

THE  
LITTLE SERAPH,

IN SEVEN CHARACTER NOTES,

FOR

Churches and Sunday-Schools,

BY

J. R. GRAVES.

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BY

J. R. GRAVES,

EDITOR OF THE "NEW BAPTIST PSALMIST," ETC.

WITHDRAWN

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MEMPHIS, TENN.:

J. R. GRAVES.

PHILADELPHIA:

CLAXTON, REMSEN & HAFFELFINGER.

1873.

**The Seven Character Notes secured for this Work by special  
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# EXPLANATORY REMARKS.

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THE system of Seven Characters to represent the Seven Degrees of the Natural Scale, now so deservedly popular, has been adopted in this work. Nothing is more easily demonstrable than the superiority of this, for vocal music, to the ordinary notation.

The various tones of the scale have each their distinctive quality, quite independent of the pitch of the scale; and this individuality of each sound enables it to be recognized, and receive a name, by which, in all positions of the staff, it can be easily known. The names almost universally adopted for this purpose are the syllables *do, re, mi, fa, sol, la* and *si*. With but few modifications these seven names are sufficient to designate every tone used in music. Let any student of this art become so familiar with these names, and the tones of the scale which they represent, as to be able to sing successions of these sounds in every possible arrangement, and he will possess a key to unlock every treasure in music. Nor is the acquirement of this ability a matter of great difficulty; nature is the student's chief assistant, making it much easier to sing the notes of the true scale than it would be to sing any other sounds not included therein.

The most correct singing is attained when the Key relationship of a note sung is distinctly fixed in the mind of the singer. The more clearly this relationship is shown in any notation of music the greater will be the assistance rendered to the singer in the production of correct tones. That the notation in common use does not possess this quality in any marked degree, the same note on any space or line might be any tone of the scale, according to the signature at the beginning, is undeniable, and just in proportion to its obscurity in this respect, so is it not adapted to the requirements of vocal music, however perfect it may be for instrumental.

This peculiar feature, needed for vocal music, has called forth from time to time various improvements in the style of notation. The present has, from its simplicity, and general adaptability, become widely popular; meeting, as it does, so perfectly the want felt by the obscurity in the usual system to point out the note of the scale. The following Table and Scales will sufficiently explain the use of the various Characters employed.

Seventh.	◇	Si.
Sixth.	□	La.
Fifth.	○	Sol.
Fourth.	△	Fa.
Third.	◇	Mi.
Second.	○	Re.
Key-note.	△	Do.

## SCALE OF C Major.

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

## SCALE OF G Major.

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

## SCALE OF D Major.

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

## SCALE OF A Major.

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

## SCALE OF F Major.

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

## SCALE OF Bb Major.

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

## SCALE OF Eb Major.

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

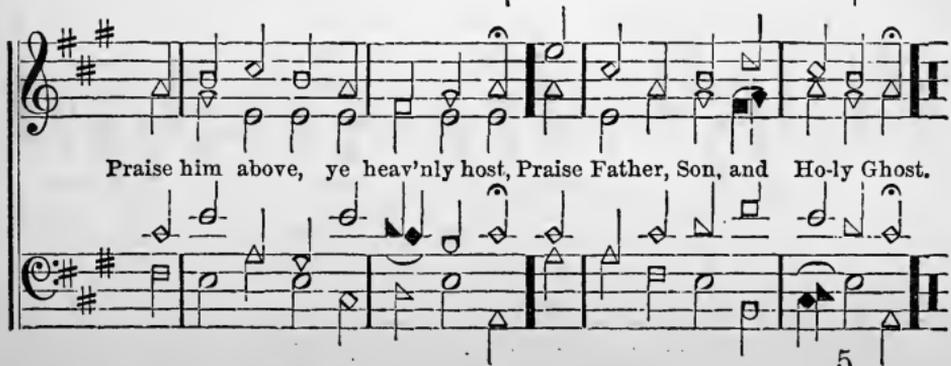
THE  
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FOR  
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OLD HUNDRED. L. M.

Musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/2. The melody is written in the treble staff, and the bass staff provides accompaniment. The lyrics are: "Praise God, from whom all blessings flow, Praise him all creatures here below,"

Praise God, from whom all blessings flow, Praise him all creatures here below,

Musical notation for the second system, consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/2. The melody is written in the treble staff, and the bass staff provides accompaniment. The lyrics are: "Praise him above, ye heav'nly host, Praise Father, Son, and Ho-ly Ghost."

Praise him above, ye heav'nly host, Praise Father, Son, and Ho-ly Ghost.

Tri - um - phant Zi - on, lift thy head From dust, and

dark - ness and the dead; Tho' humbled long, a - wake at length,

*Ritard.*  
And gird thee with thy Saviour's strength. And gird thee with thy Saviour's strength.

## SOLID ROCK. L. M. 6 lines.

WM. B. BRADBURY.

My hope is built on nothing less Than Je-sus' blood and righteousness; }  
I dare not trust the sweetest frame, But wholly lean on Je-sus name. }

# SOLID ROCK. Concluded.

On Christ, the sol - id rock, I stand, All oth - er ground is

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

sink - ing sand, All oth - er ground is sink - ing sand.

This system contains the second two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

## REST. I. M.

WM. B. BRADBURY,

A-sleep in Je - sus? blessed sleep! From which none ever wake to weep;

This system contains the first two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

A calm and un-disturb'd re - pose, Unbroken by the last of foes.

This system contains the second two staves of music. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

1. Behold a Stran-ger at the door; He gently knocks, has knock'd before;

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

Has wait'd long—is wait - ing still; You treat no other friend so ill.

This system contains the next two staves of music, continuing the melody and accompaniment from the first system. The lyrics are written below the upper staff.

## RETREAT. L. M.

From ev'-ry stormy wind that blows, From every swelling tide of woes,

This system contains the first two staves of music for the 'RETREAT' section. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

There is a calm, a sure retreat,—'Tis found be-neath the mer-cy-seat

This system contains the next two staves of music, concluding the 'RETREAT' section. The lyrics are written below the upper staff.

# UXBRIDGE. L. M.

9

1. Great God of nations! now to thee Our hymn of grat-i - tude we raise; ]

The first system of music for 'UXBRIDGE. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are: "1. Great God of nations! now to thee Our hymn of grat-i - tude we raise; ]".

With humble heart and bending knee, We of-fer thee our song of praise.

The second system of music continues the piece. It consists of two staves in the same key signature and time signature as the first system. The lyrics are: "With humble heart and bending knee, We of-fer thee our song of praise." The system ends with a double bar line.

# WINDHAM. L. M.

DANIEL READ.

Broad is the road that leads to death, And thousands walk to-gether there; ]

The first system of music for 'WINDHAM. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are: "Broad is the road that leads to death, And thousands walk to-gether there; ]".

But wisdom shows a narrow path, With here and there a tra-vel - ler.

The second system of music continues the piece. It consists of two staves in the same key signature and time signature as the first system. The lyrics are: "But wisdom shows a narrow path, With here and there a tra-vel - ler." The system ends with a double bar line.

10 WARD L. M.

1. God is the ref - uge of his saints, When storms of

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/2. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

sharp dis - tress in - vade; Ere we can of - fer

This system contains the second two staves of music. The top staff continues the melody from the first system. The bottom staff continues the bass line. The lyrics are written below the top staff.

our complaints, Be - hold him pre - sent with his aid.

This system contains the final two staves of music for this hymn. The top staff concludes the melody with a double bar line. The bottom staff concludes the bass line with a double bar line. The lyrics are written below the top staff.

EVENING HYMN. L. M.

TR. TALLIS.

1. Glo - ry to thee, my God this night, For all the blessings of the light

This system contains the first two staves of music for the Evening Hymn. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

Keep me, oh, keep me, King of kings, Beneath the shadow of thy wings.

This musical score is for the hymn 'Evening Hymn'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

## NIGHT THOUGHT. L. M.

1. Rocked in the cradle of the deep, I lay me down in

This musical score is for the hymn 'Night Thought'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

peace to sleep; Secure I rest upon the

This musical score continues the hymn 'Night Thought'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

wave, For thou, Oh Lord, hast power to save.

This musical score concludes the hymn 'Night Thought'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

# 12 CLINGING TO THE CROSS. L. M.

G. G. WELLS.

When, I sur-vey the wondrous cross, On which the

Prince of Glo - ry died, My rich - est gain I count but

loss, And pour con - tempt on all my pride.

**Chorus.**

{ The cross, the cross, the pre - cious cross, The wondrous cross of }  
 { From all our sin, its guilt and pow'r, And ev' - ry stain it }

1. 2.

Je - sus; } us. Then I'm clinging, clinging, clinging, Oh, I'm clinging  
 frees . . . }

The first system of the musical score for 'Clinging to the Cross'. It features a treble and bass staff in G major (one sharp). The melody is in 4/4 time. The first two measures are marked with '1.' and '2.' above them, indicating first and second endings. The lyrics are: 'Je - sus; } us. Then I'm clinging, clinging, clinging, Oh, I'm clinging'. The first ending consists of two measures, and the second ending consists of two measures. The piece concludes with a double bar line.

to the cross; Yes, I'm clinging, clinging, clinging, clinging to the cross.

The second system of the musical score. The lyrics are: 'to the cross; Yes, I'm clinging, clinging, clinging, clinging to the cross.' The melody continues in the treble staff, and the bass staff provides accompaniment. The piece concludes with a double bar line.

HEBRON. L. M.

DR. L. MASON.

1. Thus far the Lord has led me on; Thus far his power prolongs my days;

The first system of the musical score for 'Hebron'. It features a treble and bass staff in B-flat major (two flats) and 3/2 time. The melody is in the treble staff. The lyrics are: '1. Thus far the Lord has led me on; Thus far his power prolongs my days;'. The first ending consists of two measures, and the second ending consists of two measures. The piece concludes with a double bar line.

And ev' - ry ev' ning shall make known Some fresh memorial of his grace.

The second system of the musical score. The lyrics are: 'And ev' - ry ev' ning shall make known Some fresh memorial of his grace.' The melody continues in the treble staff, and the bass staff provides accompaniment. The piece concludes with a double bar line.

14 JESUS OF NAZARETH. L. M. 6 lines. T. E. PERKINS.

1. { What means this ea - ger, anxious throng, Which moves with busy  
 These wondrous gath'r-ings day by day? What means this strange com-

1. haste a - long; } mo - tion, say? In ac - cents hush'd, the throng re - ply :  
 [Omit.] }

"Je - sus of Naz - a - reth pass - eth by;" In ac - cents hushed, the

throng re - ply : "Je - sus of Na - zar - eth pass - eth by."

# GRATITUDE. L. M.

1. { My God, how end - less is thy love, }  
 The gifts are ev' - ry ev'n - ing new; } And morn - ing

Musical notation for the first system, featuring a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, the lyrics are written in a large, clear font. A piano accompaniment is indicated by a bass clef and a 3/4 time signature, with notes written on a five-line staff below the lyrics.

mercies from a - bove Gent - ly dis - til, like ear - ly dew.

Musical notation for the second system, continuing the melody and piano accompaniment from the first system. The lyrics are written below the treble staff.

# FOREST. L. M.

CHAPIN.

Here at thy cross, in - carnate God, I lay my soul beneath thy love!

Musical notation for the first system of 'FOREST', featuring a treble clef with a key signature of two sharps (F-sharp and C-sharp) and a 3/2 time signature. The melody is written on a five-line staff. Below the staff, the lyrics are written in a large, clear font. A piano accompaniment is indicated by a bass clef and a 3/2 time signature, with notes written on a five-line staff below the lyrics.

Beneath the droppings of thy blood, - Nor shall it, Je - sus, e'er remove.

Musical notation for the second system of 'FOREST', continuing the melody and piano accompaniment from the first system. The lyrics are written below the treble staff.

# 16 WE'LL WAIT. L. M.

1.

1. { My heavenly home is bright and fair, We'll be gathered home;  
Nor death, nor sighing vis- it there, [Omit. - - - - -]

2.

**Chorus.**

We'll be gathered home; We'll wait till Je- sus comes, We'll wait till

We'll wait, &c.

We'll wait, &c.

Je- sus comes, We'll wait till Jesus comes, And we'll be gathered home.

We'll wait, &c.

## HOOR OF PRAYER. L. M. 8 lines.

WM. B. BRADBURY,

1. Sweet hour of prayer! sweet hour of prayer! That calls me from this world of care,  
D. C. And oft escaped the tempter's snare By thy return, sweet hour of prayer,

# HOUR OF PRAYER.—Concluded.

17

Fine. 

And bids me at my Father's throne Make all my wants and wishes known:  
And oft escap'd the tempter's snare By thy return sweet hour of prayer.

In seasons of distress and grief, My soul has often found re - lief,  
D. C.

## PASCHAL LAMB. L. M.

E. HERITAGE.

There is a stream whose gentle flow Supplies the cit - y of our God;

Life, love, and joy still gliding through, And wat'ring our divine abode.

# 18 BROWN. C. M.

1. Je - sus, I love thy charming name; 'Tis mu - sic to my ear

The first system of the musical score for '18 BROWN. C. M.' consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the upper staff.

Fain would I sound it out so loud That earth and heav'n might hear.

The second system of the musical score continues the melody from the first system. It features the same two-staff arrangement in treble and bass clefs with a 4/4 time signature. The lyrics are printed below the upper staff.

# FOUNTAIN. C. M.

There is a fountain fill'd with blood, Drawn from Immanuel's veins; And

The first system of the musical score for 'FOUNTAIN. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is more rhythmic and complex than the first piece, featuring many beamed eighth and sixteenth notes. The lyrics are printed below the upper staff.

sinner, plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

The second system of the musical score continues the melody from the first system. It features the same two-staff arrangement in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are printed below the upper staff.

1. How oft, a-las! this wretched heart Has wandered from the Lord;

How oft my roving thoughts depart, For-get-ful of his word.

## MELODY. C. M.

American Melody.

1. Sal-vation, oh, the joyful sound, 'Tis music to my ears;

A sov'reign balm for ev'-ry wound, A cordial for our fears.

# 20 CROSS AND CROWN. C. M.

Musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody is written on a single staff with various note values and rests.

1. Must Je - sus bear the cross a - lone, And all the world go free?

Piano accompaniment for the first system, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of a steady bass line with chords.

Musical notation for the second system, continuing the melody from the first system.

No, there's a cross for ev' - ry one, And there's a cross for me.

Piano accompaniment for the second system, continuing the bass line and chords from the first system.

# Alas! and did my Saviour Bleed. C. M.

S. J. VAIL.  
Fine.

Musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and an 8/8 time signature. The melody is written on a single staff with various note values and rests.

1. A - las! and did my Saviour bleed? And did my Sov' reign' die?  
D.C. Yes, Je - sus died for all mankind, Bless God, sal - va - tion's free.

Piano accompaniment for the first system, featuring a bass clef, a key signature of one flat (B-flat), and an 8/8 time signature. The accompaniment consists of a steady bass line with chords.

Musical notation for the second system, continuing the melody from the first system.

Would he de - vote that sa - cred head For such a worm as I?

Piano accompaniment for the second system, continuing the bass line and chords from the first system.

Alas! and did my Saviour Bleed?—Concluded. 21

Chorus.

D.C. in Chorus.

Je - sus died for you. Je - sus died for me. D.C.

The musical score for the chorus is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed below the notes. The piece concludes with a double bar line and repeat dots.

ORTONVILLE. C. M.

DR. HASTINGS.

1. Ma - jes - tic sweet - ness sits en - throned Up -

The musical score for the first line of 'Ortonville' is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed below the notes. The piece concludes with a double bar line and repeat dots.

- on the Sav - iour's brow; His head with ra - diant glo - ries crown'd;

The musical score for the second line of 'Ortonville' is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed below the notes. The piece concludes with a double bar line and repeat dots.

His lips with grace o'er - flow, His lips with grace o'er - flow.

The musical score for the third line of 'Ortonville' is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed below the notes. The piece concludes with a double bar line and repeat dots.

# 22 ANTIOCH. C. M.

1. Joy to the world! the Lord is come! Let earth receive her King;

Let ev' - ry heart pre - pare him room, And

heav'n and nature sing, And heav'n and nature sing, And heav'n,

And heav'n and nature sing, And heav'n and nature sing,

And heav'n and na-ture sing.

2. Joy to the earth, the Saviour reigns;  
 Let men their songs employ;  
 While fields and floods, rocks,  
 hills and plains,  
 Repeat the sounding joy.

# WOODSTOCK. C. M.

Geo. Dutton. 23

I love to steal, a-while a-way From every cumb'ring care,

The first system of musical notation for 'WOODSTOCK. C. M.' consists of a treble and bass staff. The treble staff is in G major (one sharp) and 3/2 time. The bass staff is in G major (one sharp) and 3/2 time. The lyrics are: 'I love to steal, a-while a-way From every cumb'ring care,'

And spend the hours of set-ting day, In humble, grateful prayer.

The second system of musical notation for 'WOODSTOCK. C. M.' consists of a treble and bass staff. The treble staff is in G major (one sharp) and 3/2 time. The bass staff is in G major (one sharp) and 3/2 time. The lyrics are: 'And spend the hours of set-ting day, In humble, grateful prayer.'

# CHINA. C. M.

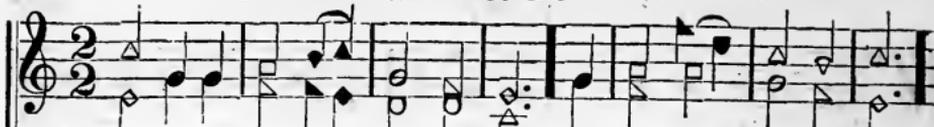
SWAIN.

Why do we mourn de-part-ing friends, Or start at death's a-larms?

