See 73.)

The key of C has all the diatonic degrees qualified, and as they are thus prepared (qualified) by the clef, we say the signature of the keys of C and a is the clef alone. This is the shortest way of expressing the real facts, and science always seeks the shortest, best way.

On the same plan the signature of the keys of G and e would be one sharp on the F degree (the qualified degrees being understood).



## RUDIMENTAL DEPARTMENT.

Two sharps (F and C degrees) is the signature of keys of D and b.

Three sharps (F, C and G degrees) is the signature of the keys of A and f sharp.

Four sharps (F, C, G and D degrees) is the signature of the keys of E and c sharp.

Five sharps (F, C, G, D and A degrees) is the signature of the keys of B and g sharp.

Six sharps (F, C, G, D, A and E degrees) is the signature of the keys of F sharp and d sharp.

One flat (B degree) is the signature of the keys of F and d.

Two flats (B and E degrees) is the signature of the keys of B flat and g.

Three flats (B, E and A degrees) is the signature of the keys of E flat and c.

Four flats (B, E, A and D degrees) is the signature of the keys of A flat and f.

Five flats (B, E, A, D and G degrees) is the signature of the keys of D flat and b flat.

Six flats (B, E, A, D, G and C degrees) is the signature of the keys of G flat and e flat.

64. **A Restoral** is a sharp, flat or natural used to change a chromatic degree back to a diatonic degree again.

65. **A Sharp is a Restoral** when used on a temporarily natural degree. Also a sharp is a restoral on a temporarily double sharp degree. In the latter case the sharp has the effect of a flat. (Some put a natural before the sharp, but this is unnecessary and makes the staff appear bungly.)

66. **A Flat is a Restoral** when used on a temporarily natural degree. Also a flat is a restoral when used on a temporarily double flat degree. In the latter case the flat has the effect of a sharp. (Some put a natural before the flat, but to a real *loss* in appearance and no *gain* in reality.)

67. **A Natural is a Restoral** when used on a temporarily sharp or flat degree.

68. **Cautionary Sharps or Flats** are those that are used for the caution of the performer, but not strictly necessary.

At a, b, c, e, f, g, are *Restorals*; at d, h are *Cautionaries*.

Illustration 3.



Illustration 4.





RUDIMENTAL DEPARTMENT.

EIGHTH LECTURE.

MELODICS—RELATED KEYS, KEY SUCCESSIONS.

69. **Related Keys** are those in which all the tones of the tonic triad of each are diatonic tones in the other. (Si excepted in minor keys).

70. **The Perfect Number** in music is *five*. The staff has *five* lines. One clef is *five* degrees above middle C; one *five* below middle C. Keys succeed each other regularly in perfect *fifths*, *five* related keys to any given key, etc.

71. **The Key a Fifth Above** is reached by omitting the pitch that had been sub-leading tone and substituting a pitch a chromatic higher, this substituted pitch becoming leading tone to the key a fifth above.

72. **The Key a Fifth Below** is reached by omitting the pitch that had been leading tone and substituting a pitch a chromatic lower, this substituted pitch becoming sub-leading tone to the key a fifth below.

The processes of Article 71 and 72 apply to regular key succession in either the major or the minor mode.

73. **Relative Minor Keys**—Every major key has a relative minor, and every minor key has a Principal major. These relative keys have the same signature as its Principal major.

74. **The Minor Key a Major Sixth Above** (called relative minor) any major key is reached by omitting the pitch that had been Sol and substituting a pitch a chromatic higher, this substituted pitch becoming leading tone (named Si) to the minor key.

75. **The Five Related Keys** to any given major key is the major key a fifth above, the major key a fifth below, the relative minor key, the minor key a fifth above the relative minor, the minor key a fifth below the relative minor key. The five related keys to any given minor key is the key that is a fifth above, the key that is a fifth below, its Principal major key, the key a fifth above this major, the key that is a fifth below this major.

Illustrations 5, 6 and 7 show the five related keys from the key of E flat. Keytone is indicated by a whole note, the pitch that is to be omitted by a half note, the substituted pitch by a quarter note, the keytone of the related key by an eighth note. Major keytones in caps minor keytones in small letters.

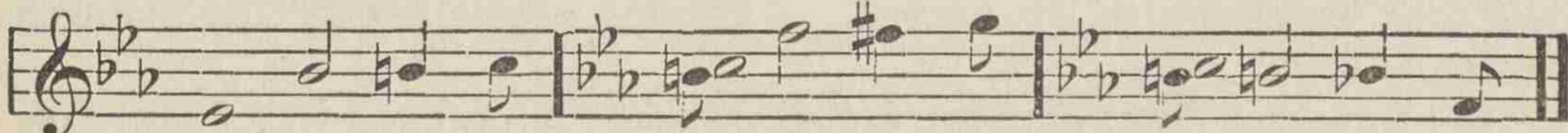
Illustration 5. Major key a fifth above. Illustration 6. Major key a fifth below.



Key of E flat to key of B flat.

Key of E flat to key of A flat.

Illustration 7. Relative minor. Minor key a fifth above.



Key of E flat to key of c.

Key of c to key of g.

Key of c to key of f.

76. **The Harmonic Minor Scale** is the diatonic tones of the minor key in successive form from keytone to keytone. (See Super Dominant, page 66.)



## RUDIMENTAL DEPARTMENT.

### NINTH LECTURE.

#### CHROMATIC SCALE, CHROMATIC TONES.

77. **The Chromatic Scale** consists of all the tones, both diatonic and chromatic (thirteen in number), from keytone to the next keytone.

78. **The Names** for the chromatic tones *ascending* are obtained from the names of the diatonic tones next below them, the consonant element of the name remaining the same, and the vowel sound changed to long  $\bar{e}$ , represented by the letter  $\bar{i}$ , thus, Di, Ri, Fi, Si, Li. (Melodic form.)

79. **The Names** for the chromatic tones *descending* are obtained from the names of the diatonic tones next above them, the consonant element remaining the same, and the vowel sound changed to  $\bar{a}$ , represented by the letter  $\bar{e}$ , thus, Te, Le, Se, Me, Ra. The vowel for the diatonic tone next above last chromatic tone is  $\bar{a}$ , so that the vowel for the chromatic tone is  $\bar{a}$ , represented by the letter  $\bar{a}$ . (Melodic form.)

80. **The Names of Tones** of the chromatic scale *ascending* are, Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do.

*The Names of the tones* of the chromatic scale *descending* are, Do, Ti, Te, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do.

81. **The Intervals** of the chromatic scale are Do to Di, chromatic (abbreviated ch.); Di to Re, short step, (—); Re to Ri, ch.; Ri to Mi, —; Mi to Fa, —; Fa to Fi, ch.; Fi to Sol, —; Sol to Si, ch.; Si to La, —; La to Li, ch.; Li to Ti, —; Ti to Do, —.

82. **The Formula** of this scale may be represented thus,

Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Ti, Do.

ch. — ch. — — ch. — ch. — ch. — —

Two chromatics with short step between, two short steps, three chromatics, a short step between each, two short steps.

83. **The Chromatic Tones** are represented by the same degrees that represent the diatonic tones from which their names are obtained, the degree being modified by sharps, flats, double sharps, double flats and naturals.

84. **The Absolute Pitches of Chromatic Tones** are named by the same absolute pitch names as the diatonic tones in the different keys, and in some instances by the word double being interposed; as D sharp, D flat, D double sharp, D double flat; also by the word natural, as D natural, etc.

### TENTH LECTURE.

#### DYNAMICS-RHYTHMICS, ESTHETICS — POWER, MANNER, MOVEMENT, STYLE, MISCELLANEOUS, QUALITY.

85. **Powers are Classified** as *constant* and *varying*. A constant power is one that continues as it started. A varying power is one that changes gradually at all phases.

86. **Constant Tone-Powers** are *Pianissimo* (*pp*), very soft; *Piano* (*p*), soft; *Mezzo* (*m*), medium loud, medium soft; *Forte* (*f*), loud; *Fortissimo* (*ff*), very loud.

87. **Varying Tone-Powers** are *Crescendo* (*cres.* or  $\text{<}$ ), gradually increasing; *Diminuendo* (*dim.* or  $\text{>}$ ), gradually decreasing; *Swell* ( $\text{< >}$  or



## RUDIMENTAL DEPARTMENT.

*sw*), gradually increasing, then gradually diminishing; *Explosive* ( $\Leftarrow$ ), suddenly increasing; *Forzando* ( $\Rightarrow$ ), suddenly diminishing.

88. **Manner** is the way in which tones succeed each other as to connectedness. *Legato* ( $\text{—}$ ), very smooth and connected; *Staccatto* ( $\cdot$ ), very short and disconnected; *Marcato* ( $\cdot$ ), medium between legato and staccato: *Sforzando* ( $> \wedge$ ), strongly marked and accented.

89. **Movement** refers to the speed of beats. They are classified into two classes, *Fixed* and *Changing*. A Fixed movement is one that does not change. A Changing movement is one that continually and gradually changes the speed of the beat.

90. **Some of the Fixed Movements** are *Grave*, the slowest movement; *Adagio*, very slow; *Andante*, slow; *Andantino*, not so slow as *Andante*; *Moderato*, moderately slow, moderately fast; *Allegretto*, fast; *Allegro*, faster than *Allegretto*; *Presto*, quick; *Prestissimo*, extremely quick.

91. **Some of the Changing Movements** are *Ritardo* or *Ritardando* (*rit.*), gradually slower; *Accelerando* (*accel.*), gradually faster; *Rallentando* (*rall.*), gradually slower and softer. A *tempo* back to the original movement, used with *rit.* or *accel.*

92. **Style** is the way in which a composition is rendered. Some of the *Styles* are *Con Expressione*, with expression; *Con Energia*, with energy; *Dolce*, soft and sweet; *Mæstoso*, with majesty; *Animato*, with animation; *Vigorouso*, with vigor; *Con Fuoco*, with fire; *Can Furore*, with great agitation; *Abandon*, the expression given to the control of the performer or director, of course governed by good taste.

93. **Repeats**—Dots to the left of a broad bar indicate that the preceding passage is to be repeated. When only a part of it is to be repeated, two rows of dots are used, one to the right and one to the left of the broad bar.

94. **Repeat Da Capo alla Fine** (abbreviated D. C.) means repeat from the beginning to the end (*fine*).

95. **Repeat Dal Segno alla Fine** (abbreviated D. S.) means repeat from the sign to the end (*fine*).

96. **Fine** indicates the end after D. C. or D. S. Sometimes the pause ( $\frown$ ) is placed over a broad or double bar for the same purpose, but this is confusing. The close should be indicated by the broad bar only.

97. **The Figures 1 and 2**, or 1st time and 2nd time, refer to the first and second ending in a repeat.

98. **As to Quality** of tones, there are two principal divisions, *Clear* and *Somber*.

99. **Tones in the Clear Quality** are expressive of *tranquility*, *cheerfulness*, *gayety*, *joy*, *exultation*, *praise*, *boldness*, *courage*, or any other emotion of an *exhilarative nature*.

100. **Tones in the Somber Quality** are expressive of *plaintiveness*, *sadness*, *grief*, *fear*, *reverence*, *solemnity* *awe*, *humility*, *devotion*, *adoration*, or any other emotion of a *contemplative nature*.

**CONTENTS.**—Arts. 1-4, INTRODUCTORY; Arts. 5-17, MELODICS; Arts. 18-33, RHYTHMICS; Arts. 39-84, MELODICS; Arts. 85-100, DYNAMICS, RHYTHMICS, ESTHETICS, MISCELLANEOUS.





J.H. SMITH.



H.A. KEY.



W.J. SIDES.



G.L. LINDSEY.



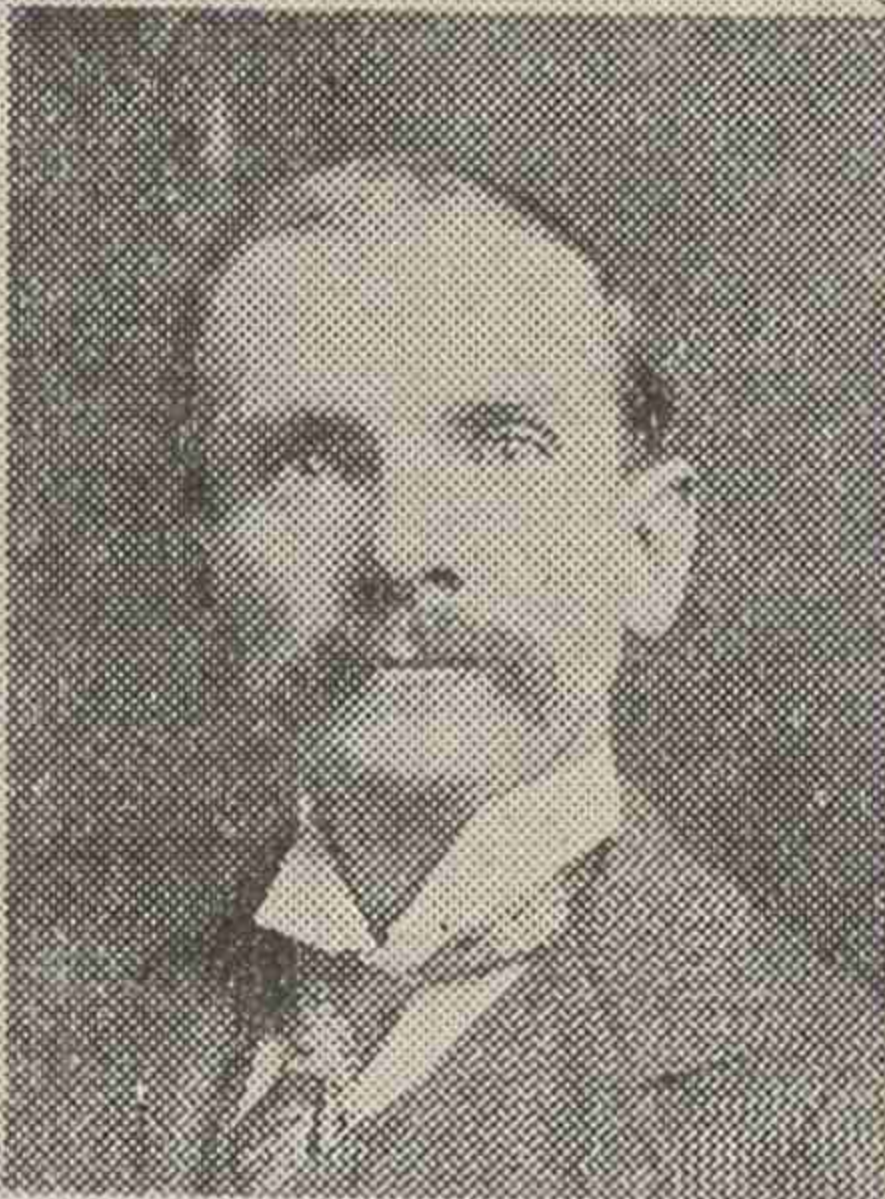
H.N. LINCOLN.



S.J. OSLIN.



G.L. YOUNG.



J.D. McALLISTER.



J.T. KEY.



W.J. SMITH.



# EUREKA CAROLS.

No. 1.

EUREKA CAROLS.

S. J. O.

S. J. OSLIN.



1. Let ev - 'ry tongue glad car-ols bring, And ev - 'ry soul draw nigh;
2. Christ well deserves the car-ols sweet Of ev - 'ry heart and voice;
3. He died to save the world from sin, Be - cause He loved it so;
4. Then laud His bless-ed, ho - ly name, — "Eu-re-ka" car - ols bring;



For Je - sus Christ is Lord and King, And reigns in earth and sky.  
By Him we stand in grace complete, With an-gels to re - joice!  
He stoops, the sinner's soul to win, That it may heav'nward go!  
The rich - es of His grace proclaim, — Let earth and heav'n now sing!



## CHORUS.



Eu - re - ka car - ols let us bring, Our songs of glad-ness raise;



To Je - sus Christ our Lord and King, Be nev - er - ceas - ing praise!





# No. 2. O, BELIEVE IN THE SAVIOUR.

S. J. OSLIN.

G. L. YOUNG.




1. O, be-lieve in the Sav-iour and trust in His word, He will  
 2. O, be-lieve in the Sav-iour He's wait-ing to save, Hear Him  
 3. Seek the Sav-iour by faith, He a-waits thine to be, On - ly






par - don and make thee whole; Hear Him knock, sweetly knock, He a-  
 ten - der - ly say-ing, "come," 'Twas for you Je - sus died and His  
 trust and be-lieve to - day; Burdened heart, look and see, there's a




**CHORUS.**



waits at the door, He a - waits to save thy soul.  
 life free-ly gave, Sinner, haste! O haste thee home. O be-lieve Him,  
 light now for thee, Leave thy sins and come a - way. O, believe

and receive Him He will cleanse and make thee whole; He will  
 Him, and re-ceive Him, He will cleanse and make thee whole;




own thee and He'll bless thee, Come, O wea-ry, sin-sick soul.  
 He will own thee and He'll bless thee,





# No. 3. HOW SWEET THE THOUGHT.

"How precious are Thy thoughts unto me."—Ps. 139: 17.

MISS ANNA IRWIN. Arr. by W. J. SMITH.

W. J. SMITH.

1. How sweet the thought, we're go-ing home, And hap-py we shall be;  
2. A place where all the good and blest Shall sing redemption's song;  
3. Then let us in our tri-als here, In Christ be ev-er strong,

'Tis there our tri-als will be o'er, When we our Sav-iour see.  
There 'round the throne of God to rest, A-mong the white-robed throng.  
And when as King He shall ap-pear, We'll all be gathered home.

## CHORUS.

How sweet

the thought,

How sweet the thought to me, how sweet the thought to me, In

How sweet

the

heav'n we'll hap-py be; How sweet the thought to me, that

thought,

we shall hap-py be, Through-out e-ter-ni-ty!




# No. 4. WHAT ARE WE DOING.



"The fields are white to harvest."—JOHN 4: 35.

P. B. WARD.


GREENE L. LINDSEY.



1. Say, have you tho't of the wayward who roam Far in the desert a -  
 2. Man - y there are who are on the wrong road, Straying still farther a -  
 3. Have we gone out on the crowded highway, Seeking for those who have  
 4. Come, let us go in the name of the Lord, Armed with His Spirit, His


way from home? Thousands are lost in the dark-ness of sin,  
 way from God! It is our du - ty the err - ing to win,  
 gone a - stray? Have we at - tempt - ed the lost ones to win?  
 strength and word; Seek - ing the lost and the err - ing to win;





## REFRAIN.




What are we do - ing to gath - er them in? Gath - - er them  
 What are we do - ing to gath - er them in?  
 What are we do - ing to gath - er them in?  
 We will be striv - ing to gath - er them in. Gath - er them in,

in,..... Gath - - er them in!..... Thousands are  
 gath - er them in! What are we do - ing to gath - er them in?

lost in the darkness of sin, What are we do - ing to gath - er them in?





# No. 5. CONSOLATION IN GRIEF.

"Though He slay me, yet will I trust Him."—JOB.

Mrs. DELILAH KENEDY.

WILLIAM M. RAMSEY.

*Mild, with expression.*



1. When we see a household bro - ken By the i - cy hand of Death;
2. When death takes our dear - est blos - oms Who have shared our toil and care,
3. Here we jour - ney on in sor - row, They're not lost but gone be - fore;
4. They are wait - ing o - ver yon - der In that bright and happy home,



When we hear his summons spo - ken, And we feel his chill - ing breath;  
Oh! what an - guish fills our bos - oms! How our grief - torn hearts de - spair!  
And we hope some bright to - mor - row Greet them on the gold - en shore;  
Where in pain no more they'll wander, And where partings nev - er come;



How our hearts in sor - row languish, And our faith seems al - most gone!  
But we look beyond death's por - tals, Where their souls have ta - ken flight,  
There we'll clasp glad hands to - geth - er, There we'll nev - er say "good - by!"  
Tho' our lone - ly hearts are ach - ing, And our eyes with tears grow dim,



But God whispers 'mid our anguish, "Child, look up, they're safe at home."  
And we view their home im - mor - tal Where there comes no death nor night.  
But with loved ones dwell for - ev - er In our home beyond the sky.  
Now in glo - ry they are wait - ing, Free from sor - row, pain, and sin.





# No. 6.

# SING OF HIS LOVE.

"Behold what manner of love the Father hath bestowed upon us."—I JOHN, 3: 1.  
G. L. Y. G. L. YOUNG.



1. O sing of His love, His won-der-ful love, That Je - sus to  
2. O sing of His love, His won-der-ful love, His mis-sion from  
3. O sing of His love, His won-der-ful love, 'Tis past un - der-



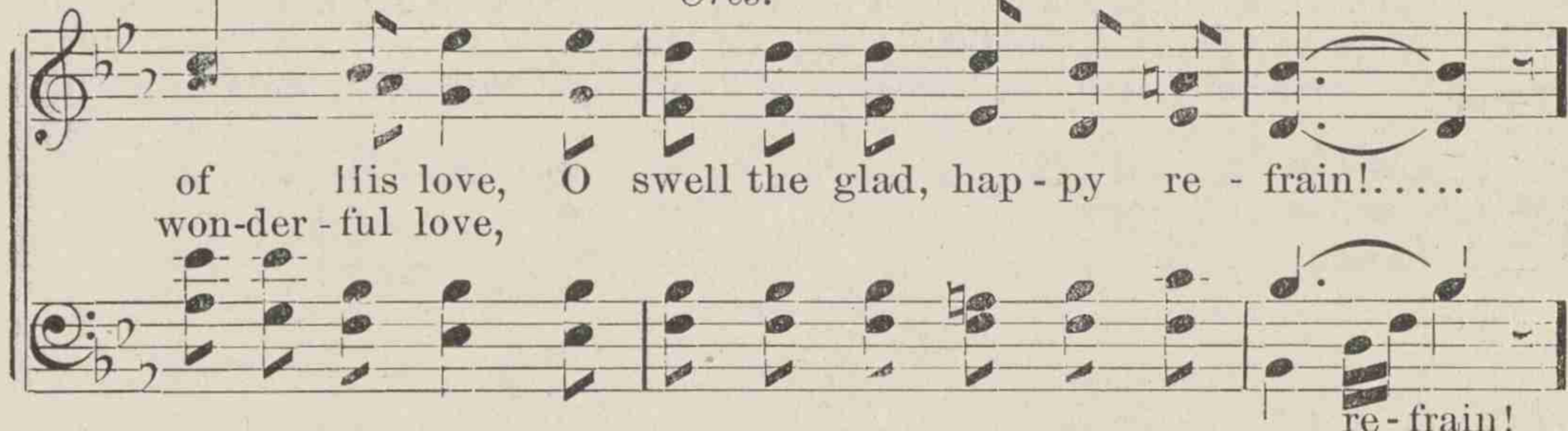
sin - ners doth bear; Re - peat the glad strain a - gain and a - gain,  
heav - en to prove; He gave on the tree a ran-som so free,  
stand - ing of men; Our songs shall in-crease, His prais-es ne'er cease,

CHORUS.  
Sing.....



How He for poor mor - tals doth care. Sing, sing  
O sing of His won - der - ful love!  
O sing it a - gain and a - gain! Sing of His won-der-ful,

*Cres.*



of His love, O swell the glad, hap - py re - frain!.....  
won-der-ful love,

re - frain!



Sing.....  
Sing, sing of His love, O tell the sweet sto-ry a - gain...  
Sing of His wonderful, wonderful love, a-gain.

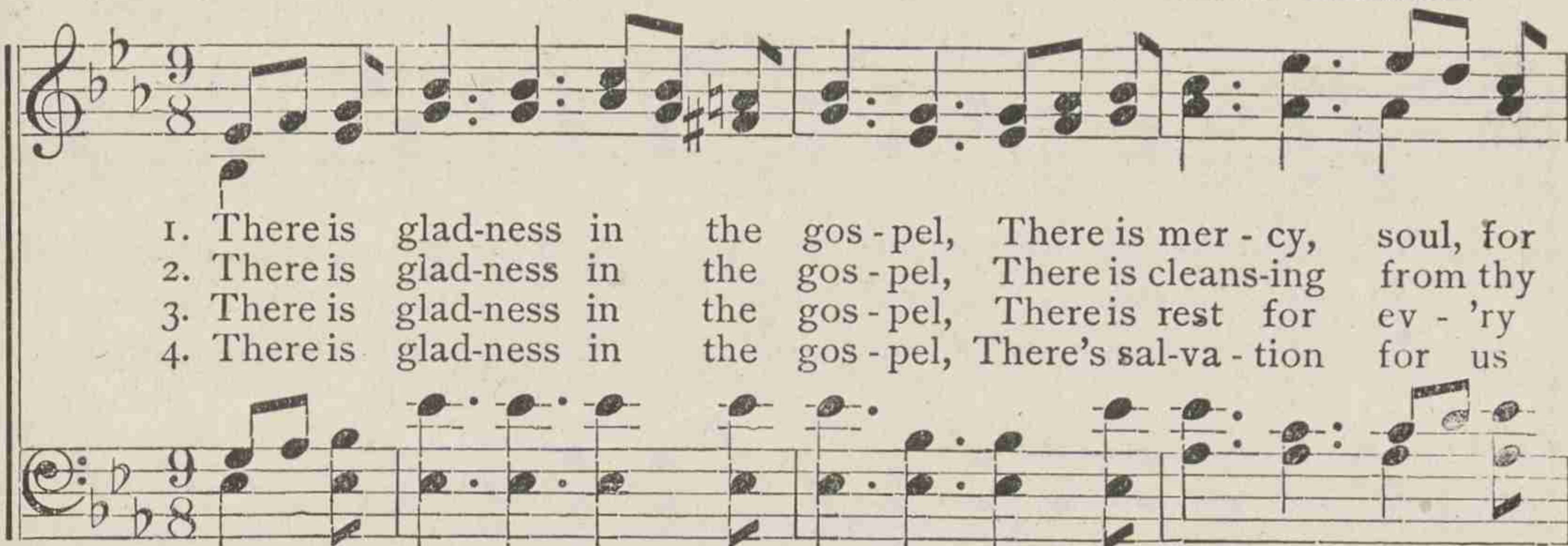
*Rit.*



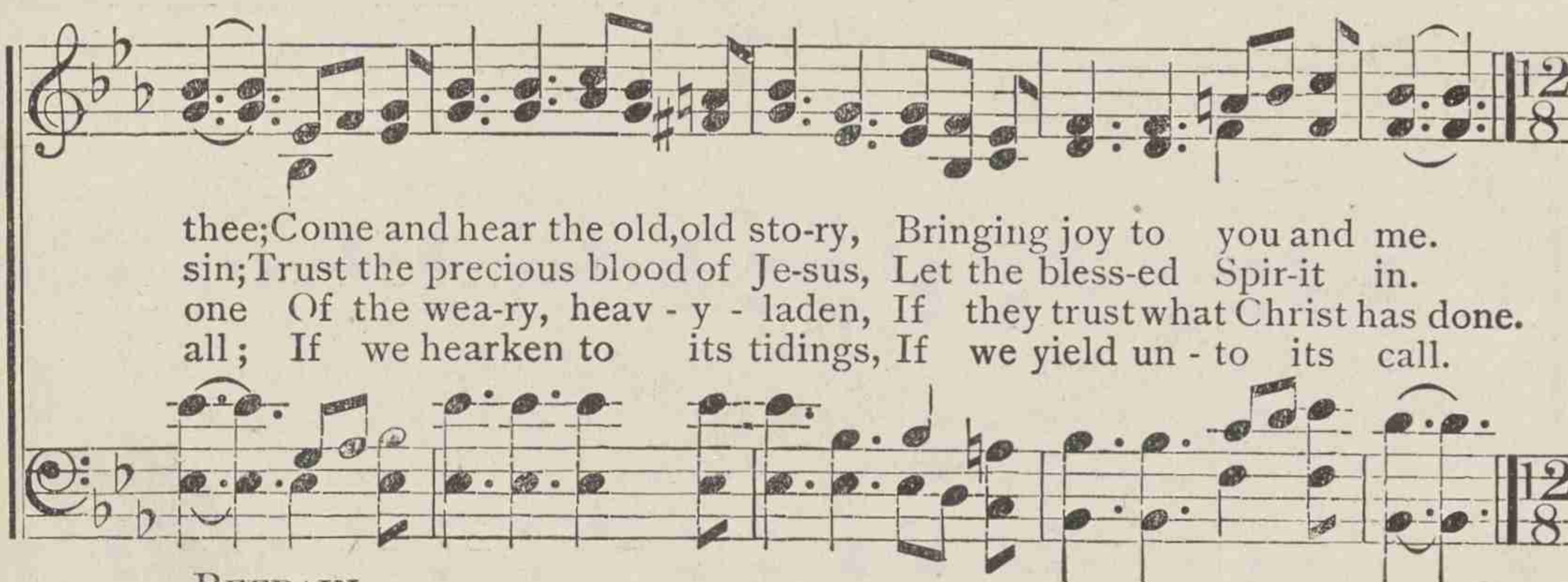
# No. 7. THERE IS GLADNESS.

Mrs. W. J. KENNEDY.

H. N. LINCOLN.

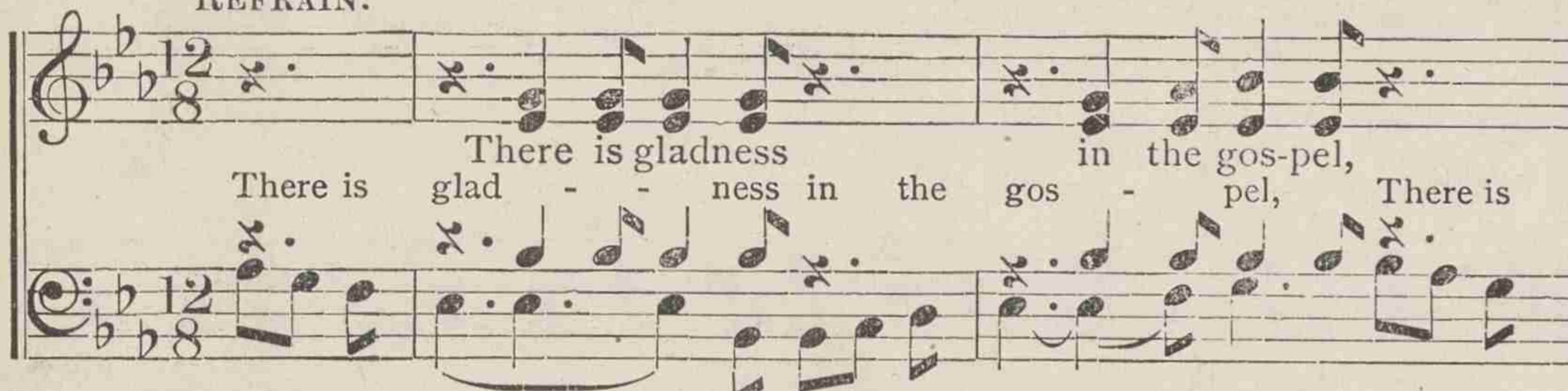


1. There is glad-ness in the gos-pel, There is mer-cy, soul, for  
 2. There is glad-ness in the gos-pel, There is cleans-ing from thy  
 3. There is glad-ness in the gos-pel, There is rest for ev-'ry  
 4. There is glad-ness in the gos-pel, There's sal-va-tion for us

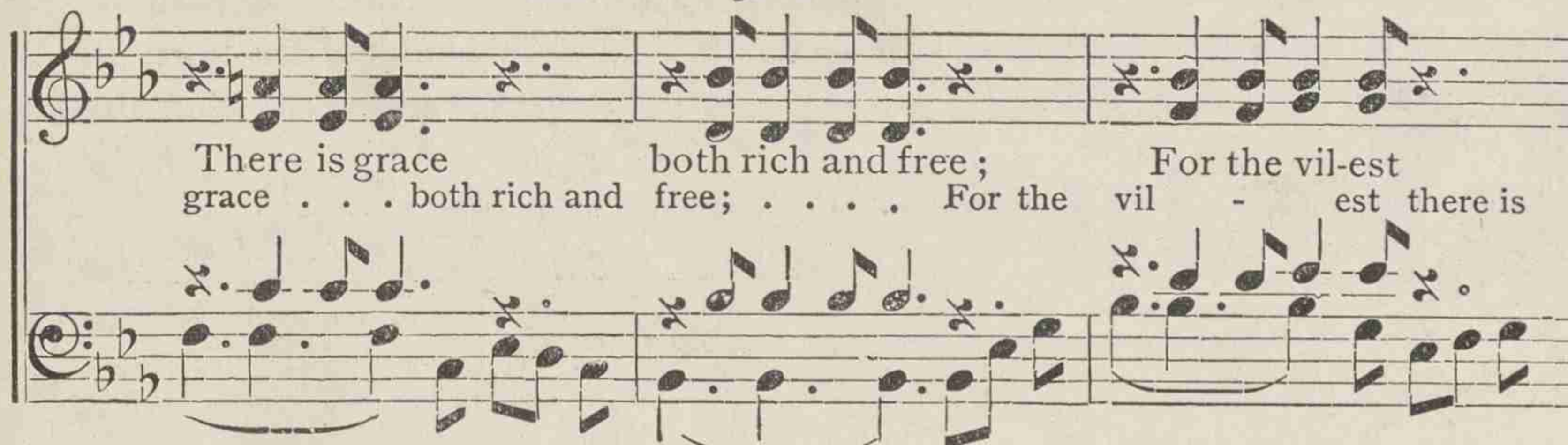


thee; Come and hear the old, old sto-ry, Bringing joy to you and me.  
 sin; Trust the precious blood of Je-sus, Let the bless-ed Spir-it in.  
 one Of the wea-ry, heav-y-laden, If they trust what Christ has done.  
 all; If we hearken to its tidings, If we yield un-to its call.

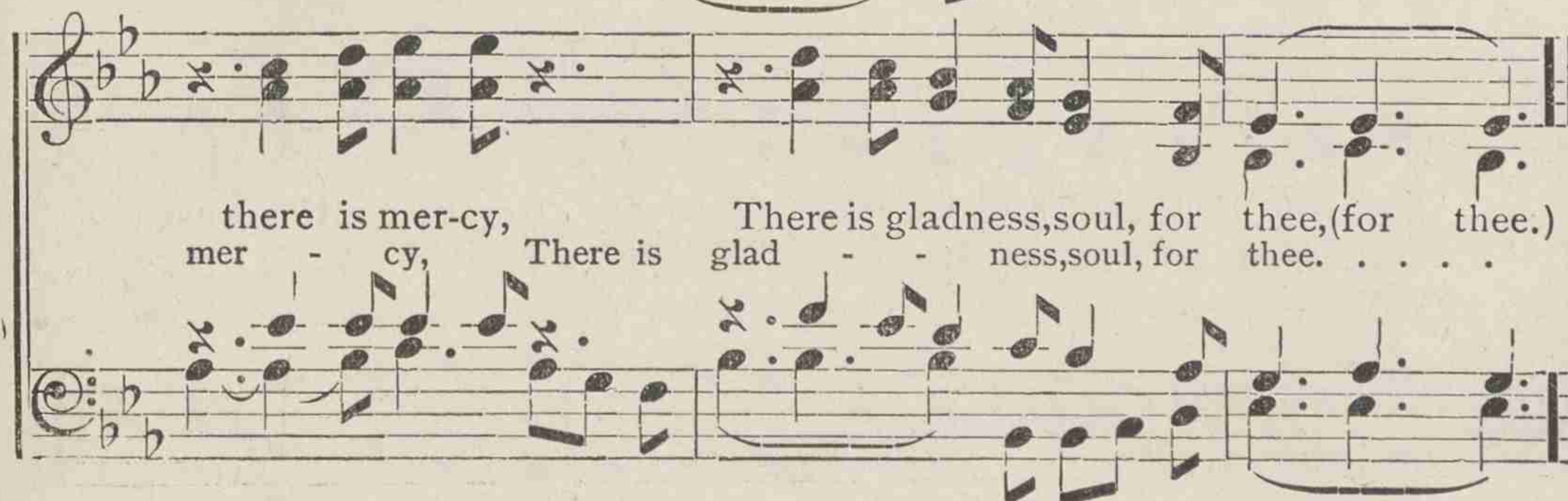
## REFRAIN.



There is glad-ness in the gos-pel,  
 There is glad-ness in the gos-pel, There is



There is grace both rich and free; For the vil-est  
 grace . . . both rich and free; . . . For the vil-est there is



there is mer-cy, There is glad-ness, soul, for thee, (for thee.)  
 mer-cy, There is glad-ness, soul, for thee. . . .



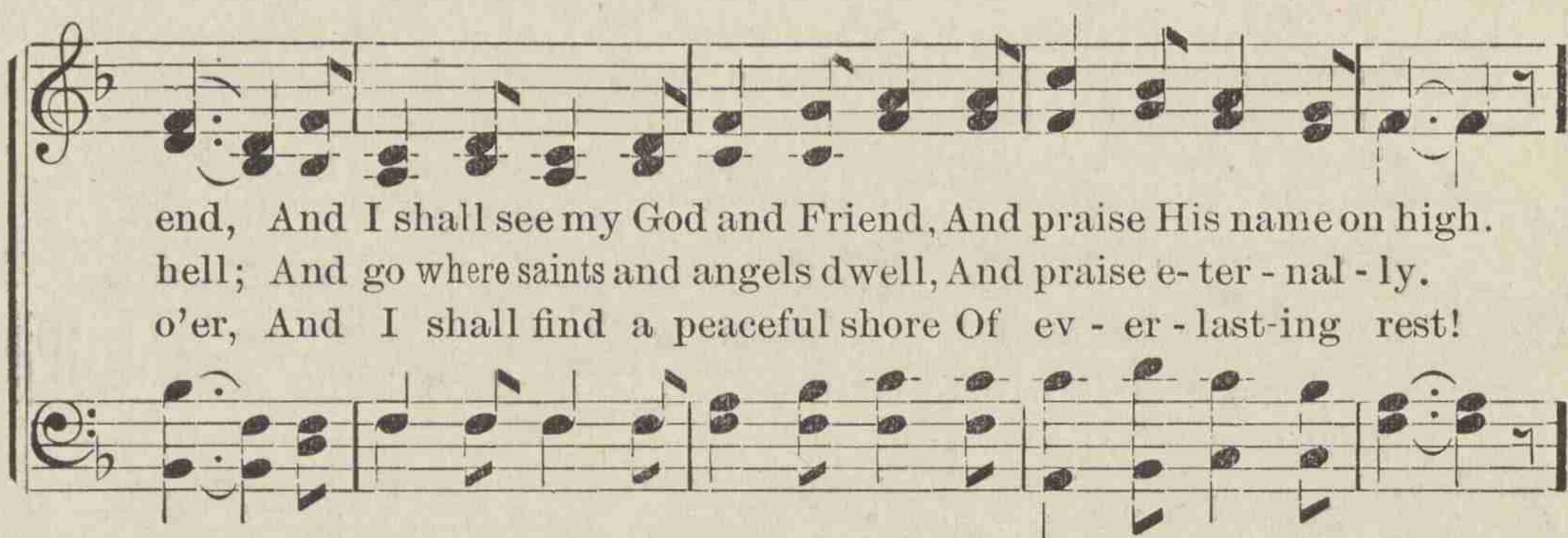
## No. 8.

## ANTICIPATION.

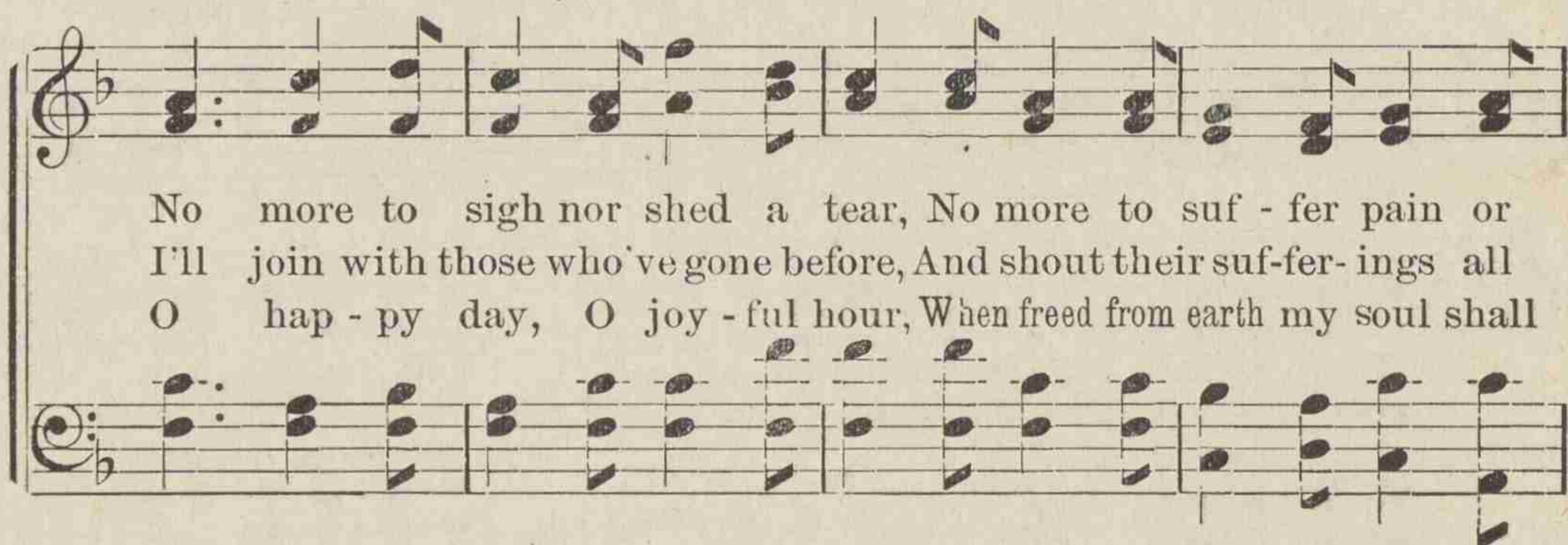
Arr. by J. H. SMITH.



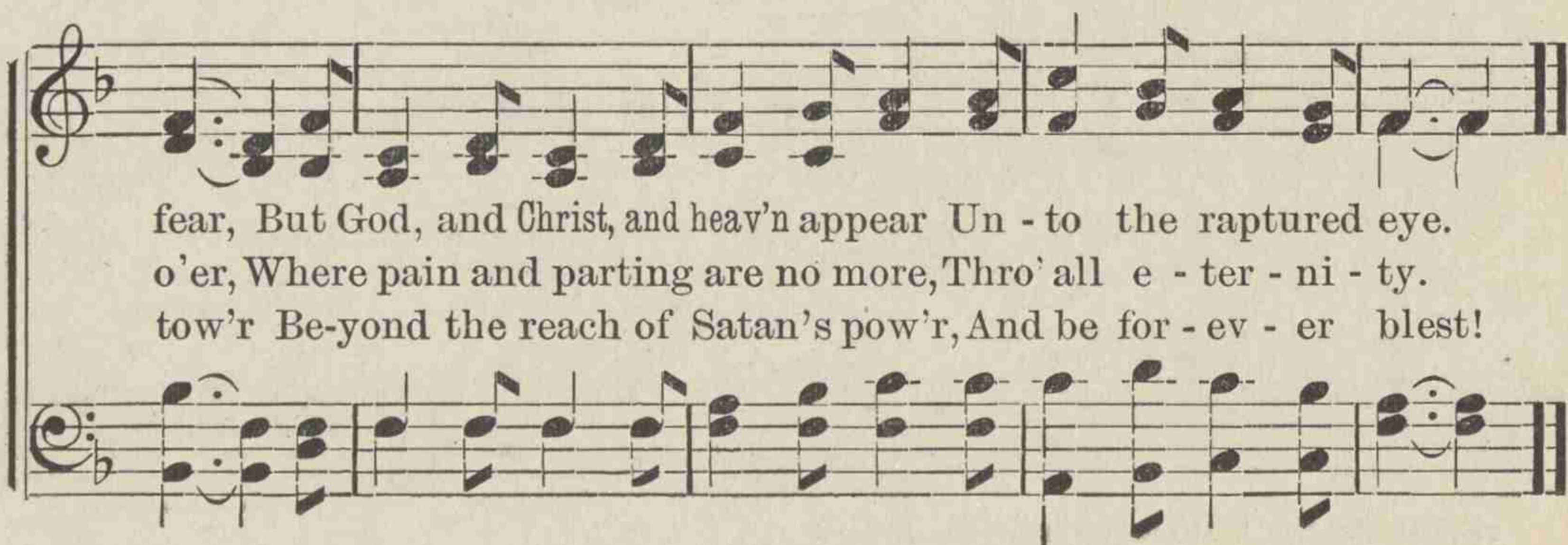
1. A few more days on earth to spend, And all my toils and cares shall  
 2. To earth-ly cares I bid fare - well,.... And triumph o - ver death and  
 3. Then, O my soul, despond no more;... The storms of life will soon be



end, And I shall see my God and Friend, And praise His name on high.  
 hell; And go where saints and angels dwell, And praise e - ter - nal - ly.  
 o'er, And I shall find a peaceful shore Of ev - er - last - ing rest!



No more to sigh nor shed a tear, No more to suf - fer pain or  
 I'll join with those who've gone before, And shout their suf - fer - ings all  
 O hap - py day, O joy - ful hour, When freed from earth my soul shall



fear, But God, and Christ, and heav'n appear Un - to the raptured eye.  
 o'er, Where pain and parting are no more, Thro' all e - ter - ni - ty.  
 tow'r Be - yond the reach of Satan's pow'r, And be for - ev - er blest!



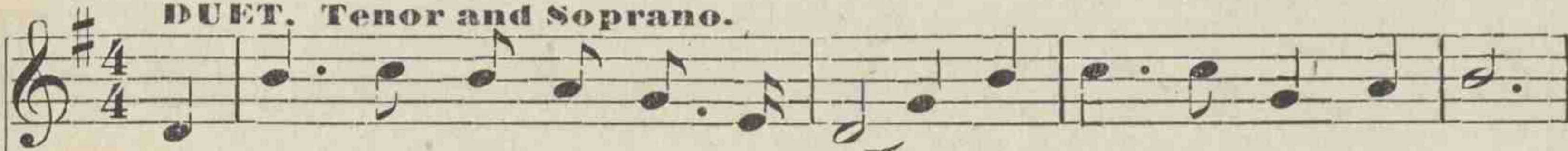
## No. 9.

## A HAPPY MEETING.

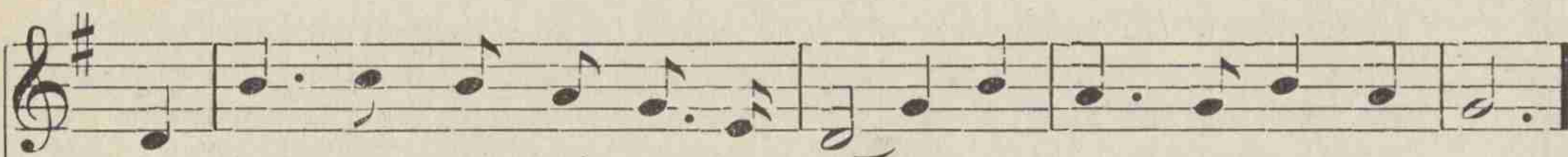
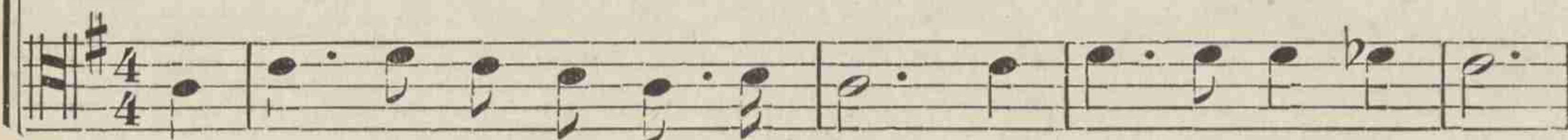
W. J. S.

W. J. SIDES.

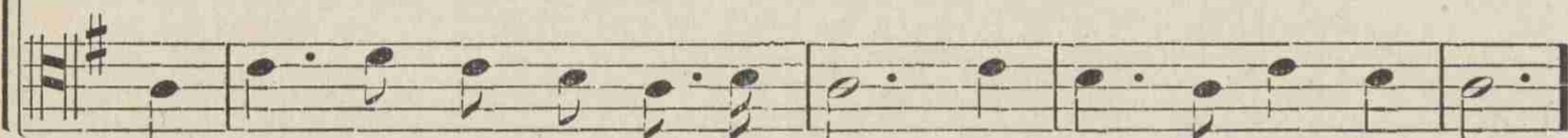
DUET. Tenor and Soprano.



1. When God shall call us from this earth To dwell beyond the sky,
2. O Sav-iour lead us gent-ly on, To that blest home a-bove;
3. Then when we reach that golden gate, O, may it o-pen wide;



'Tis there we'll meet our loved ones dear, In that bright land on high.  
Where we shall ev-er sweet-ly roam, In that bright land of love.  
'Tis there we'll see our Father's face, And we'll be sat-is-fied.



CHORUS.



O won't that be a hap-py time, When we shall gath-er there;



There'll be no part-ing in that clime, And we will know no care.





# No. 10.

# CROWN HIM.

"Jesus Christ, He is Lord of all."—Acts 10: 36.

*Allegretto.*

JAMES D. McALLISTER.



1. All hail the pow'r of Je - sus' name, Let an - gels pros-trate fall;
2. Ye cho - sen seed of Is - rael's race, Ye ransomed from the fall,
3. Let ev - 'ry kin-dred, ev - 'ry tribe On this ter - res-trial ball;
4. Oh, that with yon - der sa - cred throng, We at His feet may fall!



Bring forth the roy - al di - a - dem, And crown Him Lord of all.  
Hail Him who saves you by His grace, And crown Him Lord of all.  
To Him all maj - es - ty ascribe, And crown Him Lord of all.  
We'll join the ev - er - last - ing song, And crown Him Lord of all.



## REFRAIN.



Let us crown Him, let us crown Him! Let us crown the blessed  
Let us crown Him Lord of all, let us crown Him Lord of all!



Sav - iour Lord of all! ..... Let us crown Him, let us  
Lord of all! Let us crown Him Lord of all, let us



crown Him, Let us crown Him Lord of all.  
crown Him Lord of all, Let us crown the bless - ed Saviour Lord of all.





# No. 11.

# SEEK THE LORD.

"Seek Him with all thy heart."—DEUT. 4: 29.

REV. M. L. HAMILTON.

J. ROBERT McEWIN.



1. O seek the Lord with all thy soul, And come to Him and live;
2. Come with thy bur-dened soul oppressed, With all thy grief and care;
3. O come to Him, no long - er stay Where doubts and fears molest;



He's wait - ing now to make thee whole, He's read-y to for - give.  
He's wait - ing now to give thee rest, Thy heav-y bur-dens bear.  
O come at once, with-out de-lay, And He will give you rest.



## CHORUS.



O come to the foun-tain opened wide, And trust in the cleansing flood;



For you, for me, they pierced His side, They spilt His precious blood.





# No. 12. THE HOME SOMEWHERE.

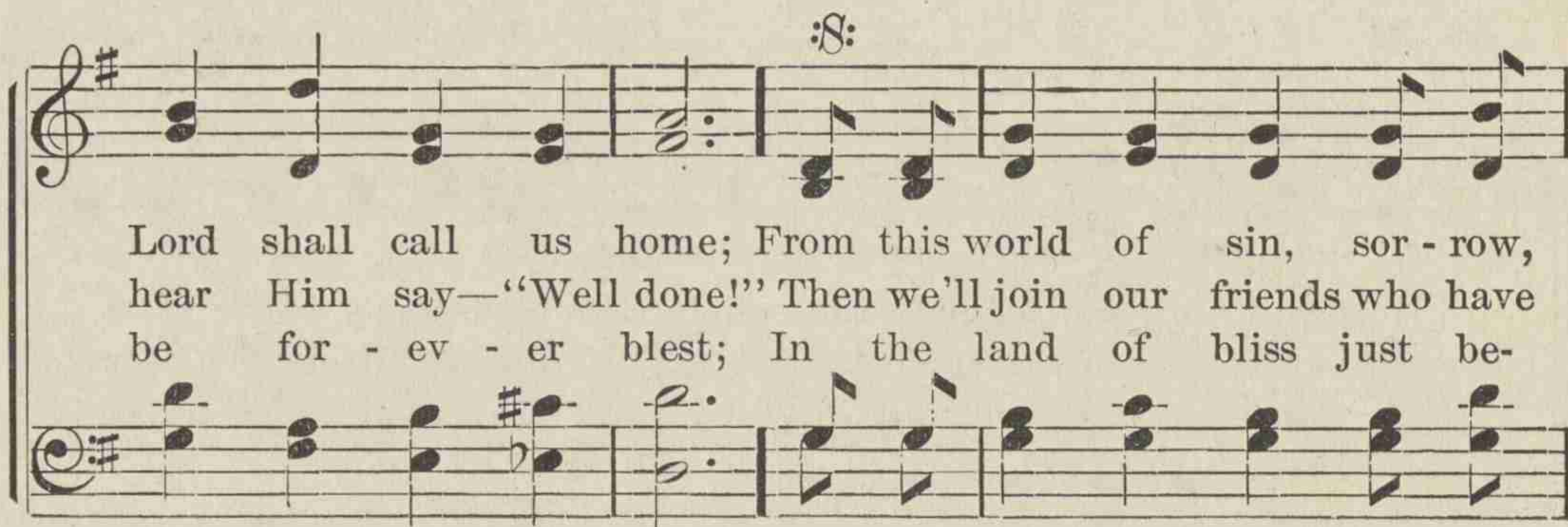
"A building of God, an house not made with hands."—2 COR. 5: 2.

