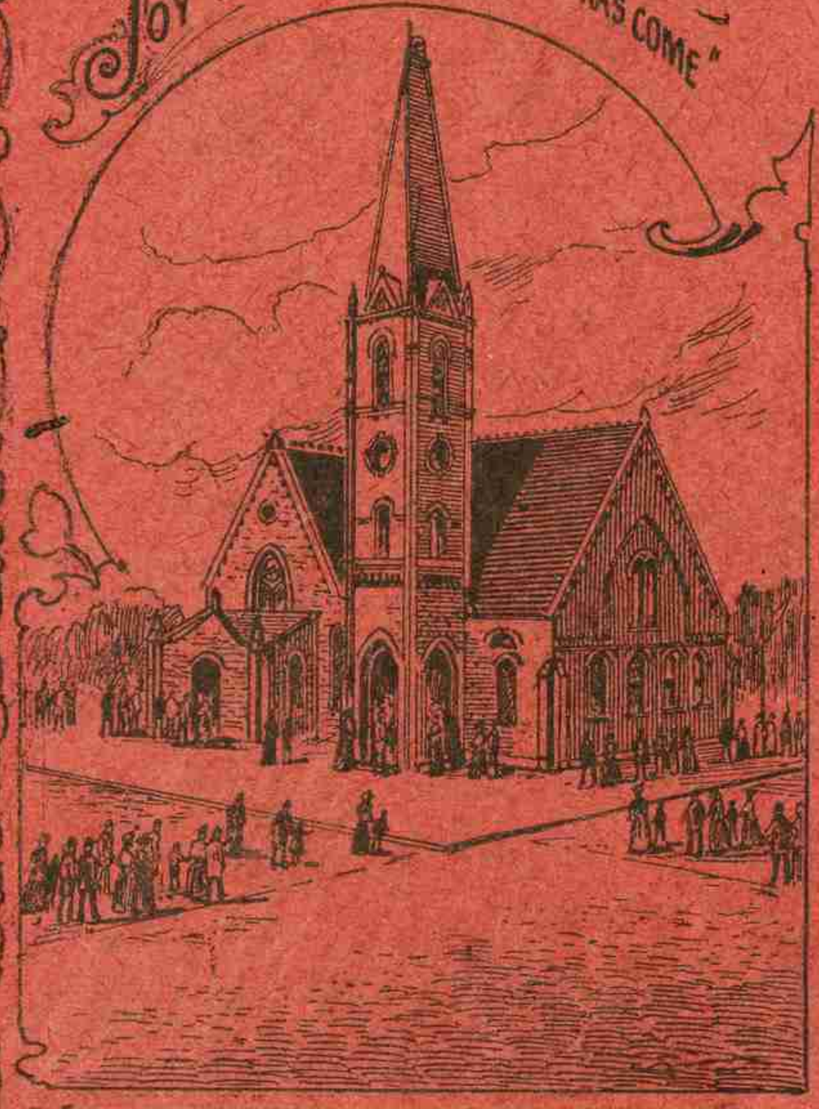
"Our hearts shall rejoice in Him, because we have trusted in His holy Name."

THE EUREKA ECHOES

"Let the righteous be glad let them rejoice before God"

"Holiness unto the Lord"

"JOY TO THE WORLD, THE LORD HAS COME"



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

"I WAS GLAD WHEN THEY SAID UNTO ME, LET US GO UP TO THE HOUSE OF THE LORD."

A COLLECTION OF

SACRED SONGS

FOR USE IN

ALL RELIGIOUS GATHERINGS

Written and compiled by

MEMBERS OF THE FACULTY

OF THE

EUREKA NORMAL SCHOOL OF MUSIC.

This Book belongs to .....

Residence .....

Published by

THE EUREKA PUBLISHING COMPANY

SOUTH McALESTER.

INDIAN TERRITORY.

PRICE 30 CTS PER COPY $3.00 PER DOZ.

001173-SPO

THE EUREKA ECHOES

AN EXCELLENT COLLECTION OF SACRED SONGS

FOR USE IN

SUNDAY SCHOOLS, REVIVAL MEETINGS AND ALL RELIGIOUS GATHERINGS

CONTAINING

THE VERY BEST AND MOST SIMPLE AND PRACTICAL, UP-TO-DATE RUDIMENTS, MAKES IT AVAILABLE FOR SINGING SCHOOLS, CONVENTIONS AND MUSICAL SOCIETIES.

WRITTEN AND COMPILED BY

Officers and other Members of the Faculty of the

Eureka Normal School of Music.

PUBLISHED BY

THE EUREKA PUBLISHING CO.,

SOUTH McALESTER,

Indian Territory.

Price. 30c, $3.00 per Dozen.

Copyright, 1903, by The Eureka Publishing Co.

PUBLISHERS' PREFACE

Late in the season of last year we brought out a small book of forty-eight pages under the name of the present volume, which was well received by a music-loving people. During this time we have felt the need of a larger book to meet the demands of our customers. Accordingly, several of our best teachers undertook the work of writing and collecting material for such a work as was needed, and

THE EUREKA ECHOES

enlarged to 128 pages of the best things of our own writings and that could be gathered from every source is the most happy result. And, having had the choicest songs of the day to select from, we regard the present volume as a superior collection of songs, and believe that it will be found an up-to-date work in every particular, and that it will meet the wishes of the most exacting. Those who love good, pure gospel songs will find this book to contain many gems which will not only please, but really delight and edify.

We sincerely thank the many prominent writers and authors who have so kindly, generously, and unselfishly placed their very best compositions at our command. Hoping that this book in its enlarged and complete form will serve a high and holy purpose, we send it on its mission of love and salvation.

Respectfully,

THE PUBLISHERS.

DEDICATION.

TO ALL Faithful Ministers of the Gospel of our Lord Jesus Christ who proclaim a free, full and unlimited salvation through the atoning blood of the Lamb, bringing joy and gladness to perishing souls:

TO a Band of Faithful Sunday School Workers who are so earnestly laboring for the advancement of the Redeemer's Kingdom and for the good of humanity:

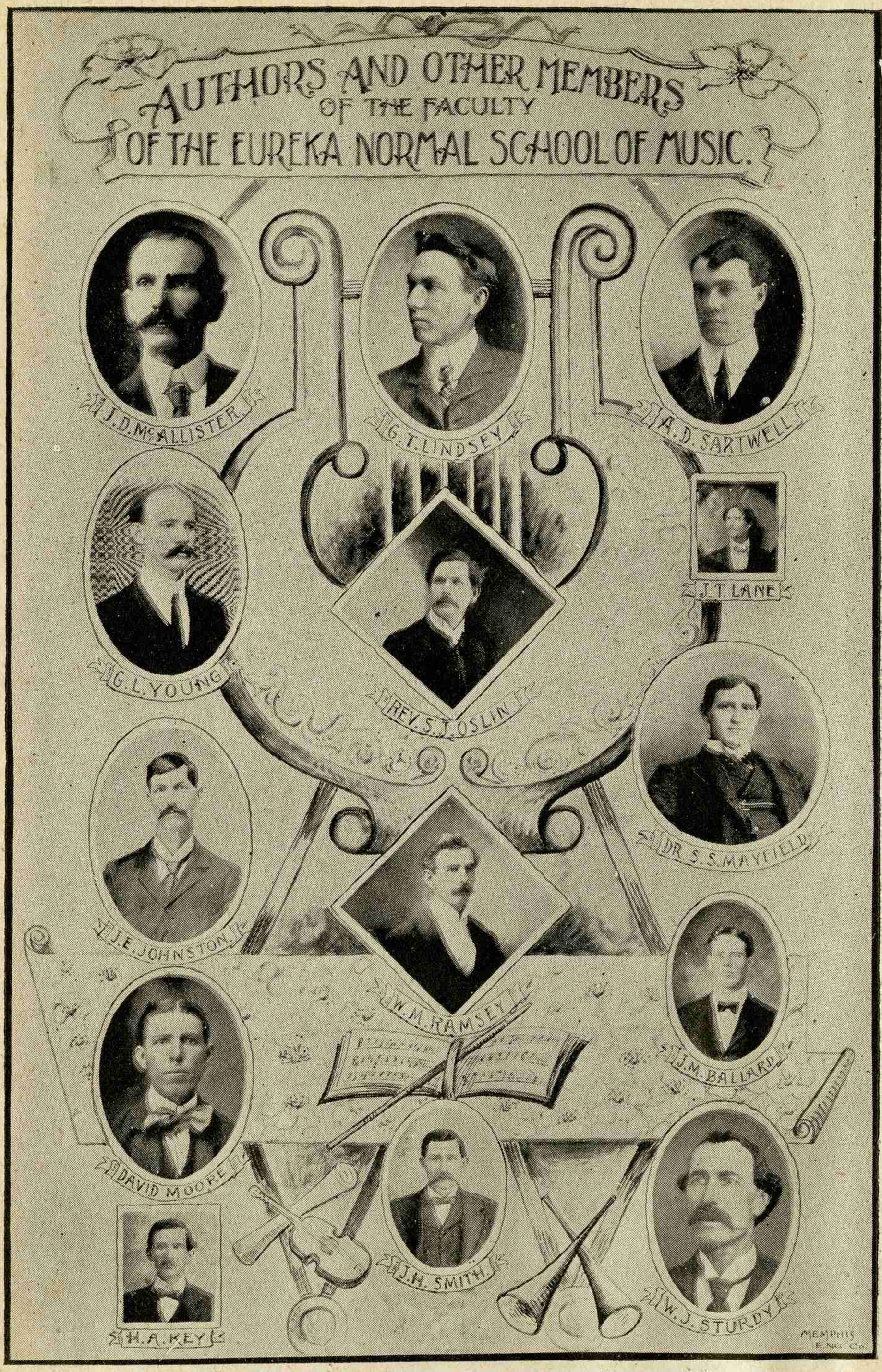
AND TO Leaders of Other Religious Societies who are assisting in the Christian Training of the young people of our land:

AND TO ALL the Faithful in Christ Jesus, who patiently wait for His second coming and whose delight it is to sing God's praise in His Earthly Sanctuary, the Sunday School and Home,

THIS BOOK OF SACRED SONGS is most respectfully and prayerfully

DEDICATED.

AUTHORS AND OTHER MEMBERS OF THE FACULTY OF THE EUREKA NORMAL SCHOOL OF MUSIC.



MUSICAL CATECHISM.

PREPARED AND ARRANGED BY

JOHN H. SMITH and HIEL A. KEY.

LESSON I.

INTRODUCTION:

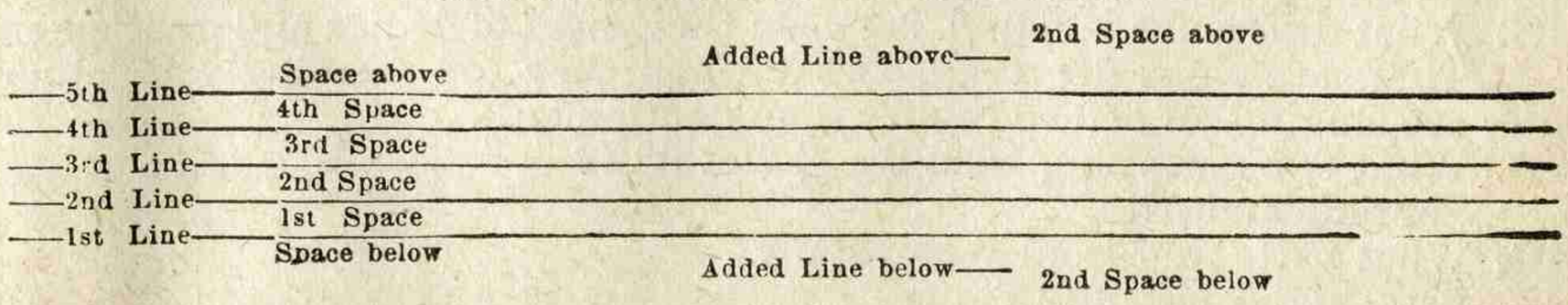
1. *Question.* What is sound?
Answer. Anything we hear.
2. There are how many classes of sounds, and what are they?
Two; musical and unmusical.
3. What is a musical sound called?
A tone.
4. What is an unmusical sound?
A noise.
5. How many properties has a tone, and what are they?
Four; pitch, length, power and quality.
6. What does pitch mean?
The lowness or highness of a tone.
7. What does length mean?
The longness or shortness of a tone.
8. What does power mean?
The loudness or softness of a tone.
9. Quality means what?
The kind or character of a tone.
10. Into how many departments are the rudiments of music divided, and what are they?
Three; Melodics, Rhythmics, and Dynamics.
11. Of what does Melodics treat?
The pitch of tones.
12. Of what does Rhythmics treat?
The length of tones.
13. Dynamics treats of what?
The power and quality of tones.

SUBJECT,—PITCH.

14. What is a graded series of eight pitches called?
A scale.
15. What syllable names are sometimes applied to the tones of the scale?
They are 1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Ti Do.
16. What are used as pitch names of tones?
The first seven letters of the Alphabet—A, B, C, D, E, F, G.
17. How are pitches represented?
By lines and spaces.

NOTE.—Five lines and the spaces which go with them is called the staff. Lines and spaces are numbered from the lowest upwards, and each represents a degree of pitch. Added lines and spaces below and above the staff may be used.

ILLUSTRATION NO. 1.—THE STAFF.



NOTE.—Before leaving this lesson let the teacher supply additional questions and illustrations.

LESSON II.

18. What letters are used as clefs to make the staff represent pitches in a fixed way?

F, G, and C.

19. How is the F clef made, and what is its use?

Like the reversed letter C (𝄢) with two dots at the right, and names the fourth line F.

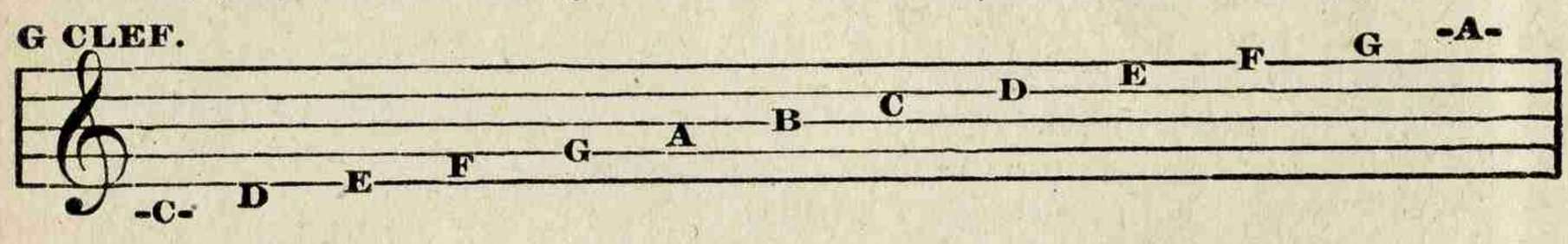
ILLUSTRATION NO. 2.—F CLEF AND LETTERS ON THE STAFF.



20. How is the G clef made, and what is its use?

Like the reversed capital S, (𝄞) and names the second line of the staff G.

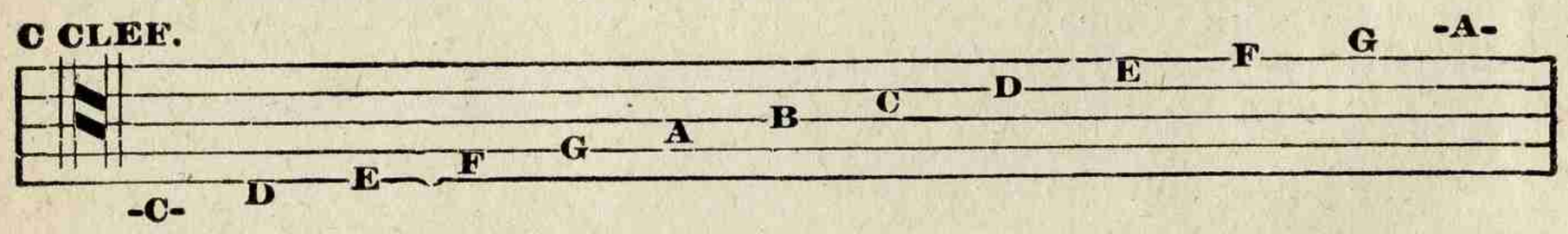
ILLUSTRATION NO. 3.—G CLEF AND LETTERS ON THE STAFF.



21. How is the C clef made, and what is its use?

Four lines drawn across the staff, centering on the third space, the two inside lines joined together by bars, and names the third space C.

ILLUSTRATION NO. 4.—C CLEF AND LETTERS ON THE STAFF.



NOTE.—The clef names one degree of the staff, and the pitch names of all other degrees are known from it, as the letters come in alphabetical order.

22. There are how many general classes of voices, and what are they?

Four; Bass, Tenor, Alto, and Soprano.

23. What are Bass voices?

Gentlemen's voices of low pitch and heavy quality.

24. What are Tenor voices?

Gentlemen's voices of high pitch and light quality.

25. Describe Alto voices.

Ladies' voices of low pitch and heavy quality.

26. Describe Soprano voices.

Ladies' voices of high pitch and light quality.

27. There are what other classes?

Baritone, a gentleman's voice between Bass and Tenor, and Mezzo-Soprano, a lady's voice between Alto and Soprano.

28. What difference is found between the voices of ladies and gentlemen?

There are eight degrees; so that when they are seemingly together, ladies are singing an octave higher than gentlemen.

29. What two parts sing from the G clef staff?

Soprano and Alto.

30. What parts sing from F clef staff?

Bass, and sometimes Tenor.

31. What part sings from the C clef staff?
The Tenor alone.
32. What is meant by middle C?
It is a pitch in common to all voices; it is on added line above the F clef staff, added line below the G clef staff, and third space on C clef staff. It is five degrees above the F clef position, and five degrees below the G clef position.

ILLUSTRATION NO. 5.—SHOWING RANGE OF PARTS, ETC.

ILLUSTRATION NO. 11.—TRIPLE MEASURE.

First Variety. | Second Variety. | Third Variety.



51. A measure having four beats is called what?
A quadruple measure.
52. What are the beats?
The first is the primary accent, the third is a secondary accent, the second and fourth are unaccented beats.. Motions of the hand are "down, left, right, up."

ILLUSTRATION NO. 12.—QUADRUPLE MEASURE.

First Variety. | Second Variety. | Third Variety.

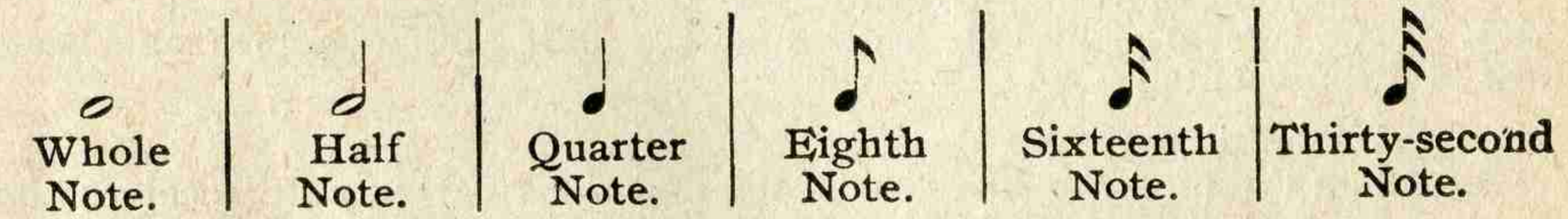
NOTE.—A strong bar crossing the ends of two or more staves is called a brace. A number of parts to be performed at the same time, connected by the brace, as in above example, is called a score.

LESSON III.

STUDY OF LENGTHS.

33. There are how many lengths in ordinary use, and what are they?
Six: the whole, half, quarter, eighth, sixteenth, and thirty-second.
34. How are lengths represented?
By characters called notes.

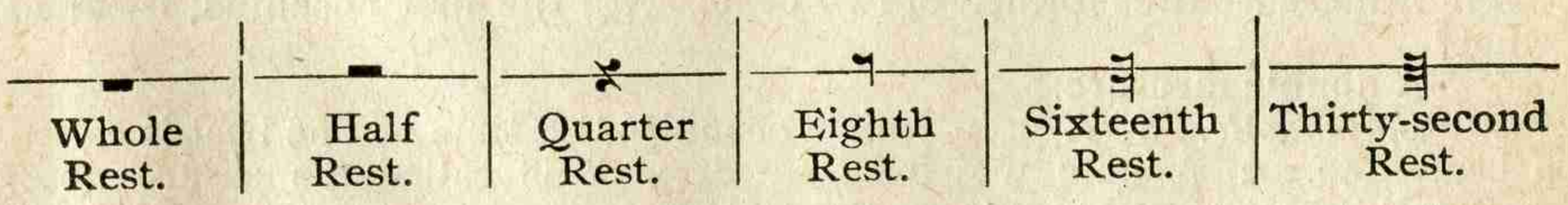
ILLUSTRATION NO. 6.—NOTES REPRESENTING LENGTHS.



Whole Note. | Half Note. | Quarter Note. | Eighth Note. | Sixteenth Note. | Thirty-second Note.

Statements.—1. A silence during the course of a musical performance is called a rest. 2. Rests correspond to notes of the same denomination, as to value in duration.

ILLUSTRATION NO. 7.—SHOWING RESTS.



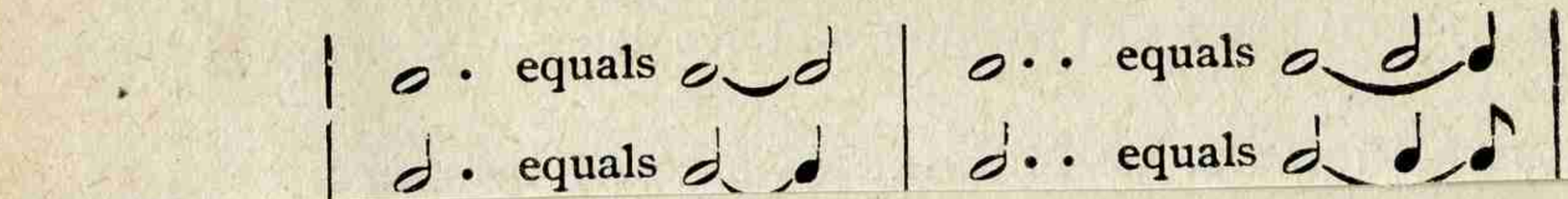
Whole Rest. | Half Rest. | Quarter Rest. | Eighth Rest. | Sixteenth Rest. | Thirty-second Rest.

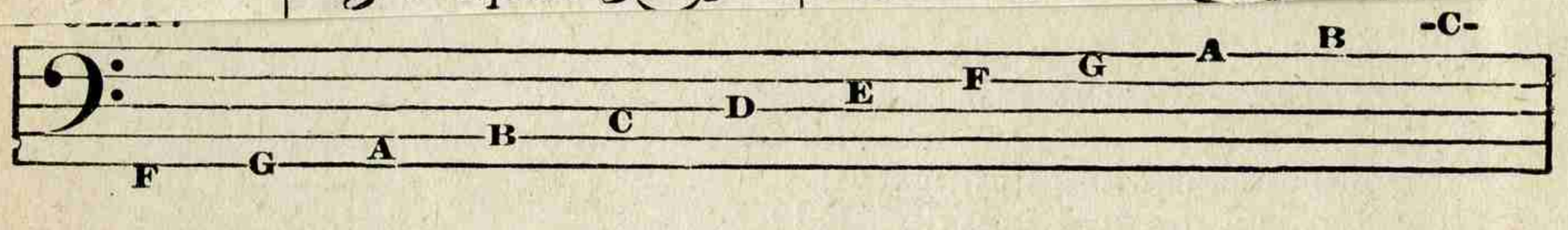
NOTE TO TEACHER.—See that each of your pupils is able to give a good description of all notes and rests before leaving this part of the lesson.

35. A dot placed at the right of a note or rest increases its value how much?
One half.

36. Two dots add how much to the value of a note or rest?
Three fourths.

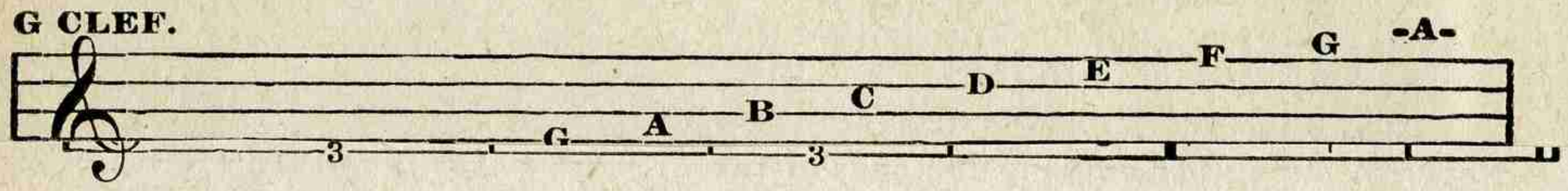
ILLUSTRATION NO. 8.—THE DOT.





20. How is the G clef made, and what is its use?
Like the reversed capital S, (𝄞) and names the second line of the staff G.

ILLUSTRATION NO. 3.—G CLEF AND LETTERS ON THE STAFF.



LESSON IV.

BEATS AND MEASURES.

40. A pulsation of the mind while we listen to music is called what?
A musical beat.
41. Strong beats are called what?
Accented beats.
42. What are weak beats called?
Unaccented beats.
43. A group of beats is called what?
A musical measure.
44. How are measures represented?
By figures placed at the beginning of each tune.
45. If the measure has two beats, and the half note occupies one beat, how is it represented?
By the figures $\frac{2}{2}$.
46. When the measure has two beats, and the quarter note receives the time of one beat, what will be the measure sign?
The figures $\frac{2}{4}$.
47. When the eighth noth receives the time of one beat, and there are two beats to the measure, what is the sign?
The figures $\frac{2}{8}$.
48. A measure thus formed of two beats, with the first accented, is called what?
A double measure.

Statements.—1. A note which occupies the time of one beat is called a beat note. 2. A note which fills a measure is called a measure note. 3. Small bars are used to denote the end of written measures. 4. We may indicate musical beats in two ways,—*viz.*, by counting, and motions of the right hand. 5. To indicate the beats of double measure, we count "one, two," and make the motions of the hand, "down, up." 6. The upper figure shows the kind of measure—the number of beats, the under figure shows the kind of note which goes to one beat.

ILLUSTRATION NO. 10.—DOUBLE MEASURE.

First Variety. | Second Variety. | Third Variety.



49. A measure having three beats, with the first accented, is called what?
A triple measure.

50. What figure represents it?
The figure 3.—The motions of the hand, "down, left, up."

ILLUSTRATION NO. 11.—TRIPLE MEASURE.

First Variety. | Second Variety. | Third Variety.



51. A measure having four beats is called what?
A quadruple measure.

52. What are the beats?
The first is the primary accent, the third is a secondary accent, the second and fourth are unaccented beats.. Motions of the hand are "down, left, right, up."

ILLUSTRATION NO. 12.—QUADRUPLE MEASURE.

First Variety. | Second Variety. | Third Variety.



NOTE.—The half, quarter, and eighth have been used as beat notes. These are standards by which we measure the length of other notes. A good way to reckon them would be half, quarter, and eighth note varieties of measure.

LESSON V.

COMPOUND MEASURE.

NOTE.—Thus far the measures learned are called *simple measures*. A *compound measure* is one having two, three, or four groups of three beats each, and will equal three measures in the simple form.

53. What is a compound double measure?
One having six musical beats.

54. What beats are accented?
Primary accent on the first, and a secondary accent on the fourth.

55. There will be how many groups, and how many beats to the group?
Two groups of three beats each.

ILLUSTRATION NO. 13.—COMPOUND DOUBLE MEASURE.

Quarter Note Variety. | Eighth Note Variety.



56. A measure having nine musical beats, and three groups of three beats each, is called what?
A compound triple measure.

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

ILLUSTRATION NO. 14.—COMPOUND TRIPLE MEASURE.

Eighth Note Variety.



58. A measure having twelve musical beats, and four groups of three beats each, is called what?

A compound quadruple measure.

59. Which beats are accented?

The first, fourth, seventh, and tenth.

ILLUSTRATION NO. 15.—COMPOUND QUADRUPLE MEASURE.



LESSON VI.

MISCELLANEOUS DEPARTMENT.

1. A broad bar is used to denote the end of a musical phrase or a line of words.

2. A row of dots across the staff indicates a repeated passage.

3. The figures 1 and 2 at the close denote a double ending. The first time, sing or play under the figure 1; the second time, under the figure 2.

ILLUSTRATION NO. 16.



4. *Da Capo*, or their initials, *D. C.*, means return to the commencement.

5. *Dal Segno*, or their initials, *D. S.*, means to return to the sign—𝄋

6. An accented beat on an unaccented part of a measure is called syncopation.

7. Two broad bars denote the end of a tune or exercise.

8. The word *Fine* means the end, and is the place to close after *D. C.* or *D. S.*

ILLUSTRATION NO. 17.



9. A *tie* is a curved line connecting two or more notes on the same degree of the staff.

10. A *slur* is a curved line connecting two or more notes on different degrees of the staff.

11. The stems of two or more notes joined together by one or more bars are called *grouped notes*. The bars from one stem to another answer the purpose of a turn.

12. A note not connected to another by the bar nor curved line is called a *detached note*.

13. The rule for the application of words to music is, usually, one syllable of words to each detached note, group, slur, and tie.

ILLUSTRATION. NO. 18.



14. Solo—music in one part.
15. Duet—music in two parts.
16. Trio—music in three parts.
17. Quartet—music in four parts.
18. Quintet—music in five parts.
19. Sextet—music in six parts.
20. Octet—music in eight parts.

LESSON VII.

SCALES.

60. The difference of pitch between two tones is called what?
An interval.

61. What names have been given to the intervals between the tones of the scale?
Steps and half steps.

62. Between what pitches do the half steps occur?
E and F, and B and C.

63. They occur between what syllables?
Between Mi and Fa, and Ti and Do.

64. A scale thus formed of steps and half steps is called what?
Major Diatonic scale.

ILLUSTRATION NO. 19.—DIATONIC SCALE.



65. Pitches introduced between the tones of the scale which form an interval of a step, are called what?
Chromatic tones.

66. How are chromatic tones represented?
By characters called sharps (♯), flats (♭), cancels (♮), double sharps (𝄪), and double flats (𝄫).