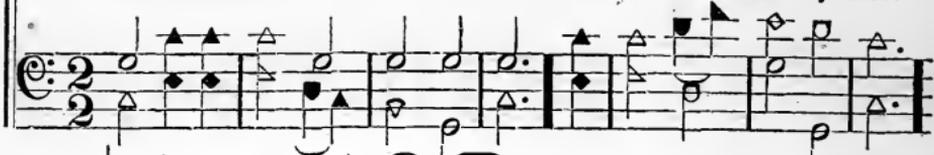
The first system of musical notation for 'CHINA. C. M.' consists of a treble and bass staff. The treble staff is in B-flat major (two flats) and 2/2 time. The bass staff is in B-flat major (two flats) and 2/2 time. The lyrics are: 'Why do we mourn de-part-ing friends, Or start at death's a-larms?'

'Tis but the voice that Je-sus sends To call them to his arms.

The second system of musical notation for 'CHINA. C. M.' consists of a treble and bass staff. The treble staff is in B-flat major (two flats) and 2/2 time. The bass staff is in B-flat major (two flats) and 2/2 time. The lyrics are: ''Tis but the voice that Je-sus sends To call them to his arms.'



Ear - ly my God, 'with - out' de - lay, I haste to seek thy face!



My thirst - y spir - it faints a - way, My thirst - y spirit



faints a - way, With - out thy cheer - ing . grace.



### SWEET LAND OF REST. C. M.



Sweet land of rest, for thee I sigh: When  
And dwell with Christ at home ..... And



# SWEET LAND OF REST.—Concluded.

25

will the mo - ment at come, When I shall lay my  
dwell with Christ at home, When I shall lay my

ar - mor by, And dwell with Christ at home.  
ar - mor by, And dwell with Christ at home.

## ASHLAND. C. M.

E. HERITAGE.

How sweet the name of Je - sus sounds In a be - liev - er's ear!

It soothes his sorrows, heals his wounds, And drives a - way his fears.

Fa - ther, I stretch my hands to thee; No oth - er help I know;  
 Cho.—I do believe, I now believe That Je - sus died for me;

The first system of musical notation for the hymn 'I DO BELIEVE'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/2. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the treble staff.

If thou withdraw thyself from me, Ah, whither shall I go;  
 And through his blood, his precious blood, I shall from sin be free.

The second system of musical notation for the hymn 'I DO BELIEVE'. It continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff. The system ends with a double bar line and repeat dots.

MEAR. C. M.

Our Fa - ther! through the coming year, We know not what shall be;

The first system of musical notation for the hymn 'MEAR'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are printed below the treble staff.

But we would leave, without a fear, Its ordering all to thee.

The second system of musical notation for the hymn 'MEAR'. It continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff. The system ends with a double bar line and repeat dots.

Fa-ther! whate'er of earthly bliss Thy sov'reign will de - nies,

This system of musical notation features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on the treble staff, and the accompaniment is on the bass staff. The lyrics are placed below the treble staff.

Ac - cept-ed at thy throne of grace, Let this pe - ti - tion rise: -

This system continues the musical notation from the first system, with the same clefs, key signature, and time signature. The lyrics are placed below the treble staff.

PETERBORO', C. M,

Once more, my soul, the ris - ing day Sa - lutes thy waking eyes :

This system of musical notation features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on the treble staff, and the accompaniment is on the bass staff. The lyrics are placed below the treble staff.

Once more, my voice, thy tribute pay To him who rules the skies.

This system continues the musical notation from the first system, with the same clefs, key signature, and time signature. The lyrics are placed below the treble staff.

## 28 CORONATION. C. M.

O. HOLDEN.

1. All hail, the pow'r of Je - sus' name! Let an - gels pros - trate fall:

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

Bring forth the roy - al di - a - dem, And crown him Lord of all!

This system contains the second two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

Bring forth the roy - al di - a - dem, And crown him Lord of all!

This system contains the third two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

## CAMBRIDGE. C. M.

DR. RANDALL.

1. Sing to the Lord a new-made song, Who wondrous things hath

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff.

done; With his right hand and ho - ly arm The conquest he has won,

The musical score for the first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

The con-quest he has won, The con-quest he has won.

The musical score for the second system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

## ARLINGTON. C. M.

DR. ARNE.

1. Our souls, by love to - geth - er knit, Ce - ment - ed, mixed in one;

The musical score for the first system of 'ARLINGTON. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

One hope, one heart, one mind, one voice, 'Tis heav'n on earth be - gun.

The musical score for the second system of 'ARLINGTON. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

1. { Ye val - iant sol - diers of the cross, Ye hap - py, pray - ing band, }  
 { Though in this world ye suf - fer loss, You'll reach fair Ca - naan's land; }

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The music features a melody in the treble and a bass line in the bass. The lyrics are written below the staves, with a large bracketed number '1' at the beginning.

## Chorus.

Let us nev - er mind the scoffs nor the frowns of the world, For we

This system contains the first two staves of the chorus. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with the same 4/4 time signature. The lyrics are written below the staves.

all have the cross to bear; It will on - ly make the crown the

This system contains the second two staves of the chorus. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves.

bright - er to shine, When we have the crown to wear.

This system contains the final two staves of the chorus. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves.

**AZMON. C. M.****31**

Come, let us lift our joy-ful eyes Up to the courts a - bove,

The musical score for 'AZMON. C. M.' consists of two systems of staves. The first system has a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics 'Come, let us lift our joy-ful eyes Up to the courts a - bove,' are placed between the two staves. The second system continues the melody and accompaniment.

And smile to see our Fa-ther there, Up - on a throne of love.

The second system of the 'AZMON. C. M.' score continues the melody and accompaniment from the first system. The lyrics 'And smile to see our Fa-ther there, Up - on a throne of love.' are placed between the two staves. The piece concludes with a double bar line.

**BALERMA. C. M.**

Oh, for a clos - er walk with God, A calm and heav'n-ly frame,

The musical score for 'BALERMA. C. M.' consists of two systems of staves. The first system has a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics 'Oh, for a clos - er walk with God, A calm and heav'n-ly frame,' are placed between the two staves. The second system continues the melody and accompaniment.

A light to shine up - on the road That leads me to the Lamb.

The second system of the 'BALERMA. C. M.' score continues the melody and accompaniment from the first system. The lyrics 'A light to shine up - on the road That leads me to the Lamb.' are placed between the two staves. The piece concludes with a double bar line.

A - las! and did my Sa-viour bleed, And did my Sov'reign die?

The first system of the musical score for 'AVON. C. M.' features a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is written on a five-line staff with various note values and rests. Below the treble staff is a bass staff with a common time signature (C) and a key signature of two flats. The lyrics are printed between the two staves.

Would he de-vote that sa-cred head For such a worm as I?

The second system of the musical score continues the melody and accompaniment. It includes the same treble and bass staves with lyrics printed between them.

## ZERAH. C. M.

L. MASON.

To us a Child of Hope is born, To us a Son is given,

The first system of the musical score for 'ZERAH. C. M.' features a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written on a five-line staff with various note values and rests. Below the treble staff is a bass staff with a common time signature (C) and a key signature of one flat. The lyrics are printed between the two staves.

Him shall the tribes of earth o-bey, Him all the hosts of heav'n,

The second system of the musical score continues the melody and accompaniment. It includes the same treble and bass staves with lyrics printed between them.

Him shall the tribes of earth o - bey, Him all the hosts of heav'n.

## THE PENITENT THIEF. C. M.

1. As on the cross the Saviour hung, And wept, and bled, and died,  
He pour'd sal - va - tion on a wretch That languish'd by his side.

- 2 His crimes, with inward grief and shame,  
The penitent confessed;  
Then turned his dying eyes to Christ,  
And thus his prayer addressed:
- 3 "Jesus, thou Son and Heir of heaven,  
Thou spotless Lamb of God,  
I see thee bathed in sweat and tears,  
And welt'ring in thy blood.
- 4 "Yet quickly from those scenes of woe,  
In triumph thou shalt rise,  
Burst through the gloomy shades of death,  
And mount above the skies.
- 5 "Amid the glories of that world,  
Dear Saviour, think on me;  
And, in the vict'ries of thy death  
May I a sharer be!"
- 6 His prayer the dying Jesus heard,  
And instantly replied,  
"To-day thy parting soul shall be  
With me in Paradise."

How sweet the name of Je - sus sounds In a be - liev - er's ear!

It soothes his sor - rows, heals his wounds, And drives a - way his fear.

## MARLOW. C. M.

Arranged by L. Mason.

God moves in a mys - te - rious way, His won - ders to per - form;

He plants his foot - steps in the sea, And rides up - on the storm.

On Jordan's stormy banks I stand, and cast a wish-ful eye  
 Cho.—We'll stem the storm, it won't belong, The heavenly port is nigh:

The first system of the musical score for 'STEM THE STORM'. It features a treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). The lyrics are printed below the treble staff.

To Canaan's fair and hap - py land, Where my pos - ses - sions lie.  
 We'll stem the storm, it won't be long, We'll an - chor by and by.

D. C.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff. The system concludes with a double bar line and the instruction 'D. C.' (Da Capo).

## MEMPHIS. C. M.

Oh, how I love thy ho - ly law! 'Tis dai-ly my delight;

The first system of the musical score for 'MEMPHIS'. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The melody is written on a single staff, and the accompaniment is on a grand staff. The lyrics are printed below the treble staff.

And thence my med - i - ta - tions draw Di - vine advice by night.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff. The system concludes with a double bar line.

## 36 LABAN. S. M.

DR. L. MASON.

My soul, be on thy guard; Ten thousand foes a - rise;

The first system of the musical score for 'LABAN. S. M.' consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment is in bass clef with a 4/4 time signature. The lyrics are: 'My soul, be on thy guard; Ten thousand foes a - rise;'. The music features a melody with eighth and quarter notes, and the accompaniment consists of a steady bass line with eighth notes.

The hosts of sin are pressing hard To draw thee from the skies.

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'The hosts of sin are pressing hard To draw thee from the skies.'. The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

## BOYLSTON. S. M.

DR. L. MASON.

Did Christ o'er sin - ners weep, And shall our cheeks be dry?

The first system of the musical score for 'BOYLSTON. S. M.' features a vocal line in treble clef and a piano accompaniment in bass clef. The time signature is 3/2. The lyrics are: 'Did Christ o'er sin - ners weep, And shall our cheeks be dry?'. The melody is characterized by a mix of quarter and eighth notes, and the accompaniment has a simple, rhythmic pattern.

Let floods of pen - i - ten - tial grief Burst forth from ev' - ry eye.

The second system of the musical score continues the piece. The lyrics are: 'Let floods of pen - i - ten - tial grief Burst forth from ev' - ry eye.'. The musical notation includes a key signature change to one sharp (F#) in the piano accompaniment line.

I was a wand'ring sheep, I did not love the fold;

I did not love my Shepherd's voice, I would not be con-troll'd.

I was a way-ward child, I did not love my home,

I did not love my Father's voice, I loved a-far to roam.

4

Lord God, the Ho - ly Ghost, In this ac - cept - ed hour.

The first system of the musical score for 'ST. THOMAS. S. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

As on the day of Pen - te - cost, Descend in all thy power!

The second system of the musical score continues the melody and accompaniment from the first system, maintaining the same key signature and time signature. The lyrics are written below the upper staff.

## DOYLE. S. M.

Slow and Solemn.

And canst thou, sin - ner, slight The call of love di - vine?

The first system of the musical score for 'DOYLE. S. M.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

Shall God, with ten - der - ness in - vite, And gain no thought of thine?

The second system of the musical score continues the melody and accompaniment from the first system, maintaining the same key signature and time signature. The lyrics are written below the upper staff.

# NO SORROW THERE. S. M.

By permission of E. W. DUNBAR.

39

1. O sing to me of heaven, When I am called to die,  
 Cho. There'll be no sor-row there, There'll be no sor-row there,

Sing songs of ho-ly ec-sta-cy, To waft my soul on high!  
 In heav'n a-bove, where all is love, There'll be no more sorrow there.

# SHAWMUT. S. M.

L. MASON.

1. Grace!-'tis a charm-ing sound, Har-mo-nious to the ear;

Heav'n with the e-cho shall re-sound, And all the earth shall hear.

Sow in the morn thy seed; At eve hold not thy hand;

To doubt and fear give thou no heed; Broadcast it o'er the land.

Detailed description: This block contains the first two systems of a musical score. The top system features a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, the lyrics 'Sow in the morn thy seed; At eve hold not thy hand;' are printed. The bottom system features a bass clef and the same key signature and time signature. It provides a harmonic accompaniment for the melody above, with lyrics 'To doubt and fear give thou no heed; Broadcast it o'er the land.' printed below it.

## MARTYN. 7s. Double.

MARSH.

*Fine.*

{ Ma-ry to the Saviour's tomb Hasten'd at the ear-ly dawn,  
Spice she brought, and sweet perfume, But the Lord, she lov'd was gone. }

D. C. Trembling, while a crystal flood Is-sued from her weeping eyes.

Detailed description: This block contains the first system of a musical score for 'MARTYN. 7s. Double.'. The top staff has a treble clef, a key signature of one flat (Bb), and a 6/4 time signature. The melody is written on a five-line staff. Below the staff, the lyrics are enclosed in large curly braces: '{ Ma-ry to the Saviour's tomb Hasten'd at the ear-ly dawn, Spice she brought, and sweet perfume, But the Lord, she lov'd was gone. }'. Below the lyrics, the text 'D. C. Trembling, while a crystal flood Is-sued from her weeping eyes.' is printed. The bottom staff has a bass clef, the same key signature and time signature, and provides a harmonic accompaniment. The system concludes with a double bar line and the word 'Fine.' written above the staff.

*D. C.*

For awhile she ling'ring stood, Fill'd with sorrow and sur-prise;

Detailed description: This block contains the second system of the musical score for 'MARTYN. 7s. Double.'. The top staff has a treble clef, a key signature of one flat (Bb), and a 6/4 time signature. The melody is written on a five-line staff. Below the staff, the lyrics 'For awhile she ling'ring stood, Fill'd with sorrow and sur-prise;' are printed. The bottom staff has a bass clef, the same key signature and time signature, and provides a harmonic accompaniment. The system concludes with a double bar line and the word 'D. C.' written above the staff.

Safe-ly 'through an-oth - er week, God has brought us on our way;

Let us [now a blessing seek, Waiting in his courts to day :

Day of all the week the best, Emblem of e - ter - nal rest,

Day of all the week the best, Emblem of e - ter - nal rest.

## 42 HENDON. 7s.

MALAN.

Ask ye what great things I know That de - lights and

stirs me so? What the high re - ward I win? Whose the

name I glo - ry in? Je - sus Christ, the Cru - ci - fied.

## GRACE IS FREE. 7s.

1. Lord, I per - ish: save, I cried, When the storm is raging high;  
2. Helpless at the cross I lay, All my hope had well nigh fled,

In thy mer-cy let me hide, Je-sus save me, or I die.  
Je-sus took my sins a-way, Je-sus raised my drooping head.

**Chorus,**

Glo-ry to the bleeding Lamb, He has made me what I am;

Oh, how great his love for me; Hal-le-lu-jah! grace is free.

3. Then I heard a voice divine  
Gently bid me look and live;  
Oh, what rapture now is mine!  
Joy the world can never give.  
*Cho.*—Glory, &c.

4. Saviour, with my latest breath  
Pard'ning grace my theme shall be,  
Till I cross the waves of death,  
Till I anchor safe with thee.  
*Cho.*—Glory, &c.

6/4

{ Am I called? and can it be? Has my Saviour cho-sen me?  
Guilt-y, wretched as I am, Has he named my worthless name? }

6/4

Detailed description: This system contains the first two staves of the hymn. The top staff is in G major (one sharp) and 6/4 time. The bottom staff is in C major (no sharps or flats) and 6/4 time. The lyrics are enclosed in large curly braces above the top staff.

6/4

Vil-est of the vile am I; Dare I raise my hopes so high?

6/4

Detailed description: This system contains the next two staves of the hymn. The top staff continues the melody in G major, and the bottom staff continues the accompaniment in C major. The lyrics are placed below the top staff.

## PLEYEL'S HYMN. 7s.

2/4

Children of the heav'nly King, As ye journey, sweetly sing;

2/4

Detailed description: This system contains the first two staves of the hymn. The top staff is in G major (one sharp) and 2/4 time. The bottom staff is in C major (no sharps or flats) and 2/4 time. The lyrics are placed below the top staff.

2/4

[ Sing your Saviour's worthy praise, Glorious in his works and ways.

2/4

Detailed description: This system contains the next two staves of the hymn. The top staff continues the melody in G major, and the bottom staff continues the accompaniment in C major. The lyrics are placed below the top staff.

## SAVIOUR, PILOT ME. 7s. 6 lines.

J. E. GOULD. 45

Je - sus, Sav - iour, pi - lot me O - ver life's tem - pes - tuous sea ; ;

Unknown waves before me roll, Hid - ing rock, and treach'rous shoal ;

Chart and com - pass came from thee: Je - sus, Sa - viour, pi - lot me.

2 When the Apostle's fragile bark  
Struggled with the billows dark,  
On the stormy Galilee,  
Thou didst walk upon the sea ;  
And when they beheld thy form,  
Safe they glided through the storm.

3 As a mother stills her child  
Thou canst hush the ocean wild ;  
Boisterous waves obey thy will,

When thou sayest to them, "Be still."  
Wondrous Sovereign of the sea,  
Jesus, Saviour, pilot me.

4 When at last I near the shore,  
And the fearful breakers roar  
"Twixt me and the peaceful rest ;  
Then, while leaning on thy breast,  
May I hear thee say to me,  
"Fear not, I will pilot thee!"

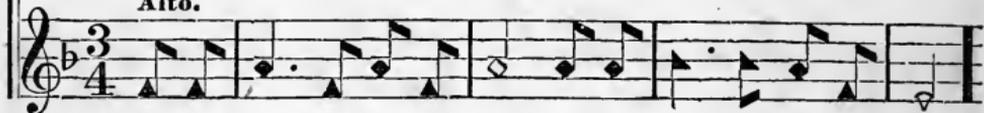
# 46 WATCHMAN. 7s. 6 lines.

Soprano.



