

THE
LITTLE SERAPH,

IN SEVEN CHARACTER NOTES,

FOR

Churches and Sunday-Schools,

BY

J. R. GRAVES.


OTLEY, ROGERS & CO.,
NASHVILLE, TENN.:

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J. R. GRAVES,

EDITOR OF THE "NEW BAPTIST PSALMIST," ETC.

WITHDRAWN

MEMPHIS, TENN.:

J. R. GRAVES.

PHILADELPHIA:

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1873.

**The Seven Character Notes secured for this Work by special
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138 S. Eighth St., Philadelphia.

EXPLANATORY REMARKS.

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.

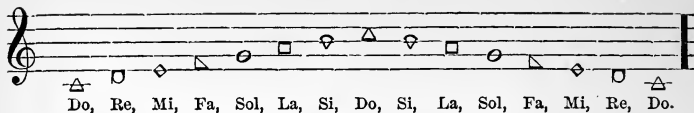
The various tones of the scale have each their distinctive quality, quite independent of the pitch of the scale; and this individuality of each sound enables it to be recognized, and receive a name, by which, in all positions of the staff, it can be easily known. The names almost universally adopted 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.

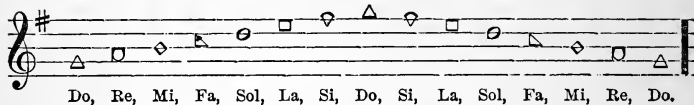
This peculiar feature, needed for vocal music, has called forth from time to time various improvements in the style of notation. The present has, from its simplicity, and general adaptability, become widely popular; meeting, as it does, so perfectly the want felt by the obscurity in the usual system 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.

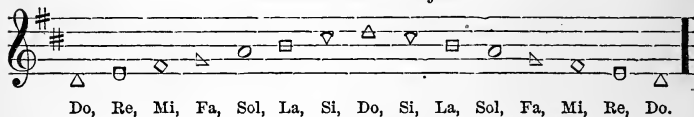
SCALE OF C Major.



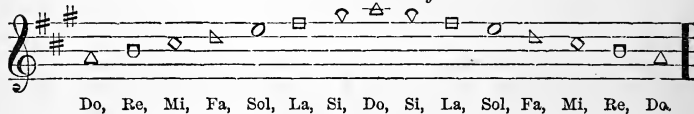
SCALE OF G Major.



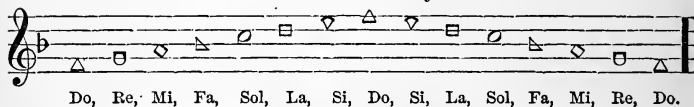
SCALE OF D Major.



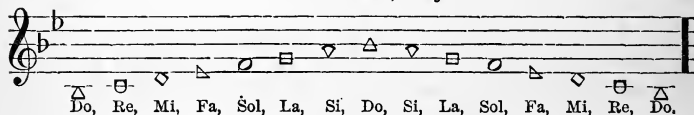
SCALE OF A Major.



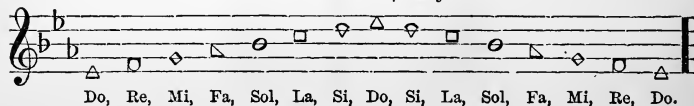
SCALE OF F Major.



SCALE OF Bb Major.



SCALE OF Eb Major.



THE
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FOR
CHURCHES AND SUNDAY-SCHOOLS.

—◆—
OLD HUNDRED. L. M.

The first system of musical notation for 'Old Hundred' is written in G major (one sharp) and 4/2 time. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody in the treble staff starts with a half note G4, followed by a half note A4, then a half note B4, and continues with various eighth and quarter notes. The bass staff provides a harmonic accompaniment with half notes and quarter notes. The system concludes with a double bar line.

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

The second system of musical notation continues the piece in the same key and time signature. It also consists of a treble and a bass staff. The treble staff continues the melody from the first system, featuring a half note G4 and a half note A4. The bass staff continues the accompaniment. The system concludes with a double bar line.

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

5

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.

7

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

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

REST. L. M.

WM. B. BRADBURY,

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

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

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

This musical system consists of a treble and a bass staff. The treble staff is in G major (one sharp) and 2/2 time. The bass staff is in G major (one sharp) and 2/2 time. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a simple harmonic accompaniment with half notes G and D.

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

This musical system continues the melody from the first system. The treble staff features a half note D, followed by quarter notes E, F, and G, then a half note A. The bass staff continues with half notes G and D. The system concludes with a double bar line.

RETREAT. L. M.

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

This musical system is in 6/8 time. The treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a simple harmonic accompaniment with half notes G and D.

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

This musical system continues the melody from the first system. The treble staff features a half note D, followed by quarter notes E, F, and G, then a half note A. The bass staff continues with half notes G and D. The system concludes with a double bar line.

UXBRIDGE. L. M.

9

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 musical score for 'UXBRIDGE. L. M.' is written for two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The bottom staff is in bass clef with the same key signature and time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are printed below the staves, with the first line ending in a bracketed repeat sign.

WINDHAM. L. M.

DANIEL READ.

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

The musical score for 'WINDHAM. L. M.' is written for two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are printed below the staves.

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

The musical score for 'WINDHAM. L. M.' continues on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are printed below the staves.

10 WARD L. M.

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

This system contains the first two staves of the hymn. The top staff is in G major (one sharp) and 2/2 time, featuring a melody with eighth and quarter notes. The bottom staff is in C major (no sharps or flats) and 2/2 time, providing a harmonic accompaniment with quarter and half notes. The lyrics '1. God is the ref - uge of his saints, When storms of' are written below the top staff.

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

This system contains the next two staves. The melody continues with a half note and a quarter note, followed by a measure with a sharp sign. The accompaniment continues with quarter notes. The lyrics 'sharp dis - tress in - vade; Ere we can of - fer' are written below the top staff.

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

This system contains the final two staves of the hymn. The melody concludes with a half note and a quarter note. The accompaniment concludes with a half note. The lyrics 'our complaints, Be - hold him pre - sent with his aid.' are written below the top staff.

EVENING HYMN. L. M.

TH. 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 the hymn. The top staff is in D major (two sharps) and 4/4 time, featuring a melody with eighth and quarter notes. The bottom staff is in G major (one sharp) and 4/4 time, providing a harmonic accompaniment with quarter and eighth notes. The lyrics '1. Glo - ry to thee, my God this night, For all the blessings of the light' are written below the top staff.

Keep me, oh, keep me, King of kings, Beneath the shad - ow of thy wings.

This musical score is for a hymn. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

NIGHT THOUGHT. L. M.

1. Rocked in the cra - dle of the deep, I lay me down in

This musical score is for a hymn. It features a treble and bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

peace to sleep; Se - cure I rest up - on the

This musical score continues the hymn. It features a treble and bass staff with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

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

This musical score concludes the hymn. It features a treble and bass staff with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written 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 cross of stain it

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

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

HEBRON. L. M.

DR. L. MASON.

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

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

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

"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.

15

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

The score is written for two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is in the top staff, and the accompaniment is in the bottom staff. The piece ends with a double bar line and repeat dots.

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

This block continues the musical score from the previous one. It features the same two-staff format with treble and bass clefs, two flats key signature, and 3/4 time signature. The melody continues in the top staff, and the accompaniment continues in the bottom staff. The piece concludes with a final double bar line.

FOREST. L. M.

CHAPIN.

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

The score is written for two staves. The top staff is in treble clef with a key signature of two sharps (F-sharp and C-sharp) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is in the top staff, and the accompaniment is in the bottom staff. The piece ends with a double bar line.

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

This block continues the musical score from the previous one. It features the same two-staff format with treble and bass clefs, two sharps key signature, and 3/2 time signature. The melody continues in the top staff, and the accompaniment continues in the bottom staff. The piece concludes with a final double bar line.

16 WE'LL WAIT. L. M.

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.

17 HOUR 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

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

The musical score for '18 BROWN. C. M.' consists of two systems. Each system has a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains the first line of the song, and the second system contains the second line. The lyrics are printed below the vocal line.

FOUNTAIN. C. M.

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

The musical score for 'FOUNTAIN. C. M.' consists of two systems. Each system has a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first line of the song, and the second system contains the second line. The lyrics are printed below the vocal line.

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

The musical score for 'FOUNTAIN. C. M.' consists of two systems. Each system has a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first line of the song, and the second system contains the second line. The lyrics are printed below the vocal line.

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.

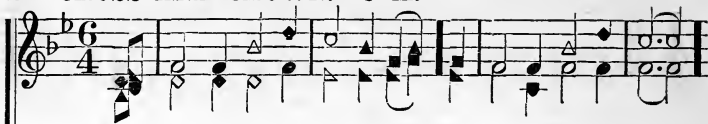
MELODY. C. M.

American Melody.

