TIDINGS OF JOY

BY

D. E. DORTCH,

COLUMBIA, TENN.

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1878

PUBLISHED BY THE AUTHOR.

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TIDINGS OF JOY

A CHOICE COLLECTION OF SACRED SONGS

FOR

Sunday Schools, Prayer and Praise Meetings, Revivals, Social Circles, Singing Classes, Choirs, Etc.

ORIGINAL AND SELECT.

BY D. E. DORTCH.

"Fear not: for behold, I bring you GOOD TIDINGS OF great JOY, which shall be to all people."—Luke, 2: 10.

COLUMBIA, TENN.

PUBLISHED BY THE AUTHOR.

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PREFACE.

Most of the words and music in this book are original. Much assistance has been rendered by various able contributors, whose names are given in connection with their several contributions. These have our thanks.

To God, and all lovers of sacred music, this unpretending work is dedicated. May it be as so many leaves from the tree of life.

THE AUTHOR.

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D. E. DORTCH.

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RUDIMENTS OF MUSIC.

By D. E. DORTCH.

NOTE.—THESE RUDIMENTS are constructed so simply that almost any one, by a little study, may become a good reader of music in a very short time; and it is hoped that they will be much help to those who are seeking a knowledge of the science. Teachers may use them to great advantage, thereby saving much time and labor.

Chapter I.

INTRODUCTION.

1, *What is a musical sound called?*
A Tone.

2. *How many essential properties has a tone?*
Three; Pitch, Length and Power.

3. *How many Departments in music?*
Three; Melodics, Rhythmics and Dynamics.

4. *What does Melodics treat of?*
The pitch of tones; as, high or low.

5, *What does Rhythmics treat of?*
The length of tones; as, long or short.

6. *What does Dynamics treat of?*
The power of tones; as, loud or soft.

Chapter II.

MELODICS—THE SCALE—AND INTERVALS.

7. *What does Melodics embrace?*
Everything that pertains to the pitch of tones.

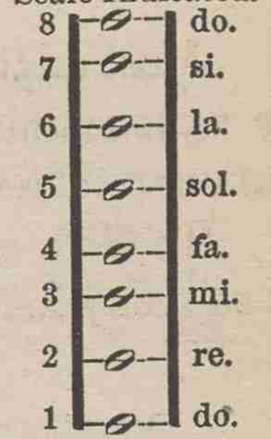
8. *What is the foundation of all Melodic progression?*
The Diatonic Scale.

9. *What constitutes the Diatonic Scale?*
A series of eight tones.

10. *How is it indicated?*
By a character which resembles a ladder.

11. *What names are given to the tones of the scale?*
1, 2, 3, 4, 5, 6, 7, 8, also do, re, mi, fa, sol, la, si, do.

12. *What is the difference of pitch between any two tones called?*
An Interval.



13. *Are all the intervals between the tones of the scale alike?*
They are not. Some are large, and are called steps, while others are small, and are called half-steps.

14. *In what order do the steps and half-steps occur?*
First; two steps and a half-step, next; three steps and a half-step.

15. *Between what tones are the half-steps?*
Between 3 and 4, and 7 and 8, or between Mi and Fa, and Si and Do.

Chapter III.

THE STAFF.

16. *What is the most prominent printed character used in music called?*
The Staff.

17. *Of what does it consist?*
Of five lines and six spaces.

Fifth line. — Space above.
Fourth line. — Fourth space.
Third line. — Third space.
Second line. — Second space.
First line. — First space.
Space below.

18. *For what is the staff used?*
To represent the relative pitch of tones.

19. *What is each line and each space of the staff called?*
A Degree.

20. *How many degrees are there in the staff?*
Eleven. Reckoning from the space below. Thus.—

Eleventh degree.
Tenth degree.
Ninth degree.
Eighth degree.
Seventh degree.
Sixth degree.
Fifth degree.
Fourth degree.
Third degree.
Second degree.
First degree.

21. *If more than eleven degrees are needed, how are they supplied?*
By adding short lines above or below the staff. Thus ;—

Second added line above. — Second added space above.
First added line above. — First added space above.
Space above.

Space below.
First added line below. — First added space below.
Second added line below. — Second added space below.

Chapter IV.

ABSOLUTE PITCH—AND CLEFS.

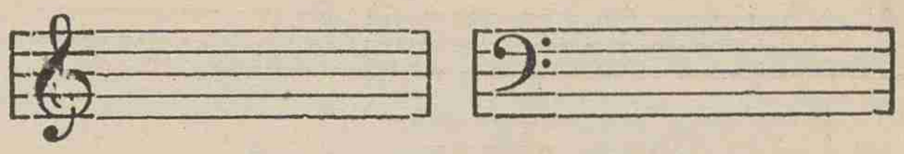
22. *What names are given to tones as represented by the degrees of the staff?*
The names of the first seven letters of the alphabet.

23. *What are these names called as regards their fixedness?*
Absolute pitch.

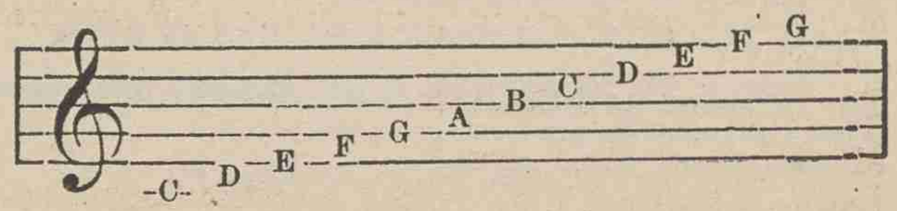
24. *What characters are used to determine absolute pitch?*
Clefs.

25. *How many clefs are there in general use?*
Two; the Soprano or G Clef, the Base or F Clef. They appear thus ;—

G CLEF. F CLEF.

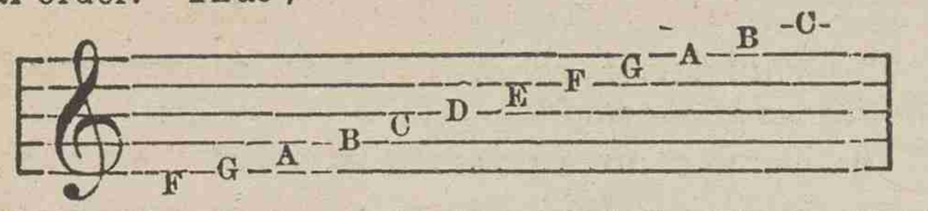


26. *What does the G Clef signify?*
That the letter G (first G above middle C) is located on the second line; other letters following in alphabetical order. Thus ;—



27. *What does the F Clef signify?*

That the letter F (first F below middle C) is located on the fourth line; other letters following in alphabetical order. Thus ;—

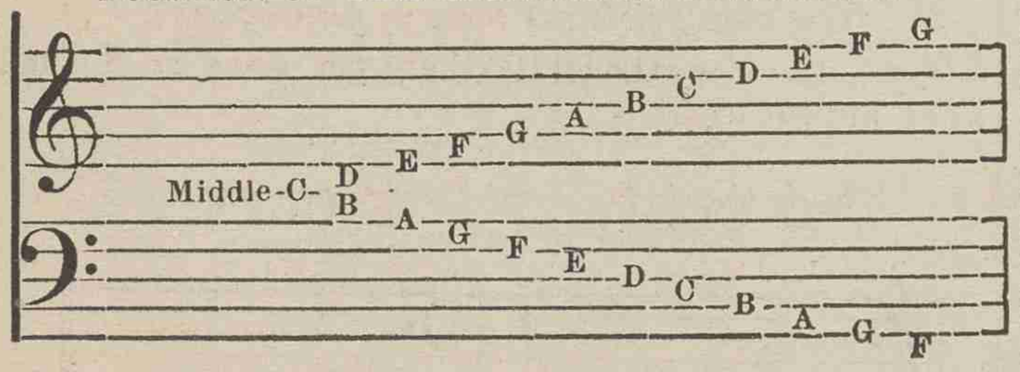


NOTE.—There is also another Clef, called the C Clef, which is used for the Tenor when it is written on a separate staff. See page 70.

28. *Why is middle C so called?*

Because it names a tone which is considered the central point in the vocal and instrumental range.

POSITION OF THE LETTERS ON THE STAFF.



Chapter V.

ARRANGEMENT OF THE PARTS.

29. *In how many parts is vocal music generally arranged?*

Four; Soprano, Alto, Tenor, and Bass.

30. *Which parts are written on the staff occupied by the G Cleff?*

The Soprano and the Alto.

31. *Who sing these parts?*

Ladies who have high voices, sing the Soprano; and those who have low voices, sing the Alto.

32. *Which parts are written on the staff occupied by the F Clef?*

The Tenor and the Bass.

33, *Who sing these parts?*

Gentlemen who have high voices, sing t Tenor; and those who have low voices, sing the Bass.

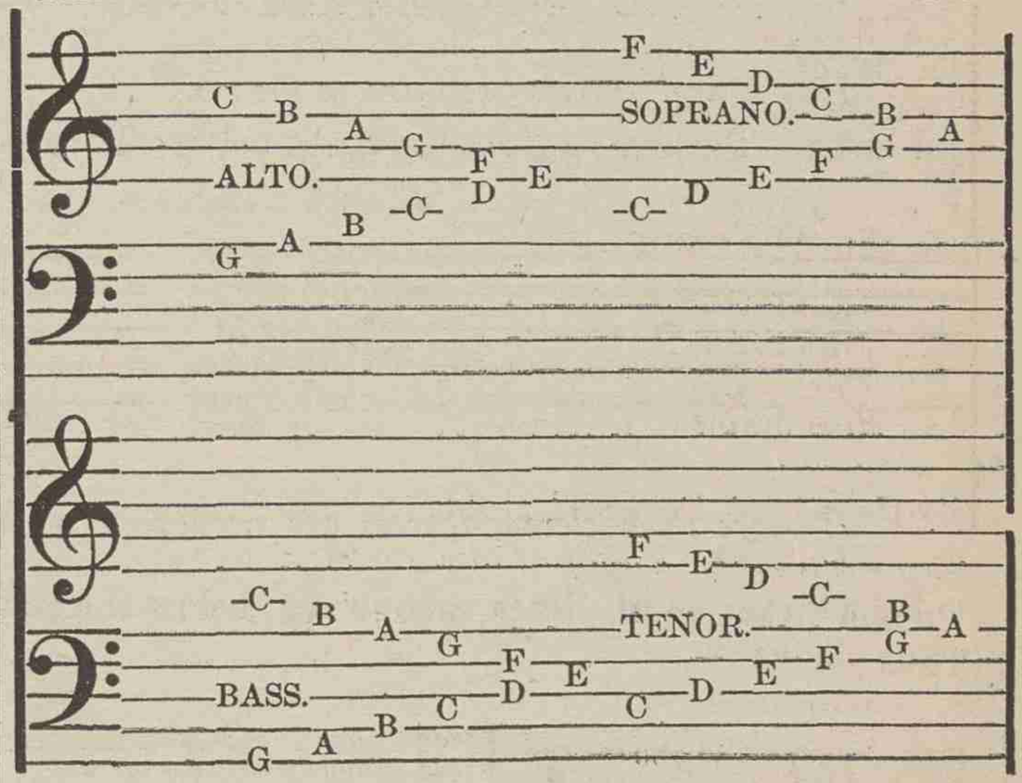
34. *What character is used to connect the parts or staffs?*

A Brace.

35. *When thus connected what are they called?*

A Score, the music of which should be performed simultaneously.

DIAGRAM SHOWING THE COMPASS OF EACH PART.



Chapter VI.

RHYTHMICS—NOTES—RESTS—DOTS—ETC.

36. *What does Rhythmics embraced?*
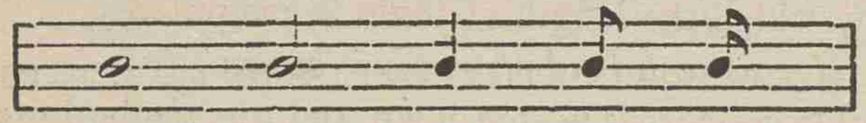
Everything that pertains to the length of tones.

37. *What are notes used for?*
To represent tones.

38. *Are all tones the same length?*
They are not.
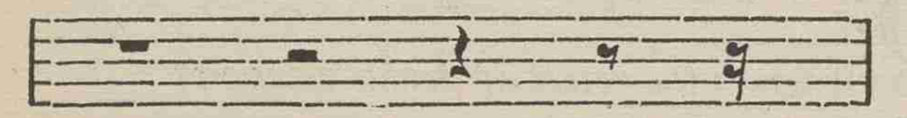
39. *How are the different lengths determined?*
By different kinds of notes.

40. *How many kinds are there in general use?*
Five; Whole, Half, Quarter, Eighth, and Sixteenth; made, thus;—
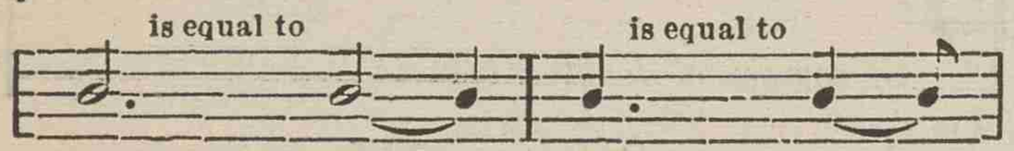


41. *What are rests used for?*
To indicate silence,

42. *How many kinds are there in general use?*
Five; Whole, Half, Quarter, Eighth and Sixteenth; made, thus;—



43. *How may the Rhythmical value of notes and rests be increased?*
By the use of Dots and Holds,

44. *What is the Rhythmical value of a dot?*
One-half that of the note or rest after which it is placed. Thus;—
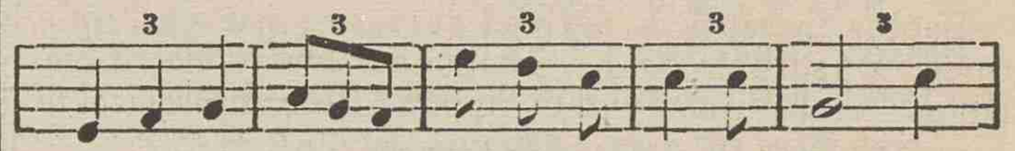


45. *What is the Rhythmical value of a Hold?*
It has no specified value as regards duration; but the tone or silence thus indicated should be prolonged beyond its usual length at the pleasure of the leader or director.

46. *Describe a Hold?*
It is a small semi-circle with a dot within it; thus:  , or thus:  .

47, *What is a Triplet?*
Three tones of equal length performed in the time of two of the same unit value.

48. *How represented?*
By a figure 3 placed over or under a group of three notes of equal length, or their equivalent. Thus;—



Chapter VII.

BARS—MEASURES—ETC.

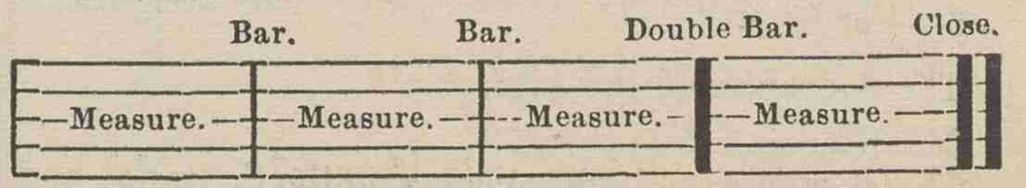
49. *Why is the staff separated into equal divisions?*
To aid the performer in estimating time.

50. *What characters are used for this purpose?*
Small lines, called Bars, drawn across the staff.

51. *What are Double Bars, and for what are they used?*
Broad lines across the staff, and are used in church music to show the end of a line of poetry or strain of music,

52. *How is the close of a composition indicated?*
By two broad lines across the staff.

53. *What are the spaces between the bars called?*
Measures.



NOTE.—Measures are also separated into equal divisions, called parts of measures.

54. *How many kinds of measures are there in general use?*

Six; Double, Triple, Quadruple, Compound Double, Compound Triple, and Compound Quadruple.

55. *From what does each take its name?*

From the number of parts into which it is divided.

56. *Into how many parts is each kind of measure divided?*

Double measure is divided into two parts; Triple, three; Quadruple, four; Compound Double, six; Compound Triple, nine; and Compound Quadruple, twelve.

57. *What is the Rhythmic Signature?*

The two large figures, one above the other, placed on the staff at the beginning of a composition.

58. *What does each figure show?*

The upper figure shows the kind of measure, or number of parts in a measure; and the lower figure shows the kind of a note which is reckoned to each part.

59. *What is the Rhythmic Signature of double measure?*

2—2, 2—4, or 2—8,

60. *Of Triple Measure?*

3—2, 3—4, or 3—8,

61. *Of Quadruple Measure?*

4—2, 4—4, or 4—8,

62. *Of Compound Double Measure?*

6—4 or 6—8.

63. *Of Compound Triple Measure?*

9—8,

64. *Of Compound Quadruple Measure?*

12—8,

Chapter VIII.

BEATING TIME—AND ACCENT.

65. *How are the parts of measures generally indicated?*

By certain motions of the hand, called beats, at exactly equal parts of time.

66. *What is the beat, or Primitive Note?*

The note which represents the time of a beat, or the unit by which the length of tones is computed.

67. *How is each kind of measure beaten?*

Double measure is beaten down, and up; triple, down, left and up; quadruple, down, left, right and up; compound double, like double; compound triple, like triple; and compound quadruple, like quadruple measure.

68. *What is Accent?*

A slight stress or pressure given to certain parts of a measure.

69. *Where is the accent of double measure?*

On the first part, or downward beat.

70 *Of triple measure?*

On the first; but when two tones are given to the first part, the second has also a slight accent.

71. *Where are the accents of quadruple measure?*

On the first and third parts, or the down and right beats.

72. *Of compound double measure?*

On the first and fourth parts.

73. *Of compound triple measure?*
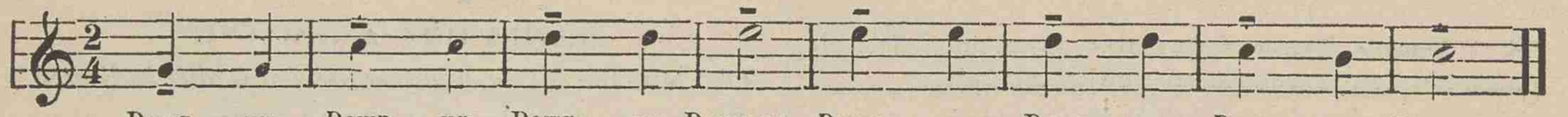
On the first, fourth, and seventh parts.

74. *Of compound quadruple measure?*
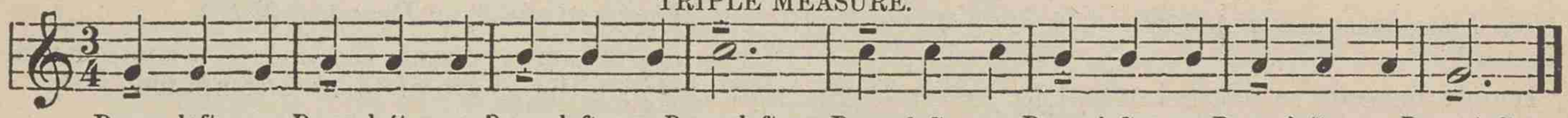
On the first, fourth, seventh, and tenth parts.