E. P. SULLIVAN.

J. H. STANLEY.



1. O I oft - en think of the day to come, When the  
 2. O that hap - py day when the Lord shall come, And we  
 3. There we'll meet with those who have gone to rest, And we'll



Lord shall call us home; From this world of sin, sor - row,  
 hear Him say—"Well done!" Then we'll join our friends who have  
 be for - ev - er blest; In the land of bliss just be-

*D. S.—There with glad-den'd hearts, all His*

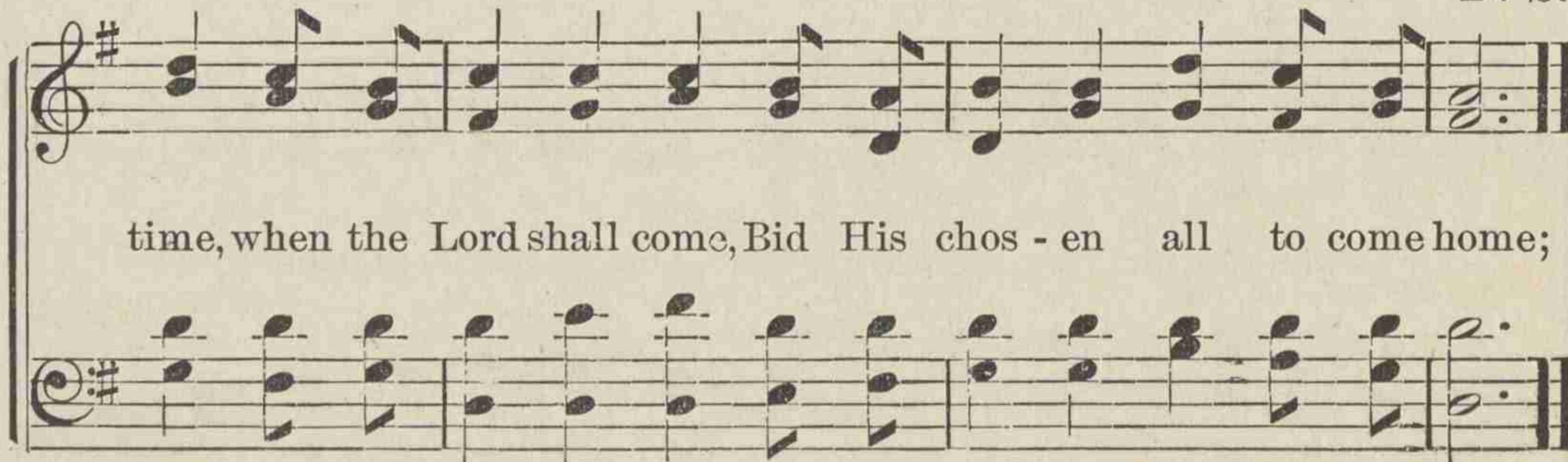
## FINE. CHORUS.



doubt and fear, To our home of light somewhere.  
 gone be - fore, And we'll praise Him ev - er - more! } What a hap - py  
 yond the sky, Where our joys will nev - er die. }

*glo - ries share, In a hap - py home somewhere.*

*D. S.*



time, when the Lord shall come, Bid His chos - en all to come home;



# No. 13.

# LEANING ON THEE.

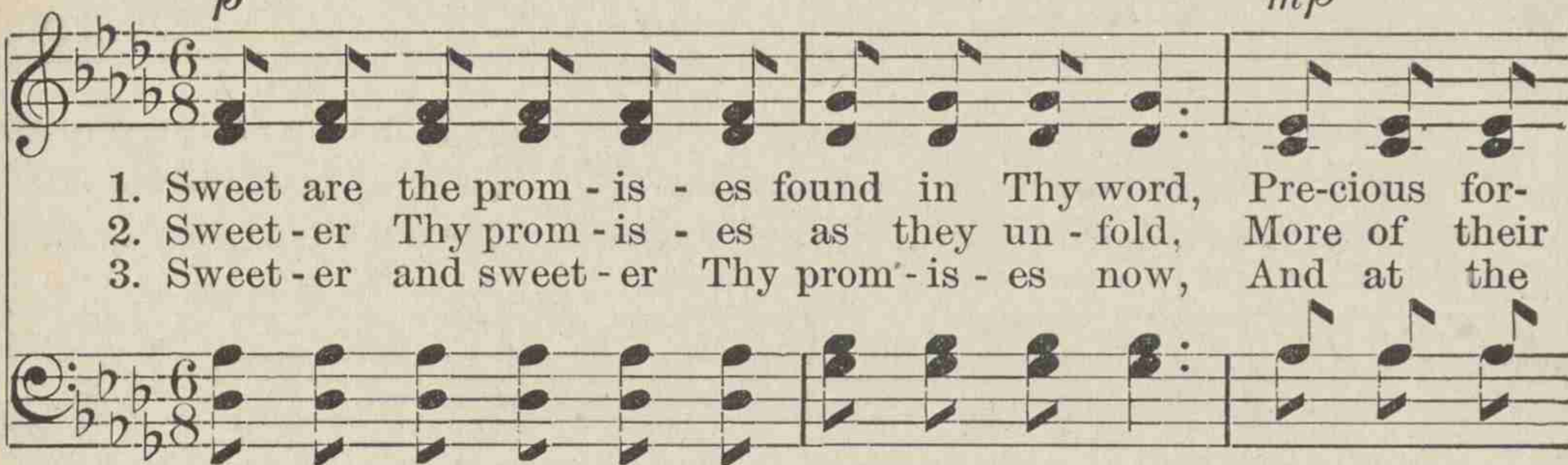
"Lean on the beloved."—Cant. 8: 5.

F. L. EILAND.

S. J. OSLIN.

*p*

*mp*



1. Sweet are the prom - is - es found in Thy word, Pre-cious for-  
 2. Sweet - er Thy prom - is - es as they un - fold, More of their  
 3. Sweet - er and sweet - er Thy prom - is - es now, And at the



ev - er to me; Light'ning the burdens of life as they come, I'm  
 beauty I see; Bright-er and brighter my pathway has grown, I'm  
 end I shall be Rich - ly re - ward - ed by trust - ing Thy word, I'm

## REFRAIN.

Lean - ing on Thee!.....



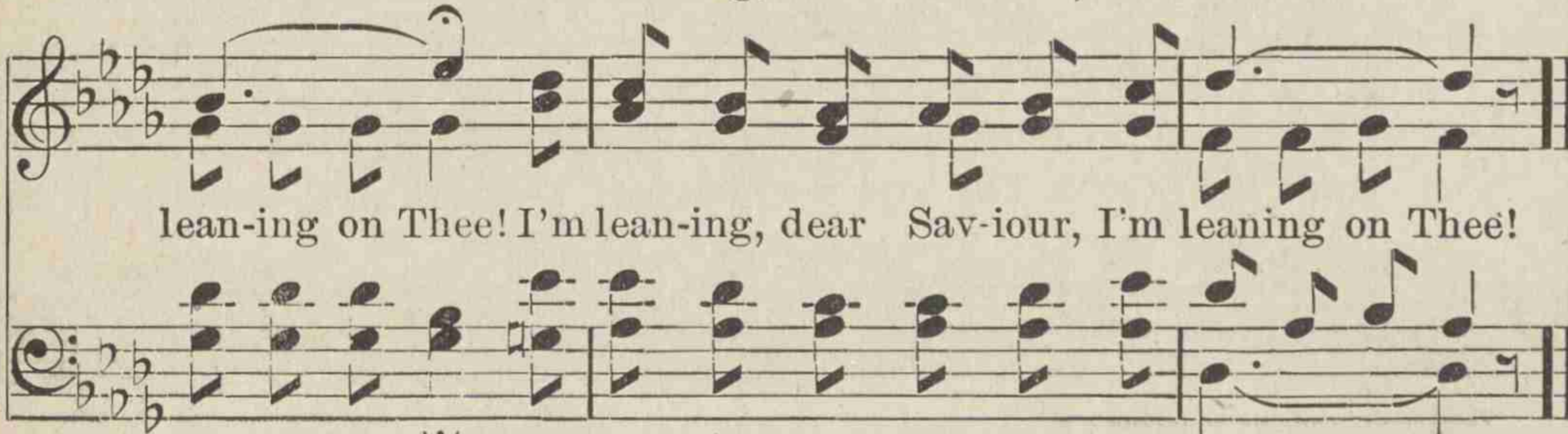
lean-ing, dear Saviour, on Thee! Leaning on Thee! leaning on Thee!

Lean - - - ing on



I'm lean-ing, dear Sav-iour, on Thee! Lean-ing, dear Saviour, I'm

Thee!..... I'm lean-ing, dear Sav-iour, on Thee!.....



lean-ing on Thee! I'm lean-ing, dear Sav-iour, I'm leaning on Thee!



# No. 14.

# THE SINNER'S PLEA.

G. L. L.

G. L. LINDSEY.

**Slow with feeling.**



1. Lord I am coming, yes, coming to Thee, Long I have wandered in sin;
2. Far from the fold I have wandered away, Vile as a sinner could be;
3. From Thee, O Lord I will nevermore stray, In the dark pathway of sin;



**Instrument.**



O - pen the door of Thy love un - to me,      Open and I will come in.  
Now I am coming Thy word to obey,      Let me abide now with Thee.  
Close not the door of Thy love now, I pray, O - pen and I will come in.



**CHORUS.**



O - pen the door, o - pen the door, O - pen the door unto me!



Open the door of Thy love now, dear Lord, Let me abide now with Thee.



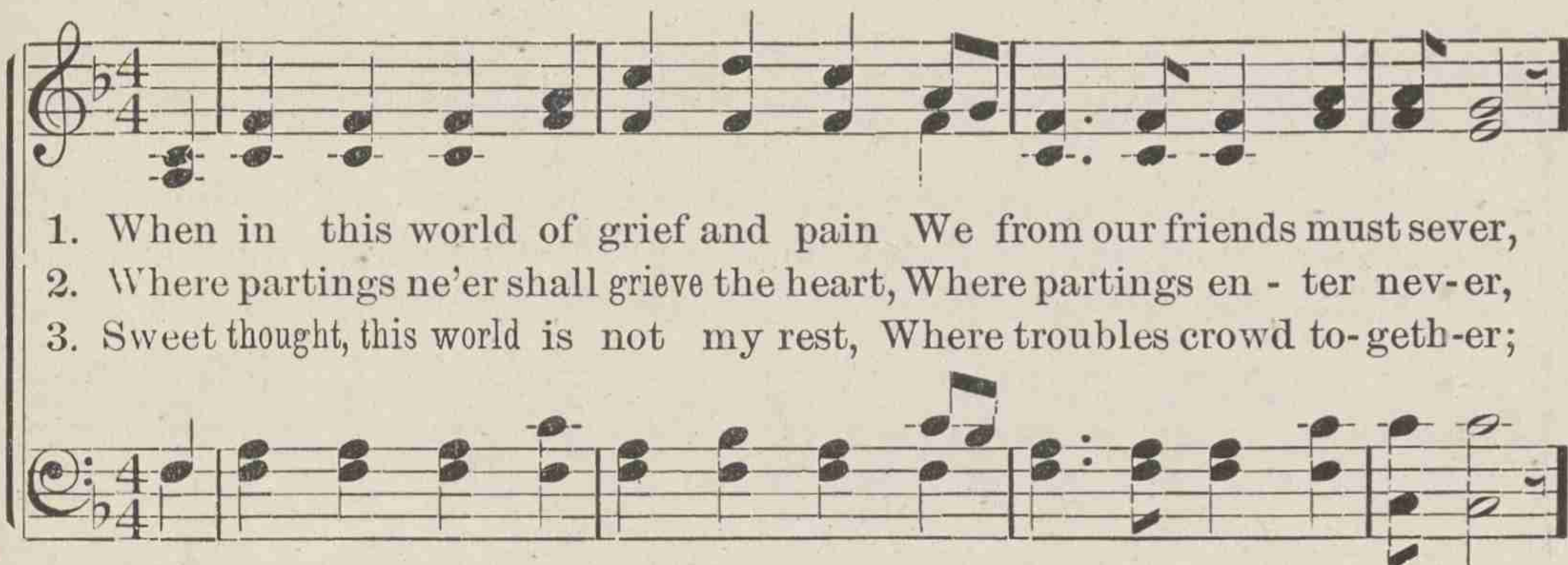


## No. 15.

## PART, NO, NEVER.

Arr. by H. A. K.

HIEL A. KEY.



1. When in this world of grief and pain We from our friends must sever,  
2. Where partings ne'er shall grieve the heart, Where partings en - ter nev - er,  
3. Sweet thought, this world is not my rest, Where troubles crowd to - geth - er;



'Tis sweet to look be - yond the scene Where we shall live for - ev - er!  
And sin no long - er can de - file Those whom we love for - ev - er!  
That I with Je - sus shall be blest, And reign with Him for - ev - er!

## REFRAIN.



Tho' time and absence may es - trange The hearts once knit to - geth - er,



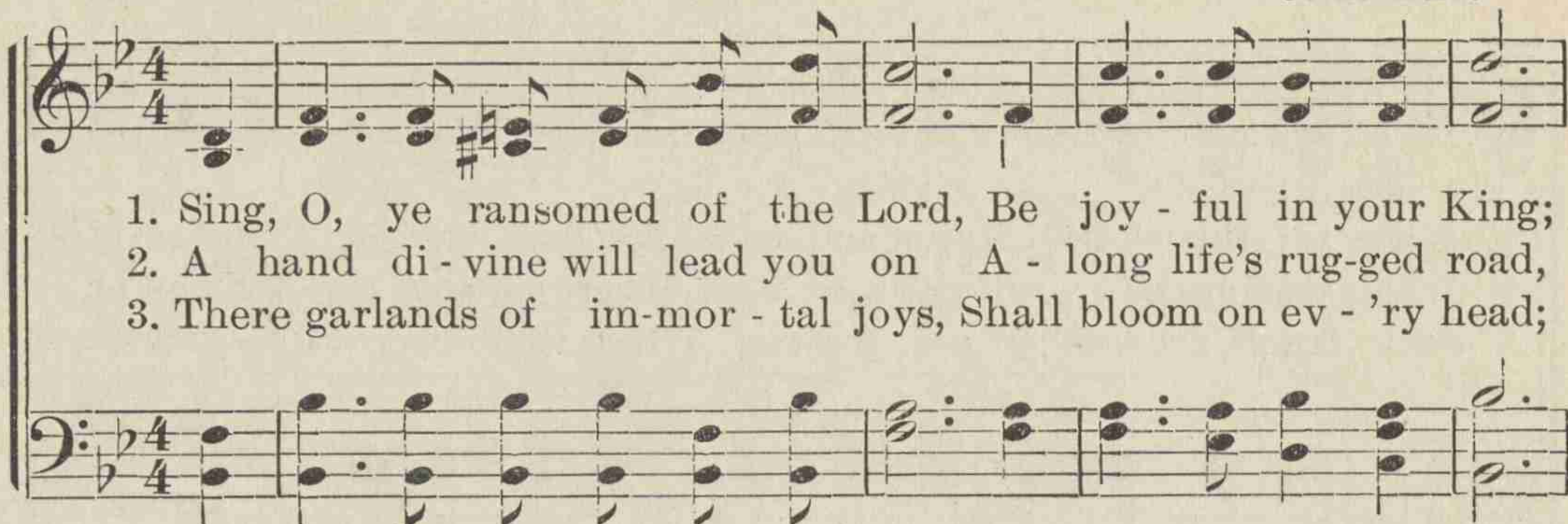
Yet loving friends shall meet a - gain, And dwell in peace for - ev - er!



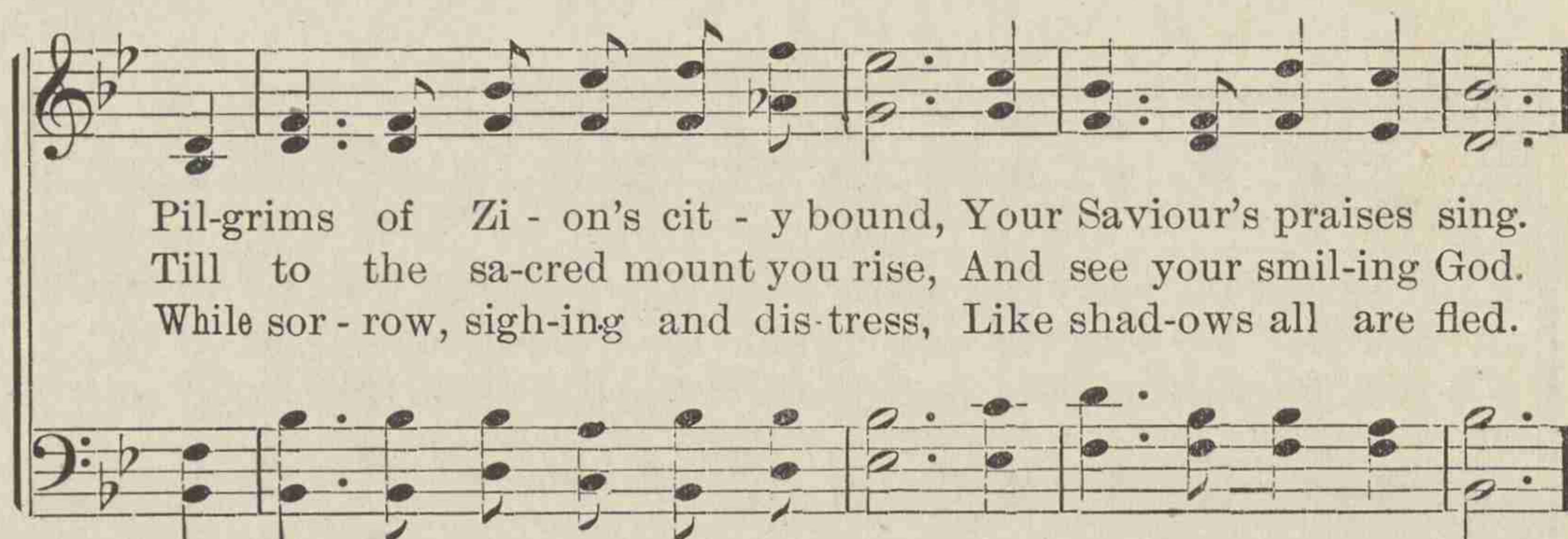
## No. 16.

## SING, O SING.

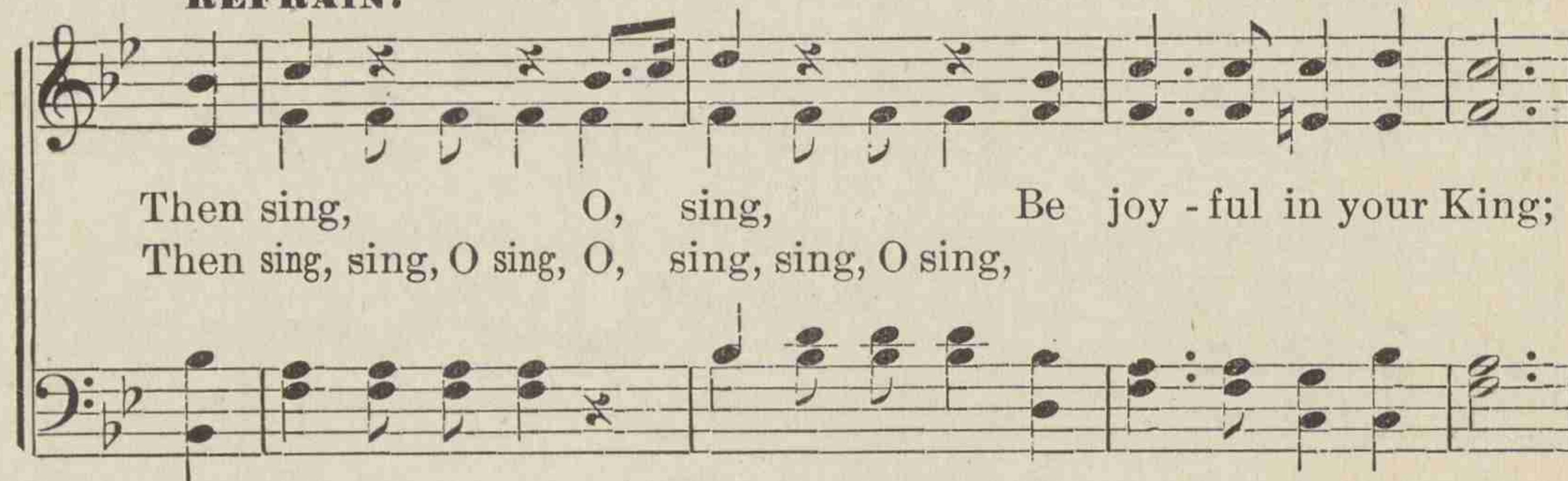
J. T. KEY.



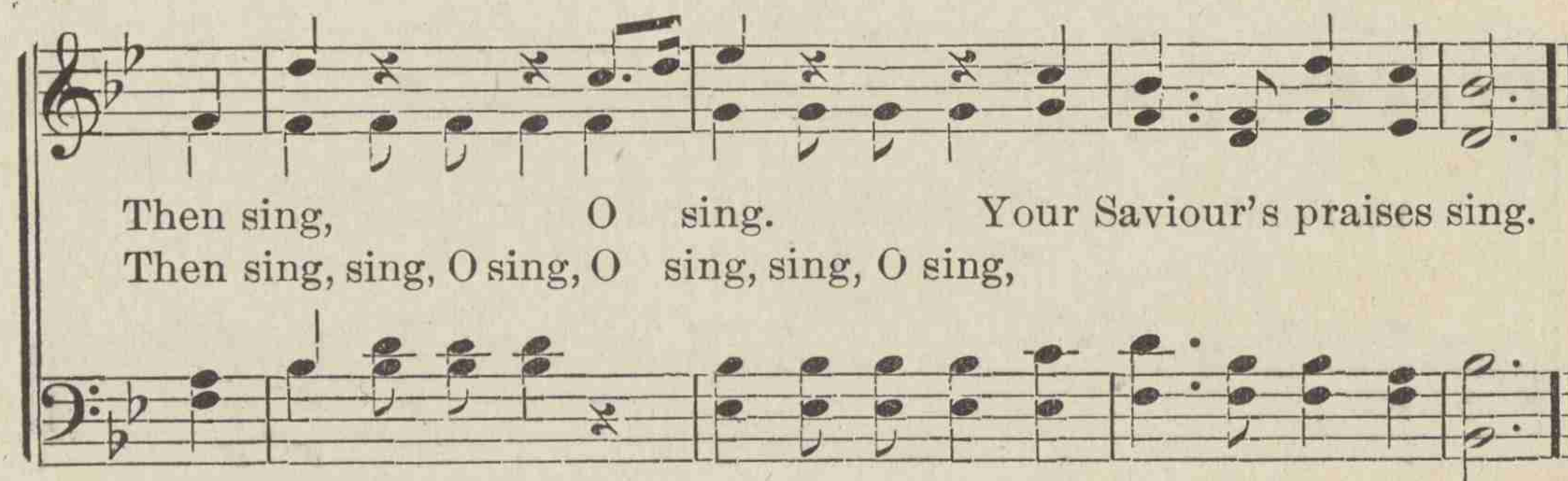
1. Sing, O, ye ransomed of the Lord, Be joy - ful in your King;  
 2. A hand di - vine will lead you on A - long life's rug-ged road,  
 3. There garlands of im-mor - tal joys, Shall bloom on ev - 'ry head;



Pil-grims of Zi - on's cit - y bound, Your Saviour's praises sing.  
 Till to the sa-cred mount you rise, And see your smil-ing God.  
 While sor - row, sigh-ing and dis-tress, Like shad-ows all are fled.

**REFRAIN.**


Then sing, O, sing, Be joy - ful in your King;  
 Then sing, sing, O sing, O, sing, sing, O sing,



Then sing, O sing. Your Saviour's praises sing.  
 Then sing, sing, O sing, O sing, sing, O sing,



# No. 17. GO GATHER THEM IN.

"Go out into the highways and hedges and compel them to come in."—LUKE 14: 23.

A. F. M.

A. F. MYERS.

1. Lov-ing - ly, ten-der-ly, bring in the lost ones, bring them in;  
 2. Faithful - ly, loy-al - ly, seek ev-'ry wand'rer back to win;  
 3. Joy-ful - ly, cheer-ful-ly, welcome the falt'ring, help them in;

Pray'rful - ly, trust-ing - ly, lift up the fall - en from their sins.  
 Pleading - ly, pa-tient - ly, teach them the new life to be - gin.  
 Fer-vent - ly, long-ing - ly, lead them to Christ who saves from sin.

Go, gather them in from the fields of  
 Go, gather them in, go, gather them in, fields, from the fields,

sin, Souls that are dy-ing,  
 sin, fields of sin, Souls that are dying, souls that are dying,

bring them in, bring them in.  
 bring them, bring them in, bring them in, souls that are dying, bring them in, bring them in.



# No. 18. THE GOSPEL MESSAGE.

Mrs. LAURA E. NEWELL.

H. N. LINCOLN. By per.



1. All the world should hear the message we proclaim to-day, God is love!  
 2. There's a road that all may travel to the home of bliss, God is love!  
 3. Come to Je - sus, He has suffered to re-deem your soul, God is love!



God is love! Dying sinners, Christ will save you, He's the truth, the way, God is  
 God is love! And a home for all in glo-ry, brighter far than this, God is  
 God is love! And to heaven He will guide you, all your ways control, God is

**CHORUS.**



love! God is love! Good news to all! the Saviour reigns!  
 God is love, Good news to all! the Saviour reigns!



A place in heav'n for you re - mains! His blood will cleanse thy  
 A place in heav'n for you remains! His blood will cleanse



deepest stain, God is love! God is love!  
 thy deepest stain, God is love! our God is love!



# No. 19. WAKE THE SONG OF JUBILEE.

G. L. YOUNG.

*Lively.*



1. Wake the song of ju - bi - lee, Let it ech - o o'er the sea;  
 2. All ye na - tions, join and sing, Christ your Saviour, Christ your King;  
 3. Now the des - ert lands re-joyce, And the is - lands join their voice,




Now is come the promised hour, Je - sus reigns with glorious pow'r.  
 Let it sound from shore to shore, Je - sus reigns for - ev - er - more.  
 Yea, the whole cre - a - tion sings, Je - sus is the King of kings!



## CHORUS.



Wake the song of ju - bi - lee, Let it ech - o o'er the sea;




Wake the song, and sing with joy! Ev - 'ry tongue His praise em-ploy!





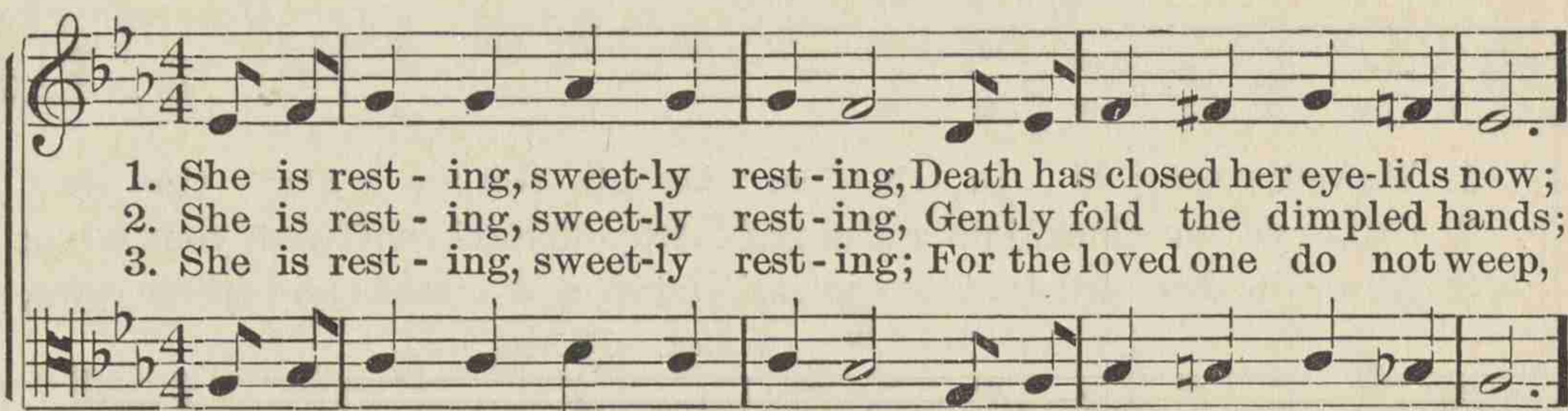
## No. 20.

## SHE IS RESTING.

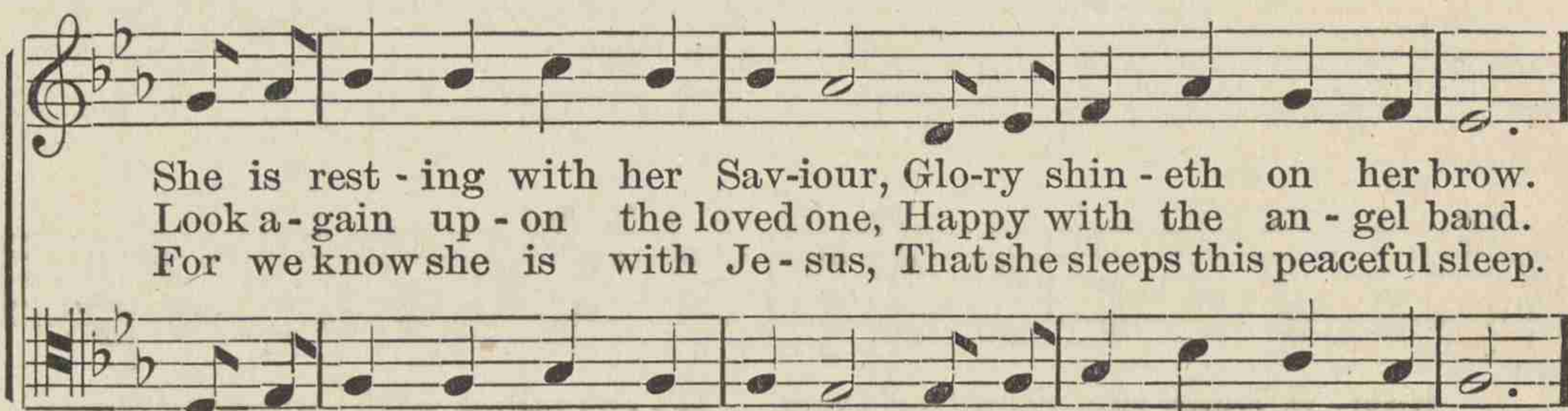
"Blessed are the dead which die in the Lord."—Rev. 14: 13.

P. B. WARD.

GREENE L. LINDSEY.

DUET. TENOR AND SOP. *Slow, with feeling.*


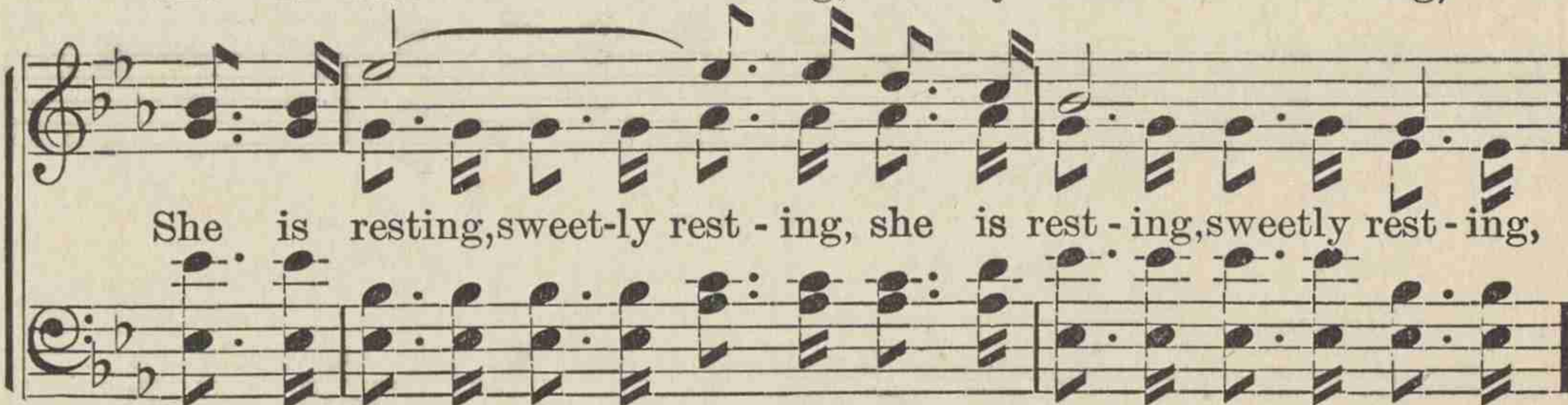
1. She is rest - ing, sweet-ly rest - ing, Death has closed her eye-lids now;  
 2. She is rest - ing, sweet-ly rest - ing, Gently fold the dimpled hands;  
 3. She is rest - ing, sweet-ly rest - ing; For the loved one do not weep,



She is rest - ing with her Sav-iour, Glo-ry shin - eth on her brow.  
 Look a - gain up - on the loved one, Happy with the an - gel band.  
 For we know she is with Je - sus, That she sleeps this peaceful sleep.

## QUARTET OR CHORUS.

She is rest - - - ing, sweet-ly rest - - - ing,



She is resting, sweet-ly rest - ing, she is rest - ing, sweetly rest - ing,

O - ver on..... the oth - er shore;



O - ver on the oth - er shore, just o - ver on the oth - er shore;

By and by,..... we all shall meet her,

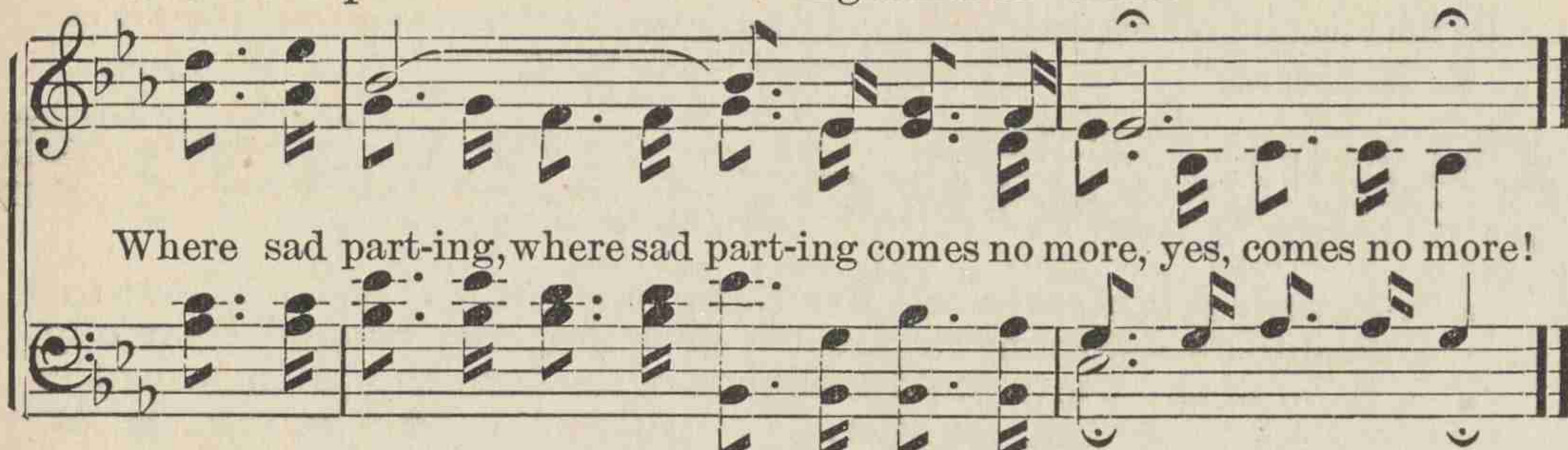


By and by, we all shall meet her, by and by, we all shall meet her,



## SHE IS RESTING—Concluded.

Where sad part - - - ing comes no more!



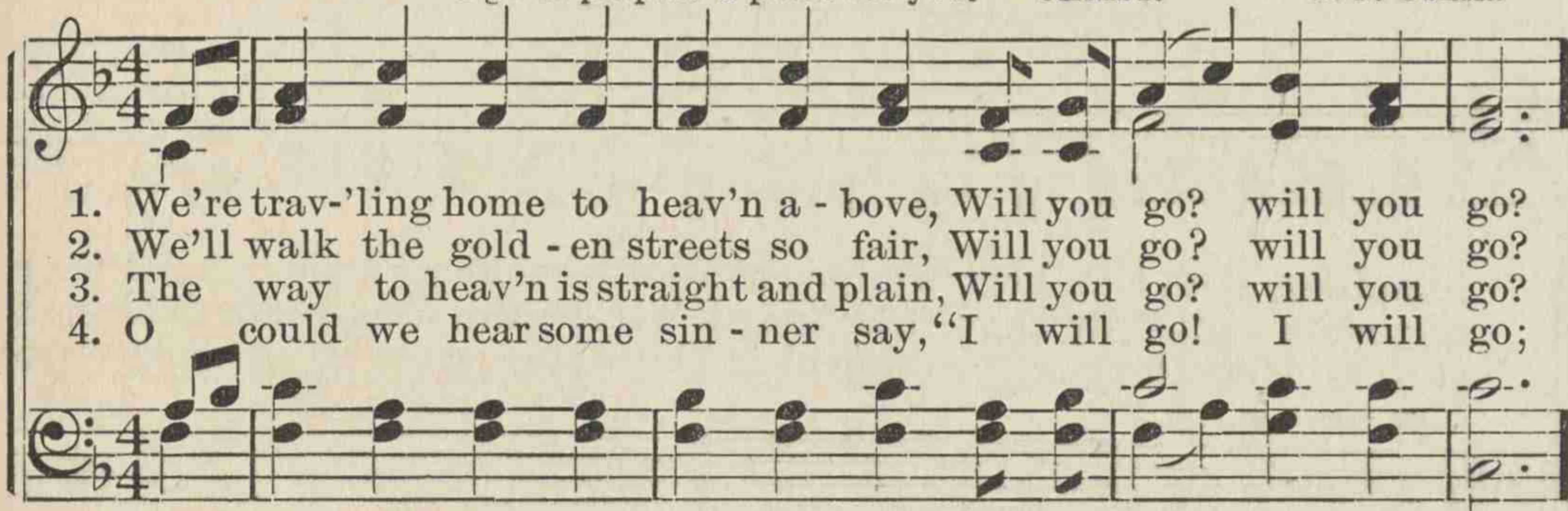
Where sad part-ing, where sad part-ing comes no more, yes, comes no more!

No. 21.

## WILL YOU GO?

"I go to prepare a place for you."—CHRIST.

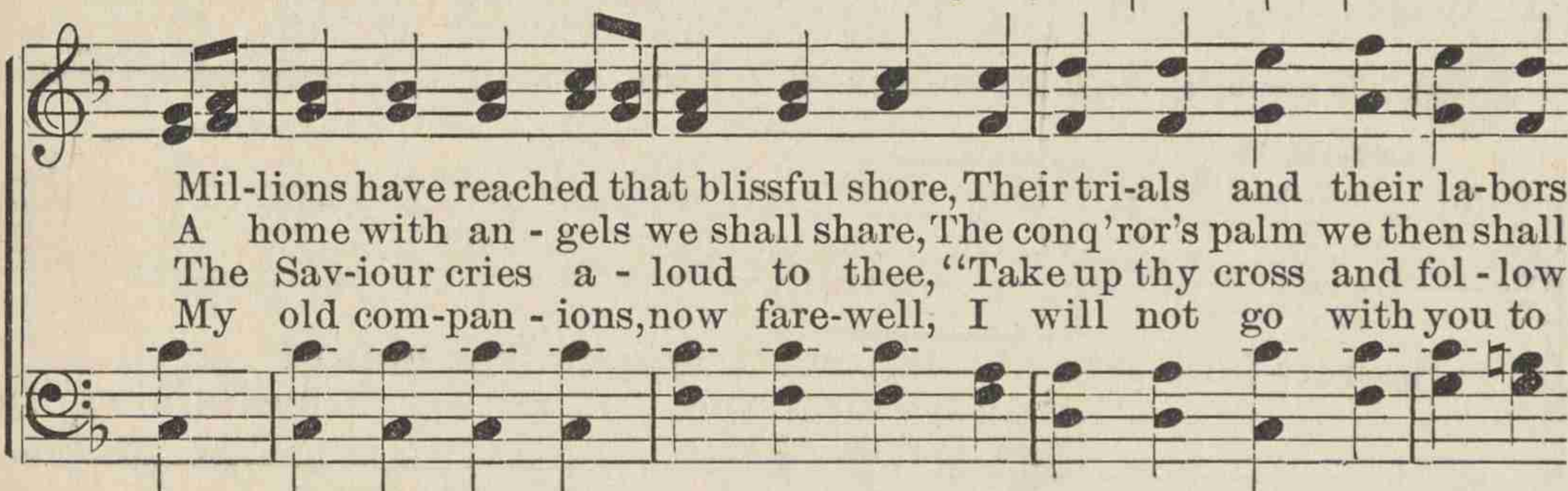
S. J. OSLIN.



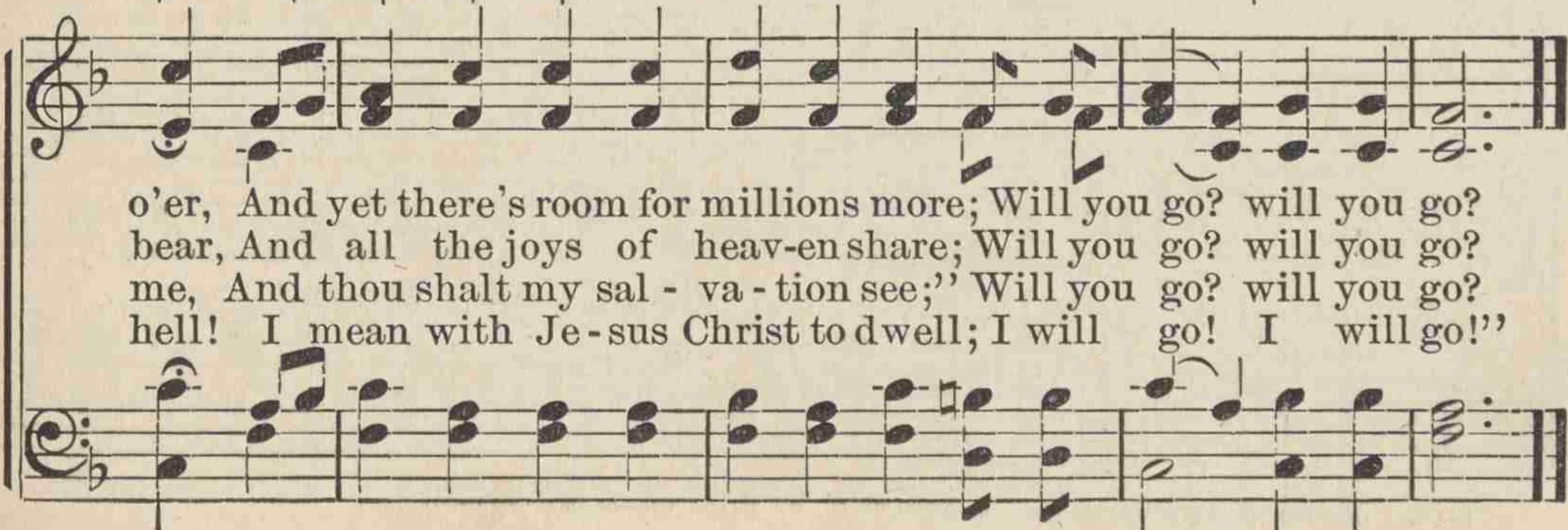
1. We're trav-'ling home to heav'n a - bove, Will you go? will you go?
2. We'll walk the gold - en streets so fair, Will you go? will you go?
3. The way to heav'n is straight and plain, Will you go? will you go?
4. O could we hear some sin - ner say, "I will go! I will go;



To sing our Sav-iour's dy - ing love, Will you go? will you go?  
A crown of life we there shall wear, Will you go? will you go?  
Re - pent, be - lieve, be born a - gain, Will you go? will you go?  
I'll start this mo-ment on the way, I will go! I will go!



Mil-lions have reached that blissful shore, Their tri-als and their la-bors  
A home with an - gels we shall share, The conq'ror's palm we then shall  
The Sav-iour cries a - loud to thee, "Take up thy cross and fol - low  
My old com-pan - ions, now fare-well, I will not go with you to



o'er, And yet there's room for millions more; Will you go? will you go?  
bear, And all the joys of heav-en share; Will you go? will you go?  
me, And thou shalt my sal - va - tion see; Will you go? will you go?  
hell! I mean with Je - sus Christ to dwell; I will go! I will go!"



## No. 22. 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.



1. Pleasures that earth can give Never are un - al-loyed, Like to the
2. Fashion's a-dornments are Ev-er with money bought, Heav'n-ly
3. Land of the white-rob'd throng And of the harp and palm, After the



happiness That is in heav'n enjoyed! What are earth's garments gay, Often so garments bright, Only by faith are sought! What are the mines of earth? What is the storms of life Thine is a blessed calm! There may our ev'ry name Surely be



D. S.—What are the mines of earth? What is the



proud-ly shown? Nothing compared to you, Beau-ti-ful robe and crown! world's re-nown! Nothing compared to you, Beau-ti-ful robe and crown! writ-ten down! Striving are we for you, Beau-ti-ful robe and crown!

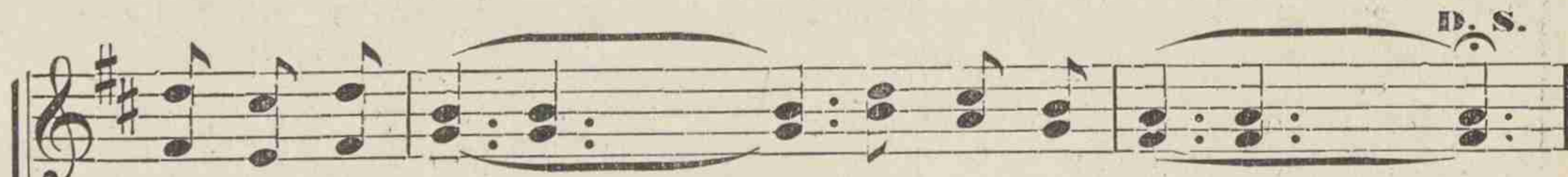


world's renown! Noth-ing com-pared to you, Beau-ti - ful robe and crown,

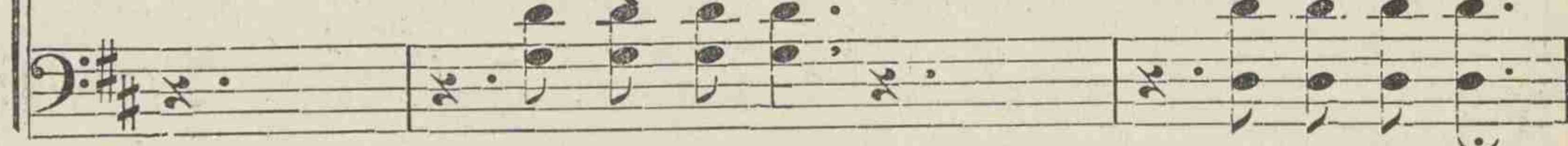


### CHORUS.

Beau-ti - ful robe!..... Beau-ti - ful crown!.....  
Beau-ti - ful robe! Beau-ti - ful crown!



Beau-ti - ful robe!..... Beau-ti - ful crown!.....





## No. 23.

G. P. H.

## GLORY GATES.

Rev. G. P. Hott.




1. I am look - ing for the cit - y built of God, Where the  
I am walk - ing now the path that Je - sus trod, And His

2. Thro' the val - ley of the shad - ow I may go, But His  
Tho' the path be dark and dan - ger - ous, I know He will

3. 'Tis the glo - ry now that fills and thrills my soul, As I  
I am look - ing for the heav'n - ly light to dawn, That shall




## CHORUS.




ma - ny man - sions be; }  
face I soon shall see. } O, the glo - ry gates are

grace shall be my stay; }  
guide me all the way. }


walk the nar - row way; }  
rise in end - less day. }




ev - er o - pen wide, In - vit - ing the world to come! O, the

glo - ry gates are ev - er o - pen wide, To welcome the wea - ry home.



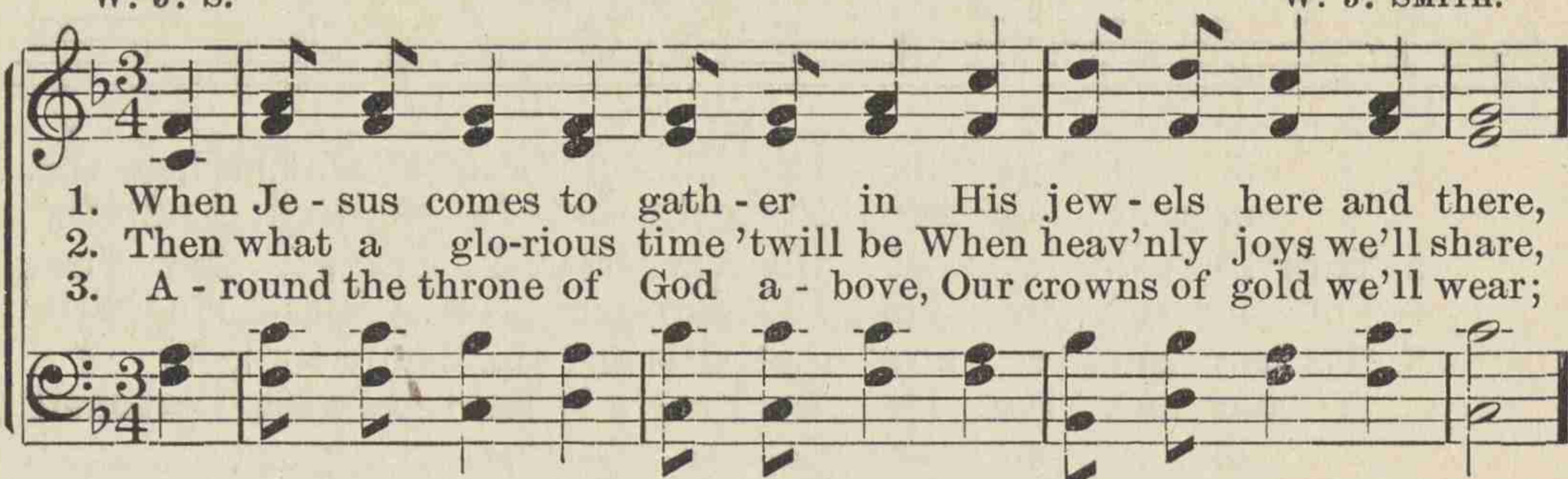


# No. 24. WE'LL MEET HIM IN THE AIR.

"I will come again and receive you unto myself."—JOHN 14: 3.

W. J. S.

W. J. SMITH.



1. When Je - sus comes to gath - er in His jew - els here and there,  
 2. Then what a glo - rious time 'twill be When heav'nly joys we'll share,  
 3. A - round the throne of God a - bove, Our crowns of gold we'll wear;



Cleansed by His blood from ev - 'ry sin, We'll meet Him in the air.  
 Where all the good of earth we'll see, And meet them in the air.  
 Where all is peace, and joy, and love, We'll meet them in the air.

## CHORUS.



We shall meet Him in the air, in the air,  
 Meet Him in the air, meet Him in the air,



With the ransomed we will go; We shall meet Him in the  
 Meet Him in the air,



air, And we'll reign for - ev - er more!  
 meet Him in the air, for - ev - er - more!



## No. 25.

## HE CHANGETH NOT.

G. L. Y.

G. L. YOUNG.

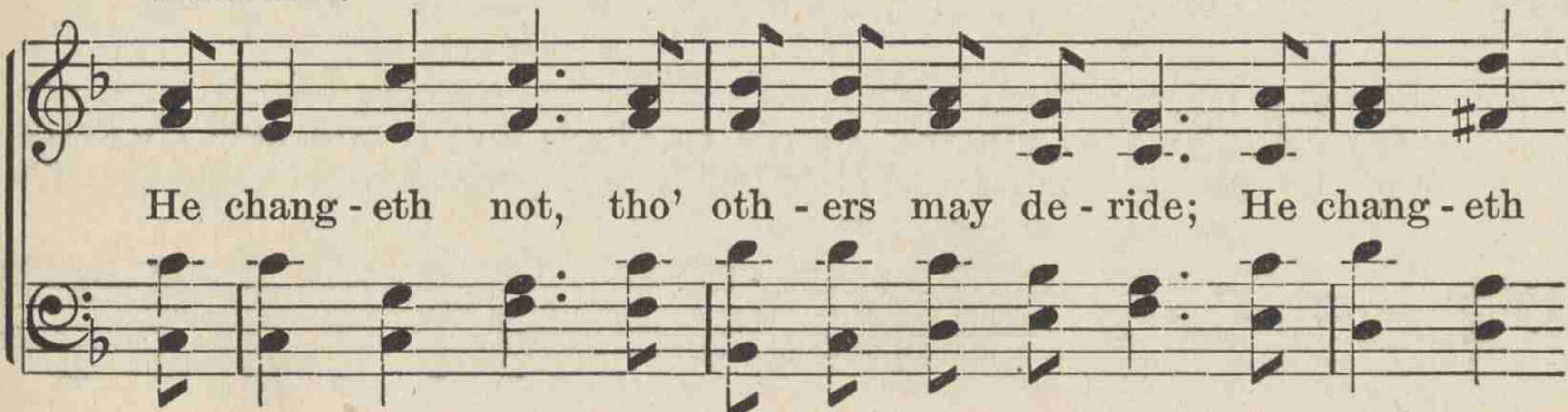


1. O wea - ry soul, there is a Friend—The One so oft for - got—  
 2. Our friends on earth may faith - less be, Our lov - ing hearts for - got;  
 3. Am - bi - tion high may change to shame, Our fond - est hope to blot,



Whose love for thee will nev - er end, A love that changeth not!  
 There's one true Friend to you and me, Our Sav - iour changeth not.  
 But bet - ter far than earth - ly fame—His love—it changeth not.

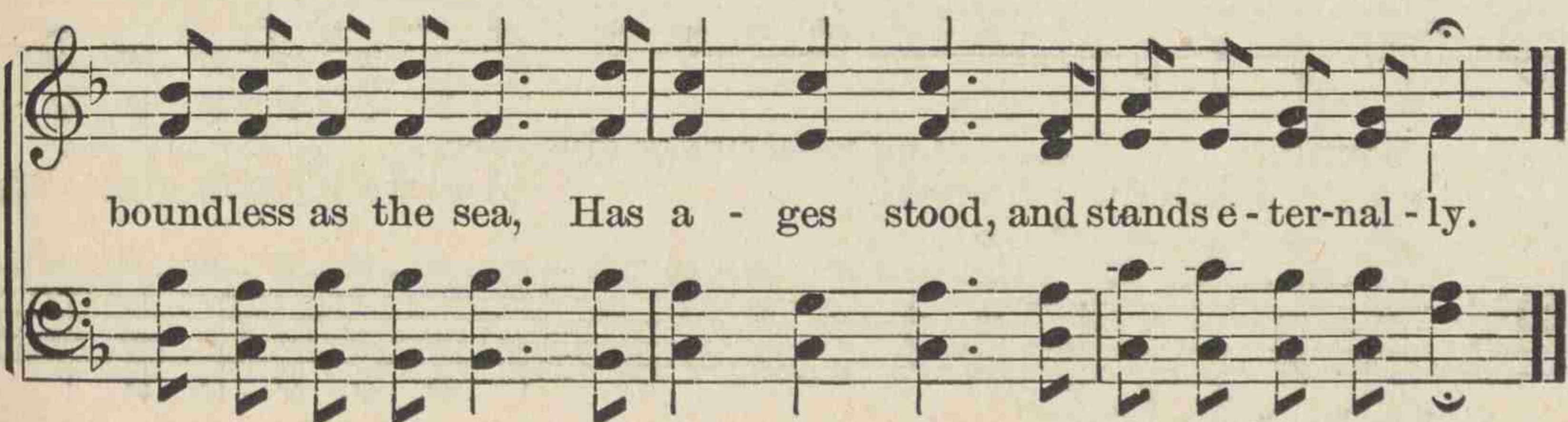
## REFRAIN.



He chang - eth not, tho' oth - ers may de - ride; He chang - eth



not, what - ev - er may be - tide; His love so deep, and



boundless as the sea, Has a - ges stood, and stands e - ter - nal - ly.



