PEARLS OF TRUTH

OR

SONGS

Sabbath School & Prayer

BY

REV. S. J. DUSIN

ASSISTED BY

J. H. RUEBUSH

Published by

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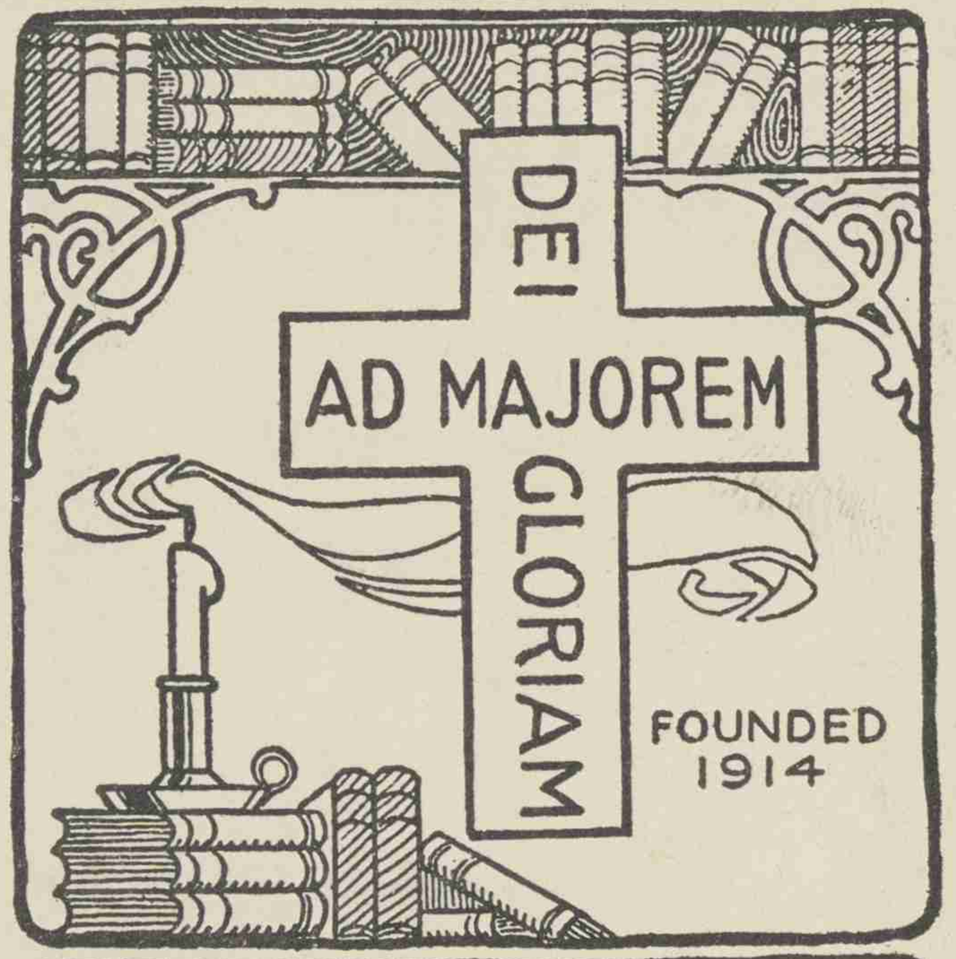

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Sunday School Book
Nov 1st 1891

PEARLS OF TRUTH

IN SONG

FOR

Sabbath Schools, Prayer and Praise Meetings

BY

REV. S. J. OSLIN, and L. G. McCLENDON

ASSISTED BY

JAS. H. RUEBUSH

PUBLISHED BY

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PREFACE.

FEELING the need of a book for our own use in the Singing School room, and, as Sunday School workers; and being impressed with the fact that there is still room among the publications of the day for such a book—PEARLS OF TRUTH IN SONG, has been carefully prepared.

Our book is not the result of a mere momentary consideration, but of years of study, as a minister of the Gospel, and as teachers of vocal music.

It will be observed that the book is arranged in two parts—Sabbath School and Church music. The music for each department, has been carefully written and selected, and in offering PEARLS OF TRUTH IN SONG to a musical public, we do so in the belief that it will be a book of rare usefulness. And, if it should prove to be a helper in leading precious souls to the "Truth as it is in Christ Jesus," and edifying and encouraging those who hath found the "Pearl of great price," and be a means of enlivening the service of the Sanctuary, we shall feel devoutly thankful to Him, who, by His word hath "begotten us again unto a lively hope in Christ Jesus," and shall feel that our "labors in the Lord has not been in vain."

Respectfully, your most obedient servants,

THE AUTHORS.

March 1st, 1890.

MUSICAL CATECHISM.

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

HINTS TO TEACHERS AND PUPILS.

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

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

Lesson No. 1.

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

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

3. What are they?
Musical and unmusical.

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

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

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

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

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

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

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

11. What does quality mean?
Kind of tone.

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

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

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

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

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

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

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

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

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

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

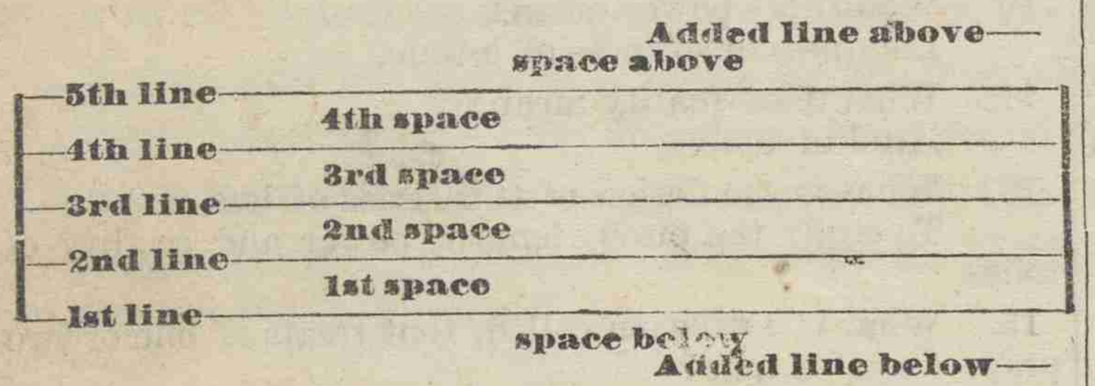
22. Each line and each space represents what?
A degree of pitch.

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

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

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

EXAMPLE No. 1. THE STAFF.



Lesson No. 2.

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

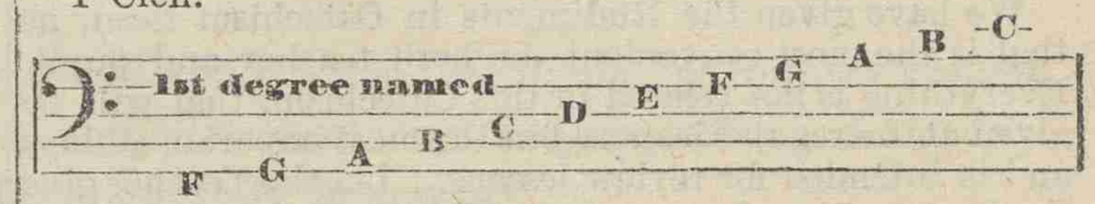
27. Letters thus used, are called what?
Cleffs.

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

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

EXAMPLE No. 2.

F Cleff.



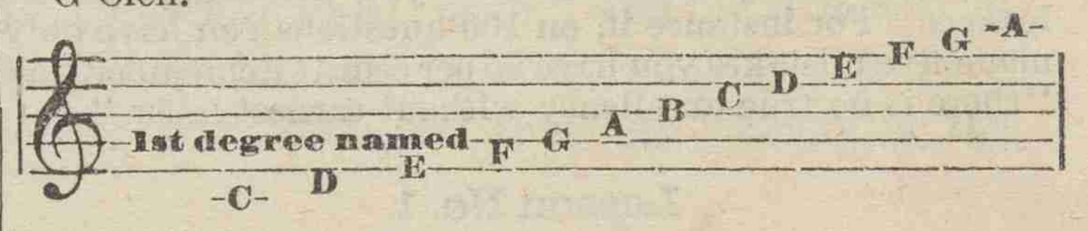
30. How is the G cleff made?
Like the reversed capital S.

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

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

EXAMPLE No. 3.

G Cleff.

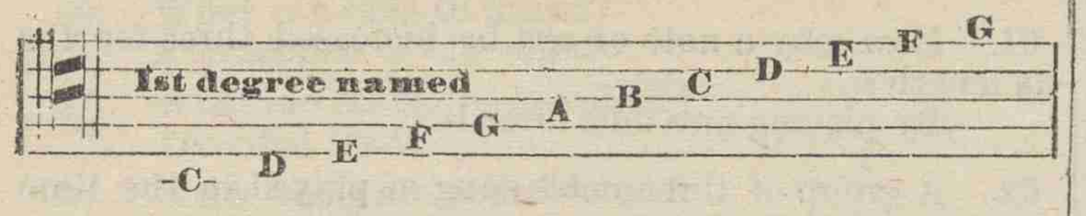


33. How is the C cleff made?
Four lines across the staff, the inside ones joined together by two bars.

34. What is its use?
It names the third space C.

EXAMPLE No. 4.

C Cleff.



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

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

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

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

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

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

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

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

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

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

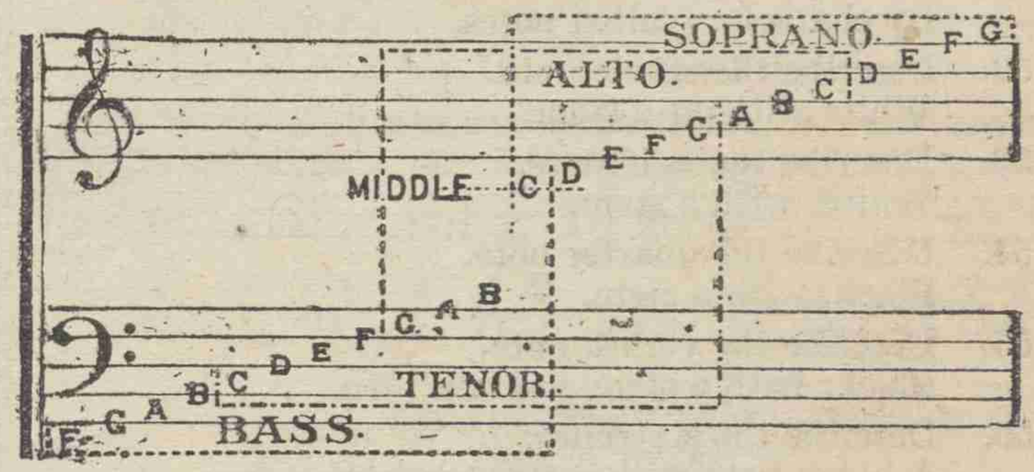
45. Where is middle C on the F cleff?
First line above.

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

47. Where on the C cleff?
Third space.

EXAMPLE No. 5.

SHOWING THE CLASSIFICATION OF VOICES, AND COMPASS OF PARTS.

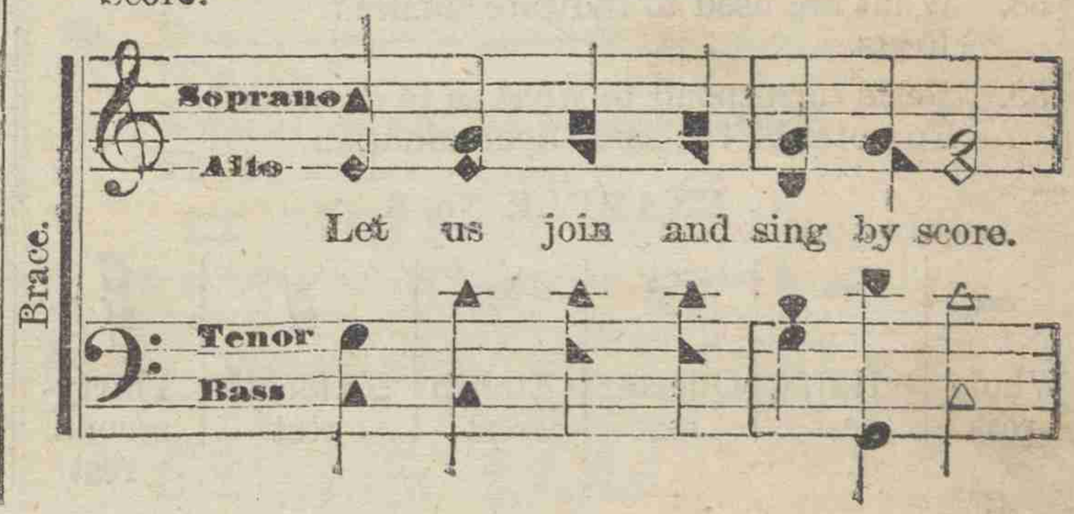


48. What is a brace?
A strong bar connecting two or more staves.

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

EXAMPLE No. 6.

Score.



Lesson No. 3.

50. How many lengths in common use, and what are they?
Six. The whole, half, quarter, eighth, sixteenth, and thirty-second lengths.

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

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

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

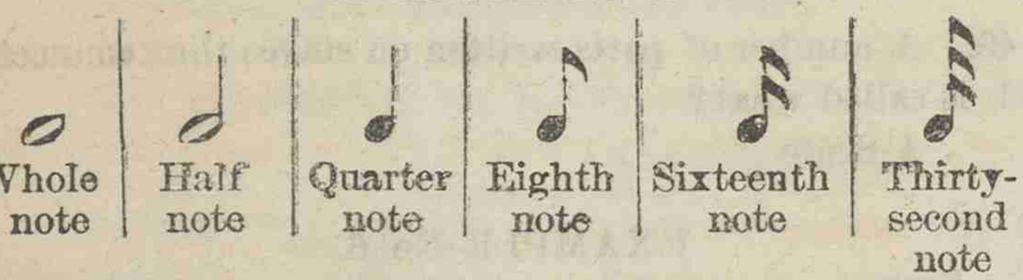
54. Describe the quarter note.
Black, with a stem.

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

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

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

EXAMPLE No. 7.



58. What are used to indicate silence?
Rests.

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

EXAMPLE No. 8.

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

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

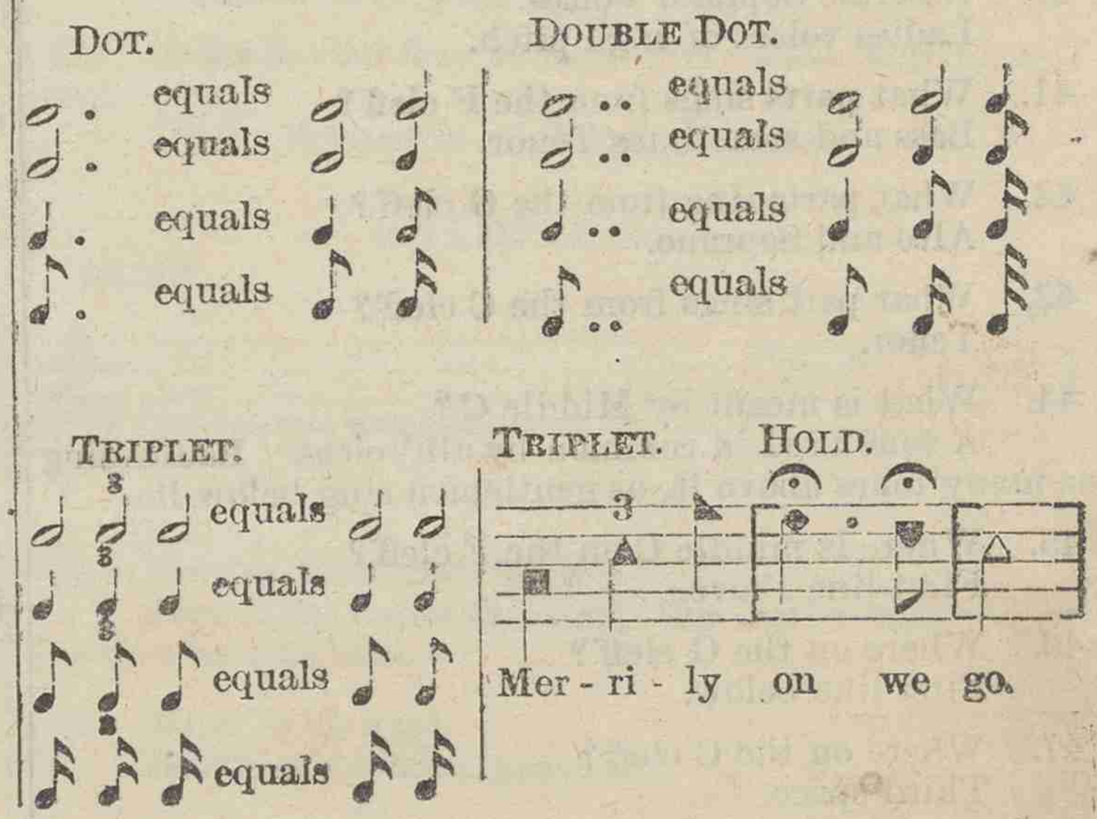
62. A group of three notes sung or played in the time of two, is called what?
A triplet.

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

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

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

EXAMPLE No. 9.



Lesson No. 4.

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

67. What are strong beats called?
Accented beats.

68. Weak beats are called what?
Unaccented beats.

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

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

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

72. Which beat is accented?
The first.

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

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

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

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

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

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

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

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

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

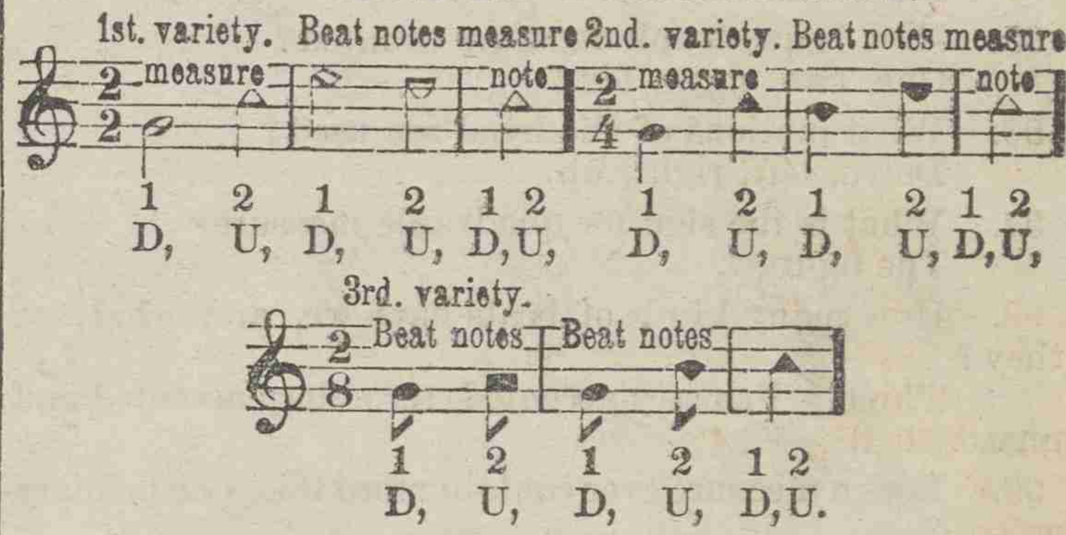
82. What is used to indicate beat notes?
A figure written under the one denoting the kind of measure.

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

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

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

EXAMPLE No. 10. DOUBLE MEASURE.



Lesson No. 5.

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

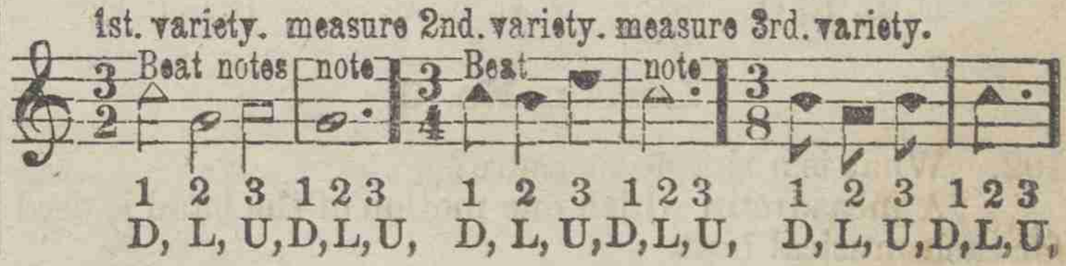
87. Which beat is accented?
The first.

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

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

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

EXAMPLE No. 11. TRIPLE MEASURE.



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

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

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

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

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

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

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

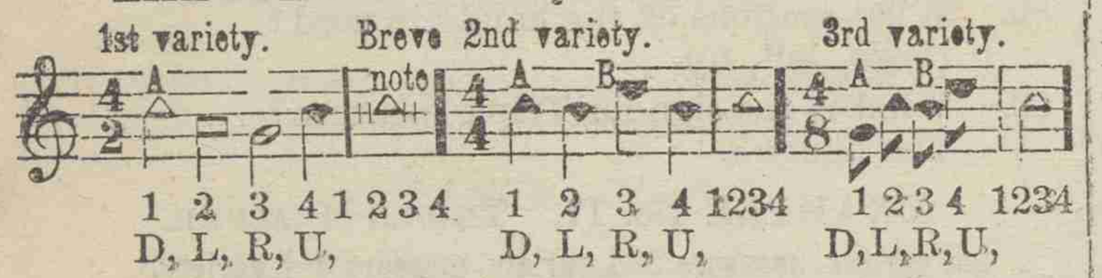
98. How many kinds of beats have we, and what are they?
Three. Primary accented, secondary accented and unaccented.

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

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

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

EXAMPLE No. 12. QUADRUPLE MEASURE.



Lesson No. 6.

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

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

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

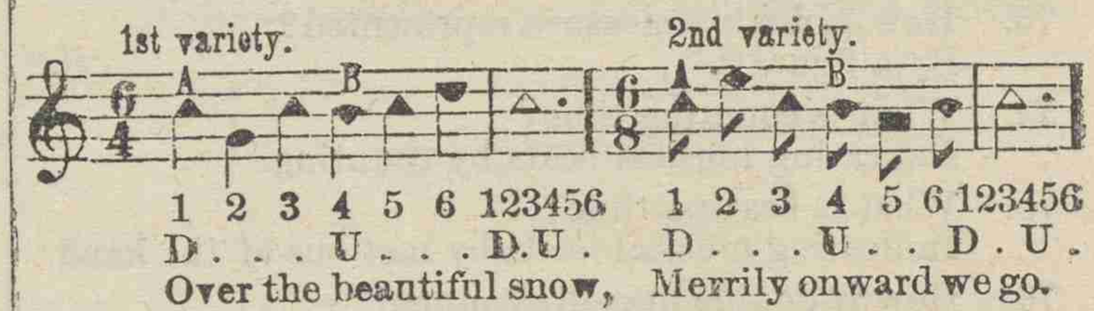
105. How many musical beats for each motion of the hand in compound measures.
Three.

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

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

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

EXAMPLE No. 13. COMPOUND DOUBLE MEASURE.

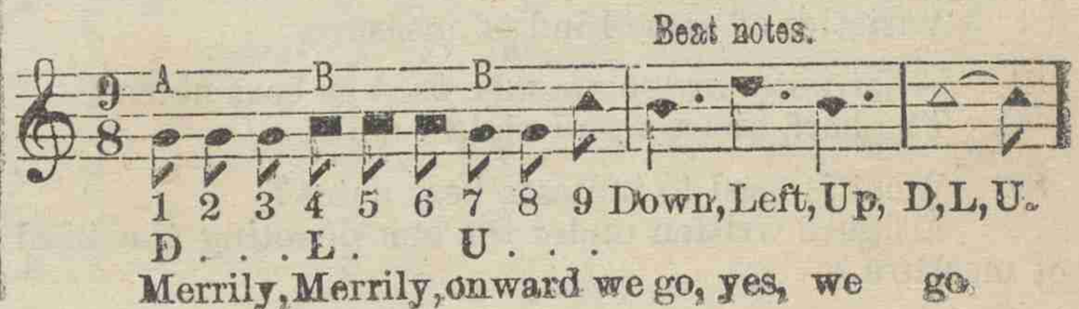


109. What is a compound Triple measure?
One formed of three simple Triple measures, or nine beats.

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

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

EXAMPLE No. 14. COMPOUND TRIPLE MEASURES.

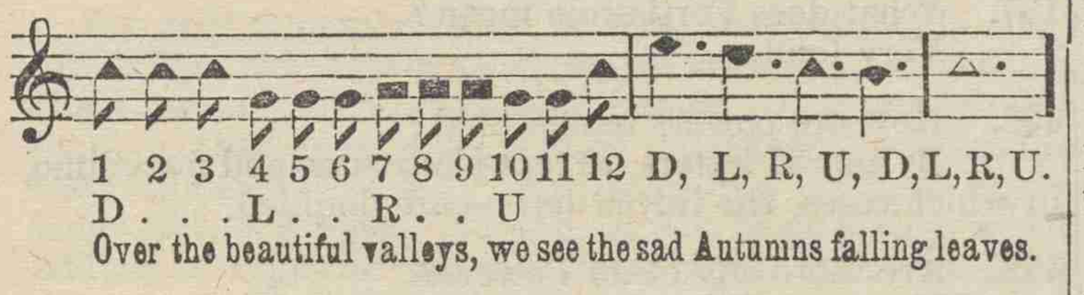


112. Of what is compound quadruple measure formed?
Three simple quadruple measures, or twelve beats.

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

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

EXAMPLE No. 15. COMPOUND QUADRUPLE MEASURE.



Lesson No. 7.

MISCELLANEOUS.

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

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

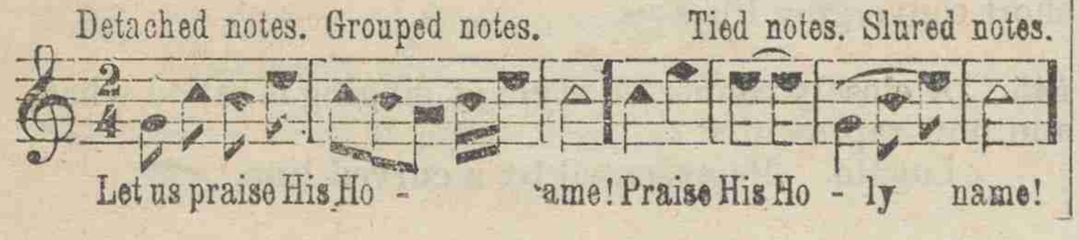
117. What is a group?
The stems of two or more notes joined together by the bar.

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

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

EXAMPLE No. 16.

DETACHED NOTES, GROUP, TIE AND SLUR.



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

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

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

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

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

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

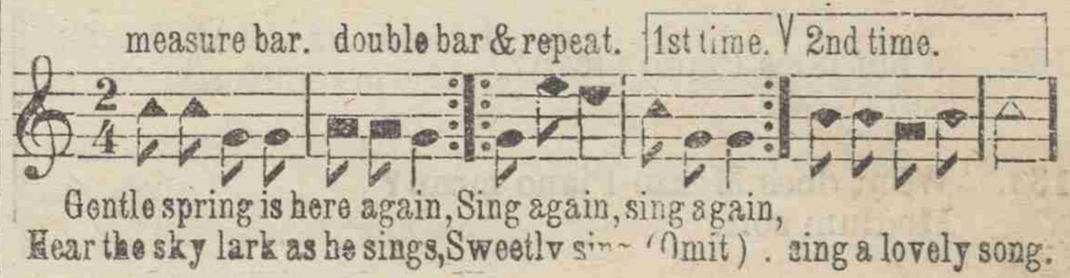
126. Da Capo, or D. C. means what?
Sing or play from the begining.