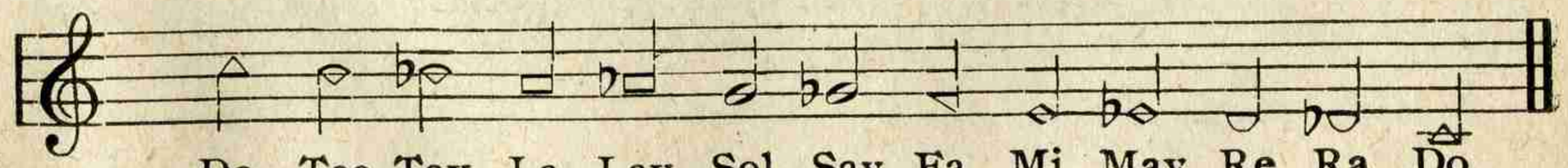
Statements.—1. A sharp causes a degree to represent a pitch one half step higher. 2. A flat causes a degree to represent a pitch one half step lower. 3. The cancel cancels the effect of a sharp or flat. 4. The double sharp is only used on a degree that has been represented sharp, and makes it represent a pitch one half step higher. 5. A double flat makes a degree that has been represented flat, represent a pitch one half step lower. 6. To cancel the double sharp, use a cancel and one sharp. 7. To cancel the double flat, use a cancel and one flat.

67. A scale of thirteen pitches formed of all the diatonic and chromatic tones is called what?
A chromatic scale.

ILLUSTRATION NO. 20.—CHROMATIC SCALE.



ILLUSTRATION NO. 21.—DESCENDING.



68. What is a minor scale?
One formed on La or Six of the major scale.

69. How many forms has the minor scale?
Three, but the following is the principal one, and will suffice.

ILLUSTRATION NO. 22.—MINOR SCALE.



1. Step. 2. ½ Step. 3. Step. 4. 5. ½ Step. 6. 1½ Step. 7. ½ Step. 8.
La Ti Do Re Mi Fa See La.

LESSON VIII.

TRANSPOSITION.

70. What is meant by the term "key"?
A family of related tones.

71. There are how many keys?
Two; major and minor.

72. Major music is expressive of what?
Brightness, joy, and exultation.

73. Minor music is expressive of what?
Sadness, grief, and plaintiveness.

74. Transposition signifies what?
Changing the key.

75. What does modulation mean?
Changing the key during the course of a composition.

76. A short modulation is called what?
Transition.

77. There are how many keys used?
Thirteen major and thirteen minor.

78. The scale is transposed by what intervals?
By fifths and by fourths.

79. What is meant by fifths and fourths?
That in one instance Five of the old key is taken for One of the new, and in the other, Four is taken for One of the new key.

80. What are used as key signatures?
Sharps, when the moves are by fifths, and flats when the moves are by fourths.

81. Where are key signatures written?
On the staff immediately after the clef.

ILLUSTRATION NO. 23.—SHOWING SIGNATURES TO ALL KEYS.

Major Keys—Sharps.

C G D A E B F Sharp.



Minor Keys—Sharps.

A E B F♯ C♯ G♯ D♯



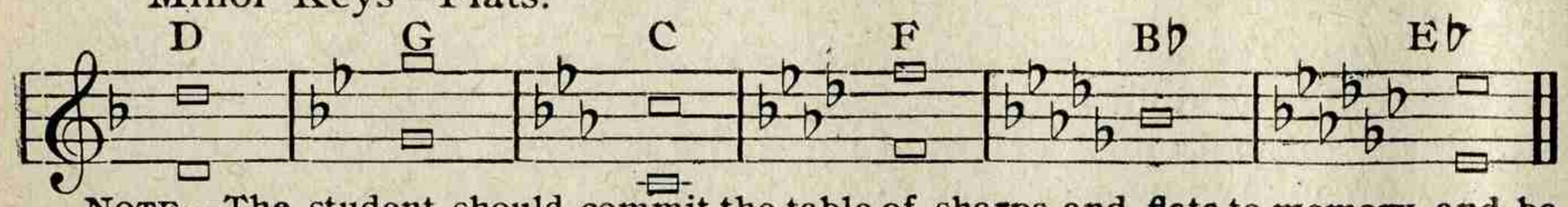
Major Keys—Flats.

F B♭ E♭ A♭ D♭ G♭



Minor Keys—Flats.

D G C F B♭ E♭



NOTE.—The student should commit the table of sharps and flats to memory, and be able to give signatures to all major and minor keys.

LESSON IX.

POWERS.

82. **There are how many** powers in use, and **what are their names?**

Seven; Pianissimo, Piano, Mezzo-piano, Mezzo, Mezzo-forte, **Forte,** and Fortissimo.

83. How are powers represented?

Usually by their initials, except Pianissimo and Fortissimo, **then** their initials are doubled.

84. Give list of powers, with their pronunciation, meaning, and **representation.**

ILLUSTRATION NO. 24.

Names.	Pronounced.	Meaning.	Represented.
Pianissimo	Pee′-ah-nis′-si-mo	Very soft	*pp*
Piano	Pee-ah′-no	Soft	*p*
Mezzo-piano	Met′-zo-pee-ah′-no	Medium soft	*mp*
Mezzo	Met′-zo	Medium	*m*
Mezzo-forte	Met′-zo-for′-tay	Medium loud	*mf*
Forte	For′-tay	Loud	*f*
Fortissimo	For-tis′-see-mo	Very loud	*ff*

85. As to class, what are the above powers called?

Primitive powers,—those beginning, continuing, and ending with the same degree of force.

86. As to class, what are they called when they increase or decrease in force?

Modified powers, of which there are five.

87. Give names, meaning, and representation of each.

ILLUSTRATION NO. 25.

Names.	Meaning.	Representation.
Crescendo	Gradually increasing	*Cres. or*
Diminuendo	Gradually decreasing	*Dim. or*
Swell	Increasing and decreasing	
Pressure tone	Suddenly increasing	<
Forzando	Suddenly diminishing	>

88. To what does style have reference?

The manner of execution.

89. There are how many styles, and what are their names?

Four; Legato, Staccato, Semi-staccato, and Portamento.

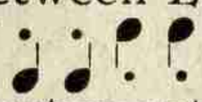
90. What does Legato mean, and how represented?

Closely connected, and represented by the curved line, thus: 

91. Give the meaning of Staccato and its representation.

Disconnected, and represented by points placed over or under notes, thus: 

92. What does Semi-staccato mean?

A medium between Legato and Staccato, represented by dots over or under notes, thus: 

93. What does Portamento mean?

A gliding of the voice, and letting it occupy pitches between the tones of the scale.

LESSON X.

MOVEMENTS.

94. There are how many movements in ordinary use, and what are they?

Seven; Adagio, Andante, Andantino, Moderato, Allegretto, Allegro, and Presto.

95. Give pronunciation and meaning of each.

ILLUSTRATION NO. 26.

Names.	Pronounced.	Meaning.
Adagio	Ah-dah′-jee-o	Very slow
Andante	An-dan′-tay	Slow
Andantino	An′-dan-tee′-no	Moderately slow
Moderato	Mod′-e-rah′-to	Medium—neither fast nor slow
Allegretto	Al′-le-gray′-to	Moderately fast
Allegro	Al-lay′-gro	Fast
Presto	Presto	Very fast

96. As to class, what are the above movements called?

Primitive movements—same rate of speed throughout.

97. When the movement changes from fast to slow, or from slow to fast, what is it called?

Modified movement.

98. What does Ritardando, or its abbreviation, *Rit.*, mean?

Gradually slower and slower.

99. Accelerando, or its abbreviation, *Accel.*, means what?

Gradually faster and faster.

100. What does Rallentando, or *Rall.*, mean?

Gradually slower and softer.

101. What is the design in the study of movement?

It assists us in bringing out the meaning of the words.

NOTE.—We hope that our efforts to prepare a simple, practical treatise on the first principles of music, with up-to-date explanations, definitions, and illustrations will be appreciated by our brother teachers and pupils. While we have made no attempt at completeness, yet we believe that there will be found plenty for any ordinary singing school, and as much to the amount of space as can be found in any book. Let the teacher use additional explanations and illustrations, and prove himself to be master of the work he has in hand.

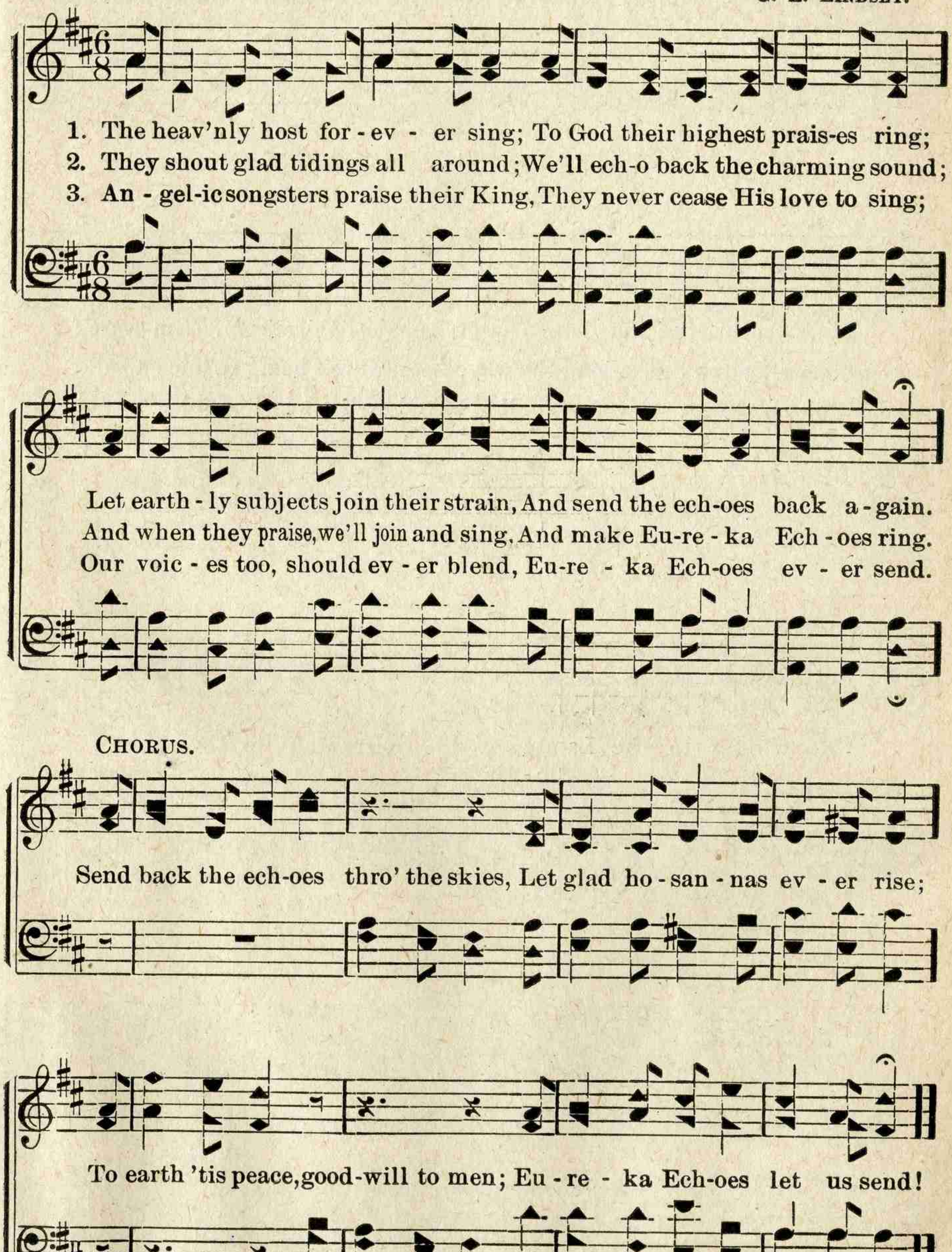
Your servants,

THE AUTHORS.

EUREKA ECHOES.

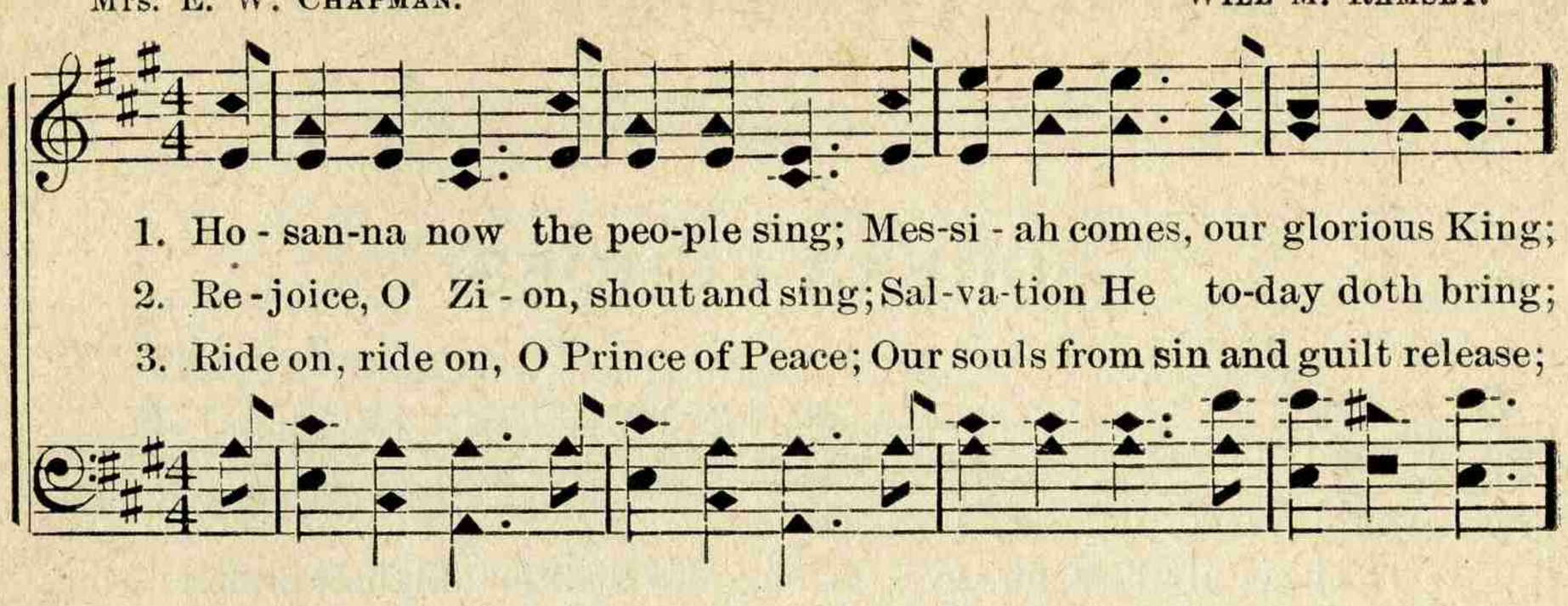
No. 1. EUREKA ECHOES.

Rev. S. J. OSLIN. G. L. LINDSEY.

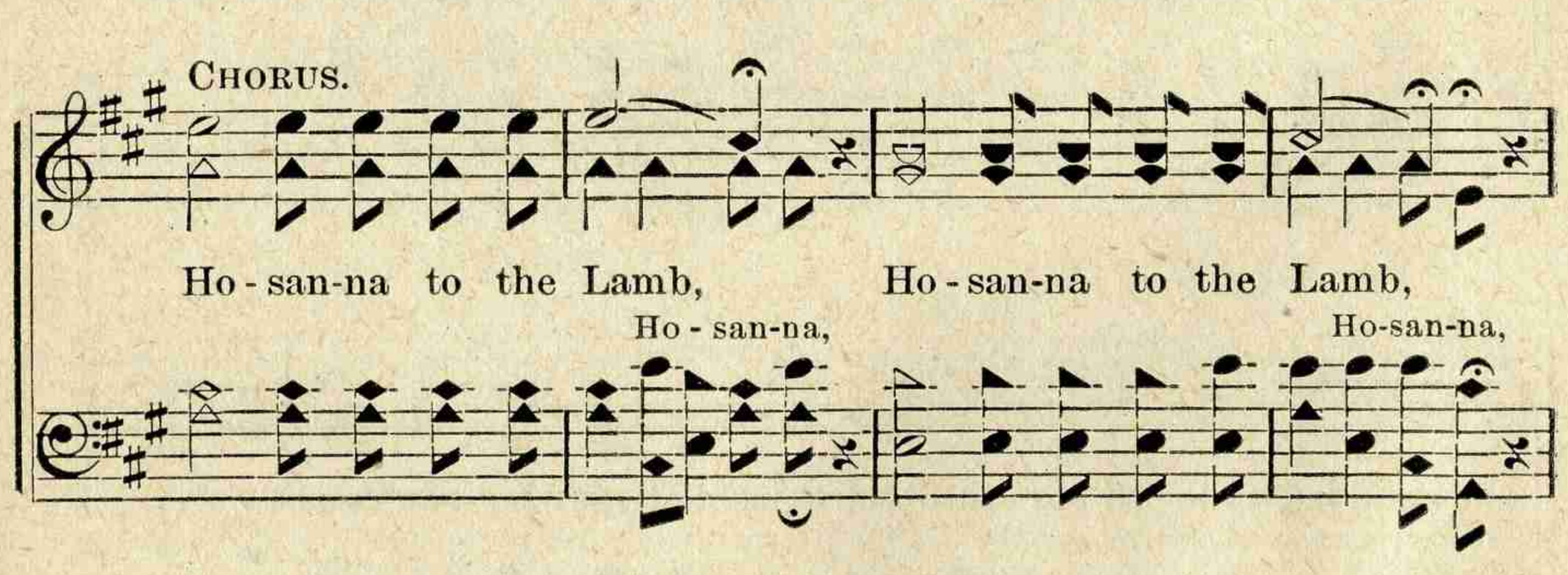


No. 2. HOSANNA TO THE LAMB.

MRS. E. W. CHAPMAN. WILL M. RAMSEY.





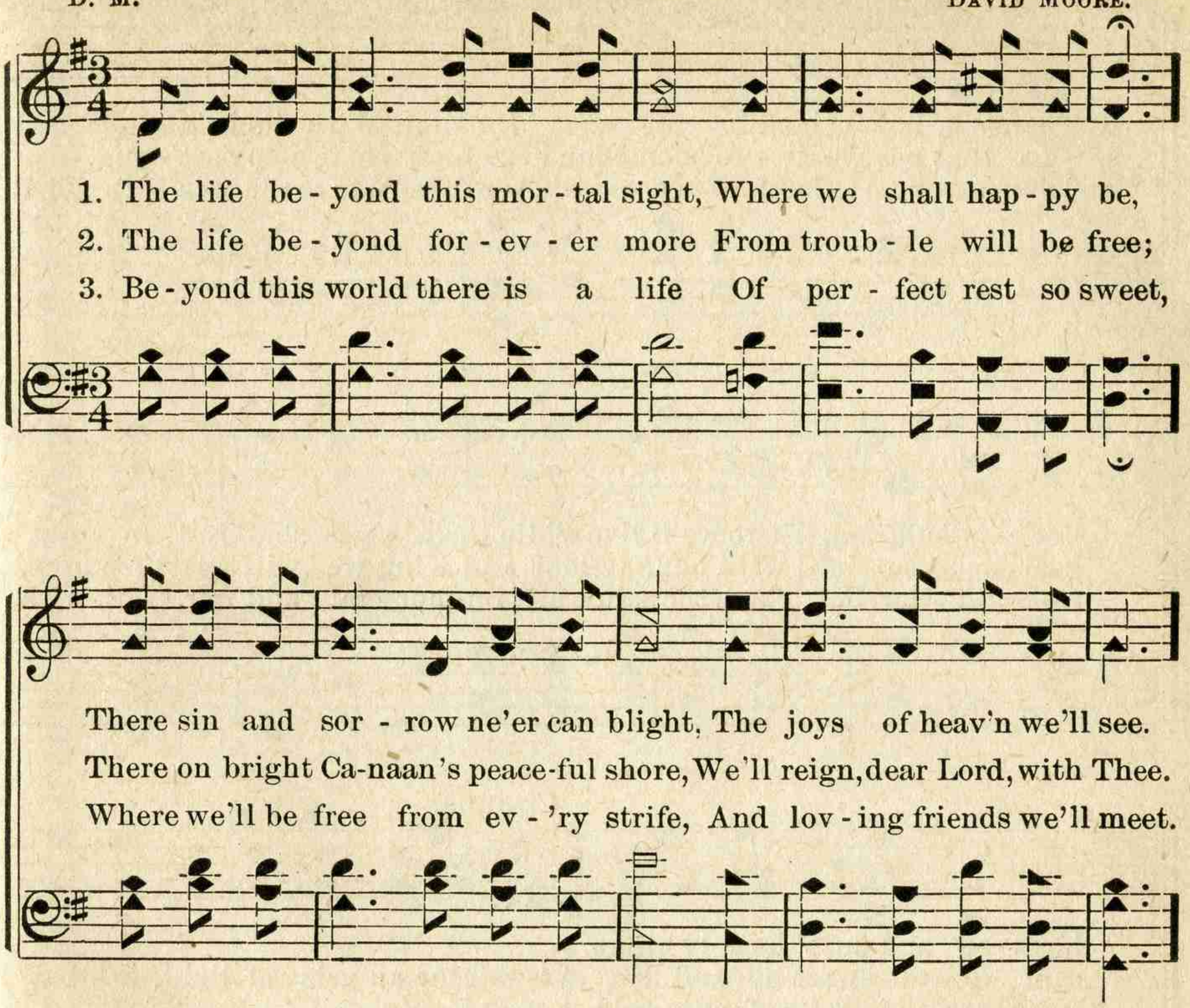




Copyright, 1902, by W. M. Ramsey.

No. 3. THE LIFE BEYOND.

D. M. DAVID MOORE.





Copyright, 1902, by D. Moore.

No. 4. HOMELAND.

Mrs. Mattie Buttram. A. D. Sartwell.

1. There's a home-land of joy for the soul, With its brightness and beau-ty sublime; There we'll live while the a-ges shall roll, In that
2. In that beau-ti-ful home-land so blest There's no part-ing, no heart-ache, no sigh; With our Sav-iour and King we will rest, Free from
3. There's a home-land of peace o-ver there Where the wea-ry find rest to the soul; There the saints all im-mor-tal and fair, Walk with

Chorus.

bless-ed and pure ho-ly clime.
care in the sweet by and by.
Christ thro' the streets of pure gold.

Guide me, an-gels of light, to that home Where my loved ones are wait-ing for me; In that land where no sor-row can come, We will live, bless-ed Sav-iour, with Thee.

Copyright, 1902, by A. D. Sartwell.

No. 5. BEAUTIFUL HOME.

G. L. LINDSEY.

Melody by Rev. J. L. BURNS.
Harmony by J. M. BALLARD.

1. There's a beau - ti - ful home far be - yond the sky, Where Je - sus our
2. There's a beau - ti - ful home, yes a hap - py home, A cit - y of
3. There's a beau - ti - ful home with its joys un - told Which Je - sus will

Saviour doth reign; And the saved ones are there in their "sweet by and by,"
light and of love; Where our Sav - iour and Lord ev - er waits us to come
on us be - stow; And we'll reach that sweet home, enter in - to the fold,

CHORUS.

And they'll never know sorrow nor pain.
To dwell with the angels a - bove.
No troub-le nor sorrow we'll know.

} Beau-ti-ful home, beau-ti - ful
Home, sweet home,

home, Where we'll sing with the glorified throng; Beau-ti-ful home,
home, beautiful home, Home, sweet home,

beau-ti - ful home, We shall rest in that beau-ti-ful home.
home, beau-ti - ful home,

Copyright, 1902, by Lindsey & Ballard.

No. 6. LAND OF ENDLESS GLORY.

J. M. BALLARD. G. L. LINDSEY.

1. There's a home of end - less glo - ry In the land be-yond the sea,
2. In that land beyond death's river, Where the an - gels ev - er wait,
3. There will be a hap-py meeting With our friends in that sweet home,

Where we'll sing redemption's sto - ry Throughout all e - ter - ni - ty.
We will sing God's praise for-ev - er, When we pass the gold - en gate.
And we'll live with Christ for-ev - er In fair Canaan's sun - ny land.

CHORUS.

When we reach ..... that glo-ry land, We will join ..... the
Reach that glory land, reach that glory land, Join the angel band,

an - gel band; We will dwell ..... on Canaan's
we will join the an - gel band; Dwell on Canaan's shore,

shore, Sing God's praise ..... for-ev - er - more!
dwell on Canaan's shore, Sing God's praise forevermore, sing God's praise forevermore!

Copyright, 1902. by G. L. Lindsey.

No. 7. THE GOLDEN GATE.

D. M. DAVID MOORE.

1. The gold - en gate will o - pen wide, On hinges of Christ's love,
2. The gold - en gate wide o - pen stands, That we may en - ter in;
3. The gold - en gate to heav-en's rest Is o - pen now for all;

That we may en - ter by His side In that blest home a - bove.
And Je - sus, with His outstretched hands, Is bid-ding us to come.
By faith we'll en - ter and be blest, And with the an - gels dwell.

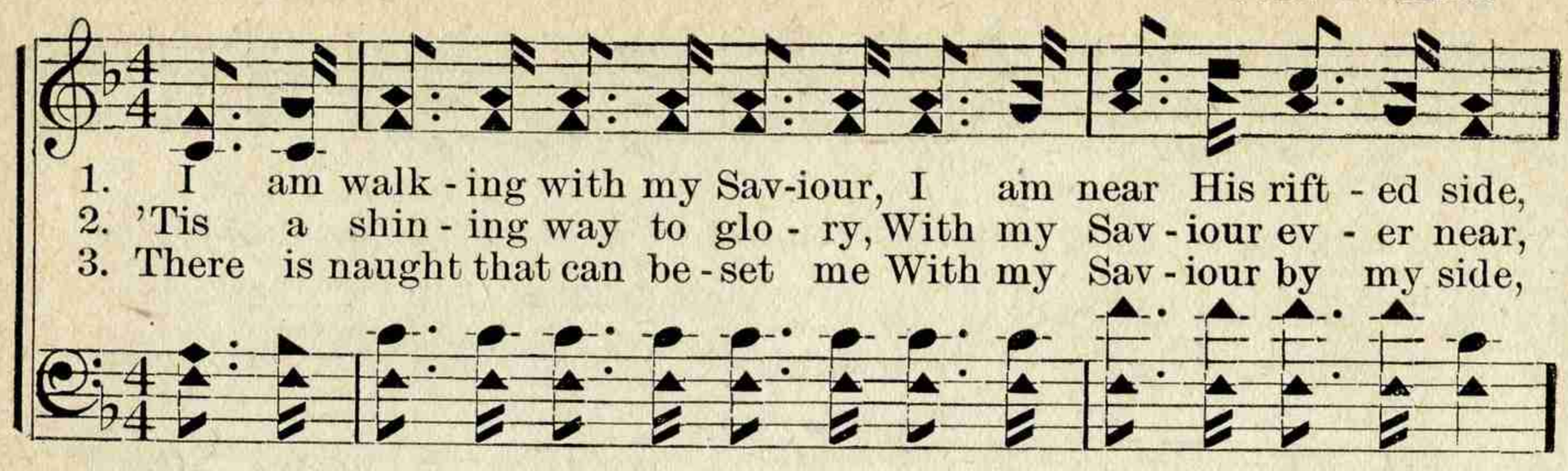
REFRAIN.

The gate will o - pen wide, ... Yes, o - pen wide for me;.....
The gold - en gate will o - pen wide, for me;

In that sweet home at Thy blest side, We'll reign, dear Lord, with Thee.

No. 8. WALKING BY MY SAVIOUR.

Rev. S. J. Oslin. John H. Smith.





CHORUS.

Copyright, 1900. by S. J. Oslin and John H. Smith.

WALKING BY MY SAVIOUR—Concluded.

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

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

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

No. 9. HYMN OF PRAISE. 7s.

(OPENING SERVICE.) S. J. OSLIN.

1. Swell the an-them, raise the song, Prais - es to our God be-long;
2. Bless - ings from His lib - 'ral hand Flow throughout this hap-py land;
3. Now the voice of na - ture sings Prais - es to the King of kings;

Saints and an - gels join to sing Prais - es to our heav'n-ly King.
Kept by Him, no foes an - noy; Peace and free - dom we en - joy.
Let us join the chor - al song, And the grate - ful notes pro-long.

No. 10. HE LOVETH HIS SHEEP.

(Good as a Solo.)

WILLIAM M. RAMSEY.



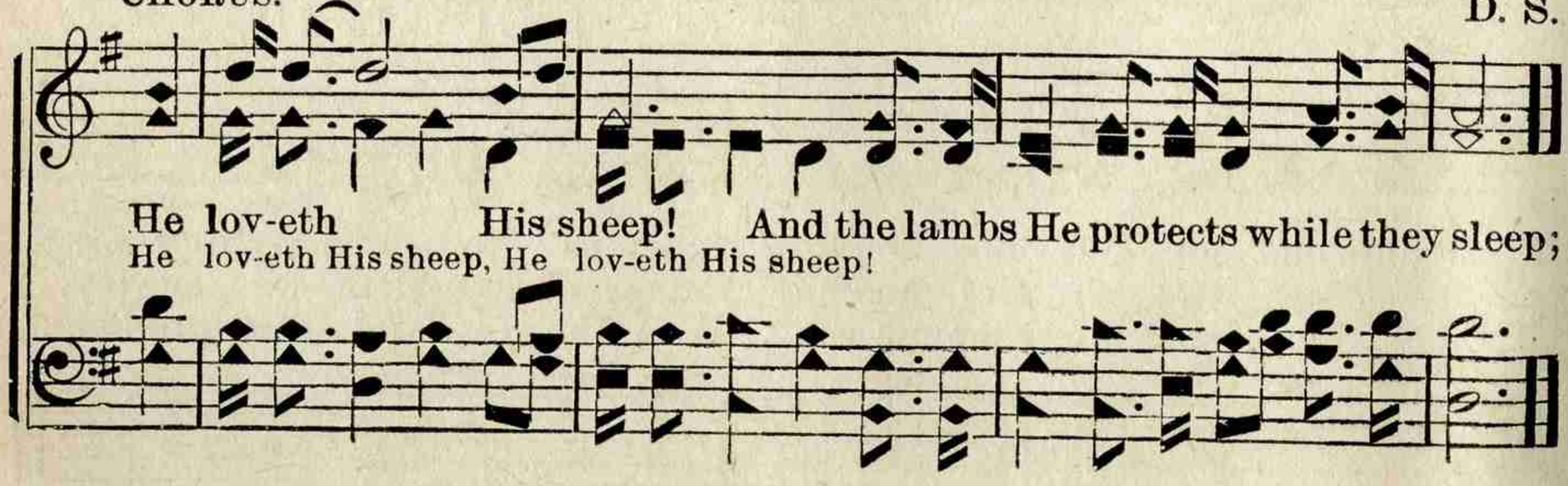


D. S.—And He hear - eth their cry, And He'll

FINE.