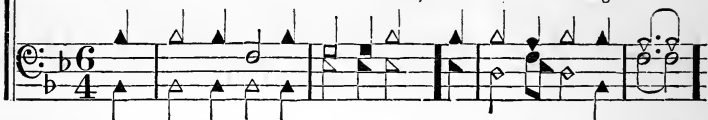
1. Sal-vation, oh, the joyful sound, 'Tis music to my ears;

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

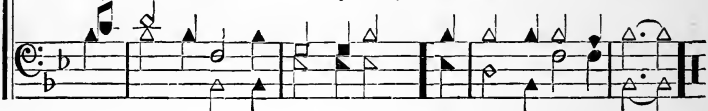
20 CROSS AND CROWN. C. M.



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



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



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

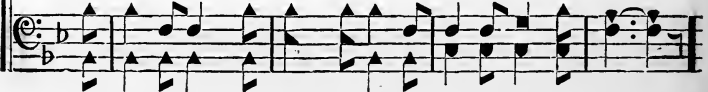
S. J. VAIL.
Fine.



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.



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



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.

This block contains the musical notation for the chorus. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes. The piece concludes with a double bar line and a repeat sign.

ORTONVILLE. C. M.

DR. HASTINGS.

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

This block contains the first line of the hymn 'ORTONVILLE. C. M.'. The key signature is D major (two sharps) and the time signature is 6/4. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

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

This block contains the second line of the hymn. The musical notation continues from the previous line, with the melody in the treble staff and the bass line in the bass staff. The lyrics are written below the notes.

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

This block contains the third line of the hymn. The musical notation continues from the previous line, with the melody in the treble staff and the bass line in the bass staff. The lyrics are written below the notes.

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,

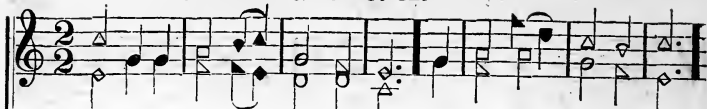
And spend the hours of set-ting day, In humble, grateful prayer.

CHINA. C. M.

SWAIN.

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

'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 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.

The musical score for 'Sweet Land of Rest' is presented in two systems. Each system consists of a treble and a bass staff, both in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are printed below the treble staff. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

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.

The musical score for 'Ashland' is presented in two systems. The first system is in G major (two sharps) and 3/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are printed below the treble staff. The second system continues the melody and accompaniment. The score ends with a double bar line and repeat dots.

26 I DO BELIEVE. C. M.

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;

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

MEAR. C. M.

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

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

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

This block contains the first system of a musical score. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the treble staff.

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

This block contains 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.

PETERBORO', C. M,

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

This block contains the first system of a new musical score. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the treble staff.

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

This block contains 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.

28 CORONATION. C. M.

O. HOLDEN.

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

The first system of musical notation for 'CORONATION' consists of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C36

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

The musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes and rests.

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

This block continues the musical score from the previous one. It features two staves in the same key signature and time signature. The melody in the top staff continues with similar note values, and the accompaniment in the bottom staff provides a steady harmonic base.

ARLINGTON. C. M.

DR. ARNE.

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

The musical score for 'ARLINGTON. C. M.' is presented in two systems. The first system shows the beginning of the piece in treble and bass clefs, with a key signature of one sharp (F#) and a 3/2 time signature. The melody in the top staff features dotted rhythms and eighth notes, while the accompaniment in the bottom staff uses a mix of eighth and sixteenth notes.

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

This block continues the musical score for 'ARLINGTON. C. M.'. It maintains the same key signature and time signature. The melody in the top staff continues with a similar rhythmic pattern, and the accompaniment in the bottom staff provides a consistent harmonic support.

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 the song. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The lyrics are written between the staves, with a large brace grouping the first two lines of the verse.

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 lyrics are written between the staves.

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

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

First system of the musical score for 'AZMON. C. M.'. It consists of a treble and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 3/2 time signature. The bass staff has a key signature of two sharps and a 3/2 time signature. The lyrics are: 'Come, let us lift our joy-ful eyes Up to the courts a - bove,'.

Second system of the musical score for 'AZMON. C. M.'. It consists of a treble and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 3/2 time signature. The bass staff has a key signature of two sharps and a 3/2 time signature. The lyrics are: 'And smile to see our Fa-ther there, Up - on a throne of love.'.

BALERMA. C. M.

First system of the musical score for 'BALERMA. C. M.'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The lyrics are: 'Oh, for a clos - er walk with God, A calm and heav'n-ly frame,'.

Second system of the musical score for 'BALERMA. C. M.'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The lyrics are: 'A light to shine up-on the road That leads me to the Lamb.'.

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

The musical score for 'AVON. C. M.' is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'A - las! and did my Sa-viour bleed, And did my Sov'reign die?'.

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

This block contains the continuation of the musical score for 'AVON. C. M.'. The melody and accompaniment continue with the lyrics: 'Would he de-vote that sa-cred head For such a worm as I?'.

ZERAH. C. M.

L. MASON.

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

The musical score for 'ZERAH. C. M.' is written for voice and piano. The key signature is C major, and the time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'To us a Child of Hope is born, To us a Son is given,'.

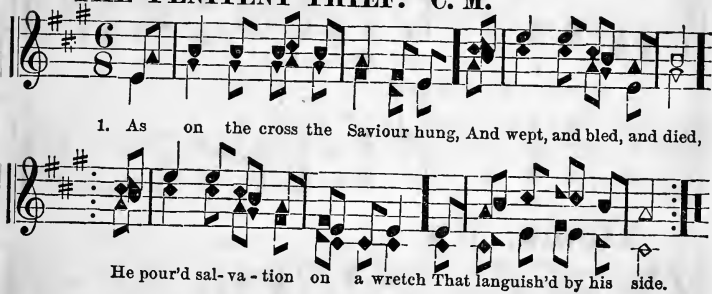
Him shall the tribes of earth o-bey, Him all the hosts of heav'n,

This block contains the continuation of the musical score for 'ZERAH. C. M.'. The melody and accompaniment continue with the lyrics: 'Him shall the tribes of earth o-bey, Him all the hosts of heav'n,'.



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!

This musical score is for the hymn 'How sweet the name of Je-sus sounds'. It is written in treble and bass clefs with a 3/2 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

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

This musical score continues the hymn 'How sweet the name of Je-sus sounds'. It is written in treble and bass clefs with a 3/2 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

MARLOW. C. M.

Arranged by L. Mason.

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

This musical score is for the hymn 'God moves in a mys-te-rious way'. It is written in treble and bass clefs with a 3/2 time signature and a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

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

This musical score continues the hymn 'God moves in a mys-te-rious way'. It is written in treble and bass clefs with a 3/2 time signature and a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.

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:

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.

MEMPHIS. C. M.

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

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

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

The first system of the musical score for 'LABAN. S. M.' is shown. It consists of a vocal line in treble clef and a piano accompaniment in bass clef, both in 4/4 time. The vocal line begins with a half note 'My', followed by a quarter note 'soul', a half note 'be', a quarter note 'on', a half note 'thy', a quarter note 'guard', a half note 'Ten', a quarter note 'thousand', a half note 'foes', a quarter note 'a', and a half note 'rise'. The piano accompaniment provides a steady harmonic support with various chords and single notes.

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

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note 'The', a quarter note 'hosts', a half note 'of sin', a quarter note 'are', a half note 'pressing', a quarter note 'hard', a half note 'To', a quarter note 'draw', a half note 'thee', a quarter note 'from', a half note 'the', and a half note 'skies'. The piano accompaniment continues with similar harmonic patterns.

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.' is shown. It consists of a vocal line in treble clef and a piano accompaniment in bass clef, both in 3/2 time. The vocal line begins with a half note 'Did', a quarter note 'Christ', a half note 'o'er', a quarter note 'sin', a half note 'ners', a quarter note 'weep', a half note 'And', a quarter note 'shall', a half note 'our', a quarter note 'cheeks', a half note 'be', and a half note 'dry'. The piano accompaniment provides a steady harmonic support with various chords and single notes.

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

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note 'Let', a quarter note 'floods', a half note 'of pen', a quarter note 'i', a half note 'ten', a quarter note 'tial', a half note 'grief', a quarter note 'Burst', a half note 'forth', a quarter note 'from', a half note 'ev', a quarter note 'ry', and a half note 'eye'. The piano accompaniment continues with similar harmonic patterns.

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

This system contains the first two lines of the hymn. It features a treble and a bass staff, both in G major (one sharp) and 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

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

This system contains the next two lines of the hymn. The musical notation continues with the same key and time signature. The lyrics are written below the notes.

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

This system contains the next two lines of the hymn. The musical notation continues with the same key and time signature. The lyrics are written below the notes.

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

This system contains the final two lines of the hymn. The musical notation continues with the same key and time signature. The lyrics are written below the notes. A small number '4' is visible at the bottom left of the page.

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

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

DOYLE. S. M.*Slow and Solemn.*

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

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

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,

The musical score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 6/8. The piano part features a steady eighth-note accompaniment. The voice part has a melody with some grace notes and a final cadence.

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.