Watchman! tell us of the night, What its signs of promise are.

Alto.



Tenor.



Trav'ler! o'er yon mountains height, See that glo - ry - beam - ing star

Base.



Chorus.



Trav'ler o'er yon mountain's height, See that glo - ry - beaming star!



# ELTHAM. 7s. 6 lines.

DR. L. MASON.

Fine.



Hal - le - lu - jah, who shall part, Christ's own church from Christ's own heart?  
D. c. Dash one precious jew - el down From Immanuel's blood-bought crown?



Sev - er from the Saviour's side, Souls for whom the Saviour died?

ROCK OF AGES. 7s. 6 lines.

DR. HASTINGS.  
Fine.

*D. C.* Rock of A - ges, cleft, for me, Let me hide my-self in thee!  
Be of sin the dou - ble cure—Cleanse me from its guilt and power.

Let the wa - ter and the blood, From thy riv - en side that flowed,

*D. C.*

COME TO JESUS.

1. Come to Je - sus, Come to Je - sus, Come to Je - sus just now;

Just now come to Je - sus, Come to Je - sus just now.

2. He will save you, just now, &c.

3. O believe him, &c.

4. He is able.

5. He is willing.

6. He'll receive you.

7. Call upon him.

8. He will hear you.

9. Look upon him.

10. He'll forgive you.

11. He will cleanse you.

12. He will clothe you.

13. Jesus loves you.

14. Don't reject him.

15. Only trust him.

Depth of mercy! — can there be Mer-cy still reserved for me?

Can my God his wrath forbear? Me, the chief of sinners spare?

## HOLLEY. 7s.

GEO. HEWS.

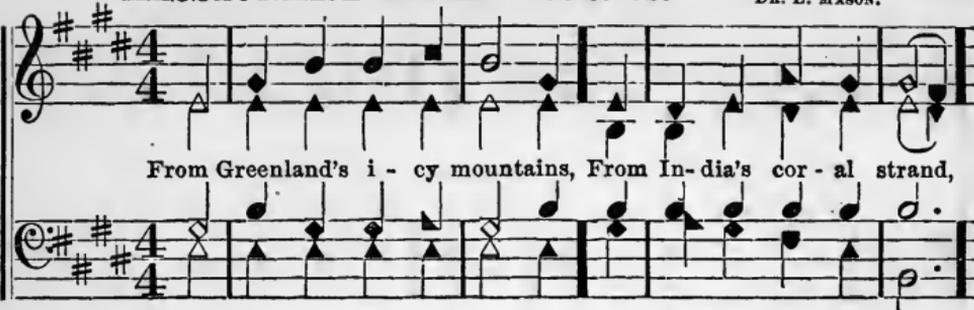
Soft-ly fades the twilight ray Of the ho-ly Sabbath day;

Gent-ly as life's set-ting sun, When the Christian's course is run.

## MISSIONARY HYMN. 7s &amp; 6s.

DR. L. MASON.

49



From Greenland's i - cy mountains, From In - dia's cor - al strand,



Where Af - ric's sun - ny foun - tains Roll down their gold - en sand.



From many an an - cient riv - er, From many a palm - y plain,



They call us to de - liv - er Their land from er - ror's chain.

50 WEBB. 7s. & 6s. Double.

The morn - ing light is breaking; The darkness dis - ap - pears

The sons of earth are waking To pen - i - ten - tial tears;  
Of na - tions in com - mo - tion, Prepared for Zi - on's war.

Fine.

Each breeze that sweeps the o - cean Brings tidings from a - far,

D.S.

CONSECRATION. 7s. & 6s.

REV. L. HEARTSLOUGH.  
By permission.

Oh, who'll stand up for Je - sus, The low - ly Naz - a - rene?

And raise the blood-stained banner, A-mid the hosts of sin?  
 All hail reproach or sor-row, If Je - sus leads me there.

Fine.

Chorus.

D. S.

The cross for Christ I'll cher-ish, Its cru-ci-fix-ion bear;

NETTLETON. 8s & 7s, Double.

Fine.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace;  
 Streams of mer-cy, nev-er ceasing, Call for songs of loudest praise: }  
 D. C. Praise the mount—I'm fixed upon it!—Mount of thy redeeming love.

Teach me some me-lo-dious son-net, Sung by flam-ing tongues above;

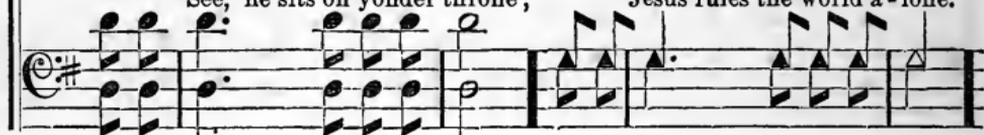
D. C.



Hark! ten thousand harps and voi-ces Sound the note of praise a - bove;  
 Je - sus reigns, and heaven rejoices; Je - sus reigns, the God of love: }



See, he sits on yonder throne; Jesus rules the world a - lone.



Hal - le - lu - jah, hal - le - lu - jah, ha - le - lu - jah A - men.

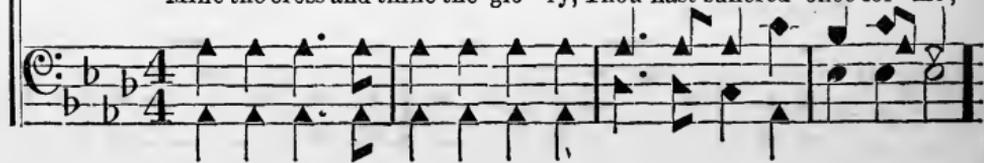


### MINE THE CROSS. 8s & 7s.

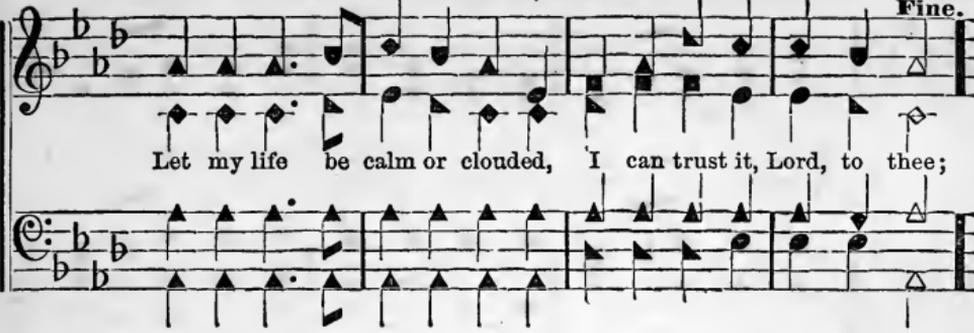
T. E. P.



Mine the cross and thine the glo - ry, Thou hast suffered once for me;



Fine.



Let my life be calm or clouded, I can trust it, Lord, to thee;



Let me feel the sweet as-su-rance Of thy presence always near!



Grant me on - ly this, my Father, And my soul can nev - er fear.

2.

All I am thy grace has made me ;  
 All I am I owe to thee ;  
 I can only thank and praise thee  
 For a love so pure and free.  
 Self-denying, persevering,  
 Where thy blessed feet have led,  
 May I follow, daily growing  
 Up to thee, my living head.

3.

Mine the cross, and thine the glory,  
 Thou hast borne it once for me ;  
 Help me bear with Christian meekness  
 Every trial sent by thee ;  
 On thy strength alone relying,  
 With thy lamp to cheer my way,  
 Leaning on the staff of mercy,  
 I will labor, trust, and pray.

## 54 Shall we know each other? 8s &amp; 7s.

REV. R. LOWRY.

1. { When we hear the mu - sic ring - ing Through the bright ce -  
 { When the an - gel voic - es, sing - ing, Glad - ly bid us

les - tial dome, } To that land of an - cient sto - ry,  
 wel - come home }

Where the spir - it knows no care; In that land of light and glo - ry,

Shall we know each oth - er there? Shall we know each  
 We shall know each

oth - er? Shall we know each oth - er? Shall we know each

oth - er, We shall know each oth-er, We shall know each

oth - er? We shall see each other there.

2 Oh! ye weary, heavy-laden,  
Droop not, faint not by the way;  
Ye shall join the loved departed  
In the land of perfect day.  
Harp-strings, touched by angel fingers,  
Murmur in my raptured ear;  
Evermore their sweet tone  
lingers,  
We shall know each other there.  
We shall know, &c.

**GOING HOME. 8s.**

{ My heav'nly home is bright and fair; Nor pain, nor death can en - ter there: }  
{ Its glittering tow'rs the sun outshine; That heav'nly mansion shall be mine. }

**Chorus.**

{ I'm go-ing home, I'm go-ing home, I'm go-ing home to die no more; }  
{ To die no more, to die no more, I'm go-ing home to die no more. }

1. I love to tell the sto - ry Of un - seen things a - bove,

Of Je - sus and his glo - ry, Of Je - sus and his love

I love to tell the sto - ry, Be - cause I know it's true;

It sat - is - fies my long - ings, As nothing else would do.

# I Love to tell the Story.—Concluded.

57

Chorus.

Oh yes, I love to tell the sto - ry, 'Twill be my hap - py theme in

glo - ry To tell the old, old sto - ry, Of Je - sus and his love.

2 I love to tell the story :  
More wonderful it seems  
Than all the golden fancies  
Of all our golden dreams.  
I love to tell the story :  
It did so much for me,  
And that is just the reason  
I tell it now to thee.—*Cho.*

3 I love to tell the story :  
'Tis pleasant to repeat  
What seems, each time I tell it,  
More wonderfully sweet.

I love to tell the story :  
For some have never heard  
The message of salvation  
From God's own holy word.—*Cho.*

4 I love to tell the story :  
For those who know it best  
Seem hungering and thirsting  
To hear it like the rest.  
And when, in scenes of glory,  
I sing the new, new song,  
'Twill be the old, old story  
That I have loved so long.—*Cho.*

## TRUSTING. 7s.

WM. G. FISCHER.

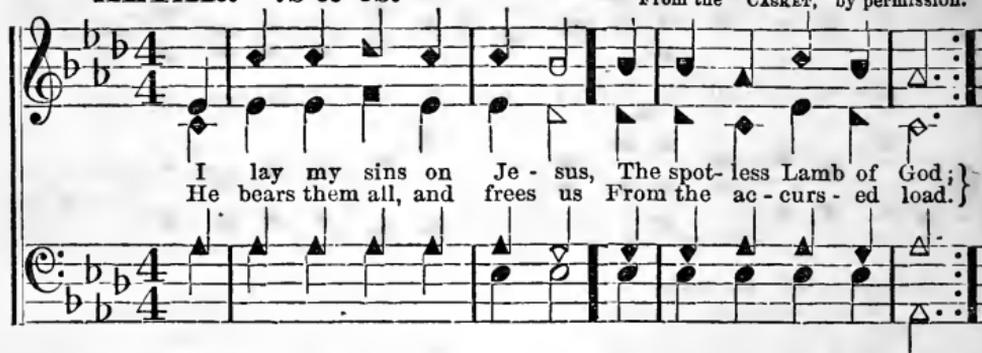
*Cho.* I am com - ing to the cross; I am poor, and weak, and blind;  
I am trust - ing, Lord, in thee, Dear Lamb of Cal - va - ry;



I am count-ing all but dross; I shall thy sal-va-tion find.  
Hum-bly at thy cross I bow; Save me, Je-sus, save me now.

## ALTAR. 7s &amp; 6s.

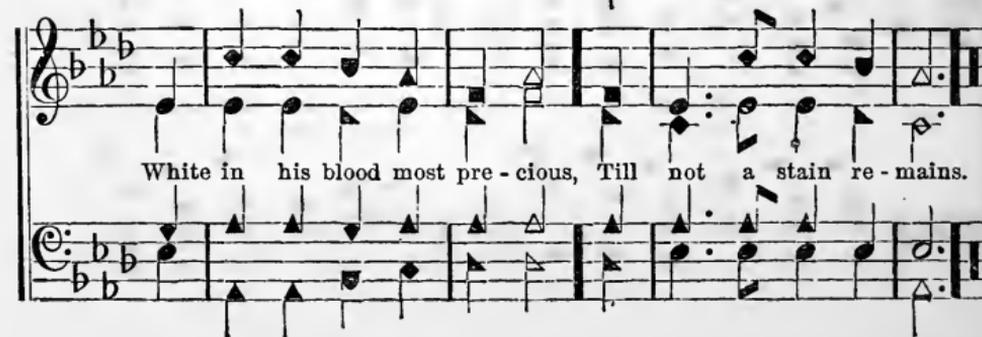
From the "CASKET," by permission.



I lay my sins on Je-sus, The spot-less Lamb of God; }  
He bears them all, and frees us From the ac-curs-ed load. }



I bring my guilt to Je-sus, To wash my crim-son stains



White in his blood most pre-cious, Till not a stain re-mains.

# HEAVENLY HOME.

Arranged by H. WATERS.

59

1 Heav'nly home! heav'nly home! Precious name to me; I love to think the time will  
2 Heav'nly home! heav'nly home! There no clouds arise, No tear drops fall, no dark nights

**Fine.**  
come When I shall rest in thee. I've no a-bid-ing cit - y here; I  
dim Thy ev - er-smil-ing skies. This earthly home is fair and bright, Yet

seek for one to come; And tho' my pil - grim-age be drear,  
clouds will oft - en come; And oh! I long to see the light

**D.C.**  
I know there's rest at home.  
That gilds my heav'nly home.

3 Heavenly home! heavenly home!  
Ne'er shall sorrow's gloom,  
Nor doubts nor fears disturb me there,  
For all is peace at home.  
I know I ne'er shall worthy be  
To dwell 'neath heav'n's bright  
dome;  
But Christ, my Saviour, died for me,  
And now he calls me home.

60 LAST BEAM. P. M.

1 Fading, still fading, the last beam is shining; Fa-ther in hea-ven! the  
 2 Fa-ther in hea-ven! oh, hear when we call, Hear, for Christ's sake, who is

day is de- cline- ing, Safe- ty and inno- cence fly with the light, Temp-  
 Sa- viour of all; Fee- ble and faint- ing we trust in thy might, In

tation and danger walk forth with the night; From the fall of the shade till the  
 doubting and darkness thy love be our light; Let us sleep on thy breast while the

morning bells chime, Shield me from danger, save me from crime. Father, have  
 night taper burns, Wake in thy arms when morning re- turns. Father, &c.

mer-cy, Father, have mercy, Father, have mercy, thro' Jesus Christ our Lord.

WILL YOU GO? 8s & 3s.

Western Melody.  
Fine.

1. { We're trav'ling home to heav'n a - bove, Will you go? Will you go? }  
 To sing the Sav - iour's dy - ing love, Will you go? Will you go? }  
 D. C. And mil-lions more are on the road, Will you go? Will you go? }

Millions have reach'd that blest a-bode, A - nointed kings and priests to God; D. C.

2 We're going to see the bleeding Lamb,  
 Will you go?  
 In rapturous strains to praise his name,  
 Will you go?  
 The crown of life we there shall wear,  
 The conqueror's palms our hands shall  
 bear,  
 And all the joys of heaven we'll share,  
 Will you go?

3 We're going to join the heavenly choir,  
 Will you go?  
 To raise our voice and tune the lyre,  
 Will you go?  
 There saints and angels gladly sing  
 Hosanna to their God and King,  
 And make the heavenly arches ring,  
 Will you go?

# 62 SAY, BROTHERS.

1 Say, brothers, will you meet us,  
*Cho.* Glory, glo-ry, hal-le-lu-jah,  
 Say, brothers, will you meet us,  
 Glory, glo-ry hal-le-lu-jah,

Say, brothers, will you meet us, On Ca-naan's hap-py shore?  
 Glo-ry glo-ry hal-le-lu-jah, For ev-er, ev-er-more.

2 By the grace of God we'll meet you,  
 By the grace of God we'll meet you,  
 By the grace of God we'll meet you,  
 Where parting is no more.—*Cho.*

3 Jesus lives and reigns for ever,  
 Jesus lives and reigns for ever,  
 Jesus lives and reigns for ever,  
 On Canaan's happy shore.—*Cho.*

## CHEERFULLY GIVE.

T. E. PERKINS.

1. Give! give! cheerfully give, As God has giv'n to thee; Do



good to all, is the great command, And thine a crown shall be. **Fine.**



Give to the widow and orphan one, Whose burden is hard to bear; Go,



**D.C. Chorus.**  
vis-it the homes that are poor and dark, And scatter thy treasures there.

2 Give! give! cheerfully give!  
Though small may be thy store,  
Oh! not in vain was the widow's mite,  
Then give, and trust for more.  
Give to the weary, the sick and faint,  
Oh, banish the tears they shed;  
But do it in meekness and love to him,  
Who giveth thy daily bread.  
*Cho.* Give! give! cheerfully give.

3 Give! give! prayerfully give  
Where'er thou can'st relieve;  
And thou shalt prove it is far more blest  
To give than to receive.  
Give to the spread of the Gospel light,  
To those by the cross who stand;  
Where'er their mission, at home or  
abroad,  
Oh, give with a bounteous hand.—*Cho.*

# 64 OVER ON THE OTHER SIDE, 8s & 7s.

Words by MRS. M. A. KIDDER.

Arranged from W. H. DOANE.

1. On - ly just a - cross the riv - er,      O - ver on the o - ther side,  
 2. On - ly just a - cross the riv - er,      Are the friends we love be - low,

Where the an - gels are in waiting,      And the pure in heart a - bide;  
 Clad and pure and spot - less garments,      That are whiter than the snow;

Where there is no pain or sor - row To intrude on heavenly rest,  
 They have brav'd cold Jordan's billows, And have pass'd thro' death's alarms,

On - ly just a - cross the riv - er, Stand the mansions of the blest.  
 And are safe, for - ev - er safe With - in the Saviour's loving arms.

# OVER ON THE OTHER SIDE.—Concluded. 65

## Chorus.

On - ly just across the riv - er, Where the saints are passing o - ver,

On - ly just across the riv - er, Ov - er on the o - ther side.

