UNION HARP
AND
HISTORY OF SONGS
WITH
SKETCH OF THE AUTHORS
OF TUNES AND HYMNS

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UNION HARP AND HISTORY OF SONGS

Brief Sketch of the Authors of Tunes and Hymns

Newly Arranged Tune and Song Book Consisting of Sacred Tunes, Songs and Anthems

Prepared for Churches, Sunday-Schools, Singing Schools, Conventions and all Public Gatherings

As Well as Private Classes and the Home

Arranged so as to be easily understood by amateurs and new beginners, as well as musicians. Up to date improved methods, and made attractive. Every tune arranged so as to present at sight everything necessary to successfully sing or play the music.

Full rudiments, specially arranged, and a new way of locating the key, note, letters and leading notes with ease. Showing how to render music in any notation, four, seven or other numbers of notes, regardless of their shape, and a history of the author of words and music, printed in connection with each tune.

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1909
Jame

PREFACE

Music is an art and science which has attracted the attention of the human family almost from the creation of man, and will continue its work in the world as long as time shall last. We present this volume as a part of our contribution to its advancement, with a hope that our efforts will not be in vain.

It is believed by the author that it contains more standard hymns than any other volume of its size yet published.

The music, taken as a whole, is second to none, if it is considered with a view of getting the real value and usefulness of it as sacred songs. It supplies a long needed want and amply fills such need in the form presented in this work. When fairly understood and considered, we believe it will be appreciated by musicians and all admirers of sacred music.

In the Introductory following this preface is set forth many of its advantages over similar volumes. Detailed explanation of some of its merits are given.

We extend our sincere thanks, gratitude and appreciation to the Committee appointed by the United Sacred Harp Musical Association for its valuable assistance and aid in the work necessary to be done in getting out this book, and for its hearty endorsement of the same.

DOUGLASVILLE, GA. April, 1909. J. S. JAMES.

SPECIAL NOTICE

In all tunes used in this volume, where the copyright of the tunes used have not expired, we have used the tune by permission of the composer or those owning the copyright. The copyright obtained on these various tunes, in 1908 and 1909, by us, is a copyright of the form of such tunes as they are presented in this book, including the history and date of the composing of the hymn, the author and date of the music, and also the Scripture reference as it is applied in the particular tune to which it is attached.

All the tunes that are copyrighted by the undersigned the copyright extends to all the forms as they are presented in this book.

J. S. JAMES.

ENDORSEMENT OF COMMITTEE

The undersigned, members of the Revision Committee, appointed in pursuance of a resolution adopted by the United Sacred Harp Musical Association, on revising the Sacred Harp and to superintend the compilation of other smaller music books, provided for in said resolution, proceeded with their duty and have assisted in the compilation of the "Union Harp and History of Songs."

We believe that it amply supplies a great needed want for the singers and players of sacred music. We also believe it possesses all merit claimed for it by its author, and heartily commend it as a first-class music volume. An examination of its pages will convince any lover of music of its superiority and advantage over other music books.

Respectfully submitted,

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INTRODUCTORY

In compiling this music book several things have been uppermost, which may, in part, be detailed as follows:

1. To get together a large number of the best hymns, suitable for religious worship in the Churches, Sunday-schools, Conventions and other religious gatherings, and suitable for the homes of the people who appreciate the best hymns.

A glance at the hymns and words will convince an unbiased mind of their superiority for such purposes.

2. To bring into use only such sacred tunes as are at the head of the list. Most all of the tunes herein contained are generally acknowledged to have come from the highest sources and best composers. Proof of their standing is, that they have been adopted and are being used in the leading churches in this and many other countries, wherever Christianity is adhered to, or its principles contended for.

No music book of its size contains a greater number of living sacred songs and standard hymns. It needs no argument to convince those who are posted of the indispensable value of the older melodies presented, when tested as sacred tunes. They have established themselves to be high class sacred music. The modern music has been carved out of a large mass of tunes, and selected on account of its popularity among the people.

The tunes never before printed generally run up to a high standard, and when tried will prove their own value for usefulness as sacred songs.

3. The aim has been also to furnish the lovers of music, who sing and play, an insight into the character of the composers of the music, and authors of the words, and to print the same in connection with each tune, so that we can understand what we sing, play or hear.

This plan has been carried out as far as possible, and with few exceptions we have given at least a sketch or synopsis of the authors of the words and music. This, we believe, will be helpful to those who admire sacred songs, especially among the people who are not accessible, so they can acquire accurate knowledge about them. So far as we are aware, this plan has never been attempted before, and is now presented for the first time. How far we have been successful in this effort will remain for an abiding public to settle.

The correct dates of the music, and the writing of the words, have been given in each tune, doubtless there are some inaccuracies in some of them. To find the name of the authors, dates of music, and of words, has been an onerous, burdensome task, and has required unlimited research, as much so as if we had intended writing a book of two thousand pages of historical matter. One reason that makes it more troublesome to ascertain the dates and authorship of the music and words is, in the published histories, it appears, that many composers have made slight changes in the words and music in a large number of tunes, and have claimed them as their own productions. This has made it very hard indeed to get at the original composers of many of the older melodies and hymns, and besides, there are many errors in some of the histories

about the authorship of hymns and tunes. Our aim has been to get at the correct authors of both music and hymns.

4. We have added additional lines of poetry, or the balance of the hymn, in cases where needed.

5. We have tried to give each tune the proper key so it can be played on the piano, organ or other instrument, and placed the key on the top of the page, so it can be easily seen by the performer.

6. We have quoted the Scripture reference to almost every tune, represented by the sentiment of the words, and this has been no little task.

7. Certain verbal errors and glaring inaccuracies in some of the old tunes have been corrected, we have stayed, however, near the old land marks of the standard hymns and tunes, which have so successfully stood in the past, and will in the future stand all adverse criticism. Wherever corrections have been made, they are believed to be absolutely necessary to meet the severe criticism of the modern harmonists, and which will in no way interfere with the old ideas, harmony, melody and general plans. They have stood as they are for years, and pleased the music-loving people. We prefer not to make the fatal mistake, made by some of our musical brethren, in radically changing these standard tunes to make them conform to what they are pleased to call modern harmony. In nearly every case the alteration, in place of benefiting the tunes, have greatly impaired the melody of them, and to a considerable extent, destroyed the sacredness of the song. Such errors we have tried to avoid.

8. The tunes and hymns in this volume have been carefully selected, on account of their popularity, with a view and hope that they will be appreciated by the church people. Hardly without an exception, they stand right up at the top of the best sacred tunes. Nearly all of the new tunes come from sources that will convince any one, who investigates it, that the authors are devoted to the cause of music, and are doing what they can to advance its interest, as well as the Master's cause, in the various sections where they reside.

EXPLANATION

In nearly all tunes we use four staffs; the lowest staff, Bass, the next to the lowest staff, Tenor, Soprano (or the leading part) next to the top staff, Alto, (or Counter). The top staff, treble.

All tunes have four shaped headed notes, "Me, Faw, Sol, Law." In major music, the key note is Faw, in the minor music it is Law. Generally when four staffs are used in writing music in the United States, the different parts: Bass, tenor, alto and treble are placed on separate staffs. In some of the books, the tenor (or leading part) is placed on the top staff.

10. The rudiments of music in this volume speak for themselves. It is believed that no such a full explanation and as easy to understand, as they contain, has before been printed. Special attention is called to them.

11. This compilation has been made and carried on in pursuance of a resolution adopted by the United Sacred Harp Musical Association, at its third annual session, held in Atlanta, Ga., September, 1907, and under the supervision of the committee of said association then appointed. We call special attention to the endorsement of this committee. The following plan of indexing has been made, and will greatly aid the singers and performers in finding what they want without trouble.

1. General index to tunes and their authors.

2. General index to words, hymns and their authors.
3. Alphabetical index to authors and their history, words and tunes.
4. Index to metrical tunes, alphabetically arranged.
5. Index to Scripture references.
6. All tunes and words are divided under appropriate subjects.

HISTORY OF THE NAME OF HARP AS USED IN SONG BOOKS

A perusal of song books will show a great similarity in the names of a large number of those composed and published in the United States. Without entering into details on the subject, it will suffice to say that many of the composers have been specially fond of having the word "Harp" connected in some way with their song books. Beginning as far back as 1805, to the present year, 1909, we find a large number of them, and for the information of those who may be interested in the subject, we give the names of a partial list of books, dates and names of the authors:

Columbian Harp, 1805, by Jeremiah Ingalls.
Weslyan Sacred Harp, 1820, McDonald & Hubbard.
Western Sacred Harp, 1830, by Samuel Wakefield.
Western Harp, 1831, by Mary M. B. Dana.
Harp of David, 1842 and 1844, by Geo. Kingsly.
American Harp, 1829–1832, Chas. Zuner.
The Sacred Harp, 1834, T. B. Mason.
American Harp, 1827, N. C. Bochsa.
Sacred Harp, 1834–1849, James Heckok.
Ohio Sacred Harp, 1834–1836, T. B. Mason.
Christian Harp, 1836, Samuel Wakefield.
The Christian Harp, 1837, L. B. McCain.
Zion Harp, 1838, Church, Simon Joplin.
Northern Harp, 1838, Henry E. Moore.
Zion Harp, 1838, Sunday-school, J. A. Getze.
Episcopal Harp, 1838–1848, Dr. Tuckerman.
Western Harp, about 1840, Mrs. S. B. Shindler.
Harp of the West, 1840, Webster & Sharp.
David's Harp, 1842, H. W. Day.
Harp of Judah, 1840–1853, L. O. Emerson.
Congregational Harp, 1841, L. P. Barnes.
Harp of Praise, 1842, Leonard Marshall.
New Congregational Harp, 1843, L. P. Barnes.
The Sacred Harp, 1844, 1850, 1859, 1869, first by B. F. White and E. J. King, the three last revisions by B. F. White.
Young Ladies Harp, 1849, George Kingsly.
Harp of Columbia, 1848, 1851, Swan & Swan.
Hesperian Harp, beginning 1837, completed, 1848, Wm. Houser.
American Church Harp, 1848, W. H. Rhinehart.
Harp of the South, about 1849, T. B. Woodbury.
Christian Harp, 1850, Renbush & Keifer.
Modern Harp, 1850, E. L. White & G. L. Gauld.
Masonic Harp, supposed to be between 1835, 1845, Geo. W Chase.
Southern and Northern Harp, date not known.
Northern Harp, about 1860, Mary S. B. Dana.
New Harp, between 1835 and 1847, A. D. & J. H. Fillmore.
Taras Harp, 1843, J. A. Getze.
Harpsicord, 1852, L. Marshall.
Social Harp, by John G. McCury, 1855.
The Harp, date and composer unknown.
New Sacred Harp, 1879, J. L. White and B. F. White.
Harp of the South, 1895, A. J. Showalter et al.
Six Weeks Harp.
Sabbath Harp, Chas. F. Henburn.
Zion Harp, Mary B. Dana.
Golden Harp, Oliver Holden, about 1818.
Western Harp.
Ozias Harp, Oziaus.
Temple Harp, Allebach and Hunsberger.
Peters Catholic Harp, W. C. Peters.

The Sacred Harp, 1909, now in process of revision by J. L. White et al., being a revision of the Sacred Harp of B. F. White and E. J. King, and B. F. White, mentioned in this list.

"Union Harp and History of Songs," this volume, 1909.

From 1830 to 1860, the authors of song books often used the word "Harp" as will appear in the above list. There are many other books than those mentioned above, having similar names, but we have been unable to get sufficient data about them. Parts of the old books are destroyed, and of the others, only fragments remain. The first part of the books are torn off and destroyed, and no dates of their publication, or names of composers, can be found. We give the above list, as there are so many people in Georgia and Alabama and other states, who have sung so long, and used what is now called the "Old Sacred Harp," by B. F. White, they would like to know something about the origin of the naming of books in connection with the word "Harp." We name this volume "Union Harp and History of Songs," the name being selected for the following reasons:

1. The committee appointed by the U. S. H. M. A. to revise the Sacred Harp and prepare some smaller books suggested it to the Author.

2. A number of the older standard tunes herein contained were first published in some of the books mentioned in the above list, and a great many of them appear in several of these different books.

3. We have placed these older melodies, appearing in the list of books above named, with valuable tunes of more recent dates, and along with the tunes never before published. Taking all the tunes as well as the history of them shows a great congeniality among the tunes, which also suggests the name of "Union Harp and History of Songs." It has been done with the further view of uniting the old standard melodies with those melodies of a more recent date and associating the old with the new tunes never before published, and blending the union of all together. And as the compilation is the outcome and product of the many singing associations and membership of the U. S. H. M. A., it is believed that the suggestion of the committee, who selected it, came to the proper conclusion in doing so.

OLD AND NEW HARMONY

We have allowed the older tunes in this book to retain the harmony as well as melody, as when composed. To have changed them, would largely have destroyed their identity, if not greatly impaired their usefulness. We have also printed the new music furnished us practically as it was composed. While we have corrected a few errors in some of the tunes, we have not undertaken to change the harmony or melody, or even the form of them, believing it best to follow the idea of the composer and let the tunes appear as they really came from the hands of the authors. A number of songs have no Alto. Some of them might be improved by adding Alto, but in order to do so successfully it would require the changing of the other parts to a considerable extent, so much so as to interfere with their present harmony and melody, hence we believe we will get better results by allowing the tunes to stand just as they are, believing that in their present shape they will please more than they will displease.

J. S. JAMES

Rudiments of Music.

By Joe S. James.

1. On what is music written?

Music is written on five equidistant, parrallel, and horizontal straight lines and their intervening spaces which is called a

Staff.

5th line.
4th space
4th line.
3rd space,
3rd line.
2nd space.
2nd line.
1st space,
1st line.

It is sometimes called a STAVE,
This staff can bc enlarged when it becomes necessary by adding thereto additional lines called LEDGER LINES and their accrueing spaces, thus;--

Ledger lines above.

Space above.

Space below.

Ledger lines below.

2. How many parts are there to music?

In vocal and most instrumental music there are FOUR PARTS, sometimes only three, viz; Bass, Tenor, Alto and Treble. These parts are sometimes called other names; When only three parts are used, Alto is generally left out.

3. How can you tell when these different parts are to be sung or played together?

These various parts of music are all included in a character placed at the beginning of the composition called a

Brace.

TREBLE.

ALTO.

TENOR.

BASS,

4. Are there degrees in music?

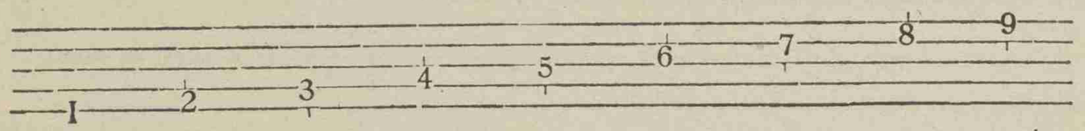
Yes, each one of these lines and spaces is called a

Degree.

5. Do the lines and spaces represent degrees, numbers and distinct sounds?

The lines and spaces of the music staff do not only represent separate degrees, but separate numbers and distinct sounds, and this applies to added lines and their accruing spaces as do the first five lines and intervening spaces; There are therefore NINE DEGREES on this music staff, Thus:--

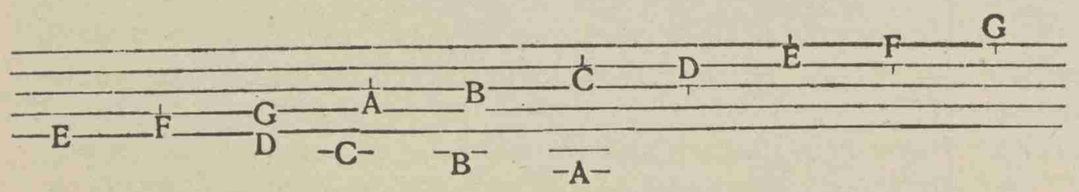
The Degree Staff.



6, Are the first seven letters of the alphabet placed on the staff?

On this staff are also placed the first seven letters of the alphabet, A, B, C, D, E, F, G. These letters and the staff upon which they are placed are always stationary. If the seven letters are not sufficient to reach high or low enough for the tune, you repeat the letters as occasion may require, always in their regular order-

Lettered Staff.



NOTE. In reckonig the degrees-- Letters,ect, of the music staff, we always count upward,

7. How many sounds or tones are there said to be in nature?

There are only

Seven Primary Tones

when an eighth tone is used it is a repetion of the first one of the series.

8. What is this series of eight tones called?

It is called

The Scale.

9. What are the tones of the scale named from?

The FIRST EIGHT NUMERALS, the lowest being called ONE; the next above it TWO; the next, THREE; and so on. The highest is called EIGHT; thc next belcw it SEVEN; the next SIX; and so on.

10. What is this highness and lowness oi tones called?

The highness and lowness or the distance up and down between any two tones is called an

Interval.

11. How many intervals are there in the scale, and how many kinds?

There are seven intervals which are of

Two Kinds.

LARGER and SMALLER.

12. The small intervals being only half as great as the larger ones what are they called for the sake of convenience?

Steps and Half-Steps.

there being FIVE WHOLE STEPS, and TWO HALF--STEPS.

13. Where do the half-steps occur?

Between

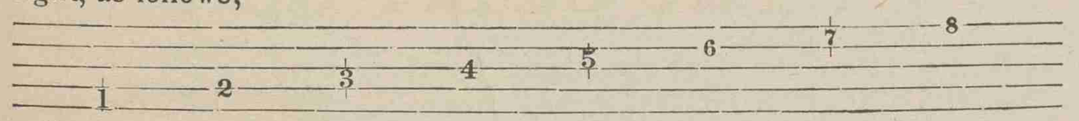
Three and Four And Seven and Eight.

14. What is the order of intervals in the scale?

The human voice naturally makes a whole step from One to Two; And from Two to Three a whole step, from Three to Four a half-step, from Four to Five a whole step, from Five to Six a whole step, from Six to Seven a whole step and frcm Seven to Eight a half-step.

15. What arises from the seven tones of the scale ?

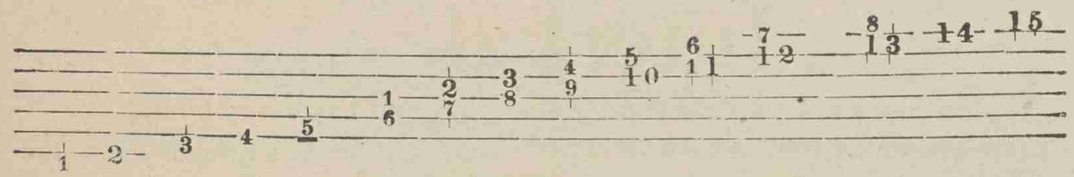
From this reason arose what is called in music octaves. An octave is an interval of eight degrees. The first octave begins on number one and includes eight, as follows;



There is a general scale in which the tones extends not only from one to eight, but from one to f fteen; This is called

The Extended Scale.

Number eight of the first octave is number one of the second octave, viz:



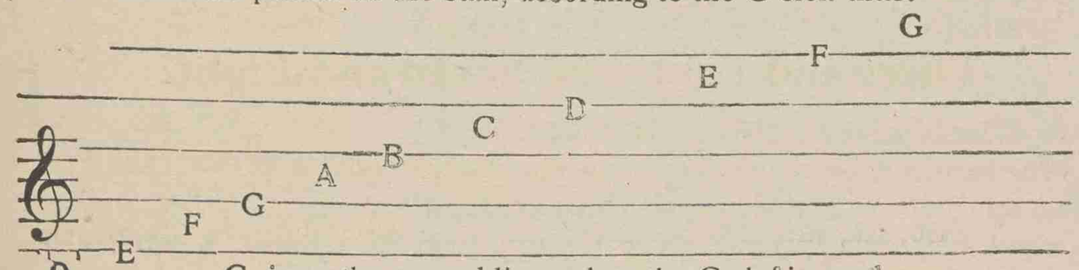
So the first octave numbers from " one to eight " and the second octave from "eight to fifteen" and the third from "fifteen to twenty-two" ect.

In the general scale, in the same way with all additional tones or octaves, fifteen being number one of the third octave, twenty-two number one of the fourth octave, ect.

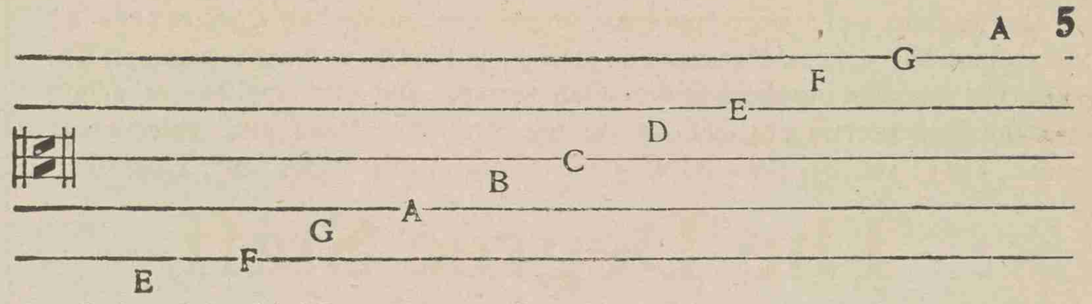
16. What other character or signs are placed at the beginning of the tunes ?

On this staff, at the beginning are placed characters called clefs, G, C, and F clefs. A clef is a character used to determine the name and pitch of notes on the staff to which it is prefixed.

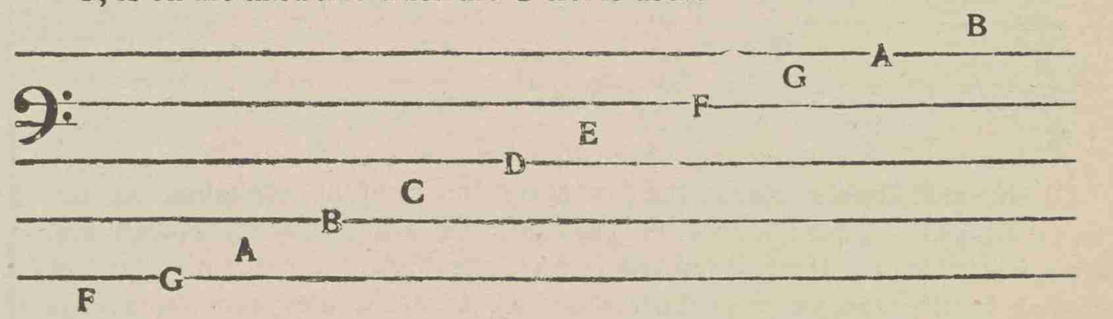
The letters are placed on the staff, according to the G clef. thus:



G, is on the second line, when the G clef is used.



C, is on the third line when the C clef is used.



When the F, clef is used, F is on the fourth line and space below.

Musical Notes.

17. Are there any signs or characters in music called notes ? What do they represent? How are they placed on the staff? What are they known in music to be?

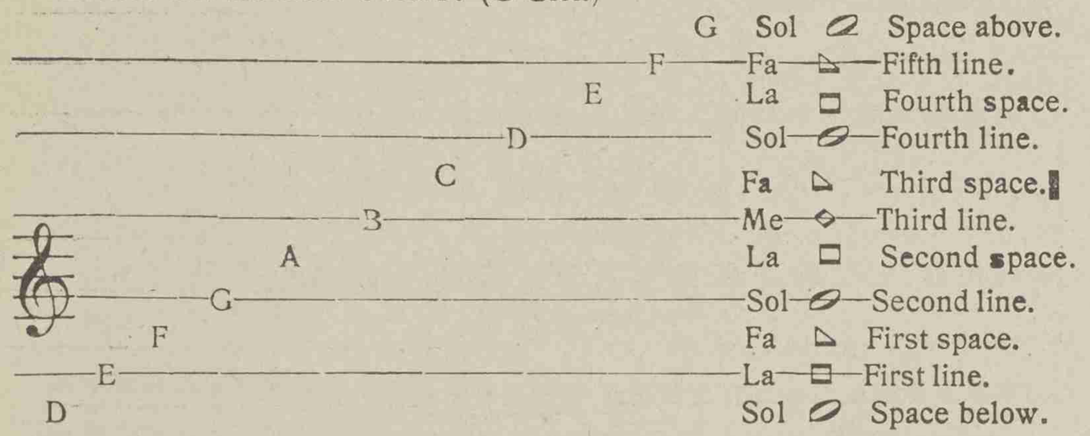
There are characters in music called notes; these notes are placed on the staff, and are representatives of musical sounds or tones, and are placed on the staff so arranged as to make the tune desired. The position of the notes on the staff is what is known in music as pitch of tones.

18. What are these notes called? Give the uame of them in each system whether four or seven notes are used.

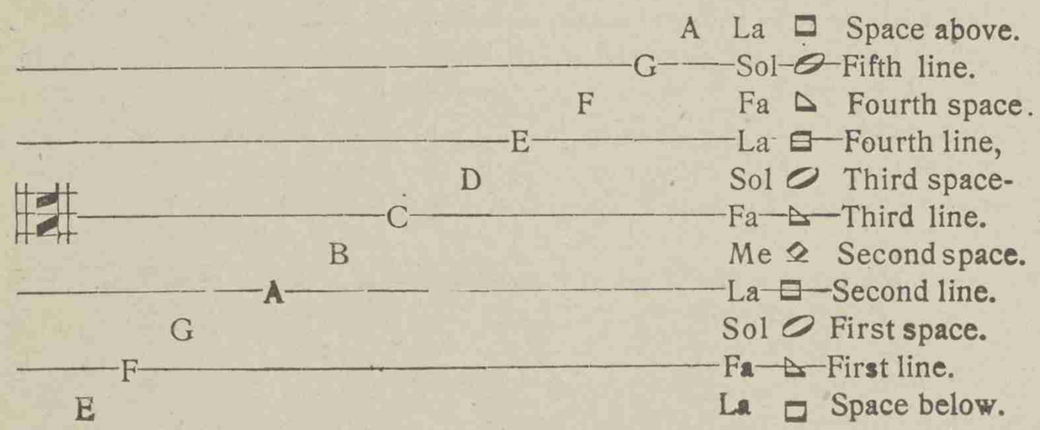
In four headed notes they are called Mi ◆, Fa ◣, Sol ●, La ■, Four in number. In round, or seven shaped notes, they are called Do ▲, Ray ●, Me ◆, Fa ◣, Sol ●, La ■, See, (by some) Tee ▼, However all tunes can be played or sung to four or seven notes, whether they be round or shaped.

The following examples shows the position of the notes on the staff when the four shape system is used.

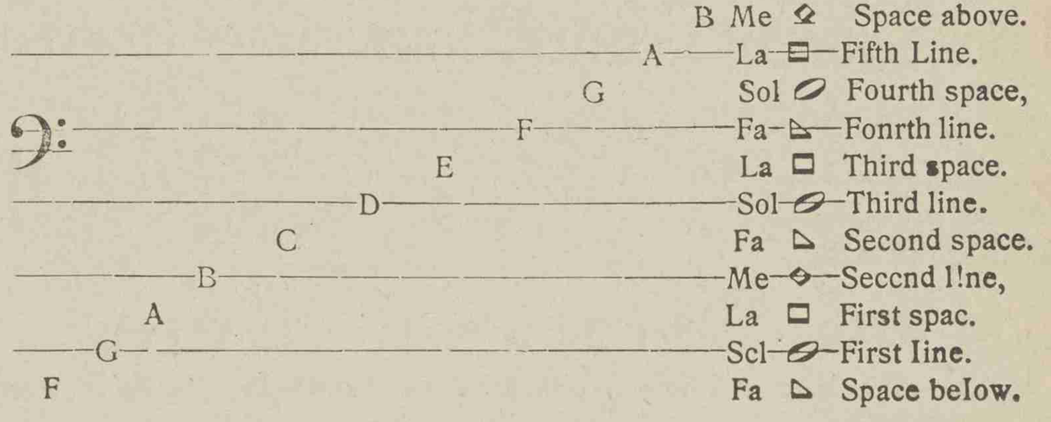
TENOR OR TREBLE STAFF. (G Clef.)



The C, or Alto clef shows the position of the notes as follows.



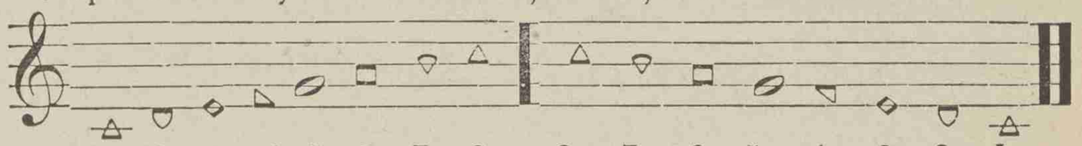
The F clef or Bass clef, is for male voices, and shows the notes thus :-



The Seven Shaped Notes.

The following examples shows the position of the notes on the staff in the different notations.

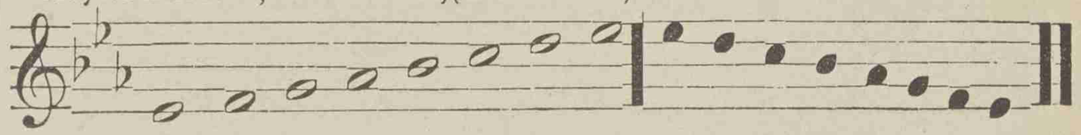
Shape Notes. Key of C. G Clef. Do, or One, is on added line below.



1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. I.
Do, Ra, Me, Fa, Sol, La, Se, Do. Do, Se, La, Sol, Fa, Me, Ra. Do.

Round Notes, (Read by thcir position on the staff.)

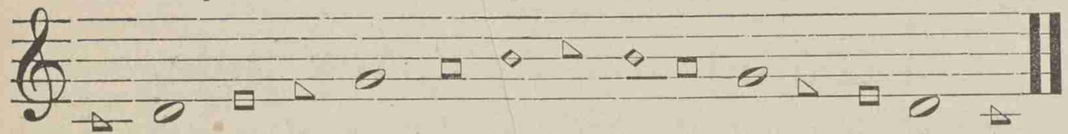
Key of E flat. B, E and A flat,(Three flats.) Round notes.



1. 2. 3. 4. 5. 6. 7. 8. 8. 7. 6. 5. 4. 3. 2. 1.
Do, Ra, Me, Fa, Sol La, Se, Do. Do, Se, La, Sol, Fa, Me, Ra, Do.

The Scale or Gamut, four shape notes.

Names and position of the four shape notes on the G clef staff. (Key of C.)



1. 2. 3. 4. 5. 6. 7. 8. 7. 6. 5. 4. 3. 2. 1.
Fa, Sol, La, Fa, Sol, La, Me, Fa, Me, La, Sol, Fa, La, Sol, Fa.

19. Does the shape of a note make any difference about its position on the music staff?

No, the shape of the notes do not have anything to do with their position on the staff; They occupy the same line or space on the staff, regardless of the shape of the note, which is seen by reference to the staff set out above.

Comparative Length of Notes.

20. Can you explain the shape and color of the head of each note?
Yes, they are as follows:

A whole note **is white with no stem.**

A half note **is white with a stem.**

A quarter note **is black with a stem.**

An eighth note **is black with a stem and one flag**

A sixteenth note **is black with a stem and two flags.**

A thirty second note **is black with a stem and three flags.**

A table of the comparative length of notes.

A whole note is equal in length to

Two halves or

Four quarteas or

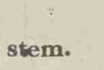
Eight eighths or

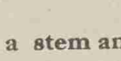
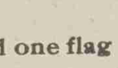
Sixteen sixteenths or

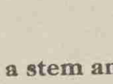
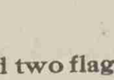
Thirty two thirty-seconds.

Dotted Notes.

21. Are there any longer notes than these?
Yes, when a dot is set to the right of the note it adds one half to its length. A dotted whole note is equal in length to three half notes, ect.

A dotted whole note is equal to  or or

A dotted half note is equal to  or  or

A dotted quarter note is equal to  or  or

22. When you sing or play round or shape notes how are the notes fixed?
As stated above they are called Do, Ra, Me, Fa, Sol, La, Se. But their lengths as to whole, half, quarter, ect. are the same in all the books.

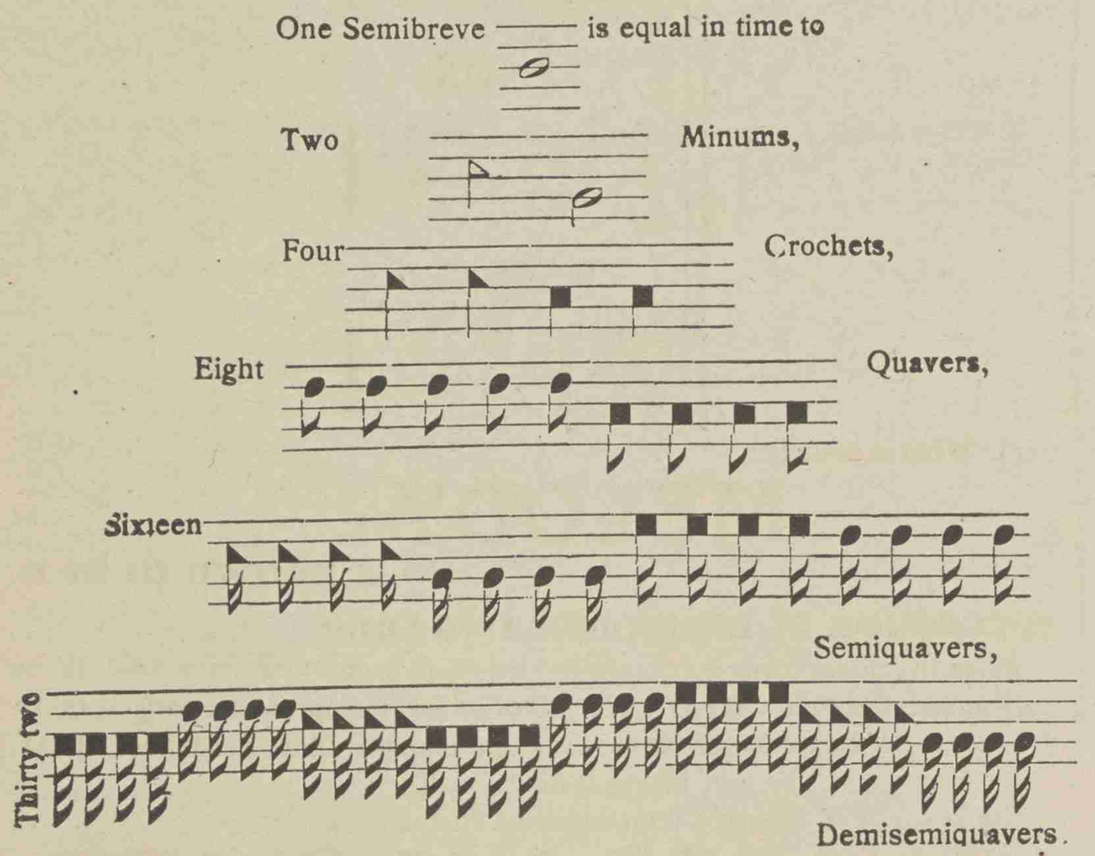
23. How many notes of different lengths are there used in music?

There are six,

24. In what way do we consider these notes in music in relation to time and what are the different names of them?

We consider these notes in relation to the time of each, they all differ in time. They are called Semibreve, Minum, Crochet, Quaver, Semiquaver, and Demisemiquaver.

The following shows the proportion each note bears another as they appear in the songs regardless of notation.



The Semibreve is now the longest note in music and is called a measure note. There are certain modes of TIME that takes a dotted semibreve to fill a measure.

25. Are there any leading notes and key notes in music?

In each tune written on the staff there is a

Leading note and Key note.

The leading note is always on some one line or space of the music staff and so is the key note. When the leading note is discovered, then the key note is on the next line or space above or below it, aud wherever you find the key note it is always No. 1.

26. How many kinds of music is written and in use, and what are they called?

Two kinds of music are in use.

Major Bright and Joyous And Minor plaintive and melancholy.

When Major music is written, the key note is on the first line or space above the leading note. In Minor music the key note is on the line or spac below the leading note. (Further explaination made under head of" MAJOR and MINOR".)

27 When you sing one, two, three or four parts, what is it called?

When one, two, three or four parts are sung or played, it is called a

Tune.

28. What is a tune?

An Air, A Melody;

A succession of measured sounds, agreeable to the ear and possessing a distinct and striking character; to bring into harmony.

29. What are the different parts of music called?
They are called as follows:

1. BASS, The lowest part.
2. TENOR, The leading part.
3. ALTO, next to lowest part,
4. TREBLE, written on Tenor staff.

NOTE; The ALTO, sometimes called COUNTER is sung by female voices of low register. BASS, is sung by male voices of low register. TENOR, the leading part (Cantus, song,) is sung by male voices of high register. This part, by some writers is called SOPRANO, and is sung by female voices of high register.

30. If the Bass, Tenor, Alto and Treble are all sounded at the same time and cord with each other, what is it called?
It is called

Harmony.

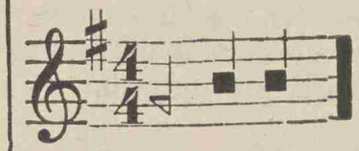
HARMONY is the art of binding tones into cords and treating those cords according to certain rules.

Note. Harmony is the foundation of Melody and we must have a knowledge of one to appreciate the other. One is not complete without the other, if we hear a succession of harmonies we cannot fail to detect in it a perfect flow of melody.

TREBLE.

ALTO.

TENOR.



BASS.

31. What is melody?

MELODY

is known to be a succession of harmonies in a tune

When harmonic cords successfully blend into each other, it is said to be perfect melody. MELODY is a succession of simple tones so arranged as to produce a pleasing effect upon the ear, (See example under head of MELODY.)

32. How is the key note changed on the staff?
The key note is changed on the staff by characters called

SHARPS AND FLATS.

Sharps ♯ and Flats ♭

Appear just after the clefs, in the beginning of the tune, if any are used, and are called the

SIGNATURE.

When the key note is discovered either in its natural place or by sharps or flats, they always come in their regular order on the staff. The changing of key note changes all other notes so as to follow in their regular order after the key note on the lines and spaces of the staff.

Note: Further explaination of sharps and flats, leading notes, ect, will appea under head of SHARPS, FLATS, LEADING and KEY NOTES.

33. When you emphasize or stress any part of the music, what is it called?

In rendering music this emphasis is called

Accent.

There are certain signs in music placed on the staff showing, where and how the tune is to be accented, the words or poetry used in the composition in many tunes often directs the place for natural accent by the sentiment of the words.

34. Is there any time to music?

Yes, there is what is called time to music, and there is always placed on the music staff signs showing what kind of time the music is set to, this is called

MODES OF TIME

There are numbers of them; among them are common, triple, compound and others. Mode of time is a particular system or constituting sound, by which the octave is divided into certain intervals according to arrangement of the tune or notes on the scale in major or minor key.

35. Are there any figures at the beginning of a tune?

Yes, there are figures placed at the beginning of a tune when understood, will tell into how many parts the measure is divided.

36. Is the staff above referred to of five lines divided into measures?

Yes, it is divided into measures by placing a small bar across the lines of the staff, each of these sub-divisions by these small bars is called a

MEASURE.

And the small bars across the stsff are called

MEASURE BARS.

37. Is there any beating of time in music?

In each of these measures there is what is called

Beating Time.

This beating of time is done with the hand, and according to each mode of time, the beats are carried on. In some of the modes there are three beats, down, left and up. In some music book there are four and six beats to the measure. When we have four beats it is down, left, right and up. If six beats, down, down, left, right, up and up. In all of these different classifications it is called beating time.

38. How many classes of music are there?

In all books there are two classes.

39. Name them.

There is the

Major key and Minor key.

40. How do we find out the key note and what is it in the Major Key?

The key note in the Major scale is called faw, and in the Minor it is called la.

41. What is a Key note?

It is the

TONIC;

number one of any key.

Chief fundamental ground-tone or first note of the Scale.

42. What is a Leading Note?

It is the Major seventh of any scale; the Semi-tone below the Key note; the third of the dominant.

From the Leading note the Major and Minor key lead out.

43. Is there any difference in a leading note and Key note?

There is a difference.

44. What is the difference in them?

The leading note is stated above. The key note means a scale or series of notes progressing diatonically in a certain order of intervals

The first note of the scale being called key note. See further statement under separate head.

45. What is the name of the leading note in the four shape note method and what is the leading in the seven shape and round note systems?

Where Four Notes Are Used, Me,

is the leading note in th four note system, and si is the leading note in the seven shape and round note system, when seven notes are used. In the four note system when you find mi, if in the Major key, it will be faw, one degree above mi. If mi is on the line, faw, the key note, will be on the space above. If mi is on the space then faw, the key note will be on the line above. If mi is on the space then faw, the key note will be on the first line above it. It it be in the Minor key, la will be the key note. It will be located on the line or space below the mi. It is three degrees below the Major key.

Where Seven Notes Are Used,

Se or Te,

is the leading note, and whenever you find si, if in the Major key, the key note, do, will be the next line or space above si, one degree above. If it be in the Minor key you will find the key note la in the next line or space below si, one degree below si, and this same rule is followed up as to each part of the tune, either tenor, treble, bass or alto.

Wherever the Mi is found on the staff in the four note system as used it is Si in the seven note system, whether it be in seven shape or round notes.

The lowest Fa in the four note system isDo in

the seven or round notes, as well as each octave above and below gives the same note. The lowest sol in the tune in the four note system is called ra in the seven or round note system, and

Each Octave, above and below, give the same note.

The other notes, faw, sol, la in the four shape notes are called by same names in the seven shapes and in the round notes as they are in the four note books.

46. What are Rests in Music?

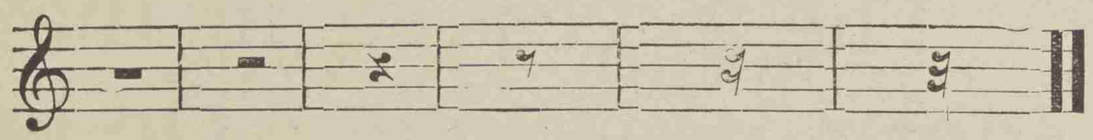
Rests in Music are known by marks of silence corresponding in lengths to the notes set out as above.

Rest means Pause, Silence,

47. How are they represented and known?

They are represented by different characters; named: whole rest, half rest, quarter rest, eighth rest, sixteenth rest and thirty-second

There are also Dotted, Rest marks the same as Dotted notes, when you add a Dot, just after either of the Rests it adds one-half to its length. Names and position of each of the Rests on the Staff are as follows:



Semibreve. Minum. Crochet. Quaver. Semlquaver. Demisemiquaver.

The Semibreve Whole Rest, Minim half rest, Crotchet one-fourth rest, Quaver eighth, Semiquaver, Sixteenth and Demisemiquaver thirty-second rest.

48. How many notations are now used in music?

It is understood that there are

Three Notations

but they are all written the same general system and principle.

49. How are these three notations applied and what is each call.

They are called

FOUR NOTES, SEVEN SHAPES AND ROUND NOTES.

50. Explain the four note system when the composition or tune is written in four notes,

The head of the notes are shaped as follows: Mi ◆ Faw ◣ Sol ● La ■

5I. Can all tunes be sung or played to these notes?

Yes, Mi is the leading note and governs the other three. when you find Mi if the notes are going up on the scale they proceed in their regular order thus; Mi, Fa, Sol, La, Fa, Sol. La, Mi,. Going down, Mi, La, Sol, Fa, La, Sol, Fa, Mi.

52. Explain when seven shaped notes are used?

When seven shaped headed notes are used they are as follows: Going up the scale they are Do, ▲ Ra. ▼ Mi, ◆ Fa, ◣ Sol. ● La, ▣ Si, ▼ and Do, again. Going down, the order is reversed.

These notes have for many years been called patent notes. It was believed that Jesse B. Akin obtained a patent on them, but after full investigation it has been ascertained that no patent was ever obtained under the patent laws of the United States at Washington, D. C.

53. Explain the round note system?

The round note system is exactly like the seven shape note sys-

tem except all of its note heads are written round. See page 6.

54, How do you tell the notes of four and seven shape?

Tunes written in four and seven shape note system, you can tell the name of the notes by the position they occupy on the staff. And also by the shape of the head of the notes.

55. How do you tell round notes?

When round notes are used you can only know the name of the notes on account of the position they occupy on the Staff. See page 6.

Lesson I.

1. What is a sound?

A sound is anything and everything audible. It is noise, report, the object of hearing, a vibration of the air, caused by a collision of bodies or other means, sufficient to effect the auditory nerves. Sound is the noise produced by all vibrating bodies.

2. What is a musical sound and what is it called?

It is called in music a

Tone.

3. How is a musical sound or tone produced?

It is produced by the

Vibrations of sonorious substances,

such as an organ pipe, strings, wire reeds, etc., and the human voice.

4. What is the

Human Voice

when applied to music?

The voice when applied to music constitutes the tones or sounds, produced by the

Vocal Organs

in singing.

5. What is the difference between musical sounds, or tones, and mere noise?

All sounds are the result of atmospheric vibrations affecting the ear. Musical sounds or tones are produced by

Regular Vibrations, and

differ from mere noise, whose vibrations are irregular and confused.

6. How does the pitch of a musical tone rise?

The pitch of a musical tone rises in proportion to the

RAPIDITY of the VIBRATIONS

that produced it.

7. How do we perceive tones?

Tones may be perceived by the human ear ranging from about sixteen vibrations in a second to nearly forty thousand, more than eleven octaves.

8. How many octaves are used in music?

The best authorities tell us there are only about

Seven Octaves.

used in music.

9. In order to understand music is it necessary to study the science of accoustics?

The science of

Accoustics

is of profound value to any one who would gain an insight into the structure, art and science of music.

Note:—Teachers should see to it that their pupils understand the law of accoustics. It has been greatly neglected in giving instructions in music lessons.

10. What is understood by the term vibration?

Vibration is the tremulous motion of the air by which sound is produced; the sound being grave or acute as the vibrations are fewer or more numerous in a given time.

11. What does accoustic mean?

Accoustic means the science of sounds; the science treating of the

Laws of Sound.

For further definition see Groves' or Elsons' Music Dictionaries.