This block continues the musical score from the previous one. It maintains the same key signature and time signature. The piano accompaniment continues with the same rhythmic pattern. The vocal line concludes with a final chord and a repeat sign.

SHAWMUT. S. M.

L. MASON.

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

The musical score for 'Shawmut' is written for piano and voice. The key signature is one sharp (F#), and the time signature is 2/2. The piano part has a simple, steady accompaniment. The voice part features a melody with some grace notes and a final cadence.

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

This block continues the musical score for 'Shawmut'. It maintains the same key signature and time signature. The piano accompaniment continues with the same rhythmic pattern. The vocal line concludes with a final chord and a repeat sign.

Musical score for 'DOVER S. M.' in G major (one sharp) and 3/2 time. The melody is written on a treble clef staff, and the bass line on a bass clef staff. The lyrics are: '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.'

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.

MARTYN. 7s. Double.

MARSH.

Fine.

Musical score for 'MARTYN. 7s. Double.' in D minor (two flats) and 6/4 time. The melody is written on a treble clef staff, and the bass line on a bass clef staff. The lyrics are: '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.'

{ 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. }

Musical score for 'MARTYN. 7s. Double.' in D minor (two flats) and 6/4 time. The melody is written on a treble clef staff, and the bass line on a bass clef staff. The lyrics are: 'For awhile she ling'ring stood, Fill'd with sorrow and sur-prise;'

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

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.

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?

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

PLEYEL'S HYMN. 7s.

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

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

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.

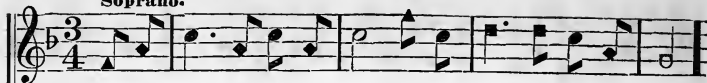
3 As a mother stills her child
Thou canst hush the ocean wild;
Boisterous waves obey thy will,

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!"

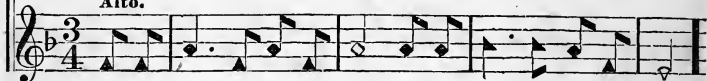
46 WATCHMAN. 7s. 6 lines.

Soprano.

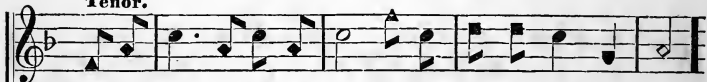


Watchman! tell us of the night, What its signs of promise are.

Alto.

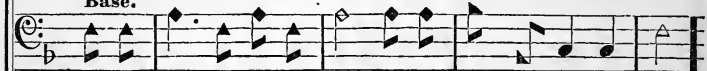


Tenor.



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

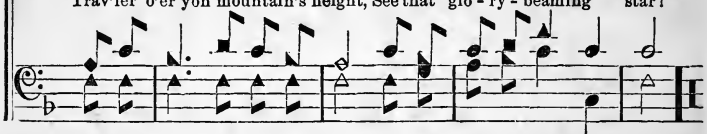
Base.



Chorus.



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



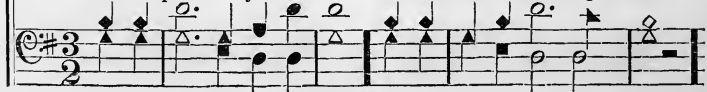
ELTHAM. 7s. 6 lines.

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?

This musical score is for a two-part setting. The top part is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom part is in bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes.

ROCK OF AGES. 7s. 6 lines.

DR. HASTINGS.
Fine.

Rock of Ages, cleft for me, Let me hide my-self in thee!
D. C. 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,

This musical score is for a two-part setting. The top part is in treble clef with a 3/2 time signature. The bottom part is in bass clef with a 3/2 time signature. The lyrics are written below the notes. The piece ends with a 'D. C.' (Da Capo) instruction.

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.

This musical score is for a two-part setting. The top part is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom part is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The lyrics are written below the notes. The piece includes a list of 15 numbered verses.

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 & 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

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests. The lyrics are written below the staves.

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

This system contains the next two staves of music. It begins with a section symbol (§) above the first staff. The lyrics are written below the staves. The music continues with similar notation to the first system.

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

This system contains the final two staves of music for this section. It ends with a section symbol (§) above the first staff and 'D.S.' (Da Capo) below the second staff. The lyrics are written below the staves.

CONSECRATION. 7s. & 6s.

REV. L. HEARTSLOUGH.
By permission.

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

This system contains the first two staves of music for the 'CONSECRATION' section. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes. The lyrics are written below the staves.

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.

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

D. S.

NETTLETON. 8s & 7s, Double.

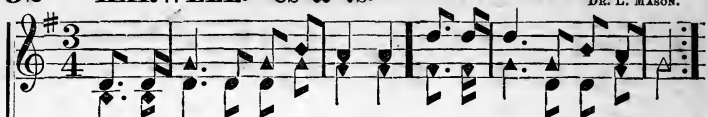
Fine.

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;

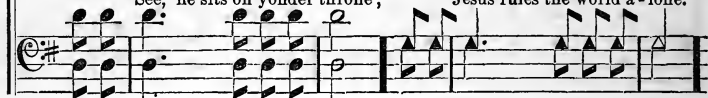
D. C.



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.

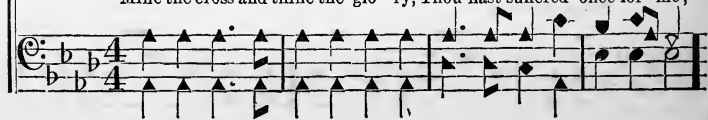


MINE THE CROSS. 8s & 7s.

T. E. P.



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



MINE THE CROSS.—Concluded.

53

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 & 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,

This system contains the first two measures of the hymn. The vocal melody is in G major, 4/4 time, starting on a half note G4. The piano accompaniment is in G major, 4/4 time, starting with a half note G2. The lyrics are '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

This system contains the next two measures. The vocal melody continues with a half note B4, then a half note D5. The piano accompaniment continues with a half note G2, then a half note B2. The lyrics are '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;

This system contains the next two measures. The vocal melody starts with a half note G4, then a half note B4. The piano accompaniment starts with a half note G2, then a half note B2. The lyrics are '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.

This system contains the final two measures. The vocal melody starts with a half note G4, then a half note B4. The piano accompaniment starts with a half note G2, then a half note B2. The lyrics are '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 & 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.

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

The first system of the musical score is in G major (one sharp) and 2/2 time. It consists of a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

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

The second system continues the melody and accompaniment. The vocal line has a half note E, followed by quarter notes F, G, and A, then a half note B. The piano accompaniment maintains the same rhythmic pattern.

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

The third system continues the melody and accompaniment. The vocal line has a half note C, followed by quarter notes D, E, and F, then a half note G. The piano accompaniment maintains the same rhythmic pattern.

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.

The fourth system concludes the piece. The vocal line has a half note A, followed by quarter notes B, C, and D, then a half note E. The piano accompaniment maintains the same rhythmic pattern.

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

This musical score is for a hymn. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

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? }

This musical score is for a hymn. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

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

This musical score is for a hymn. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the treble staff.

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.*

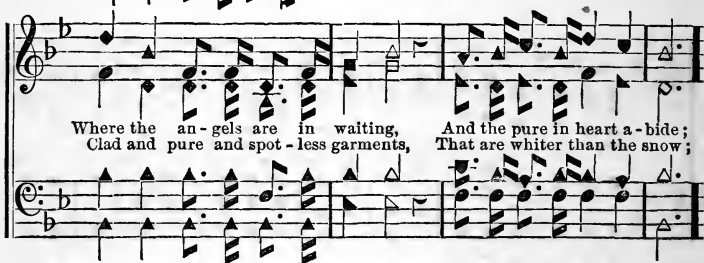
64 OVER ON THE OTHER SIDE, 8s & 7s.

Words by MRS. M. A. KIDDER.

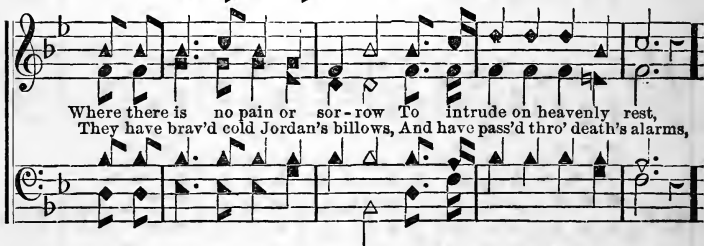
Arranged from W. H. DOANE.



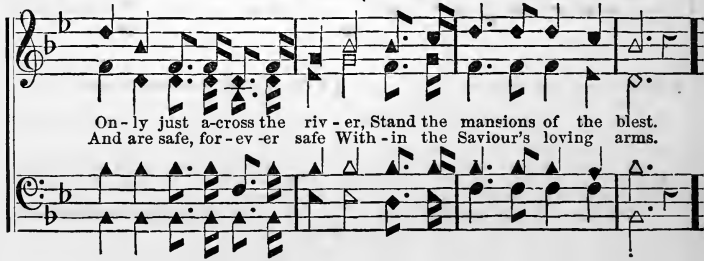
1. On - ly just a-cross the riv - er, O - ver on the o - ther side,
2. On - ly just a-cross the riv - er, Are the friends we love be-low,



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?