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

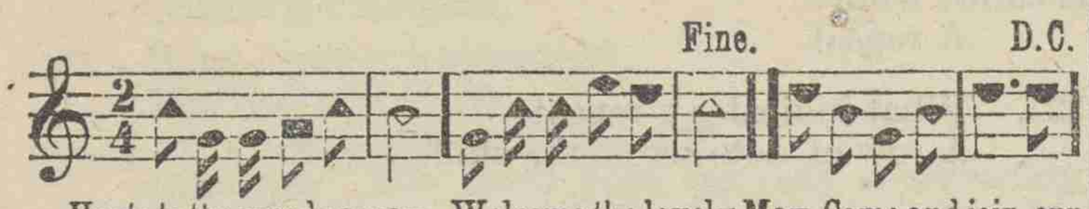
128. What is used to indicate the end, after a D. C. or D. S.?
The word, FINE.

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

EXAMPLE No. 17. REPEAT AND DOUBLE ENDING.

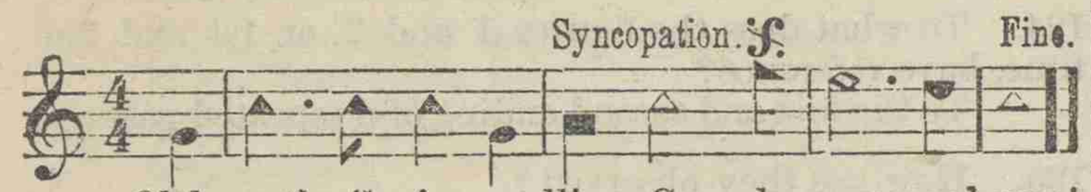


EXAMPLE No. 18. DA CAPO, AND FINE.

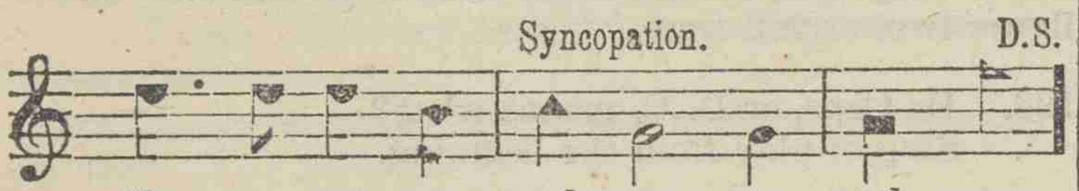


Haste to the woods away, Welcome the lovely May. Come and join our
Let cheerful voices sing, Hear the loud chorus ring. [song, oh,

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



Oh hear the Saviour calling, Come home, come home!
D.S.—Come home to-night.



Sin - ner you are wel-come, yes, wel - come,

Lesson No. 8.

POWERS—PRIMITIVE AND MODIFIED.

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

131. What does Pianissimo mean?
Very soft.

132. What does Piano mean?
Soft.

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

134. What does Mezzo mean?
Medium.

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

136. What does Forte mean?
Loud.

137. What does Fortissimo mean?
Very loud.

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

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

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

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

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

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

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

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

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

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

NOTE TO TEACHERS.

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

Lesson No. 9.

MOVEMENT—PRIMITIVE AND MODIFIED.

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

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

150. What does Adagio mean?
Very slow.

151. What does Andante mean?
Slow.

152. What does Andantino mean?
Moderately slow.

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

154. Allegretto, means what?
Moderately fast.

155. Allegro, means what?
Fast.

156. Presto, means what?
Very fast.

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

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

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

160. Solo means what?
Music in one part.

161. Duette means what?
Music in two parts.

162. Trio means what?
Music in three parts.

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

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

Lesson No. 10.

INTERVALS.

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

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

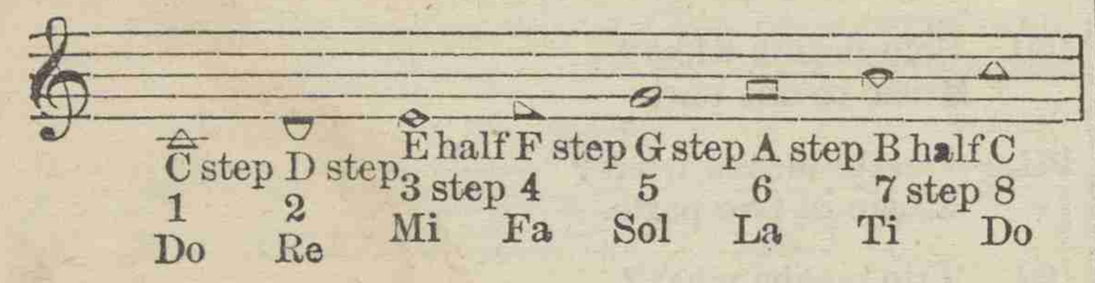
167. Between what tones of the scale, do the half steps occur?
Mi and Fa, and Li and Do.

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

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

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

EXAMPLE No. 20. DIATONIC SCALE.



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

172. What are intermediate tones called?
Chromatic tones.

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

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

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

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

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

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

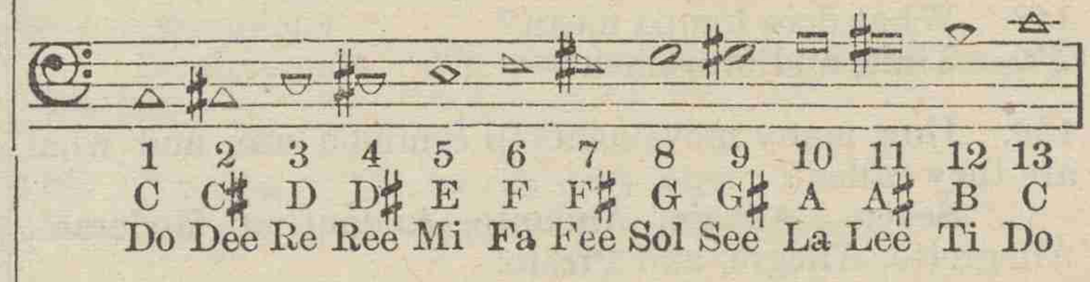
179. How is the effect of a double sharp cancelled?
By means of the natural, and one flat (♮♭).

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

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

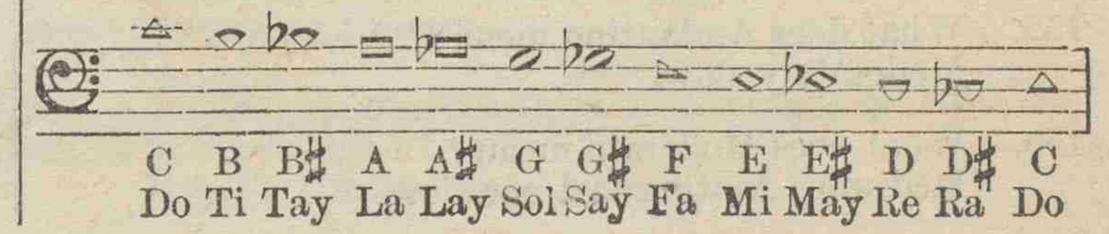
182. What are the syllable names of tones in the Chromatic Scale ascending?
Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Ti, Do.

EXAMPLE No. 21. CHROMATIC SCALE ASCENDING.



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

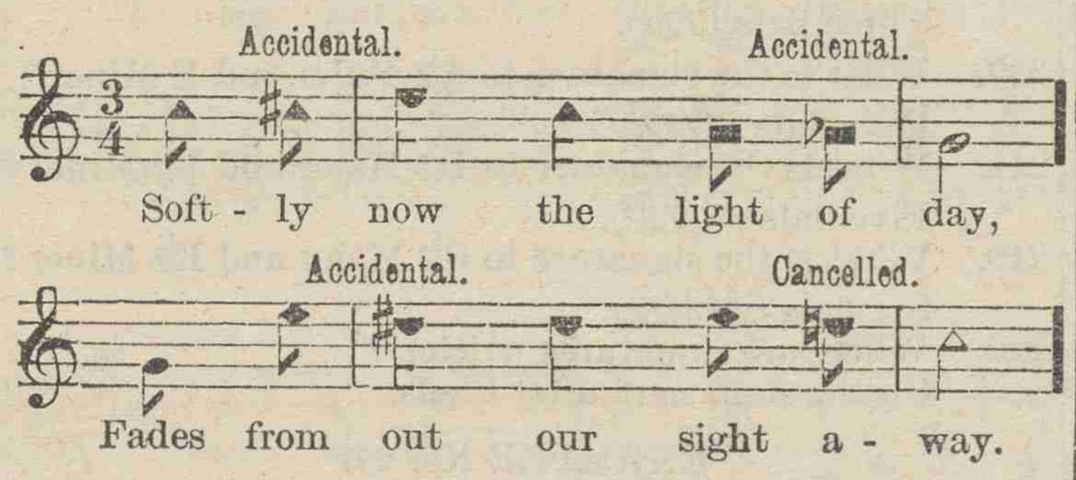
EXAMPLE No. 22. CHROMATIC SCALE DESCENDING.



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

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

EXAMPLE No. 23. ACCIDENTALS.



Lesson No. 11.

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

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

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

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

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

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

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

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

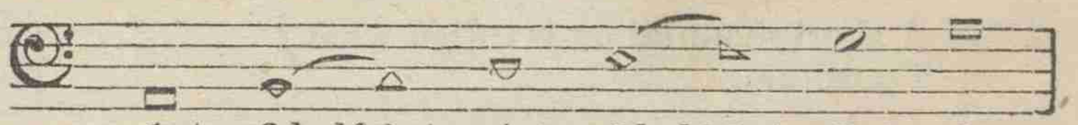
194. Why are the Major and Minor keys related to each other?
Because they have so many tones in common with each other.

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

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

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

EXAMPLE No. 24. NATURAL MINOR.

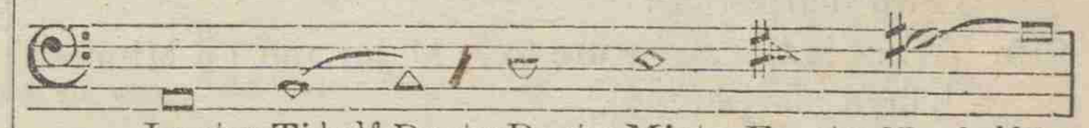


1 step 2 half 3 step 4 step 5 half 6 step 7 step 8
La Ti step Do Re Mi step Fa Sol La

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

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

EXAMPLE No. 25. MELODIC MINOR.



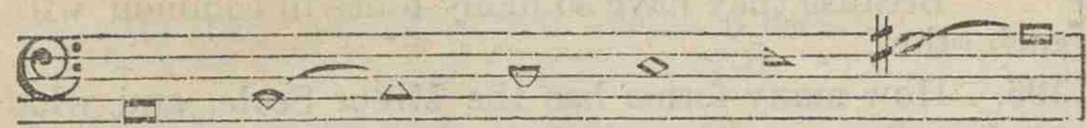
La step Ti half step Do step Re step Mi step Fee step Nee half step La

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

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

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

EXAMPLE No. 26. HARMONIC MINOR SCALE.



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

Lesson No. 12.

TRANSPOSITION

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

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

205. A short modulation is called what?
Transition.

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

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

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

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

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

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

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

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

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

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

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

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

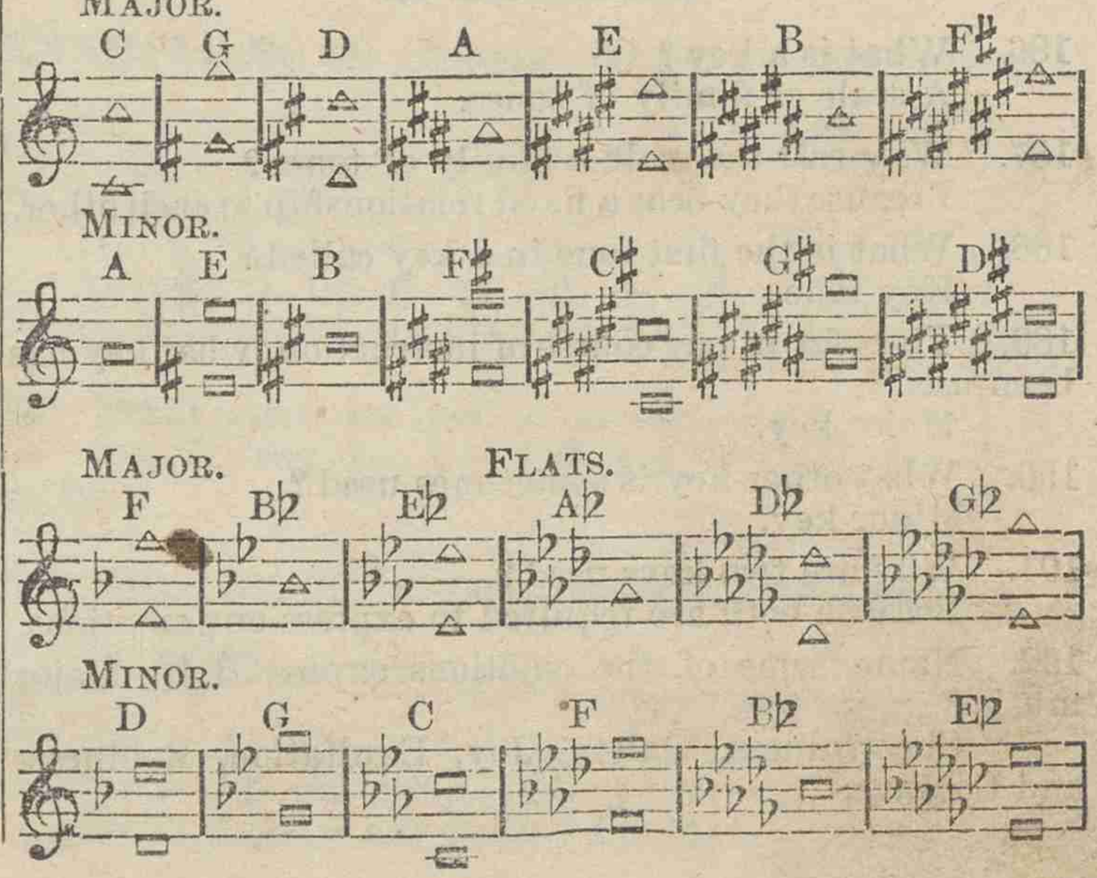
218. What is the signature to D♭ Major and B♭ Minor?
Five flats (♭♭♭♭♭).

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

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

EXAMPLE No. 27.

TABLE OF SIGNATURES TO MAJOR AND MINOR KEYS.



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

1 Christs' words of truth, like man-na fell, To feed the mul - ti - tude; Up - on the mountain top and dell, Or, in the sol - i - tude.
2. Blest are the poor, we hear him say, The King-dom you shall gain; And to the mourning souls that stray, Shall joy and com - fort find.
3. O, bless-ed are the meek of earth, The earth they shall pos - sess; While hun - gry starv - ing souls that thirst, Are filled with Righ-teous-ness.
4. Blest are the mer - ci - ful He says, Ye shall ob - tain the same; And to the pure in heart and ways, The King - dom they shall see.

CHORUS.

O, book..... of life..... We chant those pearls in song,.... Oh, book..... di - vine!....

O, book of life, O, book of love, We chant those "pearls of truth in song," Oh, book of love, of love di-vine! Our guide to heav'n a - bove!

THAT BEAUTIFUL STORY.

L. G. M. L. G. McCLENDON.

1. Have you heard of that beautiful sto - ry? Of Christ and His wonderful love; Who is plead-ing the Father in
2. Have you heard that He died to re-deem us? From under the curse of the law; When no oth-ers was willing nor
3. O, that beau- ti-ful, beauti-ful sto - ry, Let peo-ple and nations all hear! There's a home in the heav-en- ly

CHORUS.

glo - ry, To give us bright mansions a- bove.
a - ble; 'Tis grace that the Prophets fore-saw.
man - sions, Christ purchased for you and for me.

That beau - ti - ful sto - ry Of Christ
Beau - ti-ful, beauti-ful - sto- ry of love, Of Christ and His

and His glo - - ry, Oh, tell me that sto - ry That beau-ti- ful sto-ry of love!
glo - ry His glo - ry a- bove! Oh tell me the sto-ry that sto- ry of love,

GOD'S HAND DOTH LEAD ME ON.

JAS. H. RUEBUSH.

1. 'Tis God's own hand that lead - eth me A - long my pil-grim way, But not be-cause He
2. 'Tis God's own hand that lead - eth me A - long my toil-some way; And since in love He
3. 'Tis God's own hand that lead - eth me A - long my wea - ry way; And ev - ery day He

REFRAIN.

need - eth me, I need Him for my stay.
feed - eth me, I'll trust Him day by day.
speed - eth me, To - ward e - ter - nal day.

So God's own hand doth lead me on Thro'

dark-ness and thro' gloom, And well I know where e'er I go His hand will lead me home.

THE MUSIC OF HEAVEN.

J. H. K. — J. H. KURZENKNABE.

1. There was mu - sic in heav'n on e - ter - ni-ty's morn, When the earth's firm foundations were laid;
2. There is mu - sic in heav'n when to harps of pure gold, Sweetest prais-es of an-gels re - sound,
3. And the mu - sic of heav'n to us mor-tals is giv'n, That in ho - ly and loft - i - est strain,
4. Like the mu - sic of heav'n flow the strains low and sweet, When this mortal is borne to the tomb,

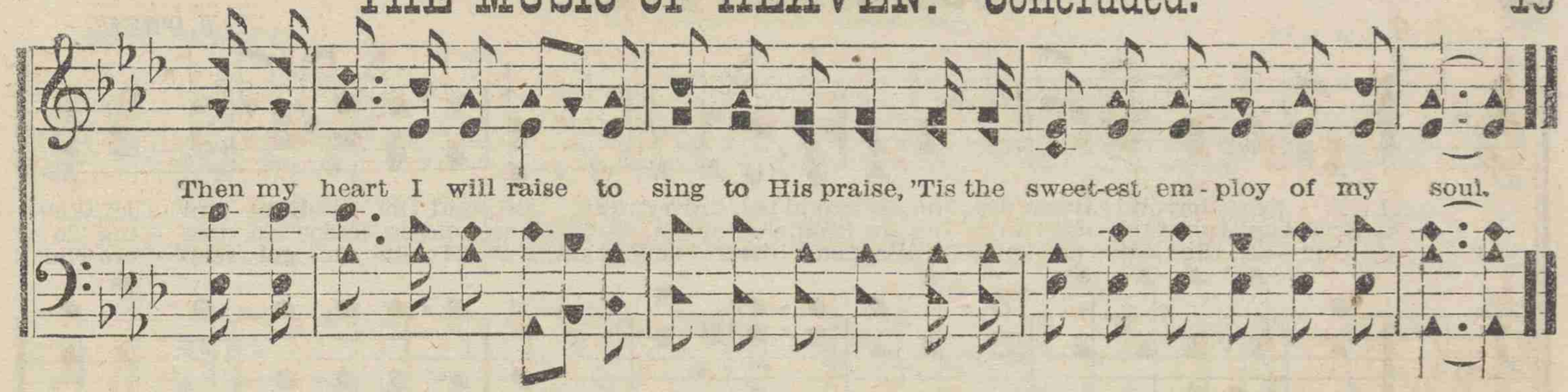
With the morning stars' song sweetest prais-es were born, When the Sons of God glad hom-age paid.
For a wan - der - ing child has re-turned to the fold, And the one that was lost has been found.
We might hon - or Him here, and with an- gels in heav'n, Sing His prais-es a - gain and a - gain.
But the sweet-est re - frain is the one that shall greet The lone pil-grim's ar - riv - al at home.

CHORUS.

And the mu - sic of heav'n is for me..... While the years of e - ter - ni - ty roll,
the mu - sic of heav'n is for me,

By permission of J. H. KURZENKNABE & SONS.

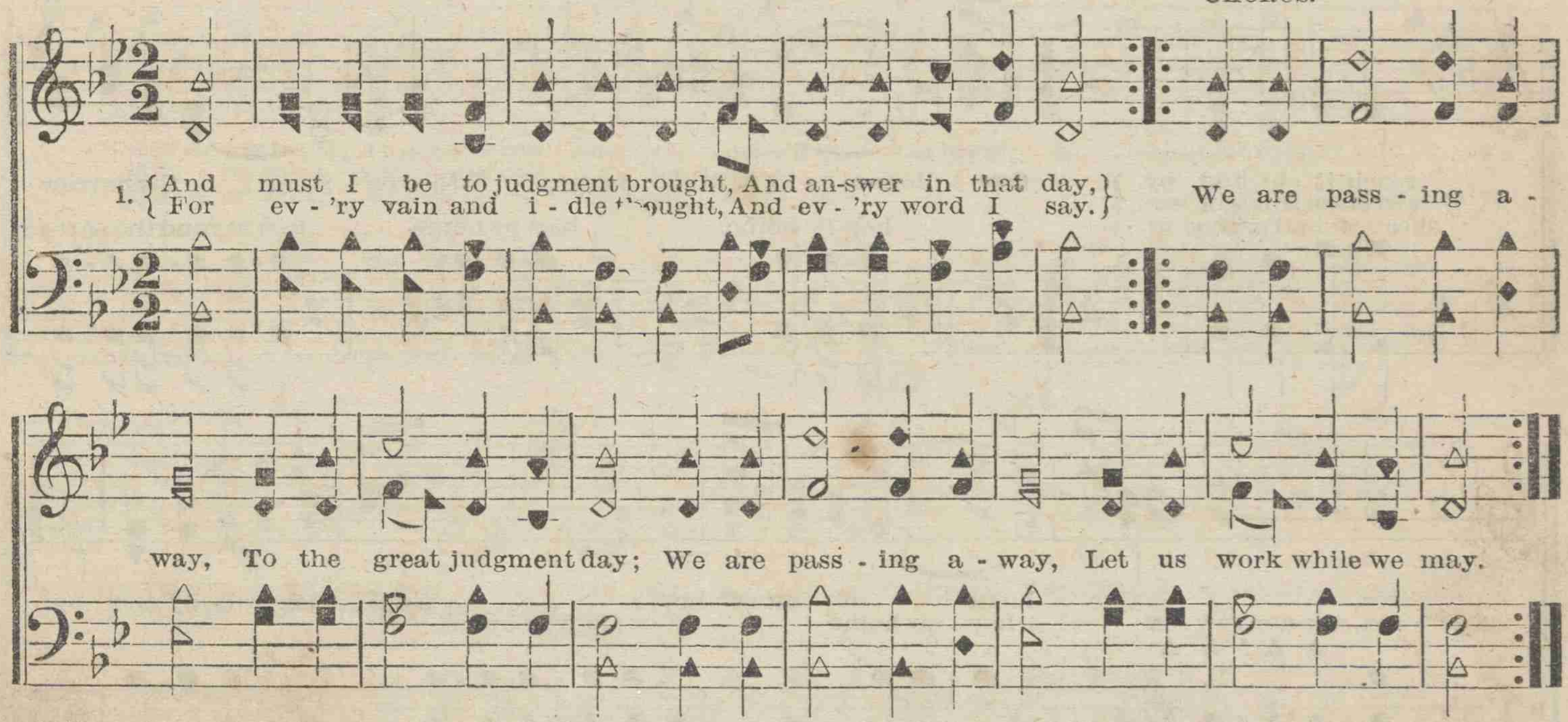
THE MUSIC OF HEAVEN.—Concluded.



PASSING AWAY.

C. WESLEY. Arr. by S. J. O.

CHORUS.



2 Yes, ev'ry secret of my heart,
Shall shortly be made known
And I receive my just desert,
For all that I have done.

3 How careful then ought I to live!
With what religious fear!
Who such a strict account must give,
For my behavior here.

4 If now thou standest at the door,
O, let me feel thee near,
And make my peace with God before,
I at Thy bar appear.

OUR OTHER HOME.

F. H. O'NEAL.

1. It lies beyond earth's vis - ion, Be- yond the star-ry sky, Be-yond the ra- diant sun - set, We'll
2. Bright crowns of life are wait - ing In mansions fair a - bove, There gold-en harps are tun - ing To
3. Our Fa - ther keeps us trust- ful, Washed white from every sin; Un - til the an - gel reap - ers The

CHORUS.

reach it by and by. } Our home our oth-er home, Just be - yond the narrow
sweet-est songs of love. }
sheaves shall gather in. } hap-py home, hap-py home Just beyond the narrow

sea, Our home our other home We'll reach it by and by.
sea, the nar-row sea hap - py home our hap-py home,

LAMP OF LIFE.

JOHN FAWCETT. W. O. McDONALD.

1. How pre- cious is the book Di-vine, By in - spir - a - tion giv'n! Bright as a lamp its
2. It sweet - ly cheers our drooping hearts, In this dark vale of tears. Life, light and joy, it
3. This lamp thro' all the te-dious night, Of life, shall guide our way: Till we be-hold the

CHO.

doc -trines shine, To guide our souls to heav'n. } Oh lamp of life now shine! To
still im-parts, And quells our ris - ing fears.
clear - er light, Of an e - ter - nal day. } now shine To

guide our wand'ring feet, Till we a-round the Saviour's throne, In glo - ry crowned complete
guide our wand'ring, wand'ring feet,

MUSICAL GREETING.

(INTRODUCTORY SONG.)

L. G. McCLENDON. S. J. OSLIN.

Allegretto.

1. A greet-ing warm, we now ex-tend, A song of welcome to our friends; May love and friendship
2. With hearts of love, and mu-sic sweet, We've come again our friends to greet; With thaknful lips our
3. Then once a-gain we wel-come all— The old and young the great and small; Oh, may each heart be

CHORUS.

be our theme, Till we shall sev-er for our homes.
songs we'll raise, To Christ the au-thor of our praise.
filled with joy, While list'ning to our love-ly songs!
} Then let our song of wel-come ring, while

cheerful voi-ces glad-ly sing; Till all shall join our happy throng, And learn to sing our lovely songs.

THE HARVEST IS SURE.

GORDON. JAS. H. RUEBUSH.

1. Reap - ing the har - vest, so bright and fair, Reap - ing the har - vest with wondrous care;
2. Reap - ing but weeds where the wheat was sown, Reap - ing where thistles and thorns have grown;
3. Reap - ing of hope for the good seed sown, Reap - ing re - ward for the work well done;

FINE.

Reap - ing of seeds we have ear - ly sown, Reap - ing of fruits that have la - ter grown;
Reap - ing the tares where the wheat had been, Who of such har - vest is gath - 'ring in?
Reap - ing a smile for a word of love, Reap - ing a home in the world a - bove;

Each one is reap - ing from seeds he has sown, Where one has dropped a hun-dred has grown.

D.S.

Sure, ah, sure is the har - vest come, Sure, ah, sure is the har - vest come,

SING, OH! SING OF MY REDEEMER.

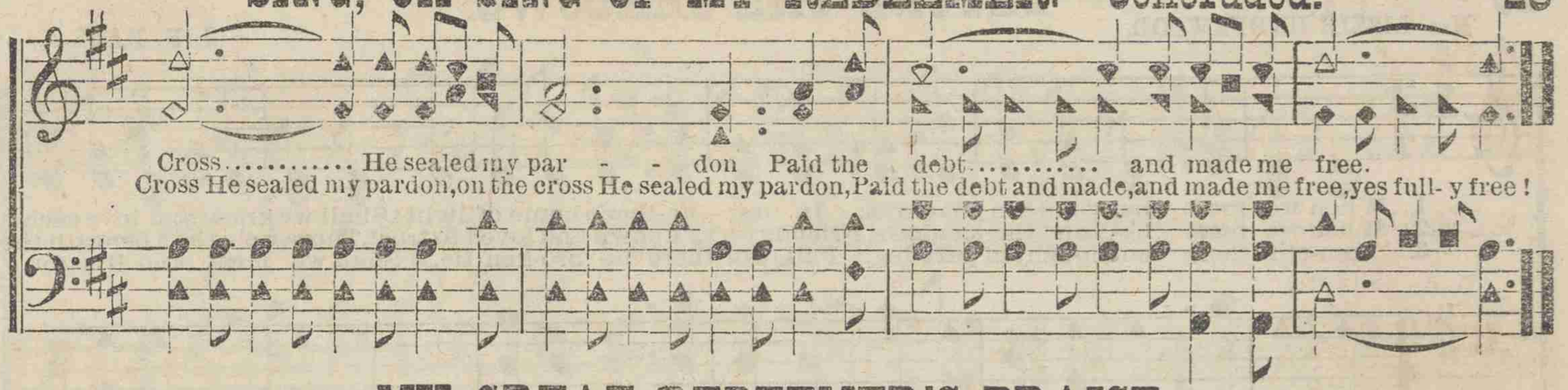
S. J. OSLIN.

