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To sweet Rosalie

Rosalie Mildred.

Mildred

ZION'S MARCH.

AN EXCELLENT AND VARIED COLLECTION OF

Songs, Hymns, and Anthems,

FOR USE IN

Sabbath-Schools, Singing-Schools, Musical Societies, Choirs, and all meetings of Christian Endeavor.

EDITED BY

REV. S. J. OSLIN, C. J. MILLER, AND J. L. TALLEY,

With SAMUEL A. MYERS as Special Contributor.

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

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1892
Zion

PREFACE.

"We are living in a fast age," is a phrase that comes to us from almost every direction. Advancements are being made along all lines, and the watchword is "onward!" And, there are hundreds of people who have not taken into consideration, the bearings of this onward march and progress on the society of to-day, and hence know little or nothing of its value. Such people do not understand the design of these things. But, thinking and reasonable people know that if we are to be to-morrow what we are to-day, that there would be a sameness about life bringing dullness, indifference and even idleness that would render us very unhappy beings. They know also, that the man, woman or country, that steps upon this grand car of progress as it goes rushing and whistling by, are the most prosperous and happy people on the earth. We can arrive at no other conclusion than that God, the All-wise Creator, designed these things for common and eternal good. While the above is true of things in general, it is especially true in Musical Circles. People want, demand and must have something new, in order to our best interests Musically.

With an eye single to meeting this pressing demand made upon us by Sunday School workers, Ministers, pupils, Music teachers and leaders; and to encourage, strengthen and thereby help Christians on in their onward "march" to the city of "Zion," the authors have carefully and prayerfully compiled

ZION'S MARCH.

With its bright, flowing Melodies, its soul stiring and heart-lifting words, its adaptability for Sabbath Schools and all religious gatherings, its department of Anthems and Songs for special occasions, Rudiments of Music; thereby rendering the work available for Elementary Singing Schools, we confidently believe the work will be one of marked usefulness. If so, and it proves to be a means of promoting the "praise of God in His sanctuary and of helping "Zion" on in her onward "March" to Victory, then our labors, however ardous they may have been, will be abundantly rewarded.

We feel devoutly thankful to those who have assisted us in the preparation of the work by furnishing us their best compositions. Especially so, to Profs. S. A. Myers, J. B. Vaughan and J. L. Moore whose brightest Gems of Song are to be found in its pages.

Your obedient servants in Christ,

S. J. OSLIN.
C. J. MILLER.
J. L. TALLEY.

January 1st. A. D. 1892.

MUSICAL CATECHISM.

By S. J. OSLIN and L. G. McCLENDON.

Hints to Teachers and Pupils.

We have given the Rudiments in Catechism form, as that is the most convenient for both teacher and pupil. Everything is not treated in this Catechism, that will be given at the regular lessons, but the most important things, and is intended for review lessons. Let the Teacher give the lesson, using the necessary black-board illustrations, and then point out the same lesson in the Catechism, and insist on its study, and its being drafted on a slip of paper by each pupil, by the next lesson, at which time let the teacher examine each lesson, making all necessary corrections, if any are to be made, and then you are ready for the review from the Catechism, the entire class answering in concert.

Pupils will find this plan, to be an excellent way to study music. At the close of the series of lessons, you have the rudiments of music, of your own writing, and your teacher is then prepared to give percentage on the lessons. For instance if, on 100 questions you have only made five mistakes you have 95 per cent. Remember, that "there is no true excellency without earnest labor."

Lesson No. 1.

Question 1. What is the name of any thing we hear?
Answer—Sound.

2. Into how many classes are sound divided?
Two.

3. What are they?
Musical and unmusical.

4. What is the name of a musical sound?
Tone.

5. What is the name of an unmusical sound?
Noise.

6. Which of the two classes shall we study?
The tone.

7. How many properties has a tone, and what are they?
Four. Pitch, length, power and quality.

8. What does pitch mean?
Lowness or highness of a tone.

9. What does length mean?
Longness or shortness of a tone.

10. What does power mean?
Loudness or softness of a tone.

11. What does quality mean?
Kind of tone.

12. What is the design of this series of lessons?
To study the pitch, length, power and quality of tones.

13. What is a division called, that treats of one or two properties of a tone?
A department.

14. Into how many departments are the principles of music divided, and what are they?
Three. Melodics, Rhythmics and Dynamics.

15. Of what does Melodies treat?
The pitch of tones.

16. Of what does Rhythmics treat?
The length of tones.

17. Of what does Dynamics treat?
The power and quality of tones.

18. What is a series of eight pitches called?
A scale.

19. What syllable names are used in Singing?
Do, Re, Mi, Fa, Sol, La, Ti, Do,
1 2 3 4 5 6 7 8.

20. What are used as pitch names?
The first seven letters of the alphabet, A, B, C, D, E, F, G.

21. What represents the pitch of tones?
Lines and spaces.

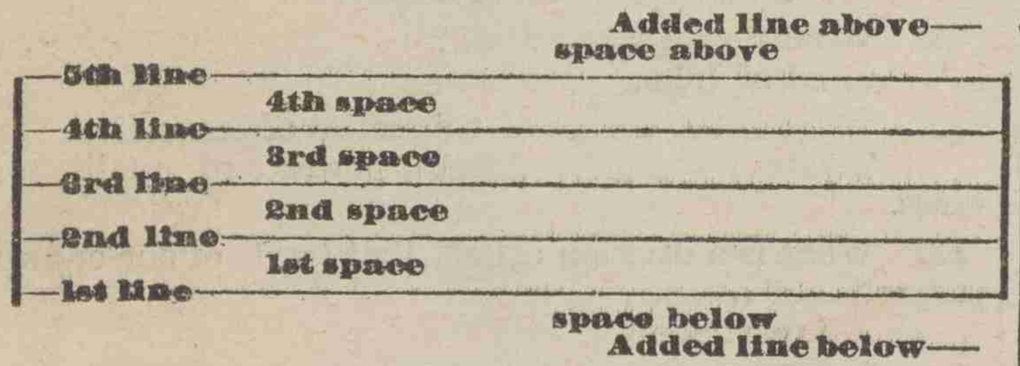
22. Each line and each space represents what?
A degree of pitch.

23. Taken together, lines and spaces form what?
The Staff.

24. How many degrees has the Staff?
Nine. Five lines and four spaces.

25. How may the staff be enlarged?
By adding short lines below and above.

EXAMPLE No. 1. THE STAFF.



Lesson No. 2.

26. What letters are used to make the staff represent pitches in a fixed position?
F, G and C.

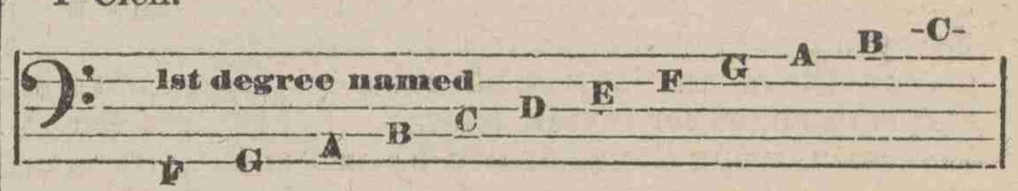
27. Letters thus used, are called what?
Cleffs.

28. How is the F cleff made, and what is its use?
Like the letter C, with two dots at the right, and name the fourth line F.

29. What will be the result, if the fourth line is named F?
All the other degrees of the staff named in Alphabetical order.

EXAMPLE No. 2.

F Cleff.



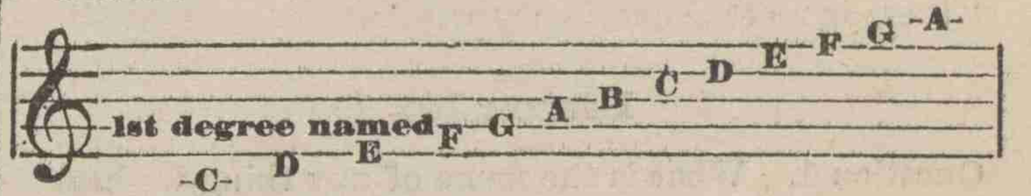
30. How is the G cleff made?
Like the reversed capital S.

31. What is its use?
It names the second line of the staff G.

32. If the second line is named G, what will be the result?
All the degrees in Alphabetical order.

EXAMPLE No. 3.

G Cleff.

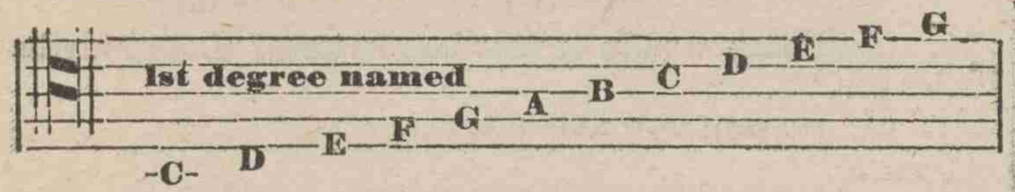


33. How is the C cleff made?
Four lines across the staff, the inside ones joined together by two bars.

34. What is its use?
It names the third

EXAMPLE No. 4.

C Cleff.



35. What is the difference of pitch between the voices of Ladies and Gentlemen?
Ladies voices are eight degrees higher.

36. How many general classes of voices, and what are they?
Four. Bass, Tenor, Alto, and Soprano.

37. Describe Bass Voices.
Gentlemens voices of low pitch.

38. Describe Tenor Voices.
Gentlemens voices of high pitch.

39. Describe Alto Voices.
Ladies voices of low pitch.

40. Describe Soprano Voices.
Ladies voices of high pitch.

41. What parts sing from the F cleff?
Bass and sometimes Tenor.

42. What parts sing from the G cleff?
Alto and Soprano.

43. What part sings from the C cleff?
Tenor.

44. What is meant by Middle C?
A tone used in common by all Voices. Ladies sing as many tones above it, as Gentlemen sing below it.

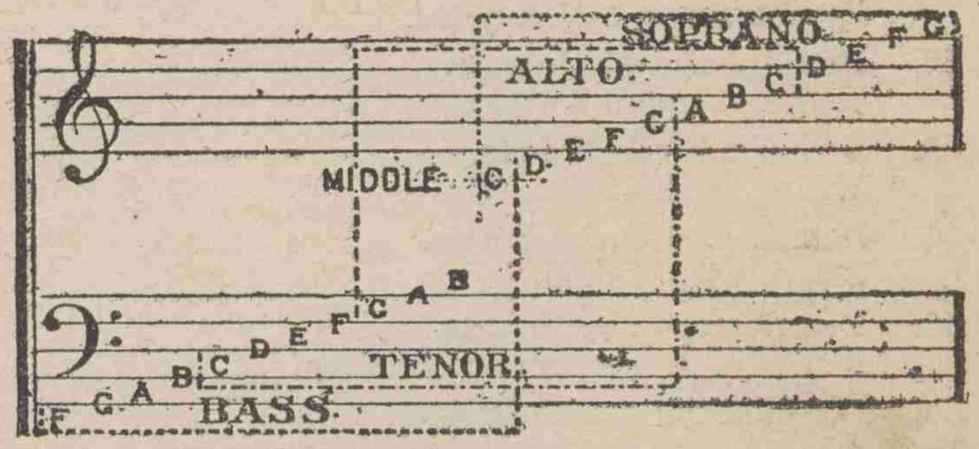
45. Where is middle C on the F cleff?
First line above.

46. Where on the G cleff?
First line below.

47. Where on the C cleff?
Third space.

EXAMPLE No. 5.

SHOWING THE CLASSIFICATION OF VOICES, AND COMPASS OF PARTS.



48. What is a brace?
A strong bar connecting two or more staves.

49. A number of parts written on staves thus connected, is called what?
A Score.

EXAMPLE No. 6.

Score.



Lesson No 3.

50. How many lengths in common use, and what are they?

Six. The whole, half, quarter, eighth, sixteenth, and thirty-second lengths.

51. How are lengths represented?
By characters called notes.

52. Describe the whole note.
White, without a stem.

53. Describe the half note.
White, with a stem.

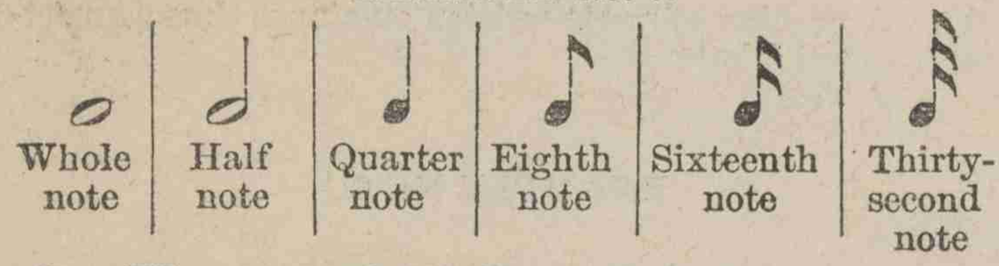
54. Describe the quarter note.
Black, with a stem.

55. Describe the eighth note.
Black, with a stem and one turn.

56. Describe the sixteenth note.
A black note with a stem and two turns.

57. Describe the thirty-second note.
Black, with a stem and three turns.

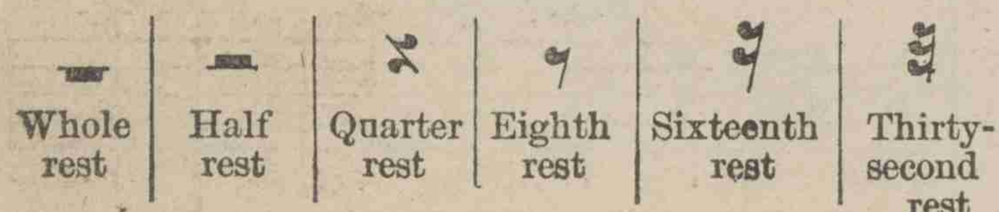
EXAMPLE No. 7.



58. What are used to indicate silence?
Rests.

59. Rests correspond to what as to duration?
To notes of the same denomination.

EXAMPLE No. 8.



60. How may a note or rest be increasd half its length?
By placing a dot after it.

61. How may a note or rest be increased three-fourths its length?
By placing two dots after it.

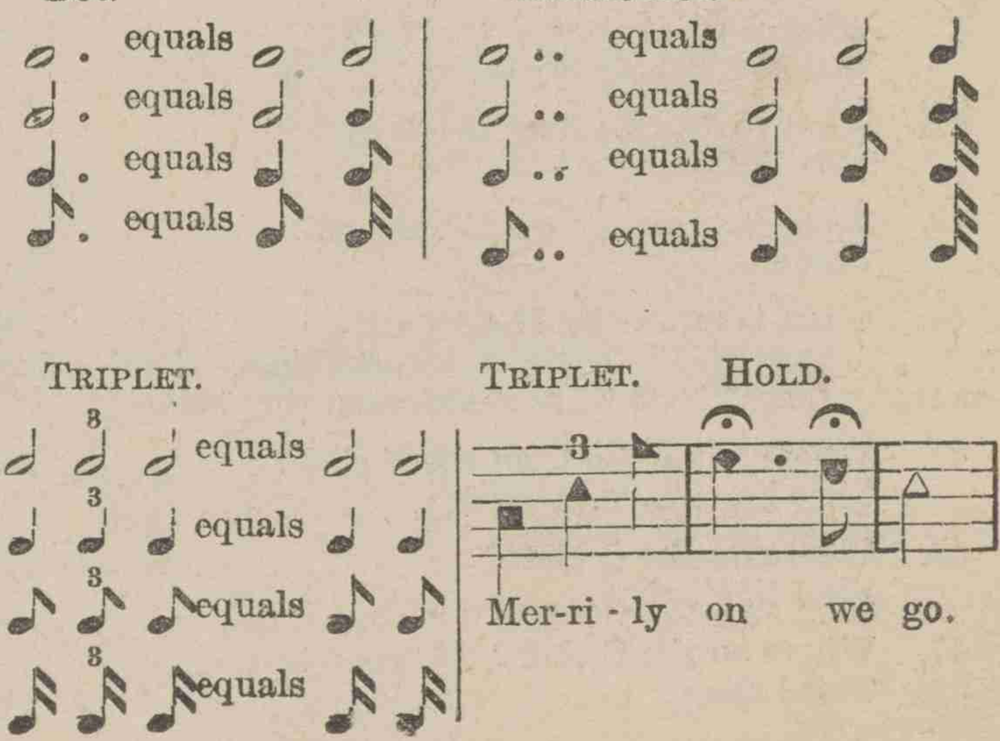
62. A group of three notes sung or played in the time of two is called what?
A triplet.

63. How is a triplet represented?
By a figure 3, placed over or under three notes.

64. A semicircle and dot over or under a note is called what?
A hold.

65. What is its use?
It shows that the tone is to be prolonged indefinitely.

EXAMPLE No. 9.



Lesson No. 4.

66. What is a beat in music?
A pulsation of the mind.

67. What are strong beats called?
Accented beats.

68. Weak beats are called what?
Unaccented beats.

69. What is a measure?
A group of two or more beats.

70. How is a measure represented?
By a space between two small bars.

71. A measure composed of two beats is called what?
A double measure.

72. Which beat is accented?
The first.

73. How is double measure represented?
By a figure 2.

74. What is counting time?
Indicating musical beats by counting.

75. What is beating time?
Indicating musical beats by motions of the hand.

76. How is double measure counted?
One, two.

77. What motions of the hand are used?
Down and up.

78. What is a beat note?
One that occupies the time of one beat.

79. What is a measure note?
One that fills a measure.

80. What will be the result of taking different kinds of notes as beats?
Varieties of kind of measure.

81. What notes are commonly used as beat notes?
The half, quarter and eighth notes.

82. What is used to indicate beat notes?
A figure written under the one denoting the kind of measure.

83. When the half is used as beat note what will be the under figure?
The figure 2.

84. When the quarter is used?
The figure 4.

85. When the eighth is used?
The figure 8.

EXAMPLE No. 10. DOUBLE MEASURE.



Lesson No. 5.

86. A measure composed of three beats, is called what?
Triple measure.

87. Which beat is accented?
The first.

88. How is Triple measure counted?
One, two, three.

89. What motions of the hand are used?
Down, left, up.

90. What is the sign for Triple measure?
The figure 3.

EXAMPLE No. 11. TRIPLE MEASURE.



91. A measure composed of four beats is called what?
Quadruple measure.

92. What beats are accented?
The first and third.

93. Are accents alike or different?
Different. The third beat has only a secondary accent.

94. If the accents were alike, what would be the result?
Double measure.

95. How is quadruple measure counted?
One, two, three, four.

96. What motions of the hand are used?
Down, left, right, up.

97. What is the sign for quadruple measure?
The figure 4.

98. How many kinds of beats have we, and what are they?
Three. Primary accented, secondary accented and unaccented.

99. Does a measure ever contain more than one primary accent?
It does not.

100. Where is the primary accent generally located?
On the first beat.

101. What will the letters A and B show in the following example?
The place of the primary and secondary accents.

EXAMPLE No. 12. QUADRUPLE MEASURE.



Lesson No. 6.

102. What is a simple measure?
A measure in which one motion of the hand is used for each musical beat.

103. The measures thus far learned are called what?
Simple measures.

104. A measure formed of three simple measures, is called what?
Compound measure.

105. How many musical beats for each motion of the hand in compound measures.
Three.

106. A measure formed of three simple double measures or six musical beats, is called what?
Compound Double measure.

107. Which beats are accented?
The first and fourth.

108. What is the sign for compound double measure?
The figure 6.

EXAMPLE No. 13. COMPOUND DOUBLE MEASURE.