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

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.

Fine.

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

WAITING. 8s & 7s.

HUBERT P. MAIN.

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:

The first system of the musical score for 'Waiting'. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: '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,

The second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: '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."

The third system of the musical score. The melody concludes in the treble staff, and the accompaniment concludes in the bass staff. The lyrics are: '"Where the wick-ed cease from troubling, And the weary are at rest."'. The system ends with a double bar line.

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

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

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

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:

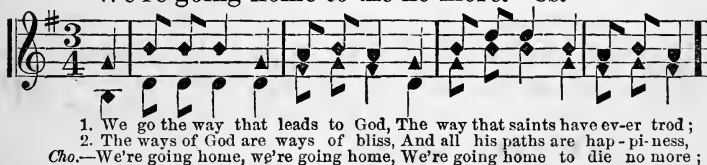


From the low train of mor - tal toys, I soar to reach im -

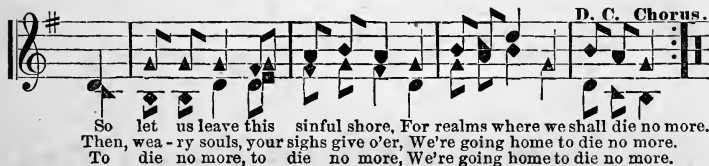


mor - tal joys, I soar to reach im - mor - tal joys.
I soar to reach im - mor - tal joys.

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.

1. { Come, thou'long ex-pect-ed Je-sus, Born to set thy peo-ple free, }

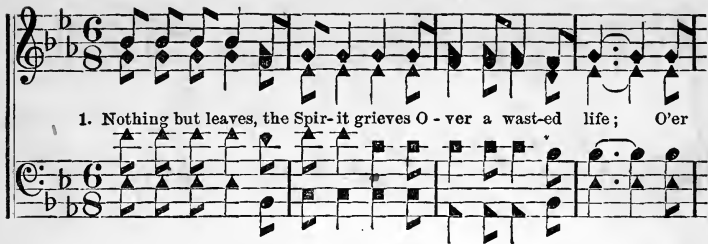
{ From our fears and sins re-lease us, Let us find our rest in thee: }

D. C. Dear de-sire of every nation, Joy of ev'-ry long-ing heart.

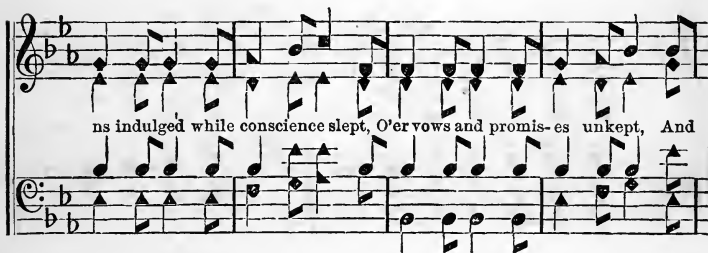
Is-rael's Strength and conso-la-tion, Hope of all the saints thou art.

2. Born, thy people to deliver;
Born a child—and yet a King;
Born to reign in us forever,
Now thy precious kingdom bring.

By thine own eternal Spirit,
Rules in all our hearts alone;
By thine all-sufficient merit.
Raise us to thy glorious throne.



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 view with Gabriel while he sings,

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

HOW I LOVE JESUS. 8s & 6s.

73

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,

The first system of musical notation for the song. It consists of a treble and a bass staff, both in 4/4 time and key of D major (indicated by two sharps). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

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

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the notes.

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

The third system of musical notation, continuing the melody and accompaniment. The lyrics are written below the notes.

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

The fourth and final system of musical notation on this page, concluding the song. The lyrics are written below the notes.

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.

THE OLD, OLD STORY.—Concluded.

77

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

This system contains the first two staves of the musical score. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a series of eighth and quarter notes. The bass staff features a steady accompaniment of eighth notes, primarily on G3 and A3, with some sixteenth-note patterns.

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

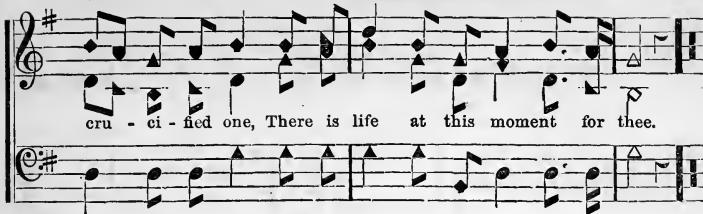
The second system continues the melody and accompaniment. The treble staff melody includes a half note D5, a quarter note C5, and a half note B4. The bass staff accompaniment remains consistent with the first system, providing a harmonic foundation for the vocal line.

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

The third system concludes the main body of the song. The treble staff melody ends with a half note G4. The bass staff accompaniment continues with eighth notes, ending on a G3. The lyrics are aligned with the notes in the treble staff.

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

The Refrain section begins with a new musical system. The treble staff starts with a key signature change to two sharps (F# and C#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a series of eighth and quarter notes. The bass staff features a steady accompaniment of eighth notes, primarily on G3 and A3, with some sixteenth-note patterns.



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 & 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, }

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

ZION. 8s, 7s & 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

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

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 musical notation for the song. It consists of a treble and a bass staff. The treble staff has a key signature of two flats (Bb and Eb) and a time signature of 6/8. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. The lyrics '1. Fade, fade each earthly joy, Je - sus is mine! Break ev' - ry' are written below the treble staff.

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

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'ten - der tie, Je - sus is mine! Dark is the wilderness, Earth has no' are written below the treble staff.

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

The third system of musical notation. It concludes the main melody of the song. The lyrics 'rest - ing place, Je - sus a - lone can bless, Je - sus is mine!' are written 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

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

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

MERDIN. 7s, 6s & 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;

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

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

ELLIOT. 8s & 6s.

DR. L. MASON.

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

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

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!

This musical system consists of a vocal melody and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'Slow.' is placed above the first measure. The lyrics are written below the vocal line.

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

This musical system continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

Chorus. Slow and soft.

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

This musical system begins the chorus. It features a vocal melody and piano accompaniment. The tempo and dynamics are marked 'Chorus. Slow and soft.' above the first measure. The lyrics are written below the vocal line.

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

This musical system continues the chorus. It features a vocal melody and piano accompaniment. The tempo and dynamics are marked 'Ritard.' above the first measure. The lyrics are written below the vocal line.

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

Sz. 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.



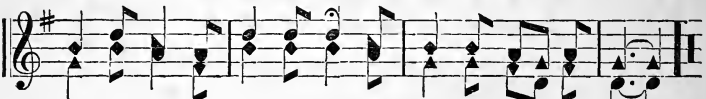
1. Fare-well, farewell to all be-low, The Sav-iour calls, and I must go; I



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



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.*

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

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

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

This musical system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Chorus.

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

The chorus begins with a repeat sign. The melody in the treble staff features a series of eighth notes and a half note. The bass staff continues the accompaniment with steady chords.

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

This system continues the chorus melody. The treble staff has a more active line with many eighth and sixteenth notes. The bass staff remains supportive with chords.

For the Lord is the Rock of Ag-es.

The final system of the chorus. The melody concludes with a half note. The bass staff ends with a final chord.

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.

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

AMERICA. 6s & 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!

BETHANY. 6s & 4s.

DR. L. MASON.

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

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

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

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.

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The word "Chorus." is written above the treble staff.

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

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

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.

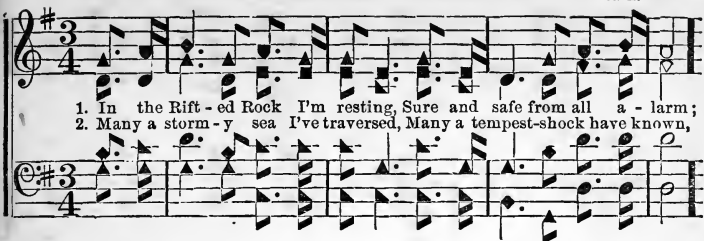
WEBB.

First system of musical notation. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Come, let us a - new, our journey pur - sue—Roll round with the year,"

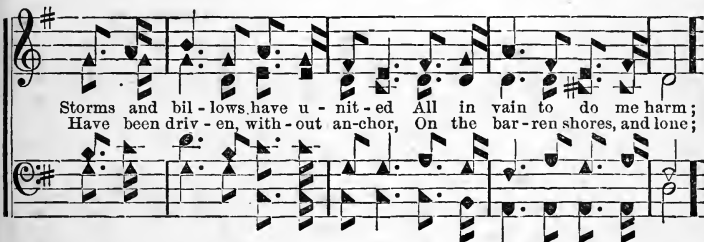
Second system of musical notation. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "And nev - er stand still till the Mas - ter appear; His a - dor - a - ble

Third system of musical notation. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "will Let us glad - ly ful - fil, And our tal - ents im - prove,

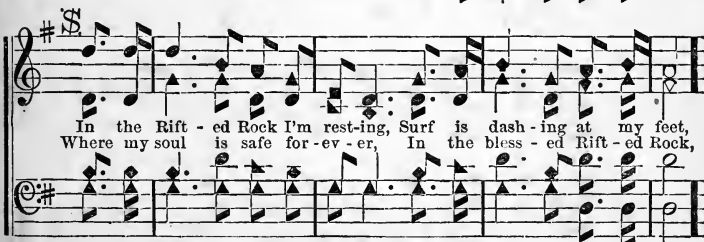
Fourth system of musical notation. The treble clef has a key signature of one sharp (F#) and a time signature of 3/4. The bass clef has a key signature of one sharp (F#) and a time signature of 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "By the patience of hope, and the la - bor of love." The system concludes with two endings: "1st." and "2d."



