

Thompson
of
SONGS FOR THE
Singing, Normal
and
Literary Schools

One Hundred
New Songs

with
Simplified Theory and
How to Write Music.

Edited by
J. E. VAUGHAN,
Athens, Ga.

25 cents per copy; \$2.50 per dozen, prepaid.

Faint, illegible handwriting in the upper left corner.



SONGS FOR THE
Singing, Normal
— and —
Literary Schools

One Hundred
New Songs

CONTAINING

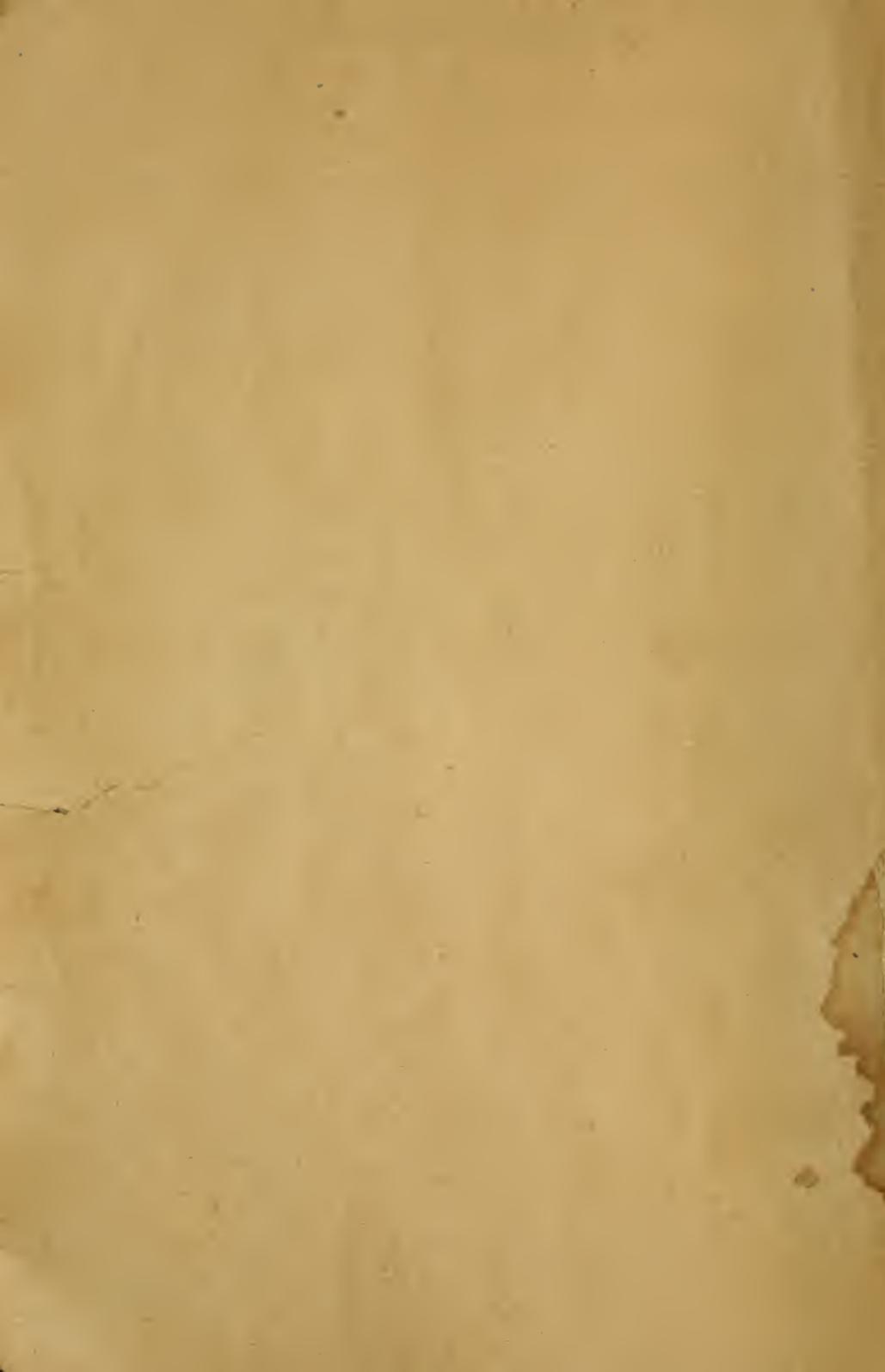
Simplified Theory and
How to Write Music.

Edited by

J. B. VAUGHAN,
— Athens, Ga. —



25 cents per copy; \$2.50 per dozen, prepaid.



Christmas Night Serenade.

Words and Music by J. EDMOND THOMAS.

1. Star of the eve, with twinkling light, Now hailing with
2. Queen of the night, thou sil-ver-y moon, Now peering thro'
3. Star of the morn, most wondrous of all, Which guided the

1. Star of the eve, with twinkling light,
 2. Queen of the night, thou silver-y moon,
 3. Star of the morn, most wondrous of all,

pride the scenes of the night; From thy great
 clouds from heaven's bright dome, Oh! sing to us
 wise with light to the stall, Where angels from

Now hailing with pride the scenes of the night;
 Now peering thro' clouds from heaven's bright dome,
 Which guided the wise with light to the stall,

joy, oh, nev-er re-frain, But sing to us
 of our lov'd ones that wait, With beckon-ing
 heaven this mes-sage did bring, To earth now is

From thy great joy, oh, nev-er re-frain,
 Oh! sing to us of our lov'd ones that wait,
 Where angels from heav'n this message did bring,

now of Je-sus once slain.
 hands, at heaven's bright gate.
 born a Sav-iour and King.

But sing to us now of Je-sus once slain.
 With beckon-ing hands, at heaven's bright gate.
 To earth now is born a Sav-iour and King

No. 2.

I Will See My Mother.

J. B. VAUGHAN.

MISS EULA VAUGHAN.

1. Won't that be a meet-ing, O the hap-py greet-ing, 'Far be-yond the
 2. What a grand re-un-ion, what a sweet com-mun-ion, Nev-er-more to
 3. Oft-en sad and wea-ry, when the days are drear-y, Comes the bless-ed

riv-er on the oth-er shore; I shall see my moth-er, and we'll know each
 part with loved ones gone before; Bless-ed home in glo-ry, 'tis the sweet-est
 prom-ise with me it is well; I can see the dawn-ing of the hap-py

oth-er, O, how sweet when we shall meet, yes, meet to part no more.
 sto-ry, Glo-ry, glo-ry hal-le-lu-jah, sing it o'er and o'er.
 morn-ing, I shall go to mam-ma and for-ev-er with her dwell.

CHORUS.

Yes, I shall see my moth-er, I shall know my mamma, What a hap-py

meet-ing that will be; Yes, I shall see my moth-er,

I Will See My Mother. Concluded.

1 will know my mamma, When we meet beyond the Jas-per sea.

No. 3. Longing for Home.

J. T. CAMP.

J. B. VAUGHAN.

1. The ransom'd die and go to heav'n, And meet with those they love ;
2. I'll wait with patience here be-low, Till Je - sus bids me come ;
3. That sunny land, those mansions fair, In vis - ions oft I see ;
4. O glorious home, sweet land of rest, I oft - en sigh for thee,

I trust to me will soon be giv'n, A hap - py home a - bove.
 Then farewell world, I'll up-ward go, To my e - ter - nal home.
 But best of all, my Saviour's there, And with Him I shall be.
 I long to live a - mong the blest, Thro' all e - ter - ni - ty.

CHORUS.

O happy home, O blessed home, A home so dear to me ; O happy

home, O blessed home, I long Thy courts to see. long Thy courts to see.

J. B. VAUGHAN.

Arr. by J. B. VAUGHAN.

1. We are go - ing home to glo - ry, We will leave our camps to-day,
 2. On this road there's no col - lis - ions, For we know our en - gin - eer,
 3. Bless - ed Je - sus our con - duct - or, He has car - ried thousands thro',

All our baggages checked for Ca-naan, And we have the right-of way,
 He has got the right time ta - ble, Come on board you need not fear;
 Je - sus lives up there in glo - ry, And they say "there's room for you."

There are dear ones at the sta - tion, They are wait - ing us to come;
 For there's thousands gone be - fore us, They have land - ed safe at home—
 Je - sus paid your trans - por - ta - tion, And the way is free for all;

CHORUS.

We will sing and shout de - liv - rance, go - ing home.
 And they'll welcome, yes, they're bidding us to come. Hel - lo, Cen - tral!
 Look! be - hold the head - light shin - ing, hear them call?

give me heav - en, For my ma - ma's there, She'll be glad to know I'm com - ing

RAILWAY MESSAGE. Concluded.

Ma-ma wants to hear, Tell my dar-ling I am com-ing, For she waits for me,

Soon I'll be at home with ma-ma, O how glad I'll be.

No. 5. SHATTERED VASE.*

J. B. VAUGHAN.

Arr. by J. B. VAUGHAN.

1. Bright hopes of the morn-ing, On pin-ions have flown, Sweet chal-ice of
 2. Sweet dreams that once cheered me Will come nev-er-more, I'm left a lone
 3. O how can such bright dreams Be blight-ed so soon? The rays of the
 4. The vis-age of by-gone Still haunts me to-night, O rift a-way,
 5. O back-ward, turn backward, O time in your flight, And make me, O

CHORUS.

fragrance Have van-ished and gone.
 wanderer, In sor-row be-low.
 morn-ing Have cloud-ed the noon. "You may brake, you may shat-ter, The
 dark clouds From my tear-dim sight.
 make me a child for to-night.

vase if you will, But the scent of the ros-es will cling to it still."

*The above verses tell a story, the story may be found between the lines. Who can read it?

J. B. Vaughan, owner.

1. There are complaining people who say we are too bold, Alas! there are still
 2. Ah, many hearts are aching, we find them ev'rywhere Whose cups are filled with
 3. One day my precious comrade you too were lost in sin, But others sought your
 4. So, let us keep it burning, the Lamp of ho-ly love, To ev-'ry per-se-

oth-ers who say we're aft-er gold; But they are all mis-tak-en, we
 sor-row, whose homes are filled with care; When misfortune overtakes them, the
 res-cue and Je-sus took you in; So when you're tried and tempted by
 cu-tor point out the way a-bove; The precious blood of Je-sus was

want not sordid stuff, But souls of poor lost sinners, those diamonds in the rough.
 world gives them a cuff, Or sends them to perdition, those diamonds in the rough.
 scof-fer's keen re-buff, Don't turn a-way in an-ger, this diamond in the rough.
 shed and that's enough, O let us tell Him of it that diamond in the rough.

CHORUS.

The day will soon be o-ver in which to work and win, There's ma-ny a gem lies

hid-den be-neath the dross of sin; O let us dig and find them, God's

DIAMONDS IN THE ROUGH. Concluded.

pow-er is e-nough To pol-ish in - to beau-ty those diamonds in the rough.

No. 7. MEETING OVER THERE.

D. M. K.

D. M. KING.

1. When we all reach that home on the shin - ing shore, O - ver
Soon we'll meet them up there and we'll part no more, O - ver
2. Bless - ed Sav - iour has gone, and He bids us come, O - ver
In that land of sweet rest, where the loved ones roam. O - ver
3. There will be no good-byes and no weep - ing eyes, O - ver
Soon we'll in that home meet far be - yond the skies, O - ver

CHORUS.

there,..... yes, o - ver there. Yes, the hap - py time is com - ing by and
O - ver there, yes, o - ver there.

by, by and by, O - ver there,.... yes, o - ver there, yes, o - ver there
O - ver there, yes, o - ver there,

No. 8.

THAT WONDERFUL DAY.

Consecrated to all who are looking for and preparing for that great day.

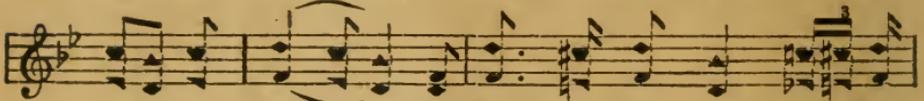
J. B. V.

J. B. VAUGHAN.

Duett.



1. The won - der - ful day of judg - ment is com - ing, And we shall soon
2. Poor sin - ner, be - lieve, the judg - ment is com - ing, O, where will you
3. The dead in their graves will come forth to meet it, All na - tions will



hear the call;..... 'Tis com - ing to you, and 'tis
stand that day?..... The right - eous will hear "Come, ye
hear the call..... That speaks in loud tones time on

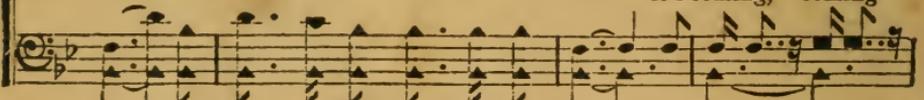


com - ing to me, That day is com - ing to all.
bless - ed of mine," The lost, be driv - en a - way.
earth is no more,—That day is com - ing to all.

CHORUS.



Oh, that won - der - ful, won - der - ful day,.....
it's coming, coming



..... Oh,..... that won - der - ful, won - der - ful day,.....
soon. it's



..... It's coming to you, it's coming to me,
coming, coming soon.



THAT WONDERFUL DAY.—Concluded.

That day is com-ing to all.....
yes, com-ing, coming to all.

9.

J. B. V.

UP THERE.

J. B. VAUGHAN.

1. My home, bless-ed man-sion where lov'd ones are wait-ing, Oh! when shall I
2. Oh! glo - ry, sing glo - ry, and tell the sweet sto - ry.—I long with my
3. They're wait-ing and watch-ing, they're beck'ning me o-ver, My harp is now

hear their sweet song! Oh! it will be glo-rious when I shall cross o - ver,
Saviour to be; I'll love Him, I'll serve Him, I'll praise Him forev - er,
wait-ing for me; I want to go home to my dear ones up yon-der,

CHORUS.

And sing with the great white throng. } Up there, Up
My Sav-our who died for me. } Up there, up there, they're
And sing thro' e - ter - ni - ty.

there,..... They're wait-ing for me up there, there.
wait-ing for me, They're wait-ing for me up there, up there.

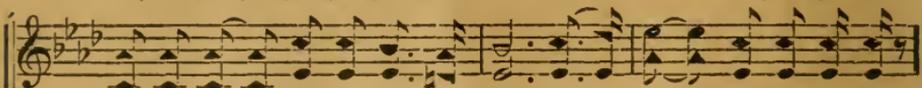
The Bible in the Cabin by the Sea.

W. C. H.

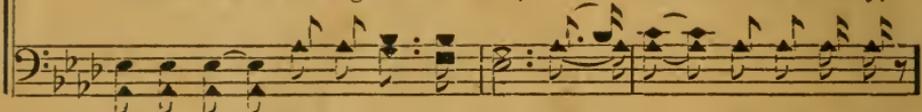
W. C. HAFLEY.



1. There is a precious volume all fin-ger-worn and old, In the
 2. How oft-en have I listened at the tempest howl and rave Round that
 3. How oft-en, O how oft-en, she read the glowing word, Read a
 4. There is no oth-er volume so precious as this book, It



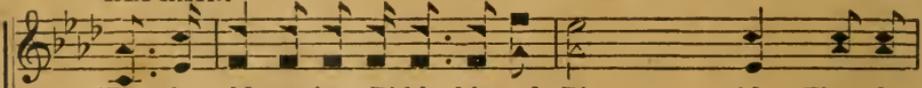
lit - tle log - cab-in by the sea; It is the old, old Bi-ble,
 lit - tle log - cab-in by the sea; While my mother read of Jesus
 message from the precious word of God; It told of faithful Daniel
 tells me how in liv-ing how to die; It tells me of that cit-y,



More precious now than gold, 'Tis the Bible that my mother gave to me.
 Who walked upon the wave, How Jesus calmed the stormy Gal-i - lee.
 Who trusted in the Lord, While she led me in the pathway that he trod.
 O wondrous, wondrous book, And that I'll meet the loved ones by and by.



REFRAIN.



'Tis the old precious Bi-ble, blessed Bi - ble That she
 Bi-ble, blessed Bi-ble.



read in the cab-in by the sea;..... 'Tis the precious, precious
 by the sea;



The Bible in the Cabin. Concluded.

Bible, the blessed, blessed Bible, The Bible that my mother gave to me.

Peace.

EMMA B. VANDEUSEN.

J. B. VAUGHAN.

1. Peace be with thee, my friend, God's rest-ful peace; While we our
 2. Tho' here thy form we lay, Deep in earth's mold, Thy spir - it
 4. Joy - ful wilt thou a - rise To planes di - vine, Where pur - i-

treasure give Thy joys increase. God's grace encompass thee Thro' all e-
 with His love Will God en-fold. In em-py - re - al bliss No joys thy
 fied of dross Thy light will shine. Wilt beam from spheres a-far, To us a

ter - ni - ty, Still may thy bless-ing be Peace, gen - tle peace.
 soul can miss, Yet glad thou'lt welcome this Peace, God's sweet peace.
 guid-ing star, Beck'ning to gates a - jar, To peace, sweet peace.

No. 12. DON'T MAKE THE WRINKLES DEEPER.

I met a young man not long ago who lived in my old home. I knew his parents well; both lovely Christian people. His mother was a beautiful young woman when I left the old home, and as years had passed I wanted to know how time had served her, so I asked him: "How does your mother look, is she as pretty as ever?"

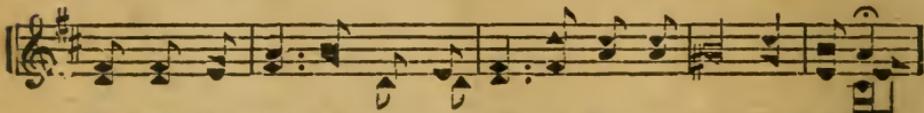
He looked rather serious for a moment and then said: "Yes; she is beautiful now, but there are many wrinkles on her once smooth brow, and I fear I have helped to put them there." I know it was ever true, for he had been a wild young fellow. Think of it, young people.

MRS. F. A. BRECK.
DUET.

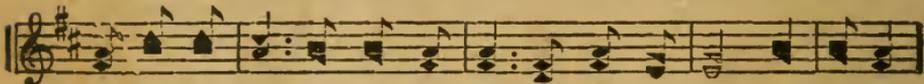
J. B. VAUGHAN.



1. Is fa-ther's eye-sight grow-ing dim, His form a lit - tle low-er?
2. There's noth-ing makes a face so young As joy, youth's fair - est to-ken;
3. In doubt-ful path-ways do not go, Be tempt-ed not to wan-der;
4. Be lav-ish with thy lov-ing deeds, Be pa-tient, true and ten-der;



Is moth-er's hair a lit - tle gray, Her step a lit - tle slow-er?
And noth - ing makes a face grow old Like hearts that have been bro-ken.
Grieve not the hearts that love you so, But make their love grow fond-er.
And make the path that age-ward leads A - glow with earth - ly splendor.

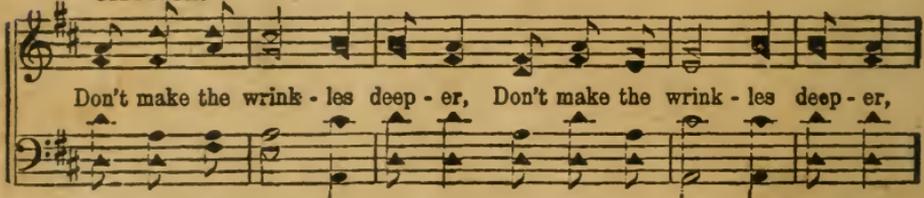


Is life's hill grow-ing hard to climb? Make not their path - way steep-er;
Take heed lest deeds of thine should make Thy moth-er be a weep-er;
Much have thy par - ents borne for thee, Be now their ten - der keep-er;
Some day thy dear ones, strick-en low, Must yield to Death, the reap-er;

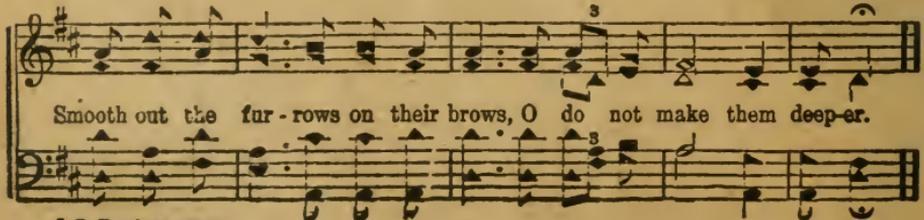


Smooth out the fur-rows on their brows, O do not make them deep-er.
Stamp peace up - on a fa - ther's brow, Don't make the wrinkles deep-er.
And let them lean up - on thy love, Don't make the wrin-les deep-er.
And you will then be glad to know, You made no wrin - les deep-er.

CHORUS.



Don't make the wrin - les deep - er, Don't make the wrin - les deep - er,



Smooth out the fur-rows on their brows, O do not make them deep-er.

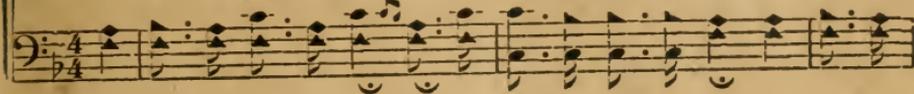
No. 13. I LOVE TO SING THE OLD SONGS.

Arr. by J. E. T.

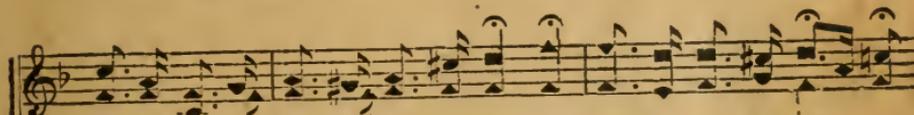
J. E. THOMAS.



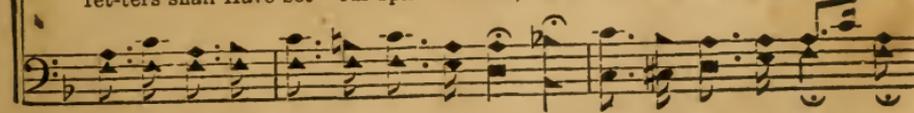
1. I love to sing the old songs I learned long years a - go, Although my
 2. I love to sing the old songs, And dream old dreams again Of gold - en
 3. Let's all sing now this old song, While vis - ions come a - gain Of fan - cy



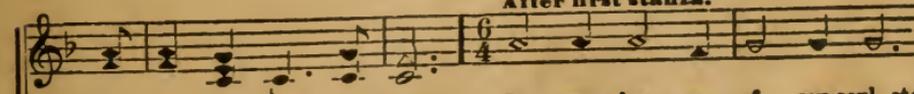
voice may fail me, And fool - ish tears may flow; For by - gone days I
 days de - part - ed, Which we can ne'er re - gain; To you all un - for -
 lays in child - hood, And manhood's toil and pain; Per - haps, when earth - ly



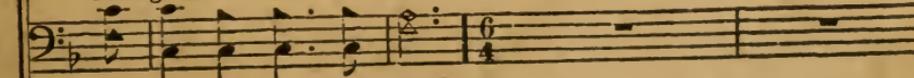
live a - gain With each fa - mil - iar strain, But let me sing the old songs,
 got - ten still These sacred songs may be, O let me sing the old songs,
 fet - ters shall Have set our spir - its free, We all will sing this old song



After first stanza.

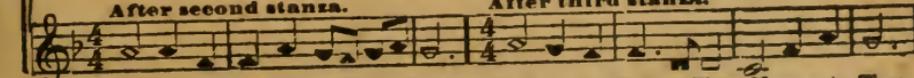


Join in their sweet re - frain. Je - sus, lov - er of my soul, etc.
 They are so dear to me.
 Throughout e - ter - ni - ty.



After second stanza.

After third stanza.



On Jordan's stormy banks I stand, etc. Nearer, my God, to Thee, Nearer to Thee

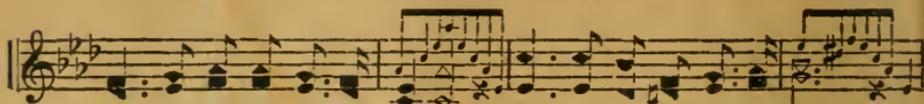
C. BROOKSHER.

J. B. VAUGHAN.

DUET.



1. I am wait-ing at the sta - tion For the glorious gos-pel train,
2. We can see the headlight gleam-ing, As a - long the rails it shines,
3. Je - sus Christ is our con - duct - or, And we shall not be a - fraid,



That will take me home to heav-en, And my pass has been obtained.
 We can hear the roar-ing en-gine, As around the curves it climbs.
 For the train will stop at heav-en, And our passage has been paid.



There is no im-por-tant mat - ter I am leav-ing need-ing done,
 We will hold the blood-stained banner Of King Je - sus in our hand,
 It was paid by King Im - man - uel, As he groaned with Calv'ry's pain,

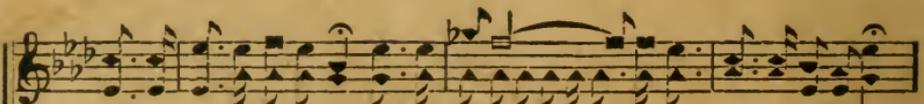


But I'm read-y at the sta - tion, And on time to make the run.
 When we board the train for heaven Rid - ing to the spir - it land.
 'Tis the on - ly pas-sage need - ed On the glorious gos - pel train.

CHORUS.



Hal - le - lu - jah! . . . hear the glad triumphant song, 'Tis the gospel train approaching,
 Hal - le - lujah! it is coming,



And 'twill stop to take you on, Halle-lu - jah! Get on board the gospel train,
 Hal - le - lujah! it is coming,



The Gospel Train. Concluded.

And go with us o - ver yon - der, To the glo - rious spir - it land.

No. 15.

His Will Be Done.

J. B. VAUGHAN.

J. B. VAUGHAN.

1. Let floods of trou - ble roll, En - com - pass my poor soul, Some
 2. If Je - sus bids me go, On yon far heath - en shore, He'll
 3. Though tears be - dim mine eye, And sor - rows veil the sky, I'll
 4. A few more days to roam In this sad world a - lone, And
 5. If Je - sus bids me stay, Or if He calls a - way, I'll

CHORUS.

day I'll reach the goal, His will be done.
 he with me I know, His will be done. Je - sus once wept for me,
 with my Sav - iour cry, His will be done.
 then I'm go - ing home, His will be done.
 bow to Him and say, His will be done.

In dark Geth - sem - a - ne, My song shall ev - er be, His will be done.

No. 16. Walking and Talking With Jesus.

J. B. VAUGHAN.

J. B. VAUGHAN.

1. My bless-com-pan-ion by my side, Walk-ing and talk-ing with
 2. My Sav-iour leads me all the way, Walk-ing and talk-ing with
 3. And by and by on yon-der shore, Walk-ing and talk-ing with

Je - sus bless-ed Sav - iour, Je - sus my Saviour, Friend and Guide,
 Je - sus bless-ed Sav - iour, He will not leave me night nor day;
 Je - sus bless-ed Sav - iour, I'll be at home for ev - er-more;

I'm walk - ing and talk - ing with Je - sus bless - ed Sav - iour.
 While walk - ing and talk - ing with Je - sus bless - ed Sav - iour.
 Yes, walk - ing and talk - ing with Je - sus bless - ed Sav - iour.

CHORUS.

I am walk - - - - ing and talking with Je - - - - sus,
 Walking and talking with Je - sus, Walking and talking today,

Yes, I'm walk - - - - ing and talking with Je - - - -
 Blessed companion how love - ly, Leading and guiding the

Walking and Talking With Jesus. Concluded.

sus, I'm walk-ing and talk-ing with Je - sus, bless-ed Sav-iour,
 way, I'm walk-ing and talk-ing with Je - sus, bless-ed Sav - iour.

No. 17. O, That Will Be Glory.

J. B. V.

J. B. VAUGHAN.

1. Tho dark and gloomy be the night, And lone-ly be the way,
2. I've longed and yet I long to see, The day when He shall come,
3. If all the dear ones could but go, And be with me up there,
4. O, won't that be a bliss-ful time, When we have gathered home,

There is a land of pure delight, And joy e - ter - nal - ly.
 O, that will be e-nough for me, To rest in peace at home.
 We'd sing and shout for ev-er-more, Be-yond this mor-tal sphere.
 We'll be so hap-py in that clime, Where we shall sweetly roam.

CHORUS.

O, that will be glo - ry, O, that will be glo - ry,

O, that will be glo - ry, To meet with Him at last.

No. 18. THE MEETING IN THE SKY.

J. B. VAUGHAN.

J. B. VAUGHAN.

1. The time is draw - ing near, His voice we all shall hear,
 2. The saints of long a - go, did pray that day to know,
 3. The lights on yon - der shore, with heav - en's bliss a - glow,

Dear broth - er will you be, a - mong the first to rise?
 But they shall soon be - hold with an im - mor - tal eyes;
 They're shin - ing bright to - day, they'll guide us all the way;

So hap - py I shall be for Je - sus I shall see,
 Oh, day, blest hap - py day, I'll watch and wait and pray,
 The clouds may oft - en rise and veil these mor - tal eyes,

And I'll be read - y for the meet - ing in the skies.
 I'm read - y wait - ing for the meet - ing in the skies.
 I'm hap - py, wait - ing for the meet - ing in the skies.

THE MEETING IN THE SKY.—Concluded.

CHORUS.

I'll be read - y for the meet - ing in the sky,

I'll be read - y for the meet - ing by and by;

Yes, when my name is called, I'll an - swer here am I,

And I'll be read - y for the meet - ing in the sky.

J. B. VAUGHAN.



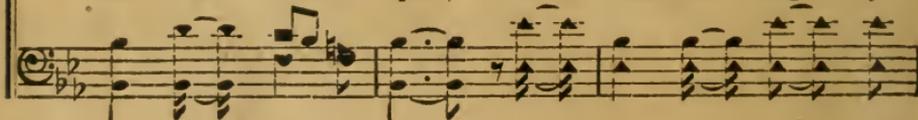
1. I walked thro' the woodland mead-ows, Where sweet the thrushes
2. I found a young life strick - en, By sin's se - duc - tive
3. But the bird with a bro - ken pin - ion, Kept an - oth - er from the



sing; And found on a bed of moss - es, A
 art, And touched with a Christ-like pit - y, I
 snare, And the life that sin had strick - en Raised an -



bird with a bro - ken wing, I heal'd its wound and each
 took him to my heart; He lived with a no - ble
 oth - er from de - spair; For Christ the might - y



morn - ing It sang its sweet old strain, But the bird with a
 pur - pose And strag-gled not in vain, But the life that
 heal - er, Has a balm for ev - 'ry pain, And the soul that



THE BROKEN PINION.—Concluded.

bro - ken pin - ion, Nev - er soared as high a - gain, But the
 sin had strick - en Nev - er soared as high a - gain, But the
 He had heal - ed High - er still shall soar a - gain, And the

rit.

bird with a bro - ken pin - ion, Nev - er soared as high a - gain.
 life that sin had strick - en Nev - er soared as high a - gain.
 soul that He had heal - ed Higher still shall soar a - gain.

No. 20.

BE TRUE.

Mrs. W. B. WILLET.

Mrs. O. L. FLECK.

SOLO.

- | | |
|--|----------------------|
| 1. Be true to the friends that love you, | In this val - ley of |
| 2. Be true to the soul im - mor - tal, | That is giv - en you |
| 3. Be true to the Great High Spir - it, | Who lives thro' e - |

f

sor - row and tears,	Be true to the heav - en a -
here be - low,	Keep it read - y to en - ter the
ter - nal years,	For do we not all in -

D.S.—Then ev - er we'll cher - ish this

FINE.

bove you,.....	Mov - ing on - ward with nev - er a fear.
por - tals.....	Of bliss, where we all hope to go.
her - it,.....	That life fraught with joy or with tears.
mot - to,.....	Be true, be true, be true.

CHORUS.

D.S.

Be true, be true, Be true as the sun to the day,

No. 21.

WHITER THAN SNOW.

H. E. M.

H. E. MCAFEE.

1. Still I am sing - - ing, Je - sus, of Thee!.....
 2. Je - sus, ac - cept..... the trib - ute I bring.....
 3. Still I am sing - - ing, Je - sus, of Thee!.....
 4. When as my work..... is end - ing be - low,.....

1. Still I am sing-ing, Je-sus, of Thee! Je-sus of Thee!

Bless-ed Re - deem - - er, precious to me!.....
 Not of my - self..... or creed will I sing.....
 Sim - ple my tones of mu - sic may be,.....
 Bid-ding fare - well..... to loved ones be - low;.....

Bless-ed Re-deem-er, precious to me, precious to me!

Tell the good news..... wher - ev - er I go,.....
 On - ly Thy blood..... that sin - ners may know,.....
 Fill me with love..... as homeward I go,.....
 Then will my soul.... mount upward and go,.....

Tell the good news wherev-er I go, wherev-er I go,

Je - sus has washed..... me whit - er than snow.....
 Je - sus can wash..... them whit - er than snow.....
 Sing - ing I'm washed..... e'en whit - er than snow.....
 Join the glad tri - - umph whit - er than snow.....

Je-sus has washed me whiter than snow, yes, whiter than snow.

WHITER THAN SNOW. Concluded.

CHORUS.

Whit-er than snow,..... the beau-ti-ful snow,.....
whit-er than snow, beau-ti-ful snow,

Whit-er than snow,..... the beau-ti-ful snow,.....
whit-er than snow, beau-ti-ful snow!

Tell to the world..... wher-ev-er I go!.....
Tell to the world, wherev-er I go!

Je-sus has washed..... me whit-er than snow!.....
Je-sus has washed yes, whiter than snow.

No. 21½ THE SWEET WILL OF GOD.

Key of B.