CHORUS. D. S.



Copyright, 1900, by W. M. Ramsey.

No. 11. GLORY TO HIS NAME. (New.)

Mrs. Millie J. Reams. William J. Smith.

1. There is a name we love so well, Glo-ry to His bless-ed name!
2. 'Tis thro' His name we're saved to-day, Glo-ry to His bless-ed name!
3. The sweetest name to mor-tals giv'n, Glo-ry to His bless-ed name!
4. His bless-ed name will ev - er be— Glo-ry to His bless-ed name!

My soul would e'er His prais-es swell, Glo-ry to His bless-ed name!
And walk-ing in the liv-ing way, Glo-ry to His bless-ed name!
It brings us peace, it brings us heav'n, Glo-ry to His bless-ed name!
The saint's de-light, the sin-ner's plea, Glo-ry to His bless-ed name!

Refrain.

Oh, glo - - - ry to His name, My soul is filled with love and peace! Oh, glo - - - ry to His name,
Oh, glo - ry to His name, glo - ry to His name, Glo - ry to His name,
ev - er bless-ed name, Oh, glo - ry to His name, yes, glo - ry to His name!

No. 12. WILL THE ANGELS COME FOR ME?

J. S. T. J. S. TORBETT.

1. When my work on earth is end-ed, Will the an - gels come for me?
2. When life's sun is slowly sinking, And the soul will soon be free,
3. Will the an - gels bear me upward To that home so bright and fair?

Will they bear me on their pinions O'er the dark and stormy sea?
Will the gates of heav-en o - pen, And the an - gels come for me?
There to be with Christ my Saviour, And the ransomed gathered there?

CHORUS.

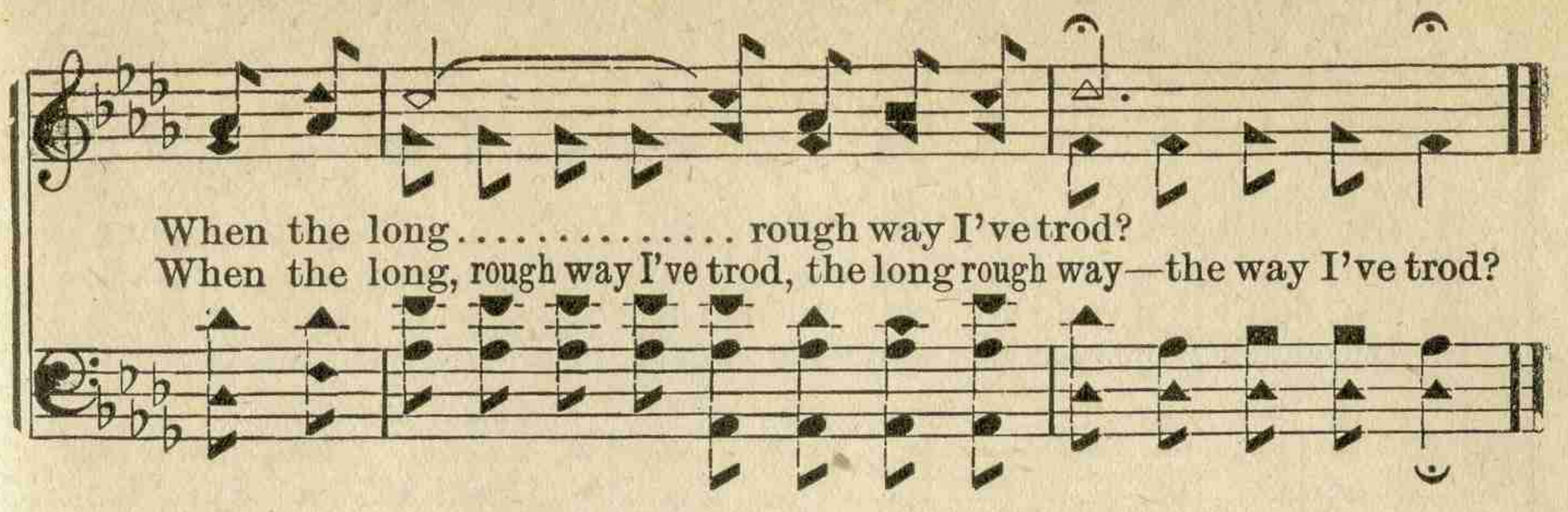
Will the an - - - - - gels come for me,
Will the an-gels come for me, oh, will the an-gels come for me,

When I cross..... the storm-y sea?
When I cross the stormy sea, yes, when I cross the storm-y sea?

Will they take..... me home to God,
Will they take me home to God, oh, will they take me home to God,

Copyright, 1900, by J. S. Torbett.

WILL THE ANGELS, Etc.—Concluded.



No. 13. I'LL NEVER CEASE TO FOLLOW.

MISS CANDIS P. SMITH. JAS. D. McALLISTER.



Copyright, 1900, by Oslin & McAllister.

No. 14. DON'T YOU WANT TO GO?

T. P. B. THOMAS P. BURT.

1. Oh, don't you want to go to that land of end - less light?
2. Oh, don't you want to go where there's noth-ing else but love?
3. Oh, don't you want to go when the Sav - iour calls for thee?
4. Oh, don't you want to go where we'll nev - er part a - gain?

Don't you want to go to that cit - y fair and bright? Oh, don't you
Don't you want to go to that cit - y bright a - bove? Oh, don't you
Don't you want to live in a bright e - ter - ni - ty? Oh, don't you
Don't you want to go where the Saviour, Christ, doth reign? Oh, don't you

D. S. *Oh, don't you*

want to join in the an - gels' hap-py band? Don't you want to
want to sing with the white-robed angel band? Don't you want to
want to bask in the sun-shine of His love? Don't you want to
want to know, yes, to know as we are known? Don't you want to

want to join the faithful ones who've gone be - fore? **Don't you want to**

FINE. CHORUS.

sing the song of Mo - ses and the Lamb?
praise the Saviour in that hap-py land?
go and live with Je-sus there a - bove?
know your loved ones in that happy home?

Don't you want to go?

go and live with Je - sus ev - er - more?

Copyright, 1900, by T. P. Burt.

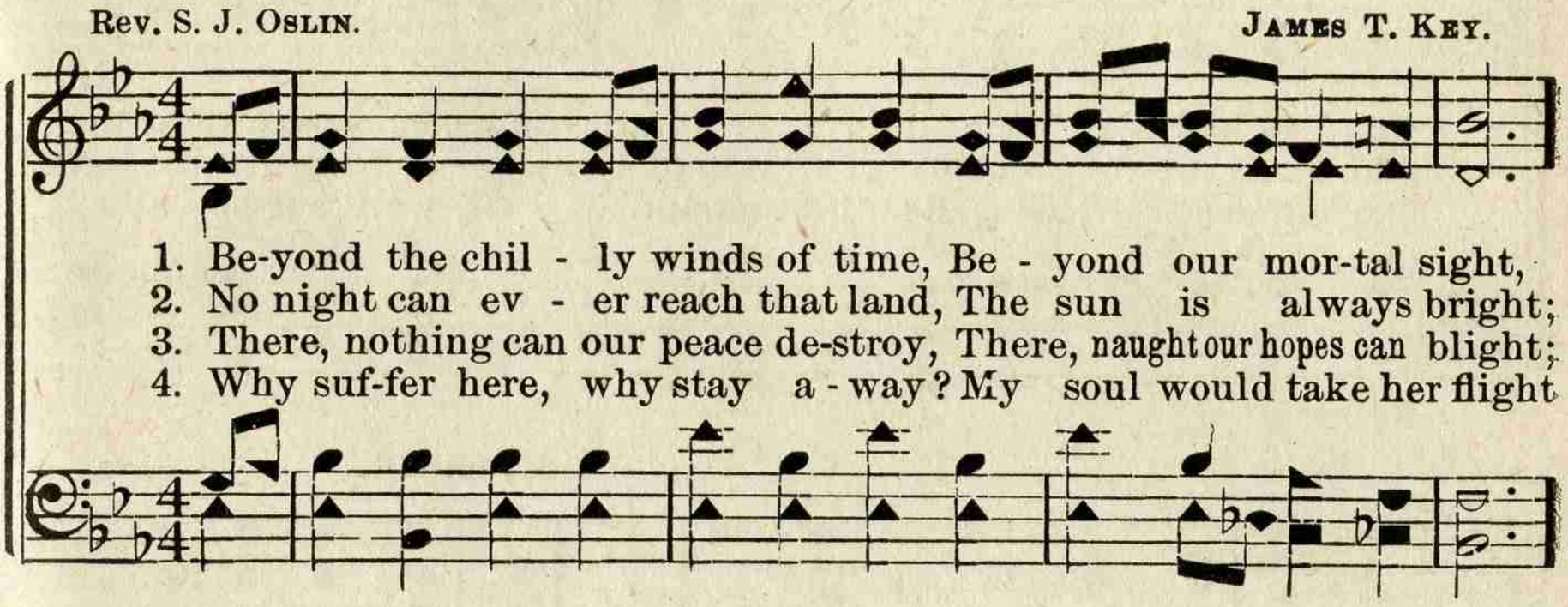
DON'T YOU WANT TO GO?—Concluded.

D. S.

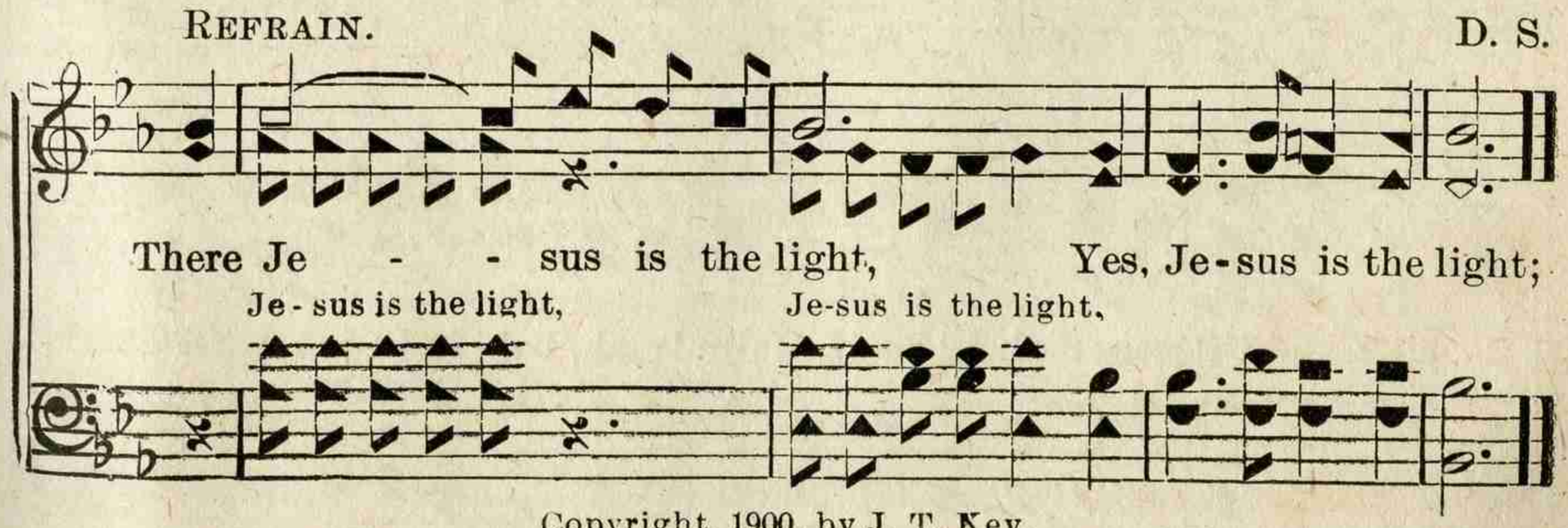


No. 15. JESUS IS THE LIGHT.

Rev. S. J. Oslin. James T. Key.







Copyright, 1900, by J. T. Key.

No. 16. LOVE FLOWS THROUGH MY SOUL.

Rev. MARCUS K. McELHANON. S. J. OSLIN.

1. As I jour - ney along o - ver life's troubled sea, Oft - en-times I am wea - ry and sad; Then the love of our Sav-iour comes sweetly to me,
2. Oh, my heart, it is filled with a hap - py delight As it views the blest man-sions a-bove, Where the children of God ev - er walk in the light,
3. I can see them o'er there, as they're gathering home, With the an - gels so bright and so fair; Then, dear brother and sis - ter, we'll not be a-lone,

REFRAIN.

And it makes me so hap - py and glad.
And my soul it o'er-flows with His love. Love flows thro' my soul, love
We will meet all our loved ones o'er there.

flows thro' my soul, Love flows like a riv - er thro' my soul; I'll shout, and I'll

sing, and I'll praise His holy name, Halle-lujah, hal - le-lu-jah, praise the Lord!

No. 17. KEEP STEP IN THE MARCH.

ANON. THOS. P. BURT.

1. Keep step in the march for the truth and right, Keep step in the
2. Keep step in the front of the mov-ing line, Keep step in the
3. Keep step with a tread that is firm and true, Keep step in the

march, keep step; Be strong in the faith, and put sin to flight,
march, keep step; Keep step where the cross is the blazing sign,
march, keep step; There's need in the ranks of the Lord for you,

step, step;

REFRAIN.

Keep step in the march, keep step. Keep step, keep

step, step. Keep step,

step, Keep step in the march, keep step; Turn nev-er a-

keep step, step, step;

side, but with zeal and pride Keep step in the march, keep step.

step, step.

No. 18. LEAD ME ON.

ELIZA STURDY. J. M. BALLARD.

1. Lead me on, O bless-ed Sav-iour, Thro' this world of pain and woe;
2. Lead me on, O gen-tle Shep-herd, In - to pastures green and fair;
3. Lead me on thro' death's dark valley, There no e - vil will I fear;
4. Lead me, Sav-iour, on to heav - en, There a man-sion I will claim;

May I have Thy lov-ing fa - vor As I jour - ney here be - low.
By the bright and sparkling wa-ters Lead me with a shepherd's care.
May Thy rod and staff sup-port me, I'll be safe while Thou art near.
Then to Christ the glo - ry giv - en, Saved by grace thro' His dear name.

REFRAIN.

Lead me on,..... O lead me on,..... Bless-ed Sav - - iour,
Lead me on, O lead me on, Blessed Saviour,

lead me on;..... I am safe..... when by Thy
lead me on, O lead me on; I am safe

side,..... I would in..... Thy love a - bide.
when by Thy side, I would in Thy love a - bide, Thy love a-bide.

No. 19. SWEETLY SAVED.

HUBBARD J. BOOTH. G. L. LINDSEY.

1. Once in sin I lone-ly wandered, Far a-way from home and God;
2. Life was drear-y, hopes were blighted, Peace and joy were then not mine;
3. Je - sus gen - tly whispered to me, "Come, ye wea - ry one, from sin;"

Wand'ring on in sin and darkness, In for - bid-den paths I trod.
Love and sunshine, peace and gladness, In my soul would nev-er shine.
And I hearkened to His call - ing, Safe-ly then He took me in.

CHORUS.

Now I'm saved, ... I'm sweetly saved, Free from
Sweet-ly saved in Je - sus, sweet-ly saved in Je - sus,

sor - - row, pain, and sin, Dwelling safe - - ly in His
sorrow, pain, and sin, sorrow, pain, and sin, Safe-ly in His love,

love, Since He sweet - - - ly took me in.
safe-ly in His love, Since He sweetly took me in, since He sweetly took me in.

Copyright, 1902, by G. L. Lindsey.

No. 20. THE PILGRIM BAND.

G. L. LINDSEY. A. D. SARTWELL.

1. We're a hap - py pil-grim band, Marching to that heav'nly land
2. Come and join this hap - py band, And we'll march to Ca-naan's land,
3. When we reach that heav'nly home, There in sin no more we'll roam,

That is just a - cross the crys - tal sea; We'll sing prais-es to our Lord,
Where there's nothing else but peace and love; There we'll live with Christ our King,
With the an - gels we will ev - er dwell; With our loved ones we will be,

Ev - er trust-ing in His word, Soon with our dear Saviour we will be.
Loud ho-san - nas we will sing In that bless-ed heav'nly home a - bove.
Who have crossed death's stormy sea, To this sin-ful world we'll bid fare-well.

REFRAIN.

Come and join..... .... our hap - py band, We will
Come and join our hap - py band, O come and join our hap - py band, We will

march..... to Canaan's land; There we'll
march to Canaan's land, we will march to Ca-naan's land; And there we'll

dwell . . . . . with Christ our King, Loud ho-san-nas we will sing.
dwell, there we'll dwell with Christ our King, with Christ our King,

No. 21. MY HOME ABOVE.

D. M. DAVID MOORE

1. There is a home of peace and rest, Be - yond our earth - ly home;
2. My bliss-ful home be-yond death's sea Is love - ly, pure, and bright;
3. My hap - py home of bliss a - bove, O how I long for thee!

We'll reign for - ev - er with the blest, Where sin can nev - er come.
There Je - sus waits for you and me In that blest land of light.
Where I shall dwell in Je - sus' love Throughout e - ter - ni - ty.

REFRAIN.

My home a - bove, Where Je-sus waits for me;
My hap - py home, my home a-bove, for me;

My home of love, We'll reign, dear Lord, with Thee.
My hap - py home, my home of love, with Thee.

No. 22. HOME BEYOND.

MATTIE BUTTRAM. J. M. BALLARD.

1. There is a home be-yond the skies, A house not made with hands;
2. That home beyond, where Christ has gone A man-sion to pre - pare;
3. A home beyond, what joy 'twill be To reach those por- tals fair,

The heav'nly plain a - round it lies, The throne near by it stands.
And He will come for us ere long, To live with Him up there.
Where Christ and loved ones we shall see, A shin - ing crown to wear.

CHORUS.

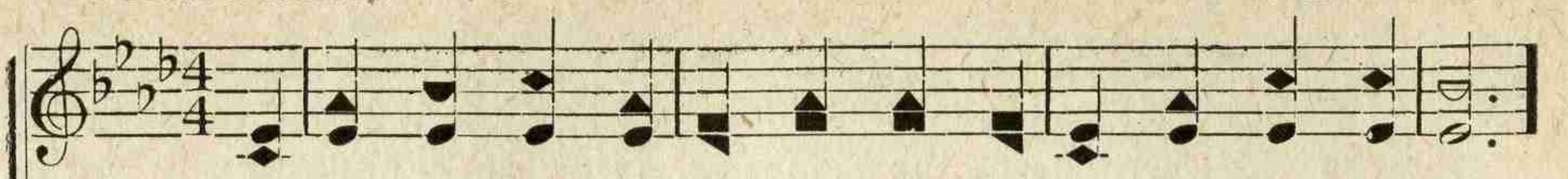
That home .... be - yond..... Is ev - er fair and bright,
That home be- yond for you and me Is ev - er fair and bright, so bright,

That home..... be - yond..... Where Je - sus is the light.
That home be - yond the crys - tal sea,

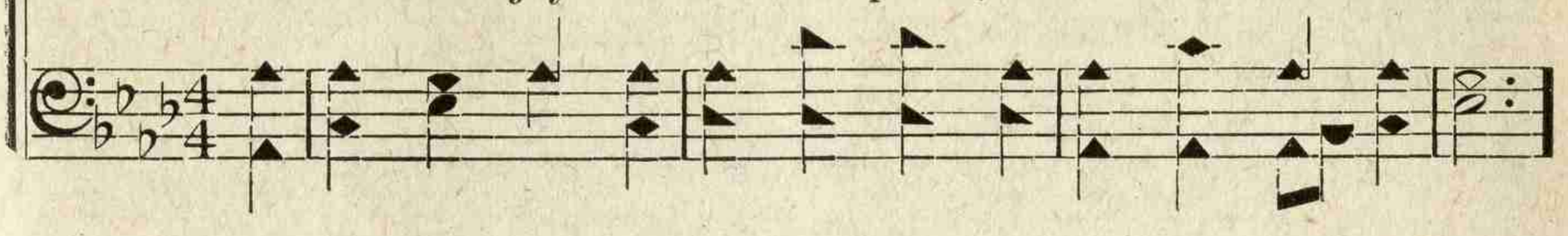
No. 23. THE PRODIGAL.

Luke 15: 11-24.

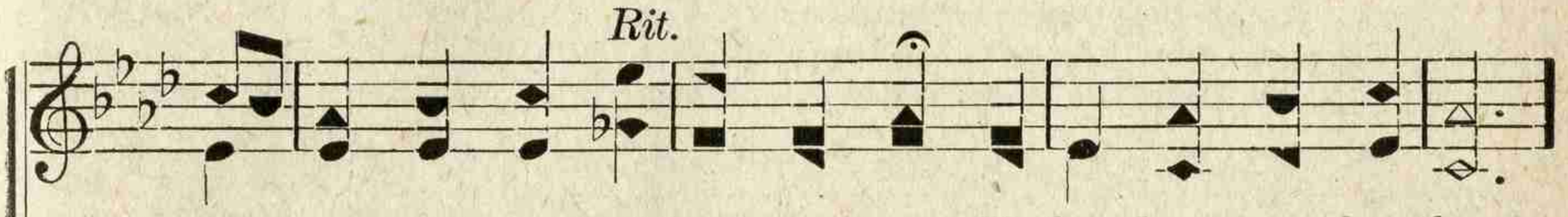
MATTIE BUTTRAM. A. D. SARTWELL.



1. The prod - i - gal that left his home, And fa - ther's lov - ing care.
2. When he had all his liv - ing spent, With humble, con - trite heart,
3. The fa - ther saw him com - ing back, He ran to meet his child;
4. "Fa-ther, we sinned, wilt thou forgive?" In plead ing tones he speaks;
5. Now let the joy - ous feast be spread; Go tell to all a - round



Rit.



A - way in dis-tant lands to roam, He found no com-fort there.
Back to his father's house he went To ask a serv-ant's part.
For - giv - ing arms a - round his neck, With lov - ing pit - y smiled.
The fa - ther glad - ly him re-ceives, Who for his fa - vor seeks.
My son for whom I mourned as dead, Was lost but now is found.



REFRAIN.



Re-turn, O prod-i - gal, re - turn Un - to the Shepherd's
Re - turn, re - turn,



fold; He holds with outstretched arms A glitt'ring crown of gold.
peaceful fold; for you

Copyright, 1902, by A. D. Sartwell.

No. 24. LEND YOUR AID.

E. S. BRONAUGH. WILL M. RAMSEY.

1. O ye Christians on life's jour-ney, Are you help-ing with your hand,
2. When you see so man - y round you In the path of sin and strife,
3. As you look a-round at broth-ers Who have wandered far a - way:
4. Would you be a val - iant sol-dier? Turn to ev - 'ry one your light;

Mak-ing bright the paths of oth - ers, Giv - ing light where'er you can?
Do you tell them of the Sav-iour Who will give e - ter - nal life?
Does your heart go out in long-ing, Do you ev - er for them pray?
Help, oh, help the worn and wea - ry That have fall - en in the fight!

Do you ev - er feed the hun-gry, Who by pov - er - ty are made
Do you, who are blest with rich - es, See sal-va-tion's cause un-paid
Do you vis - it homes, tho' low - ly, And by deeds of kind-ness paid,
Raise them up, and start them onward. And full wa - ges you'll be paid;

Poor in spir - it, low and wretched—Do you ev - er lend your aid?
For the want of your as-sist-ance—Christians, will you lend your aid?
Make them homes of love and pleasure—Do you ev - er lend your aid?
For the God of heav'n will bless you, If you'll on - ly lend your aid?

CHORUS.

Lend your aid, ... oh, lend your aid; Help, oh,
Lend your aid, lend, oh, lend your aid;

LEND YOUR AID—Concluded.



No. 25. WE'LL PRAISE OUR SAVIOUR.

(FOR CHILDREN'S DAY.)

MRS. W. J. KENNEDY. J. S. TORBETT.



No. 26. MOVING WITH THE TIDE.

S. J. OSLIN. WILEY A. ASHBY.

1. We are mov - ing with the tide, my broth - er,— Sails are
2. We are mov - ing with the tide, my sis - ter,— Look a -
3. We are mov - ing with the tide, O sail - or,— Watch for

hoist-ed and a - float to - day; And there's breakers on a - head to
head and see, just o'er the way There are rug - ged waves of sore temp-
dan - ger sig-nals God has giv'n; Let His word thy guide e'er be, O

hin - der, Storms of life are ris - ing o'er the way.
ta - tion; Steer your barque, and shun them ev - 'ry day.
Christian, And the har - bor you will reach is heav'n.

REFRAIN.

We are mov - - - - ing with the tide, We are
We are mov-ing, we are mov-ing with the tide, the roll - ing tide; We are

sail-ing over life's rough, stormy sea; Oh, ye trem - - bling, fearful
Oh, ye trembling, fear-ful

MOVING WITH THE TIDE—Concluded.



No. 27. CANAAN'S LAND.

Rev. Samuel Stennet. William J. Sides.

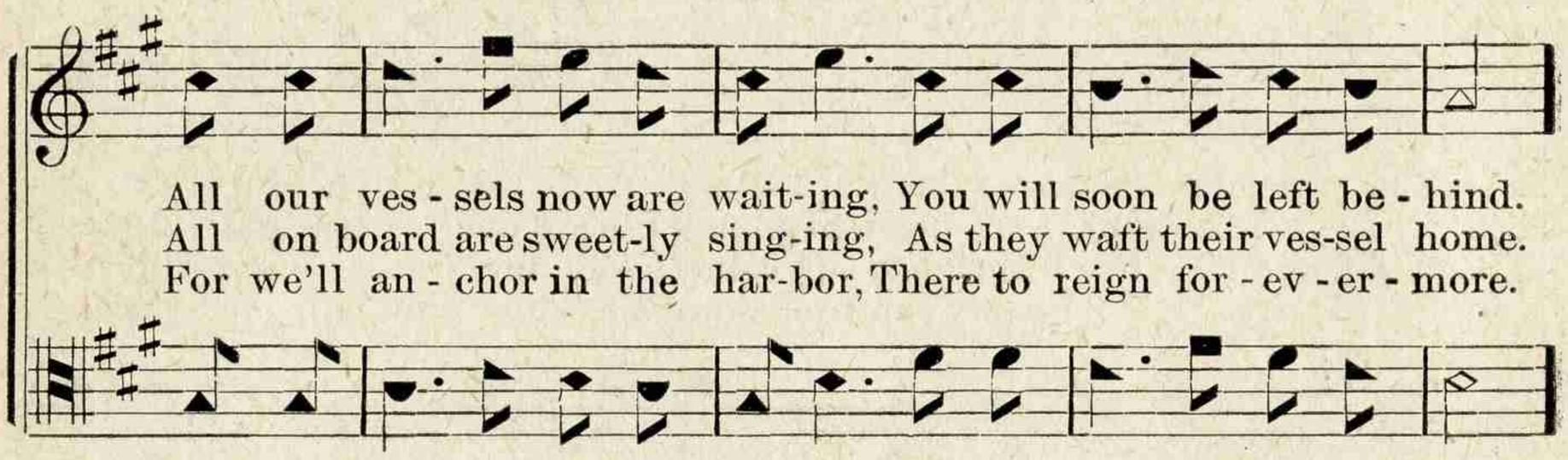


No. 28. COME ON BOARD.

Arr. H. A. K. HIEL A. KEY.

SOPRANO AND TENOR DUET.





CHORUS.



No. 29. BEAUTIFUL ANGELS.

Arr. by S. J. Oslin.

1. Beau-ti - ful an - gels are guard-ing us ev - er, Sent by our Sav- iour a - bove,
2. Com-ing with heav-en - ly mer - cies a - bound-ing, Com -ing on mis-sions of joy;
3. An - gels will strengthen our fal - ter - ing foot steps If their still voi - ces we heed;

Beck-on-ing ten-der-ly tow'rd the bright riv-er,
Life's flitting journey with brightness surrounding,
Sweetly they'll teach us the Lord's ho-ly precepts,—

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

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

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

No. 30. WHEN THE MISTS.

ANNIE HERBERT. Arr. G. L. YOUNG.

1. When the mists have rolled in splen-dor from the beau - ty of the hills,
2. If we err in hu-man blindness, and for - get that we are dust;
3. When the mists have ris'n a - bove us, as our Fa-ther knows His own,

And the sunshine, warm and ten-der, falls in kiss - es on the rills,
If we miss the law of kindness, when we strug-gle to be just;
Face to face with those that love us, we shall know as we are known;

:8:

We may read love's shining let - ter in the rain-bow of the spray,
Snow - y wings of peace shall cov - er all the pain that hides a - way,
Lo! be-yond the O- rient meadows floats the gold - en fringe of day;

D. S.—In the hap - py, gladsome morning of that bright, ce - les - tial day,

Fine.

We shall know each oth - er bet - ter when the mists have cleared away.
When the wea - ry march is o - ver, and the mists have cleared away.
Heart to heart we bide the shadows, till the mists have cleared away.

We shall know each oth - er bet - ter when the mists have cleared away.

CHORUS.

We shall know . . . . . as we are known, ...
We shall know as we are known, We shall know as we are known.

WHEN THE MISTS—Concluded.

D. S.



No. 31. ONE BY ONE.

ORELLA MCKENZIE. WILL M. RAMSEY.



No. 32. SWEET REST AT HOME.

Rev. MARCUS K. McELHANNAN. G. L. LINDSEY.

1. I can see my bless - ed Sav-iour, Reaching out and plead-ing, Come;
2. I shall go to Thee, my Sav-iour, I shall lean up - on Thy breast;
3. Then when all of life is o - ver, And our work on earth is done,

Rit.

Say-ing to the lost and wea-ried, I will give thee rest and home.
I will ask of Thee the fa - vor, Thou a - lone canst give me rest.
We shall rest with Christ our Sav-iour, In our hap - py peace-ful home.