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,



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.

D. S. for Chorus.

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

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

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.

Fine. Chorus.

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,
Holiest 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

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

I'M A PILGRIM. P. M.

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

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.

End.

D. C.

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

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!

Fine.

He taught me how to watch and pray, And live re-joic-ing ev'-ry day;

D.S.

<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, &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, &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

This system contains the first two staves of the musical score. 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 '1. Awake, my soul, to joyful lays, And sing thy great Redeemer's praise, He' are written below the first staff.

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

This system contains the next two staves of the musical score. The lyrics 'just-ly claims a song from me, His lov-ing-kind-ness, O how free!' are written below the first staff.

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

This system contains the final two staves of the musical score. The lyrics 'Loving-kindness, Loving-kindness, His lov-ing-kind-ness, O how free!' are written below the first staff.

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.

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

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 voic - es 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 pro-long. There we shall never grieve him more,

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

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

D.C.

- 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.

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.*

1. { Why are we all so hap-py, Singing sweet, while we meet, Why are we all so
Nature the fields a-dorning Fresh and gay, fresh and gay, Beautiful Sunday
Cho.—That is what makes us happy, Singing sweet, while we meet, That is what makes us

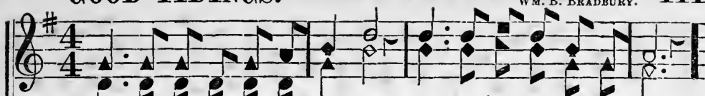
hap-py, In this dear retreat, } Here we learn a Saviour's name, How on earth a
morning, 'Tis a ho-ly day, }
hap-py, In this dear retreat.

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 mus-ic 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;

H

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;

The first system of the song features a treble and bass staff in B-flat major (two flats) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

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

The second system continues the melody and accompaniment. The lyrics are written below the notes.

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

The third system continues the melody and accompaniment. The lyrics are written below the notes.

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

The fourth system concludes the main melody and accompaniment. The lyrics are written below the notes.

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 while the dew is sparkling,
Work through the morning hours,

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;

The first system of the musical score is in G major (one flat) and 4/4 time. It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

The second system continues the melody and accompaniment. The treble staff melody includes a half note G5, followed by quarter notes F#5, E5, D5, C5, B4, A4, and G4. The bass staff continues with a steady accompaniment.

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

The third system continues the melody and accompaniment. The treble staff melody includes a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The bass staff continues with a steady accompaniment.

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

The chorus section begins with a treble and bass staff. The treble staff melody starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The bass staff provides a harmonic accompaniment with chords and moving lines.

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.

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, what'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.*

1st.

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.*

JESUS PAID IT ALL.

WM. B. BRADBURY.

121

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, All the debt I owe;

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.

122 THE SWEETEST NAME.

1st. 2d End.

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

Chorus. D. C.

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

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.*

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

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

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.*

"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

lambs 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.

128 Saviour, like a Shepherd lead us.

WM. B. BRADBURY.



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.

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.

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.

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.



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-moment come }
When I shall lay my ar - mor by, And [OMIT.]

2d. dwell with Christ at home. Home, home, sweet, sweet home, And

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.

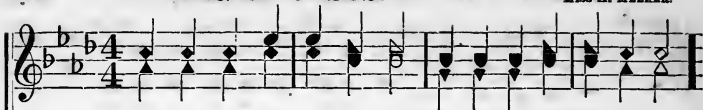
1. When saints gather round thee, dear Saviour, above, And hasten to crown thee with

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?

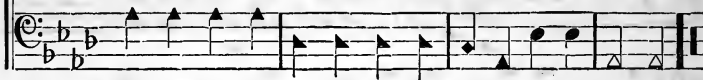
2. When teachers and scholars each other shall greet,
And join in the anthem at Jesus' dear feet,
Rich tokens of mercy forever to share,
Oh, tell me, dear Saviour, if I shall be there?—*Chorus.*
3. When those who have labored and struggled to save
Their loved ones from sorrow beyond the dark grave,
And 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.

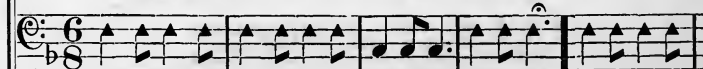
Lord, our hearts are full of sin,
Let thy Spirit enter in,

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.

140 THE WATER OF LIFE.

WM. B. BRADBURY.

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. 2d. love him. Omit. } love him. The Spir-it and the Bride say, come,

Chorus. **Duet.**

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.

The musical score consists of 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 melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

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, !

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

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.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

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.

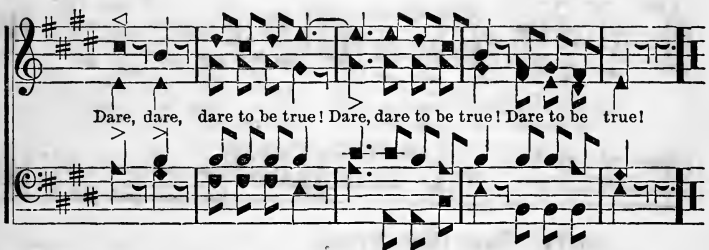
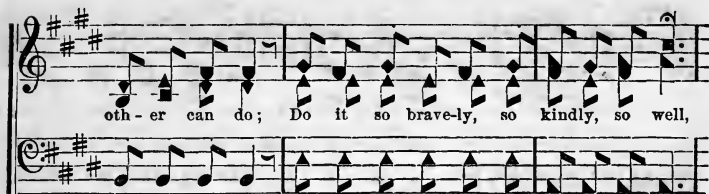
2 Oh, escape to yonder mountain,
 Now begin to watch and pray;
 Christ invites you to the fountain,
 Come and wash your sins away.
 I love Jesus, &c.

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



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.

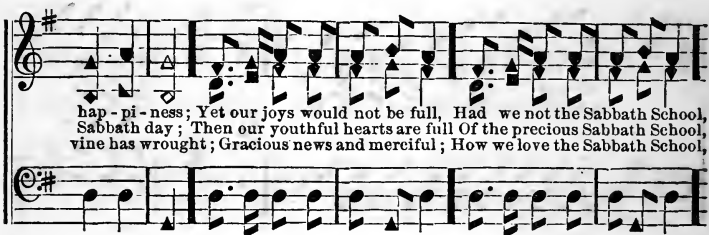
3.
Dare to do right! dare to be true!
God, who created you, cares for you, too;
Treasures the tears that his striving ones
shed,
Counts and protects every hair of your
head.—*Chorus.*

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-



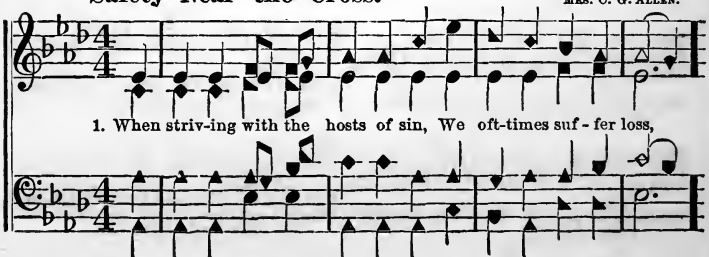
hap - pi - ness; Yet our joys would not be full, Had we not the Sabbath School,
 Sabbath day; Then our youthful hearts are full Of the precious Sabbath School,
 vine has wrought; Gracious news and merciful; How we love the Sabbath School,



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

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.

shine in their beauty, Bright gems for his crown,

3.
Little children, little children,
Who love their Redeemer,
Are the jewels, precious jewels,
His lov'd and his own.
Like the stars, &c.

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.**

 Musical notation for 'The Glad Hosanna.' It is in G major (one sharp) and 2/4 time. The first staff is for the full chorus, marked *ff*. The second staff is for the semi-chorus of girls, marked *pp*. The key signature has one sharp (F#).

Shout again the glad ho-san-na, Shout again the glad hosan-na,

Full Chorus.

Hither all your tributes bring; Let the swelling anthem ring. Peace, peace, peace, For the morning star ascending,

Whispers softly, gently, peace, peace, peace, Then shout again your glad hosanna,

Full Chorus.

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.

1st.

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.

2d.

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.

This musical system consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Chorus.