12. What is the difference between a musical tone or sound or an ordinary sound?

A musical tone or sound differs from an ordinary sound in this. A musical sound or tone is regular, smooth and even. Noise is irregular, rough and uneven; the first gives joy, pleasure and satisfaction to the hearing, while the other has the reverse effect on the hearing and is grating to the sense of hearing. When two or more sounds are made at the same time and fully agree with each other and blend together, they are musical and a succession of such sounds are said to both produce melody and harmony. When they are irregular, rough and do not blend togther so as to produce melody and harmony they are denominated common noise; grating sound.

Lesson II

1. What distinct property has every musical tone or sound?

As above stated it has three; it may be long or short; high or low; loud or soft.

2. Tones or sounds in music being long or short, high or low, loud or soft, from this arise how many departments or known properties of music?

There are

Three Departments,

some music writers claim four. They are usually treated only in three departments.

3. Give the names of the three departments.

The first is

1 Rhythmics.
2 Melodics.
3 Dynamics.

4. What is rhythmics?

Rhythmics is the division of

Musical Ideas or Sentences.

into regular

Metrical Portions,

represents the regular pulsation of music. It relates to all in music regarding time.

5. Of what does it treat?

It treats of the length of musical tones or sounds which are represented by syllables or

Characters called notes.

Such notes are placed on the music staff in each tune as may be necessary to make the tune desired. Under its provisions and sub-divisions it is to music what time is to nature.

6. Does rhythmics treat of tone lengths, notes and rests?

Yes.

7. What are the various

Tone Lengths

in common use called or named relatively?

Whole, half, quarter, eighth, sixteenth, thirty-second, dotted whole; dotted half; dotted quarter; dotted eighth and dotted sixteenth.

8. How are they represented?

They are represented by syllables of different forms called notes which are

Named accoding to the length

each represent. See length of notes as heretofore stated.

9. In music there are marks of rest, how do we reckon them?

By different characters heretofore given. See page 12.

Lesson III.

MEASURES.

1. How is music divided in relation to measures?

Music is divided into

Small Portions

called "measures" which are sub-divided into

Accented and Un-accented Portions

2. what is a measure?

It is that division of time by which the movement of the music is regulated. It is the space between two bar lines on the staff,

3. Are there parts to the measure?

Yes, the parts of a measure are manifest by regular counts, pulsation or motion of the hand, called beats.

4 How are measures represented?

By spaces between vertical lines called bars, extended across the staff.

5. What is a double bar?

A double bar is a

Broad Bar.

drawn across the staff.

6. What does it generally denote?

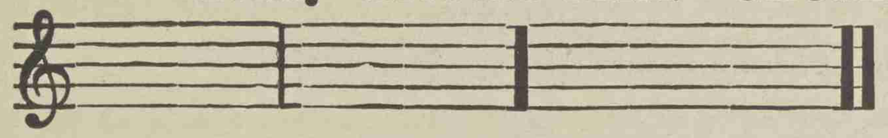
The beginning and ending of a line of poetry.

7. What is a close?

The Close

consists of two double broad bars drawn across the staff.

BAR. BROAD BAR. CLOSE.



8. What is beating time?

It is indicating each pulsation of a measure by certain motion of the hand, while engaged in rendering any composition in music. It keeps time with the music.

9. What is a slur?

A curved line connecting two or more notes upon different degrees of the staff, thus:

10. What is a tie?

It is a straight line connecting two or more notes upon the same degree of the staff.

11. What is the rule for applying words when the slur or tie occurs?

Apply one syllable of the words to as many notes as are so connected.

12. What are rests?

Full answer and example, given under head of Rests on page 12.

13. Staffs when connected by a brace are called what?

It is called a score. See example, page three.

14. What is the use of a dot?

It adds one-half to the length of the note or rest after which it is placed. See "Dotted notes" page 7.

15. How is the repeat made and what does it mean?

It consists of dots placed in the space at the left hand of a bar, and shows that the preceding passage is to be repeated.

16. When only a part of the previous passage is to be repeated, how is it to be indicated?

By dots placed in the spaces at the right hand of a bar, in which case, all between the two sets of dots, is to be repeated.

17. What does the Bis imply?

That the passage so marked is to be performed twice.

18. What does the hold or pause denote?

That the tone indicated is to be prolonged a reasonable time longer than other notes. 𝄐

19. What is a Unison Passage?

A passage in which two or more parts sing to the same tones.

Unison Passage. Fine. Bis. D.

20. What is understood by the letters D. C.

Da Capo. Close with the first strain.

21. What is the meaning of D. S.

Dal Seyno. Return to sign. 𝄋

22. What is a triplet?

Three equal tones performed in the time of two.

23. How do we know them?

There are three notes, slurred or tied, or marked with a figue 3.

24. What do we understand by a Syncopation.

It is the commencing of a tone on an unaccented beat of a measure, and continuing it, into the following accented pulse, temporarily

displacing the natural accent.

SYNCOPATION.

25. What about intermediate tones?

They occur between the regular tones of a key.

26. In the major key when do we find intermediate tones?

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

Lesson IV.

MODES OR MOODS OF TIME AND BEATING TIME.

1. What are modes or moods of time?

It is a division of the measure into the proper time, counts, pulsations and beats.

2. Does the time of a tune ever change from that set at the beginning? If so, how is this done?

Yes, it often changes in some composition or tune. Whenever the change occcurred then is placed on the staff whatever mode it is, the figures representing that particular mode of time.

Different Modes of time.

3. How many modes of time is there generally used in music?

There are several modes, among them are the following: Common, triple and Compound, etc.

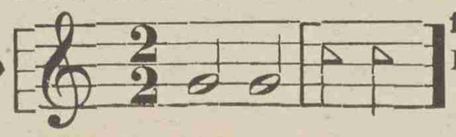
4. How many modes of common time are there?

Generally three.

5. What are they called and how do we know them?

We know them by the fractional figues placed at the beginning of a tune.

6. How do we know 1st mode of common time?

Two over two, Has two beats to the measure,  first down, second up. Having a semibreve, or its equivalent, thus:

for a mesure note.

It is rendered in three seconds to the measure. In some books it is called double-time or two-two time, accented on first part of the measure, on the down beat.

7. How is the second mode known?

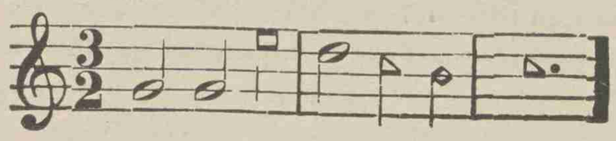
By four over four, . Having the same measure note as the first mood, performed in two and one-half seconds to the measure. When the four note method is used, and has four beats to the measure, when seven shape or round notes are used. If two beats they will be down and up, if four beats, down, left, right, up. In some books it is called quadruple or four-four time, accented on the first and third parts of the measure.

8. How do we know the third mode of common time?

By the figures Two over Four, Sung in one and one-half seconds to the measure, having two beats to the measure, down and up.. It is called in some of the books, double-time, or two-four time. Accented on the first part of the measure, having a minim for measure notes.

TRIPLE TIME.

9. Explain about the first and second moods of triple time. The first mood of triple time is known by three over two, . Rendered in three seconds to the measure and having a dotted, semi-breve or three minims to the measure. three beats to the measure, down, left, up. Sometimes this is caned three-two time, accented on the first part of each measure.



10. How do we know the second mode of Triple time?

The second mode of triple time is known by three over four, , two seconds to the measure, three beats, down, left, up. Accented on the first beat in the measure, having three Crotchets to the measure.

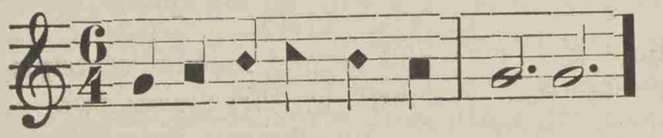
11. How about the third mode of triple time?

It is known by three over eight Rendered in 1 1-4 seconds to the measure. Accented on the 1st part of the measure it has three beats, down, left, up.

COMPOUND.

12. How is the first mode of compound time known?

By the figures six over four, . It has a dotted semi-breve for measure notes, rendered in two and one-half seconds, two beats to the measure, down and up, accented on first and fourth parts of the measure. It is also called six-four time.



13 How about the second mode of compound time?

It is known by six over eight, . One and one-half seconds to the measure, two beats, down and up, accented on. the first and fourth parts of the measure It has a dotted minim for a beat note.

14. How about the third mode of Compound time?

It is known by nine over four, . Has three beats to the measure, down, left, up, with three-quarter notes, or their value to each beat. It is also called compound Triple Time. Accented on the first, fourth, and seventh parts of the measure.

15 Are there any other modes?

Yes, there are also other modes of time, as follows:

They are not so frequently used by composers as those above mentioned.

16. What are the Fractions, placed at the beginning of a Composition called?

They are called the Numerator and Denominator.

17. What does the Numerator denote?

The number of pulsation in a measure.

18. What does the Denominator denote?

Tells us the kind of notes which is referred in to each pulsation of the measure.

1. What does the second department in music treat of?

Melodics.

2. What is Melodics?

That department of vocal elementary instructions which relates to the pitch of tones.

3. What is pitch as applied to music?

The acuteness and gravity of any particular sound. Pitch can most scientifically be defined as a rate of vibration. Rapid vibrations means a high tone; slow vibrations a deep tone.

4. What is Diatonic?

Naturally preceding in the order of the degrees of a natural scale, including tones and semi-tones.

5. What is a

Diatonic Scale?

The different gradations of tones of the scale or gamit arranged in a preparee order in the conformity to some particular key.

6. What is a Diatonic Major Scale? See page 4.

That in which the same tones occur betwcen the second and third, seventh and eighth, ascending, and between fifth and sixth, and second and third, descending.

7. What is a Minor diatonic scale? See example of Minor Mode for the Diatonic Scale.

That in which the same tones occur between tne second and third seventh and eighth, ascending, and between fifth and sixth, and second and third decendiug.

8. What is a scale?

The succession of tones upon which any music is built.

9. What is a

Chromatic Scale.

See "Chromatic Scale."

A scale in which all the tones, intermediate and Diatonic occur in successive order.

10. Why is this scale called Chromatic?

Because of the fact that the intermediate tones were formerly written in colors.

11. What are

Accidentals.

Sharps, Flats, or cancel used throughout a composition for the purpose of introducing intermediate tones or a modulation.

12. What is the rule for their continuance?

Accidentals continue their significance throughout the which they occur.

13. What is 1 and 8 in any key called?

The key tone or tonic.

14. What is the difference between a scale and a key?

A scale implies a certain order of succession; while the family of tones of which it is formed, called the key, may be used in any possible order.

15. What other difference is there?

A scale must have eight tones, while the key has seven.

16. What is the order of intervals in the major key?

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7. Minor seconds must occur between 3 and 4, and 7 and 8.

NOTE.—Further explanation of seconds explained elsewhere.

17. What is a signature?

Sharps or flats placed at the beginning of the composition are called signatures, which indicate the key of the scale.

18. How many major keys are there in general use?

There are thirteen.

19. Name them.

C.—G.—D.—A.—E.—B.—F♯.—F.—Bb.—Eb.—Ab.—Db. and Gb.

20. What is a minor scale?

A scale in which the intervals from 2 to 3, and from 5 to 6 are minor.

21. What is the order of intervals in the minor scale?

Minor seconds must occur between 2 and 3, 5 and 6, 7 and 8.

Major seconds must occur between 1 and 2, 3 and 4, 4 and 5. while from 6 to 7 must be an augmented second.

22. Should this order be observed in descending?

It should.

23. What are the keys in the minor scale?

A, E, B, F ♯ minor, C ♯ minor, G ♯ minor, D♯ minor, D minor G minor, C minor, F minor, B ♭, minor, E ♭ minor

Lesson VI.

1, How many tones form a scale?

Eight tones arranged in a certain order forms a scale.

2. How are these tones arranged?

They are arranged in an ascending series from One to Eight, thus, --- 1, 2, 3, 4, 5, 6, 7, 8. This forms a scale, if the distance between three and four and seven and eight is only half as great as the other distances between any two succeeding tones. Of the decending series they run, 8, 7, 6, 5, 4, 3, 2, 1.

3, What are the large and small distances in the scale called?

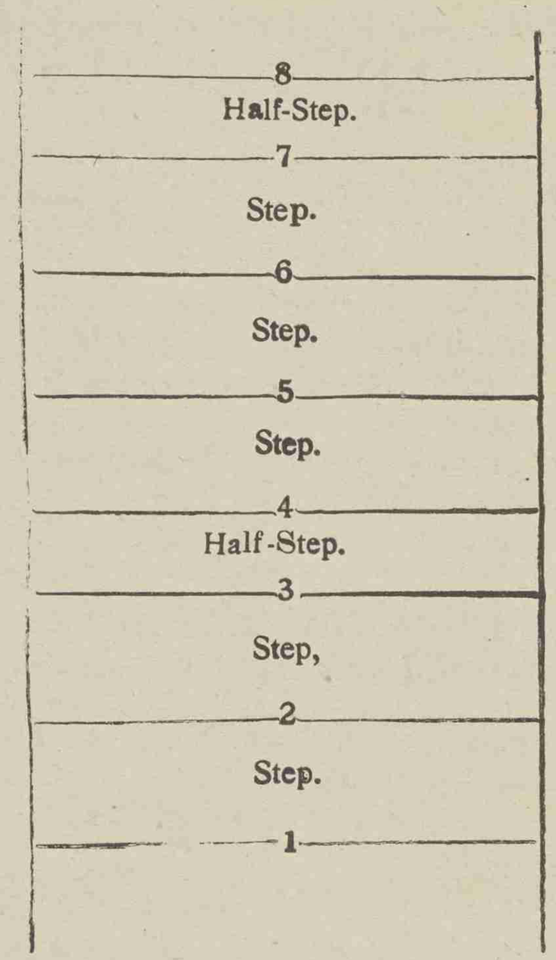
For the sake of convenience they are called steps and half-steps.

4. How many steps and half steps are there in the scale?

There are five whole steps and two half-steps.

5. Can you define THE DIATONIC MAJOR SCALE?

The Diatonic Major scale is a scale of eight primary tones and seven intervals -- five whole steps and two half-steps, the half-steps occuring between 3 and 4 and 7 and 8. Between all of the other numbers whole steps. occur. See following example.



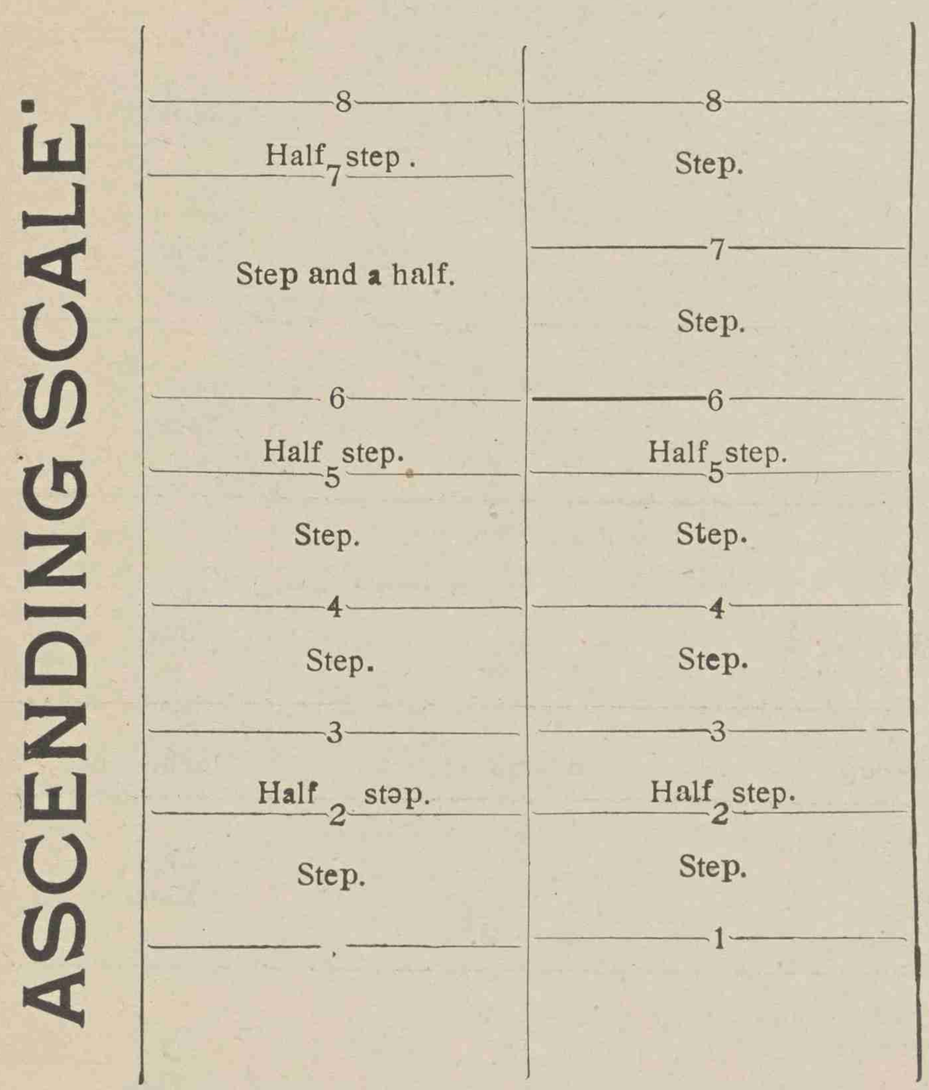
6. Does every musical tone have a name?

Yes, every tone, it matters not how high or how low, it bears a name. The names of the tones of ihe scale are as follows;

1	2	3	4	5	6	7	8.
C	D	E	F	G	A	B	C.
Do	Re	Mi	Fa	Sol	La	Si	Do.
Fa	Sol	La	Fa	Sol	La	Mi	Fa.

Lesson VII.

MINOR MODE of the DIATONIC SCALE.



1. Does the minor keys have the same signatures of the major keys?
They do, they have no separate signatures.
2. Does every major diatonic scale have a relative minor scale bearing the same signature?
They do.
3. Explain how this is.
The sixth tone of any major key will give the

Relative Minor Key.

This can be done by counting down a third from the major key note This is called a minor third.

4. When is a scale said to be related to another?
When they are composed of the

Same Identical Tones

5. On what the major scale always ccmmence?
Onwhat is called a minor third or a step and a half above the minor.
6. On what does the minor scale commence?
A step and a half below the major.
7. Why are they called

Major and Minor Scales?

On account of the above statements.
In the

Ascending Minor Scale

from one to two is a step, frcm two to three a half-step, from three to four a step, from four to five a step, from five to six a half-step, and from

Six to Seven an Augmented Second,

or step and a half, from seven to eight a half-step.

The seventh tone is obtained by the use of a sharp. The decending minor scale is like the ascending scale except from eight to seven and seven to six which intervals are whole steps. See example above.

Lesson VIII.

1. If a sharp is placed in front of a note what effect has it?
It is said to raise the pitch of it a half step.
2. If a flat is placed in front of a note, will it lower the pitch of the note?
It will lower it a half step.
3. What is a natural ♮ for?
It is to cancel the effect of the flat or sharp and restore the effected note to its natural or original pitch.
4. where do we find intermediate tones?
At the five places in the scale where whole steps occur
5. What are the names of these intermediate tones?
They are named after the tone or note that lies nearest to them thus; If you are ascending the scale, they are named; Sharp one, sharp two, sharp four, sharp five and sharp six. If decending thc scale they are named flat seven, flat six, flat five; flat three and flat two. Sharp one and flat two is the same tone, sharp two and flat three is the same tone, sharp four and flat five is the same tone, sharp five and flat six is the same tone, and sharp six and flat seven is the same tone.

Chromatic Scale, ascending and decending

Names. Fa. Fe. Sol. Se. La. Fa. Fe. Sol. Se. La. Le. Me. Fa.

Names. Fa. Me. May. La. Lay. Sol. Saw. Fa. La. Lay. Sol. Saw. Fa.

Diagram of the Chromatic Scale.

C 8

Half-step.	B 7	Semi-tone.
A♯ Step.		B♭ Tone.
	A 6	
G♯ Step.		A♭ Tone.
	G 5	
F♯ Step.		G♭ Tone.
	F 4	
Half-step.	E 3	Semi-tone.
D♯ Step.		E♭ Tone.
	D 2	
C♯ Step.		D♭ Tone.
	C 1	

Lesson IX.

Tetrachords.

1 What is a tetrachord?

A fourth; Also system of four notes. Among the ancients, the extremes of which were fixed, but the middle tones are varied according to the mode.

2. What is a conjoint tetrachord?

Two chords or fourths where the same note is highest of one and the lowest of the other

3. How was the tetrachord divided?

It was divided into two parts, the

Upper and lower Tetrachord,

each having four tones similar to the scale of today,

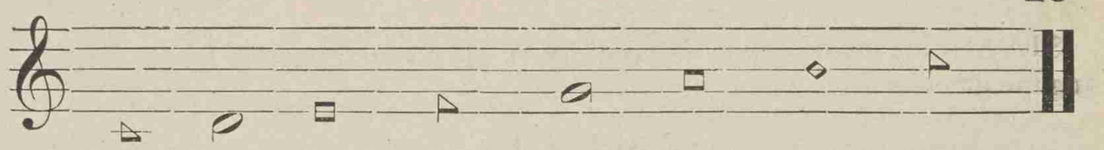
4. Can the scale be divided as is now written?

It can; and partakes of the scale of the tetrachord system.

5. How is the octave or scale divided into tetrachords?

In the following manner; 1st, The first tone of the scale is called the Tonic and is the key tone. The second is called the Super-Tonic. The third is called the Mediant. The fourth is called the Sub - Dominant. The fifth is called the Dominant. The sixth is called the Sub-Mediant. The seventh is called the Sub-Tonic. The scale may be divided into two equal parts, each having two steps and one half step. When so divided the divisions are called Tetrachords. The lower part is from One to Four inclusive, or from Tonic to Sub-Dominaut. The upper part from Five to Eight inclusive or from Dominant to Tonic.

Note: It is claimed by eminant musicians that our system of notation came from the Tetrachords and that the present notes of the four note system, the seven notes, and the scale, are the offsprings of the ancient Tetrachordal Method.



Tonic Super-tonic. Mediant. Sub-Dominant. Dominant. Sub-mediant. Sub-tonic. upper tonic.

6. What is meant by

Tonic?

The tone upon which the key is founded.

7. What is meant by

Super-tonic?

Tone next above the tonic.

8. What is meant by

Mediant?

Three of the scale, the tone lying midway from tonic to dominant

9. What is meant by

Sub-dominant?

Fourth tone of the scale.

10. What is meant by

Dominant?

The fifth of the scale, next in ruling power to Tonic.

11. What is meant by

Sub-mediant?

Minor tonic. The tone lying downward midway from tonic to sub-dominant.

SEVEN, the leading note--SUB-TONIC-- plays an important part, it being the gateway from Major keys to Minor keys.

Lesson X.

Sharps and Flats as signatures and accidentals.

1. What is a sharp?

A sharp is the sign of elevation. It is called a

Signature sharp

when placed at the beginning of a piece of music, or when placed on the staff in the change of the key in the composition, they change the pitch of notes.

2. When is a sharp a sign of elevation and not a signature?
When it is placed before a note, it is then called an

Accidental Sharp,

and raises the pitch of the note a half step. A double sharp 𝄪 raises the pitch of a note a whole step.

3. What is a flat?

It is a sign of depression and when used at the beginning it is called a

Signature Flat.

When used in the composition it is called an

Accidental Flat.

4 What effect has a flat on a note?

It lowers the pitch of it a half step. A double flat 𝄫 lowers it a step.

5. What is a natural ♮?

A character to contradict a sharp or flat, it cancels their effect and is called by some the cancel.

TABLE OF KEYS,

of Sharps in the major and minor.

The Clefs gives the key of C major and A minor. Natural Key.

1 ♯ Gives the key of G Major-

1 ♯ Gives the key of E Minor.

2 ♯♯ Gives the key of D Major.

2 ♯♯ Gives the key of B Minor.

3 ♯♯♯ Gives the key of A Major.

3 ♯♯♯ Gives the key of F ♯ Minor.

4 ♯♯♯♯ Gives the key of E Major.

4 ♯♯♯♯ Gives the key of C ♯ Minor.

5 ♯♯♯♯♯ Gives the key of B Major.

5 ♯♯♯♯♯ Gives the key of G ♯ Minor.

6 ♯♯♯♯♯♯ Gives the key of F ♯ Maior.

6 ♯♯♯♯♯♯ Gives the key of D ♯ Minor.

7 ♯♯♯♯♯♯♯ Gives the key of C ♯ Major-

7 ♯♯♯♯♯♯♯ Gives the key of A ♯ Minor.

Flats in the major and minor

1 b Gives the key of F Major.
1 b Gives the key of D Minor.
2 Flats b b. Gives the key of B b Major.
2 Flats b b. Gives the key of G Minor.
3 Flats b b b. Gives the Key of E b Major.
3 Flats b b b. Gives the Key of C Minor.
4 Flats b b b b. Gives the Key of A b Major.
4 Flats b b b b. Gives the Key of F Minor.
5 Flats b b b b b. Gives the Key of D b Major.
5 Flats b b b b b. Gives the Key of B b Minor.
6 Flats b b b b b b. Gives the Key of G b Major.
6 Flats b b b b b b. Gives the Key of E b Minor.
7 Flats b b b b b b b. Gives the Key of C b Major.
7 Flats b b b b b b b. Gives the Key of A b Minor.

The natural place for Me in the Major Scale is on C, no sharp or flat, thus the Key note in Major would be as follows:

1. Sharp Faw the key note would be on G.
2. Sharp Faw the key note would be on D.
3. Sharp Faw the key note would be on A.
4. Sharp Faw the key note would be on E.
5. Sharp Faw the key note would be on B.
6. Sharp Faw the key note would be on F.
7. Sharp Faw the key note would be on C.

The above is for four note method, if round or seven shape headed notes are used, Do would be the key note, in place of Faw.

Minor key, it would be A, no sharp or flat.

1. Sharp Law the key note would be on E.
2. Sharp Law the key note would be on B.
3. Sharp Law the key note would be on F.
4. Sharp Law the key note would be on C.
5. Sharp Law the key note would be on G.
6. Sharp Law the key note would be on D.
7. Sharp Law the key note would be on A.

If the round or seven shape notes are used, the same key note law will be used. As above the key note is the same in 4 shape, 7 shape, or round notes.

By Flats. Major.

4 Shape Method.

1. Flat Key of F. Faw.
2. Flat Key of F. Faw.
3. Flat Key of E. Faw.
4. Flat Key of A. Faw.
5. Flat Key of D. Faw.
6. Flat Key of G. Faw.
7. Flat Key of C. Faw.

If the seven Shape or round notes are used, the key note will be Do in the place of Faw.

MINOR.

4 Shape Method.

1. Flat Key of D. Law.
2. Flat Key of G. Law.
3. Flat Key of C. Faw.
4. Flat Key of F. Law.
5. Flat Key of B. Law.
6. Flat Key of E. Law.
7. Flat Key of A. Law.

If round or seven shape notes are used, the same key note law will be used as in the four note system.

Sharps and Flats. Locating the Keys.

Four note system.

The following questions apply to the keys.

1 No sharps nor flats, give the key in major and minor
2 One sharp, give the key in major and minor.
3 Two sharps, give the key in major and minor.
4 Three sharps, give the key in major and minor.
5 Four sharps, give the key in major and minor.
6 Five sharps, give the key in major and minor.
7 Six sharps, give the key in major and minor.
8 Seven sharps, give key in major and minor.
9 One flat, give the key in major and minor.
10 Two flats, give the key in major and minor.
11 Three flats, give the key in major and minor.
12 Four flats, give the key in major and minor.
13 Five flats, give the key in major and minor.
14 Six flats, give the key in major and minor.
15 Seven flats, give the key in major and minor.

The following questions appy to the key note and letter.

Major Keys in Sharps.

Four Note System.

1 What is the key note and letter of one sharp?
2 What is the key note and letter of two sharps?
3 What is the key note and letter of three sharps?
4 What is the key note and letter of four sharps?
5 What is the key note and letter of five sharps?
6 What is the key note and letter of six sharps?
7 What is the key note and letter of seven sharps?

Note. If seven notes are used, Do will be key note in place of Fa.

Minor Keys in sharps.

Four note system,

1 What is the key note and letter of one sharp?
2 What Is the key note and letter of two sharps?
3 What is the key note and letter of three sharps?
4 What is the key note and letter of four sharps?
5 What is the key note and letter of five sharps?
6 What is the key note and letter of six sharps?
7 What is the key note and letter of seven sharps?

Note. If seven notes are used the same key note will apply.

Major keys in flats

Four note system.

1 What is the key note and lotter of one flat?
2 What is the key note and letter of two flats?
3 What is the key note and letter of three flats?
4 What is the key note and letter of four flats?
5 What is the key note and letter of five flats?
6 What is the key note and letter of six flats?
7 What is the key note and letter of seven flats?

Note. If seven notes are used, Do will be in place of Fa.

Minor keys in flats.

Four note system.

1 What is the key note and letter of one flat?
2 What is the key note and letter of two flats?
3 What is the key note and letter of three flats?
4 What is the key note and letter of four flats?
5 What is the key note and letter of five flats?
6 What is the key note and letter of six flats?
7 What is the key note and letter of seven flats?

Note. If seven notes are used, the same key note will apply.

MAJOR KEYS.

Sharps.

1 What line or space is one sharp located?
2 What line or space is two sharps located?
3 What line or space is three sharps located?
4 What line or space is four sharps located?
5 What line or space is five sharps located?
6 What line or space is six sharps located?
7 What line or space is seven sharps located?

Flats.

1 What line or space is one flat located?
2 What line or space is two flats located?
3 What line or space is three flats located?
4 What line or space is four flats located?
5 What line or space is five flats located?
6 What line or space is six flats ocated?
7 What line or space is seven flats located?

Minor Keys.

Sharps

1 What line or space is one sharp located?
2 What line or space is two sharps located?
3 What line or space is three sharps located?
4 What line or space is four sharps located
5 What line or space is five sharps located?
6 What line or space is six sharps located?
7 What line or space is seven sharps located?

Flats.

1 What line or space is one flat located?
2 What line or spaae is two flats located?
3 What line or space is three flats located?
4 What line or space is four flats located?
5 What line or space is five flats located?
6 What line or space is six flats located?
7 What line or space is seven flats located?

Note. Sharps and flats are located on the same line or space, regardless of the notation, whether it be four shape, seven shape or round notes; in either method the position of sharps and flats are the same.

TRANSPOSITION.

The seven primary tones- that is the voice, represents

Relative Pitch.

In EVERY SCALE, ONE is the key note.
KEY, means the

Pitch of the Scale.

ONE, KEY-NOTE, and DO, or FA; (in major and LA in minor) means the same in the sense that they are applied, as occasion may demand, to the lowest or fundamental tone of the Scale, on which all the other notes or tones depend for their position on the Staff, for their pitch and for their scale relationship.

ABSOLUTE PITCH

Is fixed or stationary tones,and are obtained by means of instruments, and are named from the first seven letters of the alphabet, and are represented by the lines and spaces of the Staff,

In our system of musical notatiou, the pitch C is assumed as a starting point, and all keyed instruments, as pianos and organs are constructed so as to play half steps between E and F, and B and C, and whole steps between all the other letters. Therefore, when the scale is based on C, the Clefs used to indicate the position and order of the letters, are sufficient also to form its signature, and the white keys play the order of intervals required to constitute the Major Diatonic Scale, as represented on page 7. For this reason,the key of C is frequenly spoken of as the

Natural Key.

C Scale.

All other keys require the employment of either sharps or flats in the signature, as will soon appear.

When any other pitch than C is taken as One of the scale, it is said to be

Transposed.

There are two systematic ways af transposing the scale. One is by fifths and the other is by fourths. To transpose the scale by fifths is to move it up

FIVE DEGREES HIGHER

or down

FOUR DEGREES LOWER

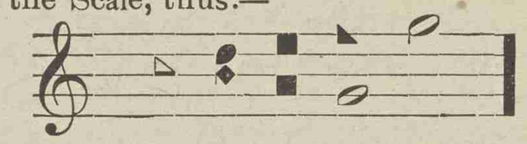
and to transpose is by fourths is to move it up

FOUR DEGREES HIGER;

or down

FIVE DEGREES LOWER.

Five degrees above is the same as four degrees below, both leading to the same point in the Scale, thus:—



Four degrees above is the same thing as five degrees below, both leading to the same point in the Scale, thus:—

In commencing a series of transpositions of the Scale, whether by fifths, or fourths, the first transposition must be made from the key of C, and thereafter from the last key obtained.

In transposing by fifths, sharps are used to form the new signature.

In transposing by fourths, flats are used to form the new signature.

Signature sharps and flats affect all the notes of corresponding names, higher or lower, unless contradicted by the Natural. The first transposition of the Scale by fifths is from C to G. We simply take G as One of the Scale in a higher posifion, thus :—

Change of key.

From C, Clef Signature, to G, F♯ Signature.

From G, F♯ Signature to D, F♯ and C♯ Signature.

From D, F♯ and C♯ Signature, to A, F♯ C♯ and D♯ Signature.

From A, Signature F♯ C♯ and G♯, to E, F♯, C♯, G♯ and D♯. Signature.

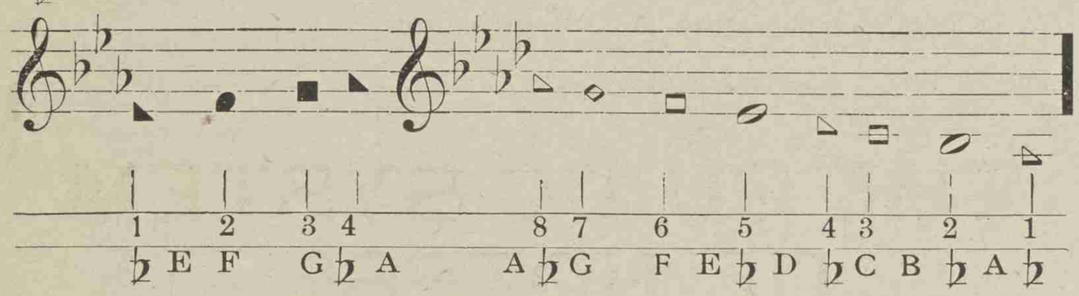
In transposing the Scale by fourths, it must commence from C also.

From C, Clef Signature, to F, B♭ Signatnre.

From F, B♭ Signature, to B♭, B♭, and E♭, Signature.

From B♭, Signature, B♭, and E♭, to E♭, Signature, B♭, E♭, aud A♭.

From E♭. Signature, B♭, E♭ and A♭, to A♭, Signature, B♭, E♭, A♭ and D♭.



DYNAMICS.

1 What is DYNAMICS?

It has reference to expression and the different degrees of power to be applied to notes or syllables.

2 How may musical tones be sung or played?

They may be soft or loud,

3 From this fact what arises?

From the nature of musical tones arises the necessity of the third department in the elements of music, called DYNAMICS which treats of the force of the strengths of tones.

4 What is the tone produced by the ordinary exertion of the vocal organs called?

It is the medium or middle tone, and it is called by the Italian word

MEZZO.

and is marked by the initial M.

5 What is the tone produced by some restraint of the vocal organs called?

It is a soft tone and is called

PIANO.

and is marked P.

6 What is the tone produced by a strong, full vocal exertion called?

It is loud tone and is called

FORTE.

and is marked F.

7 What is a tone produced by a small exertion of the vocal organs called?

It is a tone softer than piano and is called

PIANISSIMO.

and is marked P. P.

8 What is a tone produced by a stronger effort of the vocal organs than is required for Forte called?

It is called

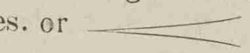
FORTISSIMO.

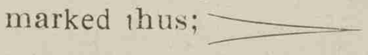
9 What is a tone which is commenced, continued and ended with an equal degree of power called?

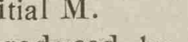
It is called an

ORGAN TONE.

10 What is a tone commencing soft and increasing loud called?

It is called Crescendo. It is marked Cres. or 

11 A tone commencing loud and gradually diminishing to soft is called what? It is called Diminuendo, and is marked thus; 

12 A tone consisting of the union of Crescendo and Diminundo ia called what? It is called a Swell and is marked by a union of Dim. and Cres. thus;  Note. The three preceding characters are frequently applied to passages of music as well as to particular notes.

13 What is an accent?

A particular stress of voice laid on s part of the measure.

14 Describe the difference in emphasis and accent.

Emphasis has reference to the words which are sung to a piece of music. It consists in a particular stress of the voice upon emphatic words without regard to the rhymitical accent.

SOLMIZATION

Solmization is the application of certain syllables or notes to musical sounds. the end proposed by it is, that the same name, invariably applied to the same interval, may naturally suggest its true relation and proper sound. The Italians use for this purpose the character or syllables Do, Re, Mi, Fa, Sol, La, Si, (The proper pronunciation being Doe, Rae, Mee, Faw, Sole, Law, See,) and they are applied in this order to the ascending scale. Si, being the leading note. In this coun-&try and in England four of these notes or syllables only have been comomnly used, namely, Fa, Sol, La, Mi, the first three being repeated and Mi, being the leading note. However the Italian Method has been preferred by many composers and instructors. Since the shaping the heads of notes in this and the last Century there has been a great deal of music written in the four shape, and seven shaped head notes. This method is getting to be quite popular especially in the southern and western States, and a great deal of it in the northern States, and the use of the shape headed notes or syllables is largely on the increase all over the country, and is much easier learned than where all music is written in round notes.

1. How many syllables or notes did the Greeks' have or use?
History informs us that the Greeks had

Four Syllbles

denominations of notes, which they applied to the tones of their

Tetrachord,

as we assign our, Fa, Sol, La, Mi, to those of our Octaves.

2. What was the names of these four syllables or notes?

They were called, Te, Ta, The, Tho, The Te, answered the first sound of the first Tetrachord.

3. What about

THE GUIDO SYSTEM OF NOTES?

He adopted six notes or syllables.

4. What did he call them?
He called them

Ut, Re, Mi, Fa, Sol, La.

he took them from the Hymn of St. John the Baptist.

5. Was Guido's notes readily adopted?
They were not; they were first introduced in Italy. What notes were used in France?

Syllables called Pro, To, No, A.

These were used in France for a long time several centuries.

6. What other notes were used? There was many different names given or by which the syllables were called at different times. 1582, and for some time after that they were called

Vt, Re, My, Fa ,Sol, La.

The Americans used exclusively for awhile four notes,

Fa, Sol, La, Mi.

C. H. Graun employed

Do, Mi, Ni, Po, Tu· La, Be.

Notes or syllales have been called by many other names at times, one note only used other periods two, 3—4—5—6—7 and as high as fifteen (15) notes or syllables have been brought into composition. The following example is given that any one can see all songs can be sung or played in Four or Seven notes.

The place of the syllable Si, according to the Italian method, and of Mi, according to the other method, is known by the signature, i. e, by the flats or sharps placed at the beginning of the tune or strain.

If the signature be natural, i. e., neither sharp nor flat, the syllable Si, or Mi, (according as we use the one method or the other), falls on the letter B.

If the signature be one flat,	Bb,	Si, or Mi, is on E.
If the signature be two flats,	B, and Eb	Si, or Mi is on A.
If the signature be three flats.	B, E ,and Ab	Si or Mi is on D.
If the signature be four flats,	B, E, A and D b,	Si or Mi is on C.
If the signature be one sharp,	F♯	Si or Mi is on F♯.
If the signature be two sharps.	F, and C♯.	Si or Mi is on C♯.
If the signature be three sharps,	F, C, and G♯,	Si or Mi is on G♯.
If the signature be four sharps,	F, C, G, and D♯,	Si or Mi is on D♯.

The Voice in Singing

VOCAL ORGANS, LUNGS, ect.

1. What organs are particularly active when one sings?

The organs which are particularly active in singing are the vocal are the

Vocal Organs.

2. What have the lungs to do with it and how are they arranged?

The Lungs,

into which, and out of which, the breath passes are two in number and being sponge-like in their structure, may be expanded or compressed accordingly as they are inflated or emptied.

3. What proceeds from the lungs upwards?

From each lung there proceeds upward a small tube. These tubes are called the

Bronchi or Bronchial Tubes.

4. What are the bronchi or bronchial tubes?

The bronchi are composed of a number of cartilaginous rings which, lying one above another, are connected by a membranous covering and forming a single tube called the

Windpipe.

The windpipe is constructed similarly to the bronchi, but is larger, its diameter in adults being from one-half to three-fourths of an inch and its length about four inches. On the upper end of the windpipe is attached what is called the

Larynx.

5. What is the larynx?

It is pre-eminently the organ of the voice. It enlarges upward and is composed of various cartilages and acted upon by numerous muscles. Among these cartilages is the

Thyroid.

which forms the pro-

berance, commonly known as Adam's apple. Within are two ligaments, called the vocal chords coming together something like lips—may be opened or closed at will. In ordinary breathing they remain separated enough to allow the breath to pass in silence; when singing they become closed and stretched somewhat so that as the breath is forced through it compels them to vibrate and produce sound.

6. What is the

Glottis

or vocal chords?

The opening between the vocal chords is called the glottis. At the top of the larynx is a tongue-shaped ring called the epiglottis.

7. What does the epiglottis do?

It prevents the entrance of food or drink.

8. What is the

Pharynx?

It is the cavity which may be seen at the back of the throat, extending from the roof of the mouth downward. One can distend or contract it at pleasure so as to modify the sound which proceeds from the larynx.

9. What does the mouth do and how is it used in singing?

The mouth, by means of the lips, teeth, tongue and palate becomes the organ of pronunciation.

10. What is the

Diaphram?

Where is it situated?

The diaphragm is the muscle situated just below the lungs—the dividing wall between the chest and the lower abdomen. It is the power by which one is enabled to control the breath. This muscle gradually forces out the air inclosed in the lungs and a skillful singer ought to know how to direct it. It constitutes the most important operation in the art of singing.

11. What about the body when engaged in singing?

The body should be when singing—sit or stand erect, with both feet upon the floor; hold the head up without turning it to either side, slightly project the chest and avoid all unnatural motions. It is better to keep the body free from contact with the back of the seat when sitting.

12. What about

Correct Breathing.

Breathing involves inhalation by which the lungs are inflated and exhalation by which the air is emitted from them. Tones are produced during exhalation. Inhalation should be noiseless with lips partly closed so the breath will not interfere with the sides of the throat, which is hurtful. Keep the shoulders in their natural position. Do not seek to hold the breath by closing the throat. The throat should be kept open constantly.

How and when should we breathe?

Inhalation should take place often enough to prevent exhaustion of the breath and where it may not interrupt the words or music.

14. What is the rule of breathing while singing words?

As a rule in singing by words it may take place at the marks of punctuation or after one of the more emphatic words between them.

15. On what does the

Correct Delivery

of the voice depend?

A good delivery of the voice in singing not only depends on a correct position of the body and a complete control of the breath but also upon a favorable adjustment of the throat and mouth and a firm action of the glottis.

16. How about the throat and mouth in reference to the pitch of tone?

For every pitch there is a certain position of the throat and mouth which is most conducive to the formation of a

A Pure Tone.

the charac-

17. What about contraction of the mouth or throat?

Avoid any unnatural contraction or distention of the mouth or throat; open the mouth freely enough to admit of no obstruction to the tone by the lips or teeth. Be careful not to direct the sound into the nose cavities.

18. While singing what about the pronunciation of words?

Every word and syllable of a word should be pronounced correctly and spcken distinctly so that they may be easily heard by those listening. Pronunciation of words should not always be made according to Webster but acording to the vocal division of the words as follows:

Webster—Mus-ic—Re-cord—Stor-y.

Vocal division—Mu-sic—Rec-ord—Sto-ry.

INTERVALS.

What is an interval?

An interval is the difference of pitch between two tones. From 1 to 2, 3 to 4, 5 to 6, 6 to 7, 7 to 8, or between 8 to one, or any other distance between two tones.

What is prime?

A prime is the name given to two tones which involves but one degree as in representation of C. and C

What is a second?

An interval which involves two degrees as represented on the scale from C. to D.

How many kinds of seconds are there, and what are they called?

Three, major second, Minor second, and Augmented second.

What is a Minor second?

A second as small as a half step.

What is a major second?

A second as great as a step.

What is an augmented second?

A second as great as a step and a half step.

What is a Third?

An interval which involves three degrees, as C. and E.

How many kinds of Thirds are there?

Three, Major Thirds, Minor Thirds, and diminished thirds.

What is a diminished third?

A third as small as two half steps.

What is a minor third?

A third as great as one step and one-half step.

What is a major third?

A third as great as two steps.

?What is a fourth?

An interval which involves four degrees, as C. and F.

How many kinds of fourths are there?

Three, Perfect fourth, diminised fourth, and augmented fourth.

What is a diminished fourth?

A fourth as great as one step and two half steps.

What is a perfect fourth?

A fourth as great as two steps and one-half step

What is an augmented fourth?

A fourth as great as three steps.
What is a fifth?
An interval which involves degrees as C. and G.
How many kinds of fifth are there?
Three, perfect fifths, diminished fifths, and augmented fifths.
What is a diminished fifth?
A fifth as great as two steps, and two half steps.
What is a perfect fifth?
A fifth as great as three steps and one-half step.
What is an augmented fifth?
A fifth as great as four steps.
What is a sixth?
An interval which involves six degrees, as C. and A.
How many kinds of sixths ase there?
Three, minor sixth, major sixth, and augmented sixth.
What is a major sixth?
A sixth as great as four steps and one-half step.
What is a minor sixth?
A sixth as great as three steps and two half steps.
What is an augmented sixth?
A sixth as great as five steps.
What is a seventh?
An interval which involves seven degrees, as C. and B.
How many kinds of sevenths have we?
Three, major seventh, minor seventh, and diminished seventh.
What is a diminished seventh?
A seventh as great as three steps and three half steps.
What is a minor seventh?
A seventh as great as four steps and two half steps.
What is a major seventh?
A seventh as great as five steps and one-half step.
What is an octave?
An interval which involves eight degrees, as C. and C. above.
How many kinds of octaves are there?
Two, perfect and diminished octaves.
What is a diminished octave?
An octave as great as four steps and three half steps.
What is a perfect octave?
An octave as great as five steps and two half steps.
What is a ninth?
An interval which involves nine degrees, as C. and D., nine degrees above.
How many kinds of ninths are there?
Three, Minor ninth, Major ninth, and augmented ninths.
What is a minor ninth?
A ninth as great as five steps, and three half steps.
What is a major ninth?
A ninth as great as six steps and two half steps.
What is an augmented ninth?
A ninth as great as five steps and two half steps, and a step and a half step

MISCELLANEOUS.