1 O sweet will of God, thou hast girded me round,
Like the deep moving currents that girdle the sea,
With omnipotent love is my poor nature bound,
And this bondage to love sets me perfectly free.

CHORUS.—Hallelujah! hallelujah! my soul is now free,
For the precious blood of Jesus cleanseth me, even me.

2 For years my will wrestled with vague discontent,
That like a sad angel o'ershadowed my way;
God's light in my soul with the darkness was blent,
And my heart ever longed for an unclouded day.

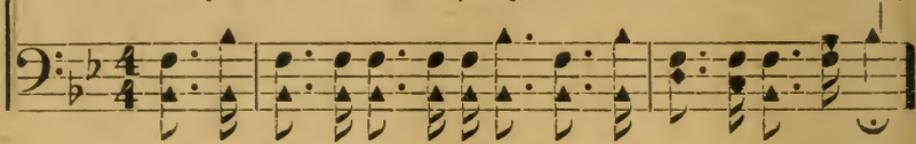
3 My wild will was captured, yet under the yoke
There was pain and not peace at the press of the load,
Till the glorious burden the last fiber broke,
And I melted like wax in the furnace of God.

Mrs. G. L. MOORE.

JOSEPH BRIDLY.



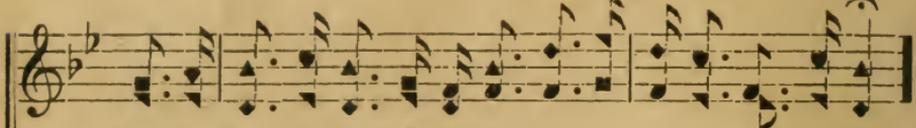
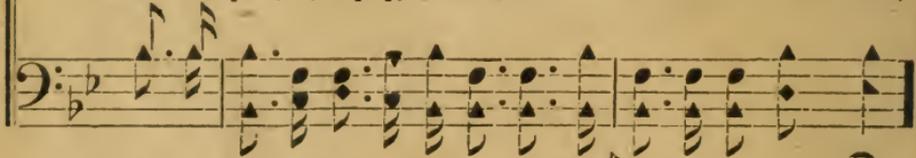
1. Are you lay - ing up your treas - ures in the great bank vault a - bove?
2. Are you count - ing up your treas - ures which are worth far more than gold,
3. Are you an in - vest - ment plan - ing, let's in - vest with God a - bove,



Are you leav - ing world - ly pleasures all be - cause of Je - sus' love,
 When we deal with God He measures out to us a hundred - fold,
 Then when earth - ly wealth is wan - ing, we will reap rewards of love,



Are you plac - ing all your sav - ings, where no thieves can e'er break in?
 Let not sin nor pride be - set us, what care we for wealth or fame?
 None too poor, oh, hap - py mortals, each a bank account can have,



Keep - ing them to in - sure com - fort, when you leave this world of sin?
 For the Lord will not for - get us when we ask in Je - sus' name.
 And when safe with - in the por - tals, our dear Lord will say "Well done."



HEAVENLY BANK ACCOUNT. Concluded.

CHORUS.

There are no de - fault - ers in this great bank a - bove,

For we are deal - ing with the Lord, and "God is love,"

There are no de - fault - ers, in this great bank a - bove,

For we are deal - ing with the Lord, and "God is love."

EULALIA.

J. B. VAUGHAN.

1. Won't you speak a word for Je - sus, as you pass a - long the way? Telling
 2. Won't you speak a word for Je - sus, 'tis a mes - sage you should give, Tell those
 3. Won't you speak a word for Je - sus? time is pass - ing fast a - way, He com -

sin - ners what you know of His great love from day to day, You may help some wand'ring
 lost in sin, of Je - sus, how to come to Him and live, Tell, Oh, tell this wondrous
 mands us go and tell, oh, go and tell them while 'tis day, Tell how Je - sus died on

sinner, far - a - way from love and home, Far a - way in sin and darkness and con
 sto - ry, nev - er wea - ry of it grow, Tell and sing the lov - ing sto - ry, tell and
 Calv'ry, gave His life for you and me, Let the na - tions hear the sto - ry, sound it

tent from God to roam, Oft - en words in kindness spoken, to poor sin - ners
 sing it o'er and o'er, 'Tis the old, old bless - ed sto - ry, 'tis the sto - ry
 o - ver land and sea, Tell, oh, tell the love of Je - sus, how His blessings

gone a - stray, Brings them back to love and mercy, souls are dying, don't delay.
 from a - bove, Broth - er, speak a word for Je - sus, tell poor sinners of His love.
 free - ly flow, 'Tis the sweet, old bless - ed sto - ry, tell and sing it o'er and o'er.

J. A. CONNELL.

J. B. VAUGHAN.

I. Poor sin - ner a - way from the Sav - iour, Why lon - ger in
 2. There's joy in the pres - ence of an - gels, When lambs in the
 3. Poor sin - ner, the time is soon com - ing, When Je - sus will

shame will you roam? Your Sav - iour is pa - tient - ly wait - ing, He
 fold are em - braced, When sin - ners are com - ing to Je - sus, Be -
 call you no more, The day of sal - va - tion is pass - ing, Oh,

D.S.—Oh, come to the Sav - iour be - liev - ing and

FINE. CHORUS.

wants you to turn and come home. } Come, sin - ner, to
 liev - ing and trust - ing His grace. } Come sinner be - liev - ing, Oh,
 come while He knocks at the door.

He will not turn you a - way.

D.S.
 Je - sus, come, sin - ner, to - day,.....
 come while you may, The Savlour is call - ing, He's call - ing to - day.

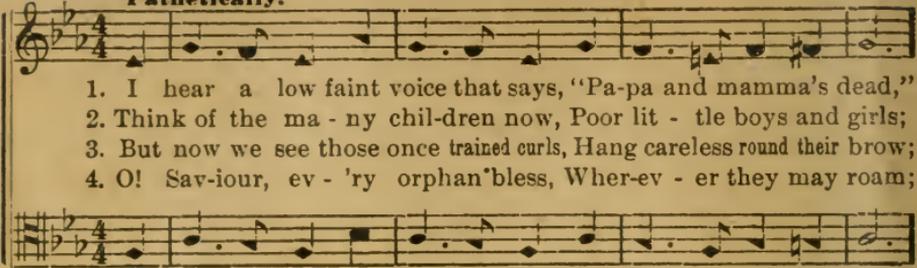
No. 25. Saviour, Lead Them. (Orphans.)

Dedicated to the Orphans' Homes of Texas.

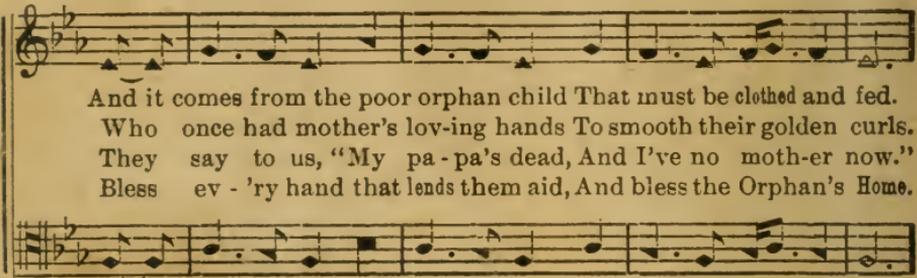
H. W. ELLIOTT.

EMMETT S. DEAN.

DUET. Sop. and Ten.
Pathetically.

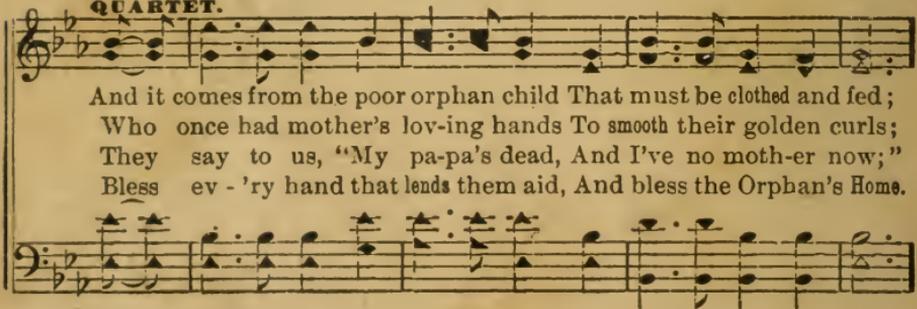


1. I hear a low faint voice that says, "Pa-pa and mamma's dead,"
2. Think of the ma - ny chil-dren now, Poor lit - tle boys and girls;
3. But now we see those once trained curls, Hang careless round their brow;
4. O! Sav-iour, ev - 'ry orphan'bless, Wher-ev - er they may roam;

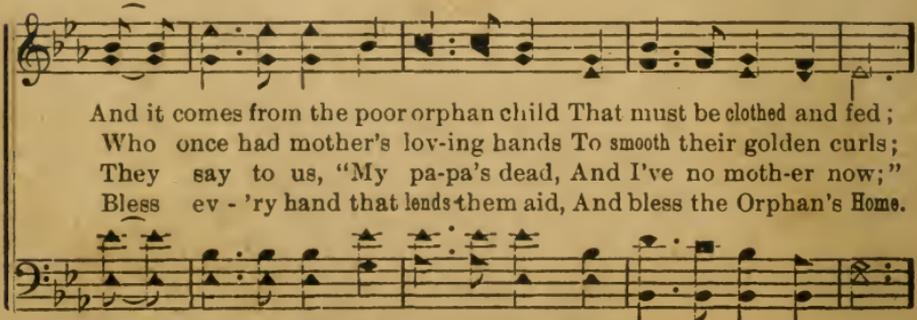


And it comes from the poor orphan child That must be clothed and fed.
Who once had mother's lov-ing hands To smooth their golden curls.
They say to us, "My pa - pa's dead, And I've no moth-er now."
Bless ev - 'ry hand that lends them aid, And bless the Orphan's Home.

QUARTET.



And it comes from the poor orphan child That must be clothed and fed;
Who once had mother's lov-ing hands To smooth their golden curls;
They say to us, "My pa-pa's dead, And I've no moth-er now;"
Bless ev - 'ry hand that lends them aid, And bless the Orphan's Home.



And it comes from the poor orphan child That must be clothed and fed;
Who once had mother's lov-ing hands To smooth their golden curls;
They say to us, "My pa-pa's dead, And I've no moth-er now;"
Bless ev - 'ry hand that lends them aid, And bless the Orphan's Home.

Saviour. Lead Them. (Orphans.) Concluded

CHORUS. *crea.*

Sav-iour, lead..... them by the hand,
Sav-iour, lead them by the hand, yes, gently lead them by the hand,

Sav-iour, lead..... them by the hand,
Sav-iour, lead them by the hand, yes, gently lead them by the hand,

Sav-iour, lead..... them by the hand,
Sav-iour, lead them by the hand, yes, gently lead them by the hand,

Dim.

Till they all reach the glit-ter - ing strand.
glit - ter - ing strand.

Mrs. A. L. DAVISON.

J. H. FILLMORE, by per.

1. Up - on the great high-ways thou stand-est wea - - ry,
 2. The hopes of earth-life oft - en fade and fail thee,
 3. In Him is strength, in Him di - vine com-pas - - sion,

wea-ry, standest wea-ry,
 fail thee, fade and fail thee,
 com-compassion, great compassion,

Thou cri - est ev - er - more "A - lone and drear - - y,"
 Thou hast no ref - uge when thy foes as - sail thee,
 He chang-es not, tho' things of earth - ly fash - - ion

drear - y, lone and drear-y,
 sail thee, foes as - sail thee,
 fash-ion, earth-ly fash-ion

And wilt not un - der-stand that there so near thee,
 And when the night shall come, oh, who will guide thee,
 Grow old and die, ah! turn thee, heart so wea - - ry,

near thee, there so near thee,
 guide thee, who will guide thee,
 wea - ry, heart so wea - ry,

The Sav-iour waits to love, and bless, and cheer thee.
 If thou dost still re - fuse thy Friend be - side thee?
 And thou shalt nev - er more be lone and drear - - y.

cheer thee, bless and cheer thee.
 side thee, Friend beside thee?
 drear - y, lone and drear-y.

HE STANDS SO NEAR.—Concluded.

CHORUS.



He stands so near, and yet thy blind - ed vis - ion



Is turned a - way from hope and light e - lya - ian,



Thou wilt not see that 'tis for thee He car - eth,



For thee, for thee the heav - y cross He bear - - eth.



the heav - y cross He bear - eth.

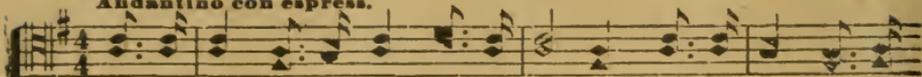
No. 27. HOME-LAND OF HEAVEN.

Mrs. E. A. EVILSIZER.

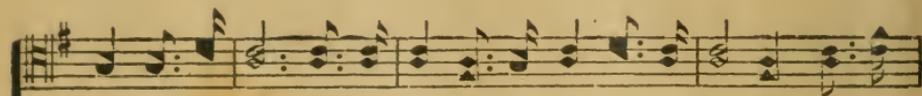
To Prof. S. J. Perry, Dalton, Ga, (E. B. F.)

ELBERT B. FOWLER.

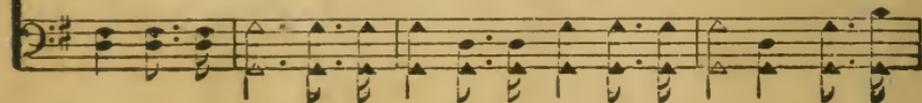
Andantino con espress.



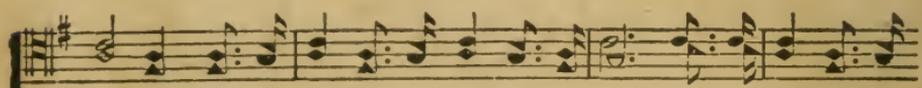
1. Oh, the home of the soul, in my dreaming, With its wide - o - pen
2. In that won - der - ful val - ley of E - den, Far a - way where the
3. Oh, we sing of the home - land of heav - en, And we call it the
4. Land of Beu - lah fair cit - y of prom - ise, How I long all thy



por - tals I see, And a glimpse of its jewell'd walls gleaming Is some -
 beau - ti - ful dwell, There are an - gel - ic harp - strings a - quiv - er While sweet
 "Home of the Soul." And we sigh for its beau - ti - ful val - leys, Where fair
 joys to be - hold! I can dream of thy beauty and grandeur, But by



times half revealed un - to me.
 an - thems of love ev - er swell. Oh, that fair, hap - py home - land of
 riv - ers of peace ev - er roll.
 tongue it can nev - er be told.



heav - en, With its wide - o - pen por - tals I see, How I long for the



HOME-LAND OF HEAVEN. Concluded.

summons to en - ter, And at home with my Sav - iour to bei

No. 28. GOD SHALL WIPE ALL TEARS AWAY.

J. D. V.

Rev. 21: 4.

JAS. D. VAUGHAN.

Duet.

1. Here we have a time of sor - row, Pain and anguish day by day;
2. Weeping eyes shall weep no longer, Peace and joy shall last for aye;
3. At the bed-side of the dy - ing, To the weeping gently say;

But there'll come a time of gladness, "God shall wipe all tears a - way."
In that E - den land up yon - der, "God shall wipe all tears a - way."
That in heav'n there is no sor - row, "God shall wipe all tears a - way."

CHORUS.

Praise the Lord, how sweet the promise, As we pass a-long life's way;

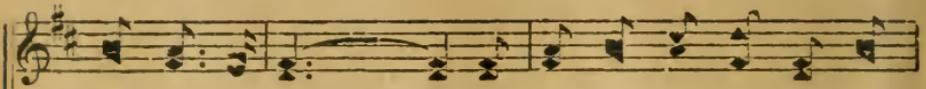
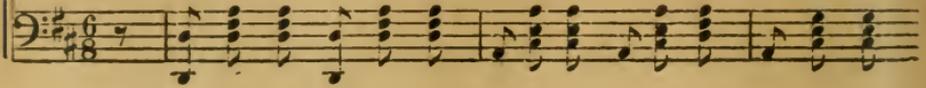
That in heav'n there'll be no sorrow, "God shall wipe all tears a - way."

EMMA B. VAN DEUSEN.

Air. by J. B. VAUGHAN.



1. When Je-sus the peo-ple had led,..... A -way by the
 2. The mes-sage the dear Master gave,..... That sweet-ly sad
 3. When outward our spir-it shall press,..... And swift-ly the



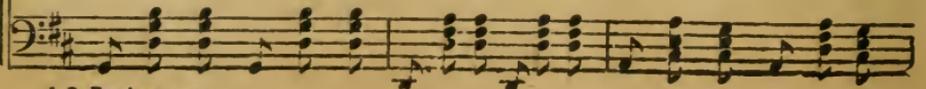
blue Gal - i - lee,..... The hearts that for com - fort had
 lives to Him drew,..... Still lives in the hearts of the
 life - fet - ters break,..... Un - car - ing for strug - gle and



fled..... To Him, found sweet rest by the sea..... He
 brave,..... Yet bless-ed the faith-ful and true..... 'Twas
 stress,..... With joy our hard paths we'll forsake..... But



told them of beauties of heav-en, He spoke of the bright mansions
 spok-en that all who be-lieve it, From grief may find refuge and
 ere from the drear earthly por-tal, Our glad way we'll speed thro' the



Meet Me Up There. Concluded.



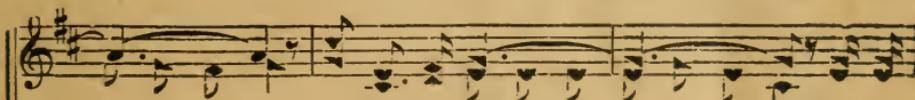
fair,..... And plead with them earnestly, gent-ly, "My
 peace,..... And glad hope to all who re-ceive it, That
 air,..... We'll speak the dear words of the Master, "Oh



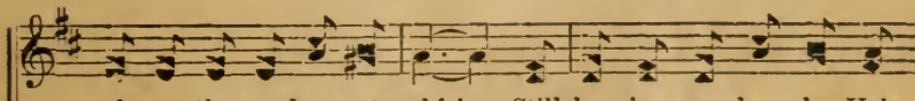
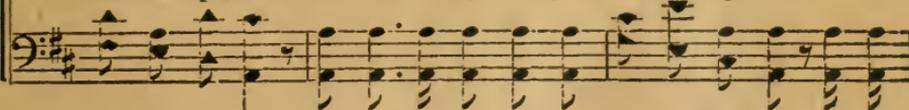
CHORUS.



friends, will you meet me up there?".... Meet me up there,
 with Him all sor-row will cease.....
 friends, will you meet me up there?" ... Meet me, O say will you



..... Meet me up there,..... Clearly
 meet me up there? Meet me, O say, will you meet me up there?



ech - o the words sweet and fair, Still lov - ing so dear - ly, He's



pleading sin - cere - ly, "O friends, will you meet me up there?"



IS THERE ROOM FOR ME?

J. B. V.

J. B. VAUGHAN.

1. Be - yond the sea where fade - less glo - ries gleam, Where things are
 2. That wondrous cit - y, far be - yond con - fine, Where all is
 3. I long to soar a - way and be at rest, And there to

ours that eyes hath nev - er seen, The soul's sweet home, the blissful ev - er
 joy and peace, so pure, divine; In vi - sions I its glitt'ring streets can
 lean up - on my Sav - ior's breast; Oh, won't that be a glo - rious vic - to -

more, Will there be room for me on that bright shore?
 see, And won - der if there's room in heav'n for me.
 ry, To find that there is room in heav'n for me!

CHORUS.

There's room, yes, room, There's
 Room for you and me, room for you and me,

room..... for me; There's room
 Room in heav'n for me, room enough for all; Yes, there's room for me,

IS THERE ROOM FOR ME? Concluded.

for all, Yes, room..... for me.....
 room enough for all, Room enough in heav'n, yes, room in heav'n for me
 for me.....

31.

WALKING WITH JESUS.

"Did not our heart burn within us, while he talked with us by the way,
 and while he opened to us the Scriptures?—LUKE 24: 32.

TABOR.

G. TABOR THOMPSON.

1. I'll walk with Je - sus a - lone, Held by the arms of His love;
2. Learning each day in the strife, To die to self and to sin;
3. Striv - ing for rich - es un - told, Seek - ing for souls gone a - stray,
4. Aft - er the toil I shall rest, Rest with the loved gone be - fore;

Till I shall stand by His throne, And dwell in heav-en a - bove.
 And rise in new-ness of life, Je - sus a - bid - ing with-in.
 Lead-ing them back to the fold, This is my work, day by day.
 Safe in the home of the blest, Rest in the Lord ev - er - more.

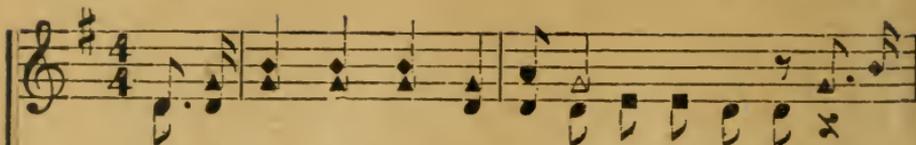
CHORUS.

Walk - - ing with Je - - sus, My heart all a - glow,
 Walking with Je - sus, Talking with Je - sus, My heart all a - glow,

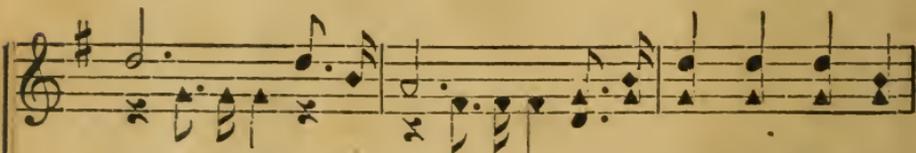
Walk - - ing with Je - - sus, I'm whiter, yes, whiter than snow.
 Walking with Jesus, Talking with Jesus,

F. L. EILAND.

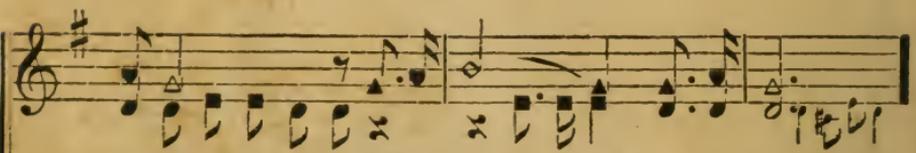
J. B. VAUGHAN.



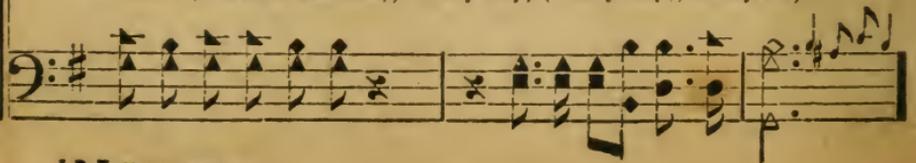
1. Oh, a glo - rious light is dawn - ing, (light is dawn - ing,) That I
2. It is glow - ing, Je - sus show - ing, (Je - sus show - ing,) Love to
3. O'er life's sor - rows, scenes and troubles (scenes and troubles,) I can
4. If with - in its ho - ly bor - ders, (ho - ly bor - ders,) I shall



see, (that I see,) that I see, (that I see,) And it bring - eth heav'n - ly
me, (love to me,) love to me, (love to me,) Ceasing nev - er, last - ing
go, (I can go,) I can go, (I can go,) It doth ev - er, safe - ly
stay, (I shall stay,) I shall stay (I shall stay) Ne'er a - gain my feet shall



beau - ty, (heav'nly beauty,) Unto me, (un - to me,) un - to me.
ev - er, (last - ing ever,) That I see, (that I see,) that I see.
guide me, (safely guide me.) This I know, (this I know,) this I know.
stumble, (feet shall stumble,) On my way, (on my way,) on my way.



Glorious Light. (Concluded.)

CHORUS.

There's a light, there's a light, That I
There's a light, there's a light,

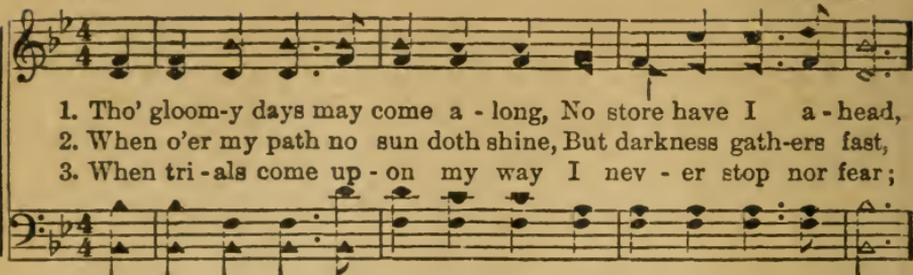
see, that I see, And it shines, and it
that I see, that I see, and it shines,

shines, Ov - er me, ov - er me.
and it shines, ov - er me,

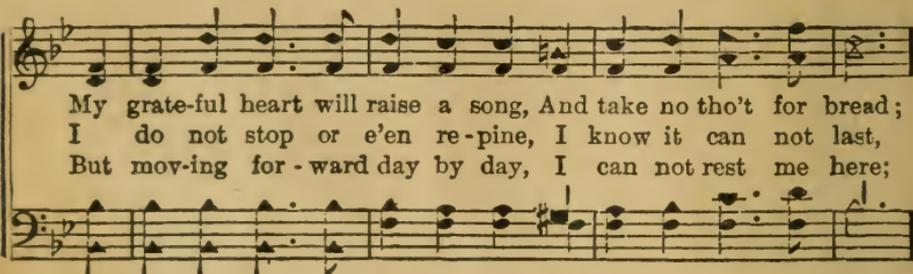
No. 33. My Heart Keeps Singing,

J. M. P.

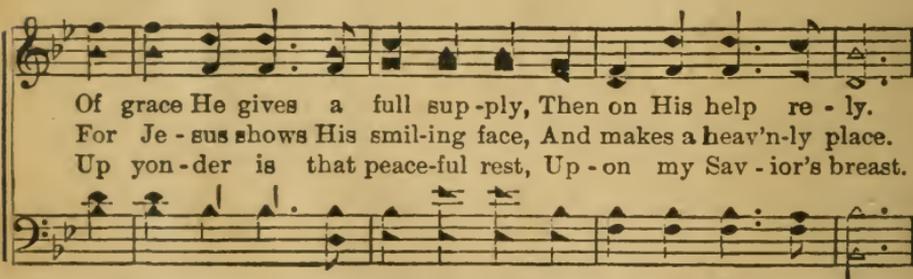
J. M. PIERCE.



1. Tho' gloom-y days may come a - long, No store have I a - head,
2. When o'er my path no sun doth shine, But darkness gath-ers fast,
3. When tri-als come up - on my way I nev - er stop nor fear;

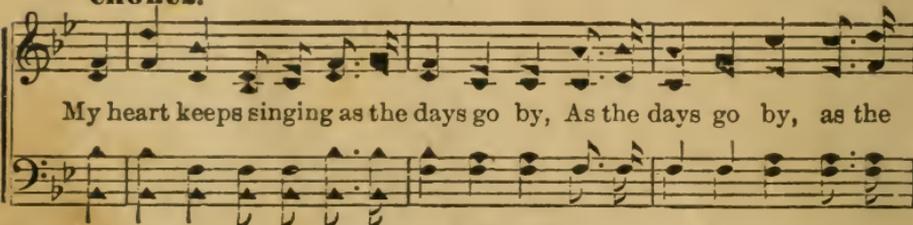


My grate-ful heart will raise a song, And take no tho't for bread;
I do not stop or e'en re-pine, I know it can not last,
But mov-ing for - ward day by day, I can not rest me here;

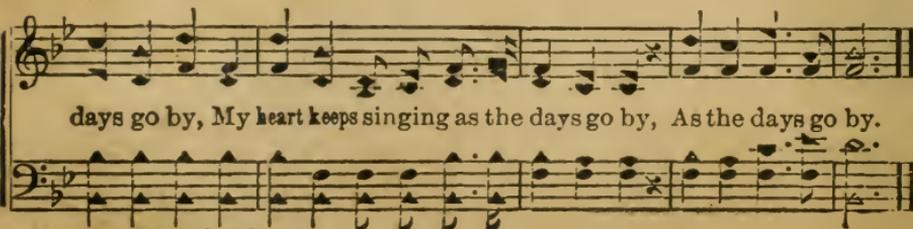


Of grace He gives a full sup-ply, Then on His help re - ly.
For Je - sus shows His smil-ing face, And makes a heav'n-ly place.
Up yon-der is that peace-ful rest, Up - on my Sav - ior's breast.

CHORUS.



My heart keeps singing as the days go by, As the days go by, as the



days go by, My heart keeps singing as the days go by, As the days go by.

HE IS COMING.

To my Friend James T. Irwin, Pomona, Cal.

J. B. VAUGHAN.

"EULALIA."

1. Are you look - ing for the Sav - iour, are you read - y for the call?
 2. He is com - ing, He is com - ing, His be - lov - ed to re - ceive,
 3. He is com - ing, Christ is com - ing, Bless - ed be the Prince of Peace,

Should He come to - day in glo - ry from on high;..... Are you
 Are you read - y when He comes to claim His own?..... Are your
 He shall gath - er His redeem'd ones home to rest,..... He is

D.S.—He is

wait - ing, longing, watching, for His com - ing is to all, We shall
 gar - ments pure and spot - less, do you on His name be - lieve? His e -
 com - ing, sure - ly com - ing and our pil - grim - age shall cease, We'll be

com - ing soon in glo - ry, with His heav'n - ly host so fair, Oh, be
 FINE. CHORUS.

meet with our Re - deem - er by and by. }
 lect shall on - ly dwell with Him a - bove. } Are you waiting for Him, are you
 gath - ered home to meet the good and blest. }

read - y for the meeting in the air.

D.S.

pray - ing Him to come? Have you now the wed - ding gar - ment on.
 garment on.

No. 35.

I Feel Like Going On.

"They desire a better country, that is an heavenly."—HEB. 11: 16.

W. T. D.

(Dedicated to Rev. J. W. Burke.)

W. T. DALE.

1. I have start-ed for the kingdom, I am on my journey home;
 2. And my Saviour's go-ing with me, Ev-'ry day I feel Him near;
 3. I am in the land of Beau-lah, And its breez-es fan my soul;
 4. I am dwelling on the mountains, And in sight of Canaan stand;
 5. Now my friends are waiting for me, Who have cross'd the chilling tide;
 6. Soon I'll cross the roll-ing Jor-dan, Soon I'll en-ter Canaan's land;

I shall reach the "bet-ter country," And I feel like go-ing on.
 With His presence here He cheers me, And He quells each rising fear,
 I am near-ing Canaan's bor-der, And I soon shall reach the goal.
 I am drink-ing of the fountains, Flow-ing thro' this goodly land.
 Now I see them as they beck-on, Call-ing from the oth-er side.
 Then I'll shout and sing for-ev-er, With that ho-ly, hap-py band.

CHORUS.

Yes, I feel like go-ing on, O I feel like go-ing on;

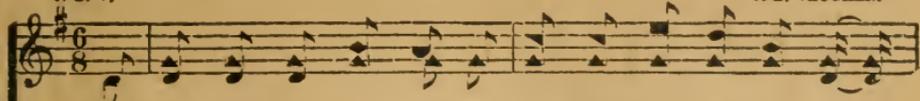
I am on my way to Zi-on, And I feel like go-ing home.

* In a Testimony Meeting a Christian in the prime of life spoke of his many trials and discouragements, and seemed utterly cast down. Following him an old gray headed father arose to his feet, and in clear, thrilling tones said: "Brethren, *I feel like going on*, the Lord being my help." His words proved an inspiration to every heart.

No. 36. YOU WILL BE SORRY SOME DAY.

J. B. V.

J. B. VAUGHAN.



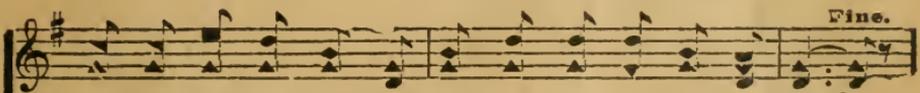
1. The har-vest is o-ver, the sum-mer is end-ed, And
2. Your bless-ed Re-deem-er de-scend-ed from glo-ry, And
3. The time is soon com-ing when all must ac-cept Him, Or b



yet you are stay-ing a-way; O, list-en, I'll tell you the
 here a-mong sin-ners did stay; Why don't you believe Him, ac-
 ban-ish-ed for-ev-er a-way; O, what would you give then for



D. S.—Re-mem-ber, take warn-ing be
 D. S.—Re-mem-ber, take warn-ing be
 D. S.—Re-mem-ber, perhaps there will



sto-ry of Je-sus, Or you will be sor-ry some day.
 cept and re-ceive Him? And you won't be sor-ry some day.
 on-ly one mo-ment, To pray Him for mer-cy some day.

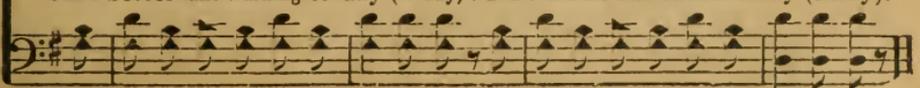


fore that great morn-ing, Or you will be sor-ry some day.
 fore that great morn-ing, And you won't be sor-ry some day.
 be no to-mor-row; Then come and ac-cept Him to-day.

CHORUS.