CHORUS. *A tempo.*

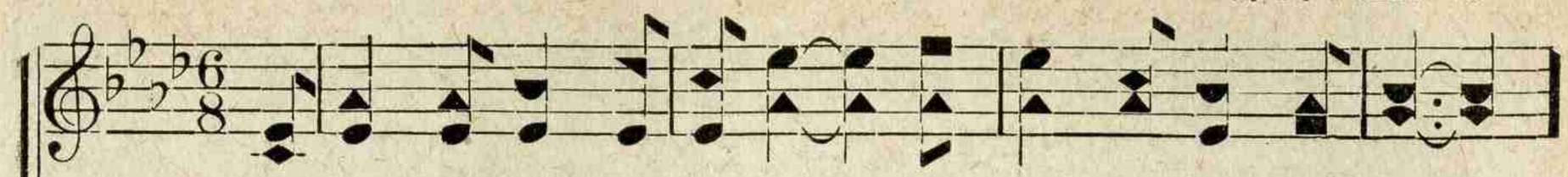
Rest for my soul, Heav-en - ly fold, There's rest for my
Rest sweet rest,..... Rest in the fold,.....

soul..... In the heaven-ly fold; Rest for my soul,
Rest for my soul, There's a sweet rest,.....Rest in the

Rest in the fold, There's rest for my soul..... In the heavenly fold.
fold,..... Rest for my soul,

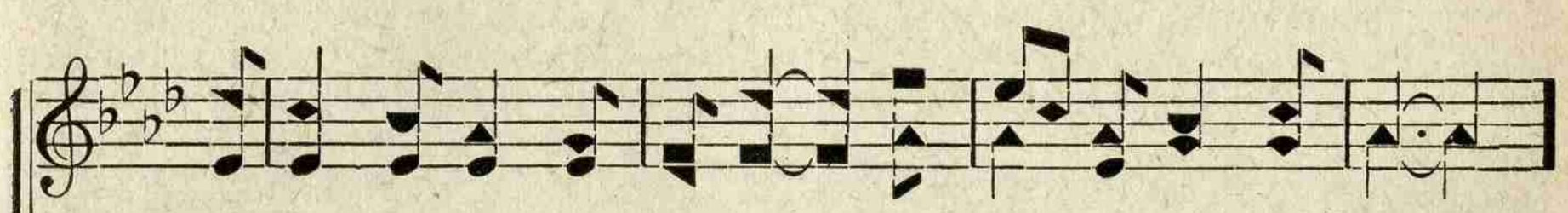
No. 33. HOLD HIGH THE BANNER.

JENNIE WILSON. J. E. JOHNSTON.



1. Hold high the gos - pel ban-ner, O serv - ant of the Lord;
2. Hold high the gos - pel ban-ner, Nor fear to meet the foe;
3. Hold high the gos - pel ban-ner, And brave - ly bear it on,
4. Hold high the gos - pel ban-ner Till earth from sin is free,





To you a joy - ous tri - umph Is prom-ised in His word.
The Cap - tain of sal - va - tion Be - fore you e'er will go.
Till o'er the Prince of Dark - ness Is last - ing con-quest won.
And souls, by er - ror fet - tered, Ex - ult in lib - er - ty!



REFRAIN.



Hold high! hold high! The ban - ner of the cross;
The ban-ner, the gos - pel banner,



Hold high! hold high! The ban - ner of the cross!
The banner, the gos - pel banner,



No. 34. WE'RE MARCHING ALONG.

W. M. R. WILL M. RAMSEY.

1. We are marching a - long, with our ban - ners un-furled, To the
2. We are marching a - long, o'er a beau - ti - ful way, To the
3. We are marching a - long to a beau - ti - ful home, Where from
4. We are marching a - long to the mansions of light, Where we'll

beau - ti - ful man - sions of day, Where Je - sus a - waits to
home of the blood-washed so fair; Sweet songs let us sing to
sor - row we'll ev - er be free; Where loved ones a - wait at the
join the great host of re-deemed, To swell the grand song with the

wel-come us home, We are joy - ful - ly march - ing a - long.
Je - sus our King, As we're joy - ful - ly march - ing a - long.
beau - ti - ful gate, We are joy - ful - ly march - ing a - long.
glo - ri - fied throng, We are joy - ful - ly march - ing a - long.

CHORUS.

We're march - - ing a - long, ... We are march - ing a -
Marching a - long, we are marching a-long, Marching a - long,

1

long, ... We are joy - ful - ly march - ing a - long; . . . . .
march - ing a - long, we're marching a - long;

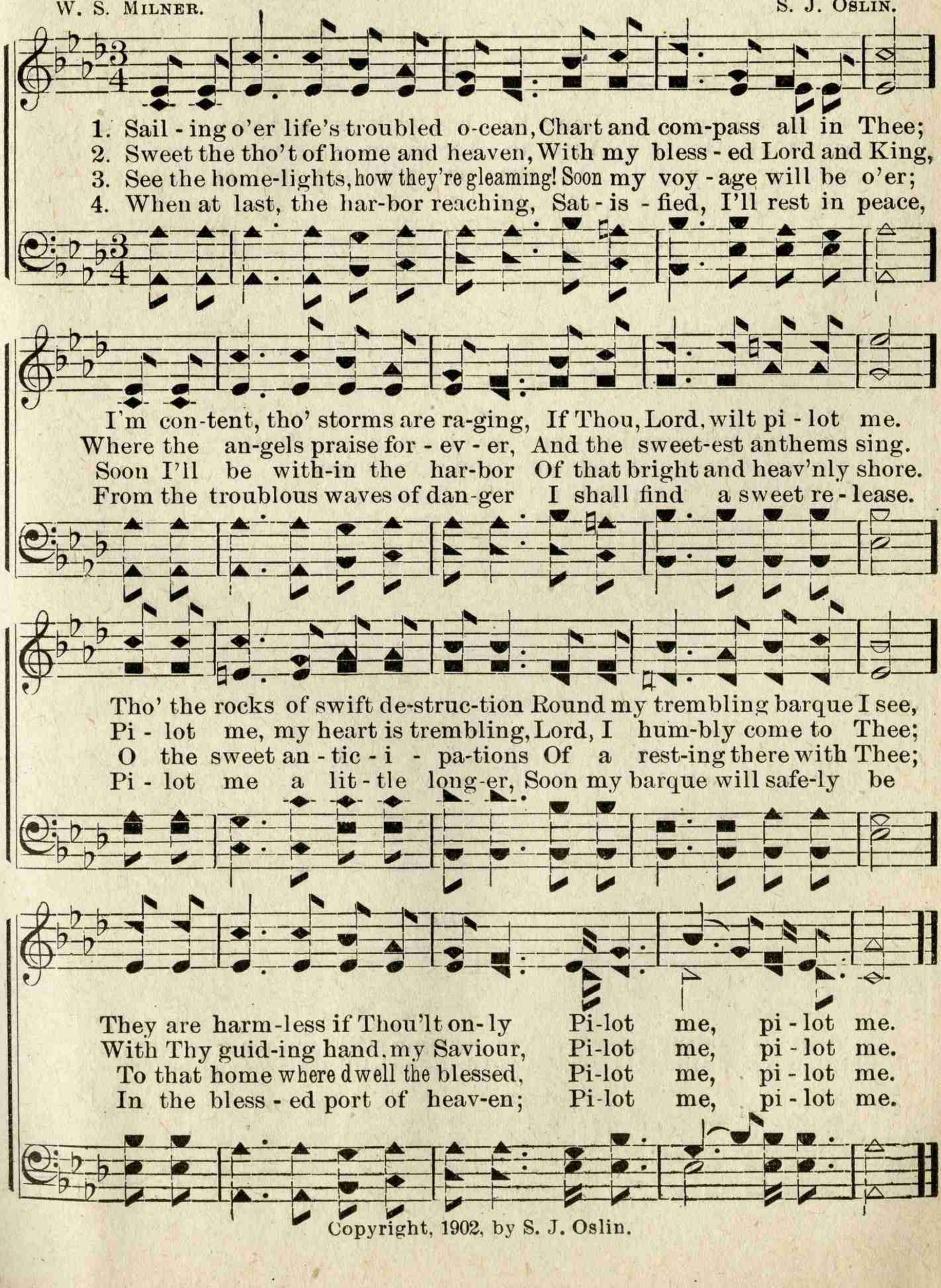
Copyright, 1902. by Will M. Ramsey.

MARCHING ALONG—Concluded.



No. 35. PILOT ME.

W. S. MILNER. S. J. OSLIN.



Copyright, 1902, by S. J. Oslin.

No. 36. DRIFTING FROM JESUS.

A. D. S. A. D. SARTWELL.

1. Drifting from Je-sus, yes, drifting a - way, Drifting still farther from
2. Drifting from Je-sus, yes, drifting from God, Drifting a-way from the
3. Go to the highways and hedges of sin, Search for the lost ones and

Christ ev - 'ry day; Long He has wait - ed and knocked all in vain,
path that He trod; List to the sweet, gen - tle tones of His voice,
gath - er them in; Je - sus is will - ing and anx-ious to save,

Rit.

CHORUS.

O - pen thy door and in - vite Him come in. Drift - - - ing a -
Come now, dear sinner, and make Him your choice.
Come now, dear sinner, and par-don re - ceive. Drift-ing from Je - sus, yes,

way,.... .... They're drift - - - ing a - way;..... They're
drift - ing from God, Drift - ing a - way from the path that He trod; They're

Rit.

drift - - ing a - way, Yes, drifting still far-ther a - way.....
drifting, yes, drifting a - way, Yes, drift-ing still far - ther and farther a - way.

Copyright, 1902, by A. D. Sartwell.

No. 37. THE GOLDEN BEYOND.

MAGGIE BUTTRAM. S. J. OSLIN.

1. The gold - en be - yond I'm hop - ing to see, A land of the
2. The gold - en be - yond is love - ly and fair, Just o - ver death's
3. The gold - en be - yond, the an - gels are bright, And Je - sus my

pure and the blest; The gold - en be - yond, there hap - py we'll be,
Jor - dan we'll see; The gold - en be - yond, a crown there I'll wear,
Sav - iour is there; The gold - en be - yond where com-eth no night,

D. S.—'Tis glo - ry and bliss, 'tis heav - en and home,

Fine. REFRAIN.

Where saved ones for - ev - er shall rest.
With Je - sus for - ev - er to be.
And heav- en for - ev - er we'll share.
} The gold-en be - yond, the

Where joy-tides for - ev - er shall roll!

D. S.

gold - en be - yond, Oh, pre - cious the thought to my soul!

Copyright, 1902, by S. J. Oslin.

No. 38. THE GLORY-LAND. C. M.

J. T. L. J. T. LANE.

1. The glo - ry - land of light and love, Be - yond this world of care,
2. There we shall see His bless ed face, And sing of love un - told;
3. A land of per-fect peace and rest, The mo-ments soon must come,

Where we shall live with Christ a - bove, And in His glo - ry share.
Yes, we will sing re-deem-ing grace, And walk the streets of gold.
For Christ is wait - ing for the blest, In that e - ter - nal home!

REFRAIN.

That glo - - - ry land Where all is peace and love!
Glo-ry-land of light, land of light and love,

Be-yond this world We'll reign with Him a - bove!
Be-yond this world of care, world of care and sin,

Copyright, 1902, by J. T. LANE.

No. 39. HEAVENLY REST.

J. T. LANE. DAVID MOORE.

1. There is a heav'n-ly rest a-bove, Where all is peace and joy;
2. That hap-py land so pure and bright, The moments soon will come
3. I know that rest is wait-ing me, Oh, when shall I get there

A bliss-ful home of light and love, And naught our hopes de-stroy.
When God will call us to the light Where we will rest at home.
Where I my Sav-ior's face will see, And in His glo-ries share?

CHORUS.

A home of light, Where all is peace and love;
A bliss-ful home, a home of light,

O land of rest, We'll reign with Christ a-bove.
O land of per-fect peace and rest,

No. 40. IN THE HEAVENLY LAND.

S. J. OSIIN. WM. J. STURDY.

1. In the heav'nly land we shall sweetly rest, When the tiresome toils of
2. In the heav'nly land where the good shall go, Their temptations there will
3. In the heav'nly land, in that sin-less clime, Sweetly we shall with the

life are o'er; Sweetest peace we'll know—be for-ev-er blest, When earth's
all be past; And sub-lim-est joys Je-sus will be-stow, And no
Sav-ior reign; There we'll nev-er know chill-y winds of time, For they'll

REFRAIN.

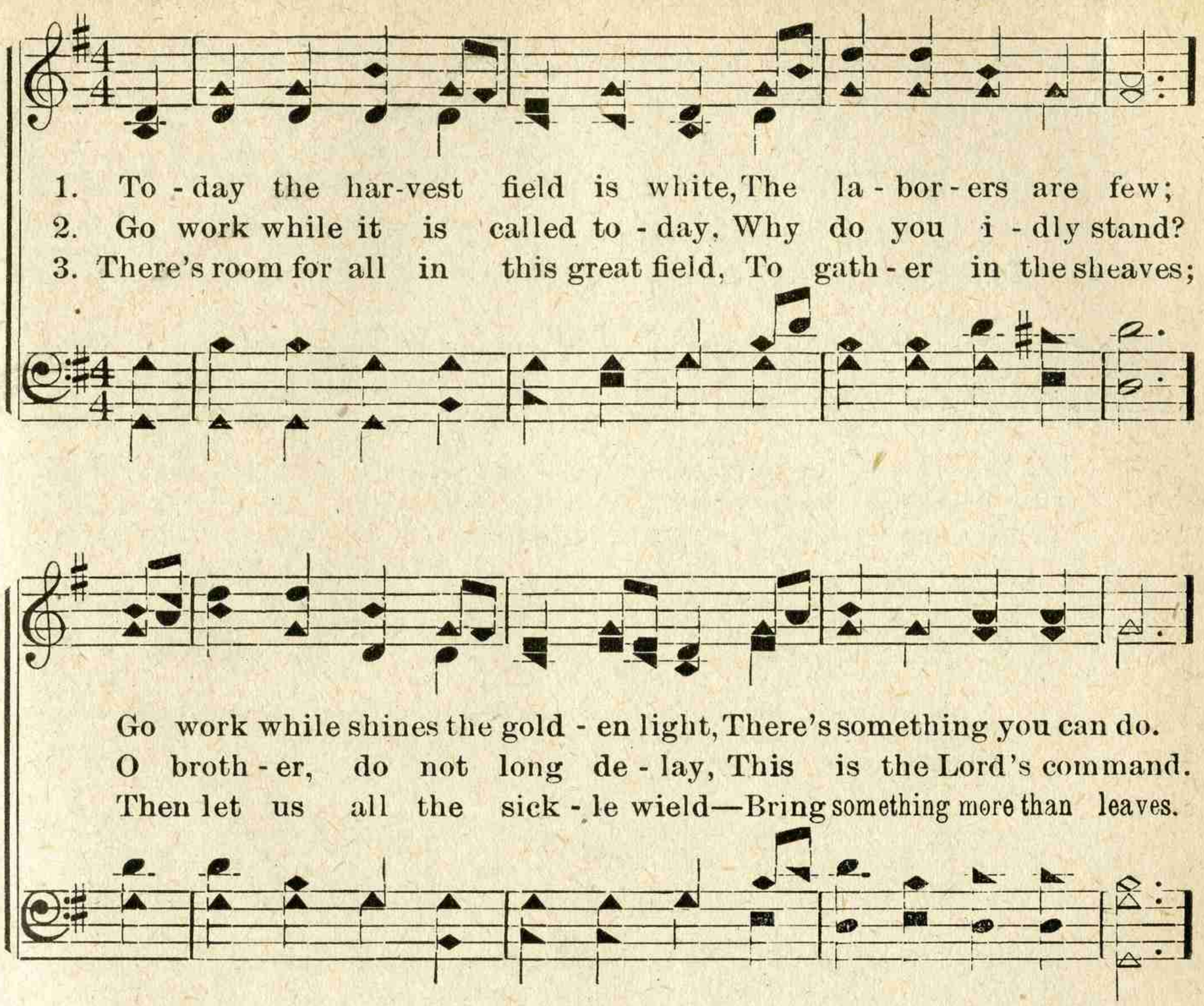
blighting sor-rows come no more.
cloud can there be o'er us cast.
nev-er, nev-er come a-gain.
} In the heav'nly land, pre-cious

heav'n-ly land, We'll be free from ev-'ry sin and pain! And sweet

peace we'll know on that sunlit strand, For no sorrows reach that golden plain!

No. 41. THE HARVEST FIELD.

J. E. J. J. E. JOHNSTON.



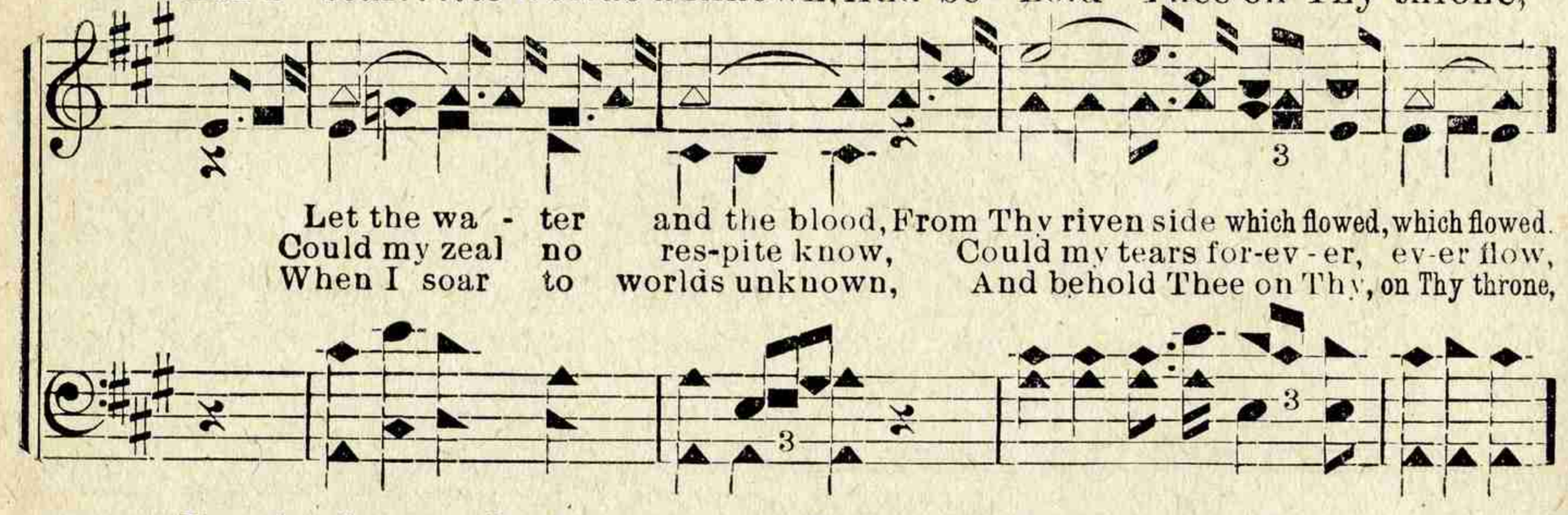
No. 42. ROCK OF AGES.

Arr. by W. M. R. WILL M. RAMSEY.

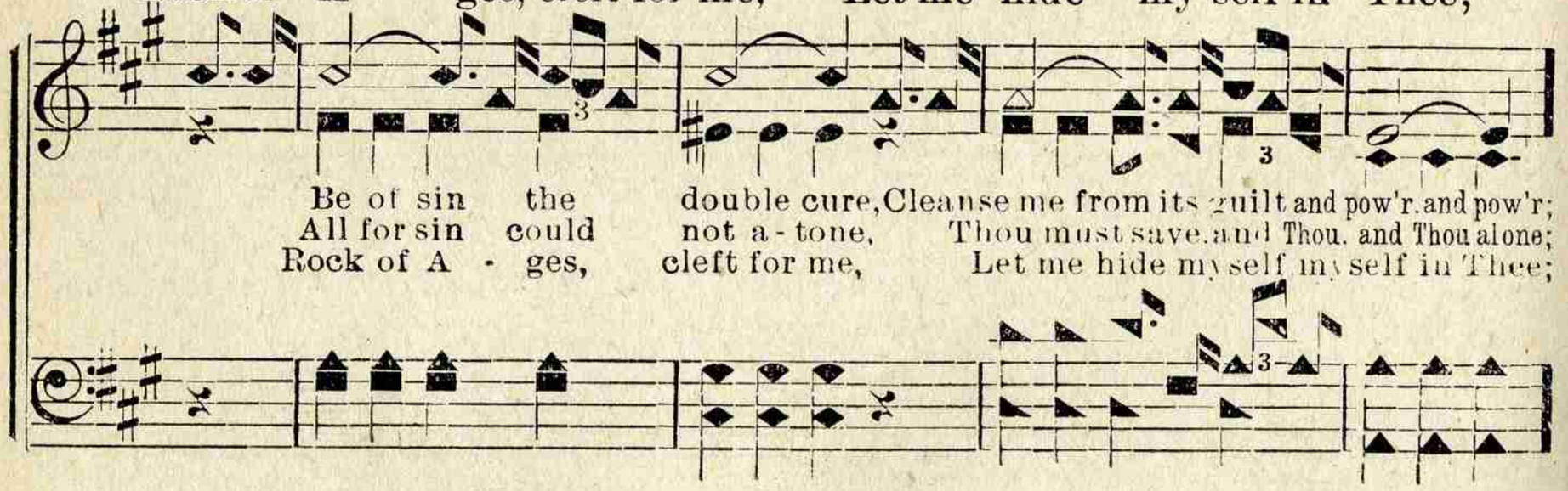
1. Rock of A - ges, cleft for me.....Let me hide... myself in Thee;...
2. Not the la - bor of my hands Can ful-fill....the law's de-mands;
3. While I draw this fleeting breath, When my eye-lids close in death,



Let the wa - ter and the blood,..From Thy riv - en side which flowed,
Could my zeal... no respite know...Could my tears for - ev - er flow,
When I soar....to worlds unknown, And be - hold Thee on Thy throne,



Be of sin. .. the double cure, Cleanse me from its guilt and pow'r;
All for sin....could not a - tone, Thou must save, and Thou a-lone;
Rock of A - ges, cleft for me, Let me hide my-self in Thee;



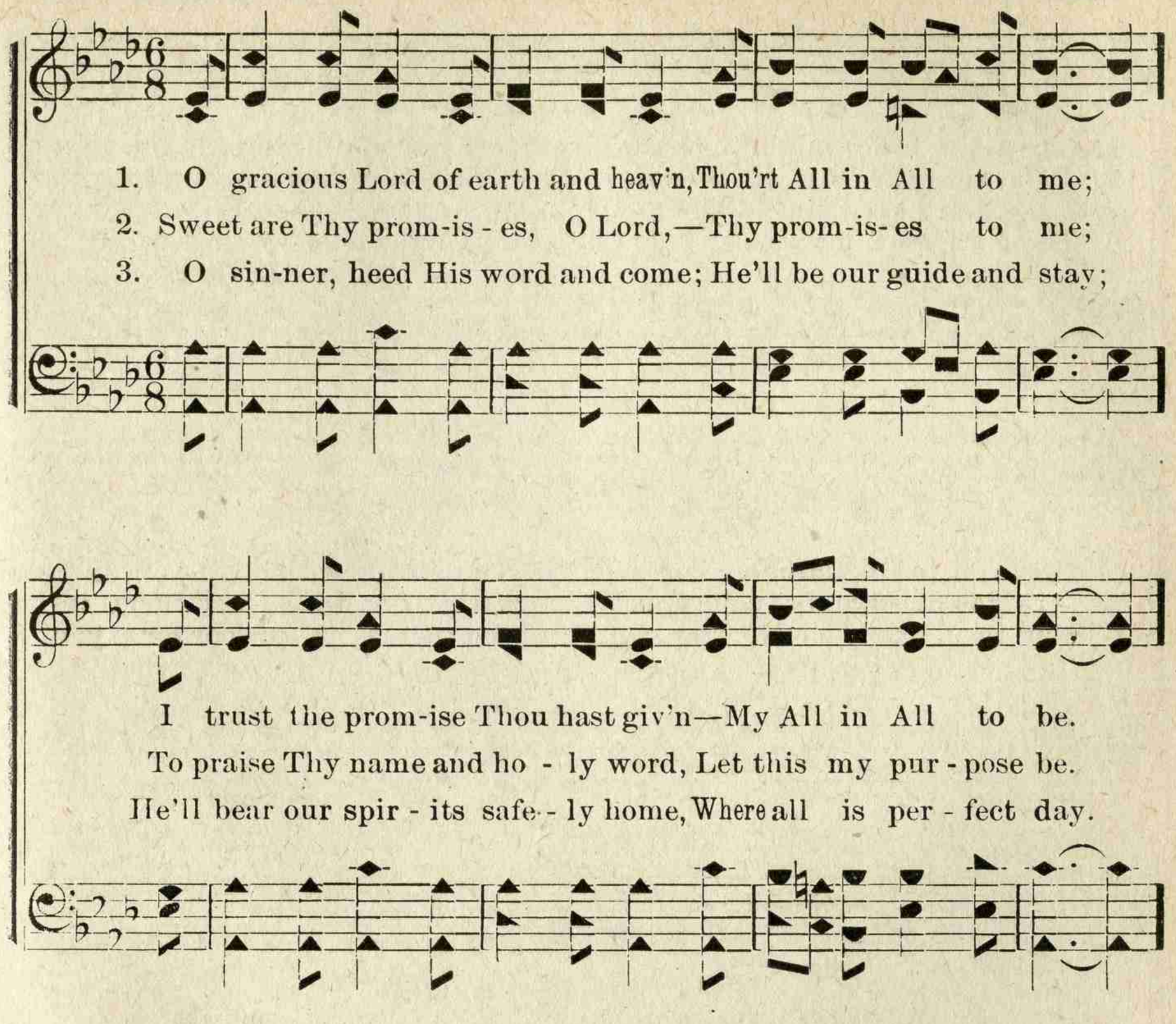
Make my heart and conscience pure, Save me, Lord, this ver - y hour.
Speak the word just now, dear Lord, And my par - don will be done.
Make my heart as Thine to - day, Keep me in.... the heav'nly way.



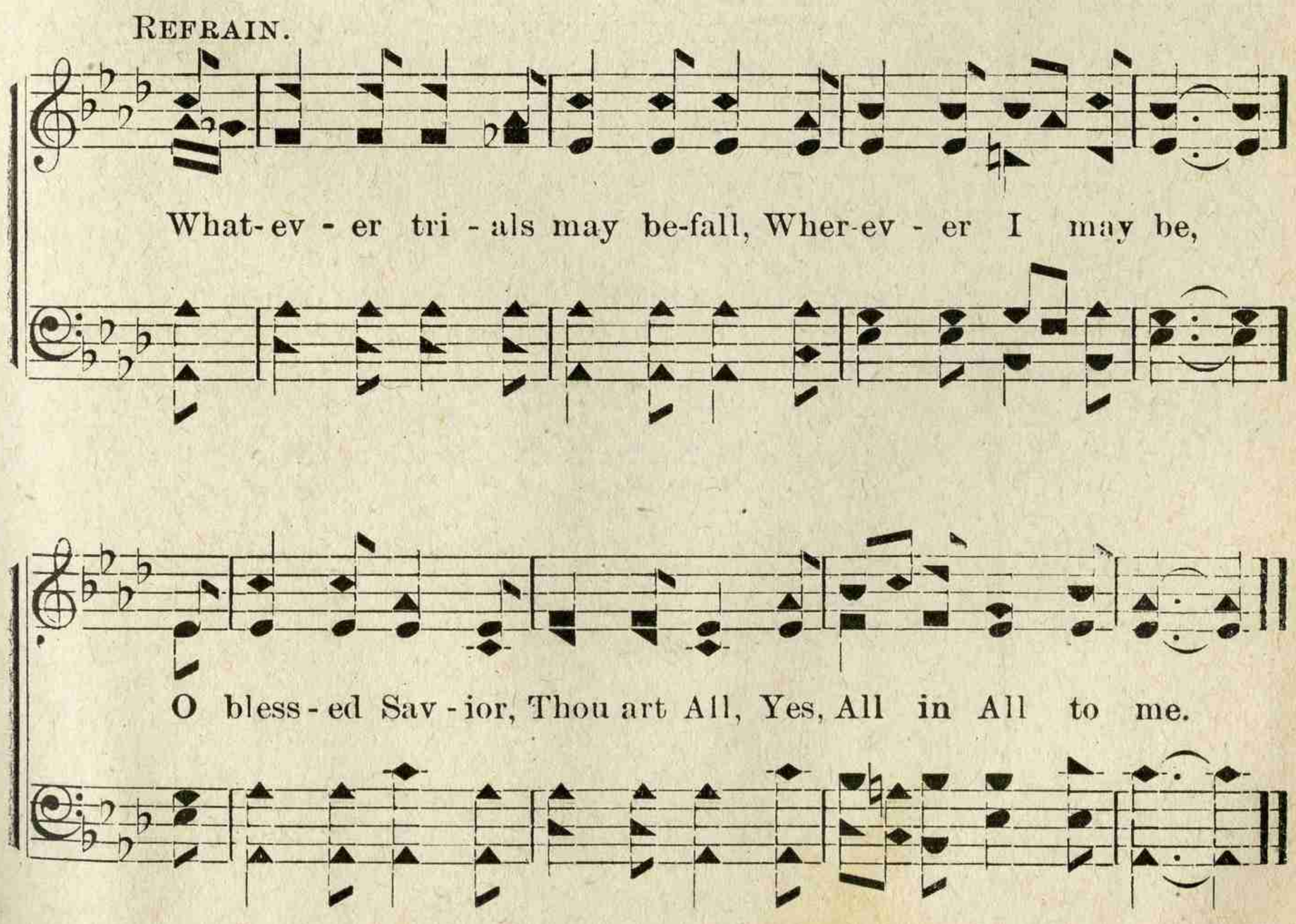
Copyright, 1903, by Will M. Ramsey.

No. 43. ALL IN ALL.

Mrs. Fannie Huston. S. J. Oslin.



Refrain.



No. 44. ARE YOU DOING YOUR DUTY?

G. L. L. G. L. LINDSEY.

1. Christians, are you do-ing your du - ty? Are you walking in the light?
2. Oh, the war with sin is now ra-ging; There are precious souls to win;
3. Oh, the har-vest field is now rip'ning, And the reapers they are few;
4. There's a work for ev-'ry true Christian; There's a heavy cross to bear;

Are you in the Christian warfare? Are you fighting with all of your might?
Are you fighting for the lost ones? Are you try-ing to gath-er them in?
Why, then, stand you i-dly wait-ing, Thinking there is no la-bor for you?
Let us live and work for Je-sus, And then a bright crown we shall wear.

REFRAIN.