1. What is a song?
Song is a tune which in a general sense covers all utterances with Musical Modulation of the Voice, whether it is the human voice or that of the birds. It usually applies to simple compositions, having one or two periods and applies to sacred or secular words.

2. What is an anthem?
A sacred composition, the words of which are taken from Bible, prayer books or other sacred writing.

3. What is a Motet?
A motet signifies a vocal composition similar to the Anthem, but the words are not taken from the Scriptures. Formerly a Motet was a crude counterpoint added to a plain Chant.

4. What is an ode?
A Greek word signifying an air or song; a lyrical composition of

greater length and variety than a song; resembling the Canta.

5. WHAT IS A FANFARE?

A short, lively, loud, and war-like music, of music composed of Trumpets and Kettle drums, also the name of the lively little piece performed on hunting horns in the chase.

6. WHAT IS AN ETUDE?

A composition which is intended or may serve for a study.

7. WHAT IS AN ARIA?

An accompanied song for a solo voice.

8. WHAT IS A NOCTURNE?

A piece of music for performance in the open air at night.

9. WHAT IS AN ORATORIO?

An oratorio is a sacred musical drama, unaccompanied by scenery.

10. WHAT IS AN OVERTURE?

Generally is it an introductory movement prefixed to an oratorio, and intended to foreshadow the incident of the work.

11. WHAT IS A PRELUDE?

An introductory to a piece of music.

12. WHAT IS A GALOP?

A quick tune, generally in 2 over 4 measure

13. WHAT IS A JIG?

A light, brisk tune, generally in measure.

14. WHAT IS A RECITATIVE?

It is a song that does not take the form of a melody, neither does it conform to the strict value of notation, no fixed musical Rhythm, but strives in its Rhythm and succession of tones, to imitate as far as possible the declamatory accents of speech.

15. WHAT ARE THE NAMES OF THE ECCLESIASTICAL FORMS OF VOCAL MUSIC?

The Chant, the Chord, the Hymn, the Sentence, the Anthem, the Motet, the Canta, the Mass, and the Oratorio.

16. WHAT IS A CHORAL?

A simple sacred tune of one or more periods, designed to be sung in unison by the congregation, as an act of divine worship.

17. WHAT IS A CHANT?

It consists of words recited to musical tones without musical measure.

18. WHAT IS A SENTENCE?

A short Scriptural text set to Music, it seldom extends beyond one or two periods.

19. WHAT IS A MASS?

A secred composition for voices with accompaniment in several movements, performed at the celebrations in the Roman Catholic Church.

20. WHAT IS A CANTA?

A composition for voices with accompaniment consisting of solos and Choruses.

21. WHAT IS A SONATA?

An instrumental composition usually of three or four distinct movements each with a unity of its own.

22. WHAT IS A GLEE?

A composition of three or more voices, generally of a light and secular character. It is of modern English origin.

23. WHAT IS A HYMN?

A song of praise or thanksgiving to God. A Choir tune of one or two periods.

24. WHAT IS A DUET?

A piece of music written for two voices, or instruments.

25. WHAT IS A TRIO?

A piece of music written for three voices or instruments.

26. WHAT IS A QUARTET?

A piece of music written for four voices or instruments.

27. WHAT IS A QUINTET?

A piece of music written for five voices or instruments.

28. WHAT ARE THE NAMES OF THE SECULAR VOCAL FORMS?

The Ballard, the Song, the Salfiggia, the Glee, the Modrigal, the Operetta, the Opera, Bouffe, and the Grand Opera.

METRE.

1. What is meter?

Measure verse arrangements of poetical feet, or long and short syllables in force; the succession of accents in music.

2. What is Iamble or Iambus?

A poetical and metrical foot, consisting of one short not accented, and one long accent in the syllable.

3. What is an Anepest?

A music foot consisting of two short notes or syllables, and a long one.

The following leters apply to the different tunes in music:

C. M. means common meter, a stanza of four lines in iambic measure. The syllables of which are 8-6-8-6

L. M. means long meter, four line in Iambic measure, each line containing eight syllables.

S. M., short meter, consists of four lines in Iambic measure, 6-6-8-6.

S. P. M. Means Short Particniar Metre, consisting of six lines in Iambic measure, but the syllables are as follows: 6-6-8-6-6-8.

P. M. Particular meter, the Poem or words have peculiarities or irregularities which prevents it from being classified. Such poems or words require their own special tunes.

L. P. M. Long Particular meter, 6 lines, in which Iambic measure, each line containing eight syllables.

M. H. Meter Hallelujah. A stanza of six lines in Iambic measure, The syllables of which being 6-6-6-6-8-8.

C. M. H. Common Meter Hallelujah. A stanza of 6 lines in a meas-measure, syllables 8-8-6-8-8-6.

C. P. M. Common particular meter. A stanza of six lines, Iambic ure, the syllables in each being 8-8-6-8-8-6.

C. M. D. Common Meter Double. 8 lines of Iambic measure.

M. T. Means meter 12's designated as 12-12 consisting of a stanza of four lines in anapestic, each line containing 12 syllables.

Meters 8 and 7's consisting of four lines in trochaic measure, syllables 8-7-8-7

Meters 11, consisting in four lines in anapestic, each line containing 11 syllables.

Meters 7's consist of four lines in trochaic measure, each containing seven syllables.

Meter six and sevens consist in numbers 7-6 6.

Meter 10 and 11's generally consist of four lines of anapestic measure the numbers being 10-10-11 11 or six lines in Iambic as follows: 10-10 10 10-11-11.

Signs Used in Music.

The following are among the chief signs in music:

. A dot above or below a note or rest, signifies staccato. (It) (Star-
ka-to) Detached; distinct, separate from each other. 2nd. A dot
after a note or rest is a sign of length.

A dash above or below a note signifies staccato, as above.

A slur bind tie is a curve drawn over or under two or more notes, signifying that they are to be executed legato. A slur over two notes is called a short slur. In vocal notation it covers a number of notes to be sung in one breath. It is imposible to give absolute rules for the execution of the slur. There are so many exceptions.

A slur and dot above or below two or more notes, one dot to each note, indicates that the latter have to be played somewhat detached.

Sustain horizontal dashes above or below a series of notes indi- cates that they are to be sustained, but not slurred.

A dash with a dot under it is called accentive and sustained, ben pronuziato or marcato.

With a weighty and well-sustained touch, pesante, or martellato.

Crescendo. (It). (Kre-shendo) Denoting an increase power of tone, and is often indicated by the sign.

Diminuendo. (It.) (de-me-noo-en-do). Diminishing gradually the intensity of power of the tone.

> and <Rinforzando, accented.

(It.) (rin-for-tsan-do).

Strengthened; reinforced; a reinforcement of tone, or expression; indicating that either a single note or chord, or several notes, are to be played with emphasis, although not with the suddenness of a sforzando.

Forzando, or sforzato, accented.

^ or > mean practically the same, unless used together, when the first has the stronger accent.

In vocal music would mean Missa di Voce (which see) In instrumental music it would also mean crescendo and diminuendo (a swell mark), but it is sometimes used over a single note, or chord in piano music, in which case it means resonance without suddenness.

Up-bow. Down-bow in violoncello music.

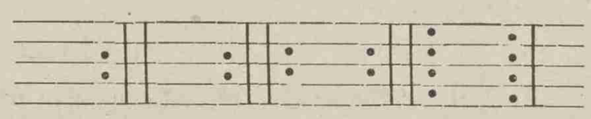
or down-bow in violin-music.

Hold, a character indicating that the time of the note, or rest is to be prolonged; To such length of time as the director, leader or performer may desire to give the best effect to the music.

Repeat preceding measures.

Segno. A sign showing that the music is to be repeated from the sign above indicated.

Is double sharp.



Repeat signs in different arrangements of music, insrumental and vocal.

Redite. Repeat words.

Thumb (pfts-music). American Fingering.

Breathing-mark.

Added lines to call attention to repetition dots. Bis is also sometimes used as a repeat-mark.

Mordent and Praller.

Turns. An embellishment of four-five or three notes being made of the note above and the note below, the principal note. It is called the Grappetto in Italian. Came from the nume notation of the dark ages, and showed the direction of the progression of the music. A line drawn through any sign of embellishment is to denote its inversion. The turn is generally played rapidly, but some deviation is

made at times, in very slow and expressive passages. The turn takes its rhythmic value from the note over or after which it stands. The intervals of the turn are most frequently a tone for the upper, a semi-tone for the lower interval.

tr Trill: Consists of a rapid alteration of the printed note and the next note above, to the value of the printed note.

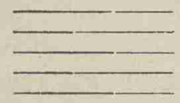
~~~ This sign indicates the continuation of the trill, or an octave note.

| Repeat figure of eight notes.

|| Repeat preceding figure of sixteen notes.

||| Repeat preceding figure of thirty-two notes.

Arpeggio. Imitating of the harp; harping, harp music. Signifies sometimes in piano music that two notes on different staves have to be played with one hand.



A stave.

A bar.

A double bar.

※ The coda mark. First time of playing disregard the sign. Second time (after D. C.) skip from this sign to the coda. Sometimes the sign is also placed at the coda.

Coda (It.) (ko-da). The end; a few bars added to the end of a piece of music to make a more effective termination. From the Latin "Cauda"—a tail. The coda, originally a few added chords after the completion of the musical form, was developed by some of the great masters, especially by Beethoven, into a great summing up of the movement of the composition; a climax of the entire work. The final episode of a fugue is called Coda.

mo ma: Primo, Prima (prima volta.)

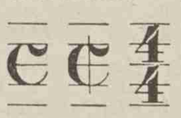
do da: Secondo, Seconda (seconda volta).

M. M. 120. Refers to Maelzel's metronome. This or any other figure indicates to which part of the pendulum the regulator is to be moved, and this or any other note indicates whether it beats halves, quarter-notes, or eighths, so many to the minute.

✻ *Ped.* These signs refer to the piano-forte-pedal. The first is the only one now in use, and indicates where the foot is to be raised after the pedal has been pressed down. The second is sometimes found in German editions.

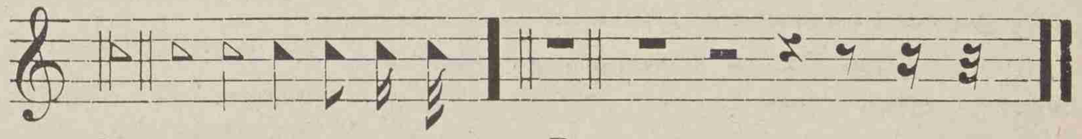
An American pedal-mark, showing exactly how long to use the damper-pedal.

CLEFS. Clefs are keys or characters used to determine the name of pitch or the notes on the staff to which it is prefixed. The Clef began in music about 900; there were then no notes, but certain characters called neumes, without definite pitch, indicating the rise and fall of the voice, and its general progression, through these a red line was drawn and marked "F." The F Clef was the earliest Clef. Soon after, before 1000, another line, generally green, was drawn above it and marked "C." Originally all the clefs were letters, and all were movable. We now have "G" Clef, C Clef and F Clef.



Signatures. Figures or signs in the form of a fraction, placed at the beginning of a piece of music to indicate the time.

Time: that which governs the measure of sounds in regard to their continuance or duration. The speed of rhythm. The rapidity with which the natural accents follow each other.



Notes. Rests.

Notes. The foregoing is the notes used in music.

Rests. A character indicating silence, repose or pause.

∨ A breathing mark in some vocalises.

Organ-music; pedal; notes so connected are to be played with alternate toe and heel of same foot.
~~~

O. Thumb positions.

∧ ∨ Change toe on organ pedal.

∧‿∧ Slide same toe to note.

Brace: a character curved or straight, used to connect together the different staves.

Grace notes: Ornamental notes, embellishments, either written by the composer or introduced by the performer. Any note added to a composition as an embellishment.

DICTIONARY OF MUSICAL TERMS.

Accompaaament. A part added to principal one, by way of enhanc-ing the effect of the composition.

Adagio. (If.) (ah-dah-jiō.) A very slow degree of movement.

Adagessimo. (It.) (Ah-dah-jiss-see-moh- Extremely slow.

Accent. Stress emphasis or force given to certain notes or chords, greater than upon the surrounding notes or chords.

Ad-Lib-i-tum. (Latis.) äd-lib-tüm.) At will; at pleasure in the discretion of the performer.

Affettuoso. (It.) (Af-fet-too-ō-zō.) With tender and passionate expression.

Air. A short song. Melody, or tune, with or without words.

Agitato. It.) Aj-tä-to) Hurried, restless.

Allagrement. (Fr,) Al-lā-grí-mant.) With quickness.

Allégretto. (It.) (ál-le-gret-to.) Rather light and cheerful, but not as quick as allegro.

Allégro. (Fr. and It.) (äl-lāy-grō.) Quick, lively; a rapid movement.

Allegrissimo. (It.) (äl-lā-gris-si-mō.) Extremely quick and lively.

Al--Segno- (It.) (äl-sen-yō..) Signifies that the performer must return to the sign.

Alt, (It.) (ält.) High. Applies to the notes which lie between "F" on the fifth line of the treble staff and "G" the fourth added line above.

Alto, ((It.) ältō.) In vocal music the highest male voice, sometimes called counter.

Appetone. Between a tone and semitone.

Andante. (It.) (än-dän-te.) A movement in moderate time, but flowing eas ily and gracefully.

Andantino. (It.) (än-dän-t-enō.) A movement a little slower than andante, some claim quicker than andante.

Aria. (It.) ä-re-ä.) An air; a song; a tune; sung by a single voice, either with or without accompaniment.

Arioso. (It.) (ä-ré-ō-zō.) Melodious, graceful; a short piece, in the style of an aria, but sympathetic in construction.

Arpeggio. (It,) (är-ped-jé-ō.) Harping, harp music succession, immitation of the harp

A Témpo. (It.) (ä-tém-pō.) In the regular time.

A-Tempo-Gusito. [It.) [ä-tém-pō-joōs-tō.] In just strick and equal time.

Ballad. A short and familiar song.

Bass. [Base.] Lowest part in a musical composition.

Bassoon. [Germ. or Fr.] A double reed instrument of deep pitch with a compass of about three octaves, from below "B" Flat.

Bass-Sub. The lowest of an organ; the

ground bass.

Bass--Viol, An old name for the viol, Bass Fiddle, now often applied to the violoncello.

Bass Voice. The lowest or deepest of male voices.

Beat. The rise and fall of the hand or baton in marking the division of time in music. One of the principal graces in music.

Beat down. The falling of the hand in beating time.

Beating Time. Marking the division of the measure by means of the hand, foot, or baton.

Beat Up. The elevation of the hand or baton in beating time.

Bén. (It.) Bān. Bane. (It.) Ba-ni Will, good. Indicates that the passage must be executed in a clear, distinct, and in a strongly accented manner.

Breve. (Lat.) Breves. " An accent note equal in length to two semi-breves.

Brillante. (It.) bríl-län-té Bright.

" (Fr) bríl.yänht. Brilliant. Expression indicating a showy and sparkling performance.

Brio. [It] Vigor, animation, spirited.

Cadence. [fr,] [Ka-danhs.) A shake or trill; also a close in harmony.

1. A close in melody or harmony, dividing into numbers or periods, or bringing it to a final termination. 2 . An ornamental passage.

Catch. A vocal piece in several parts of a humorous character.

Calore. [It.] [Ka-lō-rí.] With much warmth and animation.

Cantabile. [It.] [Kan-ta-bi-lé.] In a graceful singing style.

Capo. [It.] [Kä-pō.] The head or beginning.

Cantante. (It.) A part to be executed by voice.

Chant. A simple melody generally harmonized in four parts to which lyrical portions of scriptures are set. 2. . To recite musically; to sing.

Chant. Fr. Shänt. The voice part; a song or melody; singing.

Chord. The union of two or more sounds heard at the same time.

Chorus. A company of singers; a composition sung by a number of voices. 2. . By the Greeks in olden times it was a band of singers and dancers.

Chromatic. Proceeding by semitones. Any music or chord containing notes not belonging to the diatonic scale.

Clefs. A key. A character to determine the pitch of notes.

Coda, (It) Ko-dä. A few measures added to the end of a piece of music beyond its natural termination.

Comma Kōm-mä The smallest of all the sensible intervals of a tone.

Composer. (Fr.) Kōm-pō-zā To compose music.

Counter. A name given to a part sung or played against another; high treble performed in a female voice.

Conductor. A director or leader of an orchestra or chorus.

Crescendo. (It.) (Kré-shen;dō.) With a gradually increasing quantity of tone.

Concert. A performance in public of practical musician, either in vocal; instrumental or both.

Da-Capo. or D. C. (It.) Dä-Kä-pō. From the beginning; an expression often written at the end of the movement.

Dal Segno. (It.) Dāl-sän-yō, From the sign, a work directing repetition from the sign.

De Crescendo. (It.) de-kré-shen-dō. Diminishing to the softest possible sound.

Delicato. It. dél-ä-kä.tō Delicately, smoothly.

Diagrama (Greek.) (Dé-ä-gram-ma.) The ancient Greeks scale, or systems of tones in music.

Diapason. (Latin.) (Dé-ä-pä-son.) (Eng.)(Dé-ā-pā-sén.) 1. . The whole octave. 2. . A rule of scales by which is adjusted the pipes of organs.

Diasonance. A discord; an interval or chord displeasing to the ear.

Diatonic. (Ger) (Dí-ä-ton ík.) Naturally; proceeding according to the degrees of the major and minor scale, including tones and semitones only.

Deminuendo. (It.) (Di-mí-noo-en-dō.) Implies that the quantity of the tone must be gradually diminished.

Duet. A composition for two voices or instruments.

Fine. (It.) (feen-ay) The end; the termination.

Foot. A certain number of syllables constituting a distinct, metrical, element in a verse.

Forte. or For- or Simple f. (It.) ((Fōr-te.) Loud, strong.

Fortissimo. or ff. (It.) (Fōr-tes-se-mō.) Very loud.

Fuge. (Lat.) (Füg.) A flight. The parts of music follow each other in succession.

Furioso. [It.] [Fōo-re.ō-sō.] With fire; furious, vehement, mad.

Galop. [Fr.] [Gäl-ō.] A quick dance, generally in two four time.

Gamut. [It.] [Gäm-mä.) The Gamut or scale, sometimes called Rudiments of Music.

Gran. (It.) (Grän.) Great, grand, full, complete, pleasing.

Grave. (It.) (Grä-ve.) A slow and solemn movement; also a deep low pitch in the scale of sounds. The lowest tempo in music.

Guida. (It.) (Gwe-dä.) The mark a direct.

Harmony. The arrangement of two or more united sounds; the art of combining sounds into chords.

Hexametre. In ancient poetry, a verse of six feet, the first four of which may be either dactyle or spondees. The fifth always a dactyl and the sixth a spondee or a trochee.

Intonation. A word referring to the proper emission of the voice so as to produce any required note in ex-act time.

Interval. The difference in pitch between two tones.

Key. A scale, or series of notes progressing diatoni- cally, in a certain order of tones and semi-tones, the first note of the scale being called the key tone.

Key Note. The tonic or first note of every scale.

Largo. (It.) (Lär-gō.) A slow and solemn degree of movement.

Largato. (It.) In a smooth and connected manner.

Lima. (Gr) (Lim-mä.) An interval used in ancient Greek music, less by a comma than a major semi-tone.

Ma. (It-) (Mä.) Quick, but not too much so.

Major. Greater in respect to intervals, scales, etc.

Major Chord. An interval having more semitones than the minor chord of the same degree.

Major Diatonic Scale. The scale in which semi-tones fall between the third and fourth and seventh and eighth tones, both in ascending and descending.

Major Key. Major Mode. The mode or scale in which the third from the tonic in major.

Major Seventh. An interval consisting of five tones and a semi-tone.

Major Six. A sixth composed of four tones and a semitone.

Major Third. An interval containing two whole tones or steps.

Médium. Low treble performed in a man's voice.

Melodic. (It) (Me-lod-ak.) Relating to melody.

Melodic Step. The moving of a voice or part from one tone to the following one.

Melodics. Having melody, musical; applied to pleasing sounds upon the ear.

Mésto. (It.) (Mes-tō.) Sad, mournful, melancholy.

Measuré. [Fr.] [Ma-zur'] That division of time by which the air and movement in music are regulated. The space between two bar lines on the staff.

Métre. Arrangements of poetical feet or long and short syllables in verse. The successions of accents in music.

Mezzo. (It.) (Met-tsō.) Medium, half. In a middling degree or man-ner, rather loud.

Minor. Less. Small; in speaking of intervals, etc.

Minor Diatonic Scale. Two kinds; one when the semitones fall between second and third, and seventh and eighth, both in ascending and descending. In the other the semi-tones fall

between the second and third and descending tween the fifth and sixth and second and third.

Minor Key, or Mode, A scale in which the third note is a minor third from the tonic.

Minor second. The smallest interval in practical use.

Minor Semitones. A semitone which retains its place or letter on the staff.

Minor Semitone. An interval containing four tones and two semi- tones.

Minor Sixth. An interval composed of three tones and two semitones.

Minor Third. A diatonic interval containing three semitones.

Mode A particular or constituting sounds.

Mode, Major. When the third from key note is major.

Mode, Minor. When the third degree from the tonic forms the interval of a minor third.

Mode, Ancient. The ancient Greeks and Romans scales or modes. key and its relatives.

Modulation. A modulation into some other than the original key and i.s refatives.

Moods. Contains proportions of time, modes of time.

Mouth. The opening on the front of an organ pipe.

Movement. The name given to any portion of a composition under the same measure of time.

Muet. (Fr.) (Mu-ä.) Mute.

Mus. Bac. An abbreviation of Bachelor of Music.

Mus. Doc. Doctor of Music.

Muses. In mythology, the nine sisters goddesses who presided over the fine art.

Musica. (It.) (Moo-ze-ka. Music.

Musical Grammer. The rules of musical composition.

Musical Science. The theory of music.

Musical Terms. Words and phrases applied to passages in music indicating the manner in which they should be performed.

National Music. Music identified with the history of the nations.

Natural. A character used to contradict a sharp or flat.

Natural Key. Those keys which have no sharps or flats, and applies to C Major and A Minor.

Nota. (It.) (Nō-tā.) A note.

Notation. The art of representing tones by written or printed characters.

Note Characters. Representing tones or sounds in music.

Octave. An interval of eight diatonic sounds, tones or

Opera. A drama set to music for voices and instru- degrees.

Organ. The largest and most harmonious of all wind instruments.

Péan. A song of triumph.

Part. The music for each voice or instrument.

Passion Music. Music picturing the suffering of the Savior and His death. According to St. Mathew.

Pause. A semibreve, rest, a hold.

Perfect. A term applied to certain intervals and chords.

Pes. (Lat.) Foot, measure, species of verse.

Phone. (Gr) (fōni) A sound or tone.

Phonetic. Vocal, representing sound.

Phonetics. The science of sounds, especially those of the human voice.

Period. (Eng.) Containing a complete musical sentence, at least two phrases.

Phrase. A short musical sentence, musical thought or idea.

Pipe. Any tube of a reed.

Pitch The acuteness or gravity of any particular sound.

Plain Song. The name given to old sacred songs.

Prelude. A short introduction.

Prime. (Gr.), (Preem.) Two notes appearing on the same degree of the music staff.

Psalm. A sacred song or hymn.

Psalmody. The practice or art of singing psalms.

Quadruple. Fourfold.

Radical Bass. The fundamental bass, the root of the various chords.

Reed. The flat piece of cane placed on the back or mouth of the clarinet.

Refrain The burden of a song.

Relative Keys. Keys which only differ by one sharp or flat, or which have the same signature.

Repeat. A character indicating that certain measures or passages are to be rendered twice.

Repeat 8va. Repeat an octave higher.

Repose. (Fr.) (Rā-poshs.) The answer ·ənƃnɟ ɐ ɯ

Requiem. (Lat) (Rā-qui-em.) A mass or musical service for the dead.

Resonance. Sound, reverberation, echo.

Response. Answering of the choir.

Retardation Slacking; retarding the time.

Rest Character indicating silence.

Rhythm. (Eng.))Rithm.) Division of musical idea or sentences into proper portions, accent and regular pulsation.

Root. The fundamental note of any chord.

Salter. (Ger.) (Sal-ter.) Book, psalms.

Sang. (Ger.) (Säng.) Song.

Sänger. (Ger.) Sän-ger.) A singer.

Scale. The succession of tones upon which any music is built.

Score. The whole instrumental and vocal placed under each other in composition.

Second An interval of one degree.

Sharp. A sign ♯

Signature. (Eng.) Name given to sharps and flats.

Sola. (Ir. (Sō-lā.) Alone.

Soifaing. Singing the notes of the scale to the monasylla-bles applied to them by Guido.

Solfeggio. (Sōl-fep-je-ō.) The voice according to the rules of Solmization.

Solo. (Fr. and It.) A composition for a single voice or an instru- ment.

Song. Vocal music expression.

Sonorous. [Sō-nō-rous.] An epithet applied to whatever is capable of yielding sound, full or loud sound; rich tone, musical.

Tempo. [It.] [Tém-pō.] The Italian word for time.

Tetrchord. [Tet-rā-kor-dō.] A fourth; a system of four seconds. (In ancient system of.)

Thory of music. The science of music.

Thesis. [Ger,] [Thā-sis.] Down beat. Ancient part of the bar.

Tone. A given fixed sound of certain pitch.

Tonic-Solfa. A method of teaching vocal music, invented by Miss Sarah Ann Glover, of Norvich.

Trill. Like a shake or role, Fr.

Trio. [It.] [Tree-ō.] A time of three parts for voice or instruments.

Unison. Sounds proceeding from an equality in the num ber of vibrations made in a given time, by sonorous bodies, a tone which has same pitch with another.

Variations. Repetition of a theme or subject in a new and varied aspect.

Violin. A well-known stringed instrument.

Virtuoso. (It.) (Ver-too-ō-zō.) A performer upon some instrument.

Vocal. Belonging or relating to the human voice.

Voce. (It,) (Vō-tshe. The voice.

Voice. The sound or sounds, produced by the vocal or-gans in singing.

Voice Chest. The register of the chest tones.

Voice Parts. The vocal parts; chorus parts.

Wind. To give a prolonged and varied sound, as, to wind a horn.

Wind Instruments. A general name for all instruments, the sounds of which are prolonged by the breath or by the wind of bellows.

Zymbel. (Gr.) (Tsim-b'l.) Cymbal.

Ths following matter should have appeared in the lessons, but was overlooked.

BEATING TIME.

Beating time is indicating each pulsation of ameasure by certain motions of the hand and is applied indiscriminately to all kinds of vocal music 1. When the music is set to $\frac{2}{2}$, $\frac{2}{4}$, and $\frac{4}{4}$, it is called in some of the books "Comon Time." In others, "Quadruple Time." When the music is written in four shaped notes, generally there are "two beats" to the measure. "Down and Up." When "seven shaped headed notes or round notes" are used, generally "four beats" to the measure. "Down, left, right, up," except in $\frac{2}{4}$, only "Two beats" in all of the books, "down and up."

2. "Triple time," $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$ in all of the books regardless of the shape of the notes have "Three beats" to the measure, "Down, left, up." 3. Compound or Sextuple measure, $\frac{6}{4}$, $\frac{6}{8}$, ,etc.,

When written in "Four shaped headed notes," usually "two beats to the measure," and when in "seven shaped headed round or notes," generally "two beats," but some of these have as many as "Six Beats," to the measure, but all can be sung to "Two beats" to tht measure. When "two beats" down and up, when "Six beats," down, down, left, right, up, up, or down, left, left, right. right, up.

The different manner of beating time is generally left to the leader, or director of music.

SCALE EXERCISES.

The SKIPS most readily taken occur between one, three, five and eight, and these are found illustrated in the preceding exercises. They may also be conveniently practiced from numerals written in tabular form, applyIng the proper tone and syllable to each numeral and singing down each column in succession. It is highly important that these skips be thoroughly learned and to insure this let the table be sung through for several successive lessons.

1	3	5	8	3	1	5	8	5	1	3	8	8	1	3	5
1	3	8	5	3	1	8	5	5	1	8	3	8	1	5	3
1	5	3	8	3	5	1	8	5	3	1	8	8	3	1	5
1	5	8	3	3	5	8	1	5	3	8	1	8	3	5	1
1	8	3	5	3	8	1	5	5	8	1	3	8	5	1	3
1	8	5	3	3	8	5	1	5	8	3	1	8	5	3	1

ORTONVILLE. C. M.

John Newton. 1779.
Key of B flat.

" Thy name is an ointment pouring forth". S. Solomon. 1-3.

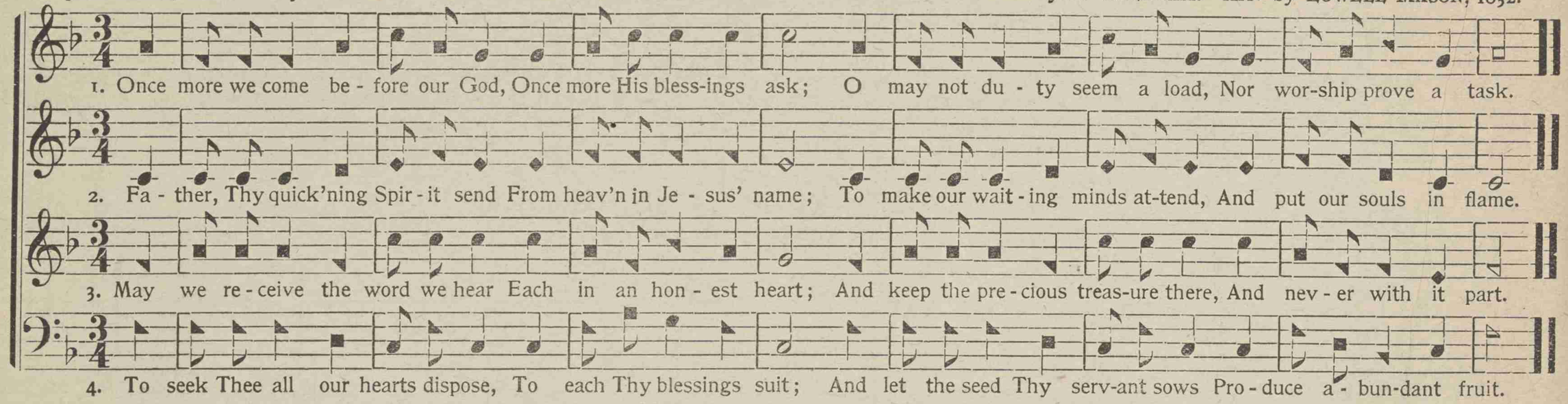
Thos. Hastings. 1830.
Rearranged by B. F. White. 1858.

In the compiling of the "Best Church Hymns," by Rev. Lewis F. Benson, D. D., from 107 hymn books of 30,000 hymns, he only found 32 of the standard hymns in these hymn books appearing in 80 per cent. of them. This hymn stands No. 11 of the 32 so selected and appears in 101 of said hymn books. It is used in all Christendon, and is as popular with the church people as Toplady's "Rock of Ages." John Newton was one of the best hymn writers of his day and few have surpassed him. He lived to be 82 years old and was a Hymn writer of reputatio and was a co-worker with William Cowper.

Thomas Hasting, Mus. Doc. was born in Conn. 1787. Issued his first music 1816, moved to New York 1832, where he published a number of music books. He was the author of the music of Toplady's "Rock of Ages." He died 1872, and was one among the best writers of Sacred music in the U. S.

MARLOW. C. M.

JOS. HART, 1762. Key of F. "The preparation of the heart."—PROV. 16: 1. JNO. CHETHAM. Arr. by LOWELL MASON, 1832.



The original title to this hymn was "Before Preaching," as set out in the author's hymns, composed on various subjects. Joseph Hart wrote a number of standard hymns. He was born 1713 and died about 1768. In another part of this book, on page 80, will be found a brief sketch of the life and works of Lowell Mason. Many of his tunes are yet used in congregational worship of the different denominations of the United States and other countries. Among some of them Dr. David R. Breed credits him with the following: "Missionary Hymn," 1823; "Hebron," "Uxbridge," "Laban," "Wesley," "Cowper," 1850; "Boylston," "Olivet," 1832; "Harwell," 1840; "Bethany," 1858. He also arranged a large number of German melodies, namely: "Naomi," 1836; "Ammon Mendebras," 1839; "Lischer," 1841; "Dennis," 1845; "Gregorian," "Hamburg," "Olmutz," 1824; "Scotch Air," "Wari," 1830; Mozart, "Ariel," 1836; from Handel, "Antioch," 1836.

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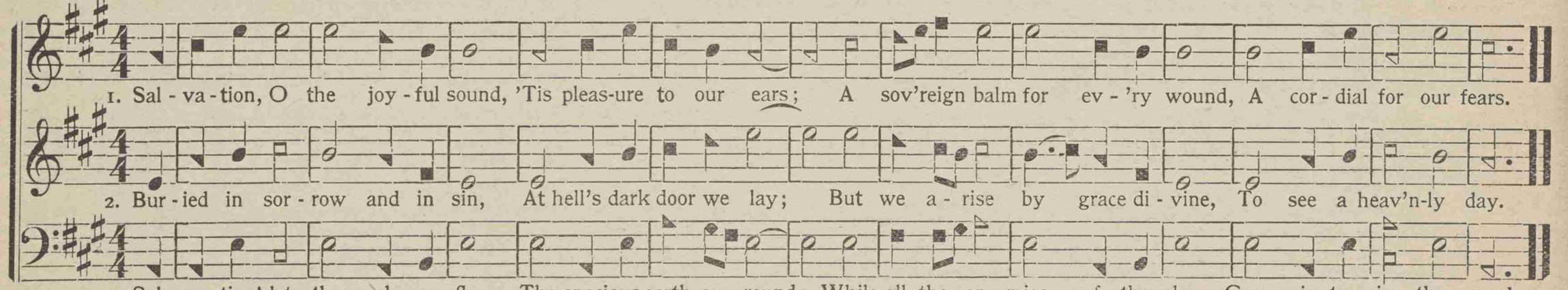
PRIMROSE. C. M.

ISAAC WATTS, 1709. Key of A. "The grace of God bringeth salvation."—TITUS 2: 11. AMZI CHOPIN, 1805.



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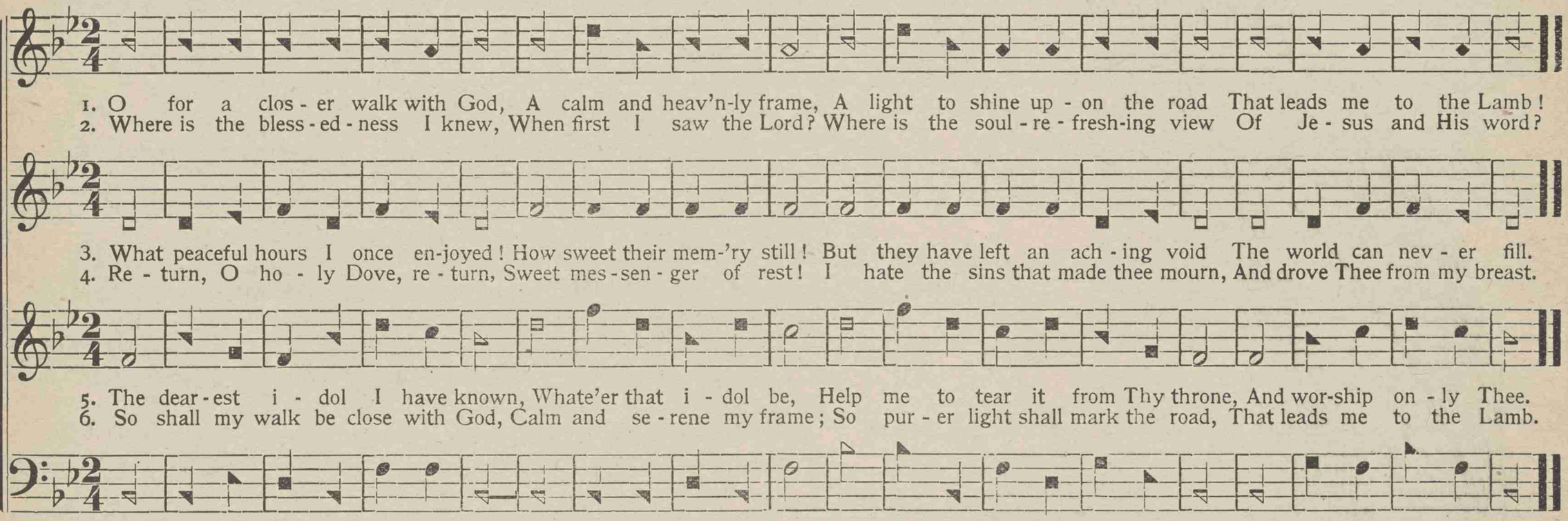
First published in the author's "Hymns and Spiritual Songs," under the title of "Salvation." Walter Shirley, it is thought, added the fourth verse to this hymn 1774. It appeared in "Lady Huntingdon's Selections," of which he was at the time editor. This hymn is said also to be approved and indorsed by the leading church denominations of America. See "National Hymn Book," page 14. Lyrically speaking, it is correct, and has literary excellence, fair propriety, reverence and spiritual realty. Isaac Watts was born 1674, and died 1748. He was a minister in the English Congregationalist Church. Amzi Chapin was born 1768. He composed a good deal of sacred music, and was a splendid musician.

NEW YORK TUNE. C. M.

"And Enoch walked with God, and he was not, for God took him."—GEN. 5 : 24.

WILLIAM COWPER, 1779. Key of B ♭. LOWELL MASON, about 1833.



William Cowper was born 1731, and died 1800. He was a co-worker with John Newton. Both Newton and Cowper were left motherless at an early age. Newton when he was seven, and Cowper when he was six. David R. Breed, D. D., in his work on the "History and Use of Hymns and Hymn Tunes," says: "Newton became a wild, disbelieving blasphemer; Cowper an irresolute, despairing, would-be suicide. One was driven to Christ by the violence of his sins, the other by the violence of his sufferings. Both, therefore, needed the grace of God, sought it, found it, and sang of it to the ages following." Cowper first became a lawyer, but abandoned it after a brief practice. He became one of the most distinguished poets in the English language in the latter half of the eighteenth century. The original title of this hymn was "Walking With God." The life and works of Dr. Mason are given elsewhere in these pages.

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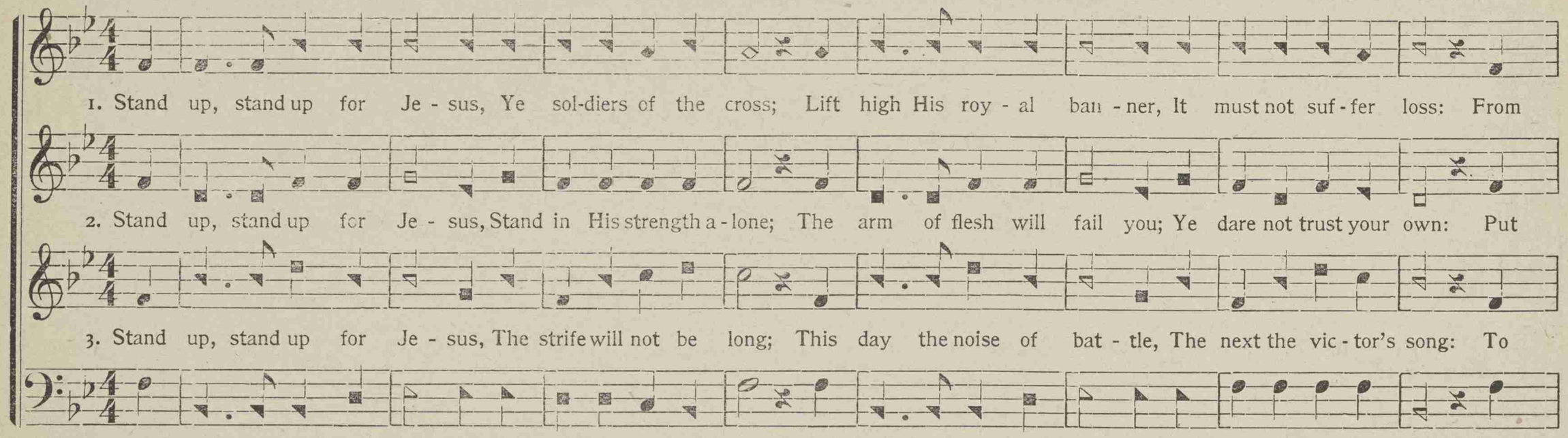
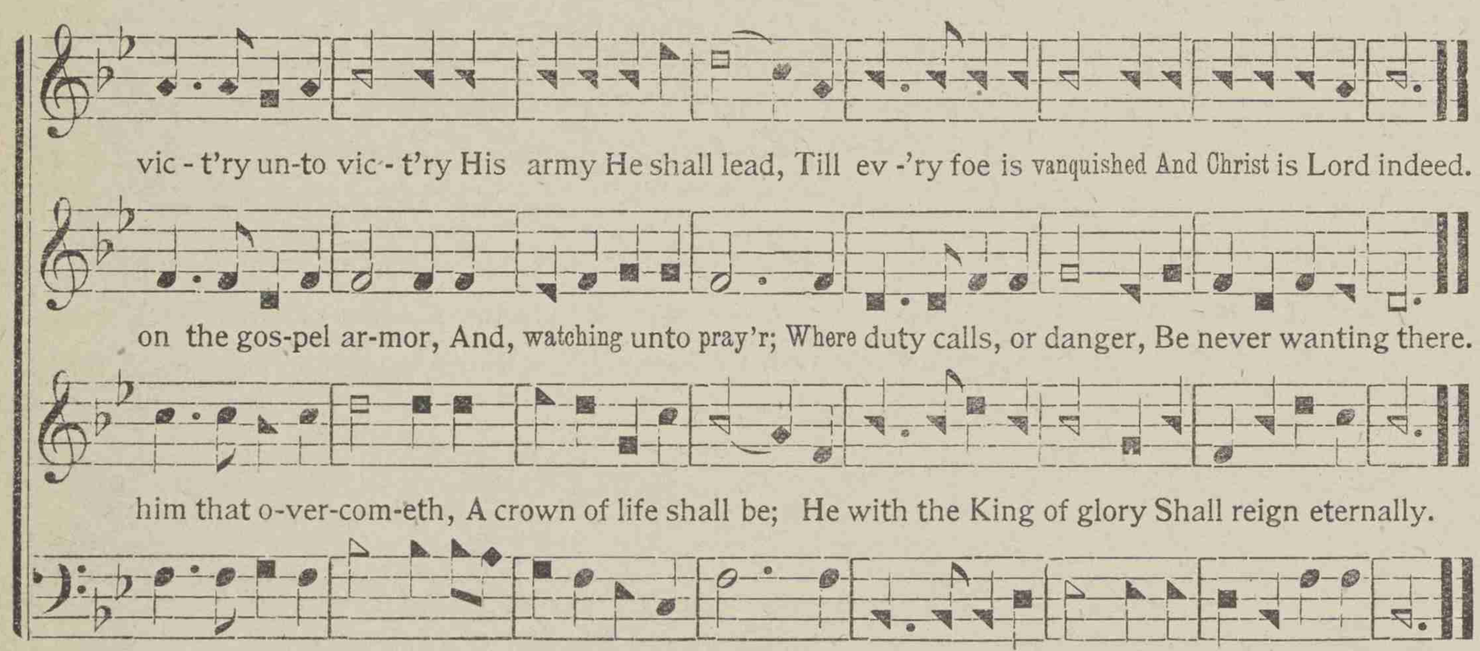
WEBB. 7s & 6s. D.

"Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, do stand."—EPH. 6: 13.

G. DUFFIELD, 1858. Key of B♭.

GEO. JAS. WEBB, 1837.





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This hymn was written on the occasion of the death of an intimate friend of the author, Rev. Dudley A. Tyng, a consecrated young minister of Philadelphia, who took active part in a revival of that city in 1857. He met with an accident, his arm being caught in a cog wheel and torn off, and when at death's door, he was asked if he had any message to send to the Y. M. C. A. with whom he had worked in the revival. He replied, tell them "To stand up for Jesus." The Sunday following Dr. Duffield preached on the text "Stand therefore having your loins girded with truth and having on the breast plate of righteousness." From these circumstances he composed the hymn. It was the outcome of a most glorious revival, and the death of this young minister was the prime mover and instigator of the religious wave. Geo. J. Webb was born in Salisbury, Wiltshire, Eng., 1805. He studied music in Salisbury and was engaged a while at Fillmouth Church as organist. In 1830 he made a voyage across the waters into the United States, settled in Boston, and was leading organist and music teacher in that city for some time. He was associate director of the Boston Academy of Music, with Dr. Lowell Mason, and died in Orange, N. J., in 1887.

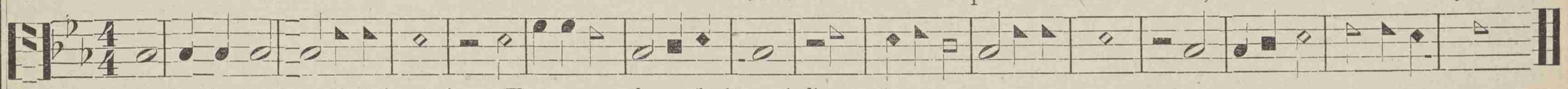
WELLS. L. M.

Rev. Isaac Watts. 1719.
Key of E flat.