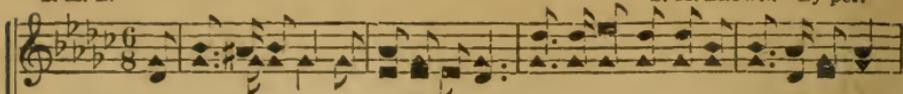


Or you will be sorry some day (some day); Don't turn the dear Saviour away (away).
 And you won't be sorry some day (some day); If you will accept and obey (obey).
 You'd better take warning to-day (to-day): Don't turn the dear Saviour away (away).

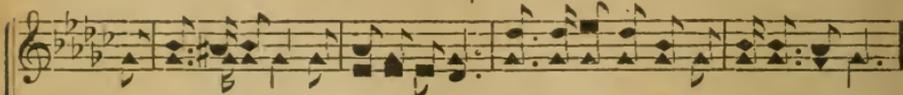


S. M. B.

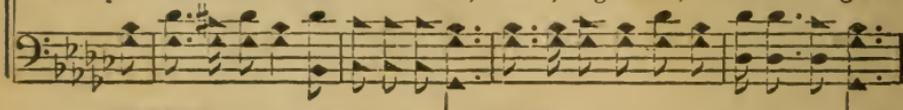
S. M. BROWN. By per.



1. Companion, draw nigh they say I must die, Early the summons has come from on high,
2. Ah can you not bow and pray with me now? Sad the regret we have never learned how,
3. And can you not sing a song of His love, How He came down from the mansions above
4. A - las! it is so; but thus it must be; No word of comfort or promise for me;
5. O people of God who have His blest word, Will you not heed the command of your Lord,



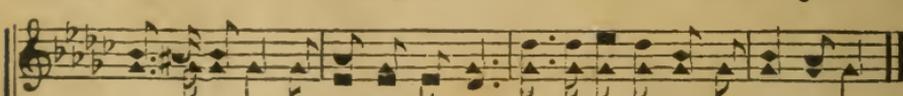
The way is so dark, and yet I must go, Oh, that such sorrow you never may know?
To come before Him, who only can save, Leading in triumph thro' death and the grave.
To bleed and to die on Cal-va-ry's tree, Bringing sal-va-tion to sin-ner's like me?
To die without God; or hope in His Son, Covered in darkness, bereaved and undone.
And pub-lish to all of Adam's lost race, Pardon, forgiveness, salvation thro' grace?



CHORUS.



On - ly a pray'r, on - ly a tear, O if sis - ter and mother were here;



On - ly a song, 'twill comfort and cheer, On - ly a word from that book so dear.



Copyright, 1892, by S. M. Brown.

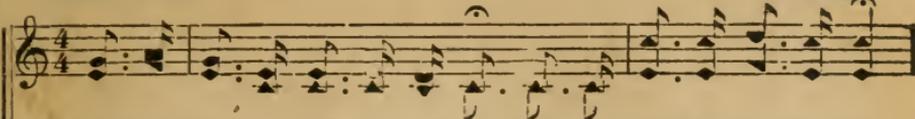
To the brethren who have aided me in the establishment of the Tabernacle Church in Kansas City, I most respectfully dedicate this song, the proceeds from the sale of which I contribute to missions in Kansas City.
S. M. BROWN.

Two young men, who had been brought up together in a distant State, came to Kansas City to get a start in the world. They were employed in laboring on the piers of one of the great railroad bridges on the Missouri River. An accident occurred in which several men were injured, among them was one of these young men, who was fatally crushed. He was taken into one of the tents in which the laborers were living, and, being conscious, he was told by the physician that he could live only a few hours. He requested his companions to pray with him and stated that he was not prepared to die. His friend assured him that he did not pray for himself and was not fit to pray for a dying man. Then he asked that a song might be sung, but was again assured, by his friend, that he knew no song appropriate to an occasion like that. Finally, he begged that a Bible might be brought and a few verses read to him before he died. The tents and cabins were searched, and there was not a copy of the word of God to be found, and so, among his last words the dying man exclaimed, "And is it possible that away from home and without a prayer, a song, or a verse of Scripture I am to be ushered into the presence of God unprepared?"

"Walk while ye have the light."—JOHN 12: 35.

JENNIE WILSON.

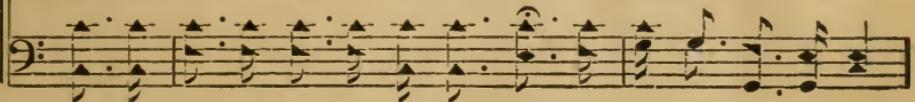
J. E. THOMAS.



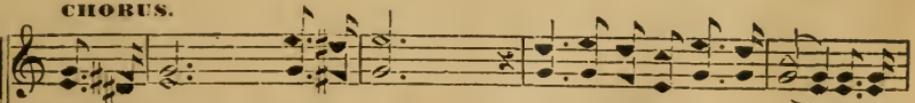
1. When the gloom of night surrounds you, Wait with patience for the dawn ;
2. Far - ther on the toilsome jour - ney Ends where walls of jasper gleam ;
3. Far - ther on the heav - y bur - dens, Which have been so hard to bear,
4. Far - ther on rewards su - per - nal, Ev - 'ry tri - al will re - pay ;



If you tread the Christian pathway, Light will cheer you farther on.
 Far - ther on the wayward pil - grim, Rests by life's fair - flow - ing stream
 Will be laid a - side for - ev - er, Where is left all earth - ly care.
 Faint not then, O wea - ry broth - er, How - e'er steep and lone your way.



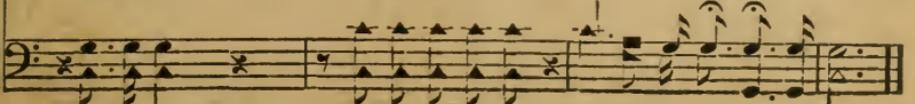
CHORUS.



Far - ther on, farther on, All the shadows will be gone ; Falter
 Farther on, farther on,



not,..... O weary brother,.... Joy is coming farther on.
 Falter not, O weary brother,



BOLTON, arr.
DUET.

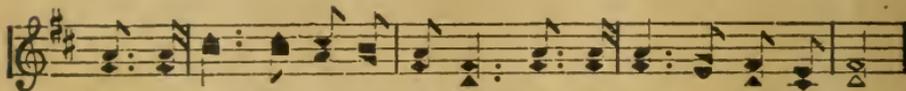
J. B. VAUGHAN.



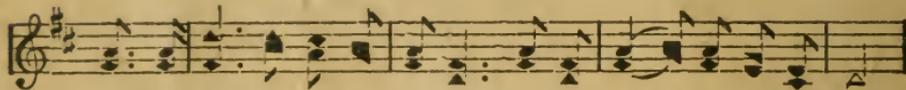
1. Once I wandered lone and wea-ry, As a lamb lost from the fold ;
2. Now He keeps me by the riv-er, In the pastures sweet and green ;
3. Do not wan - der on in darkness, Seek the ten - der Shepherd's fold ;



Thro' the night so bleak and dreary, O'er sin's mountains dark and cold ;
But some day I'll rest in safe-ty In the land that's yet un-seen ;
Come to Je - sus, He will give you Room to shel-ter from the cold.

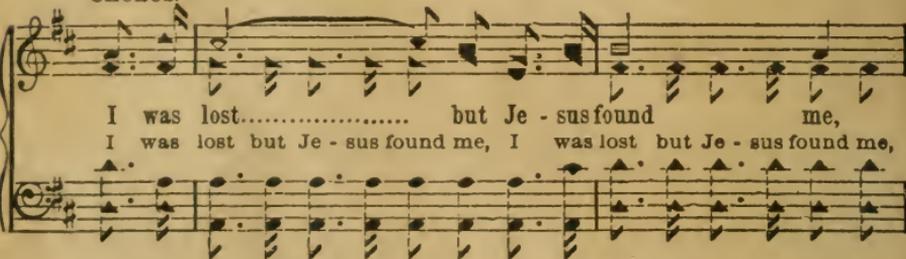


But the faith-ful Shepherd found me, There in sad - ness and de - spair ;
No more sin and no more sor - row, No more wand'ring o - ver there ;
Cast on Him your ev - 'ry bur - den, Rest se - cure - ly in His love ;

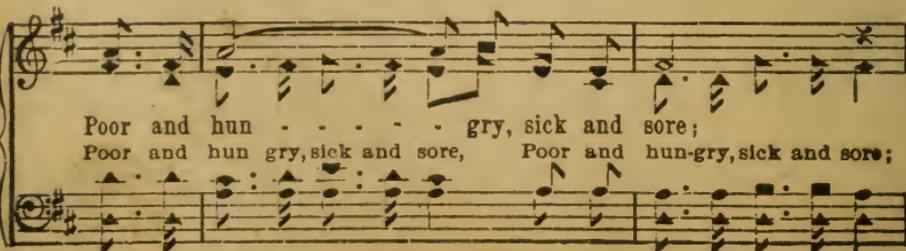


Cheered me with His words of comfort, Lead me back with ten - der care.
No more long - ing for to - morrow, In that home so bright and fair.
He will shield and keep you ev - er, Till you reach the fold a - bove.

CHORUS.



I was lost..... but Je - sus found me,
I was lost but Je - sus found me, I was lost but Je - sus found me,



Poor and hun - - - - - gry, sick and sore ;
Poor and hun gry, sick and sore, Poor and hun - gry, sick and sore ;

ONCE I WANDERED.—Concluded.

With His lov - - - - ing arms a-round me.
 With His lov-ing arms around me, With His lov-ing arms a-round me,

I can sor - - - - row nev - er more.
 I can sor-row nev-er more, Nev-er more, no, nev - er more.

No. 40 THE CLOUDLESS DAY.

JNO. C. McDONALD.

C. J. HAMBICK.

1. Thro' a glass we see but dark-ly, As we trav-el on life's way;
 2. We'll not fear to cross death's river When this life has passed a-way,
 3. We shall see as oth-ers see us, When the dark-ness rolls a-way;

f FINE.

But the Lord will gen-tly lead us, To the bright uncloud-ed day.
 For we know His hand will guide us To the land of cloudless day.
 We shall sing His praise for-ev-er Thro' the bright unclouded day.

D.S.—To the mountain heights of heav-en, To the land of cloudless day.

CHORUS. *D.S.*

He will lead us thro' the val-ley, He will guide us all the way,

No. 41. I WILL MEET YOU IN THE MORNING.

J. B. V.

To my class at Jacksonville, Texas.

J. B. VAUGHAN.

1. We must shed the parting tear, And our hearts are sad and drear, But we'll
 2. Blessed hope our beacon light, That will shine away the night, And will
 3. We will never say good-by, In that home beyond the sky; Will you

meet a-gain some day, by and by; Let us look beyond the gloom, Where trans-
 guide us safely home, by and by; Never more to say farewell, But with
 meet me o-ver there, by and by; There no parting words are said, There no

plant-ed ros-es bloom, There we'll meet to part, no, never, by and by.
 loved ones we shall dwell, Won't that be a hap-py meet-ing, by and by.
 farewell tears are shed, Will you meet me, will you meet me, by and by?

CHORUS.

I will meet..... you in that morn - - ing,
 I will meet you, yes, I'll meet, you, I will meet you, o-ver there,

I'll be wait - - ing for you there,
 I'll be wait-ing, I'll be watching, I will meet you o-ver there,

I WILL MEET YOU. Concluded.

I will meet..... you in the morn - - ing,
I will meet you in that morning, I'll be watching o - ver there,

I'll be wait - - ing for you there.
I will meet you, I'll be wait-ing o - ver there, yes, o - ver there.

No. 42. ARLINGTON. C. M.

CHARLES WESLEY.

THOMAS A. ARNE.

1. O for a heart to praise my God, A heart from sin set free,
2. A heart resigned, sub-mis-sive, meek, My great Re-deem-er's throne,
3. O for a low-ly, con-trite heart, Be-liev-ing, true, and clean-
4. A heart in ev-'ry tho't renewed, And full of love di - v

A heart that al-ways feels thy blood, So free-ly spilt for me!
Where on-ly Christ is heard to speak, Where Je-sus reigns a-lone.
Which neither life nor death can part From Him that dwells within!
Per-^efect, and right, and pure, and good—A cop-y, Lord, of thine.

"For with Thee is the fountain of life; in Thy light shall we see light."—Ps. 36: 9.

J. D. V.

JAS. D. VAUGHAN.

1. Fountain of life and light, Scattering shades of night, In - to the
 2. Glo - ri - ous Fount of light, Show us the truth and right, Shine in our
 3. In the clear gos-pel rays, Let us re-joice and praise, Walking with

gloom and dark-ness come to - day; Let thy bright beams di-vine,
 hearts with might-y pow'r we pray; Ban-ish all doubt and sin,
 Je - sus to the land of light; Soon we shall pass the gate,

On our dark pathway shine, Guiding us to the land so far a - way.
 Ra-diant-ly shine within, Bring us at last to dwell with Thee for aye.
 Where the redeemed await, En-ter the home where never cometh night.

CHORUS.

Fountain of life,..... Fountain of light,..... Shine on our
 Fountain of life, Fountain of light,

FOUNTAIN OF LIFE AND LIGHT. Concluded.

way,.... scattering night; In Thy clear beams,.... marching a-
way to-day, shades of night, In Thy clear beams,

long,..... Soon we shall gain the blessed land of song.....
marching a-long, of song.

No. 44.

AZMON. C. M.

ISAAC WATTS.

C. G. GLASER.

1. Come, Ho - ly Spir - it, heav'nly dove, With all thy quick'ning pow'rs,
2. Look how we grov - el here be - low, Fond of these earth - ly toys;
3. In vain we tune our for - mal songs, In vain we strive to rise;
4. And shall we then for - ev - er live At this poor dy - ing rate?
5. Come, Ho - ly Spir - it, heav'nly dove, With all thy quick'ning pow'rs,

Kin - dle a flame of sa - cred love In these cold hearts of ours.
Our souls how heav - i - ly they go To reach e - ter - nal joys!
Ho - san - nas lan - guish on our tongues, And our de - vo - tion dies.
Our love so faint, so cold to thee, And thine to us so great?
Come, shed a - broad a Saviour's love, And that shall kin - dle ours.

GEORGIA HINELEY.

B. J. NANGUAV.

1. Not for the worth I am to Thee, Be - fore Thee, Lord I stand,
 2. Take me, dear Fa - ther to Thy heart, Shield me with Thine own hand,
 3. I will not wait and try in vain My - self to pur - i - fy,
 4. Take all my pride and guilt a - way, This pow'r is in Thy hand :

But for the praise I owe to Thee, Lord, "take me as I am."
 From guilt and sin set me a - part, Oh, "take me as I am."
 But take and cleanse from ev - 'ry stain My heart, ere I shall die.
 From Thee I can - not stay a - way, Oh, "take me as I am."

CHORUS.

Oh, take me as I am,..... Just take me as I am,.....
 dear Lord, dear Lord,

Take all my pride and guilt a - way, Oh, take me as I am.....

R. H. WALTON.

J. B. VAUGHAN.

- 
1. Do you wit-ness for Je - sus, my broth - er, Wit-ness in word and in
 2. Do you wit-ness for Je - sus, my broth - er, Say, is your light shining
 3. Do you wit-ness for Je - sus, my broth - er, Trust-ing each day in His




deed : Is the Sav-iour your con-stant com-pan - ion, Do you
bright, There are ma - ny who wan - der in dark - ness, May be
word, Are you tell - ing the sweet Gos - pel sto - ry To the

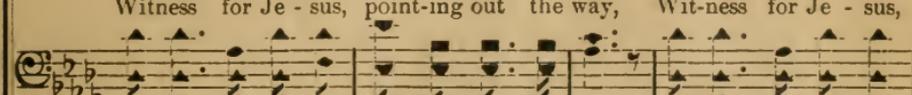
CHORUS.



trust in the Saviour to lead ?	} Witness for Jesus, witness ev-'ry day,
led to flim by your own-light.	
lost ones who've never yet heard ?	




Witness for Je - sus, point-ing out the way, Wit-ness for Je - sus,




so the world may know You be-long to Je - sus, ev-'ry-where you go.

1. There's a land of light be-yond the swelling tide (the swelling tide,
 2. They are wait ing on the shin-ing sil-ver sands (the sil-ver sands)
 3. In that land of light sweet happy voic-es sing (they sweetly sing,

There's a cit-y fair be-yond the sil-ver sea (the sil-ver sea,
 They are wait-ing by the crys-tal riv-er's shore (the riv-er's shore,
 As they chant triumphant anthems loud and free (yes, loud and free,)

Where our loved ones with the Sav-iour doth a-bide (where they a-bide,
 They will greet us with their sinless beck'ning hands (their beck'ning hands,
 And we, too, shall with the joy-ful an-gels sing (with an-gels sing,)

They are wait-ing o-ver there for you and me (for you and me.)
 When the fit-ful dream of life for us is o'er (for us is o'er.)
 When we pass be-yond the sil-ver shin-ing sea (the shin-ing sea.)

CHORUS.

They are wait-ing, they are wait-ing,
 They are wait-ing o-ver there, they are wait-ing o-ver there,

Land of Light. Concluded.

They are wait-ing by the crys-tal riv-er's shore,
the crys-tal shore,

They will greet us with their sin-less beck'ning hands,
sin-less beck'ning hands,

They will greet us with their sin-less beck'ning hands,
sin-less beck'ning hands,

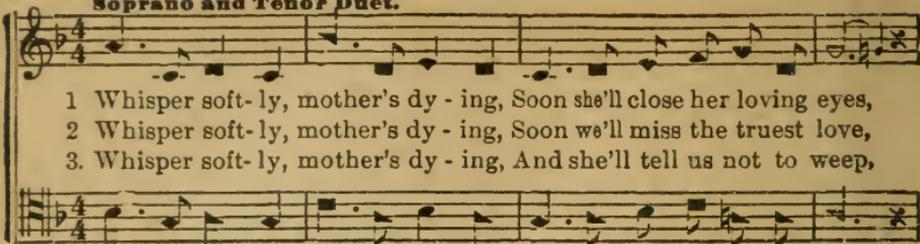
They are wait - ing, they are wait - ing,
They are wait - ing o - ver there, they are wait - ing o - ver there,

Rit
When the fit - ful dreams of life for us is o'er,
for us is o'er.

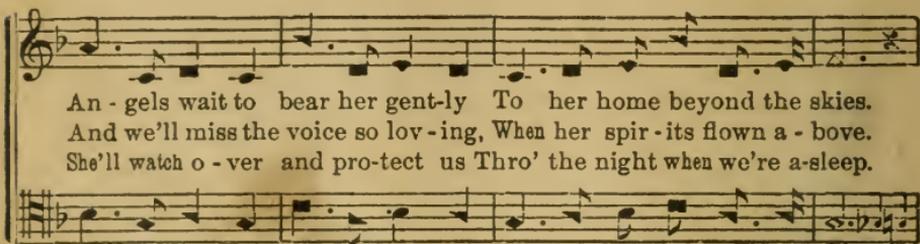
No. 48. Whisper Softly, Mother's Dying.

J. B. VAUGHAN.

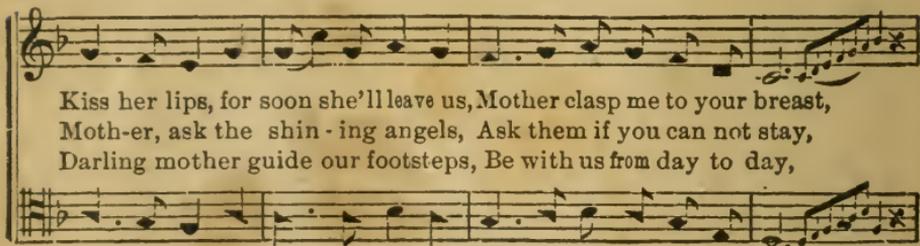
Soprano and Tenor Duet.



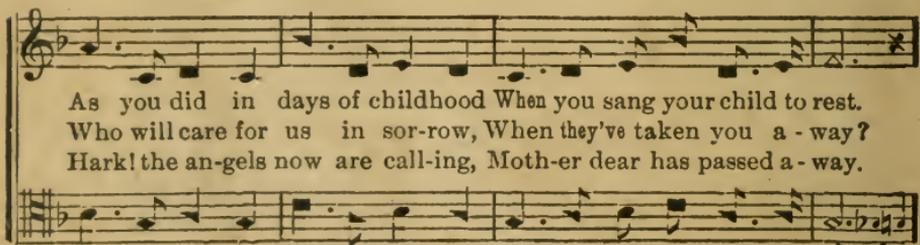
1 Whisper soft-ly, mother's dy-ing, Soon she'll close her loving eyes,
2 Whisper soft-ly, mother's dy-ing, Soon we'll miss the truest love,
3. Whisper soft-ly, mother's dy-ing, And she'll tell us not to weep,



An-gels wait to bear her gent-ly To her home beyond the skies.
And we'll miss the voice so lov-ing, When her spir-its flown a-bove.
She'll watch o-ver and pro-ject us Thro' the night when we're a-sleep.

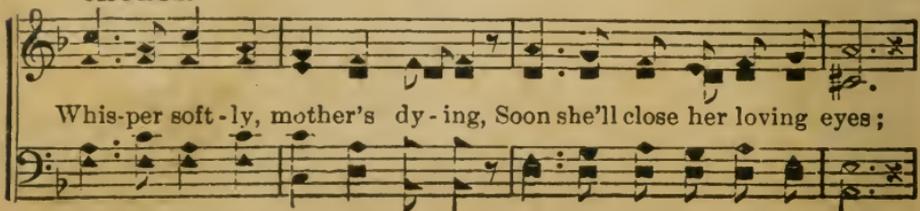


Kiss her lips, for soon she'll leave us, Mother clasp me to your breast,
Moth-er, ask the shin-ing angels, Ask them if you can not stay,
Darling mother guide our footsteps, Be with us from day to day,



As you did in days of childhood When you sang your child to rest.
Who will care for us in sor-row, When they've taken you a-way?
Hark! the an-gels now are call-ing, Moth-er dear has passed a-way.

CHORUS.



Whis-per soft-ly, mother's dy-ing, Soon she'll close her loving eyes;

Whisper Softly, Mother's Dying. Concluded.

An-gels wait to bear her gent-ly To her home be-yond the skies.

No. 49.

O It's Glory.

J. B. V.

DUET.

J. B. VAUGHAN

1. There's a land of peace and glo - ry, There's a home of rest somewhere ;
2. I am told somewhere up yon - der There will be no sin and fear ;
3. And they say that o - ver yon - der Where they never shed a tear ;
4. I have oft-en heard the sto - ry That our loved ones are up there,
5. Aft - er while I'll go up yon - der, And I'll know and understand ;
6. All will then be glo - ry, glo - ry, All my troubles will be o'er ;

There's a place where eyes of weep-ing Nev-er more shall shed a tear.
 And they tell me all is glo - ry, Will you meet me o-ver there?
 But its peace and joy for-ev - er, All is glo-ry ev - 'rywhere.
 And I've heard that they are watching In that glo-ry-land somewhere.
 Yes, I'll see and know my Sav - iour, By the nail prints in His hands.
 For I'll be at home in glo - ry, Sighs and tears will be no more.

CHORUS.

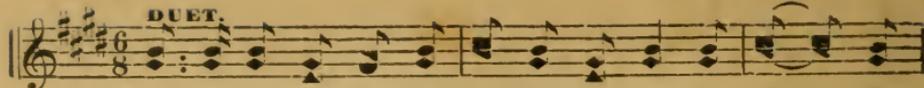
O it's glo-ry, glory, O it's glory, glory, All is
 O it's glo-ry, glo-ry, glory, O it's glo-ry, glory, glory, All is glo-ry,

glo-ry in that country over there, yes, it's glory ev - 'rywhere.
 glo-ry in that country over there, yes, it's glory, glory ev - 'rywhere.

Mamma's in Heaven.

Arr. by J. B. VAUGHAN.

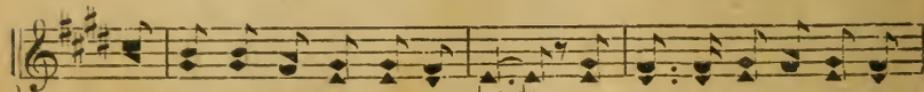
DUET.



1. Two lit - tle chil - dren, a boy and a girl, Sit by an
2. Pa - pa was lost out at sea long a - go, We wait - ed all
3. No one to love us since pa - pa is dead, Jim's five years and



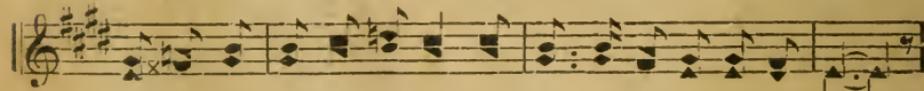
old church door; The girl's lit - tle hands were as brown as the curls
night on the shore; For he was a life - sav - ing cap - tain, you know,
I'm on - ly seven, We can't earn our bread we're too lit - tle, she said,



That played on the dress that she wore; The boy's coat was rag - ged and
And nev - er came back a - ny more; Then mam - ma got sick, an - gels
For mam - ma, our darlings, in heav'n; The sex - ton came ear - ly to



hatless his head, A tear shone in each lit - tle eye; Why don't you run
took her a - way, She's gone to that home of de - light, They'll come for my
ring the church bell, He found them beneath the snow white, The an - gels made

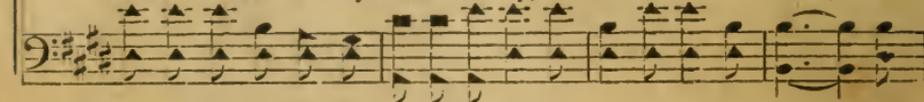


home to your mam - ma, I said, And this was the maiden's re - ply.
dar - lings she told us some day, Per - haps they are com - ing to - night.
room for the or - phans to dwell In heav - en, with mamma that night.

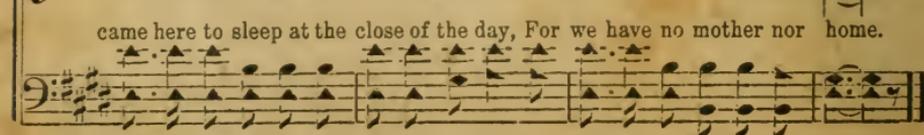
CHORUS.



Mamma's in heav - en they took her a - way, Left Jim and I a - lone; We



came here to sleep at the close of the day, For we have no mother nor home.



DE FLEURY. 8s. D.

JOHN NEWTON.

LEWIS EDSON.

Fine.



1. How tedious and tasteless the hours When Jesus no longer I see! }
Sweet prospects, sweet birds, and sweet flow'rs, Have lost all their sweetness to me. }
2. His name yields the richest perfume, And sweeter than music His voice; }
His pres-ence disperses my gloom, And makes all within me rejoice. }
3. Con-tent with be-hold-ing His face, My all to His pleasure resigned, }
No chang-es of season or place Would make any change in my mind. }
4. Dear Lord, if in-deed I am Thine, If Thou art my sun and my song, }
Say, why do I languish and pine? And why are my winters so long? }



- D. C.—But when I am happy in Him, De-cember's as pleasant as May.
D. C.—No mortal so happy as I; My summer would last all the year.
D. C.—And prisons would palaces prove, If Jesus would dwell with me there.
D. C.—Or take me un-to Thee on high, Where winter and clouds are no more.



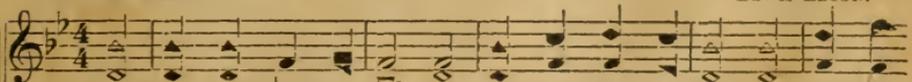
The mid-summer sun shines but dim; The fields strive in vain to look gay;
I should, were He always so nigh, Have nothing to wish or to fear:
While blest with a sense of His love, A pal-ace a toy would appear;
O drive these dark clouds from my sky; Thy soul-cheering presence restore;



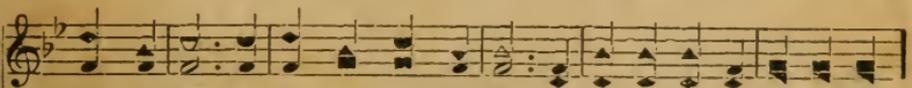
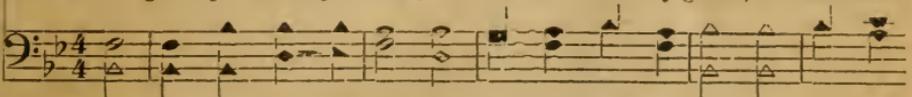
LENOX. H. M.

CHARLES WESLEY.

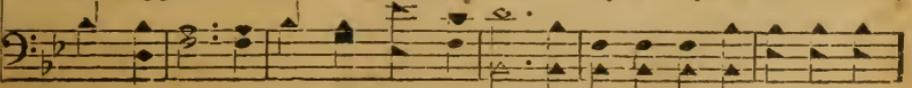
LEWIS EDSON.



1. Blow ye the trumpet, blow, The glad-ly sol-emn sound; Let all the
2. Je - sus, our great High Priest, Hath full atonement made; Ye weary
3. Ex - tol the Lamb of God, The all a - ton - ing Lamb; Redemption
4. The gos - pel trumpet hear, The news of heav'nly grace; And saved from



nations know, To earth's remotest bound The year of ju-bi-lee is come;
spir - its, rest; Ye mournful souls, be glad: The year of ju-bi-lee is come;
thro' His blood Throughout the world proclaim, The year of ju-bi-lee is come;
earth, appear Be-fore your Savior's face: The year of ju-bi-lee is come;



H. R. PALMER.

H. R. PALMER.

1. There is a home e - ter - nal, Beau - ti - ful and bright,
 2. Flow'rs forev - er are spring - ing In that home so fair,
 3. Soon shall I join that an - them, Far be - yond the sky;

Where sweet joys su - per - nal Never are dimm'd by night;
 Thousands of children are sing - ing Prais - es to Je - sus there;
 Je - sus be - came my ran - som, Why should I fear to die?

White-robed angels are sing - ing Ev - er around the bright throne;
 How they swell the glad anthems Ev - er around the bright throne;
 Soon my eyes will be-hold Him Seat - ed up - on the bright throne;

When, oh, when shall I see thee, Beau-ti - ful, beau-ti - ful home?
 When, oh, when shall I see thee, Beau-ti - ful, beau-ti - ful home?
 Then, oh, then shall I see thee, Beau-ti - ful, beau-ti - ful home?

REFRAIN.

Home, beau-ti - ful home,..... Bright, beau-ti-ful home;.....
 Beau - ti-ful home, Beau - ti-ful home;

Beautiful Home. Concluded.

Home, home of our Sav - iour, Bright, beau - ti - ful home.
Beau - ti - ful

No. 54. Angry Words! Oh, let them Never.

"Angry Words."—H. R. PALMER.

1. An - gry words! oh, let them nev - er From the tongue un - bridled
2. Love is much too pure and ho - ly; Friendship is too sa - cred
3. An - gry words are light - ly spo - ken; Bit - t' rest tho' ts are rash - ly

R. H. L. H.

slip; May the heart's best impulse ev - er Check them ere they soil the lip.
far, For a moment's reckless fol - ly Thus to des - o - late and mar -
stirred—Brightest links of life are broken, By a sin - gle an - gry word.

CHORUS.

"Love one an - oth - er," Thus saith the Sav - iour, Children, o -
"Love each oth - er, love each oth - er,"

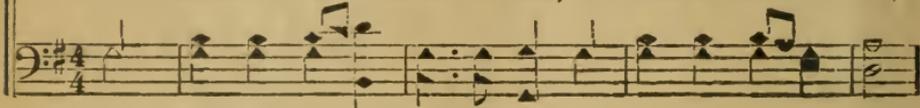
1 2
bey the Fa - ther's blest command: -bey His blest com - mand.
'Tis the Fa - ther's blest command: 'Tis His blest com - mand.

THE RIGHTEOUS MARCHING HOME.

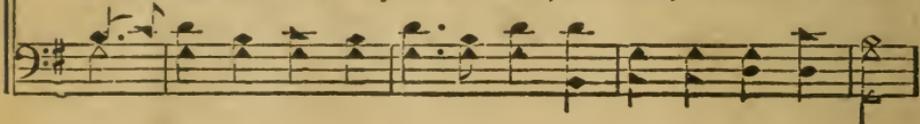
Arr. by J. B. VAUGHAN.



1. As Zi-on's pilgrims, in ac-cord, The sol-diers of our King,
2. In fel-low-ship of joys and woes, We'll bear the common strife,
3. With faith and pray'r we'll urge the fray, Nor will we fear or fly,
4. Then while the spir-it leads us on, Our march we'll still pur-sue,
5. Tho' worn with battle wounds and scars, Yet true to Christ in love,



In cov-nant bands we'll serve the Lord, And all His prais-es sing.
And on-ward press thro' all our foes, And win e-ter-nal life.
For vic-t'ry waits us on the way, And crowns a-bove the sky.
Un-til the heav'nly goal is won, And we our Kings shall view.
We'll dwell with God be-yond the stars, At home, in heav'n a-bove.



See the righteous marching on! And the an-gels bid them come,



D. S. To wel-come trav'lers home, To wel-come trav'lers home;



And the Sav-iour stands a-wait-ing To wel-come trav'lers home.



And the Sav-iour stands a-wait-ing To wel-come trav'lers home.

J. M. PIERCE.

J. B. VAUGHAN.

1. Go ye forth and la - bor, In the field a - way; For the grain is read - y,
 2. Go ye forth and la - bor, There is work to do; Plen - te - ous the harvest,
 3. Go ye forth and la - bor, Gath - er in the grain; La - bor for the Mas - ter,

It is ripe to - day; Hear the Mas - ter call - ing, Heed His blest com - and;
 Yet the la - bor's few; O then will you hast - en? Lend a helping hand;
 'Twill not be in vain; Go ye forth and la - bor, Join the hap - py band;

CHORUS.