1. I will sing of my Re- deem - er And His won-drous love to me; On the cru - el cross He suf - fered, From the curse to set me free.
2. I will tell the wond'rous sto - ry, How my lost es - tate to save; In His bound - less love and mer - cy He the ran-somed free - ly gave.
3. I will praise my dear Re- deem - er, His tri - um- phant pow'r, I'll tell How the vic - to - ry He giv - eth, O - ver sin and death and Hell.
4. I will sing of my Re deem - er, And His heav-'nly love to me; He from death to life hath brought me, Son of God with Him to be.

CHO.

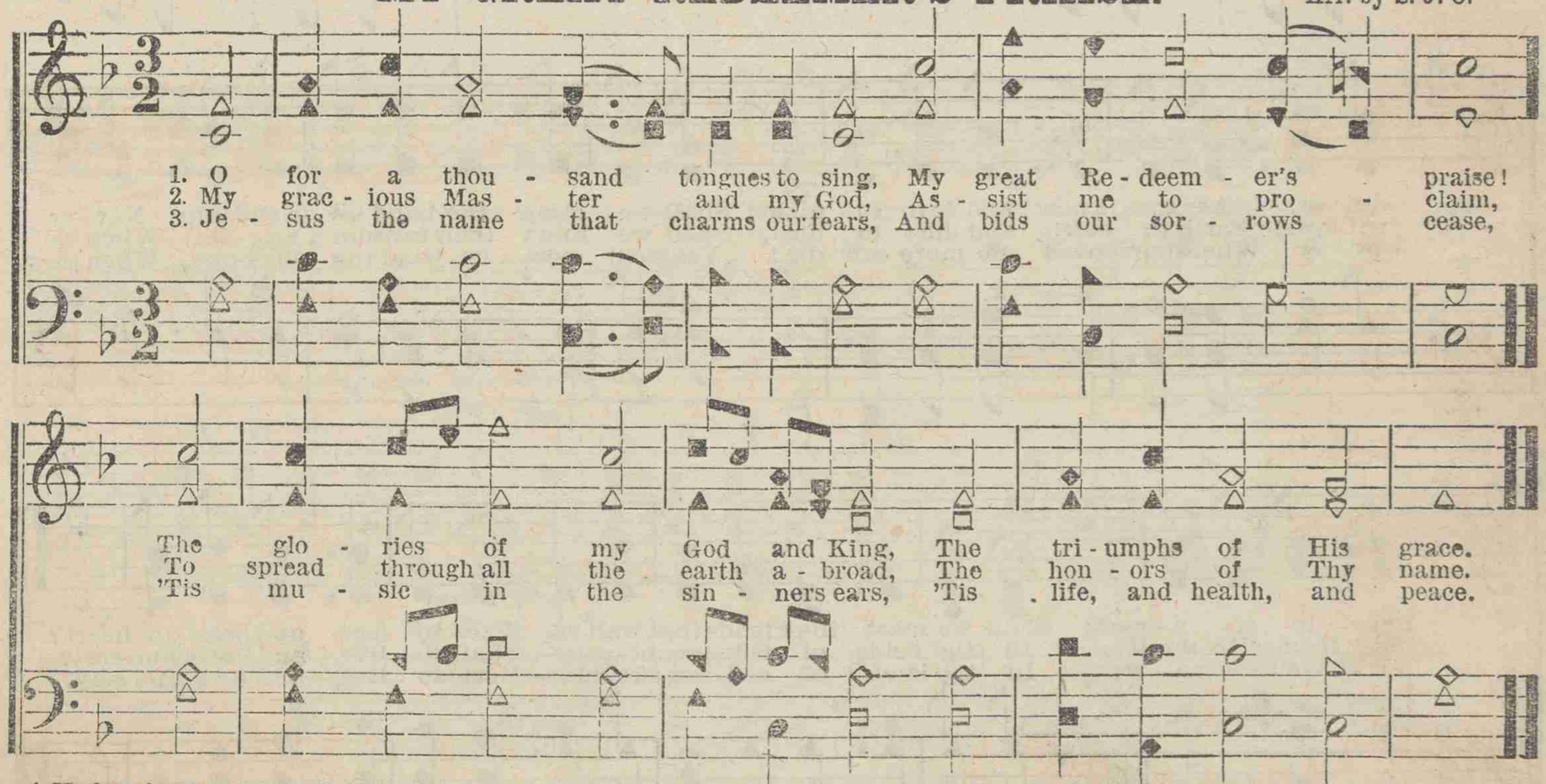
Sing, Oh! sing of my Re - deem - er, With His blood He pur-chased me
Sing, Oh! sing of my Re-deem- er, Sing Oh, sing of my Redeem - er, With His blood He purchased me, With His blood He purchased me; On the

SING, OH SING OF MY REDEEMER.—Concluded.



MY GREAT REDEEMER'S PRAISE.

Arr. by S. J. O.



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

5 He speaks, and listening to His voice,
New life the dead receive;
The mournful broken hearts rejoice,
The humble poor, believe.

6 Hear Him, ye deaf, His praise ye dumb,
Your loosened tongues employ;
Ye blind behold your Saviour comes,
And, lean, ye lame, for joy.

BEYOND THE SHADOWS.

Mrs. LIZZIE UNDERWOOD. J. H. HALL.

1. When we meet be-yond the shad-ows, In our Fa-ther's home of light; Shall we know and love each oth-er, As we know and love to-night! Shall we clasp the hand of friendship Nev-er more to go a-part; Shall we meet the friends that wait us, Face to face, and heart to heart?
2. When we meet be-yond the shadows, Friends we've known and loved to trust, Those we've lain beneath the wil-lows, "Earth to earth, and dust to dust," Shall we know their ransom'd spir-its, When we meet them with the blest; In the fields of fade-less beau-ty— Shall we live, and love, and rest?
3. Com-eth there no thought of part-ing, Fall-eth there no bro-ken tie, Shall we meet and live for-ev-er Where our loved no more can die! Yes we'll meet be-yond the shad-ows, When they all have passed a-way, In the land of end-less sunshine—Meet to live, and love and stay.

WE SHALL WEAR A CROWN.

S. J. OSLIN.

CHORUS.

1. { Am I a sol - dier of the cross, A fol - 'wer of the Lamb, / And shall I fear to own His cause, Or blush to speak His name. } And when the bat- tles'

o - ver We shall wear a crown, We shall wear a crown, Yes, a bright and shin-ing crown, And

when the bat - tles' o - ver, We shall wear a crown, In the New Je - ru - sa - lem.

2 Must I be carried to the skies,
On flow'ry beds of ease,
While others fought to win the prize,
And sailed through 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 should reign,
Encrease my courage Lord,
I'll bear the toil endure the pain,
Supported by Thy word.

I AM WAITING.

W. O. CUSHMAN. Rev. W. M. WEEKLEY.

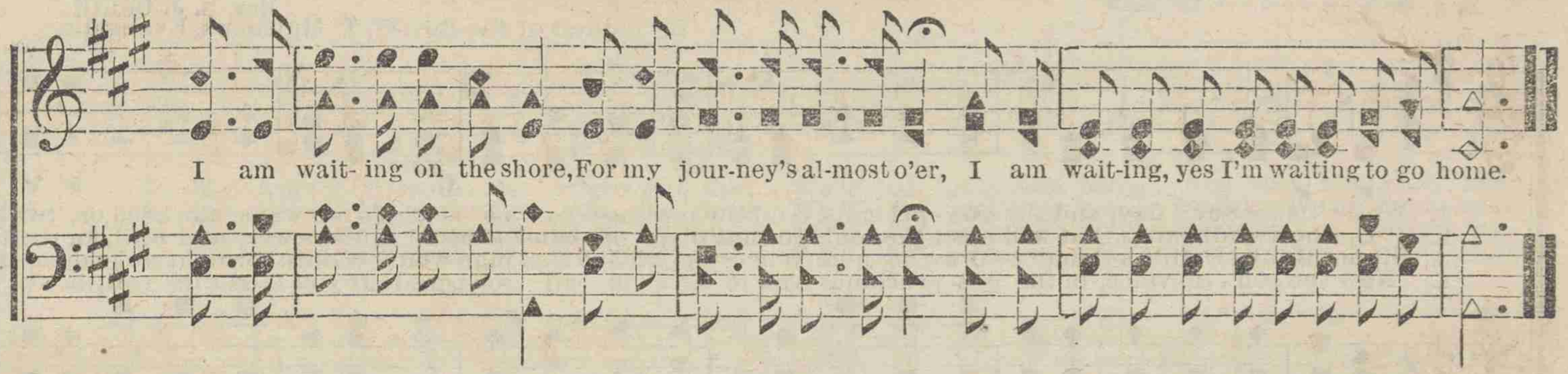
1. I am wait - ing by the riv - er, And my heart has wait - ed long;
2. Far a - way be - yond the shad - ows Of this vale of wea - ry tears,
3. They are launch - ing on the riv - er From the calm and qui - et shore;
4. Oh, I long to be with Je - sus In the man - sions of the blest,

Now I think I hear the cho - rus Of the an - gels' wel - come song.
There the tide of bliss is sweep - ing Thro' the bright and change - less years.
And they soon will bear my spir - it Where the wea - ry sigh no more.
Where the wick - ed cease from troub - ling, And the wea - ry are at rest.

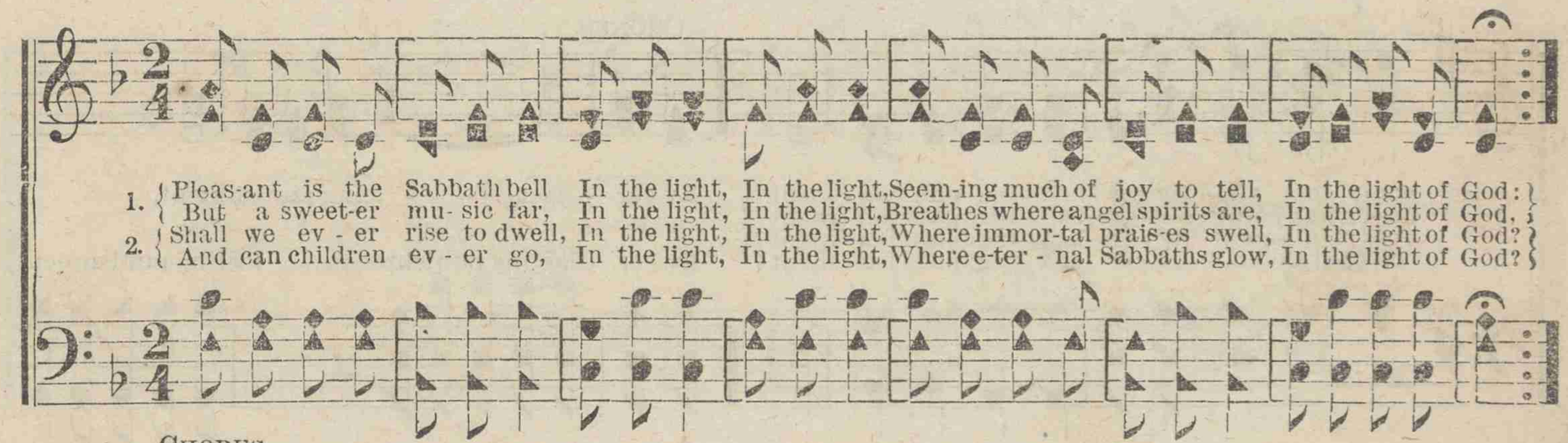
CHORUS.

I'm wait - - - - ing for the boat - man, I am wait - - - ing till He comes;
I'm wait-ing, I am wait- ing for the boat - man, I am wait-ing, I am wait - ing till He comes;

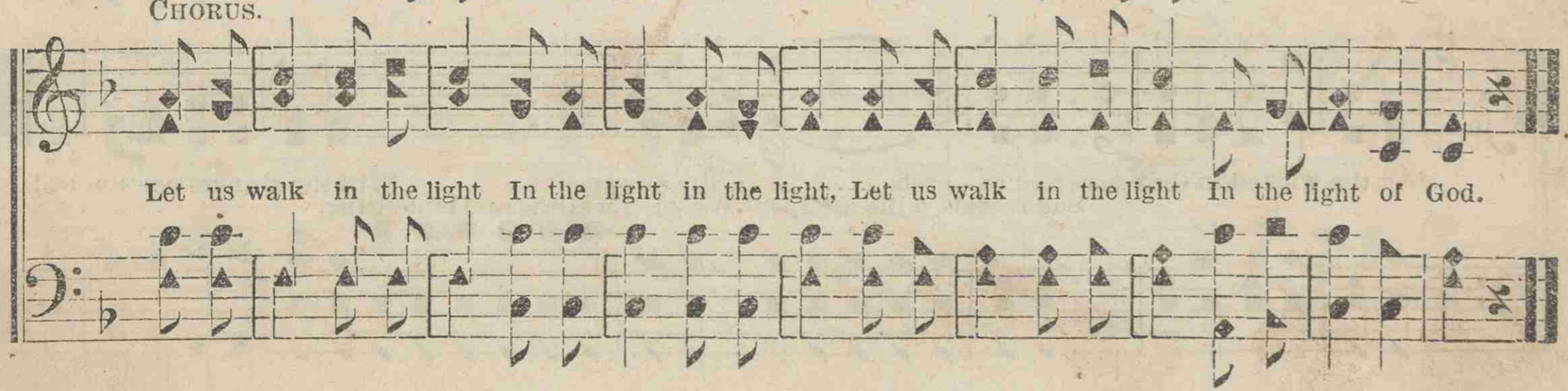
I AM WAITING.—Concluded.



IN THE LIGHT.



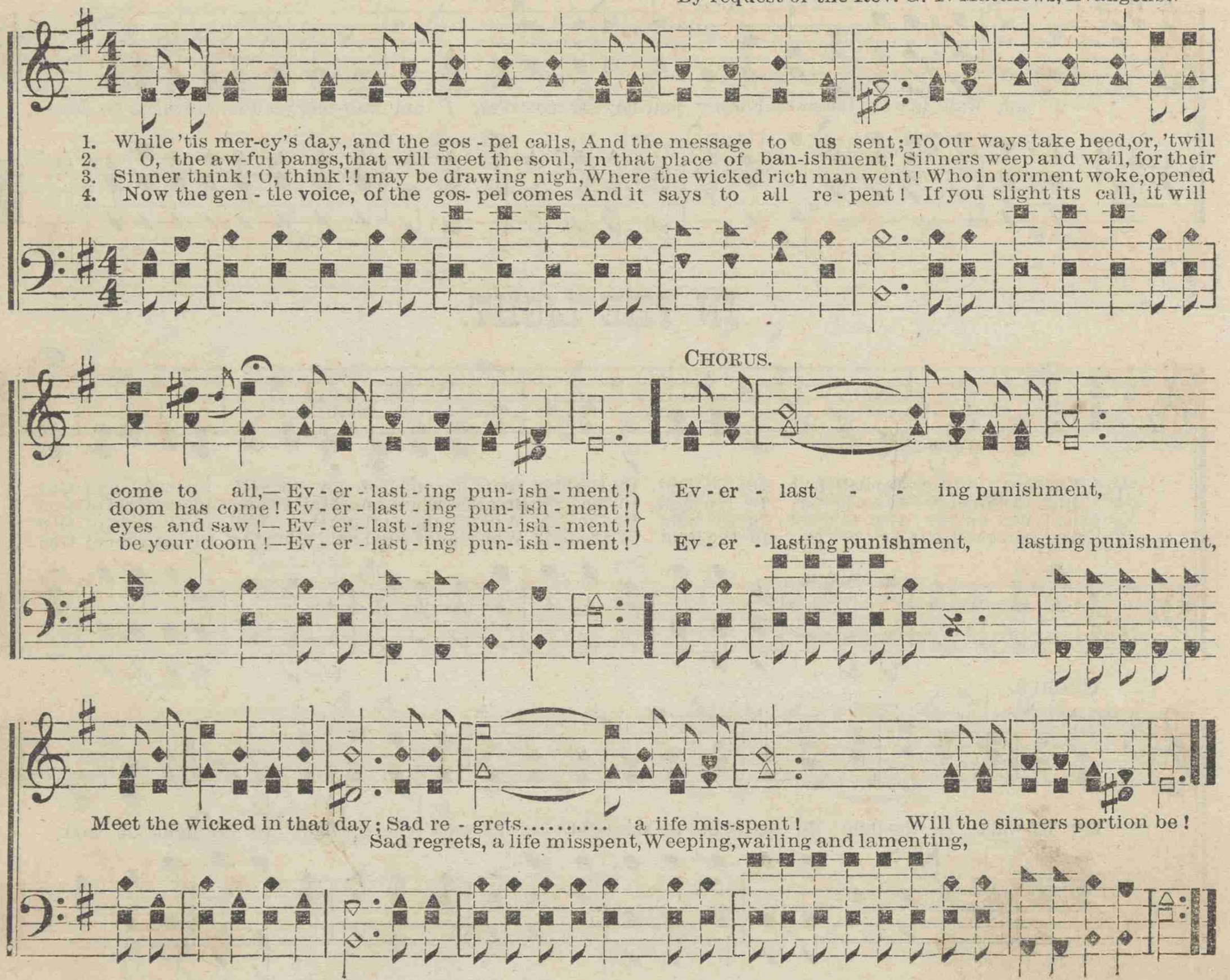
CHORUS.



EVERLASTING PUNISHMENT.

S. J. O.

Rev. S. J. OSLIN.
By request of the Rev. G. T. Matthews, Evangelist.



WE'LL WAIT 'TILL JESUS COMES.

Music by WYATT MINSHALL.

1. My heav'n-ly home is bright and fair, We'll be gath-ered home; Nor sin nor death can
2. It's glit - tering tow'rs the sun out shine We'll be gath-ered home; That heav'nly man - sion
3. My Fa - ther's house is built on high, We'll be gath-ered home; Far, far a - bove the
4. When from this earth - ly pris - on free,— We'll be gath-ered home; That heav'n-ly man - sion

CHORUS.

en - ter there, We'll be gath- ered home.
shall be mine, We'll be gath- ered home.
star - ry sky, We'll be gath- ered home.
mine shall be, We'll be gath- ered home

We'll wait 'till Jesus comes, We'll wait 'till Jesus comes, We'll

wait, wait 'till Je - sus comes; We'll wait 'till Je-sus comes, We wait, and we'll be gathered in.

SABBATH SCHOOL.

A. S. KIEFFER. S. J. OSLIN.

1. While the sweet Sab-bath morning is glid-ing the hills, And the dew on the grass spark-les bright,
2. Here we meet with our teach-ers so lov-ing and kind, In the name of our Sav-iour and Friend;
3. Here we sing of that "land that is fair-er than day," Of that Cit-y so fair and so grand,
4. Let us live for that Sav-iour whose dear lov-ing hands Ev-er guard us from morn-ing till night,

FINE.

We have met once a-gain, in our dear Sab-bath home, Where our voic-es in song may u-nite.
And a fore taste we have, of that pleas-ure and bliss, That in heav-en shall ne'er find an end.
Of that dear lov-ing Sav-iour whose hand safe will guide, Till we rest in that sweet hap-py land.
Let us toil in His ser-vice; and work for His cause, And at last reach the home of de-light.

D.S.—And our voic-es we raise in a glad song of Praise, For the bless-ings its brightness be-stows.

CHORUS. *D. S.*

Oh the sweet Sab-bath morn-ing we hail thy gold-en light, For it brings us a day of re-pos

THE DRINK I'LL USE.

Rev. A. W. ORWIG. J. H. KURZENKNABE. By per.

1. The drink I'll use will not be wine, How- ev - er sparkling it may be; For in it lurks the ad - der's sting,
2. The drink I'll use will not be beer, For ev - en that may bring the woe, The bitter sorrows, wound and tears,
3. The drink I'll use will not be ale, How - ev - er harmless it may seem; That, too may cause the sad, sad wail,
4. The drink I'll use will not be gin, Nor rum, nor brandy, nor old rye; For if I do, how dread the thought,

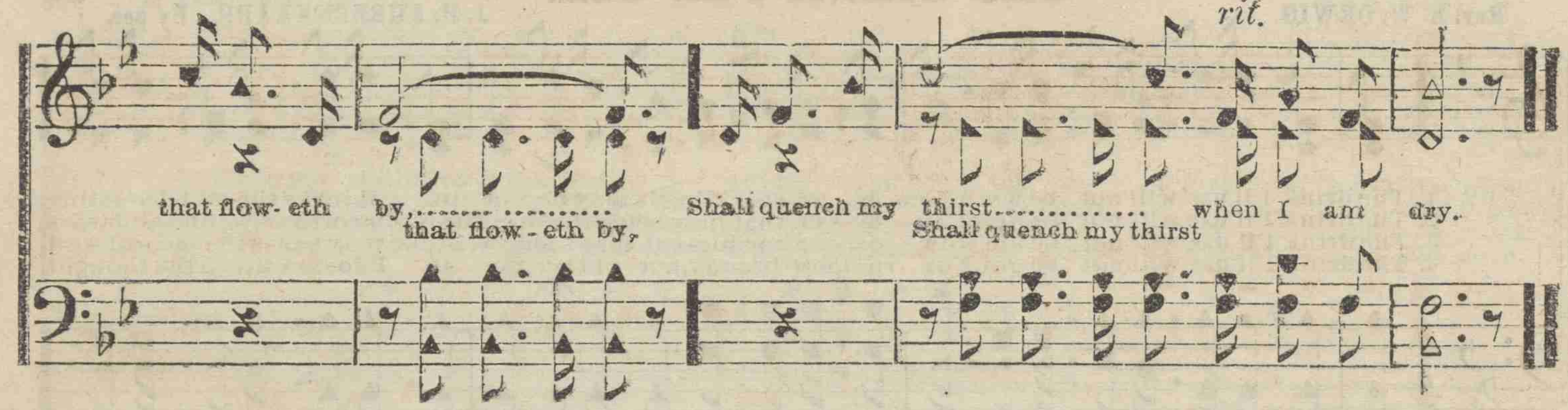
CHORUS.

Although its fangs I may not see.
And lay its tens of thousands low.
And sink beyond hope's cheering gleam.
The drunkard's death I too may die.

From al - co - hol - - - ic poi-son free,
From al - co-hol and poi-son free,

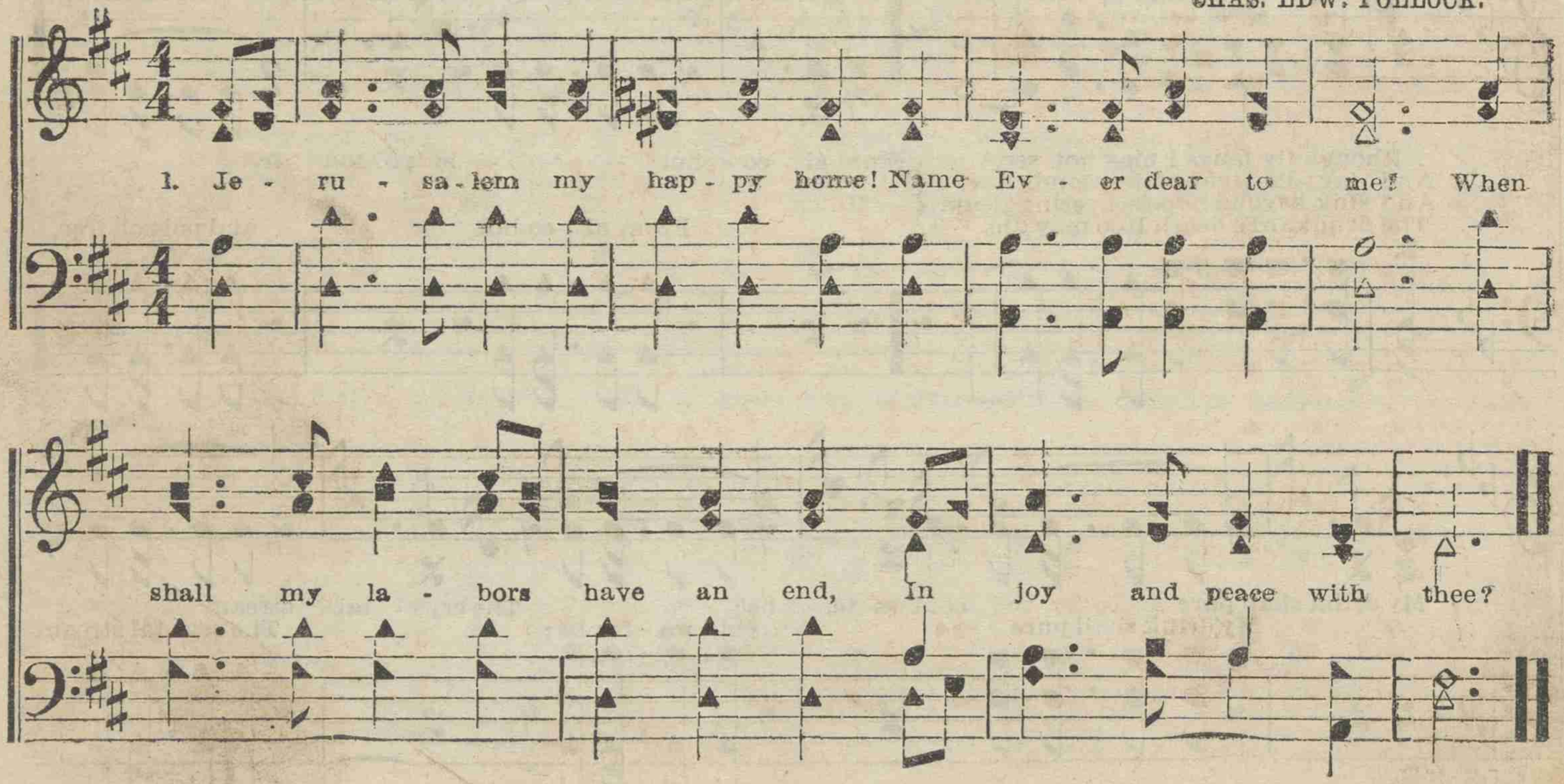
My drink shall pure cold wa- ter be; The crys - tal stream
My drink shall pure cold wa - ter be; The crys-tal stream

THE DRINK I'LL USE.—Concluded.



MAGGIE. C. M.

CHAS. EDW. POLLOCK.



THE LAND OF BEULAH.*

Arr. for this book by S. J. OSLIN.

1. I am dwell - ing on the mountain, Where the gold - en sunlight gleams; In a land whose wond'rous beau - ty, Far ex - ceeds my fond - est dreams; Where the air is pure e - the - real! La - dened
2. I can see far down the mountain, Where I wan - der'd man - y years; Oft - en hen - der'd on my jour - ney, By the ghosts of doubts and fears; Brok - en vows and dis - ap - pointments! Thick - ly
3. I am drink - ing at the foun - tain, Where I ev - er would a - bide! For I've tast - ed life's pure riv - er! And my soul is sat - is - fied! There's no thirst - ing for lifes' pleasures! Nor a -

CHO.—Is not this the land of Beu - lah? Bless - ed

D.S. CHORUS.