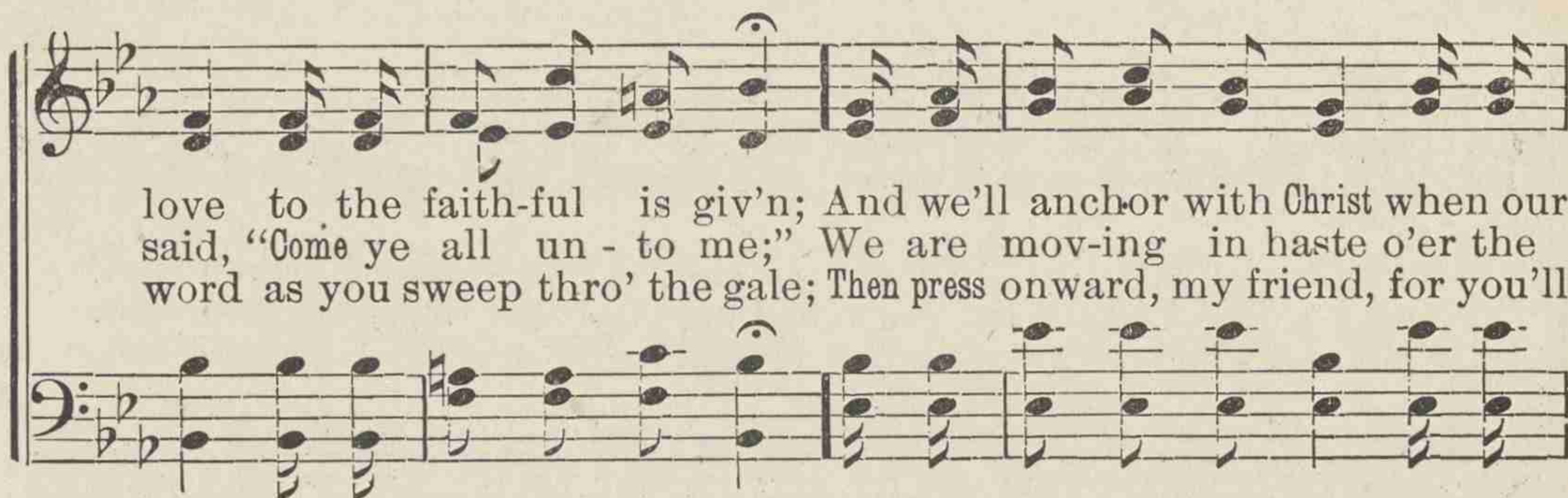
# No. 26. SAILING FOR HEAVEN.

JAMES T. KEY.

WILLIAM J. SIDES.



1. We are on the life-boat, we are sailing for heav'n, Where there's nothing but  
 2. We will anchor with Christ and with Him we will be, For the Saviour hath  
 3. O, ye fol'wers of Christ have no fear as you sail, Only trust in His



love to the faith-ful is giv'n; And we'll anchor with Christ when our  
 said, "Come ye all un - to me;" We are mov-ing in haste o'er the  
 word as you sweep thro' the gale; Then press onward, my friend, for you'll

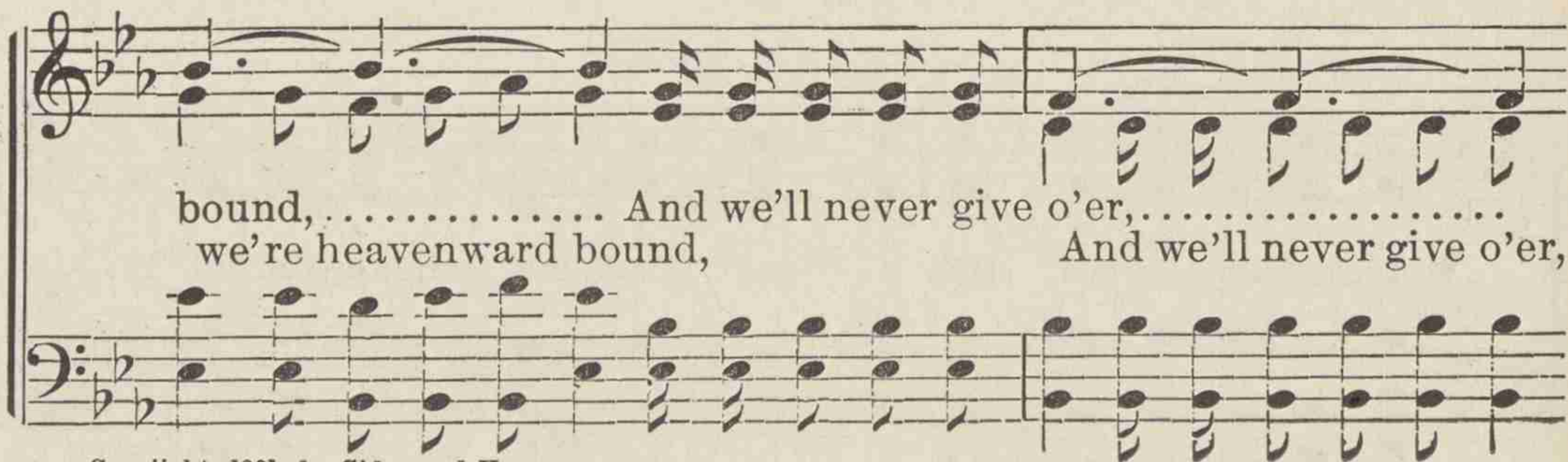


jour-ney is o'er, There to dwell with the saints on that beauti-ful shore.  
 deep rolling waves, Singing praises to God for sin-ners He saves.  
 not be alone, The redeemed ones you'll meet in the angel's sweet home.

**CHORUS.**



On the o-cean we sail,..... we're heavenward  
 on the o-cean we sail,



bound,..... And we'll never give o'er,.....  
 we're heavenward bound, And we'll never give o'er,



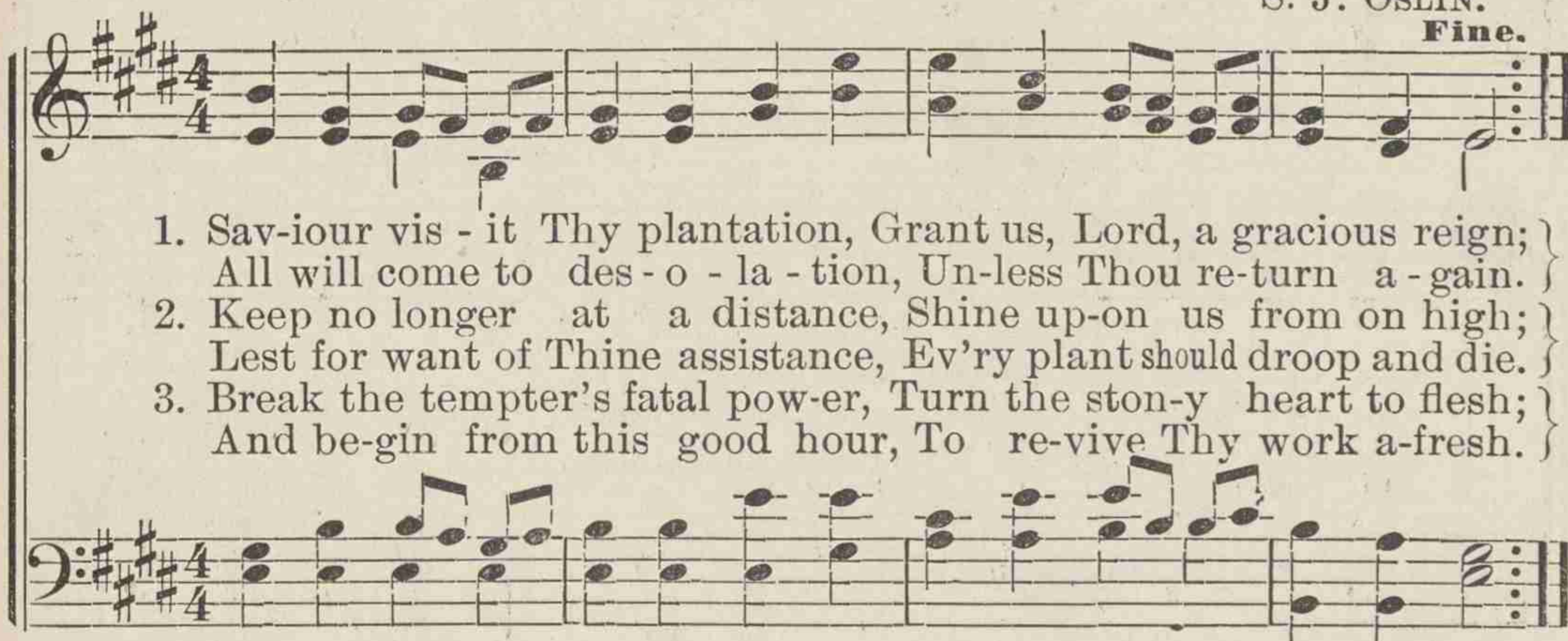
# SAILING FOR HEAVEN. Concluded.



Till in heaven we're found! For the Saviour will guide, .....  
 For the Saviour will guide,  
 us o - ver the sea, ..... Where the an-gels of  
 yes o - ver the sea,  
 love ..... are wait-ing for me .....  
 Where the angels of love are waiting for me.

## No. 27. LORD, REVIVE US. 8s & 7s.

S. J. OSLIN.  
 Fine.



1. Sav-iour vis - it Thy plantation, Grant us, Lord, a gracious reign; }  
 All will come to des - o - la - tion, Un-less Thou re-turn a - gain. }  
 2. Keep no longer at a distance, Shine up-on us from on high; }  
 Lest for want of Thine assistance, Ev'ry plant should droop and die. }  
 3. Break the tempter's fatal pow-er, Turn the ston-y heart to flesh; }  
 And be-gin from this good hour, To re-vive Thy work a-fresh. }

D. C.—Lord, re-vive us, O, re-vive us, All our help must come from Thee.



**CHORUS.** D. C.  
 Lord, re - vive us, O, re - vive us, All our help must come from Thee.




# No. 28. A RIFT IN THE CLOUDS.

"Things which are not seen are eternal."—2 Cor. 4: 18.


(Dedicated to my cousin, Mrs. Nettie Oslin Tate.—S. J. O.)

E. E. HEWITT.

S. J. OSLIN.



1. There's a rift in the clouds, there's a light break - ing through,  
 2. There's a rift in the clouds, there's a heav - en be - yond,  
 3. There's a rift in the clouds, for our Sav - iour's on high,



Catch a glimpse, wea - ry eyes, of the fair, peace - ful blue;  
 And the songs of the blest to our long - ing re - spond;  
 And His face bends t'ward us from His throne in the sky;



Though the rain - drops may fall, there is sun - shine a - bove, As im -  
 There are part - ings on earth, but re - un - ions up there, And the  
 We can leave ev - 'ry care to the hands that have bled, And some

*D. S.*—Since our God is the light, He will scat - ter the night, And He'll  
 FINE. CHORUS.



mor - tal and sure as God's in - fin - ite love. }  
 glo - ry and joy, trust - ing soul, you shall share. } Brother, look, look a - bove!  
 day for His own He will come, as He said. }

bring, yes, He'll bring a sweet morning to you.

*D. S.*

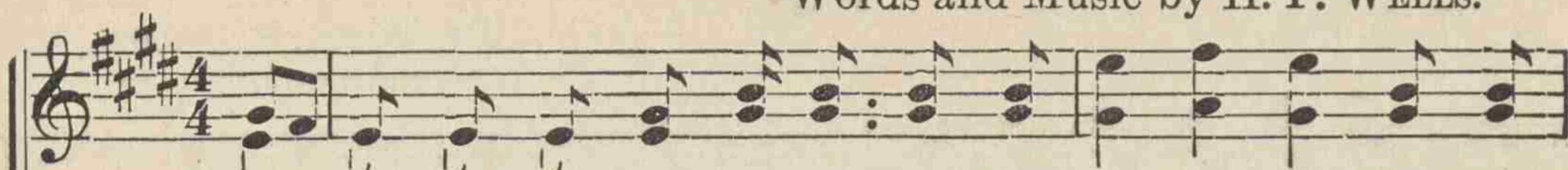


see the sunlight of love, Thro' the rift in the clouds see the fair, peaceful blue;




# No. 29. I'M ON MY WAY TO HEAVEN.


Words and Music by H. P. WELLS.




1. I'm on my way to heaven, and I'll soon be there! Where all  
 2. I start-ed for the kingdom, it was long a - go, Still I'm  
 3. Soon I shall reach the por-tals of my home on high, Soon I'll





praise to Christ is giv - en, and I'll soon be there! O how  
 on my pleas-ant jour-ney from this earth be - low; And 'twill  
 hear the mu - sic ring-ing of the heav'n - ly choir, And I'll


bless-ed is each promise as I go a - long; I'm on my way to  
 be a hap-py meeting when we all get home; I'm on my way to  
 join the mighty cho-rus, with a glad a - men! To ev - er be so



## Fine. CHORUS.



heaven, and I'll soon be there.  
 heaven, and I'll soon be there. On my way, (yes, on my way), I'm on my  
 hap-py, free from toil and sin.




way, (yes, on my way), Blessed Saviour, I am coming home to Thee!





# No. 30. GATHER THE CHILDREN INTO THE FOLD.

U. N. O.

Dr. JOHN M. AITON,  
Creedmoor, Texas.



1. O - pen the door for the chil - dren, Ten - der - ly gath - er them in,
2. O - pen the door for the chil - dren; See they are com - ing in throngs.
3. O - pen the door for the chil - dren, Take the dear lambs by the hand,



In from the highways and hedg - es, In from the plac - es of sin.  
Bid them sit down at the ban - quet, Teach them your beau - ti - ful songs.  
Point them to truth and to good - ness, Lead them to Canaan's fair land.



Some are so young and so help - less, Some are so hun - gry and cold;  
Pray you, the Fa - ther to bless them, That to them grace may be given;  
Some are so young and so help - less, Some are so hun - gry and cold;



O - pen the door for the chil - dren, Gath - er them in - to the fold.  
O - pen the door for the chil - dren, Such is the king - dom of heav'n.  
O - pen the door for the chil - dren, Gath - er them in - to the fold.



## REFRAIN.



Gath - - er them in, . . . . In - - - to the fold; . . .  
Gather the chil - dren in - to the fold, Gath - er the chil - dren in - to the fold;





GATHER THE CHILDREN INTO THE FOLD.

O - pen the door for the chil - dren, Gath - er them in - to the fold.

No. 31. JESUS, LOVER OF MY SOUL. (New.)

BELLE F. COOMBS.

GEO. COOPER,  
Adell, Texas.

1. "Je - sus, lov - er of my soul, Let me to Thy bo - som fly;"  
2. "Je - sus, lov - er of my soul, "Oth - er ref - uge have I none;"  
3. "Je - sus, lov - er of my soul, "Thou, O Christ, art all I want;"  
4. "Je - sus, lov - er of my soul, "Plenteous grace in Thee is found,"

Sick of sin, oh! make me whole, Hear and pi - ty as I cry  
When life's sor - rows o'er me roll, Be my shield till heav'n is won.  
In Thy love I'll find my goal, At Thy cross my par - don grant.  
Grace to save when tem - pests roll, Grace to guide where reefs a - bound,

Un - to Thee for sweet re - lief From my sin and un - be - lief;  
Though I faint, and fal - ter so, Guide me, Sav - iour, as I go;  
There, on rug - ged Cal - va - ry, 'Twas my sin that bruis - ed Thee;  
Grace to bless, and make me free, Grace to die, and live with Thee,

Un - to Thee for sweet re - lief From my sin and un - be - lief.  
Though I faint, and fal - ter so, Guide me, Sav - iour, as I go.  
There, on rug - ged Cal - va - ry, 'Twas my sin that bruis - ed Thee.  
Grace to bless, and make me free, Grace to die, and live with Thee.



## No. 32.

## A REST FOR ME.

W. J. SIDES.

JAMES T. KEY.

1. There's a rest-ing place for me, In that land of Par - a - dise,  
 2. In that land of rest and peace, There's a home for you and me,  
 3. Then in par - a - dise we'll wait Till the com-ing heav'nly morn;

And I'm long-ing there to be Where the soul can nev - er die;  
 And that rest shall nev - er cease, Bless-ed Je - sus there with Thee;  
 Christ will o - pen wide the gate, And by an - gels we'll be borne

When I reach that coun-try there, Yes, that cit - y to be - hold,  
 When I'm laid be-neath the sod, And my soul shall take its flight,  
 To a land of per - fect rest, Where we'll nev - er know a sigh,

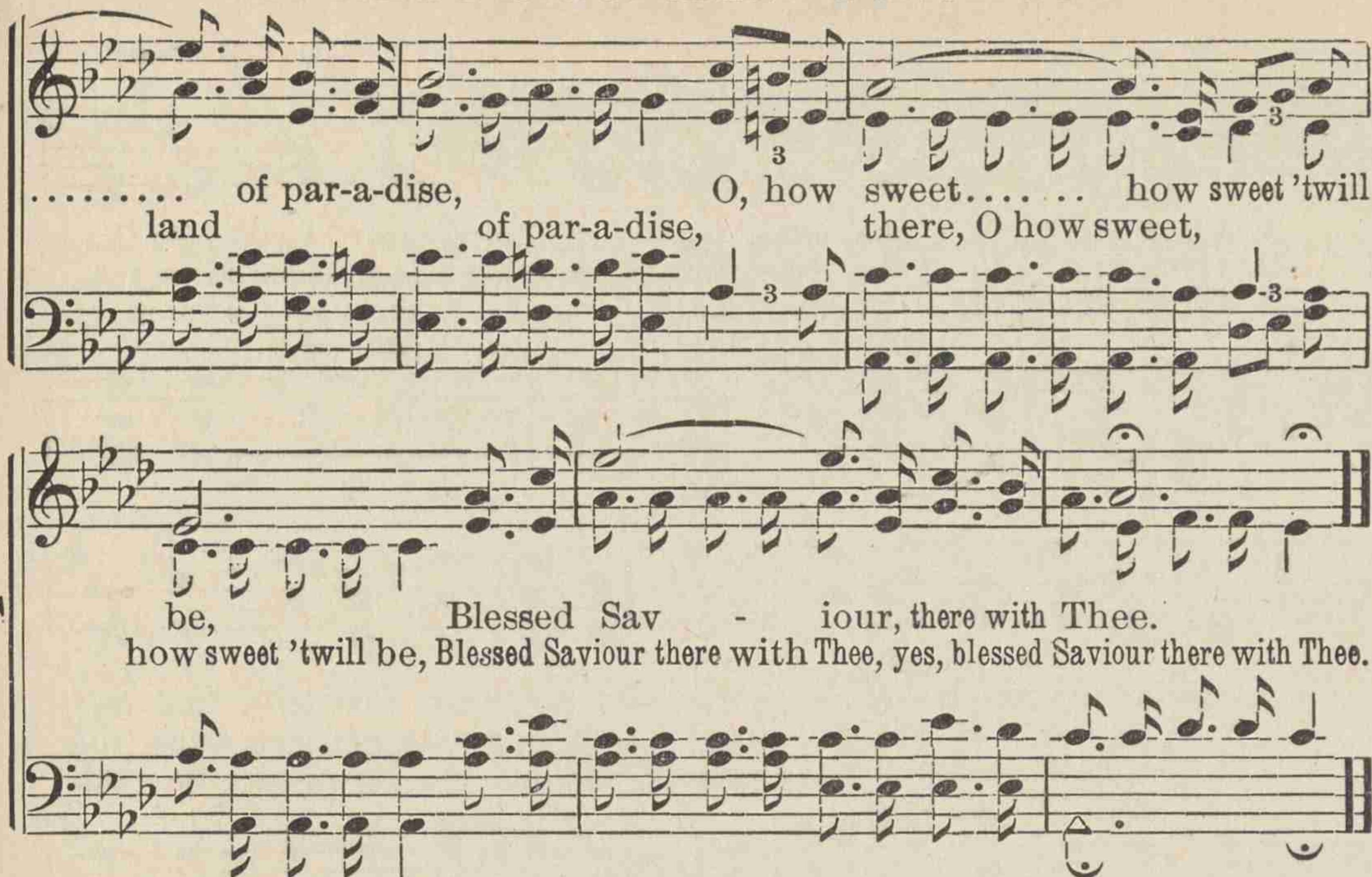
**CHORUS.**

I will then be free from care, And my joys will be untold.  
 Then I'll give the praise to God In that land of endless light. There's a  
 There to live in hap-pi-ness In that land beyond the sky.

rest, . . . . . a rest complete, In that land . . . . .  
 There is a rest, a rest complete, there in that



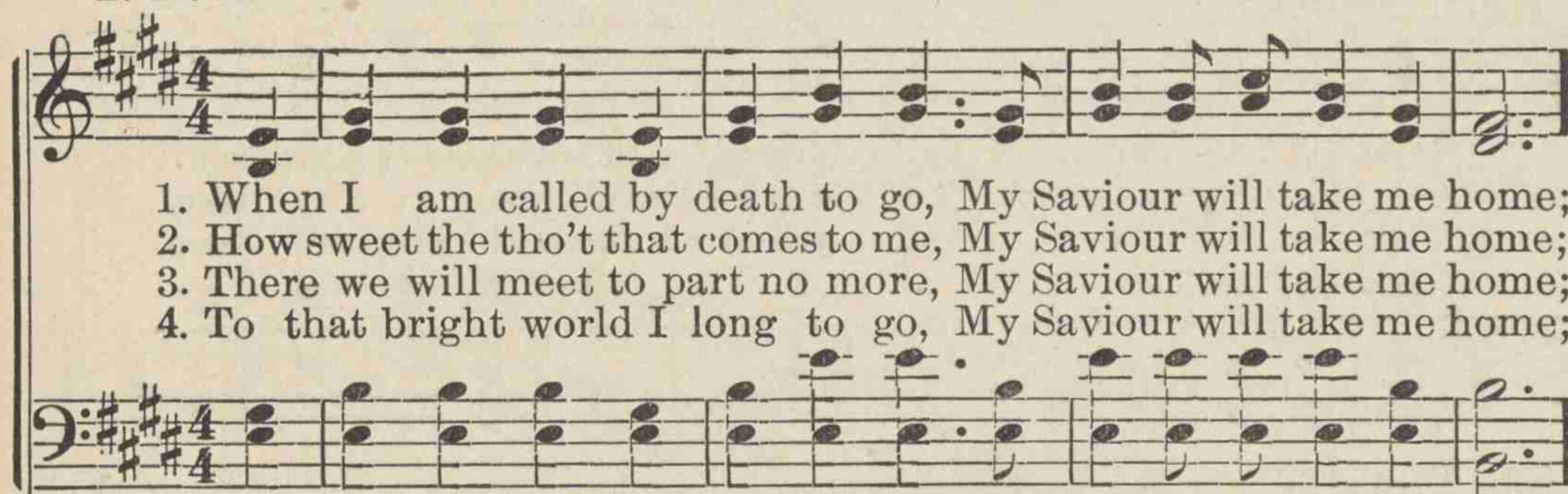
## A REST FOR ME. Concluded.



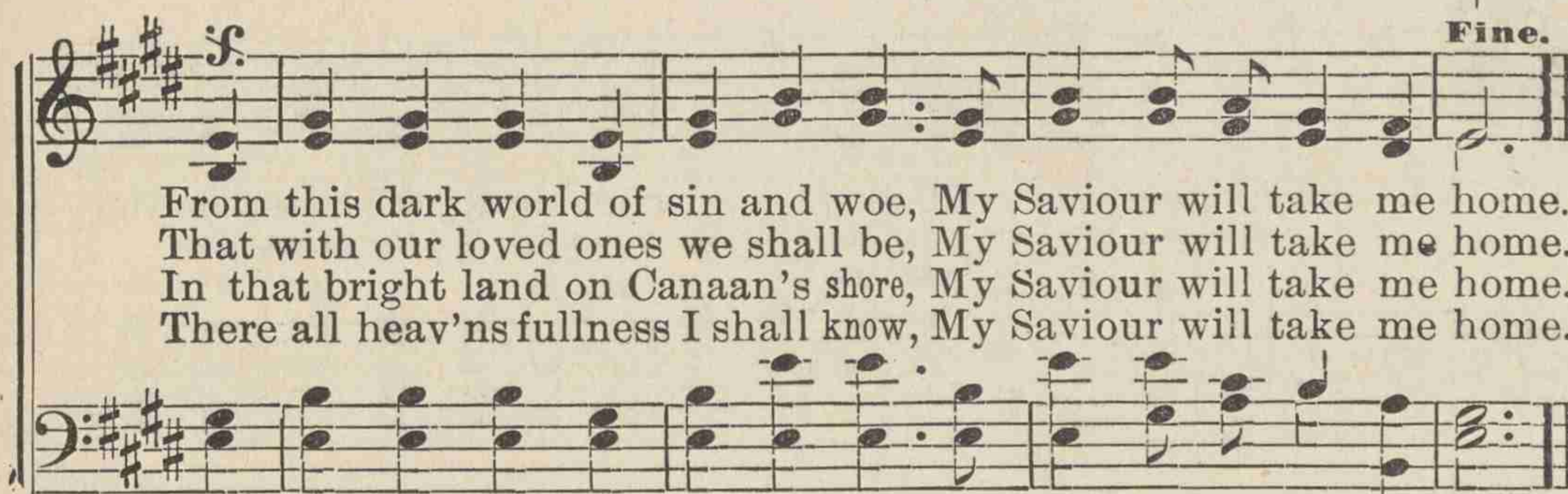
..... of par-a-dise, O, how sweet..... how sweet 'twill  
land of par-a-dise, there, O how sweet,  
be, Blessed Sav - iour, there with Thee.  
how sweet 'twill be, Blessed Saviour there with Thee, yes, blessed Saviour there with Thee.

## No. 33. MY SAVIOUR WILL TAKE ME HOME.

"That where I am, there ye may be also."—JOHN 14: 3. "Watch ye and pray."—MARK 14: 38.  
T. M. L. T. M. LOCKE.



1. When I am called by death to go, My Saviour will take me home;  
2. How sweet the tho't that comes to me, My Saviour will take me home;  
3. There we will meet to part no more, My Saviour will take me home;  
4. To that bright world I long to go, My Saviour will take me home;



**Fine.**  
From this dark world of sin and woe, My Saviour will take me home.  
That with our loved ones we shall be, My Saviour will take me home.  
In that bright land on Canaan's shore, My Saviour will take me home.  
There all heav'ns fullness I shall know, My Saviour will take me home.

D. S.—In that bright land a crown I'll wear, My Sav-iour will take me home.



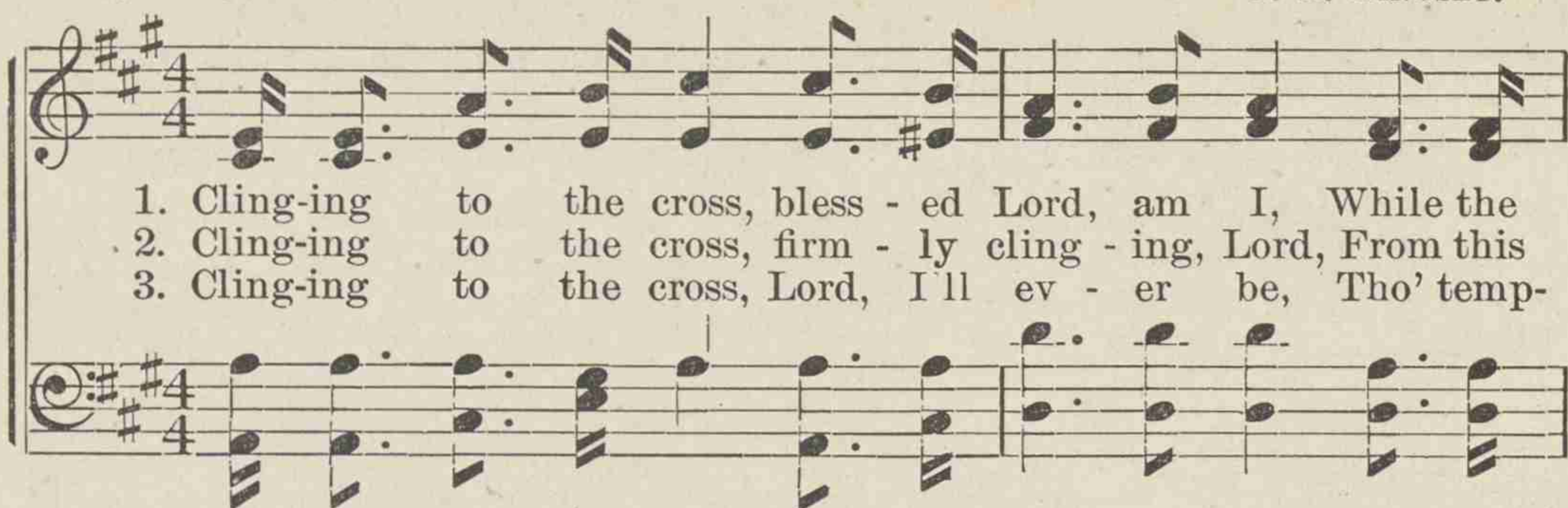
**CHORUS.** **D. S.**  
My Saviour will take me home (take me home), My Saviour will take me home.



# No. 34. CLINGING TO THE CROSS.

G. L. L.

G. L. LINDSEY.



1. Cling-ing to the cross, bless - ed Lord, am I, While the  
 2. Cling-ing to the cross, firm - ly cling - ing, Lord, From this  
 3. Cling-ing to the cross, Lord, I'll ev - er be, Tho' temp-

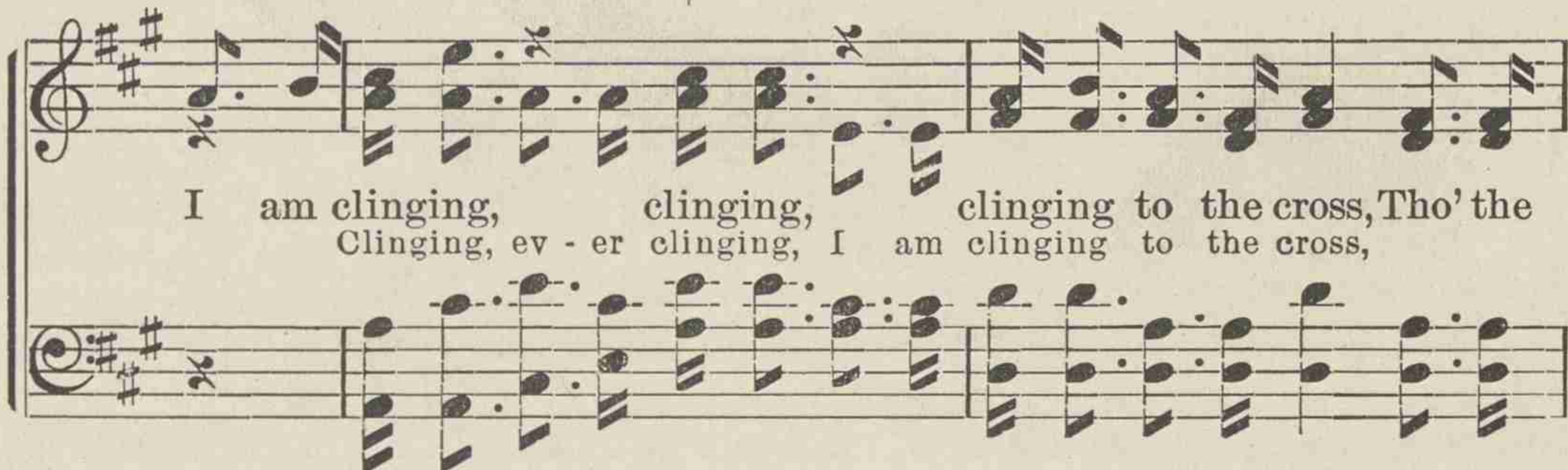


rag - ing storms a-round me roll; Liv-ing for the right, and my  
 hap - py way I'll nev - er stray; Looking un - to Thee, trust - ing  
 ta - tions all a-round may sweep; Clinging to the cross,—to the



Lord is ev - er nigh, And His precious love now fills my soul.  
 in Thy ho - ly word, To the cross I'm clinging ev - 'ry day.  
 cross of Cal - va - ry, And my soul I know the Lord will keep.

## CHORUS.



I am clinging, clinging, clinging to the cross, Tho' the  
 Clinging, ev - er clinging, I am clinging to the cross,



rag - ing storms a-round me roll! Clinging,  
 I am clinging, firm - ly



# CLINGING TO THE CROSS—Concluded.

clinging, clinging to the cross, Safely there the Lord will keep my soul!  
clinging, I am clinging to the cross,

No. 35.

## THE GOSPEL TRAIN.

Rev. B. F. MOOMAW.

J. M. BOWMAN.

1. Broth-er, will you not go with us, Trav'ling to the bet - ter land?  
2. Broth-er, have you found the tick - et Is - sued for this hap - py band?  
3. Lov-ing friends are there to greet us, Part-ing shall be known no more;

Yes, the Gos - pel train will take us; On the platform take your stand.  
Is the Gos - pel stamp up-on it? Does it call for Beu - lah-land?  
There the King Himself will greet us, And our jour - ney will be o'er.

REFRAIN.

All a - board! All a - board! Hear the no - ble Cap - tain cry;

All a-board for Beu - lah-land! Haste, the train is pass - ing by.



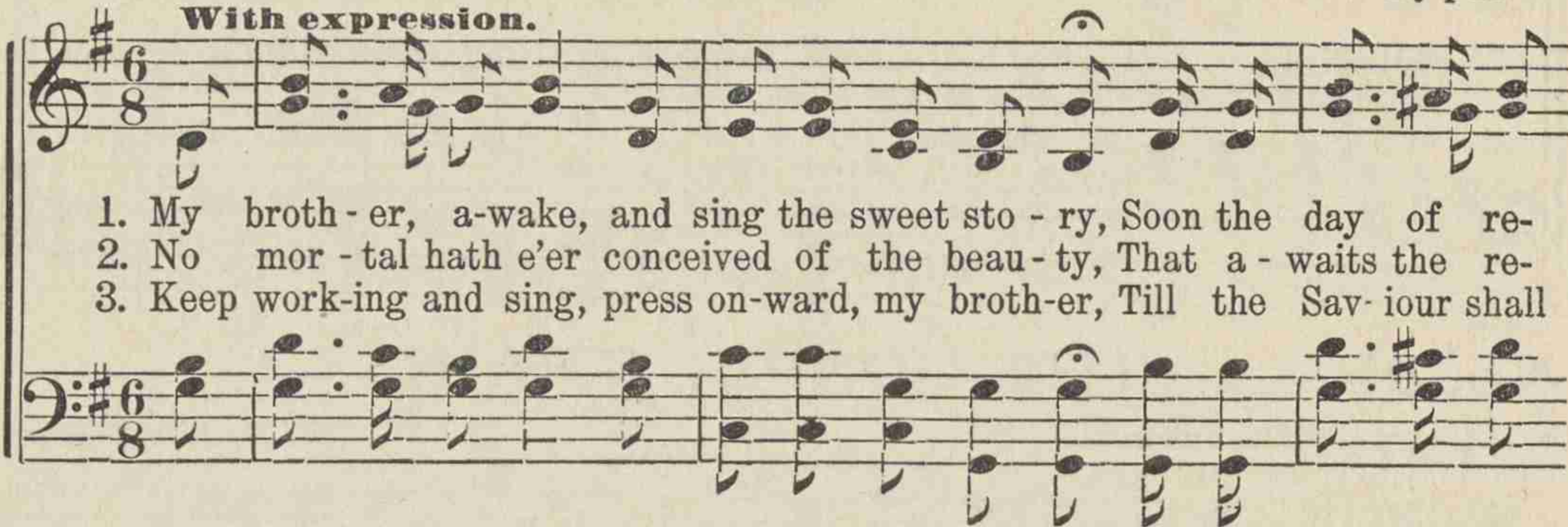
# No. 36. WHEN ALL REDEEMED SINGERS GET HOME.

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

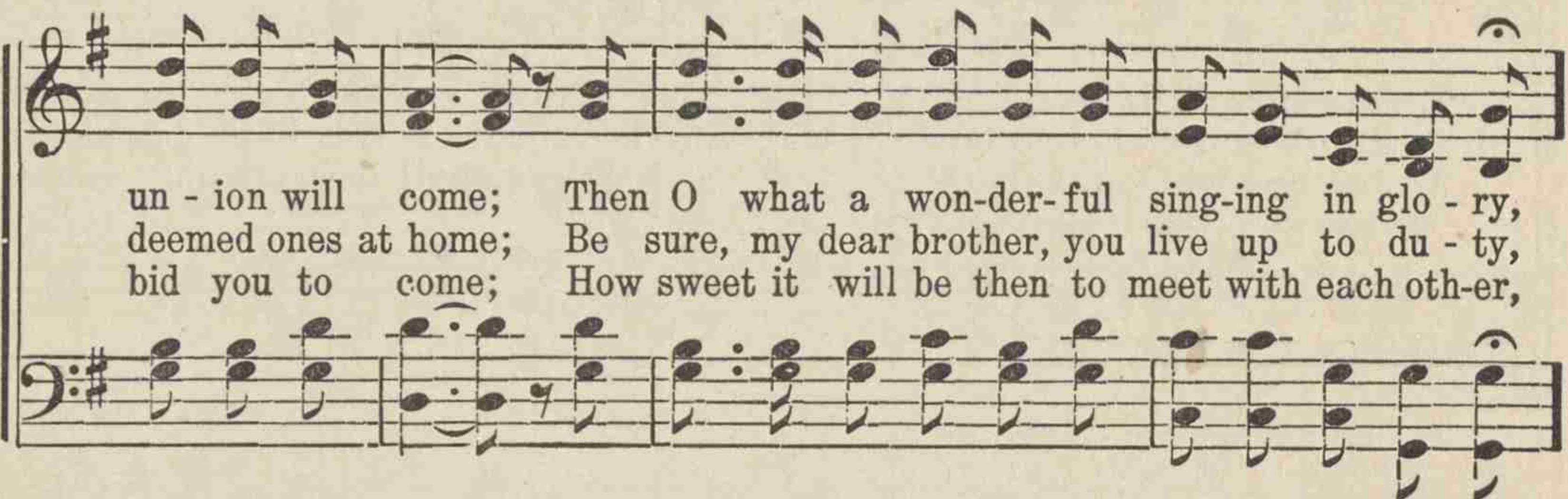
J. B. V.

J. B. VAUGHAN. By per.

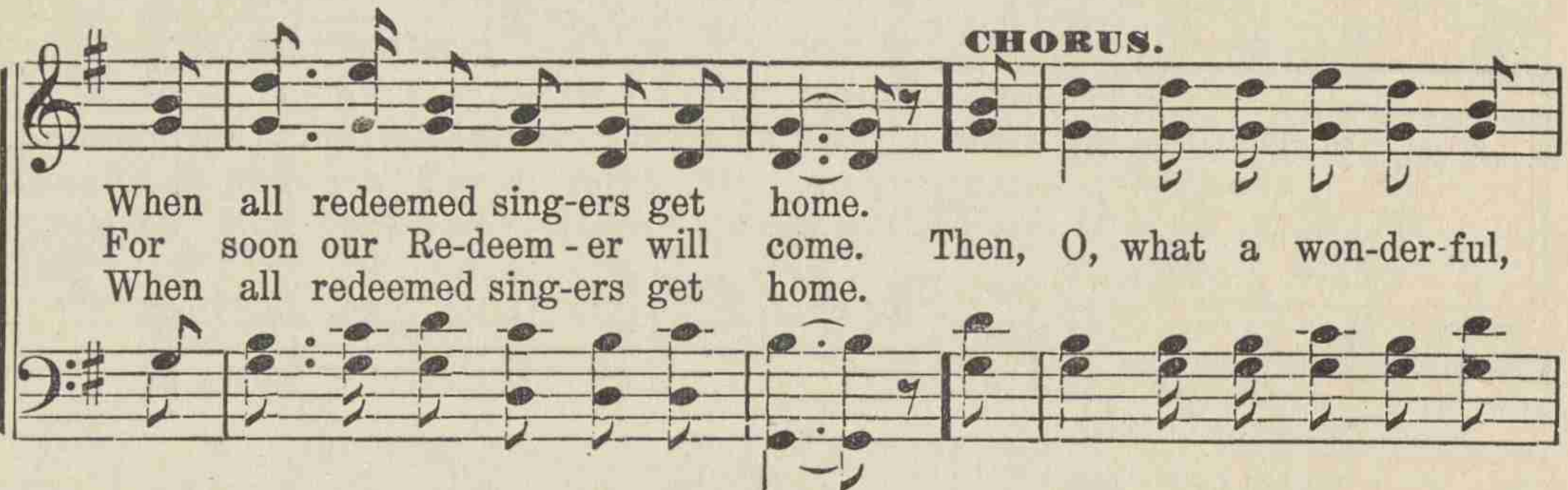
**With expression.**



1. My broth-er, a-wake, and sing the sweet sto-ry, Soon the day of re-  
2. No mor-tal hath e'er conceived of the beau-ty, That a-waits the re-  
3. Keep work-ing and sing, press on-ward, my broth-er, Till the Sav-iour shall



un-ion will come; Then O what a won-der-ful sing-ing in glo-ry,  
deemed ones at home; Be sure, my dear brother, you live up to du-ty,  
bid you to come; How sweet it will be then to meet with each oth-er,



**CHORUS.**  
When all redeemed sing-ers get home.  
For soon our Re-deem-er will come. Then, O, what a won-der-ful,  
When all redeemed sing-ers get home.



won-der-ful singing, When all redeemed singers get home; Re-un-ion, re-



un-ion, thro' a-ges still ringing, When all redeemed singers get home.



## No. 37.

## HAPPY OVER THERE.

*Dedicated to my friend, J. J. Kent.*

S. J. O.

S. J. OSLIN.



1. We'll meet in heav'n's pure clime a - bove, And be hap-py o - ver there,
2. No troub-les there can ev - er come, We'll be hap-py o - ver there,
3. All tears will there be wiped a - way, We'll be hap-py o - ver there,
4. The soul will nev - er sigh a - gain, But be hap-py o - ver there,



hap-py o-ver there; And live in God's sun-light of love, And be  
 hap-py o-ver there; And sor-rows there will ne'er be known, We'll be  
 hap-py o-ver there; 'Twill be a glad e - ter - nal day, We'll be  
 hap-py o-ver there; In peace with Christ we'll ev - er reign, And be



## CHORUS.



hap-py o - ver there, hap-py o - ver there. Hap - py o - ver there,



hap - py o - ver there, Oh, bless - ed is the thought sub-lime!



Hap-py o-ver there, happy o-ver there,—Be happy in that heav'nly clime!





# No. 38. HERALD THE STORY.

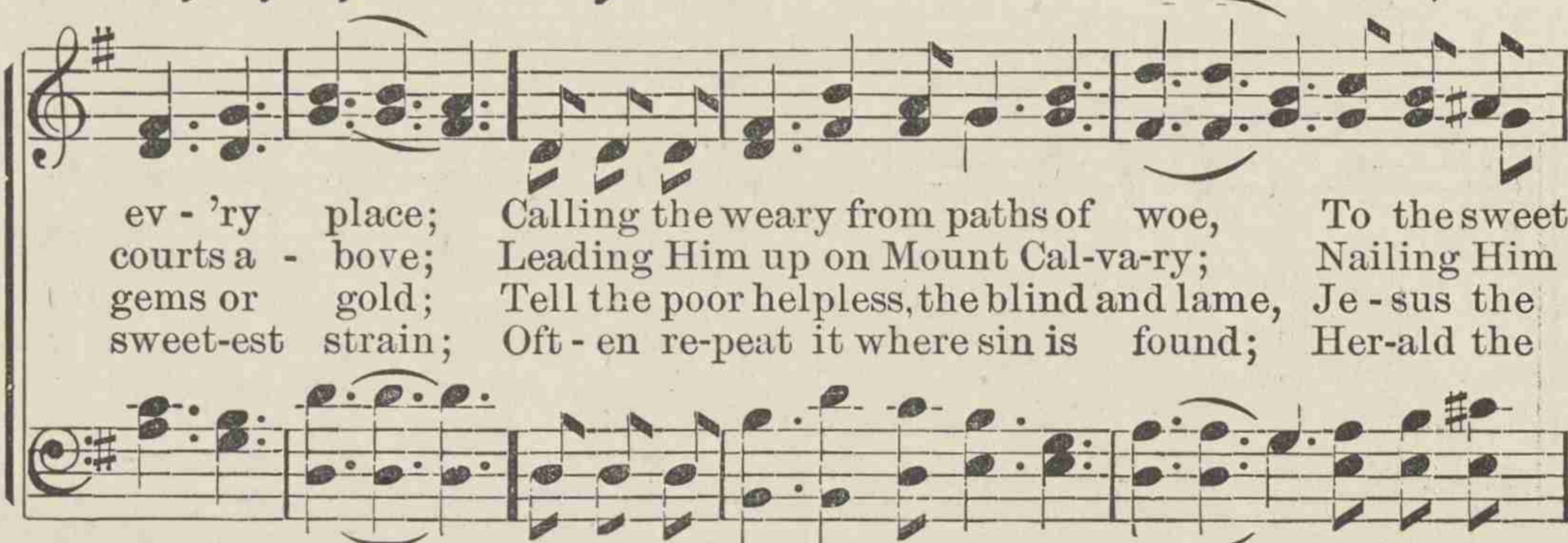
"Behold, I bring you glad tidings of great joy."—LUKE 2: 10.

Mrs. HARRIET E. JONES.

R. S. COWARD. By per.



1. Her - ald the sto - ry of sav - ing grace, Spread the glad ti-dings in  
 2. Her - ald the sto - ry of Je - sus' love, Bringing Him down from the  
 3. Her - ald the sto - ry so oft - en told, Story more precious than  
 4. Her - ald the sto - ry, on hill and plain, Sing of our Sav-iour in



ev - 'ry place; Calling the weary from paths of woe, To the sweet  
 courts a - bove; Leading Him up on Mount Cal-va-ry; Nailing Him  
 gems or gold; Tell the poor helpless, the blind and lame, Je - sus the  
 sweet-est strain; Oft - en re-peat it where sin is found; Her-ald the

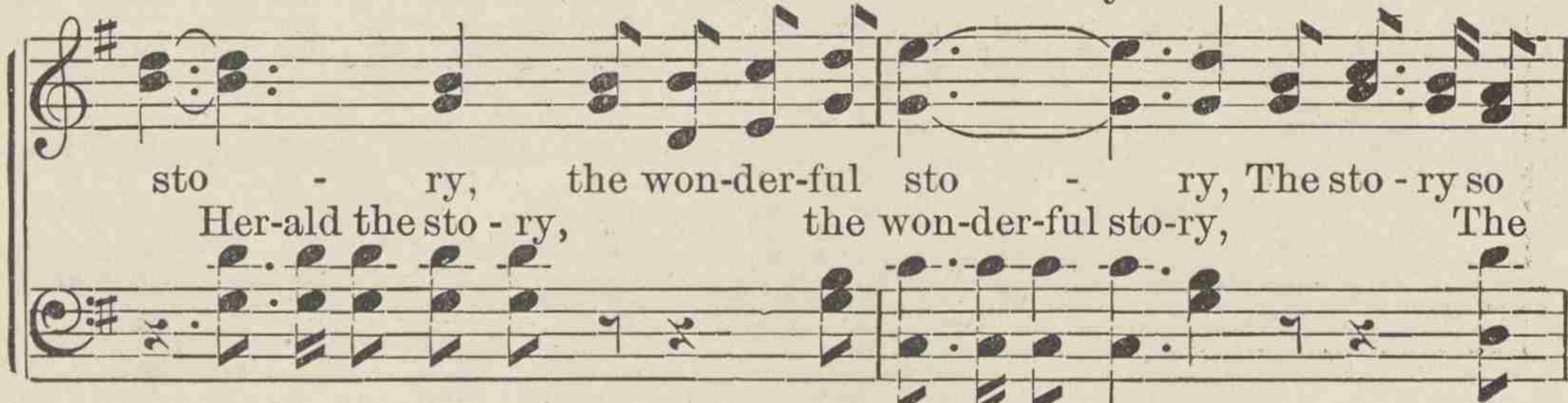
## REFRAIN.



wa - ters that free-ly flow. Herald the sto - ry of  
 there to the cru - el tree.  
 Sav - iour heals all the same.  
 sto - ry the wide world round! Her-ald the sto - ry of sav-ing



saving grace, Tell of His mer - cy ex-tend-ed you! Her-ald the  
 grace, Tell of His mer - cy extended un-to you!  
 you!....



sto - ry, the won-der-ful sto - ry, The sto - ry so  
 Her-ald the sto - ry, the won-der-ful sto-ry, The



# HERALD THE STORY—Concluded.

old, ..... and yet so precious, so precious and true!  
sto - ry so thrilling and love-ly, and yet so true, precious and true!

so precious and true! .....

No. 39.

## PRAISE SONG.

G. L. LINDSEY.

J. M. BALLARD.

1. Come join our songs of praise To Him who reigns a - bove;  
2. We'll sound His praise in song—His praise we love to sing;  
3. We'll praise our Sav - iour's name,—His bless - ed name a - dore;

We'll let our voic - es glad - ly raise In thank - ful - ness and love.  
With all the earth and heav'nly throng, Our songs of joy we'll bring.  
Till He shall come o'er all to reign,—To reign for ev - er - more!

### CHORUS.

His name.... then praise,....

His bless-ed, ho - ly name, then praise,—Your sweetest car - ols bring;

He just - ly claims our glad - dest lays, In an - thems let it ring!



# No. 40. WE'LL DROP OUR ANCHOR.

J. L. M.

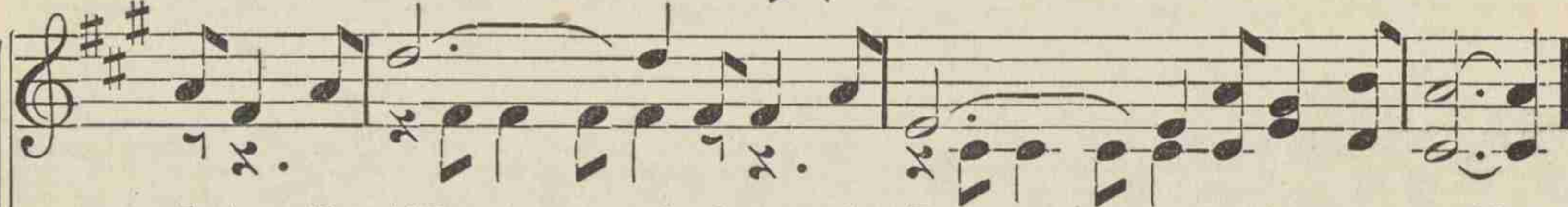
JUDSON L. MOORE.



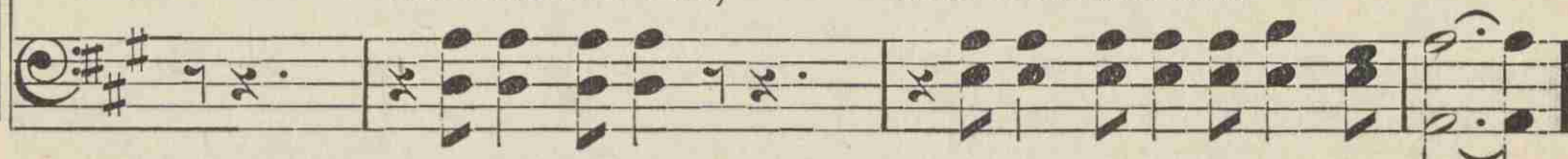
1. We're sail-ing to..... a far-off shore,.....Where loving
  2. We'll spread our sails .....and swiftly glide,.....With chart and
  3. We're sail-ing to..... the pilgrim's home,.....Where Jesus
1. We're sailing to a far-off shore,



friends.....have gone be - fore;.....We'll breast the waves,.....  
com - - pass near our side;.....Tho' strong the wind,.....  
waits,.....and bids us come;.....We'll reach the dis - - -  
Where loving friends have gone before; We'll breast the waves,



and stem the tide,.....And trust in Je - - - sus as our guide.  
and dark the night, .....The port to which..... we go is bright.  
tant har-bor soon,.....And shout the ti - - - dings back, "there's room."  
and stem the tide, And trust in Jesus



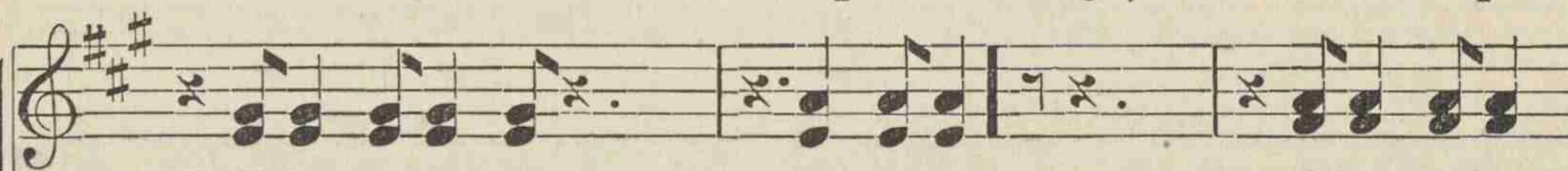
## CHORUS.



## BASS SOLO.



Whene'er we reach..... the port on high,.....We'll drop our



We'll drop our anchor by and by; Our ship well land-



an - - - chor by and by;..... Our ship well land - - -

From "Zion's March."



# WE'LL DROP OUR ANCHOR—Concluded.

ed on that shore, Safe in the harbor ev - er - more.

ed on that shore,.... Safe in the har - - bor ev - er more.

## No. 41. THERE'S HEAVEN IN MY SOUL.

Rev. MARCUS K. McELHANON.

G. L. LINDSEY.

1. O if my soul would dai - ly grow In peace, and joy, and love,  
2. Then, O dear Sav-iour, let me feel My sins on earth for-giv'n:  
3. I see the hap - py an - gel band That sings a-round the throne;  
4. I love Thee, O my bless-ed Lord, My love each day doth grow;

I must my bless-ed Sav-iour know, And trust Him from a - bove.  
I'll down be - fore Thee glad - ly kneel, In hum-ble prayer to heav'n.  
Then, O dear Lord, just take my hand, And safe - ly lead me home.  
There's heav-en in Thy bless-ed word, There's heav-en in my soul!

### CHORUS.

I'll shout Thy prais-es as I go, Un - til I reach the goal;

That one and all may sure - ly know There's heaven in my soul!



# No. 42. IN THE DAYS OF THY YOUTH.

"My son, attend unto my wisdom, and bow thine ear to my under-  
 MARIANNE FARNINGHAM. standing."—PROV. 5: 1. A. F. MYERS.