Do not lon - ger i - dle stand. Go..... with - out delay..... In - to the
 Go and work, yes, go without delay,

har - vest field a - way, Far a - way, Hear the
 In the har - vest field that's far a - way, Hear the

Mas - ter's sweet voice call - ing us come and work to - day.
 Mas - ter's voice call - ing us come to - day.

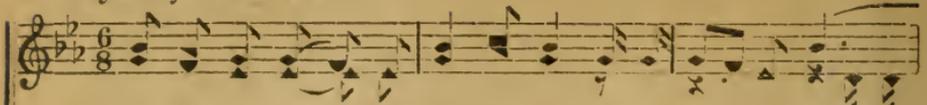
No. 57. WHERE THE BELLS RING HOME.

Words by FRANK L. STANTON.

SAMUEL W. BEAZLEY.

Arr. by S. W. R.

Quartet for Mixed Voices.



1. O - ver the sea and the storm - y foam, And the bells ring home,.....
 2. O, the long voyage, 'neath storm and star, But the bells a - far,.....
 3. Home in the ha - ven sweet and blest. And the bells ring rest !.....
1. And the



..... O - ver the sea where the wrecks are tossed, Where the
 We heard them ring in the down - ing night, And we
 What were the cross - es and hope and fears, The
 bells ring home ;



storms de - scend till the stars are lost, From the o - cean's knells,.....
 heard them sing of the har - bor light ; The bells, the bells,.....
 ray - less dark - ness, the rain of tears ? Love's mu - sic swells.....
 From the



..... To the glad, sweet bells, -.....
 O'er the o - cean's knells.....
 From the glad sweet bells.....
 o - cean's knells To the glad sweet bells,



WHERE THE BELLS RING HOME. Concluded.

Home,..... Home,..... for - ev - er!
 Home, yes, home and home for - ev - er, Home, yes, home and home.

No. 58. CROSSING TO THAT FAR, FAR AWAY.

S. W. B.

SAMUEL W. BEAZLEY.

For Male Voices.

1. Cross - ing the riv - er, Go - ing to that far a - way ;
2. Cross - ing the riv - er, Vis - ions of rap - ture be - hold ;
3. Cross - ing the riv - er, An - gels to bear them a - way ;
4. Cross - ing to meet Him, Heav - en's roll back as a scroll ;

Out of the shad - ows, In - to the sun - light of day.
 Cross - ing the riv - er, In - to the Sav - iour's fold.
 Cross - ing the riv - er, No lone - ly hours fest the day.
 Cross - ing to greet Him, Where love a - lone 'twines the soul.

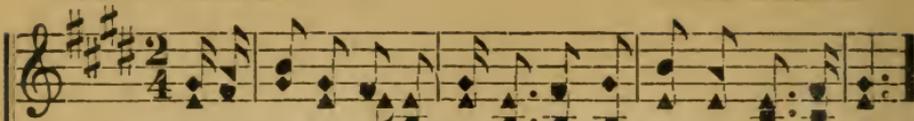
CHORUS.

Crossing, crossing one by one; Crossing to that far, far a - way ;

Crossing, crossing one by one, Crossing to that far, far a - way.

EMMA B. VANDEUSEN.

J. B. VAUGHAN.



1. When the bugle's great call soundeth, and its clear notes pierce the air,
2. When the Book's great seal is brok-en, when be-fore God's throne we stand,
3. Rich re-wards for us a-waiting, earth and heav-en our's shall be,



When the an-gel hosts with fragrant in-cense clear the way,
 And are judged ac-cord-ing to our mo-tives and our deeds,
 He that o-ver-com-eth hath a place be-side God's throne,



When the hills with noise re-soundeth, trumpets peal-ing ev-'ry where,
 When the word of God is spok-en, and our glad place His right hand.
 Grandest theme for con-tem-pla-tion, that through all e-ter-ni-ty,

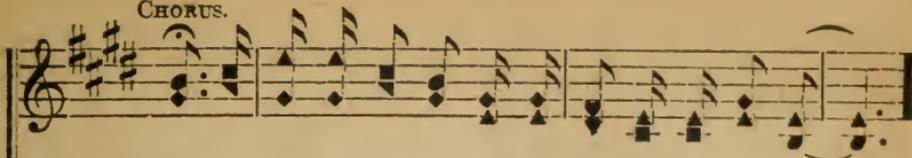


What a gath'-ring of the loved ones in the morn-ing.
 What a gath'-ring of the loved ones in the morn-ing.
 What a gath'-ring of the loved ones in the morn-ing.

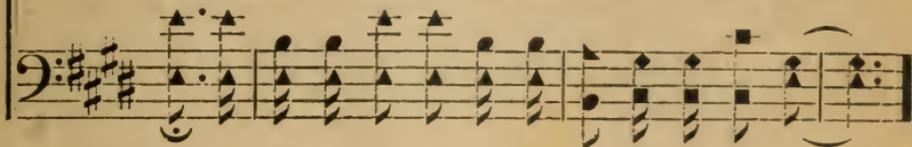


Great Gathering. (Concluded.)

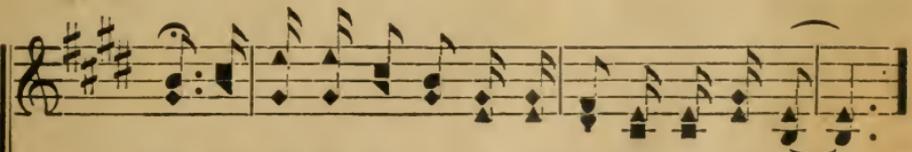
CHORUS.



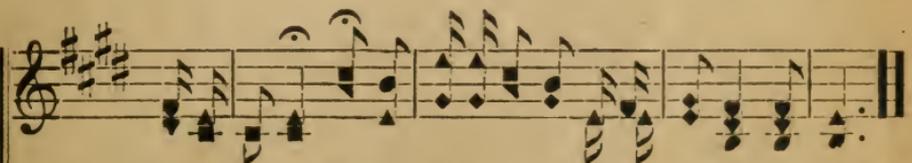
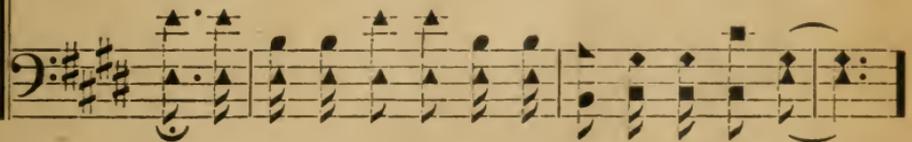
What a gath-er-ing home of the saints in the morn-ing.....



In the morn-ing, in the morn-ing, some time.



What a gath-er-ing home of the saints in the morn-ing,



In the morning, What a gath-er-ing home in the morn-ing some time.



1. There's a cit - y of light 'mid the stars we are told, Where they know not a
 2. Brother dear, never fear, we shall triumph at last, If we trust in the
 3. Sis - ter dear, nev - er fear, for the Sav - iour is near, With His hand He will
 4. Let us walk in the light of the gos - pel di - vine; Let us ev - er keep

sor - row or care; And the gates are of pearl, and the streets are of gold,
 word He has giv'n; When our tri - als and toils, and our weepings are past,
 lead you a - long; And the way that is dark Christ will graciously clear,
 near to the cross; Let us love, watch, and pray in our pil - grim - age here;

CHORUS.

And the building ex - ceed - ing - ly fair,
 We shall meet in that home up in heav'n. Let us pray for each oth - er, nor
 And your mourning shall turn to a song.
 Let us count all things else but as loss.

faint by the way, In this sad world of sorrow and care, For that home is so

bright, and is al - most in sight, And I trust in my heart you'll go there.

No. 61. MY OWN SWEET COUNTRY.

Miss M. A. LEE.

J. B. VAUGHAN.

Tenderly, slow.

1. I am far from my home, I'm wea-ry oft-en whiles,
 2. Tho' the earth is all cov-ered with flow-ers so gay,
 3. My sins have been ma-ny, my sor-rows been sore,
 4. Like a child to its moth-er, a bird to its nest;
 5. He is true to His word, He will come sure, I know,

For the longed - for home-bring-ing my Fa-ther's wel-come smiles;
 And the birds war-ble blithe-ly as ev-er they may;
 But there they'll ne'er vex me, nor be tho't of an-y more;
 I would fain hie my way to my Sav-iour's dear breast;
 At what hour I know not, but I long now to go;

I will ne'er be con-tent-ed till my eyes they shall see
 Yet these sights and these sounds will as naught be to me,
 By His blood I'm made white and His hand'll dry my eyes,
 For He gath-ers the lambs, in His bos-om they're free,
 Still He bids me to watch, ev-er read-y to be,

The gold-en gates of heav'n, and my own sweet coun-try.
 When I hear the an-gels sing-ing in my own sweet coun-try.
 When He brings me home at last to my own sweet coun-try.
 And He car-ries them Him-self to His own sweet coun-try.
 To go at an-y mo-ment to my own sweet coun-try.

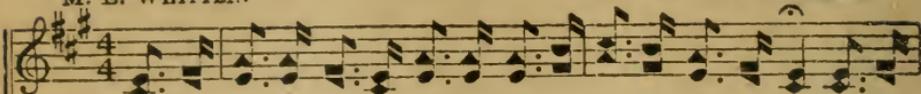
The gold-en gates of heav'n, and my own sweet coun-try.
 When I hear the an-gels sing-ing in my own sweet coun-try.
 When He brings me home at last to my own sweet coun-try.
 And He car-ries them Him-self to His own sweet coun-try.
 To go at an-y mo-ment to my own sweet coun-try.

"How long halt ye between two opinions?" — 1 Kings 18: 21.

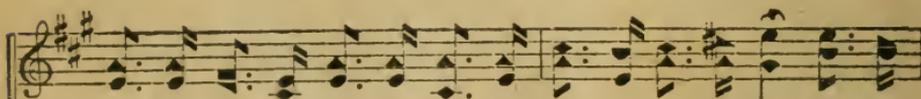
Copyright, 1898, by Jas. O. P. Kyger.

M. E. WHITTEN.

J. E. THOMAS.



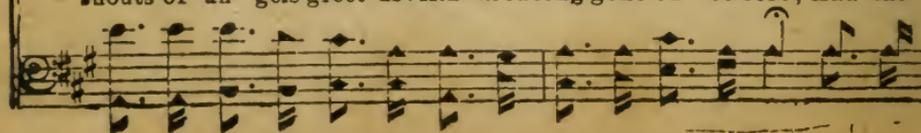
1. Hear you not that railroad whistle? Lo, the Gos-pel train is here. Get a -
2. Storm-toss'd sinner o'er life's bil-lows, Come on board this train to-day; There are
3. We're equipped in th' gos-pel ar-mor For the conflict's by the way, And our
4. We've a brave and true Conductor; And the Bi- ble is our Guide; And the
5. See the Gos-pel "Headlight" streaming Fara-down our fore-most, track, To dis-
6. Lo, our En-gin-eer "keeps sighting Down the track" with ea- gle eye, If per-
7. We are "sweeping on to glo-ry," O'er each culvert, 'round each curve; Up the
8. Soon we'll reach the heaven-ly "De-pot;" Lo, its spires a- rise in sight As we



board, ye earthworn pil-grims, She is safe, there's nought to fear. She is
sta-tions rich in bless-ing Scat-tered all a-long the way. Get your
food is heav'n-ly man - na God dis-pens-es day by day. Oh, the
Ho - ly Ghost sup-plies us With our "moving power" be-side. All the
close the "o - pen switches" Sa - tan leaves to hurl us back. He may
chance some threat'ning dan - ger Half con-cealed may near us lie. Down the
grade of con - se - cra - tion, Where our train must nev - erswerve. We are
"slow up" at the "sta-tion," At our jour-ney's end a - light. Oh, the



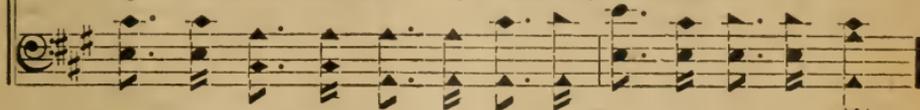
built of God's own tim - bers, Coach-es am - ple and complete; Rails are
tick - et, God's for - giv - ness; Je - sus paid the "fare" you know, And His
rich - ness of His - mer - cy; How it sat - is - fies and saves! While the
Brake-men are God's ser - vants, Standing firm at du - ty's post, Carrying
plan "wrecks" and "di - sas - ters," To "de - rail" or "ditch" our train, But we'll
track are "dark obstructions," Tri-als, trou-bles, pain, and care; Hark! He
speed-ing o'er the brid - ges, Where a "break" means certain death; O'er the
shouts of an - gels greet us! Kin - dred long gone on be - fore; And the



The Gospel Railroad.



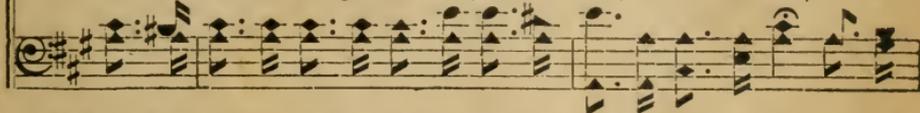
laid in faith and pa-tience, And each "tie" a prom-ise sweet.
 "tel - e-grams" of mer - cy, Up and down this rail-road go.
 ban - ner of sal - va - tion O'er our Rail - road proud-ly waves.
 train-loads in - to Ca - naan—Lo, a great un-num-bered host.
 make the "run" suc - cess - ful, All his ef - forts prove in vain.
 sig - nals "dan - ger!" "dan - ger!" "Down with brakes!" "beware!" "beware!"
 moun-tains, thro' the tun - nels Where we ride with "bat-ed breath."
 Sup - 'rin - ten - dent hails us, "Welcome, wel - come! ev - er - more!"



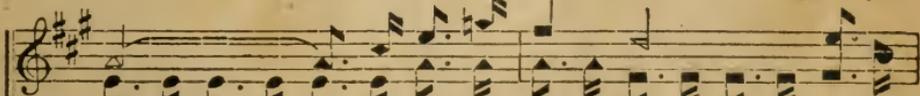
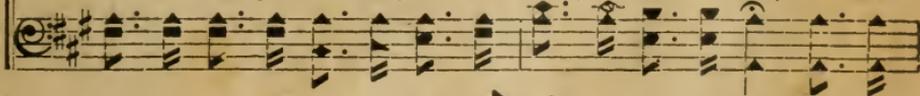
CHORUS.



All a - board . . . the Gos-pel rail - road, All a -
 All a-board the Gos - pel rail-road, All a - board, ere 'tis too late; All a -



board, . . . ere 'tis too late; We are
 board the Gos - pel rail-road, All a - board, ere 'tis too late; We are



bound . . . for Heav-en's de - pot, Where the
 bound for Heav-en's de - pot, We are bound for Heav-en's de - pot, Where the



An - gel por - ters wait.
 shin - ing An - gel por - ters for us wait. (for us wait.)

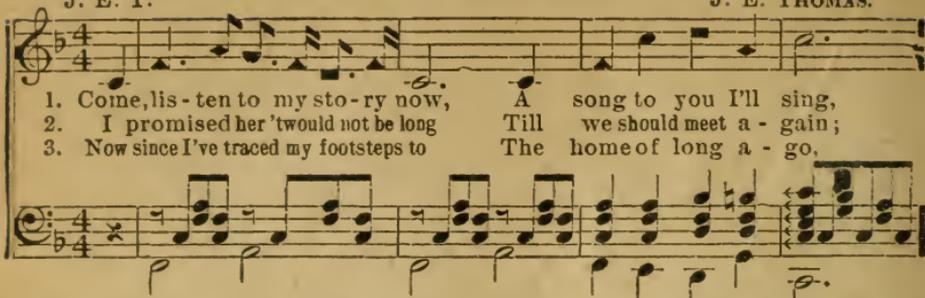


Dedicated to the boys of our country.

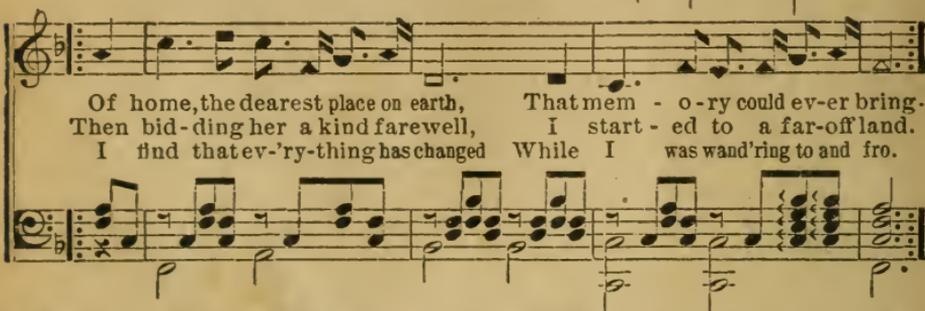
Copyright, 1900, by J. E. Thomas. All rights reserved.

J. E. T.

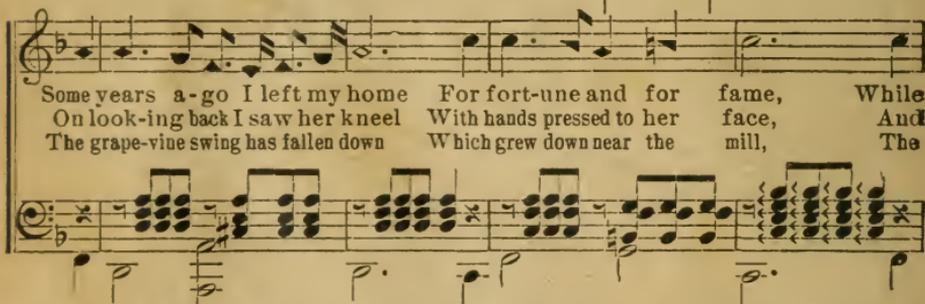
J. E. THOMAS.



1. Come, lis - ten to my sto - ry now, A song to you I'll sing,
2. I promised her 'twould not be long Till we should meet a - gain;
3. Now since I've traced my footsteps to The home of long a - go.



Of home, the dearest place on earth, That mem - o - ry could ev - er bring -
Then bid - ding her a kind farewell, I start - ed to a far - off land.
I find that ev - 'ry - thing has changed While I was wand'ring to and fro.



Some years a - go I left my home For fort - une and for fame, While
On look - ing back I saw her kneel With hands pressed to her face, And
The grape - vine swing has fallen down Which grew down near the mill, The



moth - er, plead - ing - ly did say: "Son, when shall we two meet a - gain?"
these the words me - think she said: "O Fa - ther, guide him by Thy grace."
old log house where mother prayed Lies mould'ring now up - on the hill.

REFRAIN.



Tho' man - y years have past and gone Since at dear mother's knee I lisped,

Come, Listen to My Story.

“I now would lay me down to sleep, I pray the Lord my soul to keep;

p Rit.

If I should die before I wake, I pray the Lord my soul to take.”

No. 64. Rock of Ages.

A. M. TOPLADY.

THOS. HASTINGS.

1. Rock of A - ges, cleft for me, Let me hide my - self in Thee;
2. Not the la - bor of my hands Can ful - fill the law's de - mands;
3. Noth - ing in my hands I bring; Sim - ply to Thy cross I cling;
4. While I draw this fleet - ing breath, When my heart - strings break in death,

Let the wa - ter and the blood, From Thy riv - en side which flowed
 Could my zeal no res - pite know, Could my tears for - ev - er flow,
 Na - ked, come to Thee for dress; Help - less, look to Thee for grace;
 When I soar to worlds un - known, See Thee on Thy judgment throne

Be of sin the dou - ble cure—Cleanse me from its guilt and pow'r.
 All for sin could not a - tone—Thou must save and Thou a - lone.
 Foul, I to the foun - tain fly; Wash me, Sav - iour, or I die.
 Rock of A - ges, cleft for me, Let me hide my - self in Thee.

Inscribed to my friend J. D. McCleskey.

REV. ELISHA A. HOFFMAN.

T. B. MOSLEY.

Introduction.

Solo or Duet.

1. In the man-sions o - ver yond-er Is a loved one dear to me,
2. I re-mem-ber my dear mother As she taught my youthful heart,
3. She was ve - ry kind and ten-der, She was ve - ry pure and good,

Pur - est of the pure and ho - ly dwell-ing there; 'Tis my
 At the feet of my dear Lord to kneel and pray; O, I
 And to know her was to love her fer - vent - ly; O, she

gen - tle saint-ed moth-er, Wait-ing long-ing-ly for me,
 miss her smiles so lov-ing, And life is not what it was,
 was a faith - ful Chris-tian, True to ev - 'ry ho - ly vow!

In Mem'ry of Mother. Concluded.



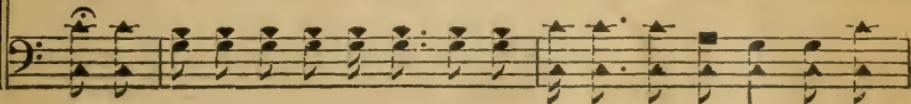
Till I reach the port - als beau - ti - ful and fair.
Ere to yon - der glo - ry world she passed a - way.
Full of bless - ing was her ho - ly life to me.



CHORUS.



O, the mem'ry of my moth-er is so pre-cious and so sweet, And these



mem'ries bring me pleasure o'er and o'er; Up in heav'n I hope again that



loving, sainted one to meet, And to live with her and Jesus ever more



MRS. J. M. HUNTER.

(Title and first stanza, T. B. M.)

T. B. MOSLEY.



1. There will come a day when the Lord shall say To the saints of earth "A - rise ;"
2. O I look a-loft and I won - der oft When that blessed day shall dawn ;
3. In the shining ranks, giving praise and thanks, Sin - ner, don't you want a place ?
4. Bells of heav-en, chime, usher in the time, Come thou, Christ, whom we a-dore ;



With their wings unfurled they shall leave the world For their mansions in the skies.
 It is bid - den yet du - ty must be met, So, in faith I'm press-ing on.
 Turn to Je - sus now, in con - tri - tion bow, He'll prepare you thro' His grace.
 Gold - en harps, ring out, all ye saved men shout Glo-ry, glo - ry ev - er - more.

**REFRAIN.**

O that great glad day, in His bright array, We shall then be-hold the King!
 be-hold the King!



O the joy our souls shall in heav-en know ! In that good and great glad day !



MRS. ELLEN H. GATES.

J. B. VAUGHAN.

1. I will sing you a song of that beautiful land, The far a-way
 2. O that home of the soul in my visions and dreams, Its bright jasper
 3. That unchangable home is for you and for me, Where Je-sus of
 4. O how sweet it will be in that beautiful land, So free from all

home of the soul, Where no storms ever beat on that glittering strand,
 walls I can see, Till I fancy but thinly the veil intervenes
 Nazareth stands; The King of all kingdoms forever is He,
 sorrow and pain; With songs on our lips and with songs in our hands,

D. S.—I will sing you a song of that home of the soul,

Fine. CHORUS.

While the years of eter-ni-ty roll.
 Be-tween the fair cit-y and me. While the years of e-
 And holdeth our crowns in His hands.
 To meet one another a-gain.

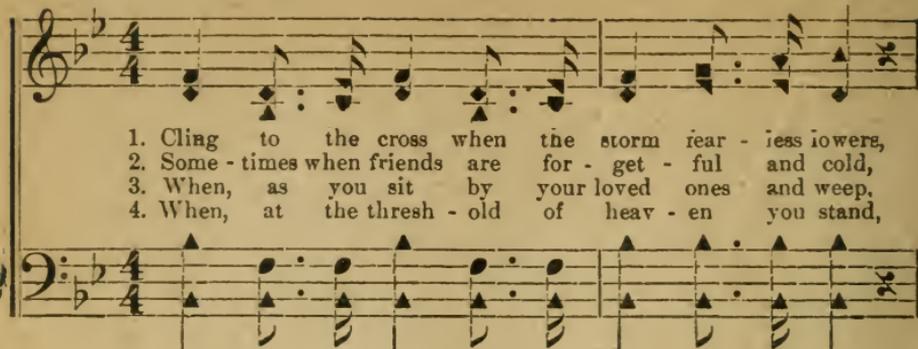
While the years of eter-ni-ty roll.

D. S.

ter-ni-ty roll, While the years of eter-ni-ty roll.

EMMA B. VANDEUSEN.

J. B. VAUGHAN.



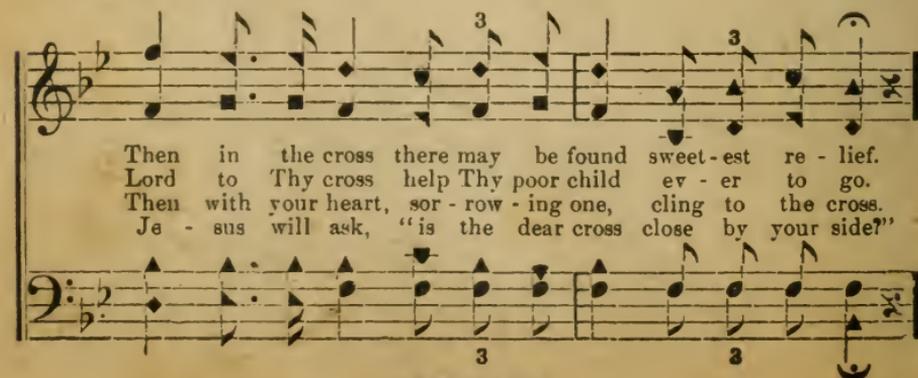
1. Cling to the cross when the storm fear - less lowers,
 2. Some - times when friends are for - get - ful and cold,
 3. When, as you sit by your loved ones and weep,
 4. When, at the thresh - old of heav - en you stand,



Sun - shine and beau - ty is lost 'mid the showers ;
 New hearts pre - fer to the faith - ful and old ;
 Watch - ing their eyes close in long, peace - ful sleep,
 Ask - ing an en - trance to that hap - py land,



Pleas - ures are pain - ful, hap - pi - ness is grief,
 Borne down by heart - aches, bur - dened o'er with woe,
 No more dark sad - ness, earth - ly gain or loss—
 Ere you are met, or por - tals o - pen wide,



Then in the cross there may be found sweet - est re - lief.
 Lord to Thy cross help Thy poor child ev - er to go.
 Then with your heart, sor - row - ing one, cling to the cross.
 Je - sus will ask, "is the dear cross close by your side?"

CLING TO THE CROSS.—Concluded.

CHORUS.

Cling to the cross,

Cling to the cross, cling to the cross, yes,

Cling to the cross,

cling to the cross, Ev - er

cling to the cross;

cling to the cross, we will cling to the cross;

Eith - er in joy, sor - row or grief, cling to the cross.

No. 69. I Wonder if There's Room There for Me.

WILL L. THOMPSON.

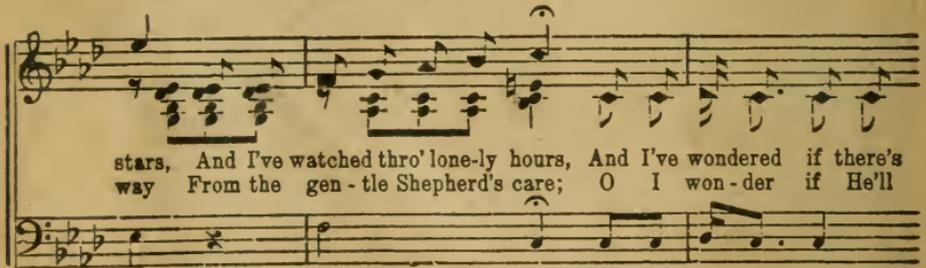
First Voice.



1. I have heard of a home far a-way a-bove the skies, Where the
2. But they say that the right-ous shall scarcely en-ter there; How



good and the true may hap-py be; I have looked thro'the
then may a sin-ner like me? I am far, far a-

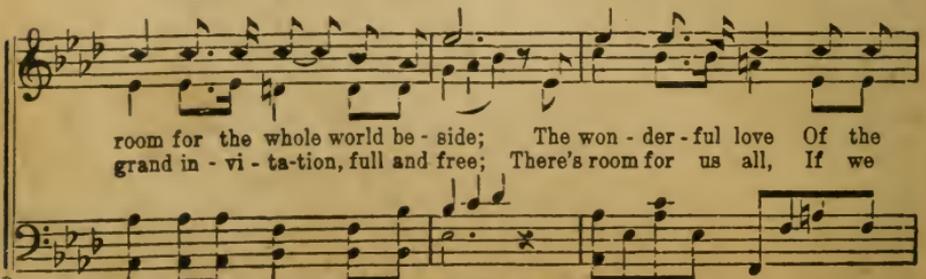


stars, And I've watched thro'lone-ly hours, And I've wondered if there's
way From the gen-tle Shepherd's care; O I won-der if He'll

Second Voice.



room there for me. Yes, there's room for you and for me, And there's
make room for me. Yes, there's room, the call is for thee, 'Tis a



room for the whole world be-side; The won-der-ful love Of the
grand in-vi-tation, full and free; There's room for us all, If we

I Wonder if There's Room There for Me? Concluded.

Lord reach-es all; It gen - tly calls us now to His side.
list to His call; Yes, He's will - ing to make room there for thee.

pp
Room for you and me, And there's room for all; List-en, list-en,
Yes, there's room for you,

Hear His ear - nest call, Who - so - ev - er will may come;

Who - so - ev - er will may come; Come ye that are wea - ry

rit.
And are heav-y la - den, List-en, He's call-ing thee, There's room for all

J. B. VAUGHAN.

(To MRS. JOHN G. McCURRY.)

JOHN G. McCURRY.

1. O what a sing-ing on that shore, When we are gathered home;
 2. 'Tis on-ly just a lit-tle way, Tho' long the road may seem;
 3. I'm near-er home than e'er be-fore, The whitecaps cease to roll;

There with our loved ones gone before, Thro' flow - 'ry
 For I can see the light of day, Its daz - zling
 Methinks I see the other shore, With streets of

There with our loved ones
 For I can see the
 Methinks I see the
 There with our loved ones gone before, Thro'
 For I can see the light of day, Its
 Me-thinks I see the oth-er shore, With

There with our loved ones gone before, Thro' flow - 'ry dells to roam,
 For I can see the light of day, Its daz - zling beauties gleam,
 Methinks I see the oth-er shore, With streets of shin-ing gold,

dells to roam, Thro' flow-'ry dells to roam,
 beauties gleam, Its dazzling beauties gleam,
 shin-ing gold, With streets of shining gold,

gone be-fore, Thro' flow'ry dells to roam, Thro' flow'ry dells to roam,
 light of day, Its daz-zling beauties gleam, Its dazzling beauties gleam,
 oth - er shore, With streets of shin-ing gold, With streets of shining gold,
 flow-'ry dells to roam, Thro' flow'ry dells to roam,
 daz-zling beau-ties gleam, Its daz-zling beauties gleam,
 streets of shin - ing gold, With streets of shin-ing gold,

..... Thro' flow-'ry dells to roam,.....
 Its daz-zling beauties gleam,.....
 With streets of shin-ing gold,.....

*This beautiful song will call up the memories of many who are yet living and once joined in its unique fuge away back in 1855. In order to render this song successfully in a class, each voice must give especial attention to its respective parts, paying no attention to the other parts.

RAYMOND. Concluded.

There with our loved ones gone be-fore, Thro' flow'ry dells to roam.
For I can see the light of day, Its daz-zling beauties gleam.
Methinks I see the oth-er shore, With streets of shin-ing gold.

No. 71. THE OLD TIME RELIGION.

Arr. by J. B. VAUGHAN.

1. It was good for our moth-ers, It was good for our mothers,
2. Makes me love ev - 'ry - bod - y, Makes me love ev - 'ry-bod - y,
3. It has saved our fa - thers, It has saved our fa - thers,

Cho.—'Tis the old time re - lig - ion, 'Tis the old time re - lig - ion,

D. C.

It was good for our moth-ers, It is good e-nough for me.
Makes me love ev - 'ry - bod - y, It is good e-nough for me.
It has saved our fa - thers, It is good e-nough for me.

'Tis the old time re - lig - ion, It is good e-nough for me.

4 It was good for the Prophet Daniel,
It was good for the Prophet Daniel,
It was good for the Prophet Daniel,
It is good enough for me.

5 It was good for the Hebrew children,
It was good for the Hebrew children,
It was good for the Hebrew children,
It is good enough for me.

5 It was tried in the fiery furnace,
It was tried in the fiery furnace,
It was tried in the fiery furnace,
It is good enough for me.

7 It was good for Paul and Silas,
It was good for Paul and Silas,
It was good for Paul and Silas,
It is good enough for me.

8 It will do when I am dying,
It will do when I am dying,
It will do when I am dying,
It is good enough for me.

9 It will take us all to heaven,
It will take us all to heaven,
It will take us all to heaven,
It is good enough for me.

J. B. V.

J. B. VAUGHAN.

DUET.

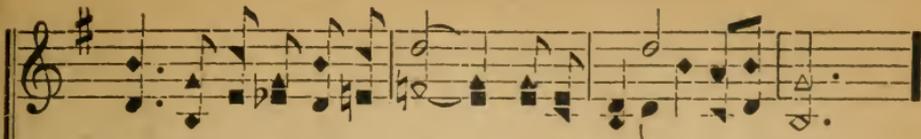
1. Beyond the clouds, beyond somewhere, There is a homeso bright and
 2. Beyond the clouds, we oft-en sing And long so much to see our
 3. Oh, how my wea-ry heart doth long To know the bliss that waits be-

fair Be-yond in that bright, sun - ny clime, We shall
 King. Some day I know we'll un - der - stand, When we
 yond: Up there where ma - ny dear ones wait, They are

meet up there some-time..... Be - yond, where weeping is not
 en - - ter that home-land,..... Then safe be-yond the clouds we'll
 stand - - ing by the gate..... Some day in that bright, happy

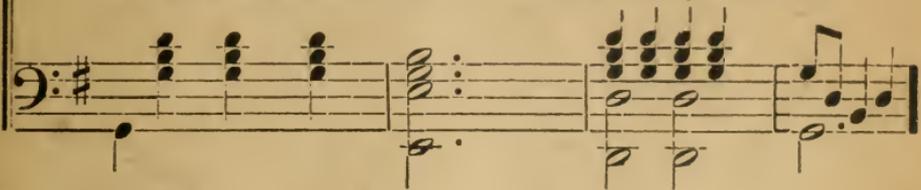
known, Where ma - ny dear ones long have gone;..... Some
 roam, And live in per-fect peace at home:..... With
 land, I know we then will un - der - stand;..... Yes

Beyond the Clouds. (Concluded.)



day when earthly toils are o'er,
Je - sus and the good and blest.
all we've lost we then shall find,

Not a sor - row we'll know.
We'll be hap - py at rest.
In that coun - try some - time.