I'm near-er my home, near-er my home, near-er my home to-day;

This musical system is the chorus, starting with a treble and bass staff in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Yes! near-er my home in heav'n to-day, Than ev-er I've been be-fore.

This musical system continues the melody and accompaniment from the previous system, with the same treble and bass staves in G major. The lyrics are written below the treble staff.

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 blest isles, Where never is heat or

This system consists of a treble and bass staff in G major (one sharp) and 4/4 time. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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.

The second system continues the melody and accompaniment. It includes a repeat sign at the beginning of the treble staff. The lyrics are written below the treble staff, with some words aligned with specific notes.

Fine.
lambs of the up-per fold. Where the lil - ies blossom in fadeless spring, And

The third system begins with the word 'Fine.' above the treble staff. The melody concludes with a final note. The lyrics continue below the treble staff.

never a heart grows old, Where the glad new song is the song they sing, Are the

The fourth system continues the melody and accompaniment. The lyrics are written below the treble staff, with some words aligned with specific notes.

lams 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.

D.C.

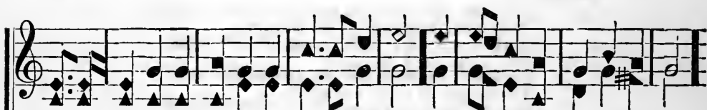
Over the river—the riv-er wide, Over the beau-ti-ful riv-er,

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.

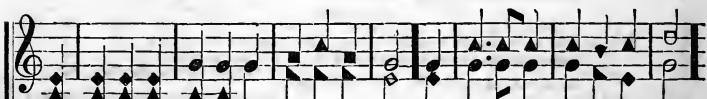
3 Over the river! oh, wonderful land,
 Over the river, the river!
 Happy and holy each radiant band,
 May we be with them forever.
 Cho.—Over the river, &c.



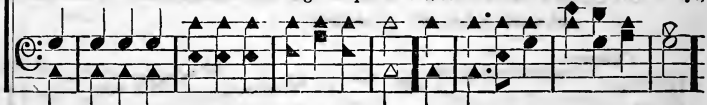
1. The chariot of mercy is speeding its way Far, far o'er the shadowy gloom,
2. Hal-lelujahs are sounding melodious, clear, Borne sweet from the isles of the sea,



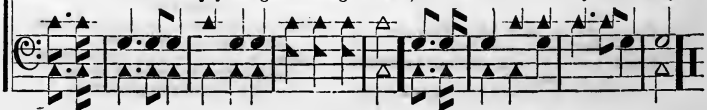
And the lands that in death's dark obscurity lay Are bursting the bars of the tomb.
And the lands of the East send the echo a-far, And the long-fetter'd pagan is free:



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 joic - es
heal - ing, He passed un - heeded by : And still re - tains his feel - ing

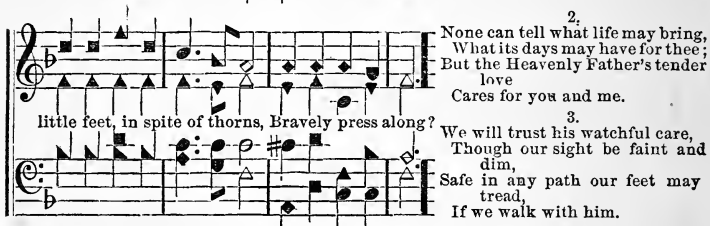
Ex - ult - ing in his love.
For us a - bove the sky.

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



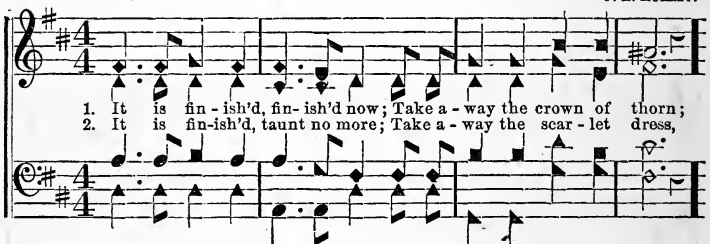
2. None can tell what life may bring,
What its days may have for thee;
But the Heavenly Father's tender
love
Cares for you and me.

little feet, in spite of thorns, Bravely press along?

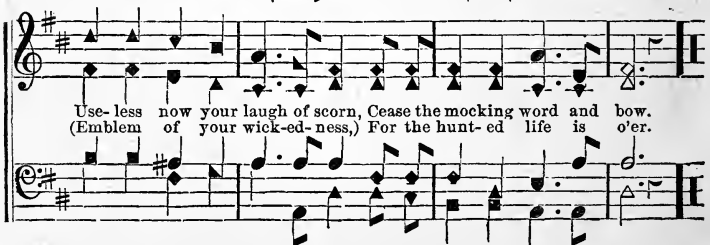
3. We will trust his watchful care,
Though our sight be faint and
dim,
Safe in any path our feet may
tread,
If we walk with him.

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.

Just such lit - tle ones as we.

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.

1st. 2d.

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,

Fol-low, fol-low me, Blessed Saviour, may we ev - er fol-low, fol-low thee.

Concluded on opposite page.

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.

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 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.

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.*

Concluded from opposite page.

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.

METRICAL INDEX.



	PAGE.		PAGE.
L. M.		S. M.	
ANVERN	6	The penitent Thief	33
Clinging to the Cross	12	There is a time	91
Evening Hymn	10	Woodstock	23
Federal Street	8	Zerah	32
Forest	15		
Gratitude	15	S. M.	
Happy Day	104	Boylston	36
Hebron	13	Dover	40
Hour of Prayer	16	Doyle	38
Jesus of Nazareth	14	Evening Hymn	79
Loving Kindness	105	Laban	36
Night Thought	11	Lebanon	37
Old Hundred	5	No Sorrow there	39
Paschal Lamb	17	Shawmut	39
Rest	7	St. Thomas	38
Retreat	8		
Solid Rock	6	7s.	
The Saviour's Call	92	Alleta	48
Uxbridge	9	Eltham	46
Ward	10	Grace is free	42
We'll wait	16	Hendon	42
Windham	9	Holley	48
		It is finished	162
		Martyn	40
		Peddle	44
		Pleyel's Hymn	44
		Rock of Ages	47
		Sabbath	41
		Saviour, pilot me	45
		Say, poor Sinner	156
		Trusting	57
		Walk in the Light	112
		Watchman	46
C. M.		7s & 6s.	
Alas, and did my Saviour bleed	20	Altar	58
Antioch	22	Because he loved me so	165
Arlington	29	Consecration	50
Ashland	25	I love to tell the Story	56
Avon	32	Missionary Hymn	49
Azmon	31	Praise of Children	106
Balerna	31	Sing of Jesus	161
Bright Crown	30	The old, old Story	76
Brown	18	Try to be like Jesus	118
Cambridge	28	Webb	50
China	23	Zella	129
Coronation	28		
Cross and Crown	20	L. P. M.	
Esli	19	Nashville	70
Evening Prayer	143		
Fountain	18	C. P. M.	
Heber	34	Ariel	72
I do believe	26	Ganges	80
Lanesborough	24		
Marlow	34	8s & 7s.	
Mear	26	Bartimeus	77
Memphis	35	Bavaria	70
Melody	19	Harwell	52
Naomi	27		
Ortonville	21		
Peterboro'	27		
Stem the Storm	35		
Sweet Land of Rest. No. 1	24		
Sweet Land of Rest. No. 2	136		

METRICAL INDEX.

PAGE.

Long ago.....	163
Mine the Cross.....	52
Nettleton.....	51
Over on the other side.....	64
Rest for the weary.....	130
Shall we know each other.....	54
Shining Shore.....	66
Waiting.....	66
We shall know each other.....	74

8s. Double.

De Fleury.....	86
Going Home.....	55
The Crystal Sea.....	96
Union.....	86
We're going Home.....	69

8s, 7s & 4s.

Greenville.....	94
Invitation.....	100
Saviour, like a Shepherd lead us.....	128
The Rifted Rock.....	99
Zion.....	82

8s, 7s & 3s.

Even me.....	82
--------------	----

10s & 11s.

Breaking away.....	142
--------------------	-----

H. M.

Lenox.....	68
Lischer.....	68

11s.

Frederick.....	102
----------------	-----

11s & 10s.

Parting Hour.....	102
-------------------	-----

6s & 4s.

America.....	94
Bethany.....	95
Jesus is Mine.....	83
To-day.....	65

8s & 3s.

Will you go?.....	61
-------------------	----

11s & 8s.

Lattimore.....	160
The Sweet Story.....	126

8s & 6s.

Elliot.....	85
How I love Jesus.....	73
The Cross.....	88
The Golden Rule.....	118

8s & 5s.

Pass me not.....	89
------------------	----

6s & 5s.

Unity.....	84
------------	----

7s, 6s & 7s.

Merdin.....	84
-------------	----

5s & 11s.

Come let us anew.....	98
-----------------------	----

6s, 7s & 6s.

None but Jesus.....	100
---------------------	-----

PAGE.