1. "Just as I am," Thine own to be, Friend of the young,  
 2. I fain would live in thy blest light, I fain would work  
 3. With many dreams of fame and gold, Success and joy



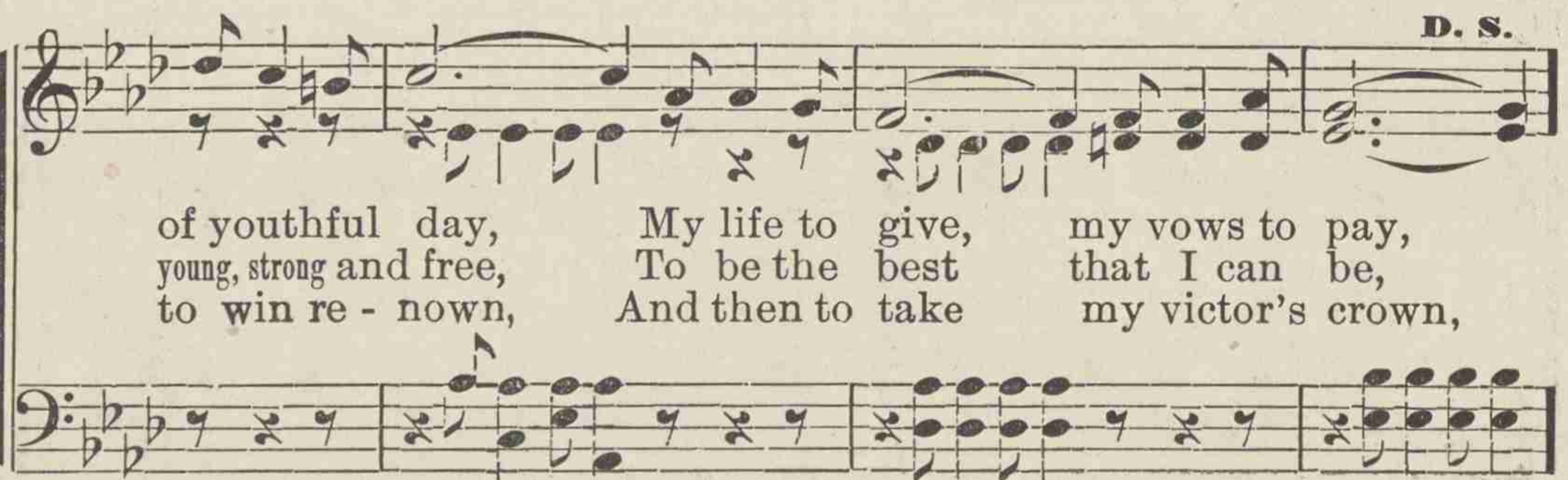
who lovest me; To con-se - crate myself to Thee,  
 for God and right, O give me pow'r and give me might,  
 to make me bold; But dearer still my faith to hold,

D. S.—With no re - serve and no de - lay,  
 D. S.—For truth, and right, and heav'n, and Thee,  
 D. S.—And at Thy feet to cast it down,



*Fine.*  
 O blessed Christ, I come, I come. In this glad morn  
 As un-to Thee I come, I come. "Just as I am,"  
 For all my life, I come, I come. And for Thy sake,

With all my heart, I come, I come.  
 Lord of my life I come, I come.  
 O Mas-ter, Lord, I come, I come.



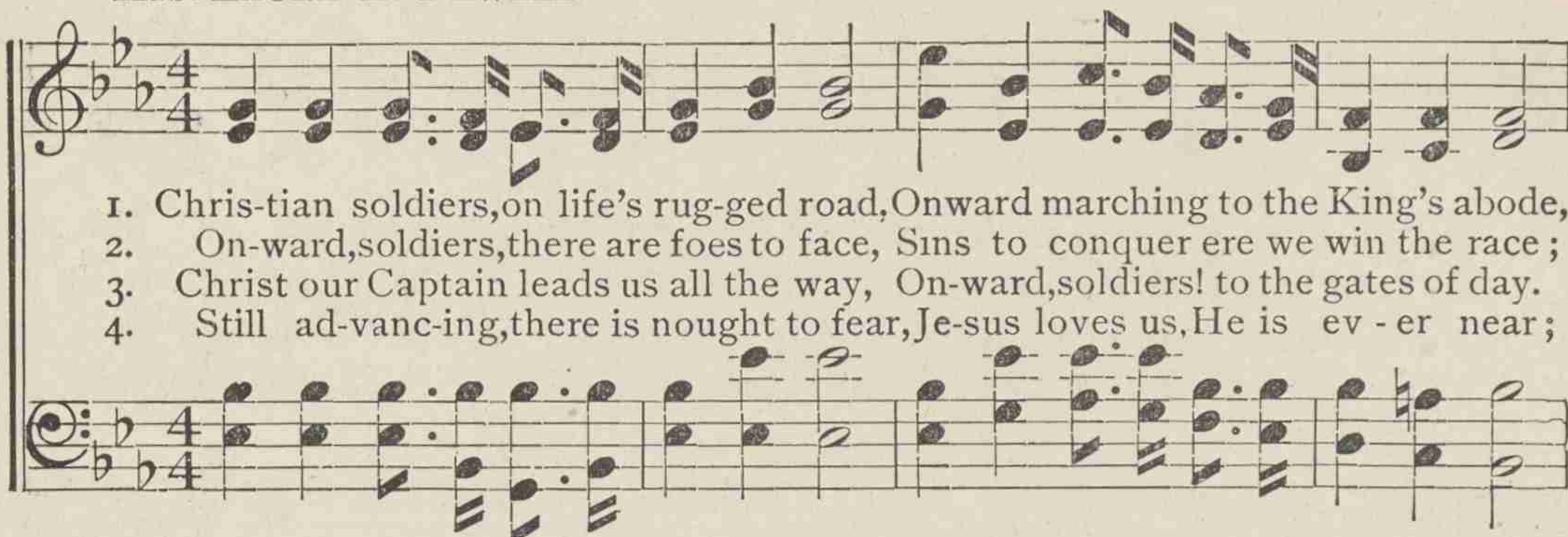
*D. S.*  
 of youthful day, My life to give, my vows to pay,  
 young, strong and free, To be the best that I can be,  
 to win re - nown, And then to take my victor's crown,



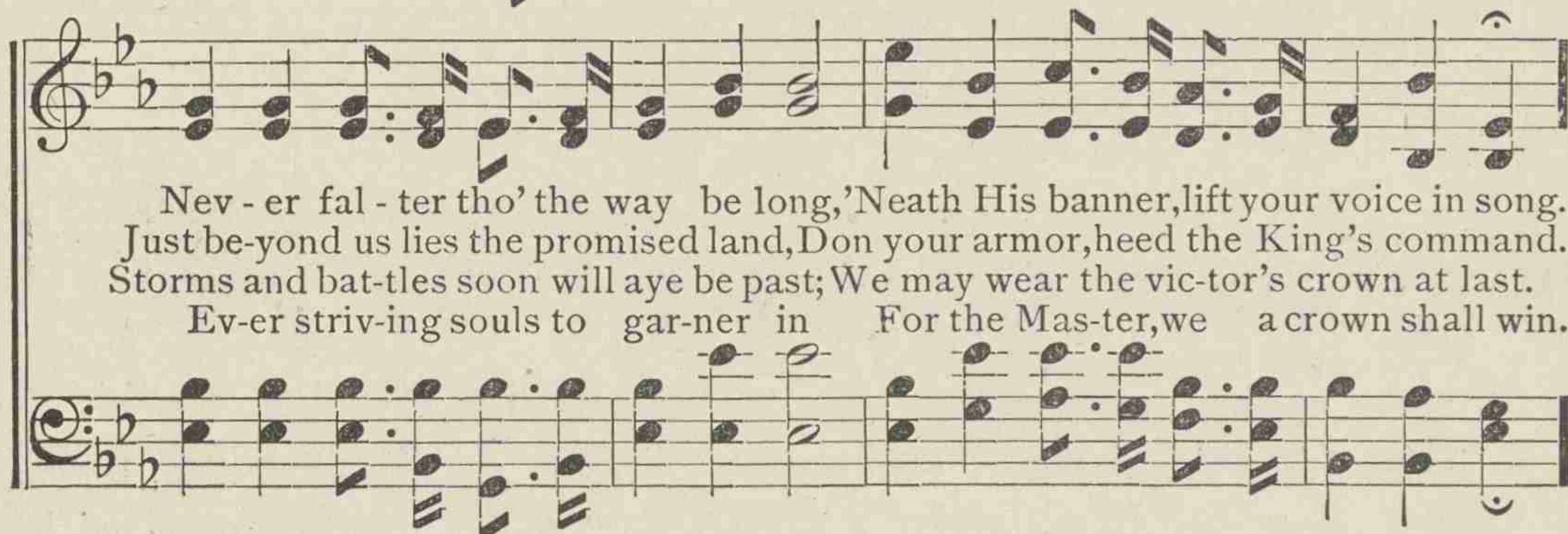
# No. 43. ONWARD MARCH TO VICTORY.

Mrs. LAURA E. NEWELL.

H. N. LINCOLN.



1. Chris-tian soldiers, on life's rug-ged road, Onward marching to the King's abode,  
 2. On-ward, soldiers, there are foes to face, Sins to conquer ere we win the race;  
 3. Christ our Captain leads us all the way, On-ward, soldiers! to the gates of day.  
 4. Still ad-vanc-ing, there is nought to fear, Je-sus loves us, He is ev - er near;



Nev - er fal - ter tho' the way be long, 'Neath His banner, lift your voice in song.  
 Just be-yond us lies the promised land, Don your armor, heed the King's command.  
 Storms and bat-tles soon will aye be past; We may wear the vic-tor's crown at last.  
 Ev - er striv-ing souls to gar-ner in For the Mas-ter, we a crown shall win.

## REFRAIN.



On-ward march . . . to vic - to - ry! Je - sus  
 On-ward march to vic - to - ry, to vic - to - ry,



died . . . to set us free; Trust His love . . . what-e'er be-  
 Je-sus died to set us free, to set us free; Trust His love whate'er be-



tide, He our steps will safe - ly guide.  
 tide, whate'er be-tide, will safe - ly guide,



## No. 44.

## REST IN THE ROCK.

Anon.

G. L. YOUNG.

1. In the rift - ed rock I'm rest - ing, Safe - ly sheltered I a - bide;  
 2. Long pursued by sin and Sa - tan, Wea - ry, sad, I longed for rest;  
 3. Peace which pass - eth un - der - stand - ing, Joy the world can nev - er give,  
 4. In the rift - ed rock I'll hide me, Till the storms of life are past,

There no foes nor storms mo - lest me, While within the cleft I hide.  
 Then I found this heav'nly shel - ter, Opened in my Saviour's breast.  
 Now in Je - sus I am find - ing; In His smile of love I live.  
 All se - cure in this blest ref - uge, Heeding not the fierc - est blast.

**CHORUS.**

There is rest, there is peace, While in Je - sus I a - bide;  
 Sweet rest, sweet peace,


There is rest, there is peace, While with - in the cleft I hide.  
 sweet rest, sweet peace,




# No. 45. BLISSFUL HOME ON HIGH.

(C. M. with Chorus.)

LOUIE GARLAND.




1. There is a bliss-ful home on high, From sin and sor - row free,  
 2. There, Christians all shall meet ere long, And all their voic - es raise  
 3. There, we shall our Re-deem - er greet, And see Him as He is,  
 4. There, we shall need no lamp by night—For night shall never come;





Be - yond the gaze of mor - tal eye, In love's un-bound-ed sea.  
 To - geth - er in a joy - ful song Of nev - er-end - ing praise.  
 And dwell for - ev - er at His feet, And know that we are His.  
 Our God un - fail-ing is the light Of that sweet hap-py home.



## CHORUS.



Then when we reach that home on high, And our Re-deem-er greet,




We'll dwell with Him a - bove the sky, And all our loved ones meet.

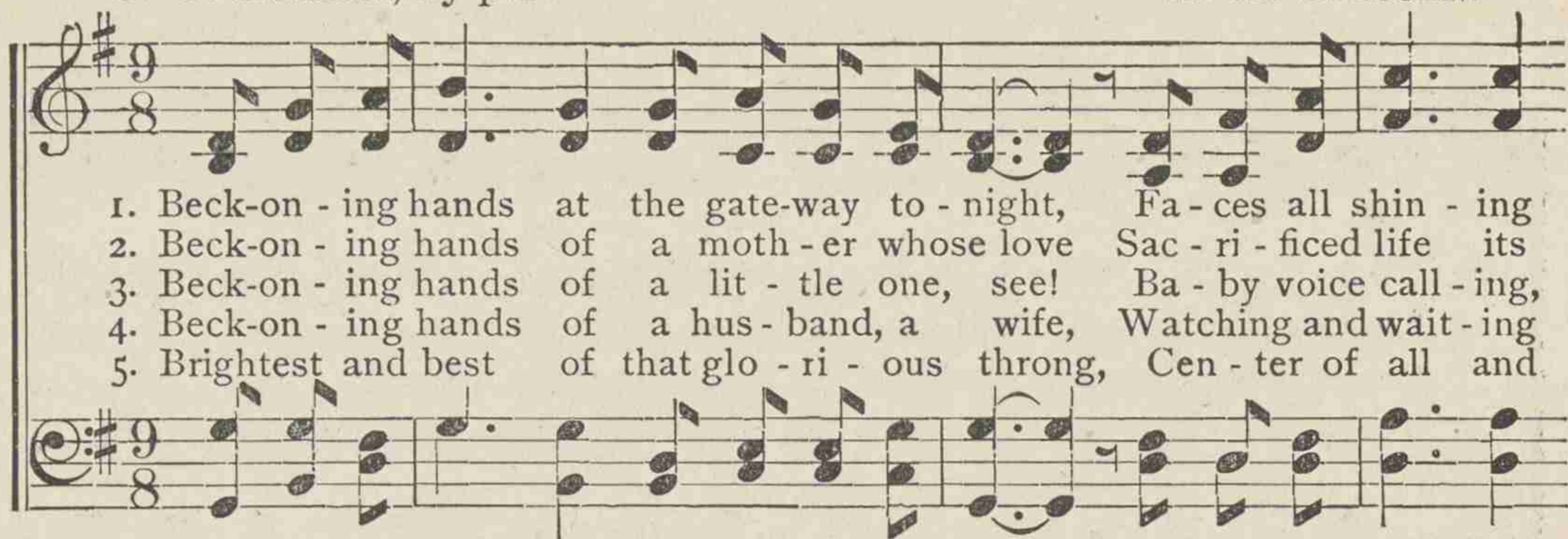




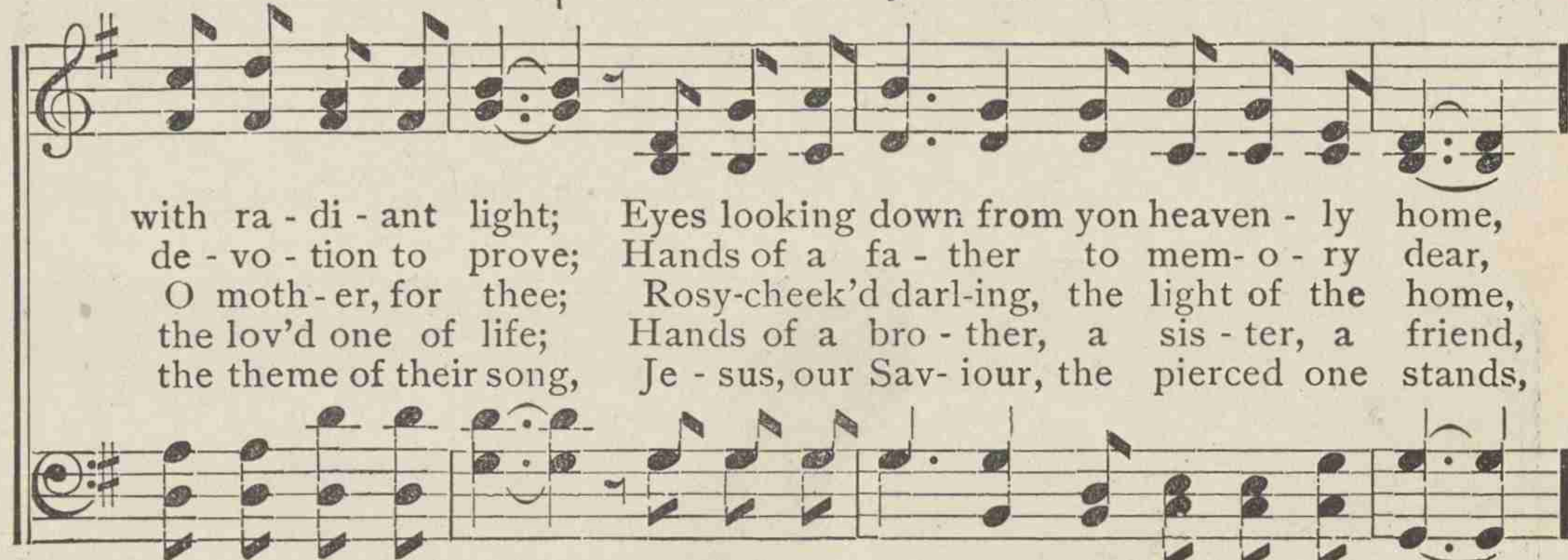
# No. 46. BEAUTIFUL, BECKONING HANDS.

C. C. LUTHER, by per.

H. N. LINCOLN.



1. Beck-on - ing hands at the gate-way to - night, Fa - ces all shin - ing  
 2. Beck-on - ing hands of a moth - er whose love Sac - ri - ficed life its  
 3. Beck-on - ing hands of a lit - tle one, see! Ba - by voice call - ing,  
 4. Beck-on - ing hands of a hus - band, a wife, Watching and wait - ing  
 5. Brightest and best of that glo - ri - ous throng, Cen - ter of all and



with ra - di - ant light; Eyes looking down from yon heaven - ly home,  
 de - vo - tion to prove; Hands of a fa - ther to mem - o - ry dear,  
 O moth - er, for thee; Rosy-cheek'd darl - ing, the light of the home,  
 the lov'd one of life; Hands of a bro - ther, a sis - ter, a friend,  
 the theme of their song, Je - sus, our Sav - iour, the pierced one stands,

REFRAIN.



Beautiful hands, they are beckoning, "come." Beautiful hands, . . . beautiful  
 Beckoning up higher the waiting ones here.  
 Tak - en so ear - ly, is beckoning, "come."  
 Out from the gateway tonight they extend.  
 Lov - ing-ly calling with beckoning hands. Beautiful, beckoning hands, beautiful



hands, . . . Calling the dear ones to heav-en-ly lands, Beau-ti-ful  
 beckoning hands,

*Ad lib.*

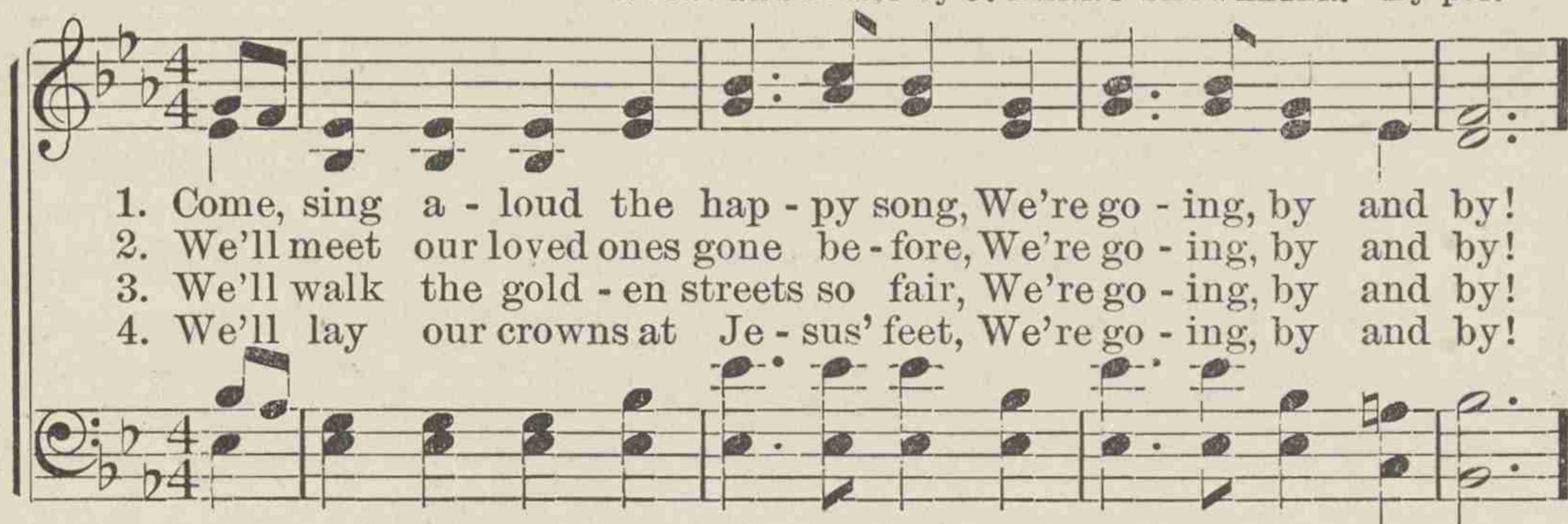


hands, beautiful hands, Beautiful, beautiful, beckoning hands.  
 beck-oning hands, beautiful, beckoning hands,



# No. 47. GOING HOME, BY AND BY!

To my brother, and fellow laborer in Christ, J. M. Showalter,  
Words and Music by J. HENRY SHOWALTER. By per.

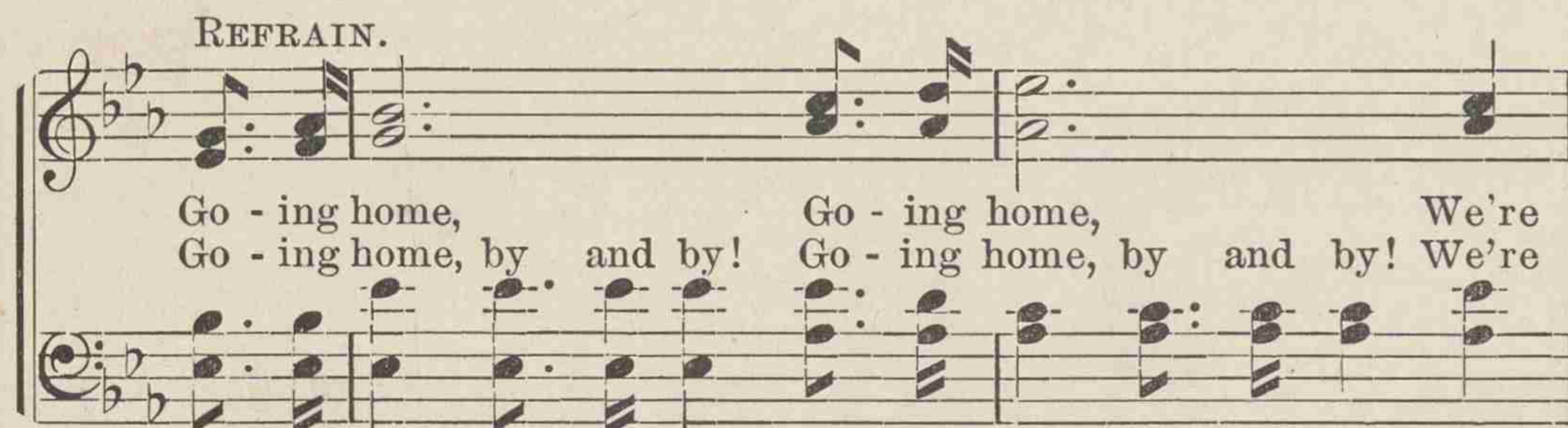


1. Come, sing a - loud the hap - py song, We're go - ing, by and by!  
2. We'll meet our loved ones gone be - fore, We're go - ing, by and by!  
3. We'll walk the gold - en streets so fair, We're go - ing, by and by!  
4. We'll lay our crowns at Je - sus' feet, We're go - ing, by and by!

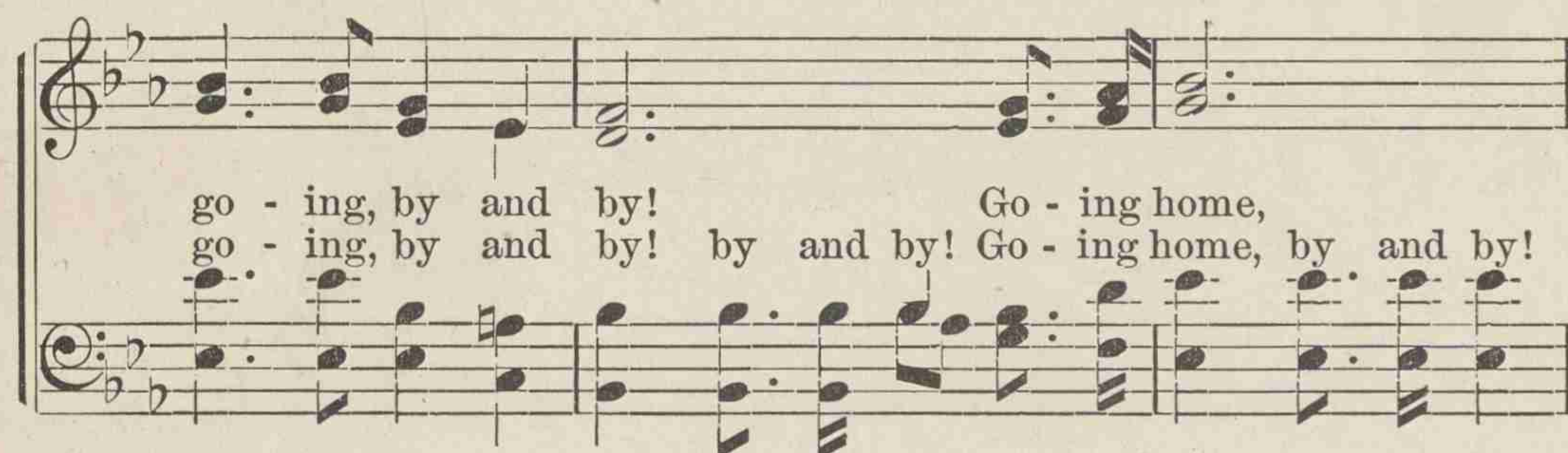


To dwell with all the saint-ed throng, We're go - ing, by and by!  
And dwell with Je - sus ev - er-more, We're go - ing, by and by!  
And all the bliss of heav - en share, We're go - ing, by and by!  
His pre-cious love for - e'er re-peat, We're go - ing, by and by!

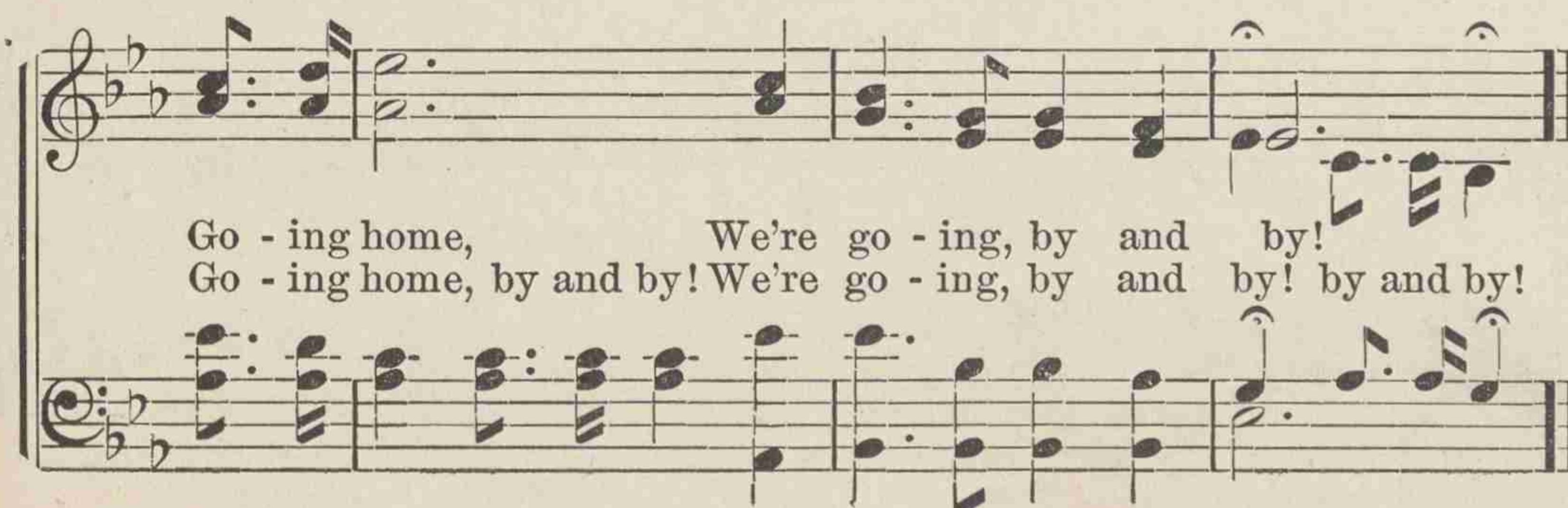
REFRAIN.



Go - ing home, Go - ing home, We're  
Go - ing home, by and by! Go - ing home, by and by! We're



go - ing, by and by! Go - ing home,  
go - ing, by and by! by and by! Go - ing home, by and by!



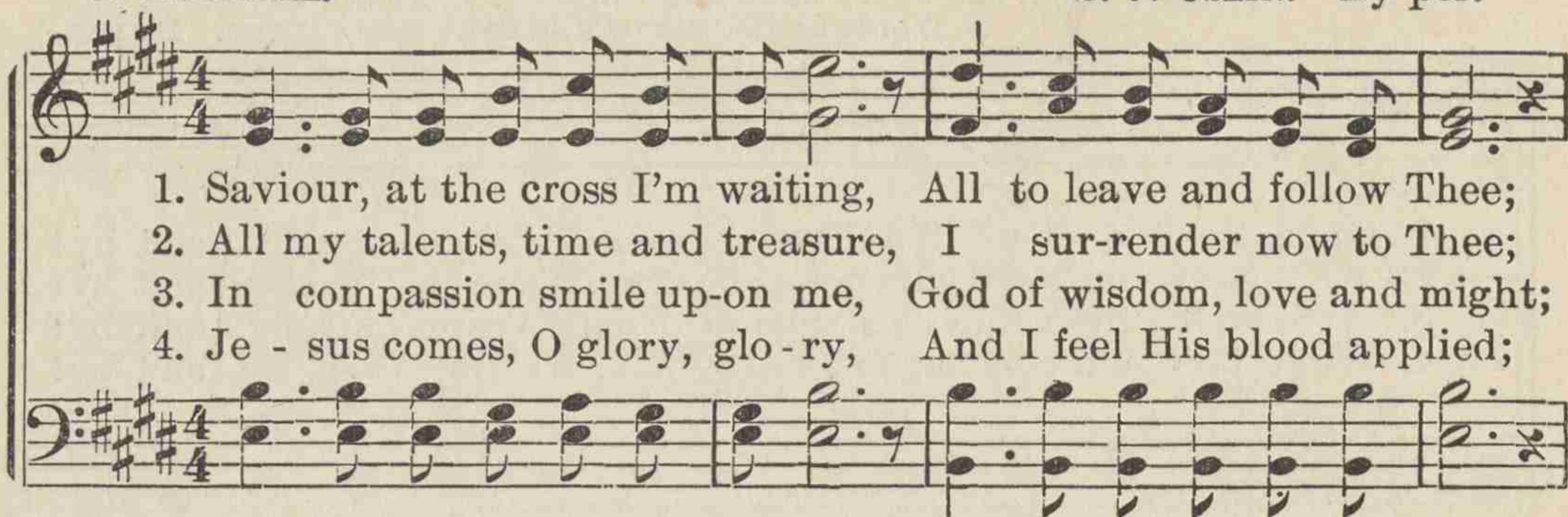
Go - ing home, We're go - ing, by and by!  
Go - ing home, by and by! We're go - ing, by and by! by and by!



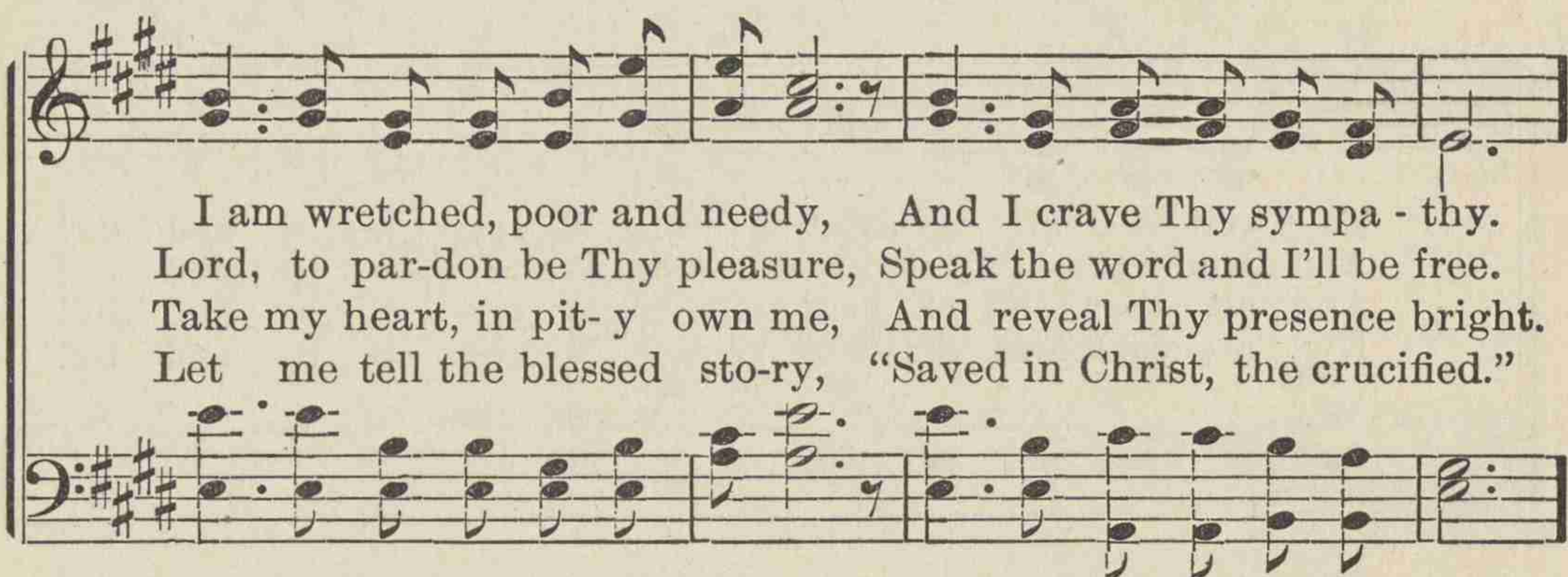
# No. 48. WAITING AT THE CROSS.

I. BALTZELL.

S. J. OSLIN. By per.

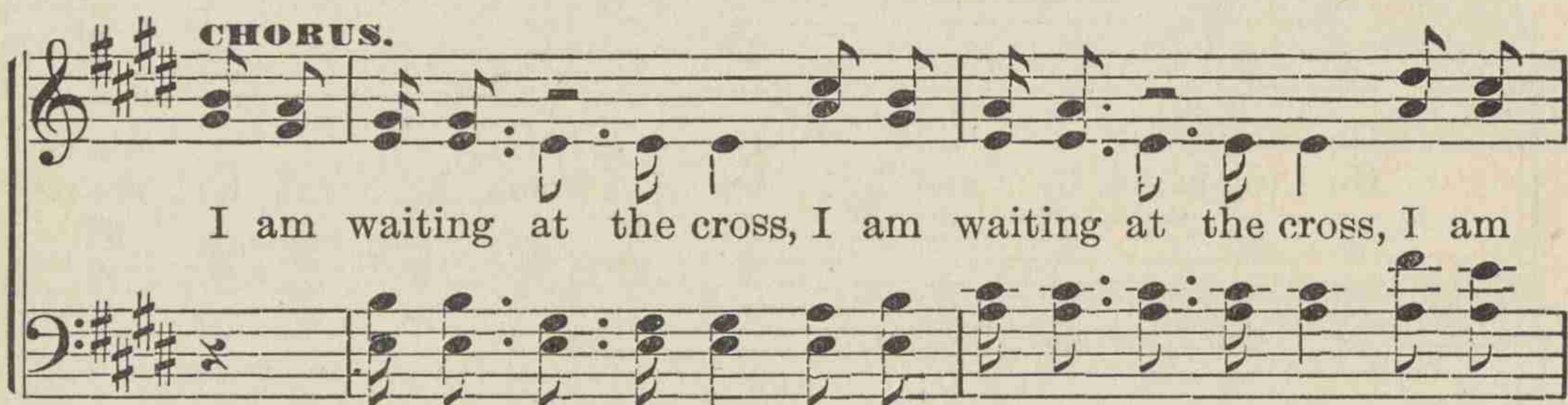


1. Saviour, at the cross I'm waiting, All to leave and follow Thee;  
 2. All my talents, time and treasure, I sur-render now to Thee;  
 3. In compassion smile up-on me, God of wisdom, love and might;  
 4. Je - sus comes, O glory, glo - ry, And I feel His blood applied;

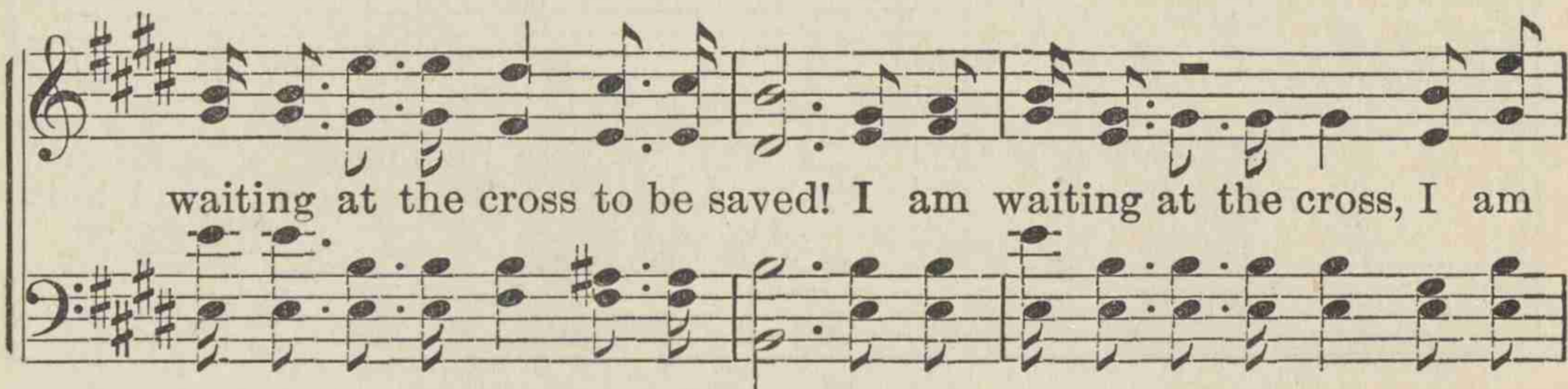


I am wretched, poor and needy, And I crave Thy sympa - thy.  
 Lord, to par-don be Thy pleasure, Speak the word and I'll be free.  
 Take my heart, in pit - y own me, And reveal Thy presence bright.  
 Let me tell the blessed sto-ry, "Saved in Christ, the crucified."

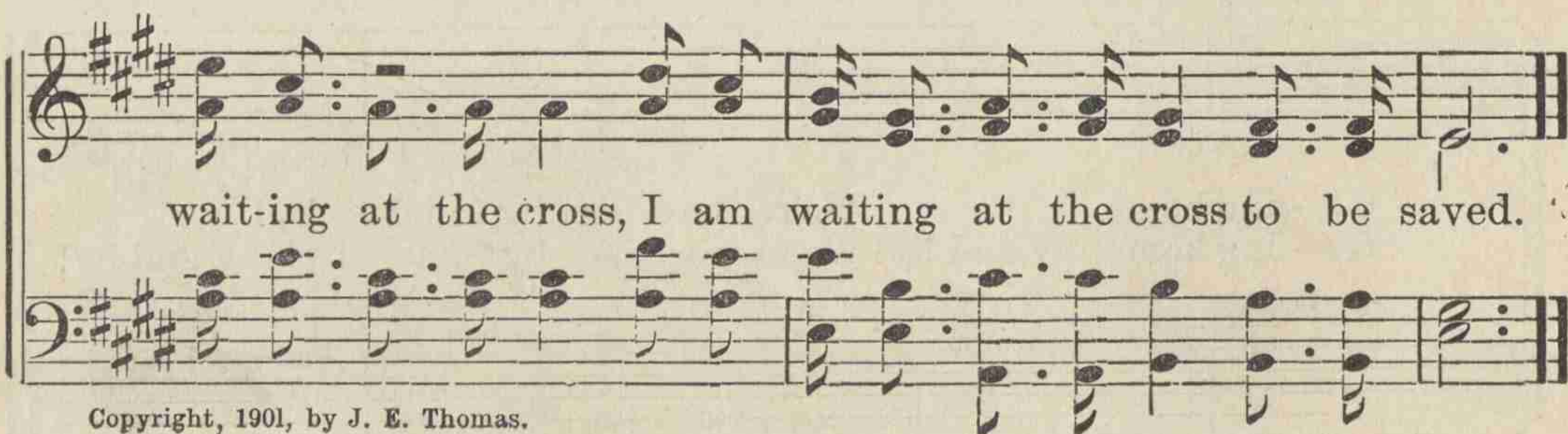
**CHORUS.**



I am waiting at the cross, I am waiting at the cross, I am



waiting at the cross to be saved! I am waiting at the cross, I am




wait-ing at the cross, I am waiting at the cross to be saved.

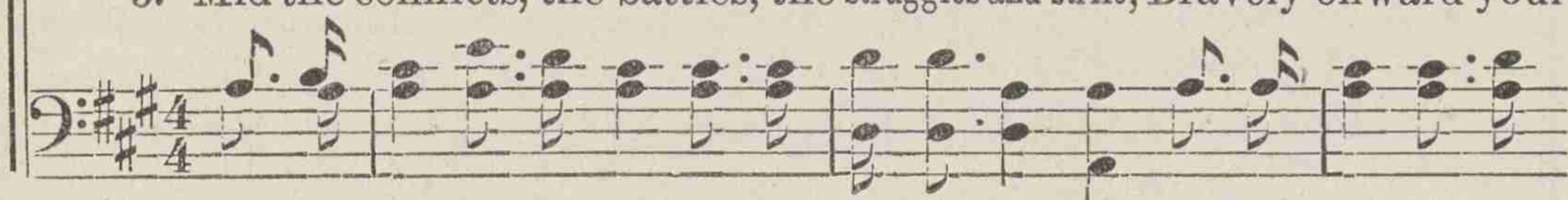


# No. 49. FROM THE CROSS TO THE CROWN.

Words and Music by F. L. EILAND.



1. Look away from the cross to the glittering crown, From your cares weary  
 2. Tho' the burdens of life may be heavy to bear, And your crosses and  
 3. 'Mid the conflicts, the battles, the struggles and strife, Bravely onward your




one look a - way; There's a home for the soul, where no sorrow can come,  
 tri - als se - vere; There's a beau - ti - ful hand that is beckon - ing come,  
 jour - ney pur - sue; Look a - way from the cross to the glit - tering crown,




## CHORUS.




And where pleasures will never de - cay.  
 And no heart - aches and sighings are there. Look away, look a -  
 That's a - wait - ing in heav - en for you. Weary one, look away from the




way, From the cross to the glit - ter - ing crown, Look a -  
 cross to the crown, glittering crown, Weary

way, look a - way, From the cross to the glittering crown.  
 one, look away, From the cross to the crown,

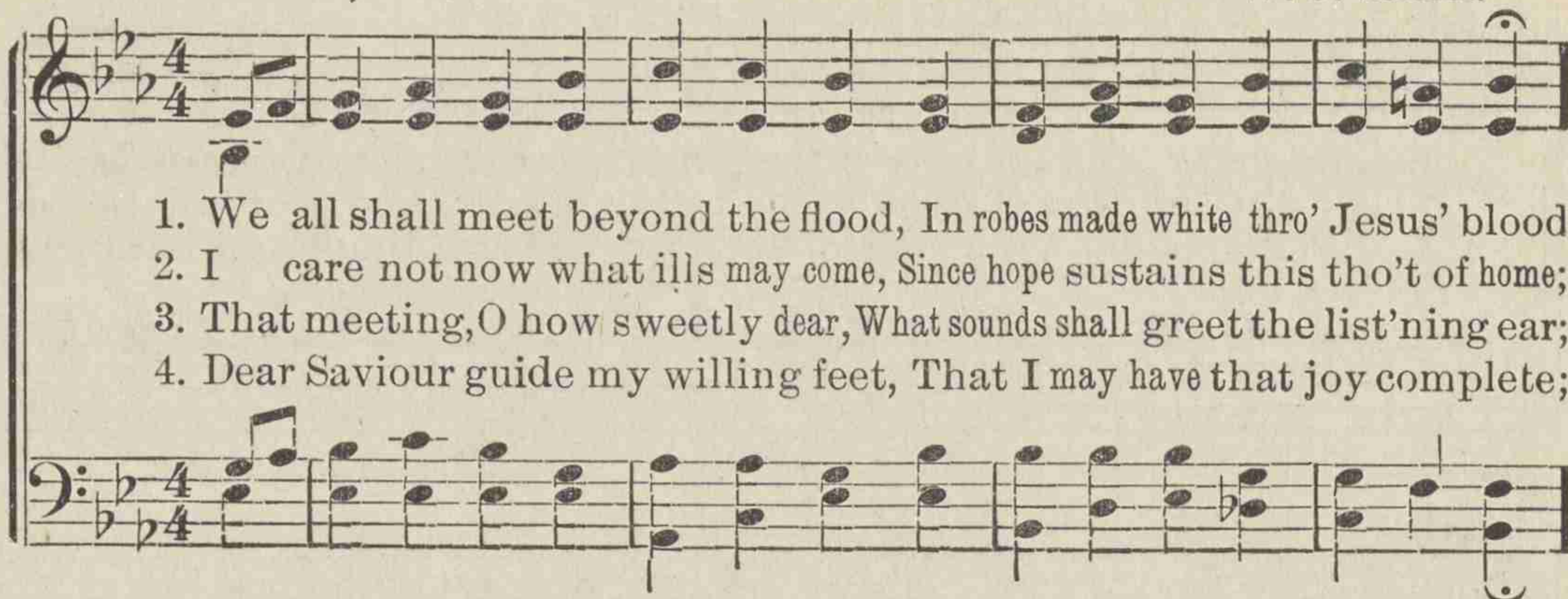




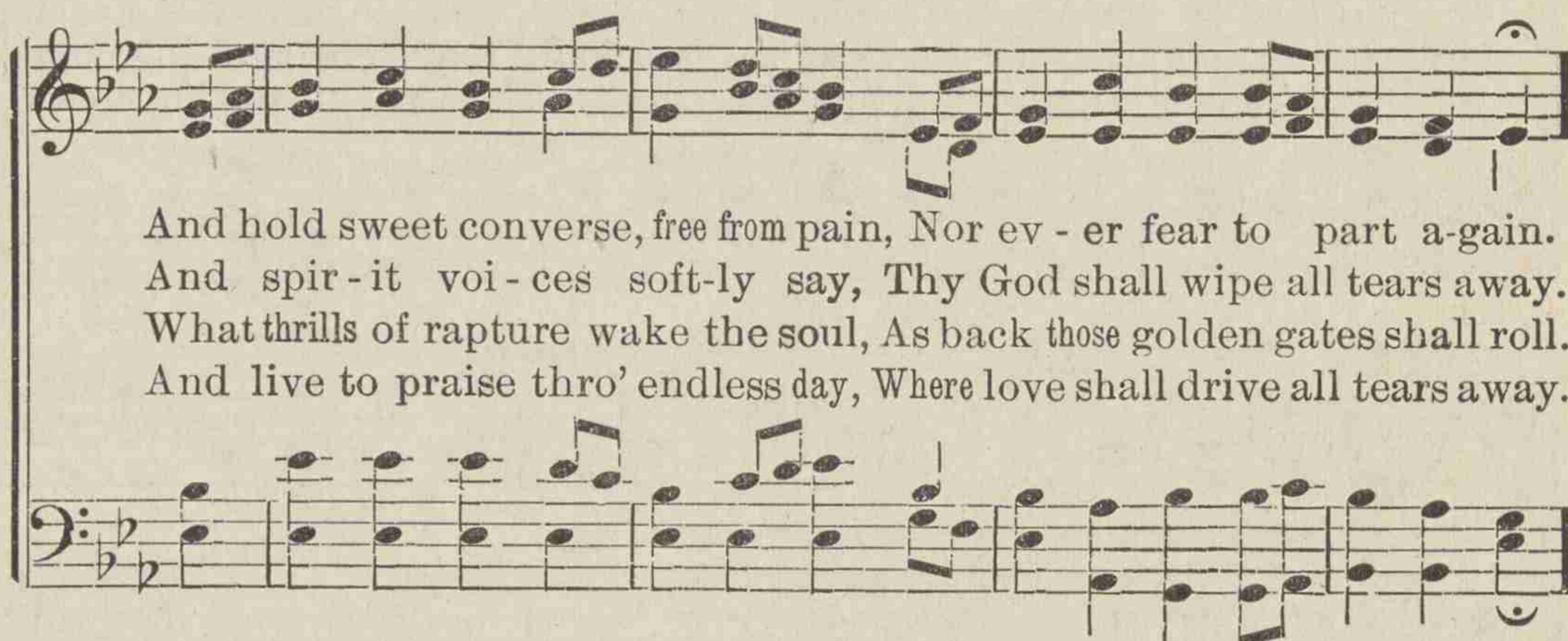
# No. 50. BEYOND THE SWELLING FLOOD.

A. E. CHILDS, Arr.

W. J. SMITH.

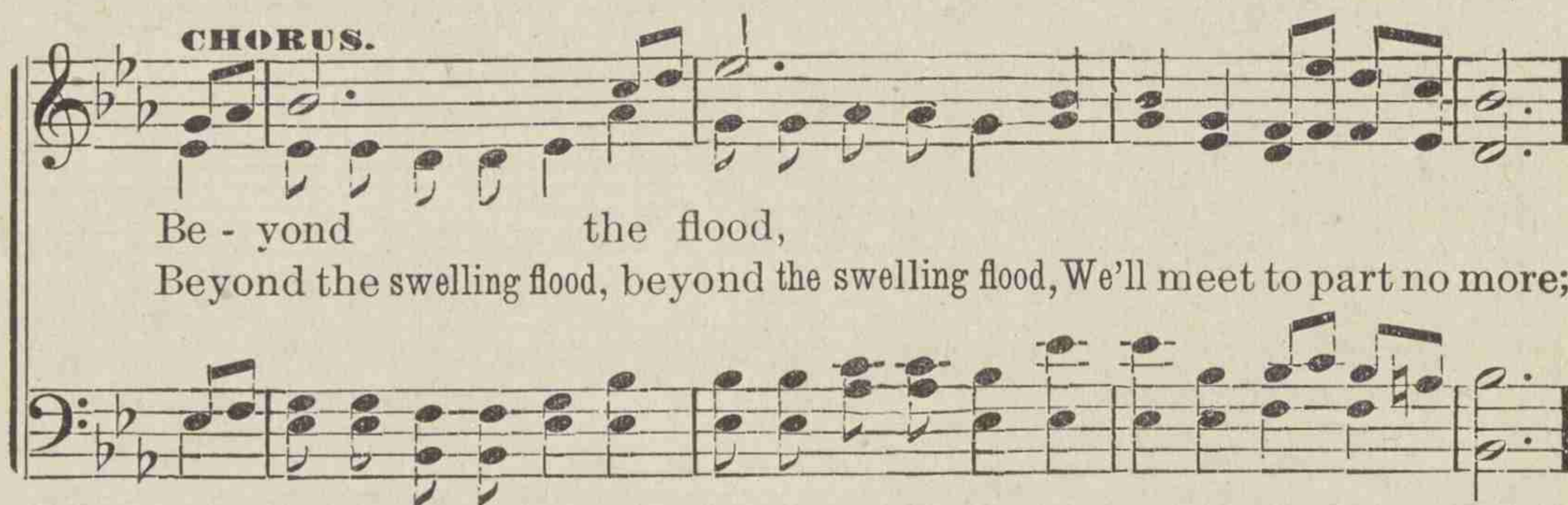


1. We all shall meet beyond the flood, In robes made white thro' Jesus' blood  
2. I care not now what ills may come, Since hope sustains this tho't of home;  
3. That meeting, O how sweetly dear, What sounds shall greet the list'ning ear;  
4. Dear Saviour guide my willing feet, That I may have that joy complete;

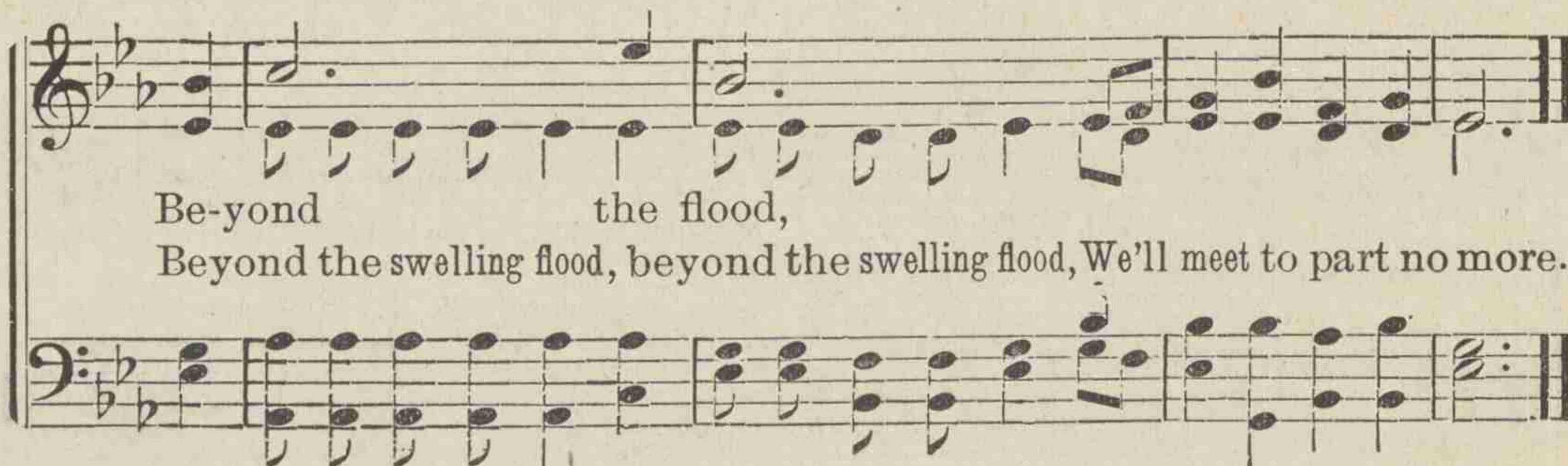


And hold sweet converse, free from pain, Nor ev - er fear to part a-gain.  
And spir - it voi - ces soft - ly say, Thy God shall wipe all tears away.  
What thrills of rapture wake the soul, As back those golden gates shall roll.  
And live to praise thro' endless day, Where love shall drive all tears away.

**CHORUS.**



Be - yond the flood,  
Beyond the swelling flood, beyond the swelling flood, We'll meet to part no more;



Be - yond the flood,  
Beyond the swelling flood, beyond the swelling flood, We'll meet to part no more.



# No. 51. LOVE, JOY AND PEACE.

"But the fruit of the Spirit is love, joy, peace."—GAL. 5: 22.

REV. A. D. KENNEDY.

D. W. CRIST.



1. Sing those beau-ti - ful themes a - gain, "Love, joy and peace,"
2. Sing those beau-ti - ful words to me, "Love, joy and peace,"
3. Sing those words to me o'er and o'er, "Love, joy and peace,"
4. Oh, the fruit of the Spir - it, this "Love, joy and peace,"



How the Fa-ther did love me then, Me to re - lease  
Which, in heav-en re-served for me, Nev - er shall cease;  
In my heart I would more and more Have them in - crease.  
All the rich - es of grace are His, Nev - er to cease.