CHORUS.



Be - yond the clouds we soon shall meet, (we shall meet,) Our



friends and loved ones we shall greet, (we shall greet,) In that ce -



les - tial Beau - ty - land, We'll be gath - ered home some - time.



Happy On We Go.

F. L. BILAND.

(C. E. PICNIC SONG.)

J. EDMOND THOMAS.

1. Hap - py voic - es sing, Hap - py voic - es
 2. See our ban - ner wave, And the cry - is
 3. We'll the mes - sage sound Till the lost is
March time.

1. Hap - py voic - es sing,
 2. See our ban - ner wave,
 3. We'll the mes - sage sound

ng; Ev-'ry heart is light, As the breeze of
 save; Oth-er souls must win, From the ways of
 found, And rejoice that we Led the blind to

Happy voic - es sing;
 And the cry is save;
 Till the lost is found,
 Ev-'ry heart is light,
 Oth-er souls must win,
 And rejoice that we

night, And we on-ward go, To be-hold the
 sin, And we on-ward go, To be-hold the
 see, As we on-ward go, To be-hold the

As the breeze of night,
 From the ways of sin,
 Led the blind to see,
 And we onward go,
 And we onward go,
 As we onward go,

sight Of the cit - y bright, And with lov'd ones
 to be-hold the sight Of the cit - y bright,

* The small notes and rests are to be used in the accompaniment.

Happy On We Go. — Concluded.

share In its glo-ry there. Hap-py on we

And with lov'd ones share In its glo-ry there.

And with lov'd ones share In its glo-ry there.

go, Not a care to know, As the moments

. Hap-py on we go, not a care to know,

fly, We are near-er by, To be-hold the

As the moments fly, We are nearer by,

sight Of the cit - y bright, And with lov'd ones

To be-hold the sight Of the cit - y bright,

share In its glo - ry there.

And with lov'd ones share In its glo - ry there, In its glo - ry there.

No. 74. Bless Us, Dear Lord, To-Day.

Mrs. J. M. HUNTER.

T. B. MOSLEY.

1. June once more makes us a vis-it, Bring-ing sweet delight ; Lift we now our
2. Plain and eas - y are the lessons In the Bi - ble told ; E'en the lit - tle
3. If our hearts are freed from evil, Filled with Je - sus' love, We can be a

hearts to Heav - en, Fac - es shin - ing bright ; We are thank - ful
lambs may en - ter Je - sus' bless - ed fold ; O He is a
light to oth - ers, Point-ing them a - bove ; Je - sus calls us

for our pleas - ures On this welcome day ; As we sing let us in spir - it,
ten - der Shepherd, Let us nev - er stray ; Now to Him, in faith and meekness,
to His ser - vice, Let us e'er o - bey ; We will look to Him for wis - dom,

REFRAIN. Reverently.

To our Sav - iour pray.
Lov - ing - ly we'll pray. Sav - iour, bless to - day Each of us, we pray ;
And in meekness pray.

Let Thy fa - vor rest up - on us, Teach us in Thy way. A - men

Rev. GEORGE BEEBE.

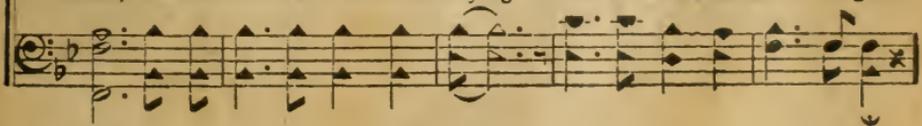
H. E. MCAFEE.



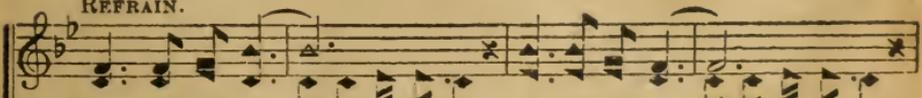
1. When death shall close these eye-lids, And this heart shall cease to
2. When my foot-steps ne'er are heard, And these lips are pale and
3. When these lips shall nev - er more, Press a kiss up - on thy
4. Per - haps you'll plant a flow-er On my poor un - wor - thy
5. One sweet hope my soul shall cher-ish— Till this fleet - ing life has



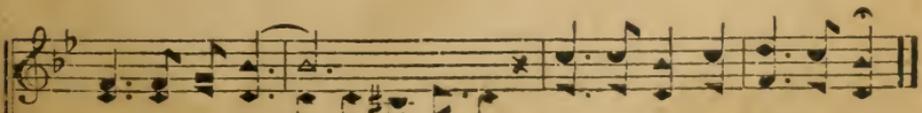
beat, And they lay me down to rest In some flow - 'ry-bound re-treat.
 cold, And a wind-ing sheet of dai-sies This frail ten - e - ment en-fold.
 brow, But lie still and cold in death— Will you love me then as now?
 grave, And come sit a - lone be - side me When the ros - es nod and move.
 frown, This sweet tho't will cheer when dying— You will miss me when I'm gone!



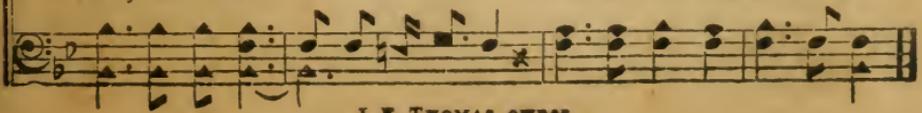
REFRAIN.



Will you miss me?(miss me when I'm gone,) Will you miss me?(miss me when I'm gone.)
 4th v. Yes! you'll miss me! You will miss me!

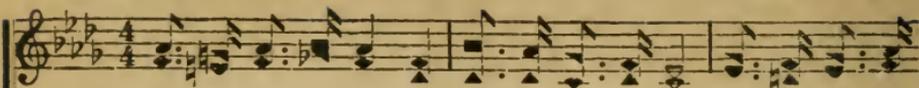


Will you miss me?(miss me when I'm gone,) Will you miss me when I'm gone?
 Yes! you'll miss me! You will miss me when I'm gone?

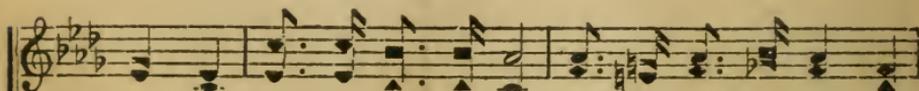
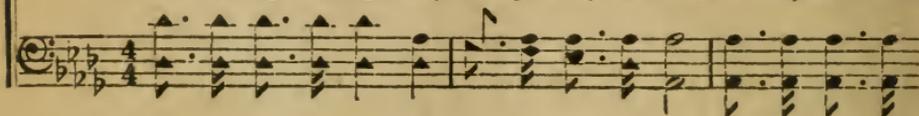


ADALINE H. LARRY.

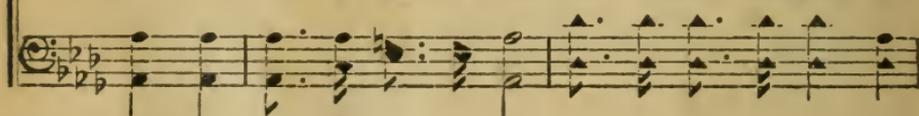
C. D. AMSTUTZ.



1. See, the morn is bright'ning, In the east - ern sky; Up! for workmake
 2. Sow the seeds of kind-ness In your neighbor's heart; You will soon with
 3. Sow a-long the high-way, Strangers may be there; You may make them



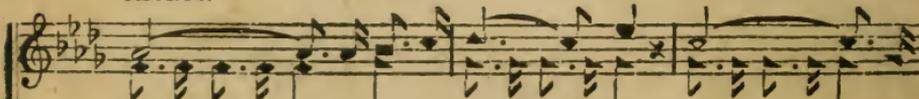
read - y, Lie not i - dly by; Has - ten to the grain - fields.
 glad - ness See the plant - lets start; If the soil is ston - y,
 bet - ter By a gift or pray'r Sow be-neath the noon - tide



With your pre-cious seed; Ma - ny will-ing work-men, Yet the Lord will need.
 Nev - er fear to sow; Somerift may be o - pen, Where the stalk may grow.
 While your strength is giv'n, Sow 'till life is end - ed, You will reap in heav'n.



CHORUS.



'Tis the time for sow - - ing Seeds of
 'Tis the time for sow - ing Seeds of precious worth, 'Tis the time for sow -



Sowing Time.—Concluded.

pre - cious worth;..... Scat - - - - ter them like
ing Seeds of pre-cious worth, Scat-ter them like sun - shine,

sun - - shine O - - - - ver all the earth.....
O- ver all the earth, Scat-ter them like sun - shine, O- ver all the earth.

'Tis..... the time for sow - - - ing Seeds..... of
'Tis the time for cow - ing Seeds of precious worth,'Tis the time for sow -

pre - cious worth,..... Scat - - - - ter them like
ing Seeds of pre-cious worth; Scat - terthem like sun - shine,

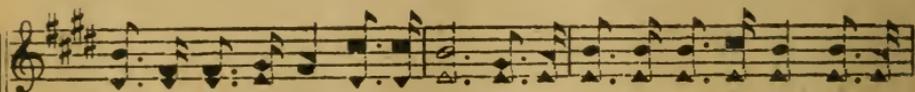
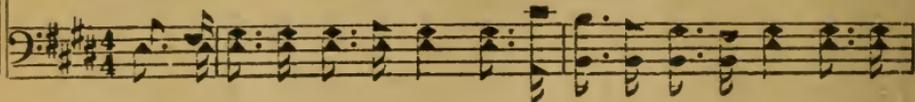
sun - - shine, O - - - - ver all the earth.....
O- ver all the earth, Scat-ter them like sun-shine, O- ver all the earth.

No. 77. We shall Know Each Other There.

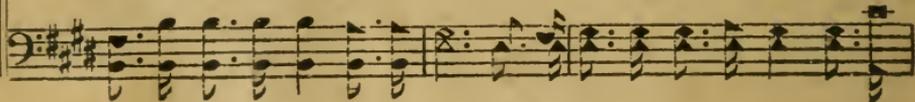
Words and Music by J. B. VAUGHAN. By per.



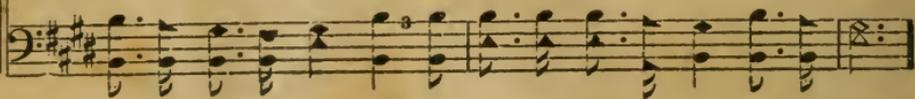
1. When our pil-grim-age is o'er, And we reach the oth - er shore, And our
2. When be-fore our Father's throne, We will meet the loved ones gone, In that
3. There we'll see the Saviour's face, In that bright and hap-py place, And His



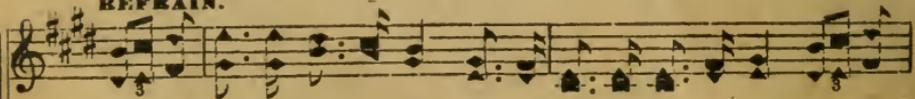
rebes and crowns we'll wear by and by; This the tho't that comes to me, Born on
land so bright and fair, o - ver there; They are singing songs of love, In that
glo - ry we shall share, by and by; Far be-yond this mor-tal sight, Shines a



wings from o'er the sea, Shall we know each oth - er there, by and by?
home prepared a - bove, Shall we know each oth - er there, by and by?
bright and gold - en light, And we'll know each oth - er there, by and by?



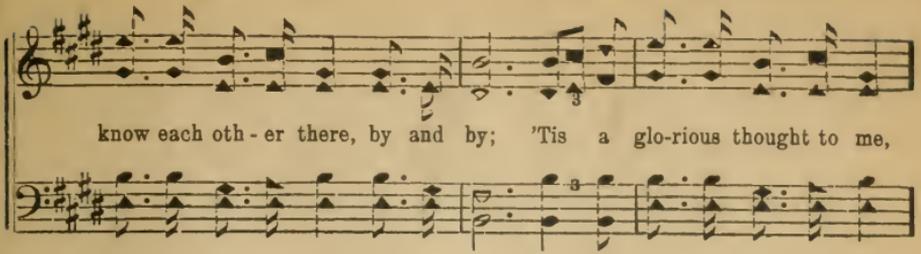
REFRAIN.



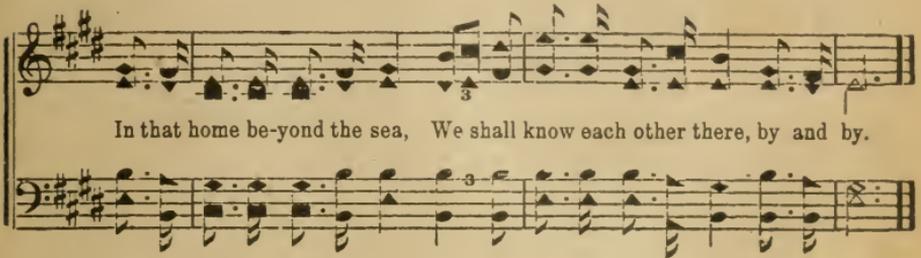
Yes, we'll know each oth - er there, In that home so bright and fair, Yes, we'll



We shall Know Each Other There. Concluded.



know each oth - er there, by and by; 'Tis a glo - rious thought to me,

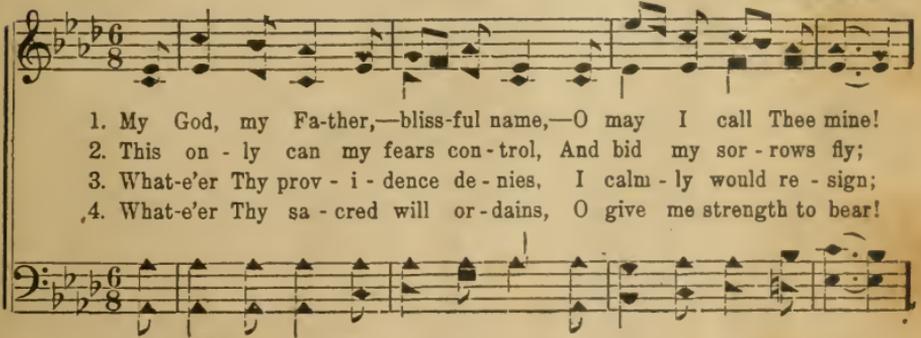


In that home be - yond the sea, We shall know each other there, by and by.

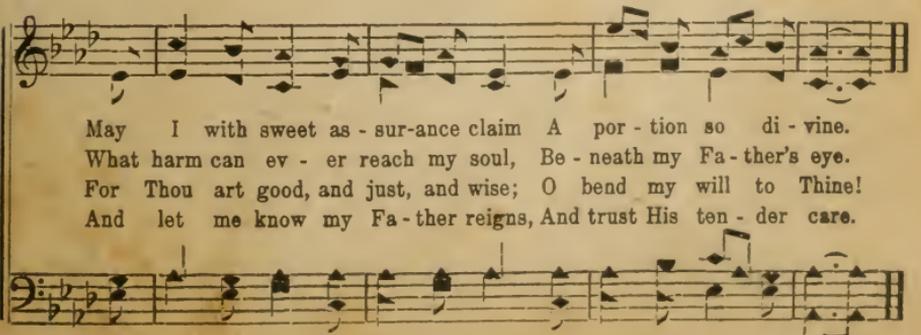
No. 78.

Belmont.

FROM MOZART.



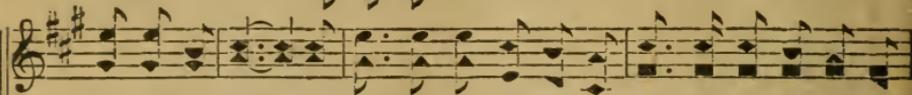
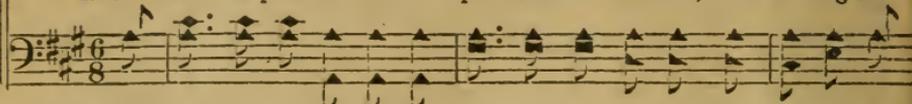
1. My God, my Fa - ther, — bliss - ful name, — O may I call Thee mine!
2. This on - ly can my fears con - trol, And bid my sor - rows fly;
3. What - e'er Thy prov - i - dence de - nies, I calm - ly would re - sign;
4. What - e'er Thy sa - cred will or - dains, O give me strength to bear!



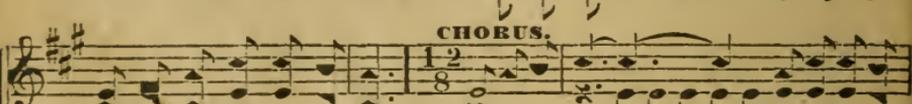
May I with sweet as - sur - ance claim A por - tion so di - vine.
What harm can ev - er reach my soul, Be - neath my Fa - ther's eye.
For Thou art good, and just, and wise; O bend my will to Thine!
And let me know my Fa - ther reigns, And trust His ten - der care.



1. Oh, soon will our Sav-iour be call - ing us homeward, To live in a
 2. Poor man is un - for - tu - nate, born full of trou - ble, And is as the
 3. Dear broth - er and sis - ter, don't fail to be read - y, For soon the stern
 4. Our Lord has pro - vid - ed a per - fect sal - va - tion, In - vit - ing the



man - sion a - bove; And should I - be first there to meet Him in glo - ry, And
 grass of the field; His life like a va - por will soon go for - ev - er, His
 mes - sage will come; This life will be wan - ing while heav - en you're gaining, A
 high and the low; Come take of the wa - ters they'll heal you and save you, While

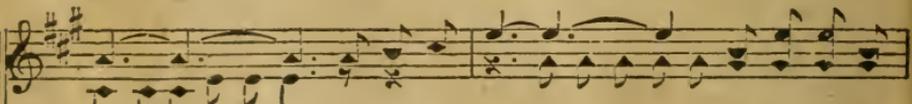
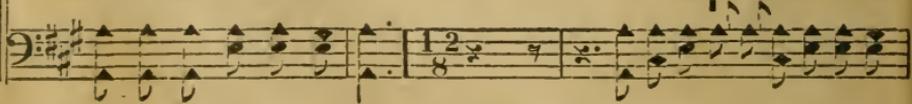


CHORUS.

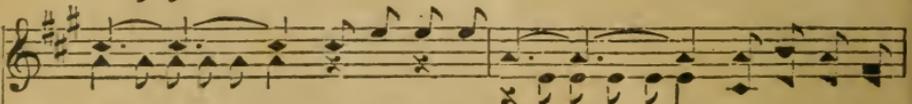
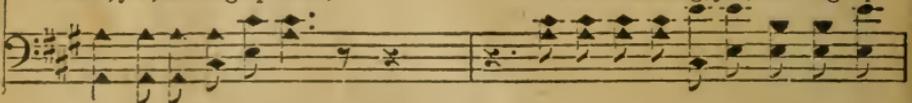
share in His heav - en - ly love.
 spir - it he'll soon have to yield.
 pleas - ant and beau - ti - ful home.
 sweet - ly and free - ly they flow.

I will be wait - - - ing, waiting up

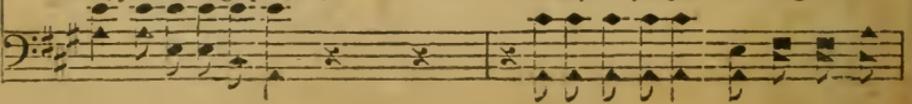
I will be waiting, yes, waiting up -



there..... I will be wait - - - ing, wait - ing up
 there, yes, waiting up there; I will be waiting, yes, wait - ing up



there; With harps of pure gold..... we'll sing of His
 there, yes waiting up there; With harps of pure gold we'll sing of His



WAITING UP THERE. Concluded.

love. While waiting for you. in heaven a - bove.
 love, we'll sing of His love, While waiting for you in heav-en above, in heaven above.

'TIS WONDERFUL.

Arr. by F. M. G.

ANON.

Slow, with feeling.

1. { I oft-en think of Cal - va - ry, Oh, 'tis won - der - ful !
 { Where Je - sus gave His life for me ;
 2. { This world was lost and ruined by sin, Oh, 'tis won - der - ful !
 { But our dear Lord Him-self stepped in ;
 3. { He took on Him the sins of all, Oh, 'tis won - der - fu !
 { And thus we're saved from Adam's fall ;

Rit. 2 **CHORUS.**
 Oh, 'tis won - der - ful ! Oh, 'tis won - der - ful ! Oh, 'tis wonder -

ful ! That Je - sus gave His life for me, Oh, 'tis won - der - ful !

- | | |
|---|--|
| 4 His blood applied, can save the soul, etc.,
Can purify and make you whole, etc. | 6 Oh sinner, come and love Him too, etc.,
'Twill be a happy time for you, etc. |
| 5 I came to Him, He cleansed my heart, etc,
And now from Him I'll ne'er depart, etc. | 7 We'll live for Him thro' all our years, etc.
In heaven we'll shed no bitter tears, etc. |

No. 81. When the Skies are Bright.

PALMER HARTSOUGH.

F. CLARK PERRY.

1. When the skies are bright I've a song so light, As my bark glides so
 2. So, let trou-les roll o'er my sink-ing soul Till the vain help of
 3. With my lat-est breath will I sing in death Of the Friend that has

free a-long; Should the tem-pests pour And the thun-ders roar I've a
 earth shall cease; There is One whose voice Bids me still re-joice, 'Tis the
 nev-er fail'd; And when safe-ly o'er On the gold-en shore Of the

Rit. hope that is sure, I've a help that's strong.
 Lord of the sea, And He whispers peace. My Saviour walks..... up-
 pow'r I will tell That o'er all pre-vail'd. My Saviour walks

REFRAIN.

on the deep,..... When wild the storms..... the bil-lows
 up-on the deep, When wild the storms

sweep,..... He speaks, the winds..... o-bey His will,.....
 the billows sweep, He speaks, the winds o-bey His will,

When the Skies are Bright. Concluded.

And an - gry waves are hush'd and still,.....
And an - gry waves are hush'd and still,

My Sav - iour walks up - on the deep,.....
My Sav - iour walks up - on the deep,.....

When wild the storms the bil - lows sweep,
When wild the storms the bil - lows sweep,.....

He speaks, the winds o - bey His will,.....
He speaks, the winds o - bey His will,

Ritardando.
And an - gry waves are hush'd and still,.....
And an - gry waves are hush'd and still.

From "Wayside Sketches."

J. B. VAUGHAN.

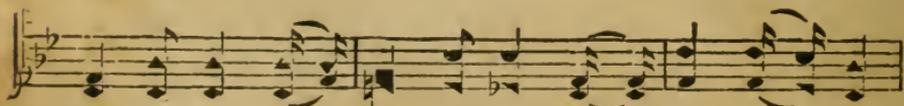
Under the above heading a very pathetic story is copied from an exchange illustrating the havoc made by gambling and strong drink. A man mortally wounded lay before the bar; some were drinking, others gambling. A physician had been called to administer to the dying man; just then a little old woman, with white hair and thin shawl, called at the door of the saloon and asked, "Is Jimmie here?" "No! No! No!" said the bartender, "he is not here!" and urged her from the door. The physician following her saw her going into other dives "Who is she?" he asked, "is she not in danger?" "No, no," said a policeman "They'll not hurt her; they've done their worst! She's the widow of a clergyman and had one son; three months ago he was killed in the very place where you have been, and brought home to his mother bloated with drink and covered with blood. She has known nothing since; she only remembers that he came to this house and each day she calls and asks, 'Is Jimmie here?' They are afraid of her; they think she brings a curse. No! They'll not hurt her—they've done their worst!" said the policeman, nodding his head, as he moved off to watch another dive.



DUET.

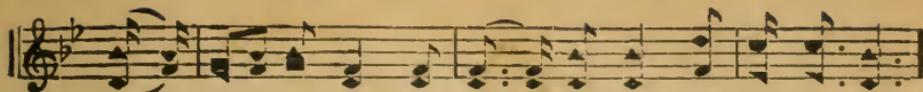


1. One night on the street 'mid the lamplight's dim, Peer-ing
2. You could see on her face where smiles once played, An
3. Yes, grief had borne so down on her brain, That



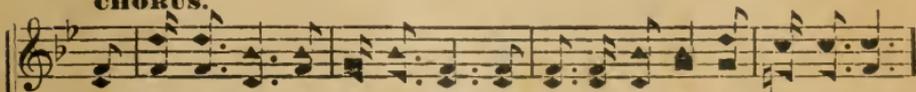
deep down in the dives of sin, She was far from her home
 un - told grief its blight had laid, And her locks, a moth-
 she, a - las! poor thing's in - sane, And she wan - ders a-round

"IS JIMMIE HERE?" Concluded.

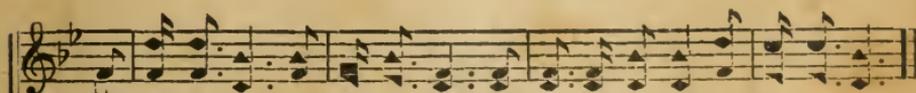
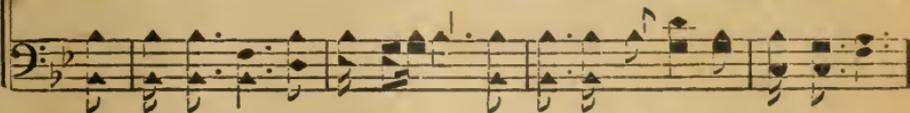


once bright with cheer, She wanders and asks "Is Jim-mie here?"
 er's locks you know, Are whit - er than the driv - en snow.
 where they sell beer, And va - cant - ly ask "Is Jim-mie here?"

CHORUS.



"Is Jimmie here?" "Is Jimmie here?" Once happy at home with loved ones dear,



"Is Jimmie here?" "Is Jimmie here?" My boy, my dear boy, "Is Jimmie here?"

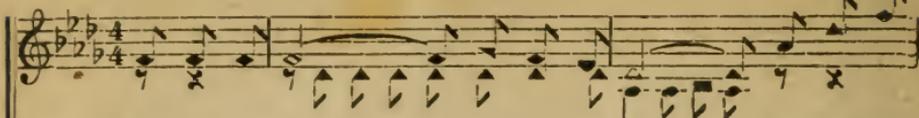


- 4 But he who deals out death and rum,
 When he hears that mother's voice is mum!
 While the gamblers close their doors in fear,
 To shut out these words "Is Jimmie here?"
- 5 She cares not at all for the sleet or rain,
 But wanders about these dives the same;
 They dread her as some direful curse,
 Too well they know they've done their worst.
- 6 Way out on the hills was a happy home,
 Where sorrow to them had been unknown,
 A wife, a husband, an only son,
 In love, in peace, had all been one.
- 7 Each morning came with its sparkling dew,
 The roses bloomed, and the lilies, too,
 And the birds flit on with golden wing,
 But under them all was the serpent's sting.
- 8 Alas! I could not paint it all,
 Behold this coffin, shroud and pall,
 Come see this blood! this murdered son,
 Then ask me what these dens have done.
- 9 Go see the broken hearts to-night!
 The ruined homes—their mildew blight;
 Go ask each young man cursed with rum
 To tell you what these dens have done.

ALONE WITH JESUS.

PETER STRYKER, D. D.

W. O. MCKINNEY.



1. A-lone with Je - - - sus! Oh, how sweet..... To sit, like
 2. A-lone with Je - - - sus! Oh, how sweet..... To meet Him
 3. A-lone with Je - - - sus! Oh, how sweet..... My heart is

1. A-lone with Je - sus! Oh, how sweet, oh, how sweet
 2. A-lone with Je - sus! Oh, how sweet, oh, how sweet
 3. A-lone with Je - sus! Oh, how sweet, oh, how sweet



D. C.—A-lone with Je - - - sus! oh, how sweet,..... My heart is



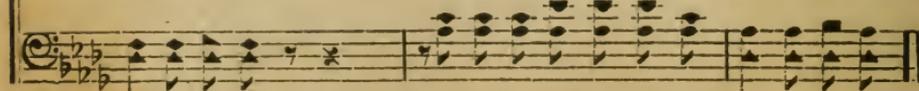
Ma - - ry at His feet,..... To look in-to..... His lov-ing
 at..... the mer-cy - seat!..... To tell Him ev - - 'ry doubt an
 full,..... my joy com-plete..... He speaks, and oh, such words I
 To sit, like Ma-ry, at His feet, at His feet, To look in-to His lov-ing
 To meet Him at the mer-cy - seat, mercy-seat! To tell Him ev-'ry doubt and
 My heart is full, my joy com-plete, joy complete, He speaks, and oh, such words I



full, my joy com-plete,..... Up-on His bo - - som let me



face,..... And feel the touch..... of His em - brace!.....
 fear,..... Pour all my sor - - rows in His ear!.....
 hear,..... So full of wis - - dom and good cheer!.....
 face, lov-ing face, And feel the touch of His em - brace, His em-brace!
 fear, doubt and fear, Pour all my sor-rows in His ear, in His ear!
 hear, words I hear, So full of wis-dom and good cheer, and good cheer!



rest,..... And feel I am..... su-preme-ly blest.....
 home at rest.

ALONE WITH JESUS.— Concluded.

His hand in mine,..... my hand in His,..... My heart o'er-
 And then, as - sured..... of pard'ning love,..... To rise all
 Love in His eye,..... love in His voice,..... How can I

His hand in mine, my hand in His hand in His,
 And then, as-sured of pard'ning love, pard'ning love,
 Love in His eye, love in His voice, in His voice,

flows.....with heav'nly bliss..... Before He speaks..... one gracious
 care..... and sin a - bove,..... And from the fool - ish world re-
 but..... in Him re-joice?..... He conde - scends..... to speak to

My heart o'erflows with heav'nly bliss, heav'nly bliss. Be-fore He speaks one gracious
 To rise all care and sin a - bove, sin a-bove, And from the fool-ish world re -
 How can I but in Him re-joice, Him re-joice? He condescends to speak to

D. C. Chorus.

word,..... I look, and know..... He is my Lord.....
 tire,..... Rest-ing on Him,..... my soul's de - sire.....
 me,..... And says, "Dear one,..... I died for thee.".....

word, gracious word, I look, and know He is my Lord, is my Lord.
 tire, world re-tire, Rest-ing on Him, my soul's de- sire, soul's desire.
 me, speak to me, And says, "Dear one, I died for thee, died for thee."

Harmony by J. B. V.

Hal - le - lu - jah! The
The Lord is ris'n in - deed, Hal - le - lu - jah!

Lord is ris'n in-deed, Hal - le - lu - jah!
Hal - le - lu - jah!

Now is Christ risen from the dead, and become the first fruits of

Now is Christ risen from the dead, and become the
first fruits of them that slept.

first fruits of them that slept. Hal - le - lu - jah!

Hal - le - lu - jah! hal - le - lu - jah!
(152)

EASTER ANTHEM. Continued.

hal - le - lu - jah! And did He rise? And did He rise?

hal - le - lu - jah! And did He rise?..... And did He

And did He rise!..... did He rise? Hear, O ye na-tions,
And did He rise?

rise?.....

hear it, O ye dead ; He rose, He rose, He

He rose, He rose, He rose, He rose ;

burst the bars of death, He burst the bars of

He burst the bars of death,

death and triumphed o'er the grave. Then, then, then I rose,

EASTER ANTHEM. Concluded.

Then I rose, Then I rose, Then I rose, Then first

hu - man - i - ty triumphed passed the crys-tal ports of light, And

seized e - ter - nal youth. Man, all im-mor - tal, hail! hail!

Heav - en all lav - ish of strange gifts to man; Thine all the glo - ry,

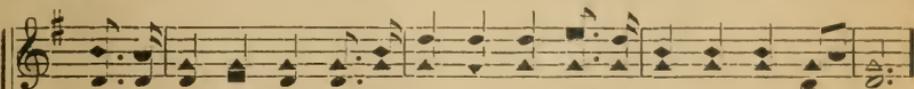
man's the boundless bliss, thine all the glo-ry, man's the boundless bliss.

SAMUEL W. BEAZLEY.

J. W. BLACK.



1. Shall you hear Him say at the last great day, "Faithful one, come in, come in?"
2. When you're called to go do you tru - ly know That you'll hear Him say, "come in?"
3. Sad in that great day if He shall not say, "Faithful one, come in, come in,"



When the trumpet call sounds for one and all, Shall you hear Him say, "come in?"
 When the time draws nigh in the by and by, Shall you hear Him say, "come in?"
 Deep de - spair will fall o'er you as a pall, If He shall not say, "come in."



CHORUS.

Shall it be you, shall it be you, shall it be you,
 Shall it be you, shall it be you, shall it be you,

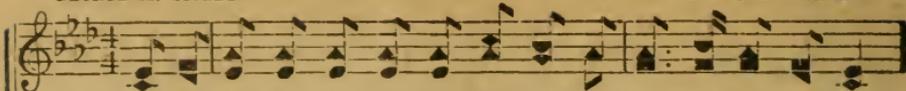
To hear Him say, "come in?" Shall it be you, Shall it be you,
 Shall it be you, shall it be you,

shall it be you, shall it be you, To hear Him say, "come in?"
 shall it be you, shall it be you,

No. 86. HEAVEN'S JOYS HAVE BEGUN.