109. What is a compound Triple measure?
One formed of three simple Triple measures, or nine beats.

110. Which beats are accented?
The first, fourth, and seventh.

111. What is the sign for compound triple measures?
The figure 9.

EXAMPLE No. 14. COMPOUND TRIPLE MEASURES.



112. Of what is compound quadruple measure formed?
Three simple quadruple measures, or twelve beats.

113. Which beats are accented?
The first, fourth, seventh and tenth.

114. What is the sign for compound quadruple measure?
The figures 12.

EXAMPLE No. 15. COMPOUND QUADRUPLE MEASURE.



1 2 3 4 5 6 7 8 9 10 11 12 D, L, R, U, D, L, R, U.
D . . . L . . R . . U
Over the beautiful valleys, we see the sad Autumns falling leaves.

Lesson No. 7.

MISCELLANEOUS.

115. What is a tie?
A curved line connecting two or more notes on the same degree of the staff.

116. What is a slur?
A curved line connecting two or more notes on different degrees of the staff.

117. What is a group?
The stems of two or more notes joined together by the bar.

118. A note not connected to another by the bar, nor curved line, is called what?
A detached note.

119. What is the rule for applying words to music?
Apply one sylable of words to each detached note, group, tie and slur.

EXAMPLE No. 16.

DETACHED NOTES, GROUP, TIE AND SLUR.



120. A passage of music, sung or played the second time is called what?
A repeat.

121. What indicates a repeat?
A row of dots across the staff.

122. For what purpose is a broad bar used?
To show the end of a musical phrase or line of words.

123. Two broad bars denote what?
The end of a composition.

124. To what does the figures 1 and 2, or 1st and 2nd time, have reference?
To the first and second ending of a repeated passage.

125. How are they observed?
The first time, sing the note, or notes under figure one or first time, second time, omit these and sing under figure two, or 2nd time.

126. Da Capo, or D. C. means what?
Sing or play from the begining.

127. Dal Segno, or D. S. means what?
Sing or play from the sign (𝄋) or (𝄉)

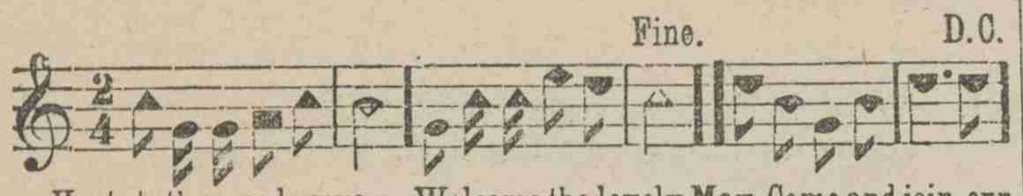
128. What is used to indicate the end, after a D. C. or D. S.?
The word, FINE.

129. An accented beat on an unaccented part of the measure, is called what?
Syncopation.

EXAMPLE No. 17. REPEAT AND DOUBLE ENDING.



EXAMPLE No. 18. DA CAPO, AND FINE.



EXAMPLE No. 19. D. S. AND SYNCOPATION.



Lesson No. 8.

POWERS—PRIMITIVE AND MODIFIED.

130. How many Powers in ordinary use, and what are they?
Seven. Pianissimo, Piano, Mezzo-Piano, Mezzo, Mezzo-forte, Forte, Fortissimo.

131. What does Pianissimo mean?
Very soft.

132. What does Piano mean?
Soft.

133. What does Mezzo-Piano mean?
Medium soft.

134. What does Mezzo mean?
Medium.

135. What does Mezzo-forte mean?
Medium loud.

136. What does Forte mean?
Loud.

137. What does Fortissimo mean?
Very loud.

138. How are powers represented?
By initial letters, except pianissimo and fortissimo, in which cases, the initial letters are doubled.

139. Are there any other Powers?
There are others but these are the leading ones, and will answer all ordinary purposes.

140. What is an increasing power called, and how represented?
Crescendo. Represented by cres. or diverging lines <.

141. What is gradually diminishing power called, and how represented?
Diminmendo. Represented by Dim. or converging lines >.

142. A union of the two formed what?
A swell. Represented by <>.

143. A suddenly increasing power is called what?
Pressure tone. Represented by short diverging lines <.

144. A suddenly diminishing power is called what?
Sfortzando. (forzando). Represented by fs, fz or short converging lines >.

145. A closely connected style of singing is called what, and how represented?
Lagato. Represented by a curved line, ⌒.

146. A disconnected style of singing is called what, and how represented?
Staccato. Represented by points thus: (' ' ' ').

147. What does Semi-Staccato mean?
A medium between Lagato and Staccato (• • • •).

NOTE TO TEACHERS.

You will remember, that powers, that we should sing, are seldom ever represented, so, we are to be governed by the nature of the words, as to powers. It is our humble opinion, that there is not a more important lesson in the the rudiments of music. For, without a practical knowledge of this subject, our singing will be as lifeless as the address of a public speaker, whose words are of the same degree of power, throughout an entire discourse. Hence, the importance. You will, therefore, do yourselves and pupils a real service, by looking well to the "Class Drill," before leaving this lesson.

Lesson No. 9.

MOVEMENT—PRIMITIVE AND MODIFIED.

148. What does tempo mean?
Time, and Movement.

149. How many movements in common use, and what are they called?
Seven. Adagio, Andante, Andantino, Moderato, Allegretto, Allegro, and Presto.

150. What does Adagio mean?
Very slow.

151. What does Andante mean?
Slow.

152. What does Andantino mean?
Moderately slow.

153. What does Moderato mean?
Medium—Neither fast nor slow.

154. Allegretto, means what?
Moderately fast.

155. Allegro, means what?
Fast.

156. Presto, means what?
Very fast.

157. What does Ritardando mean?
Gradually slower and slower.

158. What does Accelerando mean?
Gradually faster and faster.

159. What does Rallentando mean?
Gradually slower and softer.

160. Solo means what?
Music in one part.

161. Duette means what?
Music in two parts.

162. Trio means what?
Music in three parts.

163. What does Quartette mean?
Music in four parts.

164. What does Unison mean?
Two or more voices or instruments, singing or playing the same pitch.

Lesson No. 10.

INTERVALS.

165. What is an interval?
The difference of pitch between two tones.

166. What are the intervals called between the tones of the scale?
Steps and half steps.

167. Between what tones of the scale, do the half steps occur?
Mi and Fa, and Li and Do.

168. Between what pitches?
E and F, and B and C.

169. Between what pitches do the steps occur?
C & D, D & E, F & G, G & A, & B.

170. A scale thus formed of steps and half steps, is called what?
Diatonic Scale.

EXAMPLE No. 20. DIATONIC SCALE.



171. What are intermediate tones?
Pitches introduced between the tones of the scale where the steps occur.

172. What are intermediate tones called?
Chromatic tones.

173. How are Chromatic tones represented?
By sharps (♯), Flats (♭), Naturals (♮), Double sharps (𝄪) and Doubled flats (𝄫).

174. For what is a sharp used?
To represent a pitch one half step higher.

175. For what is a flat used?
To represent a pitch one half step lower.

176. For what is a natural used?
To cancel the effect of a sharp or flat.

177. The double sharp is used for what purpose?
To make a degree that has been sharped, represent a pitch one half step higher.

178. The double flat is used for what?
To make a flated degree, represent a pitch one half step lower.

179. How is the effect of a double sharp cancelled?
By means of the natural, and one flat (♮♭).

180. How is the effect of a double flat cancelled?
By the natural and one sharp, thus: (♮♯).

181. A scale formed of both Diatonic and Chromatic tones, is called what?
Chromatic Scale.

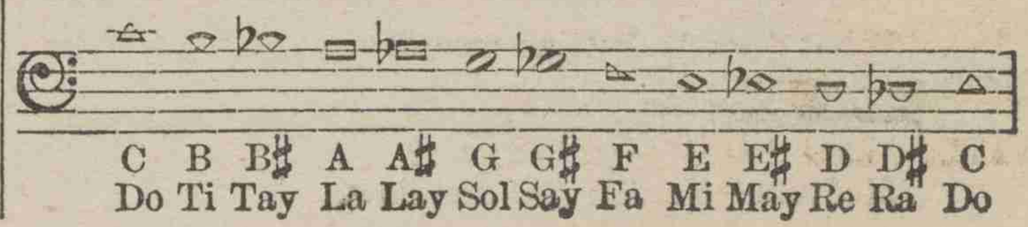
182. What are the syllable names of tones in the Chromatic Scale ascending?
Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Ti, Do.

EXAMPLE No. 21. CHROMATIC SCALE ASCENDING.



183. What names are used in descending?
Do, Ti, Tay, La, Lay, Sol, Say, Fa, Mi, May, Re, Ra, Do.

EXAMPLE No. 22. CHROMATIC SCALE DESCENDING.



184. Sharps, flats and naturals used during the course of composition are called what?
Accidentals.

185. By what rule are we governed in there use?
Let their effect continue only in the measure in which they occur.

EXAMPLE No. 23. ACCIDENTALS.



Lesson No. 11.

186. What is a key?
A scale or family of tones.

187. Why call the scale a family of tones?
Because they bear a fixed relationship to each other.

188. What is the first tone in a key called?
Key tone.

189. Thus far in our course of instruction, what key has been used?
Major key.

190. What other key is sometimes used?
Minor key.

191. Why are two keys used?
Because both are required to express our emotions.

192. Name some of the emotions expressed by Major music?
Cheerfulness, Gaiety, Joy, Exultation, Boldness, and Courage.

193. Name some of the emotions expressed by Minor music?
Plaintiveness, Sadness, Fear, Awe, Reverence, Solemnity and Devotion.

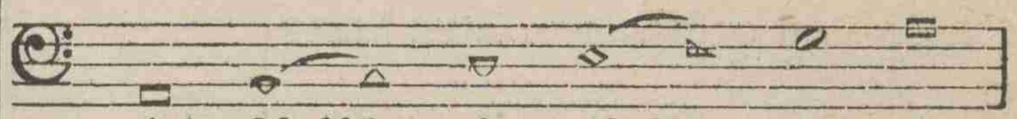
194. Why are the Major and Minor keys related to each other?
Because they have so many tones in common with each other.

195. How many forms has the Minor Scale, and what are they?
Three. The Harmonic Minor, Melodic Minor, and the Natural Minor.

196. What tones form the Natural Minor Scale?
La, Ti, Do, Re, Mi, Fa, Sol, La.

197. Why call this order of tones, the Natural Minor?
Because neither flats nor sharps are required in its construction.

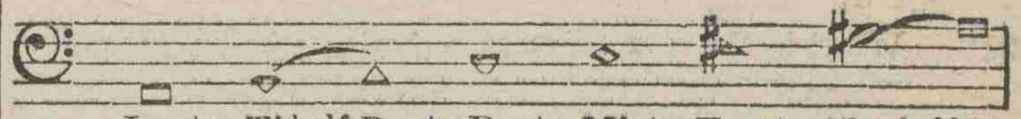
EXAMPLE No. 24. NATURAL MINOR.



198. What tones form the Melodic Minor?
La, Ti, Do, Re, Mi, Fee, See, La.

199. For what purpose is this form used?
To gain fluency in running passages.

EXAMPLE No. 25. MELODIC MINOR.



200. What tones form the Harmonic Minor Scale?
La, Ti, Do, Re, Mi, Fa, See, La.

167. Between what tones of the scale, do the half steps occur?
Mi and Fa, and Li and Do.

168. Between what pitches?
E and F, and B and C.

169. Between what pitches do the steps occur?
C & D, D & E, F & G, G & A, & B.

170. A scale thus formed of steps and half steps, is called what?
Diatonic Scale.

EXAMPLE No. 20. DIATONIC SCALE.



171. What are intermediate tones?
Pitches introduced between the tones of the scale where the steps occur.

172. What are intermediate tones called?
Chromatic tones.

173. How are Chromatic tones represented?
By sharps (♯), Flats (♭), Naturals (♮), Double sharps (𝄪) and Doubled flats (𝄫).

174. For what is a sharp used?
To represent a pitch one half step higher.

175. For what is a flat used?
To represent a pitch one half step lower.

176. For what is a natural used?
To cancel the effect of a sharp or flat.

177. The double sharp is used for what purpose?
To make a degree that has been sharped, represent a pitch one half step higher.

178. The double flat is used for what?
To make a flated degree, represent a pitch one half step lower.

179. How is the effect of a double sharp cancelled?
By means of the natural, and one flat (♮♭).

180. How is the effect of a double flat cancelled?
By the natural and one sharp, thus: (♮♯).

181. A scale formed of both Diatonic and Chromatic tones, is called what?
Chromatic Scale.

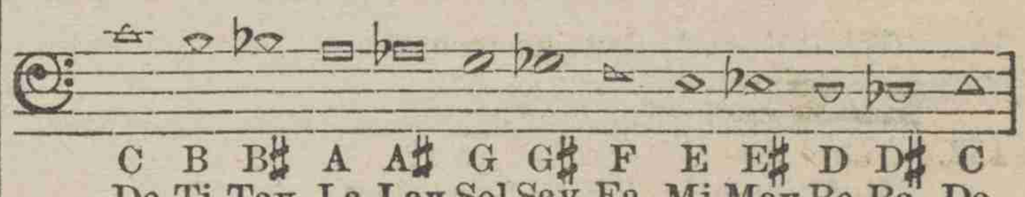
182. What are the syllable names of tones in the Chromatic Scale ascending?
Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Ti, Do.

EXAMPLE No. 21. CHROMATIC SCALE ASCENDING.



183. What names are used in descending?
Do, Ti, Tay, La, Lay, Sol, Say, Fa, Mi, May, Re, Ra, Do.

EXAMPLE No. 22. CHROMATIC SCALE DESCENDING.



184. Sharps, flats and naturals used during the course of composition are called what?
Accidentals.

185. By what rule are we governed in there use?
Let their effect continue only in the measure in which they occur.

EXAMPLE No. 23. ACCIDENTALS.



Lesson No. 11.

186. What is a key?
A scale or family of tones.

187. Why call the scale a family of tones?
Because they bear a fixed relationship to each other.

188. What is the first tone in a key called?
Key tone.

189. Thus far in our course of instruction, what key has been used?
Major key.

190. What other key is sometimes used?
Minor key.

191. Why are two keys used?
Because both are required to express our emotions.

192. Name some of the emotions expressed by Major music?
Cheerfulness, Gaiety, Joy, Exultation, Boldness, and Courage.

193. Name some of the emotions expressed by Minor music?
Plaintiveness, Sadness, Fear, Awe, Reverence, Solemnity and Devotion.

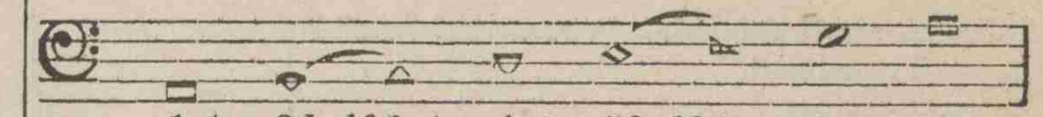
194. Why are the Major and Minor keys related to each other?
Because they have so many tones in common with each other.

195. How many forms has the Minor Scale, and what are they?
Three. The Harmonic Minor, Melodic Minor, and the Natural Minor.

196. What tones form the Natural Minor Scale?
La, Ti, Do, Re, Mi, Fa, Sol, La.

197. Why call this order of tones, the Natural Minor?
Because neither flats nor sharps are required in its construction.

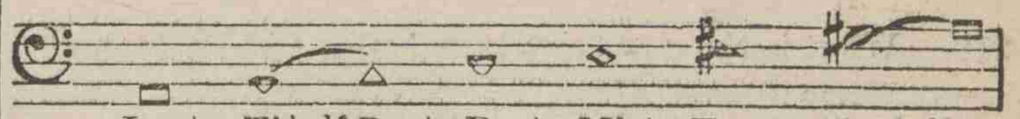
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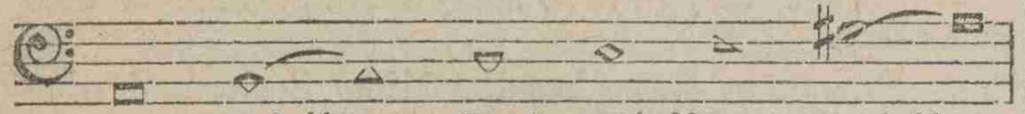


200. What tones form the Harmonic Minor Scale?
La, Ti, Do, Re, Mi, Fa, See, La.

201. Why called the Harmonic Minor?
Because the Harmonical effect is most satisfactory.

202. Which of the Minor Scales is most used?
The Harmonic Minor.

EXAMPLE No. 26. HARMONIC MINOR SCALE.



La step Ti half step Do step Re step Mi half step Fa step and a half See half La

Lesson No. 12.

TRANSPOSITION

203. What is meant by transposition?
Changing the key.

204. Changing the key during the course of a composition is called what?
Modulation.

205. A short modulation is called what?
Transition.

206. How many Major and Minor keys used?
Thirteen Major, and thirteen Minor.

207. What is the signature to the key of C Major and A Minor?
All degrees of the staff natural.

208. What is the signature for G Major and E Minor?
One sharp (♯).

209. What is the signature to D Major and B Minor?
Two sharps (♯♯).

210. What is the signature to A Major and F♯ Minor?
Three sharps (♯♯♯).

211. What is the signature to E Major and C♯ Minor?
Four sharps (♯♯♯♯).

212. What is the signature to B Major and G♯ Minor?
Five sharps (♯♯♯♯♯).

213. What is the signature to F♯ Major and D♯ Minor?
Six sharps (♯♯♯♯♯♯).

214. What is the signature to F Major and D Minor?
One flat (♭).

215. What is the signature to B♭ Major and G Minor?
Two flats (♭♭).

216. What is the signature to E♭ Major and C Minor?
Three flats (♭♭♭).

217. What is the signature to A♭ Major and F Minor?
Four flats (♭♭♭♭).

218. What is the signature to D♭ Major and B♭ Minor?
Five flats (♭♭♭♭♭).

219. What is the signature to G♭ Major and E♭ Minor?
Six flats (♭♭♭♭♭♭).

220. Where are signatures written?
On the staff, next after Cleffs.

EXAMPLE No. 27.

TABLE OF SIGNATURES TO MAJOR AND MINOR KEYS.

MAJOR.

C G D A E B F♯



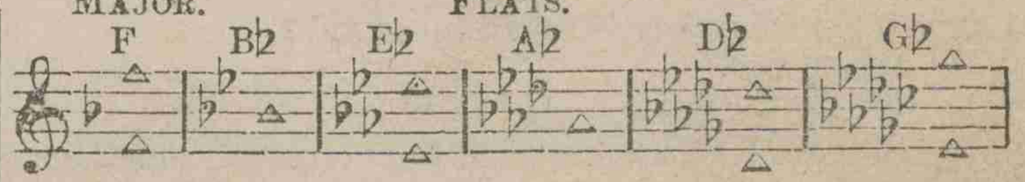
MINOR.

A E B F♯ C♯ G♯ D♯



MAJOR. FLATS.