From do-minion of Satan's claim, Thro' the power of Jesus' name—  
Where the pure shall in ec-sta - sy Praise their God thro' e-ter - ni - ty—  
Love and joy; oh, im - mor-tal theme, Flowing on like a gen-tle stream!  
In the realms of e - ter - ni - ty, Coming from the blest One in Three,



Sing those beau-ti - ful themes a - gain, "Love, joy and peace."  
Sing those beau-ti - ful words to me, "Love, joy and peace."  
Sing those words to me o'er and o'er, "Love, joy and peace."  
Sing those beau-ti - ful words to me, "Love, joy and peace."





# No. 52. THE BEAUTIFUL HOME.

S. R. L.

S. R. LOFTIN.  
Rearranged by F. L. EILAND.



1. { We are told that the right-eous shall pass o - ver Jor - dan, And  
They shall en - ter the por - tals and dwell in the man-sion Where
2. { O dear friends, don't you wish for a home in that man-sion, To  
There to join with the loved ones, who've long since de - part - ed, In
3. { O I long to be with you in that bless - ed man-sion, Pre-  
Where we'll bask in the sun-light of Je - sus our Sav - iour, And



## CHORUS.

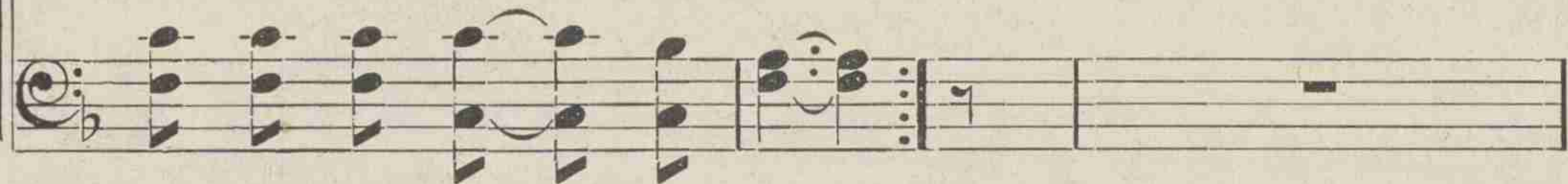


be with the Sav-iour at home;  
sor-row can nev-er-more come.

dwell with the blood-washed throng,  
sing-ing the won-der-ful song?

pared for the chil-dren a - bove;  
talk of His in - fi - nite love.

O the beau-ti - ful, beau-ti - ful



home, . . . . Where the saints will nevermore roam, . . . . But all be u-  
beautiful home, nevermore roam,



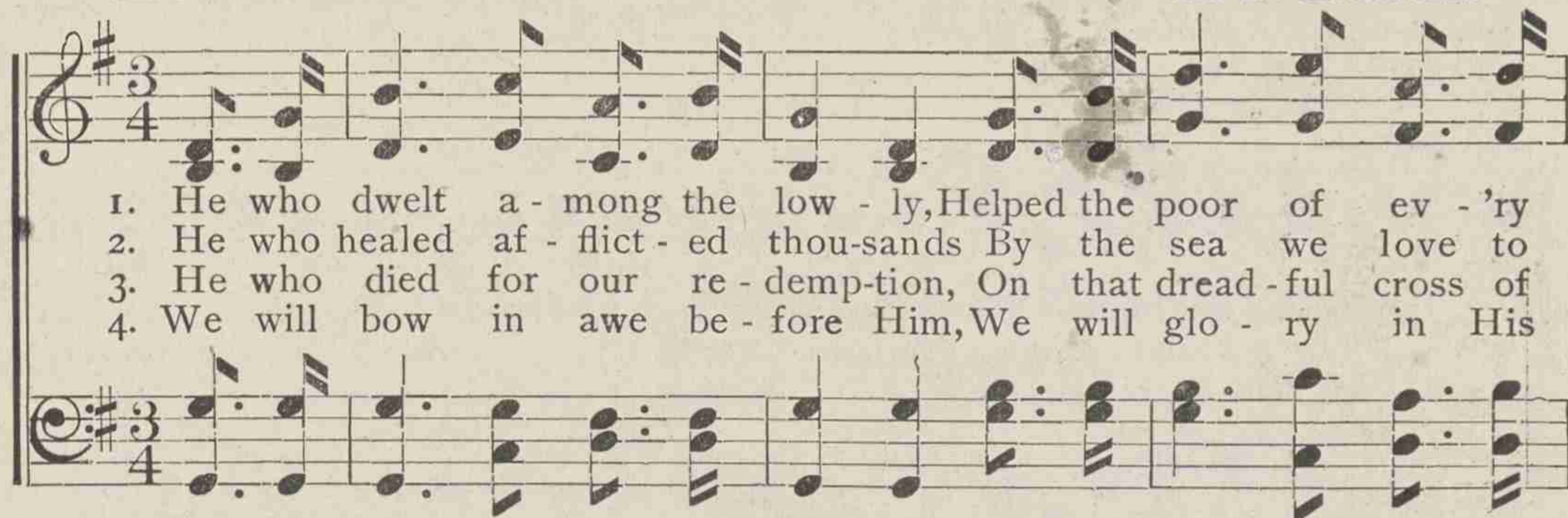
nit-ed, and Je - sus de-light-ed To dwell with His children at home.





Mrs. HARRIET E. JONES.

H. N. LINCOLN.



1. He who dwelt a - mong the low - ly, Helped the poor of ev - 'ry  
 2. He who healed af - flict - ed thou - sands By the sea we love to  
 3. He who died for our re - demp - tion, On that dread - ful cross of  
 4. We will bow in awe be - fore Him, We will glo - ry in His



name, Had com - pas - sion on the wea - ry, Is to - day the ver - y same.  
 name, Sent them on their way re - joic - ing, Is to - day the ver - y same.  
 shame, Shed His blood to cleanse and save us, Is to - day the ver - y same.  
 name, We will wor - ship and a - dore Him, Who is ev - er - more the same.



## REFRAIN.



Just the same, . . . O hal - le - lu - jah, Glo - ry, glo - ry  
 Just the same, just the same, O hal - le - lu - jah just the same, Glory, glory to His name,




to His name; . . . Yes - ter - day, . . . to - day, for -  
 Glo - ry to His bless - ed name; Yes - ter - day, to - day, for - ev - er, Yes - ter -




ev - er, Christ the Lord . . . is just the same, just the same.  
 day, to - day, for - ev - er, Christ the Lord, Christ the Lord is just the same, just the same.





# No. 54. SEE THAT JESUS GETS THEM ALL.

"See that Jesus gets it all." These were the dying words of a little girl recently in the city of New York. She had been saving up her pennies until they amounted to nearly a dollar, and she desired that they be all given to Jesus. That was her "last will and testament." She had not much to give, but it was all freely given to Jesus.

E. R. LATTA.

G. W. LYON.

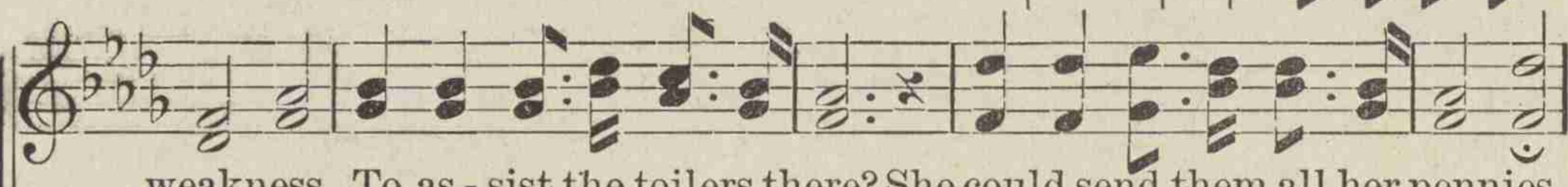
*Moderato.*



1. She had heard about the heathen In the lands beyond the sea, Who in
2. She was fond of pretty pictures, Toys and dollies pleased her, too; But she
3. Oh, for such a no-ble spir-it As that lit-tle child possessed! Oh, to



superstitious darkness, But for missions all must be: What could she do in her saved her slow-earned pennies, With a better end in view: Best of all she loved her con-se-crate to Je-sus What may make the heathen blest! When our spirits shall be



weakness To as-sist the toilers there? She could send them all her pennies, Sav-iour, And, as earthly things grew dim, She declared her lit-tle treasure bid-den O'er the stream of death to cross, Oh, how sweet to leave behind us,



REFRAIN.



And could speed them with a prayer. }  
Sure-ly should be giv-en Him. } Ere they went there came a message—'Twas the  
Something for the Saviour's cause. }



Master's loving call; And 'twas this, her dying order: "See that Jesus gets them



From "Promised Crown," by per.



# SEE THAT JESUS etc.—Concluded.

all! Gets them all! gets them all! See that Jesus gets them  
Gets them all! gets them all!

*p Rit.*  
all!" And 'twas this, her dying order: "See that Je-sus gets them all!"

## No. 55. FOOTSTEPS OF JESUS.

MARY B. C. SLADE.

A. B. EVERETT.

1. Sweet-ly, Lord, have we heard Thee call-ing, Come, fol-low me!  
2. Tho' they lead o'er the cold, dark mountains, Seeking His sheep;  
3. If they lead thro' the tem-ple ho-ly, Preaching the word;  
4. Then at last when on high He sees us, Our jour-ney done;

*FINE.*  
And we see where Thy foot-prints fall-ing, Lead us to Thee.  
Or a-long by Si-lo-am's fountains, Help-ing the weak.  
Or in homes of the poor and low-ly, Serv-ing the Lord.  
We will rest where the steps of Je-sus End at His throne.

*D. S.*—We will fol-low the steps of Je-sus, Wher-e'er they go.

CHORUS.

*D. S.*

Foot-prints of Je-sus that make the path-way glow;



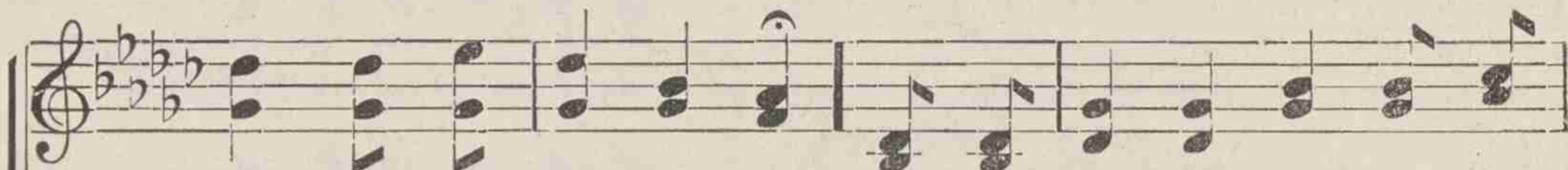
# No. 56. GOING HOME, BY AND BY. No. 2.

S. J. OSLIN.


W. J. SIDES.



1. I am go - ing home, there to live with Christ, I am go - ing  
 2. In that home a - bove, there shall be no night, I am go - ing  
 3. Man - y loved ones there in that heav'nly land, I am go - ing

home, in the by and by; Where the wea - ry soul shall for-  
 home, in the by and by; But e - ter - nal day, sun - ny  
 home, in the by and by; And they bid me come, join their




ev - er rest, I am go - ing home, in the by and by!  
 land of light! I am go - ing home, in the by and by!  
 an - gel band, I am go - ing home, in the by and by!



## CHORUS.


Go - ing home,..... go - ing home,.....




Yes, I'm go - ing home, in the by and by, I am



Go - ing home,..... go - ing



go - ing home, in the by and by; Yes, I'm go - ing home,





# GOING HOME, BY AND BY—Concluded.

home,.....

in the by and by, I am go - ing home, in the by and by.

## No. 57.

## SAFE AT HOME!

"So He bringeth them to their desired haven."—Ps. 107: 80.

Tr. by J. M. NEALE.

G. L. YOUNG.

1. We're safe at home, in port! Rent cord - age, shat - tered deck,  
 2. The prize, the prize se - cure! The wres - tler near - ly fell;  
 3. No more the foe can harm! No more of leag - uered camp,  
 4. The ex - ile is at home! Oh, nights and days of tears!

Torn sails, pro - vis - ions short, And on - ly not a wreck;  
 Bare all he could en - dure, And bare not al - ways well;  
 And cry of night a - larm, And need of read - y lamp;  
 Oh! long-ings not to roam! Oh! sins and doubts and fears!

But oh! the joy, up - on the shore, To tell our voy - age per - ils o'er.  
 But he may smile at troubles gone, Who sets the vic - tor - gar - land on!  
 And yet how nearly had he failed—How nearly had that foe pre - vailed!  
 What matters now grief's darkest day, When God has wiped all tears a - way!



# No. 58. HOW IT SAVES EVEN ME.

"Unto me, who am less than the least of all saints, is this grace given."—EPH. 3: 8.

Rev. JOHN NEWTON.

A. F. MYERS.

*Allegretto.*



1. A - maz - ing grace! how sweet the sound, That saved a wretch like me!
2. 'Twas grace that taught my heart to fear, And grace my fears re - lieved:
3. Thro' man - y dan - gers, toils, and snares, I have al - read - y come;
4. The Lord has prom - ised good to me, His word my hope se - cures;



I once was lost, but now am found; Was blind, but now I see.  
How pre - cious did that grace ap - pear The hour I first believed!  
'Tis grace hath bro't me safe thus far, And grace will lead me home.  
He will my shield and por - tion be As long as life en - dures.



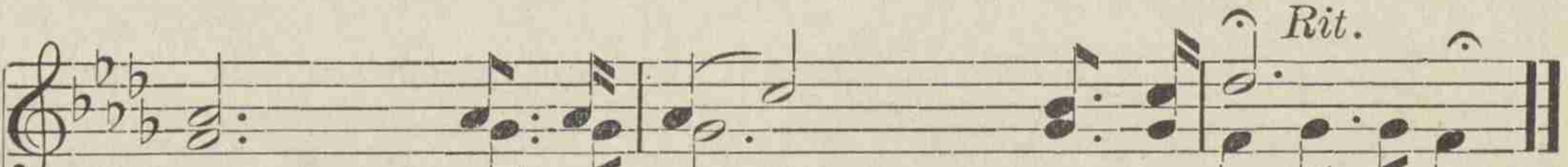
CHORUS.



Won - der - ful grace, how it saves e - ven me (e - ven me), E - ven



me (even me), e - ven me (even me)! Wonderful grace, how it saves e - ven



me (e - ven me), E - ven me, e - ven me (e - ven me)!  
Saves e - ven me,

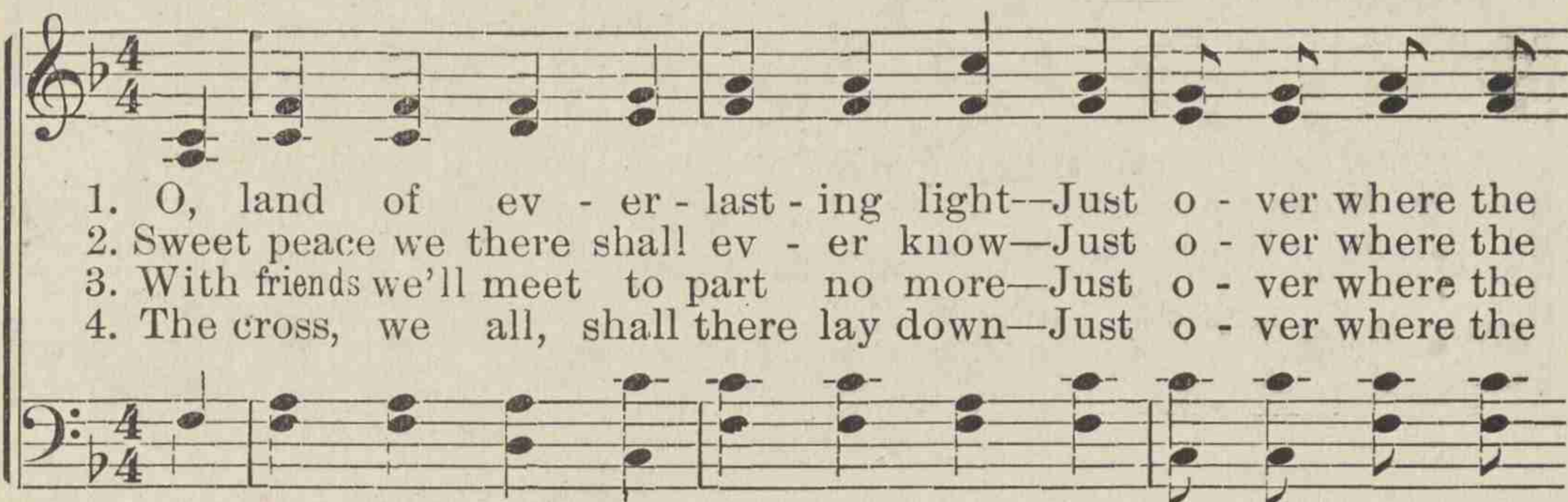




# No. 59. OVER WHERE THE ANGELS SING.

FRANKLIN L. EILAND.

S. J. OSLIN.

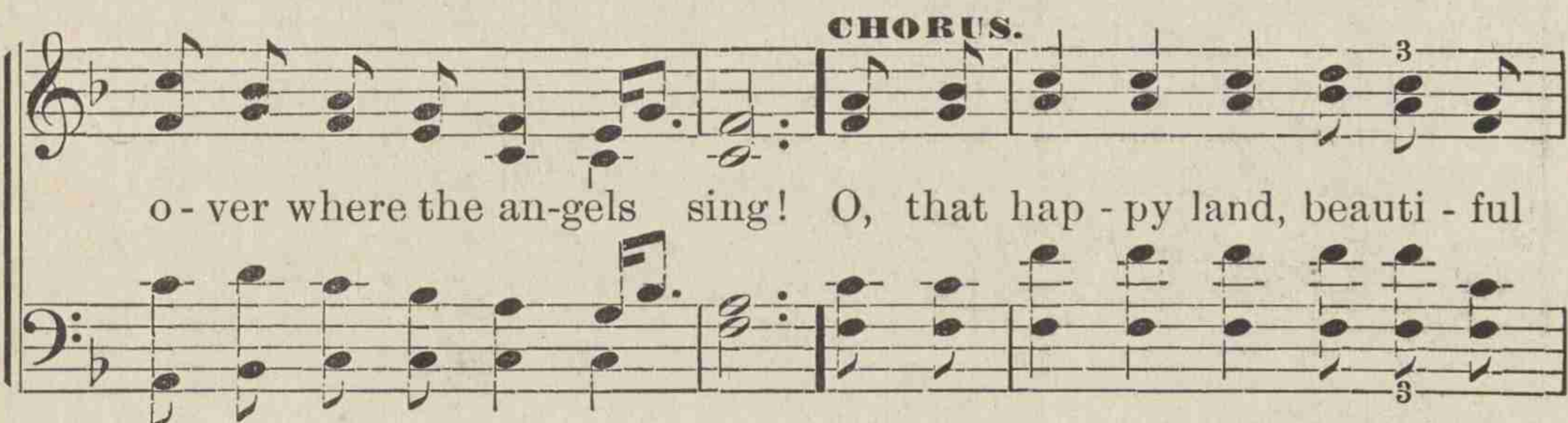


1. O, land of ev - er - last - ing light—Just o - ver where the  
 2. Sweet peace we there shall ev - er know—Just o - ver where the  
 3. With friends we'll meet to part no more—Just o - ver where the  
 4. The cross, we all, shall there lay down—Just o - ver where the



an - gels sing! And it is now al - most in sight—Just  
 an - gels sing! Our hearts with joy shall o - ver - flow—Just  
 an - gels sing! The name of Je - sus we'll a - dore—Just  
 an - gels sing! We'll wear with saints a shin - ing crown—Just

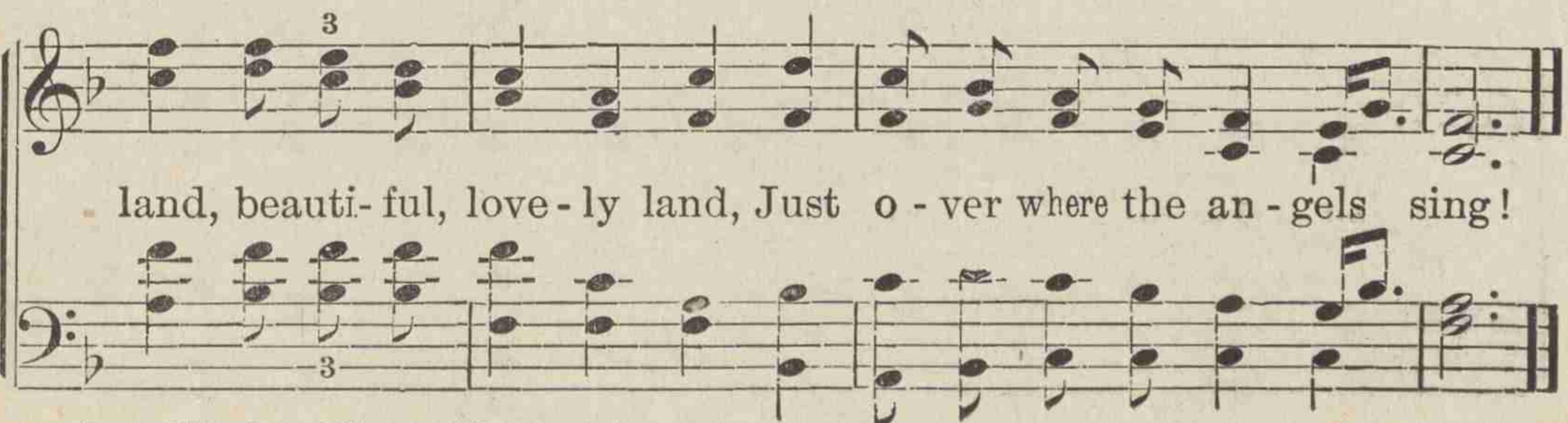
**CHORUS.**



o - ver where the an - gels sing! O, that hap - py land, beauti - ful



land, (so fair), Where Je - sus is the Lord and King! O, that hap - py



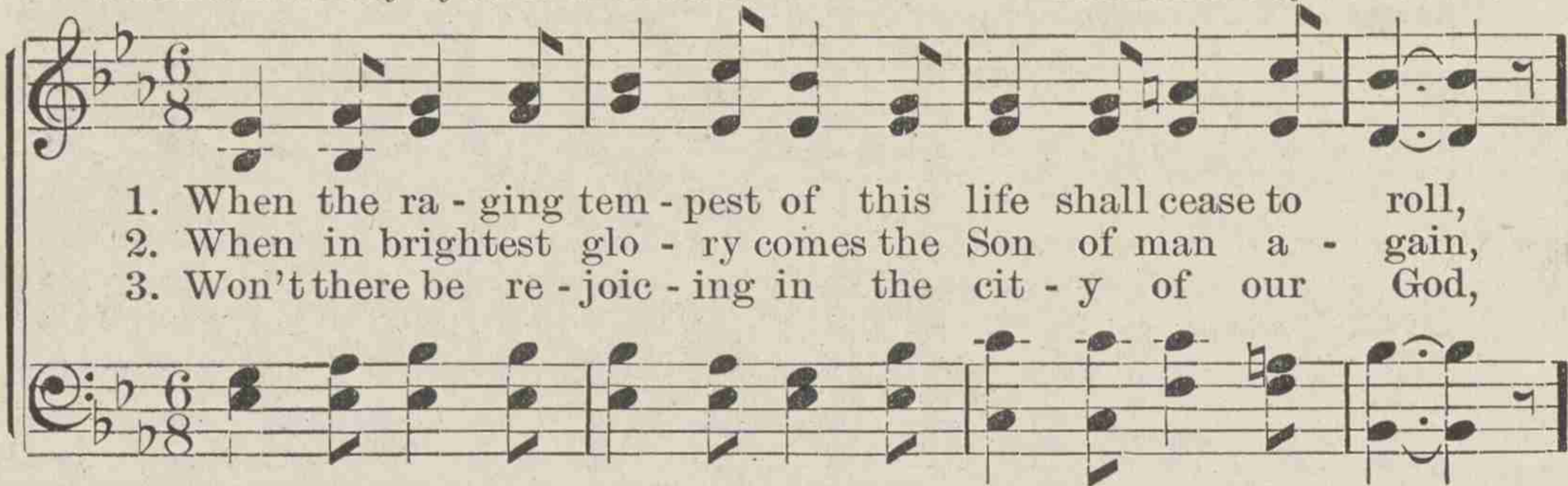
land, beauti - ful, love - ly land, Just o - ver where the an - gels sing!



# No. 60. ROLL THE STONE AWAY.

Words and Melody by J. R. CAUTHRON.

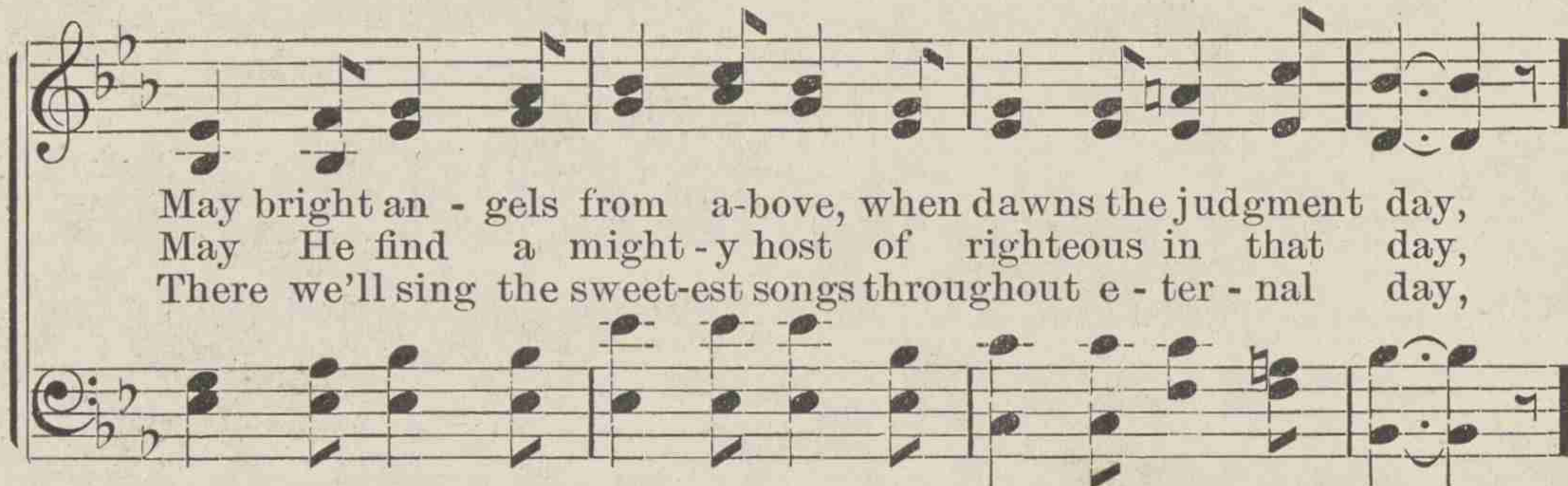
Harmonized by H. A. KEY.



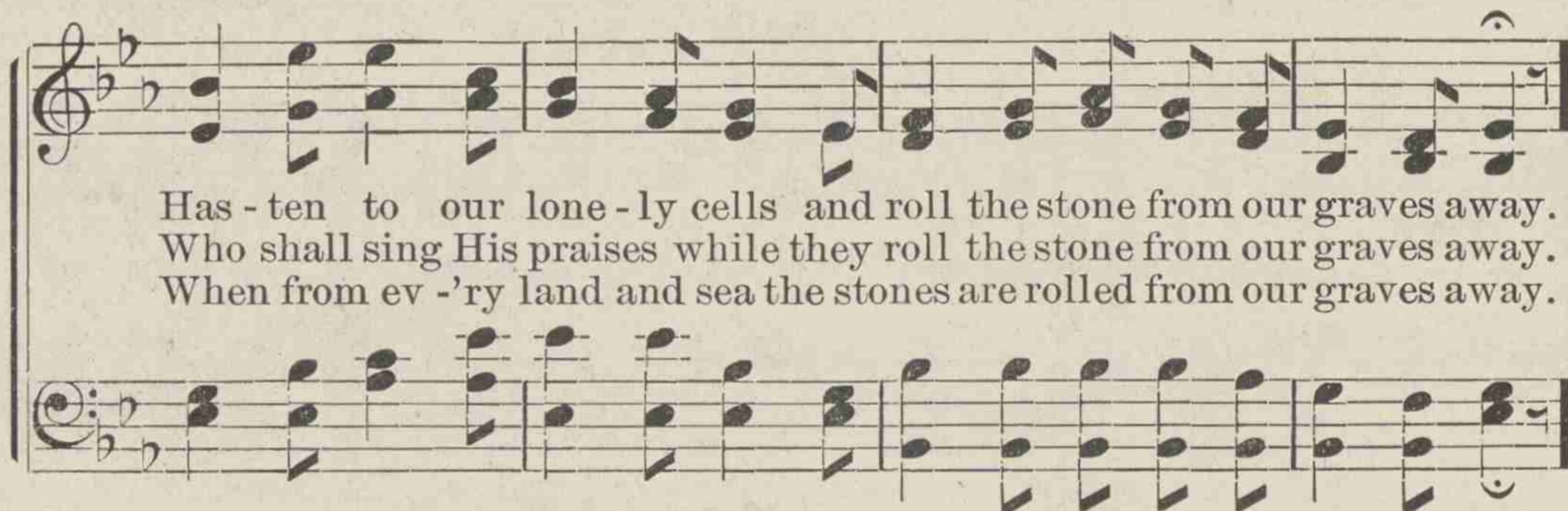
1. When the ra - ging tem - pest of this life shall cease to roll,  
 2. When in brightest glo - ry comes the Son of man a - gain,  
 3. Won't there be re - joic - ing in the cit - y of our God,



Driv - ing surg - ing bil-lows o'er, which hor - ri - fies the soul;  
 Cast - ing in His sick - le bright, to reap the rip - ning grain,  
 When He shall have res - cued all His jew - els from the sod?



May bright an - gels from a - bove, when dawns the judgment day,  
 May He find a might - y host of righteous in that day,  
 There we'll sing the sweet - est songs throughout e - ter - nal day,



Has - ten to our lone - ly cells and roll the stone from our graves away.  
 Who shall sing His praises while they roll the stone from our graves away.  
 When from ev - 'ry land and sea the stones are rolled from our graves away.

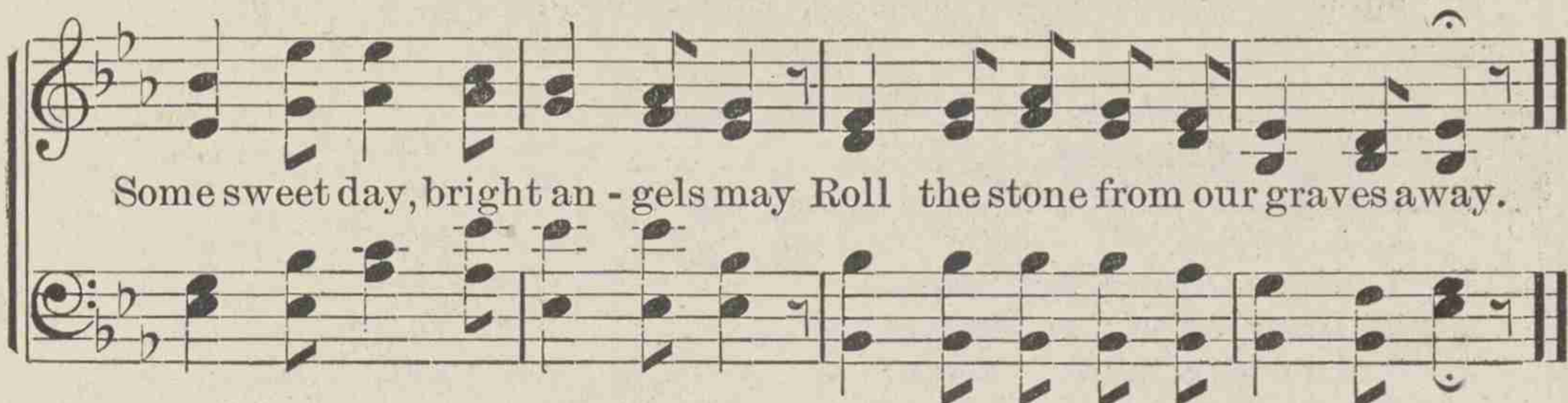
CODA.



Roll the stone a - way, (a-way,) roll the stone a - way;



# ROLL THE STONE AWAY—Concluded.



No. 61.

## BE WORKING.

(Children's motion song.\*)

Dedicated to the children of my juvenile classes.

S. J. O.

S. J. OSLIN.



1. O lit - tle feet, be walk-ing For Je - sus here be - low;
2. O lit - tle hands, be work-ing, And nev - er i - dle be;
3. O lit - tle eyes, be look-ing For some-thing kind to do,
4. O lit - tle ears, be hear-ing The gen - tle calls of love;
5. O lit - tle tongues, be sing-ing The prais - es of our King;
6. O lit - tle hearts, be lov-ing— Be lov - ing, kind and good;



The mo-ments now are pass-ing, Im-prove them as they go.  
 But with our best en-deav-ors, Press on to vic-to-ry.  
 And you will find a-bun-dance, For all,—the good and true.  
 Oh, let us hear the plead-ing Which comes from Christ a-bove.  
 Let Je - sus' name be ring-ing,—This trib - ute all can bring.  
 And when our work is end-ed, In heav'n we'll wear a crown.

### CHORUS.



- |                                   |                           |
|-----------------------------------|---------------------------|
| O lit - tle feet, be walk-ing,    | Be walk-ing ev - 'ry day; |
| O lit - tle hands, be work-ing,   | Be work-ing ev - 'ry day; |
| O lit - tle eyes, be look-ing,    | Be look-ing ev - 'ry day; |
| O lit - tle ears, be hear-ing,    | Be hear-ing ev - 'ry day; |
| O lit - tle tongues, be sing-ing, | Be sing-ing ev - 'ry day; |
| O lit - tle hearts, be lov-ing,   | Be lov-ing ev - 'ry day;  |



In Je - sus ev - er trust-ing, A - long the heav'n-ly way.



\*Use suitable motions, pointing out feet, hands, eyes, ears, tongues and hearts.  
 Upward for Jesus, etc.

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# No. 62. I'M SEEKING A HOME.

"For here we have no continuing city, but we seek one to come."—HEB. 13: 14.

R. M. B.

R. M. BURT.



1. I'm seek-ing a home..... in the mansions a -  
 2. I'm seek-ing a home..... thro' tri - als se -  
 3. I'm seek-ing a home..... in the mansions a -  
 4. I'm seek-ing a home ..... where loved ones have

1. I'm seeking a home



bove,..... Where I can a - bide.....  
 vere,..... But grace will sus-tain.....  
 bove;..... Con-duct-ed a - long.....  
 gone,..... Who fought the good fight,.....  
 the mansions a-bove, where I can a-bide



with the Saviour I love,..... And sing the sweet song .....  
 when these shall ap-pear;..... I'll la-bor and pray,.....  
 by the Heavenly Dove,—..... What rapture is mine,.....  
 and the vic-to-ry won;..... And when I'm re-leased .....  
 the Saviour I love, and sing the sweet song



all the glo - ri - fied sing,..... While cast-ing their  
 and dai - ly press on,..... E'er trust-ing their  
 when I think of that bliss,—..... What com-fort I  
 from sor - row and pain,..... All glo - ry to  
 the glo - ri-fied sing,



# I' M SEEKING A HOME—Concluded.



crowns..... at the feet of their King!.....  
 Lord,..... He'll not leave me a - lone!.....  
 find..... in a Pi - lot like this!.....  
 God,..... I shall see them a - gain!.....  
 while casting their crowns the feet of their King!



## CHORUS.



By faith I can see my Saviour's sweet smile,  
 By faith I can see.....my Saviour's sweet smile, And hear His sweet




And hear His sweet voice, "Come higher, my child!"  
 voice,..... "Come higher, my child!..... So faithful and




So faithful and true, 'mid care and distress,  
 true,.....'mid care and dis-tress,..... En-ter in-to my




En - ter in - to my joy,—partake of my rest! (partake of my rest!)”  
 joy,—..... partake of my rest!”.....





# No. 63. OVER THE SEA AT HOME.

JENNIE WILSON.

D. W. CRIST. By per.



1. By and by will end on the si - lent strand, The path in which
2. O'er the roll - ing waves of the sea of death, God's mansions for
3. How the hope of joy that a - waits my soul When tri - als shall
4. May the ho - ly light from the heav'n - ly shore Shine ev - er up -



now I roam, But I fear not to pass from this earth - ly land,  
aye en - dure, In the beau - ti - ful cit - y whose light by faith  
all be done, Gives me strength to press on till the bless - ed goal  
on my way, Till where shadows a - round me shall fall no more,



## CHORUS.



Just o - ver the sea at home.  
I see shin - ing fair and pure. } O ver the sea at  
Be - yond swell - ing tides is won.  
I dwell in the per - fect day.



home, . . . . . O - ver the sea at home, . . . . . With the  
sweet home, sweet home,



bil - lows past, I shall rest at last, O - ver the sea at home.





# No. 64. NO SORROW THERE.

E. W. DUNBAR.



1. O sing to me of heav'n, When I am called to die!
2. When the last mo - ment comes, O watch my dy - ing face,
3. Then to my rav - ished ears Let one sweet song be giv'n;
4. Then round my sense - less clay, As - sem - ble, those I love;

CHO.—There'll be no sor - row there, There'll be no sor - row there;

D. C. Chorus.



Sing songs of ho - ly ec - sta - sy, To waft my soul on high.  
And catch the bright ser - aph - ic gleam Which o'er each fea - ture plays.  
Let mu - sic charm me last on earth, And greet me first in heav'n.  
And sing of heav'n, de - light - ful heav'n, My glo - rious home a - bove.

In heav'n a - bove, where all is love, There'll be no sor - row there.

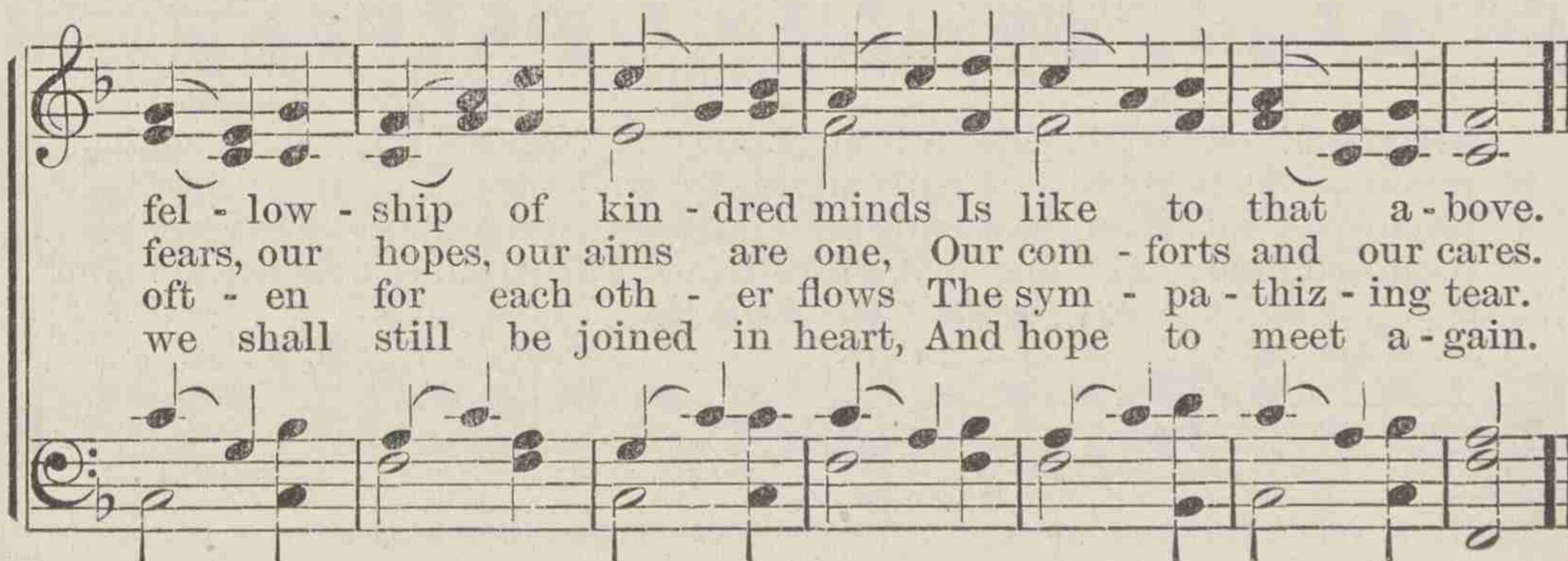
# No. 65. DENNIS. S. M.

JOHN FAWCETT.

GEO. NAEGELI.



1. Blest be the tie that binds Our hearts in Chris - tian love; The
2. Be - fore our Fa - ther's throne We pour our ar - dent prayers; Our
3. We share our mu - tual woes; Our mu - tual bur - dens bear; And
4. When we a - sun - der part, It gives us in - ward pain; But



fel - low - ship of kin - dred minds Is like to that a - bove.  
fears, our hopes, our aims are one, Our com - forts and our cares.  
oft - en for each oth - er flows The sym - pa - thiz - ing tear.  
we shall still be joined in heart, And hope to meet a - gain.



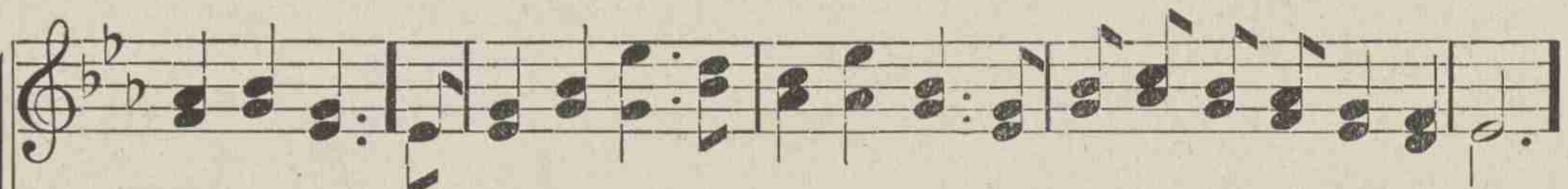
# No. 66. THE PROMISED LAND.

Old Revival Song.

Arr. by S. J. OSLIN.



- \* 1. I have a Fa-ther in the promised land, I have a Fa-ther in the  
 2. I have a Sav-iour in the promised land, I have a Sav-iour in the  
 3. I have a crown in the promised land, I have a crown in the  
 4. I hope to meet you in the promised land, I hope to meet you in the



promised land; My Father calls me, I must go To meet Him in the promised land.  
 promised land; My Sav-iour calls me, I must go To meet Him in the promised land.  
 promised land; When Jesus calls me, I must go To wear it in the promised land.  
 promised land; At Je-sus' feet, a joyous band, We'll praise Him in the promised land.



## CHORUS.



I'll a-way, I'll a-way to the promised land, I'll a-way, I'll a-way to the  
 I'll a-way, I'll a-way to the promised land, I'll a-way, I'll a-way to the  
 I'll a-way, I'll a-way to the promised land, I'll a-way, I'll a-way to the  
 I'll a-way, I'll a-way to the promised land, I'll a-way, I'll a-way to the



promised land; My Father calls me, I must go To meet Him in the promised land.  
 promised land; My Sav-iour calls me, I must go To meet Him in the promised land.  
 promised land; When Jesus calls me, I must go To wear it in the promised land.  
 promised land; At Je-sus' feet, a joyous band, We'll meet Him in the promised land.



\* Other verses may be formed by using the words mother, brother, sister, etc.



# No. 67. COME SING THE SAVIOUR'S PRAISE.

ANNE STEELE.

R. S. COWARD, San Antonio, Texas.



1. Come ye who love the Sav-iour's name, Re - joice to make it known;
2. Be - hold your King, your Sav-iour, crown'd With glo - ries all di - vine;
3. When in His earth-ly courts we view The glo - ries of our King,
4. And shall we long and wish in vain? Lord, teach our songs to rise;
5. O for the day, that glo - rious day, When heav'n and earth shall raise,



The sov - 'reign of your hearts proclaim, And bow be-fore His throne.  
And tell the won-d'ring na-tions 'round, How bright His glo - ries shine.  
We long to con - se - crate a - new Our all Thy praise to sing.  
Thy love can raise our hum - ble strain, And bid us reach the skies.  
With all their pow'rs, their raptured lay, To cel - e - brate Thy praise.



## REFRAIN.

Come sing . . . . . the Sav-iour's praise,



Come sing the Sav-iour's praise, Come sing the Saviour's praise,



Oh, come . . . . . and sing His praise,

Come



Oh, come and sing His praise, Come and sing His glo-rious praise, Come



sing . . . . . His glorious praise,



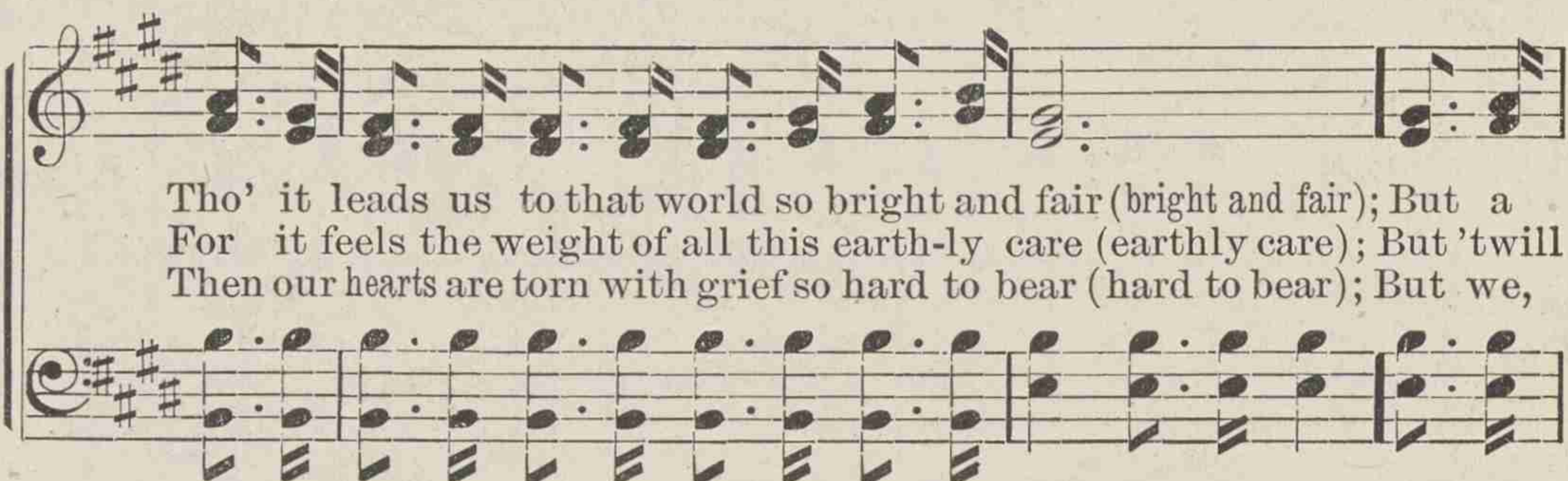
sing the Saviour's praise, Oh, come and sing His praise, Come sing the Saviour's praise.



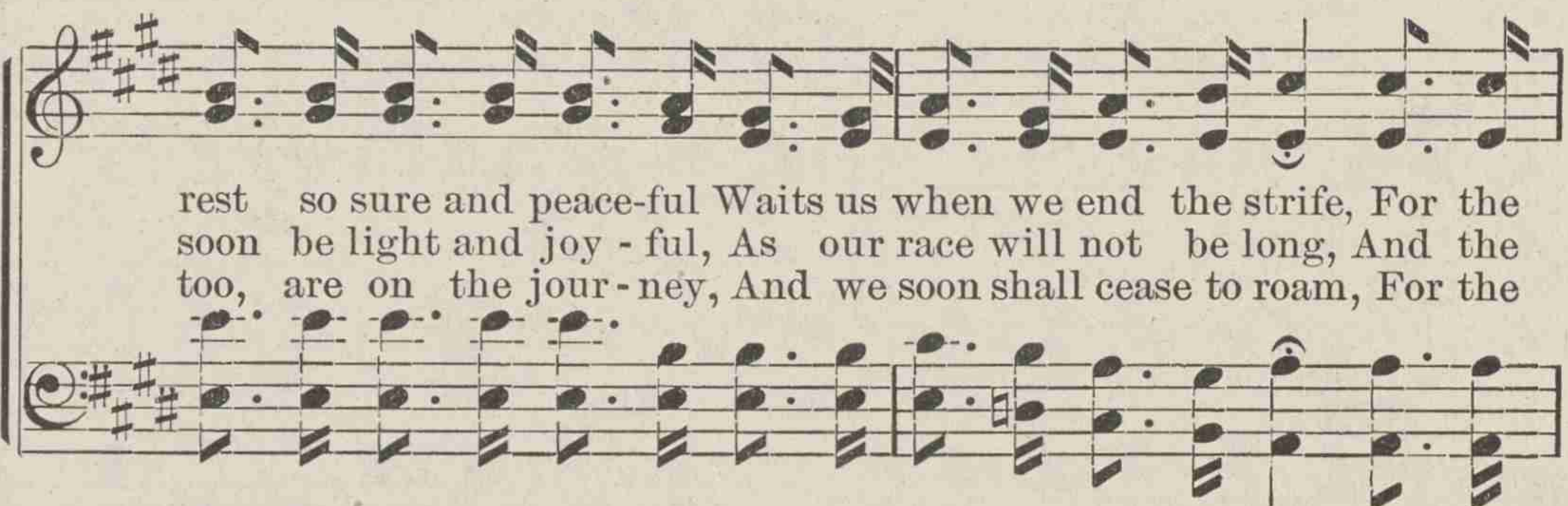




1. Oft our feet grow worn and wea-ry From the dai - ly march of life,  
 2. Oft the heart is filled with sor-row, That it almost weighs it down,  
 3. When our friends pass on be - fore us, To that bright ce - les - tial home,



Tho' it leads us to that world so bright and fair (bright and fair); But a  
 For it feels the weight of all this earth - ly care (earthly care); But 'twill  
 Then our hearts are torn with grief so hard to bear (hard to bear); But we,



rest so sure and peace - ful Waits us when we end the strife, For the  
 soon be light and joy - ful, As our race will not be long, And the  
 too, are on the jour - ney, And we soon shall cease to roam, For the

## CHORUS.



Lord will bid us wel - come o - ver there. O - ver there, ..... yes,  
 Lord will bid us wel - come o - ver there.  
 Lord will bid us wel - come o - ver there. O - ver there,



o - ver there, We shall rest from all our la - bor, And the  
 yes, o - ver there,



# WELCOME THERE—Concluded.

heart will know no care; O - ver there, . . . . . yes, o - ver there,  
O - ver there, yes, o - ver there,

For the Lord will bid us wel-come o - ver there (o - ver there).

## No. 69. LITTLE ONES LIKE ME.

GEO. B. HOLSINGER.

1. Je - sus, when He left the sky, And for sin - ners came to die,  
2. Mothers then the Sav - iour sought, In the pla - ces where He taught;  
3. Did the Sav - ior say them nay? No, He kind - ly bade them stay;  
4. Children, then, should love Him now, Strive His ho - ly will to do;

FINE.

In His mer - cy passed not by Lit - tle ones like me.  
Un - to Him their chil - dren brought, Lit - tle ones like me.  
Suf - fered none to turn a - way Lit - tle ones like me.  
Pray to Him, and praise Him too, Lit - tle ones like me.

REFRAIN.

D. S.

Lit - tle ones like me, Lit - tle ones like me;




# No. 70. WATCHING AND WORKING.

MILO NETHERCUTT.

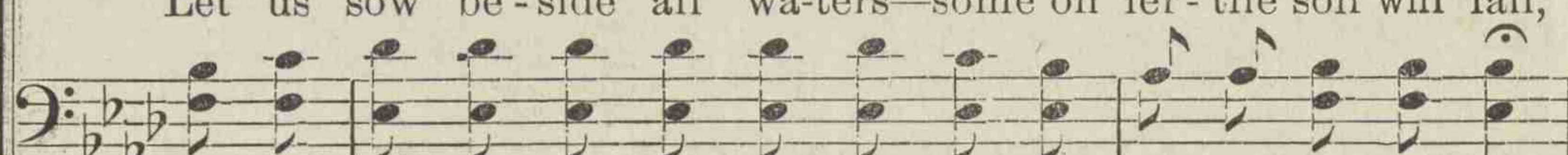
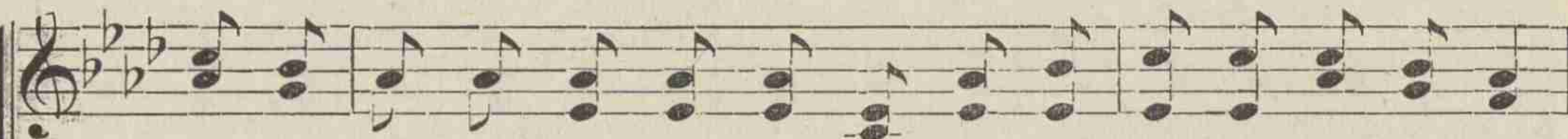
JAMES D. McALLISTER.




1. Are we watching ev-'ry moment for the com-ing of the Lord?  
 2. Tho' to-day we may not hear Him, tho' He may not come this year,  
 3. Let us then be ev-er read-y to o-bey the Saviour's call,

Are we stand-ing now se-cure-ly on the prom-is-es of God?  
 Yet we know His lov-ing kindness shall not pass till He ap-pear;  
 Let us sow be-side all wa-ters—some on fer-tile soil will fall,


Do we stand with loins well gird-ed, do our lamps burn bright and clear?  
 Knowing this, shall we be si-lent? shall the ti-dings not be sent,  
 God has giv-en us the mes-sage and has touched our lips with pow'r,





Could we hail with joy the Saviour should He now to us ap-pear?  
 That will warn our friends of dan-ger that will cause them to re-pent?  
 Let us now the mes-sage car-ry to the world this ver-y hour!



**CHORUS.**



Are we watch - ing? are we work - ing? Are we  
 Are we watching, are we working? are we bus-y ev-'ry day?





# WATCHING AND WORKING.

read-y for the Master should He call? Are we watch - ing, are we  
Are we watching, are we working?

work - ing? Are we watching for the coming of the Lord?  
praying all the way? Are we watching for the coming, for the coming of the Lord?

No. 71.

# LOVELY ZION.

Arr. by S. J. OSLIN.

**REFRAIN.**

1. O when shall I see Je-sus, And reign with Him a-bove, }  
And from the flowing fountain, Drink ev-er - last - ing love. } O Zi-on,
2. When shall I be de - liv-ered, From this vain world of sin. }  
And with my blessed Je-sus, Drink endless pleasures in. }
3. Thro' grace I am de-ter-mined To conquer tho' I die, }  
And then a-way to Je-sus, On wings of love I'll fly. }
4. Gird on the heav'nly armor, Of faith and hope and love. }  
And when the war is end-ed, We ll reign with Christ above. }

Zi-on, my home is lovely Zi-on, O Zi-on, Zi-on, O when shall I get there.



# No. 72. IN THE GLORY-LAND.

JENNIE WILSON.

G. L. LINDSEY.

Words from "Shining Way," by per.