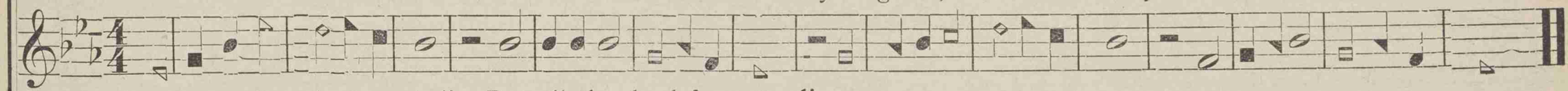
"Whatsoever thy hand findeth to do, do it with thy might, for there is no work nor device nor, knowledge, nor wisdom, in the grave, whither thou goest". ECCL. 9-10.

Isaeal Holdroyd. 1716.

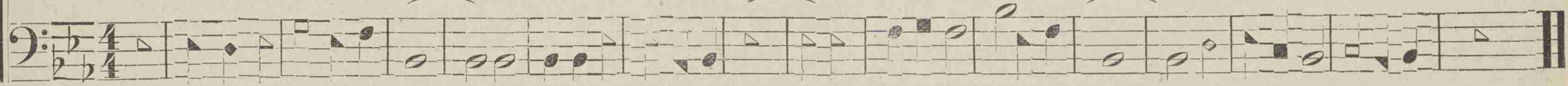
1. Life is the time to serve the Lord, The time t' ensure the greatreward;
And while the lamp holds out to burn, The vilest sinner my return.



2. Life is the hour that God has given To escape from hell and fly to heaven;
The day of grace, and mortals may Secure the blessings of the day.



3. The living know that they must die, But all the dead forgotten lie;
Their memory and their sense is gone, Alike unknowing and unknown.



Wells is one of the old tunes composed by the above author. It is always coupled with the above hymn. Holdroyd was born in Eng. 1690, and was both a composer and publisher of Psalmody. His chief collections were published in 1746. He wrote a Historical Account of Music and Dictionary of the same 1753.

In these sketches a number of items will be given about the great hymn writer, Isaac Watts. He was a very delicate man, as far as health was concerned. Was a fine orator, polished and eloquent minister, and man of great power, influence, and one among the greatest hymn writers of the English speaking people. He composed many original hymns, most of which are in the standard hymn books of today. He belonged to the English Congregationalist. His age and other incidents of his life, writings, and works, will appear else where iu this book.

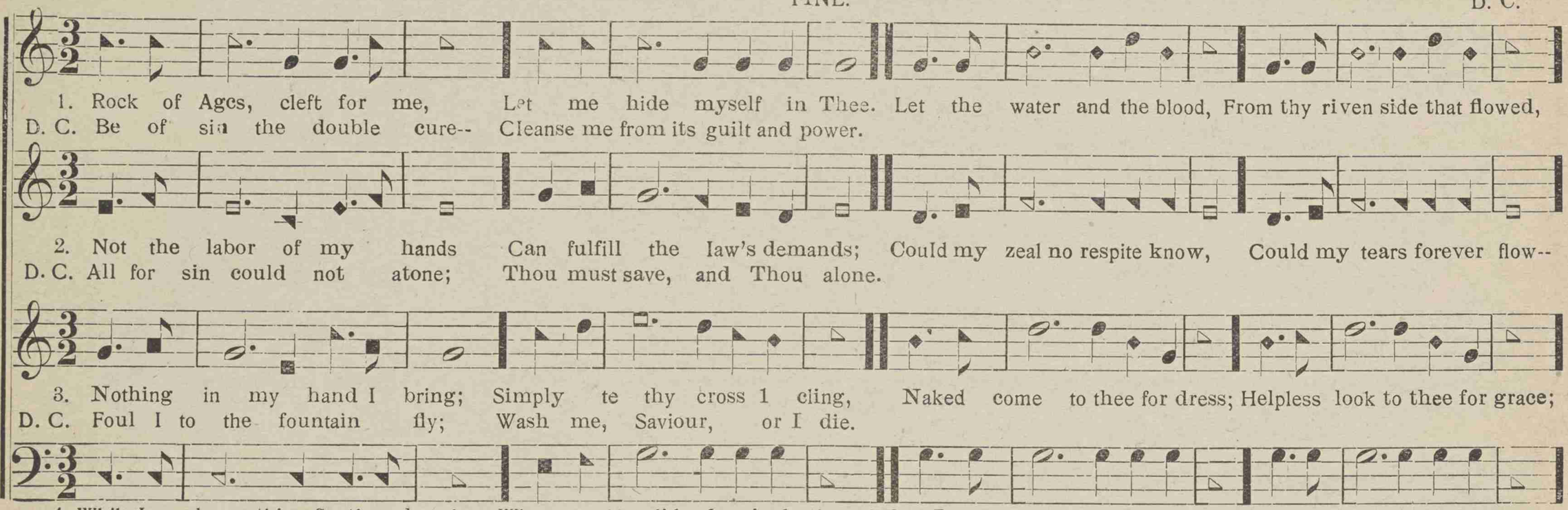
Rock of Ages. 7s, 6 lines.

REV. AGUSTUS TOPLADY. 1776.

DR. THOS. HASTINGS. 1830.

FINE.

D. C.



1. Rock of Ages, cleft for me, Let me hide myself in Thee. Let the water and the blood, From thy riven side that flowed,
D. C. Be of sin the double cure-- Cleanse me from its guilt and power.

2. Not the labor of my hands Can fulfill the law's demands; Could my zeal no respite know, Could my tears forever flow--
D. C. All for sin could not atone; Thou must save, and Thou alone.

3. Nothing in my hand I bring; Simply te thy cross 1 cling, Naked come to thee for dress; Helpless look to thee for grace;
D. C. Foul I to the fountain fly; Wash me, Saviour, or I die.

4. While I draw this fleeting breath, When my eyelids close in death, When I soar to world's unknown, See thee on Thy judgement throne,
D. C. Rock of Ages, cleft for me, Let me hide myself in thee.

This is one of the Standard Hymns, in a book published called the National Hymn Book of the American Churches. Out of 29,000 hymns of the Baptist, Congregationalists, Episcopalians, Lutherans, Methodists, Presbyterian, and Reformed, it stands Number One. Also in The Best Hymns by Rev. Lewis F. Benson, D. D., of the Protestant churches of a selection of 107 hymn books this hymn, Rock of Ages, appears in 106 of the standard hymn books. It is one among the most popular hymns in all Christendom. Toplady, author of this hymn, was born in Fernham, Eng., 1740. Educated at Westminster school and Trinity College. He had doctrinal debates with Wesley and was a harsh and sharp combatant. He was sincere, a man of piety, physically he was very frail. It is said his fiery zeal wore out his body. His health failed him at 25. He possessed an ardent religious nature. He died in 1778.

Rock of Ages is said to have been written, after the author, during a suburban walk, had been forced to shelter himself from a thunder shower under a cliff. It is said that Gen. J. E. B. Stewart, the great Confederate Cavalry leader, was wounded in a battle in Virginia during the late war and being carried to a Richmond Hospital, called for his minister and requested that Rock of Ages be sung to him.

When the London Steamship was sinking into the Bay in 1866, the passengers as the boat was sinking, sung Rock of Ages as the ship went down.

William E. Gladstone, the great orator and statesman, translated this song into another tongue. The tune to which it is inseparably connected called Toplady, was happily inspired by Dr. Thomas Hasting. The hymn and music are so blended as to make them inevitably one. Hasting was born in Washington C. T. in 1784. He gave his life to church music. He wrote as many as 600 hymns, dying in 1872, at the age of 89. He wrote this famous tune in 1830.

It has been contended that the author of the hymn had in mind different passages of Scripture when he composed the verses. Line 1, Rock of Ages, Isaiah, 26-4. (Marginal Note) Jehovah is the Rock of Ages. Cleft for me, Psalms 78-15. Verse 1, line two, refers to Exodus 33-22. Verse 1, line 3, St. John Gospel, 19-34. Verse four, line two, wrote it; "Whenn my eye strings break in death." It was altered in 1815 by Dr. Cotterill.

ST. THOMAS. S. M.

Isaac Watts. "The Lord is merciful and gracious, slow to anger and plentious in mercy". Ps. 103 8 Wm. Tansur. 1768.

This is taken from the author's Psalms of David, 1819. In the same Psalm above referred to it is stated that "God hath not dealt with us after our sins, nor rewarded us according to our iniquities, and will remove the sins of those who fear him, from them as far as the east is from the west." Full history of Isaac Watts will appear in other parts of this book.

Some credit St. Thomas, to Aaron Williams. Hubert P. Main believed that Handel was the author of it. The National Hymn Book, credits the tune to William Tansur. He was born 1669, died 1783. He was an orgauist, composer and compiler, and wrote several works on the the theory of music. He was born in Eng. died at St. Neot's.

NINETY-FIFTH. C. M.

"Give diligence to make your calling and election sure: for if ye do these things, ye shall never fall."—2 PET. 1 : 10.

ISAAC WATTS, 1707. Key of A. COLTON.

CHORUS.

1. When I can read my ti - tle clear To man-sions in the skies, I'll

1. When I can read my ti - tle clear To man - sions in the skies, To ev - 'ry fear, I'll

I'll bid fare - well to ev - 'ry fear, I'll

bid fare - well to ev - - 'ry fear, And wipe..... my weep - ing eyes. eyes.

I'll bid fare - well to ev - 'ry fear, And wipe..... my weep - ing eyes. eyes.

bid fare - well to ev - - 'ry fear, And wipe..... my weep - ing eyes. eyes.

2 Should earth against my soul engage,
And fiery darts be hurled,
Then I can smile at Satan's rage,
And face a frowning world.

3 There I shall bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast.

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History of "Ninety-Fifth."

The original title of this hymn was "Hope of Heaven" or "Supported Under Trials on Earth." It is No. 60 of Dr. Watts' "Second Book of Hymns." This was one of the leading hymns in the reform movement of Watts, Wesley and Whitfield, and is one of the standard hymns of England and America.

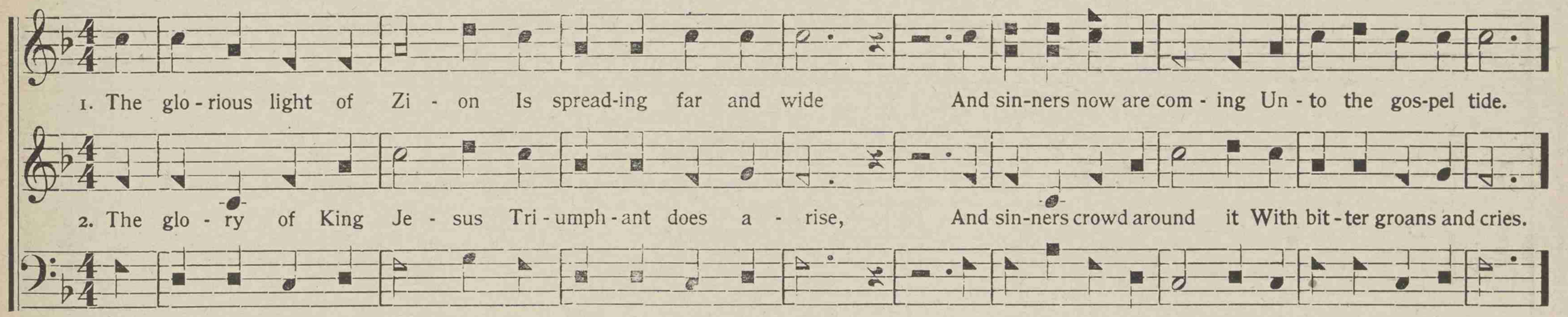
In all the books at our command the music to the above tune is credited to Colton, and we have been unable to find anything definite about him.

BURK. 7s & 6s.

"Christ abolished death and hath brought life and immortality to light through the gospel.—2 TIM. 1: 10.

B. F. W. Key of F.

B. F. WHITE, 1843.



CHORUS.

The above tune appeared in the first "Sacred Harp" that was published by B. F. White, in 1844, and has remained practically the same in various revisions from 1844 to 1870. It is a sweet old melody, and the words are cherished by many of the older people, as well as those that like the old-time sacred music. Professor White either composed the words, as well as the chorus to this tune, or so changed them that no trace can be found of them except in other books that have been printed and published since the composing of the tune by Mr. White.

Key of E♭.

LABOR ON.

R. A. GLENN. "When the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away."—PET. 5: 4. Re-arr. by L. W. JAMES, 1909.

1. I know there's a home for the good that labor here, Just be-yond death's valley, dark and cold; And the ones that reach that home so bright and fair Shall

2. I know there's a land that is beau - ti-ful and bright, Just be-yond the Jor-dan's tur-bid roar, And I soon shall pass be-yond all mor-tals' sight To

3. There we'll nev-er grieve, but re-joic-ing fac - es see, As we near the bright e - ter-nal shore, Where the angels wait with crowns for you and me, With

CHORUS.

wear a glitter - ing crown of gold. La - bor on, la - bor on, la - bor on, la - bor on, For a crown in heav-en you shall

prom - ised Ca-naan's hap - py shore. La - bor on, la - bor on, For a crown in heav-en you shall

them we'll dwell for ev - er-more. La - bor on, la - bor on, la - bor on, la - bor on, For a crown in heav-en you shall

wear, by and by. La - bor on, la - bor on, la - bor on, la - bor on, For a crown in heav - en you shall wear.

wear, La - bor on, la - bor on, For a crown in heav - en you shall wear.

wear, by and by. La - bor on, la - bor on, la - bor on, la - bor on, For a crown in heav - en you shall wear.

W. James, author of the above tune, lives in Atlanta, Ga., at this time, 1909. Mr. James has composed several other tunes, and his songs are in all the different song books. He is at present the secretary of the Douglasville, Ga., Sacred Harp Convention, and attends all the conventions and large musical gatherings in his reach. He is a great lover of sacred songs, and his people on both sides of the house are musical for generations back.

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Sweet Peace, the Gift of God's Love.

P. P. B. 1887.

JNO. 14-27. " Peace I leave with you, my peace I give unto you ".
PHIL. 4-7. "' The peace of God which passeth all understanding ".

P. P. Bilhorn, 1887.

1. There comes to my heart one sweet strain, A glad and a joy-ous re-frain, I sing it a-gain and a-gain, Sweet peace the gift of God's love.

2. By Christ on the cross peace was made, My debt by his death was all paid, No oth-er foun-da-tion was laid For peace, the gift of God's love.

3. When Je-sus as Lord I had crowned, My heart with this love doth a-bound, In him the rich bless-ing I found, Sweet peace, the gift of God's love.

4. In Je-sus for peace I a-bide, And as I keep close to his side, There's nothing but peace doth a-bide, Sweet peace, the gift of God's love.

CHORUS.

Peace, peace, sweet peace! Won-der-ful gift from a-bove! . . , . O won-der-ful, won-der-ful peace! Sweet peace, the gift of God's love
(a-bove!)

Peter P. Bilhorn was born 1861. He is an American composer, teacher and publisher of music. A full history of him is given in Sankey's stories of Gospel Hymns, published in 1906. He is one of the best gospel singers in the United States and ranks among the leaders of the Evangelistic Songs

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SING TO ME OF HEAVEN. S. M.

MRS. DANA (SHINDLER,) 1840. Key of E Minor. "I will sing with the Spirit."—1 COR. 14: 15. JNO. MASSENGALE, between 1860 and 1869.

1. Oh, sing to me of heav'n, When I am called to die, Sing songs of ho - ly ec - sta - cy, To waft my soul on high.
2. When cold and sluggish drops Roll off my mar - ble brow, Burst forth in strains of joy - ful - ness, Let heav'n be-gin be - low.
3. When the last moment comes, Oh, watch my dy - ing face, And catch the bright se - raph - ic gleam Which on each fea-ture plays.
4. Then to my ravished ear Let one sweet song be - gin, Let mu - sic charm me last on earth, And greet me first in heav'n.
5. Then close my sightless eyes, And lay me down to rest, And clasp my cold and i - cy hands A-cross my peaceful breast.
6. Then round my senseless clay As - sem - ble those I love, And sing of heav'n, de - light - ful heav'n, My glo-rious home a - bove.

Mrs. Mary Stanley Bunce Dana was born in Beaufort, S. C., 1810, and died in Texas, 1883. Her husband died while they were on a visit to the Northern States. She first married Mr. Dana, and afterwards became Mrs. Shindler. She wrote several hymns besides the above, and among them she wrote, on the death of her husband, "I am a Pilgrim and a Stranger." The hymn written in 1840 was on account of the death of a pious friend of hers. She was a great and good woman.

Prof. John Massengale, sometime between 1860 and 1869, wrote the melody of the above tune. He was a Georgian, and composed many sacred songs in the "Sacred Harp," and other books.

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ARNOLD. C. M.

CHAS. WESLEY, 1759. Key of A♭. "There shall be a resurrection of the dead, both of the just and the unjust."—ACTS 24: 15. L. P. BREEDLOVE, 1857.

1 2 Fine. D. C.

1. Come, let us join our friends a - bove, That have obtained the prize, And on the ea - gle wings of love To joys ce - les - tial rise; Let all the saints ter-res-trial sing, With those in glo - ry gone;
2. One fam - i - ly, we dwell in Him, One church above, be-neath, Tho' we di - vid - ed by the stream, The narrow stream of death; One army of the liv - ing God, To His com-mand we bow;

D. C.—For all the serv-ants of our King, In earth and heav'n, are one.
D. C.—Part of His host have crossed the flood, And part are cross-ing now.

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The forgoing is said to be one of Chas. Wesley's best hymns, and one that can never die. It is claimed by some writers of hymnology that this is one of the finest hymns ever written. It first appeared in the second series of "Funeral Hymns," 1759. It originally contained five double stanzas. Chas. Wesley died 1788, three years before his brother, John Wesley, then venerable with age. He preached his brother's funeral at Foundry Church, London, and after he had read a Scripture lesson, buried his face in his hands and stood there in solemn and impressive attitude for ten minutes. He opened the hymn book and read in a most impressive manner this hymn of his brother Charles, "Come, Let Us Join Our Friends Above." The audience was deeply moved. John Wesley died three years later.

Breedlove was a music teacher in Georgia. He died about forty years ago in South Georgia. He was a member of the Southern Musical Convention from the time it was organized in 844 up to the time of his death. He was secretary of the convention from 1845 to 1850. In the "Sacred Harp," compiled by B. F. White and E. J. King, he is credited with "Arnold" and ten other tunes. See further statement of him in James' "Brief History of the Sacred Harp," page 113.

EVAN. C. M.

"That by these, ye may be partakers of the divine nature, having escaped the corruption that is in the world through lust."—2 PETER 1: 4.

CHAS. WESLEY, 1742. Key of A. REV. W. H. HAVERGAL, 1849.

The original title of this hymn was "Make Me a Clean Heart, O God." It is said to be one of the finest hymns Chas. Wesley ever wrote, and ranks along with "A Charge to Keep I Have." It was published in "Hymns and Sacred Poems" of John and Chas. Wesley in 1742. There were several changes made in the hymn by John Wesley. See his collection, 1780.

Rev. W. H. Havergal was born 1793 and died 1870. He was an English writer of Psalmody, a musician of great ability, he was an advocate of the old style of writing and partial to standard melodies and tunes of sacred music.

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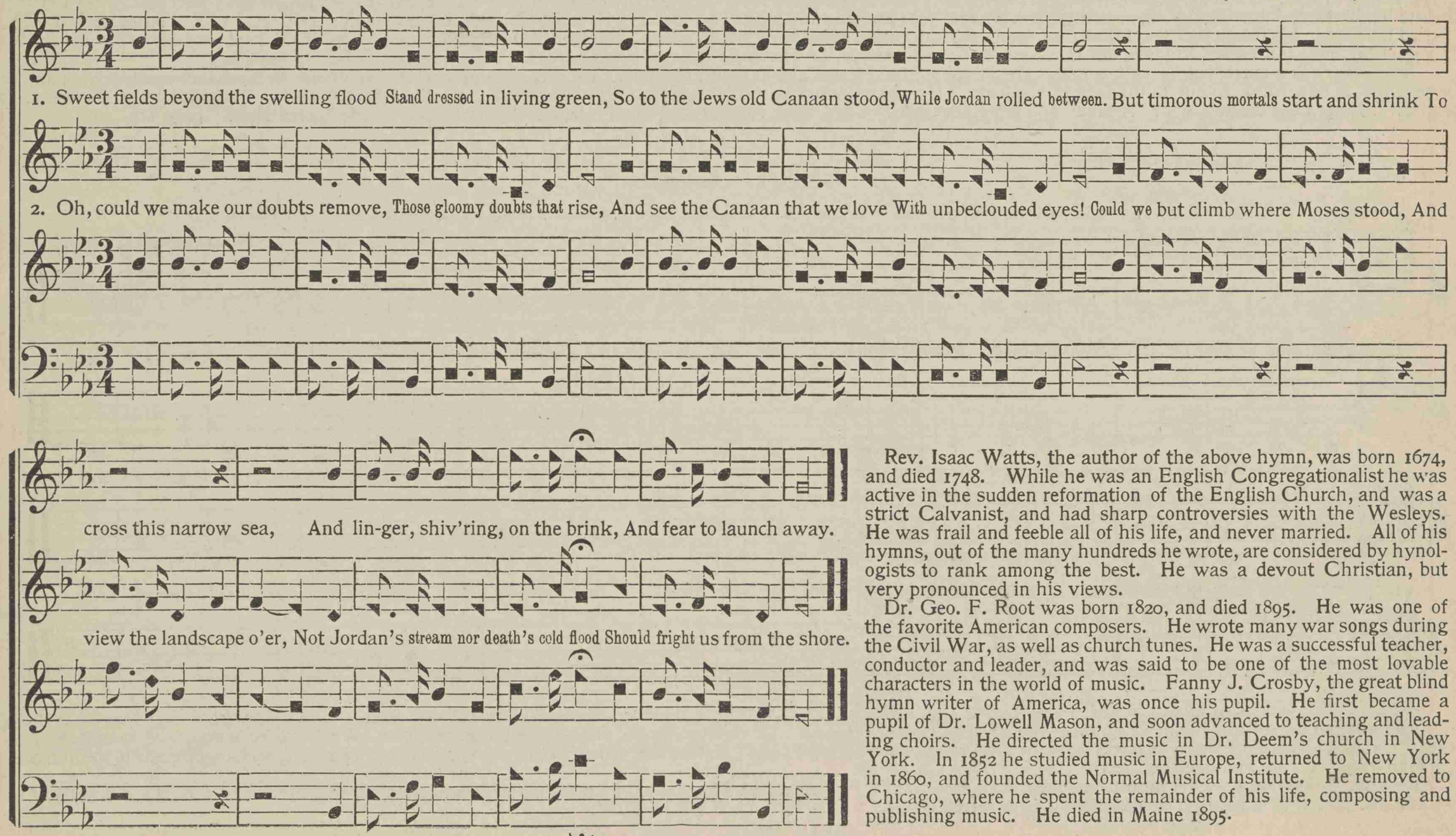
VARINA. C. M. D.

"So Moses the servant of the Lord died there in the land of Moab, according to the word of the Lord."—DEUT. 34: 5.

ISAAC WATTS, 1709. Key of E♭. Arr. from C. H. RINK by G. F. ROOT, 1849.



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Rev. Isaac Watts, the author of the above hymn, was born 1674, and died 1748. While he was an English Congregationalist he was active in the sudden reformation of the English Church, and was a strict Calvanist, and had sharp controversies with the Wesleys. He was frail and feeble all of his life, and never married. All of his hymns, out of the many hundreds he wrote, are considered by hynologists to rank among the best. He was a devout Christian, but very pronounced in his views.

Dr. Geo. F. Root was born 1820, and died 1895. He was one of the favorite American composers. He wrote many war songs during the Civil War, as well as church tunes. He was a successful teacher, conductor and leader, and was said to be one of the most lovable characters in the world of music. Fanny J. Crosby, the great blind hymn writer of America, was once his pupil. He first became a pupil of Dr. Lowell Mason, and soon advanced to teaching and leading choirs. He directed the music in Dr. Deem's church in New York. In 1852 he studied music in Europe, returned to New York in 1860, and founded the Normal Musical Institute. He removed to Chicago, where he spent the remainder of his life, composing and publishing music. He died in Maine 1895.

MY HOME ABOVE.

LOUISA E. Key of A. "Man goeth to his long home."—ECCL. 12: 5. CHAS. EDW. POLLOCK, about 1878. By per.

1. I love to think of that home above, In the glorious realms of light, Of the pearly gates and the golden streets, In that land where there is no night.

2. I love to think of my home above, Of that pure and ho - ly clime, Where the sorrows of earth can nev-er come, But e - ter - nal joys will be mine.

3. I love to think of my home above, Of the an-gels' forms so bright, Of the blessed ones there around the throne, In the land of pure delight.

CHORUS.

Home, sweet home! Home sweet, home! Home, sweet home! O say will you meet me there, will you meet me there, In that home above where all is love and joys beyond compare?

Home, sweet home! Happy home! Sweet home, O say will you meet me there, In that home above where all is love and joys beyond compare?

Home, sweet home! Home sweet, home! Home, sweet home! O say will you meet me there, will you meet me there, In that home above where all is love and joys beyond compare?

This is one of Professor Pollock's sw ' melodies, and, when properly rendered, produces good effect. He was born in 1853. See further remarks about him under tune, "The Bright Forever."

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NORTHFIELD. C. M.

"I say unto you, hereafter ye shall see heaven open."—JOHN 1: 51.

ISAAC WATTS, 1701. Key of B♭. JEREMIAH INGALLS, 1804.

1. How long, dear Sav - iour, O how long Shall this bright hour de - lay?

1. How long, dear Sav - iour, O how long Shall this bright hour de - lay? Ye

1. How long, dear Sav - iour, O how long Shall this bright hour de - lay? Fly swift a - round, ye

1. How long, dear Sav - iour, O how long Shall this bright hour de - lay? Fly swift a - round, ye wheels of time, Fly

Fly swift a - round, ye wheels of time, And bring the prom - ised day. day.

wheels of time, And bring the prom - ised day, And bring the prom - ised day. day.

wheels of time, And bring the prom - ised day, And bring the prom - ised day. day.

swift a - round, ye wheels of time, And bring the prom - ised day. day.

2 From the third heaven, where God resides,
That holy, happy place,
The new Jerusalem comes down,
Adorned with shining grace.

3 The God of glory down to men
Removes His blest abode;
Men, the dear object of His grace,
And He the loving God.

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Jeremiah Ingalls was born in Massachusetts 1764 and died 1828. Between his thirtieth and fortieth year he composed a number of tunes. In 1804 he published a book, "Christian Harmony," a collection of his own and other tunes; and among two of his best were "Northfield," and "New Jerusalem." Both of these tunes are set to the same hymn, "Lo, What a Glorious Sight Appears." "New Jerusalem" set to the first verse, and "Northfield" to "How Long, Dear Saviour?" These two great tunes and hymns have been in most of the choice selections since they were composed. Ingalls was self-taught in music. He taught for a long time in the States of New Hampshire, Vermont, and Massachusetts. The origin of "Northfield" is: During his travels as a singing teacher, he stopped at a tavern in the town of Northfield for dinner. His dinner was very slow coming. He kept thinking, "how long?" He fell into the rhythm of Watts' sacred lines and the tune came with it. He named the tune "Northfield." He also compiled several other volumes in music.

Isaac Watts was among the most numerous hymn writers of the English-speaking people. He was an English Congregationalist. Born 1674 and died 1747.

SOFT MUSIC. 7, 6, 7, 7.

"Sing songs of Moses and of the Lamb."—REV. 15: 3.

B. F. W. Key of F.

B. F. WHITE, 1850.

This is one of B. F. White's sweet melodies, and is highly appreciated by a great many of the older people. It has been in the "Sacred Harp," composed by B. F. White, since 1850. For further sketch of Prof. White, see page 122.

PENICK. C. M.

"Shall find rest for your soul."—JER. 6: 16.

M. SYKES, 1857. Key of F.

M. SYKES, Montgomery Co., Ga., 1857.

1. While trav-'ling thro' the world be-low, Where sore af-flic-tions come, My soul a-bounds with joy to know That I will rest at home.
2. My soul's de-light has been to sing Of glo-rious days to come, When I shall, with my God and King, For-ev-er rest at home.
3. Yes, when my eyes are closed in death, My bod-y cease to roam, I'll bid fare-well to all be-low, And meet my friends at home.
4. And then I want these lines to be In-scribed up-on my tomb, "Here lies the dust of S. R. P. His spir-it sings at home."

CHORUS.

Car-ry me home, car-ry me home, When my life is o'er; Then car-ry me to my long-sought home, Where pain is felt no more.

Car-ry me home, car-ry me home, When my life is o'er; Then car-ry me to my long-sought home, Where pain is felt no more.

But little is known of the author of this tune which is credited to him in the Sacred Harp, page 387. He disappeared several years ago. He was in the Southern Musical Convention along through the '50s, it was so claimed by Shell, Ogletree, Turner, and Rees, who were members of this convention. The tune was written in honor of Prof. S. R. Penick, a devoted Christian man, and one who was very fond of music. His birthplace and death are unknown so far as we are able to ascertain. It it claimed by some that Penick wrote the words. The last line in the hymn would indicate he did write them.

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THERE'S A GREAT DAY COMING.

"Because he hath appointed a day, in which he will judge the world in righteousness by that man whom he hath ordained."—ACTS 17:31.

W. L. T. Key of G.

W. L. THOMPSON, about 1883.

1. There's a great day coming, a great day coming, There's a great day coming by and by, When the saints and the sinners shall be parted right and left, Are you

2. There's a bright day coming, a bright day coming, There's a bright day coming by and by, But its brightness shall only come to them that love the Lord, Are you

3. There's a sad day coming, a sad day coming, There's a sad day coming by and by, When the sinner shall hear his doom, "Depart, I know ye not," Are you

CHORUS.

rit.

ready for that day to come? Are you ready? Are you ready? Are you ready for the judgment day? Are you ready? Are you ready for the judgment day?

ready for that day to come? Are you ready? Are you ready? Are you ready for the judgment day? Are you ready? Are you ready for the judgment day?

W. L. Thompson, the author of the above music and words, is connected with the W. L. Thompson Co., East Liverpool, Ohio, and also the Thompson Music Co., Chicago, Ill. Mr. Thompson and his company have composed, published, edited, and compiled a great deal of very valuable music, and one of the leading tunes is, "There's a Great Day Coming."

NEW JERUSALEM. C. M.

"And I John saw the holy city, new Jerusalem, coming down from God out of heaven."—REV. 21: 2.

ISAAC WATTS, 1701. Key of F.

JEREMIAH INGALLS, 1804.

1. Lo, what a glo - rious sight ap-pears To our be - liev - ing eyes! The earth and seas are

1. Lo, what a glo - rious sight ap - pears To our be - liev - ing eyes! The earth and seas are passed a - way, And

The earth and seas are passed a - way, And the.....

passed a - way, And the..... old roll - ing skies; ..... The earth and seas are passed a - way, And

The earth and seas are passed a - way, And the..... old roll - ing skies; And the

the..... old roll - ing skies; The earth and seas are passed a - way, And

..... old roll - ing skies; The earth and seas are passed a - way, And the old roll - ing skies, And

2 From the third heaven, where God resides,
That holy, happy place,
The New Jerusalem comes down,
Adorned with shining grace.

3 How long, dear Saviour, O how long
Shall this bright hour delay?
Fly swifter round, ye wheels of time,
And bring the welcome day!

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NEW JERUSALEM. Concluded.

This is considered one of Isaac Watts' best hymns, especially in reminding one of Fruition Day. It presents a most exalted vision of the future life. It has been a precious hymn to the Christian people for over two hundred years. This hymn was written in the palmy days of Isaac Watts, the great author of so many splendid hymns. The tune, "New Jerusalem," was composed by that distinguished musician, Jeremiah Ingalls, of Massachusetts. He was born 1764 and died 1828. He published several volumes of music. He was a music teacher for a long time, and did a great deal in the early period of the United States in the interest of music. Further details appear under the tune "Northfield."

NEW BRITAIN. C. M.

"And David the king came and sat before the Lord, and said, Who am I, O Lord?"—I. CHRON. 17: 16. "According unto the multitude of thy tender mercies blot out my transgressions."—PS. 51: 1.

JOHN NEWTON. 1789. Key of A♭.

The original title of this hymn in "Olney's Selections" is "Faith's Review and Expectation." John Newton lived in wickedness a long time, but finally turned to the work of his Lord and Master, and entered the ministry, and was a power as a preacher, poet, and hymn writer. He expresses his feelings at the time he wrote the above hymn, "Amazing grace, how sweet the sound, That saved a wretch like me!" He was born 1725 and died 1807. He was a minister in the Church of England. We have been unable to find the name of the author of the melody of the above tune. There are numerous claimants of it, but after investigation there are grave doubts as to who is really the author.

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ITALIAN HYMN. 6s, 4s.

CHAS. WESLEY, 1757. Key of G. **This hymn is written in imitation of England's national hymn, "God Save the King."** FELICE GIARDINI, 1760.

These words invoke the presence and aid of the Godhead in order, and then ascribes divine praise to the Triune, being with dignity of language and a spirit of devotion that justly gives it a foremost place among the hymns of all ages. This is the first hymn in the hymn books of the Methodist Episcopal Church, South, annotated edition. It is doubted by some about Wesley being the author of the hymn. It is put down by Dr. Thompson in his "National Hymn Book of American Churches." Felice Giardini, author of the music, was of Italian descent, and was an accomplished musician, and has written some beautiful tunes.

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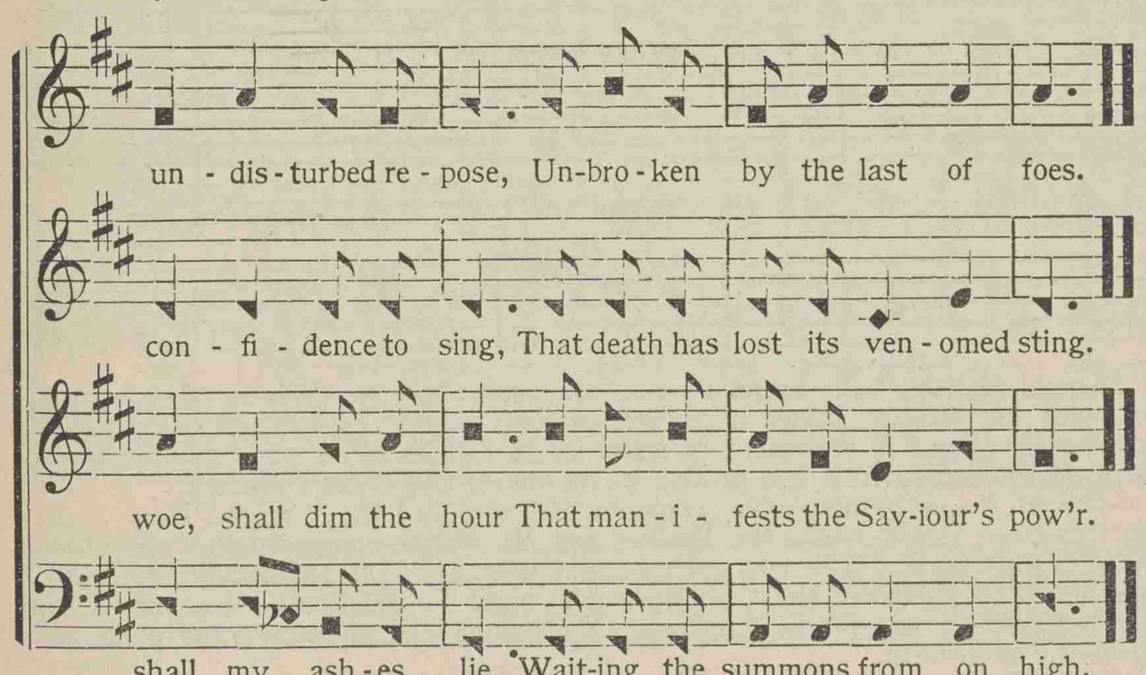
REST. L. M.

MARGARET MACKAY, 1832. Key of D. "Them also which sleep in Jesus will God bring with them."—I. THESS. 4: 14. WM. B. BRADBURY, 1844.



Asleep in Jesus is one of the most popular funeral hymns. It was suggested to the author by an inscription she saw on a tombstone in the cemetery at one of the chapels in England. The song first appeared in 1832 in a manuel published in Edinburgh, Scotland. It originally had six stanzas. The last two have been omitted. Margaret Mackey was born in Scotland 1801, and was married 1820 to Lieut. Col. William Mackey, of light infantry. She was the author of two or three volumes, and was of very fine family. She died 1887.

Bradbury, a pupil of Dr. Lowell Mason, was one of the first publishers of Sunday school music. He was born 1816 in York, Maine. His father, a choir leader, was one of the pioneers of the country, and was a Revolutionary soldier in 1776. Wm. Bradbury lived on his father's farm, but moved to Boston, and went under the tuition of Dr. Mason, who persuaded him to engage in the profession. Afterward he studied at Leipsic, and returned and began to compose sacred tunes. He died at Mt. Clear, N. J., 1863. He composed and compiled fifty tune books of sacred and secular songs for children and adults. He introduced and imitated in some of his works, the gay Swiss airs, which became very popular for Sunday schools. From his works, Robert Lowry, W. H. Doane, and others started the publication of gospel songs, and the adoption of them by D. L. Moody gave them very wide circulation. Bradbury was considered one of the first musicians of his country, during his active publication of the music books composed and compiled by him. Rest is considered one of the best sacred tunes.

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HALLELUJAH. C. M.

CHARLES WESLEY, 1759. Key of A♭. "Let me die the death of the righteous, and let my last end be like his"—NUM. 23: 10. WILLIAM WALKER, about 1837.

CHORUS.

1. And let this fee - ble bod - y fail, And let it faint or die;
   My soul shall quit this mourn - ful vale, And soar to worlds on high,
   And I'll sing hal - le - lu - jah, And
2. Shall join the dis - em - bod - ied saints, And find its long - sought rest,
   That on - ly bliss for which it pants, In my Re-deem - er's breast.
3. O what are all my suf - f'rings here, If, Lord, Thou count me meet
   With that en - rap - tured host t'ap - pear, And wor - ship at Thy feet!
   And I'll sing hal - le - lu - jah, And
4. Give joy or grief, give ease or pain, Take life or friends a - way,
   I come to find them all a - gain, In that e - ter - nal day.

you'll sing hal - le - -lu - jah, And we'll all sing hal - le - lu - jah, When we all ar - rive at home.

you'll sing hal - le - lu - jah, And we'll all sing hal - le - lu - jah, When we all ar - rive at home.

The above hymn was published in the second series of Charles Wesley's "Funeral Hymns." It originally had nine stanzas. Mr. Wesley was born in 1708 and died in 1788. He originally belonged to the Church of England, but with his brother John, in connection with others, established the English Methodist Church. This is one of his standard hymns among thousands he composed. See full statement in reference to him in other parts of this book. Mr. Wesley composed over 6,000 valuable hymns. He was one of the founders of Methodism, which has proven to be one of the great churches.

William Walker was born and died in South Carolina. He was a brother-in-law of Major White, who composed and compiled the "Sacred Harp," and revised the same several times. It was written in 1844. A few years previous to this time—about 1840—Mr. Walker and Mr. White composed the "Southern Harmony," although Major White's name does not appear as one of the authors of this book. The two men became estranged on acconnt of this. Mr. White moved to Georgia and composed the "Sacred Harp," and Mr. Walker continued to published the "Southern Harmony." He afterward compiled the "Christian Harmony," which is now considerably used in parts of Georgia, South Carolina, and North Carolina. He also published some other song and tune books. He was considered a fine music writer, composer, and was well up in the profession.

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ZEBULON. H. M.

GEO. ROBINSON, 1842. Key of F. "Longing for the house of God."—Ps. 84. LOWELL MASON, 1830.

This hymn first appeared in a volumn entitled "Original Hymns," 1843, under the title of "Christian Fellowship." Geo. Robinson was an Englishman, and probably a clergyman. He has not been sufficiently identified as yet, and hence no facts of his life can be given. He contributed five hymns to "Dr. Liefchild's Original Hymn." The hymn above referred to, "Zebulon," is one among Dr. Mason's sacred songs, and is characteristic in its sweet melody as are the many tunes composed by this forerunner of American Sacred writers. There have been several attempted changes in this tune, but none of them seem to have improved on the original.

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THE KINGDOM COMING.

"And as ye go, preach, saying, the kingdom of heaven is at hand."—MATT. 10: 7.

MRS. M. D. C. SLADE, 1871. Key of E♭.

DR. R. H. MCINTOSH, 1871.

1. From all the dark plac-es Of earth's heathen races, Oh, see how the thick shadows fly! The voice of sal - va - tion A-wakes ev-'ry na - tion, Come

2. The sun-light is glanc-ing O'er ar-mies ad-vanc-ing To conquer the kingdom of sin; Our Lord shall possess them, His presence shall bless them, His

3. With shouting and singing, And ju - bi - lant ring-ing, Their arms of re - bell-ion cast down; At last ev - 'ry na - tion, The Lord of sal - va - tion Their

CHORUS.

o - ver and help us, they cry. The king - dom is com - ing, O tell ye the sto - ry, God's ban - ner ex - alt - ed shall be!

beau - ty shall en - ter them in

King and Re - deem - er shall crown. The king - dom is com - ing, O tell ye the sto - ry, God's ban - ner ex - alt - ed shall be!

Mrs. Slade has written a great many hymns for different composers of the United States. Prof. R. M. McIntosh was born 1836 and died 1899. He was an American teacher and composer. He died and was buried at Oxford, Ga. He was employed as instructor of music at the Methodist College at Oxford, Ga., for a great many years. He has written and composed some of the leading church hymns and tunes which now appear in all of the church music of this country, and especially of the M. E. Church, South. He compiled, composed and published a large number of tune books, perhaps the largest of any one in the State of Georgia, except Prof. A. J. Showalter.

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BOYLSTON. S. M.

"Whom have I in heaven but thee? and there is none upon earth that I desire besides thee."—Ps. 73: 25.

ISAAC WATTS, 1767. Key of C. LOWELL MASON, 1832.

Original title to this hymn was "God All in All," in hymns of "Spiritual Songs," book two, published 1707, by Dr. Watts. It is based on Psalm 73, 25. It is claimed by some that this tune was not originally composed by Lowell Mason; that it was taken from Pilsbury. It is conceded, however, by most writers, that at least the tune in its present shape was either composed or re-arranged by Dr. Mason among the large number of others he composed in 1832.

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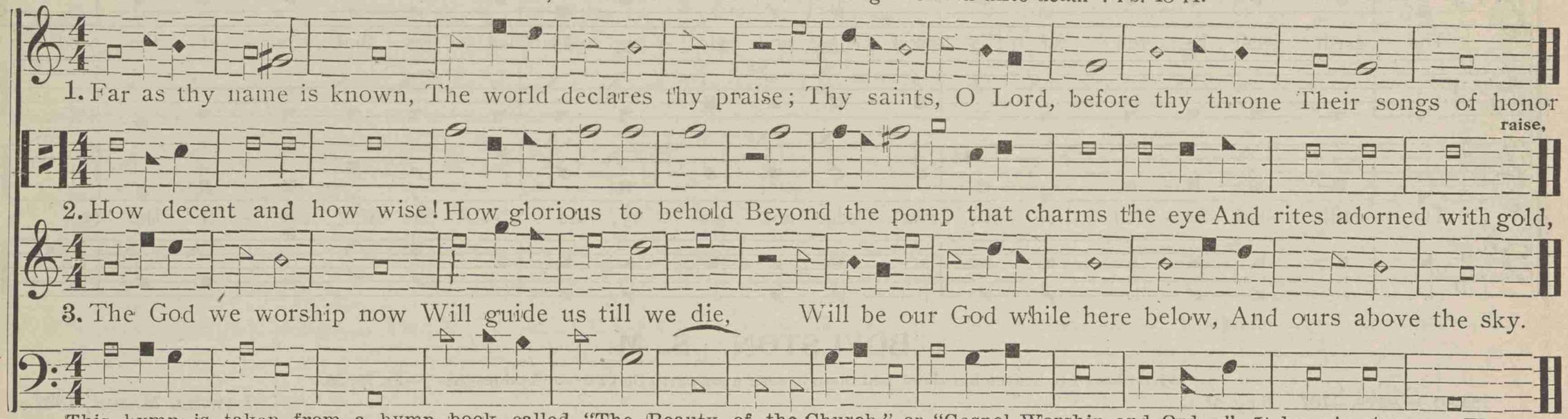
AYLESBURY. S. M.

Rev. Isaac Wats. 1719. Key of A minor. "Oh, God is thy praise unto the ends of the earth. Thy right hand is full of righteousnes." James Greene.
Ps. 48-10. "If this God is our God, forever and ever he will be our guide even unto death". Ps. 48-14.



This hymn is taken from a hymn book called "The Beauty of the Church," or "Gospel Worship and Order." It has six stanzas. The tune Aylesbury is in the older song books and is a fine minor piece of music. It is on page 28, of the Sacred Harp. And was composed by James Green.

MEAR. C. M.

Key of F.

Aaron Wjlliams. 1760.

There is two sources claiming the authorship of this tune. In one it is credited to Aaron Williams, who was born 1734 and died 1776. the tune is a Welsh air is without doubt. The Americans claim an earlier date for the tune, 1726, that it is an American tune, and was composed by a Boston Minister, but do not give his name. There has been but little change in the melody. B. F. White made slight changes in the tenor and treble some time about 1846-47. It is one of the standard melodies and has been for nearly 200 years.

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ELTHAM. 7s, D.

"For it is written, as I live, sayeth the Lord, every knee shall bow to me, and every tongue shall confess to God."—Rom. 14: 11.

Harriet Auber, 1829. Dr. Lowell Mason, 1840.

1. Has - ten, Lord, the glorious time, When, be-neath Mes-si - ah's sway, Ev -'ry na - tion, ev -'ry clime, Shall the gos-pel call o - bey.

2. Then shall wars and tu-mults cease; Then be banished grief and pain; Righteousness, and joy, and peace, Un-dis-turbed, shall ev - er reign.

3. Time shall sun and moon obscure, Seas be dried aud rocks be riv'n, But his reign shall still en-dure, End-less as the days of heav'n.

Mightiest kings His pow'r shall own, Heathen tribes His name a - dore, Sa-tan and his host o'rthrown, Bound in chains, shall hurt no more.