GEORGE M. SIVLEY.

LEROY B. LEISTER.



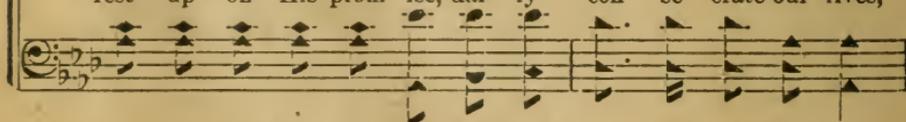
1. When the Mas-ter in His goodness makes a sin-ner free from sin,
2. When these-cret of our con-duct is be-fore the Just One laid,
3. Let us wait with res-ig-na-tion till His com-ing day ar-rives,



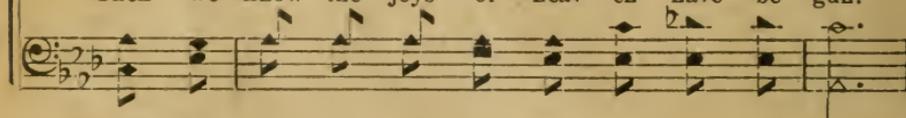
Takes a-way his heav-y bur-dens ev-'ry one, O the
And the trump-et loud proclaims our work is done, 'Mid the
Ev-er seek-ing all the e-vil ways to shun; If we



love that it a-wak-ens when he thinks what "might have been",
scenes of dread con-fu-sion,—will our debt of sin be paid?
rest up-on His prom-ise, dai-ly con-se-crate our lives,



Then to feel the joys of heav-en have be-gun!
Do we know the joys of heav-en have be-gun?
Then we know the joys of heav-en have be-gun.



CHORUS.



O we know the joys of heav-en have be-gun,



O we know the joys of

HEAVEN'S JOYS—Concluded.

We have tasted of the bliss-ful life to come; that life to come;

For the Lord has bid-den us to share this home,
For the Lord has bid - den

Yes, we know the joys of heav-en have be - gun.
heav'n, the joys of heav - en have be - gun.

No. 87.

WINDHAM.

DANIEL READ.

1. Broad is the road that leads to death, And thousands walk to-gether there;
2. De - ny thy-self, and take thy cross, Is the Re-deem-er's great command;
3. Lord, let not all my hopes be vain; Cre - ate my heart en - tire - ly new—

But wis-dom shows a nar-row path, With here and there a trav-el - er.
Na - ture must count her gold but dross, If she would gain that heav'nly land.
Which hypocrites could ne'er at-tain, Which false a-pos - tates nev - er knew.

No. 88. LET US WORK FOR THE LORD.

G. L. L.

G. L. LINDSEY.



1. Are you work-ing for the Mas-ter, are you build-ing up His cause;
 2. O my broth-er, there is work for each and ev - 'ry one to do;
 3. Then, my brother, let's keep working, do - ing all the good we can,



Are you drift-ing on t'ward heaven by o - bey'ng the heav'nly laws;
 We must la - bor for the Mas-ter, to His cause we must be true;
 Building up the cause of Je - sus, rais - ing up poor fall - en man;



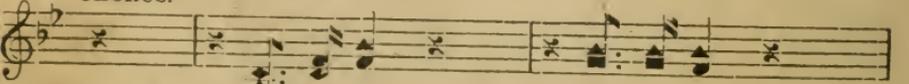
Do you tell the bless-ed sto - ry of the Christ who died to save
 He'll re-ward His faith-ful ser-vants, when their la-bors here are o'er,
 When we reach our home in heav-en we'll re - ceive a shin-ing crown,



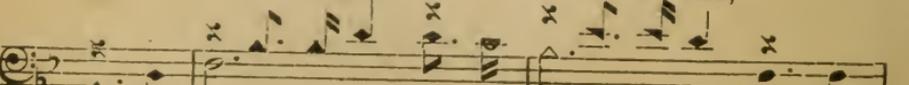
All the poor and wretched sin - ners from that aw - ful sin - ner's grave?
 With a home of end - less glo - ry, o - ver on the heav'nly shore.
 No more sor - row, no more trouble, all our bur - dens we'll lay down.



CHORUS.



Let us work for the Lord,



Let us work for the Lord, We'll re-

LET US WORK—Concluded.

We'll receive a rich reward; When our labors
 ceive. a rich re-ward; When our la - - - bors here are

here are o'er, We'll reach our home on Canaan's shore.
 on Canaan's shore.
 o'er, We'll reach our home. on Canaan's shore.

No. 89. HOLY MANNA.

Fine.

1. { Breth-ren, we have met to wor-ship, And a-dore the Lord our God; }
 { Will you pray with all your pow-er While we try to preach the word? }
2. { Breth-ren, see poor sinners round you Slumb'ring on the brink of woe; }
 { Death is com-ing, hell is mov-ing, Can you bear to let them go? }
3. { Sis - ters, will you join and help us? Mos-es' sis - ter aid-ed him; }
 { Will you help the trembling mourners Who are struggling hard with sin? }
4. { Let us love our God su-preme-ly, Let us love each oth-er, too; }
 { Let us love and pray for sin-ners, Till our God makes all things new; }

D. C.—Brethren, pray, and ho-ly man-na Will be show-ered all a-round.

D. C.

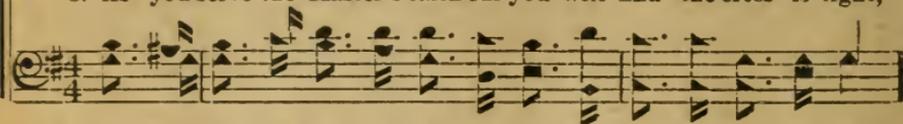
All is vain un-less the Spir-it Of the Ho-ly One comes down;
 See our fa-thers and our mothers, And our children sink-ing down;
 Tell them all a-bout the Sav-ior, Tell them that He will be found;
 Then He'll call us home to heaven, At His ta-ble we'll sit down;

No. 90. CARRY THE BLESSED SUNSHINE.

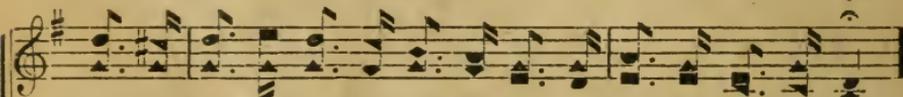
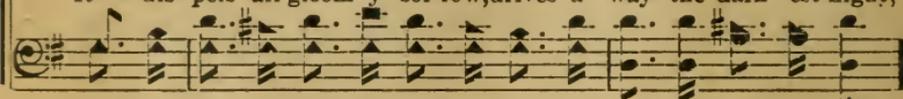
DAVID MOORE.



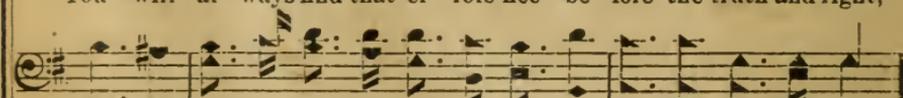
1. As a-down life's path you jour-ney, be as cheer-ful as you can,
2. As the con-flict ra-ges, round you, you must ver-y act-ive be,
3. As you serve the Master's faith-ful you will find the cross is light,



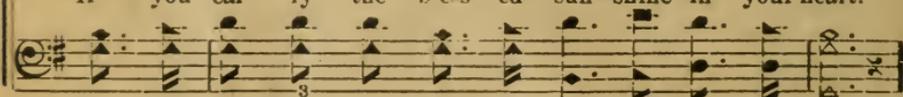
Like a fount of sweet-est glad-ness, love and bless your fel-low man;
Else the foes of truth and brightness cast their shadows o-ver thee;
It dis-pels all gloom-y sor-row, drives a-way the dark-est night;



Those you meet who are down-hearted, to re-move the darksome ban,
If the im-age of the Sav-ior you'd have oth-ers in you see,
You will al-ways find that er-rors flee be-fore the truth and right,



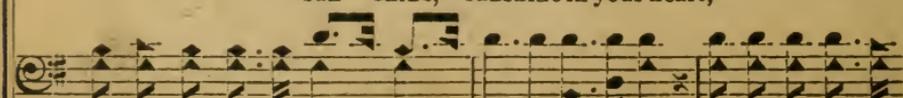
You must car-ry the bless-ed sun-shine in your heart.
You must car-ry the bless-ed sun-shine in your heart.
If you car-ry the bless-ed sun-shine in your heart.



CHORUS.



Car-ry the blessed sunshine in your heart, Car-ry the blessed
sun-shine, sunshine in your heart,



These words were written after listening to Miss Mildred Rutherford and Miss Dessie M. Sellers, on their return from the Gulf States Convention. They told us of the world-wide work of the Young Women's Christian Association.

EULALIA MEWBOURN.

J. B. VAUGHAN.

1. In this cir - cle all for Je - sus, of young
 2. Let us al - ways come to Je - sus, first, in
 3. Let us come as one, and praise Him, for this

women o'er our land, Let us come re - con - se - crat - ing, Let us
 humble earnest prayer, We are sure to win the vict'ry, this His
 cir - cle o'er the land, For the no - ble - hearted christains, who are

work now hand in hand, Give your strength, your ev - 'ry ef - fort, to the
 prom - is - es de - clare, Let's come with re - new - ed courage, let us
 do - ing His command, Let's come clos - er to our Saviour, for in

cause for Je - sus' sake, He will bless the earnest work - er, and will
 work as ne'er be - fore, Let us hold Christ's Banner higher, and His
 u - ni - ty there's strength, Let us join our hands as sis - ters, let our

A CIRCLE FOR JESUS. Concluded.

CHORUS.

Come..... and join our

never then for - sake.
 ho - ly name a - dore.
 love know not its length.

} Come and join our...

cir - cle..... work for Je - sus..... He will

circle for Jesus to-day, yes..... come and work for.....

bless you,..... yes, come..... and join our

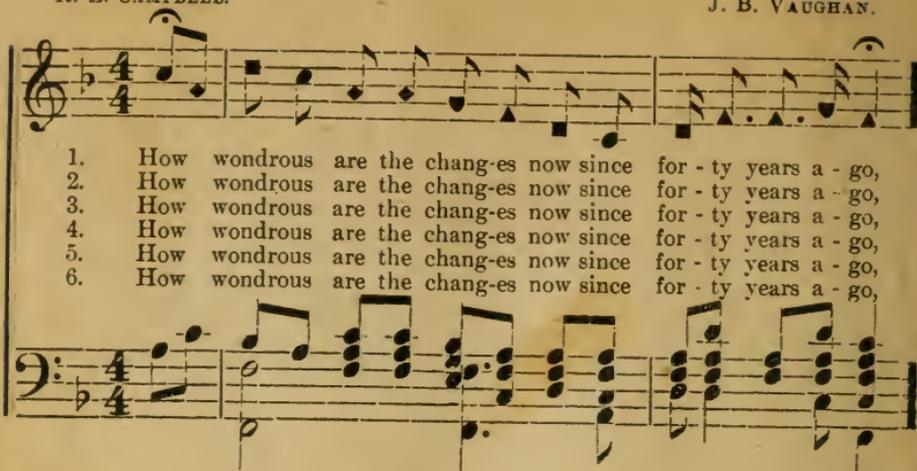
surely the master will pay, Oh... come and join our

cir - cle.....

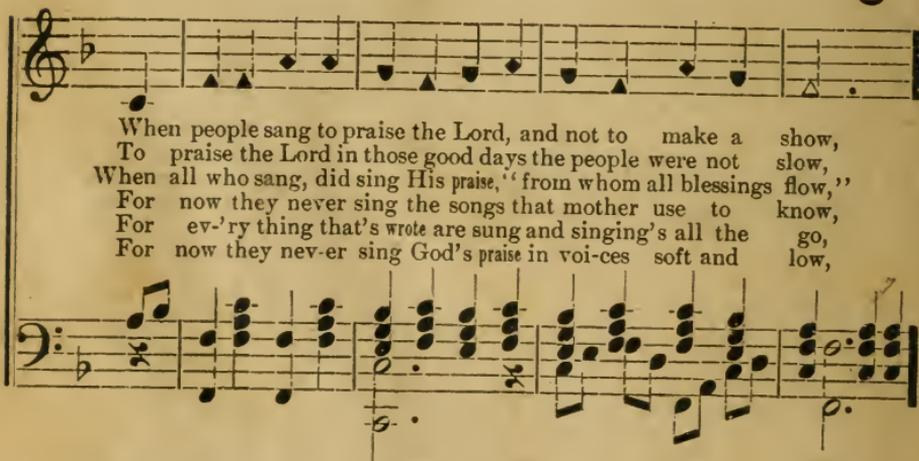
circle why longer delay? And we'll la - bor faith - ful to - day.

R. L. CAMPBELL.

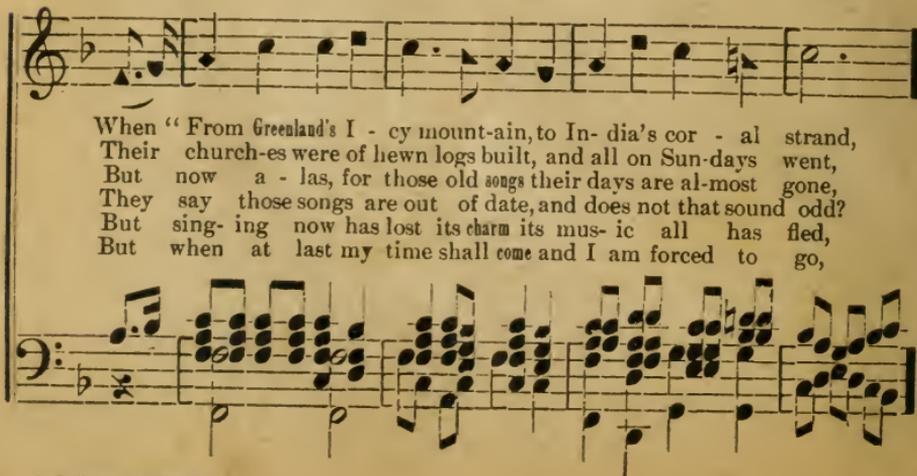
J. B. VAUGHAN.



1. How wondrous are the changes now since for - ty years a - go,
 2. How wondrous are the changes now since for - ty years a - go,
 3. How wondrous are the changes now since for - ty years a - go,
 4. How wondrous are the changes now since for - ty years a - go,
 5. How wondrous are the changes now since for - ty years a - go,
 6. How wondrous are the changes now since for - ty years a - go,



When people sang to praise the Lord, and not to make a show,
 To praise the Lord in those good days the people were not slow,
 When all who sang, did sing His praise, "from whom all blessings flow,"
 For now they never sing the songs that mother use to know,
 For ev'ry thing that's wrote are sung and singing's all the go,
 For now they never sing God's praise in voices soft and low,



When "From Greenland's I - cy mount-ain, to In - dia's cor - al strand,
 Their church-es were of hewn logs built, and all on Sun-days went,
 But now a - las, for those old songs their days are al-most gone,
 They say those songs are out of date, and does not that sound odd?
 But sing-ing now has lost its charm its mus-ic all has fled,
 But when at last my time shall come and I am forced to go,

FORTY YEARS AGO. Concluded.



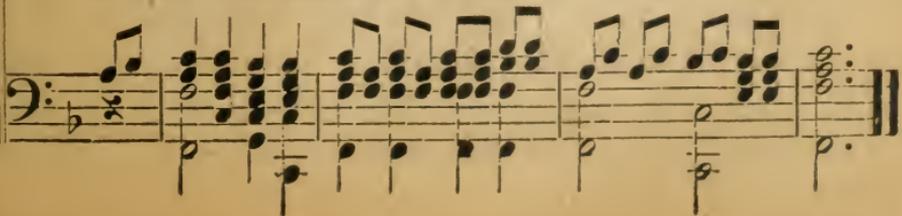
Made one al-most stand on Jordons's shore, and view the promise land,
 The par-son preached and people sang, and God His blessings sent,
 Like - wise the singers of that day are go - ing with their songs,
 That songs of worldly praise should come be-fore the praise of God?
 And when a song is sung three times, its laid away as dead,
 I'll meet with singers who have sung the songs of long a - go,



And when some good old brother sings those wondrous songs of old,
 They had no or-gans in those days, the peo-ple sang by word,
 Yes, all the songs are changed so much, what can these changes bring?
 It looks to me the time has come, by prophets long foretold,
 And thus the mus-ic of to - day, the test will nev-er stand
 Though now they're singing a new song, in that bright home a - bove,



The music almost rends the skies, and charms the ver - y soul.
 And made such music as I think did sure - ly praise the Lord.
 For tra, la, la, te, al, le, bum, is all the people sing.
 When men would swap the love of God for world-ly praise and gold.
 Like "Jesus lov-er of my soul," and "In the prom-ise land."
 Its theme is just the same they'd sung, of Je - sus and his love.



"Come over into Macedonia and help us."—ACTS 16: 9.

J. B. V.

FOR MISSIONARY MEETINGS.

J. B. VAUGHAN.

1. List - en to the mur - mur of the wa - ters, As they dash a - gainst our
 2. If you can - not cross the dis - tant wa - ters, You can help the dy - ing
 3. There are ma - ny yet in heath - en dark - ness, Bow - ing down to i - dols

sun - ny shore; Hear the mournful cry from far off isl - ands, Hear, oh hear them
 at your door; God has blessed you with means of giv - ing, He will bless and
 ev - 'ry day; Will you send the news of our Re - deem - er? Will you send it

CHORUS.

bid - ding us come o'er. Send the light, send the light,
 give you more and more.
 now, and not de - lay? Send the blessed light, oh send the gospel light, yes,

Send the bless - ed gos - pel light of God; Send the light to
 yes, Christian soldiers;

na - tions yet in darkness, God will own and bless you—send the light (send the light)!

INDEX.

	PAGE		PAGE
Alington.....	42	Meeting over there.....	7
Azmon	44	Meet me up there.....	29
Alone with Jesus.....	83	Mamma's in heaven.....	50
Angry words, oh let them never..	54	Meeting in the sky.....	18
Be true.....	20	My heart keeps singing.....	33
Beyond the Clouds.....	72	My own sweet country.....	61
Belmont.....	78	O that will be Glory.....	17
Beautiful home.....	53	Once I wandered.....	39
Bless dear Lord to-day.....	74	O 'tis Glory.....	49
Cling to the cross.....	68	Peace.....	11
Christmas night Serenade.....	1	Rock of Ages.....	64
Come listen to my story now.....	63	Raymond.....	70
Come Sinner to-day.....	24	Railway message.....	4
Crossing to the far, far away.....	58	Sowing time.....	76
Diamonds in the rough.....	6	Speak a word for Jesus.....	23
Don't make the wrinkles deeper..	12	Shattered vase.....	5
Dying from home and lost.....	37	Saviour lead them.....	25
DeFlury.....	51	The city of light.....	60
Easter Anthem.....	84	The old time religion.....	71
Farther on.....	38	'Tis wonderful.....	80
Fountain of light and life.....	43	Take me as I am.....	45
God shall wipe all tears away.....	28	The great glad day.....	66
Glorious light.....	32	That wonderful day.....	8
Great gathering.....	59	The Bible in the cabin by the sea.	10
Go ye forth and labor.....	56	The gospel train.....	14
His will be done.....	15	The cloudless day.....	40
He stands so near.....	26	The righteous are marching home	55
Home land of Heaven.....	27	The gospel railroad.....	62
Home of the soul.....	67	The broken pinion.....	19
Happy on we go.....	73	Up there.....	9
Heavenly bank.....	22	Walking and talking with Jesus..	16
He is coming.....	34	Whisper softly, mother is dying..	48
I will see my mamma.....	2	We shall know each other there...	77
I love to sing the old songs.....	13	When the skies are bright.....	81
Is there room for me.....	30	Whiter than snow.....	21
I feel like going on.....	35	Waiting up there.....	79
I will meet you in the morning...	41	Will you miss me.....	75
Is Jimmie here.....	82	Witness for Jesus.....	46
I wonder if there is room.....	69	Where the bells ring home.....	57
In memory of mother.....	65	Walking with Jesus.....	31
Longing for my home.....	3	You'll be sorry some day.....	36
Land of light.....	47		
Lenox.....	52		

VAUGHAN'S

Simplified Theory

OR

How to Write Music.

YOU CAN LEARN HOW TO WRITE MUSIC
WITHOUT A TEACHER.



PUBLISHED BY

J. B. VAUGHAN.

ATHENS, GA.

15 cents per copy ; \$1.50 per dozen.

VAUGHAN'S

SIMPLIFIED MUSIC THEORY.

1. *Question.—What is music?*

Answer.—1. Practically, it is the art of producing and combining tones. 2. It is one of the seven liberal arts. 3. It is that in which the human heart may find its deepest expression.

2. *What is a sound?*

Anything we can hear.

3. *Sounds that are pleasing to the ear are called what?*

Tones.

4. *What is a tone?*

A sound with describable pitch, length and power.

5. *Tones have how many essential properties?*

Four.

6. *What are their names?*

Pitch, Length, Power and Quality.

7. *What is meant by these respective inseparable elements?*

Pitch is the gravity, length is the duration, power is the audibility, and quality is the kind of tone.

8. *What three constituent elements do we find in tones?*

Melody, Rhythm and Expression.

9. *The study of music is divided into how many departments?*

Three.

10. *What are they?*

Melodics, Rhythmics and Dynamics.

11. *Then from the foregoing we find Melodics to treat of what?*

The pitch of tones, high  and low .

12. *Of what does Rhythmics treat?*

The length of tones, long  and short .

13. *Of what does Dynamics treat?*

The power or audibility of tones. Loud, $f >$ and soft $p <$ or \diamond .

NOTE.—1. It will be remembered that all music writers heretofore have classified all the characters and signs that pertain to expression, etc., into the

department called Dynamics. All things pertaining to the light and shade, or tone coloring of music, we will classify into a department called *Expression*, therefore we have four departments.

14. *What is to be understood by the term department?*

It is the classification of those things which pertain to some one principle of the science of music.

NOTE.—2. The following is the classification and illustration of the signs and characters of its departments.

MELODICS.

RHYTHMICS.

Rit. Ral.

DYNAMICS.

pp p mf ff

EXPRESSION.

We have no signs belonging to this department of music. Words are used to convey the various ideas desired.

LESSON II.

15. *How are the various pitches of tones represented to the eye?*

By lines and spaces.

16. *How many lines and spaces used in our present notation?*

Five lines and six spaces.

NOTE.—3. Many in speaking of the staff use only four spaces; only a frank, ingenuous thought will convince any one that that is an error, and four spaces is not enough to stand for the pitches we have. Such a character would fall far short in representing all the pitches we have in practice. We suggest the simple, natural plan in teaching beginners the staff, as follows: Five lines and six spaces, explained thus: four enclosed spaces and two not enclosed.

17. *How are the lines and spaces named?*

From the lowest up, thus: First space, first line, second space, second line, etc.

LINES AND SPACES, AND THEIR NAMES.

Example 1.

Sixth space.	_____	Fifth line.
Fifth space.	_____	Fourth line.
Fourth space.	_____	Third line.
Third space.	_____	Second line.
Second space.	_____	First line.
First space.	_____	

NOTE.—4. There are various musical notations, some of which deserve consideration. The Tonic Sol-fa notation, for instance, is used almost to the exclusion of all others in some countries. The following is the Diatonic Scale in the

TONIC SOL-FA NOTATION.

Example 2.

{|d :r |m :f |s :l .t |d' :— ||

18. *How can lines and spaces be made to stand for or represent permanent or absolute pitch?*

By the common consent of melodic characters called clefs.

19. *How many clefs in general use?*

Three.

20. *What are their names?*

The G clef, F clef and C clef.

THE CLEFS.

Example 3.

The G , the F , the C .

21. *What are clefs?*

They were originally Roman letters, now adopted as melodic characters.

22. *When either of these characters are used in connection with the lines and spaces, what is the result?*

The lines and spaces will then stand for some known pitch.

23. *The lines and spaces together with the clef will make what?*

A musical staff.

24. *Musically speaking, what other names are applied to lines and spaces?*

Degrees.

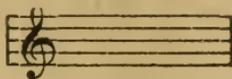
25. *How many degrees will the staff contain?*

Eleven (?).

NOTE.—5. In this *Theory of Music* will be observed many new ideas and new theories, perhaps to some, but we claim it is not new, but the old, original, correct, philosophical science of music.

THE STAFF.

Example 4.



LESSON III.

26. *How are all lengths reckoned?*

From the whole length.

27. *What have we to stand for the length of tones?*

Characters called notes.

28. *How many notes do we use in music?*

Six.

29. *What are their names?*

Whole note, half note, quarter note, eighth note, sixteenth note and thirty-second note.

30. *How many lengths in general use?*

Ten.

31. *What are the names of the various lengths?*

Whole length, half length, quarter length, eighth length, sixteenth length, thirty-second length, dotted half length, dotted quarter length, dotted eighth length and double dotted quarter length.

32. *What are dots used for in music?*

To stand for tone lengths.

33. *What rhythmical value do we find in dots?*

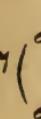
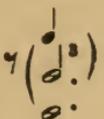
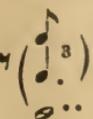
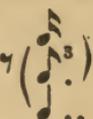
They stand for lengths one-half as long as the notes with which they are associated.

NOTE.—6. It has been, and is yet the custom of all music teachers and musical theories, to say "dots add one-half the original length to a note." Such expressions are very misleading, and should be left off by all up-to-date educators. As notes stand for lengths only, there can be no such thing as adding to the length of a tone. Dots, when used in connection with notes, stand for lengths, the note and dot stand for one length. Dots were originally used after this manner:  etc. Should we use dots in

connection with all the notes, we can represent fifteen different lengths, six of which are called fundamental lengths, and nine derived lengths.

FIFTEEN DIFFERENT LENGTHS REPRESENTED.

Examp's 5.

Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.	
						Fundamental.
						Derived first order.
						Derived second order.

34. *What is rest in music?*

Silence.

35. *How is the silence indicated?*

By characters called rests.

36. *As regards length, rests correspond to what?*

To notes of the same denomination.

37. *How many rests in general use?*

As many as there are lengths.

38. *How about dots in connection with rests?*

Dots will stand for a length of silence when associated with rests, after the same manner as they stand for a length of tone when connected with notes.

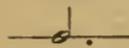
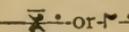
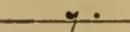
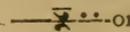
NOTE.—7. It is understood generally that a whole rest be used as a measure rest, filling a measure in any kind of time. It is very confusing to have one thing to stand for or represent two very different things. In our theory and teaching we will let the whole rest correspond in length of silence with the whole note in length of tone, and the sign of a silent measure will be indicated by the absence of printed or written signs of any kind. The simplest way is the best way, and that is what we claim for our theory, superior to other similar works.

NOTES, RESTS AND DOTS.

Example 6.

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

Example 7.

Dotted Half Note.	Dotted Quarter Note.	Dotted Eighth Note.	Double Dotted Quarter Note.
			
Dotted Half Rest.	Dotted Quarter Rest.	Dotted Eighth Rest.	Double Dotted Quarter Rest.
			

NOTE.—8. The above examples illustrate the lengths, rests and dots in general use. There is no specified place on the staff for rests to appear; however, the whole and half rests usually are found under and above the third line.

LESSON VI.

39. *When music is performed in an orderly manner, what will it induce in the mind?*

Sensations or pulsations, called parts of measures.

40. *Music naturally groups itself after what manner in forming measures?*

Into pulses of even and uneven portions, thus: light, strong, light, strong, etc.

NOTE.—9. In teaching of what a measure in music consists of, we prefer using the term *pulse*. For various reasons we claim that pulse is a better term to use than any other. There are exceptions to the above rule in forming the various measures we have in music, which will be fully explained further on in this work.

41. *What is the name of these stronger and lighter parts that constitute a measure?*

Accented and unaccented parts.

42. *A group of accented and unaccented parts are called what?*

A two-pulse measure.

NOTE.—10. The true measure in music is the *Mental Measure*. The Visible Measure is but a sign of the true. While surrounded by music, either vocal or instrumental, taking part or listening, there are regular pulsations realized, which are often manifested by some outward, physical gesture (often affects the foot more than any other portion of the body); this is the *Mental Measure*; all the more sublime, because music gives the same pleasure and happiness to the ignoble as to the noble, the poor as the rich, the unlearned as the learned.

43. *How are these parts manifested to the ear?*

By performing them as strong and weak.

44. *How indicated to the eye?*

Usually by motions of the hand or baton.

45. *A group of two of these parts is called what?*

Two-pulse measure.

46. *How indicated?*

By counting one, two, or two motions of the hand; up, down.

47. *A group of three of these parts is called what?*

Three-pulse measure.

48. *How manifested?*

By counting one, two, three, or three motions of the hand, down, left, and diagonally up.

NOTE.—11. Larger groups of these parts than the ones given above are in common use. But while they are convenient, and grow more or less naturally out of these two fundamental measures, they are arbitrary, and are but multiples of two's and three's.

LESSON V.

49. *What is a group of four parts called?*

Four-pulse measure.

50. *How indicated?*

By counting one, two, three, four; or four motions of the hand, down, left, right and up.

51. *What kind of measures are the foregoing?*

Simple measures.

52. *What are simple measures?*

They are measures in which the beat note always represents some even fractional part of a unit, as half, quarter, eighth, etc.

53. *What is meant by a beat note?*

It is a note (length) which in duration requires one motion of the hand or one pulse.

54. *When a dotted note, or its value, goes with a beat, what kind of measure?*

Compound measure.

55. *What is meant by compound measure?*

It is a measure in which more is comprehended than is indicated.

56. *Describe compound two-pulse measure?*

It is a measure that has a note and a dot associated with one pulse.

57. *How indicated?*

By two motions of the baton, or counting one, two, or one, two, three, four five six.

NOTE.—12. This measure is sometimes, and was altogether, originally called sextuple measure, and was indicated by six motions of the hand ; down, left left, right, up up. When indicated thus it would not be compound measure but sextuple. However, such indicating is rather tedious, and we compound the measure by making two motions of the hand, comprehending three pulsations to each beat. The above remarks will hold good regarding the following compound measures.

58. *A measure having three dotted notes as beat notes, is called what ?*

Compound three-pulse measure.

59. *How manifested ?*

By three motions of the baton ; or counting one, two, three ; or by counting one two three, four, five, six, seven eight nine.

60. *A measure having four dotted notes as beat notes, is called what ?*

Compound four-pulse measure.

61. *How indicated ?*

By four motions of the hand ; down, left, right, up ; or by counting one, two, three, four ; or one two three, four five six, seven eight nine, ten eleven twelve.

62. *In how many forms may the simple measures appear ?*

Three.

63. *In how many forms may the compound measures be written ?*

Two.

NOTE.—13. The beat note indicates the various forms of these measures, viz.: In two-pulse measure the half note is the beat note for the first form, the quarter note for the second, and the eighth for the third ; likewise for the other simple measures. Dotted half is the beat note for the first form of compound measures, dotted quarter note is the beat note for the second form.

LESSON VI.

64. *How are accented parts manifested ?*

By singing or performing with greater stress or force.

65. *Parts not so manifested are called what ?*

Unaccented parts.

66. *How are two-pulse and three-pulse measures accented ?*

The first part is accented, the others are not.

67. *How are parts accented in four-pulse measure ?*

The first and third parts are accented, the others are not.

68. *How is compound two-pulse measure accented?*

The first and fourth parts are accented, the others are not.

69. *How is compound three-pulse measure accented?*

The first, fourth and seventh parts are accented, the others are not.

70. *How is compound four-pulse measure accented?*

The first, fourth, seventh and tenth parts are accented, the others are not.

NOTE.—14. Some theory writers say that compound measures are accented and indicated like simple measures, and when triplets predominate in simple measure it becomes compound measure. This is bad theory and will not hold good at all.

71. *What are primitive measures in music?*

Measures containing only the primary accent, as indicated in this and previous lessons.

72. *What are derivative measures?*

Measures containing more or less accents than are found in primitive measures.

NOTE.—15. Music naturally groups itself into small divisional portions or parts, and by combining some of these even numbers of groups or parts, the results are satisfactory to the mind. All students must learn the different motions of the hand or baton in indicating the movement of music. After this is well fixed in the mind there may be deviations from the rules of indicating the speed as prescribed for beginners, etc.

THE MOTION OF HAND IN INDICATING THE DIFFERENT MEASURES.

Example 8.

Two-pulse measure is up, down.

Example 9.

Three-pulse measure is up, down, left.

Example 10.

Four-pulse measure is up, down, left, right.

Example 11.

Compound two-pulse measure is up, down.

Example 12.

Compound three-pulse measure is up, down, left.

Example 13.

Compound four-pulse measure is up, down, left, right.

NOTE.—16. In the above examples of compound measures we have endeavored to illustrate to the eye the different pulsations that may be found in, each measure.

LESSON VII.

73. *How are written measures indicated to the eye?*

By the space between two vertical lines called bars.

74. *What does the broad bar indicate?*

The end of a verse sometimes, but more especially it denotes the chorus and the main body of the composition.

75. *The double broad bar is used for what purpose?*

It indicates the end of the composition.

76. *What are the signs or signatures of the various measures?*

The figure 2 is the sign of two-pulse measure; the figure 3 three-pulse measure; the figure 4 four-pulse measure; the figure 6 compound two-pulse measure; the figure 9 compound three-pulse measure, and 12 compound four-pulse measure.

77. *What are the fractional names of these measure signs?*

The upper figure is the numerator and the lower one the denominator.