6s & 8s.

It is not death to die.....	96
-----------------------------	----

P. M.

All is well.....	152
All the week we spend.....	146
Beautiful River.....	132
Caanan.....	151
Come to Jesus.....	47
Cheerfully give.....	62
Dare to do Right.....	144
Follow me.....	164
Good Tidings.....	111
Go to Jesus.....	154
He paid the Debt.....	122
Heavenly Home.....	59
I love Jesus.....	144
I'm a Pilgrim.....	103
I want to be like Jesus.....	120
Jesus loves me.....	114
Jesus loves the children.....	163
Jesus only.....	113
Jesus paid it all.....	121
Jesus to thee I come.....	87
Jewels.....	149
Last Beam.....	60
Let us boldly stand.....	90
Let us walk in the Light.....	109
Learning of Jesus.....	138
Nearer my home.....	156
Near the Cross.....	148
Never be afraid.....	124
No Sorrow there.....	134
Nothing but Leaves.....	71
Oh! I love to think of Jesus.....	116
One more Hymn.....	166
Over the river.....	159
Safety near the Cross.....	149
Say, Brothers.....	62
Shall I be there?.....	136
Shall we sing in Heaven.....	138
Stand Fast.....	86
Sweet by and by.....	156
Sweet Rest in Heaven.....	127
The Everlasting Rock.....	92
The Glad Hosanna.....	152
The Lambs of the Upper Fold.....	158
There is Life for a Look.....	78
The Sweetest Name.....	122
The Water of Life.....	140
Try to be like Jesus.....	118
Waiting by the River.....	132
We are coming, blessed Saviour.....	155
We have come Rejoicing.....	108
What makes us happy?.....	110
Who shall sing.....	106
Will you battle for the right.....	162
Will you be there?.....	134
Work for the Night is coming.....	115
You must be a Lover of the Lord.....	124

GENERAL INDEX.



	PAGE.		PAGE.
A.		Forest.....	15
Alas, and did my Saviour bleed.....	20	Fountain.....	18
Alleta.....	48	Frederick.....	102
All is well.....	152		
All the week we spend.....	146	G.	
Altar.....	58	Ganges.....	80
America.....	94	Going Home.....	55
Antioch.....	22	Good Tidings.....	111
Anvern.....	6	Go to Jesus.....	154
Ariel.....	72	Grace is free.....	42
Arlington.....	29	Gratitude.....	15
Ashland.....	25	Greenville.....	94
Avon.....	32		
Azmon.....	31	H.	
B.		Happy Day.....	104
Balerna.....	31	Harwell.....	52
Bartimeus.....	77	Heavenly Home.....	59
Bavaria.....	70	Heber.....	34
Beautiful River.....	132	Hebron.....	13
Because he loved me so.....	165	Hendon.....	42
Bethany.....	95	He paid the Debt.....	122
Boylston.....	36	Holley.....	48
Breaking away.....	142	Hour of Prayer.....	16
Bright Crown.....	30	How I love Jesus.....	73
Brown.....	18		
C.		I.	
Caanan.....	131	I do believe.....	26
Cambridge.....	28	I love Jesus.....	144
Cheerfully give.....	62	I love to tell the Story.....	56
China.....	23	I'm a Pilgrim.....	103
Clinging to the Cross.....	12	Invitation.....	100
Come let us anew.....	98	It is finished.....	162
Come to Jesus.....	47	It is not death to die.....	96
Consecration.....	50	I want to be like Jesus.....	120
Coronation.....	28		
Cross and Crown.....	20	J.	
D.		Jesus is Mine.....	83
Dare to do Right.....	144	Jesus loves me.....	114
De Fleury.....	86	Jesus loves the children.....	163
Dover.....	40	Jesus of Nazareth.....	14
Doyle.....	38	Jesus only.....	115
E.		Jesus paid it all.....	121
Elliot.....	85	Jesus to thee I come.....	87
Eltham.....	46	Jewels.....	149
Esli.....	19		
Evening Hymn. L. M.....	10	L.	
Evening Hymn. S. M.....	79	Laban.....	36
Evening Prayer.....	143	Lanesborough.....	24
Even me.....	82	Last Beam.....	60
F.		Lattimore.....	160
Federal Street.....	8	Learning of Jesus.....	138
Follow me.....	164	Lebanon.....	37
		Lenox.....	68
		Let us boldly stand.....	90
		Let us walk in the Light.....	109
		Lischer.....	68
		Long ago.....	163
		Loving Kindness.....	105

GENERAL INDEX.

PAGE.

M.

Marlow.....	34
Martyn.....	40
Mear.....	26
Memphis.....	35
Melody.....	19
Merdin.....	84
Mine the Cross.....	52
Missionary Hymn.....	49

N.

Naomi.....	27
Nashville.....	70
Nearer my home.....	156
Near the Cross.....	148
Nettleton.....	51
Never be afraid.....	124
Night Thought.....	11
None but Jesus.....	100
No Sorrow there.....	134
No Sorrow there. S. M.....	39
Nothing but Leaves.....	71

O.

Oh! I love to think of Jesus.....	116
Old Hundred.....	5
One more Hymn.....	166
Ortonville.....	21
Over the river.....	159
Over on the other side.....	64

P.

Parting Hour.....	102
Paschal Lamb.....	17
Pass me not.....	89
Peddle.....	44
Peterboro'.....	27
Pleyel's Hymn.....	44
Praise of Children.....	106

R.

Rest.....	7
Rest for the weary.....	130
Retreat.....	8
Rock of Ages.....	47

S.

Sabbath.....	41
Safety near the Cross.....	146
Saviour, like a Shepherd lead us.....	123
Saviour, pilot me.....	45
Say, Brothers.....	62
Say, poor Sinner.....	156
Shall I be there?.....	136
Shall we know each other.....	54
Shall we sing in Heaven.....	138
Shawmut.....	39
Shining Shore.....	66
Sing of Jesus.....	161
Solid Rock.....	6
Stand Fast.....	80

PAGE.

St. Thomas.....	38
Stem the Storm.....	35
Sweet by and by.....	150
Sweet Land of Rest. No. 1.....	24
Sweet Land of Rest. No. 2.....	136
Sweet Rest in Heaven.....	127

T.

The Cross.....	88
The Crystal Sea.....	96
The Everlasting Rock.....	92
The Glad Hosanna.....	152
The Golden Rule.....	118
The Lambs of the Upper Fold.....	158
The old, old Story.....	76
The penitent Thief.....	33
There is a time.....	91
There is Life for a Look.....	78
The Rifted Rock.....	99
The Saviour's Call.....	92
The Sweetest Name.....	122
The Sweet Story.....	126
The Water of Life.....	140
To-day.....	65
Trusting.....	57
Try to be like Jesus.....	118

U.

Union.....	86
Unity.....	84
Uxbridge.....	9

W.

Ward.....	10
Waiting.....	66
Waiting by the River.....	132
Walk in the Light.....	112
Watchman.....	46
We are coming, blessed Saviour.....	155
Webb.....	50
We have come Rejoicing.....	108
We'll wait.....	16
We're going Home.....	69
We shall know each other.....	74
What makes us happy?.....	110
Who shall sing.....	106
Will you go?.....	61
Will you battle for the right.....	162
Will you be there?.....	134
Windham.....	9
Woodstock.....	23
Work for the Night is coming.....	115

Y.

You must be a Lover of the Lord.....	124
--------------------------------------	-----

Z.

Zella.....	129
Zerah.....	32
Zion.....	82

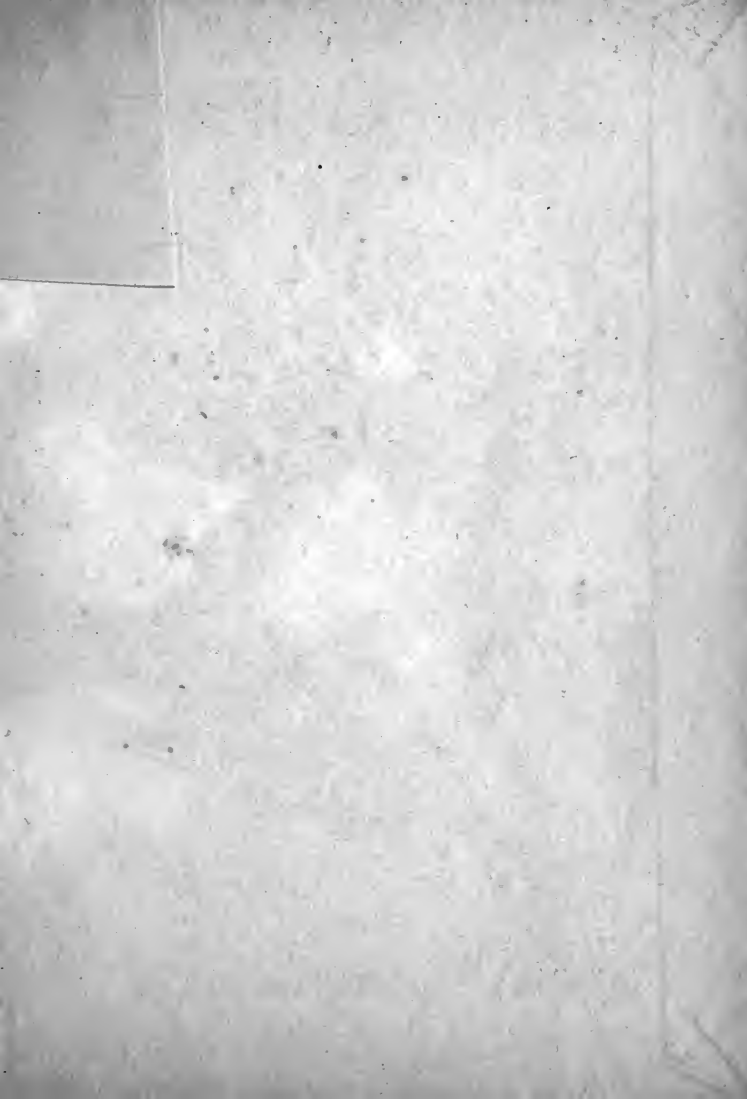
INDEX OF FIRST LINES.