NOTE.—Let the class practice each of the following exercises several times, carefully observing the accented parts which are shown by a—.
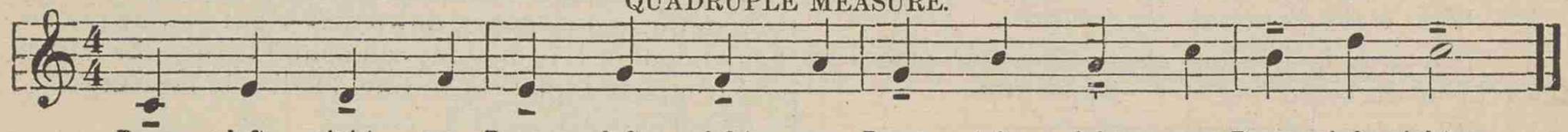
DOUBLE MEASURE.
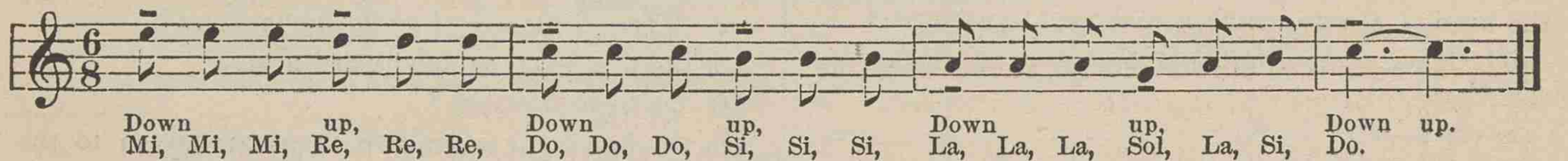


TRIPLE MEASURE.
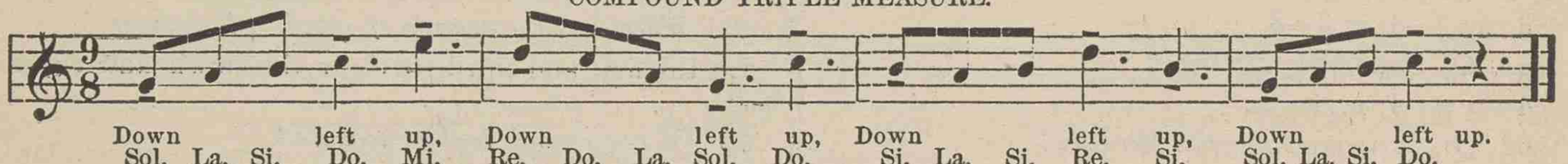


QUADRUPLE MEASURE.
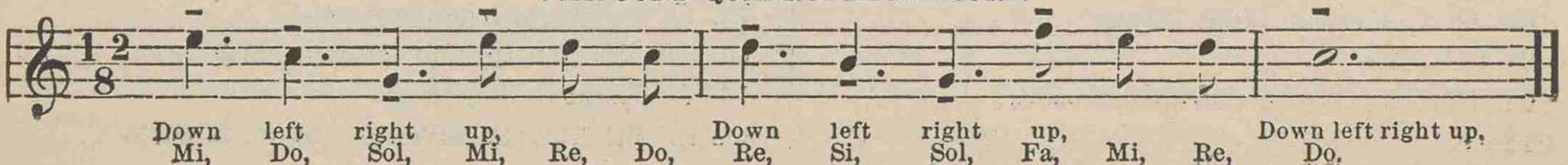


COMPOUND DOUBLE MEASURE.



COMPOUND TRIPLE MEASURE.



COMPOUND QUADRUPLE MEASURE.



Chapter IX.
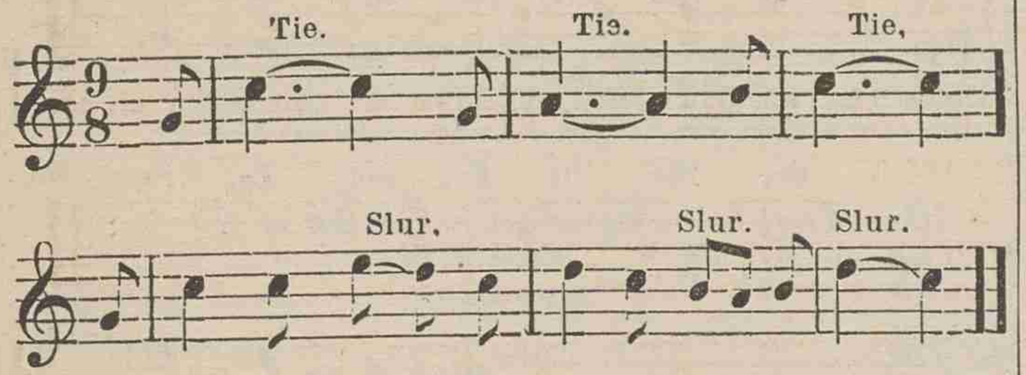
TIES—SLURS—ETC.

75. *What are Ties, and Slurs?*

Curved lines placed over or under two or more notes upon the same, or different degreesof the staff.

76. *For what are they used?*

To connect the notes together.



NOTE.—Hooks on the stems of notes connecting them together have the same effect as if a slur were used,

77. *What does the Tie signify?*

That the notes thus connected indicate but one tone.

78. *What does the Slur signify?*

That all the tones thus indicated should be sung to one word or syllable.

79. *How is a repeat indicated?*

By a row of dots across the staff.

80. *What do the letters D. C. denote?*

Repeat from the beginning to the word Fine.

81. *The letters D. S?*

Repeat from the sign, thus: 𝄋. to the word Fine, or to the end.

82. *What does the word Ritard, or Rit. signify?*

Gradually slower.

Chapter X.

MELODIES RESUMED.

83. *How many Diatonic Scales are there?*

Two; viz. the Major (greater) and the Minor, (less.)

84. *From what does each take its name?*

From the third, *i. e.* in the Major scale from 1 to 3 is two steps, and in the Minor scale from 1 to 3 is only a step and a half.

NOTE.—As the Minor scale is very little used by beginners, it will here be discontinued.

85. *What are Intermediate tones?*

Those introduced between the regular tones of the scale, which are a step apart,

86. *Between what tones of the Major scale may intermediate tone be introduced.*

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7,

87. *By what characters are intermediate tones indicated?*

By the sharp (♯), flat (♭), and cancel (♮).

88 *What effect has a sharp?*
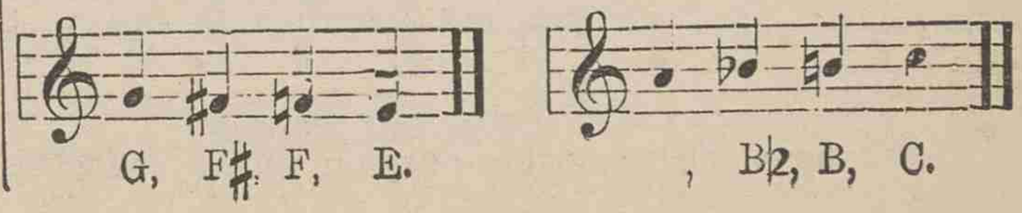
It indicates an intermediate tone a half step higher than the degree upon which it is placed would otherwise indicate.

89. *What effect has a flat?*

The reverse of that of a sharp.

90. *What is the cancel used for?*

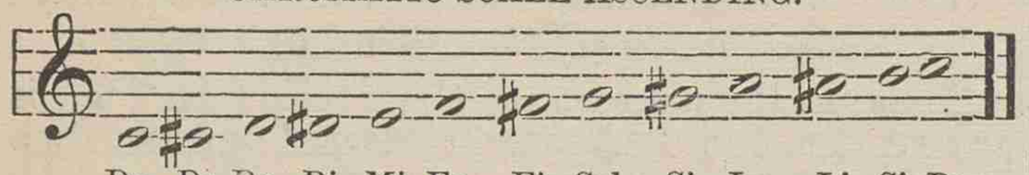
To annul the effect of the preceding sharp or flat upon that degree.



91. *What is a Chromatic Scale?*

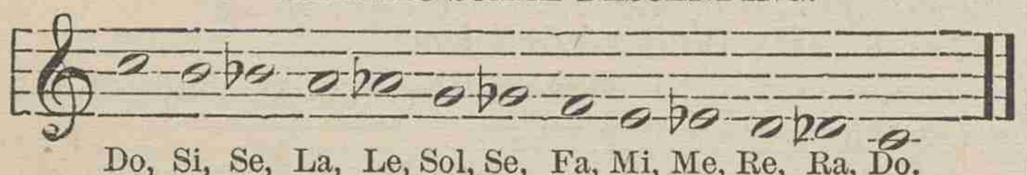
A scale composed of all the tones of the Major scale with all their practical intermediate tones indicated, thus :—

CHROMATIC SCALE ASCENDING.



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

CHROMATIC SCALE DESCENDING.



Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Re, Ra, Do.

NOTE.—The Chromatic scale is so-called from the fact that the intermediate tones were formerly written and printed in colors.

92. *What is Transposition?*

Changing the Key.

93. *How many ways may the key be changed?*

Two; viz. by fifths in which sharps are used, and by fourths in which flats are used.

94 *Why are sharps or flats used?*

To preserve the proper order of intervals between the tones of the scale.

95. *Between what absolute tones are the half steps?*

Between E and F, and between B and C. (For the steps and half steps of the scale, see § 15.)

96. *Where are the sharps or flats placed, and what called?*

They are placed upon certain degrees of the staff immediately after the clefs; and are called the signature of the key.

97. *How far does their significants continue?*

Throughout the entire composition unless canceled.
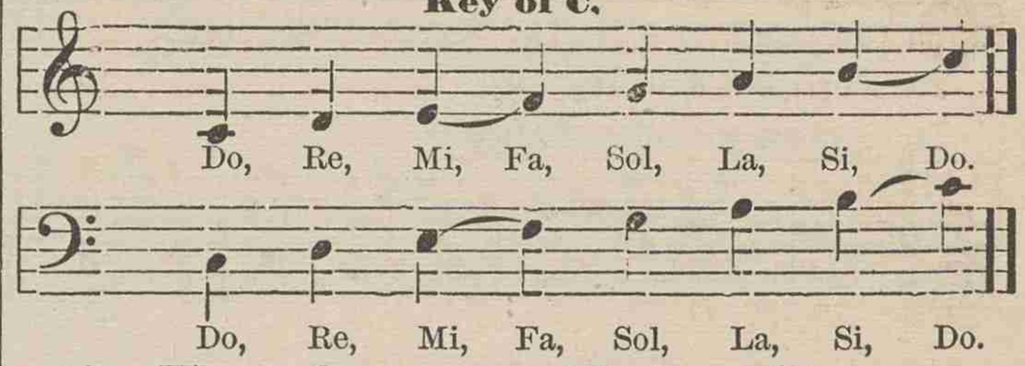
98 *How many Major keys are generally used in Sacred Music?*

Nine; C, G, D, A, E, F, B♭, E♭, and A♭.

99. *What is the signature of the key of C?*

It has no signature.

Key of C.
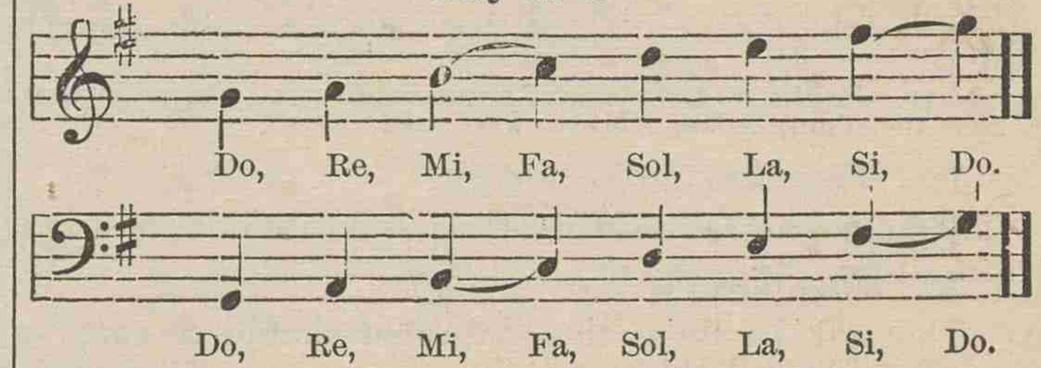


Do, Re, Mi, Fa, Sol, La, Si, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do.

100. *What is the signature of the key of G?*

One sharp; F♯.

Key of G.
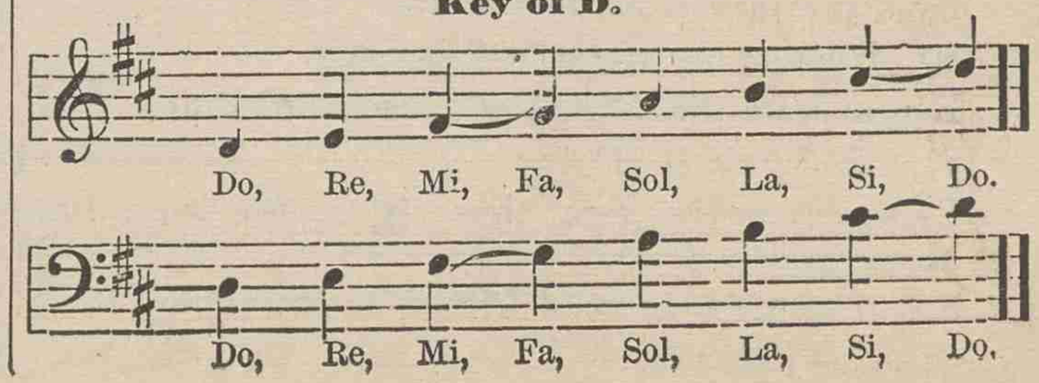


Do, Re, Mi, Fa, Sol, La, Si, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do.

101. *What is the signature of the key of D?*

Two sharps; F♯ and G♯.

Key of D.
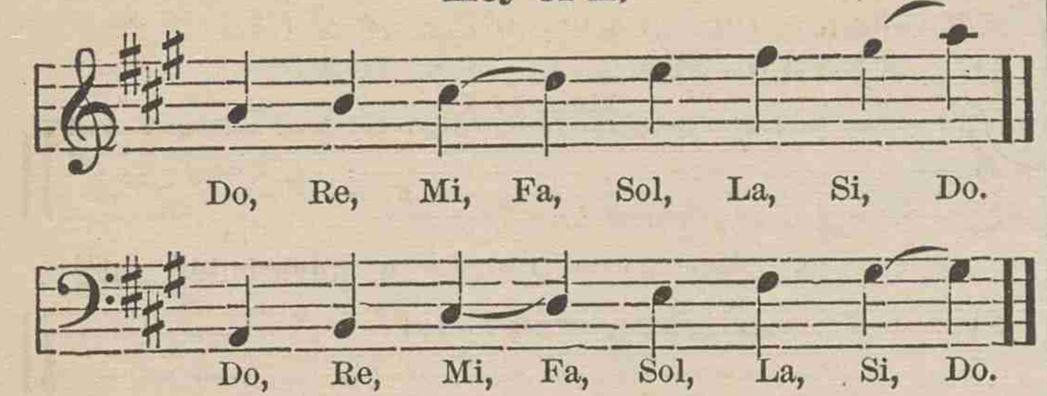


Do, Re, Mi, Fa, Sol, La, Si, Do.

Do, Re, Mi, Fa, Sol, La, Si, Do.
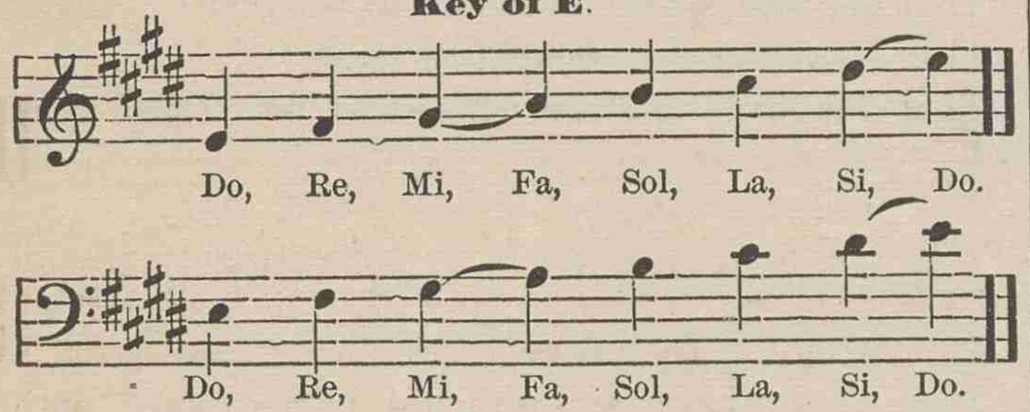
102. *What is the signature of the key of A?*
Three sharps; F♯, C♯ and G♯.

Key of A.



103. *What is the signature of the key of E?*
Four sharps; F♯, C♯, G♯ and D♯.
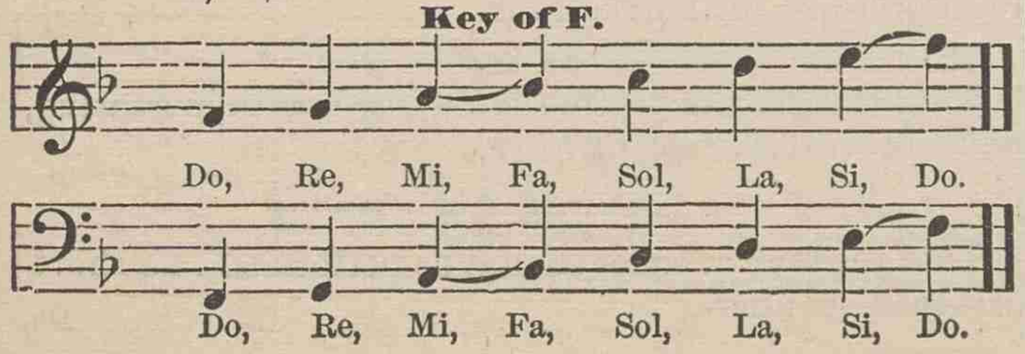
Key of E.



NOTE.—This method may be continued, showing that five sharps form the signature of the Key of B, and six sharps the Key of F♯.
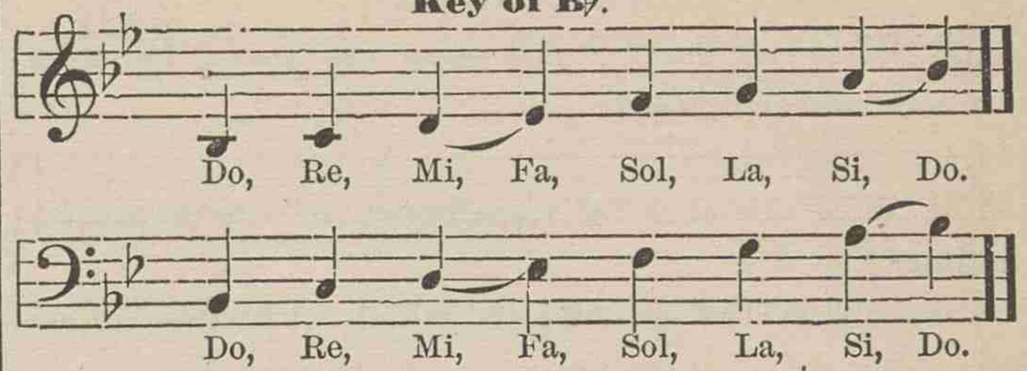
104. *What is the signature of the key of F?*
One flat; B♭.

Key of F.
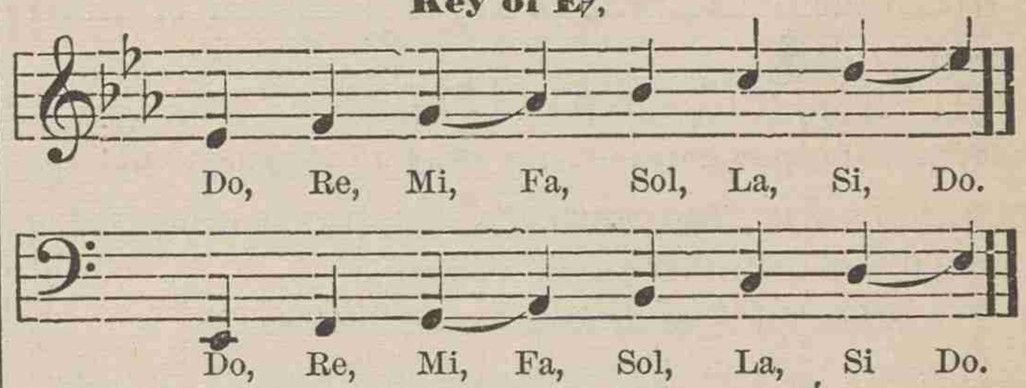


105. *What is the signature of the key of B♭?*
Two flats; B♭ and E♭.

Key of B♭.
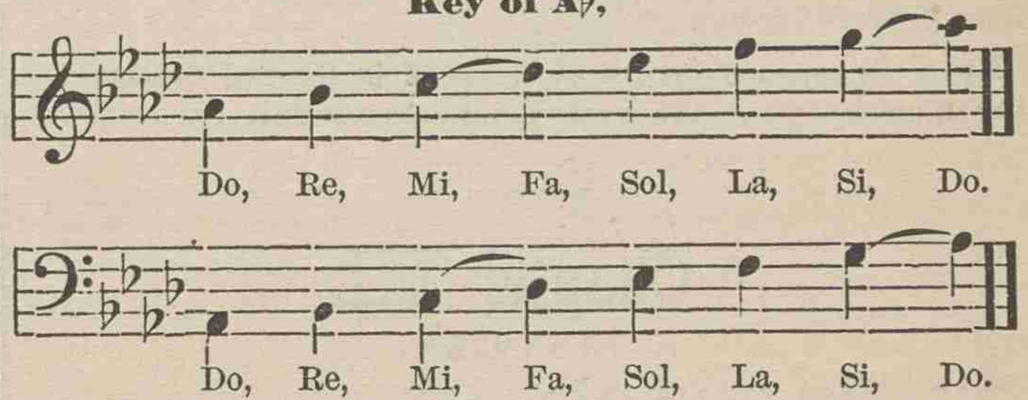


106. *What is the signature of the key of E♭?*
Three flats; B♭, E♭ and A♭.

Key of E♭.



107. *What is the signature of the key of A♭?*
Four flats; B♭, E♭, A♭ and D♭.

Key of A♭.



NOTE.—This method may also be continued, showing that five flats form the signature of the Key of D♭, and six flats the Key of G♭.

Chapter XI.

ACCIDENTALS.