78. *What does the numerator indicate?*

The number of pulsations found in each measure.

79. *What does the denominator indicate?*

The rhythmical value of each beat note.

80. *Explain what is meant by beat notes?*

If the denominator is the figure 2, the beat note is a half note; if 4, a quarter note; if 8, an eighth note.

81. *Explain the beat note in compound measures?*

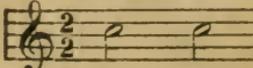
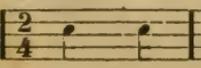
Dotted notes are beat notes in compound measure.

REMARK.—See Note 13.

EXAMPLES SHOWING THE VARIOUS MEASURES, VARIETIES, ETC.

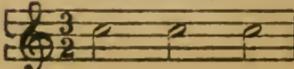
TWO-PULSE MEASURE.

Example 14.

First Variety.	Second Variety.	Third Variety.
		

THREE-PULSE MEASURE.

Example 15.

First Variety.	Second Variety.	Third Variety.
		

FOUR-PULSE MEASURE

Example 16.

First Variety. Second Variety. Third Variety.

COMPOUND TWO-PULSE MEASURE.

Example 17.

First Variety. Second variety.

COMPOUND THREE-PULSE MEASURE.

Example 18.

First Variety. Second Variety.

COMPOUND FOUR-PULSE MEASURE.

Example 19.

First Variety. Second Variety.

THE DIFFERENT BARS.

Example 20.

Measure Bar. Broad Bar. Double Bar.

NOTE.—17. It will be expected of the teacher that many examples, illustrations, explanations, questions, etc., will be given, originating from the above examples. Books can contain only a few hints and rules compared to the great unexplored field of knowledge.

LESSON VIII.

82. *What is the customary rule for applying words to music?*

Apply one word or syllable to each note, slur, or tie.

83. *How may two or more notes be made to represent one tone?*

(Length.)

By the use of a curved line.

84. *What is a slur?*

It is applying one word or syllable to two or more pitches.

(Notes.)

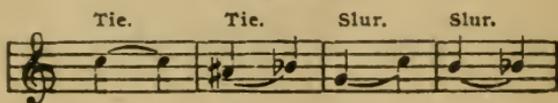
85. *What is a tie?*

It is applying one word or syllable to two or more notes of the same pitch.

NOTE.—18. Like all other rules there are exceptions to the above which we find in singing irregular poetry.

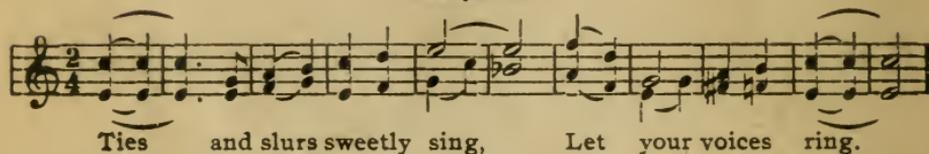
SHOWING THE DIFFERENT FORMS OF THE TIE AND SLUR.

Example 21.



APPLYING WORDS TO SLURS AND TIES.

Example 22.



86. *When two tones differing in pitch are heard at the same time, or in immediate succession, they make what?*

An interval.

87. *How many kind of intervals have we, and what are they called?*

Two practically, called long and short steps.

NOTE.—19. There are other small theoretical intervals called *Commas*. Large intervals are made up of these small intervals. Strictly speaking, there is no such thing as half step in music. That which we usually term the *natural* half step, which occurs between the pitches of E and F, and B and C, is more than one-half of what is usually called whole step, etc. The distance between E and F is greater than that between F and F \sharp , etc. Large and small steps are better terms.

88. *When tones have a certain pleasant pitch relation, they form what?*

A key.

89. *How many tones are necessary for a foundation or basis tone in forming a key?*

Seven.

90. *What is a key-note?*

The note that goes with the key-tone.

91. *When the tones of a key are fixed in the mind, or conceived of, so as to make a particular order of intervals, they become what?*

A scale.

NOTE.—20. Perhaps there is no other special thing in music that is more difficult to explain satisfactorily than a key. Words seem to fail in making plain its true definition. A key can only be heard; it is that resting, home-feeling in the mind that we find difficult to define. All other tones in music cluster around and are dependent upon the key-tone.

92. *All conceivable music is based upon what?*

Scales.

93. *There are how many musical scales?*

Three principal scales.

94. *What are their names?*

Major, Minor and Chromatic Scales.

95. *What is a major and minor diatonic scale?*

It is a succession of seven tones differing with each other in pitch; beginning with Do for major and La for minor.

96. *What is the order of intervals in the major scale?*

Two steps, one short step and three steps.

NOTE.—21. The minor scale and intervals will be explained further on in this work, as we think best not to confuse the student's mind with the difficult things of minor music at present. There are different forms of the minor scale.

97. *Name the order of intervals in their regular form that constitutes the major diatonic scale.*

From one to two, a step; two to three, a step; three to four, a short step; four to five, a step; five to six, a step; six to seven, a step.

98. *What is the difference between a key and scale in music?*

The intervals may be used in any possible order in forming a key, while the tones of the scale must be governed by a special law which regulates the intervals.

LESSON IX.

99. *What names do we usually apply to the tones of the scale?*

The Italian names or syllables; Do, Ra, Mi, Fa, So, La, Ti, also 1, 2, 3, 4, 5, 6, 7.

100. *What are the permanent or absolute pitch names?*

They are the same names as certain letter names; C, D, E, F, G, A, B.

NOTE.—22. It is an error to write letters on lines and spaces, as are often found in music books. They are pitch names, and lines and spaces stand for the pitches. We can hear the pitches and see the characters that stand for them.

101. *What is an octave?*

It is the climax of all scales or any two tones that is separated by seven intervals.

102. *In ascending or descending with the voice or instrument, every eighth tone becomes what?*

A sympathetic tone with the first.

103. *What are the names of the different octaves in music?*

Diatonic and Chromatic.

104. *What intervals will the diatonic octave consist of?*

Two steps, a small step; three steps and a small step.

105. *What are the intervals in the chromatic octave?*

Twelve small steps.

106. *How many intervals can we numerate in ascending and descending the major diatonic scale?*

Twenty-one each.

107. *How many intervals can we sing or play in ascending and descending the diatonic octave?*

Twenty-eight each.

108. *How many intervals can we numerate in ascending and descending the chromatic scale?*

Sixty-six each.

109. *How many intervals do we find in singing or playing the ascending and descending chromatic octave?*

Seventy-eight each.

NOTE.—23. Study closely our definition of the scale and octave and the intervals they contain. We claim to present these special subjects of music in their true light.

THE MAJOR DIATONIC SCALE.

Example 23.



Numeral Names	1	2	3	4	5	6	7	7	6	5	4	3	2	1
Syllable Names	Do	ra	mi	fa	so	la	ti	ti	la	so	fa	mi	ra	do
Pronounced	Doe	ray	mee	fah	soe	lah	tee	tee	lah	soe	fah	mee	ray	doe
Permanent Pitch Names	C	D	E	F	G	A	B	B	A	G	F	E	D	C

THE MAJOR DIATONIC OCTAVE.

Example 24.



NOTE.—24. The chromatic scale and octave will be fully explained further on in this work. The chromatic scale is the foundation of all music, vocal or instrumental.

LESSON X.

110. *What is a brace, and what does it indicate?*

A character used to connect two or more parts in music, and denotes the number of parts to be sung or performed simultaneously.

111. *When the staves are connected by the brace, what are they called?*

A score.

112. *What signs have we to indicate the repetition of music?*

Dots in the spaces.

113. *Explain the dots occurring on the right and left of the bars.*

When they are on the left of the bar they denote a repetition of the previous passage; when at the right of the bar they indicate a repetition between the two signatures only.

114. *What is a redite?*

It is a character which indicates the repetition of a verse or verses

115. *What does a hold signify in music?*

The prolongation of a tone beyond its primary representation.

116. *What kind of character indicates such performances?*

A breve, with a dot in the center of the curve, called a hold.

117. *What is the customary rule regarding the prolongation?*

The tone is usually given about twice the length indicated by the note; however, it is usually left to taste and the judgment of the director in chorus drilling.

NOTE.—25. There should be a momentary suspension of the voice after the hold in most instances; however, there are exceptions to the rule. In the rendering of solos and musical recitations, the singer has the liberty to be governed by his or her own taste or judgment. *Ad Libitum* (at pleasure) is the term frequently used for the benefit of solo singers. It is impossible with our present notation, or with any notation that perchance may come into existence, to give signs to the eye indicating just how a composition should be rendered in order that it may become more effectual.

118. *What is a pause?*

A suspension of the voice or instrument.

119. *How is the pause indicated?*

By the same character as a hold.

120. *What is the difference in the use of the hold and pause?*

The hold is used over or under notes, and the pause is used over bars, rests, and between notes.

121. *What is the meaning of D. C.?*

They are the initials of Da Capo, or more fully, the whole Italian sentence: Da Capo Al Fi Ne.

122. *How is the sentence Da Capo Al Fi Ne translated?*

Da from the; Capo, commencement; Al-Fi-Ne, the end. Sing or play from the commencement to the end.

123. *What is understood by the letters D. S. or Dal Segno?*

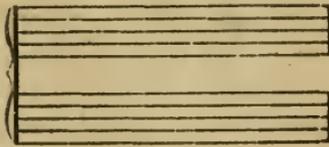
From the sign (Direct) to the end (Fine).

124. *What is a double ending?*

It is where a part of a composition is repeated. We first sing the note or notes under figure one, then repeat, and sing the note or notes under figure two, omitting those under figure one.

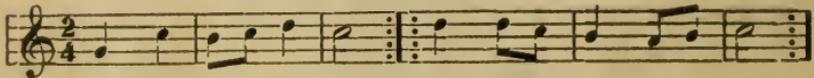
THE BRACE MAKING A SCORE.

Example 25.



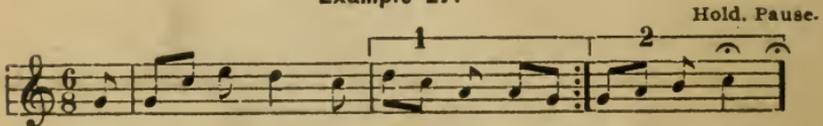
REPEAT SIGNATURE.

Example 26.



THE HOLD, PAUSE, REDITE AND DOUBLE ENDING.

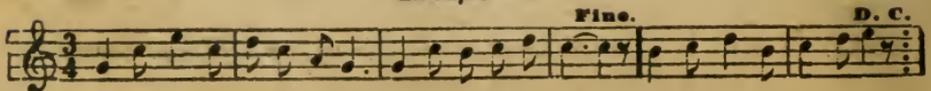
Example 27.



We'll nev - er say fare - well in heav'n, || - well in heav'n.
Redite.

DA CAPO AL FINE.

Example 28.



LESSON XII.

140. *When sharps and flats are found at the beginning of a composition, what are they called?*

Key signatures.

141. *When found during the progress of composition, what are they called?*

Accidentals.

142. *What is the tendency of sharps and flats?*

Sharps have an upward tendency and flats a downward tendency.

NOTE.—28. The terms "Natural," "Restoral" and "Cancel" seem to be very confusing, and fall short in conveying the information desired. We shall use neither of the names in our instructions. *Original* is the word we shall adopt. *Original* conveys the idea we need in every particular and under all circumstances. This (\natural) character used in connection with any pitch or degree, modified or otherwise, will cause that pitch or degree to be or stand for the original pitch of the C scale, or any other key that may be in use. If a song be written in the key of C and the writer choose to modify the pitches of the scale, this character (\natural) original, will restore the modified pitches. Likewise, in the key of F \sharp or G \flat , if any of the pitches should be re-sharped or re-flatted the original will restore their meaning.

143. *Should any pitch of the C scale be modified by a sharp, and we need that degree to represent the next available pitch above, what character shall we use to indicate it?*

The re-sharp.

144. *If the order be reversed by flats, and we need the next available pitch below, what character shall we use to indicate it?*

The re-flat.

145. *What does re-sharp and re-flat mean?*

Re-sharp means to indicate the next ascending modified pitch, and re-flat means to denote the next descending modified pitch.

NOTE.—29. We think our new melodic names, re-sharp and re-flat, will be hailed with a happy welcome. The old confusing, bunglesome, misleading terms, "double sharp" and "double flat," have successfully succeeded in blocking the path of many an earnest student from knowing and realizing the true meaning of these indispensable terms.

146. *What important purpose do we find the original to serve?*

It is used to cancel the effect of a sharp or flat.

147. *What is the continuance of accidentals?*

Their significance continues throughout the measure in which they occur if they are not canceled by the original.

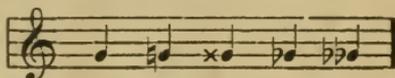
148. *What effect will the original have when used in connection with sharps and flats?*

Its tendency with sharps is downward like flats, with flats its tendency is upward like sharps.

149. *What is used to cancel the effect of re-sharps and re-flats?*

The original.

NOTE.—30. It has been the custom in canceling the old terms, double sharps and double flats, to use the cancel together with sharp or flat. We shall use only the original in canceling either sharp, flat, re-sharp, or re-flat. It is, and will be understood, when the re-sharp or re-flat is used, that it is used only upon some degree of the staff or scale that has been modified at the beginning by the key signature. Keep in the mind at all times that the re-sharp and re-flat have the same meaning and effect that the first sharp or flat has. The great objection to the term "double sharp and double flat," is that its effect and significance is twice or double that of the single sharp or flat. Each degree of the staff or scale can be made to stand for five different pitches by sharpening, re-sharpening, and flattening and re-flattening, thus:

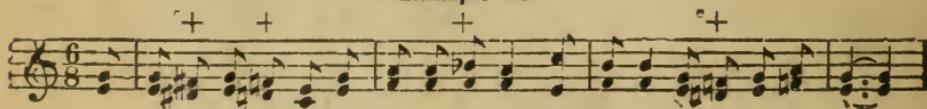


Examples 34.

The Sharp (#). The Flat (b). The Re-Sharp (*). The Re-flat (bb). The Original (natural).

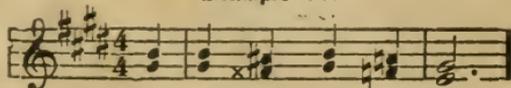
ACCIDENTALS.

Example 35.



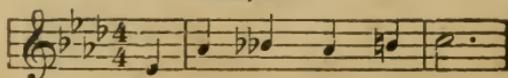
THE RE-SHARP.

Example 36.



THE RE-FLAT.

Example 37.



NOTE.—31. The teacher and student should write and rewrite accidentals in various forms and keys in order to become familiar with their usage. In

using such terms as "lower," "raise," "depress," or "elevate," is very bad language when we have reference to sharps and flats, etc. They simply indicate new pitches to the eye. A thorough knowledge of these melodic characters must be obtained by a careful work and close study; therefore students need not be discouraged should they not fully understand as they read. Imperfect teaching by uneducated teachers has done much towards fixing in the mind of students these illiterate expressions.

LESSON XIII.

NOTE.—32. To the vocalist and instrumentalist the following will contain more practical information than any other lesson, doubtless, in the elementary department of music.

150. *What pitches constitute the key of C, and what is the sign of the key?*

C, D, E, F, G, A, B. Absence of sharps and flats is the sign.

151. *Name the pitches in G and the sign.*

G, A, B, C, D, E, F \sharp . F \sharp is the sign.

152. *What are the pitches in D and the sign?*

D, E, F \sharp , G, A, B, C \sharp . F \sharp and C \sharp the sign.

153. *What are the pitches in A and the sign?*

A, B, C \sharp , D, E, F \sharp , G \sharp . F \sharp , C \sharp and G \sharp the sign.

154. *Name the pitches of E and key sign.*

E, F \sharp , G \sharp , A, B, C \sharp and D \sharp . F \sharp , C \sharp , G \sharp and D \sharp is the sign.

155. *Give the pitches of B and sign.*

B, C \sharp , D \sharp , E, F \sharp , G \sharp , A \sharp , and F \sharp , C \sharp , G \sharp , F \sharp and A \sharp is the sign.

156. *What pitches will the key of F \sharp embrace, and the sign of key?*

F \sharp , C \sharp , G \sharp , D \sharp , A \sharp and E \sharp . The sign is F \sharp , C \sharp , G \sharp , D \sharp , A \sharp and E \sharp .

157. *What pitches constitute the key of F, and what is the sign?*

F, G, A, B \flat , C, D, E. B \flat is the sign.

158. *What are the pitches of B \flat and key sign?*

B \flat , C, D, E \flat , F, G, A. B \flat and E \flat is the sign.

159. *What are the pitches of E \flat and sign of key?*

E \flat , F, G, A \flat , B \flat , C, D. B \flat , E \flat and A \flat is the sign of the key.

160. *Name the pitches of A \flat and the sign of key.*

A \flat , B \flat , C, D \flat , E \flat , F, G. B \flat , E \flat , A \flat and D \flat is the sign of the key.

161. *What are the pitches of D \flat and key sign?*

D \flat , E \flat , F, G \flat , A \flat , B \flat , C. B \flat , E \flat , A \flat , D \flat , and G \flat is the sign.

162. *What are the pitches in G \flat and sign of key?*

G \flat , A \flat , B \flat , C \flat , D \flat , E \flat and F. The sign is G \flat , A \flat , B \flat , C \flat , D \flat , E \flat and F.

NOTE.—33. In reality there are only two keys in music, C major and A minor. Either of the six pitches that constitute the C major key may be made to possess a home repose feeling in the mind and to the ear, and in these pitches we find two tendencies, upward and downward, thus making twelve points of gravity or location for the ear and thirteen to the eye. $F\sharp_4$ and $G\flat_2$ is the same pitch to the ear, and the difference is only in representation and tendency, $F\sharp_4$ being upward and $G\flat_2$ downward.

163. *What is the name of the key tone in major music?*

Do.

164. *What is the minor key tone?*

La.

165. *Has the minor key the same number of pitches, tendencies and representation as the major key?*

Yes.

166. *What is the difference in the major and minor key?*

The minor keys has one extra sign; *i. e.*, $F\sharp$ is the sign of G major, while $F\sharp$ and $D\sharp$ is the sign of E minor.

NOTE.—34. The major keys have their relative minor keys. Give our illustrations and diagrams of the keys or locations—careful study—and observe our plan of locating the minor keys. Keep in the mind that sharp seven of the minor scale is a sign of the key and not an accidental, as has been used and taught heretofore.

SHOWING THE LOCATION OF MAJOR AND MINOR KEYS BY SHARPS.

Example 38.

Example 38 displays musical notation for major and minor scales in various keys, arranged in four rows. Each row contains two staves of music. The keys shown are:

- Row 1: C Major, G Major, D Major (top staff); A Minor, E Minor, B Minor (bottom staff).
- Row 2: A Major, E Major (top staff); $F\sharp$ Minor, $C\sharp$ Minor (bottom staff).
- Row 3: B Major, $F\sharp$ Major (top staff); $G\sharp$ Minor, $D\sharp$ Minor (bottom staff).

Each scale is written in a single line of music with a treble clef and a key signature. The notation includes notes, rests, and accidentals (sharps) to indicate the specific key. The bottom staff of the third row includes an asterisk (*) in parentheses next to the first and last notes, likely indicating a specific interval or scale feature.

SHOWING THE MAJOR AND MINOR LOCATION OF KEYS BY FLATS.

Example 39.

C Major. F Major. B \flat Major.
 A Minor. D Minor. G Minor.
 E \flat Major. A \flat Major.
 C Minor. F Minor.
 D \flat Major. G \flat Major.
 B \flat Minor. E \flat Minor.

NOTE.—35. It will be seen from the above examples, signs of keys, etc., that the original and re-sharp are used as signatures for some of the minor keys. While this is new to the public musically, we think it will be accepted in preference to the old way of locating the minor keys. 7 of the minor scale, as well as major scale, is a leading tone, and from 7 to 8 must consist of a short step under all circumstances. Therefore, sharp 7 of the minor key is not an accidental as many may suppose, but is a sign of the key. We have enclosed the additional sign in minor keys thus ().

LESSON XIV.

167. *What is the name of the intervals in the diatonic octave?*

Two steps, a short step; three steps and a short step.

168. *Between which tones can we indicate and produce intermediate tones?*

Between one and two, two and three, four and five, five and six, six and seven.

169. *Intermediate tones are called what?*

Chromatic tones.

170. *Why called chromatic?*

Because they were originally indicated in colors (chromo).

171. *A scale in which the diatonic and chromatic tones occur in regular order is called what?*

The chromatic scale.

172. *What will the chromatic scale, together with the climax tone, consist of?*

Thirteen tones and twelve intervals.

173. *What are the names of the chromatic tones ascending?*

Di, Ri, Fi, Si, Li.

174. *What are they descending?*

Te, Li, Si, Me, Ra.

NOTE.—36. The vowels I and E have interchangeable sounds in pronouncing these Italian syllables. I the sound of E and E the sound of I.

175. *How are chromatic tones represented?*

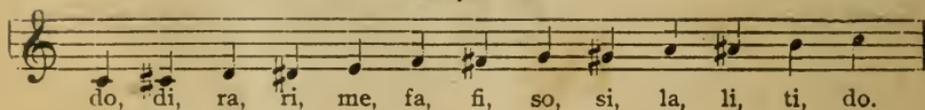
By sharps, flats, originals, re-sharps and re-flats.

176. *What significance have these melodic characters?*

They stand for new pitches.

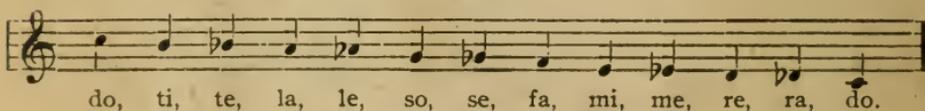
THE CHROMATIC SCALE ASCENDING.

Example 40.



THE CHROMATIC SCALE DESCENDING.

Example 41.



NOTE.—37. Students should exercise a great deal of patience and diligence in their efforts to sing the chromatic scale. It is a truth somewhat alarming that 80 per cent. of the music teachers (?) cannot sing the chromatic scale with any correctness. A great many who claim to teach vocal music have never made an effort to write the chromatic scale in different keys, notwithstanding 75 per cent. of our simple tunes contain chromatic tones. The chromatic scale is the foundation of all possible music, written or unwritten; therefore too much attention cannot be given this important feature of music. If you have never done so, study "Vaughan's Voice Culture" at your first opportunity, and learn many valuable things regarding the chromatic and semi-chromatic scale.

177. *What is meant by location of keys?*

It is indicating to the eye the pitches that must be taken.

178. *What is the process of the work?*

It is taking any given pitch as the key tone, and preserving the regular order of intervals by the use of sharps and flats.

179. *What is transposition?*

It is singing or playing a tune in any given key, then repeating the same tune in another key higher or lower.

180. *What is modulation?*

It is writing a tune in any given key, and during the progress of the composition select and write in a different key to that indicated by the signature at the beginning.

181. *What is the rule for modulating the key?*

One or two removes from the original key is the customary rule; however, two, three or four removes may be made.

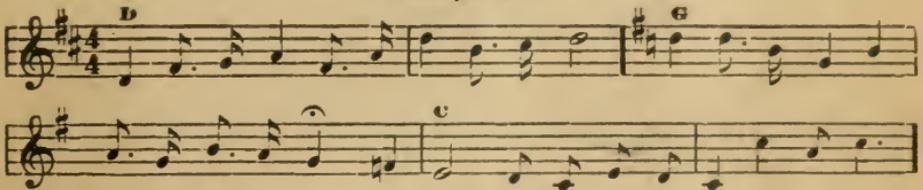
182. *What is a short, rather abrupt modulation called?*

Transition.

NOTE.—38. The terms *Location*, *Transposition*, *Modulation* and *Transition* are used so interchangeably by many writers that they are very confusing to the student. If all who study music would first prepare their minds by seeing and understanding clearly that those things we can see we cannot hear, and *vice versa*, their progress and success would be far more satisfactory. Bear in mind that location and modulation can only be seen and transposition and transition can only be heard. Then it surely follows that transposition cannot be "written out on the blackboard."

MODULATION.

Example 42.



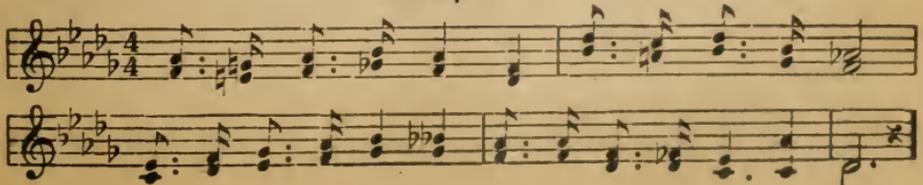
ACCIDENTALS, SHARPS, RE-SHARPS AND ORIGINALS.

Example 43.



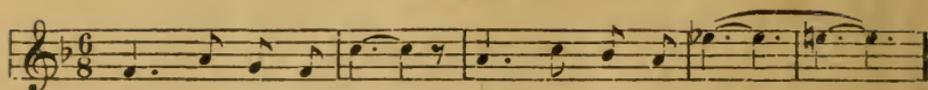
ACCIDENTALS, FLATS, RE-FLATS AND ORIGINALS.

Example 44.



TRANSITION.

Example 45.



LESSON XV.

183. *What are the pitch names of the diatonic tones in the key of C?*

C, D, E, F, G, A, B.

184. *What are chromatics in C?*

C \sharp , F \sharp , D \sharp , G \sharp , A \sharp .

185. *Name the diatonic and chromatic pitches in G.*

G, A, B, C, D, E, F \sharp are diatonic, and G \sharp , A \sharp , C \sharp , D \sharp and F are chromatic.

186. *What are diatonics and chromatics in the key of D?*

D, E, F \sharp , G, A, B, and C \sharp are diatonics, and D \sharp , F, G \sharp , A \sharp and C are chromatics.

187. *Name the diatonics and chromatics in A.*

A, B, C \sharp , D, E, F \sharp and G \sharp are diatonic; A \sharp , C, D \sharp , F and G are chromatic.

188. *Give the diatonics and chromatics in the key of E.*

E, F \sharp , G \sharp , A, B, C \sharp and D \sharp are diatonic, F, G, A \flat , C and D are chromatic.

189. *Name the diatonics and chromatics in B.*

B, C \sharp , D \sharp , E, F \sharp , G \sharp and A \sharp are diatonic; and C, D, F, A and B \flat are chromatics.

190. *Name the diatonics and chromatics in F \sharp .*

F \sharp , G \sharp , A \sharp , B, C \sharp , D \sharp and E \sharp are diatonics; and G, A, C, D, E, and F are chromatics.

191. *What tones are diatonic in any and all keys?*

Those that belong to the key.

192. *What tones do we find to be chromatic?*

Those that belong to some other key.

193. *Can any tones of the scale become either diatonic or chromatic?*

They can.

194. *What are diatonic and chromatic in F?*

F, G, A, B \flat , C, D and E are diatonics; G \flat , A \flat , B, D \flat , E \flat are chromatics.

195. *What are the diatonics and chromatics in B^b?*

B^b, C, D, E^b, F, G and A are diatonics ; B, D^b, E, G^b and A^b are chromatics.

196. *Name the diatonics and chromatics in the key of E^b?*

E^b, F, G, A^b, C and D ; and F^b, G^b, A, B, C^b and D^b are chromatics.

197. *What are diatonics and chromatics in A^b?*

A^b, B^b, C, D^b, E^b, F and G are diatonics ; and A, B, D, E, F^b and G^b are chromatics.

198. *What are diatonics and chromatics in D^b?*

D^b, E^b, F, G^b, A^b, B^b and C ; and D, E, G, A, B are chromatics.

199. *What are diatonics and chromatics in G^b?*

G^b, A^b, B^b, C^b, D^b, E^b and F are diatonics ; and G, A, C, D and E are chromatics.

NOTE.—39. It is very necessary, both to the vocalist as well as instrumentalist to thoroughly familiarize themselves with all the diatonic and chromatic tones and pitches. It should be remembered that sharps and flats at the beginning of a composition are signatures, and that they locate (to the eye) the new pitches taken for the key, and those pitches are diatonic, and chromatic pitches are those indicated by accidentals. To readily understand this lesson will be very valuable indeed.

TABLE OF THE VARIOUS MAJOR SCALES AND OCTAVES.

Example 46.

Example 46 displays eight major scales on a single treble clef staff, each spanning two octaves. The scales are: C Scale (no sharps or flats), G Scale (one sharp: F#), D Scale (two sharps: F#, C#), A Scale (three sharps: F#, C#, G#), E Scale (four sharps: F#, C#, G#, D#), B Scale (five sharps: F#, C#, G#, D#, A#), F# Scale (six sharps: F#, C#, G#, D#, A#, E#), F Scale (no sharps or flats, one flat: Bb), and Bb Scale (two flats: Bb, Eb). A circled asterisk symbol (∘ (•)) is placed above the G Scale.

E \flat Scale. A \sharp Scale.

D \sharp Scale. G \sharp Scale.

The dot (.) indicates the chromatic or intermediate pitches.

CHROMATIC SCALES ASCENDING.

Example 47.

Chromatic Scale in C.

Chromatic Scale in G.

Chromatic Scale in D.

Chromatic Scale in A.

Chromatic Scale in E.

Chromatic Scale in B.

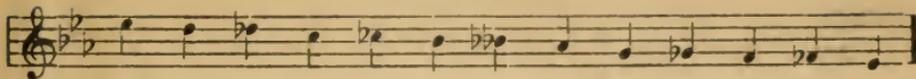
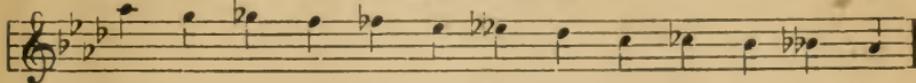
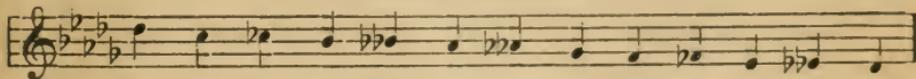
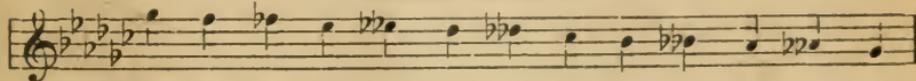
Chromatic Scale in F \sharp .

CHROMATIC SCALES DESCENDING.

Example 48.

Chromatic Scale in F.

Chromatic Scale in B \flat .

Chromatic Scale in E \flat .Chromatic Scale in A \flat .Chromatic Scale in D \flat .Chromatic Scale in G \flat .

NOTE.—40. Writing the chromatic scales in all the various keys is very nice exercise for students. It is more difficult to do than is supposed by some.

LESSON XVI.

200. *What is singing?*

Reading or reciting musically.

201. *What is music?*

Music is, 1st. One of the seven liberal arts. 2nd. Music is melody and harmony combined. 3rd. Music is a succession of pleasing tones. 4th. Music is something in which every emotion of the human heart may find expression.

202. *How many senses have we?*

Five.

203. *How many of these senses may be used in the study and cultivation of music?*

Three.

204. *To which of these senses do we attach most importance?*

To hearing.

205. *Why?*

Because by the sense of hearing we are enabled to appreciate, therefore, we become able to produce music.

206. *Can we produce a tone before we appreciate it?*

Not with any intelligence.

207. *What importance do we attach to seeing?*

We can see the various characters, signs, notation, etc.

208. *What advantage do we attach to feeling?*

By the sense of touch, the blind can read by the use of embossed letters.

209. *Music appeals exclusively to what sense?*

To that of hearing.

210. *If there were no ear, would there be any music?*

No.

211. *How many letters in our language, and which are vowels, which are consonants?*

Twenty-six letters. A, e, i, o, u, are vowels, and the others are consonants.

212. *What are the prerequisites of a good voice?*

Enunciation and articulation.

213. *How many positions for the mouth in singing and talking?*

Six positions in singing, and three in talking.

214. *By what means are we enabled to properly enunciate?*

By the use of the vowels, which cause a slight shock of the glottis.

215. *How may we properly articulate?*

By the use of the consonants, placing the words as near at the end of the tongue as possible.

216. *What other prominent features are noticeable in a good singer?*

Location and formation of tone.

217. *What is voice?*

Breath made vocal.

NOTE.—41. There are diverse opinions regarding the voice and its management. If we disposed or abandoned the effort in trying to understand the voice because it is too wonderful and mystical for man to comprehend in full, we will remain in the same old ruts, uncultivated, undeveloped, ordinary, cheap, non-effectual singing.

LESSON XVII.

218. *How many powers are there in music?*

Five.

219. *What is the name of a very soft power?*

Pianissimo.

220. *What is the name of a soft power?*

Piano.

221. *What is the name of a medium power?*

Mezzo, or medium.

222. *What is the name of a loud power ?*

Forte.

223. *What is the name of a very loud power ?*

Fortissimo.

224. *How are the names of powers abbreviated ?*

PP. pianissimo, p. piano, m. mezzo or medium, f. forte, f.f. fortissimo.

NOTE.—42. There are other names of powers frequently given, but we think it unnecessary. The name of the softest power is pianissimo, and the loudest power is named fortissimo, and the powers between these two extremes are named as above. Books treating of the theory of music and music teachers present and teach this department of dynamics in a very awkward manner ; such remarks and expressions as "piano is a soft power, and forte is a loud power." They are only the names of powers. 36 inches is not a yard of calico, but *only* the name of the length, etc.

225. *A power that gradually increases is called what ?*

Crescendo.

226. *A power that gradually diminishes is called what ?*

Diminuendo.

227. *A union of crescendo and diminuendo is called what ?*

A swell.

228. *A very sudden diminishing power is called what ?*

Sforzando.

229. *When tones are performed in a smooth, connected manner, they are called what ?*

Legato.