Then Thy spir - it shall de-scend, Soft'ning ev - 'ry ston-y heart, And its sweetness influence lend, All that's lovely to im - part.

Bless we then our gracious Lord, Ev - er praise His glorious name; All His might-y acts re-cord, All His wondrous love pro-claim.

See history, page 30.

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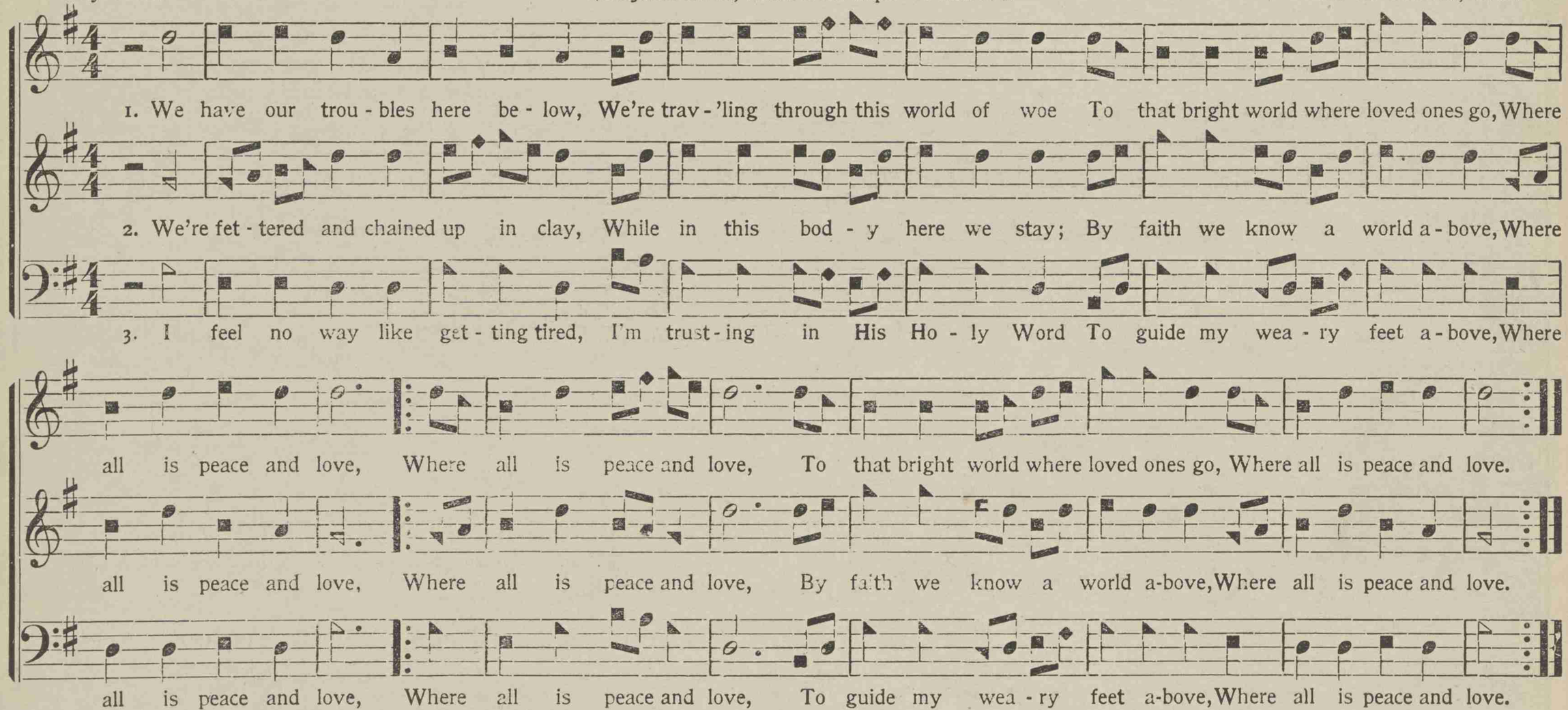
History of "Eltham." (See page 29.)

Some minor changes were made in the above tune by L. W. James and J. S. James, but it has some very fine strains. This is one of Dr. Lowell Mason's sweet melodies, and appears in Mason's "Sacred Harp" of 1834, but we have put it down as having been composed in 1840, six years later, as it now appears in most of the publications. It is supposed that he re-arranged it in 1840. See further sketch of him in other parts of this book.

Harriet Auber, author of the above hymn was born in 1773 and died in 1862. She wrote a volume of valuable hymns about 1828, which was published later. She was a woman of great piety and influence, and many of her hymns were used by the Reformers springing out of the Church of England. See further sketch of her under tune, "Heavenly Gates."

THE CHRISTIAN'S HOPE.

Key of G. "Lord Jesus Christ, which is our hope."—1 TIM. 1: 1. H. A. PARRIS, 1907.



We have no data from which to give a history of H. A. Parris, author of the above tune, which he composed in 1907.

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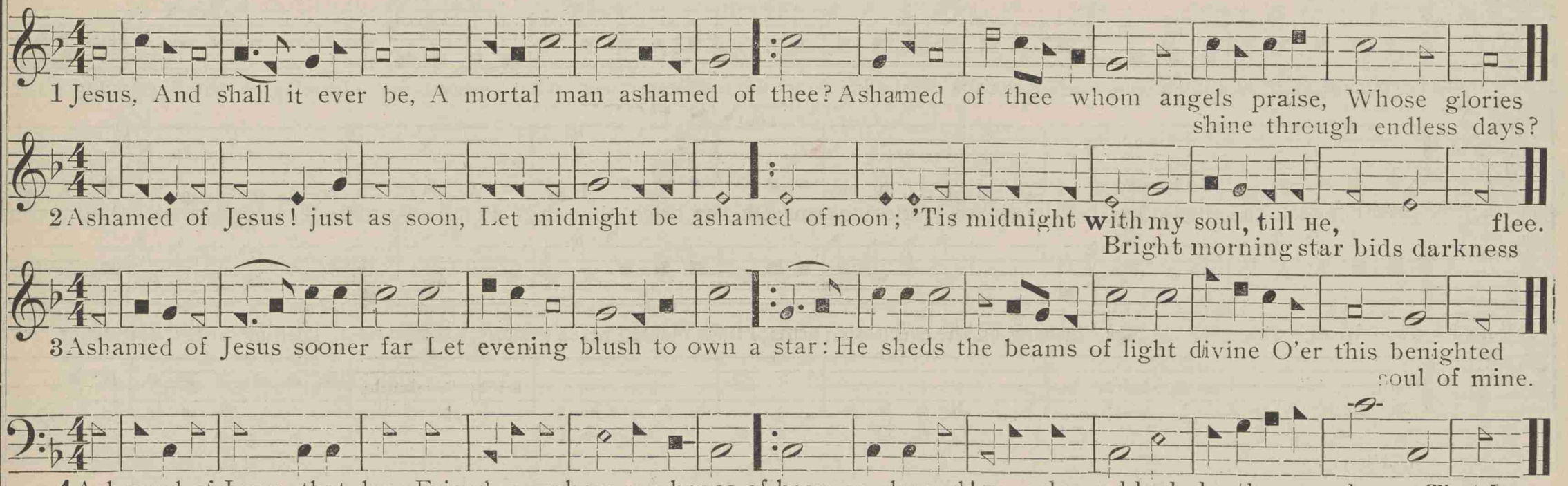
CORINTH. L. M.

Rev. JOS. GRIGG. 1765. "Whosoever therefore shall be ashamed of me and my words, also shall the son of man be ashamed". Mk. 8-38. J. MESSENGALE.



1 Jesus, And shall it ever be, A mortal man ashamed of thee? Ashamed of thee whom angels praise, Whose glories shine through endless days?

2 Ashamed of Jesus! just as soon, Let midnight be ashamed of noon; 'Tis midnight with my soul, till He, Bright morning star bids darkness flee.

3 Ashamed of Jesus sooner far Let evening blush to own a star: He sheds the beams of light divine O'er this benighted soul of mine.

4 Ashamed of Jesus, that dear Friend, on whom my hopes of heav en depend! No, when I blush, be this my shame, That I no more revere His name.

This hymn was originally composed by Jos. Grigg when he was but ten years old. It is one among the hymns selected in the National Hymn Book of American Churches. It appears in the leading Hymn books of the 7 denominations therein described. The original name of the hymn in the author's publication was "Ashamed of Me." This is one of the favorite hymns and the music to which it is applied has some of the sweetest chords found in most sacred tunes. Jos. Fawcett, one of the greatest orators and hymn writers of London, was a nephew of Jos. Griggs. Grigg was born about 1720, died 1768.

This tune is credited in the SACRED HARP to John Messengale. There is some doubt however, about his writing the music, yet he may have made some important changes in it. Sketches of him are given on other pages of this book.

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Leaning On The Everlasting Arms.

Rev. E. A. Hoffman. **Key of "A"** (Copyright, by A. J. Showalter.) **A. J. Showalter. by per.**

1. What a fellowship, what a joy divine, Leaning on the everlasting arms; What a blessedness, what a peace is mine, Leaning on the everlasting arms.

2. Oh, how sweet to walk in the pilgrim way, Leaning on the everlasting arms; Oh, how bright the path grows from day to day, Leaning on the everlasting arms.

3. What have I to dread, what have I to fear, Leaning on the everlasting arms; I have blessed peace with my Lord so near, Leaning on the everlasting arms.

REFRAIN.

Lean-ing on Je-sus, lean-ing on Je-sus, Safe and se-cure from all a-larms; Lean-ing on Je-sus, lean-ing on Je-sus, Lean-ing on the ev-er-last-ins arms.

Lean - ing, lean - ing, Safe and se-cure from all a-larms; Lean - ing, lean - ing, Lean-ing on the ev-er-last-ing arms.

Lean-ing on Je-sus, lean-ing on Je-sus, Safe and se-cure from all a-larms; Lean-ing on Je-sus, lean-ing on Je-sus, Lean-ing on the ev-er-last-ing arms.

PASS ME NOT.

Fannie J. Crosby. 1868. "Whosoever shall call on the name of the Lord, shall be saved." Acts 2-21. W. H. Doane. 1867.

Key of A flat.

1. Pass me not, O gentle Savior, Hear my humble cry; While on others thou art calling, Do not pass me by.

2. Let me at a throne of mercy Find a sweet relief; Kneeling there in deep contrition, help my unbelief.

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

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

S a - v i o u r , Sa-viour, Hear my humble cry; While on others thou art calling, Do not pass me by.

This is said to be one of the favorite songs of Fannie J. Crosby's numerous Gospel Hymns. She was blind from infancy, She is about 88 years old, and wrote over 5,000 hymns while blind. Her blindness was caused by the ignorant application of a hot poultice to her eyes when she was only 6 weeks old. She was married to Alex Van Alstyne 1858. She continued, however, to write hymns under her maiden name. Doane is a resident of Cincinnati, He has composed a great deal of first class sacred hymns and tunes.

NEARER MY GOD TO THEE. 6s and 4s.

Mrs. Sarah Fowler Adams. 1841. Dr. Lowell Mason. 1859.

1. Nearer, my God, to Thee; Nearer to Thee! E'en though it be a cross That raiseth me, Still all my song shall be, Nearer,

2. Though like a wanderer the sun goes down Darkness be over me, My rest a stone,— Yet in my dreams I'll be, Nearer,

3. There let the way appear Steps unto heaven; All that thousendest me. In mercy given; Angels to beckon me Nearer

4. Then with my waking thoughts Bright with thy praise, Out of my stony grief. Bethel I'll raise, So by my woes to be Nearer

5. Or if on joyful wing Cleaving the sky, Sun moon, and stars forgot, Upward I fly, Still all my song shall be, Nearer

my God, to Thee, Nearer my God to Thee, Nearer to Thee!

The hymn, "Nearer, my God, to Thee," was composed by Mrs. Adams. She was born at Harlow, Eng. 1805, died there 1848. At her funeral the hymn was sung, "When Falls the Shadow, cold in death." The author of this hymn seems to have come to us from a providential source. Benjamin Fowler, editor of the Cambridge Intelligence, who was the father of Mrs. Adams, while in jail 1798, who was charged by Bishop Watson, of Eng. with defending the French Revolution, criticising the political course of the Bishop. While in jail some ladies visited him, one of whom was Miss Eliza Gould. She became attached to him and eventually they were married, and Sarah was born unto them. It is claimed that the circumstances attending the early childhood of their daughter Sarah, brought forth the noted and much beloved hymn.

This great hymn was on the lips of President McKinley as he lay dying from the effects of a wicked murderer's shot. It is also remembered by many on account of the charge made by the Rough Riders in the Spanish War, when the song was taken up and electrified the whole army of American troops.

NEARER MY GOD TO THEE.

Bishop Marvin, of the Methodist Church, was saved by it from help- less dejection while in exile during the Civil War, hearing it sung by an old woman in a log cabin, in the State of Arkansas. There are many other incidents connected with the history of this song.

Mrs. Adams belonged to the Unitarian church. It stands as one of the great standard hymns of all of the Protestant Churches. It is No. 12 of "Best Church Hymns," of Dr. Benson's selections, and is also in the National Hymn Book of American Churches. Dr. Lowell Mason, author of the tune Bethany, was one of the greatest and best composers of Sacred Music, if not the very best, that ever lived in America. Dr. Mason was certainly the founder of modern Sacred Music. He was born at Medfield, Mass., 1792, died at Orange, N. J. 1872. He taught himself the rudiments of music and was in charge of the Church Choir at Medfield when he was 16 years old. In 1812 he moved to Savannah, Ga., engaged as a Clerk in a Bank. He continued to teach music and in 1827 returned to Boston and was made president of the Handel, Hayden Society. 1832 he established the Boston Academy of Music, 1835 the New York University conferred upon him the title of Doctor of Music. In 1837 he visited Europe and studied music, adding great fame to his already wide reputation. He has written a large number of works on music and some of the highest standard tunes are credited to him. Many music writers concede to him the honor of being the founder of American Sacred Music, and Bethany is one of his standard Sacred Tunes.

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DENNIS. S. M.

John Fawcett. 1782. **Slow and Soft.** **Key of F.** J. G. Nageli. 1836. Arr. by Lowell Mason. 1845.

John Fawcett was an able Baptist minister. He was greatly endear- ed to his people. He lived and died at Wainsgate, Yorkshire, Eng.

Johann G. Nageli, a Swiss music publisher, composer and poet, was born 1768. He composed mostly vocal music for school and church use. He was a great musician. Dennis is a German melody. "Brotherly Love" is the title in the Author's Hymns.

PISGAH. C. M.

REV. RICHARD BURNHAM, 1783. Key of A♭. "Lord, remember me."—LUKE 23: 42. J. C. LOWRY, 1820.

1. Je - sus, Thou art the sin-ner's friend, As such I look to Thee,.... Now in the bow - els of Thy love, O Lord, re-mem - ber me.

2. Re - mem - ber the pure word of grace, Remember Cal - va - ry,..... Re - mem-ber all Thy dy - ing groans, And then re-mem - ber me.

3. Thou wondrous ad - vo - cate with God, I yield my-self to Thee,.... While Thou art sit - ting on Thy throne, O Lord, re-mem - ber me.

4. And when I close my eyes in de th, And creature helps all flee,..... Then, O my great Re-deem-er, God, I pray re-mem-ber me.

O Lord, re - mem-ber me, ... O Lord, re-mem-ber me,..... Now in the bow - els of Thy love, O Lord, re-mem - ber me.

O Lord, re - mem-ber me, ... O Lord, re-mem-ber me,..... Now in the bow - els of Thy love, O Lord, re-mem - ber me.

This hymn was first published in the author's new hymn book of diverse subjects. He trusted in the grace of his Master for an abiding place of his immortal soul. He was buried in Totenham Court Chapel in 1810. J. C. Lowry was a musician of standing in his day, and wrote a greal deal of sacred music. The time of his birth and death we have not been able to ascertain.

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O WHY NOT TO-NIGHT?

"Look unto me, and be ye saved."—Isa. 45: 22.

Elizabeth Holmes Reed, 1825. Key of F. J. Calvin Bushey, 1895.

1. O do not let the word de - part, And close thine eyes a-gainst the light; Poor sin - ner, hard - en not your heart, Be saved, O to - night.

2. To - mor - row's sun may nev - er rise To bless thy long de - lud - ed sight; This is the time, O then be wise, Be saved, O to - night.

3. Our Lord in pit - y lin - gers still, And wilt thou thus his love re-quite? Re-nounce at once thy stubborn will, Be saved, O to - night.

4. Our bless - ed Lord re - fus - ed none Who would to Him their souls u - nite; Be - lieve, o - bey, the work is done, Be saved, O to - night.

CHORUS.

O why not to-night? Why not to-night? Why not to-night? O do not let the word de - part, And close thine eyes against the light.

O why not to-night? Why not to-night? Why not to-night? Why not to-night? Wilt thou be saved? Then why not to-night?

O why not to-night? O why not to-night? Wilt thou be saved? Then why not to-night?

O why not to-night? Why not to-night? Why not to-night? O do not let the word depart, the word de-part, And close thine eyes against the light.

This pleading hymn of invitation to sinners is a sermon in itself. It is well suited for revival occasions. Mrs. E. H. Reed was the wife of Dr. Andrew Reed, and the daughter of a noted merchant in London. Her maiden name was Holmes; born 1794, married 1816, and died 1867. She wrote and contributed nineteen to her husband's hymn book of 1841. Bushey wrote the melody to the above tune, and perhaps added the words to the chorus.

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WINDHAM. L. M.

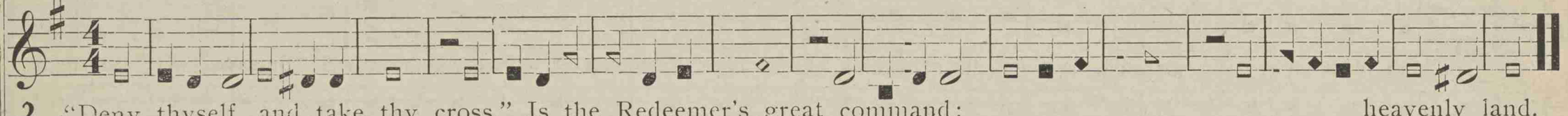
Isaac Watts. 1709.

Key of E. Minor

Matt. 7, 13. " Wide is the gate, broad is the way that leadeth to destruction".
Matt. 7, 14. Straight is the gate, narrow is the way that leadeth unto life.'.

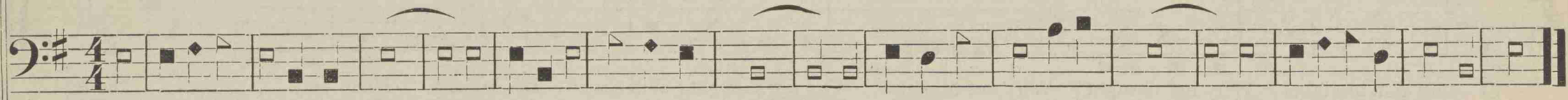
Daniel Read. 1785.

1. Broad is the road that leads to death And thousands walk to gether there;
But wisdom shows a narrow path With here and there a trav-eler.



2. "Deny thyself, and take thy cross," Is the Redeemer's great command; heavenly land.
Nature must count her gold but dross, If she would gain this

3. The fearful soul that tires and faints, And walks the ways of God no more,
Is but esteemed almost a saint and makes his own destruction sure.



4. Lord, let not all my hopes be vain, Create my heart entirely new;
Which hypo-crites could ne'er attain, Which false apostates never knew.

Daniel Read, the author of the music was born 1757. He published the American Song Book in 1785. Columbian Harmony 1793. He also compiled and published several other selections. He died at New Haven, Conn. 1836. The music first appeared in the American Singing Book. He was the author of a number of standard tunes, Sherburne, Russia, Stafford, and other Psalmodies. He was an american composer.

Dr. Watts at the time he wrote this hymn, was engaged in writing Church Music, and a large number of hymns are dated about this same time, 200 years ago.

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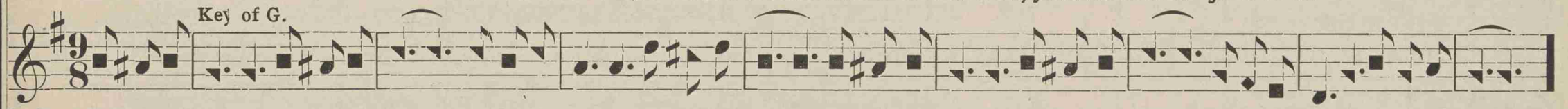
Looking This Way.

J. W. V. 1894.

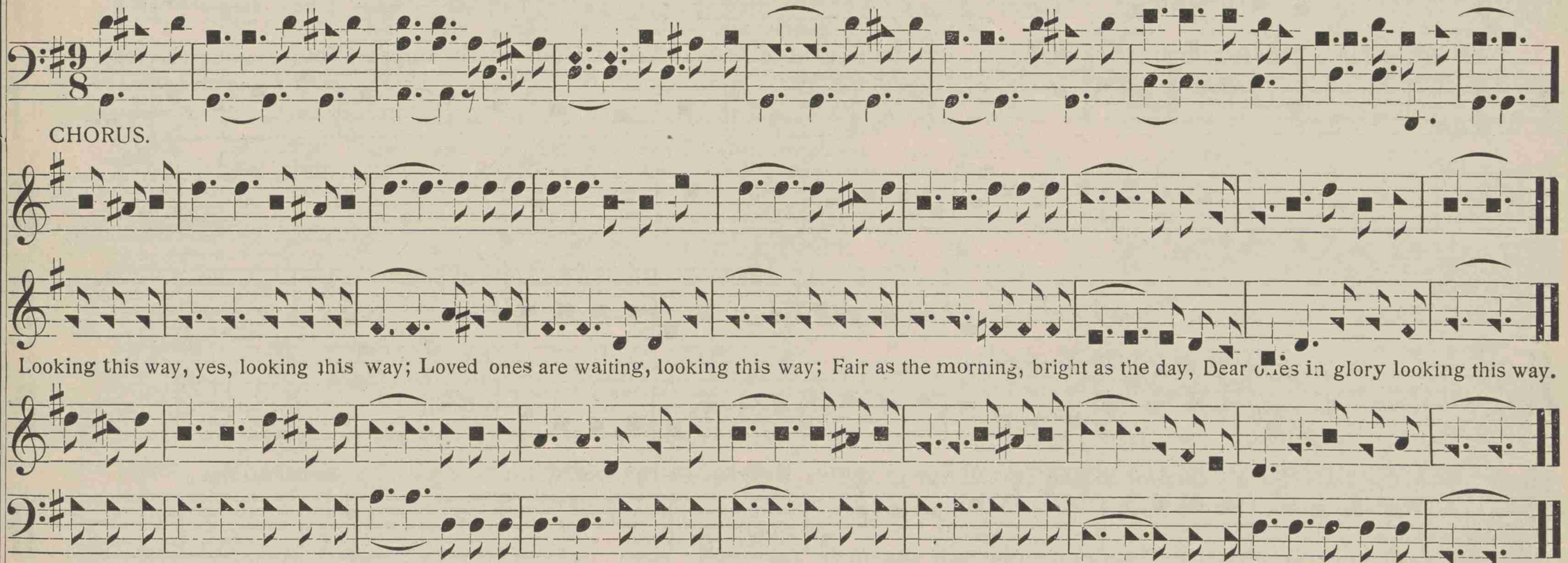
J. W. VAN DE VENTER. 1894.

SOLO OR DUET. "I am the resurection and the life; he that believeth in me tho' he were dead, yet shall he live." John 11-25.

Key of G.



1. Over the river faces I see, Fair as the morning, looking for me; Free from their sorrow, grief and dispair, Waiting and watching patiently there.
2. Father and mother, safe in the vale, watch for the boatman, wait for the sail, Bearing the loved ones over the tide Into the harbor, near to their side.
3. Brother and sister, gone to that clime, Wait for the others, coming sometime; Safe with the angels, whiter than snow, Watching for dear ones waiting below.
4. Sweet little darling, light of the home, Looking for someone, beckong come; Bright as a sunbeam' pure as the dew, Anxiously looking, mother, for you.
5. Jesus the Saviour, bright Morning Star Looking for lost ones straying afar; Hear the glad message; why will you roam? Jesus is calling, " Sinner, come home."



CHORUS.

Looking this way, yes, looking this way; Loved ones are waiting, looking this way; Fair as the morning, bright as the day, Dear ones in glory looking this way.

J. W. Van De Venter resides in New York, and has for several years. He has composed some very fine hymns and tunes. He is the proprietor of a hotel and writes music during his leisure hours. The above tune has some very sweet chords and is highly appreciated by many people.

40

LENOX.

Charles Wesley. 1750. Key B. Flat — Lev. 25: 25. — Lewis Edson. 1785.

1 Blow ye the trumpet blow, The gladly solemn sound; Let all the nations know, To earth's remotest bound,

2 Extol the Lamb of God, The all atoning Lamb; Redemption through His blood Throughout the world proclaim;

3 The Gospel trumpet hear, The news of heavenly grace; And saved from earth, appear before your Savior's face;

1 2

The year of jubilee is come;

The year of jubilee is come; The year of jubilee is come; Return, ye ransomed sin - ners, home.

Original title to this hymn was "The Year of Jubilee." Published in the author's Hymn Book for the year 1750. Some authorities have credited this hymn to Toplady. This is incorrect for the reason that Toplady was not born until 1840, and could have been only 10 years old at that time. Lewis Edson was born 1746 and died 1820. Was an American composer of great ability.

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SHEPHERDS REJOICE. C. M. D.

"The Lord is my Shepherd."—Ps. 23 : 1.

Key of F.

L. P. BREEDLOVE. Re-arranged by B. S. AIKEN, 1908.

1, { Shep - herds re - joice! lift up your eyes, And send your fears a - way,
{ News from the re - gions of the skies, A Sav-iour's born to - - day. } Je - sus, the God whom

2. { No gold nor pur - ple swad - dling bands, Nor roy - al shin - ing things,
{ A man - ger for His cra - dle stands, And holds the King of kings. } Go, shep-herd where the

3. { Thus Ga - briel sang and straight a - round The heav'n - ly ar - mies throng,
{ They tune their harps to soft - ly sound And thus con - clude their song. } Glo - ry to God who

an - gels fear, Comes down to dwell with me, To - day He makes His en - trance here, But not as mon-archs do.

in - fant lies, And see His hum - ble throne, The tears of joy in all your eyes, Go, shep - herd kiss the Son.

reigns a - bove, Let peace sur - round the earth, Mor - tals shall know their Mak - er's love At their Re - deem - er's birth.

These are part of the words taken from the tune "Oxford" in the "Sacred Harp," words originally appearing in the "Methodist Hymn Book," page 425. L. P. Breedlove composed several tunes which appear in the "Sacred Harp."

B. S. Aiken resides at present in Pike County, Ga.; is a fine singer and a great lover of music. He is on the committee of revision of the "Sacred Harp," appointed by the United Sacred Harp Musical Association of 1908. Mr. Aiken is a member of the Baptist church.

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EXHORTATION. C. M.

"My voice thou shalt hear in the morning, O Lord, in the morning will I direct my prayer unto thee."—Ps. 5: 3.

ISAAC WATTS. Key of F.

1. { Lord in..... the morn - ing Thou..... shalt hear My voice..... as - cend - - ing high:
   { Pre - sent - - ing at the Fa - - ther's throne, Our songs..... and our..... com - plaints. }

2 { Up to..... the hills where Christ..... is gone To plead for all..... His saints,
  { Sin - ners..... shall ne'er be Thy..... de - light, Nor dwell at Thy..... right hand. }

3. { Thou art a God be - fore..... whose sight The wick - - ed shall..... not stand;
   { Sin - ners shall ne'er be Thy..... de - light, Nor dwell at Thy..... right hand, }

To Thee will I di - rect my pray'rs, To Thee lift up mine eye,..... To Thee lift up mine eye.

To Thee will I di - rect my pray'rs, To Thee will I di - rect my pray'rs, To Thee lift up mine eye.

To Thee will I di-rect my pray'rs, To Thee lift up mine eye, To Thee will I di - rect my pray'rs, To Thee lift up mine eye.

To Thee will I di-rect my pray'rs, To Thee lift up mine eye,..... To Thee will I di-rect my pray'rs, To Thee lift up mine eye.

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History of "Exhortation." C. M.

This hymn originally had eight stanzas, and the title was, "For The Lord's Day, Morning." It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748.

The composer of the melody is unknown. This tune first made its appearance in White's "Sacred Harp," but no trace has been kept of its authorship.

PRIMROSE HILL.

ISAAC WATTS, 1709. Key of F.

(This hymn represents security and purity.)

The original title of the hymn was, "The Hopes of Heaven Our Support Under Trials on Earth." It appears in the author's "Hymns and Spiritual Songs," Book No. 3. Verse two, line two, was originally written "hellish darts" instead of "fiery darts." In the third stanza, "may I" instead of "so I." This precious hymn is held in high esteem wherever the English language is spoken. It is applied to many different standard tunes in the Protestant church hymn books. It is set to the tune of "Marlow," and arranged by Dr. Lowell Mason. It is one of the standard hymns, and so recognized in the "National Hymn Book," and by the leading Protestant churches of America.

Author of the music is unknown.

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GATHERING HOME. 10s and 8s.

CHORUS.

Miss Mariana B. Slade. 1871.

In the dispensation of the fullness of time He might gather in one all things in Christ, on earth and in heaveu.Eph. 2-10.

Dr. R. M. McIntosh, 1871.

Key of E♭ .Key note on first line, leading note space below. 6 over 8 time.

1. Up to the Bountiful Giver of life, Gathering home! gatheringhome! Up to the dwelling where cometh no strife, The dear ones are gatheriug home.
2. Up to the city where falleth no night, Gathering home! gathering home!Up where the Saviour's own face is the light,The dear ones are gathering home. Gathering
3 Up to the beautiful mansions above, Gathering home! gathering home! Safe in the arms of his infinite love, The dear ones are gathering home.

Gathering home, Gothering home, Gathering home, Gathering home,

home, ...Gath-er-ing home, . . . Never to sorrow more, never to roam, home.

Gathering home, Gathering home, God's children are gathering

Gathering home, Gathering home, Gathering home, Gathering home,

In 1871. Dr. McIntosh, while engaged in teaching music near Huntsville, Ala. received a telegram announcing the death of his sister, and while waiting a belated train to attend her funeral was meditating over his near relatives, who had recently departed fron this to the Glory World, this thought occured to him 'We, are "Gathering Home" and at once sung the two first lines of this song, afterwards sending them to Mrs. M. B. C. Slade, of Fall River, Mas., who requested her daughter Mariana B. Slade to finish the hymn. She added to the two first lines, which Dr. McIntosh had written, the remaining part of the hymn, "Safe in the arms of his infinite love, ect, " and its score of music is cut on the tomb stone over Dr. McIntosh's grave at Oxford, Ga.

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SARDIS. L. M.

"There shall be no more death, neither sorrow, ... for the former things are passed away."—Rev. 21 : 4.

S. L., 1869. Key of G.

Miss Sarah Lancaster, 1869.

Come on, my fel - low - pil - grims, come, And let us all be hast' - ning home; We

We soon shall land on

Come on, my fel - low - pil - grims, come, And let us all be hast' - ning home; We soon shall land on yon blest shore, Where

We soon shall land on yon blest shore, Where pains and sorrows

soon shall land on yon blest shore, Where pains and sorrows are no more, There we our Je - sus shall a - dore, For - ev - er blest. blest.

yon blest shore, Where pains and sor-rows are no more, There we our Je - sus shall a - dore,..... For - ev - er blest. blest.

pains and sor-rows are no more,..... There we our Je - sus shall a - dore,..... For - ev - er blest. blest.

are no more,..... There we our Je - sus shall a - dore,..... For - ev - er blest. blest.

Miss Sarah Lancaster, from the best information that can be obtained, died near West Point, Ga., sometime after the war. She was a sweet singer, had a splendid voice, and was taught to sing by B. F. White and J. P. Reese. It is claimed by those who are in position to know that she was partly aided in composing the tunes credited to her in the "Sacred Harp" by J. P. Reese. There are three tunes credited to her: The above, "O Sing to Me," and "The Last Words of Capernicus." She was a Christian woman with a lovely disposition, and was very popular among the members of the Southern Musical Convention and the Chattahoochee Singing Convention.

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OLIVET. 6s, 4s.

"Look unto me, and be ye saved, all the ends of the earth: for I am God, and there is none else"—ISA. 45: 22.

REV. RAY PALMER, 1831. Key of E♭. LOWELL MASON, 1831.

1. My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - iour di - vine; Now hear me while I pray, Take all my guilt a - way, O let me from this day Be whol - ly Thine.

2. May Thy rich grace im - part Strength to my faint - ing heart, My zeal in - spire; As Thou hast died for me, O may my love to Thee Pure, warm, and change - less be,— A liv - ing fire.

3. While life's dark maze I tread, And griefs a - round me spread, Be Thou my guide; Bid dark - ness turn to day, Wipe sor - row's tears a - way, Nor let me ev - er stray From Thee a - side.

5. When ends life's tran - sient dream, When death's cold, sul - len stream Shall o'er me roll; Blest Sav - iour, then, in love, Fear and dis - trust re - move; O bear me safe a - bove,— A ran - somed soul.

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Ray Palmer was born 1808 and died 1887. He was an American Presbyterian. It is claimed that he possessed greater genius than most any other American up to his time who had engaged in writing hymns for the Christian churches. This hymn was written when he was only 22 years old. He had just graduated at Yale College. He was in bad health, and laboring under many discouragements when he wrote the hymn. He said, "I recollect I wrote them with very tender emotions, and ended the last lines with tears, with consciousness of my own needs, without the slightest thought of writing for another's eyes." Dr. Lowell Mason met me on the streets of Boston and asked if I did not have something to contribute to a new tune and hymn book which he and the Rev. Thos. Hastings were soon to issue, "Spiritual Songs for Social Worship," in 1883. He took this hymn from his pocket and made a copy of it for Dr. Mason, who immediately wrote the familiar tune called "Olivet." Dr. Mason and others in a few days congratulated Dr. Palmer on this hymn, and said to him, "You have written many years and many good things, but we think you will be best known to posterity in the hymn or words, "My Faith Looks Up to Thee." This is considered Mr. Palmer's best production in all of his writings on hymnody.

MARTIN. 7s.

"A hiding place from the wind."—Isa. 32: 2.

CHAS. WESLEY, 1740. Key of F.

S. B. MARSH, 1836.

FINE. D. S.

Chas. Wesley wrote over 6,000 hymns, and a great portion of his hymns are used wherever a Protestant church is found. "Jesus, Lover of My Soul," is entitled to the position of number one in all hymnody, and the entire Church with absolute unanimity assigned to it the first place, while, in Dr. Benson's "Rock of Ages," it is the only hymn he puts before "Jesus, Lover of My Soul." Dr. Ellis Thompson, in his "National Hymn Book of American Churches," places this hymn equal with "Rock of Ages."

S. B. Marsh was born 1798 and died 1875. There is but little said about him as a musician. The music to this tune shows that he had at least gathered all of the essential elements to give to the world one of the standard melodies. It is equal to Toplady's "Rock of Ages" and Oliver Holden's "Coronation."

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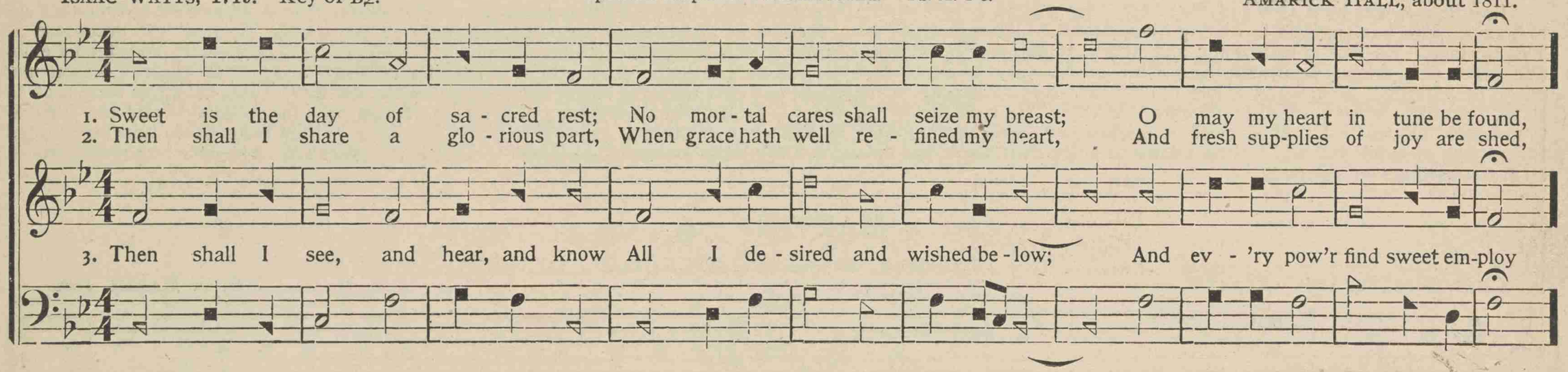
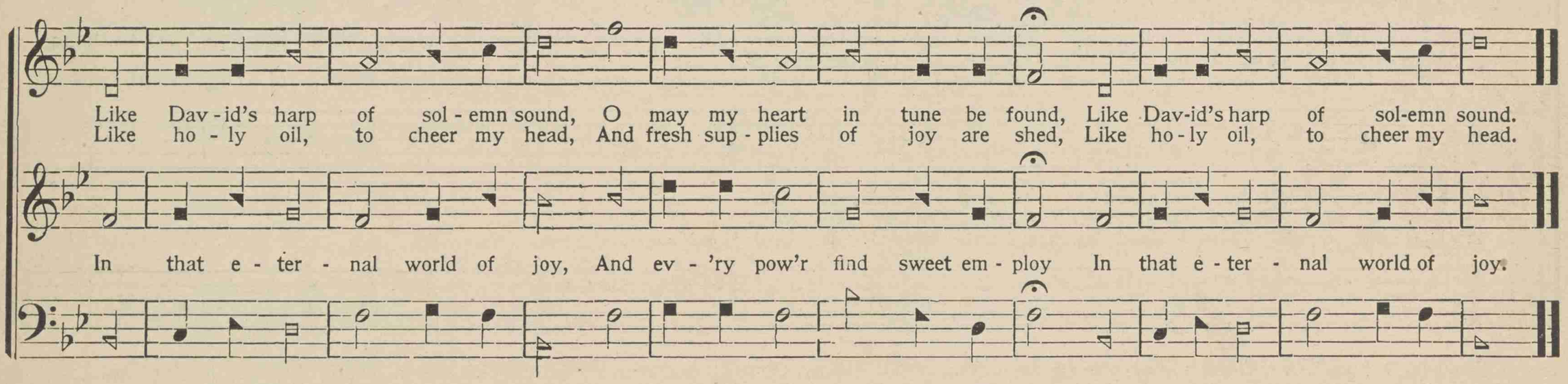
DEVOTION. L. M.

"To shew forth thy lovingkindness in the morning, and with faithfulness every night, upon an instrument of ten strings, and upon a psaltery; upon the harp with a solemn sound."—Ps. 92: 2-3.

ISAAC WATTS, 1719. Key of B♭. AMARICK HALL, about 1811.





The words as arranged in this hymn, begin on the second verse of the orignal hymn, the first verse being, "Sweet is the work of God my King." Original name of the hymn was, "A Song for the Lord's Day." Mr. Hall, the author of the music, was born 1718, and died 1827. He taught music for several years. Many of his tunes are in the old tune books, among some of the names are "My Glory," "Canaan," "Crucifixion," "Harmony," "Hosanna," "All saints," (new) is said to be his masterpiece. He was a good singer, and taught music for a long time in Massachusetts and other States.

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MERCY'S FREE. 9, 6, 9, 8, 8, 8, 6.

"According to his mercy, he saved us."—TITUS 3: 5.

L. P. B. Key of F.

LEONARD P. BREEDLOVE, 1858.

L. P. Breedlove was a member of the Southern Musical Convention, and was one of the committee appointed by said convention to add an appendix to the "Sacred Harp," and assisted in 1859 in making an addition to it. The tune and words of this song are credited to Mr. Breedlove in that book. (See page 337.) We have no knowledge about him except that he was one of the old-time singers fifty or sixty years ago.

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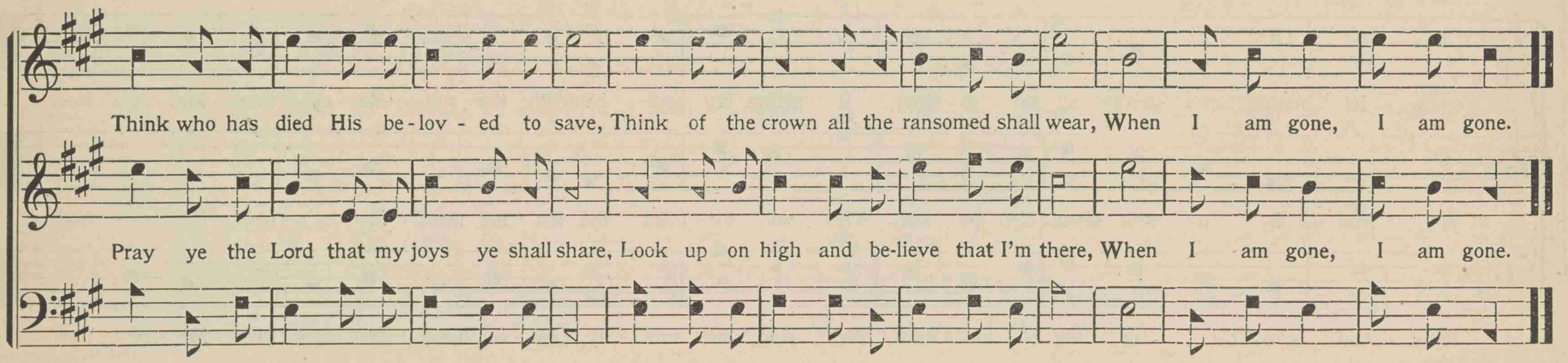
WHEN I AM GONE. 10s & 4s.

"Weep not for me"—LUKE 23: 28.

M. H. T.

M. H. TURNER, 1852.

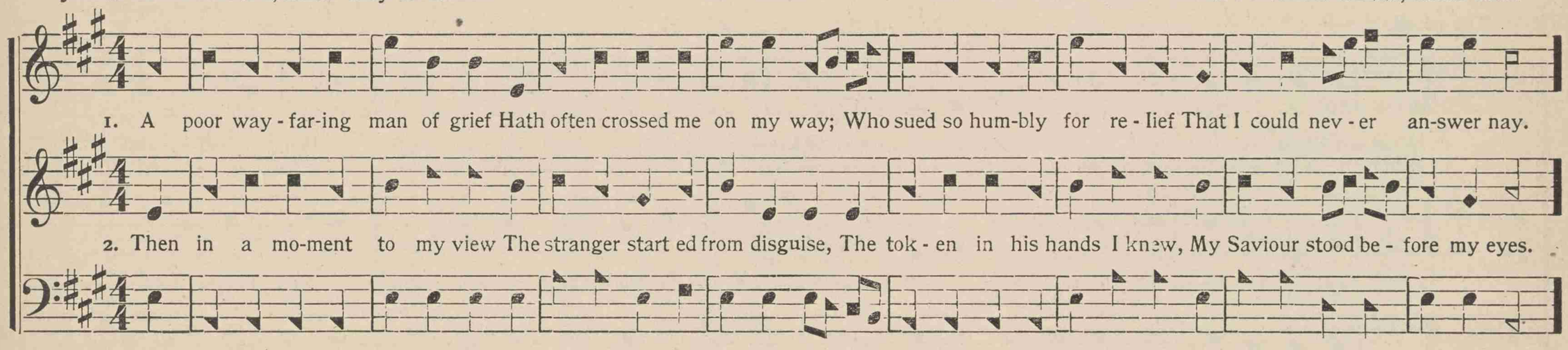


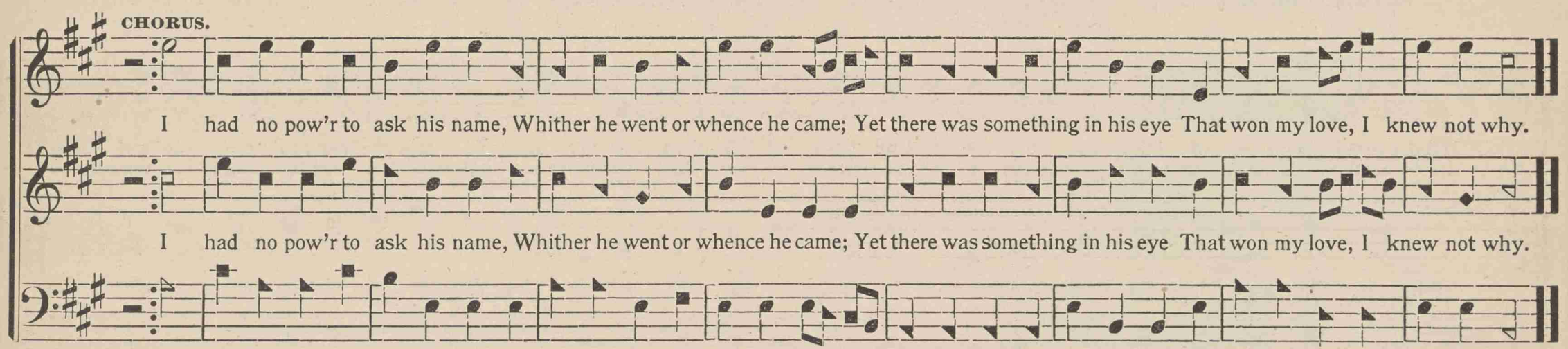
But little is is known of Mr. Turner, the author and composer of the above tune. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention from 1850 to 1860.

DUANE STREET. L. M. D.

"For I hungered and ye gave me meat: I was thirsty and ye gave me drink; I was a stranger and ye took me in, naked and ye clothed me."—MATT. 25: 35, 36.

JAMES MONTGOMERY, 1826. Key of A. REV. GEORGE COLES, about 1835.