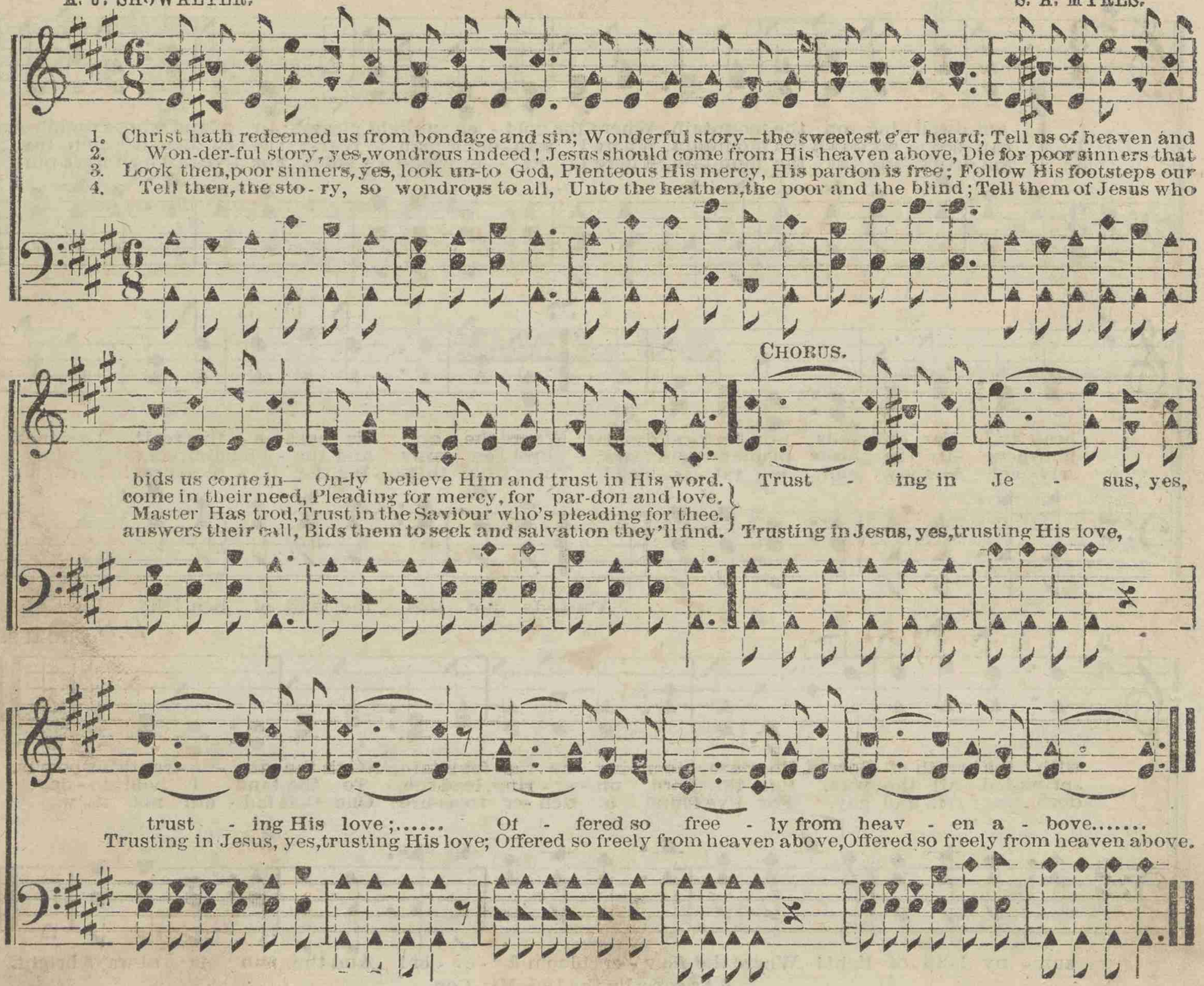
with the breath of flow'rs, They are bloom - ing by the foun - tain, 'Neath the am - a - ranthins bow'rs.
sprink - led all the way, But the Lord, un - er - ring, lead me, To the land I hold to - day.
dorn - ing rich and gay, For I've found a rich - er treas - ure! One that fad - eth not a - way.

sun - ny land of light! Where the flow - ers bloom for - ev - er! And the sun is al - ways bright.

* As sung by the Ind. Mis. Con.

TRUSTING IN JESUS.

A. J. SHOWALTER. S. A. MYRES.



FREE FOR ALL!

L. G. M. L. G. McCLENDON.

1. The nar-row way is free to all, Free to all that will come to-day; The rich and poor, the great and small, Will you come without de-lay.
2. The gates of pearl, now stands a-jar, Stands a-jar for all who will come; From ev-'ry clime, from near and far, All may find a welcome home.
3. O, will you walk those golden streets? Golden streets of the heav'nly land! Inside those "Jas-per walls" com-plete, Will you meet us in that clime?

CHORUS.

Free for all, free for all, Free sal-va-tion is of-fered to all, yes, to all, You by faith in Jesus' name, Free sal-va-tion may obtain, Bless the Lord its free for all.
Free for all, free for all, yes, for all, free for all,

MARCHING IN THE LIGHT.

J. B. M.

J. B. MOON, by per.

In march time.

1. We're march-ing home to Ca-naan's land.
2. We're march-ing near-er day by day,
3. Come march with us to Ca-naan's shore,

Marching in the beau-ti-ful light of God,

And soon we'll join the an-gel band,
To that sweet home where loved ones stay.
And dwell with Christ for-ev-er-more,

Marching in the beau-ti-ful light of God.

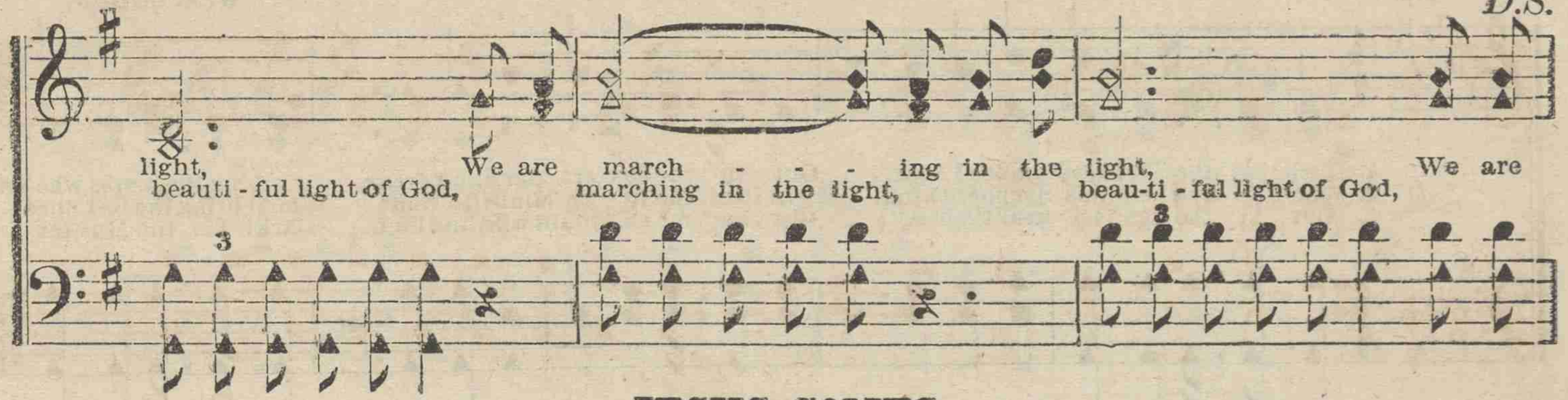
FINE.

We are march-ing in the light, marching in the light,
We are march-ing in the beauti-ful light of God, marching in the light,

From "Gospel Voice."

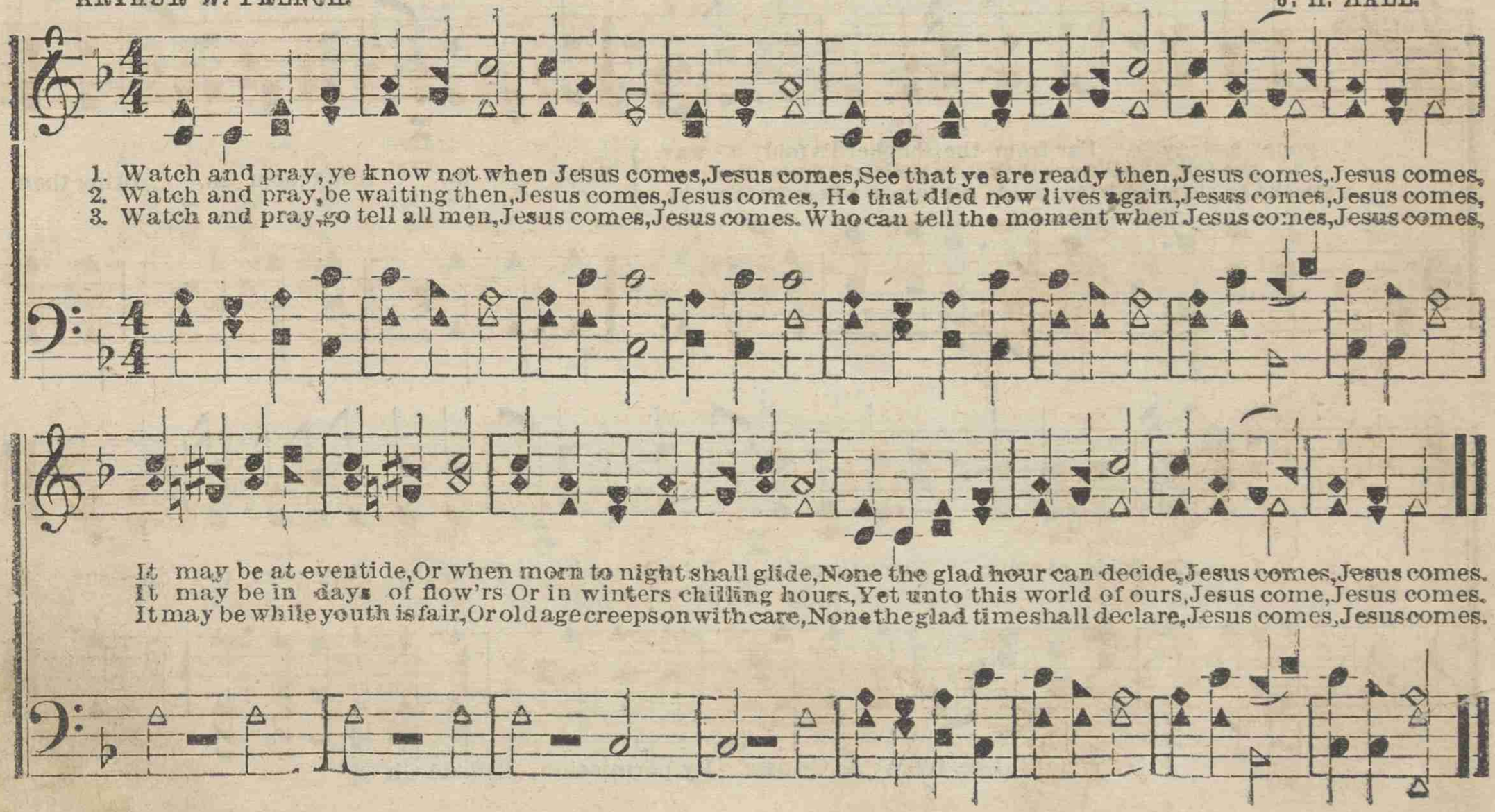
MARCHING IN THE LIGHT.—Concluded.

D.S.



JESUS COMES.

ARTHUR W. FRENCH. J. H. HALL.



BRING THEM IN.

ALEXCENAH THOMAS. W. A. OGDEN.

1. Hark! 'tis the Shepherd's voice I hear, Out in the des - ert dark and drear, Call-ing the lambs who've
2. Who'll go and help this Shepherd kind, Help Him the lit - tle lambs to find? Who'll bring the lost ones
3. Out in the des - ert hear their cry; Out on the mountain wild and high. Hark! 'Tis the Mas-ter

gone a-stray Far from the Shepherd's fold a - way.
to the fold, Where they ll, be shelter'd from the cold?
speaks to thee, "Go, find my lambs where'er they be.

CHORUS.

Bring them in, Bring them in, Bring them in from the fields of sin; Bring them in, Bring them in, Bring the lit-tle ones to Je - sus.

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AM I A SOLDIER OF THE CROSS.

J. H. RUEBUSH.

1. Am I a sol - dier of the cross, A fol - 'wer of the lamb; And shall I fear to
2. Sure I must fight if I would reign, In - crease my cour-age, Lord; I'll bear the toil en -

CHORUS.

own His cause, Or blush to speak His name. } Oh, help me Lord, to
dure the pain, Sup - port - ed by Thy word. } Oh, help me Lord, to work for thee, And

work for Thee, And ev - er true and faith - ful be.
ev - er true and faithful be, Oh, help me Lord, to work for Thee, And ev - er true and faithful be.

THE CROSS OF JESUS.

J. B. M.

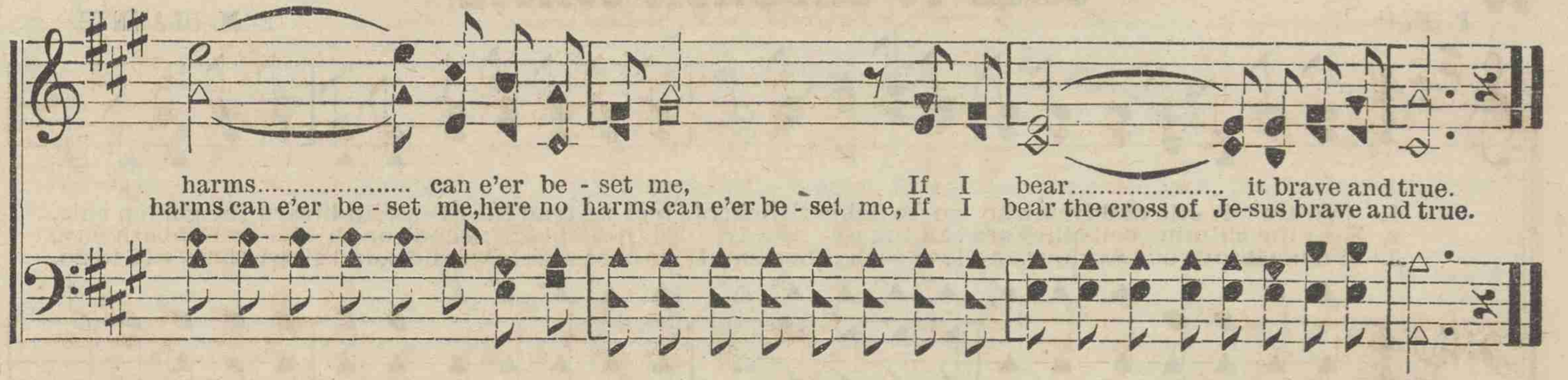
JOSEPH B. MOON. By per.

1. I must bear the cross of Je - sus, And be bold-ly marching on; When condemn'd for sin He found me, And my bur- den then was gone.
2. I must bear the cross of Je - sus, For I hear His great command, "Take my eas - y yoke up - on you, Lean on my al- might - y hand."
3. I must bear the cross of Je - sus, For He bore my sins a - way; And to me a home in heav - en He will give some fu - ture day.

CHORUS.

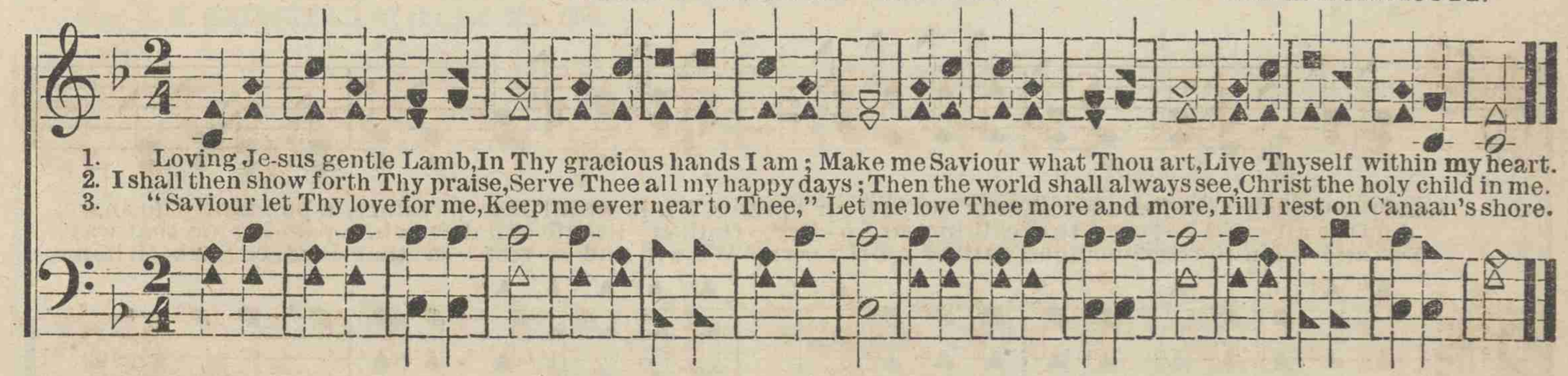
I must bear the cross of Je - sus, I must bear the cross of Je - sus, And with heav - en bright in view, Here no
I must bear the cross of Je - sus, And with heav - en bright in view, And with heav - en bright in view, Here no

From "The Gospel Voice."



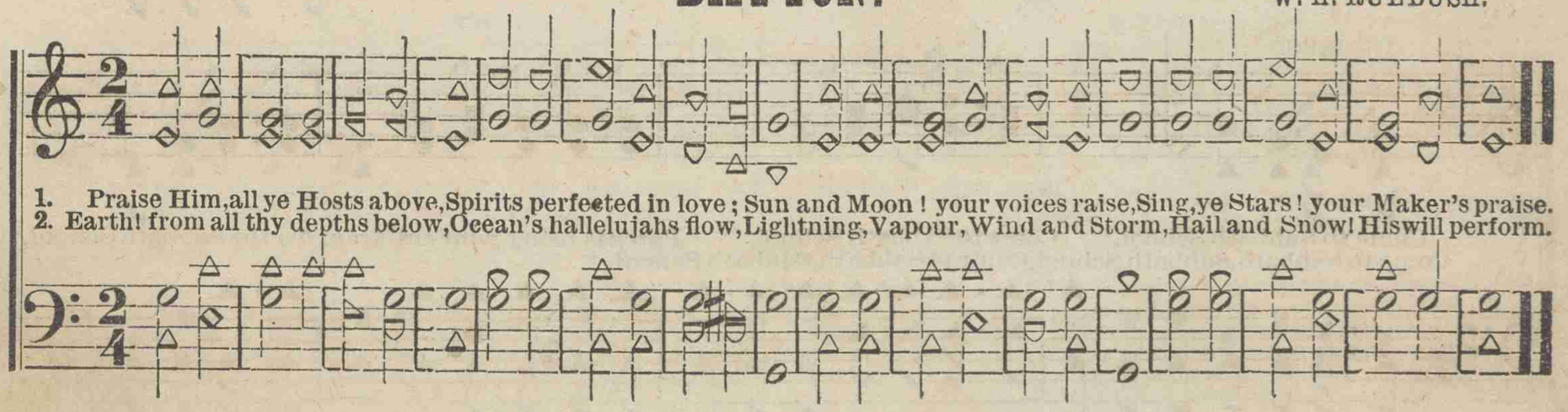
GRAVELLEY HILL.

JAS. E. HUNNICUTT.



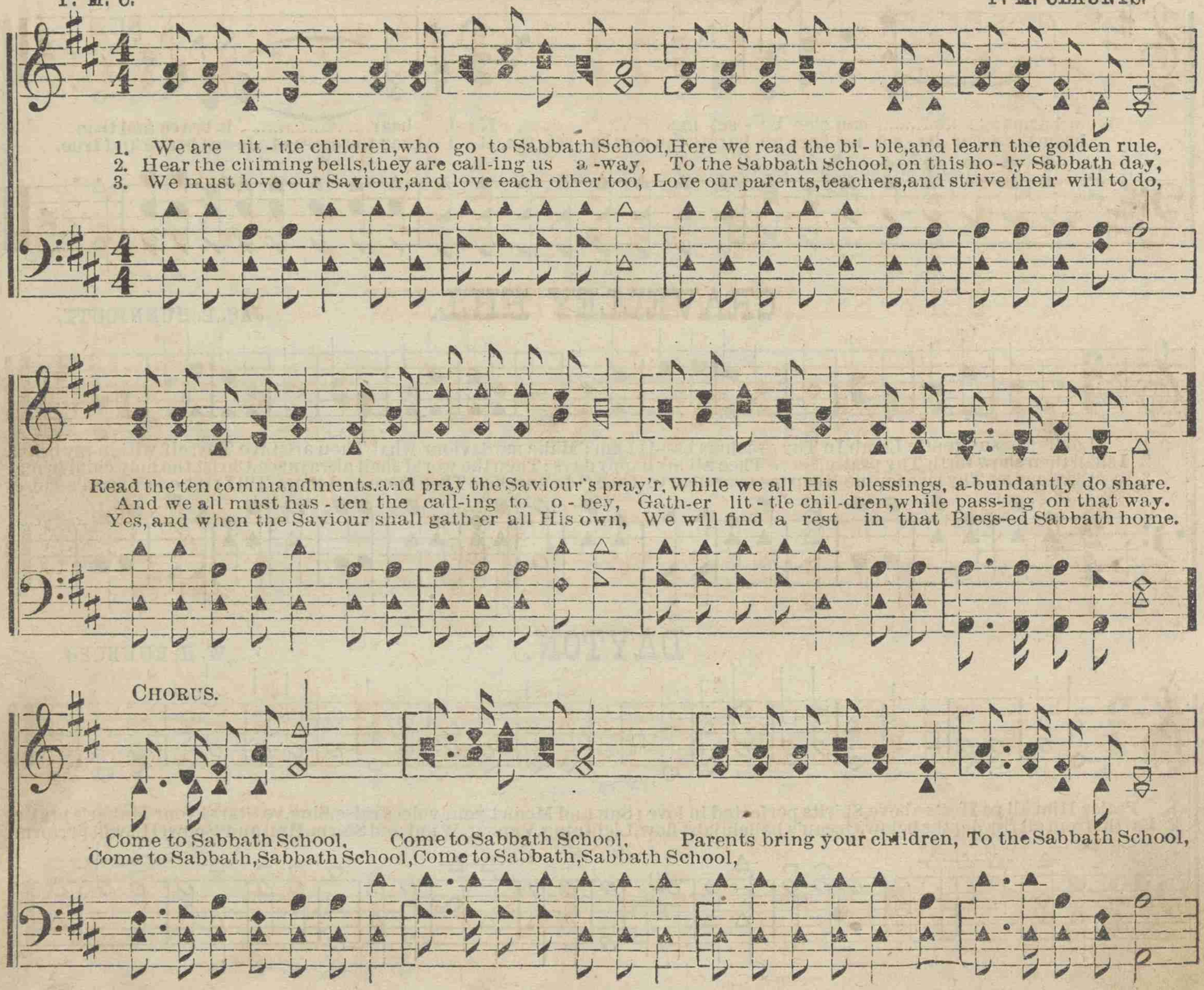
DAYTON.

W. H. RUEBUSH.

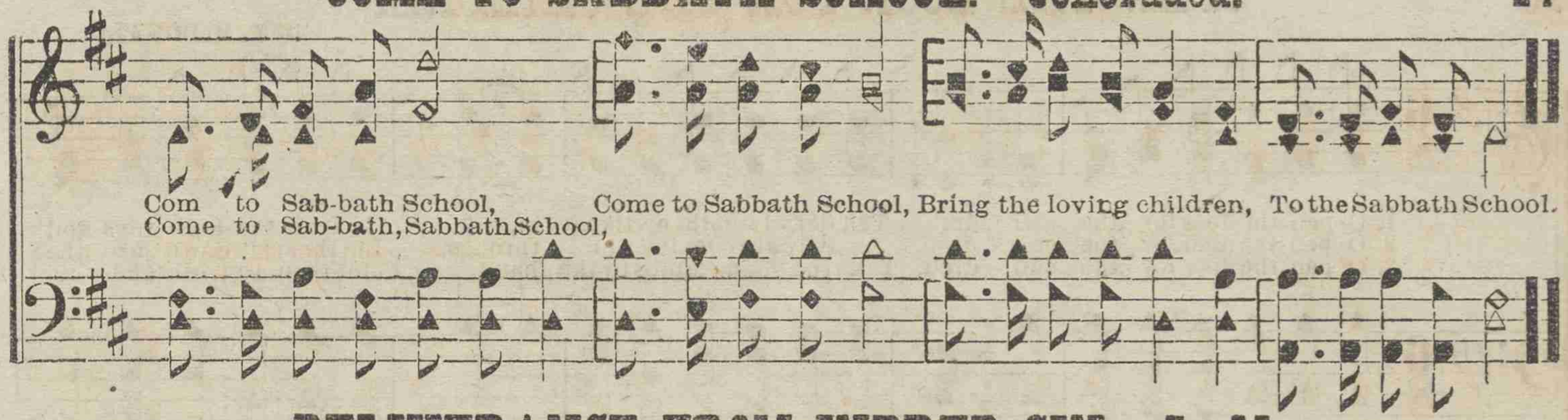


COME TO SABBATH SCHOOL.