Are you walk - - - ing in the light? Are you
Walking in the light, walk-ing in the light?

fight - - - ing for the right? Are you work - - ing
Fighting for the right, yes, fighting for the right? Working for the Lord,

for the Lord? Are you trusting in His ho - ly word?
work-ing for the Lord?

Copyright, 1903, by G. L. Lindsey.

No. 45. IN THE SHINING WAY.

S. J. OSLIN. L. A. CUMMINGS.

1. In the bright and shining way We're trav'ling on to perfect peace;
2. In the shin-ing way we'll go, To reach the heav'nly goal at last;
3. Hap - py in the shin-ing way, With Christ our Savior as our guide;

There to live in end-less day, Where pur - est joys will nev-er cease.
There no sor-row we will know, No sin its gloom can o'er us cast.
He will be our Shield and Stay Un - til we reach the oth-er side.

CHORUS.

In..... the shin - ing way, On
In the shin - ing way, in the shin - ing way,

to the glo - ry - land on high; In..... the shin - ing
In the shin-ing way,

way, To per - fect rest be - yond the sky.
in the shin - ing way,

Copyright, 1902, by L. A. Cummings and S. J. Oslin.

No. 46. THE GOLDEN LIGHT.

M. B. MRS. MATTIE BUTRAM.

1. The gold - en light in its beau-ty doth shine A - long the
2. This light will lead from the darkness of sin Un - to a
3. This light will guide us thro' life to our home, Pre-pared for

Christian's way; Its bless - ed rays shall for - ev - er be mine,
hap - py hour, When sin's for-giv'n, and with gladness with in,
you and me; Where sin, and sor - row, and death are unknown,

REFRAIN.

Un - til the per - fect day.
We'll tell Christ's sav - ing pow'r.
With Christ we'll ev - er be.

The gold - en light will for -

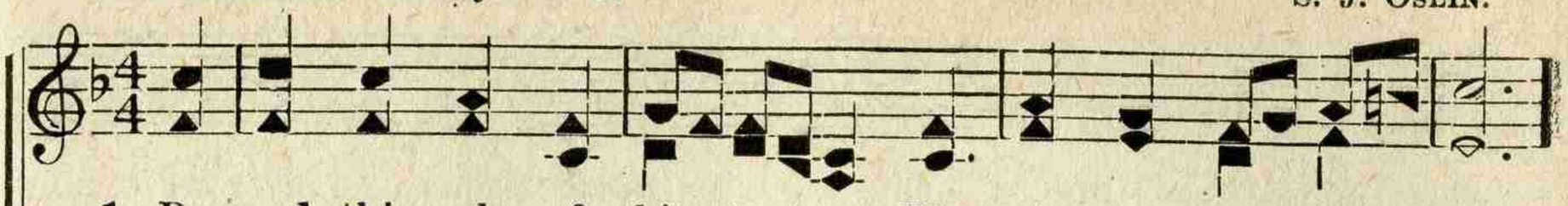
ev - er-more shine So bright - ly from a - bove! And when we're

safe in the heav-en - ly clime, We'll sing re - deem-ing love.

No. 47. BEYOND.

T. G. HILLIARD. Arr. by S. J. O.

S. J. OSLIN.



1. Be-yond this vale of bit - ter tears, There lies a bright do - main;
2. Be-yond this earth-ly mor-tal sight, The sun shines on that strand,
3. Be-yond this earth-ly care and gloom O'er on the oth - er shore,
4. Be-yond this earth-ly troubled land, Will dawn a bright-er day!





Where pain and sor - row, sin and fears, Shall nev - er come a - gain.
Re - veal - ing, thro' its rays of light, The won-ders of that land.
Im - mor - tal flow - ers sweet - ly bloom, To fade and die no more.
When Christ's own tender, lov - ing hand Will brush all tears a - way!



REFRAIN.



Be - yond, oh! precious thought to me, We'll nev - er sigh a - gain,



But blest and hap - py we will be On heav-en's gold - en plain!

Copyright, 1902, by S. J. Oslin.

No. 48. I HAVE HEARD.

ROSS A. HARDERODE. W. W. CUMMINGS.

1. I have heard of a home up a - bove, Where no sor - row nor pain can a - rise; Where the King of all kings reigns in love, In that
2. I have heard of a glo - ri - ous crown, Decked with jew-els of crys - ta - line hue; Which our Sav - ior Him-self will be - stow, If we
3. I have heard of a riv - er of life, On whose banks we may rest ev - er-more; When earth's tri-als and toils all are past, And our

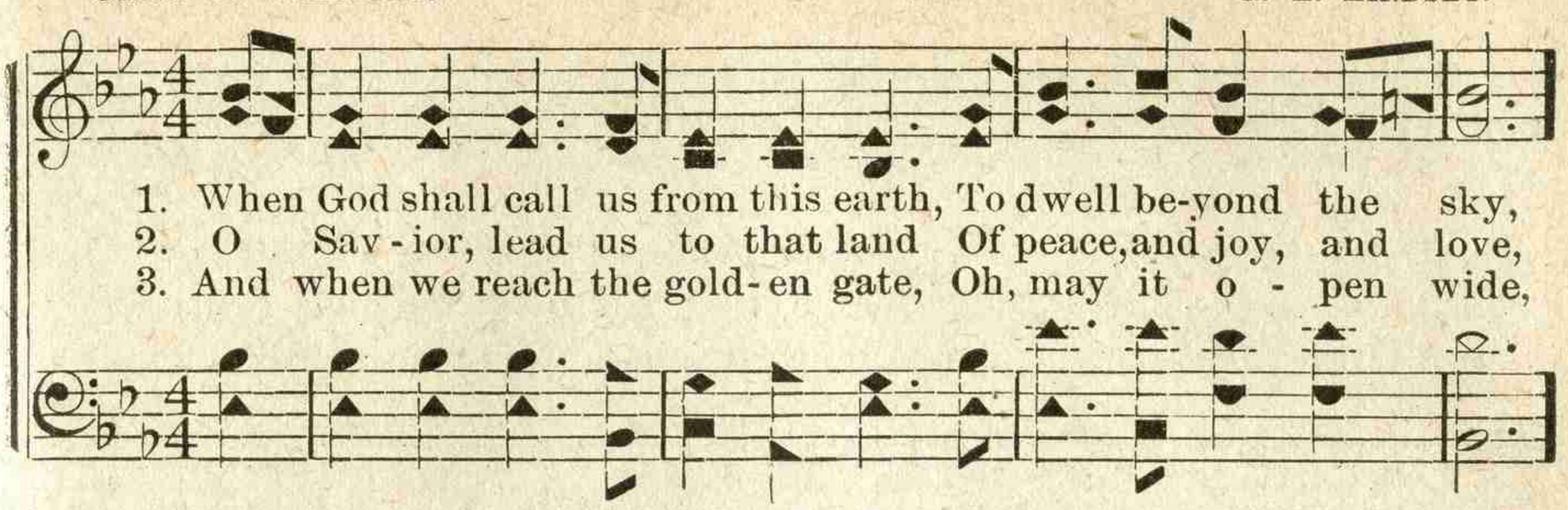
REFRAIN.

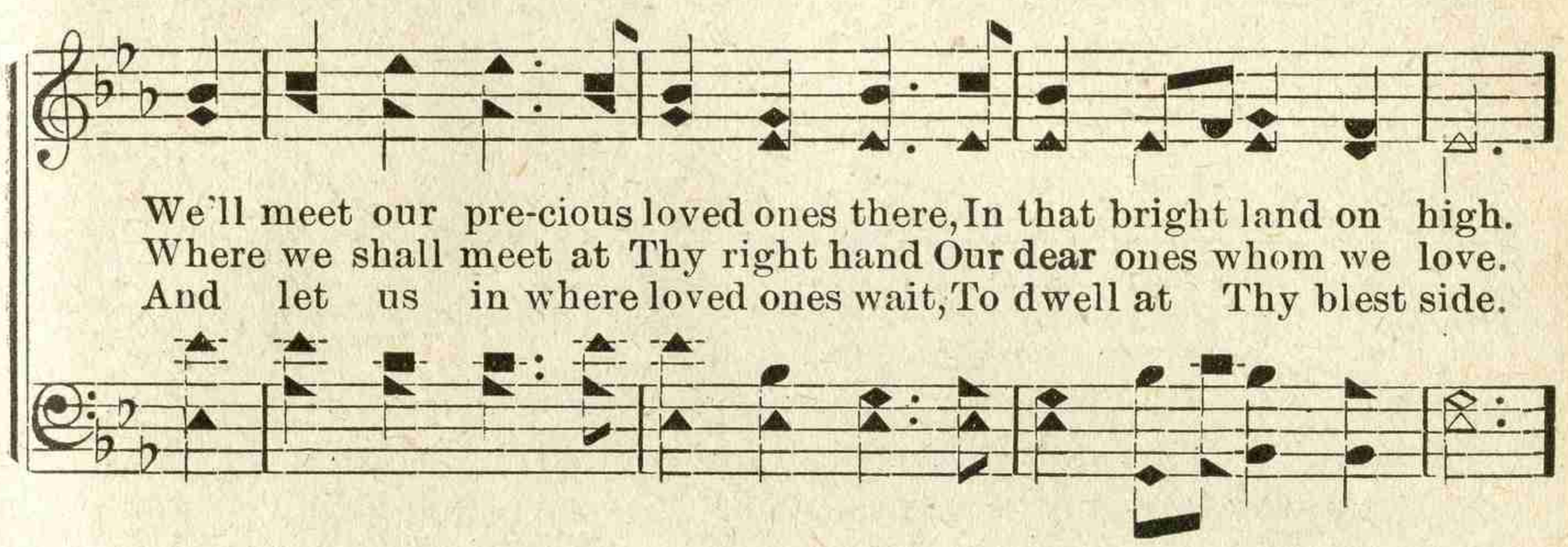
far - a - way land of the skies.
on - ly prove faith - ful and true.
pil - grim-age jour - ney is o'er.
} Let us go to that beau - ti - ful land (of rest)! Where no sor - row nor tri - al can be (can be), Where there's peace, joy, and love on its strand; To that beau-ti - ful land go with me.

Copyright, 1902, by W. W. Cummings.

No. 49. SAVIOR, LEAD US ON.

CHAS. H. WILLIAMS. G. L. LINDSEY.





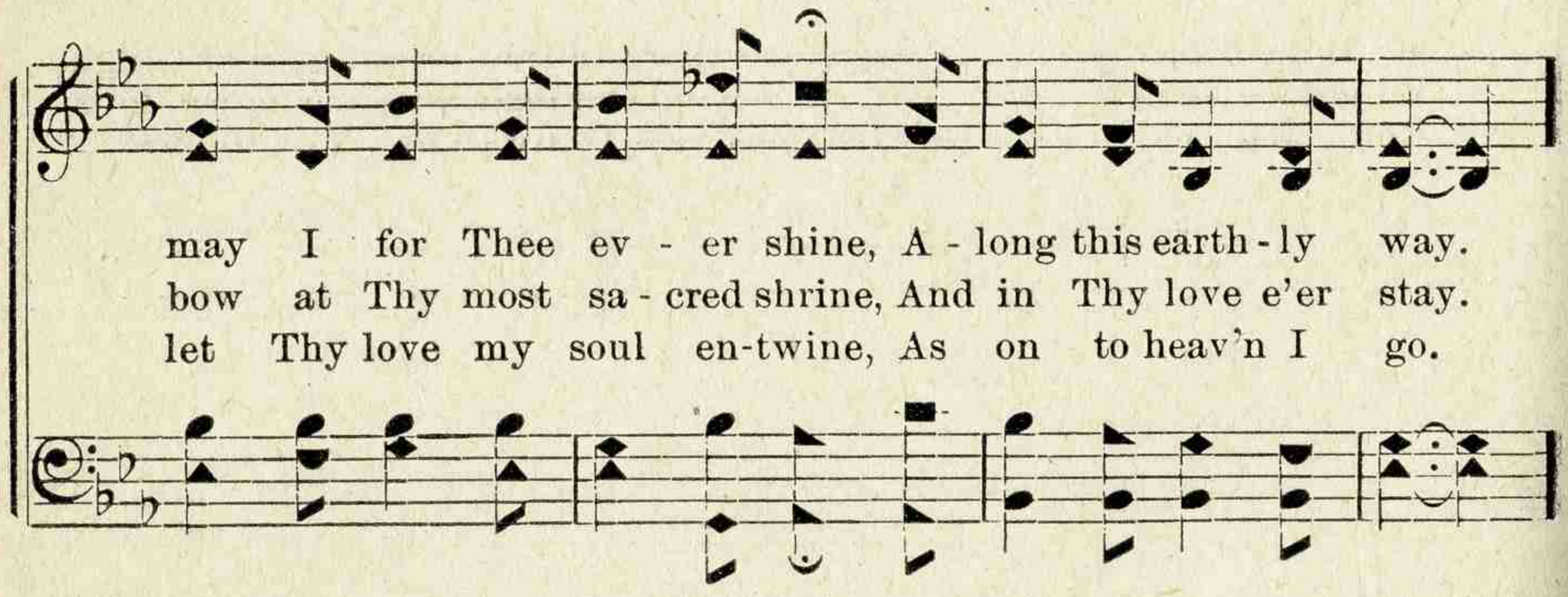
REFRAIN.



No. 50. I AM THINE.

W. W. CRABTREE. J. T. LANE.



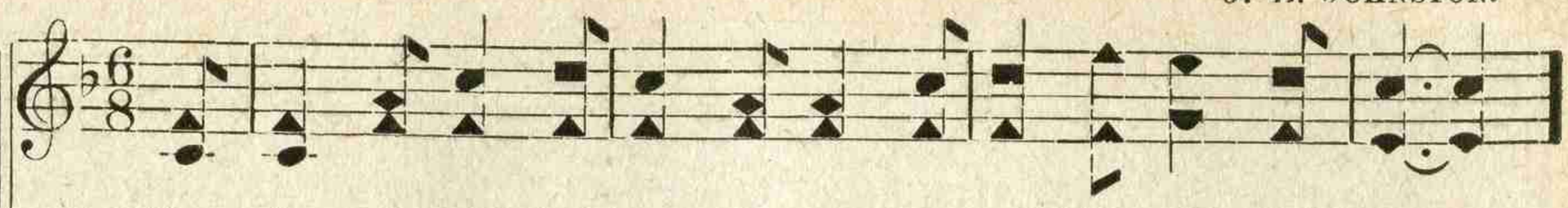






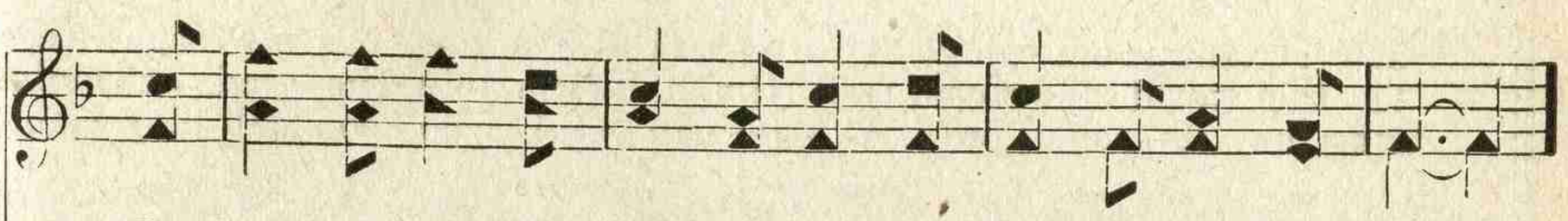
No. 51. THE CITY BEYOND.

J. E. J. J. E. JOHNSTON.



1. There is a cit - y built on high, The an - gels' hap - py home,
2. The cit - y of the saints on high, Be-yond this earth-ly plain;
3. And there our loved ones we shall meet, Who from this world have gone;

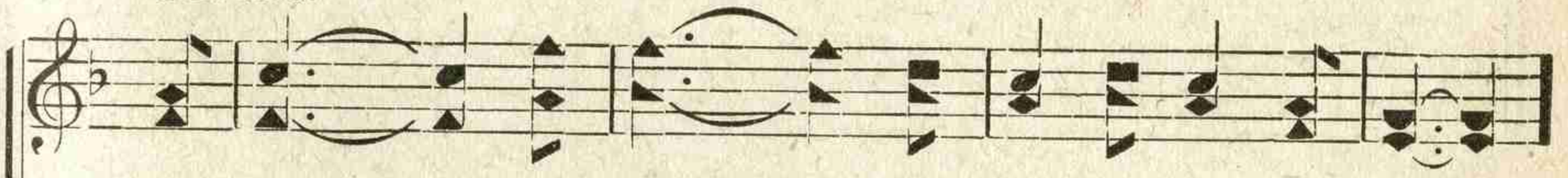




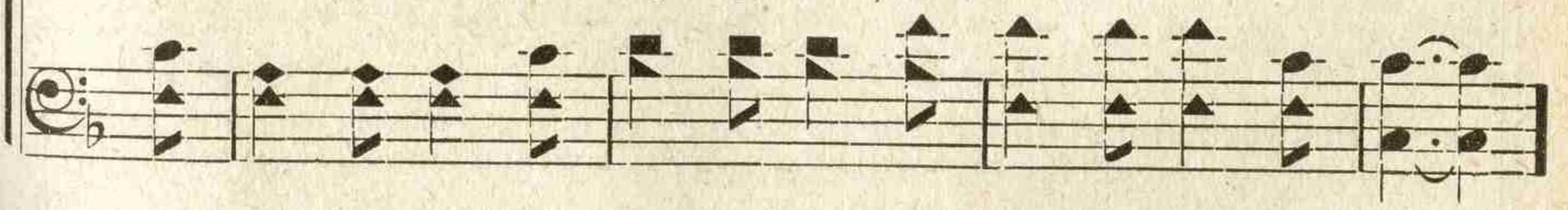
In that bright land be - yond the sky, No sor-rows ev - er come.
'Tis there our wea - ry souls shall fly When freed from toil and pain.
With them we'll walk the gold - en streets In that bright hap-py home.



CHORUS.



In that..... bright home..... The home be-yond the sky;
In that bright home, that hap - py home,

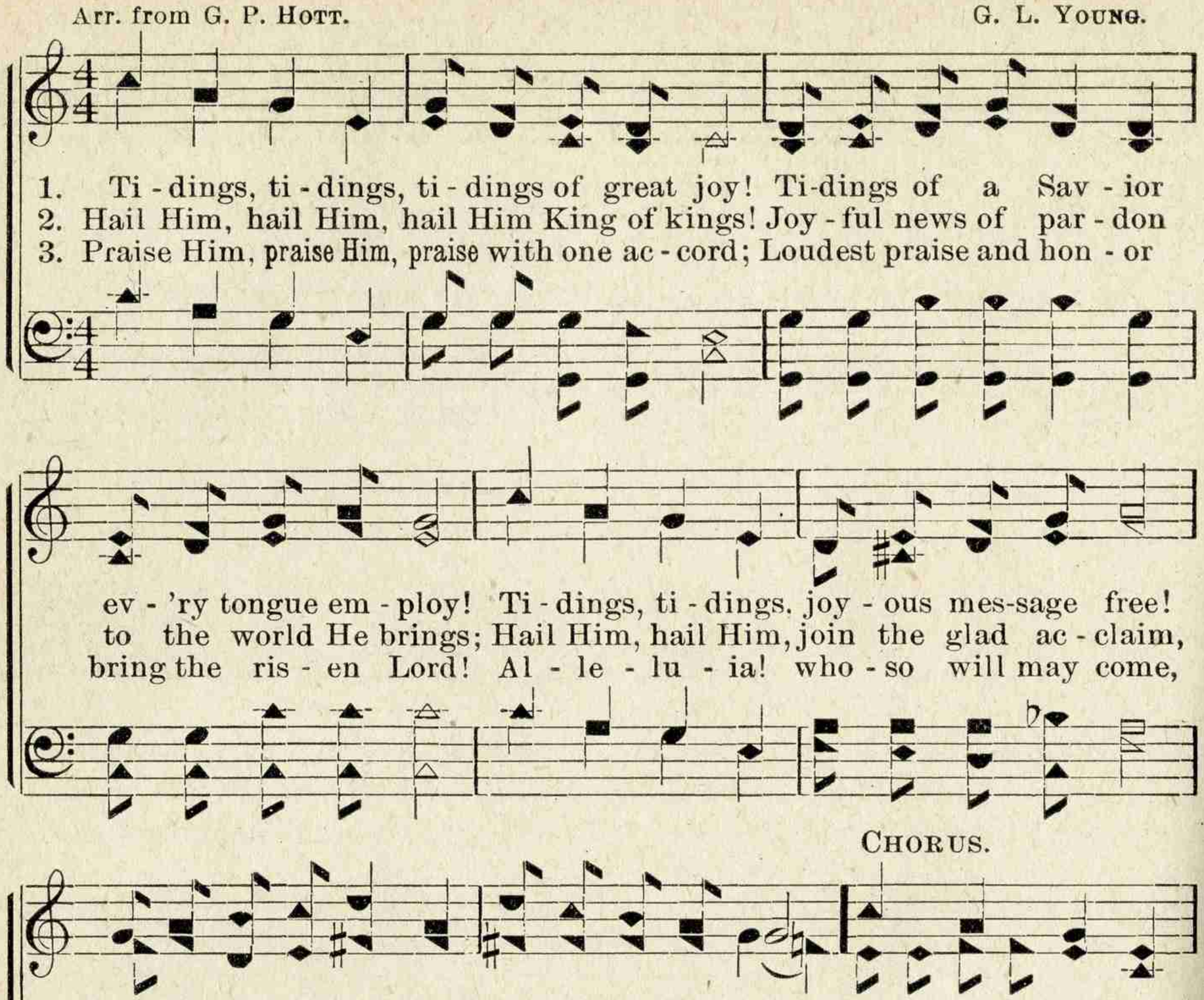


There we..... shall dwell..... In that sweet "By and by."
There we shall dwell, for - ev - er dwell,



No. 52. TIDINGS OF JOY.

Arr. from G. P. HOTT. G. L. YOUNG.



Copyright, 1903, by G. L. Young.

No. 53. MY PROMISES AND PRAYERS.

J. H. STANLEY.

Melody by Mrs. J. H. STANLEY.
Harmony by J. H. STANLEY.



Copyright. 1903, by J. H. Stanley.

No. 54. MY FAR-AWAY HOME.

(Effective as a Solo or Duet.)

E. T. H. E. T. HILDEBRAND.

With feeling.

1. I am think - ing to-night of a far - a-way home, Where the an - gels are hap-py in song, And the streets of pure gold, which I long to be - hold, Are trod by the bright an - gel throng.
2. I am think - ing to-night of that heav - en - ly band, And those who are crowned with the blest; 'Tis the host of the Lord who re- ceived the re - ward Which is promised to all who seek rest.
3. I am think - ing to-night of . . . those who have gone To view that great cit - y a - bove; Oh, may we at length, through Je - sus the Son, Pass in - to that ha - ven of love.

CHORUS.

Beau-ti-ful home, land of the blest, Whose glories for-ev- er are bright; My soul goes up to the great white throne, Where Jesus is ev-er the light.

Rit.

By per. of The Home Music Co.

No. 55. COMING TO THE CROSS.

S. J. OSLIN. A. D. SARTWELL.

1. I am com-ing to the cross, To the cross of Christ my Lord, And I
2. I am com-ing to the cross, Yes, I'm com-ing now, to-day, Humbly
3. I am com-ing to the cross, And I'm leaving all my sin, Sim-ply

know He'll hear my hum-ble cry; I will glad-ly Him o-bey, When He
I will kneel at Je - sus' feet; Long I've wandered from the right, But I'm
trusting in Thy pow'r to save; I will never from Thee stray, But press

speaks I'll hear His word; He will nev-er, nev-er pass me by.
seek-ing now the way; Je-sus, save and make my joys com-plete.
on the shin-ing way, On-ly now to do Thy will I crave.

CHORUS.

I am coming, to the cross, I am coming, to the cross, And I'm trusting Thee to save my soul;

I am coming, coming, I am coming to the cross, I am coming; Savior, make me whole.
to the cross,

Copyright, 1903, by A. D. Sartwell.

No. 56. ONWARD, MARCHING ONWARD.

(Dedicated to the Rev. Woods Springfield, of Mt. Moriah Association, Ala.)

Dr. S. S. MAYFIELD. M. M. WALLACE.

1. We are marching to-day with our banners unfurled, Where the sorrows of life there can nev - er be hurled; And there hap-py we'll be in that land of delight, With our loved ones to dwell there, where the Sav-ior's the light.
2. We are marching to-day where we'll never more roam. But for-ev - er be hap - py with loved ones at home; With our harps of pure gold we'll make heaven's court ring. There to be with our loved ones, and with Jesus our King.
3. We are marching to-day tow'rd the Savior's right hand, There for-ev - er to dwell in that bright Beulah land; There we'll nev-er know pain, and from sor - row be free. And with all our dear loved ones there for-ev - er to be.

REFRAIN.

Marching on, ... marching on..... Marching on to a beau - ti - ful land! ..... Marching on..... marching on.

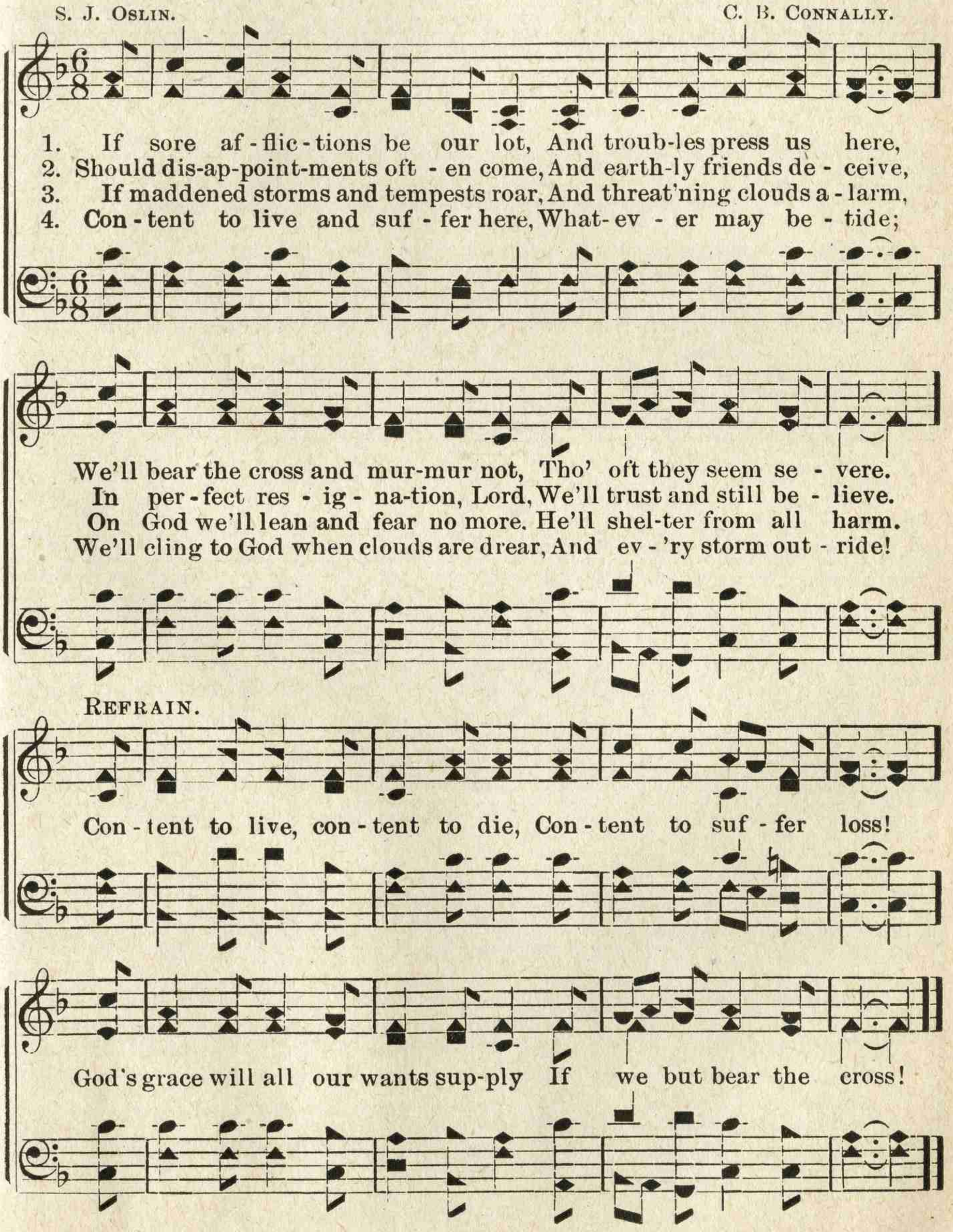
Marching on to the land, to the land of the blest, Marching on to a beau - ti - ful, beau - ti - ful land! Marching on - ward to God, to a

Copyright. 1903, by The Eureka Pub. Co.



No. 57. RESIGNATION.

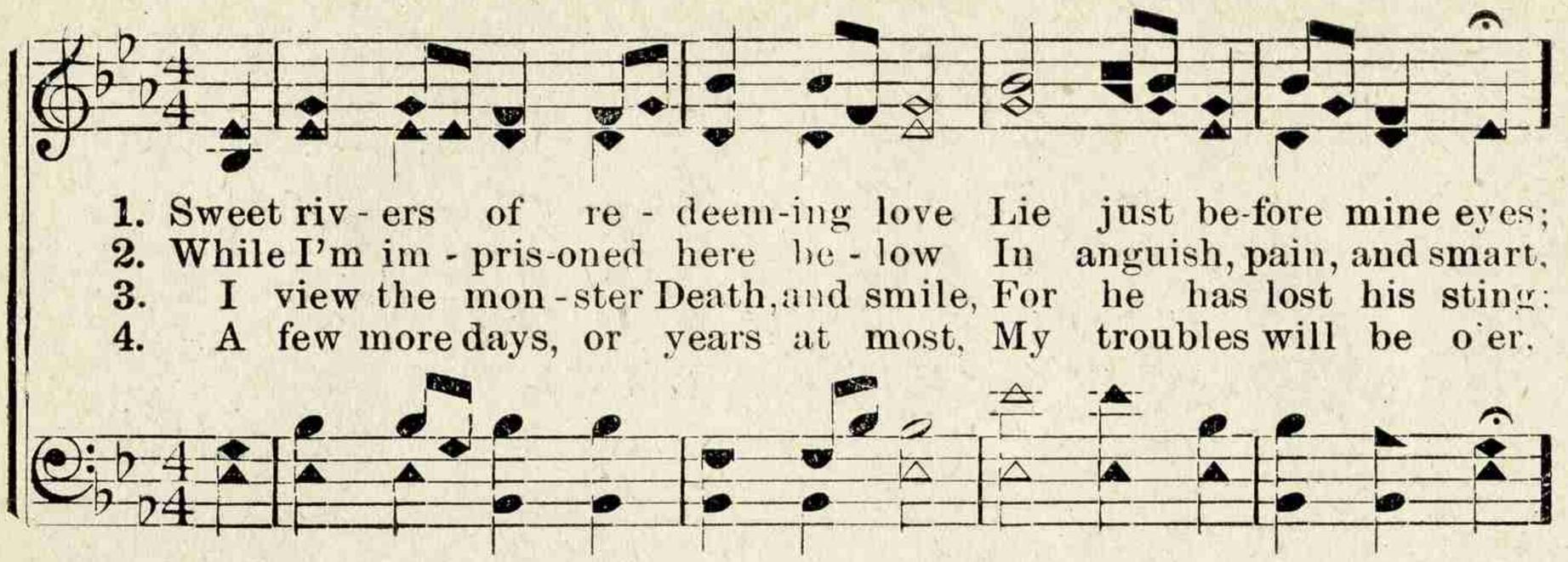
S. J. OSLIN. C. B. CONNALLY.