108 *What is a sharp or flat occurring among the notes of a composition called?*

An accidental.

109. *How far does the significance of an accidental continue?*

Throughout the measure in which it occurs, unless canceled.

110. *When may a cancel be an accidental?*

When the signature of a key is composed of either sharps or flats.

111. *What is the rule for its effect?*

When the signature is composed of sharps, it has the influence a flat; and when the signature is composed of flats; it has the influence of a sharp.

112. *How far does its significance continue?*

It refers back to the signature, and cancels the effect of the sharp or flat on that degree through the measure in which it occurs unless re-sharped; or re-flatted as the case may require.

NOTE.—When any degree of the staff is sharped or flatted in the signature, its octave is also made sharp or flat.

Chapter XII.

DYNAMIES.

113. *What does Dynamies embrace?*

Everything that pertains to the power of tones.

114, *In how many degrees of power may tones be uttered?*

Five; viz, Pianissimo, Piano, Mezzo, Forte, and Fortisimo.

115, *What does Pianissimo, or pp mean?*

That the tone, or strain should be performed very soltly.

116. *What does Piano, or p mean?*

That the tone, or strain should be performed softly.

117. *What does Mezzo, or m mean?*

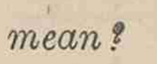
That the tone, or strain should be performed with medium force.

118. *What does Forte, or f mean?*

That the tone, or strain should be performed loudly.

119. *What does Fortissimo, or ff mean?*

That the tone, or strain should be performed very loudly.

120. *What does Cressendo, Cres., or*  *mean?*

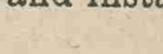
That the tone, or strain should be performed with increasing force.

121. *What does Diminuendo, Dim, or*  *mean.*

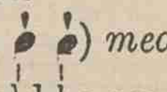
That the tone, or strain should be performed with decreasing force.

122. *What does Forzando, For, or* > *mean?*

That the tone should be forcibly struck and instantly diminished to an even tone.

123 *What does swell, or*  *mean?*

That the tone, or strain should begin with increasing, and end with decreasing force.

124. *What does Stacato* () *mean?*

That the tone or tones should be performed in a short, detached manner.

TIDINGS OF JOY.

TIDINGS OF JOY.

"Fear not; for behold, I bring you Good Tidings of Great Joy."—LUKE 2:10.

MRS. C. L. SHACKLOCK. D. E. DORTCH.

1. We come with a mes-sage from heav-en a - bove, We come from a Fa-ther of in - fi- nite love;
2. He gives to His peo-ple the bless-ing of peace, From sin's con-dem-na-tion he of-fers re-lease;
3. The an-gels, a-dor-ing, their off'-rings do bring, Their heav'n-ly ho-san-nas in tri-umph they sing;
4. His glo-ries in heav-en e - ter - nal- ly shine, Though hu-man to suf-fer, His pow'r is di - vine;

To you and all na-tions good tid-ings we bring; For now hath a- ris - en a Sa-vior and King.
His king-dom is bound-less, His reign with-out end, He comes to re-deem you, to save and be-friend.
Though Lord of all glo - ry, He com-eth to save From sin's des - o - la- tion, from death and the grave.
Then has-ten to seek Him, bow low at His feet! O give Him the hom-age, the praise that is meet!

Chorus.

Good tid-ings we bring, The Sa-vior is King! Let earth with the cho-rus ex-ult - ing - ly ring!

WHAT WILL THE ENDING BE?

JOHN McPHERSON.

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

D. E. DORTCH.

1. Af-ter these trials and troubles are past, Sailing o'er life's rough sea; Af-ter our sky has been
2. Af-ter the la-bor of life has been done, Then shall we plain-ly see, Prom-is'd re-ward if the
3. Af-ter this life, with its sorrows all o'er, Then in e - ter - ni - ty Sing - ing with Je - sus, on

Chorus.

dark-ly o'ercast, What will the ending be. What will the ending be? What will the ending
race we have won, That will the ending be.
Canaan's bright shore, That will the ending be.

be? . . Man-sions in glo - ry for all who be - lieve, That will the end - ing be.

THE GREAT WARM HEART OF JESUS.

E. E. REXFORD. "Father. forgive them."—LUKE 23: 34. D. E. DORTCH.

Andante.

1. I may be poor and friendless, I may be bowed with sin, But the great warm heart of
2. I know my sins are scar - let, My heart has wayward grown; But the blood of Je - sus
3. I come in my transgressions, And kneel down at His feet; And he gives me peace and
4. Oh, thought as sweet as Heaven— "I bore the cross for Thee," And I love Him, oh, I

Chorus.

Je - sus Will take the sin - ner in. Oh! great warm heart of Je - sus, I
saves me, And Je - sus' blood a - lone.
par - don, And com - fort strangely sweet.
love Him, Because He lov-eth me.

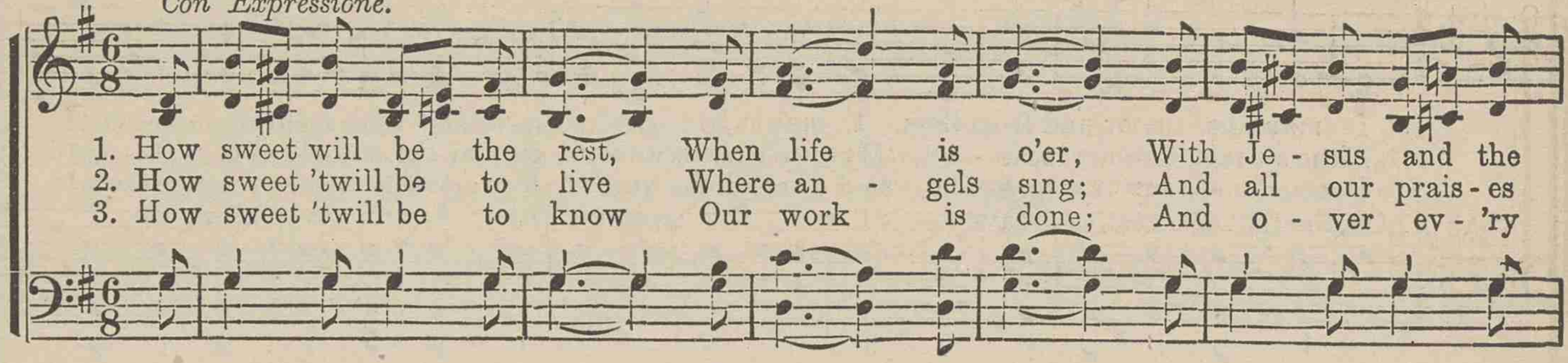
turn to Thee for rest, And I shall be sure to find it Up - on my Savior's breast.

HOW SWEET.

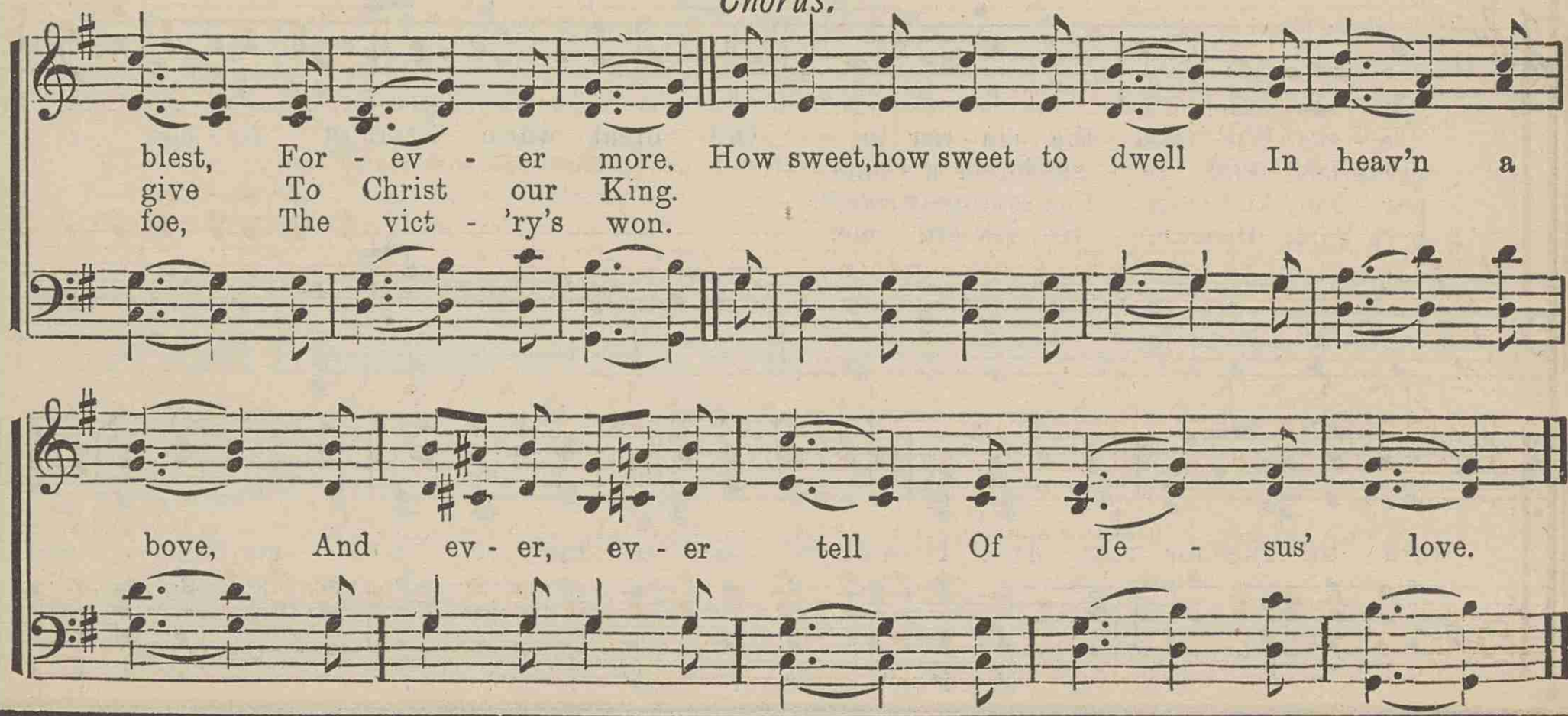
"Thou shalt be with me."

Words and Music by REV. E. T. BOWERS.

Con Expressione.



Chorus.



YE SONS OF THE MIGHTY.

Ps. 29 : 1, 4, 10, 11.

U. P. Col., by per

D. E. DORTCH.

1. Ye sons of the Mighty, give ye to Je - ho-vah, O give to Him honor and strength ev - er - more; O
2. The voice of Je - ho-vah comes o - ver the wa-ters, His voice o'er the vast and deep o - cean is heard; The
3. Up - on the great waters Je - ho - vah is seat-ed, A King whose dominion is nev - er to cease; Je-

Refrain.

give to the name of Je - ho vah due glo-ry, In beau-ty of hol - iness bow and adore, Ye sons of the Mighty, In
God of all glory is speaking in thunder, How mighty, how awful, the voice of the Lord.
hovah with power will strengthen His people, Jehovah will bless all His people with peace.

beauty of hol - i - ness bow and a-dore; Ye sons of the Might-y, In beauty of hol - i - ness bow and adore.

SPREAD THE TIDINGS.

MARK, 16: 15.

Con animato.

Words and Music by LEROY J. BOGGS.

1. Go spread the tid - ings far and wide, Search out and bring the wand'rer home, Go tell the world that Jesus
2. Go spread it in the dis - tant fields. The news, the glorious news make known, Till ev'ry sin-ner stops and
3. Go spread it chil - dren in your hearts, Tell all that you have found the way, The way the word of God im-

Chorus.

died . . To save and com-fort all who mourn. Je - sus died for all, Je - sus
yields . . To Him who wondrous things hath done.
parts . . To reach the shores of end - less day. Je - sus died once for all,

died for all, Je-sus died for all, Je-sus died for each for ev-'ry one.
Je-sus died once for all, Je - sus died once for all,

SURPRISING LOVE.

J. J. MAXFIELD. REV. F. P. FLANIKEN.

"For we which have believed do enter into rest."—HEBREWS, 4: 3.

1. Dear Lord, I dare to trust Thee now, The bitter hour is past; Here at Thy gracious throne I bow,
2. Now since I have Thy lov-ing mind, I rest at Thy dear feet; And per - fect rest and peace I find,
3. In oth - er souls Thy work begin, Rouse ev'ry guilt - y breast, And let Thy peo-ple cease from sin,
4. Come, precious soul to Je-sus haste, No longer from Him rove, Come, hungry, fainting soul and taste
5. Tho' great your want you need not buy, His wine and milk are free; O take the cup and in - ly cry,

Chorus.

And find re - pose at last. Thy wondrous love sur-pris-es me, And O the rich sup-
And cleans-ing most com-plete.
And en - ter in - to rest.
The ban - quet of His love.
"Be-hold! He died for me."

ply! A deep, un - meas-ured, bound-less sea, That nev - er can go dry.

ALL IS PEACE.

"I am here waiting by the river side; but all is peace—all is peace."—Last words of Rev. H. Bryson, D. D.

REV. W. T. DALE. D. E. DORTCH.

1. Now the song of triumph I will sing, For the la - bor of life is all o'er; And the mansions of glo-ry shall
2. Ma - ny tri - als and sorrows I've past, But thro'grace I have triumphed o'er all; Tho' I die, I shall conquer at
3. I shall sing on the waves of the tide, The en - rap-tur-ing song of the blest; For my Sa-vior will be at my
4. Oh! my friends to the Savior now flee, Then on Canaan's bright shore we will meet, From all sorrow and pain we'll be

Chorus.

Rit.

All is peace, all is peace,

ring, When I stand on that beauti - ful shore. All is peace, blessed peace, all is peace, blessed peace, While the river I'm
last, Shall in triumph a - rise, tho' I fall.
side, And shall take me to mansions of rest.
free, And each oth-er transported will greet.

All is peace, all is peace,

Rit.

wait - ing to cross; All is peace, blessed peace, all is peace, blessed peace, While the river I'm waiting to cross.

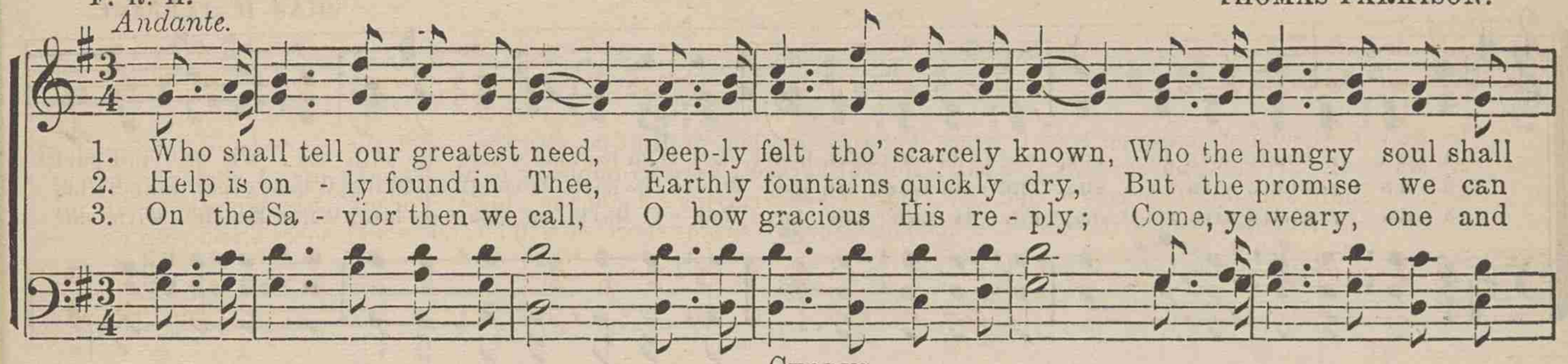
GOD SHALL ALL YOUR NEED SUPPLY.

"God shall supply all your need according to his riches in glory by Christ Jesus."—PHIL. 4:19.

F. R. H.

THOMAS PARKISON.

Andante.



ANYWHERE WITH JESUS.

"Lord I will follow Thee."—LUKE, 9: 61.

CHAS. H. GABRIEL.

1. An - y-where with Je - sus, Says the Christian heart, Let Him lead me where he will, So we do not part;
2. An - y-where with Je - sus, Tho' He lead - eth me, Where the path is rough and long, Where great dangers be;
3. An - y-where with Je - sus, For it can - not be Ver - y dark or des - o - late, When He is with me;

Al-ways sit - ting at His feet, There's no room for fear, An - y-where with Je - sus, In this vale of tears.
Tho' He tak - eth from my heart, All I love be-low, An - y-where with Je - sus, I will glad - ly go.
He will love me to the end, Ev - 'ry want sup-ply, An - y-where with Je - sus, Should I live or die.

Chorus.

An - y-where, an - y-where, an - y-where with Je - sus; An - y-where, an - y-where I'll fol - low an - y-where,

BEYOND THE RIVER.

"A better country that is a heavenly.—HEBREWS 11 : 16.

REV. E. T. BOWERS. D. E. DORTCH.

1. Be-y nd the riv - er, there is a clime Where joys shall never fade a - way; A home where saints for-
2. Be-y nd the riv - er, a hap-py throng A-waits to bear my spir - it o'er; I soon shall hear the
3. Be-y nd the riv - er, no clouds shall rise, Nor gath'ring storms disturb my rest; No sorrowing hearts, nor

Chorus. Be-yond the riv - er, Where

ev - er shine, Ar-ray'd in robes which ne'er de-cay. Be-yond the tur - bid riv - er, Where
glad new song, And dwell with lov'd ones ev - er-more.
tear - ful eyes, But life e - ter - nal with the blest.

all is free, Be-yond the riv - er I soon . . shall be.

all is glad and free. glad and free, Beyond the tur - bid riv - er, I soon, yes soon shall be

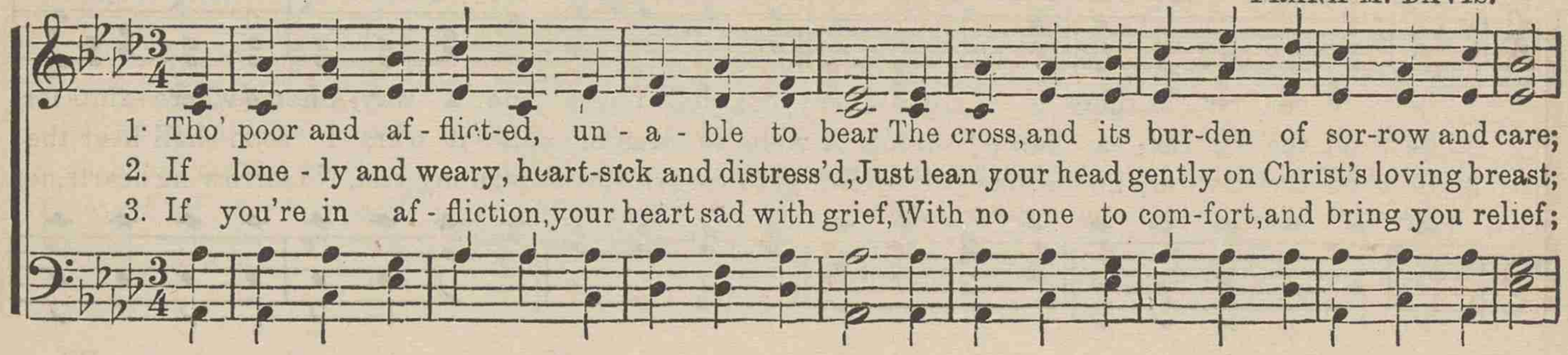
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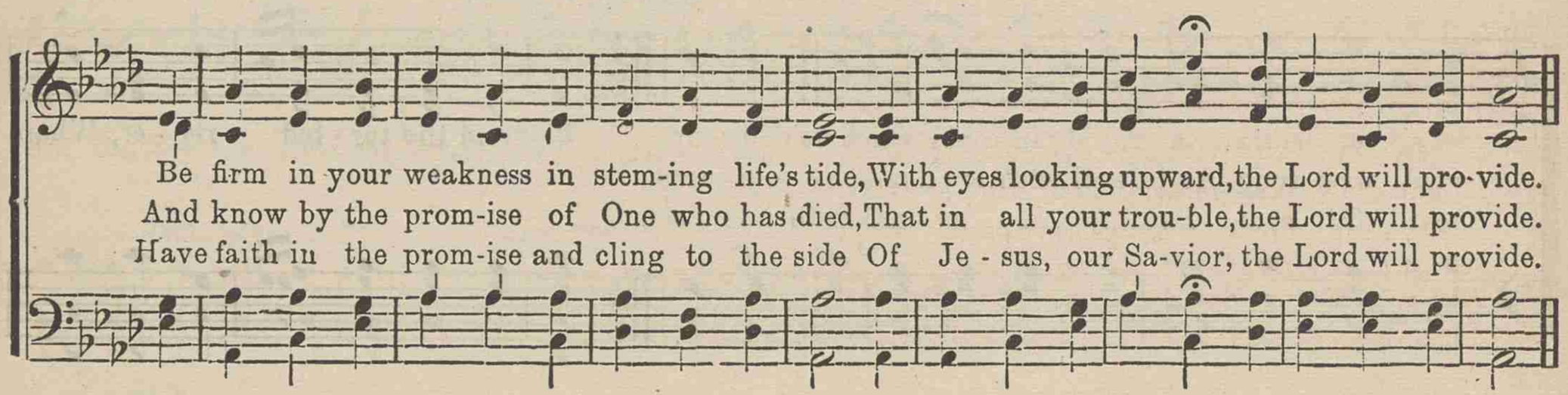
THE LORD WILL PROVIDE.