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

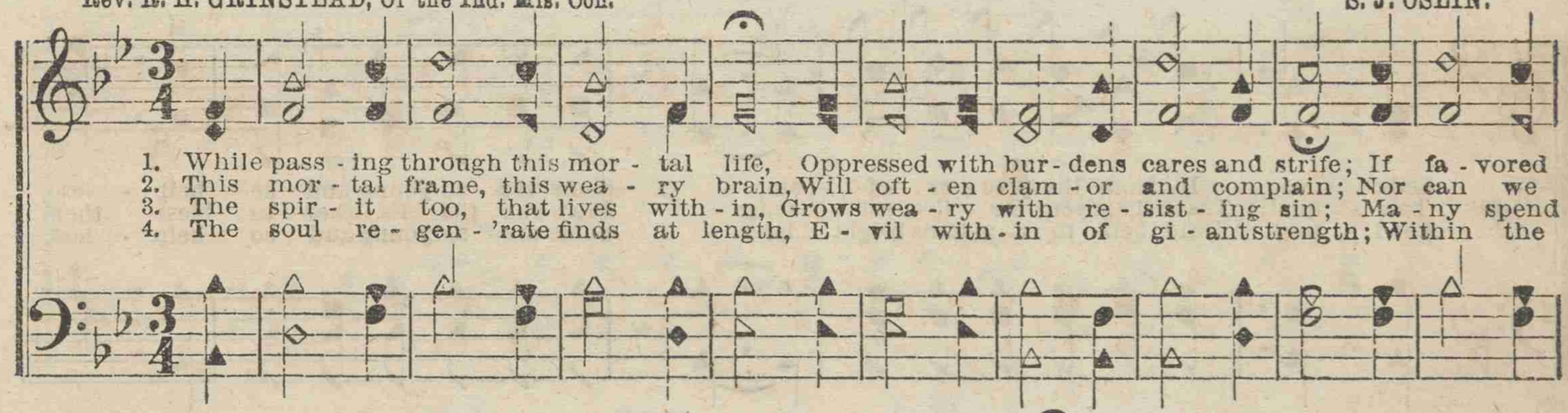


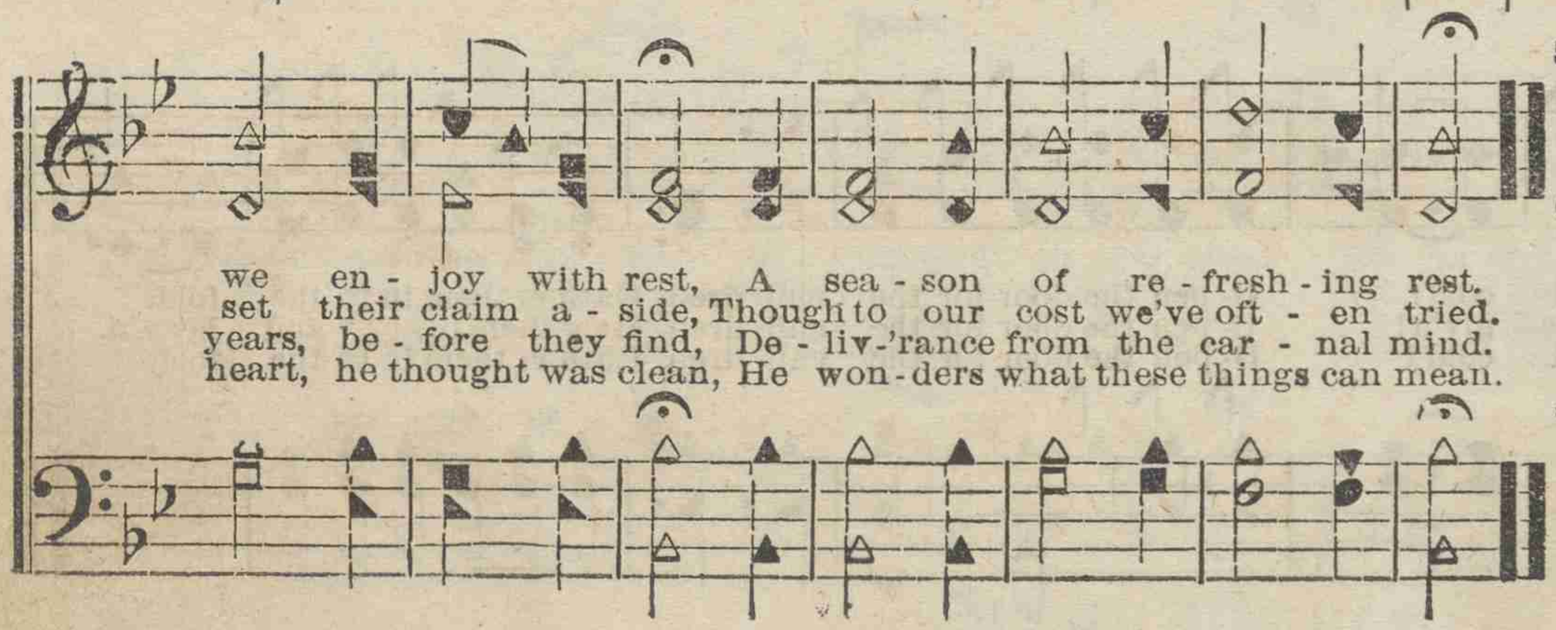
COME TO SABBATH SCHOOL.—Concluded.



DELIVERANCE FROM INBRED SIN. L. M.

Rev. R. H. GRINSTEAD, Of the Ind. Mis. Con. S. J. OSLIN.





5 This evil foe that dwells within,
Is hydra-headed, imbred sin;
Whose name is legion, to be plain,
For many evils there remain.

6 They are the dwellers in the land,
To drive them out is God's command;
And take possession in His name
And rest when all our foes are slain.

7 The soul is there prepared to grow,
In all the graces here below;
And give the glory all to Him,
Whose blood has cleansed from inbred sin.

OPEN THE DOOR FOR THE CHILDREN.

C. M. McDONALD.

1. O- pen the door for the chil - dren, Ten-der - ly gath- er them in, In from the high-ways and hedg es, In from the plac - es of sin, Some are so young and so help - less, Some are so hun-gry and cold! O- pen the door for the chil- dren, Gath-er them in-to the fold.

2. O- pen the door for the chil - dren, See, they are com-ing in throngs, Bid them sit down at the ban - quet, Teach them your lov - li - est songs. Pray you the Fa - ther to bless them! Pray you that grace may be giv'n! O- pen the door for the chil- dren, Help them to glory and heav'n.

3. O- pen the door for the chil - dren, Take the young lambs by the hand, Point them to truth and to good - ness, Lead them to Can- aans bright land. Some are so young and so help - less, Some are so ten- der and cold! O- pen the door for the chil- dren, Gath-er them in-to the fold.

HIS LOVING KINDNESS.

1. A-wake, my soul, in joy - ful lays, And sing the great Re-deem- er's praise He just - ly claims a
2. He saw me ru - ined in the fall, Yet loved me, not - with-stand-ing all; He saved me from my
3. When troub-le, like a glocm - y cloud, Has gath- ered thick and thundered loud, He near my soul has
4. Soon shall I pass the gloom - y vale, Soon all my mor - tal pow'rs must fail, Oh, may my last ex -

FINE. D. S.

sonnd from thee, His lov - ing kind-ness, oh, how free! His lov - ing kindness, lov - ing kindness, His
low es - tate, His lov - ing kind-ness, oh, how great! His lov - ing kindness, lov - ing kindness, His
al- ways stood, His lov - ing kind-ness, oh, how good! His lov - ing kindness, lov - ing kindness, His
pir - ing breath His lov - ing kind-ness sing in death. His lov - ing kindness, lov - ing kindness, His

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And press on-ward by faith at the fount-ain head to be, And its full - ness for - ev - er more to know.
And re - joice in the hope that with them we soon shall share In the rest that re - main - eth ev - er more.
In the cross is our glo - ry, and Je - sus is our song—We will rest at the fount - ain o - ver there.
And a - bide with our Sav - iour and loved ones now at home, Where our tri - als and sor - rows all are past.

CHORUS.

We shall rest at the fountain by and by, by and by, We shall rest at the fountain by and by;
by and by;

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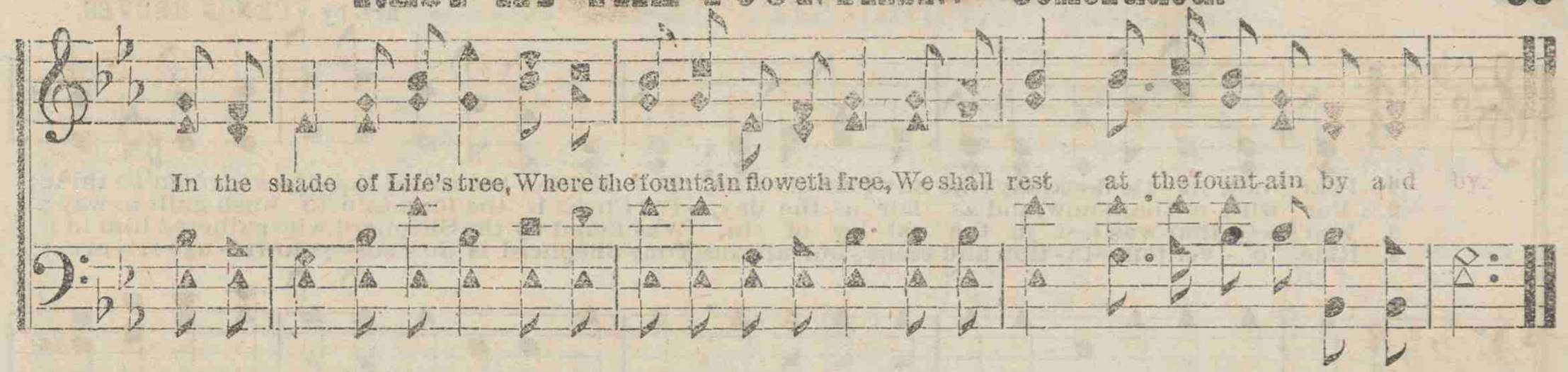
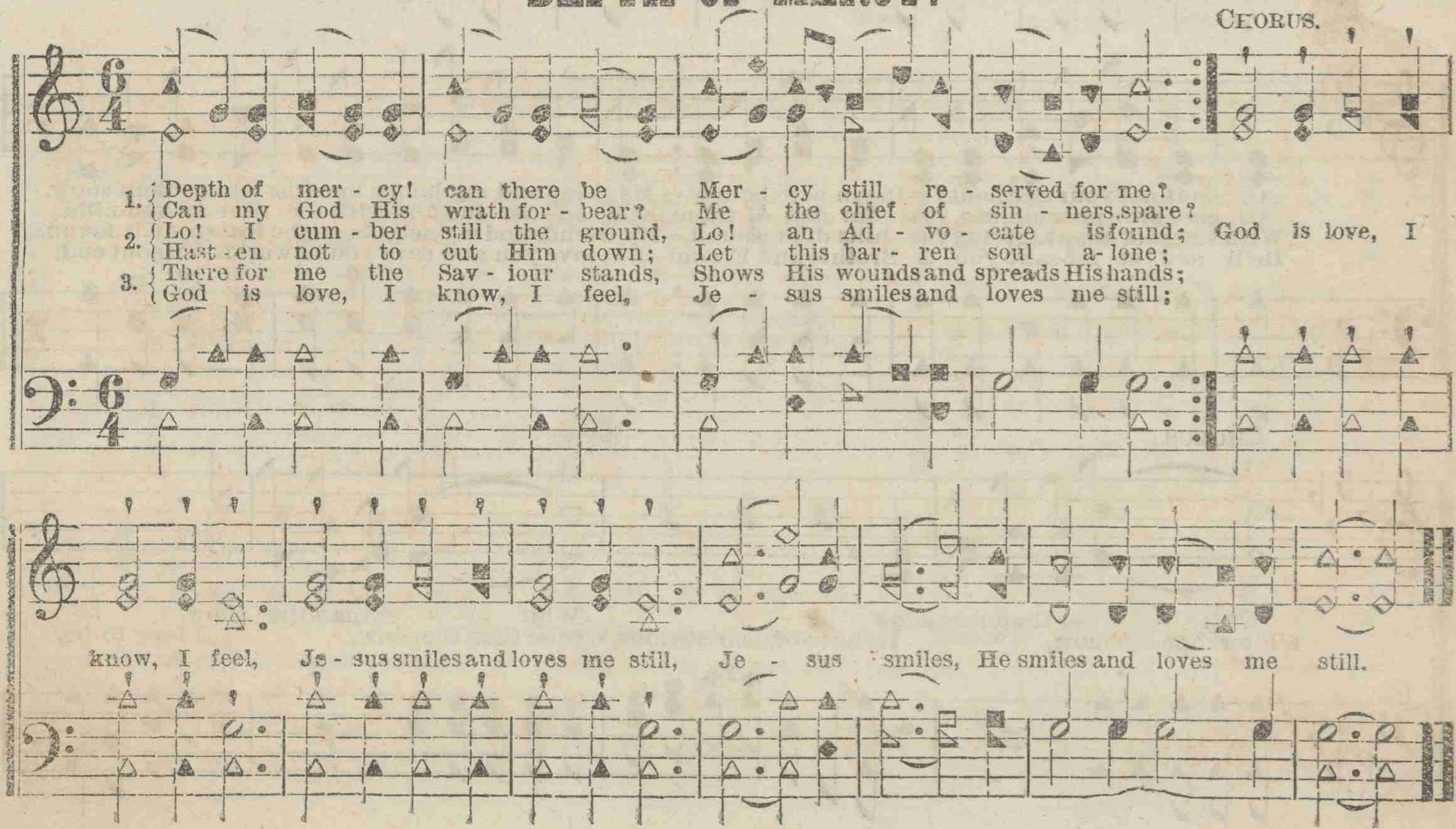
REST AT THE FOUNTAIN.—Concluded.



DEPTH OF MERCY.



WHITER THAN THE SNOW.

Arr. by VERNON REEVES.

1 Fear not, lit - tle flock, says the Sav-iour di - vine, The Fa-ther has willed that the kingdom be thine;
2. Far whit - er than snow, and as fair as the day,—For Christ is the foun-tain to wash guilt a - way;
3. Yon sheep that was lost in the val - ley of sin, Was found by the Shepherd, who gathered him in;
4. Ride o - ver temp-ta - tion and cease your alarms, Your Shepherd is Je - sus—your ref - uge His arms;

O, soil not your garments with sin here be-low,— My sheep and my lambs must be whiter than snow.
O, give him, poor sin-ner, that bur-den of thine, And en - ter the fold with the nine-ty-and-nine.
With songs of thanksgiving the hills did resound,—My friends and my neighbors, the lost sheep is found.
He'll nev - er for-sake you—a Brother and Friend—But love you and save you in worlds without end.

CHORUS.

Whit - - er than the snow, Whit - - er than the snow,
Whiter than the snow, I long to be, dear Saviour, Whiter than the snow, I long to be,

Whit - - er than the snow, Whit - - er than the snow.
Whiter than the snow, I long to be, dear Saviour, Whiter than the snow, Whiter than the snow.
Whit - er than snow.

A. S. K.

JESUS WILL LET YOU IN.

A. S. KIEFFER.

1. { Come to our Father's house, Come, ere the day be gone; / Tempests are gath'ring fast, Darkness is coming on. }
2. { Look at the wea-ry way, Look where thy feet have trod; / Finding no rest nor peace, Wand'ring away from God. }

Fly, for the tempest is com - ing,
Fly, for the tempest is com - ing,

Sweeping the fields of sin; Knock at the por tals of mer - cy, Je - sus will let you in.

BRING THEM TO THE FOLD.

LIZZIE UNDERWOOD. J. B. VAUGHAN, by per.

1. Je - sus loves the children, Bring them to the Mas - ter; To the ten - der Shepherd, Lead them to his fold;
2. Je - sus loves the children, And he died to save them; Heed his lov - ing mes-sage, Suf - fer them to come;

FINE.

Let him bless the children, Bring them, parents, teachers, For the Saviour's blessing As in days of old.
Teach them love their Saviour, While their youth is passing. Gath - er in the chil - dren To their Sabbath home.

D.S.—Gath - er in the children, Hap - py lit - tle children: Gath - er in the children, Bring them to the fold.

CHORUS. *D.S.*

Gath - er in the chil - dren, The hap - py lit - tle chil - dren, Gath - er in the children, Bring them to the fold;

THE HALF HAS NEVER BEEN TOLD.

FRANCES RIDLEY HAVERGAL. R. E. HUDSON.

1. I know I love Thee bet-ter, Lord, Than an - y earth-ly joy, For Thou hast giv-en me the peace
2. I know that Thou art nearer still Than an - y earth-ly throng, And sweet-er is the thought of Thee
3. Thou hast put gladness in my heart; Then well may I be glad! With-out the se - cret of Thy love

CHORUS.

Which noth-ing can de - stroy.
Than an - y love - ly song.
I could not but be sad.
} The half has nev-er yet been told, yet been told, Of love so full and free;

rit.

The half has nev - er yet been told, (yet been told), The blood—it cleans-eth me, cleans-eth me.

From "Gems of Gospel Song," by per.

HAPPY SPIRITS.

Rev. J. C. BURKETT.

1. Death shall not de-stroy my com-fort Christ shall guide me thro' the gloom; Down He'll send some an-gel
2. Jor - dan's streams shall not o'erflow me While my Saviour's by my side; Ca-naan, Ca-naan lies be-
3. Smil - ing an- gels now sur-round me, Troops re-splendent fill the skies; Glo - ry shin-ing all a
4. Je - sus, clad in dazz-ling splendor, Now, methinks, apppears in view! Breth- ren, could you see my

CHORUS.

con- voy To con - vey my spir - it home.
- fore me, Rise, and cross the swell- ing tide.
- round me While my hap - py spir - it flies.
Je- sus, You would love and serve Him, too.

Soon with an - gels I'll be march-ing

With bright glory on my brow; Who will share my blissful portion, Who will love my Sav-iour now?

BY AND BY.

Words and Music by W. T. DALE. By per.

1. O - ver Jor - dan we shall meet, By and by, by and by; In that hap - py land so
2. All our sor - rows shall be past, By and by, by and by; We shall reach our home at

sweet, By and by, by and by; We shall gath - er on the shore, With our
last, By and by, by and by; With the ran - som'd we shall stand, There a

kin - dred gone be - fore, And the Sav - iour's name a - dore, By and by, by and by.
ho - ly, hap - py band, Crown'd with glo - ry in that land, By and by, by and by.

3 We shall join the heavenly choir, By and by, by and by;
We shall strike the golden lyre, By and by, by and by;
In our home so bright and fair,
Where the happy angels are,
We shall praise forever there, By and by, by and by.

4 There we'll join the ransomed throng, By and by, by and by;
Chanting love's redeeming song, By and by. by and by;
There we'll meet before the throne,
Then we'll lay our trophies down,
And receive a shining crown, By and by, by and by

THE UNCLOUDED DAY.

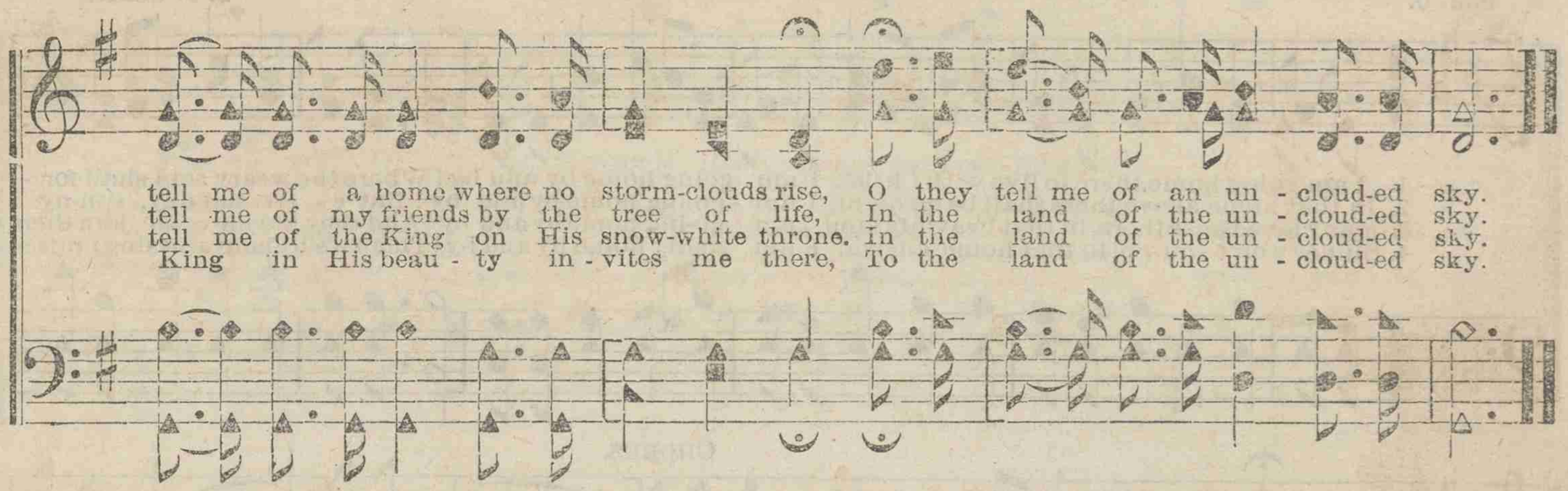
(MAY BE USED AS A SOLO).

Words and Melody by Rev. J. K. ALWOOD. J. F. KINSEY, by per.

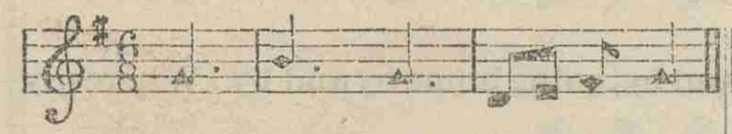
1. O they tell me of a home far be-yond the skies, O they tell me of a home far a-
2. O they tell me of a home where my friends have gone, O they tell me of a home far a-
3. O they tell me of the King in His beau-ty there, And they tell me that mine eyes shall be-
4. O they tell me that He smiles on His chil-dren there, And His smile drives their sorrows all a-

way; O they tell me of a home where no storm clouds rise, O they tell me of an un-cloud-ed
way; Where the tree of life in e-ter-nal bloom, Sheds its fragrance through the unclouded
hold; Where He sits on the throne that is whit-er than snow, In the cit-y that is made of
way; And they tell me that no tears ev-er come a-gain, In that love-ly land of un-cloud-ed

day, O the land of cloudless day, O the land of an un-cloud-ed sky; O they
day; O the land of cloudless day, O the land of an un-cloud-ed sky; O they
gold; O that land mine eyes shall see, O that land of an un-cloud-ed sky; O they
day; O that land of love-ly smiles, O the smiles of His love-beam-ing eye; O the



MARCHING TO ZION. S. M.



1 Come, ye that love the Lord,
And let your joys be known:
Join in a song with swee accord,
While ye surround His throne.

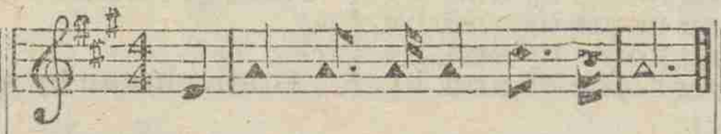
CHORUS.

We're marching to Zion,
Beautiful, beautiful Zion!
We're marching upward to Zion,
The beautiful city of God.

2 Let those refuse to sing,
Who never knew our God;
But servants of the Heavenly King
May speak their joys abroad.

3 Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's ground
To fairer worlds on high.

HOME OVER THERE. 8s.



1 O think of the home over there,
By the side of the river of light,
Where the saints, all immortal and fair,
Are robed in their garments of white.

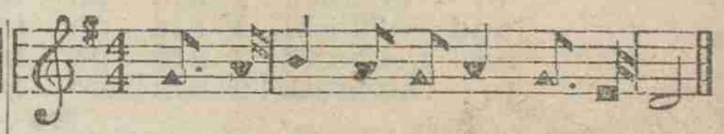
REFRAIN.

Over there, over there,
O think of the home over there.

2 O think of the friends over there,
Who before us the journey have trod,
Of the songs that they breathe on the air,
In their home in the palace of God.

3 My Saviour is now over there,
There my kindred and friends are at rest,
Then away from my sorrow and care,
Let me fly to the land of the blest.

SWEET BY AND BY.



1 There's a land that is fairer than day,
And by faith we behold it afar;
And the Father lives over the way,
To prepare us a dwelling-place there.

CHORUS.

In the sweet by-and-by,
We shall meet on that beautiful shore;
In the sweet by-and-by— [shore.
We shall meet on that beautiful

2 We shall sing on that beautiful shore
The melodious songs of the blest;
And our spirits shall sorrow no more—
Not a sigh for the blessings of rest.

3 To our bountiful Father above
We will offer the tribute of praise,
For the glorious gifts of His love,
And the blessings that hallow our

GOING HOME BY AND BY.

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

1. I am going home, there to live with Christ, I am going home by and by! Where the weary soul shall for -
2. In that home above, there shall be no night, I am go-ing home by and by! But e - ter - nal day, sun-ny
3. Many loved ones there, in that heav'nly land, I am go-ing home by and by! And they bid me come, join their
4. Sinner won't you go, to that home a-bove! I am go-ing home by and by! There we'll shout and sing praises

CHORUS.

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

Go-ing home ..... by and by!..... Where the

Go-ing home by and by, going home by and by! Where my

trials and temptations will be o'er! Going home by and by, By and by, by and by, There to dwell in peace evermore!
Going home, By and by,

LET THY MERCY SHINE ON ME.

1. Pass me not, O gen - tle Sav-iour, Sin-ful though my heart may be;
Nev - er leave me, but the rath - er Let Thy (*Omit*.....) mer - cy shine on me.

2. Pass me not, O lov - ing Sav-iour, Let me live and cling to Thee;
For I'm long - ing for Thy fa - vor, Whilst thou'rt (*Omit*.....) call - ing, O call me.

3. Pass me not, O might-y Sav-iour, Thou can'st make the blind to see;
Wit-ness - es of Thy great mer - it, Speak some (*Omit*.....) word of pow'r to me.

Ev - en me,..... O bless-ed Sav - iour Let Thy mer - - cy shine on
Ev - en me, O bless-ed Saviour, ev - en me, Let Thy mer - cy shine on

me, Ev-en me, Ev-en me, Let Thy mer - cy shine on me.
me, ev-en me, Ev-en me, ev-en me, Let Thy mercy shine on me, even me.

CROWN HIM LORD OF ALL.

R. A. GLENN.

1. All hail the pow'r of Je- sus' name! Let an-gels prostrate fall; Bring forth the roy - al di - a - dem,
2. Crown Him ye mar- tyrs of our God, Who from His al - tar call; Ex - tol the stem of Jes se's rod,
3. Ye cho- sen seed of Israel's race, A remnant weak and small: Hail Him who saves you by His grace,
4. Ye Gen- tile sin- ners, ne'er for-get The worm -wood and the gall; Go . spread your trophies at His feet,

And crown Him Lord of all. And crown, and crown Him
And crown Him Lord of all, and crown Him Lord of all, and

Lord of all Bring forth the roy - al di - a - dem, And crown Him Lord of all.
crown Him Lord

From "The Temple Star."

ONE BY ONE.

1. One by one the bonds are sev-ered, Binding hearts to-geth-er here: One by one new ties are add-ed To the land that knows no tear.
2. One by one we cease our toil-ing For the Mas-ter here be-low: By the an-gel bands at-tend-ed, To our end-less rest we go.
3. One by one we're gath-'ring yon-der, Out of ev'-ry clime and land: One by one we're cross-ing o-ver To the dis-tant heav-'nly strand.
4. One by one the Sav-iour calls us In His per-fect bliss to share: May we for the call be read-y! Oh, may none be miss-ing there!

CHORUS.

Gath-er-ing home, gath-er-ing home,

pp

One by one we're gath-er-ing home, Soon will all be gath-ered home,—Gathered one by one.

WHEN THE MISTS HAVE ROLLED AWAY.

ANNIE HERBERT. Arr. by S. H. WARTMAN.

1. When the mists have roll'd in splen-dor From the sum-mit of the hills, And the sun-shine, warm and tender,
We may read love's shin-ing let-ter In the rain-bow of the spray; We shall know each other bet-ter
2. If we err in hu-man blindness, And for-get that we are dust; If we miss the law of kindness
Snow-y wings of love shall cov-er All the faults that hide a-way, When the wea-ry watch is o-ver,

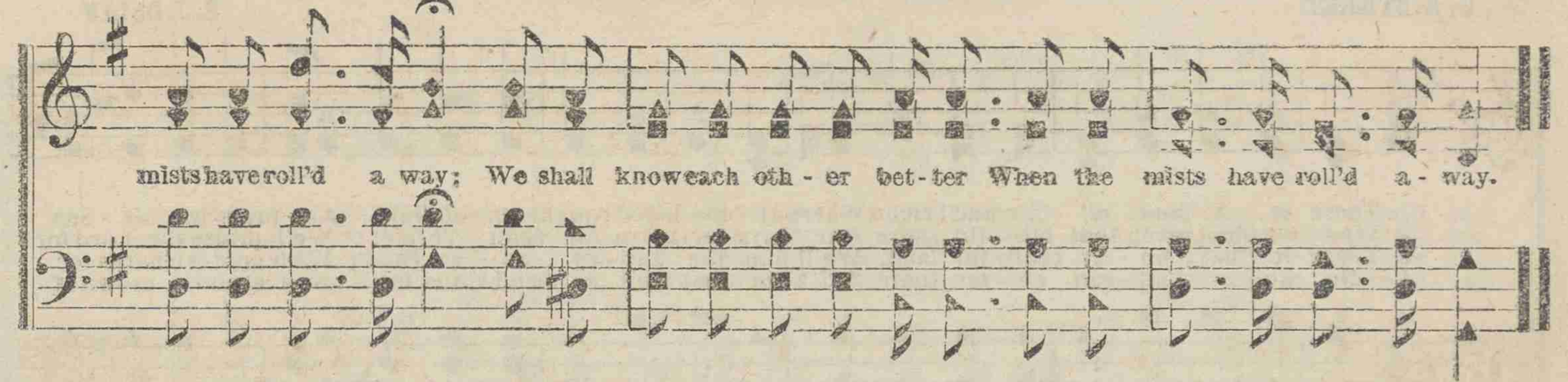
REFRAIN.