	PAGE.		PAGE.
A.		God moves in a mysterious way.....	34
Alas, and did my Saviour bleed.....	20-32	Grace, 'tis a charming sound.....	39
All hail the power of Jesus' name.....	23	Great God of nations, now to thee.....	9
All the week we spend.....	146	H.	
Amazing grace, how sweet the sound..	73	Hallelujah! who shall part.....	46
Am I called? and can it be.....	44	Hark, my soul, it is the Lord.....	156
And canst thou, sinner slight.....	38	Hark, ten thousand harps and voices..	52
Ask ye what great things I know.....	42	Hark, the gospel news is sounding.....	144
Asleep in Jesus, blessed sleep.....	7	Hark, the voice of love and mercy.....	94
As on the cross the Saviour hung.....	33	Haste we now with eager feet.....	138
Awaked by Sinai's awful sound.....	81	Have you pain, or care, or sorrow.....	154
Awake, my soul, to joyful lays.....	105	Heavenly home, heavenly home.....	59
B.		Here at thy cross, incarnate God.....	15
Behold a Stranger at the door.....	8	How oft, alas, this wretched heart.....	19
Beyond this life of hopes and fears....	134	How sweet the name of Jesus sounds 25-34	
Blow ye the trumpet, blow.....	63	How tedious and tasteless the hours... 86	
Broad is the road that leads to death..	9	Hear the blessed Saviour say.....	164
Brothers clasp hands, the moments are flying.....	102	I.	
Burst ye emerald gates and bring.....	84	I am coming to the cross.....	57
C.		I am waiting by the river.....	66
Can you stand for God?	80	I lay my sins on Jesus.....	58
Children of the heavenly King.....	44	I love the volume of thy word.....	70
Come, children, let us sweetly sing.....	131	I love to hear the story.....	129
Come, let us anew, our journey pursue	98	I love to steal awhile away.....	23
Come, let us lift our joyful eyes.....	31	I love to tell the story.....	56
Come, let us sing of Jesus.....	106	I love to think of heaven.....	134
Come, schoolmates, do not weary.....	127	I'm a pilgrim, and I'm a stranger.....	103
Come thou fount of every blessing.....	51	In the Christian's home in glory.....	110
Come thou long expected Jesus.....	70	In the rifted rock I am resting.....	99
Come to Jesus.....	47	I think when I read that sweet story of old	126
Come, ye sinners, poor and wretched.	100	It is finish'd, finish'd now.....	162
D.		It is not death to die.....	96
Dare to do right.....	144	I want to be like Jesus.....	120
Depth of mercy, can there be.....	48	I was a wandering sheep.....	37
Did Christ o'er sinners weep.....	36	I would not live away.....	102
E.		J.	
Early my God without delay.....	24	Jesus came, Jesus came.....	113
F.		Jesus I come, I come to-night.....	87
Fade, fade, each earthly joy.....	83	Jesus, I love thy charming name.....	18
Fading, still fading, the last beam is shining	60	Jesus keep me near the cross.....	148
Farewell, farewell to all below.....	92	Jesus loves me, this I know.....	114
Father, I stretch my hands to thee....	26	Jesus, Saviour, pilot me.....	45
Father, whate'er of earthly bliss.....	27	Jesus the water of life will give.....	140
From every stormy wind that blows... 8		Joy to the world, the Lord is come....	22
From Greenland's icy mountains.....	49	K.	
From whence doth this union arise....	86	Know each other blessed comfort.....	74
G.		L.	
Give, give, cheerfully give.....	62	Long ago, when little children.....	163
Glory to thee, my God.....	10	Lord God, the Holy Ghost.....	38
God is the refuge of his saints.....	10	Lord, I hear of showers of blessing....	81
		Lord I perish, save, I cried.....	42

INDEX OF FIRST LINES.

	PAGE.		PAGE.
M.		Sweet land of rest for thee I sigh... 24-136	
Majestic sweetness sits enthroned.....	21	Sweet must it be to dwell secure.....	96
Mary to the Saviour's tomb.....	40	T.	
Mercy, O thou Son of David.....	77	Tell me the old, old story.....	76
Mine the Cross and thine the glory....	52	The chariot of mercy is speeding its	
Must Jesus bear the cross alone.....	20	way.....	160
My country 'tis of thee.....	94	The cross, the cross, the blood-stained	
My heavenly home is bright and fair 16-55		cross.....	88
My hope is built on nothing less.....	6	The day is past and gone.....	79
My soul be on thy guard.....	36	The Lambs of the upper Fold.....	158
My soul complete in Jesus stands.....	122	The morning light is breaking.....	50
N.		There's a land that is fairer than day.	150
Nearer, my God, to thee.....	95	There is a fountain filled with blood..	18
Never be afraid to speak for Jesus.....	124	There is a stream whose gentle flow... 17	
Night comes on, the sun is gone.....	143	There is a time we know not when....	91
Nothing but leaves.....	71	There is life for a look at the crucified	
Nothing either great or small.....	121	One.....	78
O.		There is no name so sweet on earth. 66-122	
O happy day that fixed my choice.....	104	Thus far the Lord has led me on.....	13
Oh, could we speak the matchless worth	72	Thy church, O God, shall rest secure... 92	
Oh, for a closer walk with God.....	31	'Tis religion that can give.....	109
Oh, how I love thy holy law.....	35	To-day the Saviour calls.....	65
Oh, who'll stand up for Jesus.....	50	To do to others as I would.....	118
O I love to think of Jesus.....	116	To us a child of Hope is born.....	32
Once more my soul the rising day.....	27	Triumphant Zion lift thy head.....	6
One more hymn we'll sing at parting.	166	W.	
One sweetly solemn thought.....	156	Watchman, tell us of the night.....	46
On Jordan's stormy banks I stand.....	35	We are coming blessed Saviour.....	155
Only just across the river.....	64	We are waiting by the river.....	132
O sing to me of Heaven.....	39	Weeping will not save me.....	100
O thou, the contrite sinner's friend....	85	We go the way that leads to God.....	69
Our Father, through the coming year.	26	We have come rejoicing on this happy	
Our souls by love together knit.....	39	day.....	168
Over the river, oh, what is there.....	159	Welcome, delightful morn.....	68
O, yes, the Lord lov'd children.....	163	We'll try to be like Jesus.....	118
P.		We're travelling home to heaven.....	61
Pass me not, O gentle Saviour.....	89	What is this that steals, that steals	
Pilgrim, rejoice, for the mantle of sin	142	upon my frame?.....	125
Pleasant is the Sabbath bell.....	112	What means this eager, anxious	
Praise God from whom all blessings		throng?.....	14
flow.....	5	When he cometh, when he cometh....	149
R.		When I survey the wondrous cross....	12
Return, O wanderer, to thy home.....	124	When saints gather around thee, dear	
Rocked in the cradle of the deep.....	11	Saviour.....	136
Rock of ages cleft for me.....	47	When shall we meet again.....	84
S.		When striving with the host of sin....	146
Safely through another week.....	41	When we hear the music ringing.....	54
Salvation, oh, the joyful sound.....	19	Who shall sing if not the children....	106
Saviour, like a Shepherd lead us.....	128	Why are we all so happy.....	110
Say, brothers, will you meet us.....	62	Why do we mourn departing friends. 23	
Shall we gather at the river.....	132	Will you battle for the right?.....	162
Shall we sing in heaven forever.....	138	With the eyes of our faith on the hill	
Shout again the glad hosanna.....	152	of the Lord.....	90
Shout the tidings of salvation.....	111	Work for the night is coming.....	115
Sing to the Lord a new made song....	28	Y.	
Softly fades the twilight ray.....	48	Ye valiant soldiers of the cross.....	30
Sow in the morn thy seed.....	40	Z.	
Sweet hour of prayer, sweet hour of		Zion stands with hills surrounded....	82
prayer.....	16		





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