F B♭ E♭ A♭ D♭ G♭



MINOR.

D G C F B♭ E♭



No. 1. ZIONS MARCH.

S. J. O.

S. J. OSLIN.

March time con spirito.

"Let us go up and possess the land."

1. Zi - on is marching on to the conflict! On to the fight with the gospel flag unfurl'd; See how 'tis waving
2. March onward soldiers, Christ is our Captain, Bravely commanding, He'll lead us safely on! Foes may oppress but
3. With bi- ble truth, the sword of the spirit, And the whole armour of love and righteousness, Taking the shield of

FINE. CHORUS.

o- ver the nations,
in Him we'll conquer,
faith and bold courage,
} Zion is marching—marching on to vic- to- ry! Zi - on is marching! Zi - on is

D. S.—Zi - on is marching—marching on to victo- ry!

D.S.

march- ing! Lift high the ban-ner—the ban-ner of the cross! Let it be wav- ing, o - ver the na-tions,

No. 2. COME TO HIM TO-DAY.

Rev. F. POLLOCK. "Come unto me, all ye ends of the earth." C. J. MILLER.

FINE.

1. Oppressed with sin be - yond degree, The voice of Je - sus came to me,—Come heavy la-den
2. My soul was lured I could not stay, But rose and went with - out de - lay; Up - on me there with
3. A thrill of bliss my bosom swell, My heart was cleans'd, its tumults quell'd; He said, take comfort

D.C.—The voice of Je - sus calls to-day, O sin - ner hast-en to o - bey.

CHORUS.

one and rest, Come lean thy head up - on my breast.
look se - rene, He spoke the words, I will be clean.
need - y soul, Be strong, thy faith hath made thee whole.

Hear Him lov - - - - ing - ly call - - - ing for you,
Come to Him to - day, Come to - day, sin - ner come;
come to Him to-day, Come to Him to-day, He is calling you to come, sinner come, O come to-day;

D.C.

No. 3. COME TO JESUS.

"He that cometh * * * I will in no wise cast out."

S. J. OSLIN. J. L. TALLEY.

With feeling.

1. Sin-ners, the voice of Je - sus calls you, Calls in gen- tle woo- ing tones, Bid- ding thee
2. Je - sus has died to res - cue lost ones, Sin-ner, He has died for you; On - ly be -
3. Je - sus is call - ing, church in- vites thee, Now for-sake thy sins and come. Par-don and

FINE. REFRAIN.

come, and off - ers par - don, O de - lay not sin - sick ones!
lieve it, and sal - va - tion, He will give— yea, heav - en too!
peace, and joys su - prem - ly, And at last a heav'-nly home!

Come to the

D.S.—sins, and stained like crim - son, He will wash them all a - way!

D.S.

fount - ain for thy cleans - ing, Je - sus, calls thee, come to - day; Ma - ny your

No. 4. INVITATION.

M. S. KERBY. "To-day if ye will hear His voice." S. J. OSLIN.

1. The ho - ly spir - it bids you come To Je-sus Christ the liv- ing way; If you would gain a
2. He left the shining courts of heav'n, That He might seek and save the lost; His life to ran - som
3. O hear the Saviour's gen - tle voice Im-ploring you to let Him in; His love will make your

heav'n-ly home, His bless- ed call you must o - bey.
you was giv'n, For you He paid the dread - ful cost.
heart re-joice, His blood will cleanse you from all sin.

CHORUS.

O come,..... yes come,..... .....

Sinner won't you come, Won't you come to-day?

FINE.

D.S.—And He will wash thy sins a - way!

O come,..... O come..... D.S.

The Sav - iour sweetly calls to - day! Hear the gentle call, Won't you come to - day?

No. 5. GOOD NEWS.

Mrs. MARY E. KAIL. "Behold! I bring you glad tidings of great joy." C. J. MILLER.

1. Have you heard the good news by the gospel proclaim'd? Great joy and salvation for all; O ye starving and poor, Jesus
2. Have you heard that a fountain was open'd for you, To cleanse you from sorrow and shame; And tho' strange it may be, that the
3. Have you heard of the crowns that the ransom'd shall wear? The glory so full and complete; When your life work is done, and the

D.S.—Happy angels of light, rob'd in

waits at the door, Will you hasten to answer His call.
waters are free,—Only come en-ter in Je-sus' name.
vic-to-ry won, Of a rest at the Saviour's blest feet.

FINE.

And just o-ver there in that

And just o-ver there, just over there, In that

garments of white, Fondly waiting for you and for me!
beau - - ti-ful land,

From sor - - row and sin ev-er free! D.S.

beau-ti-ful land, Beau-ti-ful land, From sor-row and sin, Yes from sorrow and sin ev-er free!

No. 6. WE WILL STAND.

S. J. O. "Stand fast therefore, in the liberty wherewith Christ hath made us free."—GAL. 5: 1. S. J. OSLIN.

1. Let us stand for the Lord, He hath made us free! From the bondage of satan and sin; With His life-blood He
2. Let us stand for the Lord, when the tempests rise, And the darkness and clouds gather round, Don't be weary nor
3. Let us stand for the Lord, 'mid our trials sore, As good soldiers of Christ watch and pray; Soon we'll lay down the

CHORUS.

bought this blest liber - ty Let us stand firmly stand now for Him.
faint, there are brighter skies, Where the tempests and clouds never come.
cross and our tri- als o'er, We will rest in an e- ternal day.

} We will stand firmly stand In the
we will stand firm-ly stand

faith of a cru - ci-fied Lord! We will stand, firm-ly stand! And abound in His grace and His word!
we will stand firm-ly stand!

No. 7. HEAVENLY REST.

"The weary are at rest."—Bible.

J. D. PATTON.

1. Come, bretheren don't grow weary, But let us journey on; The moments will not tarry, This life will soon be gone.
2. Loved ones have gone before us; They becon us a - way, O'er aerial plains they're soaring, Blest eternal day.
3. Our Captains gone be - fore us, He kindly calls us home, To yonder world of glo-ry And sweetly bids us come.

CHORUS.

There is rest, a rest in heav'n, In those realms of endless light;
There is rest, a rest in heav'n There is rest, a rest in heav'n, In those realms of endless light, endless light.

Where the right - - - eous dwell for - ev - - er, Ar - rayed in robes of white.
Where the righteous dwell for- ev - er, dwell for - ev - - er,

No. 8. SAVE ME AT THE CROSS.

F. M. DAVIS. J. L. MOORE.

Affetuoso di molto.

1. Save me at the cross of Je - sus, Where the healing wa - ters flow; Wash me in the cleansing
2. Save me at the cross of Je - sus, Cleanse this sinful heart of mine; Fa - ther, melt it with Thy
3. Save me at the cross of Je - sus, From the law I would be free; Strengthen Thou my weak en-
4. Save me at the cross of Je - sus, Ful - ly I would be for-giv'n; Thro' Thy lov- ing kindness

CHORUS.

fount - ain, Wash me whiter than the snow.
spir - it, Seal it then for-ev - er Thine.
deav - or, More and more to be like thee.
lead me— To Thine own bright courts in heav'n.

Save me, save me;
Save me at the cross, save me at the cross,

rit.

Save me at the cross of Je - sus, Wash me in the cleansing fountain, Wash me whiter than the snow.

No. 9. A BEAUTIFUL HOME.

J. L. R. "A house not made with hands."—PAUL. J. L. RYAN.

1. Je - ru - sa - lem, thou glo-rious home, Thy joys when shall I see; When shall I leave this
2. Thy Jas - per walls are bright and fair, Thy joys they are un - told; Thy gates are pearl, thy
3. O what a glorious time 'twill be, When friends togeth- er meet; In heav - 'nly man- sions

CHORUS.

earth - ly home, To dwell in peace with Thee.
streets are gold, I long thee to be- hold.
bright and fair, A - round the Sav-iour's feet.
} There's a beau- ti- ful home, A peace - ful home, 'Tis a

home of joy and love; By grace all christians here be - low, Can reach that home a - bove.
home of joy and peace, a home of love;

No. 10. THEY CHEER US BY THE WAY.

"The angel of the Lord encampeth 'round about them that fear Him, and delivereth them."—Ps. 34: 7.

S. J. O. S. J. OSLIN.

1. The Lord will send His an- gels down, To cheer us by the way; And when we sleep they
2. Tho' friends have gone to worlds un-known, They cheer us by the way; They bid us come and
3. The Lord doth give their spir- its charge, They cheer us by the way; And when we sleep they

CHORUS.

camp around, They cheer us by the way!
fol-low on, They cheer us by the way!
watch and guard, They cheer us by the way!

They cheer us by the way! They cheer us by the way!

the way the way

The Lord will send His angels down, To cheer us by the way.

4 The angel spirits of our friends,
They cheer us by the way;
And when in trouble they defend
They cheer us by the way!

5 Yes, when in health, sickness and death,
They cheer us all the way;
They'll never leave us, nor forsake,
But cheer us by the way.

6 And when we leave this earthly state,
And reach eternal day;
They'll meet us at the golden gate,
And cheer us by the way.

No. 11. JESUS LOVES A LITTLE CHILD.

Unknown. J. L. TALLEY.

1. Je - sus loves a lit - tle child, Smil - ing in its child - ish glee; Says of such in
2. In the bless- ed Sun - day school, They are taught to fear the Lord; Here they find His
3. When lifes toil- some work is done, When the storm - y strife is o'er; Then a - round His

ac - cents mild, Let them come to me, Let them come, for - bid them not, They will
ho - ly way, Learn to love His word. Armed with this they may go forth, Tri - umph
shin - ing throne, On the bliss - ful shore. There His hap - py chil - dren meet, Sing and

sing a - round the throne, Mill - ions now are sing - ing there, Mill - ions more may come.
o - ver ev - 'ry foe, Spread - ing joy o'er all the earth, Sooth - ing hu - man woe.
shout their suff - 'ring o'er, Cast their crowns at Je - sus feet, Praise Him ev - er more.

No. 12. FOUNTAIN OF LIFE.

"And He showed me a river, of water of life, clear as crystal."—Rev. 22: 1.

Rev. C. M. HOTT. I. M. FULLER.

1. There's a fount - ain of life, and it flow - eth so free While we drink of the stream far be - low;
2. Oh, how of - ten when wearied with toil- ing and care, We re-mem- ber the loved gone be- fore;
3. Oh, my broth - er faint not tho' the way may be long, Or the bur- den seem heav-y to hear;

And press on - word by faith at the fountain head to be, And its full-ness for- ev - er more to know.
And re - joice in the hope that with them we soon shall share, In the rest that remaineth ev - er more.
In the cross is our glo - ry and Je - sus is our song, We will rest at the fountain o - ver there.

CHORUS.

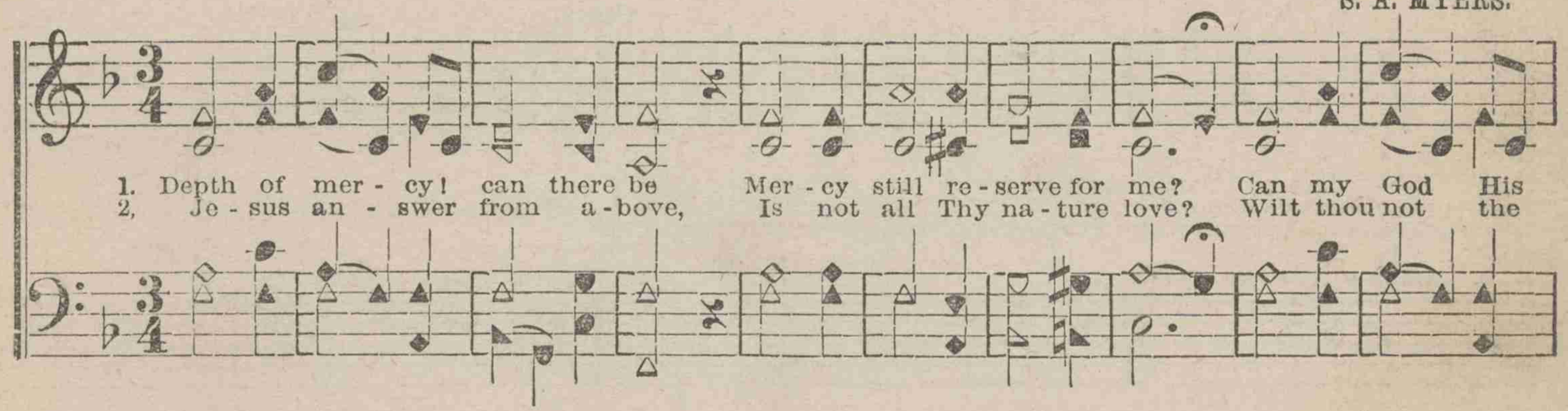
At the pure flow- ing fount - ain we shall rest By and by;
At the pure flowing fountain, The fountain flowing free we shall rest at that fountain, By and by; By and by;

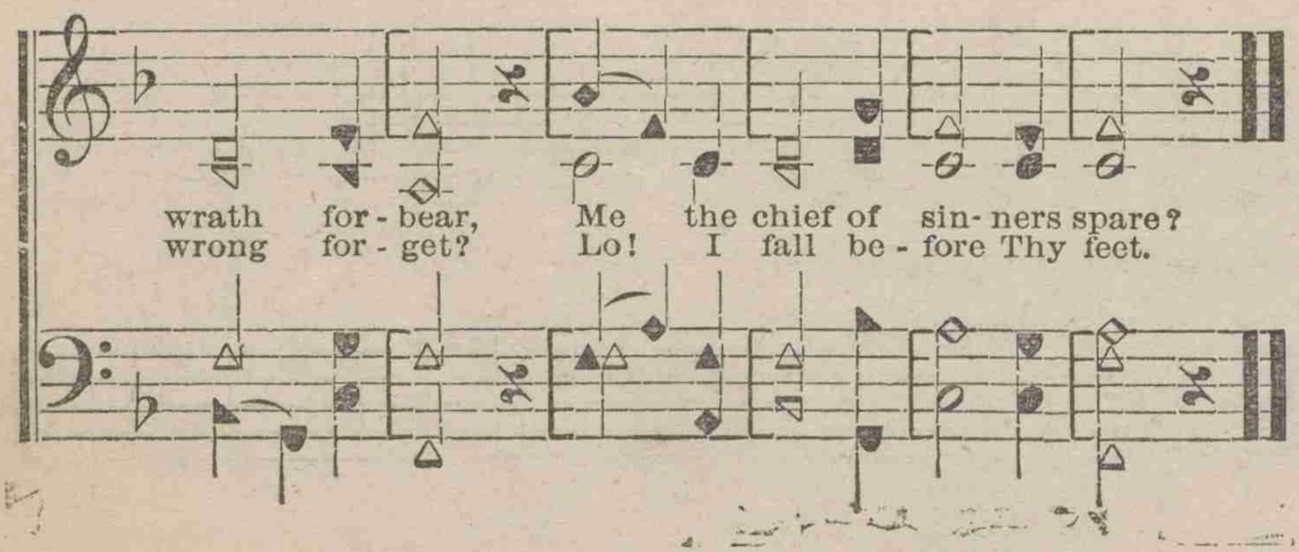
FOUNTAIN OF LIFE.—Concluded.



NO. 13. DEPTH OF MERCY.

S. A. MYERS.





3. I have long with-stood His grace,
Long provoked Him to His face;
Would not hear His gracious calls,
Grieved Him by a thousand falls.

4. Now incline me to repent,
Let me now my fall lament,
Deeply my revolt deplore,
Weep, believe and sin no more!

No. 14. JOYOUS DAY.

Mrs. SARAH E. JONES. (Blind.) "Gather my saints together."—Ps. 50: 5. S. J. OSLIN.

1. O joy - ous day when will it come, When Christ will call His ransom'd home; To join the
2. Shall we all in that bright day meet, Close by our Saviour take our seat; To love and
3. O may we all sub - mis - ive be, To Him who died on Cal - va - ry; He'll wash our

CHORUS.

ho - ly hap - py throng, And sing the ev - er - last-ing song.
praise Him ev-er more, On Can-aans bright and happy shore.
robes and make them white, Then we may dwell with Him in light.
} And then we'll sing glo - ry, glo - ry! And

3

praise the Lamb who came to die! Who gives to us a glor-ious vic-t'ry! All glo - ry be to God on high!

No. 15. GO, BURY THY SORROW.

J. L. MOORE.

Con effetto.

1. Go, bur - y thy sor - row; The world hath its share; Go, bur - y it deep - ly; Go hide it with care, Go, think of it calm - ly,
2. Go, tell it to Je - sus; He know-eth thy grief Go, tell it to Je - sus; He'll send thee re - lief; Go, gath - er the sun - shine
3. Hearts grow-ing a - wear - y With heav - i - er woe, Now droop 'mid the dark - ness— Go, com-fort them, go! Go, bur - y thy sor - rows;

When curtain'd by night Go, tell it to Je - sus, And all will be right.
He sheds on thy way; He'll lighten the bur - den; Go, wea-ry one pray.
Let oth-ers be blest; Go, give them the sun-shine; Tell Je-sus the rest.

No. 10. WORDS OF CHRIST.

"Come unto me all ye that labor and are heavy laden, and I will give you rest."—MATT. 11: 28.

J. S. H. J. S. HAMILTON.

1. How pleas-ant are the words of Christ, He said come un - to me; All who are in the
2. He said those who will come to me, I will not cast a - way; But will pre- pare and

bonds of sin, And I will set you free, O, sin - ner will you heed the call, And
save their souls, For an e - ter-nal day, O, what a glor - ious thought to live, With

flee un - to the Lord; He's will- ing now to save you all, Who trust His ho - ly word.
Christ for - ev - er more, Where it is life and joy and peace, And part - ings come no more.

No. 17. CALLING TO-DAY.

A. E. S. A. E. SHOWEN.

1. The Sav-iour is call - ing to - day, Call - ing us all to come; We'll turn from our sins a -
2. Come join in our songs of glad praise, Sing of our Lords dear name; He will be with us al -
3. And when we get home up in heav'n, All our dear friends we'll see; This prom-ise our Lord has

CHORUS.

Call - - - - ing to - day!

way, And He'll guide us safe - ly home.
ways, And we'll ev - er be the same.
giv'n, What a meet - ing that will be.

Call-ing us to - day! Call-ing us to-day! The

Sav-iour is calling us to come! He's waiting just over the way, To take us safely home.
is calling us to come, the shining way,

No. 18. CHRIST IS COMING.

"Behold He cometh with clouds, and every eye shall see Him."—Rev. 1: 7.

Mrs. E. W. CHAPMAN. W. P. PHILLIPS.

1. Christ is com - ing, sure-ly com - ing, Sweet-ly now the christian sings; Zi - ons Kings our eyes shall
2. Night is dark but glorious morn- ing, Will dis - pel each sombre shade; Fearful souls now weak and
3. Christ in glo - ry with the an - gels, To the earth will quickly come; And the lit - tle flock His

CHORUS.

see Him, Soon with heal - ing in His wings. Hail the grand triumphant morn- ing, Earth's glad
wea - ry, Kings and priests shall then be made.
chos - en, Soon shall be with Him at home. Hail the grand triumphant morn- ing,

voice shall not be dumb! Hasten Lord Thy reign of glo - ry, Let Thy king - dom quick-ly come.
Earth's glad voice shall not be dumb!

No. 19. WE SHALL MEET.