3.

Only just across the river,  
Where the hills of glory shine,  
There the pearly gates stand open  
Wide, that leads to joy divine;  
There the tree of life is blooming,  
And the living waters glide,  
Only just across the river,  
Over on the other side.—*Cho.*

4.

Only just across the river  
Are the robes of spotless white;  
Only just across the river  
Are the crowns of glory bright;  
And the saints and angels joining  
In the songs of one accord,  
Only just across the river,  
Sing the praises of the Lord.—*Cho.*

## TO - DAY. 6s & 4s.

DR. L. MASON.

To-day the Saviour calls; Ye wand'ers, come; Oh, ye benighted souls, Why longer roam?

E

There is no name so sweet on earth, No name so sweet in heaven,

The first system of the musical score for 'SHINING SHORE'. It consists of a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a treble clef and the piano line with a bass clef. The lyrics are: 'There is no name so sweet on earth, No name so sweet in heaven,'.

*S.* Fine.

*D. S.* The name, before his wondrous birth, To Christ, the Saviour, giv - en:  
there is no word ear ev - er heard, So dear, so sweet as Je - sus.

The second system of the musical score. It begins with a repeat sign and a first ending bracket labeled 'S.'. The system concludes with a 'Fine.' marking. The lyrics are: 'The name, before his wondrous birth, To Christ, the Saviour, giv - en: there is no word ear ev - er heard, So dear, so sweet as Je - sus.'.

*D. S.*

We love to sing a-round our King, And hail him blessed Je-sus; For

The third system of the musical score. It begins with a 'D. S.' (Da Capo) marking. The lyrics are: 'We love to sing a-round our King, And hail him blessed Je-sus; For'.

## WAITING. 8s &amp; 7s.

HUBERT P. MAIN.

I am waiting by the riv - er, And my heart has waited long;

The first system of the musical score for 'WAITING'. It consists of a vocal line and a piano accompaniment line. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The vocal line begins with a treble clef and the piano line with a bass clef. The lyrics are: 'I am waiting by the riv - er, And my heart has waited long;'

Now I think I hear the cho-rus Of the angel's welcome song:

Oh, I see the dawn is break - ing On the hill-tops of the blest,

"Where the wick-ed cease from troubling, And the weary are at rest."

2.

Far away beyond the shadows,  
Of this weary vale of tears;  
There the tide of bliss is sweeping  
Through the bright and changeless  
years.  
Oh, I long to be with Jesus,  
In the mansions of the blest,  
"Where the wicked cease from trou-  
bling,  
And the weary are at rest."

3.

They are launching on the river,  
From the calm and quiet shore,  
And they soon will bear my spirit,  
Where the weary sigh no more;  
For the tide is swiftly flowing,  
And I long to greet the blest,  
"Where the wicked cease from trou-  
bling.  
And the weary are at rest."

Blow ye the trumpet, blow, The gladly-solemn sound; Let all the nations

The first system of the musical score for 'LENOX. H. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The lyrics are printed below the upper staff.

know, To earth's re-mot-est bound, The year of ju - bi - lee is come;

The second system of the musical score continues the melody and bass line from the first system. The lyrics are printed below the upper staff.

Re-turn ye ransomed sinners home, Return ye ransomed sin - ers home.

The third system of the musical score concludes the piece. The lyrics are printed below the upper staff.

## LISCHER. H. M.

MOZART. Arranged by DR. L. MASON.

Welcome, de-light-ful morn, Thou day of sa-cred rest;  
I hail thy kind re-turn:—Lord, make these moments blest:

The musical score for 'LISCHER. H. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The lyrics are printed below the upper staff.

From the low train of mor - tal toys, I soar to reach im -

mor - tal joys, I soar to reach im - mor - tal joys.  
I soar to reach im - mor - tal joys.

## We're going home to die no more. 8s.

1. We go the way that leads to God, The way that saints have ev-er trod ;  
2. The ways of God are ways of bliss, And all his paths are hap-pi-ness,  
*Cho.*—We're going home, we're going home, We're going home to die no more ;

**D. C. Chorus.**

So let us leave this sinful shore, For realms where we shall die no more.  
Then, wea-ry souls, your sighs give o'er, We're going home to die no more.  
To die no more, to die no more, We're going home to die no more.

3.

There is a land beyond the sky,  
Where happy spirits never sigh ;  
Then, erring soul, your sins deplore,  
And sing of where we'll die more.

4.

Come, sinners, come along,  
And join our happy pilgrim throng ;  
Farewell, vain world, and all your  
store,  
We're going home to die no more.

# 70 NASHVILLE. L. P. M.

Not too Fast.

I love the volume of thy word; What light and joy those leaves afford

To souls be-night-ed and distressed; Thy precepts guide my doubtful way,

Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

## BAVARIA. 8s & 7s.

End.

1. { Come, thou long ex-pect-ed Je-sus, Born to set thy peo-ple free,  
 From our fears and sins re-lease us, Let us find our rest in thee: }  
 D. C. Dear de-sire of every nation, Joy of ev'-ry long-ing heart.

D. C.

Is-rael's Strength and conso-la - tion, Hope of all the saints thou art.

- |   |   |
|---|---|
| <p>2. Born, thy people to deliver;<br/>         Born a child—and yet a King;<br/>         Born to reign in us forever,<br/>         Now thy precious kingdom bring.</p> | <p>By thine own eternal Spirit,<br/>         Rules in all our hearts alone;<br/>         By thine all-sufficient merit,<br/>         Raise us to thy glorious throne.</p> |
|---|---|

1. Nothing but leaves, the Spir-it grieves O-ver a wast-ed life; O'er

ns indulged while conscience slept, O'er vows and promis-es unkept, And

reap from years of strife— Nothing but leaves, Nothing but leaves.

2 Nothing but leaves, no gather'd sheaves  
Of life's fair rip'ning grain;  
We sow our seeds, lo! tares and weeds,  
Words, *idle* words, for earnest deeds,  
We reap, with toil and pain,—  
Nothing but leaves.

3 Nothing but leaves, sad mem'ry weaves;  
No vail to hide the past;  
And as we trace our weary way,  
Counting each lost and misspent day,  
Sadly we find at last—  
Nothing but leaves.

4 Ah! who shall thus the Master meet,  
Bearing but withered sheaves?  
Ah! who shall at the Saviour's feet,  
Before the awful judgment-seat,  
Lay down, for golden sheaves,  
Nothing but leaves?

Oh, could we speak the match-less worth, Oh,

could we sound the glo-ries forth, Which in our Sa-viour shine;

We'd soar and touch the heav'nly strings, And vie with Gabriel while he sings,

In notes al-most di-vine, In notes al-most di-vine.

Amazing grace! how sweet the sound, That sav'd a wretch like me;

I once was lost, but now am found—Was blind, but now I see.

**Chorus.**

Oh, how I love Je - sus, Oh, how I love Je - sus,

Oh, how I love Je - sus, Be - cause he first lov'd me.

## 74 We shall know each other there.

W. H. DOANE.  
By permission.

1. Know each other, blessed comfort! When this mortal life is o'er,

We shall know our friends de-part - ed, Kindred spir-its gone be - fore;

In our ho - ly thrill of transport They will be the first to share;

First to bid us kind - ly wel - come; We shall know each other there.

Chorus.

We shall know, yes, know each oth - er there, . . . . We shall

We shall know each oth - er, we shall know,

know, yes, know each oth - er - there, . . . . We shall

We shall know each oth - er there, We shall know,

meet be - side the crys - tal riv - er, We shall know each oth - er there.

2 Know each other, who will question  
 Truth so grateful to the heart,  
 When its chords are torn and bleeding,  
 When its earthly hopes depart?  
 Christian love, how pure and sacred!  
 Who the parting scene could bear,  
 Did not mercy whisper gently,  
 We shall know each other there?  
*Cho.* We shall know, &c.

3 Sweet the moments when we gather  
 In the House of God to pray;  
 Precious tears are those we mingle,  
 How they cheer us on our way;  
 Through the glass of faith directed  
 To our Father's mansions fair,  
 Comes the golden light of promise,  
 We shall know each other there.  
*Cho.* We shall know, &c.

## 76 THE OLD, OLD STORY.

W. H. DOANE.

1. Tell me the old, old sto - ry, Of un - seen things a - bove,  
2. Tell me the sto - ry slow - ly, That I may take it in -

Of Je - sus and his glo - ry, Of Je - sus and his love;  
That won - der - ful re - demption, God's rem - e - dy for sin.

Tell me the sto - ry sim - ply, As to a lit - tle child,  
Tell me the sto - ry of - ten, For I for - get so soon;

For I am weak and wea - ry, And help - less and de - filed.  
The ear - ly dew of morn - ing Has passed a - way at noon.

Chorus.

Tell me the old, old sto - ry, Tell me the old, old sto - ry,

Tell me the old, old sto - ry, Of Je - sus and his love.

3.

Tell me the story softly,  
With earnest tones, and grave;  
Remember! I'm the sinner  
Whom Jesus came to save.  
Tell me that story always,  
If you would really be,  
In any time of trouble,  
A comforter to me.  
*Chorus.—Tell me, &c.,*

4.

Tell me the same old story,  
When you have cause to fear  
That this world's empty glory  
Is costing me too dear.  
Yes, and when that world's glory  
Is drawing on my soul,  
Tell me the old, old story:  
"Christ Jesus makes thee whole."  
*Chorus.—Tell me, &c.*

BARTIMEUS. 8s & 7s.

1. Mer - cy, O Thou Son of Da - vid! Thus the blind Bar - tim - eus prayed?

2. Man - y for his cry - ing chide him, But he called the loud - er still:
3. Mon - ey was not what he wanted, Though by beg - ging used to live;

"Oth - ers by thy word are sav - ed, Now to me af - ford thine aid.  
Till the gracious Saviour bid him, Come, and ask me what you will.  
But he ask'd, and Je - sus granted Alms which none but he could give.

4. Lord, remove this grievous blindness,  
Let my eyes behold the day!  
Straight he saw, and, won by kindness,  
Followed Jesus in the way.

5. Oh, methinks I hear him praising,  
Publishing to all around:  
"Friends, is not my case amazing?  
What a Saviour I have found."

1. There is Life for a look at the cru - ci - fied one, There is

life at this mo - ment for thee, Then look, sin - ner, look un - to

Him and be saved, Un - to him who was nailed to the tree.

**Refrain.**

Look! Look! look and Live! There is life for a look at the

crucified one, There is life at this moment for thee.

2.

Oh, why was he there as the bearer of sin,

If on Jesus thy guilt was not laid?  
Oh, why from his side flowed the sin-cleansing blood,

If his dying thy debt has not paid?  
Look! Look! Look, &c.

3.

It is not thy tears of repentance, and prayers

But the *Blood* that atones for thy soul,  
On him, then, who shed it, thou mayest at once,

Thy weight of iniquities roll.  
Look! Look! Look, &c.

4.

Then doubt not thy welcome, since God has declared

There remaineth no more to be done;  
That once in the end of the world he appeared,

And completed the work he begun.  
Look!! Look! Look, &c.

5.

Then take, with rejoicing, from Jesus at once,

The life everlasting he gives,  
And know, with assurance, thou never canst die,

Since Jesus thy righteousness lives.  
Look! Look! Look, &c.

EVENING HYMN. C. M.

1. The day is past and gone, The ev'n-ing shades ap-pear; Oh,  
may we all re-mem-ber well, The night of death draws near.

2. We lay our garments by,  
Upon our beds to rest:  
So death will soon disrobe us all  
Of what we here possess.

3. Lord, keep us safe this night,  
Secure from all our fears.  
May angels guard us while we sleep,  
Till morning light appears.

4. And when we early rise,  
And view th' unwearied sun,  
May we set out to win the prize,  
And after glory run.

5. And when our days are past,  
And we from time remove,  
Oh, may we in thy bosom rest,  
The bosom of thy love.

A-wak'd by Si - nai's aw - ful sound, My soul in bonds of guilt I found,

And knew not where to go; One sol - emn truth increased my pain,

The sin - ner "must be born a - gain," Or sink to end - less woe.

### STAND FAST.

R. L.

1. Can you stand for God, tho' you stand alone, With your heart at rest, and your soul secure;

With the rock beneath, and in front the throne, Can you stand and still endure?

**Chorus.**

Can you stand, can you stand, can you stand for Christ alone?

Can you stand, can you stand, &c.

If we stand in the strife 'till the end of life, We shall stand at the heav'nly throne.

2.

Can you stand for God when the heart grows faint,  
And your sad soul looks through the blinding tears;  
Can you bear life's sorrows without complaint,  
Through the tedious, toilsome year?  
*Cho.*—Can you stand, &c.

3.

Can you stand with faith, though the time be long,  
Though the night be dark, and the day-star dim;  
Can you stand for truth, and in Christ be strong,  
'Till you stand complete in him?  
*Cho.*—Can you stand, &c.

## 82 EVEN ME. 8s, 7s &amp; 3s.

WM. B. BRADBURY.

Lord, I hear of show'rs of blessing Thou art scatt'ring, full and free, }  
 Show'rs the thirsty land refresh-ing; Let some droppings fall on me, }

Musical score for 'EVEN ME.' in G major, 6/8 time. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are: 'Lord, I hear of show'rs of blessing Thou art scatt'ring, full and free, } Show'rs the thirsty land refresh-ing; Let some droppings fall on me, }'. The second system continues the musical notation.

E - ven me, E - ven me, Let some droppings fall on me.

Musical score for 'EVEN ME.' in G major, 6/8 time. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are: 'E - ven me, E - ven me, Let some droppings fall on me.'. The second system continues the musical notation.

## ZION. 8s, 7s &amp; 4s.

DR. HASTINGS.

Zi - on stands with hills surrounded, Zion kept by power divine; }  
 All her foes shall be confounded, Though the world in arms combine; } Happy

Musical score for 'ZION.' in G major, 3/4 time. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are: 'Zi - on stands with hills surrounded, Zion kept by power divine; } All her foes shall be confounded, Though the world in arms combine; } Happy'. The second system continues the musical notation.

Zion, What a favor'd lot is thine! Happy Zion, What a favor'd lot is thine,

Musical score for 'ZION.' in G major, 3/4 time. The score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment line. The lyrics are: 'Zion, What a favor'd lot is thine! Happy Zion, What a favor'd lot is thine,'. The second system continues the musical notation.

# JESUS IS MINE. 6s & 4s.

T. E. PERKINS. 83

1. Fade, fade each earthly joy, Je - sus is mine! Break ev' - ry

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The melody is written on a single staff, and the bass line is on a separate staff below. The lyrics are printed below the treble staff.

ten - der tie, Je - sus is mine! Dark is the wilderness, Earth has no

The second system continues the melody and bass line. The lyrics are printed below the treble staff.

rest - ing place, Je - sus a - lone can bless, Je - sus is mine!

The third system concludes the main melody and bass line. The lyrics are printed below the treble staff.

2. Tempt not my soul away,  
     Jesus is mine!  
   Here would I ever stay,  
     Jesus is mine!  
   Perishing things of clay,  
   Born but for one brief day,  
   Pass from my heart away,  
     Jesus is mine!
3. Farewell, ye dreams of night,  
     Jesus is mine!  
   Lost in this dawning light,  
     Jesus is mine!

- All that my soul has tried,  
   Left but a dismal void,  
   Jesus has satisfied.  
     Jesus is mine!
4. Farewell, mortality,  
     Jesus is mine!  
   Welcome, eternity,  
     Jesus is mine!  
   Welcome, O loved and blest,  
   Welcome, sweet scenes of rest,  
   Welcome, my Saviour's breast,  
     Jesus is mine!

When shall we meet a-gain?—Meet ne'er to sev-er? When will Peace

The first system of the musical score for 'UNITY'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

wreathe her chain Round us for - ev - er? Our hearts will ne'er repose, Safe

The second system of the musical score. It continues the melody and bass line from the first system. The lyrics are printed below the treble staff.

from each blast that blows, In this dark vale of woes, Never, no never!

The third system of the musical score, concluding the piece. The lyrics are printed below the treble staff.

## MERDIN. 7s, 6s &amp; 7s.

DR. L. MASON.

Burst, ye em'-rald gates, and bring To my rap-tured vi - sion.  
All the ecstatic joys that spring Round the bright e - ly - sian;

The musical score for 'MERDIN'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

Lo! we lift our long-ing eyes, Break, ye in-ter - ven-ing skies?

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

Sons of righteousness a - risc, Ope the gates of par - a - dise.

This system contains the second two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

ELLIOT. 8s & 6s.

DR. L. MASON.

O thou, the contrite sinner's Friend! Who, loving, lov'st them to the end,

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

On this a - lone my hopes de - pend, That thou wilt plead for me.

This system contains the second two staves of music. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

## 86 DE FLEURY. 8s Double.

DE FLEURY.

Fine.

How tedious and taste-less the hours When Je-sus no long-er I see ;  
*D. C.* But when I am hap-py in him, De - cember's as pleasant as May.

Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness with me.

*D.C.*

The mid-summer sun shines but dim ; The fields strive in vain to look gay ;

## UNION. 8s.

Old Melody.

1. From whence doth this union a - rise, That ha - tred is conquer'd by love?

That fastens our souls in such ties As na - ture and time can't re-move?

**JESUS, TO THEE I COME.**

J. E. GOULD.

[1. Je - sus, I come—I come to-night; Re-store me to my blinded sight;

And in my soul, "let there be light!" Je - sus, to thee I come!

Je - sus, to thee I come!

2 Jesus, I come—I cannot stay  
From thee another precious day;  
I would thy word this night obey—  
Jesus, to thee I come!

3 Jesus, I come—"just as I am,"  
To thee, the holy, spotless Lamb;  
Thou wilt receive me as I am—  
Jesus, to thee I come!

**Slow.**

The cross! the cross! the blood-stained cross! The hallowed cross I see!

Re - mind - ing me of precious blood That once was shed for me.

**Chorus. Slow and soft.**

Oh, the blood! the precious blood! That Je - sus shed for me.