Falls in kiss-es on the rills.
When the mists have roll'd a-way.
When we strug-gle to be just.
And the mists have roll'd a-way.

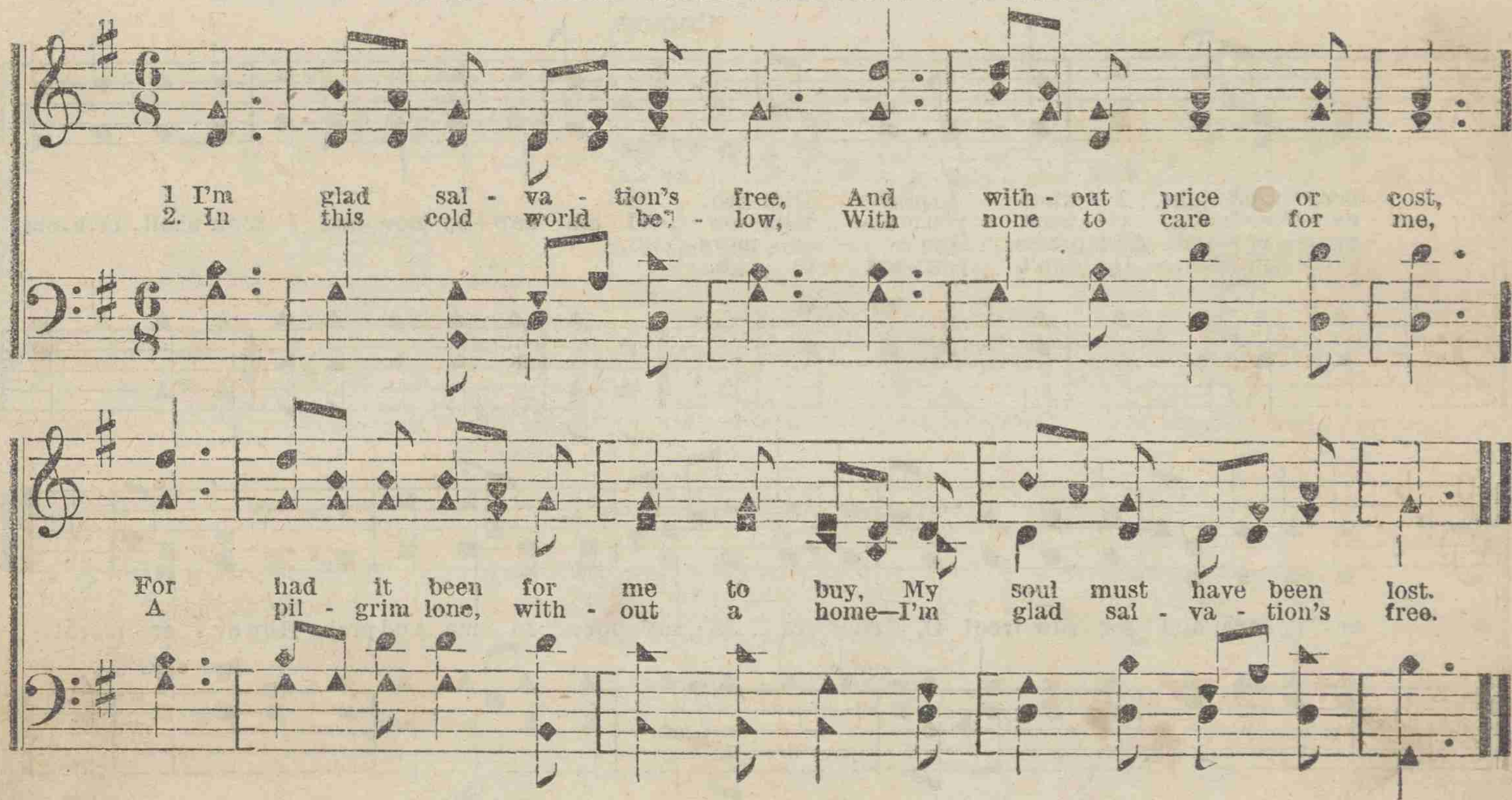
We shall know as we are known,
We shall know, as we are known,

Nev-er more to walk a-lone,
Nev-er-more to walk a-lone, to walk a-lone,

In the dawn-ing of the morn-ing, When the



I'M GLAD SALVATION'S FREE.



HEAVENLY LAND.

G. R. STREET. S. J. OSLIN.

1. There is a land all fair and bright, Where all the blood bought sons of light; Are prais-ing Je - sus
2. When we shall reach that bliss-ful shore Our days of morn-ing shall be o'er; We'll praise the Lord for -
3. There in that ho - ly peace-ful land, We'll join the hap - py an - gel band; With gold- en harps for -
4. No sin, or death can en - ter there, With - in that land so bright and fair, And each a crown of

CHORUS.

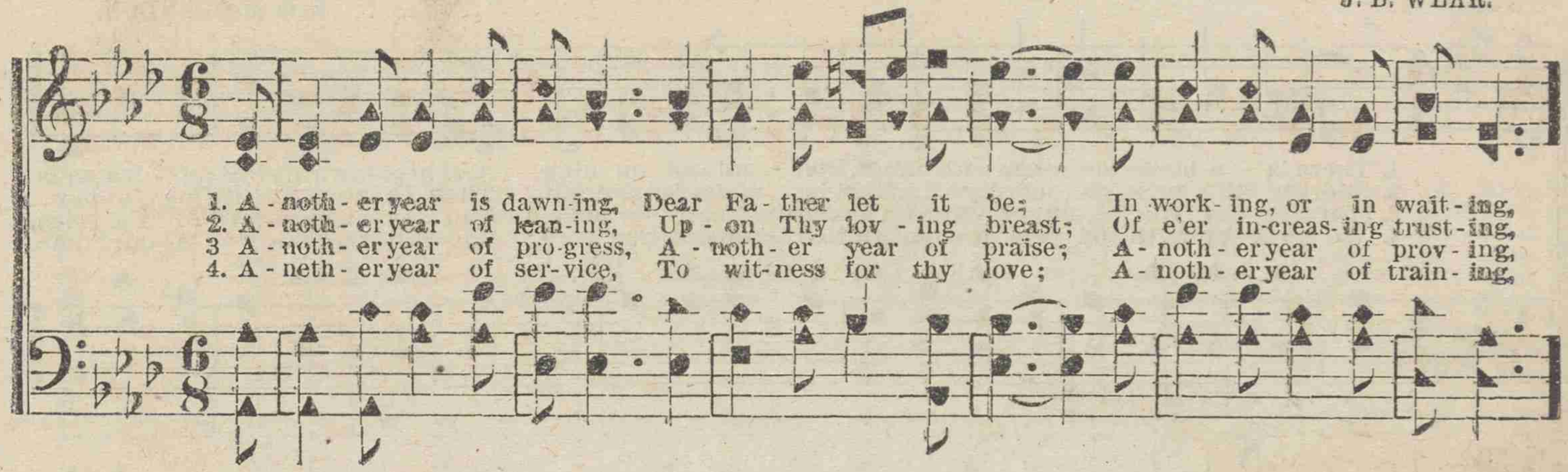
day and night, I want to praise Him too.
- ev - er- more, O wont you praise Him too.
- ev - er stand, And praise Him ev - er - more.
glo - ry wear, O, don't you want to go.

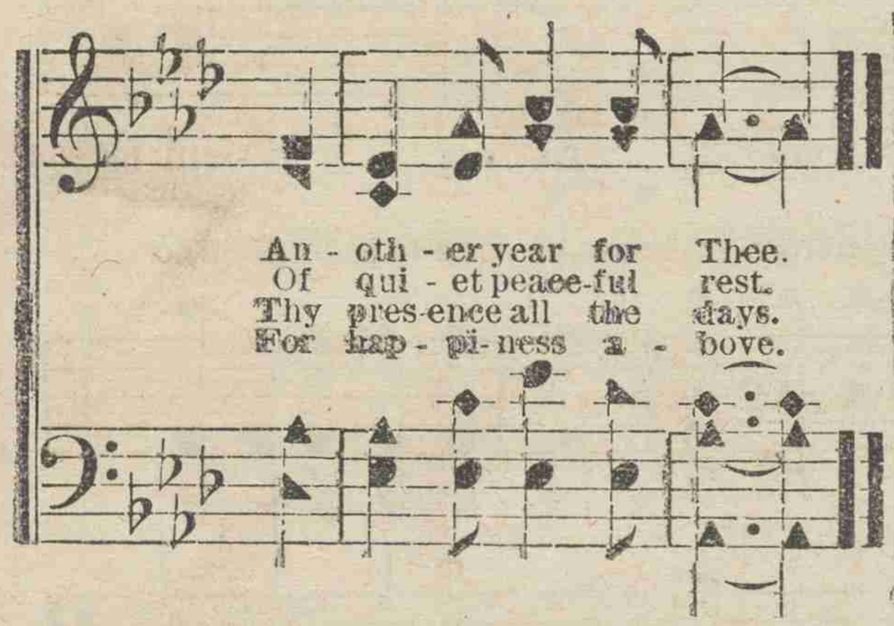
I am hap - py now, and I soon shall be, From

ev - 'ry care and sor - row free! O, sing of Je - sus' love to me, And praise Him ev - er - more!

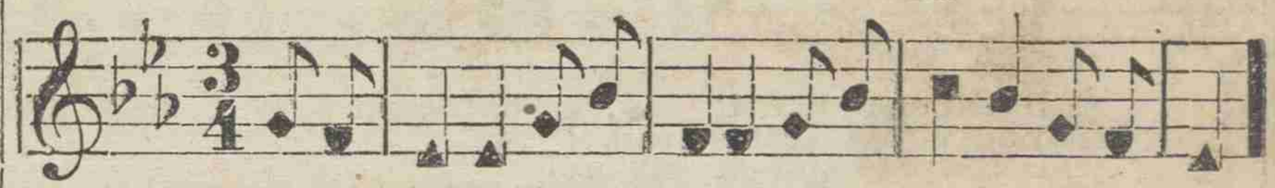
NEW YEAR.

J. B. WEAR.





JESUS I MY CROSS HAVE TAKEN.



Jesus, I my cross have taken,
All to leave, and follow Thee:
Naked, poor, despised, forsaken,
Thou, from hence, my all shalt be:
Perish. every fond ambition,
All I've sought, and hoped, and known:
Yet how rich is my condition,
God and heaven are still my own!

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

I LOVE THY KINGDOM.

1 I love Thy kingdom, Lord,—
The house of Thine abode,—
The Church our blest Redeemer saved
With His own precious blood.

2 I love Thy Church, O God!
Her walls before Thee stand,
Dear as the apple of Thine eye,
And graven on Thy hand

3 For her my tears shall fall:
For her my prayers ascend;
To her my cares and toils be given,
Till toils and cares shall end.

A CHARGE TO KEEP I HAVE.

1 A charge to keep I have,
A God to glorffy;
A never-dying soul to save,
And fit it for the sky:—

2 To serve the present age,
My calling to fulfil,—
Oh! may it all my powers engage
To do my Master's will.

3 Arm me with jealous care,
As in Thy sight to live;
And, oh! Thy servant, Lord! prepare
A strict account to give.

HAPPY HOME.

L. G. McCLENDON.

1. There is a house not made with hands, Eter - nal and on high, And here my wait-ing spir - it stands,
2. Short-ly this pris - on of my clay, Must be dissolved and fall. Then O, my soul, with joy o - bey
3. 'Tis He by His al-might- y grace, That forms thee fit for heav'n, And as an earn-est of the place,
4. We walk by faith of joys to come, Faith lives up-on her word, But while the bod - y is our home,

Till God shall bid it fly.
Thy heav- 'nly Fathers call.
Has His own spir- it giv'n.
We're ab - sent from the Lord.

That bright hap - py home, To me will be

That bright happy home, bright hap- py home, to me will be giv'n, to

giv'n, O when shall I see That hap - py home in heav'n.
me will be giv'n, when shall I see O when shall I see,

EVERGREEN MOUNTAINS OF LIFE.

S. J. OSLIN.

1. There's a land far a-way, 'mid the stars we are told, Where they know not the sor-rows of time,
Where the pure wa-ters flow, thro the val-leys of gold, And where life is a treas-ure sub-lime.

2. Here our gaze can-not soar, to that beau-ti-ful land. But our vis-ions have told of its bliss,
And our souls by the gale from its gar-dens are fann'd, While we faint in the des-ert of this.

3. Oh, the stars nev-er tread, the blue heav-ens at night. But, we think where the ransomed have trod,
And the day nev-er smiles from His pal-ace of light, But, we feel the bright smile of our God.

CHORUS.

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

Where the tired wea-ry trav-el-er reach-es his goal, On the ev-er-green mountains of life!

BRIGHT SUNNY LAND.

J. D. MOORE. J. D. MOORE.

1. There is a bright and sun - ny land, Where ran- somed spir- its meet, And wea - ry pil- grims
2 That sun - ny land e'er glows in light, And all is joy and love, There Christ the Sav- iour,
3. O, may we reach that sun - ny land, Where saints and an gels dwell, No more to clasp the

CHORUS.

there may find, Rest at the Sav-iours feet. } In that bright, sun - ny land, So
ev - er reigns, In all those realms of love. } Bright sun - ny land, Bright sun - ny land,
part - ing hand, Or, speak a sad fare- well. }

free from care and pain; In that bright, sun - ny land, Our Lord, the Sav-iour reigns!
Bright sun - ny land, Bright sun - ny land,

LOVELY LAND.

Music and Chorus by J. B. VAUGHAN.

1. There is a land of pure de-light, Where saints im - mor - tal reign; In - fi - nite day, Ex -
2. There ev - er - last - ing spring a- bides, And nev - er fad - ing flow'rs; Death, like a nar - row
3. Sweet fields be- yond the swell - ing flood, Stands dressed in liv - ing green; So, to the Jews old

CHORUS.

- cluds the night, And pleas - ures ban - ish pain.
sea di- vides, That heav - 'nly land from ours.
Ca - naan stood, While Jor - dan rolled be - tween.

O, the love - ly land, that beau - ti - ful land, The land where the pure ones go; I long to join their ho - ly band, And rest for - ev - er - more!

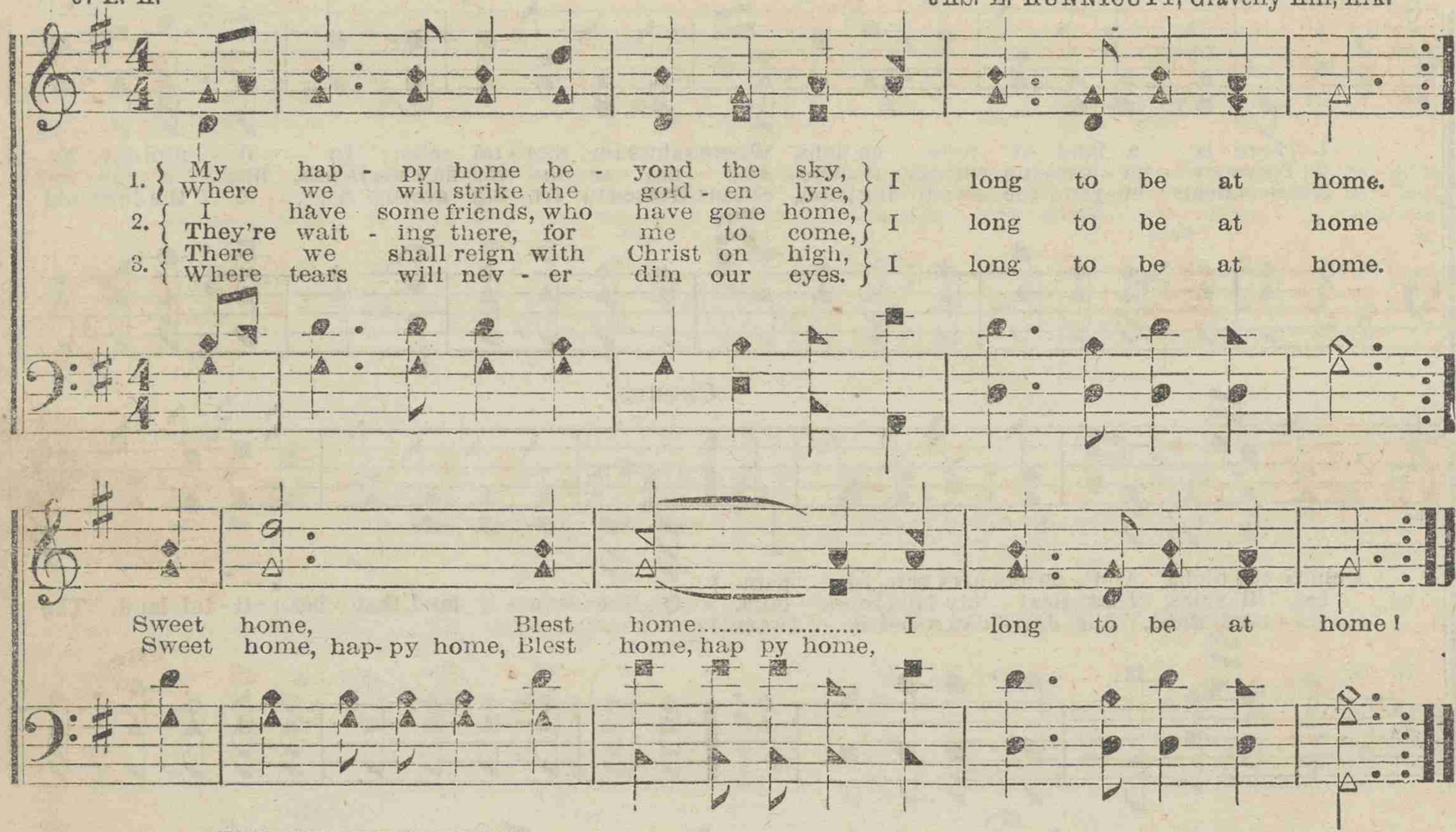
From "Gospel Voice." Pub. by J. B. VAUGHAN. Elberton Ga.

per.

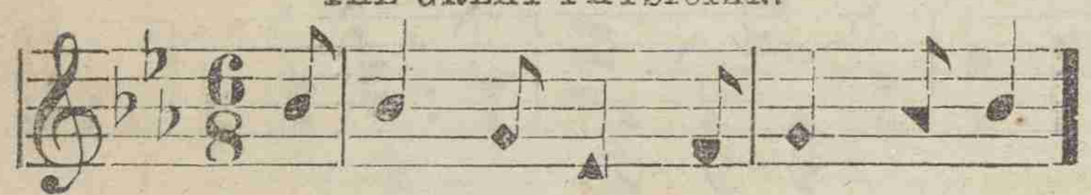
I LONG TO BE AT HOME.

J. E. H.

JAS. E. HUNNICUTT, Gravelly Hill, Ark.



THE GREAT PHYSICIAN.



1 The great physician now is near,
The sympathizing Jesus;
He speaks the drooping heart to cheer,
Oh, hear the voice of Jesus.

CHORUS.

Sweetest note in seraphs song,
Sweetest name on mortal tongue;
Sweetest carol ever sung
Jesus blessed Jesus!

2 Your many sins are all forgiven,
Oh, hear the voice of Jesus;
Go on in peace your way to heaven,
And wear a crown with Jesus.

3 All glory to the dying Lamb!
I now believe in Jesus;
I love the blessed Saviour's name;
I love the name of Jesus.

4 And when to that bright world above.
We rise to be with Jesus;
We'll sing around the throne of love,
His name the name of Jesus.

WILCO.*

Arr. by A. L. OSLIN, Burkada, Ark.

1. Come Ho - ly Spir - it heav'n - ly dove, With all Thy quick'ning pow'rs;
2. Look how we grov - el here be - low, Fond of these earth - ly toys;
3. Come Ho - ly Spir - it heav'n - ly dove, With all Thy quick'ning pow'rs;

Kin - dle a flame of sa - cred love, In these cold hearts of ours;

Kin - dle a flame of sa-cred love, In these cold hearts,
Kin - dle a flame of sa-cred love,

1. Kin - dle a flame of sa - cred love, In these cold hearts of ours;.....
2. Our souls can neith - er fly nor go, To reach im - mor - tal joys;.....
3. Come shed a - broad a Sav-iour's love, In these cold hearts of ours;.....

In these cold hearts of ours; Kin-dle a flame of sa-cred love, In these cold hearts of ours.
To reach im-mor-tal joys; Our souls can neith-er fly nor go, To reach im-mor-tal joys.
In these cold hearts of ours; Come shed a-broad a Saviour's love, In these cold hearts of ours.

* One of the old standar he "fuge style," we give the melody as we learned it forty years ago, o church, in Ga. A.L.O.

A SAVIOUR'S LOVE.

Miss LIZZIE UNDERWOOD. J. H. HALL.

1. There's a light in the win - dow at home for me, 'Tis held by a Fa - ther's hand;
2. There's a light in the win - dow at home al - way, No storm its lus - ter can mar;
3. Oh, the beau - ti - ful light of a Sav - iour's love, Is the light at home for me;

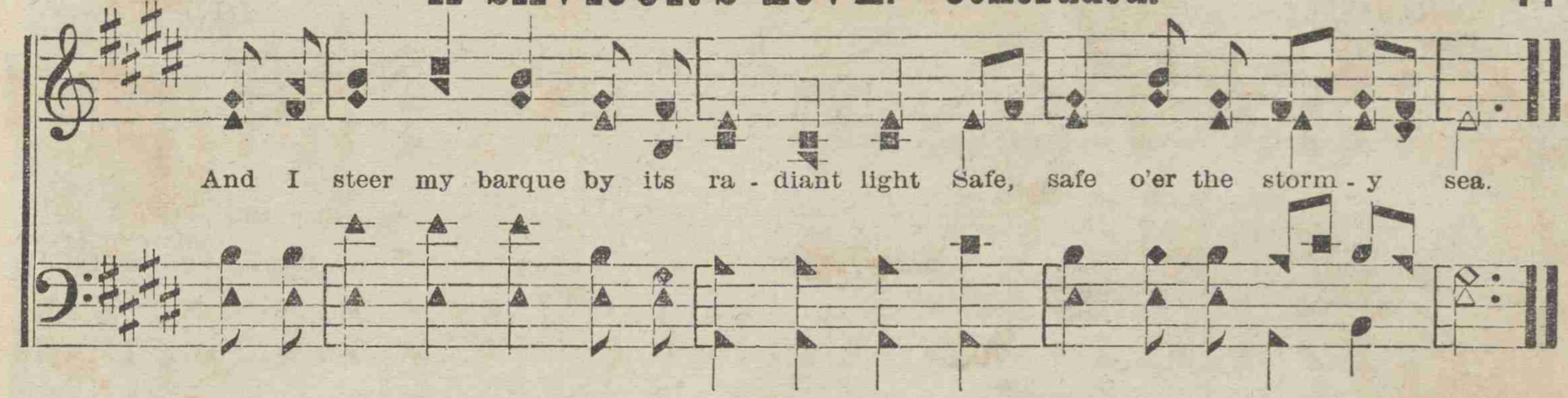
And it shin - eth far out o'er the storm - y sea, A guide to the hap - py land.
'Tis the bless - ed life, and the truth, and the way, Sweet Beth - le - hem's guid - ing star.
And its ra - di-ance streams from the throne a - bove Far out o'er the storm - y sea.

There's a light at home to - night,

CHORUS.

There's a light in the win-dow at home for me to-night, By faith its beau-ty I see;

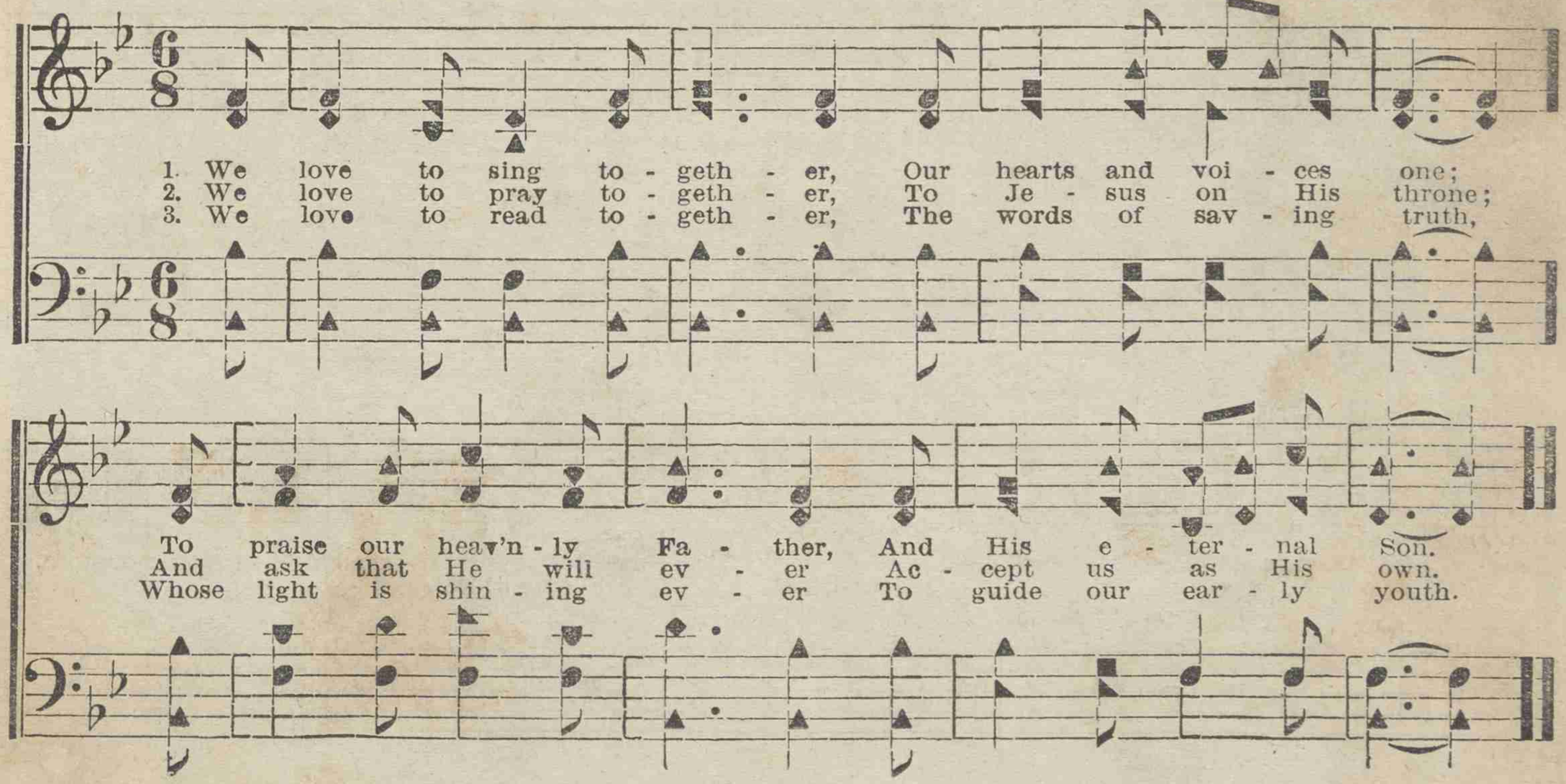
A SAVIOUR'S LOVE.—Concluded.



WE LOVE TO SING TOGETHER.

(JUVENILE CLASS.)

J. H. HALL.



ALL SIGHING WILL CEASE.