**Duet.** **Semi-chorus.**

1. There are scenes whose beau-ty none hath told, O - ver the riv - er  
 2. There's a stream where trees of heal-ing grow, O - ver the riv - er  
 3. There are gold-en pavements gleaming bright, O - ver the riv - er  
 4. There are mansions where no sor-rows come, O - ver the riv - er

**Duet.**

in the glo - ry-land; Soon those landscapes fair we shall be - hold,  
 in the glo - ry-land; Soon we'll rest where life's pure wa-ters flow,  
 in the glo - ry-land; Soon we'll tread those streets in robes of white,  
 in the glo - ry-land; Soon those pal-ace halls will be our home,

**Semi-chorus.** **FULL CHORUS:**

O - ver the riv - er in the glo - ry-land! O - ver the riv - er in the

glo - ry - land, O - ver the riv - er in the glo - ry-land, There are

joys unknown for the Saviour's own, O - ver the river in the glo-ry-land.




## No. 73.

## INGRATITUDE.

Words and Melody by J. R. CAWTHON.

Harmony by J. T. KEY.



1. When the days are dark and drear-y, And our hearts are worn and  
 2. But when drear-y days grow brighter, And our wea-ry hearts are  
 3. Mas-ter, teach us to be grate-ful, In Thy cause to la-bor



wea-ry, Of tri-als that so bur-den us be-low; We then  
 light-er, With health and for-tune smil-ing o'er the way; Then with  
 faith-ful, With read-y heart and hand to do Thy will; Make our

D. S.--Then when



prom-ise God so faith-ful, That we'll ev-er be more grateful, For  
 strange ungrateful blindness, We see not His lov-ing kindness, That  
 hearts be ev-er read-y, To re-pond to ev-'ry du-ty, And

shades of death are fall-ing, We will hear Him sweet-ly call-ing, "Come

Fine. **CHORUS.**



bles-sings He so lav-ish-ly be-stows.  
 shines so brightly round us ev-'ry day. Lets keep the vows we made  
 prom-is-es we made to Thee ful-fill.

dwelt with me in peace be-yond the sea."



When in sorrow we have pray'd, "Dear Saviour, wilt Thou not remember me."

D. S.



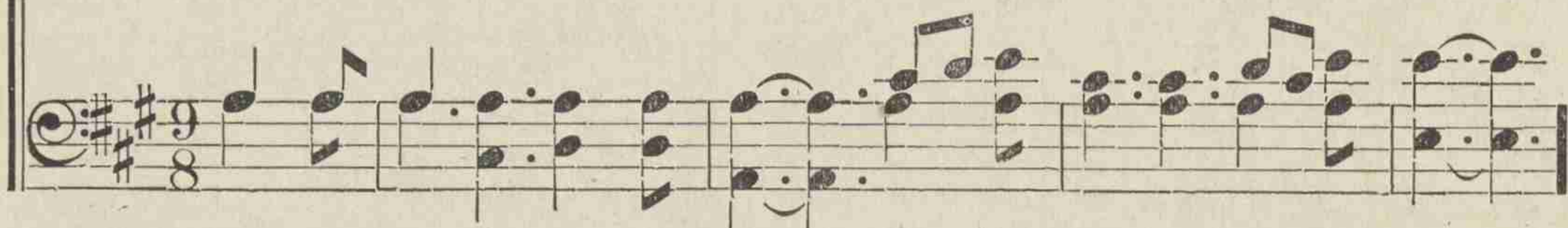
# No. 74. CHRIST IS COMING BY AND BY.

Mrs. LAURA E. NEWELL.

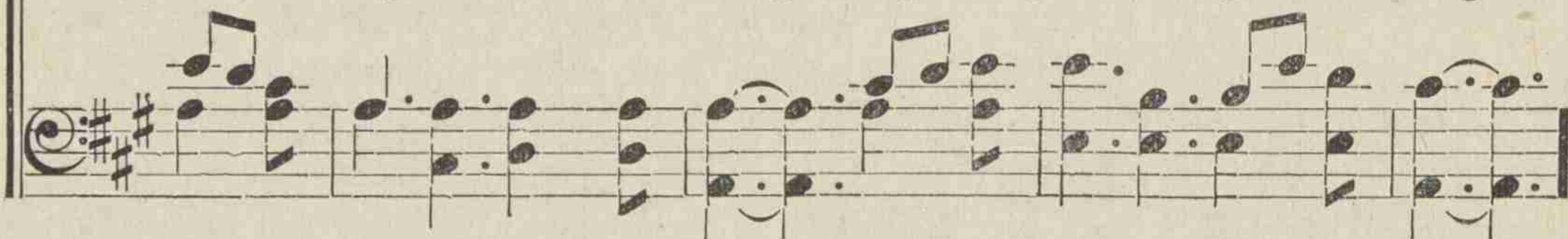
H. N. LINCOLN.



1. Christ is com-ing by and by, Lo! the hour is draw-ing nigh,
2. "Quickly I will come" saith He; Christ, the Lamb of Cal - va - ry,
3. Tho' we may not know the hour, He shall come in might and power;
4. When we think not He is near, Christ, our Sav-iour, will ap - pear;



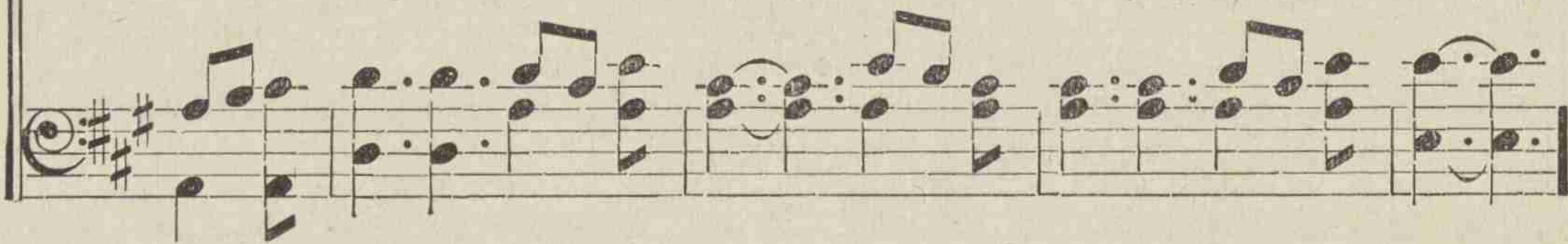
When His voice the saints shall hear; Shall it be with joy or fear?  
Saith "Be read - y 'gainst that day Heaven and earth shall pass a - way."  
He the faith-ful will re - ceive; Do you on the Lord be - lieve?  
With our lamps all trimmed and bright, May we greet the glo - rious sight.



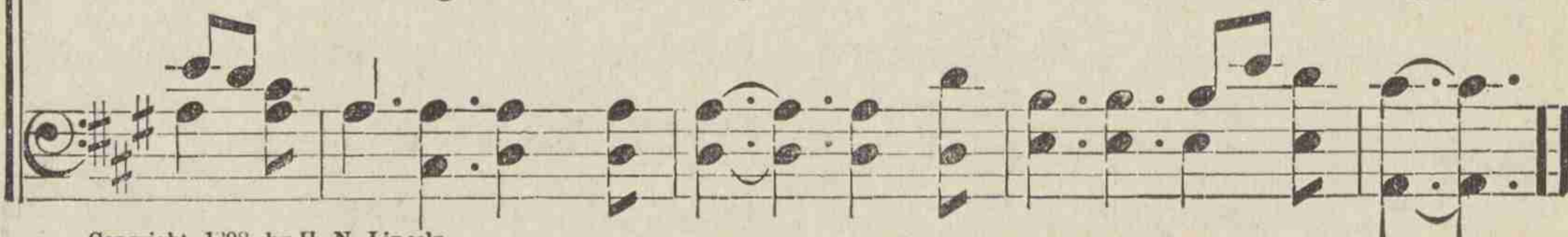
## REFRAIN.



Borne on wings of ra - diant light, In His ma - jes - ty and might;



He is com-ing from on high, Lo! the hour is draw-ing nigh.





## No. 75.

## SOMEBODY'S BOY.

R. S. HANNA.

SOLO. Supply accompaniments. *Slow, with feeling.*

1. Out in this cold world, and far a - way from home, Some-bod-y's
2. Search till you find him, and bring him back to me, Far, far a-
3. O could I see him and fold him to my breast, Glad-ly I'd
4. Well I re-mem-ber the part-ing words he said, "We will meet



boy is wan - der - ing a - lone; No one to guide him, or  
 way, wher - ev - er he may be; Tell him his moth-er, with  
 close my eyes and be at rest; There is no oth - er that's  
 where no fare-well tears are shed; There'll be no good-bys in



keep his foot-steps right, Some-bod-y's boy is home-less to - night.  
 fa - ded cheeks and hair, At the old home is wait-ing him there.  
 left to give me joy, Bring back to me my wan-der-ing boy.  
 that bright land so fair, When done with life I'll meet you up there!"

## QUARTETTE.



Bring back to me my wan - der - ing boy, There is no oth-




er that's left to give me joy; Tell him his moth-er, with





faded cheeks and hair, At the old home is wait - ing him there.









1. Beau - ti - ful an - gels are guarding us ev - er, Sent by our  
 2. Com - ing with heav - en - ly mer - cies a - bounding, Com - ing on  
 3. An - gels will strengthen our fal - ter - ing footsteps If their still


Sav - iour a - bove, Beck - on - ing ten - der - ly tow'rd the bright river,  
 mis - sions of joy; Life's flitting journey with brightness surrounding,  
 voi - ces we heed; Sweetly they'll teach us the Lord's holy precepts,




Sweet, guid - ing an - gels of love. Guarding us ev - er as  
 Com - ing its griefs to de - stroy; And as we pass from its  
 Un - to His kingdom they lead. And when at last thro' the

onward we struggle O - ver life's o - cean so broad, Vig - ils they're  
 changes for - ev - er, Leaving its glit - ter and gloss, When we ar -  
 por - tals of brightness, En - ter His mansions a - bove, There we shall




keeping thro' joy and thro' trouble, Beau - ti - ful an - gels of God!  
 rive at the beau - ti - ful riv - er, Angels will guide us a - cross.  
 see in their heav - en - ly whiteness Beau - ti - ful an - gels of love!





# No. 77. LAND BEYOND THE SKY.

"A house not made with hands."—PAUL.

S. J. OSLIN.

W. L. BROWN.



1. There is a land be - yond the sky Where sin can nev - er come,
2. That land of light and love so fair, Be - yond the star - ry sky;
3. For - ev - er we shall hap - py be, There un-disturbed and blest;
4. O land of light! O land of love! To thee, we long to go,



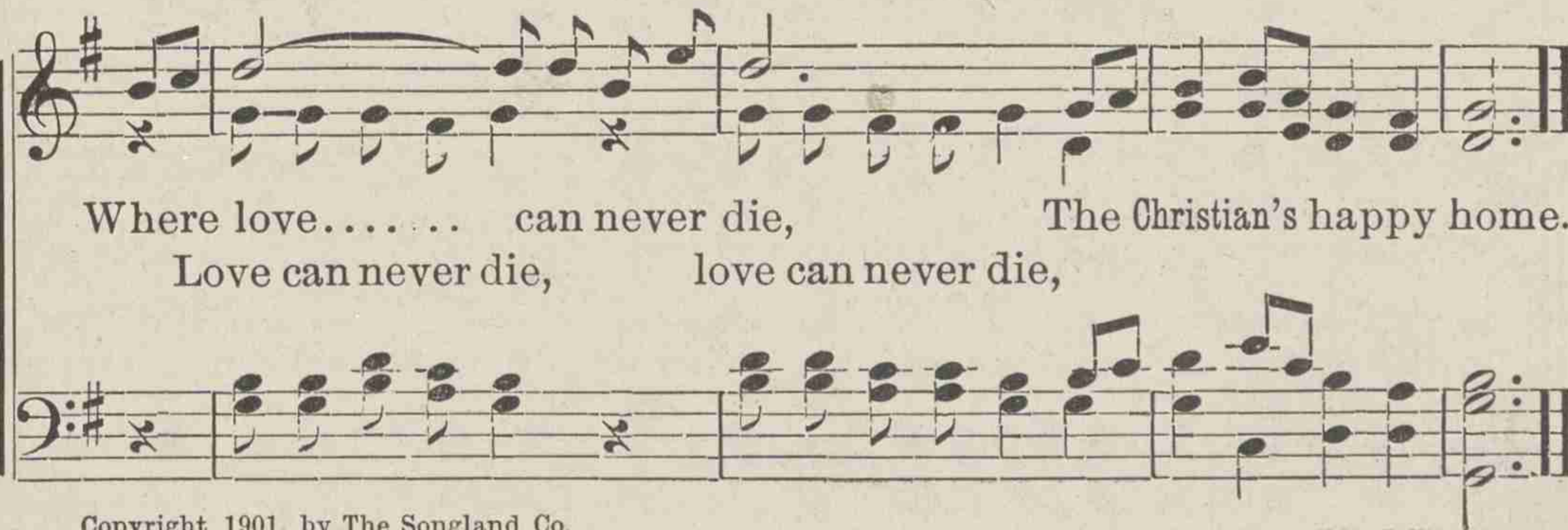
The land where rich pos - ses-sions lie, The saints e - ter - nal home.  
The dis - em - bod-ied saints are there, 'Tis their "Sweet by and by."  
From ev - 'ry sin and sor - row free, E - ter - nal-ly we'll rest.  
And live with Je - sus there a - bove, E - ter - nal bliss to know.



## REFRAIN.



O land..... beyond the sky, Where clouds can never come;  
Land beyond the sky, land beyond the sky,



Where love..... can never die, The Christian's happy home.  
Love can never die, love can never die,




# No. 78. PRAISE THE SAVIOUR!

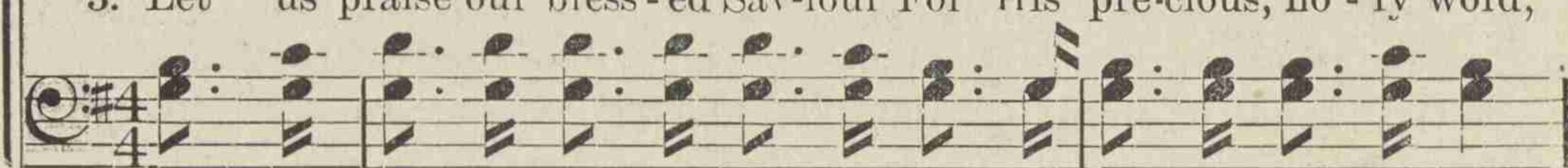

(Suitable as opening song.)

Mrs. DELILAH KENEDY.


WILL M. RAMSEY.




1. Let us praise the great Je - ho - vah, Who His on - ly Son did give  
 2. Let us sing the love of Je - sus, On the cru - el cross He died;  
 3. Let us praise our bless - ed Sav - iour For His pre - cious, ho - ly word,

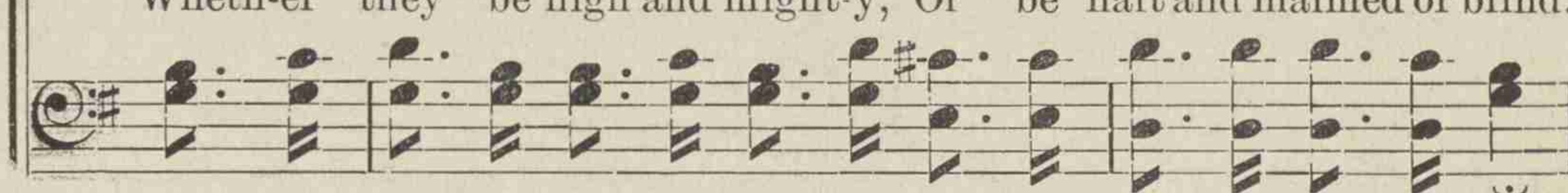
From the high - est courts of heav - en, That a fall - en race might live;  
 For the sins of those who slew Him, Je - sus Christ was cru - ci - fied;  
 That has giv - en all sal - va - tion Who the message sweet have heard;




Let us praise the name of Je - sus Who was born in Beth - le - hem,  
 From the grave He rose tri - umphant, Free - ly He the debt has paid;  
 Let us sing of love and mer - cy Which o'er-shadows all mankind,

Who for lost and ru - ined sin - ners Cast a - side His di - a - dem.  
 Let us praise the Man of Sor - rows Up - on whom our sins were laid.  
 Wheth - er they be high and might - y, Or be halt and maimed or blind.



## REFRAIN.



Praise, oh, praise..... the lov - ing Sav - iour, Tell re -  
 Praise, oh, praise the loving Saviour, praise His ev - er - blessed name, Tell re -

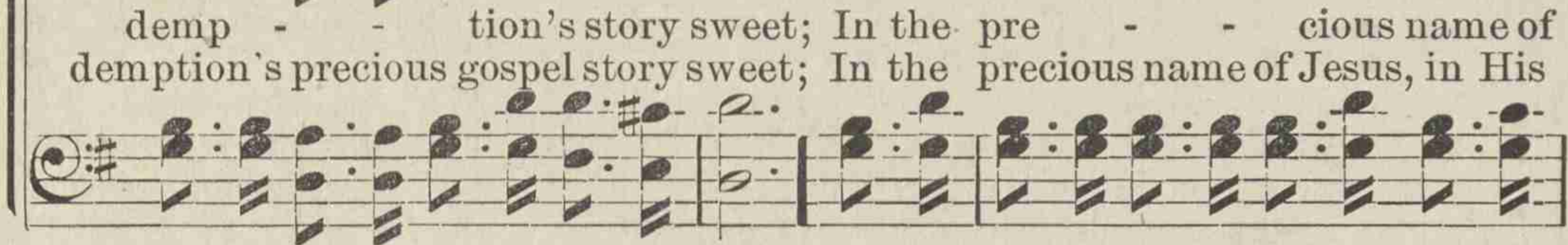




## PRAISE THE SAVIOUR—Concluded.



demp - tion's story sweet; In the pre - cious name of  
demp - tion's precious gospel story sweet; In the precious name of Jesus, in His





Je - sus, Our sal - va - tion is com - plete.  
yes, e - ter - nal and complete.  
ever-precious name, Our sal - va - tion is e - ter - nal and com - plete.

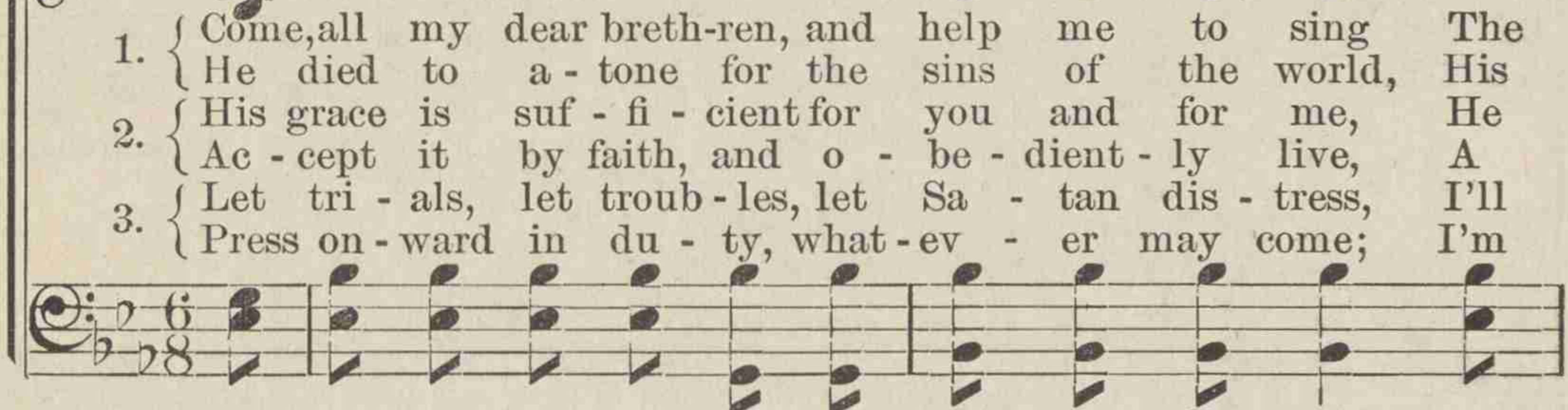


## No. 79. HEAVEN'S MY HOME.

Words and Music Arr. by S. J. O.



1. { Come, all my dear breth-ren, and help me to sing The  
He died to a - tone for the sins of the world, His  
2. { His grace is suf - fi - cient for you and for me, He  
Ac - cept it by faith, and o - be - dient - ly live, A  
3. { Let tri - als, let troub - les, let Sa - tan dis - tress, I'll  
Press on - ward in du - ty, what - ev - er may come; I'm



### REFRAIN.



prais - es of Je - sus, He's heav - en's great King; }  
ban - ner is fly - ing, His sails are unfurled. }  
of - fers it now, and He of - fers it free; } Heaven's my home,  
man - sion in glo - ry He free - ly will give. }  
trust in my Sav - iour, and lean on His breast; }  
go - ing to heav - en, the Christian's blest home. }



heav - en's my home, I'm go - ing to Je - sus, for heaven's my home.





## No. 80.

## WE ARE MARCHING.

Words and Music by R. S. COWARD, San Antonio, Tex.

1. We are march-ing to the bright, promis'd land, We are marching to the  
 2. On-ward, Christian, there's no dan-ger to fear, For the Sav-iour said He  
 3. Come, dear bro-ther, let us sing and re-joice On our jour-ney as we  
 4. O dear sin-ner, will you not come and go To that cit-y where no

land of love, And our Lord will guide us safe by His hand  
 would not leave Those who trust-ful-ly con-fide in Him here,  
 march a-long, Prais-ing Je-sus with our harp and our voice  
 sor-rows come? There our robes shall be as white as the snow,

REFRAIN.

To that cit-y that is built a-bove. We are marching, we are marching,  
 And a crown of glo-ry they'll re-ceive.  
 In the loud-est hal-le-lu-jah song.  
 And we all with Christ may dwell at home.

We are marching in the glo-ri-ous light of God; We are marching,

we are marching, We are marching in the glo-ri-ous light of God.



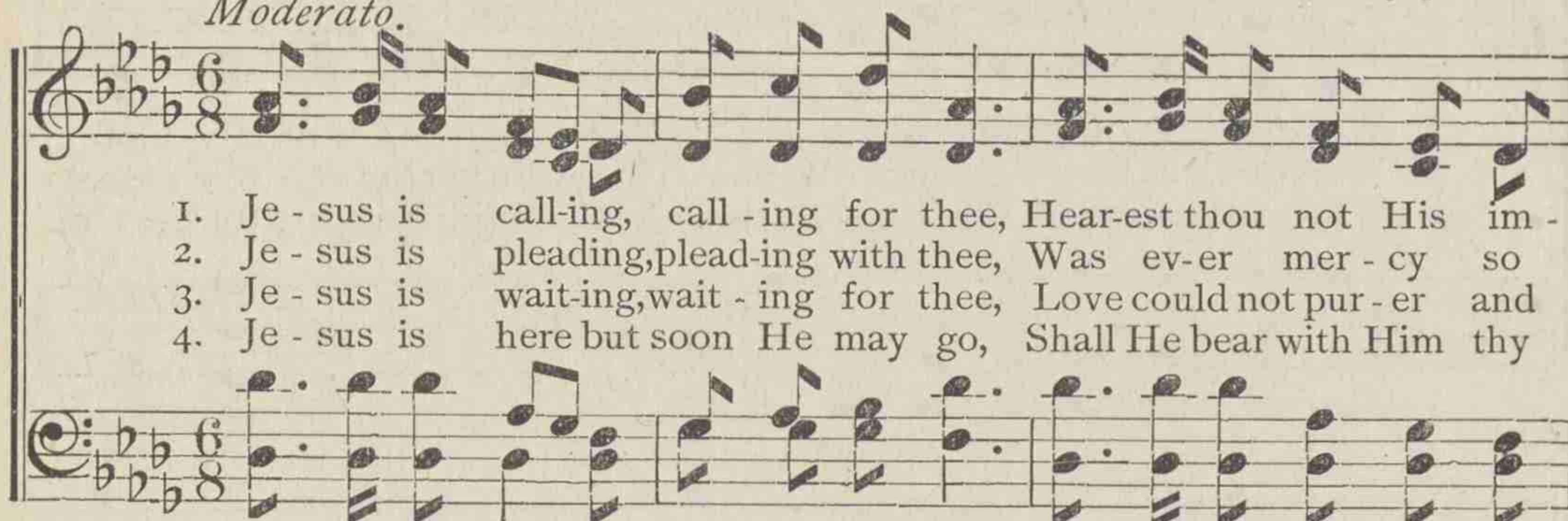
# No. 81. COME TO THE SAVIOUR.

"And him that cometh to me I will in no wise cast out."—JOHN 6: 37.

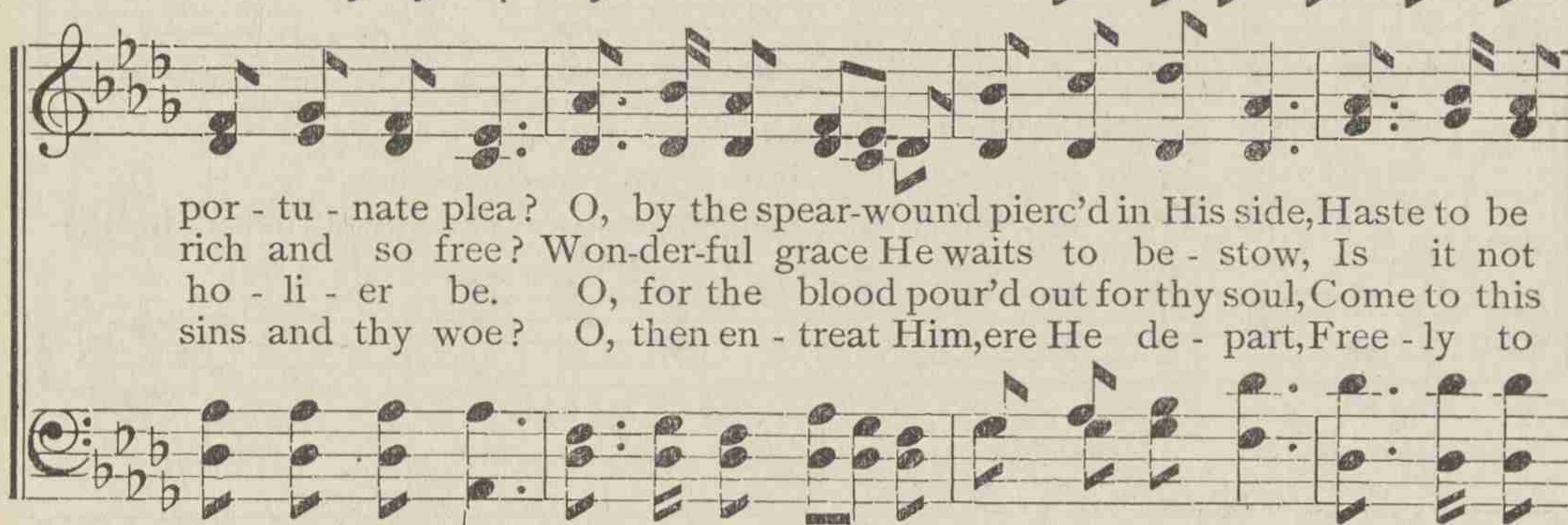
Rev. ELISHA A. HOFFMAN.

A. F. MYERS, by per.

*Moderato.*



1. Je - sus is call - ing, call - ing for thee, Hear - est thou not His im -  
 2. Je - sus is pleading, plead - ing with thee, Was ev - er mer - cy so  
 3. Je - sus is wait - ing, wait - ing for thee, Love could not pur - er and  
 4. Je - sus is here but soon He may go, Shall He bear with Him thy

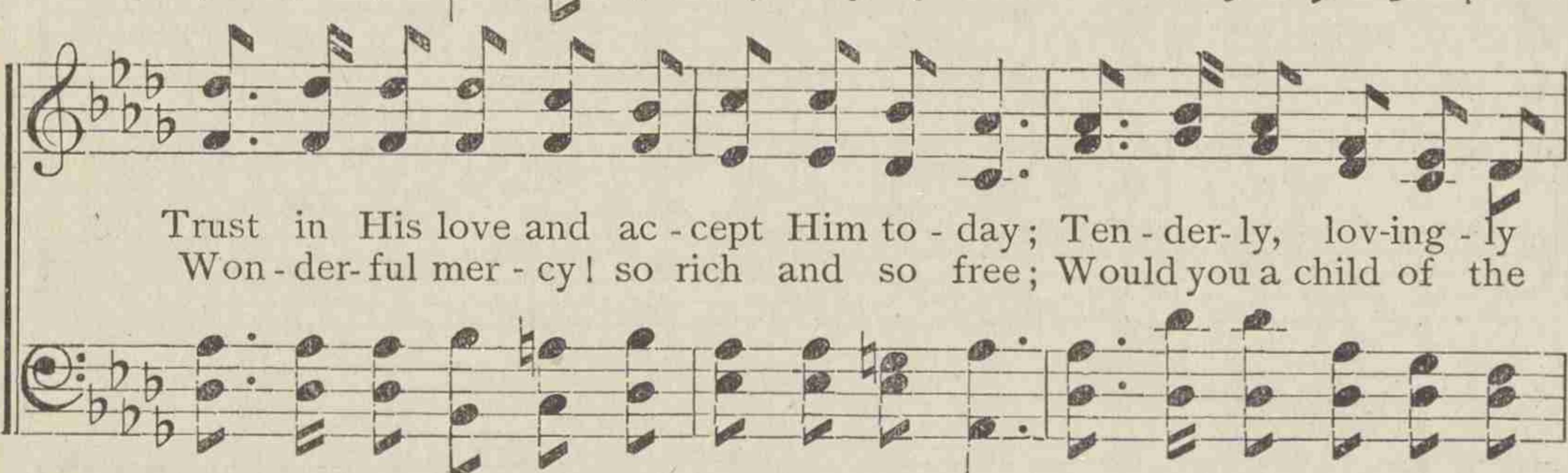


por - tu - nate plea? O, by the spear - wound pierc'd in His side, Haste to be  
 rich and so free? Won - der - ful grace He waits to be - stow, Is it not  
 ho - li - er be. O, for the blood pour'd out for thy soul, Come to this  
 sins and thy woe? O, then en - treat Him, ere He de - part, Free - ly to

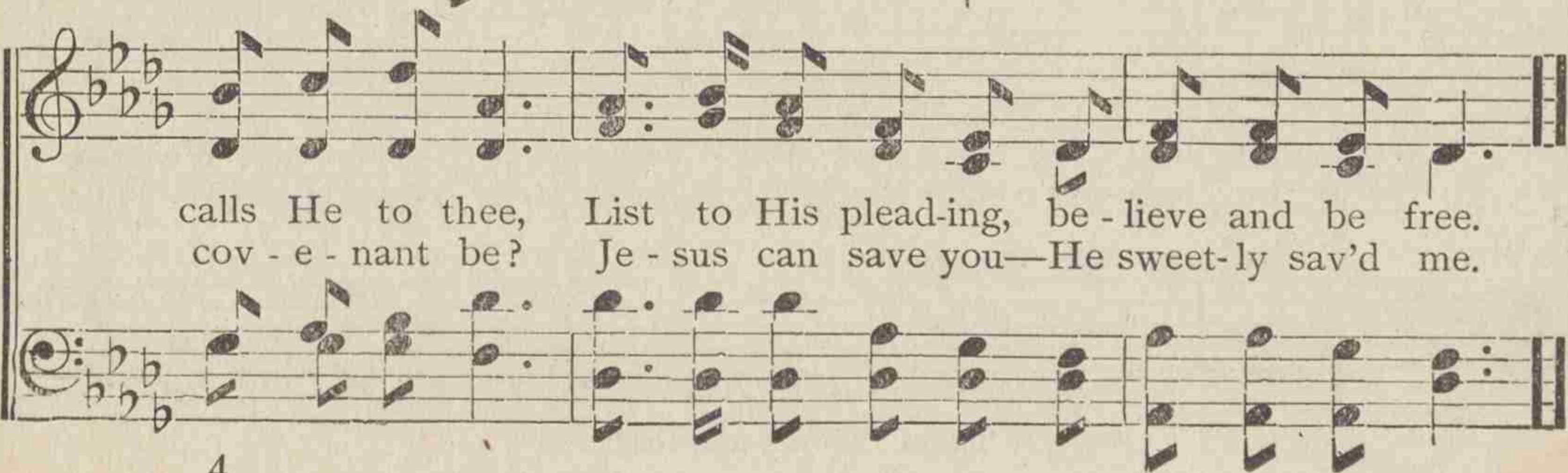
CHORUS.



sav'd by the cru - ci - fied.  
 strange He should love thee so? 1st. Come to the Saviour, no long - er de - lay,  
 Sav - iour and be made whole. 2d. Wonderful grace! how it sat - is - fies me,  
 par - don and cleanse thy heart.



Trust in His love and ac - cept Him to - day; Ten - der - ly, lov - ing - ly  
 Won - der - ful mer - cy! so rich and so free; Would you a child of the



calls He to thee, List to His plead - ing, be - lieve and be free.  
 cov - e - nant be? Je - sus can save you—He sweet - ly sav'd me.



# No. 82. WE'LL BE HAPPY OVER THERE.

J. B. M.

JOSEPH B. MOON.



1. We are trav'ling home to glo - ry, To that bright and heav'nly land,
2. When we meet with all our loved ones, That were taken from our side,
3. When we meet with Christ our Saviour, In the shining courts of heav'n,



We'll be hap - py, we'll be hap - py o - ver there;  
 We'll be hap - py, we'll be hap - py o - ver there;  
 We'll be hap - py, we'll be hap - py o - ver there; (o-ver there;)



With the saints of countless a - ges, And the white-robed an - gel band,  
 Where no partings, pain or sor-row, And no sick - ness can be - tide,  
 When we bear the "palms of vict'ry," And the "crowns" to us are giv'n,



We'll be hap - py, we'll be hap - py o - ver there.



## CHORUS.



We'll be hap - py, We'll be hap - py, We'll be  
 We'll be hap - py o - ver there, We'll be hap - py o - ver there, We'll be



From "Zion's March."



## WE'LL BE HAPPY—Concluded.

hap-py, we'll be happy o - ver there; We'll be hap - py,  
 hap-py, we'll be happy o - ver there; (over there;) We'll be happy over there,

We'll be hap - py, We'll be happy, we'll be happy o - ver there.  
 We'll be hap-py over there, We'll be happy, we'll be happy o - ver there.

## No. 83. DRINKING AT THE FOUNTAIN.

W. B. B.

WM. B. BLAKE.

SOLO.

1. I come to Thee, O bless - ed Lord, I'm at the foun-tain drinking!
2. O wondrous love that sought for me, I'm at the foun-tain drinking!
3. I feel Thy cleansing from all sin, I'm at the foun-tain drinking!

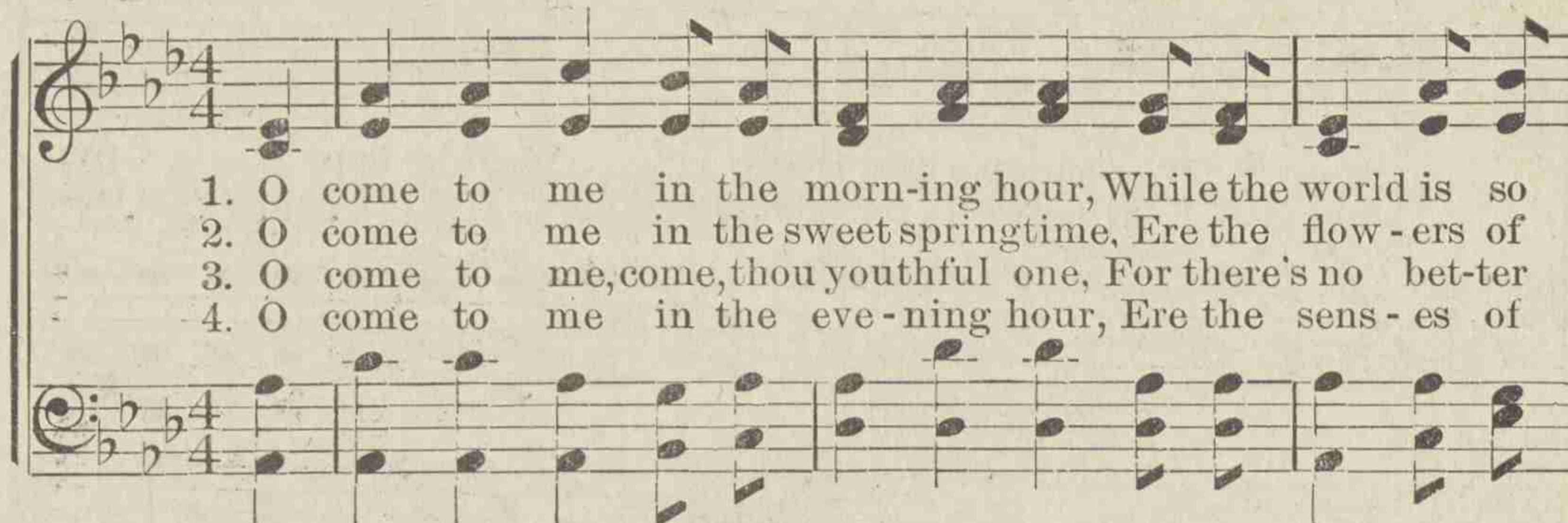
I claim the prom - ise of Thy word, My soul is sat - is - fied!  
 That purchased par - don full and free, My soul is sat - is - fied!  
 It gives me joy and peace with-in, My soul is sat - is - fied!

REFRAIN.

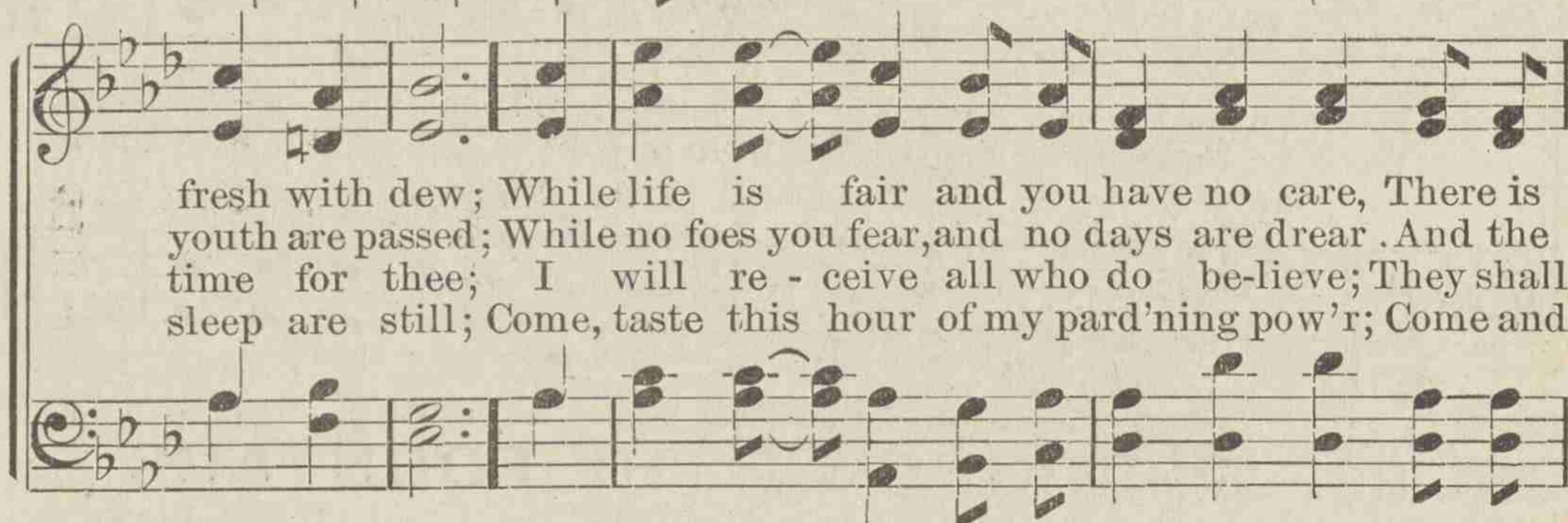
Glo - ry to God! I'm at the foun - tain drink - ing;

Glo - ry to God! My soul is sat - is - fied!



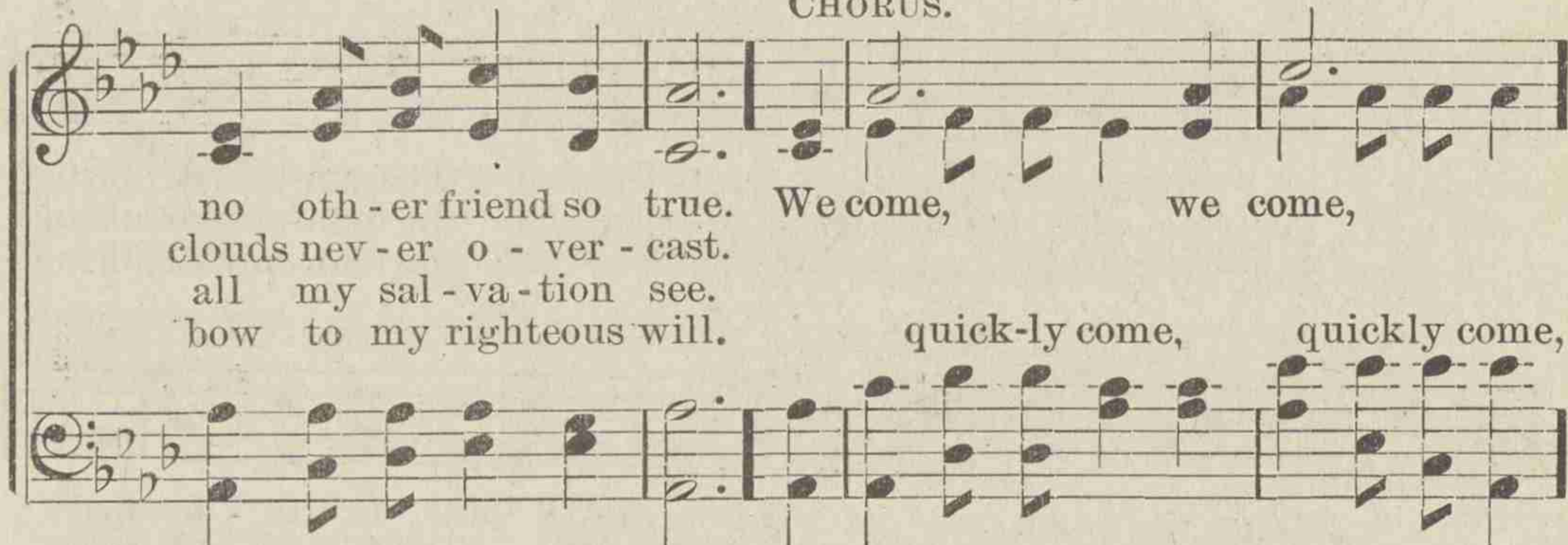


1. O come to me in the morn-ing hour, While the world is so  
 2. O come to me in the sweet springtime, Ere the flow-ers of  
 3. O come to me, come, thou youthful one, For there's no bet-ter  
 4. O come to me in the eve-ning hour, Ere the sens-es of

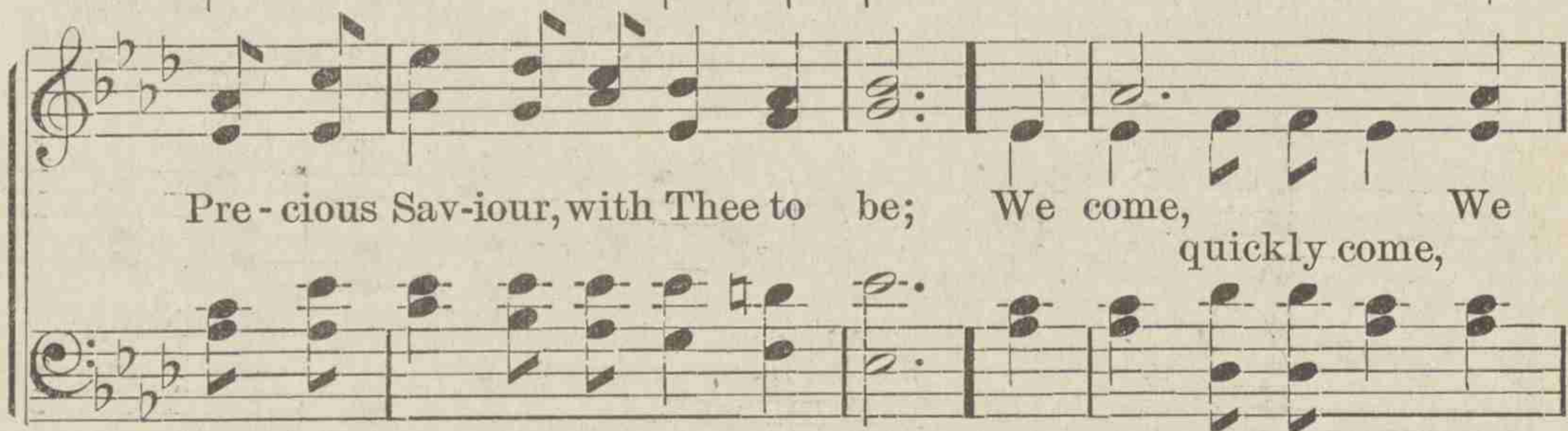


fresh with dew; While life is fair and you have no care, There is  
 youth are passed; While no foes you fear, and no days are drear. And the  
 time for thee; I will re-ceive all who do be-lieve; They shall  
 sleep are still; Come, taste this hour of my pard'ning pow'r; Come and

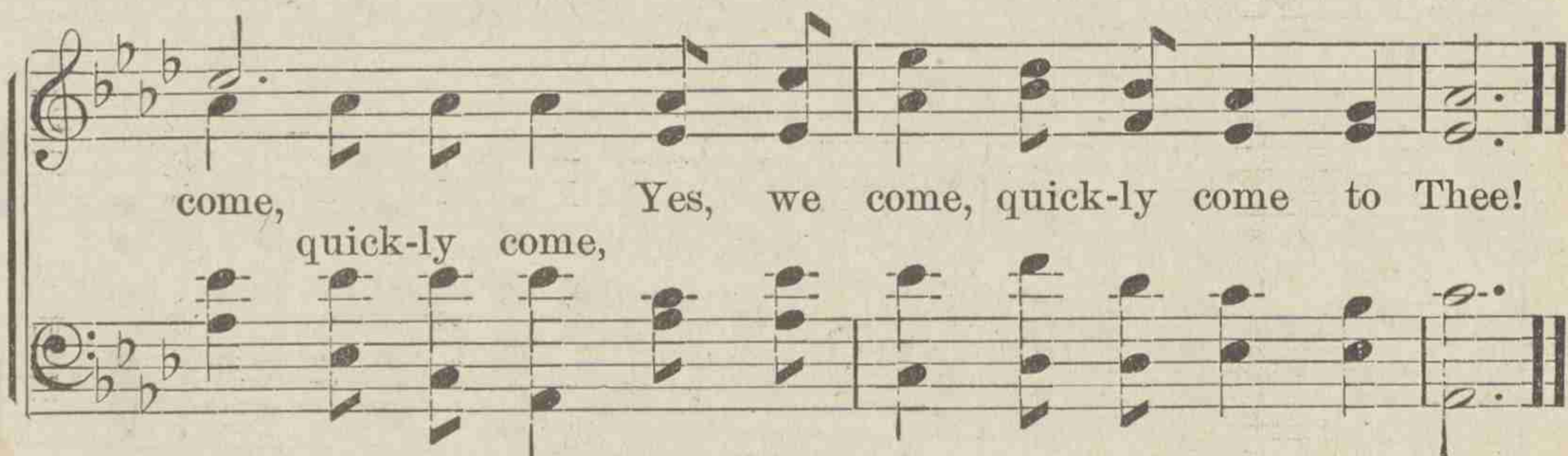
## CHORUS.



no oth-er friend so true. We come, we come,  
 clouds nev-er o-ver-cast.  
 all my sal-va-tion see.  
 bow to my righteous will. quick-ly come, quickly come,



Pre-cious Sav-iour, with Thee to be; We come, We  
 quickly come,



come, Yes, we come, quick-ly come to Thee!  
 quick-ly come,

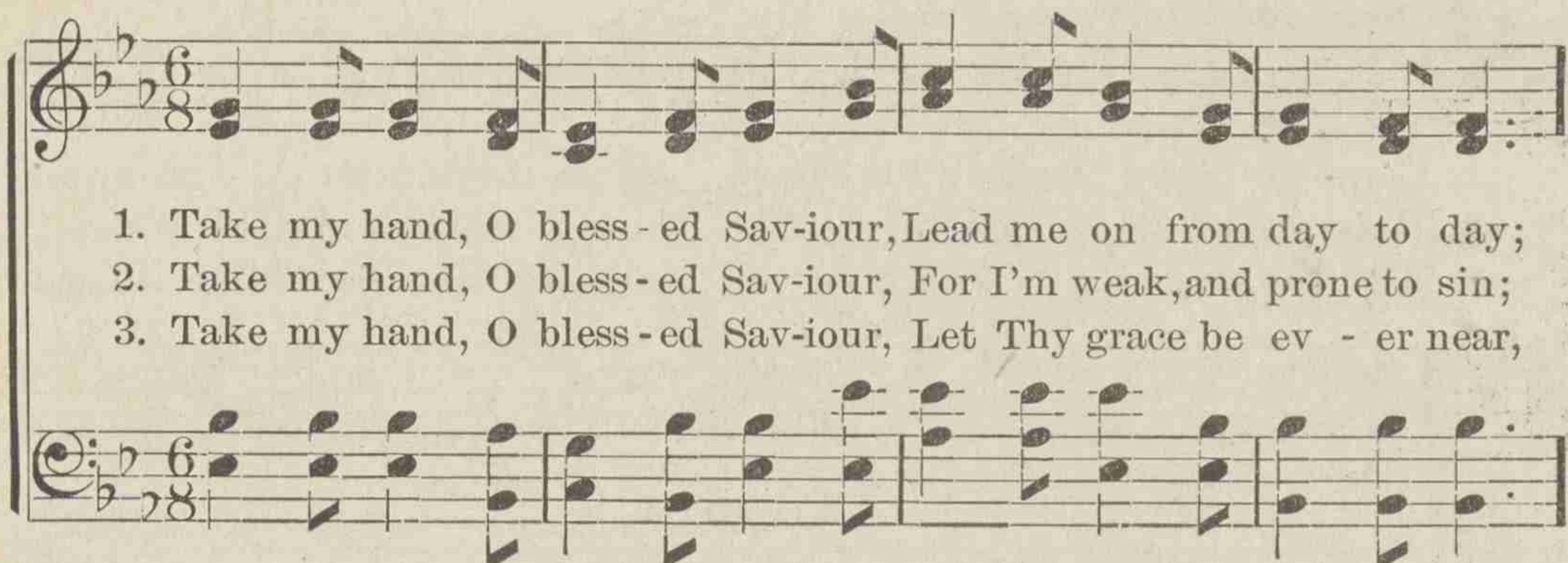


## No. 85.

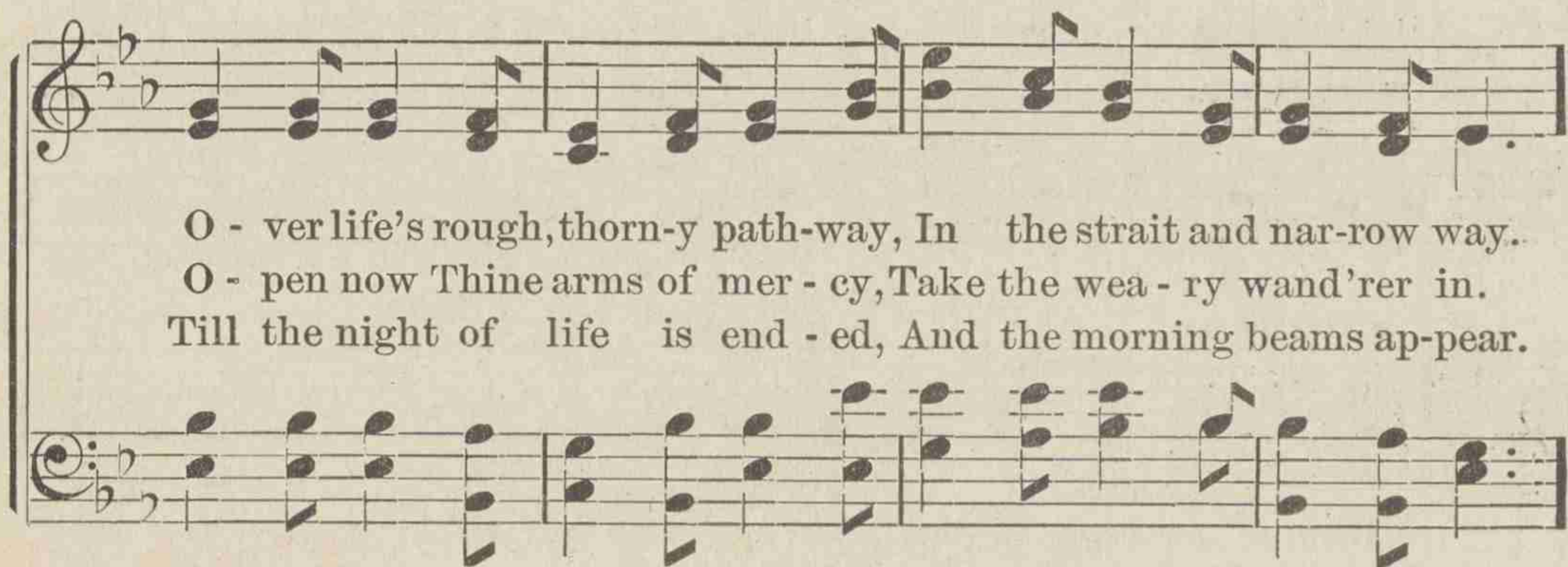
## TAKE MY HAND.