**Ritard.**

Up - on the cross, in crimson flood, Just now by faith I see.



1. Pass me not, O gen-tle Sa-viour, Hear my humble cry;



While on oth-ers thou art smil-ing, Do not pass me by;  
*D. S.* While on oth-ers thou art call-ing, Do not pass me by. **Fine.**



**Chorus.** Sa-viour, Sa-viour, Hear my hum-ble cry; *D. S.*

1. Pass me not, O gentle Saviour,  
 Hear my humble cry;  
 While on others thou art smiling,  
 Do not pass me by.—*Chorus.*

2. Let me at a throne of mercy  
 Find a sweet relief,  
 Kneeling there in deep contrition:  
 Help my unbelief.—*Chorus.*

3. Trusting only in thy merit,  
 Would I seek thy face;  
 Heal my wounded, broken spirit,  
 Save me by thy grace.—*Chorus.*

4. Thou, the spring of all my comfort,  
 More than life to me;  
 Whom have I on earth beside thee?  
 Whom in heaven but thee?—*Cho.*

1. With the eyes of our faith on the Hill of the Lord, And our  
 2. Let us learn of our Sa-viour, the low-ly and meek, For his

strength in the arm of his might; With the buck-ler and shield he com-  
 yoke and his bur-den are light— O'er the con-flict of life We shall

mands us to wear, Let us bold-ly stand up for the right.  
 tri-umph at last, If we bold-ly stand up for the right.

**Chorus.**

Press-ing on - - ward, Pressing on - - ward, With the  
 ev - er on, ev - er on,

day - star of Hope beaming bright, Pressing on, ev - er on, Pressing

on, ev - er on, Let us bold-ly stand up for the right.

3 There's a morn that will dawn on the faithful and just,  
 And dispel ev'ry shadow of night;  
 There's a crown for the cross that is borne to the end,—  
 Let us boldly stand up for the right.

## THERE IS A TIME. C. M.

Arranged by E. A. P.

1. { There is a time, we know not when, A point, we know not where, }  
 { That marks the des - ti - ny of men, To glo - ry or de - spair; }  
 D.C. The hid - den bound - a - ry be - tween God's pa - tience and his wrath.

2. There is a time by us un - seen, That crosses ev' - ry path,

3 How far may we go on in sin?  
 How long will God forbear?  
 Where does hope end, and where begin  
 The confines of despair?

4 An answer from the skies is sent:  
 Ye that from God depart,  
 While it is called to-day, repent!  
 And harden not your heart."

# 92 THE SAVIOUR'S CALL.

H. PRUHST.



1. Fare-well, farewell to all be-low, The Sav-iour calls, and I must go; I



launch my boat up - on the sea, This land is not the land for me.



**Chorus.**  
This world is not my home, This world is not my home, This



world is all a wil - der - ness, This world is not my home.

2 I've found the winding paths of sin  
A rugged path to travel in;  
Beyond the swelling waves I see  
The land my Saviour bought for me.—*Cho.*

3 Oh! sinner, why will you not go?  
There's room enough for you, I know;

Our boat is sound, the passage free,  
And there's a better land for thee.—*Cho.*

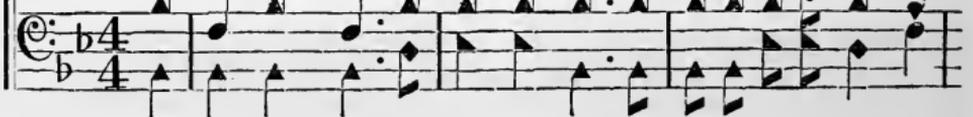
4 Farewell, dear friends, I may not stay,  
The home I seek is far away;  
Where Christ is not, I cannot be,  
This land is not the land for me.—*Cho.*

# THE EVERLASTING ROCK.

J. B. Osgood.



1. Thy Church, O God, shall rest se - cure, Up - on the Rock of A - ges



grounded ; In vain the tempter's power may rage, Beyond its utmost reach 'tis

Chorus.

founded. O praise the Rock, the everlasting Rock, The Rock that is firm, tho'

sin in fu-ry rag-es ; Stand on the Rock, secure from ev'-ry shock,

For the Lord is the Rock of Ag-es.

2 Upon this wondrous Rock we rest  
Our souls' eternal, full salvation,  
Nor fear what mortal men may do,  
Or Satan's dark and dire tempta-  
tion.—*Cho.*

3 This glorious Rock is Christ, the  
Lord,  
The saints' most blessed habita-  
tion ;  
Awake, O earth ! with glad accord,  
To know the joys of his salva-  
tion.—*Cho.*

Hark! the voice of love and mer - cy; Sounds aloud from Cal - va - ry;  
*D. C.* "It is fin - ished! It is fin - ished!" Hear the dying Sa - viour cry.

*D. C.*  
 See! it rends the rock a - sun - der, Shakes the earth, and veils the sky:

## AMERICA. 6s &amp; 4s.

ENGLISH.

My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I

sing: Land where my fa - thers died, Land of the pil - grims pride,

# AMERICA.—Concluded.

95

From ev - ry mountain side Let free - dom ring!

This musical score is for the piece 'AMERICA.—Concluded.' It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a five-line staff, and the accompaniment is on a bass clef staff. The lyrics are 'From ev - ry mountain side Let free - dom ring!'.

# BETHANY. 6s & 4s.

DR. L. MASON.

Nearer, my God, to thee, Nearer to thee; Ev'n tho' it be a cross

This musical score is for the piece 'BETHANY. 6s & 4s.' It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a five-line staff, and the accompaniment is on a bass clef staff. The lyrics are 'Nearer, my God, to thee, Nearer to thee; Ev'n tho' it be a cross'.

That raiseth me, Still all my song shall be, Near-er, my

This musical score continues the piece 'BETHANY. 6s & 4s.' It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a five-line staff, and the accompaniment is on a bass clef staff. The lyrics are 'That raiseth me, Still all my song shall be, Near-er, my'.

God, to thee, Near-er, my God, to thee, Near-er to thee.

This musical score concludes the piece 'BETHANY. 6s & 4s.' It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on a five-line staff, and the accompaniment is on a bass clef staff. The lyrics are 'God, to thee, Near-er, my God, to thee, Near-er to thee.'

# 96 IT IS NOT DEATH TO DIE. 6s & 8s.

1. It is not death to die, To leave this wea-ry road,

And 'midst the brother-hood on high, To be at home with God.

2 It is not death to close  
The eye long dim'd by tears,  
And wake in glorious repose,  
To spend eternal years.

3 It is not death to fling  
Aside this sinful dust,  
And rise, on strong exulting wing,  
To live among the just.

4 Jesus, thou Prince of Life!  
Thy chosen cannot die;  
Like thee, they conquer in the strife,  
To reign with thee on high.

## THE CRYSTAL SEA. 8s.

1. Sweet must it be to dwell se-cure From sim-ple stain, from  
2. How oft the strug-gling spir-it tries For blest com-mu-nion

thought impure, No wand'ring footstep to re-trace, No mourning for the  
with the skies; How oft we pray that we may bear Christ's perfect image

**Chorus.**

Sa-viour's face: And this our hap-py lot shall be, When we have reach'd the  
ev-en here; And O, like Je-sus we shall be, When we have reach'd, &c.

crys-tal sea, When we have reach'd, have reach'd the crystal sea.

3 They who have safely gone before,  
Whose feet grow weary never more,  
Receive, in that dear land of bliss,  
All their souls panted for in this;  
And their enjoyment ours shall be,  
When we have reach'd the crystal sea.

4 I see them now in spotless white,  
I hear their song of sweet delight;  
Beside the living stream they rest,  
And Jesus makes them truly blest;  
With that bright throng we, too, shall be  
When we have reach'd the crystal sea.

# 98 COME, LET US ANEW.

WEBB.

Come, let us a - new, our journey pur - sue—Roll round with the year,

And nev - er stand still till the Mas - ter appear; His a - dor - a - ble

will Let us glad - ly ful - fil, And our tal - ents im - prove,

By the pa - tience of hope, and the la - bor of love.

1st.	2d.
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1. In the Rift-ed Rock I'm resting, Sure and safe from all a-larm;  
 2. Many a storm-y sea I've traversed, Many a tempest-shock have known,

Storms and bil-lows, have u-nit-ed All in vain to do me harm;  
 Have been driv-en, with-out an-chor, On the bar-ren shores, and lone;

In the Rift-ed Rock I'm rest-ing, Surf is dash-ing at my feet,  
 Where my soul is safe for-ev-er, In the bless-ed Rift-ed Rock,

CHORUS.—*In the Rift-ed Rock I'm rest-ing, Sure and safe from all a-larms,*

**D. S. for Chorus.**  
 Storm-clouds dark are o'er me hov'ring, Yet my rest is all complete.  
 Where my soul is safe for-ev-er, In the bles-sed Rift-ed Rock.

*Storms and bil-lows have u-nit-ed All in vain to do me harm.*

100 INVITATION. 8s 7s & 4s.

Come, ye sin - ners, poor and wretch - ed,  
 Je - sus read - y stands to save you,  
 D. C. He is a - ble, He is a - ble,

Fine. Chorus.  
 Weak and wound - ed, sick and sore:  
 Full of pi - ty, love, and pow'r, } He is a - ble,  
 He is will - ing, doubt no more.

He is a - ble, He is will - ing - doubt no more.

NONE BUT JESUS. 8s 7s & 4s.

E. L.

1. Weeping will not save me, Tho' my face were bath'd in tears, That could not al-

lay my fears, Could not wash the sins of years; Weeping will not save me.

**Chorus.**

Je - sus wept and died for me; Je - sus suffered on the tree;

Je - sus waits to make me free; He a - lone can save me.

2. Working will not save me—  
Purest deeds that I can do,  
Holist thought and feelings, too,  
Cannot form my soul anew;  
Working will not save me.  
*Chorus.*—Jesus wept, &c.
3. Waiting will not save me—  
Helpless, guilty, lost, I lie;  
In my ear is Mercy's cry;

- If I wait I can but die;  
Waiting will not save me.  
*Chorus.*—Jesus wept, &c.
4. Faith in Christ will save me—  
Let me trust thy weeping Son;  
Trust the work that he has done;  
To his arms, Lord, help me run;  
Faith in Christ will save me.  
*Chorus.*—Jesus wept, &c.

Brothers, clasp hands, the brief moments are fly - ing; Here up - on

earth but as pilgrims we dwell; Glad - ly we met, yet we  
*Cho.* - In his dear name, the all

part without sighing, Looking beyond the fra - ter - nal fare - well.  
 loving, All seeing, Hand clasp'd in hand for him, brothers farewell.

## FREDERICK. 11s.

GEO. KINGSLEY.

I would not live al - way; I ask not to stay Where storm after

storm ri-ses dark o'er the way; The few lu-cid mornings that

The first system of musical notation for 'FREDERICK.—Concluded.' It consists of a vocal line in G major (one flat) and a piano accompaniment in the same key. The vocal line begins with the lyrics 'storm ri-ses dark o'er the way; The few lu-cid mornings that' and features a mix of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

dawn on us here, Are followed by gloom, or be-cloud-ed with fear.

The second system of musical notation continues the piece. The vocal line concludes with the lyrics 'dawn on us here, Are followed by gloom, or be-cloud-ed with fear.' The piano accompaniment ends with a final cadence. The system concludes with a double bar line and repeat dots.

I'M A PILGRIM. P. M.

I'm a pil-grim, and I'm a stran-ger; I can tar-ry, I

The first system of musical notation for 'I'M A PILGRIM. P. M.' It is in G major (two sharps) and 4/4 time. The vocal line starts with the lyrics 'I'm a pil-grim, and I'm a stran-ger; I can tar-ry, I' and features a mix of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines.

can tar-ry but a night. Do not de-tain me, for I am go-ing  
D. C. To where the fountains are ever flow-ing.

The second system of musical notation continues the piece. The vocal line concludes with the lyrics 'can tar-ry but a night. Do not de-tain me, for I am go-ing' and 'D. C. To where the fountains are ever flow-ing.' The piano accompaniment ends with a final cadence. The system concludes with a double bar line and repeat dots.

1. { 0 hap-py day that fixed my choice On thee, my Saviour and my God ! }  
 { Well may this glow-ing heart re - joi-ce, And tell its rap-tures all a - broad }

**Fine.**  
 Hap-py day, hap-py day, When Je - sus washed my sins a - way !  
 D. C. Hap-py day, hap-py day, When Je - sus washed my sins a - way !

**D.S.**  
 He taught me how to watch and pray, And live re - joi-cing ev'-ry day ;

<p>2 'Tis done—the great transaction's done ;                  I am my Lord's and he is mine ;                  He drew me, and I follow on,                  Rejoiced to own the call divine.                  Happy day, &amp;c.</p>	<p>3 Now rest, my long-divided heart,                  Fixed on this blissful centre, rest—                  Here have I found a noble part,                  Here heav'nly pleasures fill my breast.                  Happy day, &amp;c.</p>
--	---

4 High heaven, that hears the solemn vow,  
 That vow renewed shall daily hear ;  
 Till in life's latest hour I bow,  
 And bless in death a bond so dear.  
 Happy day, &c.

1. Awake, my soul, to joyful lays, And sing thy great Redeemer's praise, He

just-ly claims a song from me, His lov-ing-kind-ness, O how free!

Loving-kindness, Loving-kindness, His lov-ing-kind-ness, O how free!

2.

He saw me ruined in the fall,  
Yet loved me notwithstanding all;  
He saved me from my lost estate;  
His loving-kindness, oh, how great!

3.

Though num'rous hosts of mighty foes,  
Though earth and hell my way oppose,  
He safely leads my soul along;  
His loving-kindness, oh, how strong!

4.

When trouble, like a gloomy cloud,  
Has gathered thick, and thundered  
loud,

He near my soul has always stood;  
His loving-kindness, oh, how good!

5.

Often I feel my sinful heart  
Prone from my Saviour to depart;  
But though I oft have him forgot,  
His loving-kindness changes not.

6.

Soon shall I pass the gloomy vale,  
Soon all my mortal powers must fail;  
Oh, may my last expiring breath,  
His loving-kindness sing in death.

1. { Who shall sing, If not the children? Did not Jesus die for them? }  
 { May they not, with oth - er jewels, Sparkle in his di - a - dem? }  
 D.C. Why, un - less the song of heav-en They be - gin to practise here.

Fine

Why to them were voi - ces giv-en, Bird-like voi - ces, sweet and clear?

D. C.

2.

There's a choir of infant songsters,  
 White-robed, round the Saviour's throne;  
 Angels cease, and, waiting, listen:  
 Oh, 'tis sweeter than their own!  
 Faith can hear the rapt'rous choral,  
 When her ear is upward turn'd:  
 Is not this the same, perfected,  
 Which upon the earth they learn'd?

3.

Jesus, when on earth sojourning,  
 Loved them with a wondrous love;  
 And will he, to heaven returning,  
 Faithless to his blessing prove?  
 Oh, they cannot sing too early:  
 Fathers, stand not in their way!  
 Birds do sing while day is breaking:  
 Tell me, then, why should not they?

PRAISE OF CHILDREN. 7s & 6s. "SAB. SCHOOL BELL."

1. Come, let us sing of Je - sus, While hearts and ac - cents blend;  
 2. We love to sing of Je - sus, Who wept our path a - long;

Come, let us sing of Je - sus, The sin - ner's on - ly Friend  
We love to sing of Je - sus, The tempted and the strong;

His ho - ly soul re - joic - es, A - mid the choirs a - bove,  
None who besought his heal - ing, He passed un - heed - ed by;

To hear our youth - ful voi - ces Ex - ult - ing in his love.  
And still retains his feel - ing For us a - bove the sky.

3.

We love to sing of Jesus,  
Who died our souls to save;  
We love to sing of Jesus,  
Triumphant o'er the grave;  
And in the hour of danger,  
We'll trust his love alone,  
Who once slept in a manger,  
And now sits on the throne.

4.

Then let us sing of Jesus,  
While yet on earth we stay,  
And hope to sing of Jesus  
Throughout eternal day;  
For those who here confess him,  
He will in heaven confess;  
And faithful hearts that bless him,  
He will forever bless.

# 108 WE HAVE COME REJOICING.

I. We have come rejoicing on this happy day, In our Sunday School we

dearly love to stay; And with voices blending in a sacred song,

**Fine. Chorus.**

We the Saviour's praise prolong. There we shall never grieve him more,

But with the angels on that shore, Strike the harps of glory

D.C.

in a sweeter strain, And ev - er with them praise his ho - ly name.

Musical score for 'We Have Come Rejoicing'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, there are lyrics: 'in a sweeter strain, And ev - er with them praise his ho - ly name.' The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

- 2 Through the week he's kept us, and his smiling face  
Still is beaming on us, in this happy place;  
And the gracious Spirit, from his holy throne,  
Tells us of a better home.—There we shall, &c.
- 3 Jesus there is smiling, on his Father's throne,  
Saying, "Come, in welcome, come, for here is room,  
In these shining mansions I have still a place,  
Children, hasten to my face."—There we shall, &c.
- 4 And in robes of glory, like the stars above,  
Shall my loved ones ever, ever with me rove;  
Where the waving flowerets of immortal bloom,  
Shed around their sweet perfume.—There we shall, &c.

Let us Walk in the Light.

Arranged by CULL.

1. { 'Tis re-li-gion that can give—In the light, in the light; Sweetest pleasure  
{ 'Tis re-li-gion must supply—In the light, in the light; So-lid comfort

Chorus.

Musical score for 'Let us Walk in the Light'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, there are lyrics: '1. { 'Tis re-li-gion that can give—In the light, in the light; Sweetest pleasure { 'Tis re-li-gion must supply—In the light, in the light; So-lid comfort Chorus.'

while we live—In the light of God. } Let us walk in the light, Walk  
when we die—In the light of God. }

in the light; Let us walk in the light, In the light of God.