W. C. HAFLEY. I. P. FARLOW.

1. Be - yond the golden sunset sky, Be - yond the roll- ing wave, Be - yond each earthly tear and sigh,
2. Be - yond these pangs that parting bring, Be - yond this earth-ly vale: We'll meet where joys e-ternal spring.
3. Our ref - uge is the Lord our God; His life for us He gave, He gave that life that we might live,
4. Then as we journey let us sing, Sing of His pow'r to save: Sing how He burst the bars of death,

CHORUS.

We'll meet beyond the grave.
And love shall nev - er fail.
And He a - lone can save.
And tri - umphed o'er the grave.

We shall meet We shall meet We shall
Yes we'll meet, yes we'll meet,

meet to part no more, We shall meet We shall meet, We shall meet to part no more,
yes we'll meet, yes we'll meet,

"AWAKE THOU THAT SLEEPEST."

1. "A - wake thou that sleep - est!" Come to the light,
The Sav - iour will give it, Oh come to - night.
2. "A wake thou that sleep - est!" Why stay a - way,
The Lord of - fers par - don, Do not de - lay.
3. A wake thou that sleep - est! Death's draw - ing nigh!
Oh, haste sin - ner quick - ly. To Je - sus now.

CHORUS.

A - wake! (sin - ner a - wake!) A - wake! (sin - ner a - wake!) Yes, a - rise by grace di - vine!

A - wake! A - - wake! A - wake! A - - wake! For Christ will give you light,
sin - ner a - wake! sin - ner a - wake! give you light.

IS YOUR LAMP BURNING?

C. E. POLLOCK.

1. Say is your lamp burn-ing, my broth-er? I pray you look quick-ly and see;
2. Up-on the dark mountains they stum-ble, They are bruis'd on the rocks, and they lie

For if it were burn-ing, then sure-ly Some beam would fall bright-ly on me.
With their white, plead-ing fac-es turn'd up-ward To the clouds and the pit-i-ful sky.

There are ma-ny and ma-ny a-round you, Who fol-low where-ev-er you go,—
There is ma-ny a lamp that is light-ed— We be-hold them a-near and a-far—

From Melodies of Praise, by per.

If you thought that they walk'd in the shad - ow, Your lamp would burn brighter, I know.
But not ma - ny a- mong them, my broth - er, Shines stead - i - ly on like a star.

REFRAIN.

Say, is your lamp burn- ing,' my broth - er? I pray you look quick - ly and see;

For if it were burn- ing, then sure - ly Some beam would fall bright- ly on me.

3 If once all the lamps that are lighted
Should steadily blaze in a line,,
Wide over the land and the ocean,
Whatt[illegible] of glory would shine!

4 How all the dark places would brighten,
How the mist would roll up and away,
How the earth would laugh out in her gladness
To hail the millennin[illegible] day.—*Refrain.*

COME, YE THIRSTY SOULS TO JESUS.

S. J. O. — S. J. OSLIN. by per.

1. Come, ye thirst - y souls to Je - sus, Why long - er stay a - way? He will give you wa - ter free - ly. We hear the proph - et say; Though your sins may be as scar - let, Your soul with guilt be stained, Yet, the wa - ter of Sal - va - tion, Will make you pure and clean.

2. Come, ye thirst - y souls to Je - sus, Why fam - ish in your sins? There's a foun-tain flow - ing free - ly, To quench your thirst within; On - ly drink and live for - ev - er, There's plen - ty yet for all, Come, ye wea - ry, thirst - y sin - ners, And heed the gos - pel call.

3. Come, ye thirst - y souls to Je - sus, And find this wa - ter now; It is of - fered with-out mon - ey, The Bi - ble tells us so; 'Tis the Riv - er of Sal - va - tion, That flows from shore to shore, On - ly turn from sin - ful ways, Drink and live for - ev - er - more!

CHORUS.

Come ye thirsty souls to Je - sus, Come ye thirsty souls to Je - sus,
Come ye thirst-y souls to Je - sus, Come ye thirst-y souls to Je - sus,

Come ye thirsty souls to Je - sus, Why long-er roam! Come ye thirsty souls to Je-sus,
Come ye thirsty souls to Je - sus, Why long-er roam? Come ye thirsty souls to Je - sus,

Come ye thirsty souls to Je - sus, Come! Ye thirsty souls to Jesus, and drink and thirst no more.
Come ye thirsty souls to Je - sus, Come, yes, come!

'TILL WE MEET AGAIN.

J. E. RANKIN. (CLOSING SONG.) W. O. C. VASSER.

1. God be with you 'till we meet a - gain! By His counsels guide uphold you, With His sheep securely fold you;
2. God be with you 'till we meet a - gain! 'Neath His wings securely hide you, Dai - ly manna still pro-vide you;
3. God be with you 'till we meet a - gain! When life's perils thick confound you, Put His loving arms a-round you;
4. God be with you 'till we meet again! Keep love's banner floating o'er you, Smite death's threat'ning waves before you;

CHORUS.

God be with you 'till we meet a - gain! 'Till we meet 'Till we meet 'Till we
'Till we meet 'Till we meet

meet in Cannans land! 'Till we meet 'Till we meet 'Till we meet and never part a - gain
hap-py land, 'Till we meet 'Till we meet

A SHELTER IN THE TIME OF STORM.

L. G. McCLENDON.

1. The Lord's our Rock in Him we hide, A shel-ter in the time of storm, Se-cure what ev-er
2. A shade by day de-fence by night, A shel-ter in the time of storm, No fears a-larm, no
3. The rag-ing storms may round us beat, A shel-ter in the time of storm, We'll nev-er leave, this
4. Oh, rock di-vine Oh, ref-uge dear, A shel-ter in the time of storm, Be Thou our help-er

CHORUS.

may be-tide, A shel-ter in the time of storm.
foes a-fright, A shel-ter in the time of storm.
safe re-treat, A shel-ter in the time of storm.
ev-er near, A shel-ter in the time of storm.

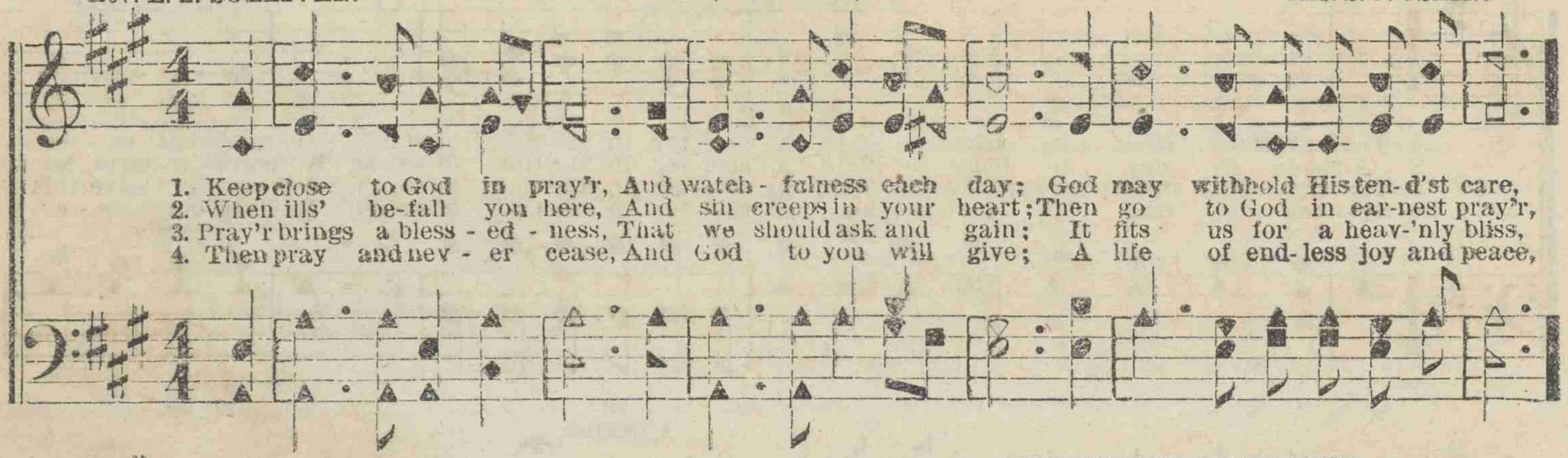
Oh, Je-sus is a Rock, in A

1 wer-y land, A wear-y land, A wear-y land, Shel-ter in the time of storm.

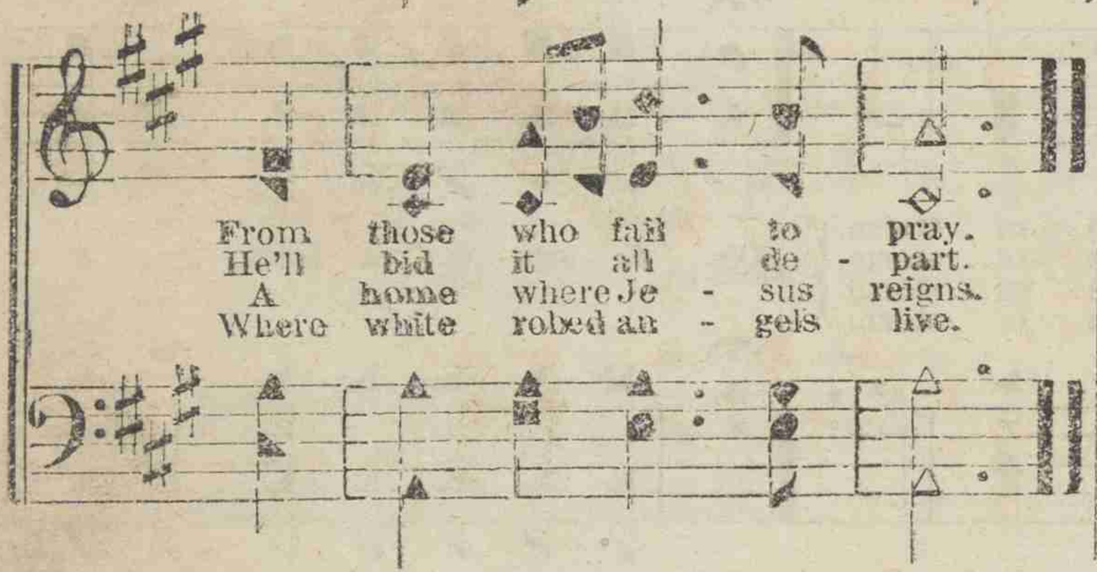
2

"PRAY WITHOUT CEASING." S. M.

Rev. E. Z. SULLIVAN. (PRAYER.) Mrs. S. J. OSLIN.



1. Keep close to God in pray'r, And watch - fulness each day; God may withhold His ten-d'st care,
2. When ills' be-fall you here, And sin creeps in your heart; Then go to God in ear-nest pray'r,
3. Pray'r brings a bless - ed - ness, That we should ask and gain; It fits us for a heav-'nly bliss,
4. Then pray and nev - er cease, And God to you will give; A life of end-less joy and peace,

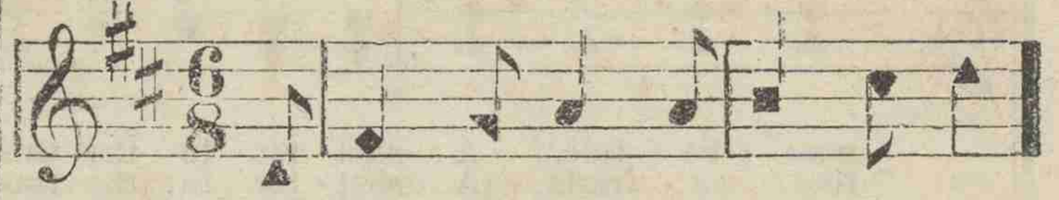


From those who fail to pray.
He'll bid it all de - part.
A home where Je - sus reigns.
Where white robed an - gels live.

And oft escaped the tempters snare,
By thy return sweet hour of prayer.

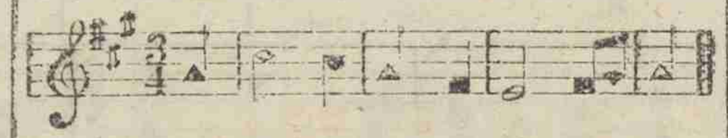
2 Sweet hour of prayer, sweet hour of prayer.
Thy wings shall my petition bear,
To Him whose truth and faithfulness,
Engage the waiting soul to bless.
And since He bids me seek His face,
Believe His word and trust His grace,
I'll cast on Him my ev'ry care,
And wait for thee sweet hour of prayer.

SWEET HOUR OF PRAYER.



1 Sweet hour of prayer, sweet hour of prayer,
That calls me from a world of care,
And bids me at my Father's throne,
Make all my wants and wishes known.
In seasons of distress and grief,
My soul has often found relief.

WHAT IS PRAYER? C. M.



1 Prayer is my soul's sincere desire,
Uttered or unexpressed,
The motion of a hidden fire
That trembles in the breast.

2 Prayer is the burden of a sigh,
The falling of a tear;
The upward glancing of an eye,
When none but God is near.

3 Prayer is the simplest form of speech,
That infant lips can try,
Prayer, the sublimest strains that reach,
The Majesty on high.

4 Prayer is the christians vital breath,
The christians native air;
His watchword at the gates of death.
He enters heaven with prayer.

5 Prayer is the contrite sinners voice,
Returning from his ways,
While angels in their songs rejoice,
And cry, "behold he prays."

6 O thou, by whom we come to God,
The life, the truth, the way,
The path of prayer, thyself hast trod,
Lord, teach us how to pray.

THE ANTICIPATED PRAISE.

J. C. B. Arr. P. M. CLAUNTS. Burnville, Ark.

1. In our Fa-ther's heav'nly mans-ions, With the ransomed ones a - bove, We shall join the hal - le -
2. There a - mid the mu- sic ring-ing, Not a sigh shall heave the breast; There the wick - ed cease from
3. May we gain those heavn'ly man-sions, And a-mong the blood washed sing; Rest with lov'd ones there for -

CHORUS.

- lu - jah's, Sing-ing of a Saviours love!)
troub'ling, And the wea - ry are at rest. } Sing-ing glo - ry hal - le - lu - jah, hal - le -
- ev - er, Where the hal - le - lu-jah's ring!)

- lu - jah, ev - er more! Sing-ing glo - ry, hal - le - lu - jah, hal - le - lu - jah, to the Lord.

CHILDREN MAY COME.

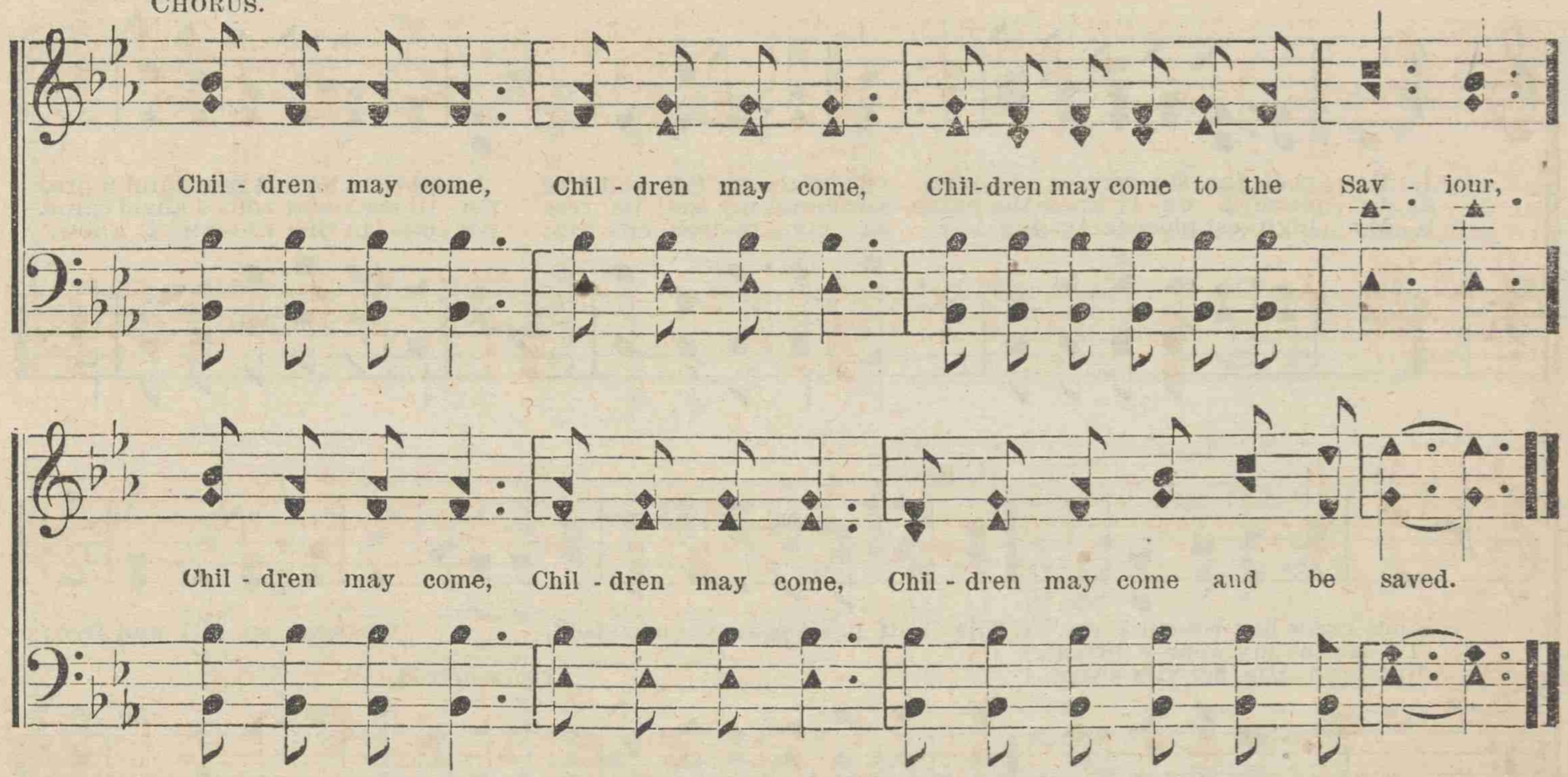
Words and Music by H. R. PALMER.

1. Je - sus loves lit - tle chil - dren, He is their Friend; His aid He will lend;
2. Je - sus now doth en - treat you; List to His voice, Oh, hear and re - joice;
3. Je - sus now doth com - mand you; Do not de - lay; Oh, haste to o - bey;

Like a shep - herd He'll lead them; Come to Him chil - dren to - day,
He is read - y to meet you; Lit - tle ones turn not a - way,
Dan - gers dark will sur - round you If from your Sav - iour you stray.

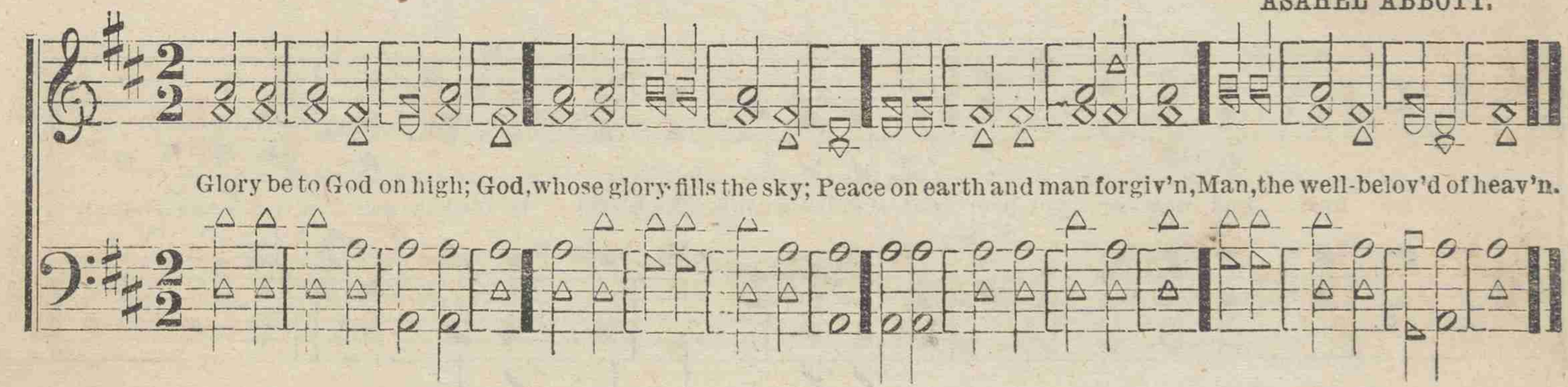
From "Palmer's Sabbath-School Songs," by per.

CHORUS.



GLORY BE TO GOD ON HIGH.

ASAHEL ABBOTT.



REPEAT THE STORY O'ER AND O'ER.

S. C. MEARKLE.

1. Re - peat the sto-ry o'er and o'er, Of grace so full and free; I love to hear it more and more,
2. Of peace I on - ly knew the name, Nor found my soul its rest Un - til the sweet voiced angel came,
3. My high - est place is ly - ing low At my re-deem-er's feet; No joy in this life can I know,

CHORUS.

Since grace has res-cued me.
To soothe my wear-y breast.
But in His ser-vice sweet.
} The half has nev-er yet been told Of love so full and free;
yet been told,

The half has nev - er yet been told, (yet been told), The blood it cleans - eth me. (cleanseth me).

IT IS FINISHED.

Mrs. R. A. EVILSIZER. J. HENRY SHOWALTER, by per.

1. "It is fin-ished!" "It is fin-ished!" Je - sus cried up - on the tree, "I have paid the great redemption, And have set the cap - tive free!"
2. It is fin-ished! It is fin-ished! All the tri - als by the way—And His king-dom is established, In the realms of end - less day.
3. It is fin-ished! It is fin-ished! All the ser-mons by the sea, And the meek and low - ly Je - sus, Dwells no more in Gal - li - lee.
4. "It is fin-ished!" "It is fin-ished!" All the an-gels heard Him cry—And they sang tri - umphant welcome, To the Lord of earth and sky.

CHORUS.

Hal - le - lu - - - jah! Hal-le - lu - jah!
Hal - le - lu-jah, sing His praises, Hal-le - lu - jah!

What a blessing come to me: (hallelujah)! Je-sus paid my full sal - vation, When He died on Cal - va - ry.

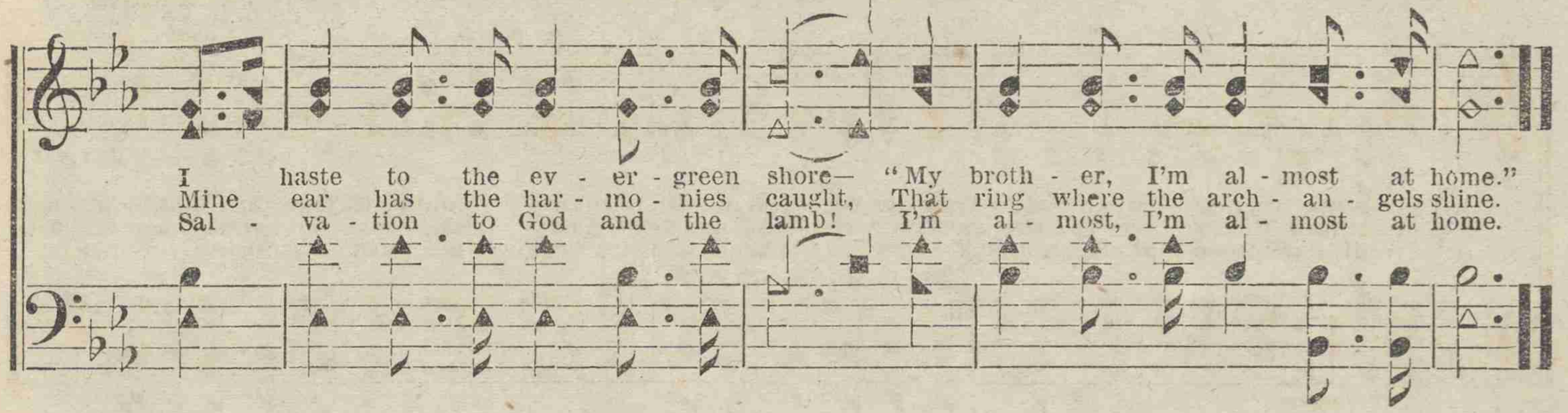
I'M ALMOST HOME.

M. E. DEWITT. Miss ZETTA SMITH.

1. My vis - ion of faith has been cleared; My view o - pened wide to the skies:
2. Be - hind me are con- flicts and fears; Be - fore are the joy and the crown;
3. I see the grand pil - lars of light: The tem - ple and cit - y of God;—

The dark - ness has all dis - ap - peared; I'm filled with a joy - ous sur - prise.
Be - hind lies the val - ley of tears; Be - fore rise the hills of re - nown.
The vis - ion grows won - drous - ly bright, Its glo - ry is steam - ing a - broad.

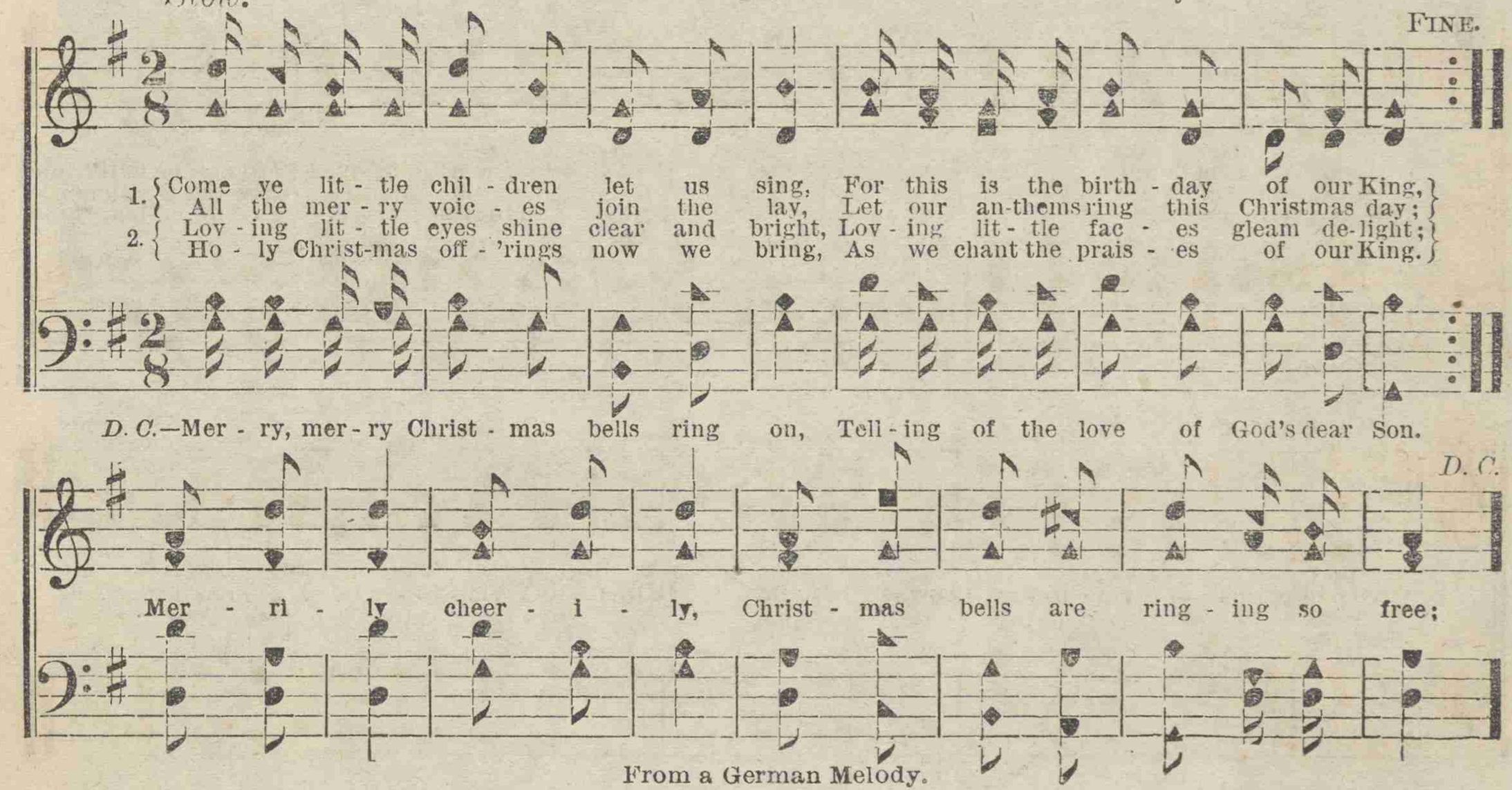
The sor - rows of life are all o'er; My soul has its foes o - ver - come;
God's grace its full tri - umph has wrought; My soul feel the pow - er di - vine;
I see, and my spir - it a - flame, Cries out, "O my Sav - iour I come!"