No. 58. SWEET RIVERS.

(This arrangement is respectfully dedicated to our fathers and mothers who used to sing this song from "Sacred Harp and Christian Harmony.")

Arr. by Dr. S. S. MAYFIELD.









Arrangement copyright, 1903. by S S Mayfield.

No. 59. PRESS ON TO GOD.

(Dedicated to Rev. S. J. Oslin.)

L. A. C. LUTHER A. CUMMINGS.

Allegretto.

1. Press on to God and nev - er fear, For Christ will guide a - right;
2. Press on to God in prayer and song, Be faith-ful on the way;
3. Press on to God, and by and by We'll meet our friends a - bove,

He'll lead you on, my broth-er dear, To man-sions fair and bright.
Press on to God, it won't be long, We'll see a hap - py day.
Where an - gels sing be-yond the sky, In that bright land of love.

REFRAIN.

Press on, ... press on, ... He bids us fol - low on; . . . . . .
Press on to God and nev - er fear, He bids us fol - low, fol - low on;

Press on, ... press on, ... To that e - ter - nal day . . . . .
Press on to God, my broth-er dear, press on.

Copyright, 1903, by L. A. Cummings.

No. 60. LEAN ON HIS ARM.

F. L. EILAND, by per. W. M. RAMSEY.

1. Lean on the mighty arm of Jesus, Hide in the hollow of His hand;
2. Lean on the mighty arm of Jesus, Wait you not for the morning dawn;
3. Lean on the mighty arm of Jesus, For 'tis the on-ly ref - uge sure;
4. Lean on the mighty arm of Jesus, And of His boundless mer-cy share;

'Neath His protecting wings a-bide you, Firm on the the Rock of Ages stand.
Evening of life may come and find you, And with your strength and courage gone.
Let not an-oth - er's in - vi - ta-tion, Now from this hope, your soul al - lure.
Drink of the ev - er - liv - ing fountain, Down by the Rock of A - ges there.

CHORUS.

Lean on His arm, ... Hide in the hollow of His hand;
His everlasting arm,
Lean on His arm . . . . . .

Lean on His arm, ... Firm on the Rock of A-ges stand.
His everlasting arm,
Lean on His arm . . . . . .

Copyright, 1900, by F. L. Eiland.

No. 61. A CROWN IN HEAVEN.

R. A. GLENN. C. E. POLLOCK.

1. I know there's a home for the good that la-bor here, Just beyond death's valley dark and cold; And the ones that reach that home so bright and fair
2. I know there's a land that is beau-ti-ful and bright, Just beyond the Jordan's turbid roar; And I soon shall pass be-yond all mor-tal sight,
3. There we'll nev-er grieve, but re-joic-ing fa-ces see, As we near the bright e-ter-nal shore; Where the an-gels wait with crowns for you and me,

CHORUS.

Shall wear a glitt'ring crown of gold. La-bor on, la-bor on, la-bor on, la

No. 62. GONE TO HEAVEN.

(In memory of our mothers.—AUTHORS.)

L. A. CUMMINGS. S. J OSLIN.

With feeling.

1. My mother's now in that fair land, In Je - sus' arms at rest!
2. With gold-en harp she'll praise her King, And sing the songs of love;
3. O moth-er dear, when shall we meet Up - on that love - ly shore?

She's gone to meet the an - gel band, And be a - mong the blest.
All heaven's choir will shout and sing, In that bright land of love.
The ho - ly saints we then shall greet, And sing for - ev - er - more!

REFRAIN.

She has gone to her home, To that land of bright day!

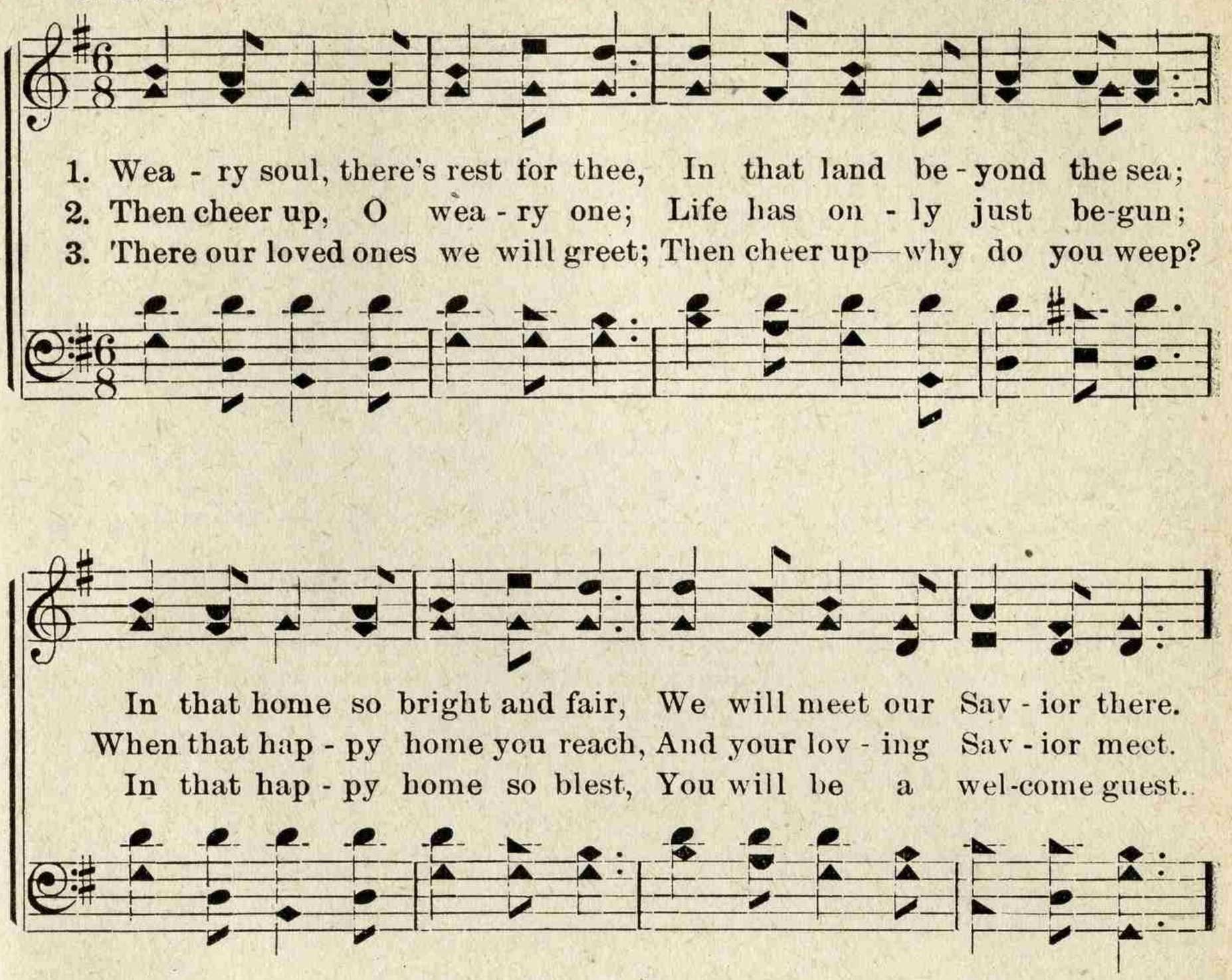
Cres. *Rall.* *Repeat pp. after last stanza.*

She has gone to her home, To her home far a - way!

Copyright, 1903, by L. A. Cummings.

No. 63. CHEER UP, WEARY SOUL.

H. A. K. HIEL A. KEY.



REFRAIN.



Copyright, 1903, by H. A. Key.

No. 64. O BLESSED REDEEMER.

W. M. R. WILL M. RAMSEY.

Slow, with expression. *Cres.* *m*

1. O blessed Re-deem-er, Thou lovest me so! How can I re- pay Thee;
2. Thy hands and Thy feet, Lord, Were bruised and torn, And on Thy dear brow a
3. My life I would give Thee, My all would I bring; O help me, dear Master,
4. Now, down at Thy feet, Lord, I humbly would bow, And never more leave Thee;

Cres. *m* *mp* *Andante.*

Lord, teach me to know; So oft have I slighted Thy ten-der-est call,
Thorn-crown Thou hast worn; And there is the spear-print Thrust in Thy dear side;
Thy praises to sing; So oft hast Thou called me, And o-ver me wept,
Lord, pardon me now; No more will I grieve Thee, Nor wander a - way;

m *Cres.* *m* *Rit. ad lib.* CHORUS. *m*

But now at Thy feet, Lord, I gladly would fall.
Oh, what a sad death, Lord, Thou surely hast died!
While careless and thoughtless In sin I have slept.
O Savior, draw near me, And save me to - day.
} O bless-ed Re-deem-er,

mf *m* *mp* *f* *Cres.* *m*

No love like Thine own, Or mercy so tender, Has ever been shown; Thy word Thou hast

Cres. *f* *m* *Rit.* *p*

giv-en, A lamp to our feet; Thy suff'ring has made our Sal-va-tion complete.

Copyright, 1903, by Will M. Ramsey.

No. 65. HARVEST TIME.

HASTINGS. G. L. LINDSEY.

1. He that goeth forth with weeping, Bear-ing precious seeds of love,
2. Soft descend the dews of heav-en, Bright the rays ce-les-tial shine;
3. Sow thy seed, be nev-er wea - ry; Let no fears thy soul an-noy;

Nev - er tir-ing, nev-er sleep-ing, Find-eth mer-cy from a - bove.
Precious fruits will thus be giv - en, Thro' the in - flu-ence di - vine.
Be the prospect ne'er so drear-y, Thou shalt reap the fruits of joy.

CHORUS.

Lo!..... the scenes of ver - dure bright - 'ning,
Lo! the scenes, the..... scenes of ver - dure bright - 'ning,

In..... the ris-ing grain ap - pear; See..... the waving
In the ris - ing, ris - ing grain appear; See the wav - ing,

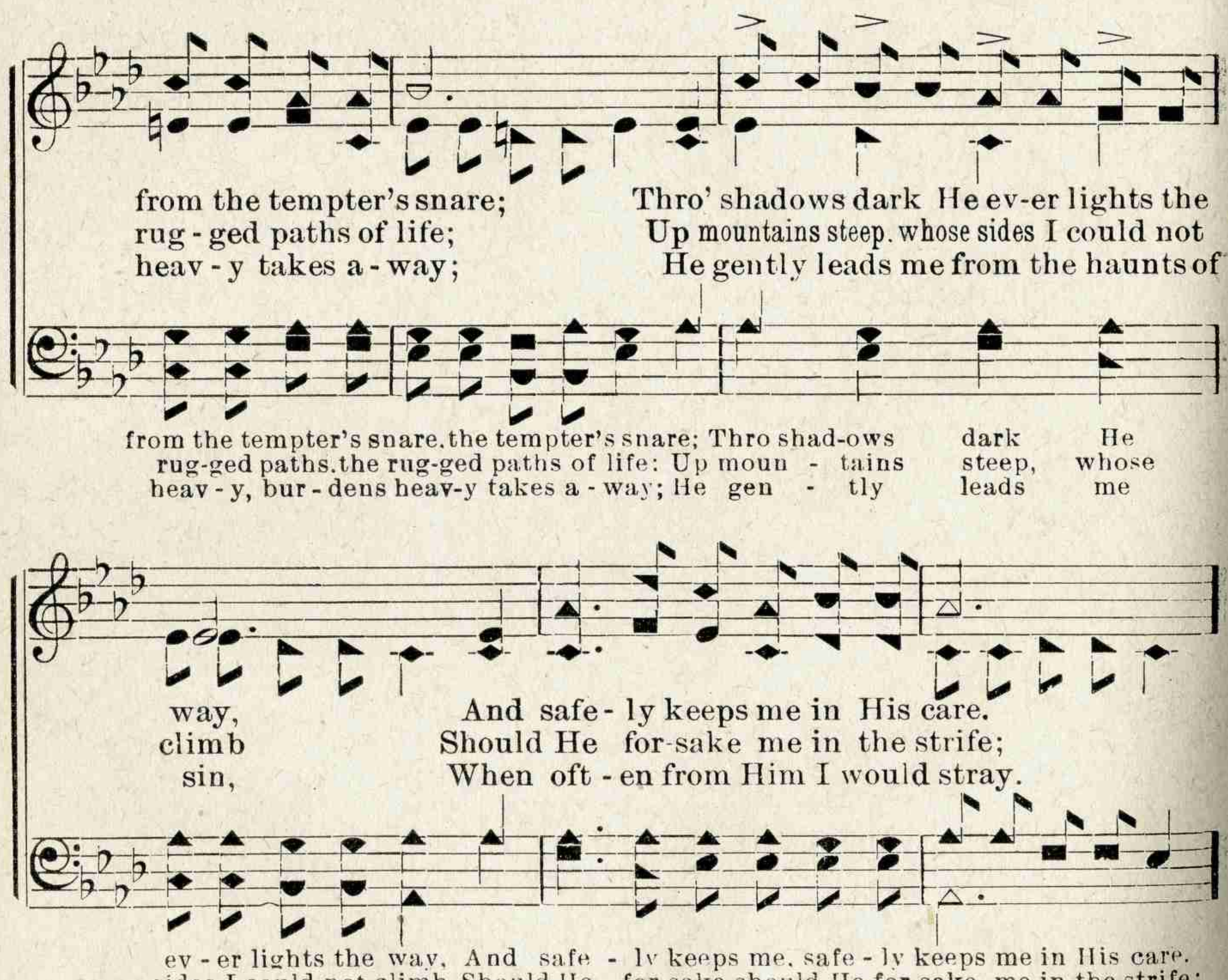
fields are whit - 'ning, For the har - vest time is near.
wav - ing fields are whit - 'ning,

Copyright, 1903, by G. L. Lindsey.

No. 66. HE LEADS ME.

Miss Eula Florence. Emmett S. Dean.





REFRAIN.



Copyright, 1901, by Emmett S. Dean. From "Gospel Gleaner."

HE LEADS ME—Concluded.

on, Thro' shadows dark He lights the way;
leads me on and on, He lights the way;

The Sav - - - - ior leads me, yes, He leads me on and
The Sav - ior leads me on, He leads me, yes, He leads me, ev - er

on, To mansions fair and endless day.
leads me on and on, that endless day.

No. 67. AVON. C. M.

WILLIAM COWPER. HUGH WILSON.

1. Oh, for a clos - er walk with God, A calm and heav'nly frame;
2. Where is the bless - ed - ness I knew, When first I saw the Lord?
3. What peaceful hours I then enjoyed! How sweet the mem-'ry still!
4. Re-turn, O Ho - ly Dove, re-turn, Sweet mes-sen - ger of rest!

A light to shine up - on the road That leads me to the Lamb!
Where is the soul - re-fresh - ing view Of Je - sus and His word?
But they have left an ach - ing void The world can nev - er fill.
I hate the sins that made Thee mourn, And drove Thee from my breast.

No. 68. WHO IS ON THE LORD'S SIDE?*

G. L. YOUNG.

1. Who is on the Lord's side? Who will serve the King? Who will be His help - er, oth - er souls to bring? Who will leave the world's side?
2. Fierce may be the con-flict, strong may be the foe; But the King's own ar - my none can o - ver-throw; Round His standard rang - ing,
3. Cho - sen to be sol - diers in an a - lien land, Cho-sen, called, and faith - ful for our Captain's band; In His serv - ice roy - al,

Who will face the foe? Who is on the Lord's side? Who for Him will go?
vic - t'ry is se - cure; For the truth unchanging makes the triumph sure.
let us not grow cold; Let us be right loy - al, no- ble, true, and bold.

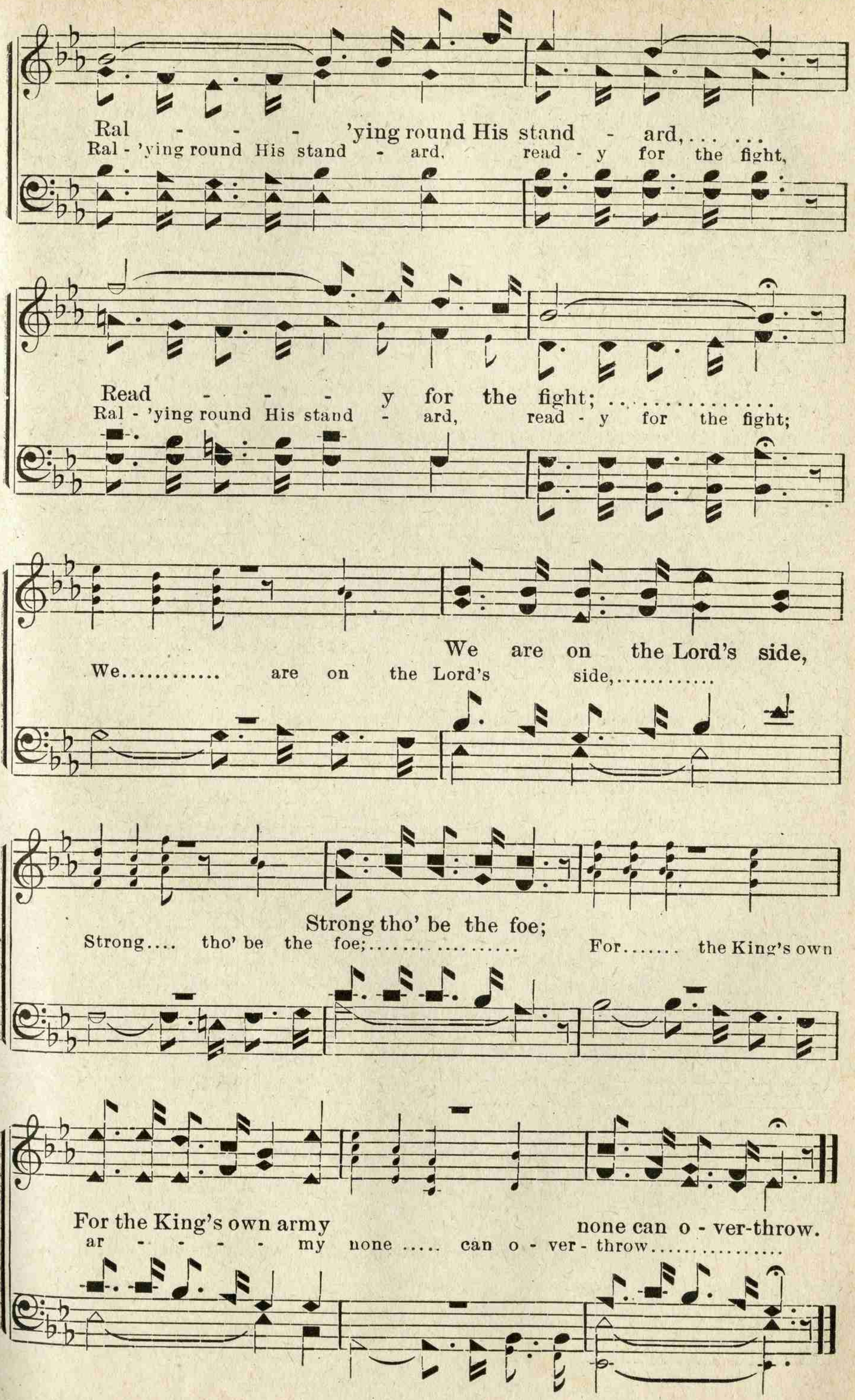
CHORUS.

We..... are on the Lord's side.....
We are on the Lord's side in the cause of right;
in..... the cause of right;.....
We are on the Lord's side in the cause of right;

* Best used as quartet and chorus.

Copyright, 1903, by G. L. Young.

WHO IS ON THE LORD'S SIDE?—Concluded.



No. 70. HE AROSE.

W. M. R. WILL M. RAMSEY.

1. From the dark, lonely grave Christ the Savior arose, Conquered death and the
2. From His home in the mansions of glo - ry He came To a dark, sin-ful
3. From His own precious side flowed the red, crimson tide, 'Twas a fountain of
4. From His throne in the skies Jesus bids us arise From the dark grave of

grave ev-er-more; He His own precious life for our transgressions gave. And the
world long a - go; Shed His own precious blood that we might pardon gain. And the
life free to all; And it flows on to-day, cleansing souls by the way Who have
sin here be-low; And a home bright and fair He has gone to prepare, There this

CHORUS.

sins of the whole world He bore. He a-rose..... from the grave,.....
joys of sal-va-tion might know.
heard and ac-cept-ed the call.
same blessed Christ we shall know.

Christ arose from the dark and lonely grave,

Burst the bars of death and triumphed o'er the tomb; Now He sits at God's right hand, Holds the

world at His command, And He of-fers free sal - va- tion to all (yes, to all).

Copyright, 1903, by Will M. Ramsey.

No. 71. REST FOR THE WEARY.

M. THORNTON. G. L. YOUNG.

1. Rest for the wea - ry, rest,.... When all life's toils are o'er;
2. For this we here pre - pare,.... For this we on - ward move;

Rest for the wea - ry, rest,..... Up - on a tran-quil shore;
Shame and re-proach-es bear, ... And take them all for love;

Where sighs, and tears, and pains, Once all in mer - cy sent,
Count ev - 'ry hour that flies, Watch ev - 'ry sun go down,

Will ne'er dis-turb a - gain The blest in - hab - i - tant.
Still near - er to the skies, The robe, the palm, the crown.

Ral - - len - - tan - - do.

Rest for the wea - ry, rest, Rest for the wea - ry, rest.

Copyright, 1903, by G. L. Young.

No. 72. THE COMING CROWNING DAY.

Mrs. W. J. Sturdy. W. J. Sturdy.



Copyright, 1903, by W. J. Sturdy.

THE COMING CROWNING DAY—Concluded.



No. 73. SWEETLY RESTING.

MARY D. JAMES. W. WARREN BENTLEY.



No. 74. THE BEAUTIFUL THRONE.

E. R. LATTA. HOMER F. MORRIS.

1. I want to be found, some day, some day, By the beau-ti - ful throne, the
2. I want to be-hold, some day, some day, By the beau-ti - ful throne, the
3. Oh, won't it be sweet, some day, some day, By the beau-ti - ful throne, the

beau - ti - ful throne; I want to be crowned, some day, some day, By the
beau - ti - ful throne, The proph-ets of old, some day, some day, By the
beau - ti - ful throne, With loved ones to meet, some day, some day, By the

REFRAIN.

beau - ti - ful throne, the beau-ti - ful throne. By the beau - ti - ful throne, for
aye to be, By the beau - ti - ful throne, from sor - row free, By the
beau - ti - ful throne, my God to see, Oh, that is e-nough for me.

By per. of the S. M. T. A., Birmingham, Ala.

No. 75. SWING OPEN THE BEAUTIFUL GATES.

DAVID R. PIPER. J. D. PATTEN.

1. Swing o - pen thy gates, O Je - ru - sa - lem, For our Sav - ior's blood has been shed! The prom-ise lies yet in the fu - ture years,
2. Swing o - pen the gates of the pearl - y hue, The Sav - ior is wait - ing with - in, To welcome the home-coming throng of earth,
3. Swing o - pen thy gates. cit - y Beau - ti - ful, With thy won - drous pavements of gold! The loved ones thou hast with their foreheads crowned,
4. Swing o - pen thy gates, O Je - ru - sa - lem, For the Sav - ior's blood has been shed! The prom-ise lies yet in the fu - ture years,

REFRAIN.

When we all shall rise from the dead!
Who have been redeemed from all sin
And their forms we long to be - hold.
When we all shall rise from the dead!
} Swing o - pen the beau-ti - ful gates of heav'n, The gates by the crys-tal sea! Swing o - pen the beau - ti - ful gates of heav'n! Swing o - pen the gates for me!

Copyright, 1902, by J. D. Patten. From "Singing for Joy," by per.

No. 76. JUST INSIDE THE GOLDEN GATE.

S. C. D. S. C. DUNN.

1. Hark! my comrades, to the call Of the Sav - ior to us all, Just in-
2. We have loved ones gone be-fore, Safe with Je - sus ev - er-more, Just in-
3. With the an-gels we shall sing Of our Savior, Lord, and King. Just in-
4. Sweetest sto - ries yet un-told, Of the Sav - ior will un-fold, Just in-

side..... the gold-en gate; "Give your serv-ice un - to me.
side..... the gold-en gate; Clad in garments pure and white,
side..... the gold-en gate; By His side we'll take our stand,
side..... the gold-en gate; How He with the Father pleads,
side the gold - en gate, beau-ti - ful gate;

Rich re-ward I'll give to thee," Just in - side..... the gold-en gate.
We with them shall dwell in light, Just in - side..... the gold-en gate.
Dwell with Him in yonder land, Just in - side..... the gold-en gate.
And for sin-ners in - ter-cedes, Just in - side..... the gold-en gate.
Just in - side the gold - en gate.

CHORUS.

O - ver in..... our blest es - tate,..... Where the
O - ver in our blest es - tate, bless-ed es - tate,

man - - y mansions wait,..... Rap-tur-ous joys..... the
Where the many man-sions wait, mansions await, Rapt'rous joys the

Copyright, 1902, by H. N. Lincoln. All rights reserved. By per.

soul e - late, ... Just in - side . . . . . the gold-en gate . . . . . .
soul e - late, ev-er e-late, Just inside the gold-en gate, beautiful gate.

No. 77. ONE BY ONE, No. 2.

A. T. SIDDALL. J. H. STANLEY.

1. One by one we'll end our journey, One by one we're go - ing home;
2. One by one our tri - als o - ver, And the Lord will bid us come;
3. One by one we hear the message, All our bur - dens to lay down;

One by one we'll cross the riv - er, O - ver in the glo - ry - land.
There to dwell a - mong His cho-sen, In that bliss-ful, hap - py home.
Then we'll go and live with Je - sus, And re ceive a shin - ing crown.

REFRAIN.

One by one we'll cross the riv - er, When our work on earth is done;
One by one we'll reach our ha-ven, Je - sus saves us one by one!

No. 78. MARCHING WITH GLADNESS.

FANNY J. CROSBY. MAY D. KIRKPATRICK.

1. Marching with gladness on our way, Looking to Je - sus day by day,
2. Marching with gladness, joy, and song, Telling of Je - sus all day long,
3. Marching in pastures green and fair, Je - sus our Sav - ior leads us there,

Try - ing His won-drous love to show, We on - ward go;.....
Try - ing the pre-cious seed to sow, We on - ward go;.....
Marching by cool-ing streams that flow, We on - ward go;.....

Marching with gladness, naught to fear, Je - sus our Sav - ior still is near,
Marching with courage, brave and true. Keeping the Sav - ior still in view,
Marching to - geth - er, oh, how sweet, O - ver the riv - er when we meet,

Sweet-er, oh, sweet - - - er than mu - sic His name we hear.
Ask - ing each mo - - - ment for wis-dom and strength a - new.
Gath - er with Je - - - sus for - ev - er, our joy com - plete.
Sweet-er, O sweet - er than mu - - sic His name we hear.

CHORUS.

March - - - ing a - way, a - way,.....
Marching a - way, a - way, We're marching a - way, a - way.

Copyright of Wm. J. Kirkpatrick. From "Young People's Hymnal, No. 2," by per.

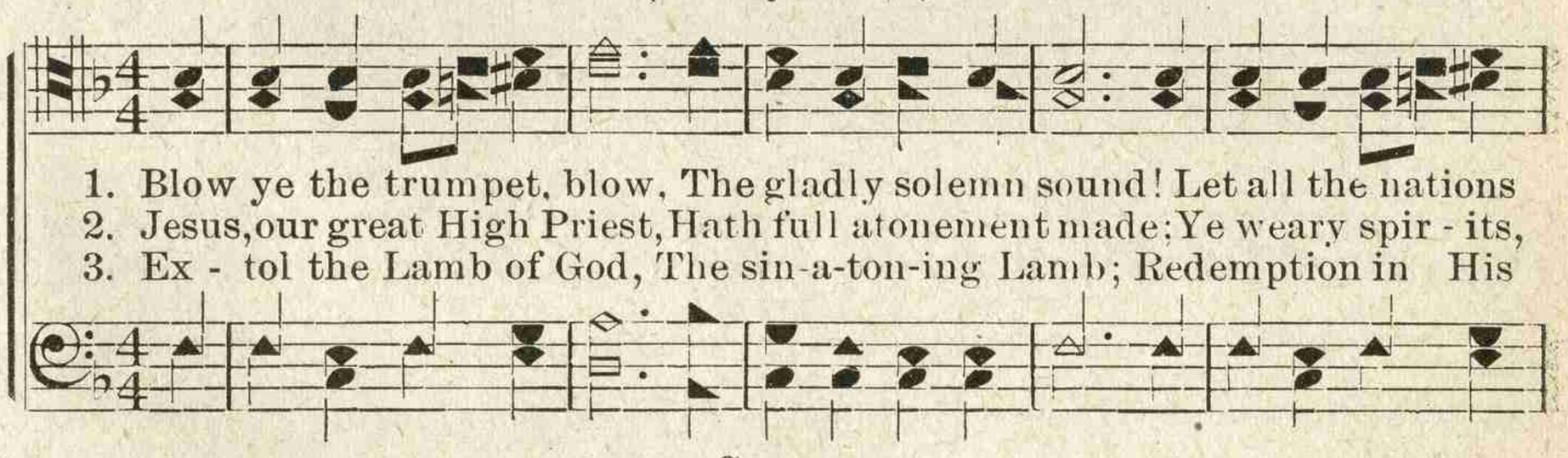
MARCHING WITH GLADNESS—Concluded.