Dr. H. BONAR. J. L. MOORE.

1. Where the fad - ed flow'rs shall freshen, Freshen nev-er more to fade; When the shad - ed sky shall
2. Where the sun-beam never scorches, Where the star-beams cease to chill; Where no tempest stires the
3. Where the morn shall break in gladness, And the noon the "joy prolong;" Where the daylight dies in

CHORUS.

bright - en, Bright-en nev - er more to fade.
ech - oes Of the wood, or mead, or hill.
fra - grance 'Mid the burst of ho - ly song.

Father we shall meet, We shall meet and
Father we shall meet,

rest, Fa - ther we shall meet and rest 'Mid the ho - ly and the blest.
We shall meet and rest, We shall meet and rest,

No. 20. CANAANS LAND.

"And I saw a new heaven and a new earth."—Rev. 21: 1. W. A. THOMPSON.

1. On Jor-dan's stormy banks I stand And cast a wish-ful eye; To Canaan's fair and happy land, Where
2. All o'er those wide ex-ten-ded plains, Shines one e-ter-nal day; There God the Son for-ev-er reigns And
3. No chill-ing winds nor poisnous breath, Can reach that healthful shore, Sickness and sorrow, pain and death, Are
4. When shall I reach that hap-py place, And be for-ev-er blest? When shall I see my Fa-ther's face, And

CHORUS.

my pos - ses - sions lie. When the storms of life are o'er.
scat - ters night a - way.
felt and feared no more. When the storms of life, Storms of life are o'er, And we reach the
in his bo - som rest?

We will dwell in peace and love,
sun bright clime; We will dwell in peace, Dwell in peace and love, with the ho-ly and the blest.

No. 21. SWEET HOUR OF PRAYER.

Rev. W. W. WALFORD. "Lord, teach us how to pray."—LUKE 11: 1. C. J. MILLER.

Con expressione.

1. Sweet hour of prayer, Sweet hour of prayer, That calls me from a world of care, And bids me at my
2. Sweet hour of prayer, Sweet hour of prayer, Thy wings shall my pe - ti-tions bear, To Him whose truth and
3. Sweet hour of prayer, Sweet hour of prayer! May I thy con - so - la-tion share; Till from mount Pisgah's

Fa - ther's throne, Make all my wants and wishes known. In sea-sons of dis-tress and grief, My soul has
faith - ful - ness, En-gage my wait - ing soul to bless. And since He bids me seek His face, Be-lieve His
lof - ty height, I view my home, and take my flight. This robe of flesh, I'll drop and rise, To seize the

of - ten found re - lief; And oft es-caped the tempters snare, By thy re-turn, Sweet hour of prayer.
word and trust His grace; I'll cast on Him my ev - 'ry care, And wait for thee, Sweet hour of prayer.
ev - er last - ing prize! And shout while passing through the air, Farewell, farewell, Sweet hour of prayer.

No. 22. SUFFER LITTLE CHILDREN.

Rev. JOHN O. FOSTER, A. M. "Suffer the little children to come."—CHRIST. CHARLES H. GABRIEL.

1. Suf - fer lit - tle chil - dren, so the Mas - ter said, With His hands ex-tend - ed, blessings on each head,
2. Suf - fer lit - tle chil - dren, love to all ex - tend, Like the bless - ed Sav - iour, be their dearest friend,
3. Suf - fer lit - tle chil - dren, say to one and all: An - swer Je - sus' wel - come, lis-ten to His call,
4. Suf - fer lit - tle chil - dren, seek and you shall find Hid-den, cost - ly treas - ures, jew-els for the mind,

FINE.

Gath - er round His al - tars, lit - tle ones to - day, Sing-ing songs of prais - es, learn-ing how to pray.
Lead them to be-lieve Him, wor-ship and o - bey, Fol - low on to know Him, in the liv - ing way.
Run to Him with glad - ness, you will sure - ly know He is ev - er read - y right-eous ness to show.
Crowns of fade - less glo - ry, robes of pur - est white, And the ma - ny mansions in the world of light.

D.S.—Gath - er round His al - tars, lit - tle ones to - day, Sing-ing songs of prais - es, learn-ing how to pray.

CHORUS.

Come..... ye lit - tle chil - - - dren,

D.S.

Come, ye lit - tle chil - dren, Come, ye lit - tle chil - dren, So the Mas - ter said.

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No. 23. SALVATION.

WATTS. "To-day is the day of salvation."—PAUL. S. J. OSLIN.

1. Sal - va - tion, oh the joy - ful sound, 'Tis pleasure to our ears; A Sov'reign balm for
2. Bur - ied in sor - row and in sin, At hells dark door we lay, But we a - rise by
3. Sal - va - tion! let the e - cho fly! The spa-cious earth a - round; Till all the ar - mies

CHORUS.

ev - 'ry wound, A cor - dial for our fears.
grace di - vine, To see a heav - 'nly day.
of the sky Con - spire to raise the sound.

} Sal - va - tion's free, for ev - 'ry one! 'Tis

free for sin - ners lost; Christ bought with His own pre- cious blood, This grace up-on the cross!

No. 24. 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-'ly land, We'll be hap - py, we'll be
2. When we meet with all our loved ones, That were tak - en from our side, We'll be hap - py, we'll be
3. When we meet with Christ our Sav-iour, In the shin-ing courts of heav'n, We'll be hap - py, we'll be

hap - py ov - er there.
hap - py ov - er there.
hap - py ov - er there. (o-ver there.)

With the saints of countless ages And the white robed angel band.
Where no part-ings, 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

CHORUS.

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

WE'LL BE HAPPY OVER THERE. Concluded.

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

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

No. 25. TRUSTING JESUS. 7s.

C. J. MILLER.

Simply trusting ev'ry day, Trusting thro' a stormy way; Even when my faith is small, Trusting Jesus that is all.
Trusting as the moments fly, Trusting as the days go by; Trusting Him what e'er befall, Trusting Jesus that is all.

No. 26. MANSIONS ALL BRIGHT.

Rev. L. L. PICKETT, by per.

1. Oh, when shall I dwell in a man - sion all bright, And Je - sus, my Sav - iour, be - hold? Or
2. No pearl from the o - cean or gold from the mine, Can par - don or pur - i - ty buy: I'll
3. But, while I'm a stran - ger, a - way from my home, I'll toil in the vine - yard and pray: I'll

walk by His side, like an an - gel of light, In a cit - y all gar - nished with gold.
trust in the blood of a Sav - iour di - vine, And cling to the cross till I die.
car - ry the cross, while I think of the crown, And watch for the break of the day.

CHORUS.

Home of the blest! Home of the blest! When wilt thou ev-er be mine? Soon shalt thou ev - er be mine.

From "Cheerful Songs."

NO. 27. MORNING LIGHT.

A. S. KIEFFER, by per. "Joy cometh in the morning." S. J. OSLIN.

Allegretto.

1. O the night of time, soon shall pass a - way, And the hap - py gol - den day will dawn;
2. O the hap - py day, that shall gild the hills, When the Lord shall come to earth a - gain;
3. What a joy - ful time, when the earth shall gleam, In the light of an e - ter - nal day!

FINE.

When the pil - grim staff shall be laid a - side, And a shin - ing crown put on.
O the hap - py hearts, that shall wel - come Him, When He comes once more to reign.
When the saints shall sing un - to Christ their king, In their gol - den glad ar - ray.

D.S.—We are wait - ing still, for the Sav - iour Christ, Who shall call His chil - dren home.

CHORUS. *D.S.*

We are watch - ing now, for the morn - ing light, For the New Je - ru - sa - lem to come;

No. 28. WITH THE PURE IN HEART ABIDING.

MRS. LAURA E. NEWELL. (To my devoted wife.) H. R. TURBYFILL.

1. With the pure in heart a-bid-ing, In that bless-ed heav'nly home; Where the faithful dwell for-
2. Mor-tal sight may not dis-cov-er, Scenes of per-fect bliss so fair; But His chos-en He will
3. With the pure in heart a-bid-ing, Saviour may we thro' Thy grace; En-ter in thy glorious

ev-er, In His fade-less fields to roam, May I when life's day is end-ed; Greet the
wel-come, To His pal-ace o-ver there, He will lead in ten-der pit-y, Those who
Kingdom, May we see Thee face to face, When the con-flict shall be o-ver, And our

hap-py ransomed band; In the glo-ry of His presence May I with the righteous stand.
cling to Him and pray, Ane will guide in paths of dut-y; In the straight and nar-row way.
tri-als all are past; We would wor-ship Thee for ev-er; With the pure in heart at last.

WITH THE PURE IN HEART ABIDING. Concluded.

CHORUS.

With the pure . . . . in heart a - bid - ing, I wou'i
With the pure, with the pure

wor - - - - - ship by the throne . . . Christ who gave . . . His
wor - ship, I would wor - ship by His throne,

Throne, by His throne Christ who gave, Christ who gave His

life to save me, May He claim . . . me as His own.
claim me, may He claim,

No. 29. THE MERCY SEAT.

S. A. MYERS.

1. Dear Fa - ther! to Thy mer - cy seat,..... My soul for shel - ter flies: 'Tis
2. My cheer - ful hope can nev - er die,..... If Thou, my God, art near; Thy
3. Oh, nev - er let my soul re - move,..... From this di - vine re - treat; Still

FINE.

here I find a safe re - treat..... When storms and tem-pest rise. } To the mer - cy seat,
grace can raise my comforts high,..... And ban - ish ev - 'ry fear.
let me trust Thy pow'r and love, And dwell be-neath Thy feet. } To the mer-cy seat of God,

D.S.—there I find a safe re - treat..... When storms and tem-pest rise.
D.S.—there I find a sure and safe re - treat,..... When storms and tem-pest rise.

D. S.

To the mer - cy seat, There my soul for shel - ter flies, For 'tis
To the mer- cy seat of God, There my soul for shelter flies, There my soul for shelter flies, For on - ly

No. 30. LET YOUR LIGHT SHINE.

C. H. GABRIEL, In Scripture Song. J. L. MOORE.

1. Let your light shine, let your light shine, That oth - ers may be - hold! Its glow - ing rays per -
2. Let your light shine, let your light shine, And shed its beams a - broad; 'Twill show the world you're
3. Let your light shine, let your light shine, That all the world may see, Your works of mer - cy

CHORUS.

- chance may bring Some wan - d'rer to the fold.
not a - shamed, Of Christ, the Lamb of God.
and of love, That they may fol - low Thee.

Let your light shine, let your light shine,

Let your light bright-ly shine—Its glow-ing rays per-chance may bring, Some wan-'drer to the fold.

No. 31. GO TELL OF THE LOVE OF JESUS.

Miss SUSIE M. LANDERS. "God so loved the world."—JOHN 3: 16. S. J. OSLIN.

1. Go tell of the love of Je - sus, Go tell it from day to day; Go tell to the
2. Go tell that he died for sin - ners, He died on the Ro - man cross; He shed his blood
3. Go tell the world that sal - va - tion, To all he will free - ly give; Who ev - er will

CHORUS.

poor lost heath - en, His gra - cious pow'r to save.
there so free - ly, To save the poor and lost.
come sub-mis - sive, Shall find this grace and live.

O full - ness of love so prec - ious, So

free - ly He'll give to - day; O, take of this love from heav - en, And wash thy sins a - way.

No. 32. PRAYER AND PRAISE.

J. L. TALLEY.

1. Come thou fount of ev - 'ry bless- ing, Tune my heart to sing Thy grace; Streams of mer - cy
2. Here I raise my eb - e - nez - er, Hith - er by Thy help I'm come; And I hope by
3. O to grace, how great a debt - or, Dai - ly I'm constrained to be! Let Thy grace Lord,

nev - er ceas - ing, Call for songs of loud- est praise. Teach me some mel - o- dious son - net, Sung by
thy good pleas- ure, Safe - ly to ar - rive at home. Je - sus sought me when a stran - ger, Wand'ring
like a fet - ter, Bind my wand'ring heart to Thee! Prone to wan- der, Lord, I feel it, Prone to

flam- ing tongues a - bove; Praise the mount—I'm fixed up - on it, Mount of Gods re - deem-ing love.
from the fold of God; He, to res - cue me from dan - ger, In - ter- posed His pre- cious blood.
leave the God I love, Here's my heart O take and seal it, Seal it for Thy courts a - bove.

No. 33. WE ARE SAILING ON THE OCEAN.

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

1. We are sail - ing on the o - cean of time, We are bound for the land of the blest,
2. There's a bright and sun - ny land o'er the sea, There are beau - ties and pleas- ures un - told,
3. We are sail - ing to the heav - en - ly shore, And with friends in that land we shall be,

FINE.

Though the waves may be high, yet the Lord's ev- er nigh, And He will take us to the ha - ven of rest.
And the an- gels of light, in that world of de-light, Will gently lead us to the cit - y of gold.
Then with harps made of gold, and with songs yet untold, We'll praise the Lord thro' all e - ter - ni - ty.

D.S.—Tho' the waves may be high, yet the Lord's ev- er nigh, And He will take us home for-ev - er to stay.

CHORUS. D.S.

We are sail - ing on the o - cean, Drifting a - way, Drifting a - way.....
We are sailing on the o-cean deep and wide, Drifting away, Drifting away.

No. 34. GOLDEN HARPS ARE SOUNDING.

FRANCES R. HAVERGAL. W. D. O. BOTEFUHR.

Allegro.

p *cres.*

1. Gold - en harps are sound - ing, An - gel voic - es ring, Pearl - y gates are
2. He who comes to save us, He who bled and died, Now is crowned with
3. Pray - ing for His chil - dren, In that bless - ed place, Call - ing them to

o - pened, O - pened for the King; *mf* Christ the King of glo - ry,
glad - ness, At His Fa - thers side; Nev - er more to suf - fer,
glo - ry, Send - ing them His grace; His bright home pre - par - ing,

CHO.—All His work is end - ed,

D.S.

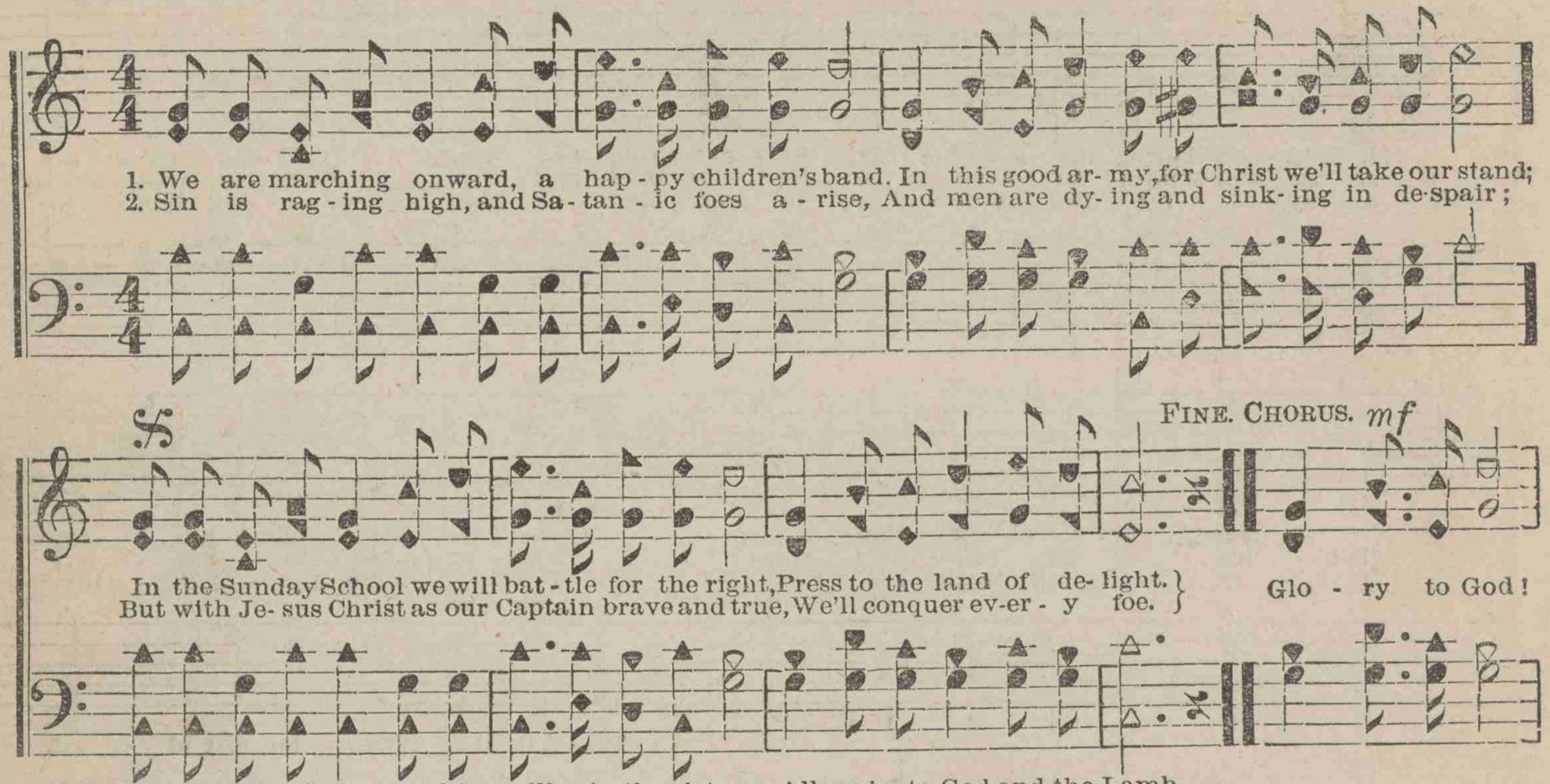
Je - sus King of love, Is gone up in tri - umph, To His throne a - bove.
Nev - er more to die, Je - sus King of glo - ry, Is gone up on high.
Lit - tle ones for you, Je - sus ev - er liv - eth, Ev - er lov - eth too.

Joy - ful - ly we sing, Je - sus hath as - cend - ed Glo - ry, to our King!

No. 35. SUNDAY SCHOOL ARMY.

(Suitable for S. S. Celebrations.)

Rev. S. J. OSLIN. Rev. W. M. HAYS.



3 See the threat'ning gale of intemp'rance pressing on,
There is a work—yes, a work for hands of thine;
In the Sunday School, we will labor for the Lord,
Learning of Christ and His word.

4 Rally for the right in the Sunday School to-day,
Jesus our Saviour will lead us on the way;
When the war is ended, we'll lay our armour down,
Enter our rest with a crown.

No. 36. BY AND BY.

Rev. W. T. DALE, by per.

JOSEPH B. MOON.