"He careth for you."—1 PETER, 5: 7.

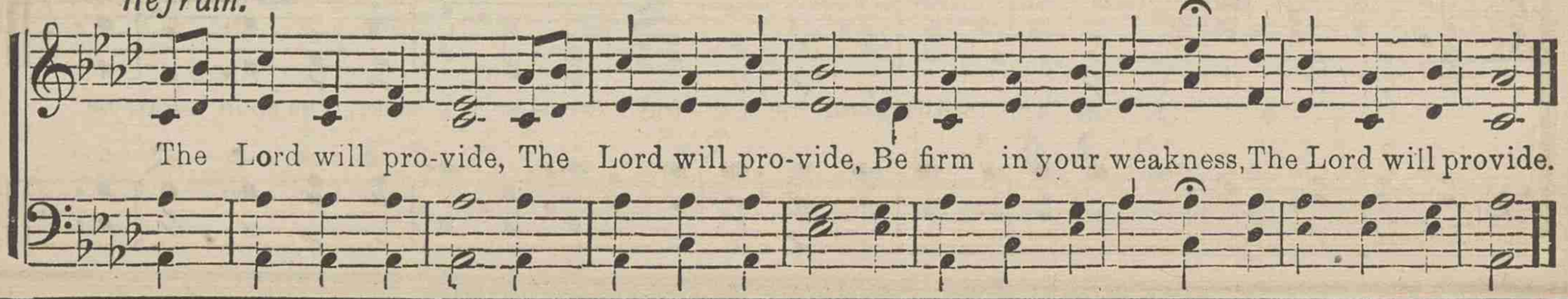
T. D. C. M.

FRANK M. DAVIS.





Refrain.



THERE'S A REST.

"There remaineth therefore a rest."—HEB. 4: 9.

Words and Music by REV. E. T. BOWERS.

Not too fast.

1. Just a-cross the tur-bid riv - er, There re-mains a peace-ful rest, Rest from toil and strife for-
2. Soon the Christian free from sorrow, Shall have pass'd beyond the tide, For the stream, tho' deep is
3. Safe at home, no pain nor sigh-ing, Ev - er en - ters that bright day, Nor is heard the voice of

Chorus.

ev - er, And with Je - sus ev - er blest, There's a rest, hap - py rest, When the
nar - row, An - gels stand on eith - er side.
cry - ing, For-mer things have passed away.

sweet rest, sweet rest,

Christian race is run; There's a rest, hap - py rest, When our life work here is dome.

sweet rest, sweet rest,

GREAT PEACE.

Great peace have they which love Thy law.—Ps. 119: 165.

MRS. E. C. ELLSWORTH. J. P. LESLIE.

1. While I jour-ney here be-low, Cares may rise un-bid-den, But my peace with
2. Near the way I'm call'd to go, Ma-ny foes are lurk-ing, Yet my faith in
3. In the path my feet shall tread, Ma-ny thorns are wounding, But for me His

CHORUS.

God, I know Ev-er safe lies hid-den. Great peace have they, Great peace have they, Who love the law from
God I show By my dai-ly work-ing.
blocd was shed, Thro' his grace abound-ing.

day to day, Great peace have they, Great peace have they, Who love thy law and watch and pray.

THE SURE BY AND BY.

MRS. FANNIE M. PARKER.

"God shall wipe away all tears."—Rev. 21: 4.

REV. E. T. BOWERS.

1. There shall be no more tears, No weeping ev - er - more, But end of earthly
2. There shall be no more sighs, No death nor sickness there, No mourn - ful heav - y
3. There shall be no more pain, No moanings, nor dis - tress, With ev - er - last - ing

Chorus.

fears, On that ce - les - tial shore. O - ver there, may we meet, O - ver
eyes, With - in those mansions fair.
gain, Shall God His peo - ple bless.

o - ver there, o - ver there, may we meet,

there, you and I, All our lov'd ones to greet, In the sure by and by

o - ver there, you and I,

GOING HOME.

"I am going to heaven my home."—Last words of Mrs. C. G. Harris.

REV W. T. DALE. D. E. DORTCH.

1. "I am go-ing to heaven, my home," Where the winter of sor-row is o'er; Where the rainbow of glo-ry is
2. "I am go-ing to heaven, my home," To the land where the blessed shall reign Where the glory of Je-sus is
3. "I am go-ing to heaven, my home," Where the martyrs of Christ are now blest; Where the prophets of God are now
4. "I am go-ing to heaven, my home," To that land where the Serephim sing; Where the song of redemption is
5. "I am go-ing to heaven, my home," To my friends who have gone on before; Who are standing, and waiting, and

Refrain.

Go-ing home, Go-ing home

circling, And the saints shall be sev-er'd no more. Go-ing home, Going home; "I am
beam-ing, And the pure shall be free from all pain.
gath-er'd, And the saints of the Lord sweet-ly rest,
swell-ing, And the harps of e-ter-ni-ty ring.
watching To re-ceive me on Canaan's bright shore.

Go-ing home. go-ing home.

going to heaven my home; Go-ing home, going home; "I am going to heaven, my home."

THE GREAT WHITE THRONE.

"And they shall come from the East, and from the West, and from the North, and from the South, and shall set down in the Kingdom of God."—LUKE 13: 29.

ROSA H. THORPE. J. F. KINSEY.

1. Thro' the pearl-y gates they are gath-er-ing in, O'er the river, one by one; They sing ho-san-
2. They come from the land where the or-ange blooms, They come from the frig-id zone; They sing the songs
3. They come from the pal-ace where wealth abides, They come from the cottage home; Their voi-ces swell

Chorus.

na be-fore the King, As He sits on the great white throne. Oh! the great white throne, My Father's throne, He
of re-deem-ing love, At the foot of the great white throne,
the heav'n-ly choir, As they stand by the great white throne.

sits on the great white throne, Shall I ev-er stand, with the an-gel band, At the foot of the great white throne.

IS THERE ROOM FOR ME?

"Yet there is room —" LUKE 14 : 22.

Words and Music by JOHN McPHERSON.

1. Is there room for me up yon - der, In that world so far a - way, Where I never more will wan - der, When I leave this house of clay?
2. Is there room for me in glo - ry, In that land where Je - sus reigns, Shall I sing Redemption's sto - ry, Shall I join the heav'nly strains?
3. Lord make room for yet another, May I reach the glo - ry plain, Give to me a lov-ing wel - come, So that I with Thee may reign.

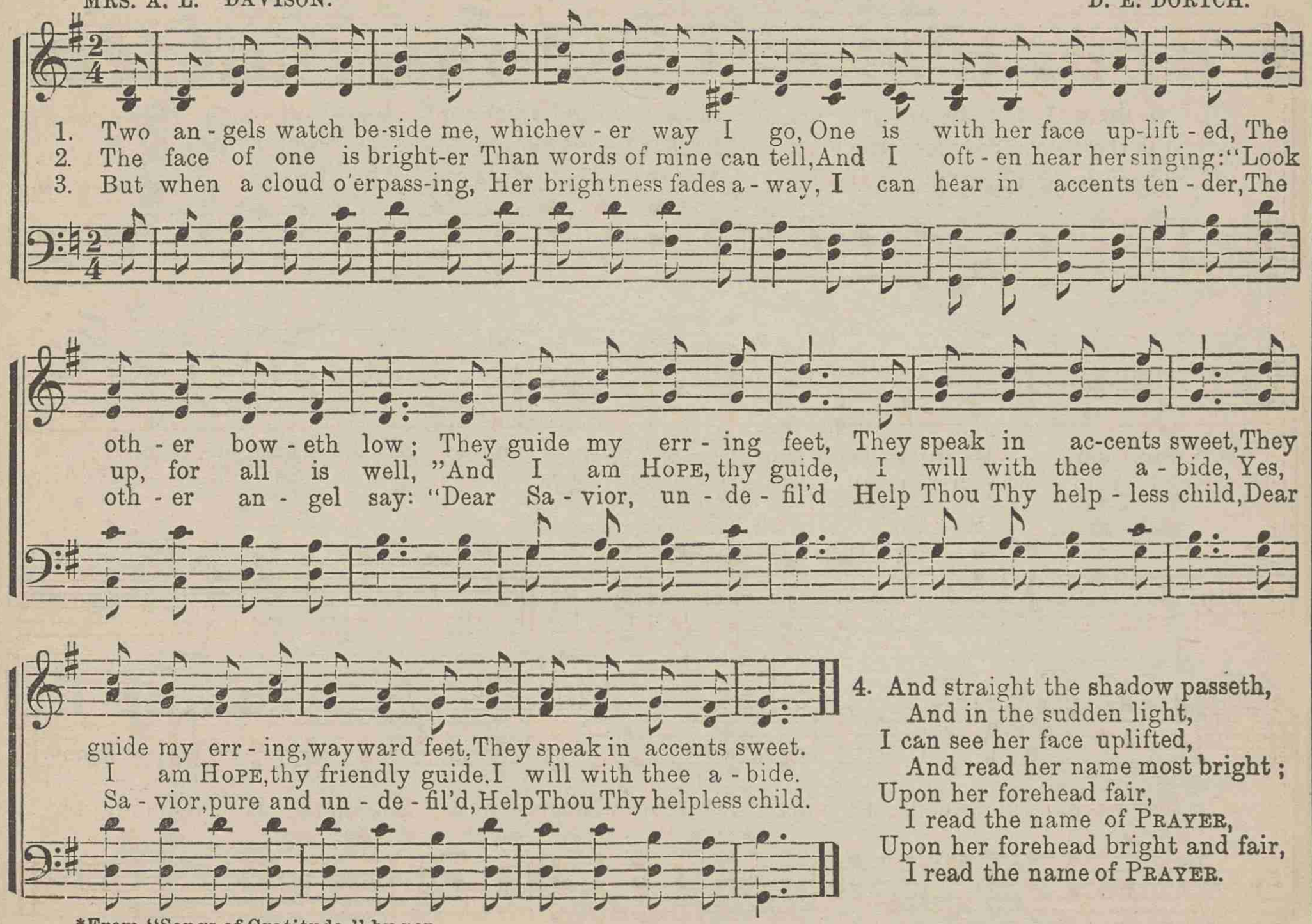
Chorus.

Yes, there's room be-yond the riv - er, In that world of glorious light; Where the saints and angels ev - er, Sing and praise the God of might.

TWO ANGELS: HOPE AND PRAYER. *

PSALMS, 146 : 5. MATT. 26 : 41.

MRS. A. L. DAVISON. D. E. DORTCH.



4. And straight the shadow passeth,
   And in the sudden light,
I can see her face uplifted,
   And read her name most bright;
Upon her forehead fair,
   I read the name of PRAYER,
Upon her forehead bright and fair,
   I read the name of PRAYER.

*From "Songs of Gratitude," by per.

JESUS LOVES THE CHILDREN.

"And He took them up in His arms, put His hands upon them, and blessed them."—MARK, 10: 16.
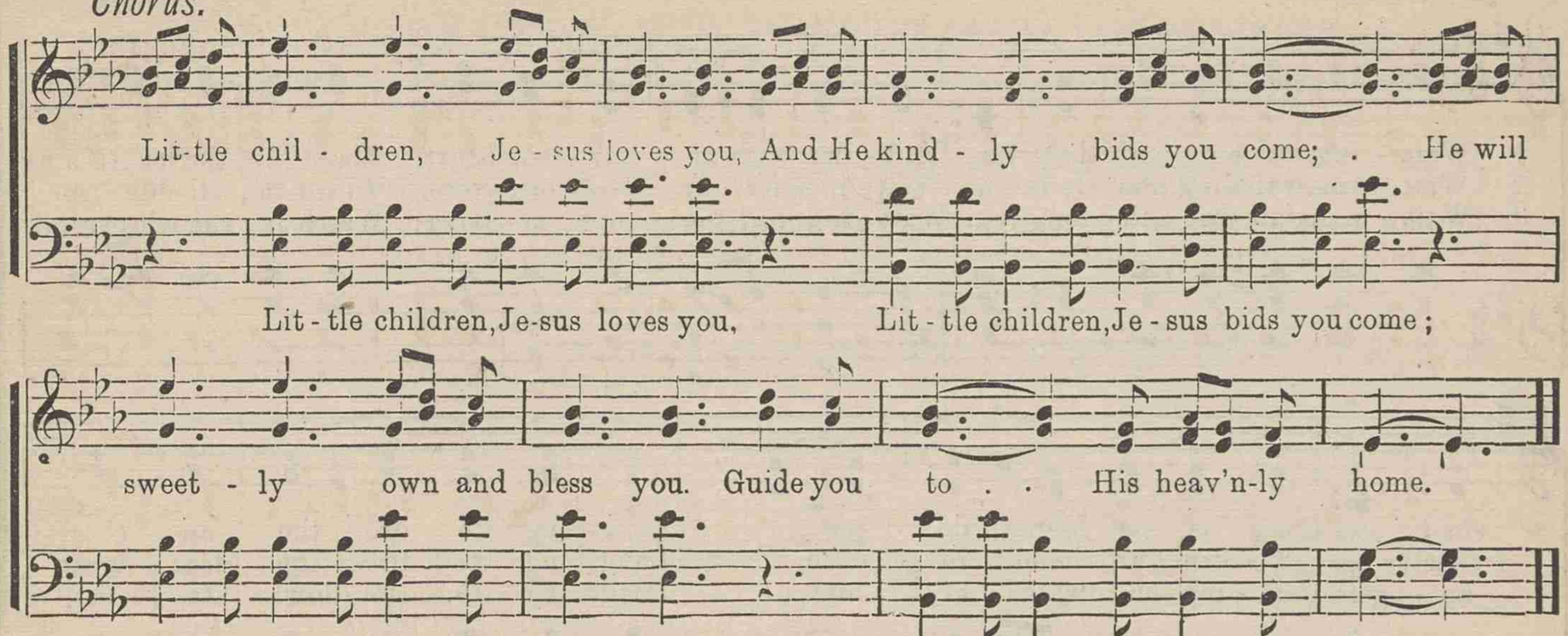
ARRANGED. CHAS. H. GABRIEL.

1. Chil-dren, Je-sus dear-ly loves you, And He left His home on high, Died up-on the cross to
2. Chil-dren, Je-sus dear-ly loves you, Now from Him no lon-ger stray, Come to Him He waits to
3. Chil-dren, Je-sus dear-ly loves you, And He hears the pray'rs you make, He is ev-er watch-ing

save you, Died that you might nev-er die; Come to Him dear lit-tle chil-dren, For He
greet you, Lit - tle chil-dren, come to - day; Reach your lit - tle hands un - to Him He will
o'er you, When you sleep or when you wake; Love and serve Him lit-tle chil-dren, Love Him

sweet-ly bids you come, He will fold you to His bo-som, Safe-ly bear you to His home.
gent-ly lead you on, Safe-ly to His home he'll guide you, To a hap - py home a - bove.
for He first lov'd you, He will give you crowns of glo-ry, If you love Him fond and true.

Chorus.

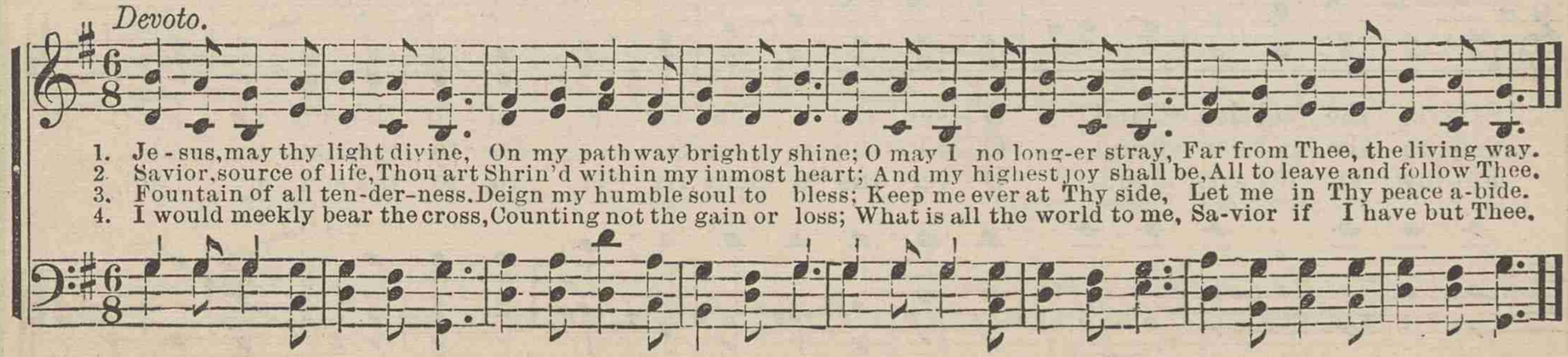


THE WAY, TRUTH, LIFE.

"I am the way, and the truth, and the life."—JOHN, 14: 6.

MRS. C. L. SHACKLOCK. MRS. D. E. DORTCH.

Devoto.



WAITING, WATCHING AND LONGING.

FANNIE CROSBY. I. W. MATTISON.

1. Wait - ing, watching and long-ing, Wait - ing with an anx - ious heart; Watch-ing the length'ning shad - ows Come as the hours de - part, Long - ing to drop the an - chor,
2. Wait - ing, watching and long-ing, Wait - ing for my Sa - vior's voice; Watch-ing till his ap- pear - ing Bids me in hope re - joice, Long - ing to greet the dear ones,
3. Wait - ing, watching and long-ing, Wait - ing for the joys a - bove; Watch-ing the white robed an - gels Com - ing on wings of love, Long - ing to fol - low Je - sus,

Safe on the gol-den strand, O - ver the si - lent riv - er, In - to the sun - ny land.
Safe on the gol-den strand, O - ver the si - lent riv - er, In - to the sun - ny land.
Fol-low at his com-mand, O - ver the si - lent riv - er, In - to the sun - ny land.

MIGHTY TO SAVE. 25

'Who is this that cometh from Edom, with dyed garments from Bozrah? I that speak in righteousness, mighty to save,"—ISAIAH, 63 : 1.

REV. R. W. TODD. HARRY SANDERS.

1. O who is this that cometh From Edom's crimson plain? With wounded side, with garments dyed?" O tell me now Thy
2. O why is thine apparel With reeking gore all dyed? Like them that tread the wine-press red? O why this bloody
3. O bleeding Lamb, my Savior, How could'st Thou bear this shame?" With mercy fraught, mine own arm bro't Salvation in my

name, "I that saw Thy soul's distress, A ransom gave; I that speak in righteousness, Might-y to save."
tide? "I the wine-press trod alone, 'Neath dark'ning skies, Of the peo-ple there was none, Mighty to save."
name; I the blood-y fight have won, Conquer'd the grave, Now the year of joy has come, Mighty to save."

Refrain. *f cres.* *ff*

Mighty to save, mighty to save, Lord I trust Thy wondrous love, Mighty to save.
Mighty to save; mighty to save. Mighty to save,

HE WILL DELIVER THEE.

DANIEL 6 : 16.
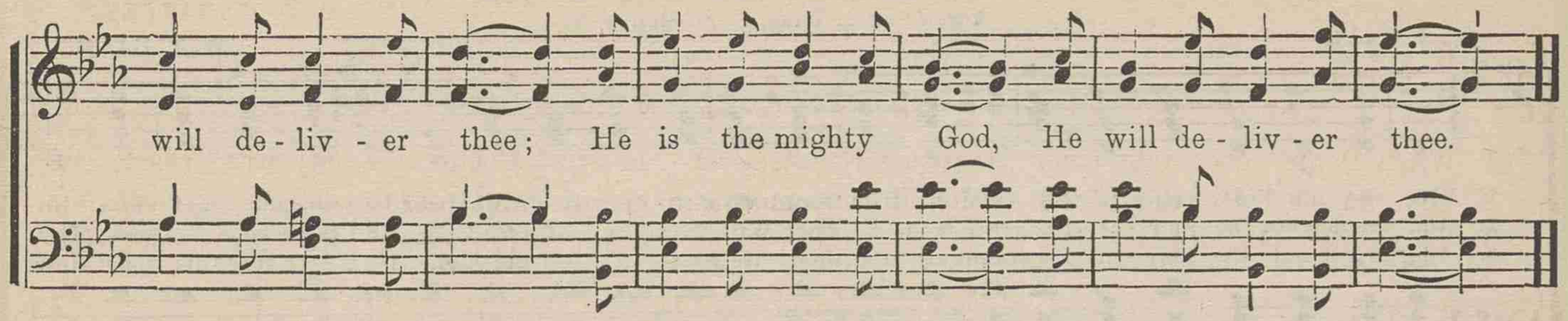
E. R. LATTA. R. B. MAHAFFEY.