Musical score for 'Let us Walk in the Light'. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, there are lyrics: 'while we live—In the light of God. } Let us walk in the light, Walk when we die—In the light of God. } in the light; Let us walk in the light, In the light of God.'

2 After death its joys shall be—  
In the light, in the light;  
Lasting as eternity—  
In the light of God.

Be the living God my Friend—  
In the light, in the light;  
Then my bliss shall never end—  
In the light of God.—*Cho.*

# 110 WHAT MAKES US HAPPY.

1. { Why are we all so hap-py, Singing sweet, while we meet, Why are we all so  
 Cho.—That is what makes us happy, Singing sweet, while we meet, That is what makes us

hap-py, In this dear retreat, } Here we learn a Saviour's name, How on earth a  
 morning, 'Tis a ho-ly day, }  
 hap-py, In this dear retreat.

child he came, Suf-fered, died and rose a-gain, That we might dwell with him. D.C.

2 What are the wild birds singing,  
 Full of glee—full of glee,  
 Swiftly their pinions winging,  
 O'er the flow'ry lea.  
 Praising the God who made them,  
 Free as air—free as air.  
 Kindly his hand arrayed them  
 In the plumes they wear.  
 Wood and stream and meadow gay,  
 Join the merry, merry lay,  
 All are praising God to-day,  
 And we will praise him too.—*Cho.*

3 What are the angels singing,  
 Robed in white, crowned with light,  
 Ever their music ringing,  
 In that world so bright,  
 Singing of grace and glory,  
 Sweet and clear—sweet and clear,  
 Telling the wondrous story,  
 Children love so dear.  
 Happy, happy angel band, [stand,  
 Round our Father's throne they  
 In that pure and sunny land,  
 Our home beyond the sky.—*Cho.*

1. Shout the tidings of sal - va - tion, To the a - ged and the young;  
 2. Shout the tidings of sal - va - tion, O'er the prairies of the west;

Till the pre - cious in - vi - ta - tion Wak - en ev' - ry heart and tongue.  
 Till each gath'ring con - gre - ga - tion With the gospel sound is blest.

**f** Chorus.

Send the sound the earth around, From the ris - ing to the set - ting of the sun,

Till each gath'ring crowd, Shall proclaim a - loud, The glorious work is done.

3 Shout the tidings of salvation,  
 Mingling with the ocean's roar;  
 Till the ships of every nation,  
 Bear the news from shore to shore.-*Cho.*

4 Shout the tidings of salvation,  
 O'er the islands of the sea;  
 Till, in humble adoration,  
 All to Christ shall bow the knee.-*Cho.*

1. { Pleasant is the Sabbath bell, In the light, in the light, Seeming much of  
But a music sweeter far, In the light, in the light Breathes where angel

1st. 2d. Chorus.  
joy to tell, In the light of God. } Let us walk in the light, in the  
spirits are, In the light of God. }

light, in the light, Let us walk in the light, In the light of God.

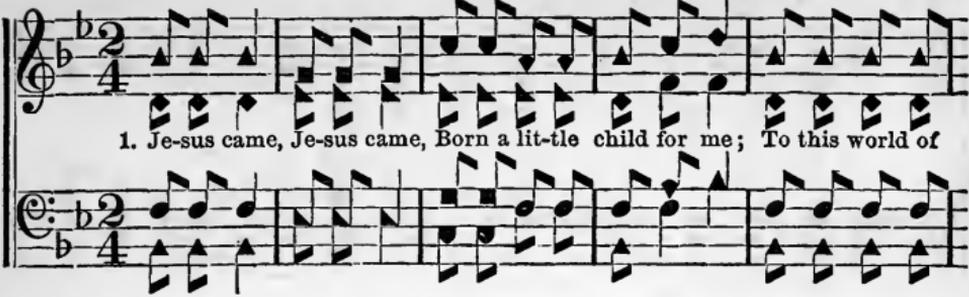
2.  
Shall we ever rise to dwell,  
In the light, in the light,  
Where immortal praises swell,  
In the light of God;  
And can children ever go,  
In the light, in the light,  
Where eternal Sabbath glow,  
In the light of God.—Chorus.

3.  
Yes, that bliss our own may be,  
In the light, in the light,  
All the good shall Jesus see,  
In the light of God.—  
For the good a rest remains,  
In the light, in the light,  
Where the glorious Saviour reigns.  
In the light of God.—Chorus.

# JESUS ONLY.

Arranged by J. M. NORTH.

113



1. Je-sus came, Je-sus came, Born a lit-tle child for me; To this world of



sin and shame Came, from sin to set me free: He who all the world did frame,



Laid aside his ma-jes-ty; Jesus came, Jesus came, Born a little babe for me.

2 Jesus died, Jesus died,  
Died a cruel death for me;  
For my sake was crucified,  
Hanging on the cursed tree:  
Pierced hands and bleeding side,  
Wounded for my sake I see;  
Jesus died, Jesus died,  
Died upon the cross for me.

3 Jesus rose, Jesus rose,  
Left the gloomy grave for me;  
Gained the vict'ry o'er my foes,  
Conquer'd the last enemy;

Peaceful I shall sleep in death  
Till his call shall set me free.  
Jesus rose, Jesus rose,  
Rose and left the grave for me.

4 Jesus lives, Jesus lives,  
Ever lives to plead for me—  
Day by day my sin forgives,  
Grants me grace his child to be;  
When immortal life he gives,  
I shall rise his face to see:  
Jesus lives, Jesus lives,  
Lives to intercede for me.

1. Je - sus loves me, this I know, For the Bi - ble tells me so;

Lit - tle ones to him be - long—They are weak, but he is strong.

Je - sus loves me, he who died Heav - en's gates to o - pen wide;

He will wash a - way my sin, Let his lit - tle child come in.

2 Jesus loves me, loves me still,  
Tho' I'm often weak and ill;  
From the shining throne on high  
Comes to watch me, where I lie.

Jesus loves me, he will stay  
Close beside me all the way,  
Then his little child will take  
Up to heaven for his dear sake.

Work, for the night is coming,  
Work through the morning hours,  
Work while the dew is sparkling,

Work 'mid springing flow'rs; Work when the day grows brighter, Work in the glowing

sun; Work for the night is com - ing, When man's work is done.

2.

Work, for the night is coming,  
Work through the sunny noon;  
Fill brightest hours with labor,  
Rest comes sure and soon.  
Give every flying minute,  
Something to keep in store:  
Work, for the night is coming,  
When man works no more.

3.

Work, for the night is coming,  
Under the sunset skies;  
While their bright tints are glowing,  
Work, for daylight flies.  
Work till the last beam fadeth,  
Fadeth to shine no more;  
Work while the night is dark'ning,  
When man's work is o'er.

Oh, I love to think of Je - sus, As he sat be - side the sea;

Where the waves were only murm'ring on the strand; When he sat within the boat,

On the sil-ver wave a-float, While he taught the waiting people on the land.

**Chorus.**

Oh, I love to think of Je - sus by the sea, Oh, I

love to think of Je - sus by the sea; And I

love the pre - cious word Which he spake to them that heard,

While he taught the wait - ing peo - ple by the sea.

2 Oh, I love to think of Jesus  
 As he walked upon the sea;  
 When the waves were rolling fear-  
 fully and grand;  
 How the winds and waves were still,  
 At the bidding of his will,  
 While he brought his loved disciples  
 safe to land.  
 Oh, I love to think of Jesus by the sea,  
 Oh, I love to think of Jesus by the sea;  
 How he walked upon the wave,  
 His beloved ones to save,  
 While he brought them safely o'er the  
 stormy sea.

3 Oh, I love to think of Jesus  
 As he walked beside the sea;  
 Where the fishers spread their nets  
 upon the shore;  
 How he bade them follow him,  
 And forsake the paths of sin,  
 And to be his true disciples ever-  
 more.  
 Oh, I love to think of Jesus by the sea,  
 Oh, I love to think of Jesus by the sea;  
 And I long to leave my all,  
 At the dear Redeemer's call,  
 And his true disciple evermore to be.

# 118 THE GOLDEN RULE.

1. { To do to oth-ers as I would That they should do to me,  
The Sunday-school, the Sunday-school, It is the place I love;

Will make me honest, kind, and good, As children ought to be; }  
For there I'll learn the golden rule, Which leads to joys a - bove. }

2.  
I know I should not steal, nor use  
The smallest thing I see,  
Which I should never like to lose  
If it belonged to me.—*Chorus.*

3.  
And this plain rule forbids me quite  
To strike an angry blow,

Because I should not think it right  
If others served me so.—*Chorus.*

5.  
But any kindness they may need  
I'll do, whate'er it be;  
As I am very glad indeed,  
When they are kind to me—*Cho.*

## TRY TO BE LIKE JESUS.

Gentle, not too loud.

We'll try to be like Jesus, The children's precious Friend, Far dearer than a

moth-er, A sis-ter, or a broth-er, He'll love us to the end, He'll

Girls. Boys.  
love us to the end. We'll try to be like Je-sus, We'll try to be like

All.  
Je - sus, We'll try to be like Je - sus, The children's precious Friend.

2.  
We'll try to be like Jesus,  
In body and in mind;  
For pure he was and holy,  
In temper meek and lowly,  
And to poor sinners kind.—*Cho.*

3.  
We'll try to be like Jesus,  
And do our Father's will;

We'll seek His strength in weakness,  
We'll bear the cross in meekness,  
Up Calv'ry's rugged hill.—*Cho.*

4.  
We'll try to be like Jesus,  
And when we come to die,  
At His right hand in glory  
We'll sing the blessed story  
The ransomed sing on high.—*Cho.*

1. { I want to be like Je-sus, All gen-tle, pure, and mild;  
His seal up-on my forehead, And owned [Omit .....]  
CHO. { I want to be like Je-sus, The gen-tle, pure, and mild;  
To do and live like Je-sus, And ev-[Omit .....]

2d. Fine.  
as his dear child: My heart so weak and sin-ful, All changed by grace  
er be his child.

D. C.  
di-vine, And all my life to serve him, And ev-er call him mine.

2.  
I want to be like Jesus,  
To make each passing day,  
With deeds of love and mercy,  
Or cheer some lonely way;  
Speak gentle words of counsel,  
Avoid each secret sin,  
And to my precious Saviour,  
The lost ones seek to win.—*Cho.*

3.  
I want to live like Jesus, [fraught;  
Whose words with love were  
I want to find his favor,  
By him be truly taught;  
Oh, then, I'm sure that ever  
His hand will guide me on,  
Until the heavenly portals,  
And glory, shall be won.—*Cho.*

1. Nothing, ei - ther great or small, Re - mains for me to do;

*D. S.* Je - sus died and paid it all, Yes, all the debt I owe.  
 Je - sus died and paid it all, Yes, all the debt I owe.

**Fine.**

**Chorus.**

Je - sus paid it all . . . All the debt I owe;  
 Je - sus . . . paid it all.

**D. S.**

2 When he from his lofty throne  
 Stooped down to do and die,  
 Everything was fully done;  
 Yes, "finished!" was the cry.

3 Weary, working, plodding one,  
 Oh, wherefore toil you so?  
 Cease your "doing:" all was done,  
 Yes, ages long ago.

4 Till to Jesus' work you cling  
 Alone by simple faith,  
 "Doing" is a deadly thing,  
 All "doing" ends in death.

5 Cast your deadly "doing" down,  
 Down, all at Jesus' feet;  
 Stand in him, in him alone,  
 All glorious and complete.

1. { There is no name so sweet on earth, No name so sweet in heaven,  
The name, before his wondrous birth, To Christ, the Saviour,  
D. C. For there's no word e'er ever heard, So dear, so sweet, as given. }  
Jesus.

1st. 2d End.

**Chorus.**

We love to sing a-round our King, And hail him bles-sed Je-sus;

D. C.

2.  
His human name they did proclaim,  
When Abram's son they seal'd him;  
The name that still, by God's good will,  
Deliverer reveal'd him.—*Cho.*

That all might see the reason we  
For evermore must love him.—*Cho.*

3.  
And when he hung upon the tree,  
They wrote his name above him,

4.  
So now upon his Father's throne,  
Almighty to release us  
From sin and pains, he gladly reigns,  
The Prince and Saviour, Jesus.—*Cho.*

**HE PAID THE DEBT.**

R. L.

1. My soul complete in Je-sus stands, It fears no more the law's demands;

The smile of God is sweet with-in, Where all be - fore was guilt and sin.

**Chorus.**

He paid the debt for you, He paid the debt for me; He brings the

cap - tive lib - er - ty; His truth can make the sin - ner free;

His blood was shed for you and me.

2 My soul at rest, in Jesus lives,  
Accepts the peace his pardon gives;  
Receives the grace his death secured,  
And pleads the anguish he endured.  
He paid the debt, &c.

3 A song of praise my soul shall sing  
To our eternal, glorious King;  
Shall worship humbly at his feet,  
In whom alone it stands complete.  
He paid the debt, &c.

1. { Re-turn, O wand'rer, to thy home, Thy Father calls for thee; }  
 { No long-er now an ex-ile roam, In guilt and mis-e-ry. }

**Chorus.**

For you must be a lov-er of the Lord, For you  
 For you must be a lov-er of the Lord, Or you  
 must be a lover of the Lord, }  
 can't go to heaven when you die. }

2.  
 Return, O wand'rer, to thy home,  
 'Tis Jesus calls for thee;  
 The Spirit and the Bride say come;  
 Oh, now for refuge flee.—Chorus.

3.  
 Return, O wand'rer, to thy home,  
 'Tis madness to delay;  
 There are no pardons in the tomb,  
 And brief is mercy's day.—Chorus.

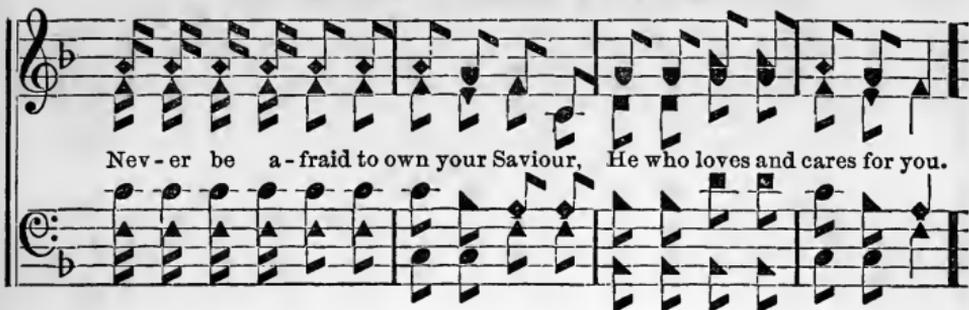
2.  
 Return, O wand'rer, to thy home,  
 'Tis Jesus calls for thee;  
 The Spirit and the Bride say come;  
 Oh, now for refuge flee.—Chorus.

3.  
 Return, O wand'rer, to thy home,  
 'Tis madness to delay;  
 There are no pardons in the tomb,  
 And brief is mercy's day.—Chorus.

**"NEVER BE AFRAID."**

WM. B. BRADBURY.

1. Never be afraid to speak for Je-sus, Think how much a word can do;



Nev-er be a-fraid to own your Saviour, He who loves and cares for you.

**Chorus.**



Nev-er be a-fraid, Nev-er be a-fraid, Nev-er, nev-er, nev-er,



Je-sus is your lov-ing Sa-viour, Therefore nev-er be a-fraid.

2.

Never be afraid to work for Jesus,  
In his vineyard day by day;  
Labor with a kind and willing spirit,  
He will all your toil repay.

*Cho.*—Never be afraid, &c.

3.

Never be afraid to bear for Jesus,  
Keen reproaches when they fall.  
Patiently endure your every trial,  
Jesus meekly bore them all.

*Cho.*—Never be afraid, &c.

4.

Never be afraid to live for Jesus;  
If you on his care depend, [trial,  
Safely shall you pass through every  
He will bring you to the end.

*Cho.*—Never be afraid, &c.

5.

Never be afraid to die for Jesus;  
He the life, the truth, the way,  
Gently in his arms of love will bear,  
To the realms of endless day.

*Cho.*—Never be afraid, &c.

I think, when I read that sweet sto - ry of old, When

Je - sus was here a - mong men, How he called lit - tle children as

lams to his fold, I should like to have been with them then.

2.  
I wish that his hands had been placed on  
my head,  
That his arms had been thrown around me,  
And that I might have seen his kind look,  
when he said,  
"Let the little ones come unto me."

3.  
Yet still to his footstool in prayer I may go,  
And ask for a share in his love;  
And if I thus earnestly seek him below,  
I shall seek him and hear him above—

4.  
In that beautiful place he has gone to  
prepare  
For all who are washed and forgiv'n;  
And many dear children are gathering  
there,  
"For of such is the kingdom of heav'n."

4.  
I long for the joys of that glorious time,  
The sweetest, and brightest, and best,  
When the dear little children of every  
clime,  
Shall crowd to his arms and be blest

# SWEET REST IN HEAVEN.

WM. B. BRADBURY.

127

1. Come, schoolmates, do not weary, But let us journey on, The moments will not

**Chorus.**

tarry, This life will soon be gone, There is sweet rest in heav'n, There is sweet rest in  
There is sweet rest in heaven, . . . . .

heav'n, There is sweet rest, There is sweet rest, There is sweet rest in heav'n.

2 We've listed in the army,  
We've listed for the war;  
We'll fight until we conquer,  
By faith and humble pray'r.  
*Cho.*—There is sweet rest, &c.

3 Our Captain's gone before us,  
He kindly bids us come;  
In yonder world of glory,  
He's made for us a home.  
*Cho.*—There is sweet rest, &c.

4 Our Jesus will be with us,  
E'en to the journey's end;  
In every sore affliction  
A "present help" to lend.  
*Cho.*—There is sweet rest, &c.

5 We bless the name of Jesus,  
Who bought us with his blood;  
All glory be to Jesus.  
Who gives us every good.  
*Cho.*—There is sweet rest, &c.