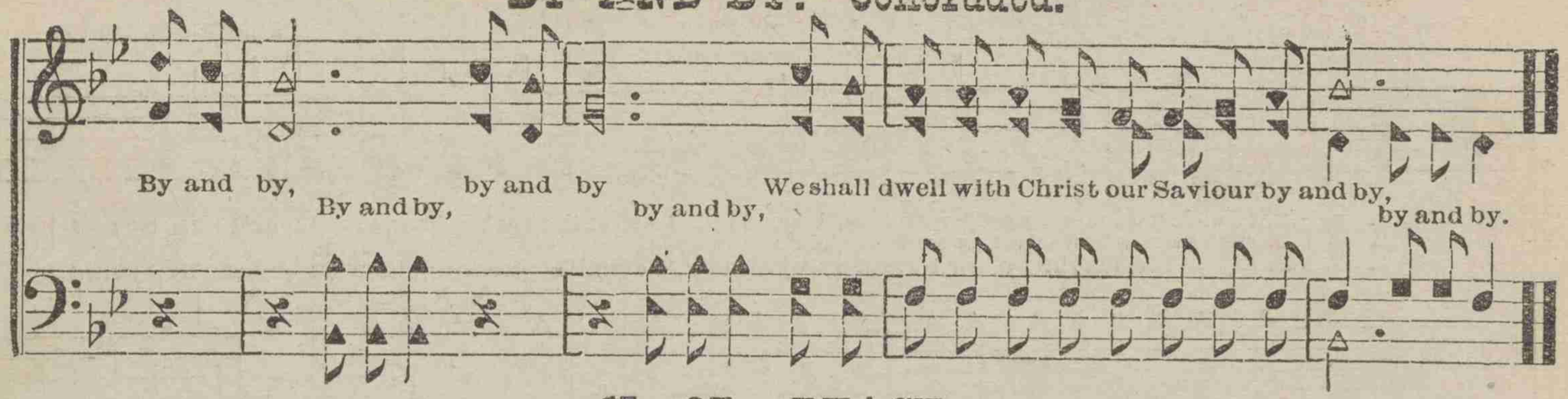
1. O - ver Jordan we shall meet, by and by, by and by, In that happy land so sweet, by and by, by and by;
2. All our sorrows will be past, by and by, by and by, We shall reach our home at last, by and by, by and by;
3. We shall join the heav'nly choir, by and by, by and by, We shall strike the golden lyre, by and by, by and by;

We shall gath-er on the shore, With our kindred gone before, And the Saviour's name adore, by and by, by and by.
With the ransom'd we shall stand, There a happy, holy band, Crown'd with glory in that land, by and by, by and by.
In our home so bright and fair, Where the happy angels are, We shall praise forever there, by and by, by and by.

CHORUS.

By and by. By and by, by and by, We shall meet beyond the riv-er, by and by; by and by,

BY AND BY. Concluded.



No. 37. PEACE.

J. H. RUEBUSH.



From "Gems of Gladness," by per

No. 38. JOYFUL VICTORY!

"I have fought a good fight."—PAUL.

M. HUNTER. Arr. by S. J. O. (Dedicated to Rev. J. B. Stevenson.) S. J. OSLIN.

1. On-ward, to vic - to - ry, brave - ly we move! Bound for the land of bright spir - its a-bove;
   An-gel - ic song-sters sing, sing as we come, Joy - ful - ly, joy - ful - ly, haste to your home.
2. Sounds of sweet mel - o - dy, fall on the ear, Harps of the bless-ed, your voi - ces we hear,
   Rings with the har- mo - ny, heav - ens high dome, Joy - ful - ly, joy - ful - ly, haste to your home!
3. Bright will the morn of e - ter - ni - ty dawn, Death shall be con-quered His scep-ter be gone;
   O - ver the plains of blest Ca - naan we'll roam, Joy - ful - ly, joy - ful - ly, with Christ at home!

Soon will our pil - grim-age end here be-low, Then to the land of bright spir - its we go!

Glo - ry, sing Vic - to - ry! No more we'll roam, Joy- ful - ly, joy - ful - ly rest - ing at home!

No. 39. MOUNT HOPE.

"Pray without ceasing."—PAUL.

ALDINE S. KIEFFER. WALTER C. MITCHELL.

1. There's a cit - y of light 'mid the stars we are told, Where they know not a sor - row or care;
2. Broth-er dear, nev-er fear, we shall tri - umph at last, If we trust in the word He has giv'n;
3. Let us walk in the light, of the gos - ple di - vine, Let us ev - er keep near to the cross;

And the gates are of pearl, and the streets are of gold, And the buildings ex - ceed-ing - ly fair.
When our tri - als and toils, and our weep- ings are past, We shall meet in that home up in heav'n.
Let us love, watch and pray, in our pil - grim-age here, Let us count all things else but as loss.

D.S.—Till we reach that bright home over there.

CHORUS.

Let us work, let us pray, Let us work, Let us pray, In this sad world of sor- row and care,

No. 40. GENTLE WHISPERINGS.

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

Andantino.

1. When the eve-ning shades are falling, And the sun has gone to rest, When the stars be - gin their twinkling, And na- ture with still-ness is blest, Then a voice comes sweetly whisp'ring, Whisp'ring
2. When my heart is full of sor- row, And the burden of life I feel, When the dark un-known to - mor-row, And the fu - ture to me is a seal, Then a - gain I hear the message; "There is
3. When the earth's al - lur-ing pleasures, Our hearts would lead as - tray, We can hear a sweet voice say - ing; "Turn not from Thy Sav- iour a - way," Oh, the bless - ed voice from heav-en! Like mu -

rit.

words of love and cheer, 'Tis the voice of an - gel spir- it, Whose ac-cents of com-fort I hear.
rest for those who weep, There's a home of end-less glo - ry, Be- yond the dark waves of the deep."
sic from o'er the sea, Blessed an - gels come and whisper, Glad tid-ings from heaven to me.

No. 41. THE LAND OF OUR GOD.

J. C. MILLER.

1. There's a land far a-way 'mid the stars we are told, Where they know not the sorrow of time,
   Where the pure wa-ters flow, 'thro the valleys of gold, And where life is a treas-(*Omit.....*) ure sub-lime.
2. Here our gaze cannot soar, to that beautiful land, But our visions have told of its bliss;
   And our souls by the gale from the gardens and fanned, While we faint in the des-(*Omit. .....*) ert of this.
3. Oh the stars never tread the blue heav - ens at night, But we think where the ransomed have trod,
   And the day never smiles from his palace of light, But we feel the bright smiles (*Omit.....*) of our God.

CHORUS.

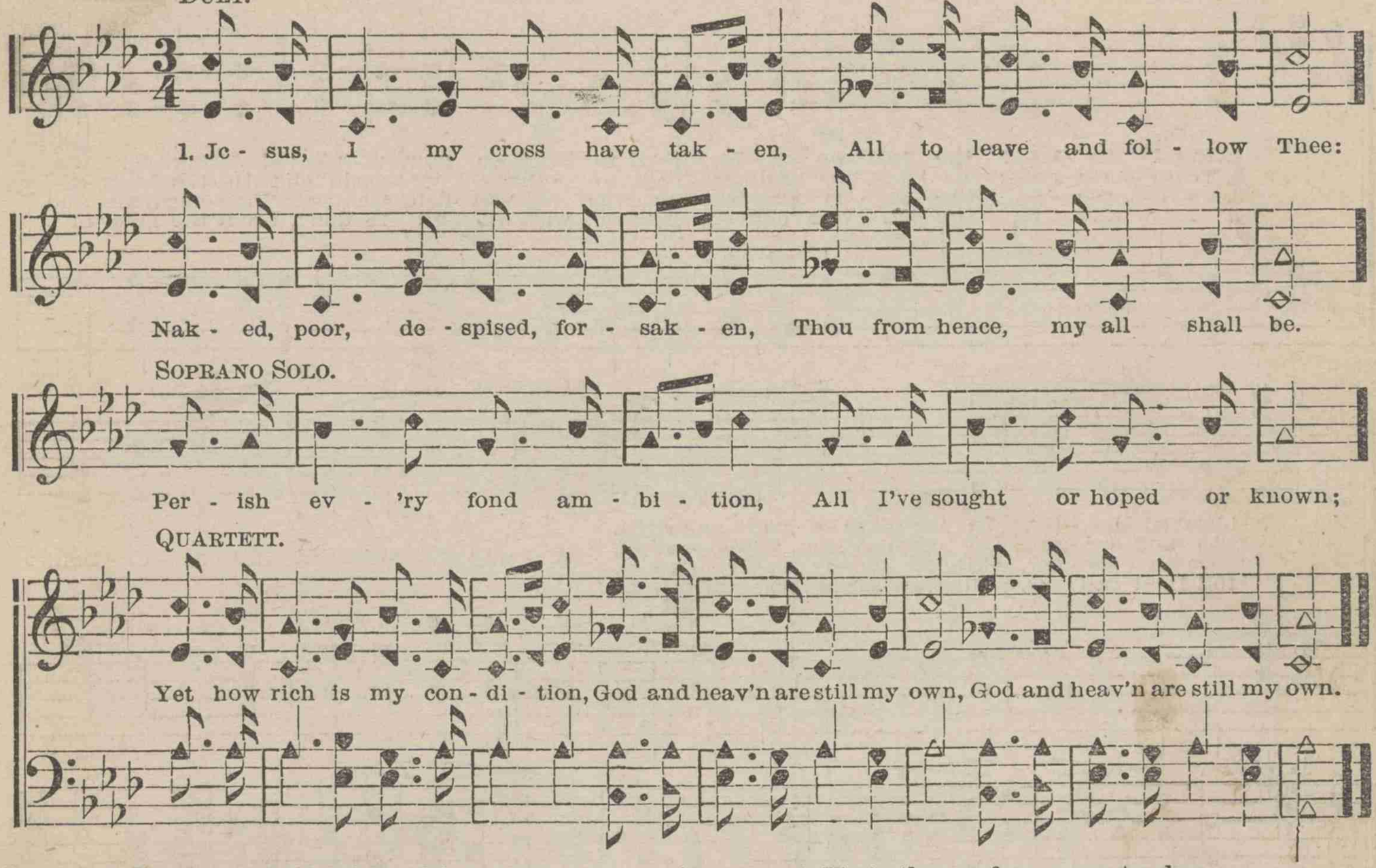
'Tis the land of our God, 'Tis the home of the soul, Where the a - ges of splen-dor e - ter - nal - ly roll!

Where the tir - ed weary trav-el - er reach-es his goal, On the ev - er green mountains of life.

No. 42. JESUS, I MY CROSS HAVE TAKEN.

LYTE. J. L. MOORE.

DUET.



2 Let the world despise and leave me,
They have left my Saviour too;
Human hearts and looks deceive me
Thou art not like them untrue;
And while Thou shalt smile upon me,
God of wisdom, love and might,
Foes may hate, and friends disown me,
Show Thy face, and all is bright.

3 Haste thee on from grace to glory,
Armed by faith and winged by prayer,
Heavens eternal days before Thee,
Gods own hand shall guide thee there.
Soon shall close Thy earthly mission,
Soon shall pass thy pilgrim days;
Hope shall change to glad fruition,
Faith to sight and prayer to praise.

No. 43. AWAY WITH STRIFE.

F. L. EILAND. Respectfully Dedicated to Rev. S. J. Oslin, by the writers. S. A. MYERS.

1. Hand in hand the field we en - ter, Heart to heart we now u - nite; Lab'ring for the
2. Truth hath made us free, my broth-er, This to oth-ers we should tell; In the fields of
3. All the way, the sto - ry sing-ing, Thro' the har-vest field we go, Find- ing here and
4. By and by, the har - vest end- ed, Rest a - wait when all is done, From the field of

CHORUS.

bless- ed Mas - ter, In the cause of truth and right.
sin and sor - row, Let us now, the mes-sage swell.
there a sin - ner, Wait- ing on - ly Christ to know.
toil He'll call us, Saying, where are those you've won?

A - way with strife and all se - di - tion,

World-ly fame and hon - or go! If I can bring some soul to Je - sus, This is all I care to know.

No. 44. JUST ENTER THE OPEN GATE.

"Come unto me all ye that labor."—CHRIST.

J. B. VAUGHAN. M. S. KERBY.

1. A gen - tle voice is call - ing, Why lon - ger will you wait, The Sav-iour is wait-ing to
2. If you will come be-lieve - ing, A sin - ner may walk in, For oth - ers the bless-ings re -
3. Sweet peace and joy e - ter - nal, For all the good a - wait, Oh, will you ac - cept His dear

CHORUS.

bless you, Just en - ter the o - pen gate.
- ceiv - ing, Are ent'ring the o - pen gate.
par - don, And en - ter the o - pen gate.

Just en - ter the o - pen gate, Just en-ter the

o - pen gate..... All things are now ready, O why do you wait? Just en-ter the o - pen gate.
o-pen gate,

By per. J. B. Vaughan.

No. 45. GO TELL IT ALL TO JESUS.

S. J. O. "Cast thy burden upon the Lord"—Ps. 55: 22. S. J. OSLIN.

1. When trou-bles come, and fears a - larm, And dark-ness round you gath - er; Then pray and trust, and
2. The storm-y clouds, a - round may hang, Of Sa - tan's roar - ing tem - pest; But fear thou not, nor
3. Se - vere - ly tempt-ed you may be, And foes may have ill treat - ed; Oh mind them not, the
4. We'll meek-ly bear the Sav-iour's cross, In love and faith - ful trust - ing; Our tri - als here, will

REFRAIN.

fear no harm, Go tell it all to Je - sus.
be dis-mayed, Go tell it all to Je - sus.
Lord's with thee, Go tell it all to Je - sus.
soon be o'er, And then we'll go to Je - sus.

Go tell it all to Je - sus, Go

Ref. for 4th Verse.

And then we'll go to Je - sus, And

tell it all to Je - sus; When tri - als come, and trou-bles rise, Go tell it all to Je - sus.
then we'll go to Je - sus; Our tri - als here, will soon be o'er, And then we'll go to Je - sus.

"Select Songs," by per.

No. 46. WE SHALL MEET. (No. 2.

Miss SUSIE M. LANDERS. S. J. OSLIN.

SOP. & ALTO DUETTE.

1. We shall meet beyond the riv - er, When this toilsome life is o'er There to dwell with Christ for -
2. In those realms of heav'nly glo - ry, With our lov'd ones we shall sing; Sing the prais - es of our
3. We shall meet beyond the riv - er, With our kindred gone be - fore, There to dwell with an - gels

INST.

CHORUS.

ev - er, On that bright celes - tial shore.) We shall meet, We shall meet, There to
Sav - iour, Glo-ry to our worthy King!
ev - er, And our Saviour's name a - dore!

Meet, we shall meet, Meet, we shall meet,

part, no! never more; We shall meet, We shall meet, On that bright ce-les-tial shore!
no, never more! Meet, we shall meet, Meet, we shall meet, (celestial shore!)

No. 47. A HOME IN THE KINGDOM OF GLORY.

KNOWLES SHAW.
Cho. Arr. by W. W. H.

"A house not made with hands."—ST. PAUL.

W. W. HINDMAN.



A HOME IN THE KINGDOM OF GLORY.—Concluded.

CHORUS.

A bright beau - ti - ful king - - dom, From cares and from sor-rows set free,
A beau - ti - ful home in the king-dom glo - ry, set free,

A home in the king-dom of glo - - ry, For ev - er with Je - sus to be!
the kingdom of glo - ry, with Je - sus to be!

No. 48. MEAR. C. M.

1. Amazing grace, how sweet the sound, I once was lost but now I'm found,
That saved a wretch like me; Was blind but now I see.
2. 'Twas grace that taught my heart to fear, How precious did that grace appear,
And grace my fears relieved; The hour I first believed!

No. 49. WHERE ARE YOU BUILDING?

G. W. LYONS. J. L. MOORE, by per.

1. Are you build - ing on a sure foun - da - tion, Or on - ly on the sink - ing sand?
   Are you build - ing on the rock sal - va - (*Omit*.....)
2. Tho' the tem - pest round you fierce - ly ra - ges, And bil - lows round you wild - ly roar;
   Firm - ly an - chored to the Rock of A - (*Omit*.....)
3. Je - sus is the on - ly sure foun - da - tion, The souls se- cure a - bid - ing-place;
   Cling to Him 'till freed from earth's temp - ta - (*Omit*.....)

CHORUS.

tion, Are you sure your work will stand?
ges, You are safe for - ev - er- more!
tions, Sweet-ly rest in His em-brace.

O build on the Rock, the ev - er-lasting Rock, The Rock Christ Je- sus a - lone; Our hope is se-cure, on this foun-da- tion sure, Je - sus Christ the cor - ner-stone.

No. 51. WORKING FOR JESUS.

"Go ye also into the vineyard." Matt. 25: 7.

D. P. AIRHART.

AIRHART and KERBY.

1. O to be working, working, Work - ing for Je - sus to - day. There are fields rip'ning,
2. O to be praying, pray- ing, Pray - ing for Je - sus to - day. O - ver the wayward,
3. O they are call- ing, call - ing, Call - ing for Je - sus to - day. Give them the gos- pel,

CHORUS.

rip - 'ning, Rip - 'ning to har - vest to - day.
way - ward, Lead - ing them back to the way.
gos - pel, Lead them to Je - sus the way.

Go ye then reap - ers, gath - er

In to the garner the grain; There are fields rip'ning, rip - 'ning Rip'ning to harvest to - day.

No. 52. WILL THE WATERS BE CHILLY.

J. B. M. JOSEPH B. MOON.

1. While chil - ly wa- ters o'er me roll, When I am called to die? Or an - gels bright con-
2. Will demons watch my dy - ing bed, To take me from this clay? Or Je - sus say my
3. Will Sa - tan there ap- pear to me, And say "you served me most?" Or shall I God, the
4. Will ev - er - last - ing pun - ishment, Be meet - ed out to me? Or shall e - ter- ni-

duct my soul, To that bright world on high?
blood was shed To wash your sins a - way?
Fa - ther see, And join the heav'n-ly host?
ty be spent In bliss all su - premely?

Will the wa - ters be chil - ly? Will the
Or will an - gels be wait - ing? Will the

wa - ters be chil - ly? Will the wa - ters be chil - ly, When I am called to die?
an - gels be wait - ing? Will the an - gels be wait - ing, To take my soul on high?

No. 53. ANGELS GENTLY GUIDE ME HOME.

J. B. M.

JOSEPH B. MOON.

1. An-gels hov- er gen- tly round me, Through life's troubles that may come; Ne'er let Satan's host confound me,
2. An-gels hov- er gen- tly round me, If from duty's path I roam, Should I stray where Jesus found me,
3. An-gels hov- er gen- tly round me, When the monster death shall come; Loose the fetters that have found me,

CHORUS.

An- gels gen-tly guide me home.)
An- gels gen-tly guide me home.
An- gels gen-tly guide me home.

An - gels guide me home,
Guide me home,

An - gels guide me
gently guide me home, guide me home,

home,
gen- tly guide me home,

Guide my spir-it home to glo - - ry,
Guide my spirit home to glo-ry,

An-gels gen- tly guide me home.

No. 54. HEAR THE SABBATH BELLS.

P. M. C. P. M. CLAUNTS.

1. When the Sabbath morn is breaking, And the day is coming fast, We must all be up and do- ing For the
2. Here we greet their smiling fa- ces, And we hear their voices raise, Singing songs so sweetly blended To the
3. Here with songs we praise our Saviour, And with music fill the air, But where earthly songs are ended, We may

day will soon be pass'd While the sun is brightly shin- ing, And the chiming bells we hear, With the
great Redeemer's praise; With good lessons they are hap - py With a teach- er kind and true, With the
join the an-gel choir; There with sweeter notes than ev - er, We will praise our God and King! And with

D. S.—While the sun is brightly shin-ing, And the chim-ing bells we hear, With the

children we must hasten To the Sabbath-school to-day. Hear..... the Sabbath bells, how
ho- ly book to study, They can find enough to do.
an- gel voices blended, Make the Heavenly chorus ring. Hear the Sabbath bells, Hear the Sabbath bells, How

chiidren we must hasten To the Sabbath-School so dear.