E. T. H.

CHRISTMAS SONG.

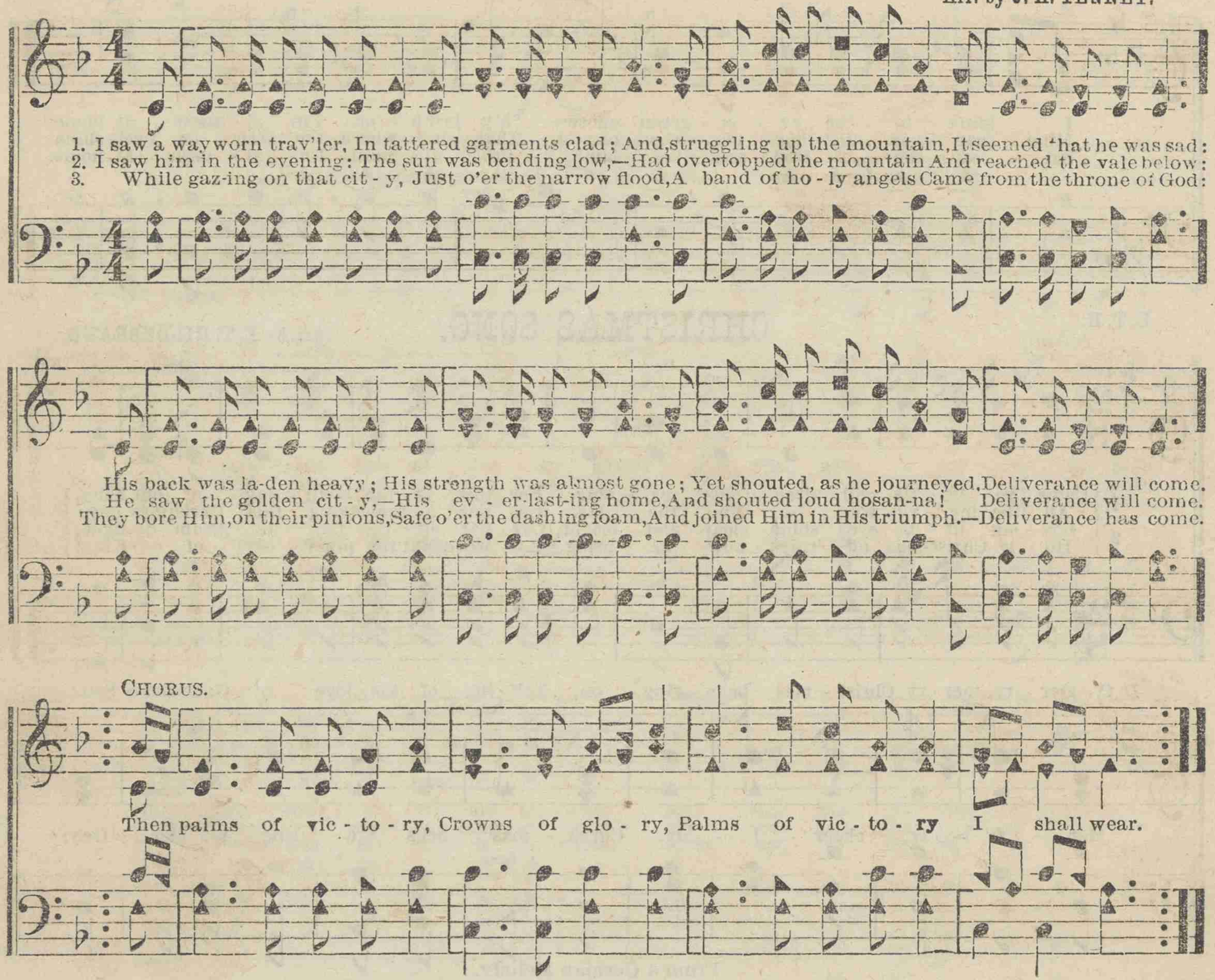
Arr. by E. T. HILDEBRAND.



From a German Melody.

PALMS OF VICTORY.

Arr. by J. H. TENNEY.



SHALL WE MEET IN GLORY.

FRANK M. DAVIS. S. J. PERRY, by per.

DUETT.

1. Shall we meet in realms of glo - ry? When this troub-led life is o'er;
2. Shall we meet in realms of glo - ry? With the white-robed an - gel throng;
3. Shall we meet in realms of glo - ry? In the re - gion of the blest;

Where the tree of life is bloom - ing, On the oth - er bet - ter shore.
Chant with them the notes of vic - t'ry, Rais - ing high the joy - ful song.
Where the wick - ed cease from troub - 'ling, And the wea - ry are at rest,

CHORUS.

Yes, we'll meet in realms of glo - ry, Meet on Canaan's hap - py shore;

Sing the love of our Re - deem - er, Praise His name for - ev - er-more.

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TELL US SOMETHING NEW.

D. H. SHOWALTER.

1. Tell us some- thing more of the love of Je - sus, Chris - tian, tell us some -thing more;
2. Tell us some- thing more of the Cru - ci - fix - ion, Tell us how He bled and died:
3. Tell us some- thing more of the Ho - ly Cit - y, Where they strewed the way with palms:

Tell us how He suf - fer'd death for sin - ners, Tell us of the cross He bore.
Tell us of the blood that ev - er cleans- es, Flow - ing from His wound - ed side.
Tell us how He gath - er'd lit - tle chil - dren In - to His most lov - ing arms.

CHORUS.

Tell us, Christian, tell us, Tell us something more; Tell us, Christian, tell us, Tell us something more.

something more

THOU ART NEAR THE KINGDOM.

JESSE H. BROWN. F. H. O'NEAL.

1. Not far from the kingdom thou star't'st, No long-er thy spir-it can doubt; The Sav-iour has bidden thee en - ter,
2. Not far from the kingdom thou star't'st, Then turn from the pleasures of sin; The an-gels would joy in thy com- ing
3. Not far from the kingdom thou star't'st, Be true to thy-self and the right; Come out of the world and the darkness,

CHORUS.

Then why dost thou ling-er with-out.
Then will thou not haste to come in.
Come in - to the mar - velous light.
} Not far from the kingdom thou stand - est, O will thou not en - ter to

- day
en - ter to-day,
Not far from the king - dom thou stand - est, Then turn not in sor - row a - way.

HEAR HIS CALLING.

Words arranged. S. J. MILLER.

1. Je - sus says, Come fol - low me, I'm the Truth, the Life, the Way; Nev - er from His lov - ing
2. He will save you from the wrong—Turn your footsteps when they stray; Do the right and nev - er

kind - ness flee, Hear His call-ing and o - bey lit - tle chil- dren hear the call
fal-ter nev-er fear, Nev - er from your Sav- iour roam; Tho' some-times the way be drear,

D.S.

kind-nes flee,
nev - er fear,

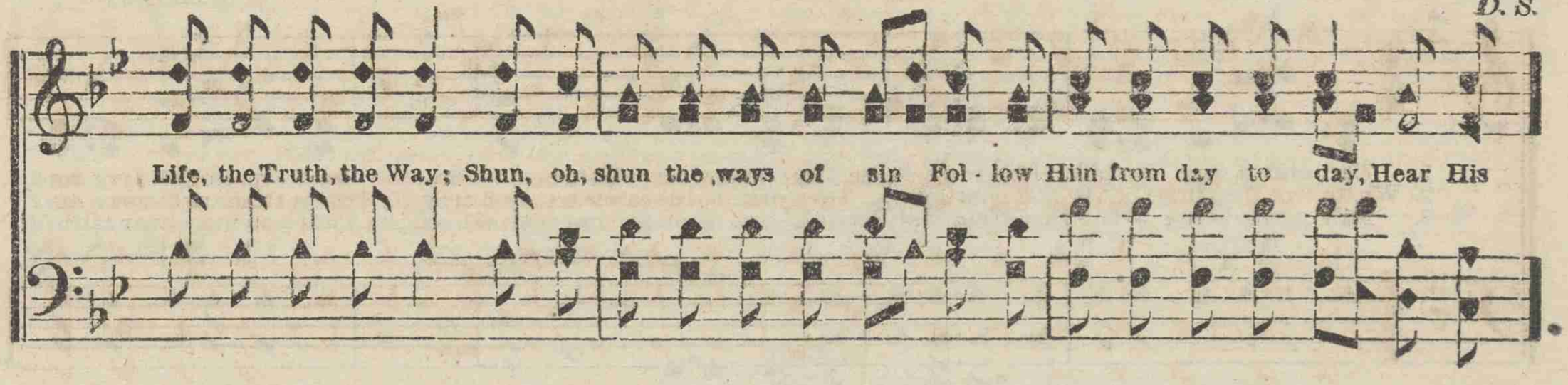
FINE. CHORUS.

He will guide you in His own right way.
It will lead you to your home a - bove.

Fol - low, fol- low, fol - low, Him, He's the

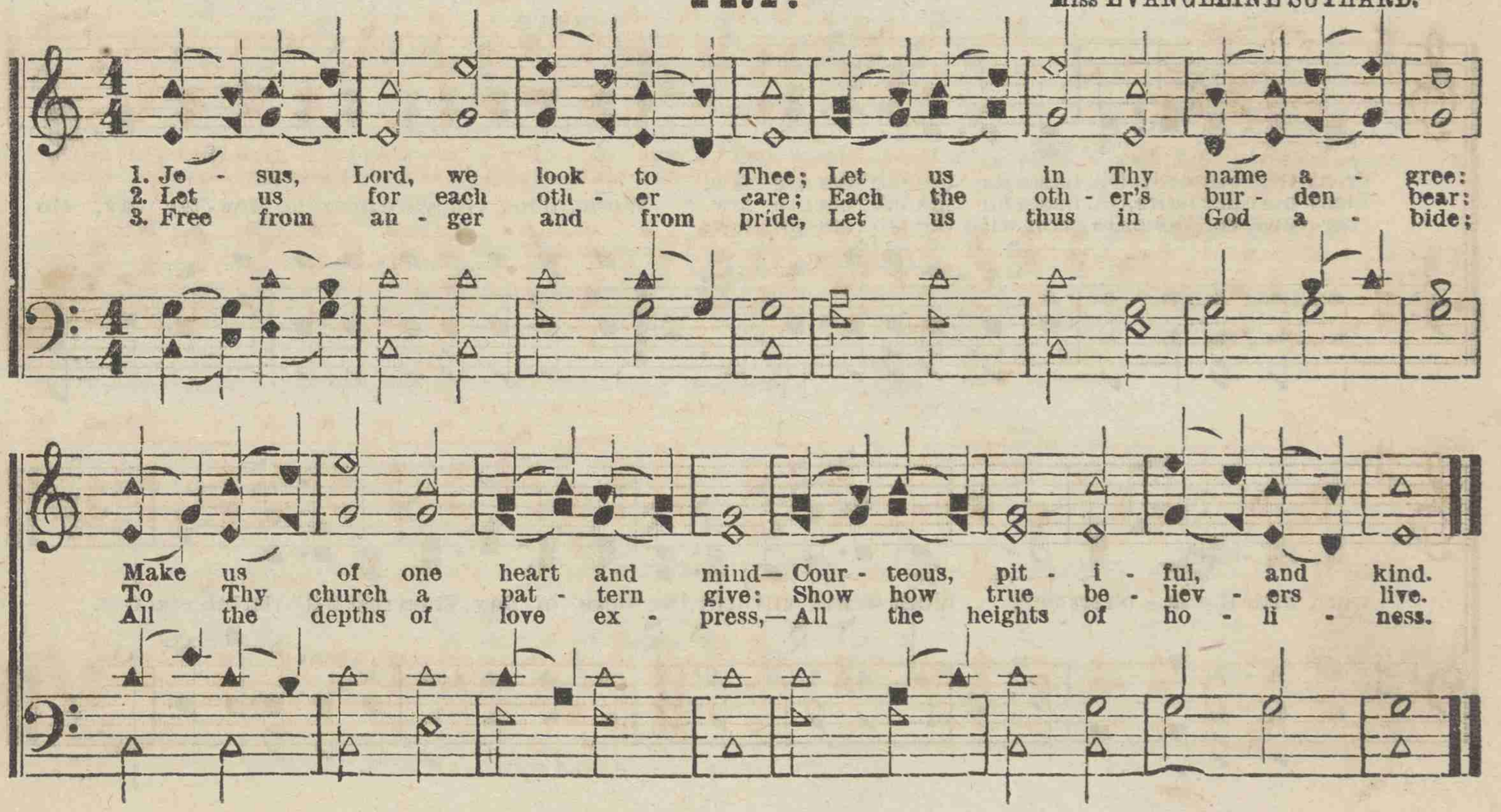
HEAR HIS CALLING.—Concluded.

D. S.



FRY.

Miss EVANGELINE SUTHARD.



THE LAB'RERS ARE FEW.

FRANK M. DAVIS. G. E. LEONARD.

1. Up and a-way to the fields ready white, The work of our Master to do, Loud-ly he calls you and
2. Waste not the time that is fast passing by, Go work, to his cause be e'er true, Fields that are bar-ren may
3. Fail not to bring to the garner some sheaves, At last when the harvest is through; That you may hear faithful

CHORUS.

great the reward, Oh, haste for the lab'rers are few.
bloss-om once more, Oh, haste for the lab'rers are few.
ser-vant well done, Go rest with the lab'rers so few.

Work in my vineyard hear the Mas-ter say, Go

work with the la-b'rers few, Work with a will till the close of day, Then rest with the lab'rers few.

"THE WAY OF HOLINESS."*

1. Christ our Lord has come, and the way prepared, From our sins to righteous-ness; 'Tis for ransomed, ones so the
2. Now the lame may leap, and the blind may see, And the "wayfaring" find rest; And the earth's redeemed, walk their
3. O-ver this high-way, nothing un-clean pass, But the ho - ly walk therin; Those in whom are found, Christly
4. Blessed Saviour cleanse me from ev - 'ry sin, By thy sanc - ti - fy - ing grace! Let me ho - ly be, and this

CHORUS.

'Tis a bright and shin- ing road!..... Of a

Lord declared, 'Tis the way of Ho - li - ness.
Kings highway, 'Tis the way of Ho - li - ness.
righteousness, walk this way of Ho - li - ness.
way walk in,—Thy blest way of Ho - li - ness.'

'Tis a bright and shining road, 'Tis a bright and shining road, Of a

blood bought righteousness; Lord my wand'ring foot-steps guide.....

blood bought righteousness; Lord my wand'ring footsteps guide, wand'ring footsteps guide, In the way of Holiness.

* The author of this song is prepared to furnish compilers with gospel songs, (words and music on any subject) on short notice, and at very moderate rates. Address him at Whitefield, Ind. Ter.

THE THRONE OF GOD.

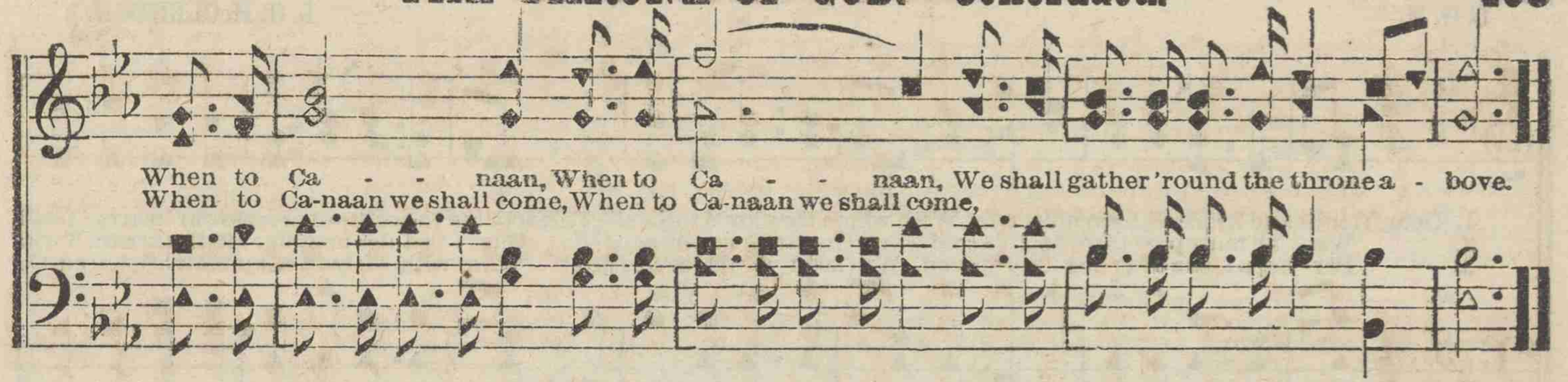
Miss BERTIE FRY.

1. When from earth we pass away, To the land of perfect day, When we walk where the chosen ones have trod;
2. When our earth-ly cares are o'er, Oh, what peace for us in store, In the fields of glory bright and broad;
3. When the Saviour's face we see, Oh, what glo - ry it will be, There His bless-ed name to praise and laud;

O'er the waters deep and wide, Of the riv - er Jordan's tide, We shall gather 'round the throne of God.
Oh, what pure and ho - ly rest, Shall be ours in mansions blest, In the pal - ace by the throne of God.
And the song we there shall know, Full of mel - o-dy shall flow, When we gather 'round the throne of God.

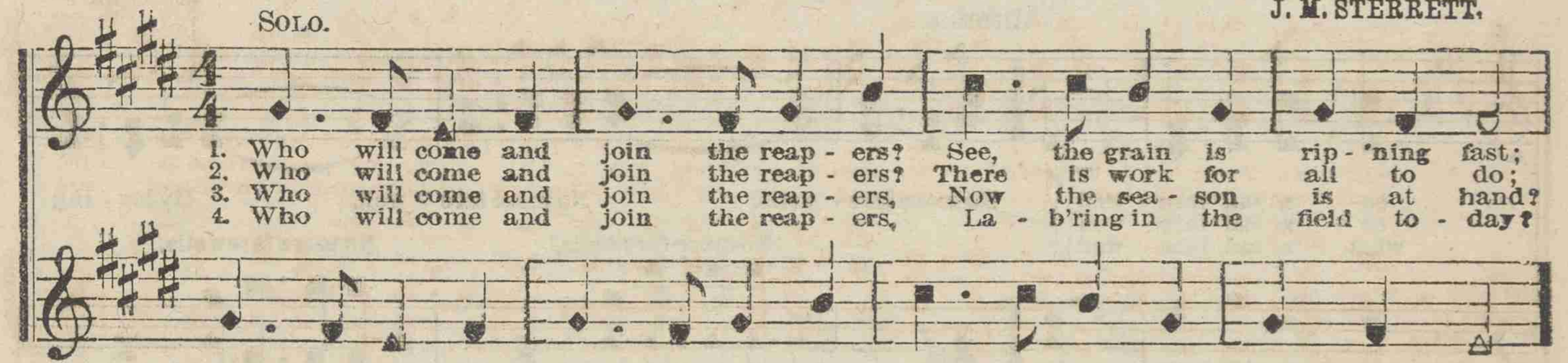
CHORUS.

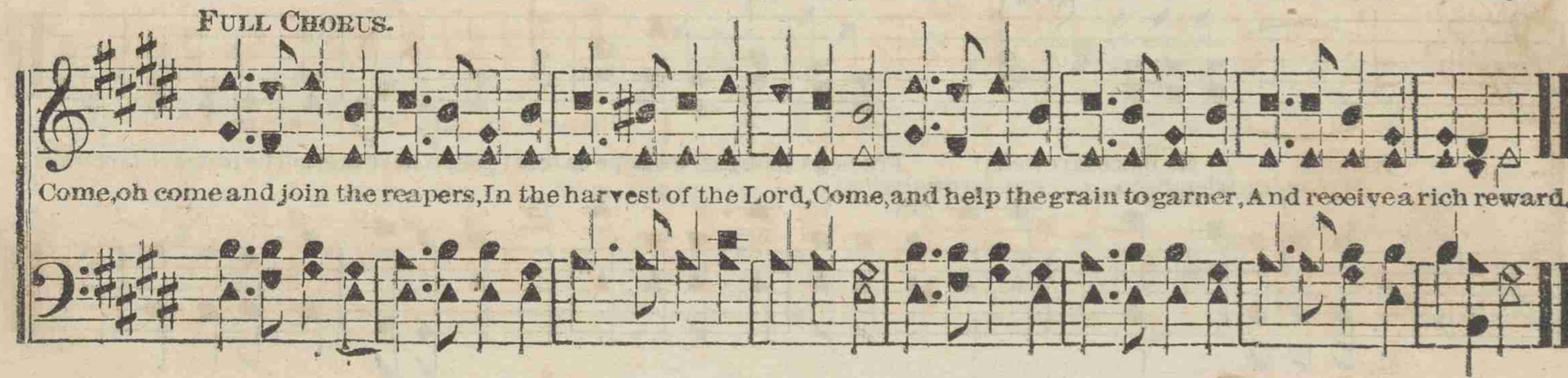
Oh the glo - - ry, Oh the glo - - ry, When we gather 'round the throne a - bove:
Oh the glo - ry we shall know, Oh the glo - ry we shall know,



WHO WILL COME AND JOIN THE REAPERS.

J. M. STERRETT.





NO MORE FAREWELLS.

L. G. M.

L. G. McCLENDON.

1. Dear friends and kindred, soon must part, With whom they lov'd to dwell; This sol-emn thought, oft grieves our hearts, 'Twill be a sad fare - well!
2. We all must pass thro' death's cold wave How soon no one can tell; Our bod- ies moulder in the grave, 'Twill be a sad fare - well!
3. Per - haps some dear one unprepared, Will soon be doom'd to hell! Who with us here our pleasures shared, O, what a sad fare - well!

CHORUS.

No more fare - wells, No more fare - well, My lov - ing friends, No more farewells! Precious thought! we hope to meet you, Where there'll be no more farewells!

No more farewells, No more farewells, No more farewells,

My lov-ing friends no sad farewells!

COME NOW TO JESUS.

S. J. O.

S. J. OSLIN.

1. Come, now to Je - sus, do not de - lay, Come and your sins con - fess; Je - sus is call - ing,
2. Come, now to Je - sus, He will re - ceive, Par - don and make you whole; Come hum - ble sin - ner,
3. Come, now to Je - sus, He will for - give, He will forgive your sin And you will find the
4. Come, now to Je - sus, Knock at the door! He will not say you nay; But He will save you

CHORUS.

hear Him to - day, Of - fer - ing for - giv - ness.
haste to be - lieve, He'll cure your sin - sick soul.
"pearl of great price," Joy, peace, and com - forts too.
save ev - er - more! Through out e - ter - ni - ty.

Come, now to Je - sus, Come sin - sick souls!

Je - sus invites you now; Why wait and lin - ger? Why long - er roam? While sav - ing grace is nigh!

GLORY IN THE CROSS.

S. J. OSLIN.
Union Grove Normal, 1889.

1. In the cross of Christ I'll glo - ry, and e'er keep its flag un-furled, For I love the sa-cred
2. In the cross of Christ I'll glo - ry, while I run the christian race, As I do my masters
3. In the cross of Christ I'll glo - ry, oth - er glo - ry - ing is vain, We are taught by scriptures

sto - ry, 'tis sal - va - tion to the world; I will tell to care - less sin - ners of its
ser - vice, by his rich un-bound- ing grace; For the cross of Christ has saved me, and I
ho - ly, that this cause should be lifes aim; For the cross of Christ doth save me, bless - ed

won- d'rous pow'r to save: Up a - bove in heav'n - ly man - sions, a bright home be-yond the grave.
know its match- less worth; May it ev - er be our glo - ry, to ad-vance its sav-ing truth.
be his ho - ly name; It a - lone to heav'n will bring us When from earth and sin released.

CHORUS.

In the cross..... of Christ I'll glo-ry..... while I
In the cross of Christ I'll glo - ry, In the cross of Christ I'll glo - ry;

dwell..... be - low the skies, I will sing..... re-demptions
Dwell be - low the skies, Dwell be - low the skies; I will sing redemptions sto - ry, I will

sto - - - ry, 'Till my soul ..... to heav'n shall rise!
sing re-demp-tions sto - ry, 'Till my soul to heav'n shall rise, 'Till my soul to heav'n shall rise!

shall rise!

JUST OVER THE RIVER.

S. J. OSLIN.

1. O - ver the riv - er the riv-er of time, Lies a bright land of a vir-dure sublime, Val-leys of beau - ty in
2. O - ver the riv - er time nev-er grows old, There are enjoyments and pleasures untold, There is a cit - y with
3. O - ver the riv - er our sorrows will cease, Cease by the songs of a heav-en - ly peace, When we get there with a

CHORUS.

splen-dor do shine, Beau - ti - ful. Beau-ti - ful home. } Just o - - ver the riv - er The
streets of pure gold, Beau - ti - ful Beau-ti - ful home. }
hap - py re - lease, Beau - ti - ful. Beau-ti - ful home. } Just o-ver the beau-ti - ful riv- er, riv - er, Just

beau - - ti- ful riv - er just o - - ver the riv - er The fields are all green.
o- ver the beauti-ful riv - er just o-ver the riv-er, the riv- er of time, The beau-ti- ful fields are all green.

TIDINGS OF JOY.

GEO. P. HOTT. E. T. HILDEBRAND.

1. Tid-ings, tid-ings, tid-ings of great joy, Tid-ings of a Saviour's love all tongues employ; Tidings, tidings
2. Hail Him, hail Him, hail Him King of kings, Joy-ful news of par-don free, to all He brings; Welcome, welcome,
3. Praise Him, praise Him join with one ac-cord, Praise and hon-or glad-ly bring our ris-en Lord; Al-le-lu-ia

joy-ous mes-sage free, Je-sus died for you and me. } Glad tid-ings pro-claim, The glad
join the glad ac-claim, Je-sus shall forev-er reign. } Pro-claim with joy, Christ is come,
whose will may come, All may find a heav'nly home. }

mes-sage of love; In sweet re-frain, 'Tis the message from a-far.
mes-sen-ger, go pro-claim In sweet re-frain In sweet re-frain

"PRAISE YE THE LORD." (Anthem.)

Arr. from Ps. 113, by S. J. O. (FOR THE CLOSE OF SERVICES.) S. J. OSLIN.

Praise ye the Lord, Praise ye the Lord; O ye servants of the Lord! Praise ye the name of the Lord!

Bless-ed be the name of the Lord, (of the Lord,) Bless-ed be the name of the
Bless-ed be the name of the Lord,

Lord,..... of the Lord, (of the Lord,) From this time forth for-ev-er-more!
Bless-ed be the name of the Lord, of the Lord,

From the ris - ing of the sun, to the sett - ing of the same, Praise the Lord, (Praise the Lord,) Praise the
Praise the Lord,

For great - - - - ly to be

Lord, (Praise the Lord,) All ye na - tions of earth Great - ly to be praised,
Praise the Lord,

praised,

Rit.

Greatly to be praised, is the Lord our God, Who is high above all na-tions! O, praise ye the Lord!

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