1. { Saviour, like a Shepherd lead us, Much we need thy tend'rest care ;  
In thy pleasant pastures feed us, For our use thy folds pre-pare. }

Blessed Je - sus, Blessed Je - sus, Thou hast bought us, thine we are,

Blessed Jesus, Blessed Je - sus, Thou hast bought us, thine we are.

2 We are thine, do thou befriend us,  
Be the guardian of our way ;  
Keep thy flock, from sin defend us,  
Seek us when we go astray.  
Blessed Jesus,  
Blessed Jesus,  
Hear young children when they pray.

3 Thou hast promised to receive us,  
Poor and sinful though we be ;  
Thou hast mercy to relieve us,  
Grace to cleanse, and power to free :  
Blessed Jesus,  
Blessed Jesus,  
Let us early turn to thee.

4 Early let us seek thy favor ;  
Early let us learn thy will ;  
Do thou, Lord, our only Saviour,  
With thy love our bosoms fill ;  
Blessed Jesus,  
Blessed Jesus,  
Thou hast loved us,—love us still.

S

Fine.



1. I love to hear the sto - ry Which an - gel voic - es tell,  
D. S. The Lord came down to save me, Be - cause he lov'd me so.



How once the King of glo - ry Come down on earth to dwell;



I am both weak and sin - ful, But this I sure - ly know.  
D. S.

2.

I'm glad my blessed Saviour  
Was once a child like me,  
To show how pure and holy  
His little ones might be:  
And if I try to follow  
His foot-steps here below,  
He never will forget me,  
Because he loves me so.

I

3.

To sing his love and mercy,  
My sweetest songs I'll raise,  
And though I cannot see him  
I know he hears my praise!  
For he has kindly promised  
That I shall surely go  
To sing among his angels,  
Because he loves me so.

1st.

1. { In the Christian's home in glo - ry, There re-mains a land of rest, }  
 { There the Sa-viour's gone be - fore me, [OMIT. }

2d.

Chorus.

To ful - fill my soul's request. { There is rest for the wea - ry, There is }  
 { On the other side of Jordan, In the

rest for the weary, There is rest for the weary, There is rest for you. }  
 sweet fields of E-den, Where the tree of life is blooming, There is rest for you. }

2 He is fitting up my mansion,  
 Which eternally shall stand,  
 For my stay shall not be transient  
 In that holy, happy land.  
 There is rest, &c.

3 Pain nor sickness ne'er shall enter,  
 Grief nor woe my lot shall share;  
 But in that celestial centre  
 I a crown of life shall wear.  
 There is rest, &c.

4 Death itself shall then be vanquished,  
 And his sting shall be withdrawn;  
 Shout for gladness, oh, ye ransomed,  
 Hail with joy the rising morn.  
 There is rest, &c.

5 Sing, oh, sing, ye heirs of glory;  
 Shout your triumph as you go;  
 Zion's gate will open for you,  
 You shall find an entrance through.  
 There is rest, &c.

1. { Come, children, let us sweetly sing, We are bound for the land of Canaan;  
All glory give to Christ our King, We are bound for the land of Canaan. }

## Chorus.

O Canaan, bright Canaan, We are bound for the land of Canaan; O

Ca-naan, it is my hap-py home, We are bound for the land of Canaan.

- 2 Come, then, and join our happy band,  
We are bound for the land of Canaan;  
To ever dwell at Christ's right hand,  
We are bound for the land of Canaan.  
*Cho.*—Oh, Canaan, &c.

- 3 Then louder still our songs shall rise—  
We are bound for the land of Canaan,  
When we are far beyond the skies—  
We are bound for the land of Canaan.  
*Cho.*—Oh, Canaan, &c.

Let each verse be sung first as a duet, then repeat the first verse, each time, in full chorus.

1. We are waiting by the riv-er. We are watching on the shore,

On-ly wait-ing for the an-gel, Soon he'll come to bear us o'er.

2 There is darkness o'er the river,  
And its billows loudly roar,  
Yet the music of the angels  
Cheers us from the other shore.  
*Cho.* We are waiting, &c.

3 And the city, bright with glory,  
How its splendor charms the eye!  
Though we view it from a distance,  
We shall reach it by-and-bye.  
*Cho.* We are waiting, &c.

4 He has taken many a loved one,  
We have seen them leave our side,  
With our Saviour we shall meet them,  
When we cross the rolling tide.  
*Cho.* We are waiting, &c.

5 Through the lonely vale of shadows,  
When in triumph we have passed,  
In the happy land of promise,  
We shall meet our friends at last.  
*Cho.* We are waiting, &c.

## BEAUTIFUL RIVER.

REV. R. LOWRY.

1. Shall we gath-er at the riv-er, Where bright angel feet have trod;

With its crys-tal tide for ev - er Flowing by the throne of God?

Chorus.

Yes, we'll gath-er at the riv - er, The beautiful, the beau-ti - ful river,

Gather with the saints at the riv - er That flows by the throne of God.

2 On the margin of the river,  
 Washing up its silver spray,  
 We will walk and worship ever,  
 All the happy golden day;  
 Yes, we'll gather, &c.

3 Ere we reach the shining river;  
 Lay we every burden down;  
 Grace our spirits will deliver,  
 And provide a robe and crown.  
 Yes, we'll gather, &c.

4 Soon we'll reach the shining river,  
 Soon our pilgrimage will cease;  
 Soon our happy hearts will quiver  
 With the melody of peace.  
 Yes, we'll gather, &c.

# 134 NO SORROW THERE.

REV. E. W. DUNBAR.



1. I love to think of heav'n, Where white-robed an-gels are;  
 Cho. There'll be no sor-row there, There'll be no sor-row there.



**D.C. in Chorus.**  
 Where many a friend is gather'd safe, From fear, and toil, and care.  
 In heav'n a-bove, where all is love, There'll be no sor-row there.

# WILL YOU BE THERE. C. P. M.



1. Beyond this life of hopes and fears, Beyond this world of griefs and tears, There



is a re-gion fair, It knows no change and no de-cay, No

## Chorus.

night, but one un - end - ing day, Oh, say, will you be there? Oh,

say, will you be there? Oh, say, oh, say, oh, say, will you be there?

2.

Its glorious gates are closed to sin;  
 Nought that defiles can enter in  
 To mar its beauty rare.  
 Upon that bright, eternal shore,  
 Earth's bitter curse is known no more.  
 Oh say, will you be there?

3.

No drooping form, no tearful eye,  
 No hoary head, no weary sigh,  
 No pain, no grief, no care;  
 But joys which mortals may not know,  
 Like a calm river, ever flow.  
 Oh say, will you be there?

4.

Our Saviour, once as mortal child,  
 As mortal man, by man reviled,  
 There many crowns doth wear;  
 While thousand thousands swell the  
 strain  
 Of glory to the Lamb once slain!  
 Oh, say, will you be there?

5.

Who shall be there? The lowly here—  
 All those who serve the Lord in fear,  
 The world's proud mockery dare;  
 Who, by the Holy Spirit led,  
 Rejoice the narrow path to tread:—  
 Oh, they shall all be there!

6.

Those who have learnt at Jesus' cross  
 All earthly gain to count but loss,  
 So that his love they share;  
 Who, gazing at the Crucified,  
 By faith can say, 'For me he died;'  
 Oh, they shall all be there!

7.

Will you be there? You shall, you  
 must,  
 If, hating sin, in Christ you trust,  
 Who did that place prepare. ['Come!  
 Still doth his voice sound sweetly,  
 I am the way—I'll lead you home—  
 With me, you shall be there!']

1. { Sweet land of rest! for thee I sigh, When will the mo-ment come }  
 { When I shall lay my ar - mor by, And [OMIT.] }

2d. **Refrain.**  
 dwell with Christ at home. Home, home, sweet, sweet home, And

1st. 2d.  
 dwell with Christ at home. home.

2. No tranquil joys on earth I know,  
 No peaceful, sheltering dome;  
 This world's a wilderness of woe,  
 This world is not my home.  
 Home, home, &c.

3. To Jesus Christ I sought for rest,  
 He bade me cease to roam,  
 But fly for succor to his breast,  
 And he'd conduct me home.—*Cho.*

4. Weary of wand'ring round and round  
 This vale of sin and gloom,  
 I long to leave the unhallowed ground,  
 And dwell with Christ at home.—*Cho.*

## SHALL I BE THERE?

T. E. PERKINS.

1. When saints gather round thee, dear Saviour, above, And hasten to crown thee with

je-wels of love, Amid those bright mansions of glo-ry so fair, Oh,

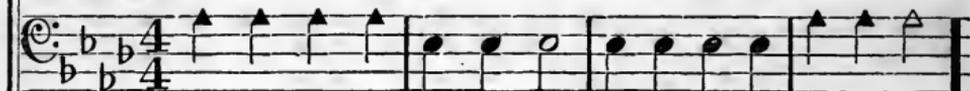
**Chorus.**  
tell me, dear Saviour, if I shall be there? Oh, tell me, oh, tell me if

I shall be there? Oh, tell me, dear Saviour, if I shall be there?

2. When teachers and scholars each other shall greet,  
And join in the anthem at Jesus' dear feet,  
Rich tokens of mercy forever to share,  
Oh, tell me, dear Saviour, if I shall be there?—*Chorus.*
3. When those who have labored and struggled to save  
Their loved ones from sorrow beyond the dark grave,  
And bringing the treasures they gathered with care,  
Oh, tell me, dear Saviour, if I shall be there?—*Chorus.*
4. When life's dreary billows are spent on the shore  
Beyond the dark river, and time is no more;  
When bright palms of glory the victors shall bear,  
Oh, tell me, dear Saviour, if I shall be there?—*Chorus.*
5. Oh, blessed Redeemer, thy mercy and grace  
Alone can prepare me to enter that place;  
I'm stained and polluted, but shall I despair,  
Oh, tell me, dear Saviour, if I shall be there?—*Chorus.*



1. Haste we now with ea - ger feet, Teachers, scholars glad - ly greet,



On this Sabbath morn we meet, That we may learn of Je - sus.



2.

Help us, Lord, throughout this day,  
While we sing, and while we pray,  
Let thy Spirit with us stay,  
While here we learn of Jesus.

Make them pure, all white and clean,  
And full of love to Jesus.

4.

As we learn thy righteous will,  
Help us, Holy Father, still,  
Each commandment to fulfill,  
And give the praise to Jesus.

3.

Lord, our hearts are full of sin,  
Let thy Spirit enter in,

## Shall we Sing in Heaven.

WM. B. BRADBURY.



1. Shall we sing in heaven for-ev-er, Shall we sing? Shall we sing? Shall we sing in



Refrain.

heav-en for-ever, In that hap-py land? Yes! oh, yes! in that

land, that happy land, They that meet shall sing forev-er, Far beyond the

roll-ing riv-er, Meet to sing and love forev-er, In that happy land.

2. Shall we know each other ever,  
 In that land?  
 Shall we know each other ever,  
 In that happy land?  
 Yes! oh, yes! in that land, that happy land,  
 They that meet shall know each other,  
 Far beyond the rolling river,  
 Meet to sing and love forever,  
 In that happy land.

3. Shall we rest from care and sorrow,  
 In that land?  
 Shall we rest from care and sorrow,  
 In that happy land?  
 Yes! oh, yes! in that land, that happy land,  
 They that meet shall rest forever,  
 Far beyond the rolling river,  
 Meet to sing and love forever,  
 In that happy land.

5. Shall we meet our dear lost children  
 In that land?  
 Shall we meet our dear lost children  
 In that happy land?  
 Yes! oh, yes! in that land, that happy land,  
 Children meet and sing forever,  
 Far beyond the rolling river,  
 Meet to sing and love forever,  
 In that happy land.

5. Shall we know our blessed Saviour  
 In that land?  
 Shall we know our blessed Saviour  
 In that happy land?  
 Yes! oh, yes! in that land, that happy land,  
 We shall know our blessed Saviour  
 Far beyond the rolling river,  
 Love and serve him there forever,  
 In that happy land.

**Chorus.**

1. { Je-sus, the wa-ter of life will give Free-ly, free-ly, free-ly,  
Come to that fountain, O drink and live, Free-ly, free-ly, free-ly,

Je-sus the wa-ter of life will give Free-ly to those who  
Come to that fountain O drink and live, Flowing for those that

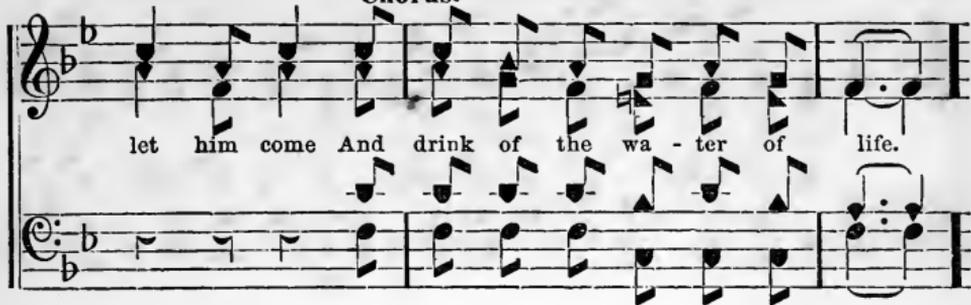
**Duet.**

1st. } love him. }  
Omit. } love him. The Spir-it and the Bride say, come,

**Chorus.**

Free-ly, free-ly, free-ly, And he that is thirs-ty

Chorus.



let him come And drink of the wa - ter of life.

FULL CHORUS.



The fountain of life is flow-ing, Flowing, free - ly flow - ing, The



fountain of life is flow-ing, Is flowing for you and for me.

2 Jesus has promised a home in heaven,  
 Freely, freely, freely,  
 Jesus has promised a home in heaven,  
 Freely to those that love him ;  
 Treasures unfading will there be given,  
 Freely, freely, freely,  
 Treasures unfading will there be given,  
 Freely to those that love him.—*Cho.*

3 Jesus has promised a robe of white,  
 Freely, freely, freely,  
 Jesus has promised a robe of white,  
 Freely to those that love him ;  
 Kingdoms of glory and crowns of light,  
 Freely, freely, freely,  
 Kingdoms of glory and crowns of light,  
 Freely to those that love him.—*Cho.*

4 Jesus has promised eternal day,  
 Freely, freely, freely,  
 Jesus has promised eternal day,  
 Freely to those that love him ;  
 Pleasures that never shall pass away,  
 Freely, freely, freely,  
 Pleasures that never shall pass away,  
 Freely to those that love him.—*Cho.*

5 Jesus has promised a-calm repose,  
 Freely, freely, freely,  
 Jesus has promised a calm repose,  
 Freely to all that love him ;  
 Come to the water of life, that flows  
 Freely, freely, freely,  
 Come to the water of life, that flows  
 Freely to all that love him.—*Cho.*

1. Pilgrim, rejoice, for the mantle of sin, That hung like a pall o'er thy

spir-it within, Is yielding at last to the smile of the day; The

**Chorus.**  
gloom and the darkness are breaking away, Breaking away, breaking away,

The clouds are all breaking a-way. The sunshine is coming,  
Are breaking a-way. The sunshine is coming,

And lighting up the day, The clouds are all breaking a - way.

Musical notation for the first system, including treble and bass staves with lyrics.

2.  
Wild was the storm, but thy Saviour was near,  
In all thy affliction to comfort and cheer ;  
His mercy unfolding the brightness of day,  
The clouds of thy sorrow are breaking away.

Press onward! the angels are guarding thy way;  
The mist and the shadow are breaking away.

3.  
Nearer the close of thy peril and strife,  
And nearer thy home o'er the ocean of life.

4.  
Pilgrim, rejoice, and thy courage renew ;  
Look up, for the heaven of joy is in view ;  
One stroke of the oar, and thy spirit can shy  
From earth and its toil I have broken away.

EVENING PRAYER.

T. Wood.

1. Now night comes on, The sun is gone A-down the dis - tant west ;  
2. 'Tis by thy might, The stars so bright Are held, each in its place ;  
3. Soon death's dark night, Shall quench the light, Then, for His sake who died, !

Musical notation for the first system of 'Evening Prayer', including treble and bass staves with lyrics.

Fa - ther, I pray, Bid an - gel's stay To guard me while I rest.  
O, keep the child From path de - filed, That I may see thy face.  
Bid an - gels stand, With gen - tle hand, To bear me to thy side.

Musical notation for the second system of 'Evening Prayer', including treble and bass staves with lyrics.

1. Hark! the Gospel news is sounding, Christ has suf-fer'd on the tree;  
 Cho. I love Je-sus, hal - le - lu - jah, I love Je - sus, yes, I do!

Stream of mer-cy are a - bounding, Grace for all is rich and free.  
 I love Je - sus, he's my Sa - viour, Je - sus smiles and loves me, too.

2 Oh, escape to yonder mountain,  
 Now begin to watch and pray;  
 Christ invites you to the fountain,  
 Come and wash your sins away.  
 I love Jesus, &c.

3 Grace is flowing like a river,  
 Millions there have been supplied;  
 Still it flows as fresh as ever,  
 From the Saviour's wounded side.  
 I love Jesus, &c.

4 Christ alone shall be our portion,  
 Soon we hope to meet above,  
 Bathe in the exhaustless ocean  
 Of the great Redeemer's love.  
 I love Jesus, &c.

### Dare to do Right! Dare to be True!

1. Dare to do right! Dare to be true! You have a work that no

oth-er can do; Do it so brave-ly, so kindly, so well,

Angels will hasten the sto-ry to tell. Dare, dare, dare to do right!

Dare, dare, dare to be true! Dare, dare to be true! Dare to be true!

2.  
Dare to do right! dare to be true!  
Other mens' failures can never save you.  
Stand by your conscience, your honor, your  
faith;  
Stand like a hero, and battle till death.  
*Cho.* Dare to do right! &c.

3.  
Dare to do right! dare to be true!  
God, who created you, cares for you, too;  
Treasures the tears that his striving ones  
shed,  
Counts and protects every hair of your  
head.—*Chorus.*

4.  
Dare to do right! dare to be true!  
Keep the great judgment-seat always in  
view;  
Look at your work as you'll look at it then,  
Scanned by Jehovah, and angels, and men.  
*Cho.* Dare to do right! &c.