1. When Daniel good and true, thro'pow'r of wick-ed men, At close of day was cast in
2. His an - gel He did send the li - on's mouth to close, And from the den at morn the
3. Ye saints have faith in God and to the end en - dure, He nev - er will for - sake, His

to the li - on's den; Then did the Per - sian King his help-er longed to be, And
voice of Dan - iel rose; Then did the king re - joice And take him from the den, And
prom - is - es are sure; If madd'ning tempests rage and dark the sky may be, Then

said to him "thy God, He will de - liv - er thee." He will de - liv - er thee, He
quick-ly cast there - in those sel-fish, wick-ed men.
trust in Dan-iel's God, He will de - liv - er thee.
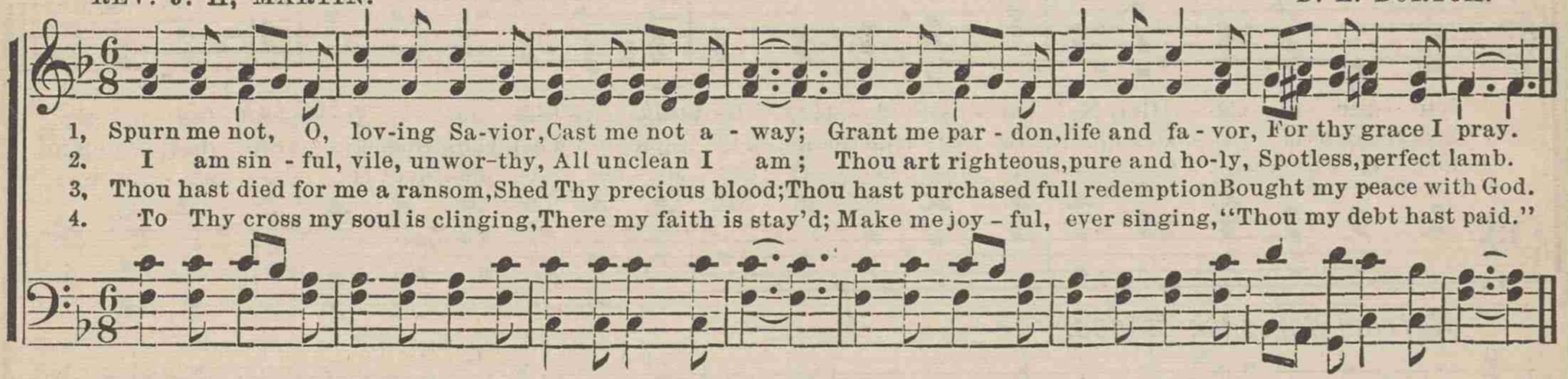
Refrain.
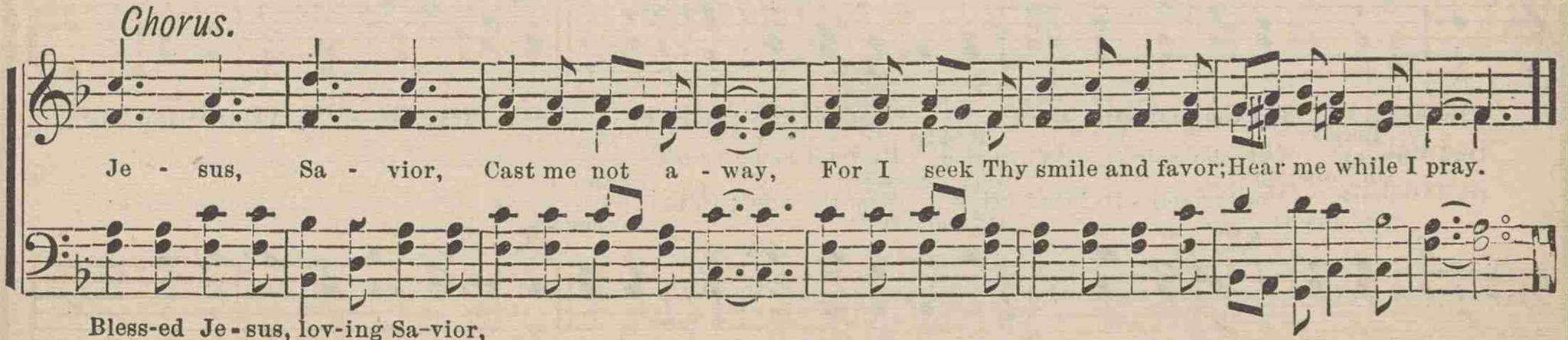


SPURN ME NOT.

"Whosoever shall call on the name of the Lord shall be saved."—Acts 2 : 21.

REV. J. H, MARTIN. D. E. DORTCH.



Chorus.



THREE WARNINGS.

ACTS 7: 51; I. THES. 5: 19; EPH. 4: 30.

W, T. DALE. W. T. DALE.

1. "Re - sist not the Spir - it" But yield to Him now; In mer - cy He draws thee, Come, sin-ner and bow; No
2. Oh! "quench not the Spir - it" His grace from a - bove, Will warm thy af - fec-tions, And cause thee to love, Thy
3. Oh! "grieve not the Spir - it" He stands at the door, He waits to be gra-cious, He'll save thee this hour; How

lon - ger re - sist Him, No lon - ger de - lay, He pleads with thee gent - ly, He's plead - ing to - day.
heart which is fro - zen, Shall glow as the flame; Thy spir - it when ran-somed, His love shall pro-claim,
long He's been wait - ing! How long must he wait? Oh! sin - ner, this mo-ment May close mer - cy's gate.

Refrain for each stanza.

"Re - sist, not the spir - it," Re-sist, Him not now; In mer - - cy He draws thee, Come, sinner and bow,
Re-sist Re-sist In mer -
Oh! "quench, not the spir-it," Oh! quench, Him not now; In mer - - cy He warns thee, Come, sinner and bow.
Oh! quench Oh! quench In mer -
Oh! "grieve, not the spir - it," Oh! grieve, Him not now; In mer - - cy He calls thee, Come, sinner and bow.
Oh! grieve Oh! grieve In mer -

AWAKE, AND SATISFIED.

"I shall be satisfied, when I awake, with Thy likeness.—Ps, 17 : 15.

MRS. E. C. ELLSWORTH. MRS. D. E. DORTCH.

1. A - wake, for the voice is di - vine, A-wake, and the fairest we see; A - wake in His likeness to
2. A - wake, and in health we are found, A-wake, and 'tis life ev-er - more; A - wake, and in joy we a-
3. A - wake, but no death nor the grave, A-wake, but no pain we shall bear; A wake, with the boon we most

CHORUS.

shine, A-wake, with a great ju - bi - lee. O bless - ed that wak-ing from sleep! O
bound, A-wake! O the bliss now in store.
crave, A-wake, and are sat - is - fied there.

brighter that morning shall be, When eyes well accustom'd to weep, Such visions of glo - ry shall see.

I'LL GO.

MATT., 11: 28. LUKE, 15: 18.

Words and Music written for this work by REV. E. T. BOWERS.

1. I'll bring my sins to Je - sus, I'll ask Him to for - give; He bids the heav - y la - den,
2. I know I am un-worth-y, But still I'll seek His face; I'll hum-bly plead for mer-cy,
3. Dear Lord, from Thee I've wander'd, But all my sins con - fess; May not the soul that's weary,

Chorus.

I'll go, . . I'll go. . .

Come un - to Him and live.
And ask a servant's place.
Come un - to Thee and rest?

I'll go, I'll go, I'll go, I'll go, With all my sins to

I'll go, . . I'll go. . .

Je - sus; I'll go, I'll go, I'll go, I'll go, And ask Him to for - give.

HARK! THE HEAVENLY MUSIC RINGING. 31

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

D. E. GOODHART. J. H. LESLIE.

1. Hark! the heav'nly mu-sic ring-ing, On the bright celes-tial shore; An-gel choirs are sweetly singing,
2. How He came from heav'n to save us, From the dark abode of night; Shed His blood that He might have us,
3. There with hal-le-lu-jahs ring-ing, We will join the ho-ly band; And we'll never cease our sing-ing,

Praise to God for-ev-er-more; While the heav'nly mu-sic swelling, In their hap-py
En-ter heav'ns e-ter-nal height; In our home be-yond the riv-er, In that cit-y
In that bright and hap-py land; And be-side the crys-tal riv-er, In the pres-ence

home a-bove; We on earth can still be tell-ing Of His dear re-deem-ing love.
bright and fair; We shall see His face for-ev-er, And His glo-ry we shall share.
of our King; We shall sing His praise for-ev-er, While the heav'nly arch-es ring.

THE WELLS OF SALVATION.

"Therefore, with joy shall ye draw water out of the wells of salvation,—Is. 12 : 3.

MRS. E. C. ELLSWORTH. D. E. DORTCH.

1. From the wells of Christ's sal - va - tion Draw a full sup - ply; All may hear the in - vi-
2. From the wells of Christ's sal - va - tion Liv-ing wa - ters flow; Drinking deep-ly, con-dem-
3. From the wells of Christ's sal - va - tion None need turn a - way; Com - ing, ev - 'ry land and

Chorus.

ta - tion, "Drink and nev - er die. O, sal - va - tion fail - eth nev - er,
na - tion, Sin - ners nev - er know.
na - tion, May their thirst al - lay.

Joy to find it free! Free and full it shall be ev - er, Sin's great rem - e - dy.

I'M WAITING.

" Behold, the Bridegroom cometh."—MATT. 25: 6.

REV. J. H. MARTIN. D. E. DORTCH.

DUET.

1. I'm wait-ing for Je-sus to beck-on me home, I'm wait-ing to hear that the Bridegroom has come To call me away to the
2. I'm waiting the time when released from all care, No longer my yoke and my burden I'll bear; With freedom and gladness the
3. The Sa-vior has promised to come back again, Transport me above, in His Kingdom to reign; I'm waiting for Him in His
4. O Je - sus, dear Je-sus, as-sist me with grace, To suffer Thy will, and to fin - ish the race; Then give me a passage to

Chorus.

I'm wait - ing, yes wait - ing,

marriage a - boye, And give me a seat at His banquet of love.
cross I'll lay down, Ascend to the skies, and receive a bright crown.
love to ap-pear, And free me from troubles allotted me here,
glo-ry and rest With Thee evermore to be hap-py and blest.

Wait-ing, yes waiting, Waiting, yes waiting, I'm

I'm wait - ing I'm wait - ing,

wait-ing for Je - sus to come; Waiting, yes waiting, Waiting, yes waiting. I'm waiting for Je - sus to come.

THE SACRED NAME OF JESUS.

"Thou shalt call his name, Jesus."—MATT., 1: 21.

REV. J. H. MARTIN. D. E. DORTCH.

1. How sweet the name that sin - ners hear, The bless - ed name of Je - sus; It falls like mu - sic
2. How sweet the name to Chris-tians dear, The pre - cious name of Je - sus; Who takes a - way our
3. The might - y Sa - vior by His grace, From sin and bond-age frees us; How fair and love - ly
4. In sor - row, troub-le and dis-tress, He com - forts and re - lieves us: When want and woe our
5. No oth - er name in earth or heav'n, From death and Hell can save us; Thro' Him a - lone are
6. Then let us with u - nit - ed voice, Ex - alt and hon - or Je - sus; Let ev - 'ry par - don'd

Chorus.

on the ear, Its charms de - light and please us. Sweet - est name by an - gels sung,
guilt and fear, And heal - eth our dis - eas - es.
is the face, Of our Re - deem - er, Je sus.
hearts op - press, We fly for help to Je - sus.
sins for - giv'n, The worth - y name of Je - sus.
soul re - joice, And love the name of Je - sus.

Sweet-est word on hu - man tongue; Sweet-est note of harp when strung, Sa - cred name of Je - sus,

THE NAME, THE VOICE.

"And His name shall be called Wonderful, Counsellor."—ISAIAH, 9 : 6.

C. H. G. D. E. DORTCH.

1. There is a name so sweet to me, A name that charms my ear; That bids my ach - ing
2. There is a voice so low and sweet, That of - ten speaks to me; It makes my drooping
3. O, bless - ed name, O, hal - low'd voice, Di - rect me here be - low; And when I die, oh,

Chorus.

heart re-joice, And gives my spir - it cheer. Je - sus is the bless-ed name, I will
soul re-joice, And bids me faith - ful be.
lead me home From sin and grief and woe. blessed name,

sing it while I've breath; I will laud it while on earth I stay, I will praise it af - ter death.

I'VE REACHED THE PORT, LET GO THE ANCHOR.

Respectfully inscribed to
my Class at Green Castle, Ind.

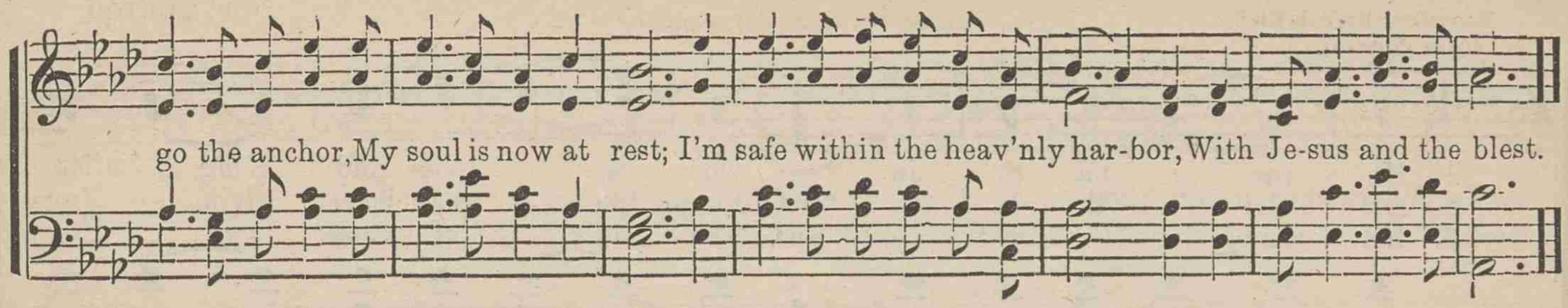
"Last words of a dying sailor."

Words and music
by A. B. CONDO.

1. We're out up - on the sea of time, We're sail-ing to our home; The beacon lights now brightly shine, We're nearing heaven's dome. Tho' storms a - rise and troubles come, No harm shall cross our bear, E'er we shall safe-ly land. With Je - sus' love within our hearts, We joy - ful - ly sail

2. A few more days of toil and care, Be - fore we reach the strand; A few af - flictions yet to way, For Je - sus is our cap-tain - *grand* He'll land us far a - way. "I've reach'd the port, let on, Un - til the summons we shall hear, "Come, faith-ful one, well done."
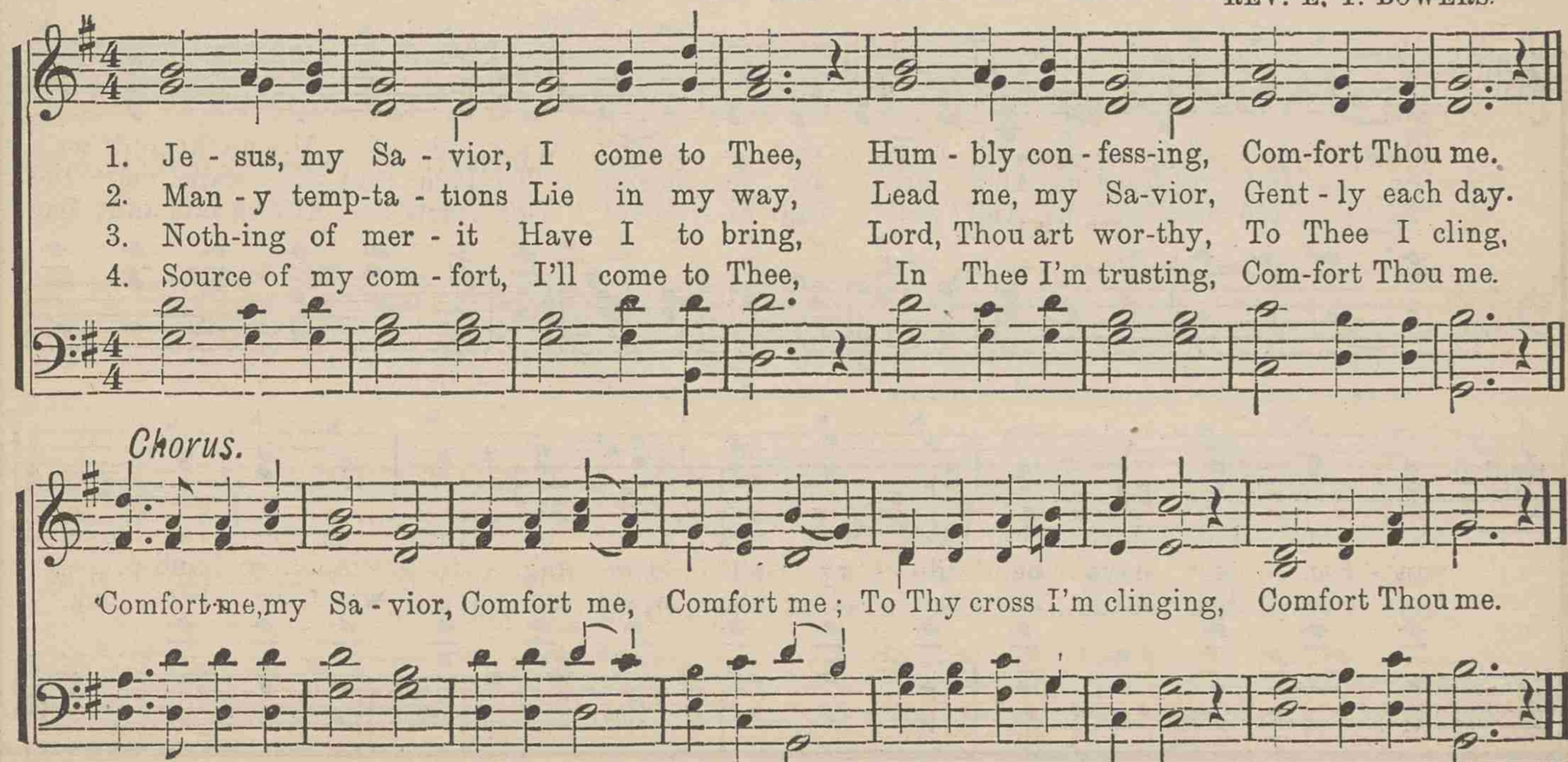
Chorus.



COMFORT ME.

"A very present help in trouble.—Ps. 46 : 1.

Words and music by
REV. E. T. BOWERS.



HOSANNA TO JESUS.

"And the multitudes that went before, and that followed, cried, saying, Hosanna to the son of David."—MATT. 21: 9.

Rev. ROBERT KERR. D. E. DORTCH.

Con Spirito.

1. Ho - san - na to Je - sus, Our Sa - vior and King, No
2. All wor - thy is Je - sus, Whose life has been giv'n, From
3. All hon - or to Je - sus, The pow'r of whose love, From

D. C. *Ho - san - na to Je - sus, Our Sa - vior and King, No*

Fine.

theme can so please us, And cause us to sing: We'll tell of His might and we'll
sin to re-lease us, And fit us for heav'n To Him that was slain yet the
Sa - tan now frees us, And guilt can re - move: Our hearts be His throne and our

theme can so please us, And cause us to sing.