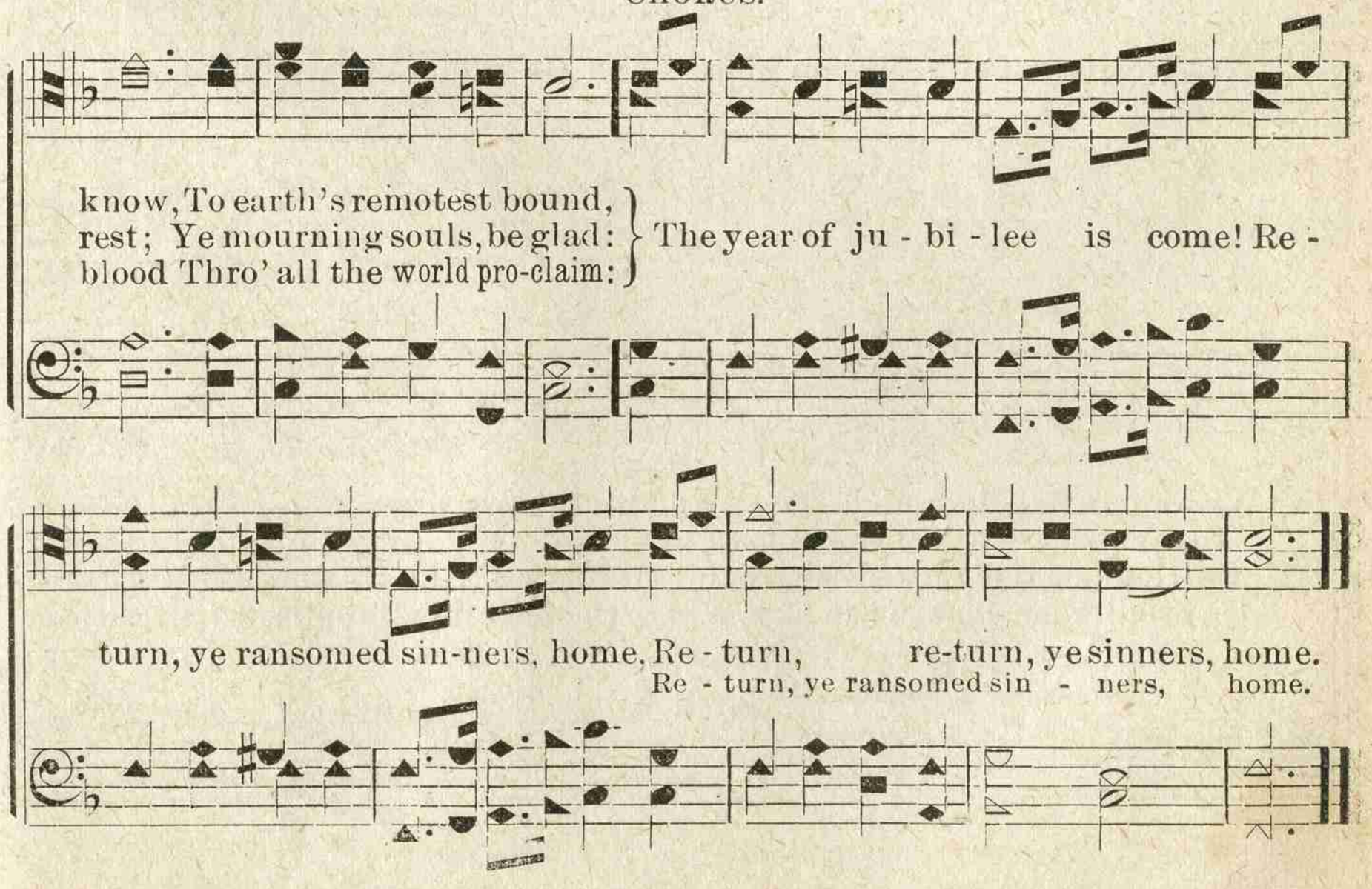


No. 79. BLOW YE THE TRUMPET.

(Male Quartette.) G. L. YOUNG.



CHORUS.



No. 80. THE STORY OF CHRIST.

W. M. R. WILL M. RAMSEY.

1. Oh, how won - drous is the sto - ry, How He came, the Son of man (of man),
2. Ah, so sad, and yet so pre-cious, Is this sto - ry to my ear (my ear),
3. Je-sus roamed this world in sor-row, With no place to lay His head (His head),
4. Then He died up-on the tree, By such cru - el hands was slain (was slain);

Left His home in realms of glo - ry, Ho-ly One of Beth-le - hem.
Bethlehem.

For to me.... He is so gracious, In His care I've naught to fear (to fear).
Say-ing noth - ing of the morrow, Asking not.... for dai-ly bread.
dai-ly bread.

Died this sin - ful world to free, But He rose.. and lives again (again).

Long a - go.... a guiding star Marked the place of Je-sus' birth;
Jesus' birth;

Yet for me.... He shed His blood To re - deem me from the fall;....
from the fall;

As He trod... the fields of grain, Plucking wheat for dai - ly food.....
dai - ly food,

Yes, He lives and reigns on high, And He guides our way worn feet,...
way worn feet,

Wise men saw it from a - far, And 'twas sung o'er all the earth (all the earth).
In my place a vic-tim stood, Christ the Sav - ior, all in all (all in all).
Murm'ring not, tho' racked with pain, All this suff'ring He withstood (He withstood).
To bright mansions in the sky, Where the faithful all shall meet (all shall meet).

Copyright, 1903, by Will M. Ramsey.

No. 81. RING THE BELL SOFTLY, THERE'S CRAPE ON THE DOOR.

DEXTER SMITH. (Good for Solo.) G. L. YOUNG.

1. Some one has gone from this strange world of ours; No more to gath-er its
2. Some one is rest - ing from sor-row and sin, Hap-py where earth's conflicts
3. An - gels were an-xious-ly long-ing to meet One who walks with them in

thorns with its flow'rs; No more to linger where sunbeams must fade. When on all
en - ter not in; Joy-ous as birds when the morning is bright. When the sweet
heaven's bright street; Loved ones have whispered that some one is blest. Free from all

beauty death's fingers are laid. Weary with mingling life's bitter and sweet;
sunbeams have bro't us their light. Wea - ry with sowing and nev-er to reap;
tri - als, and taking sweet rest. Yes! there is one more in an-gel - ic bliss,

Wea - ry with parting and nev-er to meet; Some one has gone to the
Wea - ry with la - bor, and wel-com-ing sleep; Some one's de-part-ed to
One less to cher-ish and one less to kiss, One more de-part-ed to

Rall.

bright gold - en shore; Ring the bell soft - ly, there's crape on the door.
heaven's bright shore; Ring the bell soft - ly, there's crape on the door.
heaven's bright shore; Ring the bell soft - ly, there's crape on the door.

Copyright, 1903, by G. L. Young.

No. 82. WE SHALL KNOW HIM.

JAS. B. FRANKLIN. J. E. THOMAS.

1. When we meet be - yond the por-tals Of that gold - en cit - y fair, And a -
round the shining throne of God we stand, Christ will be the first to greet us, At the
pearl - y gate He'll meet us, And we'll know Him by the nail-prints in His hands.

2. By and by, when we have gathered In that par - a - dise a - bove, Where our
long-de-part-ed loved ones we shall greet, First we'll look for Him in heaven Who to
us new life hath giv en, And we'll know Him by the nail-prints in His feet.

3. In that cit - y bright, e - ter - nal, He, the King of glo - ry, reigns, And the
an - gels at His throne in rev'rence bow; O proclaim the wondrous sto-ry Of the
One who reigns in glo - ry, For we'll know Him by the thorn-prints on His brow.

4. There is peace se - cure in knowing We may nev - er go a - stray, For we
have the bless-ed Bi - ble as our guide, And we read with-in its pa-ges, He, the
rift - ed Rock of A - ges, We shall know there by the spear-prints in His side.

5. Yes, we'll know Him by the nail-prints In His hands and in His feet, By the
spear-points in His side our Lord we'll know; If we had no oth - er to-ken, There is
ev - i - dence un - spo - ken, For we'd know Him by the thorn-prints on His brow.

CHORUS.

We shall know Him, we shall know Him, When we've crossed death's chilly tide;
Yes, we shall know our bless - ed Sav - ior By the spear-prints in His side.

Copyright, 1902, by J. E. Thomas. All rights reserved. From "Elysian Songs," by per.

No. 83. THE GOLDEN MORN.

Mrs. Mattie E. Buttram. Wm. J. Sturdy.

1. To the gold - en morn we are pass-ing on, And how cheering the thought as we go! We may lean on Christ for His arm is strong,
2. In the gold - en morn, oh, how sweet 'twill be, So we join in re - demp-tion's new song! And the King of kings in His beau - ty see,
3. For the gold - en morn let us watch and wait, And be read - y, for soon it will come; Then we'll en - ter in at the pearl - y gate,

Chorus.

And His pow - er to save we may know.
When we meet with the glorified throng.
There to dwell with our Savior at home.
} When that morn shall dawn in its heav'n-ly light, And the an - gels de-scend from a - bove; They will take us home to that land so bright, There to live with the Savior we love!

No. 84. THE TEN VIRGINS.

J. B. VAUGHAN.

1. Five of them were wise when the Bride-groom came, Five of them were wise when the Bride-groom came, Five of them were wise, Five of
2. Five of them were fool-ish when the Bride-groom came, Five of them were fool-ish when the Bride-groom came, Five of them were fool-ish, Five of
3. The fool - ish had no oil when the Bride-groom came, The fool - ish had no oil when the Bride-groom came, The fool - ish had no oil, The fool - ish
4. The fool - ish kept a-knocking when the Bride-groom came, The fool - ish kept a - knocking when the Bride-groom came, The fool - ish kept a - knocking, The fool - ish
5. Go ye out to meet Him when the Bride-groom comes, Go ye out to meet Him when the Bride-groom comes, Go ye out to meet Him, Go ye
6. Have your lamps a-burn-ing when the Bride-groom comes, Have your lamps a - burn-ing when the Bride-groom comes, Have your lamps a - burn-ing, Have your

them were wise, Five of them were wise when He came (when He came).
them were fool-ish, Five of them were fool-ish when He came (when He came).
had no oil, The fool-ish had no oil when He came (when He came).
kept a - knocking, The fool-ish kept a-knocking when He came (when He came).
out to meet Him, Go ye out to meet Him when He comes (when He comes).
lamps a - burn-ing, Have your lamps a - burn-ing when He comes (when He comes).

CHORUS.

O Zi - on, O Zi - on, Go ye out to
Go ye out to meet Him, Go ye out to meet Him,

From "Windows of Heaven," by per.

THE TEN VIRGINS—Concluded.

meet Him when the Bridegroom comes; O Zi - on, O
Go ye out to meet Him, Go ye out to

Zi - on, Pre - pare your-selves to meet Him when He comes.
meet Him, when He comes.

No. 85. I NEED THEE EVERY HOUR.

ANNIE SHERWOOD HAWKS. Rev. ROBERT LOWRY.

1. I need Thee ev - 'ry hour, Most gra - cious Lord; No ten - der
2. I need Thee ev - 'ry hour; Stay Thou near by; Temp-ta - tions
3. I need Thee ev - 'ry hour, In joy or pain; Come quick-ly
4. I need Thee ev - 'ry hour; Teach me Thy will; And Thy rich
5. I need Thee ev - 'ry hour, Most Ho - ly One; Oh, make me

REFRAIN.

voice like Thine Can peace af - ford.
lose their pow'r When Thou art nigh.
and a - bide, Or life is vain.
prom-is - es In me ful - fill.
Thine in-deed, Thou bless - ed Son.
} I need Thee, oh, I need Thee;

Ev-'ry hour I need Thee; O bless me now, my Savior, I come to Thee.

Copyright, 1872, by Robt. Lowry.

No. 86. THE DYING GIRL'S FAREWELL.

The following words were in substance the farewell words of Miss Anna Taylor, who died September 10, 1897.

G. W. ARCHER. J. D. PATTON.



1. The time has come, dear pa - pa, When I must say good-bye; I feel the shad-ows
2. Dear mam-ma, O dear mamma, Your love was warm and true! Cast all your cares on
3. And you, my pre - cious sis - ters, Whose eyes o'erflow with tears, Think of my home in
4. Dear broth-ers, I must leave you! Re - mem-ber life is brief! I know my leav-ing
5. Fare-well, my loved com-pan-ions, I bid you all a - dieu! O give your lives to

thick'ning, The end is drawing nigh; I'm en-t'ring in the val-ley, But what have I to
Je - sus Un - til He calls for you; He nev - er will for-sake you, Tho' sorrows press you
glo - ry, Be-yond the roll-ing spheres; Be read - y for His summons, Should it come soon or
pains you, And fills your heart with grief; But I shall be with Je-sus, And those who've gone be-
Je - sus, And be to du - ty true! Walk close be-side the Mas-ter, Un - til your journey's

D. S.—I'll meet you at the portal, Where angels come and

REFRAIN.

fear? The an-gels are in waiting, And Je - sus too is near.
sore, He'll bring you to that cit - y Where we shall part no more.
late, And I will hail you welcome, Hard by the gold - en gate.
fore! O brothers, will you meet me On that ce-les-tial shore?
o'er; He'll guide you thro' the val-ley, And we shall meet once more.

} I'll meet you at the

go; Be faith-ful, O be faithful! It won't be long, you know.

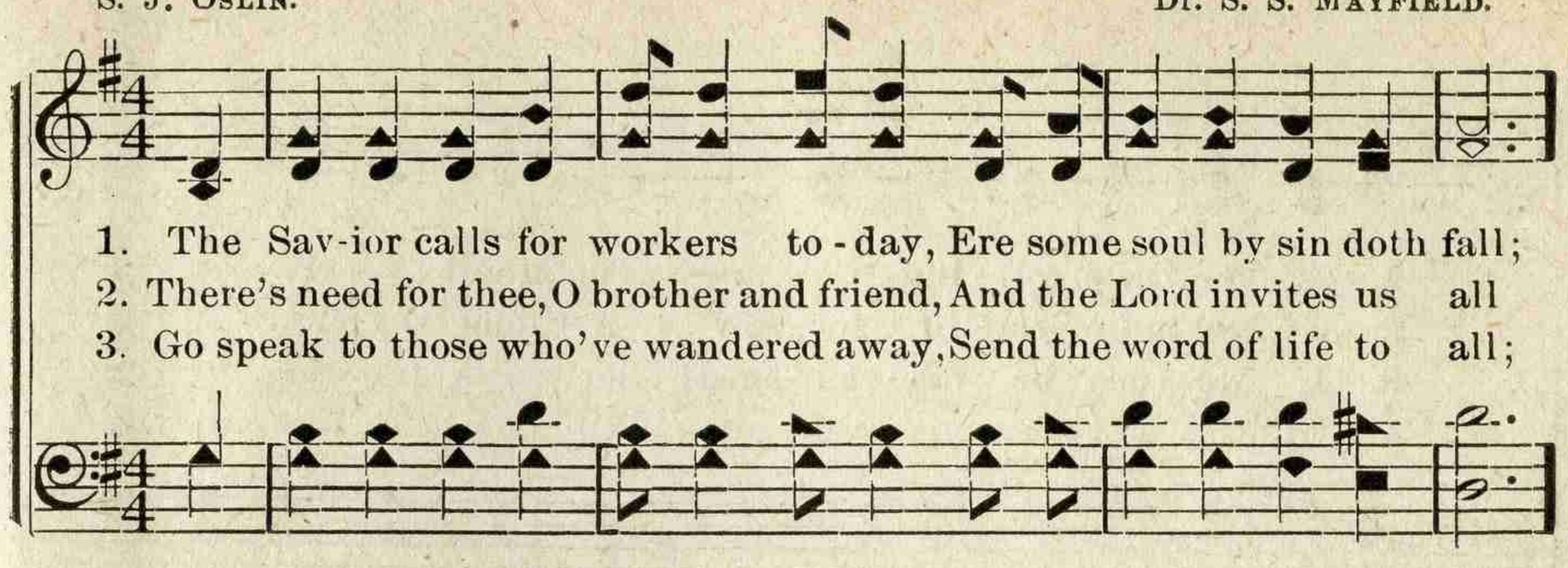
D. S.

portal, Where angels come and go; Be faith-ful, O be faithful! It won't be long, you know;

Copyright, 1902, by J. D. Patton. From "Singing for Joy," by per.

No. 87. WE WILL GO AT THY CALL.

S. J. OSLIN. Dr. S. S. MAYFIELD.



REFRAIN.



Copyright, 1903, by The Eureka Pub. Co.

No. 88. THE SUN-BRIGHT CLIME.

Arr. by S. J. Oslin.



No. 89. THE PARTING HAND.

Arr. by J. B. VAUGHAN. EUGENE L. WILLIAMS.



1. My Christan friends in bonds of love. Whose hopes are built on things a-bove,
2. My youthful friends in Christian ties, Who seek for mansions in the skies,
3. And now, my friends, both young and old, I hope in Christ you'll still go on;
4. O glo-rious day, O bless-ed hope, My soul leaps forward at the tho't,





Your friendship's like a drawing band, Yet we must take the parting hand.
Fight on, we'll gain that happy shore Where partings will be known no more.
And if on earth we meet no more, Oh, may we meet on Canaan's shore.
When, on that hap-py, hap-py land, We'll no more take the parting hand.



CHORUS.



But, bless - ed hope, beyond the sky, We'll meet and nev-er say good-bye;



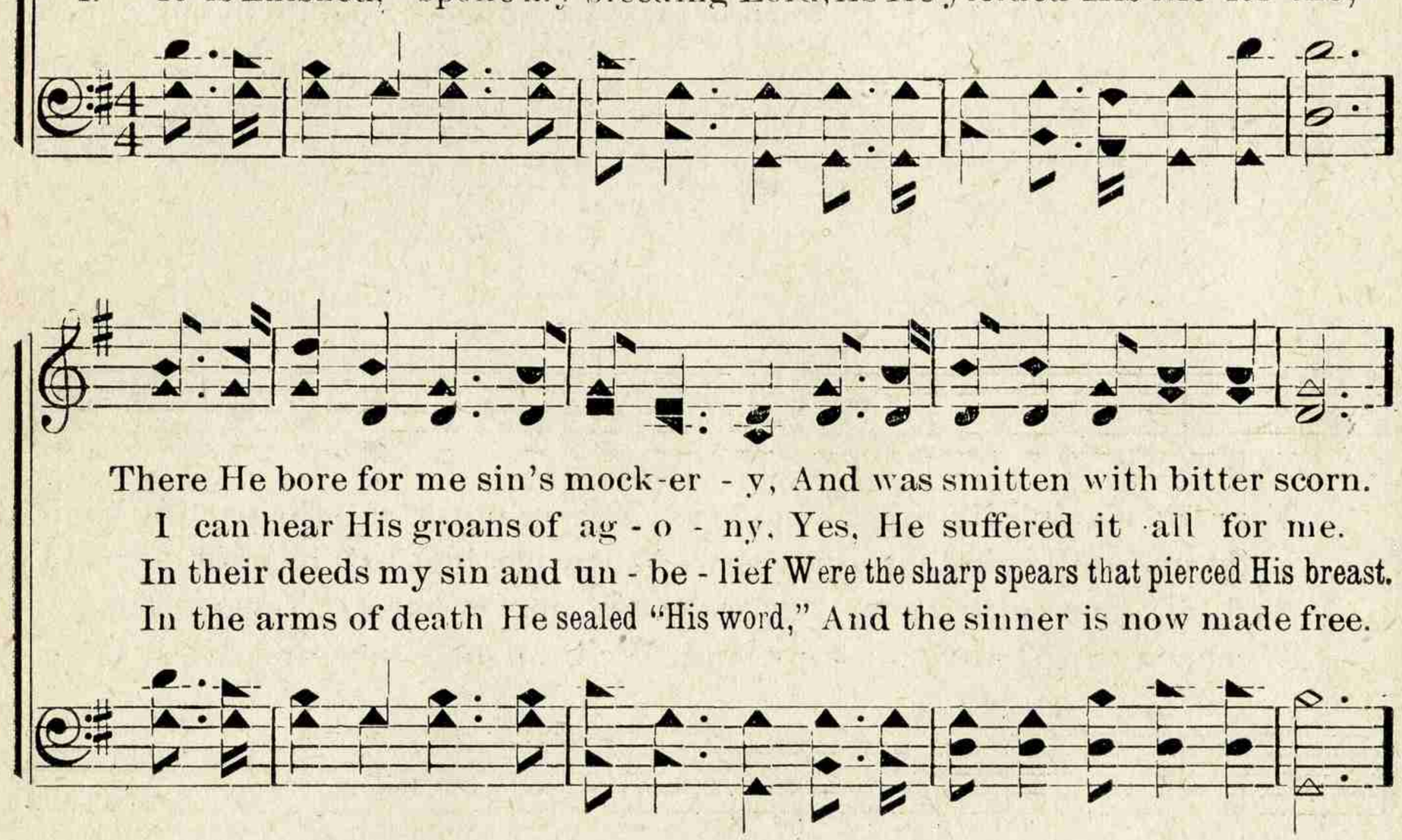
Yes, in that land so free from tears, We'll sing and shout thro' endless years.

No. 90. IN THE SHADOW OF THE CROSS.

M. C. MENZIES CUMMING.



1. There I saw Him robed in roy - al - ty, With a crown made of cru-el thorn;
2. See Him bending low to Cal - va - ry, Fainting 'neath sin's accursed tree;
3. Tho' with fiendish glee they jeered His grief As He hung on dark Calv'ry's crest,
4. "It is finished," spoke my bleeding Lord, As He yielded His life for me;



There He bore for me sin's mock-er - y, And was smitten with bitter scorn.
I can hear His groans of ag - o - ny, Yes, He suffered it all for me.
In their deeds my sin and un - be - lief Were the sharp spears that pierced His breast.
In the arms of death He sealed "His word," And the sinner is now made free.

REFRAIN.



In the shadow of the cross of Je-sus, In the shadow of the cross I'll lie;



There I saw the light that gave me sight, In the shadow of the cross I'll die.



Copyright, 1902, by J. D. Patten. From "Singing for Joy," by per.

No. 91. GOD'S SUNSHINE.

Miss GRACE WATKINS. G. L. LINDSEY.



1. My soul mounts up on wings of love, Where all is bright and fair,
2. Sometimes the clouds o'ershade the sun, The world is dark and drear,
3. Sometimes our burdens weigh us down, Our hearts are lone and sad;



To seek a land, a sun-bright clime, A- bove this toil and care.
But clouds will fade, and soon we see The sun - shine bright and clear.
God's sunshine pen -e-trates our souls, Then hearts with love are glad.

CHORUS.



Then let us all for - get our care, And trust in God a - bove;



Step out and view the sunshine fair, The sym - bol of His love.

No. 92. SING OF HIS LOVE.

Mrs. Jessie Wilbanks. Will M. Ramsey.

1. Come, Christian workers one and all, Sing prais - es to our Lord;
2. A - way with strife, and let us sing, In one un-bro - ken strain,
3. Sing of His wondrous pow'r to save, Sing of His grace so free;

Let young and old, the great and small, Join in with sweet ac - cord.
Of Him who on the cru - el cross For sin - ful man was slain.
Sing how for us His life He gave, Sus - pend - ed on the tree.

Chorus.

Come, sing..... His praise..... Sing
Come and sing His praise, come, and sing His praise,

of the Savior's wondrous love;..... O sing.....
wondrous love; Sing of Je - sus' love.

Rit.

of His love,..... Sing of His love to me.
of His won-drous love,

No. 93. ON TO VICTORY.

E. A. H. ELISHA A. HOFFMAN.

1. Chris-tian, gird the ar - mor on, There's a vic - t'ry to be won
2. Let His ban - ner be un-furled Till it waves o'er all the world,
3. When the bat - tle shall be done. And the vic - to - ry be won.
4. That will be an hour of joy, Praise shall then our tongues em-ploy,

For the Lord, for the Lord; Take the hel-met, sword, and shield,
Sea to sea. shore to shore; Till the na - tions all shall own
Con - flict past, con - flict past; In our hap - py home a - bove,
More and more. more and more; We shall stand be-fore the King,

Forth un - to the bat - tle-field At His word, at His word.
He is King, and He a - lone, Ev - er - more, ev - er - more.
We'll re - ceive a crown of love, At the last, at the last.
And the song of tri-umph sing Ev - er - more, ev - er - more.

CHORUS.

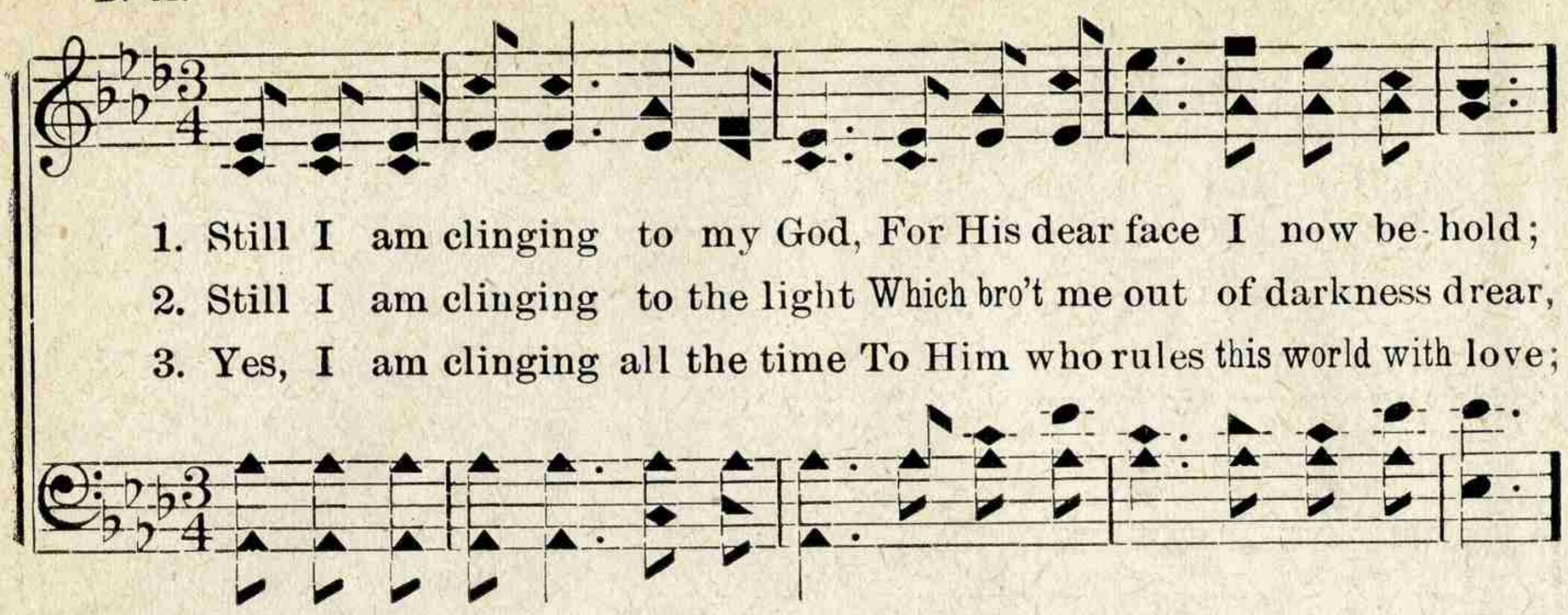
{ On we'll march . . . to vic - to - ry, Je-sus will our leader
{ On we'll march . . . . to vic - to - ry, To a fi - nal and a
On we'll march to vic - to - ry,

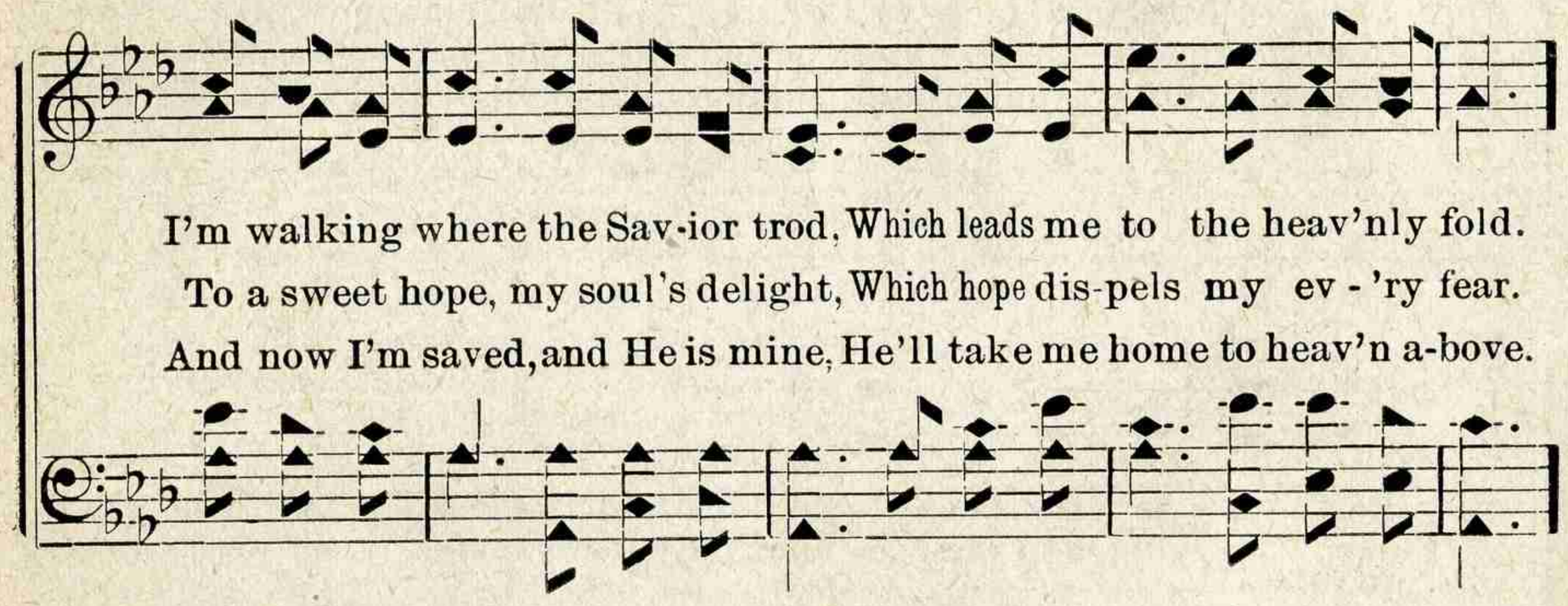
1 be, Je - sus will our lead - er be;
[*Omit.* . . . . . .] 2 glo-rious vic - to - ry.