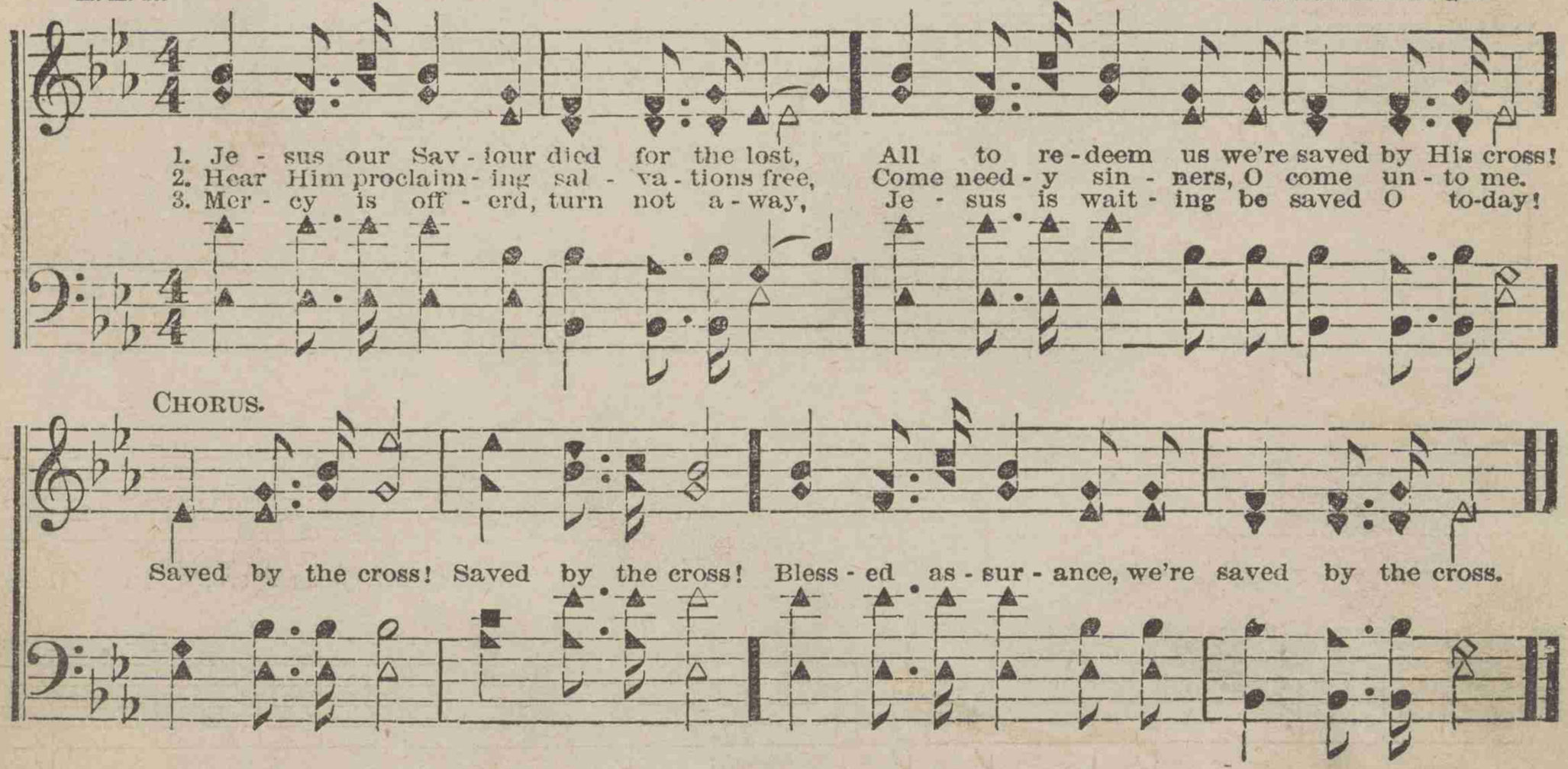
HEAR THE SABBATH BELLS. Concluded.



No. 55. SAVED BY THE CROSS.

"Forbid that I should glory, save in the cross of our Lord Jesus Christ."—Gal. 6: 14.

A. A. R. A. A. RUTLEDGE.



No. 56. SHALL WE KNOW EACH OTHER THERE?

"Know as we are known."—PAUL.

J. B. V. J. B. VAUGHAN, by per.

1. When our pil-grim- age is o'er, And we reach the oth - er shore, And our robes and crowns we'll wear,
2. When be - fore our Fa- ther's throne, We will meet the loved ones gone, In that land so bright and fair,
3. Yes, I'll see my Fa- ther's face, And my Moth- er, I'll em-brace, And their glo - ry I shall share,

by and by— This the thought that comes to me, Borne on wings from o'er the sea, Shall we
o - ver there—They are sing - ing songs of love, In that home pre-pared a- bove, Shall we
by and by— Far be-yond the mor - tal sight, Shines a bright and gold - en light, And we'll

know each oth - er there, by and by. Yes, we'll know each oth - er there, In that

SHALL WE KNOW EACH OTHER THERE?—Concluded.

home so bright and fair, Yes we'll know each oth-er there, by and by. 'Tis a glo-rious tho't to me

in that home be-yond the sea, We shall know each oth-er there, by and by.

No. 57. JESUS LOVER OF MY SOUL.

Rev. CHARLES WESLEY. JOSEPH B. MOON.

FINE. D.C.

1. { Je- sus lov-er of my soul, Let me to Thy bosom fly, While the nearer waters roll, While the tempest still is high. } Hide me, O my Saviour hide, Till the storm of life be past;
D.C.—Safe in- to the haven guide, Oh, receive my soul at last.

No. 58. HAPPY ON THE WAY.

S. J. OSLIN. J. L. SMITH.

1. We're a hap - py band of pil-grims, marching thro' this vale be - low, To the promised land of
2. Tho' we're pass - ing thro' a world that's full of sor - row, sin and crime, And Sa - tan - ic hosts a -
3. With our an-chor'd hopes in Je - sus, lean-ing on his might-y arm, In the sun-shine of his

Ca-naan, we shall ev - er strive to go; With the Sav - ior to up-hold us, and the
ris - ing, would a - gainst our souls com-bine; Trust - ing in the strength of Je-sus, and re-
pres-ence, we'll be shel - tered from all harm; Hap - py pil-grims bound for glo-ry, and a

spir - it as our guide, Noth-ing need we fear a-round us, while the Sav - ior's by our side!
joic - ing in his love, We'll be joy-ful, glad and hap-py, trav - 'ling to our home a - bove!
home at God's right hand, Where our joys will e'er con-tin - ue, in the chris-tains prom-ised land!

HAPPY ON THE WAY—Concluded.

CHORUS.

Hap - - py on the way..... To..... the sun-ny shore!

Hap - py on the way, Hap-py on the way, To the sunny shore, yes, to the bright and sunny shore!

There..... we'll rest in peace..... Hap - - py ev-er more!

There we'll rest in peace, There we'll rest in peace, Hap-py ev-er more! Hap-py ev-er more!

and be Yes,

No. 59. ARLINGTON.

1. Am I a sol - dier of the cross, A fol-'wer of the Lamb? And shall I fear to own his cause, Or blush to speak his name?
2. Must I be car - ried to the skies, On flow-'ry beds of ease, While oth - ers fought to win the prize, And sail'd thro' bloody seas?
3. Are there no foes for me to face, Must I not stem the flood? Is this vile world a friend to grace, To help me on to God?
4. Sure I must fight if I would reign, In crease my courage Lord; I'll bear the toil, en - dure the pain, Sup-port-ed by thy word!

No. 60. ANTICIPATION.

S. J. OSLIN.

1. O when shall I see Je - sus, And reign with Him a - bove; And from the flow - ing
2. When shall I be de - liv - ered, From this vain world of sin, And with my bless - ed
3. Through grace I am de - termined, To con - quer though I die; And then a - way to
4. Gird on the heav'nly ar - mor, Of faith, and hope, and love; And when the war is

CHORUS.

fountain, Drink ev - er - last - ing love.
Je - sus, Drink end - less pleas - ures in.
Je - sus, On wings of love I'll fly.
end - ed, We'll reign with Christ a - bove.

Fare-well to sin and sor - row, Our Captain bids us come; To live and reign for - ev - er, In that bright home a - bove.

No. 61. BE SAVED TO-DAY.

W. M. H. "To-day if ye will hear His voice, harden not your hearts." Rev. W. M. HAYS.

1. Christ came to seek and save, A world of sin - ners lost; Ful - filled the sa - cred
2. His spir - it now re - mains, Re - prov - ing all the world; Re - sist Him not, or
3. By faith and trust seek Him, With all thy mind and heart; And thou shalt live with

law and died, For them up - on the cross.
you may be In out - er dark-ness hurled.
God, where sin Hath nev - er an - y part.

CHORUS.

Be saved to - day

Then be saved to-day, Then be saved to-day, The
O then be saved to-day

O come,

Spir - it bids you come; O come with-out de-lay, with-out de - lay, And joy and par-don find.

O come without delay.

No. 62. WE'LL DROP OUR ANCHOR.

J. L. M. JUDSON L. MOORE.

1. We're sail - ing to (We're sail- ing to) a far off shore, (a far off shore,) Where lov-ing
2. We'll spread our sails (We'll spread our sails) and swift - ly glide, (and swift - ly glide,) With chart and
3. We're sail - ing to (We're sail- ing to) the pil - grim's home, (the pil-grim's home, (Where Je- sus

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

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

WE'LL DROP OUR ANCHOR.—Concluded.

CHORUS.

When- e'er we reach the port on high,

BASS SOLO.

When- e'er we reach..... the port on high,..... We'll drop our

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

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

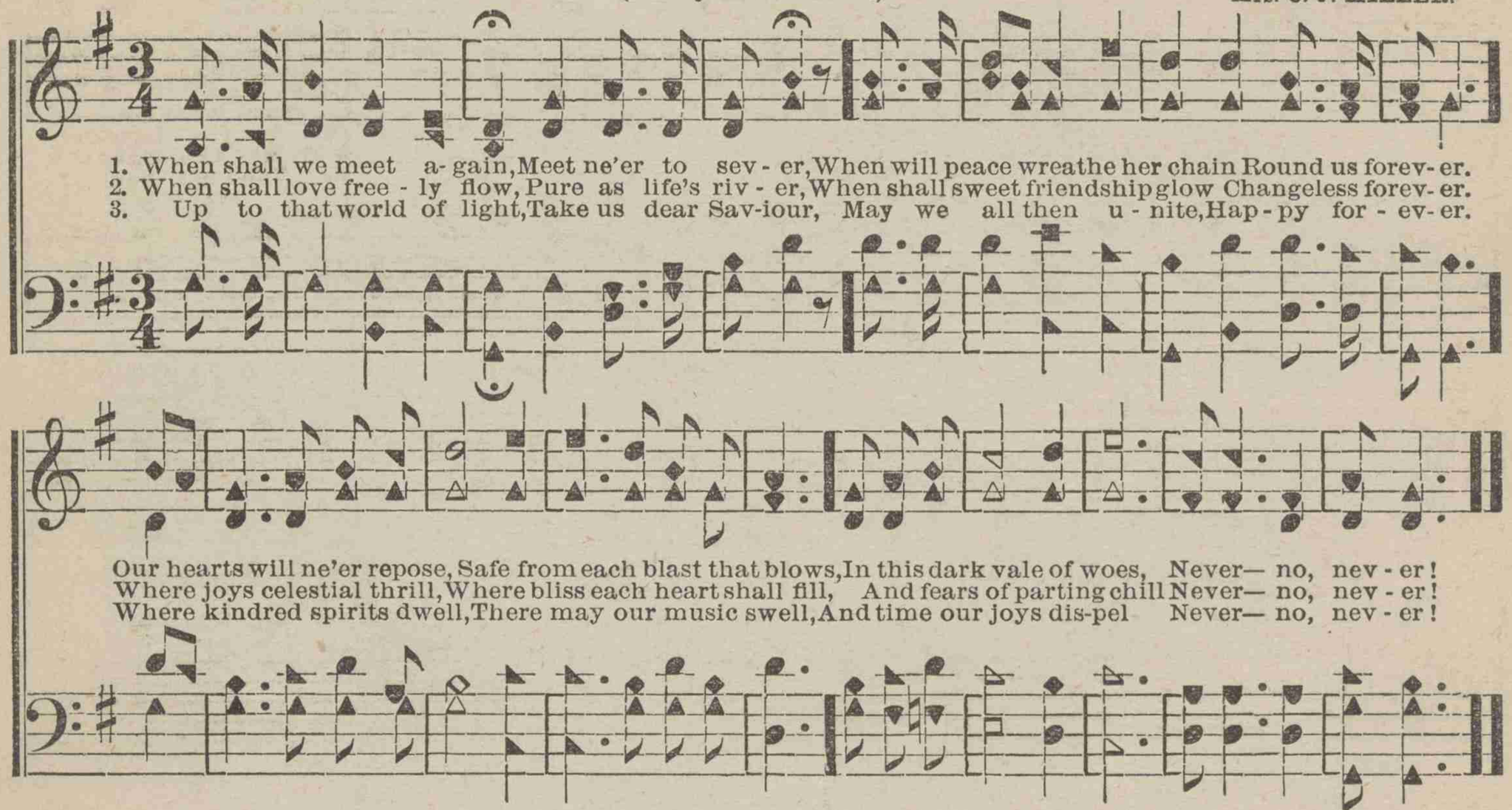
ed on that shore, Safe in the har - bor ev - er more.

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

No. 63. WHEN SHALL WE MEET AGAIN.

(To my sister Leona.)

Mrs. C. J. MILLER.



1. When shall we meet a- gain, Meet ne'er to sev - er, When will peace wreathe her chain Round us forev- er.
2. When shall love free - ly flow, Pure as life's riv - er, When shall sweet friendship glow Changeless forev- er.
3. Up to that world of light, Take us dear Sav-iour, May we all then u - nite, Hap - py for - ev- er.

Our hearts will ne'er repose, Safe from each blast that blows, In this dark vale of woes, Never— no, nev - er!
Where joys celestial thrill, Where bliss each heart shall fill, And fears of parting chill Never— no, nev - er!
Where kindred spirits dwell, There may our music swell, And time our joys dis-pel Never— no, nev - er!

No. 64. OAK GROVE. 7s.

G. S. SMITH, Wooster, Ark.



1. Loving Jesus gentle lamb, In Thy gracious hands I am; Make me Saviour what Thou art, Live Thyself within my heart.
2. Saviour let Thy love for me, Keep me ever near to Thee, Let me love Thee more and more, 'Till I rest on Canaan's shore.

No. 65. SAFE RETREAT.

WALTER C. MITCHELL.

1. The Lord's our rock in Him we hide,
2. A shade by day de - fence by night,
3. The rag - ing storms may round us beat,
4. Oh, Rock di - vine oh, Ref - uge dear,

A shelter in the time of storm,

Se - cure what ev - er
No fears a - larm, no
We'll nev - er leave this
Be Thou our help - er

may be - tide,
foes af - fright,
safe re - treat,
ev - er near,

A shelter in the time of storm, Oh' Je - sus is a rock in a wear - y land a

wear - y land, a wear - y land, Oh, Jesus is a rock in a wear-y land, A shelter in the time of storm.

No. 66. TILL WE MEET.

S. J. O.

S. J. OSLIN.

1. God of love, we part in Thy blest name, Let us in Thy grace now se - ver,
2. Let us walk with Thee from day to day, In Thy rich un-bound - ing fa - vor,
3. Soon our earth - ly cares will all be done, And we'll cross deaths chil - ly riv - er,

May Thy spir - it guide us ev - er, Till we meet, till we meet a - gain.
Feed up - on Thy heav'n - ly man - na, Till we meet, till we meet a - gain.
And we'll part a - gain— no, nev - er, We we'll meet, yes, we'll meet a - gain.

CHORUS.

Till we meet, Till we meet, Till we meet in Canaans land! meet, Till we meet again.
Till we meet, Till we meet, happy land!

No. 67. WE MEET, BUT PART AGAIN.

C. J. M. C. J. MILLER.

1. For those who meet, there's loss and gain, For those who meet there's joy and pain; We meet, we greet, we part no more, At home on that ce - les - tial shore. But those who dwell on earth be-low, Where griefs as-sail, and pain, and woe; In peace and love to God a-bove, Shall meet where all is joy and love!
2. Then praise the Lord our "all in all," Who guides His own ter - res - trial ball; Who gives us life and light di - vine! So bril - liant-ly for us to shine. Yes, He who died up - on the tree, And gave His life for you and me, The price He paid with His own blood! Come, sinners to this heal-ing flood!
3. When called to die and leave this clay, And go to God to whom we pray; For mer-cies free, and health and joy! Where pain and fear will ne'er an - noy. So let us live to God a - lone, That we may meet a-round His throne; Where we may praise and worship still, And do our Fa-ther's ho - ly will!

No. 68. LABOR ON.

R. A. GLENN. J. H. BENIFIELD.

1. I know there's a home for the good that la - bor on, Just be- yond deaths valley dark and cold;
2. I know there's a land that is beau - ti - ful and bright Just be- yond the Jor-dan's tur-bid roar;
3. There we'll never grieve, but re - joic - ing fa - ces see, As we near the bright e - ter - nal shore;

And the ones that reach that home so bright and fair, Shall wear a glitt'- ring crown of gold.
And I soon shall pass be- yond all mor - tal sight, To prom-ised Ca - naan's hap-py shore.
Where the an - gels wait with crowns for you and me, With them we'll dwell for - ev - er more!

CHORUS.

La - bor on, (la- bor on,) La- bor on, (la - bor on,) For a crown in heaven you shall wear; (you shall wear,)

LABOR ON.—Concluded.



No. 69. BURNVILLE.

J. H. ESTES.



No. 70. SAILING.

S. J. OSLIN.

1. We're a faith-ful pil-grim band, Sail-ing to the heav'n-ly land, With a swell-ing sail we on - ward sweep;
2. Tho' the roll - ing bil-lows swell, Yet se-cure - ly we may dwell, Tho' the break-ers rise up-on the lea;
3. Tho' for ma-ny a - ges past, She has long with-stood the blast, And in safe-ty crossed the bil-lows o'er;

Tho' the tem-pest rag - es long, There is one a-mong the throng, Who will guide the sail-or o'er the deep.
'Mid the storm by day or night, If we trust our Cap-tains might, He will guide us safe-ly o'er the sea.
Yet a - mid the rocks and shoals, She has land-ed ma-ny souls, On fair Ca-naan's bright and peace-ful shore.

CHORUS.