230. *Tones that are performed in a disconnected manner, are called what ?*

Staccato.

231. *What are marcato tones ?*

A performance between legato and staccato.

232. *What is portamento ?*

The art of carrying or lifting the voice from one tone to another, differing in pitch, in a pleasing, gliding imperceptible manner.

233. *Tones beginning on an unaccented pulse, and continuing into an accented pulse are called what ?*

Transposed or syncopated tones.

234. *How are they indicated or written ?*

They appear on an unaccented pulse and continue on to an accented pulse.

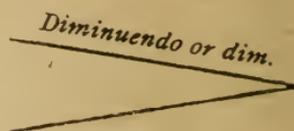
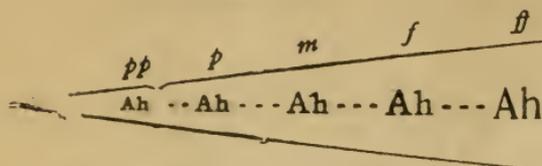
235. Tones that are transposed, but of a short duration, are called what?

Zoppos.

FIVE DEGREES OF POWER ILLUSTRATED.

Example 49.

Example 50.



Example 51.

Crescendo, or Cres.



Example 52.

Swell.



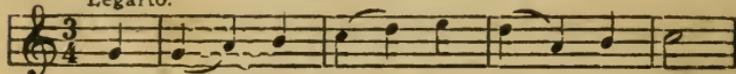
Example 53.

Sforzando, or fz.



Example 54.

Legato.



Come home, come home, my wan - der, come.

Example 55.

Saccato.

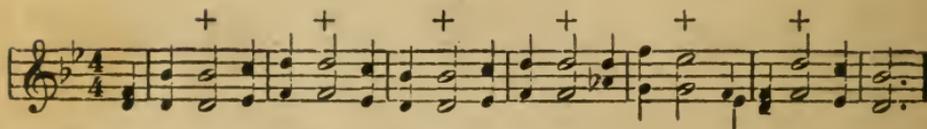
Marcato.



Wel-come, wel-come, one and all.

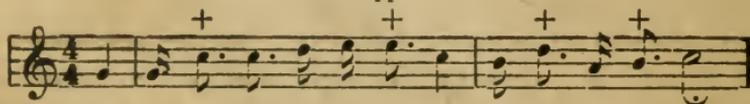
SYNCOPIATION OR TRANSPOSED TONES.

Example 56.



Example 57.

Zoppo.



NOTE.—43. Our style and idea of the zoppo, is rather new, and will no be found in music books dating before the writing of this theory. All such passages in music has been called "syncopation, or syncopated notes," etc. Transposed tones can more readily be comprehended than syncopation. Notes transposed, representing a short duration, we call zoppos. This style of writing music is very common with the present music writers.

LESSON XVIII.

236. *The rate or speed at which a composition is performed, is called what?*

Movement.

237. *How many practical movements are there in music?*

Seven.

238. *What are the names of the seven movements?*

Adagio, andante, andantino, moderato, allegretto, allegro and presto.

239. *What would be a more appropriate and acceptable name for the movements in music?*

Very slow, slow, moderate, fast and very fast.

NOTE.—44. Like unto a previous note regarding powers, there are other names of movements, but of no value. Adagio is the name of the slowest movement and presto is the name of the fastest movement, and the other movements between these two extremes have their names as given above.

240. *Name and define the various movements.*

Adagio, very slow ; andante, slow ; andantino, moderately slow ; allegretto, moderately fast ; allegro, fast movement ; presto, very fast movement.

241. *What is the name of a passage that is to be performed faster and faster?*

Accelerando, abbreviated accel.

242. *A passage that is to be performed slower and slower by degrees, is called what?*

Ritardando, or rit.

243. *When a passage is to be performed faster and louder by degrees, how is it indicated?*

By accel. and cres.

244. *When a passage is to be performed slower and softer by degrees, how is it indicated?*

By the word rallentando, or ral.

NOTE.—45. Those who have applied themselves with diligence and caution, and have made the author's sentiments a part of their own, (which all must do who would render music effectively) have but little need of the various signs, indications and abbreviations. They are governed wholly by their own judgment and taste. It is impossible to indicate to the eye how we should perform music to bring out the true light and shade, and that wonderful power which so mystically effects all humanity; and even the lower race of living beings, which if neglected, music will become stale and mechanical.

LESSON XIX.

245. *When any given pitch makes a perfect ending, it is called what?*

The tonic or key-tone.

246. *In speaking of major and minor music theoretically, we have reference to what?*

To the magnitude or order of intervals.

247. *What is the distinguishing feature theoretically in major and minor music?*

From one to three in major is two steps, in minor it is only a step and a half.

248. *If we sharp a minor third, what will it become?*

A major third.

249. *If we flat a minor third what will it become?*

A major third.

NOTE.—46. Let it be remembered at all times that La is the key-note in minor music and answers the same purpose as do in major music.

250. *How many classes can our emotions be divided into?*

Into two classes.

251. *Explain the cause of our emotional feelings.*

It is due to the quality of such things in existence that we come in contact with, that makes impressions on our mind or nervous system.

NOTE.—47. Everything animate or inanimate, tangible or otherwise, that may come in contact with the five senses, makes some impression, and has its effect for either good or evil, although small things are seldom noticed. If the above be true, how careful ought we to be.

252. *Into how many classes and what kind may quality be divided into?*

Into two classes, clear and somber quality.

253. *As quality can not be expressed or indicated by any particular set of signs, how can the two qualities be distinguished?*

By words, the definitions of which border on extremes.

254. *When we use such words as happiness, joyfulness, cheerfulness, etc., we have reference to what quality?*

Clear quality.

255. *Such words as sorrowfulness, etc., have reference to what quality?*

Somber quality.

256. *How are clear qualities produced?*

By elongating the throat and casting the breath forward in the mouth.

257. *How are the somber qualities produced?*

By distending the throat and casting the breath towards the back part of the mouth.

LESSON XX.

258. *What is the difference in the signatures of the minor and major keys?*

The minor keys have one additional signature in all the keys.

NOTE.—48. As stated in previous lesson, there is an interval of a small step between 7 and 8 of the minor scale as well as the major. This is not accidentally or incidentally, but a natural occurrence. Therefore in the minor keys, $\sharp 7$ is a signature and not an accidental. This is indicated (*i. e.* $\sharp 7$) by different signs, such as \sharp , \flat , \ast and \flat , which is made plain in the table of keys in this lesson. Should a composition begin with minor chords and change into major, keep in mind that $\sharp 7$ is minor only, and that the major portion of the composition is not under consideration.

259. *Beginning with the key of C major, the relative minor keys would follow after what manner?*

C major, A minor—G major, E minor—D major, B minor—A major, $F\sharp$ minor—E major, $C\sharp$ minor—B major, $G\sharp$ minor— $F\sharp$ major, $D\sharp$ minor.

260. *When flats are used as signatures, they proceed after what manner?*

C major, A minor—F major, D minor— $B\flat$ major, G minor— $E\flat$ major, C minor— $A\flat$ major, F minor— $D\flat$ major, $B\flat$ minor— $G\flat$ major, $E\flat$ minor.

TABLE OF THE DIFFERENT LOCATIONS OF THE KEYS BY SHARPS.

Example 58.

Example 58 illustrates the different locations of the keys by sharps. The first staff shows the following keys and their relative minor/major pairs: C ma., A mi., G ma., E mi., D ma., B mi., and A ma. The second staff shows the following keys and their relative minor/major pairs: $F\sharp$ mi., E ma., $C\sharp$ mi., B ma., $G\sharp$ mi., $F\sharp$ ma., and $D\sharp$ mi. The notation includes treble clefs, key signatures, and chord symbols with notes.

LOCATION BY FLATS.

Example 59.

F ma. D mi. B \flat ma. G mi. E \flat ma. C mi.

A \flat ma. F mi. D \flat ma. B \flat mi. G \flat ma. E \flat mi.

* The additional signature is enclosed thus ().

261. *How many forms may the minor scale be divided into?*

Three.

262. *What are the names of the three scales?*

Harmonic form, Vocal form and Mixed form.

263. *How may we distinguish these scales one from the other?*

By the order of their intervals.

264. *What are the intervals in the Harmonic form?*

From 1 to 2, a step; 2 to 3, a half-step; 3 to 4, a step; 4 to 5, a step; 5 to 6, a half-step; 6 to 7, a step and a half-step; 7 to 8, a half-step.

HARMONIC MINOR FORM.

Example 60.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

265. *How are the intervals in the Vocal form?*

From 1 to 2, a step; 2 to 3, a half-step; 3 to 4, a step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step.

266. *Are the intervals the same in descending?*

No, but as follows: 8 to 7, a step; 7 to 6, a step; 6 to 5, a half-step; 5 to 4, a step; 4 to 3, a step; 3 to 2, a half-step; 2 to 1, a step.

MINOR VOCAL FORM.

Example 61.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

267. *How are the intervals in the Mixed form?*

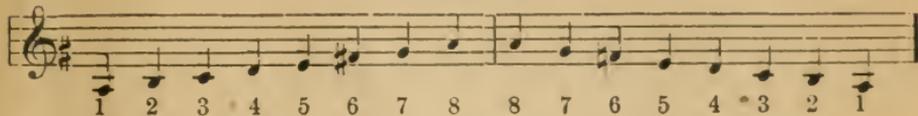
From 1 to 2, a step; 2 to 3, a half-step; 3 to 4, a step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step.

268. *How are they descending?*

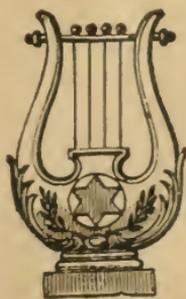
From 8 to 7, a half-step; 7 to 6, a step and half-step; 6 to 5, a step; 5 to 4, a step; 4 to 3, a step; 3 to 2, a half-step; 2 to 1, a step.

MINOR MIXED FORM.

Example 62.



NOTE.—49. Strictly speaking, there is but one minor scale—the Harmonic scale, as in Example 60. This scale is the same ascending and descending, while the Vocal and Mixed forms are not. The two latter scales are usually minor scales, i. e., they begin and end as minor scales, but in their run they modulate from minor to major, and this simple modulation only can not justify for the names of new, separate scales.



VAUGHAN'S SIMPLIFIED METHOD,

OR

HOW TO WRITE MUSIC.

Let the music teacher keep constantly in mind that the true normal plan or inductive method of presenting the principles of music is to give the reality first, followed by the sign and name.

The following instructions are such as have been taught to learned and unlearned, old and young, over a number of States, and the best thinkers have and do accept it as advanced instructions and valuable information:

LESSON 1.

1. When two tones of different pitch are heard or thought of at the same time, or in immediate succession, the difference of pitch or magnitude between the tones is called an interval.

2. The structure, foundation and entire make-up of a musical composition depends, and is reckoned by, through and from the intervals.

3. We would especially impress upon the minds of students the great importance of a close study of intervals. By all means do not hurry on and waste your time in trying to write music until you carefully study and become familiar with all of the practical intervals.

4. By a minute and exact measurement of the magnitude or size of intervals (which can be satisfactorily ascertained), it is found that the intervals we call steps and half-steps are of different size; therefore the terms step and half-step are not good names, and we advise teachers and students to use the terms large and small intervals. But as we can utilize space and time by using the familiar terms, step and half-step, we will do so in this work. So all understand and we will proceed accordingly.

5. The intervals of the diatonic octave are as follows: From 1 to 2 a step, 2 to 3 a step, 3 to 4 a half-step, 4 to 5 a step, 5 to 6 a step, 6 to 7 a step, 7 to 8 a half-step.

6. By referring to lesson, page 16, in "Vaughan's Simplified Theory," it will be observed that the scale and octave are presented and taught somewhat after a different manner to that usually taught and understood by the

public. We claim it is correct and best, but you are at liberty to claim otherwise and to know different. Correct is right and incorrect is wrong, music and its principles are not just any thing and any way. It has only one correct theory.

7. Just at this point let us drive down our first stake, and let this place be in your remembrance at all times, and let this remark be and abide with you under all circumstances musically. The thought is this: The things we can see, the various names and terms that are used and supposed to be a part of the study of music, are utterly foreign, and are not connected with the real study of music. If all the signs had other and different names, if they were all wrong or correct, it would not effect music; it would still be music, sweet music, great music, unknown, wonderful music. This remark may somewhat confuse some who have not had time to think and study, but dig deep if you would find pearls.

8. Our study of intervals will be found in the diatonic scale, diatonic octave, chromatic scale and chromatic octave.

9. The intervals named and numerated in their regular order in the diatonic scale are two steps, a half-step and three steps.

10. The intervals in the diatonic octave are two steps, a half-step, three steps and a half-step.

11. The chromatic scale contains eleven half-steps.

12. The chromatic octave consists of twelve half-steps.

13. The intervals in the diatonic scale may be numerated in twenty-one different ways.

14. The diatonic octave may be numerated in twenty-eight different ways.

15. The intervals in the chromatic scale may be numerated in sixty-six different ways.

16. The intervals that we find in the chromatic octave may be numerated seventy-eight different ways.

LESSON 2.

17. That this manner of numerating the intervals may be understood we will numerate the intervals of the diatonic scale: From 1 to 2; 1 to 3, 2 to 3; 1 to 4, 2 to 4, 3 to 4; 1 to 5, 2 to 5, 3 to 5, 4 to 5; 1 to 6, 2 to 6, 3 to 6, 4 to 6; 5 to 6; 1 to 7, 2 to 7, 3 to 7, 4 to 7, 5 to 7, 6 to 7.

18. Two tones of the same pitch are in unison, such is called a prime. A prime is not to be classed with intervals, as is strangely found to be true in most of the musical instructions.

19. The interval between one and two is a second, from one to three a third, from one to four a fourth, from one to five a fifth, from one to six a sixth, from 1 to 7 a seventh, from one to eight an octave, from one to nine a ninth.

20. The names of the intervals we shall use are major intervals, minor intervals, diminish intervals, augmented intervals and perfect intervals.

Ex. 1. Different Intervals Illustrated.

Prime. seconds. Thirds. Fourths.

Fifths. Sixths. Sevenths. Octaves.

Detailed description: This block contains two staves of musical notation on a treble clef. The first staff illustrates intervals from Prime to Fourths, and the second staff illustrates intervals from Fifths to Octaves. Each interval is shown with a pair of notes on a staff, with a triangle below the notes indicating the interval's size. The notes are placed on various lines and spaces to demonstrate the interval's span.

21. There are two kinds of primes—perfect (or unison) augmented (or chromatic).
22. There are three sizes of seconds—major, minor and augmented.
23. There are three sizes of thirds—major, minor and diminished.
24. There are three sizes of fourths—perfect, augmented and diminished.
25. There are three sizes of fifths—perfect, augmented and diminished.
26. There are three sizes of sixths—major, minor and augmented.
27. There are three sizes of sevenths—major, minor and diminished.
28. There are three sizes of octaves—perfect, diminished and augmented.
29. There are three sizes of ninths—major, minor and augmented.

Remark 1.—We have given the names of the various intervals as they are taught and accepted by all, but we call attention to such theory as diminished and augmented octaves. We do not understand that an octave can be augmented or diminished, and we claim that such expressions and teaching is incorrect. If a new pitch is indicated by a sharp or flat on either of the lower or upper octaves, the effect is extended through all octaves that we may write, play, sing, or think of. Those who think carefully and investigate thoroughly will certainly agree with us.

The term augmented and diminished intervals are used by all, yet, when we look at true facts and not simple expressions, we find that an interval can not be augmented or diminished. The melodic characters, sharps and flats are used to indicate intervals of different size. Therefore, strictly speaking we do not make intervals larger and smaller, but simply use characters. We indicate larger intervals when we wish them, or smaller when preferred. We call attention to such things to provoke thought and investigation among those that may study music. We will have to use augment and diminish till we can get something better.

Ex. 2. Names of the Different Intervals.

	Augmented	Major	Minor	Augmented	Major	Minor	Diminished	Perfect
Prime.	Prime.	Second.	Second.	Second.	Third.	Third.	Third.	Fourth

Diminished Augmented Perfect Diminished Augmented Major Minor Augmented

Fourth. Fourth. Fifth. Fifth. Fifth. Sixth. Sixth. Sixth

Major	Minor	Diminished	Perfect	Diminished	Augmented	Major	Minor	Augmented
Seventh.	Seventh.	Seventh.	Octave.	Octave.	Octave.	Ninth.	Ninth.	Ninth.

Detailed description: This block contains three staves of musical notation on a treble clef. Each staff shows a sequence of intervals with their names written above or below. The first staff shows Prime, Augmented Prime, Major Second, Minor Second, Augmented Second, Major Third, Minor Third, Diminished Third, and Perfect Fourth. The second staff shows Diminished Fourth, Augmented Fourth, Perfect Fifth, Diminished Fifth, Augmented Fifth, Major Sixth, Minor Sixth, and Augmented Sixth. The third staff shows Major Seventh, Minor Seventh, Diminished Seventh, Perfect Octave, Diminished Octave, Augmented Octave, Major Ninth, Minor Ninth, and Augmented Ninth.

LESSON 3.

30. When the lower member of any interval becomes the upper it is said to be inverted.

31. By subtracting the number of degrees involved by any simple interval from nine, it will tell you how many degrees involved when inverted.

32. Three of the intervals, fourths, fifths and eighths, are perfect intervals. The others are imperfect intervals.

33. Perfect and imperfect intervals are technical terms, and are used to distinguish the different kinds of intervals.

34. Perfect intervals change their surnames when inverted but not given names.

35. Imperfect intervals change both their surnames and given names when inverted.

36. Major interval inverted becomes a minor interval.

37. Minor interval inverted becomes a major interval.

38. Augmented interval inverted becomes a diminished interval.

39. Diminished interval inverted becomes an augmented interval.

40. Perfect interval inverted becomes a perfect interval of some other denomination.

Ex. 3. Intervals Inverted.

Prime inverted	becomes an Octave.	Second inverted	becomes a Seventh.	Third inverted	becomes a Sixth.	Fourth inverted	becomes a Fifth.
-------------------	-----------------------	--------------------	-----------------------	-------------------	---------------------	--------------------	---------------------

Fifth inverted	becomes a Fourth.	Sixth inverted	becomes a Third.	Seventh inverted	becomes a Second.	Eighth inverted	becomes a Prime.
-------------------	----------------------	-------------------	---------------------	---------------------	----------------------	--------------------	---------------------

LESSON 4.

41. Do, re, mi, fa, so, la, ti have other names, which are as follows: Do is tonic, re is supertonic, mi is mediant, fa is subdominant, so is dominant, la is superdominant, ti is subtonic.

42. It will help students to remember the names by understanding the prefix of four of the names—two supers and two subs. Super as a prefix to any word means above or over. Sub means under or below. Re is above do, ti is under do, etc.

43. The seven tones of the diatonic scale are used for bases or foundations in building, naming and classifying chords.

44. A chord is two or more tones.

45. We have concords and discords, the result of either being due to the kind and manner of intervals used, and for this reason the study of intervals are so important. Do not hurry to leave them.

46. Concords are the kind of chords we shall use altogether.

47. A triad is a three-tone chord.

48. All triads consist of a fundamental, third and fifth.
 49. The fundamental is the one from which the chord is named or is built upon.
 50. Take any member of the scale as a foundation and write a third and a fifth above and you will have the complete triad.
 51. A chord built on do, with mi and so added as third and fifth, is the tonic chord.
 52. A chord built on re, re, fa, la is the supertonic chord.
 53. A chord built on mi, mi, so, ti is the mediant chord.
 54. A chord built on fa, fa, la, do is the subdominant chord.
 55. A chord built on so, so, ti, re is the dominant chord.
 56. A chord built on la, la, do, mi is the superdominant or minor tonic chord.
 57. A chord built on ti, ti, re, fa is the subtonic chord.
 58. The member that is selected of the scale to build a chord upon is always one.
 59. When we speak of the members of a chord with scale in view, they are one, three and five, otherwise they should be called one, two, three.

Remark 2.—The terms do chord, re chord, will be used mostly in our instructions. We prefer such names because of their simplicity. There is but one thing to be learned by using such names, while those that studied music in former days had to learn twelve. They once used the term C chord, D chord, etc. There is nothing to be alarmed at when we think that but very few ever knew much about the beautiful art of music when we remember that they had to study under such difficulties, and the beautiful theory being so hidden as it were. How thankful we should be for light, for great men who spent their life in opening up the way and making it possible for all to drink at the inexhaustible fountain of music which flows through the Elysian plains.

Ex. 4. Building Chords.

Tonic Chord.	Supertonic Chord.	Mediant Chord.	Subdominant Chord.	Dominant Chord.	Superdominant Chord.	Subtonic Chord.

LESSON 5.

60. A triad may appear in three different forms; viz., the fundamental the lowest, the third may appear the lowest, and the fifth can be used as the lower member. Arranging the chords thus is called position.

61. When the fundamental is the highest, the chord is in the first position; when the third is the highest it is in the second position; when the fifth is the highest it is in the third position.

Ex. 5. Position of Chords.

POSITIONS OF TONIC.			POSITIONS OF DOMINANT.		
First Position.	Second Position.	Third Position.	First Position.	Second Position.	Third Position.

62. The student must write the positions in the different keys. Seven different triads written in twelve different keys will be a good work and time well used.

63. The tonic, dominant and subdominant triads are the principal triads because they are major chords and contain all the tones found in the diatonic scale.

64. Major chords are the principal chords because most of the music used now-a-days is major music.

65. A major third contains two steps.

66. A minor third consists of a step and a half-step.

67. The distinguishing feature between the major and minor chords are found in the thirds.

68. All major chords consist of a major third and a perfect fifth.

69. All minor chords consist of a minor third and a perfect fifth.

70. A perfect fifth consists of three steps and a half-step.

71. The tonic chord, do, mi, so, is a major chord.

72. The supertonic, re, fa, la, is a minor chord.

73. The mediant, mi, so, ti, is a minor chord.

74. The subdominant, fa, la, do, is a major chord.

75. The dominant, so, ti, re, is a major chord.

76. The superdominant, la, do, mi, is a minor chord.

77. The subtonic, ti, re, fa, is a diminished chord. It contains two minor thirds.

78. The subtonic chord is often called the leading chord because it leads to the tonic chord, which is the principal chord in music, and often called the diminished triad because it consists of two small thirds.

Ex. 6. Major, Minor and Diminished Chords.

The image shows two staves of musical notation in treble clef, each divided into seven measures. Above each measure is a label for the chord and its quality. The notes are represented by stems and dots on the staff lines.

- Measure 1: Tonic, a Major Chord. Notes: C4, E4, G4.
- Measure 2: Supertonic, a Minor Chord. Notes: D4, F4, A4.
- Measure 3: Mediant, a Minor Chord. Notes: E4, G4, B4.
- Measure 4: Subdominant, a Major Chord. Notes: F4, A4, C5.
- Measure 5: Dominant, a Major Chord. Notes: G4, B4, D5.
- Measure 6: Superdominant, a Minor Chord. Notes: A4, C5, E5.
- Measure 7: Subtonic, a Diminished Chord. Notes: B4, D5, F5.

Remark 3.—In the study of music, as well as all other studies, various questions may be suggested to the mind of the anxious, inquiring student regarding the why and wherefore of many things. This is especially true of the great study of major and minor music. Why is it that a minor third consists of a step and a half while a major third will contain two steps? There is a class of music known as minor music and a class known as major music. As for the theory of sublime thought, but little will ever be understood so as to impart it to others. The written matter and construction of minor music is due to the peculiar manner of using the intervals in the melody and harmony, and their progression. The science only will reveal mysteries of this wonderful subject. Theory is too feeble to convey the great idea and truths found hidden and awaiting the searching, diligent student.

LESSON 6.

79. It is customary for the notation of music to be arranged with four parts, and there are but three tones in a triad, therefore we must double or use one of the members in two parts. Such is called duplicity or duplication.

80. The fundamental is usually double.

81. The fifth of the chord may be doubled, and is more frequently doubled than the fundamental when the chord is in some inverted form.

82. The third must never be doubled nor omitted.

83. Inverting a chord means to turn it upside down, to reverse.

84. A chord has as many positions as there are members in it, and we look to the member that appears in the soprano to ascertain what position the chord is in.

85. We look to the bass to ascertain the inversion of the chord.

86. A chord lacks one of having as many inversions as there are members in the chord.

87. A three-tone chord has three positions and two inversions.

88. Do not become confused by supposing we have a four-tone chord by doubling one of its members. It is only a three-tone chord.

89. The form of a chord has reference to the manner in which the members appear in the different parts.

90. When the fundamental is in the bass the chord is in direct form.

91. When the third is in the bass the chord is in the first inverted form.

92. When the fifth is in the bass the chord is in the second inverted form.

93. When a chord is properly written in its three different forms the lower members of each form will spell the chord.

Ex. 7. Forms and Inversions.

Tonic Chord, direct form, fundamental doubled.	The same chord, first inverted form, fundamental doubled.	The same chord, second inverted form, fifth doubled.	Dominant Chord, direct form fundamental doubled.	The same chord first inverted form, fundamental doubled.
--	---	--	--	--

The same chord, second inverted form, fifth doubled.	Subdominant Chord, direct form fundamental doubled.	The same chord, first inverted form, fifth doubled.	The same chord, second inverted form, fifth doubled.
--	---	---	--

Remark 4.—We can only give the inversions of the three principal chords. The inversion of the other chords are done after the same manner and governed by the same rules. Writing the inversions in the different keys will be excellent practice.

LESSON 7.

Remark 5.—After we have carefully observed the arrangements and how the different parts in music appear, we are ready to proceed in harmonizing a melody by using only the tonic chord. And when we have mastered that much, and can use the tonic chord in its different forms satisfactorily, we are considerably advanced in the beautiful art. Some of the sweetest songs contain only two chords, the tonic and dominant. Let the following instructions be well remembered, and it will be a small task to harmonize the melody.

94. Do not let the bass run below the first line or above the fifth line.
95. Do not let the soprano run above the fifth line or below the first added line below.
96. Keep the bass and tenor as near as an octave apart, or do not let them run over an octave apart.
97. The alto and soprano must not get over an octave apart.
98. Do not let the alto go above the second enclosed space or below the first added space below.
99. The tenor must not run above the second added line or below the fourth line.
100. No two parts must get any nearer to each other than a step and a half.

Remark 6.—By observing the above rules and instructions, mistakes will not necessarily occur. By referring to songs in print you will often find such things as are forbidden in the above instructions, but remember rules are first to be learned, and then we can indulge in deviation and exceptions. Beginners must have some rule to guide them, and must abide by the rule until experience is sufficient to guide them safely. The most valuable part of this small, selected, practicable instruction in composition of music will be embraced in the simple and concised rules and the simplifying of the theory generally. I claim it is superior and will be far more acceptable when the public learns of the desirable features that will be found in the book.

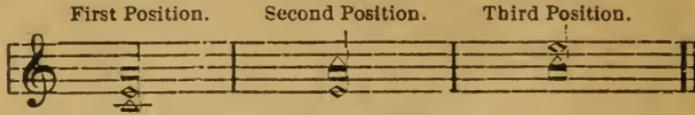
Ex. 8. Tonic Chord Harmony in C.

Remark 7.—The same rules that govern the tonic chord will apply to the dominant. After all of the simplified and concised instructions no one can ever understand the practicable part until they have time to get it by experience. To observe well-written music and see how the parts appear will be great assistance to beginners. There are some things that can not be expressed with printed matter.

107. Minor music was doubtless the original music, as it was almost exclusively used in early days.

108. The rules regarding the position, inversions, etc., in the minor chords are the same as the major chords.

Ex. 12. Position of the Minor Chord.



Ex. 13. Inversions of the Minor Chord.

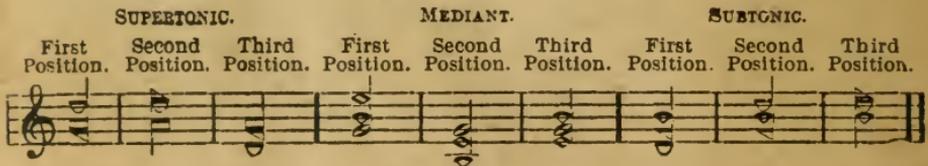


109. The supertonic, or re chord, is a minor chord. Its members are re, fa, la.

110. The mediant, or mi chord, is a minor chord. Its members are mi, so, ti.

111. The subtonic, or ti chord, is known as a diminished chord. It has two minor thirds. Its members are ti, re, fa.

Ex. 14. Positions of the Above Named Triads.



Ex. 15. Inversions of the Above Triads.



Remark 9.—A careful study of the above chords should not be hasty because they are not used so frequently; further on we will have need of these chords, and to not understand them will be a hinderance.

LESSON 9.

Remark 10.—Thus far we have been studying triads, which are chords containing only three tones, and in order to make a three-tone chord answer for four parts in music, or a song, we would double one. We now come to four-tone chords. All chords with four members and none duplicated, contain chords with the seventh added. If we add the seventh of any chord we will have a four-tone chord.

112. The dominant seventh, or so, ti, re, fa, is the most important chord in music in many respects.

113. The dominant seventh chord consists of a major third, perfect and minor seventh.

114. This chord has four positions and three inversions.

115. There is nothing new to study in this chord except the seventh. Its positions and inversions are the same as the other chords.

Ex. 16. Positions of the Dominant Seventh.

First Position. Second Position. Third Position. Fourth Position.

Ex. 17. Inversions of the Dominant Seventh.

Direct Form. First Inverted Form. Second Inverted Form. Third Inverted Form.

Ex. 18. Dominant Seventh Harmonized.

Remark 11.—All chords may have sevenths, but the dominant seventh and supertonic seventh are the only sevenths that we find in ordinary simple songs. The tone below the fundamental is the seventh of any chord.

116. The seventh will seldom appear in the bass but in some of the higher parts.

117. The student will observe that the seventh is used principally in cadencing; that is, the closing of a musical thought, and will be found in either the alto or tenor.

118. The dominant seventh is indispensable in modulating from one key to another.

119. Mutual tones, or binding tones, or tones that are common to two chords.

LESSON 10.

120. Sol is the mutual tone in tonic and dominant chords.
 121. Do is the mutual tone in tonic and subdominant chords.
 122. The part that contains the mutual tone must likewise sustain it in going to the next chord.
 123. Progression is going from one chord to another.
 124. Resolution is the pleasing, natural and flowing manner in which chords should progress.
 125. Chords that contain mutual or binding tones may resolve from one to another.
 126. The dominant and subdominant do not contain mutual tones.
 127. Such chords as do not contain mutual tones should only progress upward.
 128. We can go from subdominant to dominant, but not from dominant to subdominant.

Progressions.

129. A few progressions to guide the beginner.
 130. From tonic to dominant, subdominant and superdominant.
 131. From dominant to tonic, superdominant and subtonic.
 132. From subdominant to tonic, dominant and supertonic.
 133. Passing tones are tones that are used with chords that do not belong to the chords.
 134. Two passing tones make one passing chord.
 135. Passing tones run a third or sixth apart.
 136. The tone above the fundamental and the tone below the fifth are mostly used as passing tones to all chords.

Remark 12.—When all that this little volume contains has been studied and understood correctly and practically, the student will then be prepared to begin the beautiful and artistic study of music. The further you go in the study of music the more sublime and wonderful it becomes. Never be persuaded by flattery or achievement of any kind that you know much of music.

Ten Dont's to Guide the Student in Writing Music.

1. Don't try to use difficult runs and chords in your songs till you practice and study a few years.
2. Don't make your skips or intervals in the melody large, but let them be small skips.
3. Don't let the bass run below the first line.
4. Don't let the tenor run above the second added line or below the fourth line.
5. Don't let the alto run above the pitch A or below C.
6. Don't let the soprano and alto get more than an octave apart.
7. Don't let the tenor and bass run more than an octave apart unless something more objectionable would occur.
8. Don't change from one chord to another only going from one measure to another or in the middle of the measure.
9. Don't let any two parts run from pitch to pitch a fifth apart, such will make consecutive fifths.
10. Don't let any two parts run or progress from pitch to pitch an octave apart, such will make consecutive octaves.

mile
Wada

E

To Mr. Allen

The Sub-Register
Rapid

Three Delta

Wingfield

Miss Weston

Wingfield

Sanctuary



Mr. George ...

... ..

...

Resurrected Songs

RESURRECTED SONGS is the name of our church book, a book for general use, regardless of creed or sect. All who love the old-time songs that possess such general power, will be favorably impressed with this song book.

In preparing "Resurrected Songs" we had no desire to resurrect, recall or revise anything of the past, unless it is more desirable and useful than such as the present offers us. But I do believe in clinging to all that is good and just and is indicative of good, regardless of age. Hereafter, publishers of notes books have not considered it a good business venture to reprint these old songs, therefore in compiling the material for this book I was diligent and anxious for obtaining the best results, but I now have no regrets. My eyes have seen and heard of what these old-time church songs are accomplishing. I have returned to the old-time songs of people singing, since this book appeared, and I have been living my entire life.

In 1885 I have been vividly impressed to reproduce these old-time songs and to give the old songs that our fathers and mothers sang with happy hearts and inspiring voices. I have been able to fully realize that my efforts were not in vain.

"Resurrected Songs" is published in both bound and unbound notes. If the many testimonials and the commendations of these churches and other this book, might be considered, we believe you will make no mistake in ordering your church with the book.

We would be pleased to hear from those who are interested in music for the church; we have a special department for you, and one that will be to your interest.

Write us for specimen pages and further particulars regarding this song book, or send 50 cents for a copy. State which notation is desired.

35 cts. per copy; \$3.00 per doz., prepaid; \$2.00 per doz., net prepaid.

J. B. VAUGHAN.

Athens, Ga.