5.  
Dare to do right! dare to be true!  
Jesus, your Saviour, will carry you  
through;  
City, and mansion, and throne all in sight,  
Can you not dare to be true and do right?  
*Cho.* Dare to do right! &c.

1. All the week we spend Full of childish bliss, Every changing scene Brings its  
 2. Lovely is the dawn Of each ris-ing day; Lov-li - est the morn Of the  
 3. To our happy ears Blessed news is brought; Tidings of the work Love di-

hap - pi - ness; Yet our joys would not be full, Had we not the Sabbath School,  
 Sabbath day; Then our youthful hearts are full Of the precious Sabbath School,  
 vine has wrought; Gracious news and merciful; How we love the Sabbath School,

Yet our joys would not be full Had we not the Sabbath School.  
 Then our youthful hearts are full Of the pre-cious Sabbath School.  
 Gracious news and mer-ci - ful; How we love the Sabbath School.

## Safety Near the Cross.

MRS. C. G. ALLEN.

1. When striv-ing with the hosts of sin, We oft-times suf - fer loss,



But if the conquest we would win, We must keep near the cross.

**Chorus.**



O, there's safety near the cross, Yes, there's safety near the cross,



'Mid the dir-est conflict sin can wage, There is safe-ty near the cross.

2.

In fierce temptation's darkest hour,  
When hope seems well nigh lost,  
O, then we'll look to Christ the more,  
And still keep near the cross.—*Cho.*

3.

Let worldings trust their hoarded gold,  
We count it filth and dross,

In Jesus we have wealth untold,  
We glory in his cross.—*Cho.*

4.

Then let us manfully endure,  
Though high the waves may toss,  
In hope of rest on Canaan's shore,  
We daily bear the cross.—*Cho.*

1. Je - sus, keep me near the cross, There a pre - cious foun - tain,

Free to all, a heal - ing stream, Flows from Calv'ry's moun - tain.

**Chorus.**

In the cross, in the cross Be my glo - ry ev - er, Till my raptured

soul shall find Rest beyond the riv - er.

2 Near the cross, a trembling soul,  
Love and mercy found me;  
There the bright and morning star  
Shed its beams around me.—*Cho.*

3 Near the cross! oh, Lamb of God,  
Bring its scenes before me;  
Help me walk from day to day,  
With its shadow o'er me.—*Cho.*

4 Near the cross I'll watch and wait,  
Hoping, trusting ever,  
Till I reach the golden strand,  
Just beyond the river.—*Cho.*

1. When he com-eth, when he com-eth To make up his jew-els,

All his jew-els, pre-cious jew-els, His lov'd and his own.

**Chorus.**

Like the stars of the morning, His bright crown adorning, They shall

shine in their beauty, Bright gems for his crown,

2.  
He will gather, he will gather  
The gems of his kingdom ;  
All the pure ones, all the bright  
ones,  
His lov'd and his own.  
Like the stars, &c.

3.  
Little children, little children,  
Who love their Redeemer,  
Are the jewels, precious jewels,  
His lov'd and his own.  
Like the stars, &c.

# 150 SWEET BY AND BY.

Arranged.

Quartet or Solo.

1. There's a land that is fair - er than day,      And by  
 2. We shall sing on that beau - ti - ful shore,      The me -  
 3. To our boun - ti - ful Fa - ther - a - bove      We will

faith we may see it a - far,      For the Father waits  
 lo - di - ous songs of the blest,      And our spir - its shall  
 of - fer the tri - bute of praise,      For the glo - ri - ous

[by and by]

o - ver the way,      To pre - pare us a dwelling - place there.  
 sor - row no more -      Not a sigh for the blessing of rest,  
 gift of his love,      And the blessings that hal - low our days!

Chorus.

In the sweet by and by, We shall  
 In the sweet by and by, We shall  
 In the sweet by and by, We shall

In the sweet by and by, In the sweet by and by,

meet on that beau-ti-ful shore! In the sweet  
 sing on that beau-ti-ful shore! In the sweet  
 praise on that beau-ti-ful shore! In the sweet

by and by,

by and by,

by and by, We shall meet on that beau-ti-ful shore.  
 by and by, We shall sing on that beau-ti-ful shore.  
 by and by, We shall praise on that beau-ti-ful shore.

In the sweet by and by,



1. {What's this that steals, that steals upon my frame? Is it death? is it death? }  
 {That soon will quench, will quench this vital flame, Is it death? is it death? }



If this be death, I soon shall be From ev'-ry pain and sorrow free, I



shall the King of Glo-ry see, All is well, All is well.

2.  
 Weep not, my friends, my friends, weep  
 All is well. [not for me,  
 My sins are pardoned, pardoned, I am free,  
 All is well.  
 There's not a cloud that doth arise  
 To hide my Saviour from my eyes,  
 I soon shall mount the upper skies.  
 All is well.

3.  
 Tune, tune your harps, your harps, ye saints  
 All is well. [in glory,  
 I will rehearse, rehearse the pleasing story,  
 All is well.

Bright angels are from glory come,  
 They're round my bed, they're in my room,  
 They wait to waft my spirit home,  
 All is well.

4.  
 Hark, hark! my Lord, my Lord and Mas-  
 All is well. [ter calls me,  
 I soon shall see, shall see his face in glory,  
 All is well.

Farewell, dear friends, adieu, adieu!  
 I can no longer stay with you,  
 My glitt'ring crown appears in view,  
 All is well.

## THE GLAD HOSANNA.

Words by W. H. Hardy.  
 Music by WM. B. BRADBURY.

*ff* Full Chorus. *pp* Semi-Chorus of girls.

Shout again the glad ho-san-na, Shout again the glad hosan-na,

Full Chorus.

Hither all your tributes bring; } Peace, peace, peace, For the morning star ascending,  
Let the swelling anthem ring. }

Whispers softly, gently, peace, peace, peace, Then shout again your glad hosanna,

Shout again your glad hosanna, Shout again, shout again, shout, shout again!

2 O'er the hills the light is breaking,  
Brightly glows the morning star;  
And the watching shepherd haileth  
Tidings, tidings from afar.  
Peace, peace, &c.

3 Let every one prolong the chorus,  
Peace, good-will to men below;  
Christ has come, and let the echo  
Swell along from shore to shore.  
Peace, peace, &c.

4 Youth and age repeat the story,  
God hath set the sinner free;  
Unto him be all the glory,  
Peal it over land and sea.  
Peace, peace, &c.

1. Have you pain, or care, or sorrow? Go to Je-sus; Are you doubtful

of the morrow? Go to Je - sus; While be - fore his face you bend,

Rit.

Tell him, as you would a friend, All your trials to the end, Blessed Je-sus.

2.  
 Are you tired of earthly pleasures?  
 Go to Jesus;  
 Do you long for heavenly treasures?  
 Go to Jesus,  
 He will cleanse your heart of sin,  
 He will make you pure within,  
 Helping you the crown to win,  
 Blessed Jesus.

3.  
 Have you lost a loving mother?  
 Go to Jesus;  
 Have you neither friend or brother?  
 Go to Jesus;  
 He will sweetly bid you rest,  
 On his kind and gentle breast,  
 He who doeth all things best;  
 Blessed Jesus.

1. { We are com-ing, bles-sed Saviour, We hear thy gen-tle voice;  
We would be thine for ev-er, And [Omit.....]

**FULL CHORUS.**

in thy love re-joyce, We are coming, we are coming, we are coming, blessed

Saviour, We are coming, we are coming, We hear thy gen-tle voice.

2.  
We are coming, blessed Saviour,  
To meet thy happy band,  
And sing with them forever,  
And in thy presence stand.  
We are coming, &c.  
To meet that happy band.

3.  
We are coming, blessed Saviour,  
Our Father's house we see—  
A glorious mansion ever,  
For children young as we.  
We are coming, &c.  
Our Father's house we see.

4.  
We are coming, blessed Saviour,  
That happy home is ours;  
If here we gain thy favor,  
We'll reach those fragrant bowers.  
We are coming, &c.  
That happy home is ours.

5.  
We are coming, blessed Saviour,  
To crown our Jesus King,  
And then, with angels ever,  
His praises we will sing.  
We are coming, &c.  
To crown our Jesus King.

1. Hark! my soul, it is the Lord! 'Tis thy Saviour, hear his word;  
 2. I de - li - vered thee when bound, And when bleeding, healed thy wound,

Jesus speaks, he speaks to thee, Say, poor sin - ner, lov'st thou me.  
 Sought thee wandering, set thee right, Turned thy dark - ness in - to light.

3.  
 Can a mother's tender care  
 Cease towards the child she bare?  
 Yes, she may forgetful be;  
 Yet, I will remember thee.

4.  
 Mine is an unchanging love,  
 Higher than the heights above;  
 Deeper than the depths beneath;  
 Free and faithful, strong as death.

5.  
 Thou shalt see my glory soon,  
 When the work of faith is done,—  
 Partner of my throne shalt be:  
 Say, poor sinner, lov'st thou me?

6.  
 Lord! it is my chief complaint,  
 That my love is still so faint;  
 Yet I love thee, and adore,  
 Oh! for grace to love thee more!

NEARER MY HOME. .

J. M. EVANS.

1. One sweet - ly sol - emn thought Comes to me o'er and o'er: I'm



near-er my home to-day Than I've ev-er been be-fore.

**Chorus.**



I'm near-er my home, near-er my home, near-er my home to-day;



Yes! near-er my home in heav'n to-day, Than ev-er I've been be-fore.

2 Nearer my Father's house,  
Where the many mansions be;  
Nearer the great white throne,  
Nearer the jasper sea.—*Cho.*

3 Nearer the the bound of life,  
Where we lay our burdens down;  
Nearer leaving my cross,  
Nearer wearing my crown.—*Cho.*

4 But lying darkly between,  
Winding down through the night,  
Is that dim and unknown stream  
Which leads at last to light.—*Cho.*

5 For even now my feet  
May stand upon its brink;  
I may be nearer my home,  
Nearer now, than I think.—*Cho.*

1. 'Mid the pastures green of the bles - sed isles, Where never is heat or

cold, Where the light of life is the Shepherd's smile, Are the  
*D.S.* Where the glad new song is the song they sing, Are the, &c.

**Fine.**  
 lambs of the up-per fold. Where the lil - ies blossom in fadeless spring, And

never a heart grows old, Where the glad new song is the song they sing, Are the

lambs of the up- per fold, Lambs of the upper fold, Lambs of the upper fold,

2.

There are tiny mounds, where the hopes of earth  
 Were laid 'neath the tear-wet mold,  
 But the light that paled at the stricken hearth  
 Was joy to the upper fold.  
 Oh, the white stone beareth a new name now,  
 That never on earth was told,  
 And the tender Shepherd doth guard with care  
 The lambs of the upper fold.

OVER THE RIVER.

G. F. Root.  
 Fine.

1. { Over the river! oh, what is there? Over the river, the riv-er? }  
 { Hearts ever happy and souls ever fair—Basking in glory for ev-er. }  
 D.C. Angels and blessed immortals abide, Sinless and happy for ev-er.

Chorus.

Over the river—the riv-er wide, Over the beau-ti-ful riv-er,

2 Over the river! oh, who is there—  
 Over the river, the river?  
 Friends who have gone from our earth-  
 life, to share  
 Life from the Bountiful Giver.—*Cho.*

3 Over the river! oh, wonderful land,  
 Over the river, the river!  
 Happy and holy each radiant band,  
 May we be with them forever.  
*Cho.*—Over the river, &c.

1. The chariot of mercy is speeding its way Far, far o'er the shadowy gloom,  
2. Hal-lelujahs are sounding melodious, clear, Borne sweet from the isles of the sea,

And the lands that in death's dark obscurity lay Are bursting the bars of the tomb.  
And the lands of the East send the echo a-far, And the long-fetter'd pagan is free:

I see where 'tis shedding its luminous ray, Dispersing the shadows of night,  
And the Indian that roams thro' the green-prairied West Now raises his tear-moisten'd eye,

And the wondering nations are hailing the day, And rejoice in its glo-ri-ous light,  
As he welcomes with joy the glad tidings of rest, In a home far a-way in the sky.

1. Come, let us sing of Je - sus, While hearts and accents blend ; Come,  
 2. We love to sing of Je - sus, Who wept our path a - long ; We

let us sing of Je - sus, The sinner's on - ly Friend ; His ho - ly soul re -  
 love to sing of Je - sus, The tempted and the strong ; None who besought his

joic - es, A - mid the choirs a - bove, To hear our youthful 'voic - es  
 heal - ing, He passed un - heeded by : And still re - tains his feel - ing

Ex - ult - ing in his love.  
 For us a - bove the sky.

- 3 We love to sing of Jesus,  
 Who died our souls to save ;  
 We love to sing of Jesus,  
 Triumphant o'er the grave ;  
 And in our hour of danger,  
 We'll trust his love alone,  
 Who once slept in a manger,  
 And now sits on the throne.
- 4 Then let us sing of Jesus,  
 While yet on earth we stay,  
 And hope to sing of Jesus  
 Throughout eternal day ;  
 For those who here confess him,  
 He will in heaven confess ;  
 And faithful hearts that bless him,  
 He will forever bless.

1. Will you bat - tle for the right With a purpose true and strong? Will your

2.  
None can tell what life may bring,  
What its days may have for thee;  
But the Heavenly Father's tender  
love  
Cares for you and me.

little feet, in spite of thorns, Bravely press along?

3.  
We will trust his watchful care,  
Though our sight be faint and  
dim,  
Safe in any path our feet may  
tread,  
If we walk with him.

## IT IS FINISHED.

J. R. MURRAY.

1. It is fin - ish'd, fin - ish'd now; Take a - way the crown of thorn;  
2. It is fin - ish'd, taunt no more; Take a - way the scar - let dress,

Use - less now your laugh of scorn, Cease the mocking word and bow.  
(Emblem of your wick - ed - ness,) For the hunt - ed life is o'er.

3 It is finished; lo! the earth  
Hides in night for very shame,  
And, in throes of grief and shame,  
Gives its dead a second birth.

4 It is finished; blessed Lord,  
Rise into thy glory now!  
Take the crown and sceptre, thou  
By all earth and heaven adored!

1st.

1. { Long a - go, when lit - tle chil - dren Came the lov - ing Lord to see, }  
 Je - sus bless'd them, Je - sus lov'd them, [OMIT.]

2d.

2. While he on the earth was living,  
 If he saw one meek and mild,  
 Gentle, truthful, and forgiving,  
 Well he lov'd that little child.

3. Though he died, he lives heaven,  
 And his care enfolds us still,  
 To us all his love is given  
 When we do his holy will.

JESUS LOVES THE CHILDREN.

D. S. A.

1. O, yes, the Lord lov'd chil - dren, When he was here be - low;

And since he nev - er chang - es, He loves them still, I know.

2 Then we may seek his presence,  
 As children did of old;  
 He'll lead us to his pasture,  
 And keep us in his fold.

3 Oh, come, then, to our Father,  
 He bids his children come;  
 From sin and death he'll save us,  
 And raise us to his home.

1. { Hear the blessed Saviour say, Follow me, fol-low me, }  
 In the darkness and the day, [OMIT.] } Follow me, follow me.

Follow, tho' the torrents pour: Follow, tho' the li-ons roar; Fol-low, I have

**Chorus.**  
 Hear him say - ing,  
 gone before; Fol-low, fol-low me. Oh, hear him, Follow, follow, Follow, follow,

Follow, fol-low me, Blessed Saviour, may we ev - er fol-low, fol-low thee.

*Concluded on opposite page.*

# BECAUSE HE LOVED ME SO.

G. F. Root. **165**

*Fine.*

1. I love to hear the sto - ry Which an - gel voice - es tell,  
 D. C. The Lord came down to save me, Be - cause he loved me so.

How once the King of Glo - ry Came down on earth to dwell:

I am both weak and sin - ful, But this I sure - ly know,  
 D.C.

2 I'm glad my blessed Saviour  
 Was once a child like me,  
 To show how pure and holy  
 His little ones might be:  
 And if I try to follow  
 His footsteps here below,  
 He never will forget me,  
 Because he loves me so.

3 To sing his love and mercy,  
 My sweetest songs I'll raise,  
 And though I cannot see him,  
 I know he hears my praise;  
 For he has kindly promised  
 That I shall surely go,  
 To sing among his angels,  
 Because he loves me so.

*Concluded from opposite page.*

2 When the tempter's voice is heard,  
 Follow me, follow me.  
 Rest upon my Holy Word,  
 Follow me, follow me.  
 All thy doubts and fears I know,  
 All thy weariness and woe,  
 Forward humbly, boldly go,  
 Follow me.—*Cho.*

3 Never shall thy foes prevail,  
 Follow me, follow me.  
 Never shall thy promise fail,  
 Follow me, follow me.  
 Follow me, let naught allure;  
 Follow me, thy rest is sure;  
 Follow me, it shall endure;  
 Follow, &c.—*Cho.*

1. One more hymn we'll sing at parting, One more strain of grateful praise;  
 2. Be the measure sweetly ten-der; Sing of mercy pure and free;  
 3. Let us look by faith to Je-sus, Low-ly bending at his feet;

While our purest tho'ts and feelings Mingle with the notes we raise;  
 Sing of Jesus, precious Saviour—Him who died for you and me;  
 Humbly ask his love to guide us, When we leave this dear retreat;

Children, teachers, loving pas-tor, All to-gether join the lay;  
 Sing how great his loving kindness, To his children day by day,  
 Fa-ther, grant us now thy blessing; Saviour, make us ev-er thine;

CHORUS.—*One more hymn we'll sing at parting, One more hymn of grateful praise;*

*D. S. Cho.*  
 Swell the chorus till the e - cho Sounds a-long the heavenly way.  
 How with gentle hand He leads them All along the shining way.  
 Ho - ly Spirit, be our comfort; Fill our hearts with love divine.

*While our purest tho'ts and feel-ings*

*Mingle with the notes we raise.*

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