The original title to this hymn was "The Stranger." This hymn has been set to many different tunes, but more immediately associated with Coles' "Duane Street" than any other music. This is one of the standard tunes that stood the test many years, and is still popular in many sections of the country. George Coles was born in England, 1792, and died in New York City, 1858. He was editor of the "New York Chrisitan Advocate" for several years. He was a musician of notability and a fine singer. In Montgomery's poems, "The Stranger" has seven stanzas. James Montgomery was a minister, was born in Scotland 1771, and died in 1854. He was an editor and did a great deal of literary work. He published several volumes of splendid hymns, and was also a musician. He was an English Moravian, and poet.

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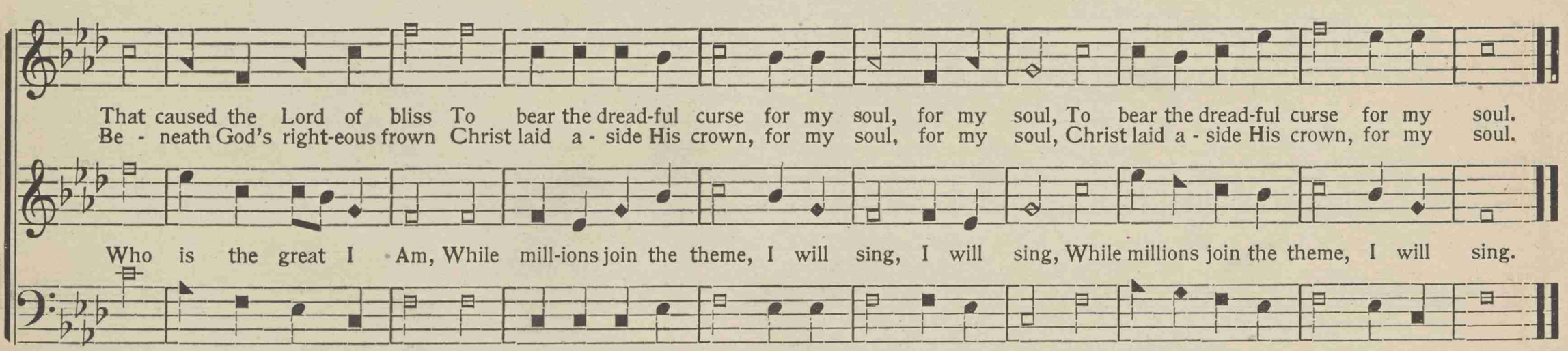
WONDROUS LOVE. 12, 9, 6, 6, 12, 9.

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him, should not perish. but have everlasting life."—JOHN 3: 16.

Key of A♭.



The authorship of the words and music of this tune are unknown. The words represent the great manifestation of the love of God for the world, in giving His only begotten Son to die for the world and that all who believe in Him shall not perish but have everlasting life. No greater love has ever been expressed in the world than this. This tune is one of the stirring melodies of the old sacred songs and is yet loved and highly appreciated by the church people in many sections of the country.

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HOME OF THE SOUL. 12s & 8s.

"In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you."—JOHN 14: 2.

MRS. HELEN H. GATES, 1865. Key of E♭. PHILIP PHILIPS, 1865.

1. I will sing you a song of that beau - ti - ful land, The far a - way home of the soul, Where no

2. O that home of the soul! in my vis - ions and dreams Its bright jas - per walls I can see, Till I

3. That un - chang - a - ble home is for you and for me, Where Je - sus of Naz - a - reth stands; The

4 O how sweet it will be in that beau - ti - ful land, So free from all sor - row and pain, With

storms ev - er beat on the glit - ter - ing strand, While the years of e - ter - ni - ty roll, While the years of e -

fan - cy but thin - ly the veil in - ter - venes Be - tween the fair cit - y and me, Be - tween the fair

King of all king - doms for - ev - er is He, And He hold - eth our crowns in His hands, And He hold - eth our

songs on our lips and with harps in our hands, To meet one an - oth - er a - gain, To meet one an -

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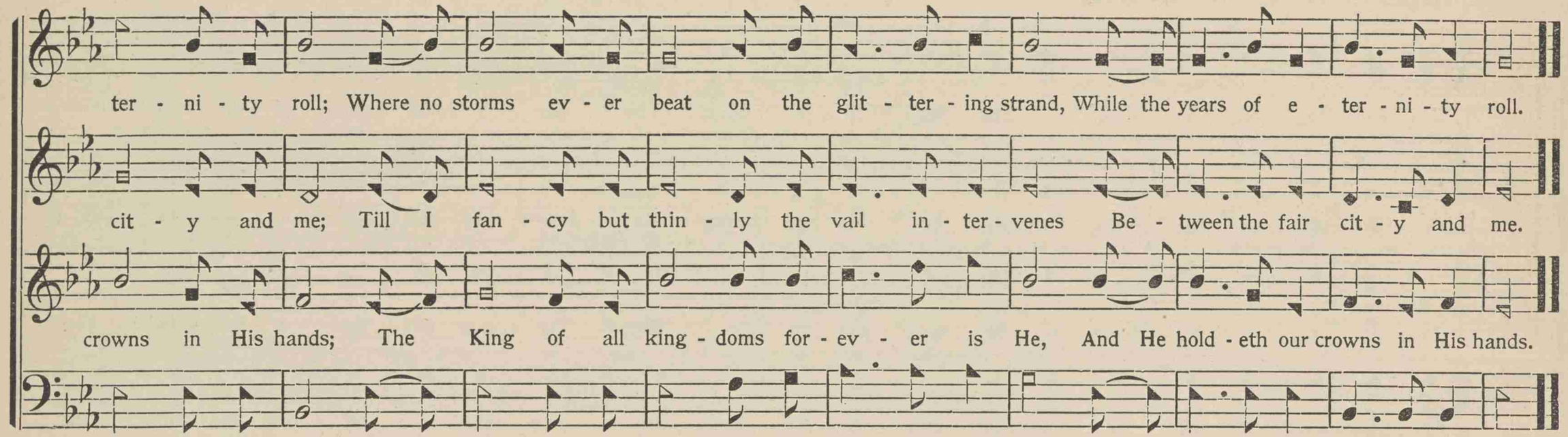
HOME OF THE SOUL. Concluded.



Philip Phillips was born 1834 and died 1895. He was an American, "The Singing Pilgrim," teacher, and composer, also compiler of sacred music. He produced several music books.

Mrs. E. H. Gates was born 1835 and died 1863. She was an American, and a splendid hymn writer. She resided at Elizabeth, N. J. "Pilgrim's Progress" suggested the words of this beautiful hymn as well as the music of the same. She was a member of the Presbyterian church.

REVERENTIAL ANTHEM.

Key of A♭. Ps. 96, 8, 9, 10, 13. E. J. KING, between 1844 and 1850.

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This anthem was composed by Prof. E. J. King between 1844 and 1850. He was a member of the Missionary Baptist Church, and a fine singer. He was the brother of a music teacher, who once lived in Georgia, by the name of Joel King. It is claimed he died in Crawford County, Ga. He was also a music teacher, receiving instructions and educated in music by B. F. White. He is credited with being the author of twenty-six tunes in the "Sacred Harp." He also assisted in revising the "Sacred Harp" at one time. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention a number of years.

HAPPY DAY. L. M.

"Rejoice in the Lord."—PHIL. 3: 1.

PHILIP DODDRIDGE, 1755. **Key of G.**

E. M. RIMBAULT, about 1850.

CHORUS.

1. { O hap - py day that fixed my choice On Thee, my Sav - iour and my God! / Well may this glow-ing heart re - joice, And tell its rap - tures all a- broad. }
Hap - py day, hap - py day, When Jesus washed my sins a - way;

2. { O hap - py bond that seals my vows To Him who mer - its all my love! / Let cheer-ful an - thems fill the house, While to His al - tar now I move. }
Hap - py day, hap - py day, When Jesus washed my sins a - way;

3. { 'Tis done, the great trans-ac-tion's done; I am my Lord's, and He is mine; / He drew me, and I fol-lowed on, Charmed to confess the voice di - vine. }
Hap - py day, hap - py day, When Jesus washed my sins a - way;

4. { High Heav'n, that heard the solemn vow, That vow renewed shall dai - ly hear, / Till in life's lat - est hour I bow, And bless in death a bond so dear. }
Hap - py day, hap - py day, When Jesus washed my sins a - way;

He taught me how to watch and pray, And live re - joic - ing ev - 'ry day, Hap - py day, hap - py day, When Je-sus washed my sins a - way.

He taught me how to watch and pray, And live re - joic - ing ev - 'ry day, Hap - py day, hap - py day, When Je-sus washed my sins a - way.

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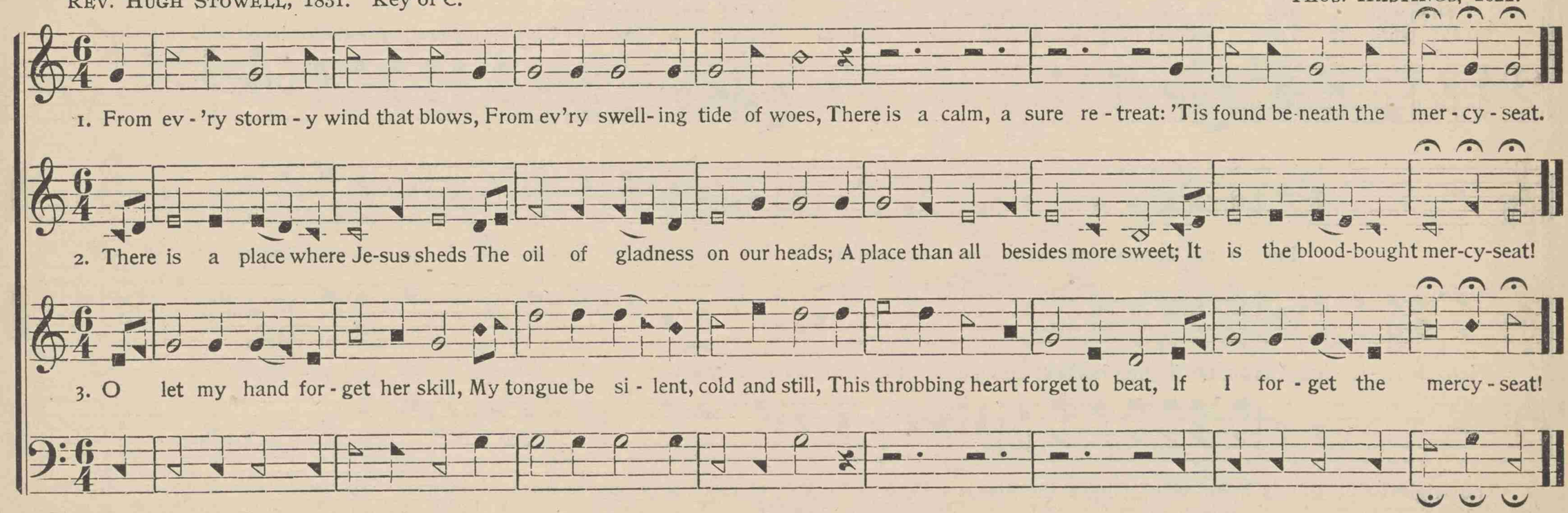
Philip Doddridge, D. D., was an English Congregationalist. He was born 1702 and died 1752 of consumption. He was a noted scholar, and was a Non-conformist as a minister. He was for a long time pastor of the Congregational church at North Hampton, and was a man of great power and influence. He composed some of the best standard hymns in the English language.

E. M. Rimbault was born in England 1816 and died 1876 When he was sixteen years of age he was an organist in a Swiss church. He became a skilled musician, and composed a great deal of sacred music. The authorities of Harvard College offered him the position of professor of music in that institution at one time, but he declined. The fact of him being tendered this position is sufficient evidence to establish his high attainments as a professor of music, for none are offered this position except one who is skilled in the art and science of music.

RETREAT. L. M.

"I will commune with thee from above the mercy seat."—Ex. 25: 22.

REV. HUGH STOWELL, 1831. Key of C. THOS. HASTINGS, 1822.



Mr. Stowell was a minister of the Church of England; born in the Island of Mann, 1799. He was a great church member; composed a large number of valuable hymns, and died 1865. Forty-six of his best hymns were published immediately after his death.

Dr. Thos. Hastings was born 1784 and died 1872. He was an American composer and writer of church music. He was a co-worker with Dr. Lowell Mason, and stood in the front rank as a composer of sacred tunes.

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JERUSALEM. L. M.

JOHN CENNICK, 1743. Key of A Minor. "Hope of eternal life, which God, that cannot lie, promised before the world began."—TITUS 1: 2.

CHORUS.

1. Je - sus, my all to heav'n is gone, He whom I fix my hopes up - on;
   His track I see, and I'll pur-sue The nar - row way till Him I view.
2. The way the ho - ly proph - ets went, The road that leads from ban - ish-ment,
   The King's high-way of ho - li - ness, I'll go, for all His paths are peace.
3. This is the way I long have sought, And mourned because I found it not;
   My grief a bur - den long has been, Be - cause I was not saved from sin.
4. Then will I tell the sin - ners round, What a dear Sav - iour I have found;
   I'll point to Thy re-deem - ing blood, And say, "Be-hold the way to God."

I'm on my journey home to the New Je-ru-sa-lem,
I'm on my journey home to the New Je-ru-sa-lem, So fare you well, So fare you well, I am go-ing home, So fare you well.
New Je-ru - sa - lem, I'm on my journey home to the new Je-ru-sa - lem, So fare you well, So fare you well, I am go-ing home, So fare you well.

The original title to this hymn was "Christ, the Sinner's Way to God." Cennick was born in England in 1718. He joined the Methodist societies of the Wesleys when he was seventeen years old, and afterward became a preacher. A dispute arose in his church and he afterwards founded an independent church of his own, which was gathered into the Whitfield and Huntingdon connection. Sometime after that he joined the Moravians, and spent the remainder of his life with them. He died in 1755. He was a man of sincere piety, was a polished poet and hymn writer. His hymns were published in 1741. He was the author of two great and well-known hymns, "Children of the Heavenly King," and the above-named hymn. The stanzas in both hymns are regarded of the highest standard of hymneties. "Children of the Heavenly King" has found its way into the hymn books of the American churches.

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HOLY MANNA. 8s & 7s.

"Worship the Lord in beauty of holiness."—Ps. 29: 2. "It is manna. This is the bread which the Lord hath given you to eat."—Ex. 16: 15.

Key of A♭.

MOORE.

This is one of the tunes of long standing. It is page 59 in B. F. White's "Sacred Harp," and has been sung and played by church people in conventions and singing societies for almost one hundred years. It is suggested that the chorus may be successfully rendered to "Lord, Revive Us." From the best information at our command we credit J. W. Moore with the music, who wrote and published an encyclopedia of music known as "Moore's Encyclopedia of Music," with an appendix introducing musical events up to 1876. It was first published in 1854. Mr. Moore was of the State of Vermont.

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HEAVENLY DOVE. C. M.

"I saw the Spirit descending from heaven like a dove, and it abode upon him."—JOHN 1: 32.

ISAAC WATTS, 1707. ABSALOM OGLETREE, 1869.

1. Come, Ho - ly Spir - it, heav'n-ly Dove, With all Thy quick'ning pow'rs; Kin -
1. Come, Ho - ly Spir - it, heav'n-ly Dove, With all Thy quick'ning pow'rs; Kin - dle a flame of
1. Come, Ho - ly Spir - it, heav'n-ly Dove, With all Thy quick'ning pow'rs; Kin - dle a flame of sa - cred love, Kin -
1. Come, Ho - ly Spir - it, heav'n-ly Dove, With all Thy quick'ning pow'rs; Kin - dle a flame of sa - cred love, Kin - dle a flame of
dle a flame of sa - cred love In these cold hearts of ours; Kin - dle a flame of sa - cred love In these cold hearts of ours.
sa - cred love In these cold hearts of ours;..... Kin - dle a flame of sa - cred love In these cold hearts of ours.
dle a flame of sa - cred love In these cold hearts of ours; Kin - dle a flame of sa - cred love In these..... cold hearts of ours.
sa - cred love In these cold hearts of ours;..... Kin - dle a flame of sa - cred love In these cold hearts of ours.

2 In vain we tune our formal songs,
In vain we strive to rise;
Hosannas languish on our tongues,
And our devotion dies.

3 Come, Holy Spirit, heav'nly Dove,
With all Thy quick'ning pow'rs;
Come, shed abroad a Saviour's love,
And that shall kindle ours.

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The original title to the foregoing hymn was "Breathing After the Holy Spirit," taken from the author's hymns on "Spiritual Songs." There have been changes made in the hymns in some portions. It is one among Dr. Watts' many hymns that has been handed down through all Protestanism, and is popular in all denominations.

Brown and Butterworth, in their story of "Hymns and Tunes," give much history concerning the words in this hymn, and relate many incidents connected with it. Prof. Absalom Ogletree is among the old Georgia musicians of sacred music. At this writing, 1908, he resides in Spaulding County, and is ninety-six years of age. He taught music many years, mostly in the song book known as the "Sacred Harp," by B. F. White. He is a fine singer, and has composed several hymn tunes in different song books. His present physical condition indicates that he may be spared many years.

LABAN. S. M.

"For I have kept the ways of the Lord, and have not wickedly departed from my God."—II. SAM. 22: 22.

GEORGE HEATH, 1781. Key of C. LOWELL MASON, 1830.

Geo. Heath, the author of this hymn, was an English minister, born 1781 and died 1822. For a time he was pastor of the Pressley church, at Honiton, Devonshire. He was a very prolific writer, having written and composed one hundred and forty hymns, and had printed several editions of the same. "Laban," has dash and animation, and is well adapted to the hymn, "My Soul, Be On Thy Guard." It is one of the standard hymns of American churches, and is also one of the leading tunes. Dr. Lowell Mason always wrote fine music. His manner of writing tunes brought about a reformation in this country in composing sacred music.

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CORONATION. C. M.

"Thou shall be a crown of glory in the hand of the Lord, and a royal diadem in the hand of God."—Isa. 62: 3.

Rev. Edward Perronet, 1779. Key of G. Oliver Holden, 1793.

1. All hail the pow'r of Je - sus' name! Let an - gels pros-trate fall; Bring forth the roy - al di - a - dem, And

2. Ye chos - en seed of Is - rael's race, A rem - nant weak and small; Hail

3. O that with yon - der sac - red throng We at His feet may fall! We'll

We'll join the ev - er - last - ing song, And

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

Him who saves you by His grace, And crown Him Lord of all, And crown Him Lord of all.

join the ev - er - last - ing song, And crown Him Lord of all, And crown Him Lord..... of all.

crown Him Lord of all, We'll join the ev - er - last - ing song, And crown Him Lord of all.

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History of "Coronation."

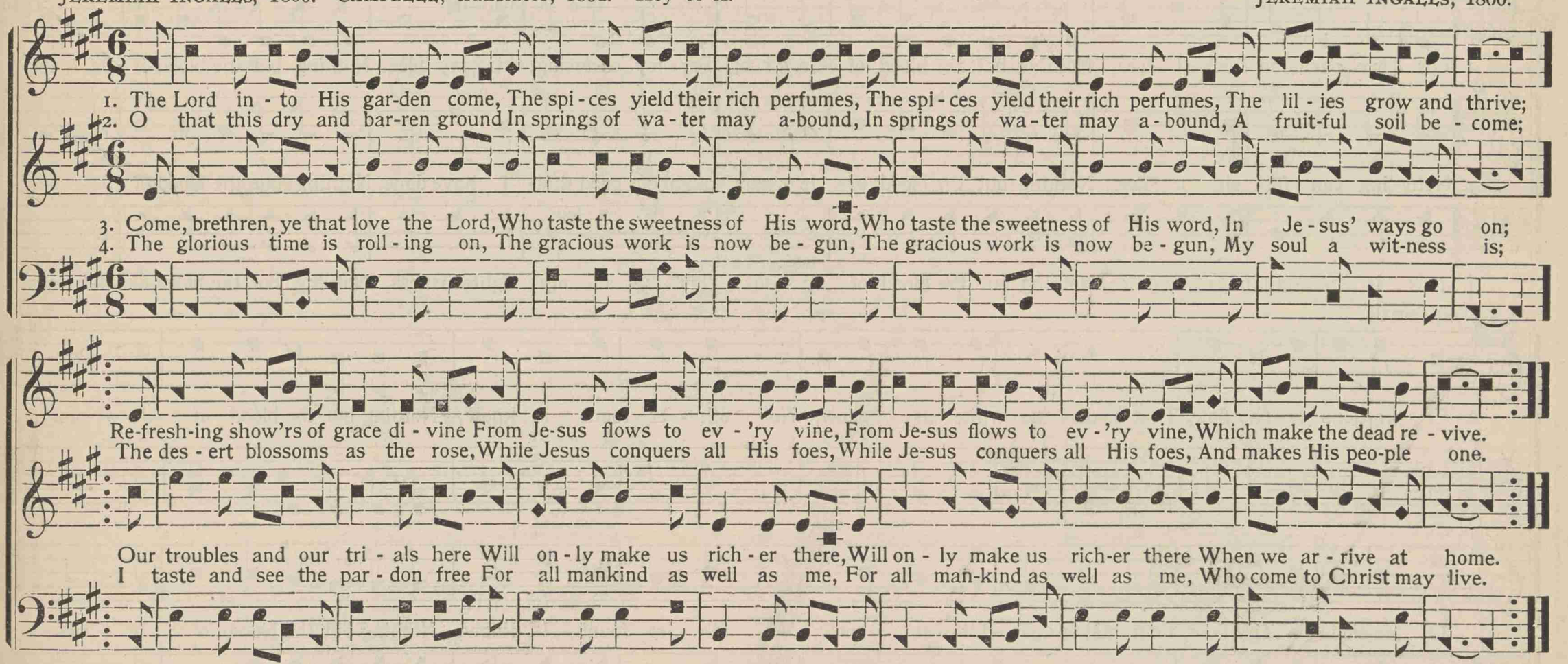
Mr. Perronet was a bosom friend of Charles Wesley. He was an English Methodist and Independent, and composed a great many hymns. He was born in 1726 and died in 1792. This hymn ranks with the very best.

Oliver Holden, the author of "Coronation," was a self-taught musician; born in Massachusetts, and reared in the carpenter's trade. Mr. Holden wrote a number of hymns and tunes, and published several books. The tune "Coronation" has never been severed from the hymnof "Perronet." While a number of other tunes have claimed its attention, it seems to be inseparably attached to "Coronation." It has, ever since it was composed, been one of the strong melodies of different churches of the country; and while Dr. David Breed, in his book on hymnology, as well as others, claim that the composition, as it is arranged, is far from being a perfect melody and first-class tune, it still lives, and is one of the leading church tunes of the United States.

NASHVILLE. 8s, 8s, & 6s.

"Thou shalt be like a watered garden, and like a spring of water, whose waters fail not."—Isa. 58: 11.

JEREMIAH INGALLS, 1800. CAMPBELL, translator, 1804. Key of A. JEREMIAH INGALLS, 1800.



This was originally called "Garden Hymn." It is sometimes credited to William Campbell, author of "Glorious Light of Zion," "There is a Holy City," "There is a Land of Pleasure."

Jeremiah Ingalls was born in 1764 and died in 1828. He was the author of several hymns, as well as composer of a great deal of music. He was an American, and published several volumes of music. See page 17. Copyright, 1909, by J. S. James.

NOTHING BUT THE BLOOD OF JESUS.

"Unto him that loved us, and washed us from our sins in his own blood?"—REV. 1: 5. "And have washed their robes, and made them white in the blood of the Lamb."—REV. 7: 14.
"Wash me, and I shall be whiter than snow.—PS. 51: 7.

R. L. Key of G. ROBERT LOWRY.

1. What can wash a - way my sin? Nothing but the blood of Je - sus; What can make me whole a - gain? Nothing but the blood of Je - sus.

2. For my par - don this I see, Nothing but the blood of Je - sus; For my cleansing, this my plea, Nothing but the blood of Je - sus.

3. Noth - ing can for sin a - tone, Nothing but the blood of Je - sus; Naught of good that I have done, Nothing but the blood of Je - sus.

4. This is all my hope and peace, Nothing but the blood of Je - sus; This is all my righteousness, Nothing but the blood of Je - sus.

CHORUS.

O pre-cious is Thy flow, That makes me white as snow; No oth - er fount I know, Nothing but the blood of Je - sus.

O pre-cious is Thy flow, That makes me white as snow; No oth - er fount I know, Nothing but the blood of Je - sus.

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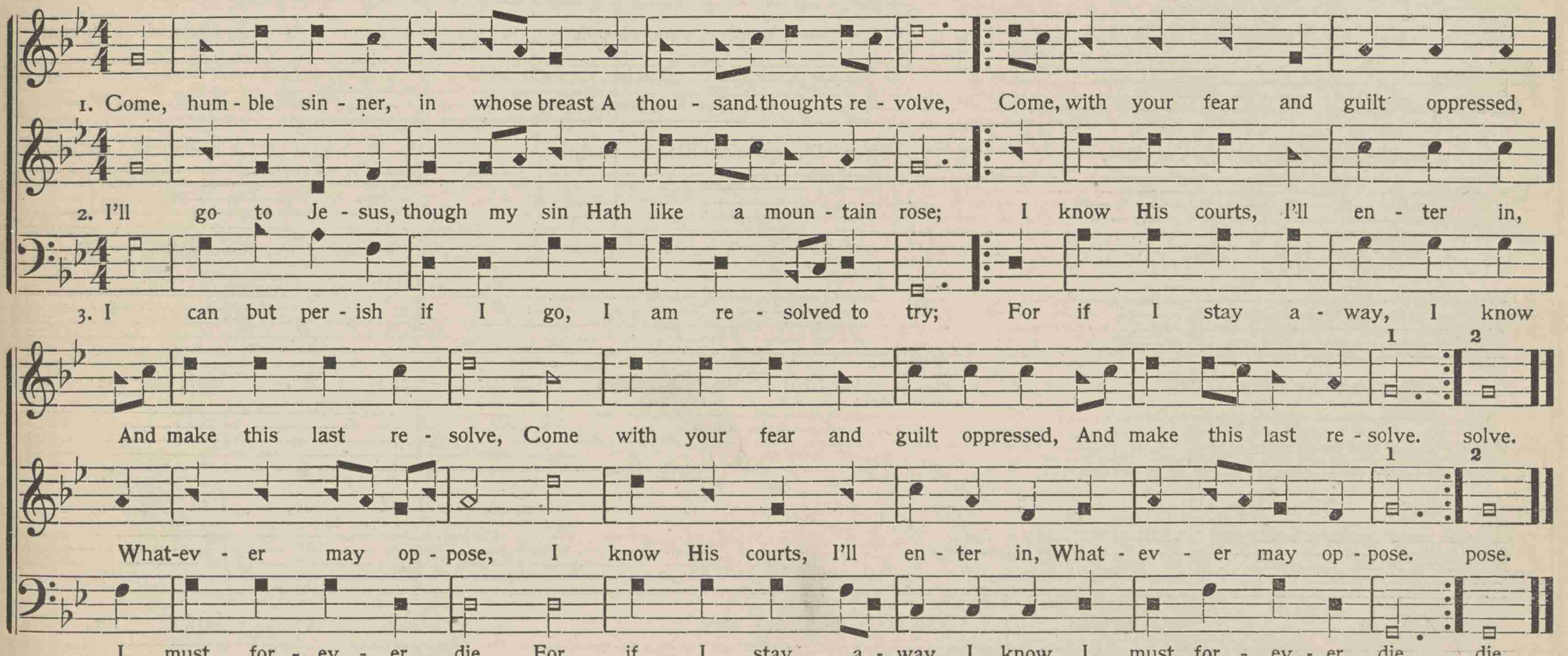
Rev. Robert Lowry, the author of the foregoing words and tune, was born in Philadelphia, Pa., in 1826, and educated at Lewisburg, Pa. He died in 1899. He was a successful and faithful minister of the Christian religion, who was more widely known as a composer of sacred music. He is the author of many valuable tunes. Among some of his much appreciated music are the following tunes: "Something For Jesus," "I Need Thee Every Hour," "Jesus Only," "One More Day's Work For Jesus," "Where Is My Wandering Boy To-night?" and many others. Dr. Lowry became an active Christian in his seventeenth year. He was once professor in a college, and pastor of a church in Penfield, N. J., up to the time of his death. He considered preaching to be his supreme function. Music was to him a side issue. He was much loved by all who knew him.

FAIRFIELD. C. M.

EDMUND JONES, 1750. Key of A Minor.

"And so I will go in unto the king, . . . and if I perish, I perish." "When the king saw Esther the queen standing in the court, that she obtained favor in his sight: and the king held out to Esther the golden sceptre that was in his hand."—ESTHER 4: 16; 5: 2.



Edmund Jones was an English Baptist minister, born in 1721 and died in 1765. He composed several important hymns, one of his best is the above named. Nothing is known of the author of the music. Search through many books fail to give the name of the author. It is one of the old church tunes.

66

LEAD ME, SAVIOUR. 7s. D.

F. M. D. Key of D♭.

"Lead me, O Lord, in thy righteousness."—Ps. 5: 8.

F. M. DAVIS, 1876.

1. Sav - iour, lead me, lead me, lest I stray, Gen - tly lead me, lead me all the way; I am safe, am

2. Thou the Ref-uge of my soul, of my soul, When life's stormy bil-lows roll, bil - lows roll; I am safe when Thou art

3. Sav - iour, lead me, then at last, When the storm of life is past, To the land of endless

4. Sav - iour, lead me, lead me, lest I stray, When the storm, the storm of life is past, To the land, the

CHORUS.

safe when by Thy side, I would in, would in Thy love a - bide. Lead me, lead me

nigh, Thou art nigh, All my hopes on Thee re - ly, Thee re - ly. Lead me, lead me,

day, Where all tears are wiped a - way. Lead me, lead me,

land of end - less day, Where all tears, all tears are wiped a - way. Lead me, lead me,

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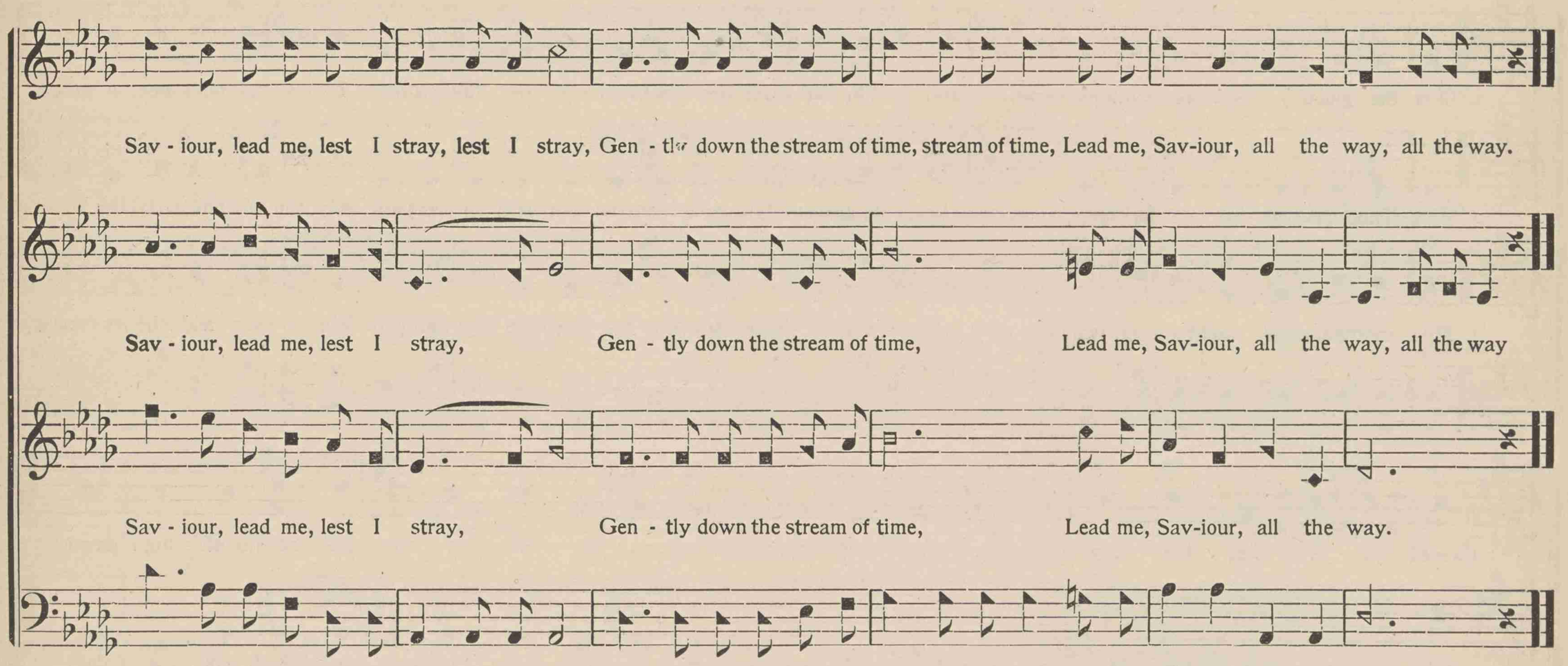

Prof. F. M. Davis was born in 1839 and died in 1896. He was an American composer and teacher of music, having composed a large number of valuable hymns and tunes. When one of his pieces of music is found it will be seen at once that it is filled with harmony and melody. He was a devoted Christian, always in the service of his Lord and Master. It is said the above words fully represent his relationship to the Saviour. He died in full faith of the salvation of the good. Several years ago Prof. A. J. Showalter re-arranged parts of the above tune, as it is here presented. The sentiment of the words in this beautiful tune is a pleading petition to the Saviour.

ZION. 8s, 7s & 4s.

"Receiving the end of your faith, even the salvation of your soul."—PET. 1: 9.

REV. WM. WILLIAMS, 1772. Key of D.

THOS. HASTINGS, 1830.

1. O'er the gloom-y hills of darkness, Look, my soul, be still, and gaze; See the prom - is - es ad-vanc-ing To a glo-rious day of grace;

2. King-doms wide that sit in darkness, Grant them, Lord, the glorious light; Now from east - ern coast to west-ern May the morning chase the night;

3. Fly abroad, thy might-y gos-pel, Win and conquer, nev - er cease; May thy last-ing, wide do - min-ions Mul - ti - ply and still in-crease;

Blessed ju - bi - lee, Let thy glo - rious morn - ing dawn, Blessed ju - bi - lee, Let thy glo - rious morn - ing dawn.

Let re - demp - tion, Free - ly pur - chased, win the day, Let re - demp - tion, Free - ly pur - chased, win the day.

Sway Thy scep - ter, Sav - iour, all the world a - round, Sway Thy scep - ter, Sav-iour, all the world a - round.

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Rev. Wm. Williams was a Welsh Calvinistic Methodist, born in 1717. He began the study of medicine, but took deacon's orders, and was for a time an itinerant preacher. He left the Established Church of England, and died in 1781.

This hymn ante-dated the missionary movement for many years. The history of Thos. Hastings has been given on page 1. He was one of the best tune writers of his day, and was an American composer of sacred music of wide reputation.

THE GOLDEN HARP. L. M.

"Yea, upon the harp will I praise thee."—Ps. 43 : 4.

Key of F♯ Minor. J. P. REESE, about 1858.

Prof. J. P. Reese was born in Jasper County, Ga., in 1828, died in Coweta County, in 1900, buried at Oak Hill Cemetery, Newnan, Ga. He composed many tunes and hymns, which are published in different song books. He helped revise the "Sacred Harp" in 1869. There are 27 different tunes in the "Sacred Harp" composed by him. He was a music teacher, and taught in many different counties in Georgia and Alabama. He was a strict member of the Baptist church. He was engaged in composing music for over twenty years; belonged to the Southern Musical Convention from 1845 up to the time of his death. He frequently mixed with politicians of his section, and was a regular correspondent of the Newnan papers from 1855 up to the time of his death. Reference is made to a more extended sketch of Prof. Reese in James' "Brief History of the Sacred Harp," pages 94-99, inclusive.

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70.

WEBSTER. S. M.

Isaac Watts. 1707

Key of F.

1 Come, we who love the Lord, And let our joys be known; Join in a song with sweet accord And thus surround the throne.

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

3 The God that rules on high, That all the earth surveys, That rides upon the stormy sky, And calms the roaring sea—

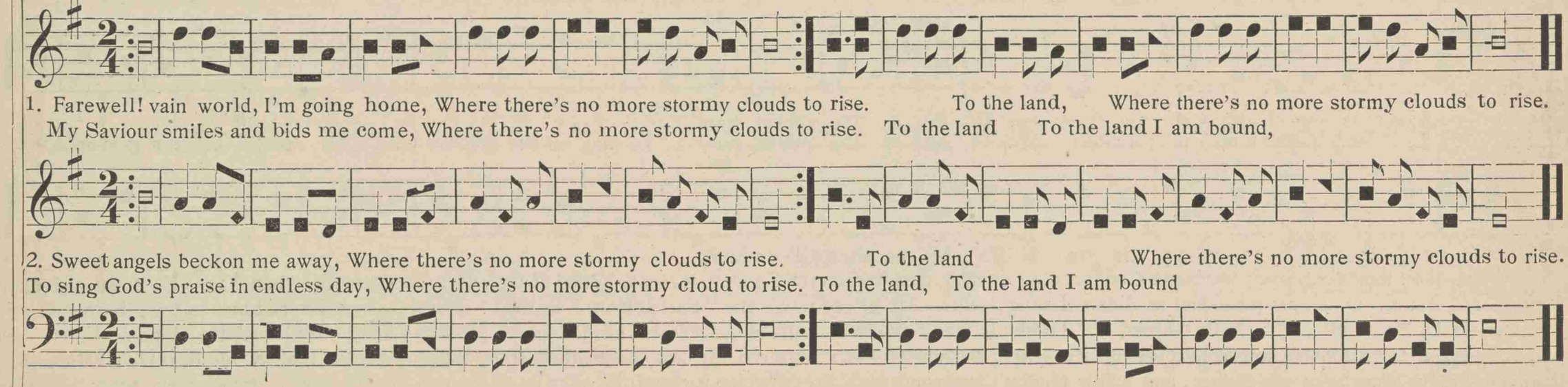
The originai name of this hymn was "Heavenly Joys on earth" appeared in Watt's Hymns on Spsritual Songs.

The author of the tune "WEBSTER" is unknown, it having appeared in a large number of song books for the last sixty years without being credited to any one. There are certain claims however, that it may have been written by Corelli. We think this is a mistake. The tune may have been taken from a melody of Handel, but there is no certainty about it.

TRAVELING PILGRIM. L. M.

Key of E. Minor

S. H. REES.



1. Farewell! vain world, I'm going home, Where there's no more stormy clouds to rise. To the land, Where there's no more stormy clouds to rise.
My Saviour smiles and bids me come, Where there's no more stormy clouds to rise. To the land To the land I am bound,

2. Sweet angels beckon me away, Where there's no more stormy clouds to rise. To the land Where there's no more stormy clouds to rise.
To sing God's praise in endless day, Where there's no more stormy cloud to rise. To the land, To the land I am bound

HOME TO GOD ABOVE.

Key of E. "Whom having not seen, ye love; . . . ye rejoice with joy unspeakable and full of glory."—1 Pet. 1: 8. J. G. Land, 1908.

Then let your songs abound,

J. G. Land, the author of the above melody, lives in the State of Alabama. He is a fine leader of music and has composed several tunes. This hymn, as it appears above, was taken from the tune, "Hill of Zion," on page 380 of the "Sacred Harp."

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BELLEVUE. 11s.

"He hath said I will never leave thee, nor forsake thee."—HEB. 13: 5.

In the S. H. this tune is credited to Z. CHAMBERS.
It was originally written by ANNA STEELE.

GEO. KEITH, 1787. Key of A♭.

Miss Anna Steele was a Baptist minister's daughter. She was born 1706 in England at Broughton Hampshire. She spent her life there, and died 1778. In 1760 and 1780 volumes of her work were published, in verse and prose, and many hymns, psalms, poems and tunes are credited to her. Chambers made a few alterations in the above tune. The original title to this hymn was "Precious Promises."

George Keith was an English Baptist minister, publisher and bookseller. He wrote a number of hymns. Some very high authorities claim that Robert Keene, a member of Dr. John Rippon's church (Baptist) of London composed the above hymn. "How Firm a Foundation" was the favorite of President Andrew Jackson's wife, and on his deathbed he called for it. It was a favorite of General Robert E. Lee, and was sung at the funeral of him, the greatest of all modern generals.

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THE OLD SHIP OF ZION.

"Holding faith, and a good conscience; which some having put away concerning faith have made shipwreck."—I. Tim. 1: 19.

Key of E♭.

F. W. Carter, rearranged 1850.

1. What ship is this that will take us all home, O glo - ry hal - le - lu - jah,
   And safe - ly land us on Ca - naan's bright shore? O glo - ry hal - le - lu - jah.
2. The winds may blow and the bil - lows may foam, O glo - ry hal - le - lu - jah,
   But she is a - ble to land us all home, O glo - ry hal - le - lu - jah.
3. She land - ed all who have gone be - fore, O glo - ry hal - le - lu - jah,
   And yet she is a - ble to land still more, O glo - ry hal - le - lu - jah.
4. If I ar - rive there, then, be - fore you do, O glo - ry hal - le - lu - jah,
   I'll tell them that you are com - ing up, too, O glo - ry hal - le - lu - jah.

CHORUS.

'Tis the old ship of Zi - on, hal - le - lu, hal - le - lu, 'Tis the old ship of Zi - on, hal - le - lu - jah.

'Tis the old ship of Zi - on, hal - le - lu, hal - le - lu, 'Tis the old ship of Zi - on, hal - le - lu - jah.

The hymn, "Voices Crying Out in the Wilderness," is traced back as far as the "American Vocalist." Both hymns and tunes have lost their creator's names, like many others. They have left no record of beginning of dates. In the old "Sacred Harp" this tune is credited to Thos. W. Carter. Perhaps he may have made some changes in the tune, so as to credit himself with the changes, but the melody was written many years before his time, and was among the old tunes that have stood the test through the ages. It is a very fine piece of music to stir the emotions of the people.

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LAND OF BEULAH. C. M.

JEFFERSON HASCALL, 1861. Key of C.

"When he is old, he will not depart from it."—PROV. 22: 6.

WM. B. BRADBURY, 1861.

CHORUS.

1. My lat-est sun is sinking fast; My race is near-ly run; My strongest tri-als now are past, My triumph is be-gun. O come, an-gel band! Come, and a-round me stand! O bear me a-way on your snowy wings To my im-mor-tal home, O bear me a-way on your snowy wings To my im-mor-tal home.

2. I know I'm nearing the holy ranks Of friends and kindred dear, For I brush the dews on Jordan's banks, The crossing must be near. O come, an-gel band! Come, and a-round me stand! O bear me a-way on your snowy wings To my im-mor-tal home, O bear me a-way on your snowy wings To my im-mor-tal home.

3. O bear my longing heart to Him Who bled and died for me; Whose blood now cleanses from all sin, And gives me vic-to-ry. O come, angel band! Come, and a-round me stand! O bear me a-way on your snowy wings To my im-mor-tal home, O bear me a-way on your snowy wings To my im-mor-tal home.

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The foregoing hymn was written by Rev. Jefferson Hascall, of the Methodist church. It is said that he wrote it in fifteen minutes in the year 1861. He was born in Thompson, Connecticut, 1807. He also wrote the "Land of Beulah." It is claimed by those in position to know that the hymn, "My Latest Sun is Sinking Fast," once became a great favorite with Bishop Marvin and A. L. P. Green, of the M. E. church, South.

Wm. B. Bradbury was born 1816 and died 1868. He was for a long time engaged in the manufacture of pianos. In connection with Geo. F. Root, Thos. Hastings, and T. B. Mason, he wrote, in 1853, a valuable hymn and tune book, "The Shawn," of about four hundred pages. He also composed, compiled, and published over sixty other music books. Fanny Crosby is one of his most famous pupils.

I WOULD SEE JESUS. C. M. D.

"And they shall see his face; and his name shall be in their foreheads."—Rev. 22: 4.

Key of D♭,

L. P. Breedlove, 1867.

This is an original song by Prof. Breedlove, made especially for the "Sacred Harp." In another part of these sketches will be found other references made to Mr. Breedlove. This is an orignal song, and if ever printed in any book except the "Sacred Harp," we have been unable to find it. It is supposed he also composed the words as well as the music.

HE LEADETH ME. L. M.

"He leadeth thee in the way thou shouldst go."—Isa. 48: 17.

Jos. H. Gilmore, 1861. Key of A.

Mrs. R. M. McIntosh, about 1861.

1. He lead - eth me! O bless - ed thought! O words with heav'n - ly com - fort fraught!
2. Some - times 'mid scenes of deep - est gloom, Some - times where E - den's bow - er's bloom;
3. Lord, I would clasp Thy hand in mine, Nor ev - er mur - mur or re - pine;

What - e'er I do, wher - e'er I be, Still 'tis God's hand that lead - eth me.
By wat - ers still, o'er troub - led sea, Still 'tis His hand that lead - eth me.
Con - tent, what - ev - er lot I see, Since 'tis my God that lead - eth me.

The author of the above words is a leading composer and scholar of high attainments, and a minister of the Baptist church. He was born 1834, and educated principally at Brown's University, and was for a while theological instructor in that institution, afterward professor of English in the same institution. He is well versed in rhetoric, logic, and oratory, and is very popular, especially in the immediate country where he has done so much valuable service in writing hymns, literature, and in the ministry.

Mrs. R. M. McIntosh, the author of the above melody, was the wife of Dr. R. M. McIntosh. While it is known she composed a large number of tunes, none of her music has been published, so far as the writer can ascertain, except this tune. Mrs. McIntosh was a lady of culture and influence, especially among the people of the Methodist church in Georgia and surrounding States. She and her husband were prominent members of the Methodist church. He died several years ago, and Mrs. McIntosh died in Atlanta, Ga.

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HE LEADETH ME. Concluded.

CHORUS.

He lead - eth me, lead - eth me;..... He lead - eth me, By His own hand He lead - eth me.