P. B. WARD.

S. B. CLAIBORNE.

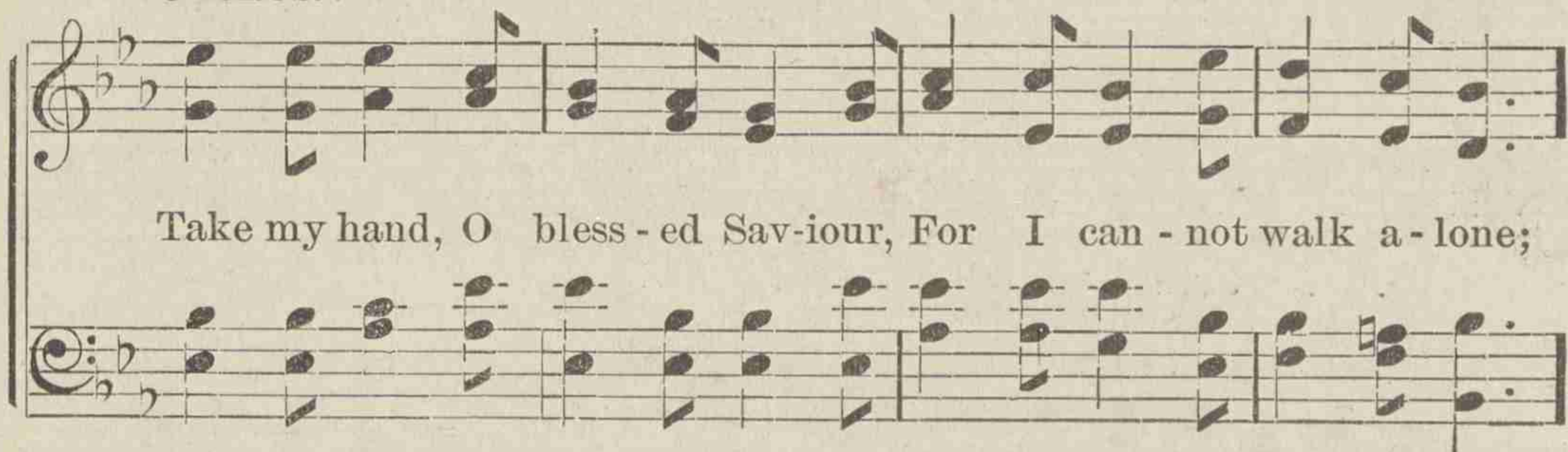


1. Take my hand, O bless - ed Sav-iour, Lead me on from day to day;  
2. Take my hand, O bless - ed Sav-iour, For I'm weak, and prone to sin;  
3. Take my hand, O bless - ed Sav-iour, Let Thy grace be ev - er near,

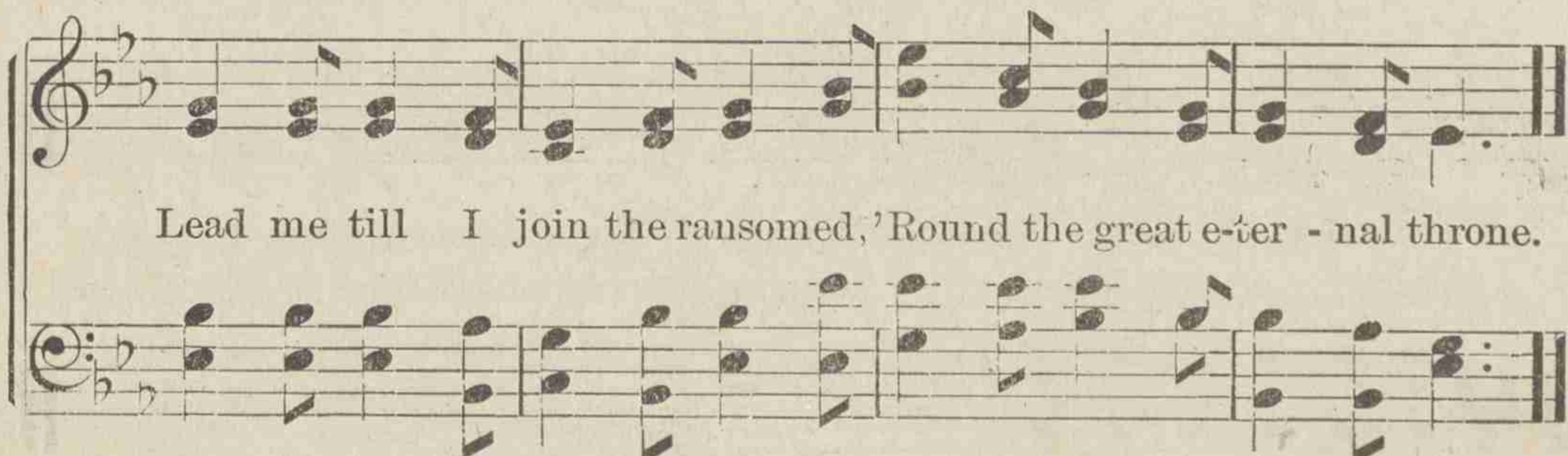


O - ver life's rough, thorn-y path-way, In the strait and nar-row way.  
O - pen now Thine arms of mer - cy, Take the wea - ry wand'rer in.  
Till the night of life is end - ed, And the morning beams ap-pear.

## CHORUS.



Take my hand, O bless - ed Sav-iour, For I can - not walk a - lone;



Lead me till I join the ransomed, 'Round the great e - ter - nal throne.



## No. 86.

## COME ON BOARD.

Arr. H. A. K.

HIEL A. KEY.

## Soprano and Tenor Duet.



1. Come on board the ship for glo-ry; Be in haste, make up your mind;
2. Hoist your sails, ye heav'nly sailor, Gently waft your ves-sel on;
3. All the storms will soon be o-ver, And our tri - als will be done;



All our ves - sels now are wait-ing, You will soon be left be - hind.  
 All on board are sweet-ly sing-ing, As they waft their ves-sel home.  
 For we'll an-chor in the har-bor, There to reign for ev - er - more.



## CHORUS.



Millions now..... are safe - ly land-ed..... O - ver  
 Millions now are safe - ly land-ed, safely land-ed,



on.....that blissful shore; Millions more... are on their  
 O-ver on that blissful shore, that blissful shore; Millions more are on their



jour-ney,..... And there's room for millions more!  
 journey, on their journey, And there's room for millions more, for millions more!





## No. 87.

## CALLING ME HOME.

G. L. LINDSEY.

G. W. ROUTH.



1. Je - sus is call-ing me home, O - ver the beau-ti - ful sea;
2. An-gels will welcome me there, In that bright mansion a - bove;
3. O I am long-ing to go To that bright land of sweet rest;



Where I shall nev-er-more roam, And from all sor-row be free.  
 Then a bright crown I shall wear, With the fair an-gels of love.  
 There no more sor-row I'll know, There with the pure and the blest.

**CHORUS.**

Call - ing me home, ..... O - - ver the sea;  
 Je-sus is calling, yes, calling me home, O-ver the beauti-ful sea;



Where I shall nev - er-more roam, But from all sor-row be free.



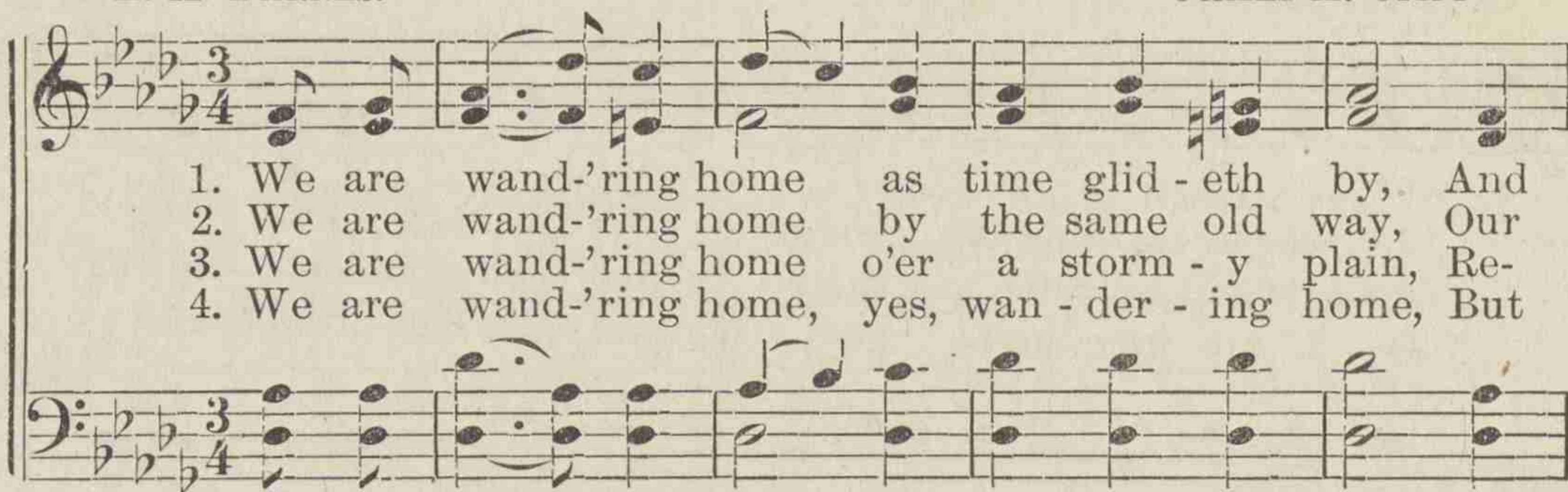


## No. 88.

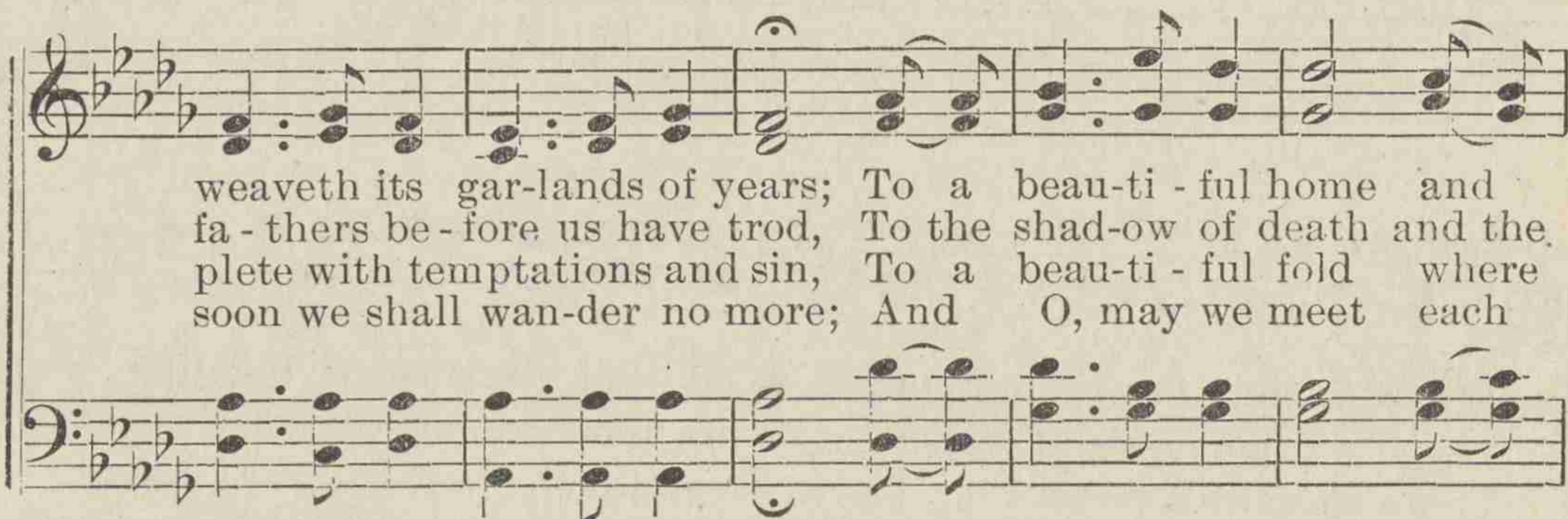
## WANDERING HOME.

E. A. BARNES.

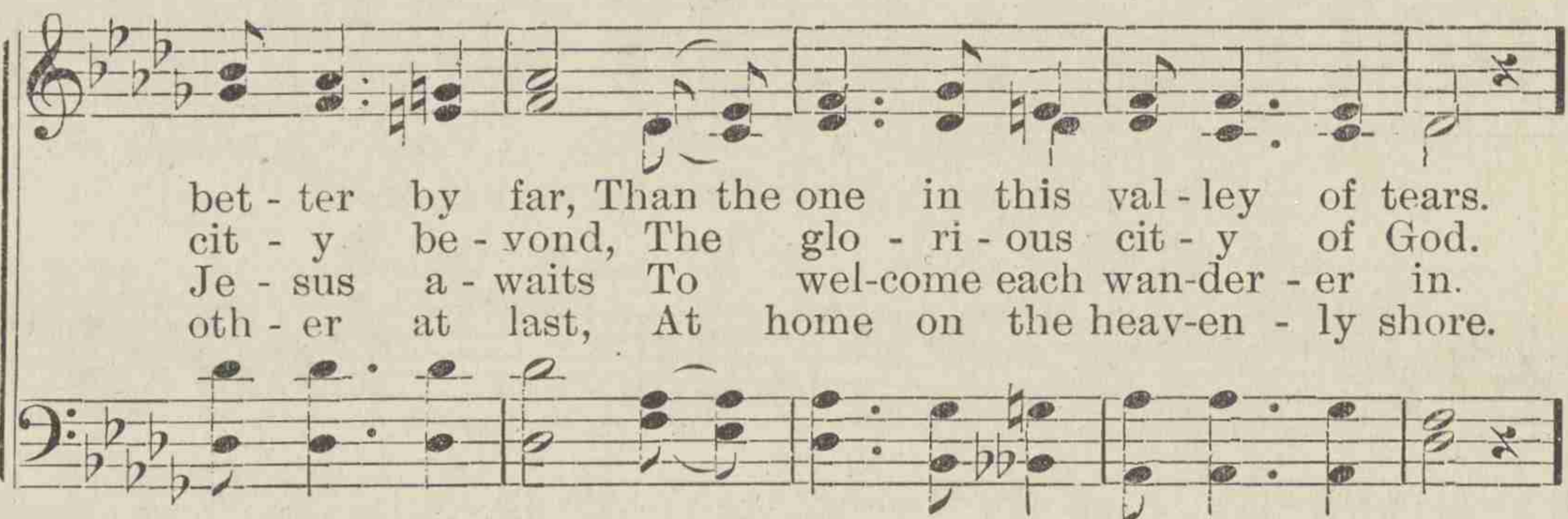
JAMES A. STIPP.



1. We are wand-'ring home as time glid-eth by, And  
 2. We are wand-'ring home by the same old way, Our  
 3. We are wand-'ring home o'er a storm-y plain, Re-  
 4. We are wand-'ring home, yes, wan-der-ing home, But

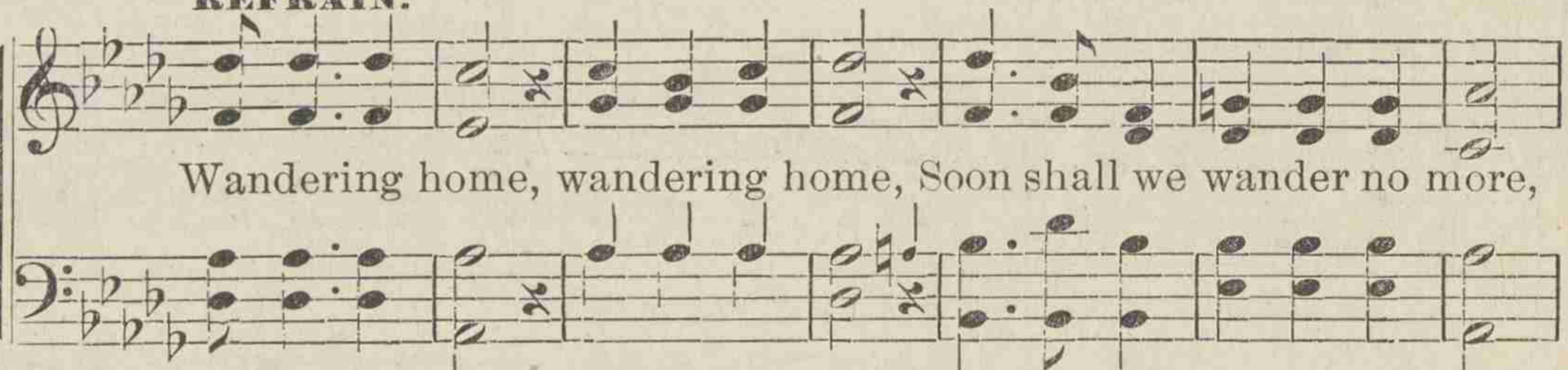


weaveth its gar-lands of years; To a beau-ti-ful home and  
 fa-thers be-fore us have trod, To the shad-ow of death and the  
 plete with temptations and sin, To a beau-ti-ful fold where  
 soon we shall wan-der no more; And O, may we meet each

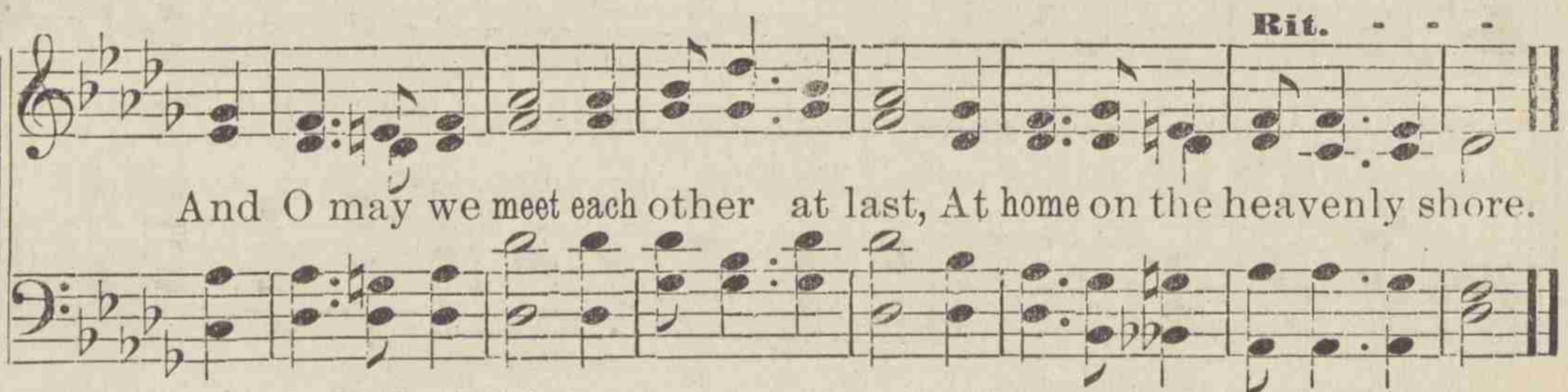


bet-ter by far, Than the one in this val-ley of tears.  
 cit-y be-vond, The glo-ri-ous cit-y of God.  
 Je-sus a-waits To wel-come each wan-der-er in.  
 oth-er at last, At home on the heav-en-ly shore.

## REFRAIN.



Wandering home, wandering home, Soon shall we wander no more,



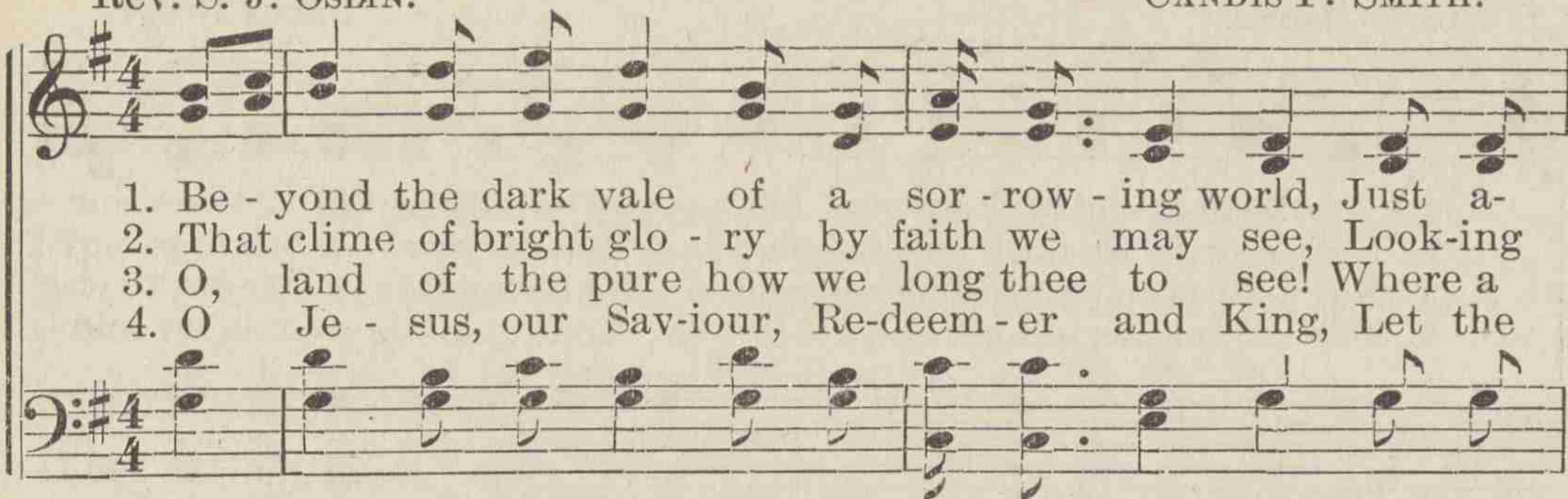
And O may we meet each other at last, At home on the heavenly shore.



# No. 89. THE SINLESS CLIME.

Rev. S. J. OSLIN.

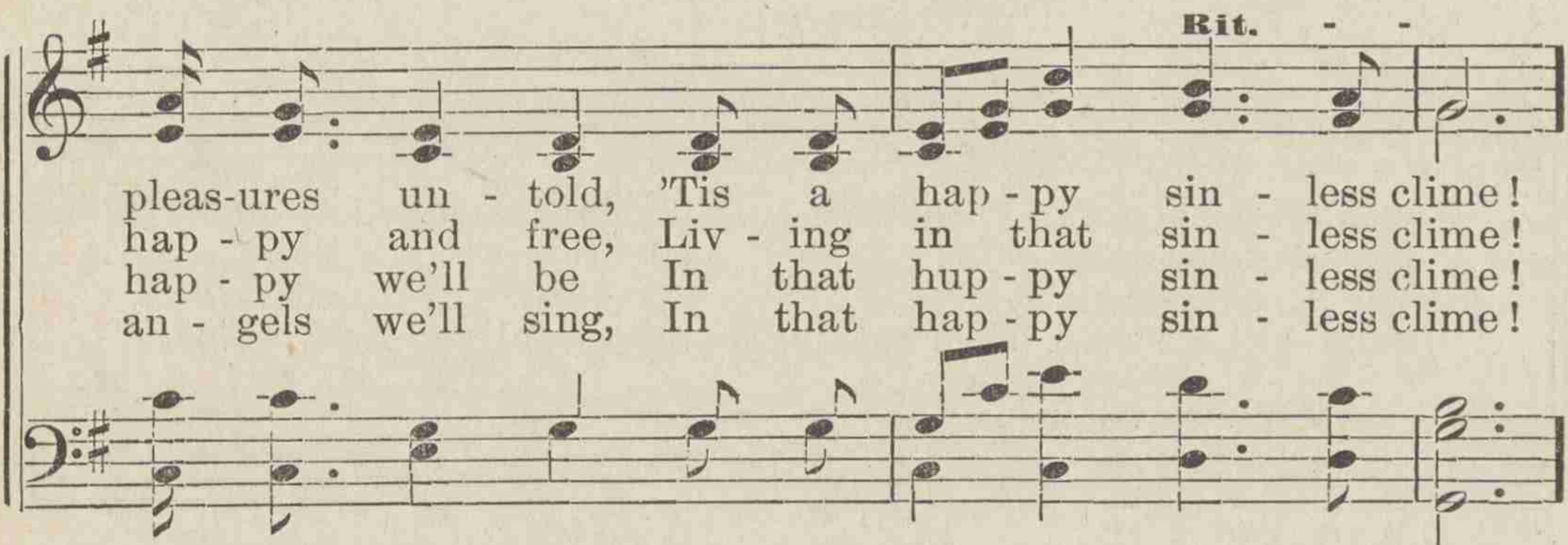
CANDIS P. SMITH.



1. Be - yond the dark vale of a sor - row - ing world, Just a-  
 2. That clime of bright glo - ry by faith we may see, Look - ing  
 3. O, land of the pure how we long thee to see! Where a  
 4. O Je - sus, our Sav - iour, Re - deem - er and King, Let the



cross the stream of time; Are fields of bright glo - ry and  
 thro' the mists of time; We see all our loved ones are  
 cloud - less sun doth shine; Re - deemed and im - mor - tal there  
 glo - ry all be Thine; With Thee we'll be hap - py, with

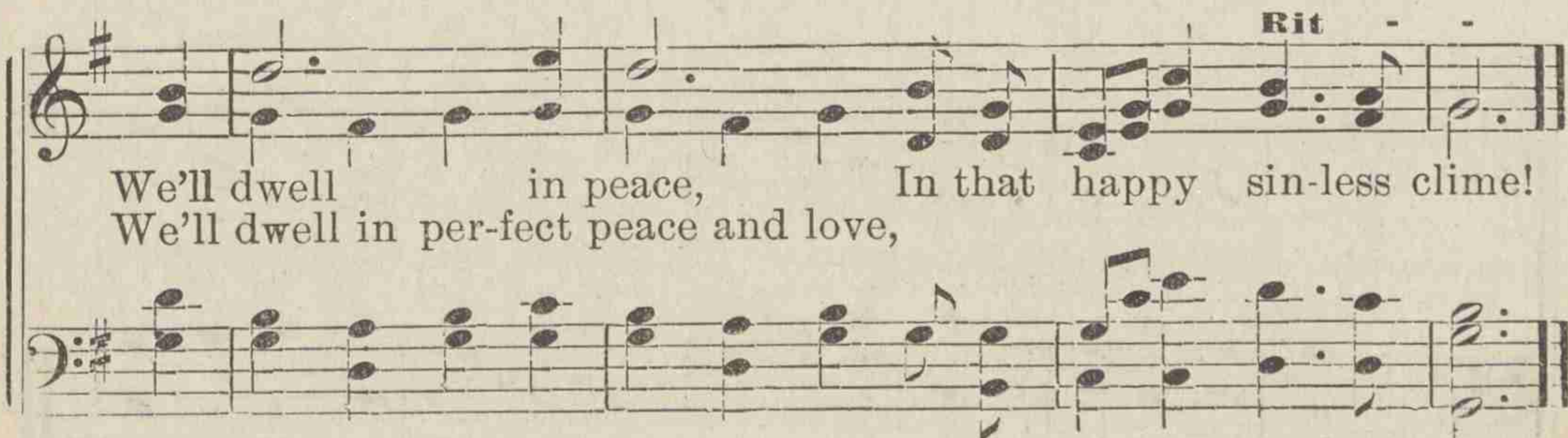


pleas - ures un - told, 'Tis a hap - py sin - less clime!  
 hap - py and free, Liv - ing in that sin - less clime!  
 hap - py we'll be In that hap - py sin - less clime!  
 an - gels we'll sing, In that hap - py sin - less clime!

## CHORUS.



O land of rest, Just a - cross the riv - er of time,  
 O bless - ed land of end - less rest,



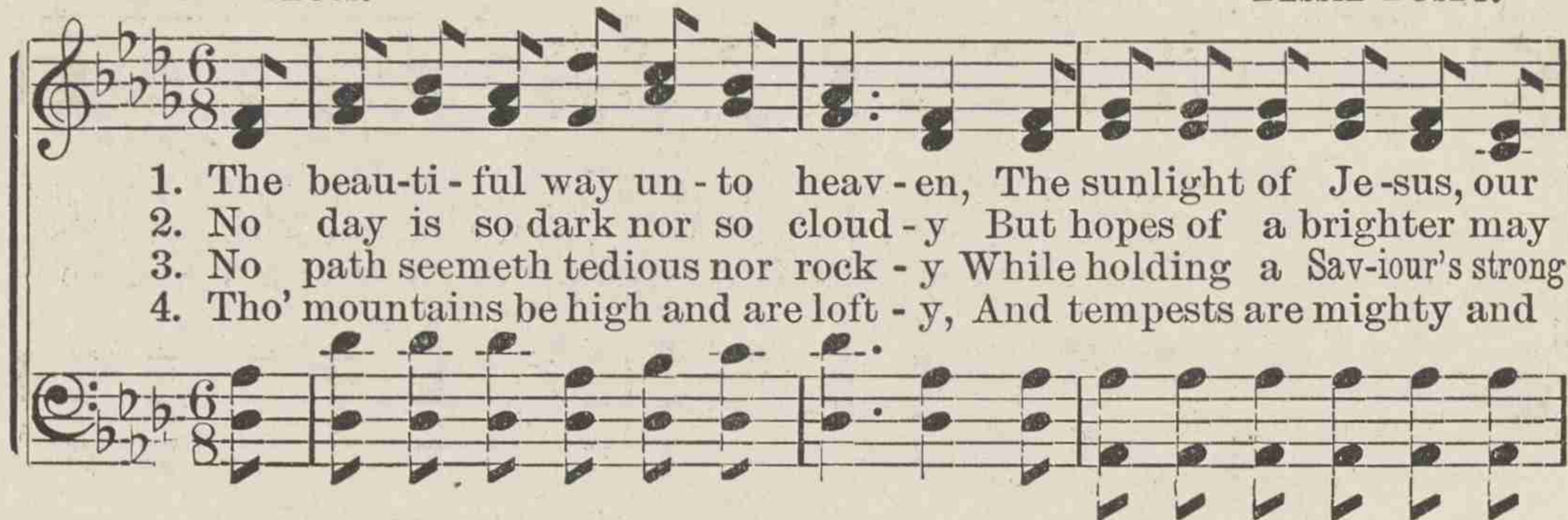
We'll dwell in peace, In that happy sin - less clime!  
 We'll dwell in per - fect peace and love,



# No. 90. THE SUNLIGHT OF GOD.

MARY B. SHUSS.

BESSIE BUSBY.

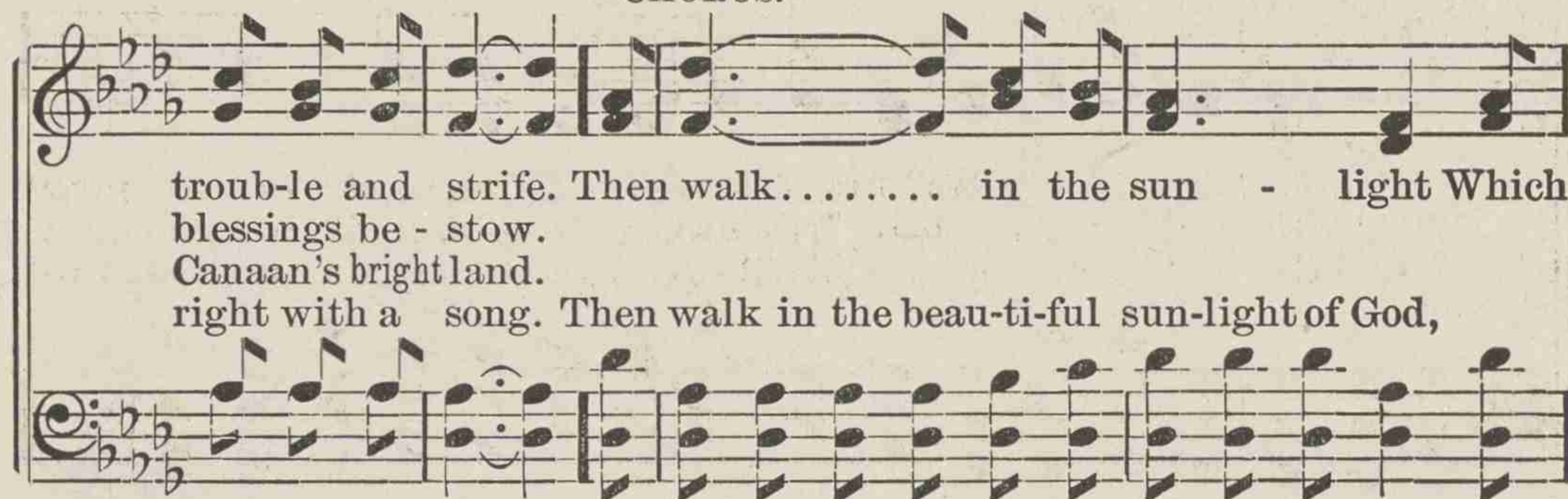


1. The beau-ti-ful way un-to heav-en, The sunlight of Je-sus, our  
 2. No day is so dark nor so cloud-y But hopes of a brighter may  
 3. No path seemeth tedious nor rock-y While holding a Sav-iour's strong  
 4. Tho' mountains be high and are loft-y, And tempests are mighty and



life, To ra-di-ate, beau-ti-fy, sweet-en A way full of  
 glow, In hearts that are glad by His pres-ence, While Je-sus His  
 hand; The way beameth bright in His pres-ence, While trav'ling to  
 strong; Un-fal-ter-ing-ly we will fol-low The path of the

## CHORUS.



troub-le and strife. Then walk..... in the sun - light Which  
 blessings be - stow.  
 Canaan's bright land.  
 right with a song. Then walk in the beau-ti-ful sun-light of God,



brightens an earth-ly, dark road; Then walk..... in the  
 Then walk in the beau-ti-ful



sun - - - light, The beau-ti-ful sunlight of God!.....  
 sun-light of God, The beau-ti-ful, beau-ti-ful sunlight of God!



# No. 91. SHINING STAR IN YOUR CROWN.

J. S. N.

J. S. NEWMAN.



1. O the good that we may do, As life's journey we pass thro'! We must
2. O the good that we may do, While life's journey we pur-sue! For the
3. Then we'll lead the err-ing ones To the cross of Christ our Lord, And we'll



work, for soon the judgment day will dawn! Christ will welcome faithful ones,  
shad - ows of the eve are drawing on; Then we'll with the Saviour share  
work un - til the Saviour says, "Come home." When our work on earth is done,



*D. S.—Point the sin-ner to the way*

**FINE.**



With the blessed words, "Well done," And there'll be a shining star in your crown!  
All His glo-ries o-ver there; There will be a shining star in your crown!  
And the vic-t'ry we have won, We'll re-ceive a shining star in our crown!



*Leading on to per-fect day, And he'll be a shining star in your crown!*  
**CHORUS.**



Let us work, (watch and pray,) Let us work; (watch and pray;)



*D. S.*



Soon the ar - mor of the Mas - ter we'll lay down; (we'll lay down;)



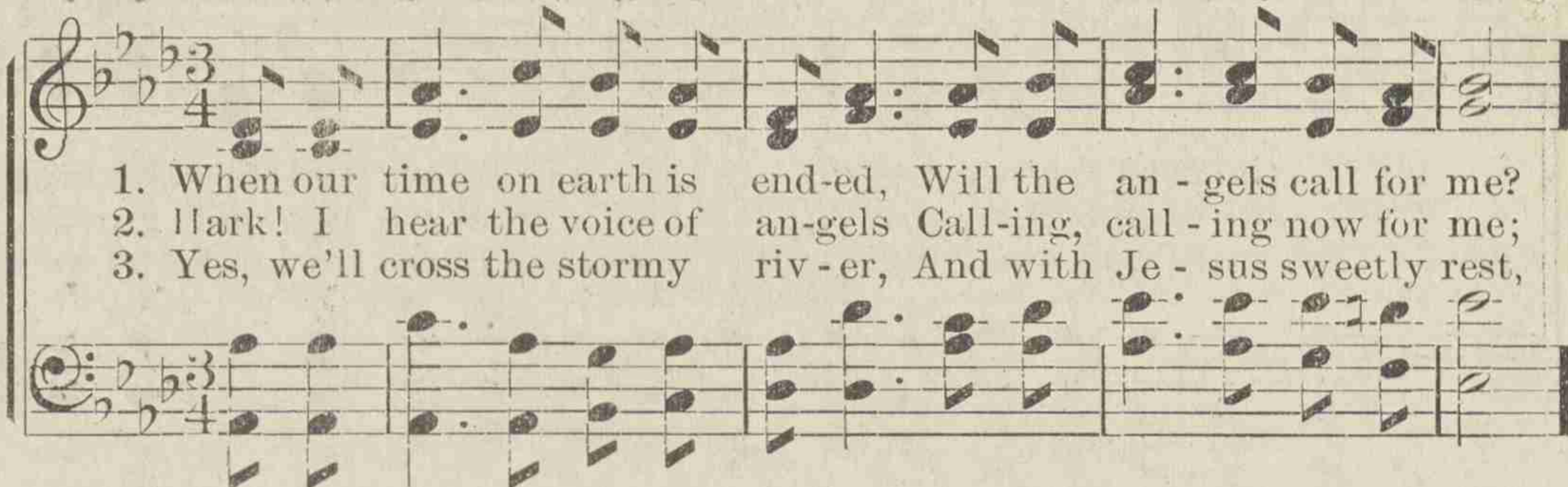


# No. 92. WILL THE ANGELS CALL FOR ME?

(Companion to "Will the Angels Come for Me?")

C. W. PENLAND.

JAMES D. McALLISTER.



1. When our time on earth is end-ed, Will the an - gels call for me?  
 2. Hark! I hear the voice of an-gels Call-ing, call - ing now for me;  
 3. Yes, we'll cross the stormy riv - er, And with Je - sus sweetly rest,

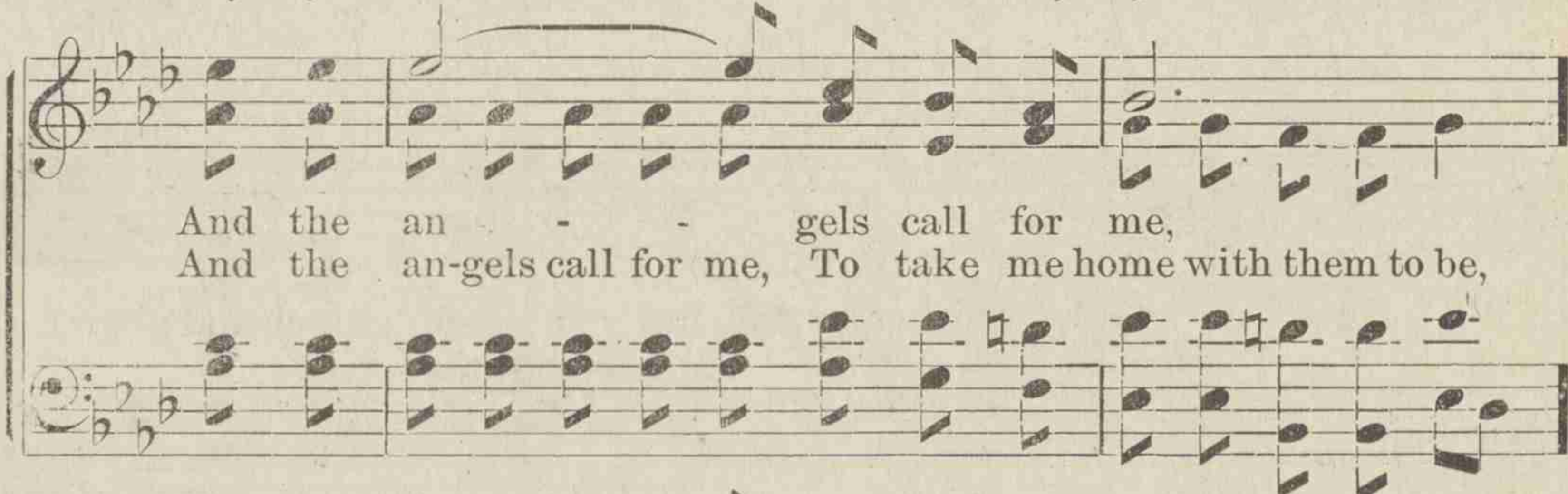


Will our voi - ces then be blended In our home be-yond the sea?  
 They will bear me safe-ly o - ver To my home be-yond the sea.  
 There to praise our God for - ev - er, In the mansions of the blest.

## CHORUS.



When our time..... on earth is end - ed,.....  
 When our time on earth is end-ed, When our time on earth is end - ed,



And the an - gels call for me,  
 And the an-gels call for me, To take me home with them to be,



They will guide..... us safe - ly o - ver.....  
 They will guide us safe-ly o - ver, They will guide us safe-ly o - ver



# WILL THE ANGELS etc.—Concluded.

To our home..... be - yond the sea!  
 To our home beyond the sea, On to our home beyond the sea!

be - yond the sea!

## No. 93. REST OVER JORDAN.

GEO. B. HOLSINGER. By per.

1. In the Christian's home in glo-ry, There remains a land of rest;
2. He is fit - ting up my mansion, Which e - ter - nal - ly shall stand;
3. Pain nor sick-ness ne'er shall en-ter, Grief nor woe my lot shall share;
4. Death it - self shall then be vanished, And his sting shall be withdrawn;
5. Sing, O sing, ye heirs of glo-ry, Shout your tri-umph as you go;

**FINE.**

There my Sav-iour's gone be - fore me, To ful-fill my soul's request.  
 For my stay shall not be tran-sient In that ho - ly, hap-py land.  
 But in that ce - les - tial cen - ter, I a crown of life shall wear.  
 Shout for glad-ness, O ye ransomed! Hail with joy the ris-ing morn!  
 Zi - on's gate will o - pen for you, You shall find an entrance thro'.

*D. S.—Rest for all who come to Je - sus, There is rest for you and me.*

REFRAIN.

*D. S.*

Yes, there is rest o-ver Jordan's waters, Rest for such as from sin are free;

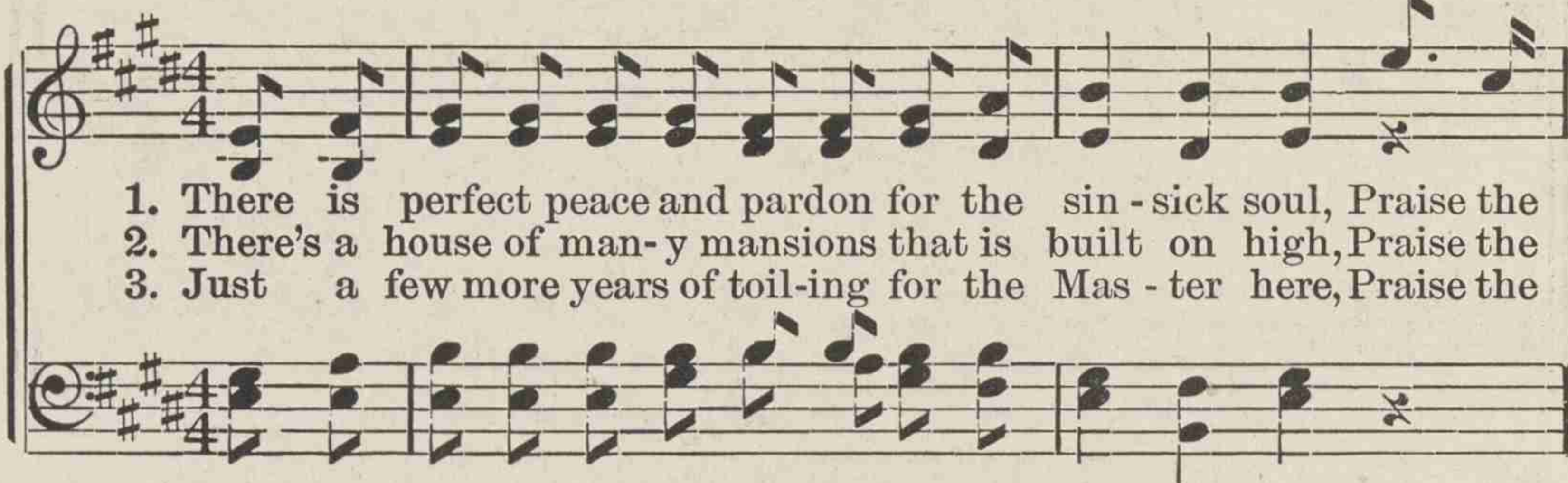


# No. 94.

# PRAISE THE LORD.

ADDIE EVILSIZER.

S. J. OSLIN.



1. There is perfect peace and pardon for the sin - sick soul, Praise the  
 2. There's a house of man - y mansions that is built on high, Praise the  
 3. Just a few more years of toil - ing for the Mas - ter here, Praise the



Lord, praise the Lord! Thro' the cleansing blood of  
 Praise the Lord, praise the Lord! Where His cho - sen shall be  
 Then He'll bid us come up



Je - sus sinners are made whole, Praise the Lord, praise the Lord!  
 gathered to Him by and by,  
 high - er, and His glo - ries share, Praise the Lord, praise the Lord!

REFRAIN.



Praise the Lord, praise the Lord! We are sail - ing to a  
 Praise the Lord, praise the Lord!



land be - yond the sky; Praise the Lord, praise the  
 beyond the sky; Praise the Lord,



# PRAISE THE LORD—Concluded.

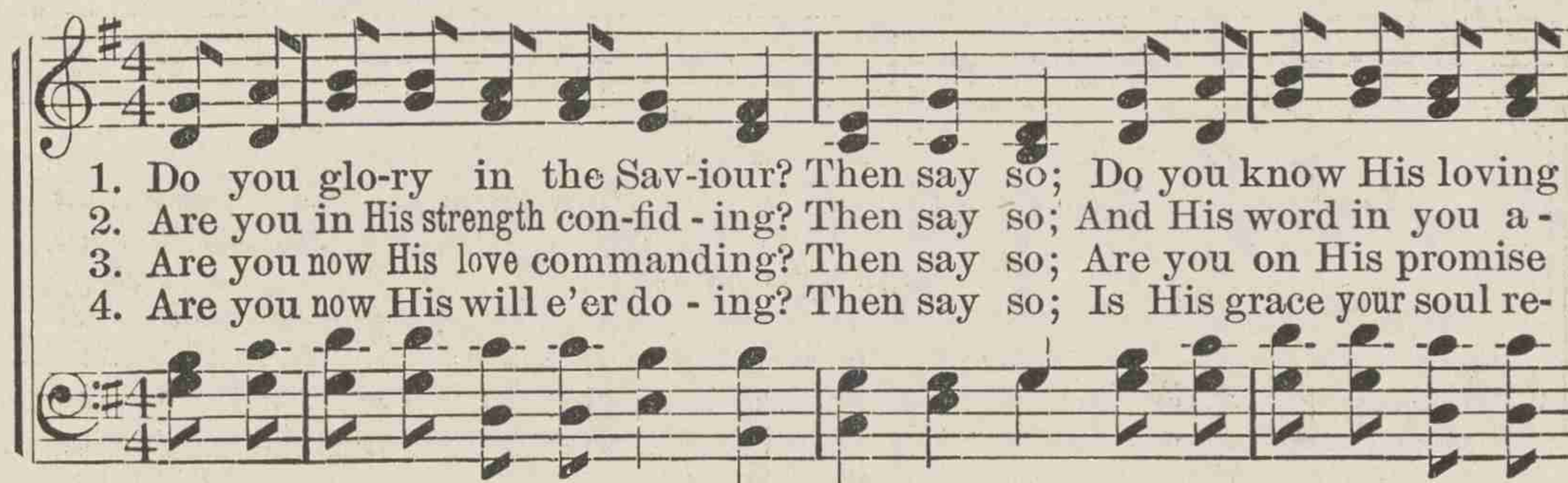


Lord! We will reach the port of heaven by and by!  
praise the Lord! by and by!

## No. 95. LET THE REDEEMED SAY SO.

MINNIE B. JOHNSON.

JNO. R. BRYANT.



1. Do you glo-ry in the Sav-iour? Then say so; Do you know His loving  
2. Are you in His strength con-fid-ing? Then say so; And His word in you a-  
3. Are you now His love commanding? Then say so; Are you on His promise  
4. Are you now His will e'er do-ing? Then say so; Is His grace your soul re-

CHORUS.



fa - vor? Then say so.  
bid - ing? Then say so.  
standing? Then say so.  
new-ing? Then say so. } Let the redeemed of the Lord say so, say so,



If from sin He sets you free, Then no long-er si-lent be; Let the re-



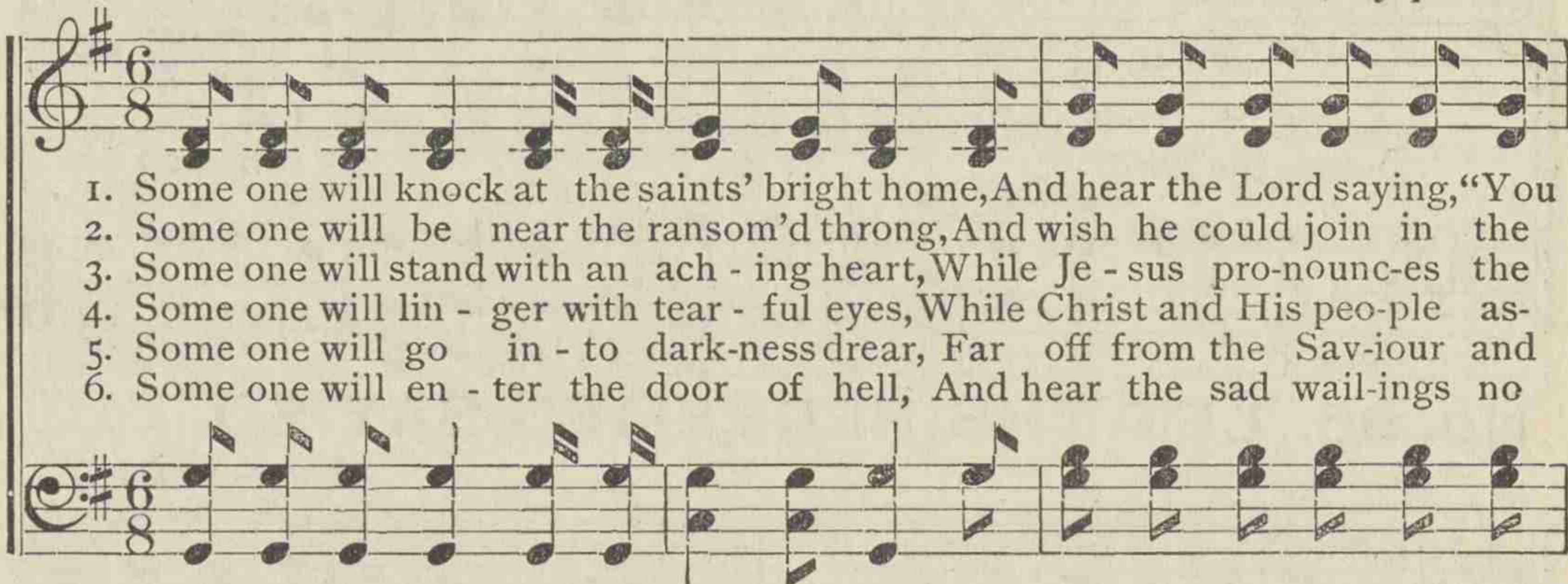
deemed of the Lord say so, say so; Let the redeemed of the Lord say so (say so).



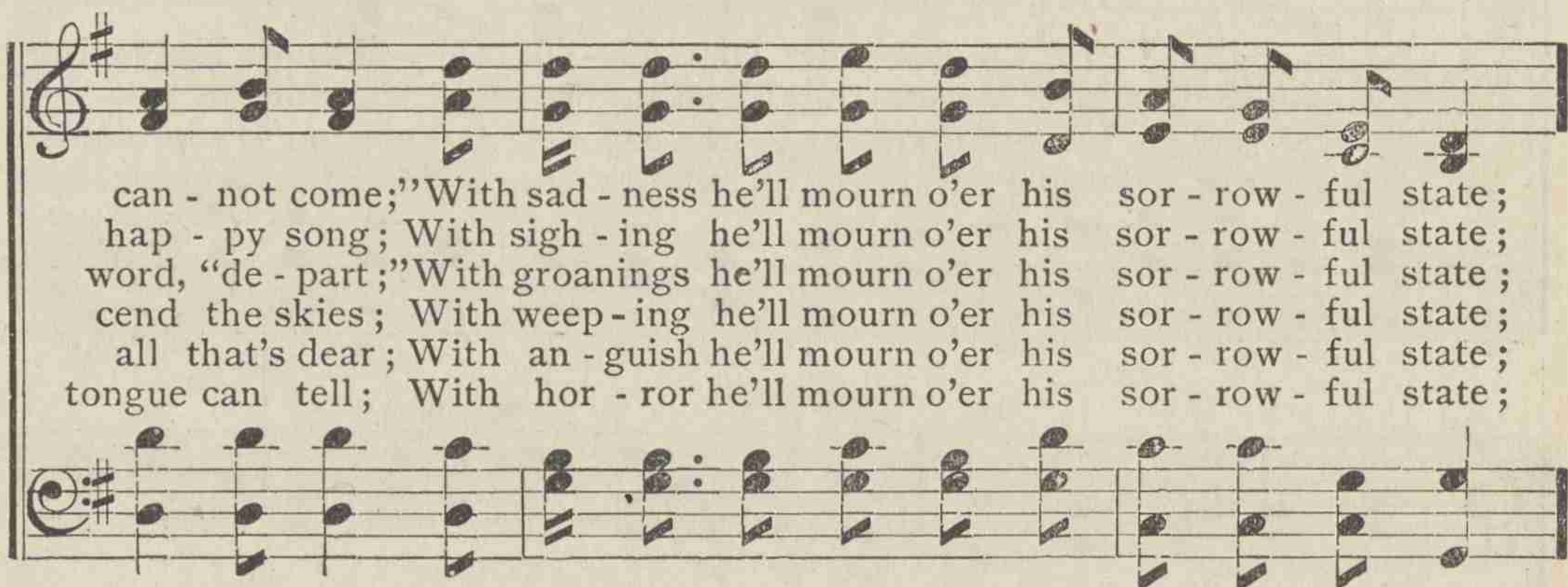
# No. 96. TURNED AWAY FROM THE BEAUTIFUL GATE.

D. E. D.

D. E. DORTCH, by per.



1. Some one will knock at the saints' bright home, And hear the Lord saying, "You  
 2. Some one will be near the ransom'd throng, And wish he could join in the  
 3. Some one will stand with an ach-ing heart, While Je-sus pro-nounc-es the  
 4. Some one will lin-ger with tear-ful eyes, While Christ and His peo-ple as-  
 5. Some one will go in-to dark-ness drear, Far off from the Sav-iour and  
 6. Some one will en-ter the door of hell, And hear the sad wail-ings no



can-not come;" With sad-ness he'll mourn o'er his sor-row-ful state;  
 hap-py song; With sigh-ing he'll mourn o'er his sor-row-ful state;  
 word, "de-part;" With groanings he'll mourn o'er his sor-row-ful state;  
 cend the skies; With weep-ing he'll mourn o'er his sor-row-ful state;  
 all that's dear; With an-guish he'll mourn o'er his sor-row-ful state;  
 tongue can tell; With hor-ror he'll mourn o'er his sor-row-ful state;

## REFRAIN.



Turned a-way from the beau-ti-ful gate. Turned a-way from the beau-ti-ful



gate, Turned a-way from the beau-ti-ful gate; With sad-ness he'll



mourn o'er his sor-row-ful state, Turned a-way from the beau-ti-ful gate.



# No. 97. CHRISTIANS' PROSPECT.

Old Melody.  
Arr. by J. J. SMITH.



1. Soon our bondage here shall end, By and by, by and by; Soon our
2. Our De - liv - er - er shall come, By and by, by and by; Our De -
3. Tho' our en - e - mies are strong, We'll go on, we'll go on; Tho' our



bondage here shall end, By and by. From Egypt's yoke set free, Hail the  
liv - er - er shall come, By and by; And our sorrows all will end, With our  
en - e - mies are strong, We'll go on; And our hearts will never fear, For the



glo - rious ju - bi - lee! And to Ca - naan we'll re - turn, By and  
three score years and ten; And bright glo - ry crowns the day, By and  
Lord is ev - er near; Tho' the fier - y flames may roll, We'll go



by, by and by; And to Ca - naan we'll re - turn, By and by.  
by, by and by; And bright glo - ry crowns the day, By and by.  
on, we'll go on; Tho' the fier - y flames may roll, We'll go on.





# No. 98. WALKING BY MY SAVIOUR.

Rev. S. J. OSLIN.

JOHN H. SMITH.