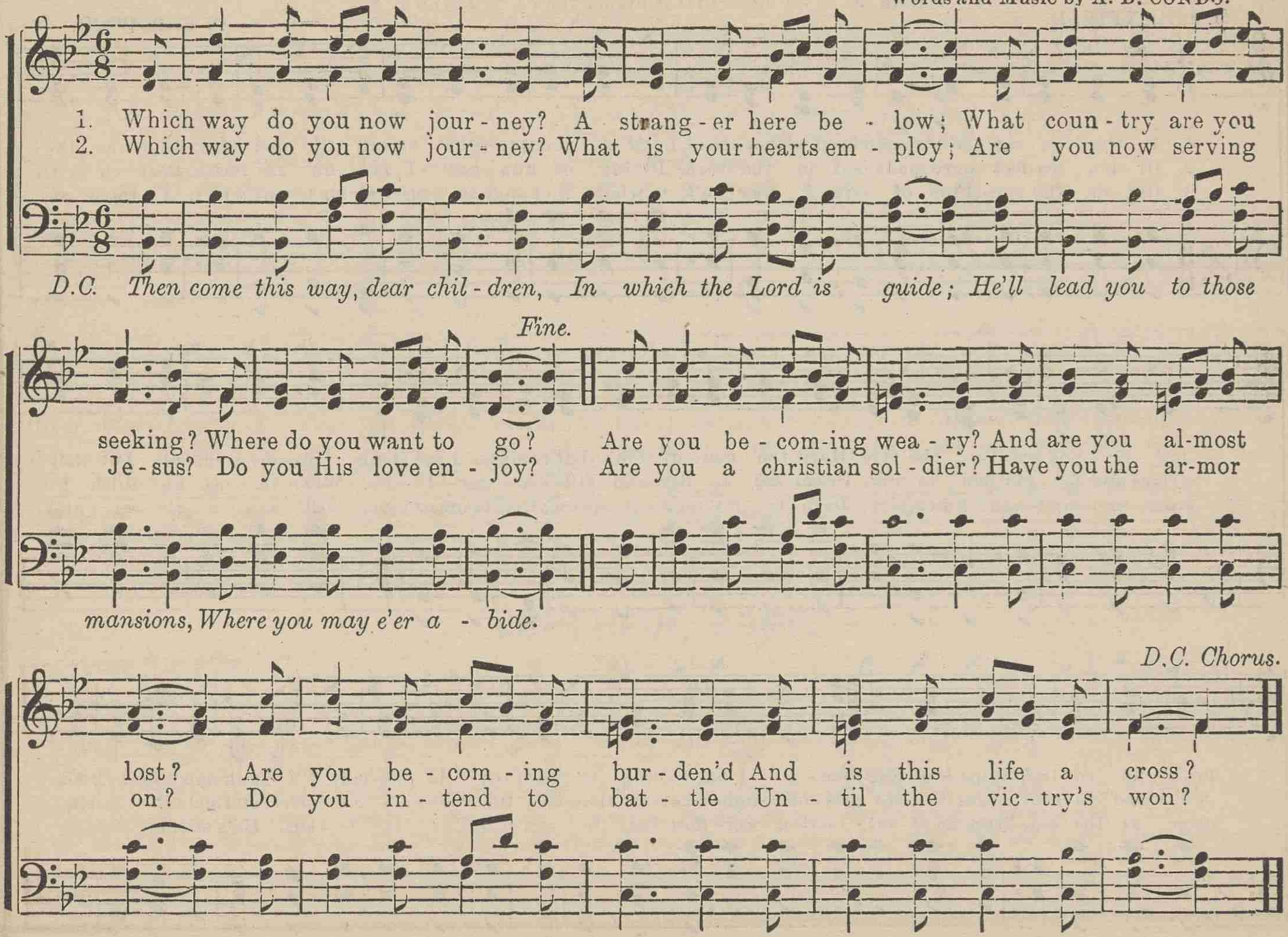
D.C.

sing of His love, And swell the new song of the ran-som'd a - bove.
an - cient of days, Be glo - ry and bless - ing, do - min - ion and praise.
lives be this song, To tell all the world un - to whom we be - long.

THEN COME THIS WAY.

"This is the way, walk ye in it."—ISAIAH 30: 21.

Words and Music by A. B. CONDO.



I'LL TRUST IN THE ROCK.

"Lead me to the Rock that is higher than I."—PSALM 61: 2.

J. J. MAXFIELD. D. E. DORTCH.

1. I was a cap - tive once, bound with a chain, Long in the dun-geon of sin I had lain; Rude was the jail - or, and scant-y the fare, Hard the con - di-tions that compass'd me there. Sea-sons went by, but they bro't no re - lief, Hope-less and lone - ly I hard - en'd in grief; Oft in des-pair I sunk down in my cell,
2. Of - ten my feet were made fast in the stocks, Dy-ing of hun - ger I lay on the rocks; Beat - en with stripes and for - bid-den to cry, Dread-ing to live and still fear - ing to die. When in my an - guish I ven-tured to pray, Light in my pris - on shone clear-er than day; Off went my bur - dens and shackles of sin,
3. Out in the sun-shine of love I was bro't, O what a change in my feel-ings was wro't; An-them of prais - es my tongue did employ, Deep in my spir - it sprung fountains of joy. Still as a riv - er and deep as the sea, Streams of sal - va-tion were flow-ing to me; Glo - ry to Je - sus! He's still my supply.

Feel-ing my dungeon the prison of Hell. I turned to the Lord, in distress I did cry, "Lead me to the Rock that is
Je - sus, the Master, had entered within. As long as I live, 'till the day that I die, I'll trust in the Rock that is
Strong is the Rock that is higher than I. As long as I live, &c.,

high-er than I, I turned to the Lord, in distress I did cry, "Lead me to the Rock that is high-er than I.
high-er than I. As long as I live, 'till the day that I die, I'll trust in the Rock that is high-er than I.

YOUTHFUL SONG.

GRACE GLENN. PSALM 111 : 1. D. E. DORTCH.

1. Dear Savior, let Thy children, Their grateful homage bring, With joyful voic - es ring - ing, Thy glo - ries we would sing.
2. At morn and noon and evening Our tho'ts to Thee we raise; Bend down thine ear in mercy, And hear our notes of praise.
3. Our blessed El-der Brother, Be Thou our Guide and Friend: More near than any other, 'Till earth - ly life shall end.

THIS WORLD IS NOT MY PLACE OF REST.

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

REV. J. H. MARTIN. D. E. DORTCH.

1. There's not in the world, wher - ev - er we roam, For pilgrims and saints a per - manent home;
2. Af - fliction and grief and sor - row and sin En - compass us round or vex us with-in;
3. Then let us look up to heav-en a - bove, And see in that world bright mansions of love;
4. We then shall be-hold our Sa-vior's sweet face, And rest with delight in His dear embrace;

For live as we may, and strive as we will, We're strangers at best, we're wan-der-ers still.
By tem - pest and storm, by whirlwinds of woe, We're driven a - bout, we're toss'd to and fro.
The place which the Lord for us has prepar'd, Our kingdom and home, our rest and re-ward.
We'll fall at His feet, His good-ness a - dore, And laud Him with songs of praise evermore.

Chorus.

This world is not my place of rest, 'Tis full of toil and danger; Beset by foes, with cares oppress'd, I'm but a pilgrim stranger.

THE GRACE OF GOD.

ESTELLE DAVISON. J. H. FILLMORE.

1. Oh, hast thou not heard of the promises sweet, That our Father hath given to men; And dost thou not see in the
2. All His children in grace shall forever abound, And His goodness their needs will supply; Secure in their faith, Oh what
3. Like the woman of old, on the prophet who called, In the hour of her bitterest need; They can ask for the help that they

Chorus.

book of our God, They are writ-ten a-gain and a - gain. He is a - ble and willing to care for thee, Oh, be-
fear can they know! To the Rock of Sal-va-tion they fly.
know will not fail. From the friend who is mighty in - deed.

lieve in His word, trust Him and come, And His love and His grace will prepare for thee A home, beauti - ful home.

LITTLE WORKERS.

CHAS. H. GABRIEL. D. E. DORTCH.

1. We are lit-tle workers, working for the Lord, Toiling in His vineyard, trusting in His word; Telling of His mer-cy
2. We are lit-tle workers, sweet is our em-ploy; Ev - 'ry lit-tle heart is fill'd with ho-ly joy; Do - ing Je - sus' bidding
3. We are lit-tle workers, working all the day, Pointing un-to Je - sus all who go a - stray; Ev - er in His ser-vice

Chorus.

tell - ing of His love, Tell - ing of His home a - boye. We are lit - tle work-ers, working for our King,
is our one de-light, And to Him we give our might.
will we live to be, Ho - ly, hap - py, glad and free,

Working in His vineyard, we His praises sing; Faithfully we'll ever, thro' the livelong day, Bear the golden sheaves away.

IN THE FIERY FURNACE.

"Our God whom we serve is able to deliver us from the burning fiery furnace.—DANIEL 3 : 17.

MRS. E. C. ELLSWORTH. J. H. LESLIE.

Allegro.

1. Lo, the flames of fierce temp - ta - tion Flash a - round the soul; 'Mid the fu - ry
2. In the fur - nace of af - flic - tion, Bound by sor - row's chain; Thro' the cru - ci-
3. From the touch of world - ly scorn - ing, Shrinks the soul in fear; Thro' the tor - ture

CHORUS.

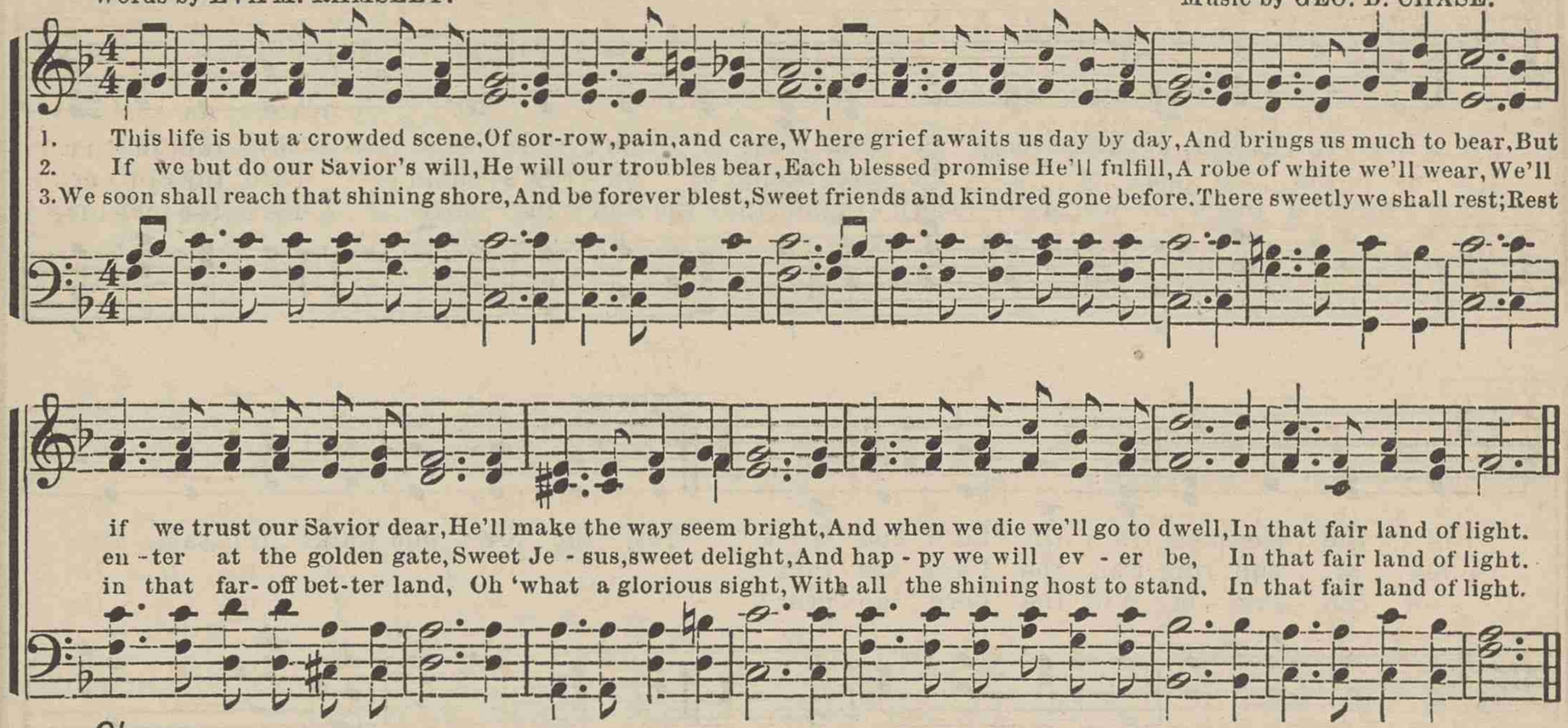
of the pas-sions, Hath the Lord con - trol? Yes, the lov'd one walks in safe - ty,
ble of suff-'ring, Can the Lord sus - tain?
slow, con - sum - ing, Will the Lord ap - pear?

Walks, but not a - lone; Lo, a form di - vine, and comely, Shields from harm His own.

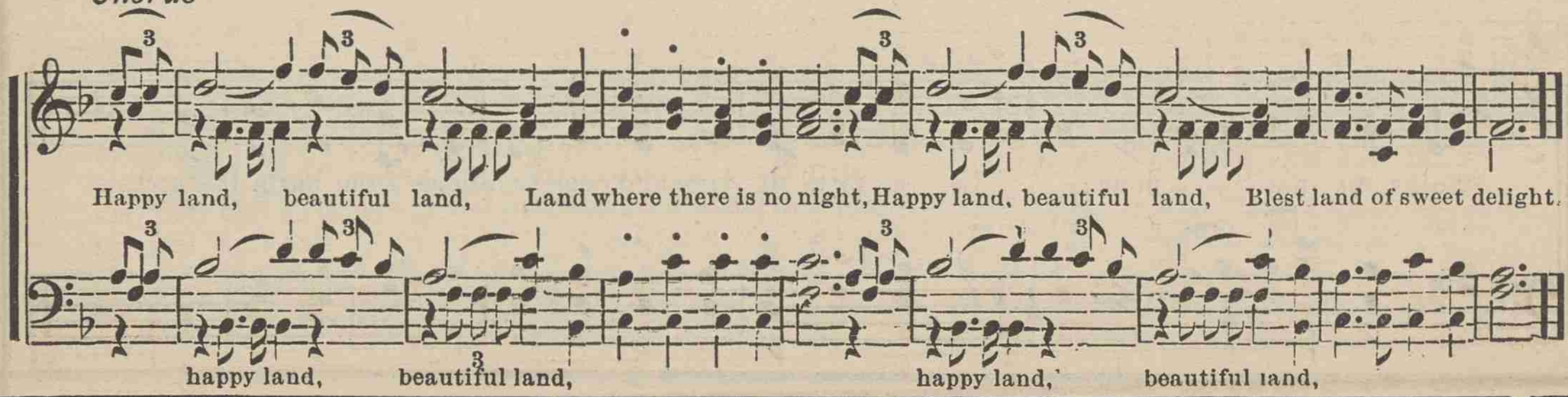
BEAUTIFUL LAND OF LIGHT.

"And there shall be no night there."—Rev. 22 : 5.

Words by EVA M. RAMSLEY. Music by GEO. B. CHASE.



Chorus



THE CROSS.

REV. HORATIUS BONAR. D. E. DORTCH.

1. Op-press'd with noonday's scorching heat, To yon - der cross I flee; Be-neath its shel - ter take my seat, No shade like this for me.
2. Be - neath that cross clear wa-ters burst, A foun - tain sparkling free; And there I quench my des - ert thirst, No spring like this for me.
3. A stran - ger here I pitch my tent, Beneath this spreading tree; "Here shall my pil - grim life be spent, No home like this for me.
4. For bur - den'd ones a rest-ing-place, Be-side that cross I see; I have cast off my wear-i - ness, No rest like this for me.

Refrain.

No shade like this for me, No shade like this for me.
No spring like this for me, No spring like this for me.
No home like this for me, No home like this for me.
No rest like this for me, No rest like this for me.

I NEED THEE, PRECIOUS JESUS

"Without Me you can do nothing."—JOHN 15: 5.

M. G. C.

Music by GEO. B. CHASE.
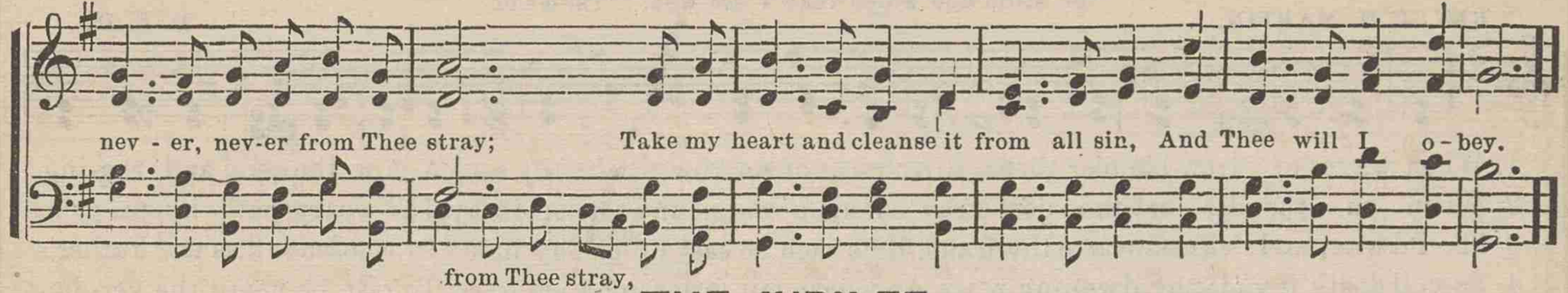
Andante.

1. I need Thee, precious Je - sus, For I am full of sin, My soul is dark and guilt - y, My
2. I need Thee, precious Je - sus, For I am ver - y poor, A strang-er and a pil-grim, I
3. I need Thee, precious Je - sus, I need a friend like Thee, A friend to soothe and com-fort, A

heart is dead with-in; I need the cleansing foun-tain, Where I can al-ways flee, The blood of Christ most
have no earth - ly store; I need the love of Je - sus, To cheer me on my way, To guide my trembling
friend to care for me; I need the heart of Je - sus, To feel each anxious care, To tell my ev - 'ry

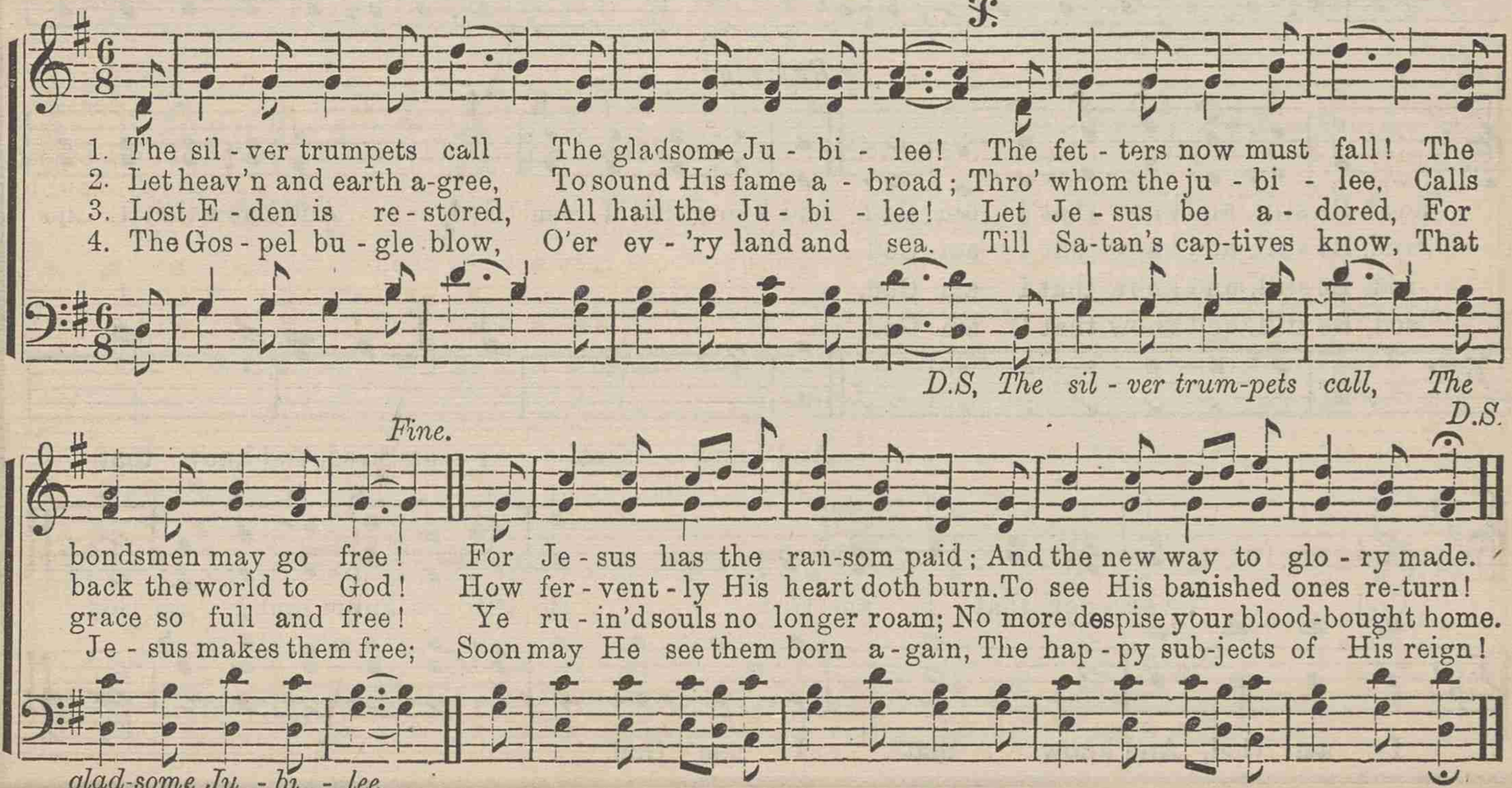
Chorus.

pre - cious, The sin-ner's per-fect plea. Precious Je-sus, bless-ed Je-sus, Let me
foot - step, To be my strength and stay.
sor - row, And all my burdens bear. Precious Je-sus, bless-ed Jesus,



THE JUBILEE.