We are sail..... ing on lifes o.....cean, we are drift..... ing with the tide,

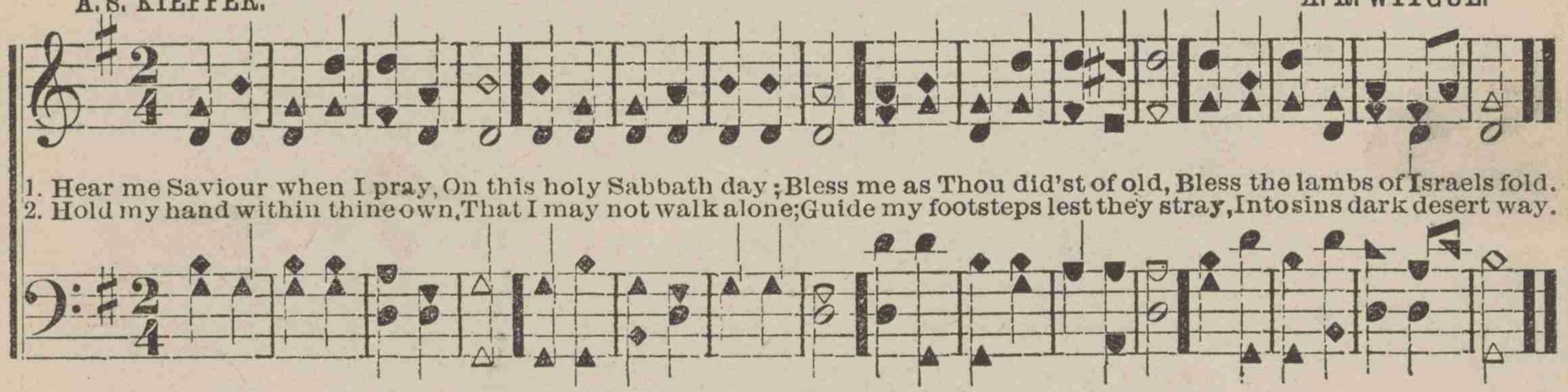
We are sail-ing on the ocean, we are drifting with the tide, we are sailing on the ocean, we are drifting with the tide, and

SAILING. Concluded.



No. 71. ETHEL ESTELL. 7s.

A. S. KIEFFER. A. R. WIYGUL.



1. Hear me Saviour when I pray, On this holy Sabbath day; Bless me as Thou did'st of old, Bless the lambs of Israels fold.
2. Hold my hand within thine own, That I may not walk alone; Guide my footsteps lest they stray, Into sins dark desert way.

No. 72. OSLIN. 7s.

J. E. HUNNICUTT.



1. Sinner turn, why will ye die? God your maker asks you why; God who did your being give, Made you with Himself to live.
2. He, the fatal cause demands, Asks the work of His own hand; Why ye thankless creatures, why, Will you cross His love and [die?

No. 73. BEAUTIFUL STORY TO TELL

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

1. Sow - ing and reap-ing for Je-sus the King, Beau-ti-ful sto - ry to tell! Spread-ing this gos-pel in
2. Sow - ing the words of His won-der-ful love, Beau-ti-ful sto - ry to tell! Point-ing the er-ring to
3. Sow - ing for Je - sus, yes sow-ing to-day, Beau-ti-ful sto - ry to tell! Sow-ing for Je - sus for
4. Sow - ing still sow - ing for Je - sus we send Beau-ti-ful sto - ry to tell! Seed that we'll harvest when

CHORUS.

truth as we sing, Beau-ti-ful sto-ry to tell!
heav-en a-bove, Beau-ti-ful sto-ry to tell!
He is the way. Beau-ti-ful sto-ry to tell!
cometh the end. Beau-ti-ful sto-ry to tell!

Sow-ing the seed of the King - dom Sing it where-

Sow - ing the seed of the Kingdom, Sing

ev - er you go. Reap-ers shall gath-er to - geth - er What - so - ev - er they sow.
it where-ev-er you go. Reap - ers shall gath-er together What - so - ev - er they sow.

No. 74. SINNER TURN, WHY WILL YE DIE.

"Turn ye, turn ye, why will ye die, O house of Israel."

C. J. MILLER.

1. Sin - ner turn, why will ye die? God your ma - ker asks you why, God who did your
2. Sin - ner turn, why will you die? God your Sa - viour asks you why, God who did your

be - ing give, Made you with Him-self to live. He the fa - tal cause de - mands, Asks the
Spir - it give, Died Him-self that you might live. Sin - ner turn! why will ye die? God, your

work of His own hands; Why, ye thank-less creatures why? Will you cross His love and die!
mak - er asks you why; Will ye not in Him be - lieve, He who died that you might live?

No. 75. SHOUT FOR GLADNESS!

ALDINE S. KIEFFER. S. J. OSLIN.

1. Shout for glad-ness, sons of Zi - on! Lo! the morn- ing light ap- pears, Ris - ing o'er times drear-y mount - ains, Break-ing thro' the mist of years; Je - sus comes with thronging an - gels, From the shin - ing courts a - bove, And the ban - ner streaming o'er Him, Is the ban - ner of His love.
2. Shout for glad-ness, Christ is com- ing From the reg - ions of the blest; Count-less mill-ions rise to meet Him, From the north, south, east and west! Lo! the reign of sin is o - ver; Death no more can ter - ror bring; Shout a loud and sing for glad- ness, Christ the Lord is King of Kings!
3. Glo-rious day so long ex - pect-ed! Flood your tide of bliss a - long; Brooks, and vales, and seas, and mount - ains, Join the ev - er- last - ing song! Zi - on from the heav'ns descend - ing, O'er the earth her radiance flings; Saints and an-gels join the cho - rus, Shout, for Christ is King of Kings!

No. 76. CALLING TO OUR SABBATH HOME.

D. W. C. D. W. CRIST, by per.

1. O sweet is the sound of the Sab-bath bells, They peal from a-far o'er the hills and dells, And sweet is the
2. O mer - ry the sound on this Sab-bath day, As o'er fields and meadows it take its way, Proclaim-ing to
3. We there may u - uite in a song of praise, In tell- ing His glories our voice shall raise, That others may

FINE. CHORUS.

tale that their sto - ry tells;
all with a mer - ry lay;
heed as we sing our. lays;
} Call-ing to our Sabbath home. Bidding us come, bidding us

Bidding us come,

D.S.—Call-ing to our Sabbath home.

D.S.

come, From His pre- cepts cease to roam, Are we read - y now when the Mas - ter calls,
bidding us come,

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No. 78. BEHOLD THE CROWN.

F. L. EILAND. "Then came Jesus forth, wearing the crown of thorns."—JOHN 19: 5. S. J. OSLIN, by per.

With feeling.

1. Be- hold the crown up - on His brow And then His pierc-ed side; His hands and feet are
2. Yes, crowned with thorns and pierced was He; What suff'ring! Oh what pain! It was for sin - ners,
3. No oth - er such a friend we've known, And yet, we pass him by, Re - gard - ing not, His
4. No oth - er one can sym-pa- thise, Like Je - sus for 'tis He, Who gave his life a

show- ing now, The cru - el death He died.
yes, for me That he, the Lamb was slain.
dy - ing groans, When lifted there so high.
sac - ri - fice, For you, and ev - en me.

Up - on the cross the cru - el cross! His

Up - on the cru-el cross, on the cru-el cross He died, with His

bod - y bruised and torn! He suf - fered ag - o - ny un- told; He all our sins have borne.
precious body bruised and torn!

No. 79. ON TO VICTORY.

F. L. EILAND. (Dedicated to Rev. W. M. HAYS.) S. J. OSLIN.

1. We are strug-gling on to Ca - naan, With our ban-ners all un - furled; Drop in broth - er join the
2. Ceas-ing not, 'til all shall hear you, Swell the mes-sage loud and strong! Stoop to grasp the err - ing
3. Heed not foes that rise be - hind you, Let not troub-les e'er dis - tress! We are go - ing on to

CHORUS.

arm - y, Give the sig - nal to the world.
sin - ner, Sing to him sal - va - tion's song.
vic - 'try, Stem the flood, and on - ward press!

} Shout a - loud while pass-ing by, On to

vic-'try we are go - ing! Send the ech - o 'thro the skies, On to vic - 'try we are go - ing!

ANTHEM DEPARTMENT,

AND SONGS FOR SPECIAL OCCASIONS.

No. 80. HOLY! LORD GOD OF SABAOTH!

Maestoso. Dr. LOWELL MASON.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heav'n and earth are

full of the maj - es - ty of Thy glo - ry! Glo - ry be to Thee—

Glo - ry be to

Slow.

Glo - ry be to Thee— Glo - ry be to Thee— To Thee, O Lord most high.

Thee— Glo - ry be to Thee—

No. 81. I WILL ARISE AND GO TO MY FATHER.

LUKE.—15: 18. C. J. MILLER.

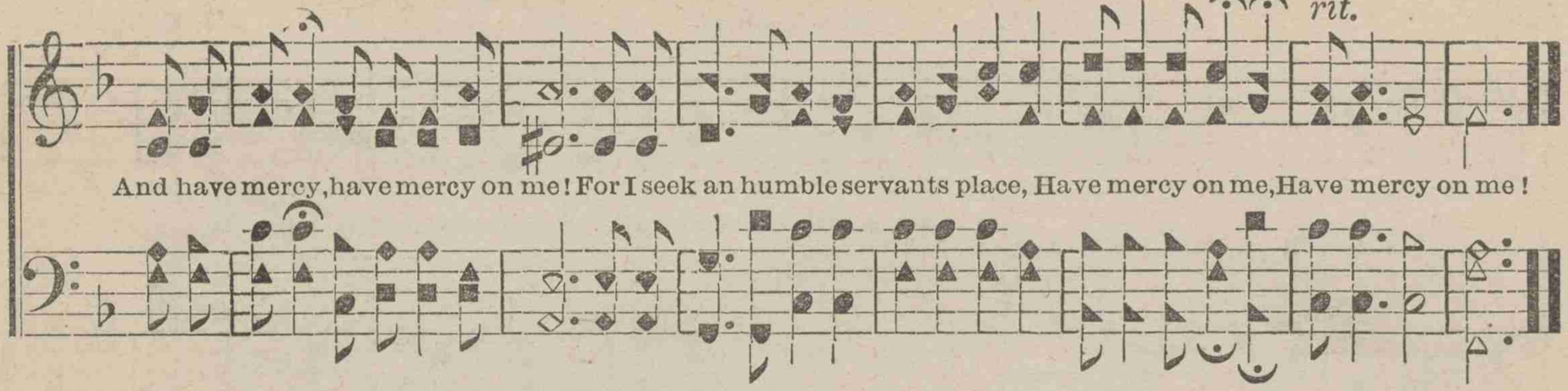
I will a-rise, I will a-rise, will a-rise! And go to my Father,

I will a-rise, I will a-rise,

And will say un-to Him; Fath-er! Fa-ther! Fa-ther, I have sinned against heav'n And in Thy sight.

And am no more worthy to be called Thy Son. Fa-ther! Fa-ther! Hear me, Hear me!

I WILL ARISE, Etc.—Concluded.



No. 82. DRINKING AT THE FOUNTAIN.

W. B. B. WM. B. BLAKE.



No. 83. ALL HAIL THE MIGHTY SAVIOUR!

Words Arr. by S. A. M.

S. A. MYERS.



* The small round notes are for the instrument, and the dashes for the voice.

ALL HAIL THE MIGHTY SAVIOUR!—Continued.

all He will free - ly give, Then praise Him, then praise Him, then praise His holy name.

For He is good, the Lord is good and kind are all His ways..... ..... Then
For He is good and kind are all His ways.

For He is good, for He is good, the Lord is good and kind are all His ways. Then
For He is good, the Lord is good and kind are all His ways.

ALL HAIL THE MIGHTY SAVIOUR!—Continued.

praise His name, then praise His name, then praise His ho - ly name.

praise His name, then praise His name, then praise His ho - ly name.

SOPRANO. *Obligato.*

How ex - cel - lent Thy name, Thy great and glo - rious

We will sing un - to Thee, We will praise Thy ho - ly name, We will sing un - to Thee, We will

ALL HAIL THE MIGHTY SAVIOUR!—Continued.

name. We will mag - ni - fy Thy ho - ly name for -

praise Thy ho - ly name, and we will land and mag- ni - fy Thy ho - ly name for- ev - er more, We will

ev - - - er, ev - - - er- more. We will mag - ni - fy Thy

land and mag - ni - fy Thy ho - ly name for - ev - er- more. We will land and mag-ni - fy Thy ho - ly

ALL HAIL THE MIGHTY SAVIOUR!—Concluded.





No. 95. CHRISTMAS SONG.

Con expression. ("Unto you a Saviour is born.") C. J. MILLER.

1. Hark! what mean those ho- ly voi - ces? Sweet- ly sound-ing thro' the skies; Lo! th' an-gel - ic hosts re -
2. Peace on earth, good will from heav- en, Reach-ing far as man is found; Souls redeemed and sins for -
3. Hast - en mor-tals to a - dore Him, Learn His name to mag- ni - fy; 'Till in heav'n ye rise be -

SOP. & ALTO.

joic - es, Heav'nly hal - le - lu - jah rise! Cher - ubs tell the won- drous sto - ry, Joy - ous
giv - en, Loud, our great-ful harps shall sound! Christ is born the great a - noint - ed, Heav - en
fore Him, Glo - ry be to God most high! Praise the Fa - ther, earth and heav - en, Praise the

ser - a- phim re - ply! Glo - ry in the high - est glo - ry! Glo - ry be to God most high!
and His prais- es sing! O re - ceive whom God ap - point - ed, For your Prophet, Priest and King.
Son the spir - it praise! As it was and is be giv - en, Glo - ry thro' e - ter - nal days!

No. 86. CHRIST IS RISEN.

"He is risen."—MARK, 16: 6.

LAURA E. NEWELL. (EASTER SERVICE.) J. H. RUEBUSH.

1. Christ is ris - en, hal - le - lu - jah, Crown, O crown the victors brow! He the bonds of death hath brok - en,
2. Christ is ris - en, sound the tid-ings Send the message near and far; Tell the wondrous, wondrous sto - ry,
3. Christ is ris - en, hal - le - lu - jah, Grateful hearts proclaim the word, That He lives, He lives tri - umph-ant,

Come, behold your Saviour now! Tho' on Cal - va - ry He lan - - - guished,
Of the bright and morning star. Ne'er was heard a message sweet - - - er,
As we greet our ris - en Lord! Hark! the heav'nly arches ech - - - o,

CHO.—Christ is ris - en hal - le - lu - - - jah,

Repeat for Cho.

And He slumbered in the tomb; Christ is risen sing ho - san - na, Lo! the grave hath lost its gloom.
Than the story of His love; Christians publish wide the prom - ise, And your true devotion prove.
With the angel's song of praise; Let us join their songs rejoic - ing, And our grateful voices raise!

He hath triumphed o'er the grave, Death is robbed of all ter - ror, Christ hath rose the lost to save

No. 87. GLORY TO HIS NAME.

CHAS. H. GABRIEL. (FOR EASTER SERVICE.) W. D. C. BOTEFUHR.

Allegro con Spirito.

He a - rose our bless - ed Je - sus, Sav - iour of the

f

world; And the gates of death and dark - ness wide a -

f

sun - der hurled; He a - - rose our

He a - rose our me - di - a - tor!

p *p*

GLORY TO HIS NAME.—Concluded.

me - - - di - a - tor From the grave, He
From the grave He came, He a - rose our med - i - a - tor

came.....
from the grave He came.

To reign in tri - umph ev - er -

more. All glo - ry to His name. His name.

No. 88. SWEET SABBATH.

J. L. TALLEY. J. L. TALLEY.

1. Sweet Sab-bath morn, the day we love, How sweet thy dawn-ings are! Di - rect our minds to
2. O, bless-ed Sab-bath day of rest, We bid thee come a - gain! Thy bless-ings we en -

things a - bove, We'll rest from ev-'ry care! This is the day our ris - en Lord Hath
joy with zest, While we thy prais - es sing. We love to hail thy morn - ings fair, The

blest and called His own (His own) Type of that ev - er - last - ing rest, The saints en - joy a - bove!
day of rest how sweet! (how sweet) To breathe the Ho-ly Sab-bath's air, And rest at Je - sus' feet!

No. 89. "THY WORD IS A LAMP."

Ps. 119: 105-112.

S. J. OSLIN.

Thy word is a lamp un - to my feet, And a light un - to my path; I have

sworn and I will per - form it, That I will keep Thy
That I will, yes I will, keep Thy

will per-form it Lord,

FINE. *Allegretto.* *mf*

righteous judgments, Lord! Teach me Lord, Thy righteous judgments, righteous judgments Lord!
righteous judgments,


f
dim.
Teach me O Lord, Thy judgments, righteous judgments Lord! My
Teach me O Lord, Teach me Thy right-eous,
soul is con-tin-ual-ly in my hand.....
My soul is con-tin-ual-ly in my haud.....
cres.
dim.
My soul is con-tin-ual-ly in my hand, yet I do not for-get Thy law.

"THY WORD IS A LAMP."—Concluded.

Allegretto.

Thy tes - ta - mo - nies have I tak - en as a her - i - tage for - ev - er! For -

A tempo.

ev - er! For they are re - joic - ing to my heart. I have in - clin - ed my

rit. *D.C.*

heart to per - form thy stat - utes al - ways, Ev - en to the end of the world.

No. 90. LOVELY ZION.

C. J. MILLER.

1. Beau-ti ful Zi - on built a - bove, Beau-ti - ful ci - ty that I love! Beau-ti - ful gates of
2. Beau-ti - ful heav'n where all is light, Beau-ti - ful an-gels clothed in white; Beau-ti - ful strains that
3. Beau-ti - ful crowns on ev - 'ry brow, Beau-ti - ful palms the conqu'rors have; Beau-ti - ful robes the

pearl - y white, Beau - ti - ful tem-ple God its light. He who was slain on Cal - va-ry,
nev - er tire, Beau - ti - ful harps thro' all the choir. There shall I join the cho-rus sweet,
ran-somed wear, Beau - ti - ful all who en - ter there. Hith - er I press with eag - er feet,

Op - ens the pear - ly gates to me!
Wor-ship-ing at the Sav-iour's feet!
There shall my rest be long and sweet!
} Zi-on, Zi - on, love-ly Zi - on, Beau-ti - ful ci - ty of our God!

No. 91. A PLACE IS VACANT IN MY HOME.

In memory of Mrs. Annie E. Wike, beloved wife of Rev. P. C. Wike, married 17 months.

1st. & 2nd. stanzas by Rev. P. C. WIKE. C. J. MILLER.

Slow and Tenderly.

1. U - ni - ted in the sweetest ties, Thou, Lord did'st e'er con- firm, We sought Thee oft to
2. A - long this path of peace we trod, A few months here be - low; Then came the dark and
3. A pre - cious one from me is gone! A voice I loved is stilled! A place is va - cant

make us wise, And in Thy truth press on. Thy name in- voked, we left as sured, Re -
dis - mal rod! Death with its fa - tal blow! And took from me, my dar - ling dear, And
in my home, Which nev - er can be filled! God in His wis - dom has re-vealed, The

clin- ing on Thy word; That dai - ly par - don is pro-cured A- lone from Thee our God!
laid her in the grave! But pre- cious Sav - iour ev - er near, A child of Thine to save.
boon His love had given; But though the bod - y moulders here, The soul is safe in heaven!

No. 92. CHILDREN'S DAY.

Amicus. Arr. "It is meet that we should make merry, and be glad."—LUKE 15: 32. S. J. OSLIN.

1. This is fes - ti - val day, we'll be hap - py and gay, As we gath- er in from val - ley hill and plain;
2. Praise the Lord for His care, thro' the long wea - ry year, For His mer - cy is so boundless and so free;
3. Now, we're free from all care, we will of - fer our prayer, To our Fa- ther who will hear us when we pray;

FINE.