1. I am walk-ing with my Sav-iour, I am near His rift-ed side;  
 2. 'Tis a shin-ing way to glo-ry, With my Sav-iour ev-er near,  
 3. There is naught that can be-set me, With my Sav-iour by my side,





I am dwell-ing in the sun-light, In the sun-light of His love;  
 As I learn the sa-cred sto-ry, Pointing out the way so clear;  
 For His grace is all-suf-fi-cient, And my foot-steps He will guide.




I am hap-py in His pres-ence, I am joy-ful in my Lord,  
 I am hold-ingsweet com-mun-ion With my Sav-iour, Lord, and King,  
 Hal-le-lu-jah! I am walk-ing In a bright and shin-ing road,




I am trav-ling on to heav-en, I'm sup-port-ed by His word!  
 And the way grows ev-er bright-er While my Lord His grace doth lend.  
 And I'm hap-py now in Je-sus As I trav-el on to God!



## CHORUS.



I am walk-ing by my Sav-iour,  
 I am walk-ing by my Sav-iour, I am walk-ing by His side,





# WALKING BY MY SAVIOUR—Concluded.

I am dwell - - - ing in His love!  
 I am dwell-ing, yes, I'm dwelling, I am dwell-ing in His love!

I am liv - - - ing in the sun - - - light,  
 I am liv-ing in the sunlight, in the sun-light of His love,

I am bound for heav'n a - - - bove!  
 I am bound for heav'n a-bove, yes, I am bound for heav'n a-bove!

## No. 99. THE CELESTIAL RAILROAD.

Old Words and Melody.

Arr. by G. L. Y.

1. The road to heav'n by Christ was laid; From gospel truth the rails are made;
2. Re-pent-ance is the station, then, Where passengers are tak-en in;
3. The Bi-ble is the en-gin-eer; It points the way to heav'n so clear;
4. God's love the fire, His truth the steam Which drives the en-gine and the train;
5. Now ring the bell and start the train, And run it thro' in Je-sus' name;

CHO.—We're trav'ling home, to die no more, To meet with loved ones gone before;

From earth to heav'n the line extends, To life e - ter - nal, where it ends.  
 No fee for them is there to pay, For Je-sus is Him-self the way.  
 Thro' tunnels dark and dreary here, It does the way to glo-ry steer.  
 All you who would to glo-ry ride Must come to Christ, in Him a-bide.  
 To glo-ry then we'll surely go, With all on board as white as snow.

We're going home to sing God's praise, To live with Christ thro' endless days.



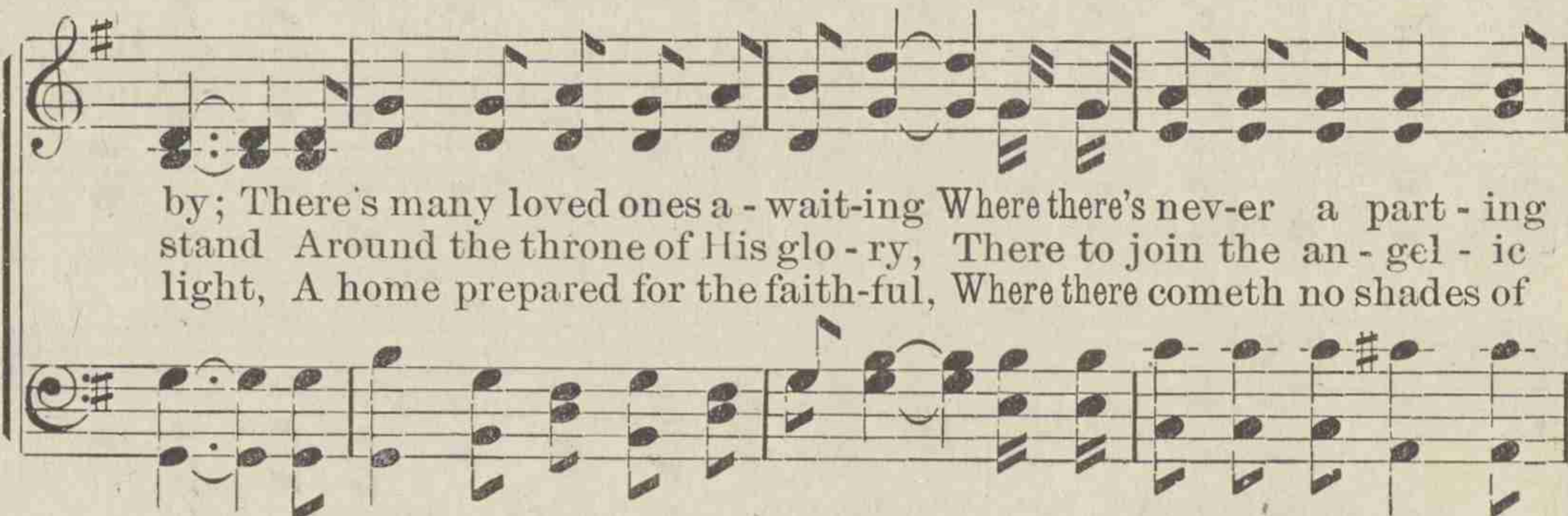
# No. 100. WE'LL NEVER SAY "GOOD-BY."

J. S. N.

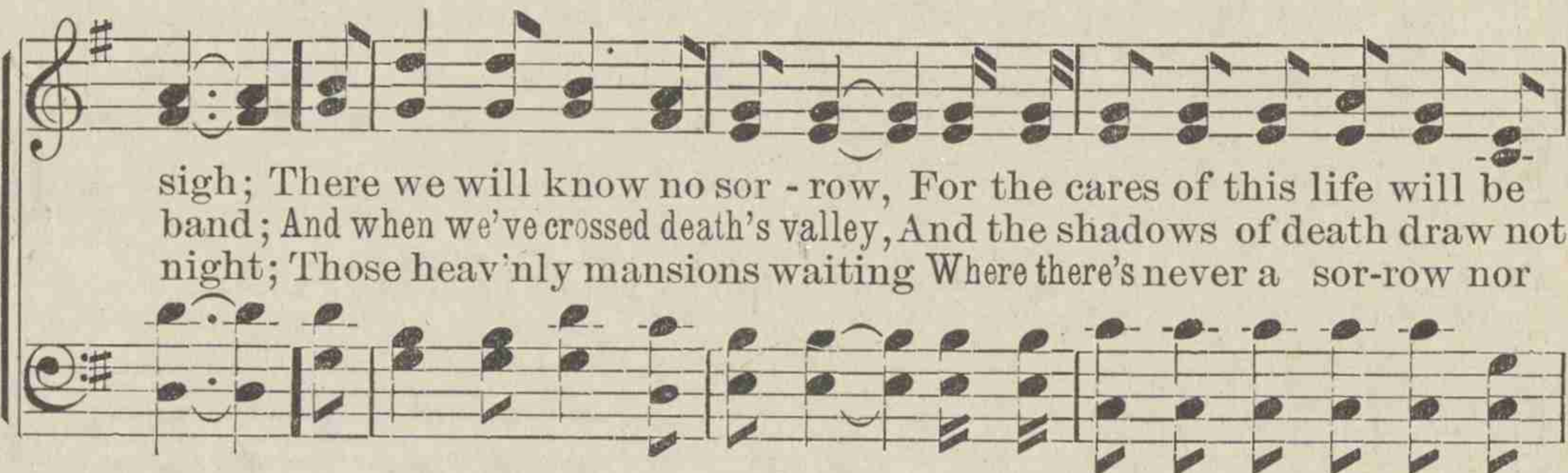
J. S. NEWMAN.



1. How sweet will be the meet-ing      In the clime of the sweet by and  
2. There'll be a hap-py meet-ing      When the saved of all nations shall  
3. We soon must join the num-ber      In that beau-ti-ful cit-y of



by; There's many loved ones a-wait-ing      Where there's nev-er a part-ing  
stand      Around the throne of His glo-ry,      There to join the an-gel-ic  
light,      A home prepared for the faith-ful,      Where there cometh no shades of




sigh; There we will know no sor-row,      For the cares of this life will be  
band;      And when we've crossed death's valley,      And the shadows of death draw not  
night;      Those heav'nly mansions waiting      Where there's never a sor-row nor



*Rit.*  
o'er; We'll hap-py be for-ev-er,      And nev-er say "good-by."  
nigh; We'll sing and praise for-ev-er,      And nev-er say "good-by."  
sigh, We'll shout and sing for-ev-er,      And nev-er say "good-by."

CHORUS. *Faster.*



We'll nev-er say "good-by, good-by,"      We'll never say "good-by;"      How



# WE'LL NEVER SAY etc.—Concluded.

sweet will be the meet - ing In that bright land on high;

We'll nev - er say "good-by, good-by," We'll nev - er say "good-by;" We'll

*Rit.*  
live with Christ for - ev - er, And nev - er say "good - by."

## No. 101.

## PARTING SONG.

S. K. DAVIS.  
Arr. by S. J. O.

S. J. OSLIN.

1. We ded - i - cate this part - ing hour To love and friendship true;
2. And tho' we part we'll not for - get, With ev - 'ry chang - ing scene,
3. We bid a - dieu, 'tis on - ly meet, But when life's dreams are o'er,

As teach - er and as stu - dents dear, We bid a sad a - dieu!  
That God will be our stay and staff, If we but trust in Him.  
At God's right hand a - gain we'll greet, And praise Him ev - er - more!



# No. 102. THE SUNDAY SCHOOL ARMY.

Arr. by H. N. L.

Music and refrain by H. N. LINCOLN.



1. The Sunday School army has gathered once more; Its numbers are greater than
2. We fight a-against e - vil and battle with wrong, Our sword is the bible both
3. Amid all our conflicts we think of our Lord, Who died on the cross and from
4. To Je - sus our Captain, hosannas we raise, And join with our teachers in



ev - er be-fore, Its banners are spread and shall never be furled, Till the  
trusty and strong, With prayer as our watchword, and faith as our shield, And our  
death was restored, To save us from sin and to give us a place With the  
sing-ing His praise, His soldiers we are and His soldiers we'll be, Till we



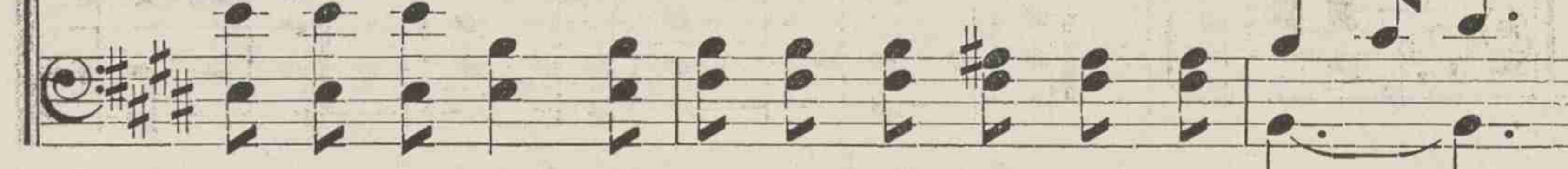
## REFRAIN.



Prince of sal - va - tion has conquer'd the world. Sing and re -  
ar - mor to en - e - mies nev - er we'll yield.  
ransomed who al - ways be - hold His bright face.  
lay down our ar - mor and death sets us free. Sing and re - joice with



joice, . . . . Our arm - y is on its bright way, bright way,  
heart, soul and voice.



March - ing a - long, . . . . To the beau - ti - ful mansions of day.  
March - ing along with ban - ner and song,





# No. 103. O COME, SWEET ANGEL.

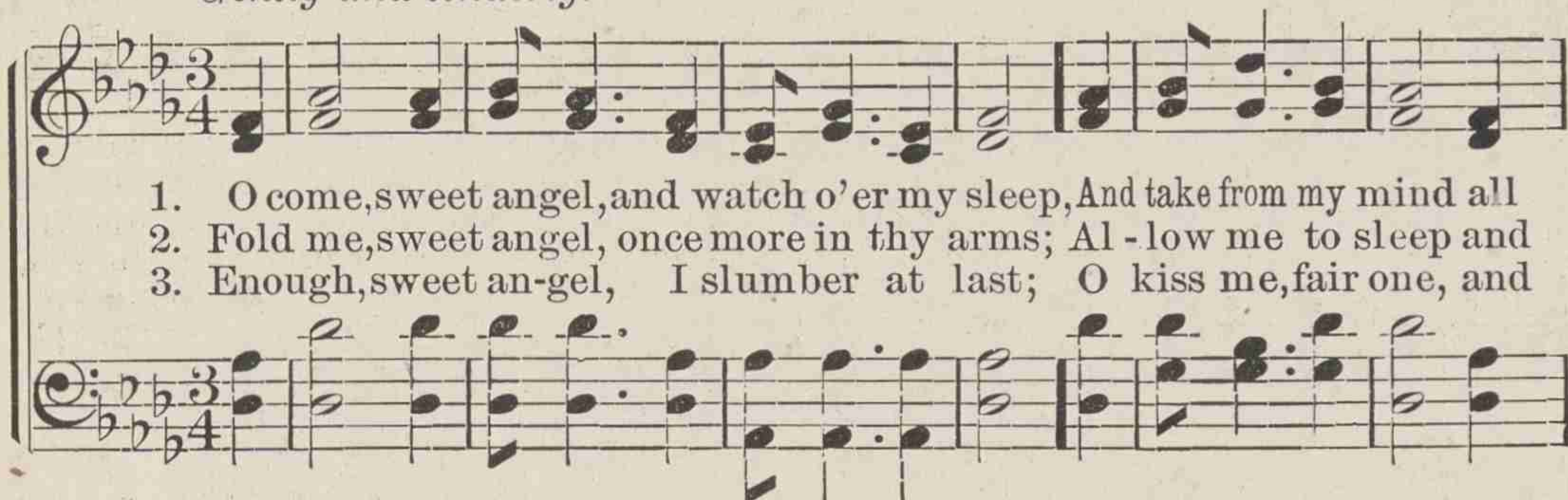
(Good as a Solo, and better as a Quartet.)

Rev. C. C. COLLIN.

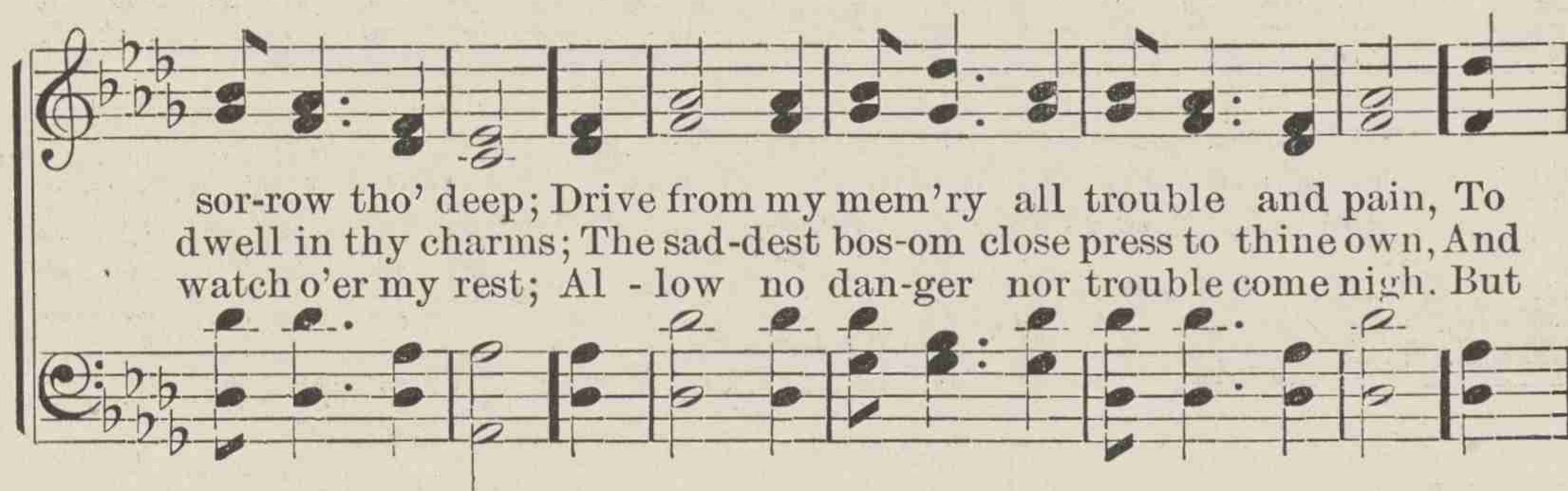
Arr. by H. A. K.

HIEL A. KEY.

*Gently and tenderly.*



1. O come, sweet angel, and watch o'er my sleep, And take from my mind all  
 2. Fold me, sweet angel, once more in thy arms; Al - low me to sleep and  
 3. Enough, sweet an - gel, I slumber at last; O kiss me, fair one, and



sor-row tho' deep; Drive from my mem'ry all trouble and pain, To  
 dwell in thy charms; The sad - dest bos - om close press to thine own, And  
 watch o'er my rest; Al - low no dan - ger nor trouble come nigh. But

REFRAIN.



try sweet slumber, O let me a - gain.  
 watch them sweetly till com - ing of morn. } Near - er, sweet an - gel, draw  
 guard me gen - tly, sweet an - gel, good - by!



nearer my couch; Thy nearer approach oft soothes me so much; And lay thy soft




hands once more on my brow; I feel its caressing, — 'tis soothing me now!




"Thy word is a lamp unto my feet."—Ps. 119: 105.

T. D. LEMMOND.

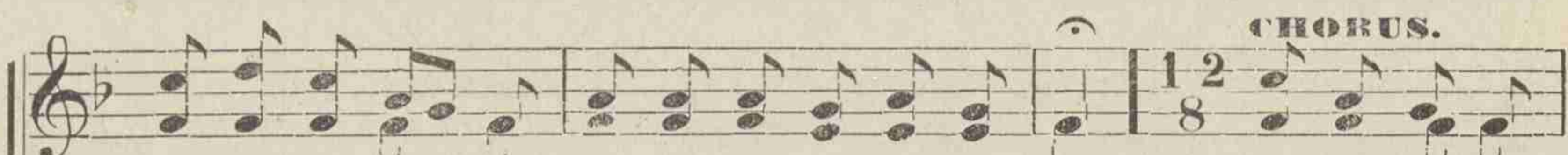
THOMAS D. LEMMOND.



1. 'Twas by in - spi - ra - tion the Bi - ble was giv'n, Its  
 2. The Bi - ble is true and our guide it must be Di -  
 3. 'Tis beau - ti - ful lan - guage the Bi - ble con - tains, The




pa - ges are o - pen to all; Di - rect - ing the minds of its  
 rec - tions are writ - ten there - in, Which tells the good news that sal -  
 sto - ry of Je - sus it tells; To all of the na - tions sal -



CHORUS.  
 readers to heav'n, Their lives from dark paths to re - call.  
 va - tion is free To all the lost children of men. The Bi - ble is  
 va - tion explains, And no other language ex - cells.



true, ..... O Book di - vine, ..... 'Twas written for  
 The Bi - ble is true, O Book divine,



all, ..... your soul and mine; .... 'Tis beau ti - ful  
 'Twas writ - ten for all, your soul and mine;



# THE BIBLE.

words,..... from God a - bove,..... A way-bill from  
'Tis beauti-ful words, from God a-bove,

earth..... to heav-en a - bove!.....  
A way-bill from earth to heaven a-bove!

## No. 105. HIS KIND WORDS CAN NEVER DIE.

Mrs. E. W. CHAPMAN.

S. J. OSLIN.

1. O how sweet the words of Je-sus, From His loving heart they flow;  
2. In our weakness, pain and sorrow, Je-sus' words a heal-ing prove;  
3. O with-out His words so tender, Dark in-deed our way would be;

**Fine.**

Can we find on earth a treasure, Such true comfort can be-stow?  
And in life's most stormy conflict, Breathe around the air of love.  
Dear-er than an an-gel's whisper, Are His words of love to me.

D. S. This shall be our song for - ev - er, His kind words can nev-er die.

**CHORUS.** **D. S.**

Praise Him for His words of kindness, Yes, we'll chant His praise on high!



# No. 106. LOOKING FOR THE CROSSING.

To the Rev. John McElhannon are these words most tenderly dedicated by his son.

Rev. MARCUS K. McELHANNON.

W. F. HARRISON.



1. I am look-ing for the crossing That will take me home to God;
2. It was sad to see them suf-fer, It was hard to give them o'er;
3. They have left this world of sorrow, They have gained a heav'nly home,
4. I can hear them singing praises To our Sav-iour o-ver there,



I am look-ing for the loved ones, Who the heav'nly way have trod.  
But I'll find them at the cross-ing, And we'll meet to part no more.  
They are wait-ing by life's riv-er, Waiting there for us to come.  
We shall join the hap-py cho-rus With the blood-washed throng so fair.



## CHORUS.



Glo-ry, glo - ry, hal-le - lujah, We shall meet them by and by;  
Glory, glo-ry, hal-le - lu-jah, We shall meet them by and by;



In the hap - py land of Beu-lah, 'Tis the saint's sweet home on high.

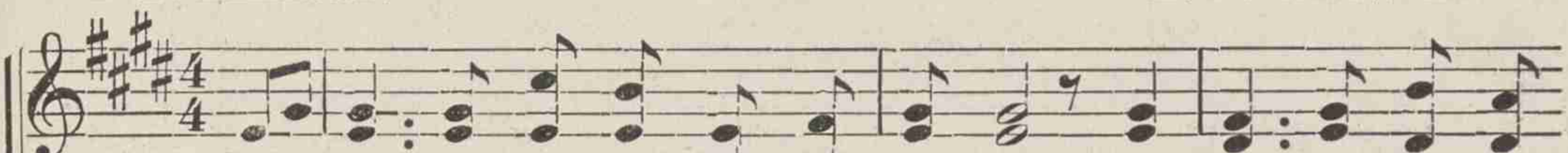




# No. 107. THE NAME OF JESUS.

T. D. LEMMOND.

A. D. SARTWELL.



1. O bless-ed be the name of Je - sus, Who died to save the  
 2. I love to sing the bless-ed sto - ry, And praise Him for His  
 3. The name of Je - sus let me hon - or, No oth - er name to



souls of men; With ten - der lov - ing hands He'll guide us To  
 love to me; Then where He leads I'll ev - er fol - low, — His  
 me so dear; Then let me live to serve my Sav - iour, And

**REFRAIN.**



heav'n where all is free from sin.  
 name my song shall ev - er be. In Thy name, bless-ed  
 let me have His pres-ence here. In Thy name,



Lord, Let my glo - ry ev - er be; May Thy  
 bless-ed Lord, Let my glo-ry ev - er be, ev - er be,




bless-ed spir-it ev - er guide me, Till I reach my heavn'ly home with Thee.





# No. 108. LOVED ONES AND HOME.

G. L. L.


G. L. LINDSEY



1. How sweet to think of loved ones gone To that bright home a - bove,  
2. That home of bliss in heav'n's domain, Our Sav - iour did pre - pare;  
3. That heav'nly home I long to see, And be with Christ my King;



Where sor - rows nev - er, nev - er come, And all is peace and love!  
That all who trust His ho - ly name, Might in His glo - ries share.  
It is a glorious thought to me, That I His praise will sing!



## CHORUS.



That heav'nly home is bright and fair, I long its joys to see;



And be with all the loved ones there Who beck-on now for me.



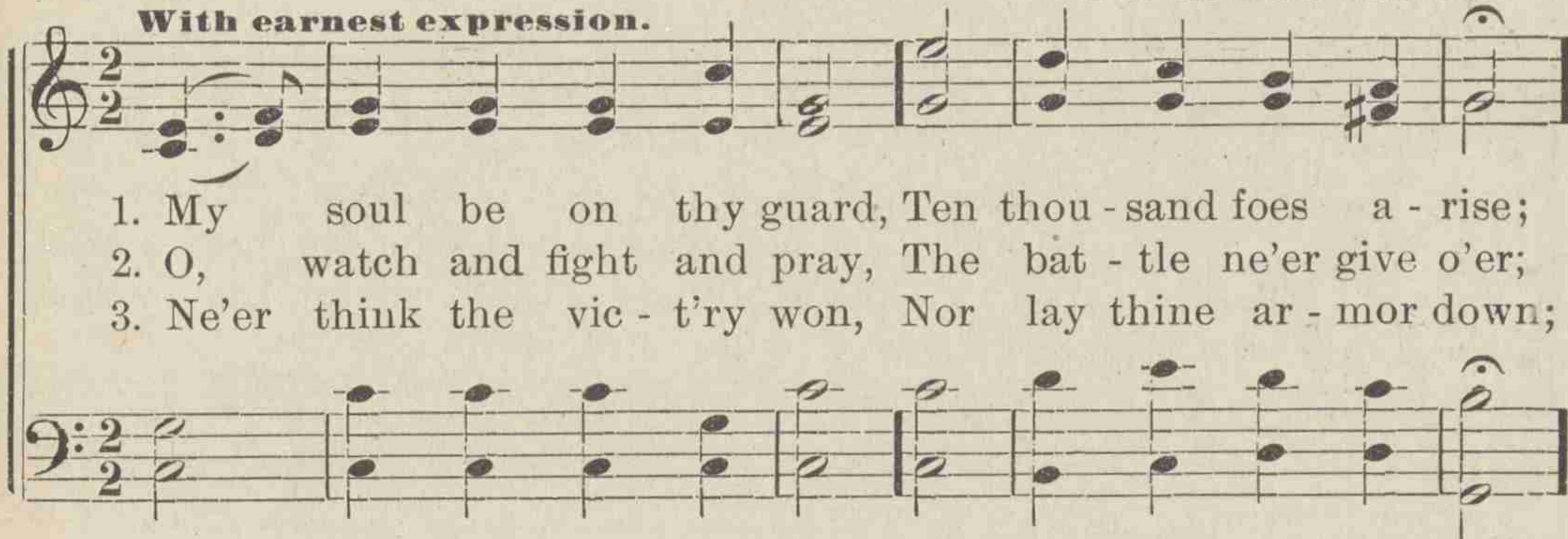


## No. 109.

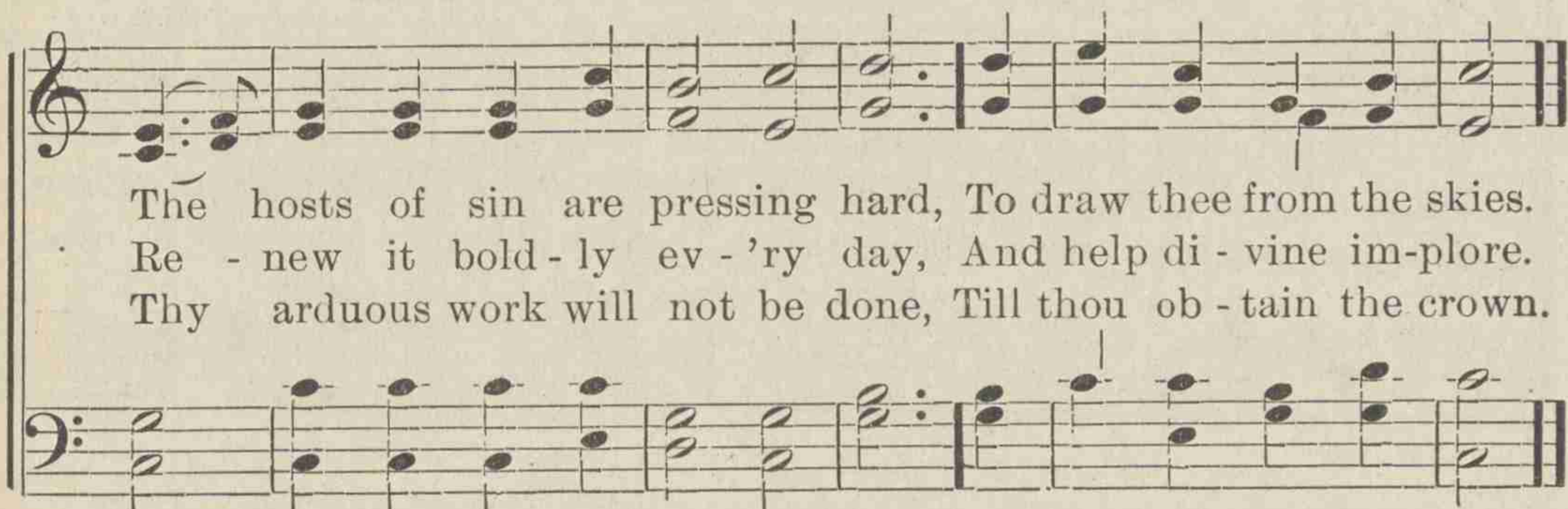
## LABAN. S. M.

DR. LOWELL MASON.

With earnest expression.



1. My soul be on thy guard, Ten thousand foes a-rise;  
 2. O, watch and fight and pray, The bat-tle ne'er give o'er;  
 3. Ne'er think the vic-t'ry won, Nor lay thine ar-mor down;



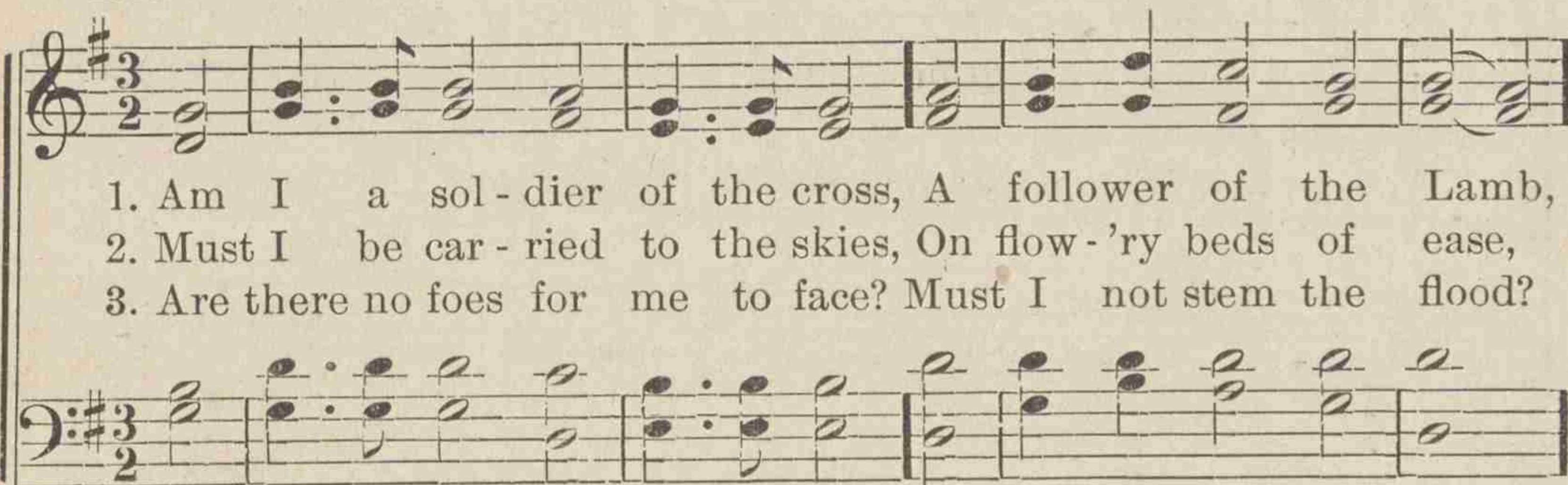
The hosts of sin are pressing hard, To draw thee from the skies.  
 Re-new it bold-ly ev-'ry day, And help di-vine im-plore.  
 Thy arduous work will not be done, Till thou ob-tain the crown.

## No. 110.

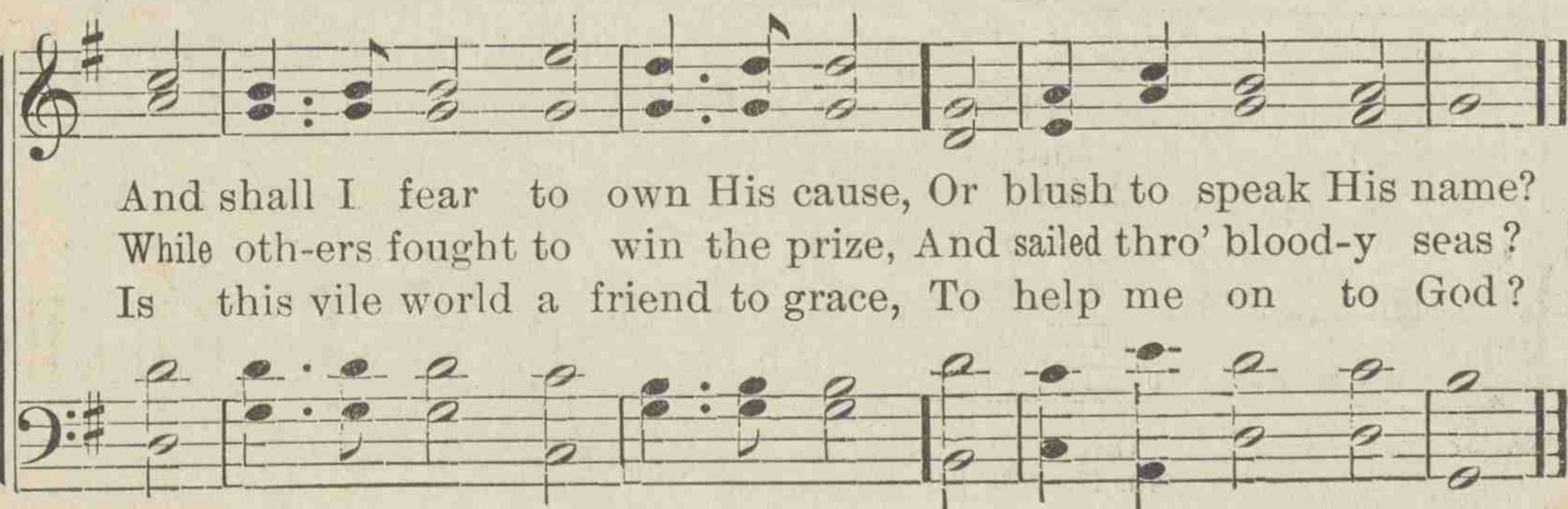
## ARLINGTON. C. M.

ISAAC WATTS.

THOS. A. ARNE.



1. Am I a sol-dier of the cross, A follower of the Lamb,  
 2. Must I be car-ried to the skies, On flow-'ry beds of ease,  
 3. Are there no foes for me to face? Must I not stem the flood?



And shall I fear to own His cause, Or blush to speak His name?  
 While oth-ers fought to win the prize, And sailed thro' blood-y seas?  
 Is this vile world a friend to grace, To help me on to God?



## No. 111.

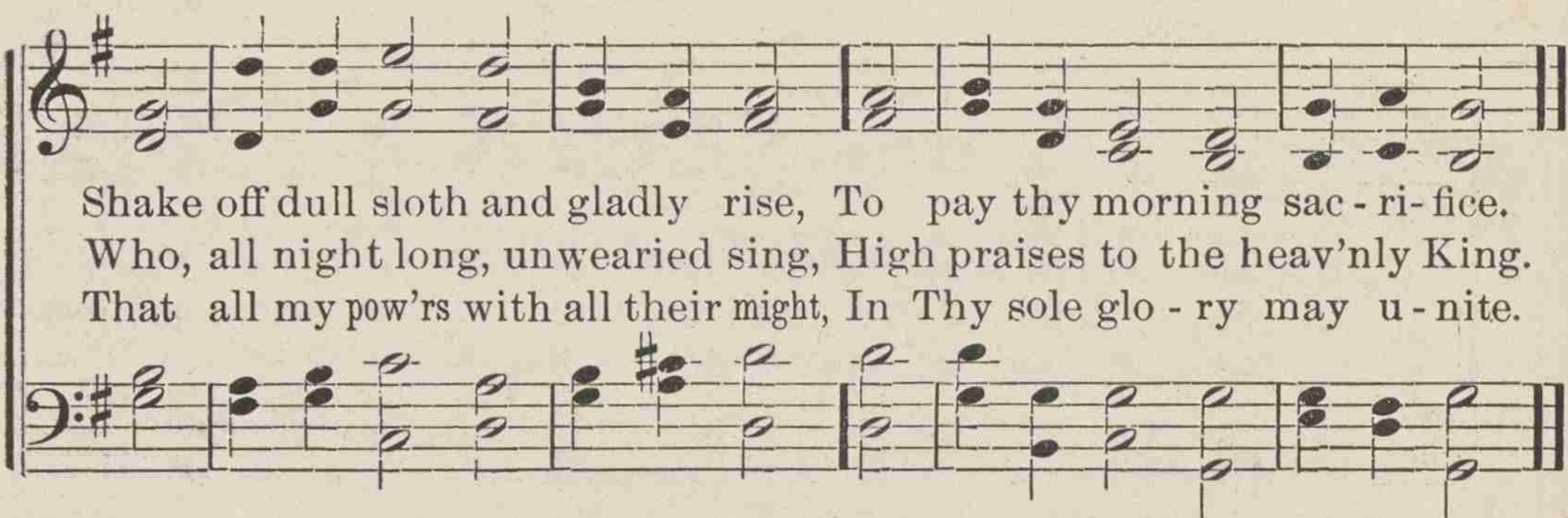
## ROCKINGHAM. L. M.\*

Arr.

DR. LOWELL MASON.



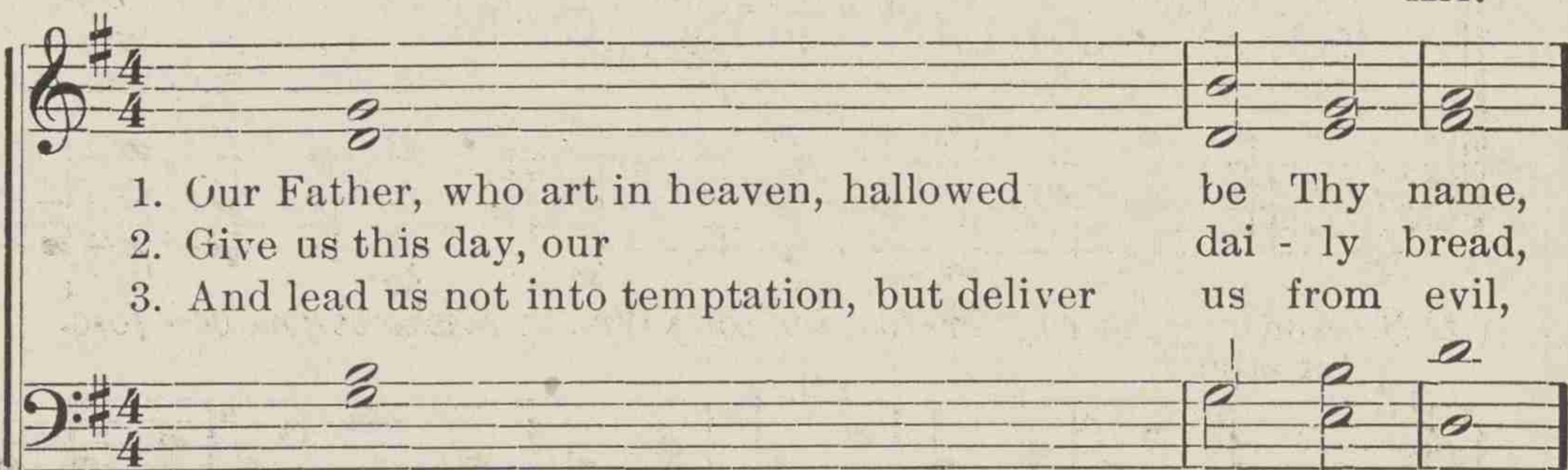
1. Awake, my soul, and with the sun Thy dai-ly stage of du-ty run;  
 2. Wake and lift up thy-self, my heart, And with the an-gels bear a part,  
 3. Sav-iour Di-vine, suggest this day, All I de-sign or do or say;



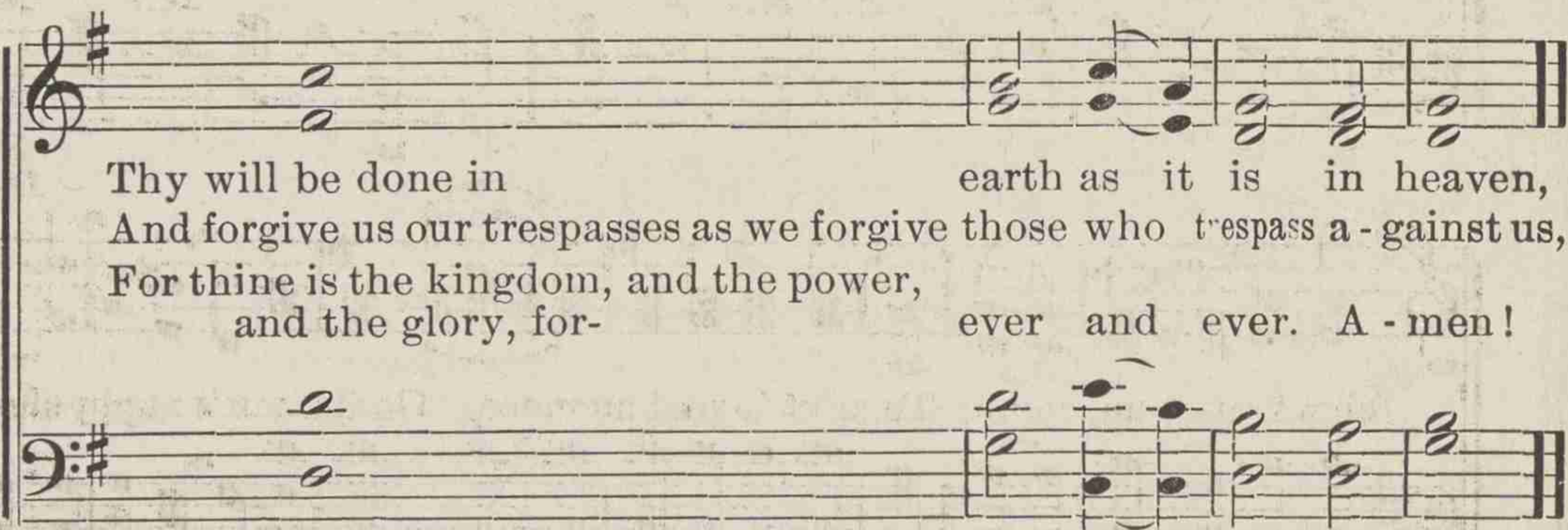
Shake off dull sloth and gladly rise, To pay thy morning sac-ri-fice.  
 Who, all night long, unwearied sing, High praises to the heav'nly King.  
 That all my pow'rs with all their might, In Thy sole glo-ry may u-nite.

## No. 112. THE LORD'S PRAYER. (Chant.)\*

Arr.



1. Our Father, who art in heaven, hallowed be Thy name,  
 2. Give us this day, our dai-ly bread,  
 3. And lead us not into temptation, but deliver us from evil,



Thy will be done in earth as it is in heaven,  
 And forgive us our trespasses as we forgive those who trespass a-gainst us,  
 For thine is the kingdom, and the power,  
 and the glory, for- ever and ever. A-men!

\* The two numbers on this page can be made useful as an opening service, by chanting No. 112 and follow with No. 111, all standing.





1. { How pleasant thus to dwell be-low      In fel-low-ship of love!  
      { And tho' we part, 'tis bliss to know      The good shall meet a-bove.  
 2. { Yes, hap-py tho't! when we are free      From earth-ly grief and pain,  
      { In heav'n we shall each oth-er see,      And nev-er part a-gain.  
 3. { Then let us each, in strength divine,      Still walk in wisdom's ways;  
      { That we, with those we love, may join      In nev-er-end-ing praise.



The good shall meet a-bove,..... The good shall meet a-bove;  
 And nev-er part a-gain,..... And nev-er part a-gain;  
 In nev-er-end-ing praise,..... In nev-er-end-ing praise;



And tho' we part, 'tis bliss to know      The good shall meet a-bove.  
 In heav'n we shall each oth-er see,      And nev-er part a-gain.  
 That we, with those we love, may join      In nev-er-end-ing praise.

*D.S.—And sing the ev-er-last-ing song With those who've gone be-fore.*  
 CHORUS.



Oh, that will be joy-ful, joy-ful, joy-ful! O, that will be joy-ful! To



meet to part no more; To meet to part no more, On Canaan's happy shore,



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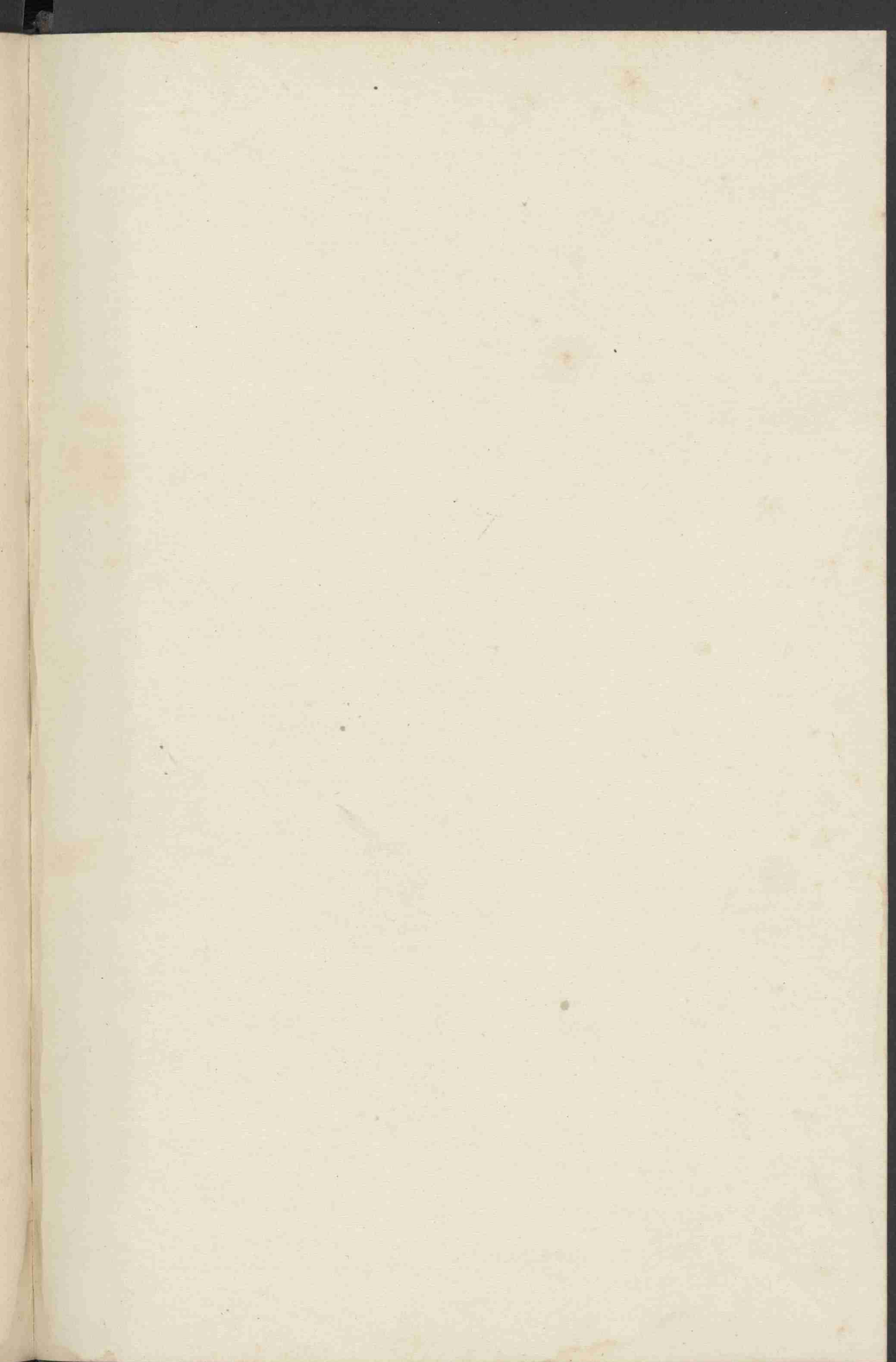
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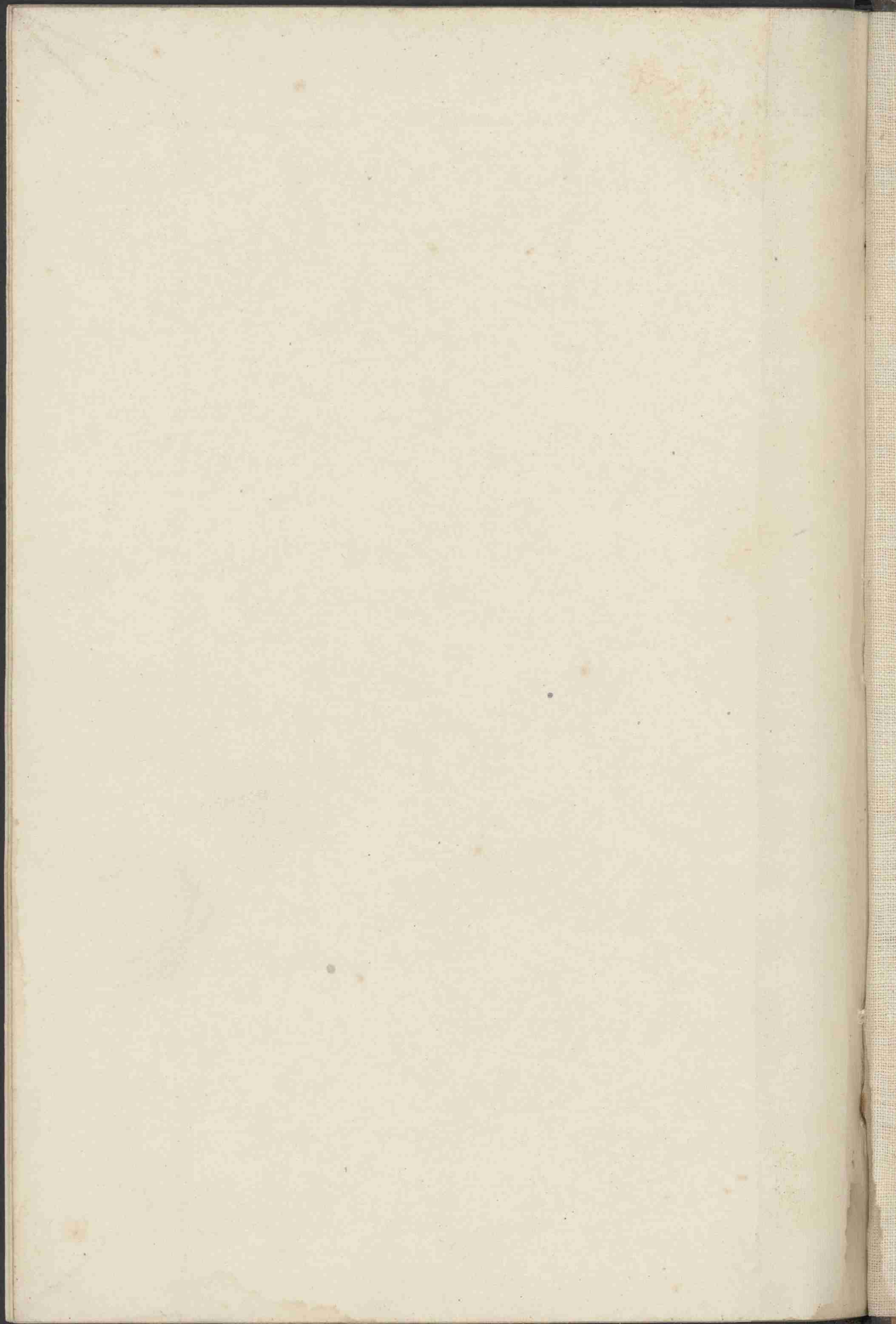
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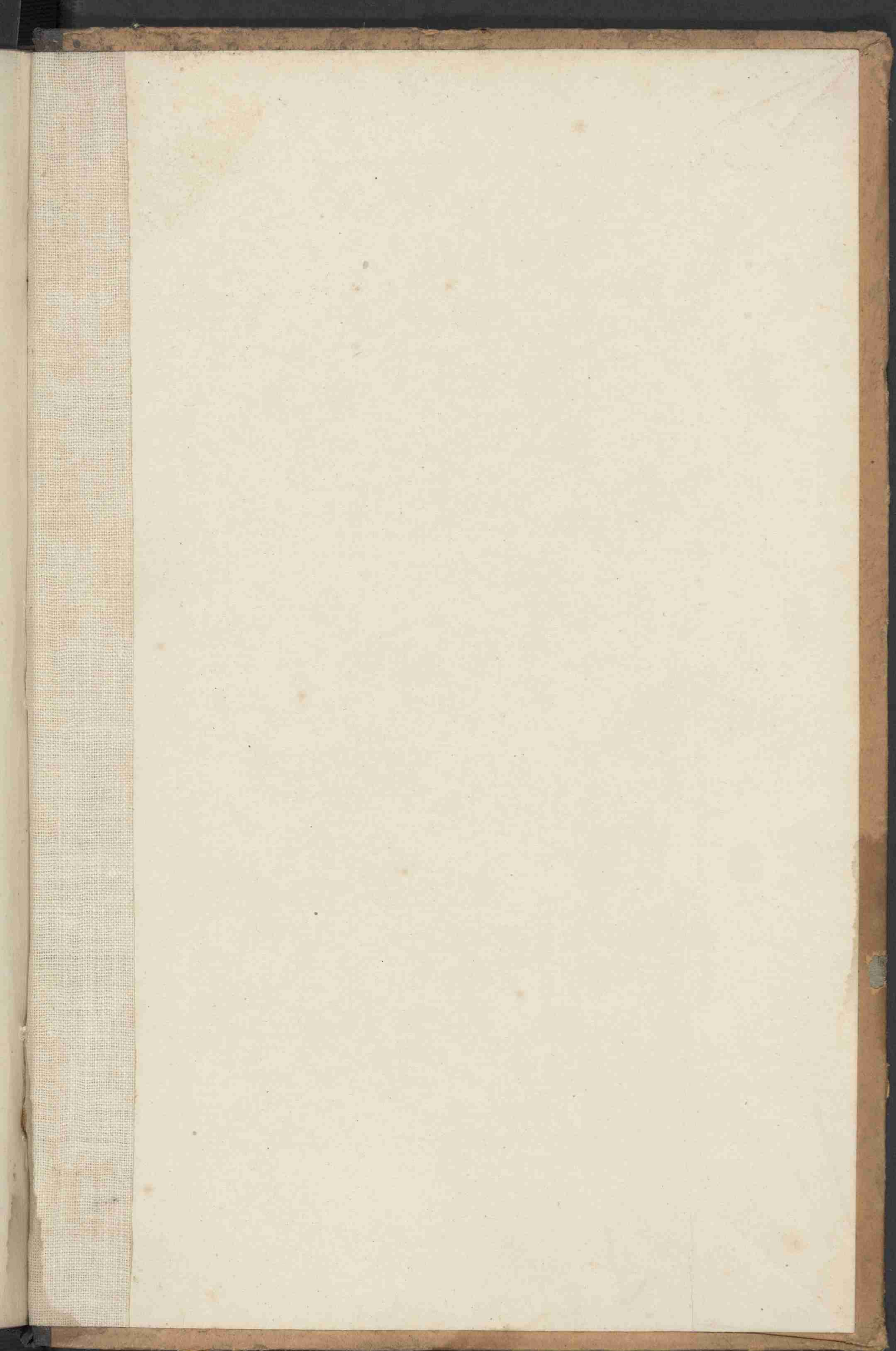














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