REV. ROBT. KERR. "Be glad in the Lord, and rejoice, ye righteous."—PSALM 32; 11. D, E. DORTCH.



BE STILL.

"Be still, and know that I am God."—Ps. 46 : 10.

REV. J. H. MARTIN. D. E. H.

1. When waves of trou-ble o'er thee roll, And seas of sor-row whelm thy soul; A-mid the wild and rag-ing
2. When in the des - ert thou dost stray, Along a rough and toilsome way; The weary path by pil-grims
3. Should want and sickness waste thy frame, Reproach be cast up-on thy name; In meekness kiss thy Father's
4. Should death invade thy dwelling place, And clasp fair forms in his embrace; To rest be-neath the ver-dant

Refrain.

flood, Be still, and know that I am God. And know that I am God, And know that I am
trod, Be still, and know that I am God.
rod, Be still, and know that I am God.
sod, Be still, and know that I am God

And know that I am God, And know that
God, And know that I am God, Be still, and know that I am God.
I am God, And know that I am God,

THE LAMB THAT WAS SLAIN.

J. J. MAXFIELD. "Worthy is the Lamb that was slain."—REV. 5: 12. D. E DORTCH.

1. No more do I lan-guish in darkness and sin, Dismay'd at the e - vil still lurking with-in;
2. He lead-eth me forth in the pow'r of His grace, And gird-eth my loins to con-tin - ue the race;
3. O, why was I doubt-ing? and why did I fear? When Je - sus in mer - cy in-vit - ed me near;
4. But now since the "King in His beau - ty I see," A - like are the mount and the val - ley to me;
5. Led on by the spir - it, each mo-ment I trust, And tri-umph by faith, tho' a crea-ture of dust;

The Rock has been smit-ten, sal-va-tion is free, The stream in the des - ert is flow - ing to me.
His blood is all - cleansing and maketh me whole, And peace like a riv er is flood ing my soul
One mo-ment in hope and the next in des-pair, Too fear - ful to trust, and too guilt - y for prayer.
What-ev - er the tri - al, if Je - sus but lead, That mo - ment my pathway is bless - ed in - deed.
As long as I live, till my rest I ob-tain, I'll cry un - to Je - sus—the Lamb that was slain.

Refrain.

My trust is in Je - sus, all oth - er is vain; I'll praise Him for-ev - er, the Lamb that was slain.

TAKE US UP CLOSE TO THY HEART.

GRACE GLENN. D. E. DORTCH.

1. Oh, take us up close to Thy heart, Dear Coun - sel-lor, Sa - vior and Friend; Thy good - ness and patience im-
2. A - way from Thy life and Thy love, Too of - ten our footsteps would stray; But watch us, dear Lord, from a-
3. Temp-ta - tions are al - ways at hand, Our glad-ness and peace to de - stroy; But close to Thy side we would

Chorus.

part, Thy mer - cy and ten - der - ness lend. A - way from the world and its sad - ness, Close
bove, And guard us and guide us al - way.
stand, And find there our com-fort and joy.

in - to the love of Thy heart; Oh fold us in peace and in glad-ness, Thy won-der-ful comfort im - part.

THE LORD IS MY HELPER.

HEBREWS 13:6.

VINNIE VERNON. MRS. D. E, DORTCH.

Maestoso.

1. The Lord is my help-er, what have I to fear? His arm will de-fend me, His presence will cheer;
2. The Lord is my helper, this tho't will bring strength, Will give calm endurance and vict'ry at length;
3. I'll bat-tle for Je-sus and nev-er re-treat! No foe is too might-y for Him to de-feat!

His love will en-rich me, His truth make me brave, His spirit en-light-en, His precious name save.
His word saves me whol-ly, with-out and with-in, Defends in temp-ta-tion and cleanses from sin.
I thank and a-dore Him that now I may say, "The Lord is my help-er and shall be al-way."

Chorus. *Repeat pp.*

Oh, do not dis-tress me! my way is now clear! The Lord is my help-er, And why should I fear?

THE GIFT OF GIFTS.

J. E. H. J. E. HALL.

1. I know of something rich-er far Than all the gold of ev-'ry land; It is not found or
2. If I had hon-ors great and rare, And at my com-ing all should kneel; This would not fit me
3. This greatest treas-ure all may have, It is so plain—I'll tell you how; If you will come, on

Chorus.

gold-en bar, Nor is it wro't by hu-man hand. Sal-va-tion is this gift of gifts, The
heav'n to share, And this rich gift I ne'er might feel.
Christ be-lieve, This gift of gifts is yours just now.

blood of Je-sus makes it free; Sal-va-tion is this gift of gifts, 'Tis of-fer'd now to you and me

TENDERLY PLEAD.

"Hear now my reasoning, and hearken to the pleadings of my lips."—Job 13 : 6.

CHAS. H. GABRIEL. REV. H. G. KING.

1. Out on the waste of sin and death, Bear - ing a load of sad - ness;
2. God's love for guilt - y, sin - ful man Is un - de-fin'd, un-bound - ed;
3. Je - sus, when on the earth be - low, 'Mid all His care and sor - rows;

Fine.

Wan - ders a pre - cious soul to - day, Long - ing for rest and glad - ness.
Oh! how he longs to clasp in love All those by sin sur - round - ed.
Made for His chil - dren when they die Homes in the bright to - mor - row.

He will sup - ply His children's need, He will from sin re - lease us.

Chorus.

D.S.

Ten - der - ly plead, ten - der - ly plead, Plead for the love of Je - sus;

THE SMITTEN ROCK.

REV. S. Y. HARMER,
In "Christian Standard and Home Journal,"

JOHN T. GRAPE.
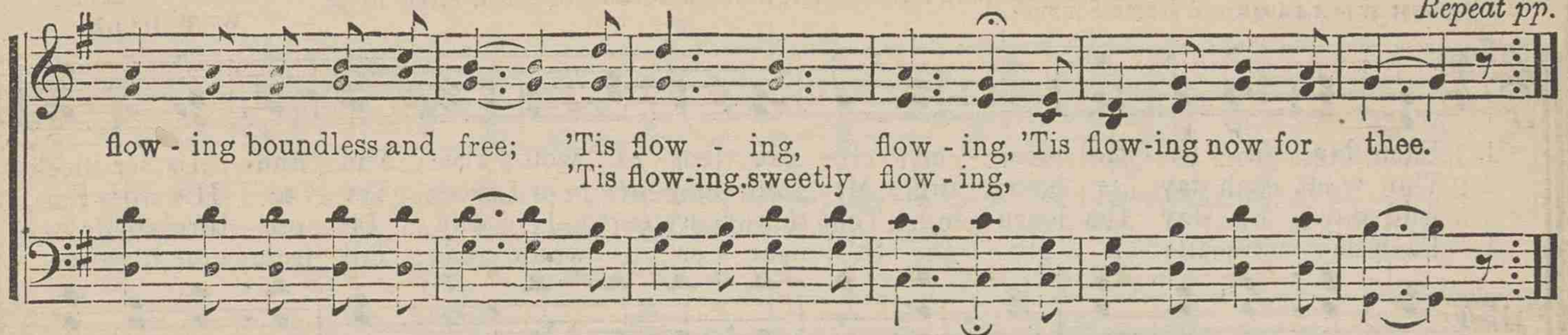
1. Wa - ters from the smitten rock, Flowing, sweetly flow - ing, To re - fresh the thirst - y flock,
2. Je - sus calls, "Come un-to me, Thirsty souls come hith-er; Liv - ing wa - ters, flow - ing free,
3. Bless-ed fount of sav-ing grace, All the world may venture; All in Christ may have a place

Thro' the des - ert go - ing. See its streams how high they rise, For the faint and dy - ing,
Drink and live for - ev - er." From the rock the wa - ters rise, O - pen'd is the foun - tain,
In this glori-ous cen - tre. Sav - ing mer - cies now a-bound, Je - sus is the giv - er,

CHORUS.
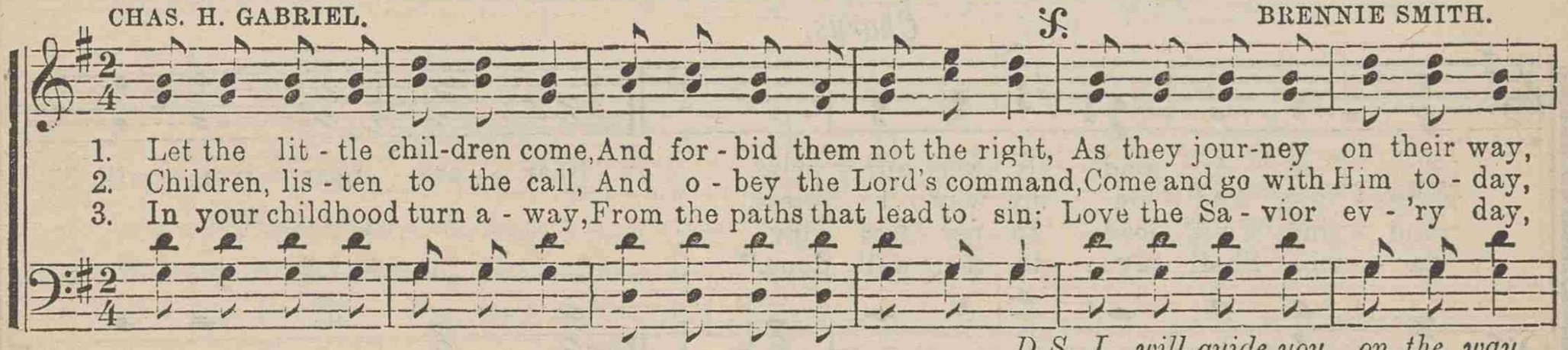
Streaming forth be - fore our eyes, Ev - 'ry want sup-ply - ing, 'Tis flow - ing, flow - ing, 'Tis
Je - sus of - fers full sup-plies, Come to Zi - on's mountain.
I this pard'ning love have found, Praise His name for - ev - er. 'Tis flow-ing, sweetly flow - ing, 'Tis

Repeat pp.

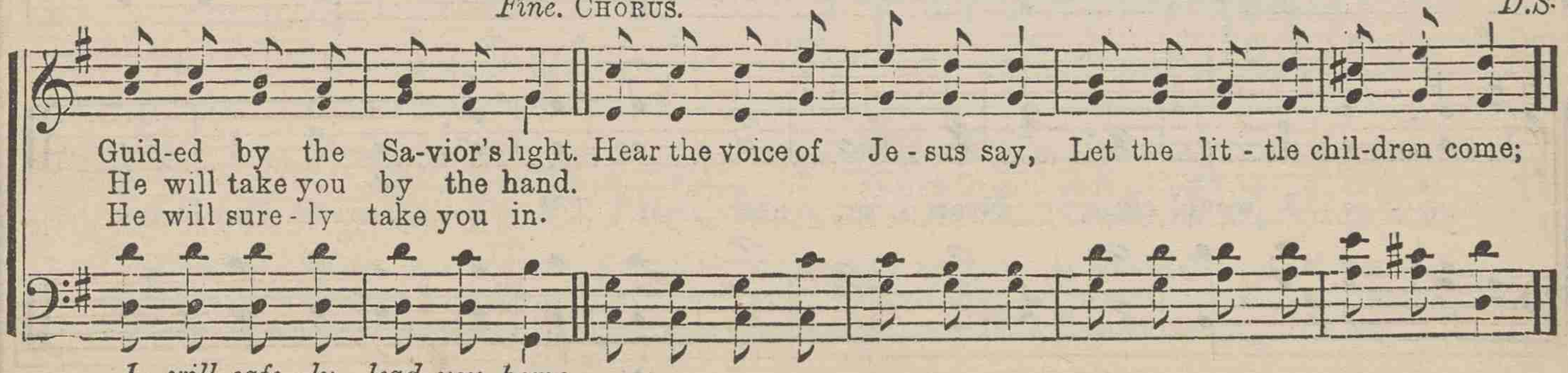


LET THE LITTLE CHILDREN COME.

CHAS. H. GABRIEL. BRENNIE SMITH.



Fine. CHORUS. *D.S.*



EACH DAY A LITTLE NEARER.

"Let us draw NEAR with a true heart, in full assurance of faith.—HEB. 10: 22.

FAITH WILLIAMS. W. T. DALE.

1. Each day a lit - tle near - er, To Je - sus I would rise; And find His ser-vice
2. Tho' what each day is bring - ing, My soul may nev - er guess; Yet to His cross I'm
3. And day by day I'm learn - ing, That though my earth - ly way Is oft thro' shadows
4. Each day while life is giv - en, Still near - er I would come; Till from on high my

Chorus.

ev - er, A glad - ly sweet sur - prise. Near - er, near - er, still
cling - ing, And on my way I press,
wind - ing, 'Twill lead to per - fect day.
Sa - vior Shall say to me, "well done."

near - er I would come, Near - er, near - er, Till I have reach'd my home.

THE CHILDREN ARE COMING. 59

MATT. 19 : 14.

REV. P. S. ORWIG. A. B. CONDO.

1. The children are com-ing to Jesus, They're turning from sin's vile way; They're seeking the mansions of
2. The children are com-ing to Jesus, "Sal-va - tion, they say, is free;" 'Tis Je - sus that ten - der - ly
3. The children are com-ing to Jesus, With an - gels to guide their way; While bright robes in glory are

Chorus.

glo - ry, They're bound for that heav'n they say. We're com - ing, dear - est Sa - vior,
calls them, Bright gems in His crown to be.
wait - ing, For all who will watch and pray.

Com-ing in youth to - day; O, guide us by Thy spir - it, And lead us all the way.

MAKE ME A WORKER FOR JESUS.

E. E. REXFORD. D. E. DORTCH.

1. Make me a work-er for Je - sus, Steadfast and ear-nest and true; Will-ing to do for the
2. Make me a work-er for Je - sus, Do - ing the work to be done; Cheer-ful - ly, ear-nest - ly,
3. Make me a work-er for Je - sus, Read - y to go where He needs; Sow-ing good seed for the
4. Make me a work-er for Je - sus, Then at the set of the sun; Say, "Thou wert faithful, my

Chorus.

Mas - ter, All He ex - pects me to do. Make me a work-er for Je - sus, A
glad - ly, Lab - 'ring till set of the sun.
har - vest, Pluck-ing up bri - ars and weeds.
ser - vant, Rest, for thy work is now done.

will-ing worker for Je-sus, Do - ing my best for the Master, He hath done great things for me.

BLEST LAND ABOVE.

MRS. ANNIE E. THOMSON. FRANK M. DAVIS.

Andante.

1. No tears are in that heav'n - ly place, Where saints and an - gels dwell; No shadows
2. No pain is in that bliss - ful place, Where Christ the Sa - vior dwells; Death nev-er
3. My soul pass on with eag - er feet, To that blest land a - bove; And join the

dark - en o'er the face, No sum-mons of fare-well; No chilling winds, nor win-try snow, No
there hath left a trace, No sound of fun - 'ral bells; No wea-ry feet or ach-ing brow, No
heav'n- ly chor - us sweet, That speaks a Sa-vior's love; A - way from ev - 'ry doubt and fear, That

tem - pest sweeping by, No wail-ing note of want or woe, Nor sor-row's plaintive sigh.
vail of sad dis-pair, No faith-less trust, or brok-en vow, Doth wound the spir - it there
gath - ers o'er the way, 'Tis Je - sus that in-vites thee near, To pure ce - les - tial day.

JESUS IS CALLING FOR THEE.

PSALM. 95: 7.

GRACE GLENN. J. H. FILLMORE.
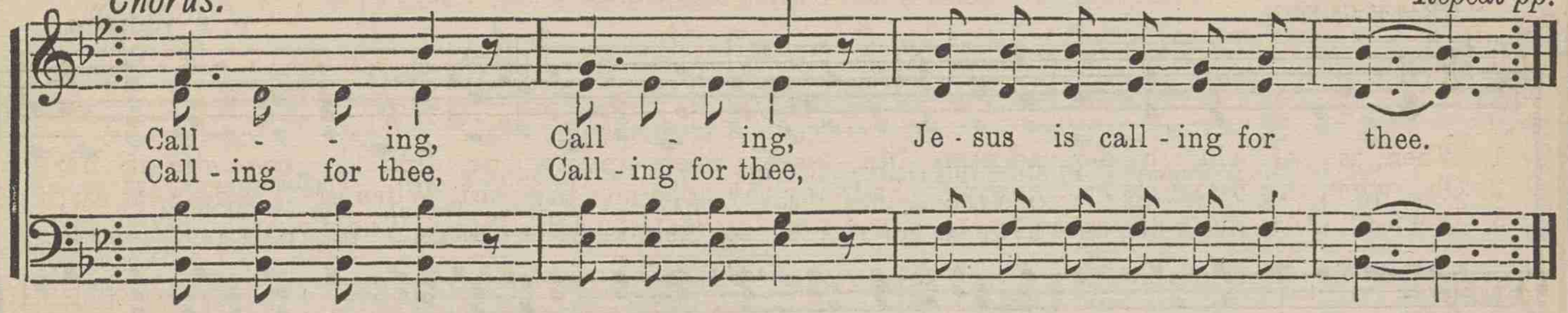
1. When, as of old, in her sad-ness, Ma - ry sat weep - ing a - lone, Soft - ly the voice of her
2. Oh, when thy pleasures are flowing, Fad - ing thy hope and thy trust, When of the dear-est earth
3. Down by the shore of death's river, Some-time thy foot-steps shall stray, Where waits a boatman to

sis - ter, Whisper'd, "the Mas-ter has come;" So in the depths of thy sor - row, Gall tho' it's
treasures, Dust shall re - turn un - to dust; Then, tho' the world may in-vite thee, Vain will its
bear thee O - ver to in - fi - nite day; What then tho' dark be his shadow, If when his

fountain may be, List, for there com-eth a whis-per, Je - sus is call - ing for thee.
of - fer - ing be, List, for there com-eth a whis-per, Je - sus is call - ing for thee.
com-ing thou see, Com-eth there soft-ly a whis-per, Je - sus is call - ing for thee.

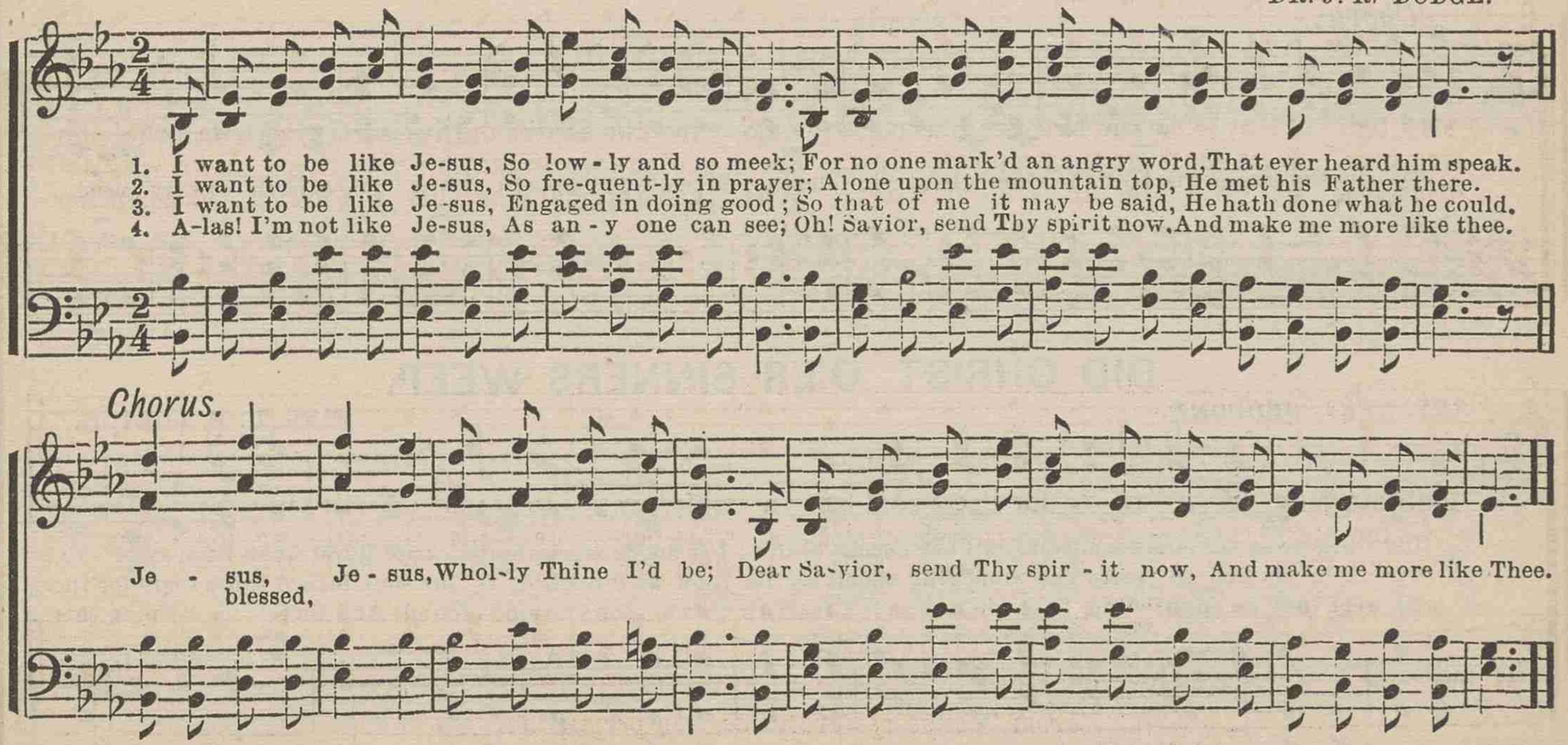
From "Songs of Gratitude," by permission.