We will sing of God's love, with the an - gels a- bove, Will you join us in the hap-py glad re - frain?
For His won- der - ful grace, in be- stow-ing a place, In His king- dom for the children, such as we.
We will praise Him in song, as we jour- ney a- long, To our home where 'tis al - ways a "Children's day."

D.S.—Hal - le - lu - jah we sing, to our Sav- iour and King! Hal-le - lu - jah, Hal - le - lu- jah, and a - gain!

CHORUS. D.S.

Hal - le - lu - jah we will sing, To our Sav- iour and King! We will let our glad Ho-sannahs loudly ring!

No. 93. THE LORD'S PRAYER.*

H. R. PALMER, by per.



No. 94. ROCKINGHAM. L. M.

Dr. LOWELL MASON.



3 Glory to Thee who safe has kept
And hast refreshed me while I slept,
Grant Lord when I from death shall wake,
I may of endless life partake.

4 Direct, control, suggest this day,
All I design, or do, or say;
That all my powers, with all their might,
In Thy sole glory may unite.

* The two selections on this page will be found useful as opening exercises for musical gatherings and many other religious assemblies. Let the class remain on their seats and sing No. 93; arise and sing No. 94. Both may be used in the Key of G.—Authors.

ROWING AGAINST THE TIDE.

J. H. ROSECRANS.

1 It is ea - sy to glide with its rip - ples, A - down the Stream of
2 We may float on the riv - er's sur - face While our oars scarce touch the
3 But a few— ah, would there were ma - ny!— Row up the Stream of
4 Far on through the ha - zy dis - tance, Like a mist on dis - tant
5 And shall we be one of that num - ber Who mind not toil nor

Time,— To flow with the course of the riv - er, Like mu - sic to some old rhyme.
stream; And vis - ions of earth - ly glo - ry On our daz - zled sight may gleam.
Life: They strug - gle a - gainst its surg - es, And mind nei-ther toil nor strife.
shore, They see the walls of a cit - y, With its ban - ners float-ing o'er.
pain? Shall we moan the loss of earth's joys When we have a crown to gain?

But, ah! it takes cour - age and pa - tience A - gainst its cur - rent to
We for - get that on be - fore us The dash - ing tor - rents
Though wea - ry and faint with la - bor, With sing - ing tri - umph-ant they
Seen through a glass so dark - ly They al - most mis - take their
Or shall we glide on with the riv - er, With death at the end of our

ride; And we must have strength from Heav - en When row-ing a - gainst the tide.
roar; And while we are i - dly dream ing, Its waters will car - ry us o'er.
ride; For Christ is the he - ro's Cap - tain When row-ing a - gainst the tide.
way; But faith throws light on their la - bor When darkness shuts out the day.
ride? While our bro - ther with heav - en be - fore him, Is row-ing a - gainst the tide.

It is ea - sy to glide with its rip - ples, A - down the "Stream of

Time,"— To flow with the course of the riv - er, Like mu - sic to some old rhyme.

114 E. R. LATTA.

PEACE AT LAST.

F. M. DAVIS.

1 Blest as - sur - ance ev - er dear, As our troubles come so fast! How it
2 Though by sor - row's dis - mal cloud, Be our pathway ov - er - cast, Through the
3 We can stand the driv - ing rains We can bide the cut - ting blast; While the

CHORUS.

does the spir - it cheer To be promised peace at last.
Sa - viour's pre - cious blood We are promised peace at last.
prom - ise still re - mains Of un-bro - ken peace at last.

Peace at last, peace at last,
Peace at last,

When our sor - rows all are past, And 'tis com - ing, oh, how fast, Peace at last,
Peace at last,

PEACE AT LAST. Concluded.

last. Peace at last, Peace at last, peace at last. 'Tis com-ing, com-ing, Peace at last.

Rev. S. WOLCOTT, D.D.

ONLY THEE.

J. H. TENNEY.

1 Dear Re-deem-er, on-ly thee Would my wait-ing spir-it
2 Gra-cious Mas-ter, on-ly thee Would my will-ing spir-it
3 Blest Im-man-uel, on-ly thee Would my long-ing spir-it

own; Trust-ing in thy sym-pa-thy, Cling-ing close to thee a-lone.
serve; Work-ing with fi-del-i-ty, Press-ing on with daunt-less nerve.
claim; Yearn-ing for thy pur-i-ty, Glow-ing with love's quench-less flame.

E. A. HOFFMAN.

THE KINGDOM ABOVE.

J. H. TENNEY.

From "Happy Songs," by per.

1 There's a kingdom a - bove, 'Tis a king - dom of love, Where the Lord and his ransom'd a - bide;
2 There's a stream in that land, In that beau - ti - ful land, 'Tis the riv - er of life and of love;
3 There's a crown in that land, In that beau - ti - ful land, Yes a crown that is gold - en and fair;
4 There's a home in that land, In that beau - ti - ful land, 'Tis all glorious and gold - en and fair;

And its bliss I shall share, For I'm jour - ney - ing there, With the Lord as my Lead - er and Guide.
I shall stand on its brink, Of its pure waters drink, In the king - dom of glo - ry a - bove.
At my Sa - viour's command, I shall go to that land, And shall wear it e - ter - nal - ly there.
Ver - y soon, ver - y soon, When my life - work is done, I shall take up my dwell - ing place there.

CHORUS.

I am bound, I am bound, I am bound for the king-dom a - bove.
I am bound, I am bound, the king-dom a-bove.

THE KINGDOM ABOVE. Concluded.

I am bound, I am bound, I am bound for the king-dom a-bove.
I am bound, I am bound,

JUST AS I AM.

J. H. TENNEY.

1 Just as I am, with-out one plea, But that thy blood was shed for me,
2 Just as I am, and wait-ing not To rid my soul of one dark blot,
3 Just as I am, thou wilt re-ceive, Wilt wel-come, par-don, cleanse, re-lieve,

And that thou bid'st me come to thee, O Lamb of God, I come! I come!
To thee, whose blood can cleanse each spot, O Lamb of God, I come! I come!
Be-cause thy prom-ise I be-lieve, O Lamb of God, I come! I come!

J. C. JOHNSON.

OH, THE BELLS!

J. H. TENNEY.

From "The Emerald," by per.

1 Oh, how cheer - ful the day, when the bright Sab - bath ray Gilds the
2 Oh, the bells! we are told, in that cit - y of gold Songs of
3 So while wait - ing be - low yor and I may be - stow Fa - vors

moun - tains, the wood - lands and dells! Then sweet an - thems we'll raise on this day of all days,
glad - ness and joy do they ring, When new - com - ers a - wait at the wide o - pen gate,
rich on the souls that are near, If they first should a - rise to that home in the skies

CHORUS.

As we list to the dear Sab - bath bells.
While bright an - gels their wel - com - ing ring.
They'll be wait - ing our com - ing to cheer.

} Oh, the bells! oh, the bells!

How their rich mu - sic swells, Call - ing come, come, come praise the Lord! 'Tis his

house, chil - dren, haste, as the home you love best, He's the Fa - ther for - ev - er a - dored.

SERVOSS. S. M.

T. DWIGHT. F. L. ARMSTRONG.

Andante. ritard.

1 I love thy church, O God! Her walls be-fore thee stand. Dear as the apple of thine eye. And graven on thy hand.
2 Beyond my highest joy I prize her heav'nly ways, Her sweet communion, solemn vows, Her hymns of love and praise.
3 Sure as thy truth shall last, To Zi - on shall be giv'n The brightest glories earth can yield, And brighter bliss of heav'n.

W. S. MARTIN.

THE CROSS AND THE GATE.

J. H. TENNEY.

1 I see my Sa - viour at the cross, He suf - fer'd there for me;
2 I see my Sa - viour lift - ed up On that ac - curs - ed tree;
3 I see my Sa - viour at the gate Of that bright world a - bove;

I count earth's pleasures all but dross, For Je - sus died for me.
He bears my griefs, and drinks my cup,— He died to set me free.
I have an en - trance to that home Through his un - fail - ing love.

CHORUS.

I see my Sa- - - - viour at the gate, Bid - ding sin - ners to come;
I see my Sa - viour at the gate, at the gate,

THE CROSS AND THE GATE. Concluded.

We all must en- - - - - ter through that gate. To our e - ter - nal home.
We all must en - ter through that gate, thro' that gate,

ENNIS. C. M.

T. W. DENNINGTON.

1 Spir - it Di - vine! at - tend our prayer, And make our hearts thy home;
2 Come as the light; to us re - veal Our sin - ful - ness and woe;
3 Come as the dew, and sweet - ly bless This con - se - cra - ted hour;

De - scend with all thy gra - cious power: Come, Ho - ly Spir - it, come!
And lead us in those paths of life Where all the right - eous go.
May bar - ren - ness re - joice to own Thy fer - ti - liz - ing power!

122 Mrs. E. C. ELLSWORTH. # IF I WASH IN THAT FOUNTAIN. J. H. TENNEY.

1 Thy blood, O my Sa - viour, was poured out for me, So pre - cious, so cost - ly, yet
2 Tho' red as the crim - son, like wool I shall be, If plung'd 'neath the waves of this
3 My faith would re - ceive the re - demp - tion I crave; The pow - er to tri - umph o'er

of - fer'd so free; Though sins be as scar - let, this truth I would know, If I
fath - om - less sea; I come, O my Sa - viour, where pure wa - ters flow;— If I
death and the grave; To stand, un - con - dem'd, for most sure - ly I know If I

CHORUS

wash in that Foun - tain, I shall be whi - ter than snow.
wash in that Foun - tain, I shall be whi - ter than snow.
wash in that Foun - tain, I shall be whi - ter than snow.

Whi - ter than snow, yes,

IF I WASH IN THAT FOUNTAIN. Concluded.



RUELL. C. M.

J. H. TENNEY.



124 Arr. by A. S. K.

THE LAND OF LIGHT.

J. H. TENNEY.

1 There's a beau - ti - ful land, a land of light, Which 'lies just o - ver the way.
2 There are eyes, which we closed in death, at night 'Mid sighs and bit - ter - est tears;—
3 Then, re - joice and be glad, ye suf-f'ring ones, Ye trou - bled, wea - ry and sad,

Where the night of life, With its gloom and strife, Fades out in - to gold - en day.
They are beam - ing bright - ly, 'neath brows of light Untouched by the frosts of years.
Let the eye grow bright with the old - time light,— The sor - row - ing heart be glad.

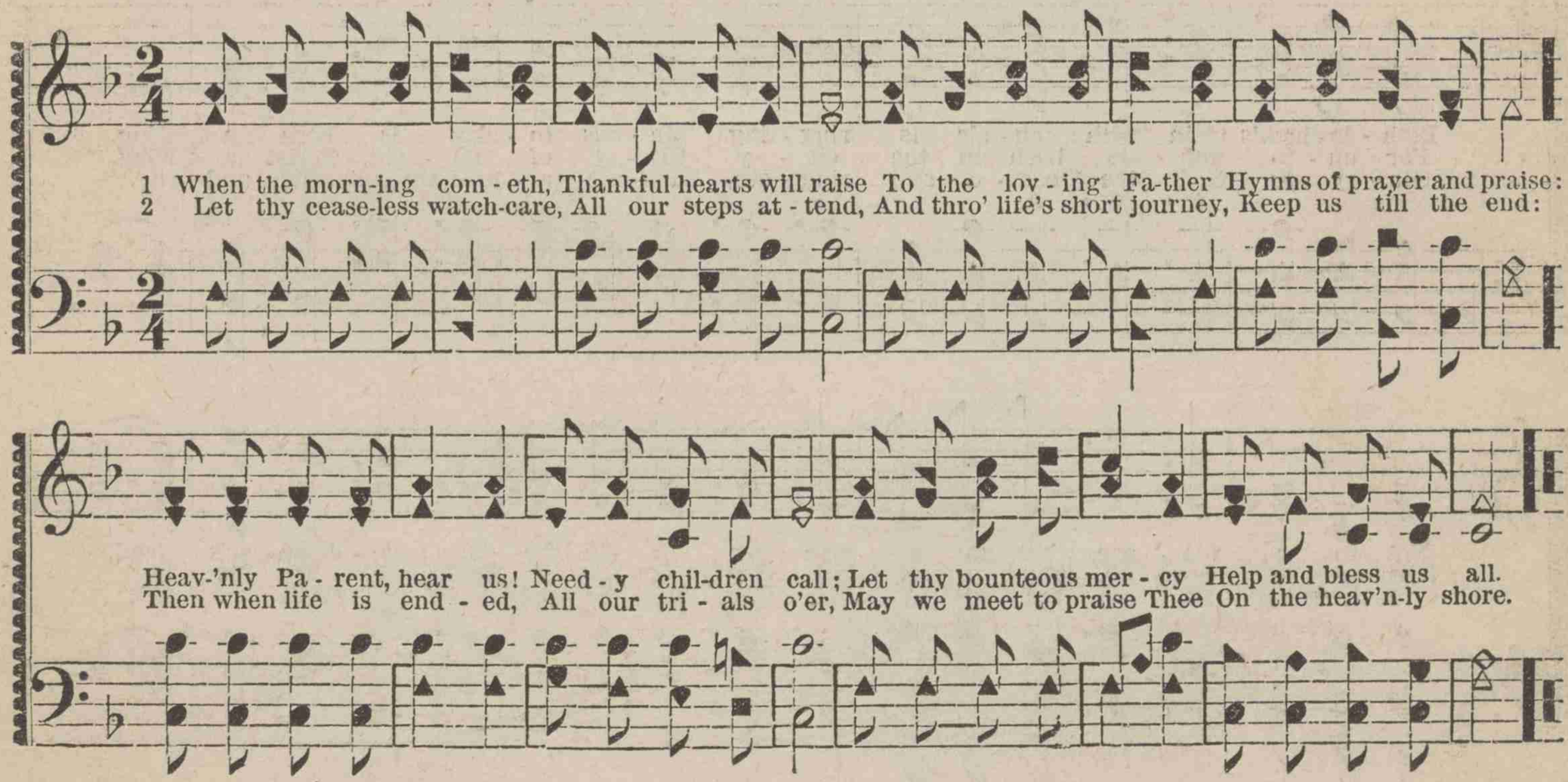
CHORUS.

For o - ver the riv - er, the beau - ti - ful land, The beau - ti - ful land of light;



WHEN THE MORNING COMETH.

M. HADLEY. J. H. TENNEY.



BIRTH OF CHRIST THE LORD.

W. A. OGDEN.

From the "S. S. Teacher's and Scholar's Quarterly," by per.

1 "Glo - ry to God!" the an - gels are sing - ing, Tid-ings of joy to men they bring;
2 "Glo - ry to God!" oh, won - der - ful cho - rus! "Peace and good will," the an - gels sing,
3 "Glo - ry to God!" the mul - ti - tude sing - eth, Glo - ry to God! let men re - ply.

Beth - le - hem's plain with mu - sic is ring - ing, Je - sus to - day is born a King.
For un - to you is born in the cit - y, Cit - y of Da - vid, Christ a King.
Glo - ry to God! the ech - o still ring - eth, Ring - eth a - loud through earth and sky.

Not in a pal - ace, but in a man - ger Li - eth the dear Re - deem - er's head,
Born to re - deem, oh, might - y sal - va - tion! Je - sus, the Christ, oh, yes, 'tis he!
Na - tions shall sit no long - er in dark - ness, Tell the good news o'er earth a - far!

Gird - ed with glo - ry, sa - ges be - held Him, Low where the beasts of the stall are fed.
Wrapp'd in the swad - dling gar-ments be - hold Him, This un - to you a sign shall be.
Seat - ed in glo - ry now be - hold Him, Je - sus the bright and morn - ing star.

CHORUS.

ff

Glo-ry to God . . . the an - gels are sing - ing, "Peace and good will" . . . to men they bring.
Glo-ry to God! "Peace and good will"

Beth-le-hem's plain with mu - sic is ring - ing, Je - sus to - day . . . is born a King.
Je-sus to-day

INDEX.

	No.
All Hail the Mighty Savior	83
A Home in the Kingdom	47
Anticipation	60
Angels Gently Guide Me Home	53
A Place is Vacant in My Home	91
Arlington	59
Away with Strife	43
Beautiful Home	9
Beautiful Story to Tell	73
Behold the Crown	78
Be Saved To-day	61
Birth of Christ the Lord	126
Burnville	69
By and By (new)	36
Calling To-Day	17
Calling to Our Sabbath Home	76
Canaan's Land	20
Children's Day	92
Christ is Risen	86
Christmas Song	85
Come to Jesus	3
Come to Him To-day	2
Christ is Coming	18
Depth of Mercy	13
Drinking at the Fountain	83
Ennis	121
Ethel Estell	71
Fountain of Life	12
Gentle Whisperings	40
Go Bury thy Sorrows	15
Go Tell of the Love of Jesus	61
Go Tell It All to Jesus	45
Golden Harps are Sounding	34
Good News	5
Glory to His Name	87
Happy on the Way	58
Hear the Sabbath Bells	54
Heavenly Rest	7
Holy, Lord God of Sabbaoth	80
If I Wash in that Fountain	122
Invitation	4
I Will Arise (Anthem)	81
Jesus, I My Cross have Taken	42
Jesus, Lover of My Soul	57
Jesus Loves a Little Child	11
Joyous Day	14
Joyful Victory	38
Just as I Am	117
Just Enter the Open Gate	44
Labor On	68
Let Your Light Shine	30
Lovely Zion	90
Mansions All Bright	26
Mear	48
Mount Hope	39
Morning Light	27
My Friend	59
Oak Grove	64
Oh, the Bells	118
Oslin	72
On to Victory	79
Only Thee	115
Peace	37
Peace at Last	114
Prayer and Praise	32
Rockingham	94
Rowing Against the Tide	112
Ruell	123
Sailing	70
Safe Retreat	56
Salvation	23
Save Me at the Cross	8
Saved by the Cross	50
Servoss	119
Shall We Know Each Other?	56
Shout for Gladness	75
Sinner, Turn, Why Will Ye Die?	74
Suffer Little Children	22
Sunday-School Army	35
Sweet Sabbath	88
Sweet Hour of Prayer	21
The Bible	58
The Cross and the Gate	120
The Savior Pleads	77
The Kingdom Above	116
The Land of Our God	41
The Land of Light	124
The Lord's Prayer	93
The Mercy-Seat	29
They Cheer Us by the Way	10
Thy Word is a Lamp	89
Till We Meet	66
Trusting Jesus	25
We Shall Meet (No. 1)	19
We Shall Meet (No. 2)	46
We Will Stand	6
We'll Be Happy Over There	24
We'll Drop our Anchor	62
We Meet, but Part Again	67
We are Sailing	63
When Shall We Meet Again?	33
When the Morning Cometh	120
Where Are You Building?	49
Will the Waters be Chilly?	52
With the Pure in Heart	28
Words of Christ	16
Working for Jesus	51
Zion's March	1

Dear Aunt.

Forgive Our not.

Till Yonder

bright Sun shall

set for ever...—

Yours Truly.

Pairlee

Gibson...

Bernie Bricker

Mill Creek Ark
May 31 1897

Dear Bennie
Long May you live
Happy May you be
When you get Married
Come and see me

Yours truly
Estel Whitson

Estel Whitson
Reynolds

Bennie Weaver

Bennie Weaver Book

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Bennie Weaver 6x Maple Ark

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