He lead - eth me, lead - eth me; He lead - eth me, By His own hand He lead - eth me.

NINETY-THIRD PSALM. S. M.

"By grace ye are saved."—EPH. 2 : 5.

PHILIP DODDRIDGE. 1735. Key of A♭.

JEREMIAH INGALLS, 1805.

1. Grace! 'tis a charm-ing sound, Har - mo-nious to the ear! Heav'n with the ech - o shall re - sound, And all the earth shall hear.
2. Grace first con - trived the way To save re - bel - lious man; And all the steps that grace dis - play, Which drew the won-drous plan.

3. Grace taught my wand'ring feet To tread the heav'n-ly road; And new sup - plies each hour I meet, While press - ing on to God.
4. Grace all the work shall crown Thro' ev - er - last - ing days; It lays in heav'n the top - most stone, And well de - serves our praise.

This hymn is on "Salvation by Grace," from the author's hymns, 1755. The original name of this tune was "Kentucky." Philip Doddridge, D. D., the author of the hymn, was born in London, 1702, over two hundred years ago. He was a great scholar of high attainments; was ordained to the Non-conformist ministry; was an English Congregationalist, and for many years pastor of one of these churches, from 1829 to the time of his death, 1852. He was a great pulpit orator and theologian. He composed many standard hymns and high-class sacred music.

See sketch of Jeremiah Ingalls under the tune "Northfield." He is the author of some of the best music of those who composed in his day, and many of his tunes are still popular with the church people, especially in the United States, and many of his best productions are in the leadlng tune and hymn books of to-day.

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HE LEADETH ME. L. M.

"I am the Lord thy God which teacheth thee to profit, which leadeth thee by the way thou shouldest go."—ISA. 48: 17.

JOS. H. GILMORE, 1861. Key of D. WM. B. BRADBURY, 1863.

1. He lead - eth me! O blessed thought! O words with heavenly comfort fraught! Whate'er I do, where'er I be, Still 'tis God's hand that lead-eth me.

2. Sometimes 'mid scenes of deepest gloom, Sometimes where E-den's bow-ers bloom, By wa - ters still, o'er troubled sea, Still 'tis his hand that lead - eth me.

3. Lord, I would clasp Thy hand in mine, Nor ev - er mur - mur nor re-pine, Content, what-ev - er lot I see, Since 'tis my God that lead - eth me!

REFRAIN.

He lead-eth me, He lead-eth me, He lead-eth me, By His own hand He lead-eth me, He lead-eth me, By His own hand He lead-eth me. A - men.

He lead-eth me, He lead - eth me, He lead-eth me, By His own hand He lead-eth me, He lead - eth me, By His own hand He lead-eth me. A - men.

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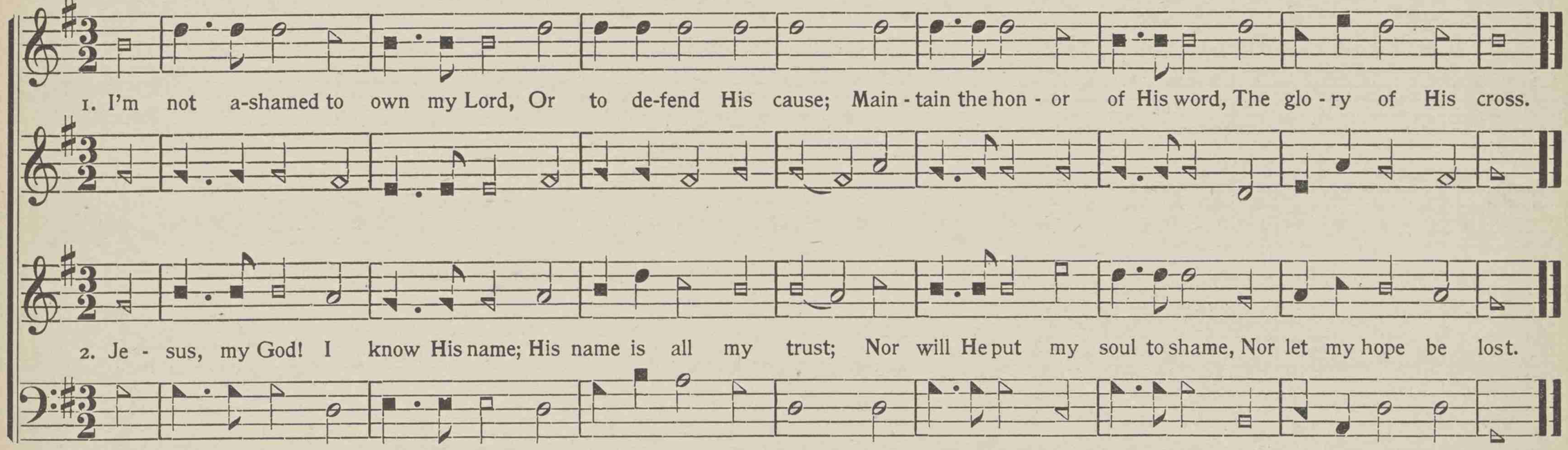
This popular hymn was written at the close of a lecture on the Twenty-third Psalm, delivered in the First Baptist church of Philadelphia. Prof. Gilmore, of Rochester University, New York, when a young Baptist minister, in 1861, supplying a pulpit in Philadelphia, while sitting in a parlor, wrote the words of this hymn, supposed to be taken from the Twenty-third Psalm. He handed the same to his wife. She sent it to the "Watchman." While he was in a church in Rochester, not knowing the fact that his wife had sent the hymn away, he saw in a hymnal, "The Devotional Tune and Hymn Book, 1865," a copy of his hymn. He is a leading composer and scholar of high attainments; was born 1834, graduated at Phillip's Academy and Andover Brown's University, and was theological instructor in Hebrew in later years, afterward professor of the English language in the same University. He is a master of rhetoric, logic, and a great orator.

Prof. William B. Bradbury, in 1863, applied the music to the words. This is one of Mr. Bradbury's sweetest melodies of his many sacred tunes, and one that has gone into all of the revival meetings of the Christian church and many others. It has been taken up by Bliss, Sankey, Moody, and others who used the "Gospel Songs and Hymns," and has swayed great congregations. Mr. Bradbury was born 1816 and died 1868.

ARLINGTON. C. M.

"Whosoever therefore shall be ashamed of me and of my words, . . . of him also shall the Son of man be ashamed, when he cometh into the glory of his Father with the holy angels."—MARK. 8: 38.

REV. ISAAC WATTS, 1720. Key of G. DR. THOMAS A. ARNE, 1762.



Dr. Thomas Augustine Arne composed "Arlington." He was born in London, 1710. He studied at Eton, and, though intended for the legal profession, gave his whole time to music. When twenty-three years old he began to write opera for his sister Susanna, who became a great favorite among the English people. He was engaged as a composer in 1859, when he received from Oxford his degree of Doctor of Music. Later in life he turned his attention to oratorio and other forms of sacred music. He was the first to introduce female voices in choir singing. He died in 1878, chanting hallelujahs, it is said, with his last breath. The tune "Arlington" clings its name to a Boston street, and the beautiful chimes of Arlington Street church (Unitarian) annually rings its music on special occasions, as it has since the bells were tuned. "Arlington" was the favorite tune for the above hymn.

Dr. Watts was born 1674 and died 1748. He belonged to the English Congregational church. See sketch on page 17.

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FROM GREENLAND'S ICY MOUNTAIN. 7s, 6s, D.

"Go ye therefore, and teach all nations."—MARK 28: 19.

REGINALD HEBER, 1819. Key of E♭.

LOWELL MASON, 1823.

1. From Greenland's i - cy moun-tains, From In - dia's cor - al strand; Where Af - ric's sun - ny foun - tains Roll down their gold - en sand; From

2. What though the spi - cy breez - es Blow soft o'er Cey-lon's isle, Though ev -'ry pros - pect pleas - es, And on - ly man is vile; In

3. Shall we, whose souls are light - ed With wis-dom from on high, Shall we to men be - night - ed The lamp of light de - ny? Sal -

4. Waft, waft, ye winds, His sto - ry, And you, ye wat - ers, roll, Till like a sea of glo - ry, It spreads from pole to pole; Till

many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

vain with lav - ish kind - ness The gifts of God are strown; The heath - en in his blind - ness Bows down to wood and stone.

va - tion! O sal - va - tion! The joy - ful sound pro - claim, Till earth's re - mot - est na - tion Has learned Mes-si - ah's name.

o'er our ran-somed na - ture The Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, In bliss re - turns to reign.

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Reginald Heber, D. D., was born 1783 and died 1826. He belonged to the Church of England. He was an American, and Bishop of Calcutta. He was the son of a clergyman of the same name; was reared at Cheshire, England, and educated at Oxford. He wrote fifty-seven valuable hymns, among one of his best was the preceding one. He was also a poet, and wrote books on this subject.

Lowell Mason wrote the music to this hymn in Savannah, Ga., when he was a clerk in a bank, in 1823. It is claimed that the joining of the hymn and tune together was providential. A lady, having received and greatly admired one of Heber's lyrics from England knew no music that would fit the metre, sent them to Lowell Mason, and in half an hour he wrote the music and returned them to the lady. It came to him naturally on reading the poetry. The song flashed through his mind like lightning, and he wrote and composed the music as if by magic. Mr. Mason said that he made no effort at all in this composition. It was the natural impulse flowing through his mind that dictated it. He was born 1792 and died 1872. He was an American composer, wrote many valuable books, and was the most able composer of sacred music of his time. He was a Doctor of Music, and stood high the world over as a musician.

BROWN. C. M.

"By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name."—HEB. 13: 15.

CHAS. WESLEY, 1759. Key of C. WM. B. BRADBURY, 1840.

1. Come, let us join our frieuds a - bove That have ob-tained the prize And on the eag - le wings of love, To joys ce - les - tial rise.

2. Let all the saints ter - res - trial sing, With those to glo - ry gone; For all the serv-ants of our King, In earth and heav'n, are one.

3. O that we now might grasp our Guide! O that the word were giv'n! Come, Lord of hosts, the waves di - vide, And land us all in heav'n!

Chas. Wesley was born 1708 and died 1788. He was an English Methodist, and was one of the greatest hymn writers in the world, and his hymns have a general circulation in all denominations.

William Bradbury was one of the most prolific music composers that has ever lived in America. He was born 1816 and died 1868. More extended notice is given elsewhere in the sketches of the authors of the music and hymns.

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SWEET BY AND BY.

"And if I go to prepare a place for you, I will come again and receive you unto myself; that where I am there ye may be also."—JOHN 14: 3.

DR. S. F. BENNETT, 1874. Key of G. JOSEPH P. WEBSTER, 1874.

1. There's a land that is fair - er than day, And by faith we can see it a - far, For the Fa - ther waits o - ver the way,

2. We shall sing on that beau - ti - ful shore The mel - o - di - ous songs of the blest, And our spir - its shall sor - row no more,

3. To our boun - ti - ful Fa - ther a - bove We will of - fer our trib - ute of praise For the glo - ri - ous gift of His love,

CHORUS.

To pre-pare us a dwell-ing place there. In the sweet by and by We shall meet on that beau - ti - ful

Nor a sigh for the bless-ing of rest. In the sweet by and by We shall meet on that beau - ti - ful

And the bless-ings that hal - low our days. In the sweet by and by We shall meet on that beau - ti - ful

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S. F. Bennett was born in 1836 and died in 1898. He moved to the West in 1861, and settled in Elkhorn, Wis., where he practiced medicine.

Joseph P. Webster was born in New Hampshire in 1819, and for a long time was connected with the Handel-Haydn Society of Boston. He removed to Indiana in 1851, and to Elkhorn, Wis., in 1857, where he died in 1875. He published the "Signet Ring," a popular song book in 1874, when "Sweet By and By" began its great advent of popularity. Webster was a musician of considerable note, and Bennett was a physician, who also possessed musical talent. In music the two men had been working as partners, Bennett being a ready verse writer, while Webster was a fine composer. They composed a great deal of sheet music. Webster was feeble and often melancholy. He went into the office of Dr. Bennett with a frowning face, and the Doctor said to him, "What is the matter?" He replied, "Nothing; I will be all right by and by." Bennett said, "Why not write a song of the 'Sweet By and By?'" After thinking a minute, Webster said, "If you will write the words I will write the music." Bennett immediately wrote the words, and in a short time (the same day) Webster composed the music, and to-day it is known all over Christendom. Its popularity, however, was made universal by Sanky, and those who have made the "Gospel Songs and Hymns" famous in the United States and other countries.

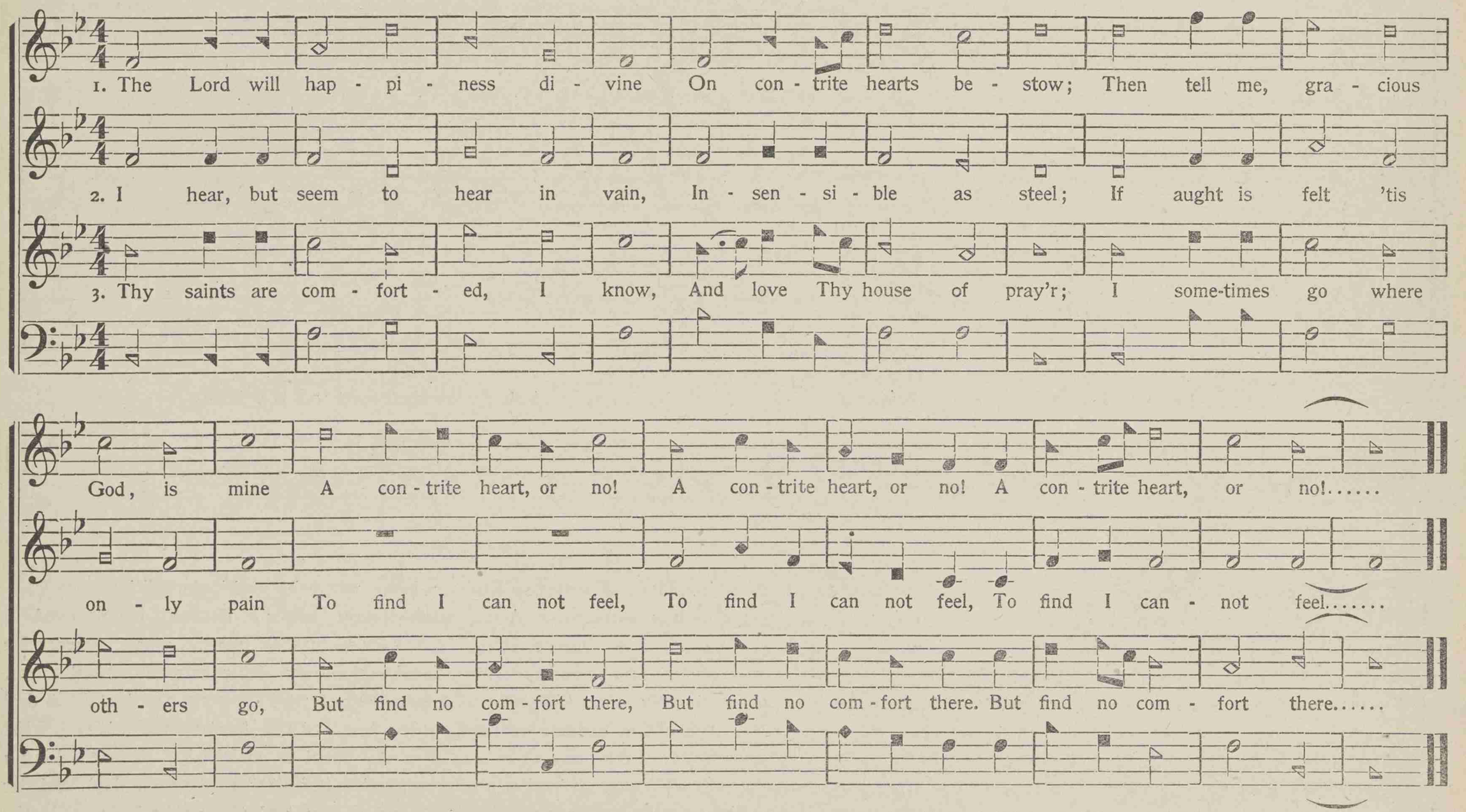
84

CAMBRIDGE. C. M.

Key of B♭.

"Blessed are the pure in heart, for they shall see God."—MATT. 5: 8.

DR. JOHN RANDELL, 1790.



We have been unable to find out anything about Dr. John Randell, the author of the above music, although it is one of the standard tunes, and is placed on page 14 in the "National Hymn Book of the American Churches," by Robt. Ellis Thompson, S. T. D. It is over one hundred years old, and has very fine chords. The words used are taken from the "Sacred Harp," page 387, by B. F. White. Copyright, 1909, by J. S. James.

THE MORNING TRUMPET.

"There shall be a resurrection of the dead, both of the just and unjust."—Acts 24:15.

JOHN LELAND, 1833. Key of F Minor. B. F. WHITE, 1847.

1. O when shall I see Je - sus, And reign with Him a - bove, And shall hear the trum-pet sound in that morn - ing?
   And from the flow - ing foun - tain, Drink ev - er - last - ing love, And shall hear the trum-pet sound in that morn - ing?

2. When shall I be de - liv - ered From this vain world of sin, And shall hear the trum-pet sound in that morn - ing?
   And with my bless - ed Je - sus Drink end - less pleas-ures in, And shall hear the trum-pet sound in that morn - ing?

3. But now I am a sol - dier, My Cap-tain's gone be - fore, He's giv'n me my or - ders, bids me ne'er give o'er;
   His prom - is - es are faith - ful— A right-eous crown He'll give, And His val - iant sol - diers e - ter - n'ly shall live.

CHORUS.

Shout, O glo - ry! For I shall mount a-bove the skies, When I hear the trum-pet sound in that morn - ing.

Shout, O glo - ry! For I shall mount a-bove the skies, When I hear the trum-pet sound in that morn - ing.

John Leland was born in Massachusetts in 1754 and died in 1844. He was a Baptist minister, laboring mostly in Virginia and Massachusetts. His life and writings were published in 1845 by Miss L. F. Green. His two noted hymns were, "O When Shall I See Jesus?" and "The Day is Past and Gone." For further history see "Bound for Canaan."

B. F. White, author of the music, composed and compiled the "Sacred Harp" in 1854. It was revised three times. He also composed a great deal of the music in the "Southern Harmony." An extended sketch of his writings and compositions is given on page 122.

MENDELSSOHN. 7s. D.

"Behold, angels ministered unto him."—MATT. 4: 11.

CHARLES WESLEY, 1739. Key of G.

J. L. F. MENDELSSOHN-BARTHOLDY, 1840.

1. Hark! the herald angels sing, "Glo-ry to the new-born King; Peace on earth, and mercy mild, God and sinners rec-on-ciled!" Joy-ful all ye na-tions rise,

2. Christ, by highest heav'n adored, Chrlst, the everlasting Lord; Late in time behold Him come, Offspring of a virgin's womb; Veiled in flesh the Godhead see;

3. Adam's likeness, Lord, efface; Stamp Thine image in its place; Sec-ond Adam from a-bove, Re-in-state us in Thy love! Let us Thee, tho't lost, re-gain;

Join the triumph of the skies; U-ni-ver-sal na-ture say, "Christ the Lord is born to-day," U-ni-ver-sal na-ture say, "Christ the Lord is born to-day."

Hail! th'in-car-nate De-i-ty, Blessed as man with men t' appear, Jesus, our Immanuel, here! Blessed as man with men t' appear, Je-sus, our Im-man-uel, here!

Thee the Life, the heav'nly Man; O to all Thy-self im-part, Formed in each be-liev-ing heart! O to all Thy-self im-part, Formed in each be-liev-ing heart!

This hymn of Charles Wesley, dated about 1739, has been altered several times in some particulars, but its present shape is almost identical with the first production of the hymn. Mendelssohn is a favorite musical interpreter of the hymn. It is taken from J. L. F. Mendelsshon-Bartholdy's cantata. He was one of the great masters; born 1809 and died 1847.

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NEW JORDAN. C. M.

SAMUEL STENNETT, 1787. Key of F.

"Thine eyes shall behold the land."—ISA. 33: 17

A. M. CAGLE, 1908.

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie. O

O the transporting

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie. O

the transporting, rapturous scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of de - light, And riv - ers of delight. light.

rapturous scene, That ris - - - es to my sight!

the transporting, rapturous scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of de - light, And riv - ers of delight. light.

See history of Samuel Stennett under tune, "Promised Land."

Professor Cagle lives in Alabama, and is a lover of the old sacred songs. He is a good leader and a fine singer, and is loved by the music people.

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AIN. S. M. D.

"When two or three are gathered together in my name there am I in the midst of them."—MATT. 18: 20.

ISAAC WATTS, 1707. Key of A

ARCANGELO CORELLI.

1. Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac-cord, While ye surround the throne, While

2. Let those re - fuse to sing Who nev - er knew our God, But serv-ants of the heav'nly King May speak their joys a - broad,

3. The God that rules on high, That all the earth sur - veys, That rides up - on the storm-y sky, And calms the roaring seas, And

4. Then let our songs a - bound, And ev - 'ry tear be dry; We're marching thro' Im-man-uel's ground To fair - er worlds on high,

ye sur-round the throne, While ye sur-round the throne, Join in a song with sweet accord, While ye surround the throne.

May speak their joys a - broad, May speak their joys a-broad, But servants of the heav'nly King, May speak their joys a - broad.

calms the roar - ing seas, And calms the roar - ing seas, That rides up - on the storm-y sky, And calms the roar-ing seas.

To fair - er worlds on high, To fair - er worlds on high, We're marching thro' Immanuel's ground To fairer worlds on high.

Isaac Watts was born 1674, and died 1748. He was an English Congregationalist. He was one of the greatest hymn writers in all Christendom. Other statements in regard to his life and works can be found in other parts of this book.

The Italian tune of "Ain" is one of the old fugue pieces of music, four-four time. Corelli was a master violinist, and wrote a great deal of violin music. He was born 1653 and died 1717. He was said to be a sensitive artist, and was one among the greatest musicians of his day.

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SWEET CANAAN. 8s & 9s.

"I will give unto you to possess it, a land that floweth with milk and honey."—LEV. 20: 24

REV. JOHN MOFFITT, 1829. Key of F.

REV. JOHN MOFFITT, 1829.

The original name of this song was "O Canaan, Bright Canaan." John Wesley tried to change it and applied it to another song, "How Happy is the Pilgrim's Lot." It would not be changed from the old air. One of the old verses was, "If you get there before I do, I am bound for the land of Canaan. Look out for me I am coming, too; I am bound for the land of Canaan." The original chorus in the song was "O Canaan, Bright Canaan." It is an undeniable fact that in the early days of this song that many souls were born into the kingdom of God under the sound of the crude woodland song. About 1850 E. J. King made a few changes in the tune and in the words, changing "Bright Cannan" to "Sweet Canaan." With a few exceptions the tune is as it was originally written.

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THERE IS A FOUNTAIN. C. M.

"In that day there shall be a fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanness."—ZECH. 13: 1.

WILLIAM COWPER, 1779. Key of C. LOWELL MASON, 1832.

1. There is a foun-tain filled with blood Drawn from Im-man - uel's veins; And sin-ners, plunged beneath that flood, Lose all their guilt-y stains.

2. The dy - ing thief re - joiced to see That foun-tain in his day; And there may I, though vile as he, Wash all my sins a-way.

3. Thou dy - ing Lamb! thy prec - ious blood Shall nev - er lose its pow'r, Till all the ran-somed Church of God Are saved to sin no more.

4. Then in a no - bler, sweet-er song, I'll sing thy pow'r to save, When this poor lisp - ing, stamm'ring tongue Lies si-lent in the grave.

Lose all their guilt - y stains, Lose all their guilt - y stains, And sin-ners, plunged beneath that flood, Lose all their guilt-y stains.

Wash all my sins a - way, Wash all my sins a - way, And there may I, though vile as he, Wash all my sins a-way.

Are saved to sin no more,..... Are saved to sin no more, Till all the ransomed Church of God Are saved to sin no more.

Lies si - lent in the grave, Lies si - lent in the grave, When this poor lisp - ing, stamm'ring tongue Lies si - lent in the grave.

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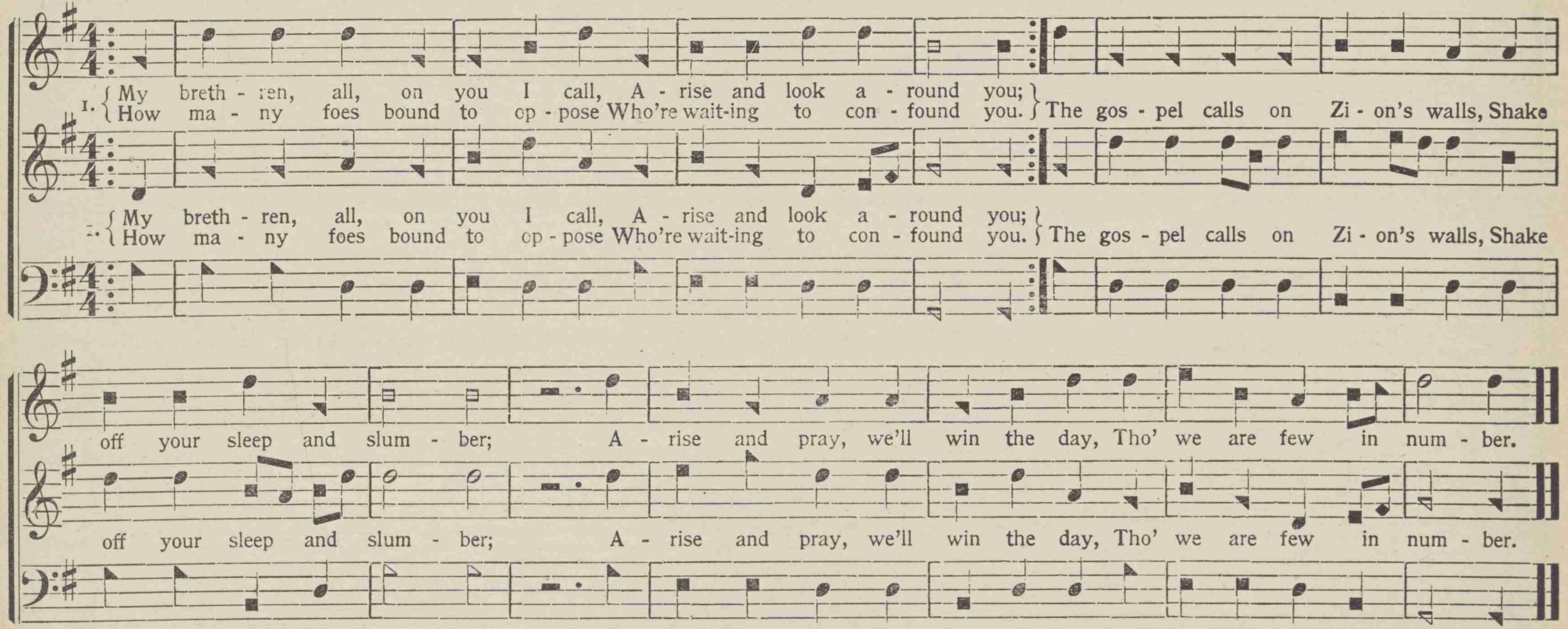
This hymn was written by William Cowper in 1779 for John Newton's cottage prayer meetings, and is found in the "Olney Hymns." It is one of Cowper's best hymns. William Cowper was one of the most popular poets and letter writers of the English language. He was born 1731 and died 1800. He was a member of the Church of England. His father was Rev. John Cowper, and a Chaplain to George II. He spent ten years in Westminister school. He then read law, but after a very brief practice abandoned it for literature. He was a scholar and historian. Among his hymns were the following: "God Moves in a Mysterious Way," "O For a Closer Walk With God," "'Tis My Happiness Below," "My Sole Possession is Thy Love," "Hark, My Soul, It is the Lord."

Dr. Lowell Mason commenced to compose music when he was very young. He has left numerous books of sacred music; and America owes to his efforts some of its greatest productions. A great many of his tunes appear to be simple, but they are filled with melody and harmony, and as time passes by it only lends its indorsement to the wisdom he possessed as a musician. He was born in 1792 and died 1875. He was an American.

LOOK OUT. P. M.

B. F. W., about 1842. Key of G. "Be not deceived; God is not mocked: for whatsoever man soweth, that shall he also reap."—GAL. 6: 7. B. F. WHITE, 1842.



As fas as we can asertain Major B. F. White composed the music and the words to the above hymn. This tune has also been regularly printed in the "Sacred Harp" in each edition since 1844, as well as in several other books. It has some very sweet chords and strains, and presents a strong appeal to those who profess religion to wake up to the gospel sound. It stands very much as it did when first composed. Further statement of B. F. White on page 123.

TELITHA.* C. M.

S. M. D., 1908. Key of A.

"Endure hardness as a good soldier of Jesus Christ."—2 Tim. 2: 3.

S. M. Denson, 1908.

1. Bold sol - diers all on you I call, Although you are but few; When you've done all stand fast, And keep the glorious prize in view.

2. The time draws nigh when you and I must cross bold Jordan's flood; On wings of love we'll soar a-bove, And scale the mount of God.

3. My soul is ris - ing while I sing Towards the bliss-ful goal, I feel the love of Christ my King Now running thro' my soul.

When you've done all stand fast, When you've done all stand fast, When you've done all stand fast and keep the glorious prize in view. view.

On wings of love we'll soar, On wings of love we'll soar, On wings of love we'll soar a-bove, And scale the mount of God. God.

I feel the love of Christ, I feel the love of Christ, I feel the love of Christ my King Now running thro' my soul. soul.

The words of this tune were arranged by Prof. Denson, in 1908, at his home in Helican, Ala., where he resides at the present time. See further sketch page 110

*I learned the air of the above piece of music from the Rev. L. P. Denson, of Arbacoochee, Ala.

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WORK, FOR THE NIGHT IS COMING. 7s & 6s.

"I must work the work of him that sent me, while it is day: the night cometh, when no man can work."—JOHN 9: 4.

ANNIE L. WALKER, 1860. Key of F.

LOWELL MASON, 1860.

Annie L. Walker resides in Canada. She wrote and published a volume of hymns in 1868. Among them was "Work, For the Night is Coming." Further facts about her life and writings are unknown.

This is one of Dr. Lowell Mason's tunes, and is used in Protestant churches all over the world. The tune is very popular with the different church denominations. Further notice is given of Dr. Mason's writings and musical works in other parts of this book.

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RELIGION IS A FORTUNE. 7s & 6s.

"The righteous shall go into life eternal"—MATT. 25: 46.

JOHN LELAND, 1835. Key of G.

WILLIAM L. WILLIAMS, 1751.

FINE.

1. { O when shall I see Je - sus, And reign with Him a - bove? Shout glo - ry, hal - le, hal - le - lu - jah,
   { And from the flow - ing foun - tain, Drink ev - er - last - ing love? Shout glo - ry, hal - le, hal - le - lu - jah.

2. { When shall I be de - liv - ered From this vain world of sin, Shout glo - ry, hal - le, hal - le - lu - jah,
   { And with my bless - ed Je - sus Drink end - less pleas - ures in? Shout glo - ry, hal - le, hal - le - lu - jah,

D. C.—Re - lig - ion is a for - tune, And heav - en is a home, Shout glo - ry, hal - le, hal - le - lu - jah,

D. C.

CHORUS.

When we all get to heav - en, We will shout a - loud and sing, Shout glo - ry, hal - le, hal - le - lu - jah.

When we all get to heav - en, We will shout a - loud and sing, Shout glo - ry, hal - le, hal - le - lu - jah.

John Leland was born in 1754 and died in 1844. He was a Baptist minister, and composed his own hymns. He was also the author of several tunes. Some persons claim he was very eccentric. He traveled all the way to Washington from Cheshire, Mass., to carry President Jefferson a cheese weighing 1,450 pounds. He went through the country on an ox team, and preached all along wherever he could get an audience. He was a good man; and it is said on his deathbed he quoted the words of this hymn, "O When Shall I See Jesus?"

Rev. William L. Williams was a Welsh Calvanistic Methodist; born in 1717. He studied medicine, and was for a long time an itinerant preacher, having left the Established Church. He died in 1781. He is generally known in history under the name of William Williams, but some of the books put him down as W. L. Williams He wrote a great many strong and forcible hymns, as well as composed some splendid melodies.

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IT IS WELL WITH MY SOUL.

H. G. Spafford. Key of G

Serve God with all your soul.—Deut. 11-13.

P. P. Bliss.

1. When peace like a river attendeth my way, When sorrows like sea billows roll: Whatever my lot, Thou hast taught me to say,

2. Though satan should buffet, tho, trials should come, Let this blest assurance control; That Christ hath regarded my helpless estate,

3. My sin—oh, the bliss of this glorious thought— My sin— not in part but in whole, Is nailed to His cross and I bear it no more,

4. And, Lord, haste the day when the faith shall be sight, The clouds be roll'd back as a scroll, The trump shall resound, and the Lord shall descend,

CHORUS.

It is well, it is well with my sonl.

And has shed His own blood for my soul, It is well..... with my soul..... It is well, it is well with my soul.

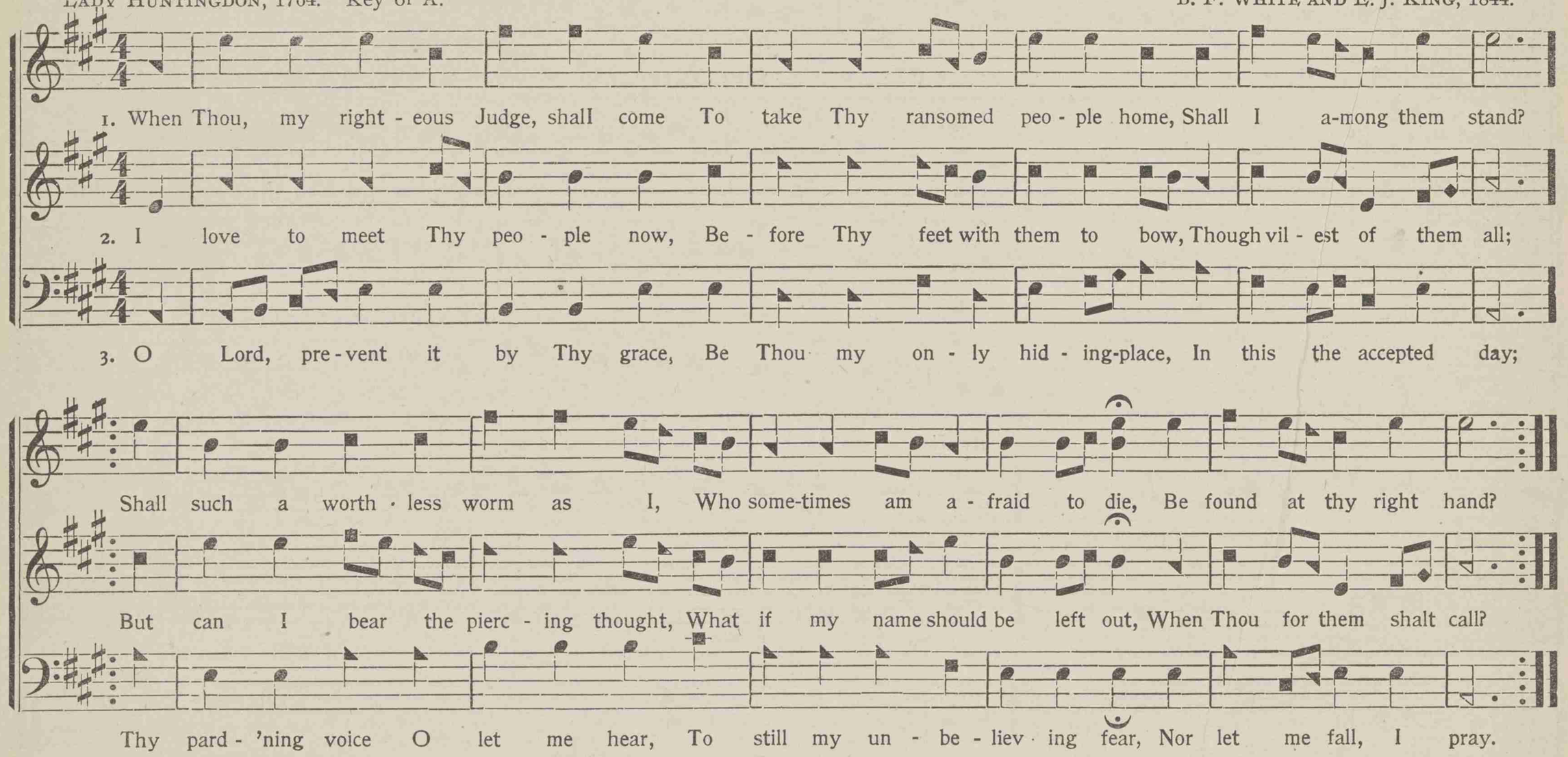
Praise the Lord, praise the Lord, oh, my soul. It is well with my soul,

"Even so"— it is well with my soul.

HAPPY MATCHES. 8s, 8s, 6s, or C. P. M.

"Draw nigh to God and he will draw nigh to you, and purify your heart, ye double-minded."—JAMES 14: 8.

LADY HUNTINGDON, 1764. Key of A. B. F. WHITE AND E. J. KING, 1844.



Lady Huntingdon (Countess) was born in 1707. Her maiden name was Selina Sherly. She was married 1728 to Theophilus, Earl of Huntingdon, with whom she lived happily until his death, in 1746. She was one of the most pious, noble, and benevolent women whose name adorned the Christian Church. She supported by her large income the cause of the Methodists, which was so ably presented by John and Charles Wesley. George Whitfield was one of her many chaplains, in connection with whom may be said to have founded the Calvanistic branch of Methodism. She was an earnest Christian worker all her life. She died in 1791. The above hymn portrays unaffected humanity of a Christian character. She was one of the great women having unbounded influence in her day.

Sketches of B. F. White and E. J. King are given in other parts of this book.

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THE LONE PILGRIM. 11s & 8s.

"For if we believe that Jesus died and rose again, even so them also which sleep in Jesus will God bring with him."—1 THESS. 4:14.

B. F. W. Key of D♭.

B. F. WHITE, 1852.

1. I came to the place where the lone pil - grim lay, And pen - sive - ly stood by his tomb,
2. The tem - pest may howl, and the loud thun - ders roar, And gath - er - ing storms may a - rise,

3. The cause of his Mas - ter pro - pelled him from home, He bade his com - pan - ions fare - well;
4. He wan - dered an ex - ile and stran - ger from home, No kin - dred or rel - a - tive nigh;

5. O tell his com - pan - ions and chil - dren most dear; To weep not for him, now he's gone;

When in a low whis - per I heard some-thing say, "How sweet - ly he sleeps here a - lone."
Yet calm are his feel - ings, At rest is his soul, The tears are all wiped from his eyes.

He blessed his dear chil - dren, who for him now mourn, In far dis - tant re - gions they dwell.
He met the con - ta - gion and sank to the tomb, His soul flew to man - sions on high.

The same that led him through the scenes most se - vere Has kind - ly as - sis - ted him home.

These words and tune were composed by Major B. F. White at the grave of a friend who had once lived in Georgia, and who had gone West and died. Major White visited there, and while at the grave wrote the words and music to the above hymn. The grave was in the lone prairies, and the words show the inwardness of his great heart, and the feeling he possessed for a departed friend and former companion.

HARWELL. 8s & 7s.

CHARLES WESLEY, 1774. Key of G.

"The desire of all nations shall come."—HAGGAI 11: 7.

LOWELL MASON, 1840.

1. Come, thou long - ex - pect - ed Je - sus, Born to set Thy peo-ple free; From our fears and sins re-lease us, Let us find our rest in Thee:

2. Born Thy peo - ple to de - liv - er; Born a child, and yet a King; Born to reign in us for - ev - er, Now Thou gracious kingdom bring:

Is-rael's strength and conso - la - tion, Hope of all the earth Thou art; Dear de-sire of ev -'ry na - tion, Joy of ev - 'ry longing heart.

By Thine own e - ter - nal Spir - it, Rule in all our hearts a-lone; By Thine all - suf - fic - ient mer - it, Raise us to Thy glorious throne.

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The words to this hymn have remained unaltered as they were originally composed, "Hymns for the Nativity of Our Lord." Revs. Charles and John Wesley were the founders of Methodism. Charles Wesley was one of the greatest hymn writers in the history of the world. He shared the honors of English hymnody with Dr. Isaac Watts. He has written some of the most stirring hymns published in the hymn books of Protestantism. They are original, evangelical, spiritual, and immortal. He was born at Epworth, Lincolnshire, December 18, 1708. He was the eighteenth child, and the youngest son of a family of nineteen. His father was Rev. Samuel Wesley, clergyman of the English Church. His mother came from a very distinguished family. Her maiden name was Susanna Ansley, daughter of Rev. Samuel Ansley, LL.D., a very learned and Non-conformist minister in London. It is said that Mrs. Wesley had great gifts, and brought remarkable success to bear in training her children. In 1726 Charles Wesley was elected to Christ Church College. He soon departed from the methods of the Church of England, and began to lay the foundations of Methodism. After taking his degree he remained as tutor in the college until 1735, when he accompanied his brother, John Wesley, on a mission to Georgia, when he was ordained to English priesthood by Bishop Gibson, of London. From 1739 to 1756 he was actively engaged with his brother John itinerating through Great Britain. His constitution was too feeble to continue this work. He withdrew from active service, and spent the balance of his life in retirement. In 1771 he removed to London, and died March 29, 1788. He wrote over 6,000 hymns, and many of them have been received by all denominations, and sung the world over. Among some of his great hymns are: "Jesus, Lover of My Soul," "Hark, the Herald Angels Sing," "O For a Thousand Tongues to Sing," "I Know That My Redeemer Lives," "Ye Servants of God, Your Master Proclaim," "Hail the Day That Sees Me Rise," "Our Lord is Risen From the Dead," "Come, Thou Long-Expected Jesus," "A Charge to Keep I Have," "Arise, My Soul, Arise," "Sinners, Turn, Why Will Ye Die?" "Love Divine, All Love Excelling," "Depth of Mercy, Can There Be?" "Soldiers of Christ, Arise." The above hymns have found their way into the "National Hymn Book," by Robert Ellis Thompson, S. T. D.

"Harwell" is one of Dr. Lowell Mason's standard tunes.

HOME OVER THERE.

"These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb."—Rev. 7: 14.

D. W. C. Huntingdon, 1870. Key of A. T. C. O'Kane, about 1871.

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HOME OVER THERE. Concluded.

REFRAIN.

Are robed in their garments of white. O - ver there, O - ver there, O think of the home o - ver

In their home in the pal - ace of God. O - ver there, O - ver there, O think of the home o - ver

Are watch-ing and wait-ing for me. (o - ver there.) O - ver there, O - ver there, O think of the home o - ver

there, O - ver there, O - ver there, O - ver there, O think of the home o - ver there.

there, O - ver there, o - ver there, O - ver there, O - ver there, O think of the home o - ver there.

there, O - ver there, O - ver there, O - ver there, O think of the friends o - ver there.

Rev. D. W. C. Huntingdon was born in Townsend, Vt., 1830. He graduated from Syracuse University, and received the degrees of D. D. and LL.D. from Genesee College in 1888. He resides in Lincoln, Neb. He is a minister of the Methodist church.

This tune was composed by T. C. O'Kane, who was born in Delaware, Ohio, 1830. He is a great hymnist and splendid musician. The tune has many sweet chords, and has many fugue features in the chorus, which are considered well arranged. When rendered by the voice of a multitude in full concert it is inspiring, and makes the building tremble wherever sung, reminding us of the glorious home of the people of God.

THE MORNING LIGHT.

A. S. KIEFER. Key of F.

"To everything there is a season, and a time to every purpose under heaven."—ECCL. 3: 1.

D. E. DORTCH.

1. O the night of time soon shall pass a-way, And the hap-py gold-en day will dawn, When the pilgrim staff shall be laid aside, And the kingly crown put on.

2. O the hap-py day that shall gild the hills, When the Lord shall come to earth again, O the happy hearts that shall welcome Him When He comes once more to reign.

3. What a joy-ful time when the earth shall gleam In the light of an e - ter - nal day, When the saints shall sing unto Christ their King In the golden glad array.

CHORUS.

We are watching now for the morning light, For the New Je - ru - sa-lem to come; We are waiting still for the Saviour Christ, Who shall call His children home;

We are watching now for the morning light, For the New Je - ru - sa-lem to come; We are waiting still for the Saviour Christ, Who shall call His children home.

A. S. Kiefer, of Singer's Glenn, Va., was once connected with The Joseph Funk Co., in Rockingham County, Va. In 1868, he published a music book called the "Song Crowned King." He was also interested and concerned in the publishing of another book, called "Christian Heart." He composed a great deal of music and wrote a good many hymns. He was an author, composer, teacher and publisher, as well as director in large musical assemblies and conventions.

Rev. D. E. Dortch was born in Tennessee in 1851, and educated in the common schools of that State. He had talent for music, and could play well on the violin in early boyhood. He commenced active teaching of music in 1874, and in that year wrote his first compositions. In 1877 he published his first book. He has composed and compiled eighteen or twenty additional hymn and tune books, and his tunes are considered up-to-date. He is a minister of distinction and influence and of high character. He resides in Columbia, Tenn.