Copyright, 1894, by The Hoffman Music Co. Used by per.

No. 94. STILL I AM CLINGING.

D. M. DAVID MOORE.







No. 95. WORKING FOR THE CROWN.

Mrs. H. A. Mabry. H. A. R. Horton. By per.

1. Shall I be con-tent with one star in my crown, When heaven's bright
2. When, Lord, must I work? shall I go in the heat, To white and to
3. Yes, all kinds of work I will find in this field, My task then quite
4. And how shall I get these rare gems for my crown? Must I wait till

por - tals I see? The an-swer comes back—Strive a clus - ter to win,
wide har-vest fields, Where work is so great and the la-b'rers so few,
plain I can see, And now hav-ing found it I'll la - bor and wait,
heav - en I gain? Yes, yes, but toil here for the Mas-ter's re-nown,

Chorus.

And the way will be bright er for thee. Work - - ing for the
And the prom-ise a boun - ti - ful yield?
For whol-ly Thine, Lord, would I be.
Day by day for the Lamb that was slain. Work-ing for the crown, for the

crown, Work - - ing for the crown, ...
beau-ti-ful golden crown, Working for the crown, for the beau-ti - ful gold-en crown,

Work - - ing for the crown We shall wear by and by.
Working for the crown, for the beau-ti-ful gold-en crown

Copyright. 1899. by H. A. R. Horton.

No. 96. LET THE BLESSED MASTER IN.

J. M. B. J. M. Bowman.

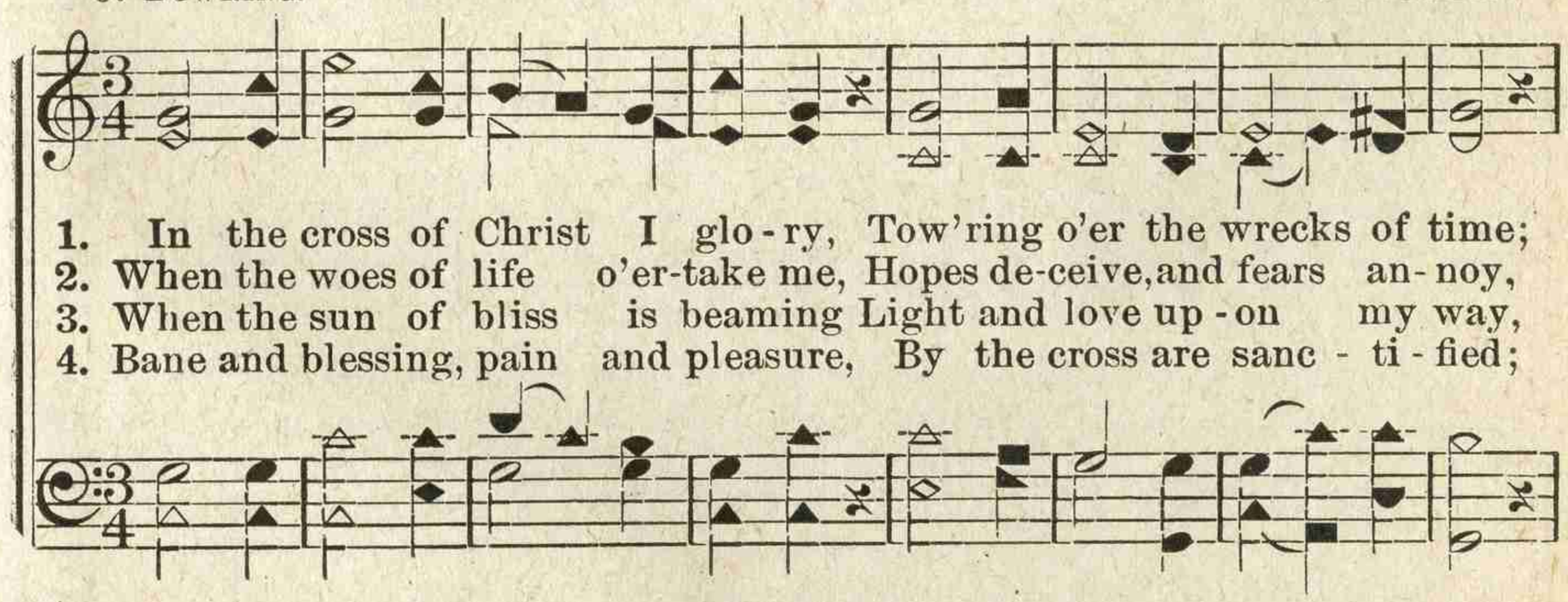


Copyright, 1899, by J. M. Bowman. By per.



No. 97. IN THE CROSS OF CHRIST.

J. BOWRING. I. CONKEY.



No. 98. WE'RE ON THE SLOPE OF TIME.

W. H. WALTER HOOD.

1. O - ver the hills the sun is now set-ting, Shades of the eve are gath-er- ing fast; Soft - ly the twi-light hov-ers around us, Soon there will
2. Thousands be - fore us passed o'er this mountain, In - to E - lys - ian fields to a - bide, Yet there were millions told by the Sav-ior, You can-not
3. Near- ing the home where rest is e - ter - nal, Near-ing where sorrows all will be o'er; Je sus, the Light, that lights up E-lys-ium, Beckons us

CHORUS.

be an - oth - er day past.
en - ter, stand you a - side.
come and rest ev - er - more.

Man- y are we de-scend-ing life's mountain, Glid-ing as swift as moments can fly; If we've been washed and cleansed in the fountain, Mansions a-wait us up in the sky.

Copyright, 1902, by J. E. Thomas and Walter Hood. From "Elysian Songs," by per.

No. 99. NO CROSS, NO CROWN.

G. W. GRACE WATKINS.

1. Do you hope for a crown when you reach the mansions bright, Glorious
2. Tho' your cross in this life may be rough and hard to bear, And the
3. Then cheer on, cour-age take, do not fal - ter by the way; Un - to

man-sions of heav'n-ly re-nown? Then re-mem - ber the words of God's
bur - dens grow heavier with years, Look by faith un - to Christ as He
you a brigh tcrown shall be giv'n; And we'll sing songs of praise on that

book of light and love:–He that bear - eth the cross wears the crown.
bore His load of care, And be bless - ed in suf - f'ring and tears.
glad e - ter - nal day, Gathered round the white throne up in heav'n.

CHORUS.

Bear the cross, bear the cross, Your reward is a glittering crown;
Bear the cross, the beautiful cross,

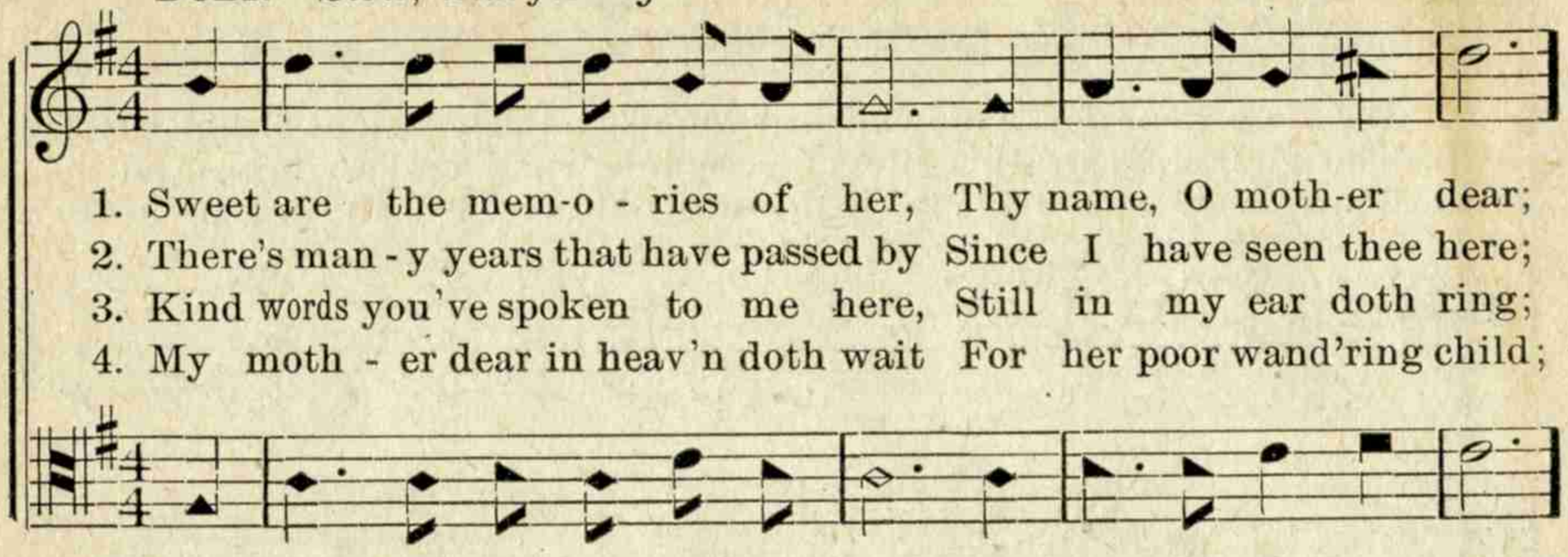
Bear the cross, bear the cross, He that beareth the cross wears the crown.
Bear the cross, the beautiful cross,

Copyright, 1903, by The Eureka Pub. Co.

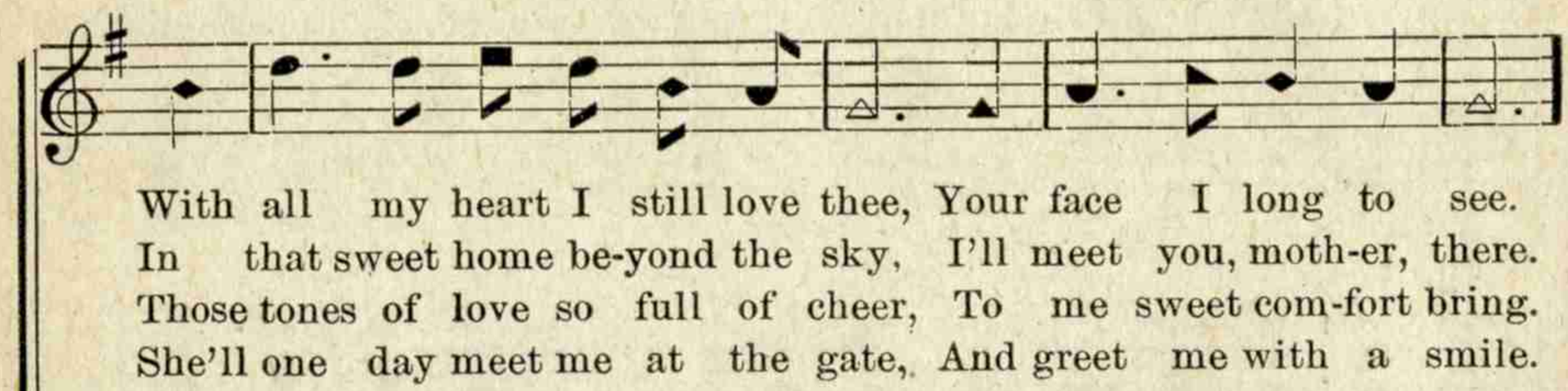
No. 100. MEMORIES OF MOTHER.

D. M. Arr. by S. S. M. DAVID MOORE.

DUET. *Slow, with feeling.*

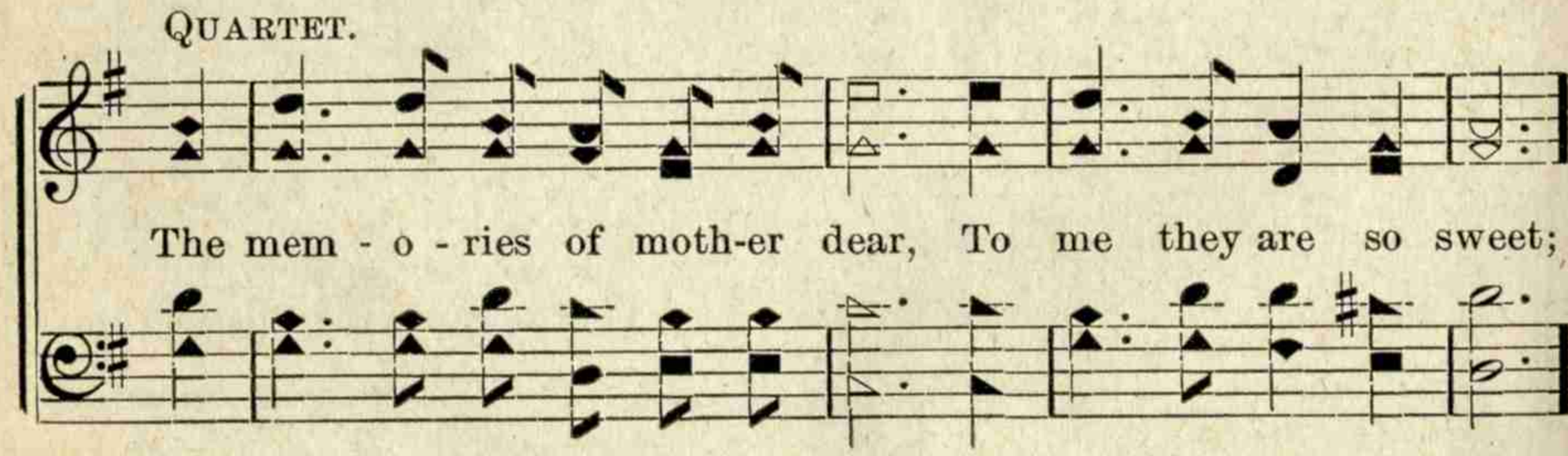


1. Sweet are the mem-o - ries of her, Thy name, O moth-er dear;
2. There's man - y years that have passed by Since I have seen thee here;
3. Kind words you've spoken to me here, Still in my ear doth ring;
4. My moth - er dear in heav'n doth wait For her poor wand'ring child;



With all my heart I still love thee, Your face I long to see.
In that sweet home be-yond the sky, I'll meet you, moth-er, there.
Those tones of love so full of cheer, To me sweet com-fort bring.
She'll one day meet me at the gate, And greet me with a smile.

QUARTET.



The mem - o - ries of moth-er dear, To me they are so sweet;



Her an - gel spir-it ev - er near,—In heav'n we soon shall meet.

No. 101. UP THERE.

J. B. V. J. B. VAUGHAN.

1. My home, bless-ed man-sion where loved ones are wait-ing, Oh, when shall I hear their sweet song! Oh, it will be glo-rious when
2. Oh! glo - ry, sing glo - ry, and tell the sweet sto - ry,—I long with my Sav-ior to be;..... I'll love Him, I'll serve Him, I'll
3. They're wait-ing and watching, they're beck'ning me o - ver, My harp is now wait-ing for me;..... I want to go home to my

I shall cross o - ver, And sing with the great white throng.
praise Him for - ev - er, My Sav - ior who died for me.
dear ones up yon-der, And sing thro' e - ter - ni - ty.

CHORUS.

Up there, ... up there,.....They're waiting for me up there;....
Up there, up there, they're waiting for me, up there;

Up there,.... up there,..... They're waiting for me up there.
Up there, up there, they're waiting for me,

Owned by J. B. Vaughan. From "Windows of Heaven," by per.

No. 102. THE CELESTIAL CITY.

G. W. GRACE WATKINS.

1. There is a cit - y built on high, From earthly sor-rows free,
2. Its gates are pearl, its streets are gold, Its walls are jew - els rare;
3. There peace and joy will reign complete, There'll be no night or strife;

Bought by a Sav - ior's pre-cious blood, A home for you and me.
No need of sun and moon to shine, For God is brightness there.
Oh, will your name be writ - ten in The Lamb's great book of life?

CHORUS.

I will meet you in that cit-y, In that bright ce-les-tial cit-y, Where all

sorrow, pain, and parting will be o'er; I will meet you in that city, In God's

ev - er - last-ing cit - y, There we'll praise Him with our loved ones gone before.

Copyright, 1903, by The Eureka Pub. Co.

No. 103. WEAR A CROWN.

ISAAC WATTS. English. Arr.



1. Am I a sol - dier of the cross, A foll'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'r - y beds of ease,
   While oth - ers fought to win the prize, And sailed 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?

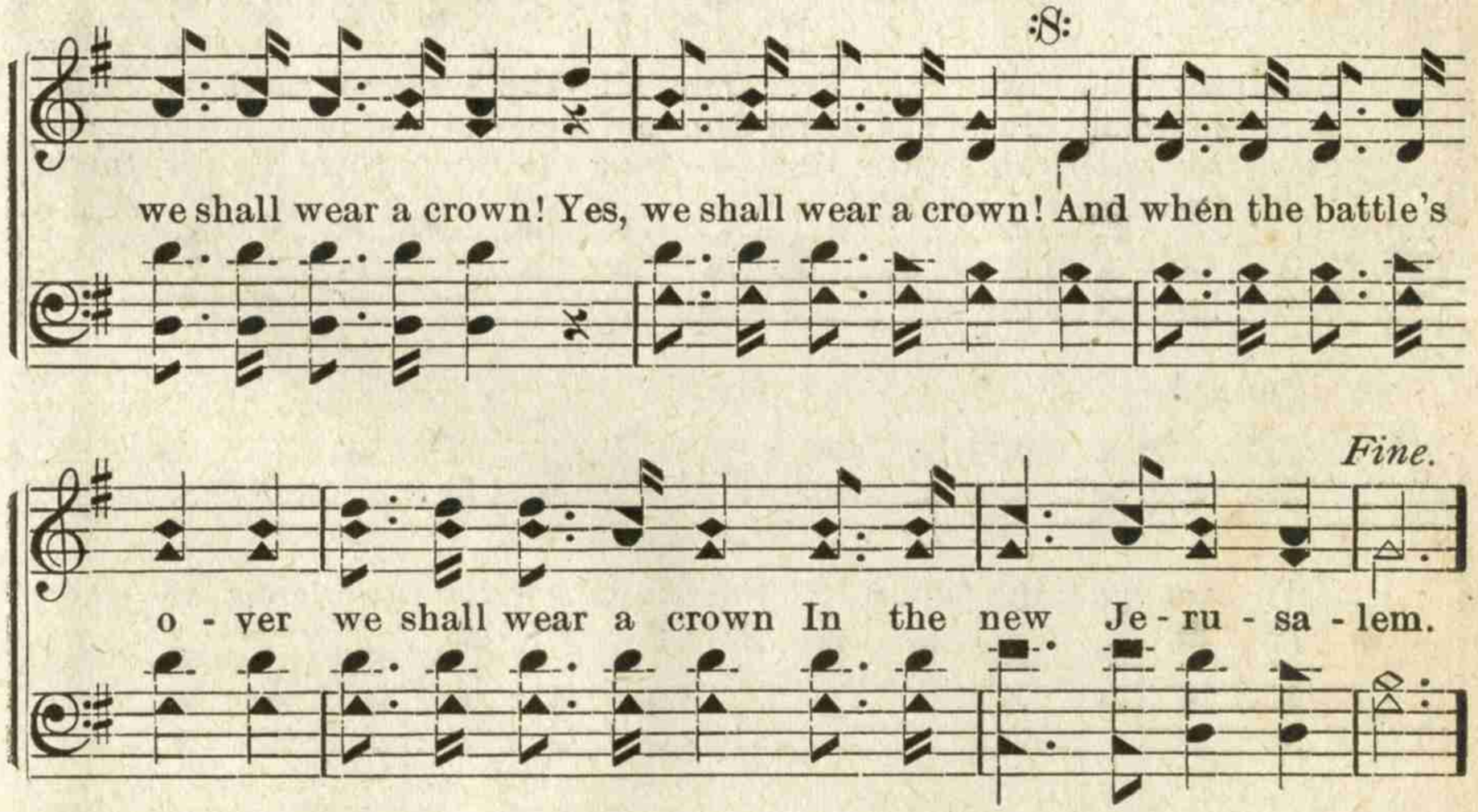
4. Sure I must fight, if I would reign; In-crease my cour-age, Lord;
   I'll bear the toil, en - dure the pain, Sup-port - ed by Thy word.



CHORUS.



And when the bat - tle's o - ver we shall wear a crown! Yes,



we shall wear a crown! Yes, we shall wear a crown! And when the battle's



Fine.

o - ver we shall wear a crown In the new Je - ru - sa - lem.



D. S.

Wear a crown, wear a crown, Wear a bright and shining crown.
Wear a crown, wear a crown,

No. 104. TO THE GOLDEN CITY.

J. D. V. JAS. D. VAUGHAN.

Cheerfully.

1. We are jour - ney - ing home to a cit - y, Just be-
2. In that cit - y no death e'er shall en - ter, There no
3. There a beau - ti - ful man - sion a - waits us, When we

yond the plains of toil and strife; Praise the Lord we shall
bit - ter tears shall ev - er flow; We shall dwell with the
pass the pearl - y por - tal fair; And our loved ones shall

dwell there for - ev - er, Free from all the woes of earth - ly life.
dear lov - ing Je - sus, And the pur - est joys of heav'n shall know.
greet us with rap - ture; How I long to meet them o - ver there.

CHORUS.

We are go - ing home, to the saints' e - ter - nal home, In the
gold - en cit - y built a - bove; There we'll live and reign, free from

Owned and controlled by Jas. D. Vaughan. From "Gospel Chimes," by per.

TO THE GOLDEN CITY—Concluded.



No. 105. OVER ON THE HILLS OF GLORY.

J. B. V. JAS. B. VAUGHAN.

From "Good Songs," by per.

No. 106. I AM GOING HOME, BY AND BY.

H. F. M. HOMER F. MORRIS.

1. To that sweet home where there is no more night, I am
2. No tear-drops there ev-er shall dim our eyes, I am
3. My Sav-ior dwells in that sweet home a-bove, I am
4. Oh, soon will come the hap-py, hap-py day, I am

go-ing, by and by; To dwell for aye with the saints in light,
go-ing, by and by; No clouds o'er-cast its e-the-real skies,
go-ing, by and by; Its streets are all light-ed by His love,
go-ing, by and by, When all earth's turmoils are passed a-way,

REFRAIN.

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

by, I am go-ing home, by and by, There to dwell for-
by and by,

ev-er in my Sav-ior's presence, I am go ing home, by and by.

By per. of the S. M. T. A., Birmingham, Ala.

No. 107. 'TWILL NOT BE LONG.

E. R. LATTA. J. HENRY SHOWALTER.

1. 'Twill not be long, O my broth-er, not long, That our
2. 'Twill not be far, O my broth-er, not far, To the
3. 'Twill not be night, O my broth-er, not night, When the
4. 'Twill not be long, O my broth-er, not long, That our

feet shall be treading life's way; For they shall rest with the
beau - ti - ful Kingdom of Day! There we shall dwell where there's
spir - it is quit-ting the clay! In heav'n the Lord, yea, the
feet shall be treading life's way! For they shall rest with the

REFRAIN.

glo - ri - fied throng, Aye and aye! aye and aye!
noth-ing to mar, Aye and aye! aye and aye!
Lord is the light, Aye and aye! aye and aye!
glo - ri - fied throng, Aye and aye! aye and aye!
} Not be long,

not be long, Till we gath-er with yon - der throng! 'Twill not be

long, O my broth-er, not long! 'Twill not be long! not long!

Copyright, 1899, by J. Henry Showalter. By per. of the S. M. T. A.

No. 108. BEAUTIFUL GOLDEN SOMETIME.

HARRIET E. JONES. GEO. B. HOLSINGER. By per.

1. O glo - ri - ous homeland just o - ver the line, Pre-pared for the
2. When friends loved so dear - ly drift o - ver the tide, And days seem so
3. When wea - ry with toil - ing, in sor - row a - lone, With bear-ing the
4. When deep are the shadows en - cir-cling me here, When beams of glad

wea - ry by Christ the di - vine, Who says if I'm faith-ful that
drear-y when missed from our side, I think of re - un - ion where
bur- dens to oth - ers unknown, There comes to my mind the sweet
sun-light so sel - dom ap - pear, Hope whis-pers of home-land and

home shall be mine, In the beau - ti - ful, gold - en some - time.
an - gels a - bide In the beau - ti - ful, gold - en some - time.
rest near the throne, In the beau - ti - ful, gold - en some - time.
glo - ri - fied cheer, In the beau - ti - ful, gold - en some - time.

CHORUS.

Beau-ti-ful, gold-en some-time, Some-time, some-time, Thro' Je-sus, my
Savior, that home shall be mine, In the beau- ti- ful, gold-en some-time.

No. 109. RESTING IN THE SAVIOR.

J. B. V.

J. B. VAUGHAN. By per.

1. Rest - ing in my Sav - ior, oh, the bless - ed tho't to me,
2. Rest - ing in the Sav - ior, He will guide me safe - ly o'er,
3. Let this sin - ful world and Sa - tan both their strength u - nite

I am hid from all that can mo - lest; Rest-ing, sweet-ly rest - ing.
Tho' the clouds may gather o'er the way; When He whispers, "Peace, be
To be-guile and lead my feet a - stray; I will praise my Sav - ior

D. S.—Oh, the bless - ed tho't to

Fine.

this my song shall ev - er be. 'Tis a per - fect, peaceful rest.
still" the tempests cease to blow, Rest - ing in His love to - day.
for this rest of pure de-light, Rest - ing in His love to - day.

wea - ry pilgrims here be - low, There is rest on yon - der shore.

CHORUS.

Rest - ing in my Sav - ior, Rest - ing in my Sav - ior,

D. S.

Rest - ing, sweet - ly rest - ing in His love to - day.

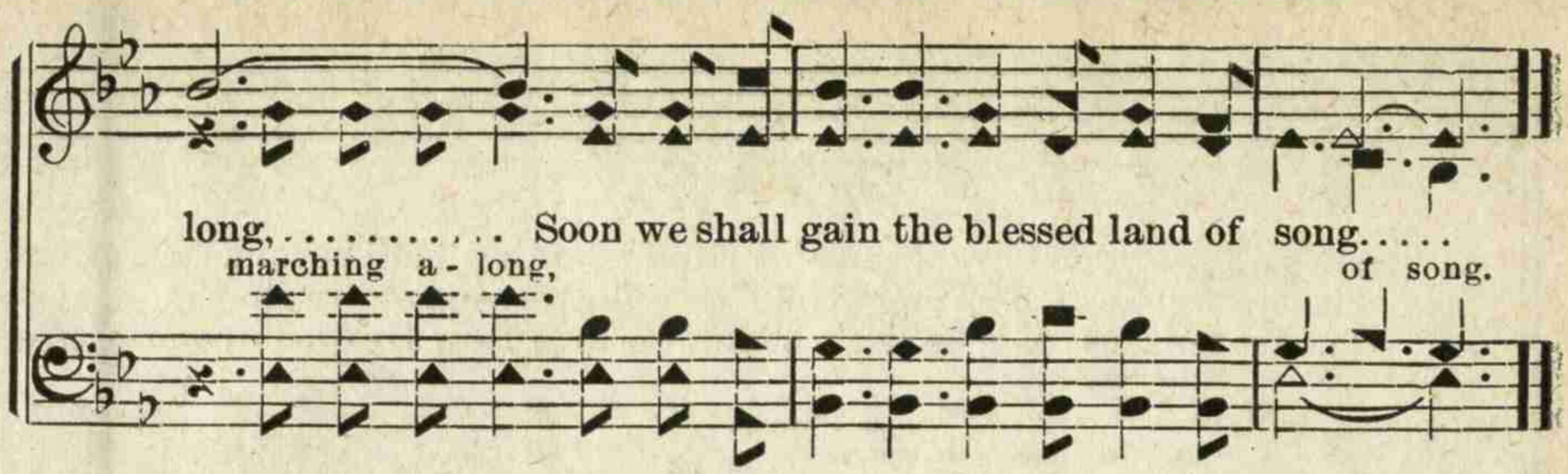
No. 110. FOUNTAIN OF LIFE AND LIGHT.

J. D. V. J. D. VAUGHAN. By per.



Owned and controlled by Jas. D. Vaughan. From "Gospel Chimes."

FOUNTAIN OF LIFE--Concluded.



No. 111. IN THE SHADOW OF THE CROSS.

Rev. J. W. WAYLAND. HOMER F. MORRIS.



By per. of the S. M. T. A., Birmingham, Ala.

No. 112. SWEET OLD STORY.

G. L. YOUNG. JAMES G. OXFORD.

1. There's a sweet old sto-ry, beau-ti-ful and true, Of a land beyond death's wave;
2. 'Tis a sweet-er sto-ry ev'ry time 'tis told, Growing ev-'ry time more new;
3. Oh, it tells us of a Savior's boundless love, How He died upon the tree;

Cres.

'Tis an old, old sto - ry, yet 'tis ev - er new, Of a vic-t'ry o'er the grave.
And its myst'ries with each time to us unfold: Precious Word! because 'tis true.
How to save the world His precious life He gave, As a ransom full and free.

CHORUS.

Sweet old sto - ry, tell it to me a - gain, So

Sweet old sto - - - ry, tell it a - gain, ... So

won-der-ful, so won-der-ful and true; Sweet old sto - ry,

won-der-ful and true; . . . . . Sweet old sto - - ry, tell it a -

Cres. *Rit. e dim.*

tell it to me a-gain, The sto - ry ev - er new, ev - er new.

gain, ... The sto - ry ev - er new.

Copyright, 1903, by G. L. Young.

Comp. 108 Code Section
No Copyright Notice

OUR PUBLICATIONS

ARE SUPERIOR

	Copy.	Dozen.
Eureka Carols	$ .30	$3.00
Revival Tide	.30	3.00
Eureka Echoes, No. 1	.15	1.60
Ideal Vocalist	.50	4.80
Columbian Singer	.15	1.60
Male Quartet Book	.25	2.50
Tritonus Theoretical	1.00	11.00

SHEET MUSIC.

The Cross of Calvary	.10	1.00
My Indian Territory Home	.25	2.50
You Are Not the Only Turtle	.25	2.50
Tuning Forks and Pipes	.25	2.50
Lesson Records for the Organ in Book Form	.30	3.00

Write us for anything in the Music Line.

THE EUREKA PUBLISHING CO.,
So. McAlester, I. T.