Chorus. *Repeat pp.*



I WANT TO BE LIKE JESUS.

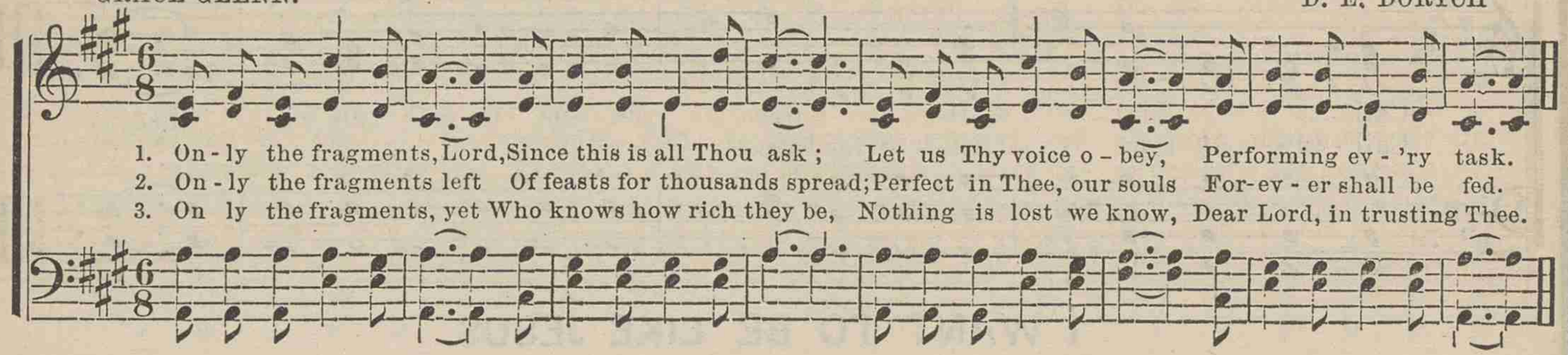
DR. J. R. DODGE.



ONLY THE FRAGMENTS.

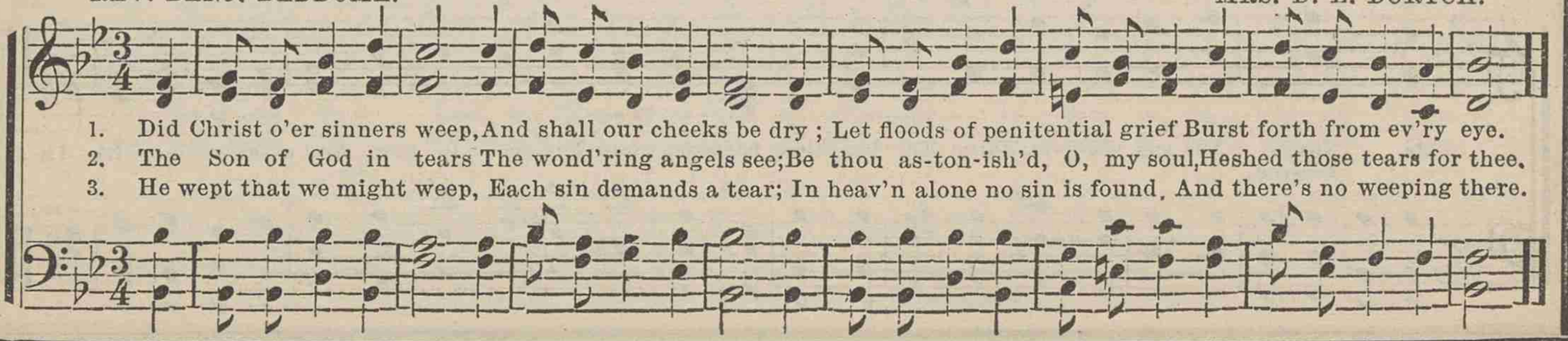
"Gather up the fragments that remain, that nothing be lost."—JOHN 6 : 12.

GRACE GLENN. D. E. DORTCH



DID CHRIST O'ER SINNERS WEEP.

REV. BENJ. BEDDOME. MRS. D. E. DORTCH.



WHY WILL YOU LONGER DELAY? 65

FRANK M. DAVIS. D. E. DORTCH.

1. O, come to Je - sus and live, sinner, O, come to Je - sus to - day; Be-lieve in Je - sus' dear
2. O, come like the lep - er of old, sinner, Be cleansed from sin and made free; Come while the wa - ters are
3. O trust His prom - ise to save, sinner, Shun not His of - fer of love; There's peace and par - don for

Chorus.

name, sinner, O why will you long - er de - lay. O, why will you longer de - lay, sinner? O, why will you
moved, sinner, O, come while there's healing for thee.
you, sinner, There's rest in His king-dom a - bove.

long - er de - lay? Be-lieve in Je - sus' dear name, sinner, O why will you long - er de - lay?
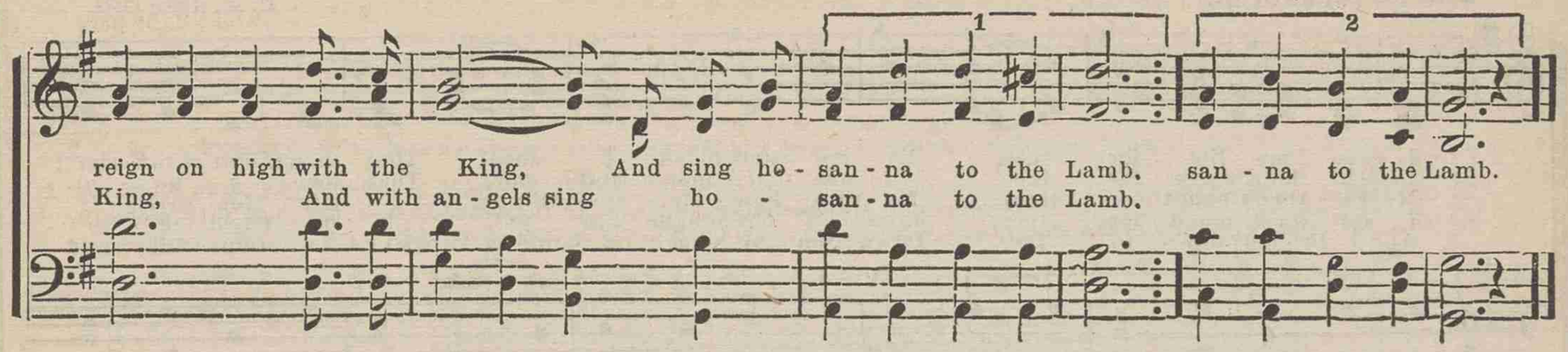
WHO SHALL REIGN?

MRS. M. A. KIDDER. W. O. PERKINS, by per.

1. The Lord, our God, is King, He rules o'er worlds of light, In goodness, truth and love, In majes - ty and might; And they who love His cross, And fear His ho - ly name, Shall sit at His right hand on high, And ev - er with Him reign.
2. Oh, what are earthly thrones, Or stations high and grand, To our a - bid-ing place In E-den's joy - ful land! Oh, what are earth - ly crowns, That press the brow of care, To crowns of ev - er - last-ing love, The saints of Je-sus wear?
3. Oh, let me be, dear Lord, A ser-vant while I stay, If I may reign with Thee In yonder realms of day; If I may sing the song, The ransom'd spir - its sing, And praise Thy great and holy name, My Sa-vior and my King.

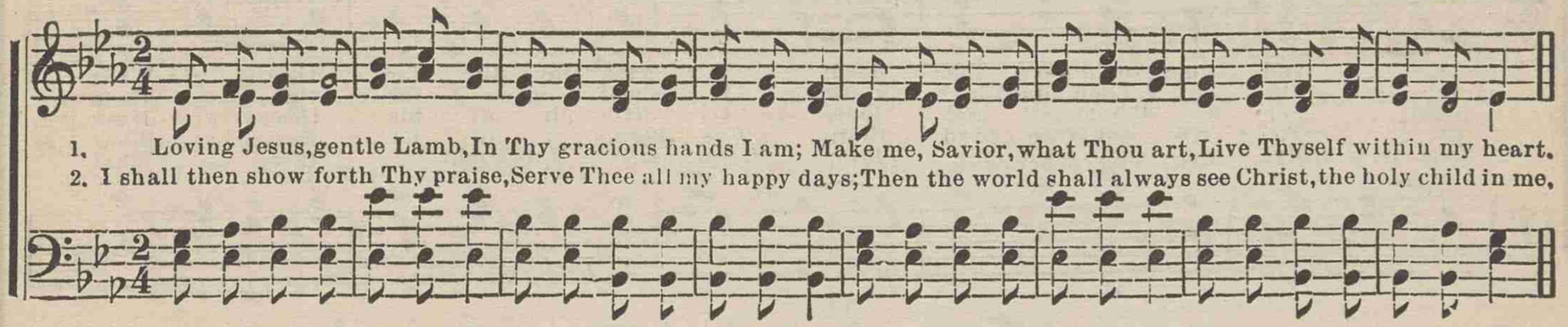
Chorus.

The saints of the Lord shall reign, They shall reign on high with the King; They shall reign on high with the
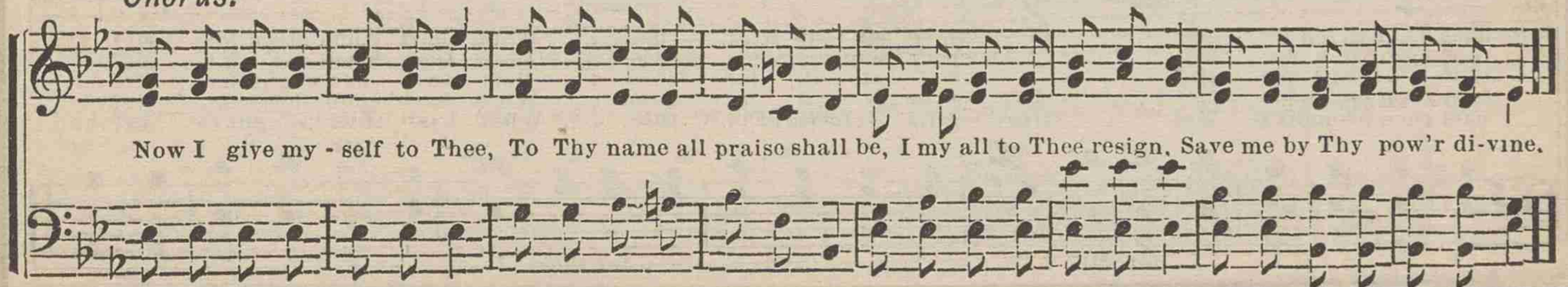


LOVING JESUS.

REV. W. M. NEELLEY.



Chorus.



WHAT DOEST THOU FOR ME?

MISS FRANCES R. HAVERGAL. D. E. DORTCH,

1. I gave my life for thee, My pre cious blood I shed, That thou might'st ran-som'd
2. I spent long years for thee, In wea - ri - ness and woe, That one e - ter - ni -
3. My Fa - ther's house of light, My rain - bow - cir - cled throne, I left for earth - ly
4. I suf - fer'd much for thee, More than thy tongue can tell, Of bit - t'rest ag - o -
5. And I brought down to thee, Down from my home a - bove, Sal - va - tion full and

be, . . And quick -en'd from the dead; I gave my life for thee, What
ty, . . Of joy Thou might-est know; I spent long years for thee, Hast
night, . For wan -d'rings sad and lone; I left it all for thee, Hast
ny, . . To res - cue Thee from Hell; I've borne it all for thee, What
free, . My par - don and my love; Great gifts I brought to thee, What

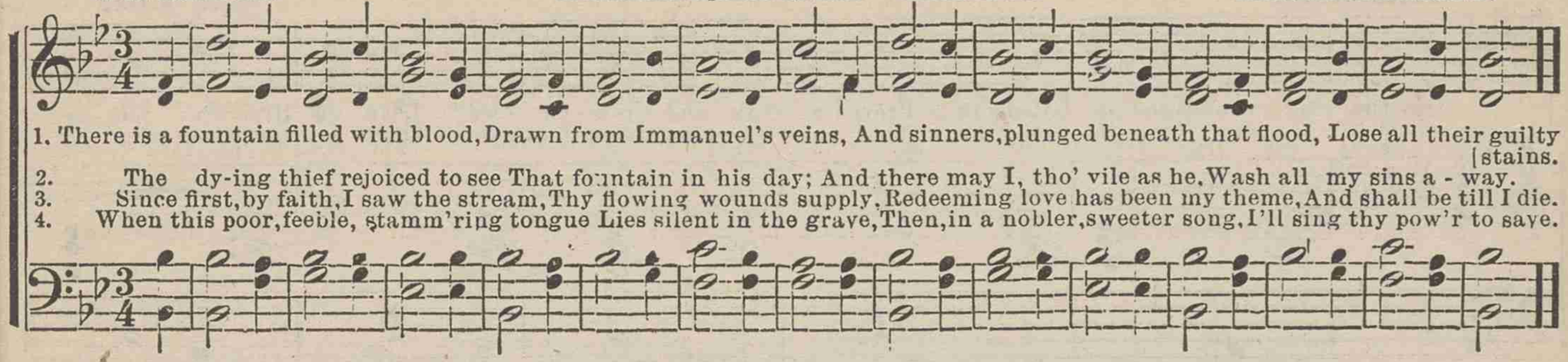
hast Thou given for Me? . . I gave my life for thee, . . What hast thou given for Me?
thou spent ONE for Me? . . I spent long years for thee, . . Hast thou spent ONE for Me?
thou left aught for Me? . . I left it all for thee, . . Hast thou left aught for Me?
hast thou borne for Me? . . I've borne it all for thee, . . What hast thou borne for Me?
hast thou brought to Me? . . Great gifts I brought to thee, . . What hast thou brought to Me?

for thee

for Me? for thee,

THERE IS A FOUNTAIN.

WM. COWPER. "A fountain opened for sin."—ZECH. 13 : 1. MRS. D. E. DORTCH.

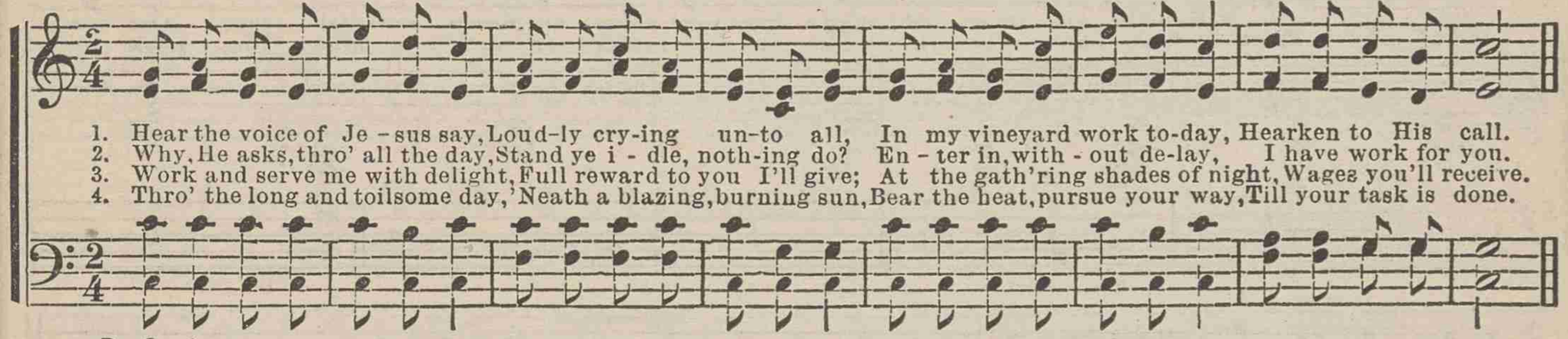


1. There is a fountain filled with blood, Drawn from Immanuel's veins, And sinners, plunged beneath that flood, Lose all their guilty stains.
2. The dy-ing thief rejoiced to see That fountain in his day; And there may I, tho' vile as he, Wash all my sins a - way.
3. Since first, by faith, I saw the stream, Thy flowing wounds supply, Redeeming love has been my theme, And shall be till I die.
4. When this poor, feeble, stamm'ring tongue Lies silent in the grave, Then, in a nobler, sweeter song, I'll sing thy pow'r to save.

WORKING FOR JESUS. *

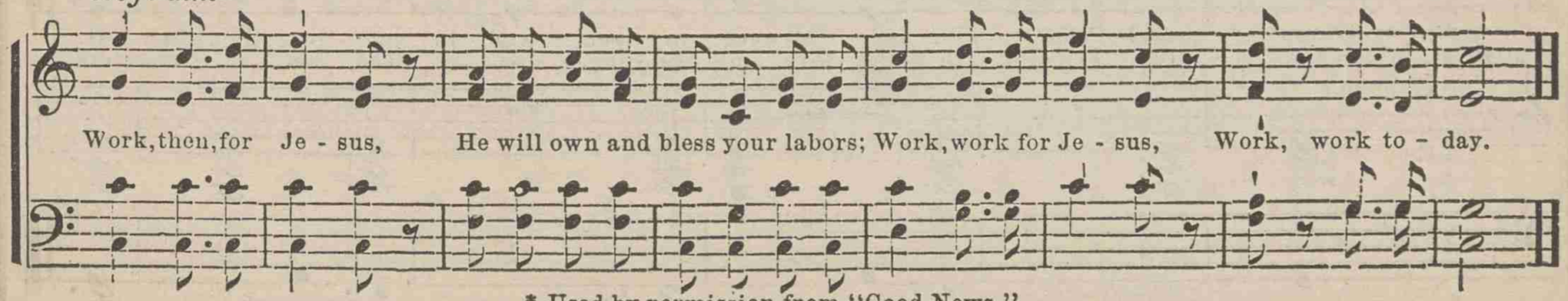
"Go ye also into the vineyard, and whatsoever is right I will give you.—MATT. 20 : 4.

REV. J. H. MARTIN. R. M. McINTOSH.



1. Hear the voice of Je - sus say, Loud-ly cry-ing un-to all, In my vineyard work to-day, Hearken to His call.
2. Why, He asks, thro' all the day, Stand ye i - dle, noth-ing do? En - ter in, with - out de-lay, I have work for you.
3. Work and serve me with delight, Full reward to you I'll give; At the gath'ring shades of night, Wages you'll receive.
4. Thro' the long and toilsome day, 'Neath a blazing, burning sun, Bear the heat, pursue your way, Till your task is done.

Refrain.



Work, then, for Je - sus, He will own and bless your labors; Work, work for Je - sus, Work, work to - day.

* Used by permission from "Good News."

TRUST IT ALL TO HIM.

EBEN E. REXFORD.
Tenor Solo.

"Put your trust in the Lord."—Ps. 4: 5.

W. A. OGDEN.

1. Has the staff you leaned on failed you?—Proved a weak and brok - en reed? Lean on Him who nev - er
2. Are there li - ons in the path-way That no hu - man strength can quell? There is one whose arm is

fail - eth, He will help in time of need. Does your cour - age droop and fal - ter? Are you
might - y, Trust in Him and all is well. Put the things of earth be - hind you, Look to

of - ten-times op - prest? Come to Him who call - eth to you, And, in com - ing. thou shalt rest.
those which are be - fore, Trusting in the love un - fail - ing, Be ye stead - fast ey - er - more.

Chorus.
Spirited.

Trust it all to Him, broth - er, Who has prom - ised He will hear;
When His chil - dren call up - on Him, He will an - swer, nev - er fear.

FAR FROM HOME.

"Oh! that I had wings like a dove, for then would I fly away and be at rest."—PSALM 55: 6.

W. T. DALE. D. E. DORTCH.

1. Far from my home in this strange land, A wanderer I roam; Here foes around me thickly stand, But I am marching home.
2. While pensive tho'ts within me burn, And stir my troubled breast; My eyes to heav'n I quickly turn, In search of perfect rest.
3. O give me pin-ions like a dove, Then would I fly a - way; I'd soar a - loft to heav'n a-bove, And dwell in endless day.
4. I'd mount a-bove the tempest loud, And ride up-on the storm; I'd bid de - fi-ance to the proud, And never feel a - larm.
5. Then I would speed my heav'nly flight, And bid this world farewell; I'd soar away to realms of light, Where peace and quiet dwell.

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