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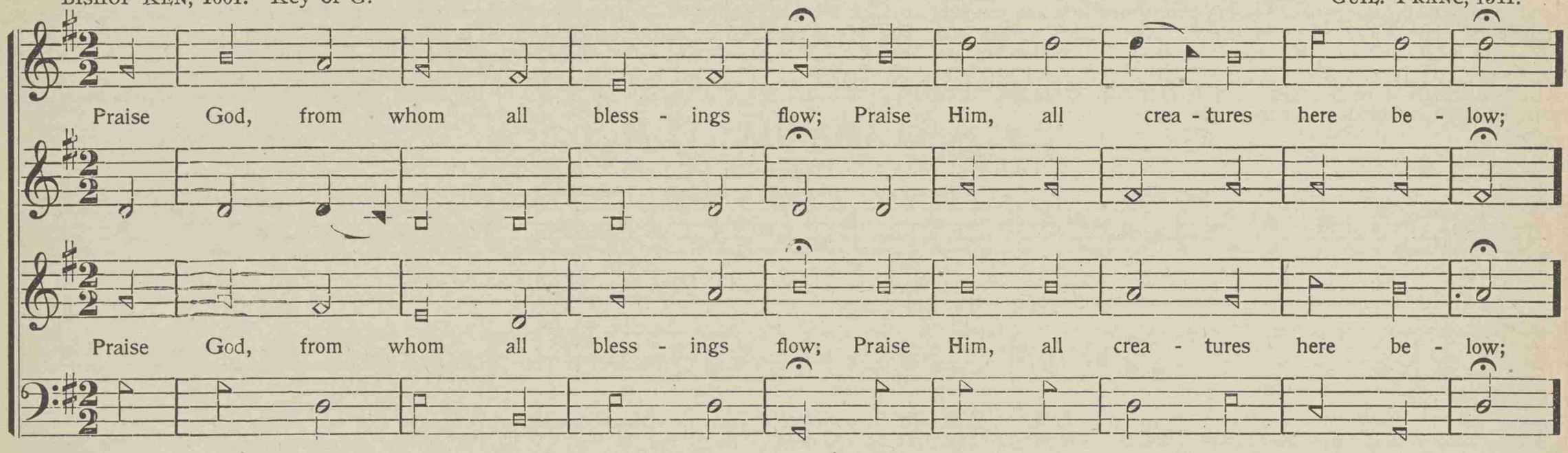
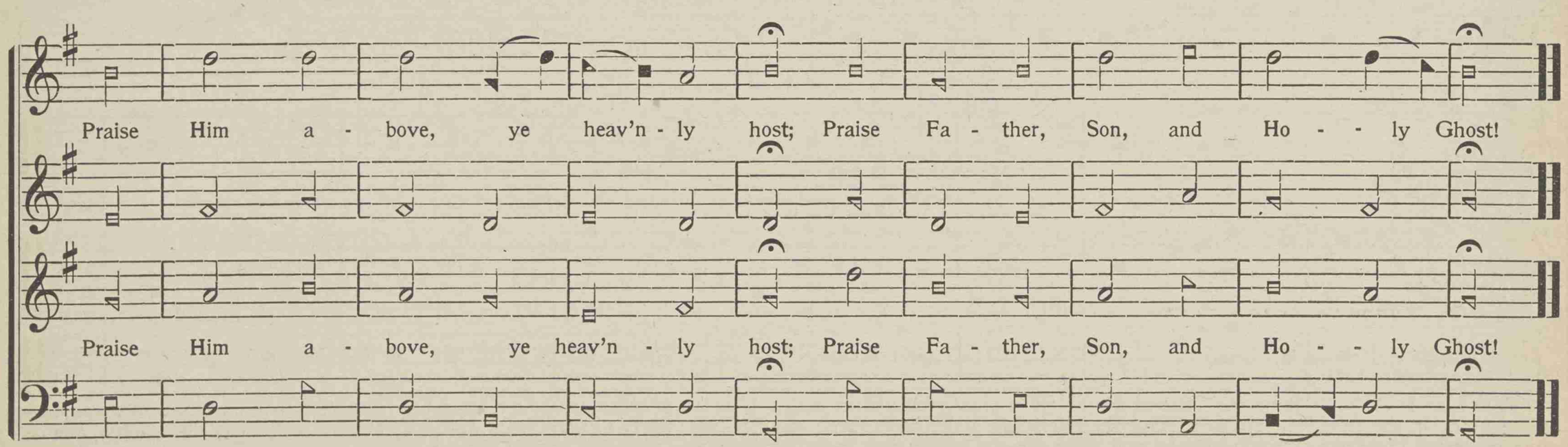
OLD HUNDRED.

"Sing, O ye heavens, . . . shout, ye lower parts of the earth: break forth into singing, ye mountains, O forest, and every tree therein."—Isa. 44 : 23.

Bishop Ken, 1661. Key of G. Guil. Franc, 1541.





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History of "Old Hundred."

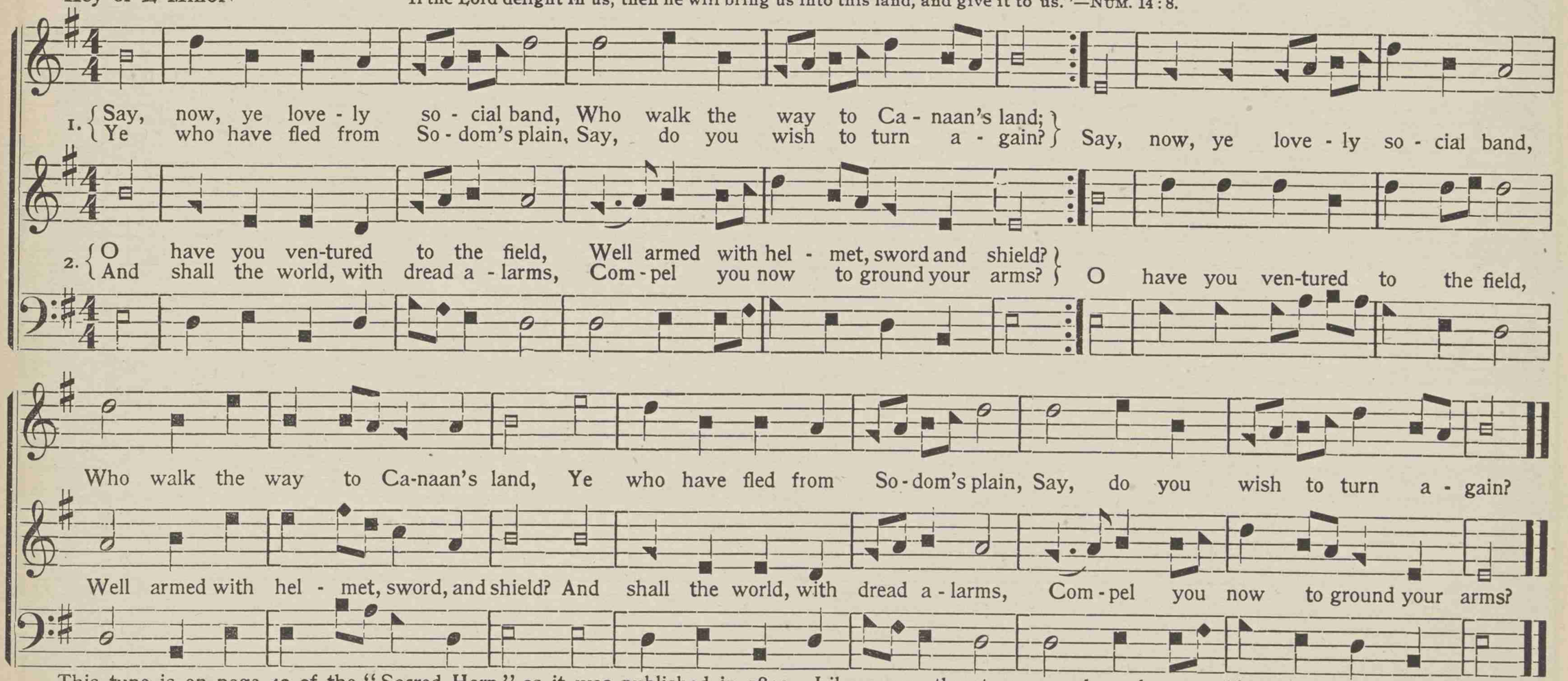
Bishop Ken was born in Great Britain in 1637 and died in 1711. He was educated at New Oxford in 1762, and eighteen years later King Charles the Second appointed him Chaplain to Princess Mary of Orange, and before his death made him Bishop of Bath and Wells. He was a great orator, minister, and poet. King James the Second imprisoned him for refusing to sign the Declaration of Independence. He ministered to Charles the Second in his last moments. His "Manuel of Prayers," in which his hymns were published, appeared in numerous editions up to the time of his death.

The music of "Old Hundred" is generally credited to Guil. Franc, of France, who is sometimes called William the Frenchman. He founded a school in Geneva, in 1541, where he was Chapel Master for some time. He died in 1570. Some claim the music of "Old Hundred" some of Luther's melodies, while others attribute it to Bourgeois. It is generally conceded, however, to William the Frenchman. It is one of the oldest tunes in the books, and has been used throughout Christendom for over 300 years.

CLAMANDA. L. M. D.

Key of E Minor.

"If the Lord delight in us, then he will bring us into this land, and give it to us."—NUM. 14 : 8.



This tune is on page 42 of the "Sacred Harp" as it was published in 1844. Like some other tunes, we have been unable to find any trace of its history or the words in the tune. It is a great favorite among the older people who sung it from thirty to fifty years ago. It contains some very fine chords, and is often requested to be sung in conventions and other musical gatherings, especially by those who use shaped note books.

GREENFIELD. 8s.

"Whom have I in heaven but thee? and there is none upon earth I desire beside thee."—Ps. 73 : 25. "The presence of Christ affords delight."—Acts 13 : 25.

JOHN NEWTON, 1779. Key of G.

LOUIS EDSON, 1840.

1. How te - dious and taste-less the hours When Je - sus no lon - ger I see!
Sweet pros-pects, sweet birds, and sweet flow'rs, Have lost all their sweetness to me;
The mid-sum-mer sun shines but dim, The

2. His name yields the rich - est per-fume, And sweet-er than mu - sic His voice;
His pres - ence dis - pers - es my gloom, And makes all with - in me re - joice;
I should, were He always thus nigh, Have

3. Con - tent with be - hold - ing His face, May all to His pleas - ure re - signed;
No chang - es of sea - son or place Would make a - ny change in my mind;
While blessed with a sense of His love, A

4. My Lord, if in - deed I am Thine; If Thou art my sun and my song,
Say, why do I lan - guish and pine? And why are my win - ters so long?
O drive these dark clouds from my sky, Thy

fields strive in vain to look gay; But when I am hap - py in Him, De - cem - ber's as pleas - ant as May.

noth - ing to wish or to fear; No mor - tal as hap - py as I, My sum - mer would last all the year.

pal - ace a toy would ap - pear, And pris - ons would pal - a - ces prove, If Je - sus would dwell with me there.

soul - cheer - ing pres - ence re - store, Or take me to Thee up on high, Where win - ter and clouds are no more.

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This widely-popular hymn, on "Delights in Christ," was taken from "Olney Hymns," in 1779. John Newton was one of the best English hymn writers. Born 1725 and died 1807; belonged to the Church of England.

Louis Edson was born 1748 and died 1820. He was an American, and wrote some very valuable music. If he had never written any other tune but "Greenfield" it would stand as a monument to his name throughout all ages.

THE LOVELY STORY. 8s

"Now is my soul troubled, and what shall I say? Father, save me from this hour: but for this cause came I unto this hour."—JNO. 12: 25.

E. J. KING, about 1850. Key of G. E. J. KING, 1850.

It is not known whether Professor E. J. King composed or rearranged the words to the above tune. He was a fine singer, taught music in many counties of Georgia, and wrote some acceptable hymns and tunes. A sketch of Mr. King is given elsewhere in this book.

ECSTASY

"They shall be satisfied abundantly with the fatness of thy house: and thou shalt make them drink of the river of thy pleasure."—Ps. 36: 8.

JOHN LELAND. Key of E Minor. T. W. CARTER, about 1844.

The words, as applied to the hymn in this book. are the two last verses of the hymn, "O When Shall I See Jesus?" The original hymn was written by Rev. John Leland, who was born 1754 and died 1844. He was a Baptist minister, and was a great friend of President Thomas Jefferson. He wrote his own hymns, and did not use those of other composers. He was popular among his people, but had many peculiarities. Further notice of him appears under the tune, "Bound for Canaan."

But little is known of Professor Thomas W. Carter outside of the music credited to him in the "Sacred Harp." "Ecstasy" is supposed to have been composed by him some time before the first revision of the "Sacred Harp," in 1844 or 1845. He is credited in that song book of composing "Augusta," "Florence," "Exhortation," "Banquet of Mercy," "The Old Ship of Zion," "Little Children," and "Ecstasy." He was a member of the Southern Musical Convention from the time of its organization until after the war, and was also a member of the Chattahoochee Musical Convention from the time it was formed until after the war. We have been unable to learn the place ol his birth or death, or secure a sketch of his life.

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PRESENT JOYS. L. M.

Re-arranged by A. M. C., 1908.

"Confidence in God."—Ps. 91 : 12.

A. M. CAGLE, 1908.

1. We thank the Lord of heav'n and earth, Who hath pre - served us from our birth, For present joys, for

2. How shall we halt our task ful-fill? We thank Thee for Thy mind and will, For present joys, for blessings past,..

3. Re-deemed us oft from death and dread, And with Thy gifts our ta-ble spread. For present joys, for blessings past,.... And

For present joys, for blessings past,.... And for the hope of

bless-ings past,..... And for the hope of heav'n at last, For pres-ent joys,.... for bless - ings past, And for the hope of heav'n at last. last.

..... And for the hope of heav'n at last, For pres-ent joys, ... for bless - ings past, And for the hope of heav'n at last. last.

for the hope of heav'n at last, For pres-ent joys,.... for bless - ings past, And for the hope of heav'n at last. last.

heav'n at last,..... For pres-ent joys,.... for bless - ings past, And for the hope of heav'n at last. last.

See sketch of A. M. Cagle under tune, "New Jordan."

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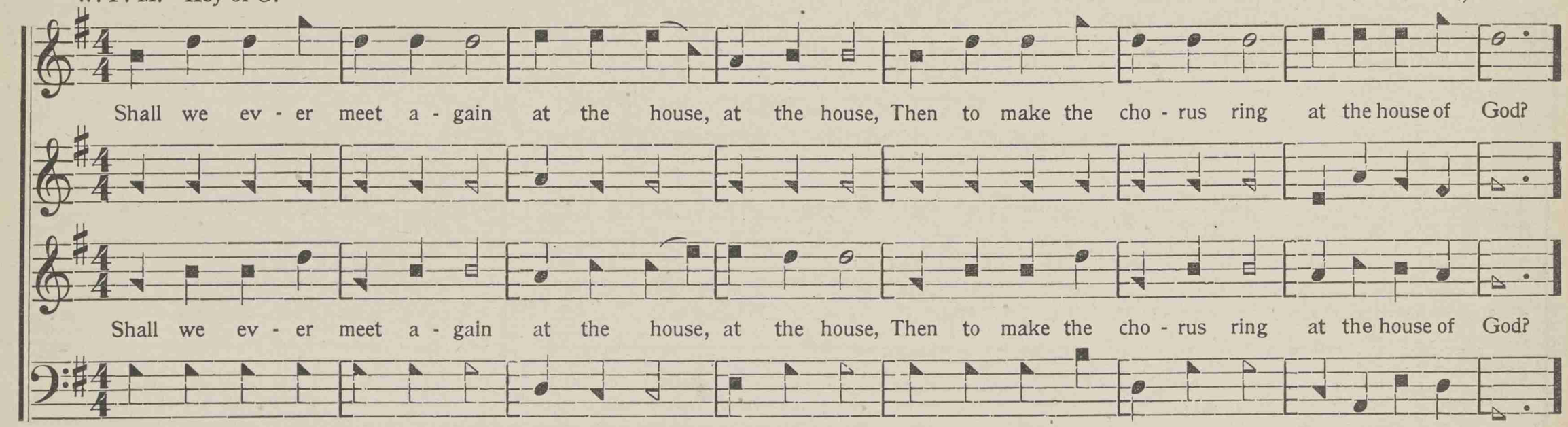
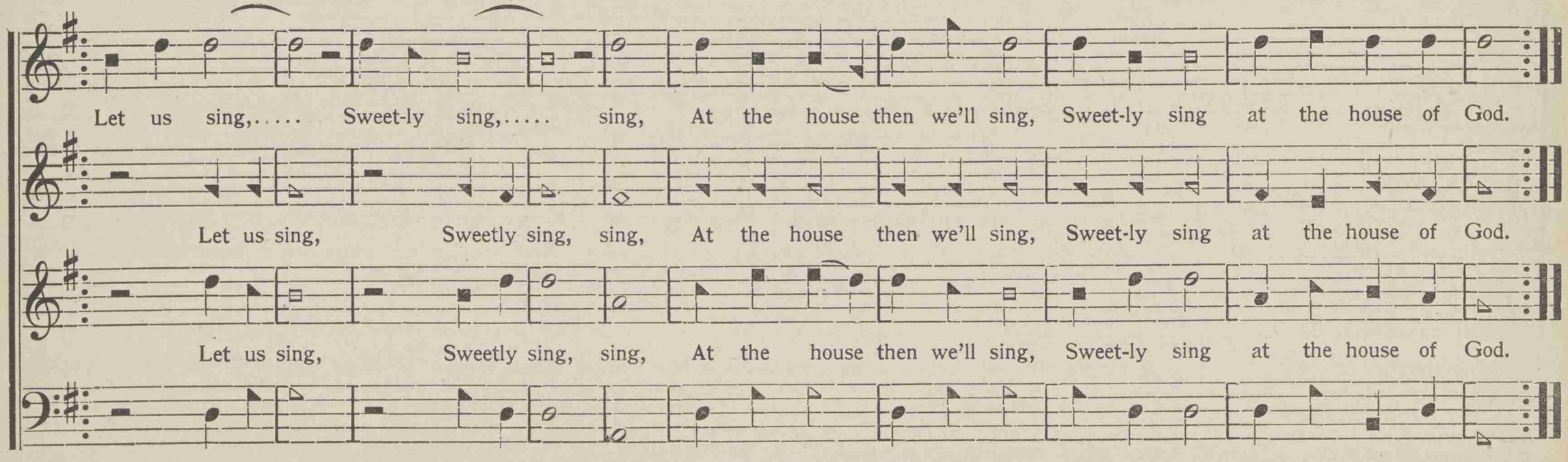
LET US SING.

Meet in "a house not made with hands, eternal in the heavens."—2 Cor. 5 : 1.

W. F. M. Key of G.

W. F. Moore, 1867.





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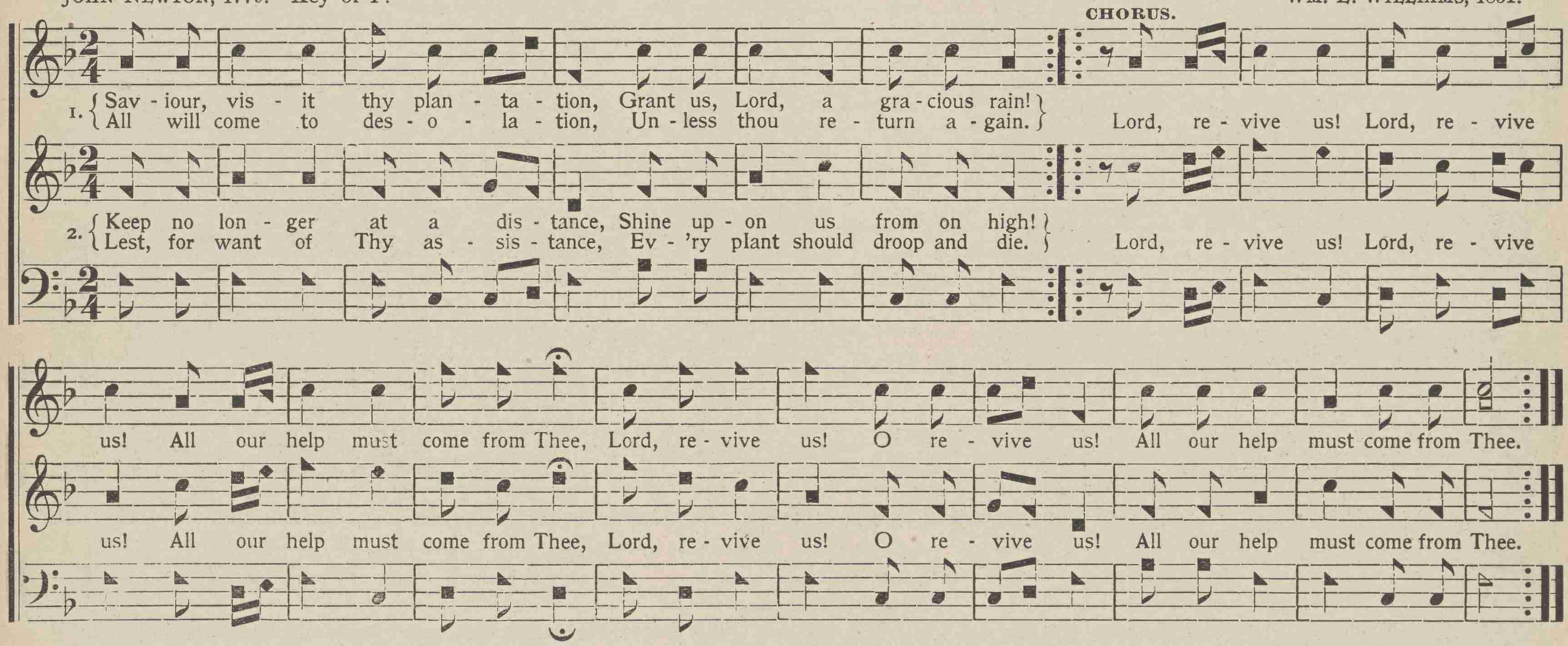
W. F. Moore was the first President of the Tallapoosa Singing Convention in 1867 and 1878. He lived at this time in Alabama. He was, in 1866, at the Chattahoochee Singing Convention, in Paulding County, Ga. He was a very fine leader and fond of vocal music. He was also a member of the Southern Musical Convention from 1850 to 1870. He composed several songs in the "Sacred Harp." The time of his birth and death are unknown to us. This song is partly the melody of the old tune, "Let Us Walk in the Light of God."

RETURN AGAIN. 8s & 7s.

"Wilt thou not revive us again that the people may rejoice in thee?"—Ps. 85: 6.

JOHN NEWTON, 1779. Key of F. WM. L. WILLIAMS, 1851.



The original title to this hymn was, "Prayer For Revival." It appeared in Olney's collection. Rev. William Williams (1717–1781), a Welsh preacher and medical doctor, left the Established Church, and wrote fine melodies and hymns. He was a man of great energy and power, and splendid revivalist and missionary.

John Newton (1725–1807) belonged to the Church of England. His father and mother died when he was young. He was a minister, and one of the finest hymn writers. He composed many splendid and valuable hymns, which are published in all the leading hymn books where the English language is spoken. He was an associate of William Cowper. Other sketches are given of him in this collection.

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CLEBURNE.

REV. EDWARD PERRONET, 1779. Key of G. "A royal diadem in the hands of God."—ISA. 62: 3. S. M. DENSON, 1908.

1. All hail the pow'r of Je-sus' name, Let an-gels prostrate fall, Bring forth the roy - al dia - a - dem, And crown Him Lord of all.

2. Ye chos - en seed of Is-rael's race, A rem-nant weak and small, Hail Him who saves you be His grace, And crown Him Lord of all.

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

And crown Him Lord of all,..... And crown Him Lord of all, Hail Him who saves you by His grace, And crown Him Lord of all. all.

This great hymn was written by Rev. Edward Perronet about 1779. It was first published about that time, and has claimed the attention of many tunes. It is closely connected with "Coronation." See further statements about Perronet under tune "Coronation," page 62.

Professor S. M. Denson resides at the present time in Winston County, Ala. His father was a Methodist preacher and spent most of his life in Georgia and Alabama. Professor Denson has been teaching music for nearly forty years. He taught schools at many points in Georgia and Alabama, and has taught thousands of people to sing and play music. Seaborn M. Denson is a fine leader and director of music, and has composed a large number of hymns and tunes. He has a wife (whose maiden name was Burdett) and a large family of children, all of whom are fine musicians. Mrs. Denson often leads and directs the music before conventions

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and large musical gatherings. All of their children are advanced in music, and several of them are engaged in teaching music. Professor Denson and his wife both compose music, and there are several of his tunes in this book. He has done a great work in the teaching and composing of music for the last eighteen years. No family can be found who so much love music as the Densons. They belong to all the principal musical conventions and associations in Georgia and Alabama. He is a member of the Methodist church, his wife and children are members of the church and are doing a great work for the Master's cause in the section where they live. A perusal of Professor Denson's music in this volume will give a good index to his musical genius. See the following tunes: "Heavenly King," "Camp-meeting Song," "The Great Provider," "Arbacoochee," "Tentha," "The Life Boat," "Glorious Day," "Gone to Rest," "Home in Heaven," "Jester," "Mt. Pisgah," "McKay," "Casander," "Consolation," "Cagle," "Winston," "Pilgrim's Hope," "Rejoice," and "Cullman."

PRAISE THE SAVIOUR'S NAME. C. M.

"Sing unto the Lord a new song, and his praise from the end of the earth."—Isa. 41: 10.

J. G. L., 1908. Key of E Minor. J. G. Land, 1908.

Professor J. G. Land, the author of the above music and words, lives at this time in Alabama. He is a good leader and director and is a great lover of music. He often attends musical conventions in his own State.

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THE GREAT PROVIDER.

"But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you."—MATT. 6: 33.

SAMUEL ECKING, Eighteenth Century. Key of F Minor. S. M. DENSON, 1908.

The hymn above was first published in the author's hymn book, on "Grace, Faith and Repentance." It was composed before the nineteenth century. It was used in 1806 by Rev. James Haxley, itinerant preacher, in his travels through Louisiana in its early settlement. See complete history in No. 48 by Tillet, published 1889. Sketch of Professor Denson on page 110.

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McKAY.* C. M. D.

And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and the Lamb."—Rev. 22: 1.

Samuel Stennett, 1787. Key of A Minor. S. M. Denson, 1908.

O the transporting, rapturous scene, That ris - es to my sight! Sweet fields arrayed in liv-ing green, And rivers of de-light. There

There gen'rous fruits that

O the transporting, rapturous scene, That ris - es to my sight! Sweet fields arrayed in liv-ing green, And rivers of de-light. There

gen-'rous fruits that nev - er fail On trees im - mor-tal grow, There rocks and hills and brooks and vales With milk and hon-ey flow. flow.

nev - er fail On trees im - mor - tal grow,..... There rocks and hills and brooks and vales With milk and hon-ey flow. flow.

gen-'rous fruits that nev - er fail On trees im - mor-tal grow, There rocks and hills and brooks and vales With milk and hon-ey flow. flow.

This is the second and third verse of the hymn, "On Jordan's Stormy Banks I Stand." The hymn was written by Samuel Stennett, and was named the "Promised Land" in "Rippan's Selection." Some claim it is an imitation of Dr. Watts' "There is a Land of Pure Delight." The author was an English minister, born in 1727 and died in 1795. He composed a great many hymns. See sketch of Professor Denson on page 110.

* In honor of Rev. S. M. McKay, of Clay County, Alabama.

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GONE TO REST. C. M.

S. M. DENSON, 1908. Key of G.

"Be faithful unto death and I will give thee a crown of life."—REV. 2: 10.

S. M. DENSON, 1908.

1. Death has been here and borne a - way A sis - ter* from our side (our side), Just in the morning of her day, As young as we she died.

2. Not long a - go she filled her place, And sat with us to learn (to learn), But she has run her mor-tal race, And nev-er can re - turn.

3. Per - haps our time may be as short, Our days may fly as fast (as fast), O Lord, im-press the sol-emn thought, That this may be our last.

4. We can - not tell who next may fall Be-neath Thy chast'ning rod (Thy rod), One must be first, O may we all Pre - pare to meet our God.

As young as we she died (she died), As young as we she died (she died), Just in the morning of her day, As young as we she died.

And nev - er can re - turn (re-turn), And nev - er can re-turn (re-turn), But she has run her mor-tal race, And nev-er can re - turn.

That this may be our last (our last), That this may be our last (our last), O Lord, im-press the sol-emn thought, That this may be our last.

Pre - pare to meet our God (our God), Pre - pare to meet our God (our God), One must be first, O may we all Pre - pare to meet our God.

The words to this tune were composed by Professor Denson in memory of his niece, Miss Delia Denson, who died April 4, 1908. She was a Christian girl. He named the tune "Gone To Rest," a beautiful thought.

* Use father, mother, or brother, to suit.

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CAGLE. 7s.

WILLIAM COWPER, 1779. Key of F. "For I am not come to call the righteous, but sinners to repentance."—MATT. 9: 13. S. M. DENSON, 1907.

1. Hark! my soul, it is the Lord, 'Tis the Saviour, hear His word, Je - sus speaks and speaks to thee, Say, poor sin-ner, love thou me. me.

2. I de - livered thee when bound, And when wounded healed thy wound, Sought the wand'ring, set thee right, Turned thy darkness in - to light. light.

William Cowper was born in 1731 and died 1800. He composed many hymns, was a strong minister and an able poet. See further sketch of Mr. Cowper in other parts of this book. See remarks about Mr. Denson on page 130. Copyright, 1909, by J. S. James.

WINSTON. 8s & 7s.

HENRY F. LYTE, 1832. Key of A. "Let him deny himself, take up his cross and follow me."—MATT. 16: 24. S. M. DENSON, 1908.

FINE. D. C.

1. Je - sus, I my cross have tak - en, All to leave and fol - low Thee;
   Nak-ed, poor, de - spised, for - sak - en, Thou, from hence, my all shall be:
   Per - ish ev - 'ry fond am - bi - tion All I've sought or hoped or known;
   Yet how rich is my con - di - tion, God and heav'n are still my own!

2. Let the world de - spise and leave me, They have left my Sav-iour, too;
   Hu-man hearts and looks de - ceive me, Thou art not, like them, un-true;
   And, while thou shalt smile up-on me, God of wis-dom, love and might,
   Foes may hate, and friends disown me; Show Thy face and all is bright.

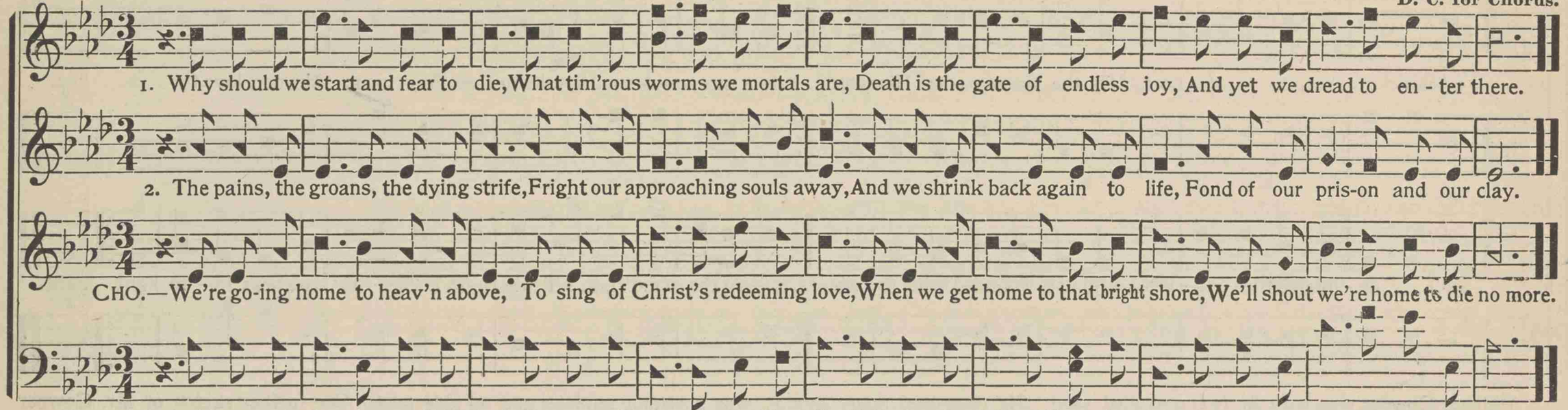
Henry Francis Lyte, a clergyman of the Church of England, was born in 1793, ordained minister in 1818, and died in 1847.
See sketch of Professor Denson on page 110. Copyright, 1909, by J. S. James.

THE PILGRIM'S HOPE. L. M.

ISAAC WATTS, 1707. Key of A♭.

"Blessed are the dead who die in the Lord."—REV. 14: 13.

S. M. DENSON, 1908.
D. C. for Chorus.



The original title to this hymn was "Christ's Presence Makes Death Easy." Full sketch of Dr. Watts is given in other parts of this book. He was born in 1674 and died in 1748. He was one of the greatest ministers in the world. See history of S. M. Denson on page 130.

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REJOICE. C. M.

Key of A.

"Our Lord Jesus, that great Shepherd of the sheep, through the blood of the everlasting covenant."—HEB. 13: 20.

S. M. DENSON, 1908.

These words are taken from the "Sacred Harp," tune of "Oxford," page 306. See history of S. M. Denson, page 110.

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CASANDER.

"I will sing praises unto my God while I have any being."—Ps. 146: 2.

W. T. POWER, 1852. Re-arranged by S. M. DENSON, 1908. Key of A.

S. M. DENSON, 1908.

1. Ho - san - na to Je - sus, my soul's filled with prais - es, Come, O my dear breth-ren, and help me to sing;
   No mu - sic so charm - ing, no love is so warm - ing, It gives life, and com - fort, and glad-ness with in.
D. C.—The an - gels in glo - ry re - peat the glad sto - ry, Of love which in Je - sus is made known to man.

2. Ho - san - na for - ev - er, His grace like a riv - er Is ris - ing and spreading all o - ver its banks;
   His love is un - bound - ed, and hell is con - found - ed, And sin - ners are drink-ing and giv - ing of thanks.
D. C.—To see them u - nit - ing is tru - ly de - light - ing, And pray - ing for par - don thro' Je - sus' own blood.

Ho - san - na ring - ing, O how I love sing - ing, There's noth - ing so sweet as the sound of His name.

Ho - san - na to Je - sus, my soul, how it pleas - es To see sin - ners cry - ing and turn - ing to God.

Professor W. T. Power, so far as can be ascertained, composed the original hymn in 1850. It was changed by Professor Denson in 1908 so as to conform to the above. See sketch of Mr. Power under "Royal Band" in this book. See also sketch of Mr. Denson on page 110.

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HOME IN HEAVEN.

C. H. GABRIEL, 1908. Key of G. "We have a building of God, an house, not made with hands, eternal in the heavens."—2 COR. 5: 1. S. M. DENSON, 1908.

1. There is a home in heav'n for me, By and by, by and by, Where my Saviour I shall see, By and by, by and by, And among that ransomed choir With my bright and golden lyre, I shall

2. In that city of the blest, By and by, by and by, I shall know eternal rest, By and by, by and by, With my Saviour on the shore, I shall sorrow nevermore, For all

Fine. CHORUS. D. S.

sing and nev-er tire, By and by, by and by, By and by, by and by, I shall sing and never tire, By and by, by and by,

weeping shall be o'er, By and by, by and by, By and by, by and by, For all weeping shall be o'er, By and by.

The words to this tune are by C. H. Gabriel. See sketch of Professor Denson on page 110.

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CONSOLATION. L. M.

"And being made perfect, he became the author of eternal salvation unto all them that obey him."—HEB. 5: 9.

SAMUEL MEDLEY. First published in 1800. Key of G. S. M. DENSON, 1908.

1. I know that my Re-deem-er lives, What comfort this sweet sentence gives, He lives, He lives, who once was dead, He lives, my ever-liv - ing Head.

2. He lives to bless you with His love; He lives to plead my cause a-bove; He lives my hungry soul to feed; He lives to help in time of need.

3. He lives to crush the fiends of hell; He lives and doth within me dwell, He lives to heat and keep me whole, He lives to guide my fee - ble soul.

4. He lives, all glo - ry to His name, He lives, my Je-sus, still the same, O the sweet joy this sentence gives, I know that my Re-deem-er lives,

CHORUS.

Shout on, pray on, we're gaining ground, Shout on, pray on, we're gain-ing ground, The dead's alive, the lost is found. lost is found.

Shout on, pray on, we're gaining ground, The dead's a - live, the lost is found. lost is found.

Shout on, pray on, we're gaining ground, The dead's alive, the lost is found. lost is found.

The words in the above hymn were first published in "Medley's Hymns" in 1800. It originally contained nine stanzas as it appears in this tune. It was changed by Professor Denson to suit the tune. Mr. Medley was a Baptist minister, born in England in 1739 and died in 1799. The hymn was composed the same time, about 1784. He had 230 hymns in his book.

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CULLMAN. C. M.

S. M. D, 1908. Key of A.

"And God shall wipe away all tears from their eyes."—REV. 7: 17.

S. M. DENSON, 1908.

1. When Paul was part-ed from his sins, It was a weeping day, But Je-sus made all the a-mends, And wiped all tears a-way. way.

2. In heav'n they meet a-gain with joy, Se-cure, no more to part, Where praises ev-ry tongue employ, And pleasures fill each heart. heart.

The above tune is named for the County of Cullman, Ala. When Professor Denson first settled in Alabama after leaving Georgia. The words were arranged by him. See page 110. Copyright, 1909, by J. S. James.

SIDNEY. C. M. D.

H. A. PARIS, 1908. Key of F.

"I am the good shepherd: the good shepherd giveth his life for his sheep."—JOHN 10: 11.

WHIT. DENSON, 1908.

{My Shep-herd will sup-ply my need, Je-ho-vah is His name,
{In pastures green He leads me on, Be-side the liv-ing stream.} With lov-ing kindness Thou hast drawn My wand'ring heart to Thee.
{With kind com-pas-sion send me on To e-ter-ni-ty.

{My Shep-herd will sup-ply my need, Je-ho-vah is His name,
{In pastures green He leads me on, Be-side the liv-ing stream.} With lov-ing kindness Thou hast drawn My wand'ring heart to Thee.
{With kind com-pas-sion send me on To e-ter-ni-ty.

The words to this tune were arranged by H. A. Paris. The writer is not sufficiently informed to make any statement about the composer of the music and words of the tune. They both reside in Alabama, and are very active in dispensing music in the north part of the State. Denson is related to the Denson family in Alabama, all of whom are musicians.

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JESTER.* 7, 6, 6, 4.

S. M. D., 1908. Key of A.

"How shall we escape, if we neglect so great salvation."—HEB. 2: 3.

S. M. DENSON, 1908.

If our †fa - thers want to go, Why don't they come a - long? I be - long to this band, Hal - le - lu - jah.

If our †fa - thers want to go, Why don't they come a - long? I be - long to this band, Hal - le - lu - jah.

CHORUS.

Hal - le - lu - jah, hal - le - lu - jah, I be - long to this band, hal - le - lu - jah.

Hal - le - lu - jah, hal - le - lu - jah, I be - long to this band, hal - le - lu - jah.

The above words were composed by Professor Denson in their present shape. See sketch of the professor on page 110.

*In honor of Professor N. D. Jester, of Franklin County. Ala.

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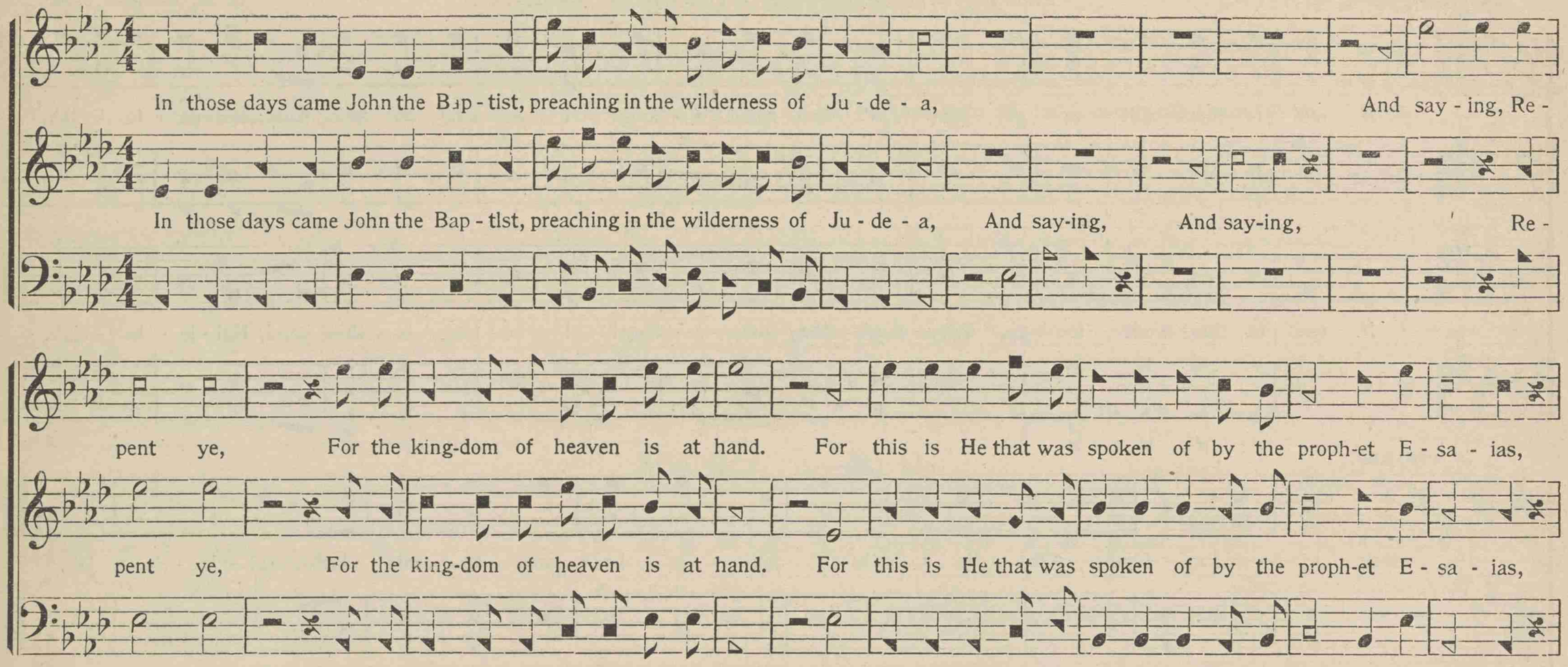
†Use mothers, brothers, or sisters for both verses.

BAPTISMAL ANTHEM.

MATT. 3: 1-4.

B. F. WHITE, 1844.



B. F. White was born in Spartanburg, S. C., 1800, and died in Atlanta, Ga., 1879. He married a Miss Golightly in 1825; moved from Spartanburg to Hamilton, Harris County, Ga., in 1842. His wife died in 1877. He has many relatives in Georgia. Most of his children and their descendants live in this State, and nearly all of them are musical. His father and grandfather were both named Robert. His grandfather lived to be 104, and his father 102 years old. Major White, as he was called on account of being a major of the militia, met with an accident by falling on Spring Street in Atlanta, from the effect of which he died in eight days. He was a strict member of the Missionary Baptist church for almost all his life. He first compiled the "Sacred Harp" and "Tune Book of Sacred Songs" in 1844. It is claimed that Major White and his brother-in-law, William Walker, wrote the "Southern Harmony" in four shaped notes, the same as used in this book and the "Sacred Harp." Walker and White married sisters. It is said Walker carried the manuscript North to have it published, and that Walker and the publishers managed to deprive White of any interest in the "Southern Harmony," and failed to give him credit for any of the compositions or compilations of the same, although White did most of the work. On account of this treatment White and Walker became estranged, and White moved to Georgia, and brought out the "Sacred Harp," which has been revised several times—in 1850, 1859, 1869. At present it has 480 pages, and contains a large number of standard hymns and tunes of sacred music which were in existence before 1869. In 1845 Major White organized the Southern

Musical Convention, and was president from that time until 1862, and again in 1867. The convention is still in existence, and has been ever since it was organized. All of the tunes in the "Sacred Harp," which were not immediately composed by Mr. White, were carefully examined and corrected by him. He was self-taught in music, and it came to him naturally to sing; and he composed some very valuable hymns, tunes, odes, and anthems. The above-named anthem has been in all the editions of the "Sacred Harp," and in many other song and tune books. Major White was for several years connected with the county affairs of Harris County, Ga., and held the office of Clerk of the Superior Court. He also published a newspaper in that county called the "Organ," in which many of his compositions, and those of other persons connected with him in that day, appeared. His work in composing and compiling the "Sacred Harp" was of such extreme merit the book is used as much or more than any other tune book in the Southern States. Those that were compiled or printed at the same time as the "Srcred Harp" have generally become obsolete. It still lives, and in recent years has seemed to come into more widely and extended use than ever.

A full sketch of the life and character of Major B. F. White and his family, and the music book he wrote, can be found in a brief history of the "Sacred Harp," compiled by J. S. James in 1904.

PARTING HAND. L. M.

"But as touching brotherly love ye need not that I write unto you, for ye yourselves are taught of God to love one another."—1 THESS. 4: 9.

Key of F.

JEREMIAH INGALLS, 1803.

1. { My Chris - tian friends, in bonds of love, Whose hearts in sweet - est un - ion join
   { Your friend-ship's like a draw - ing band, Yet we must take the part - ing hand. }
   Your com-p'ny's sweet, your un - ion dear,

2. { How sweet the hours have passed a - way, Since we have met to sing and pray;
   { How loath we are to leave the place Where Je - sus shows His smil - ing face. }
   O could I stay with friends so kind,

3. { And since it is God's ho - ly will We must be part - ed for a while;
   { In sweet sub - mis - sion, all as one, We'll say our Fa - ther's will be done. }
   My youth-ful friends, in Christian ties,

Your words de - light - ful to my ear, Yet when I see that we must part, You draw like cords a - round my heart.

How would it cheer my droop - ing mind, But du - ty makes me un - der-stand That we must take the part - ing hand.

Who seek for man - sions in the skies, Fight on, we'll gain the hap - py shore, Where partings will be known no more.

4 How oft I've seen your flowing tears,
And heard you tell your hopes and fears,
Your hearts with love were seen to flame
Which makes me hope we'll meet again.
Ye mourning souls, lift up your eyes
To glorious mansions in the skies,
O trust His grace, in Canaan's land
We'll no more take the parting hand.

5 And now, my friends, both old and young,
I hope in Christ you'll still go on,
And if on earth we meet no more,
O may we meet on Canaan's shore.
I hope you'll all remember me
If you on earth no more I see,
An interest in your prayers I crave,
That we may meet beyond the grave.

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6 O glorious day, O blessed hope,
My soul leaps forward at the thought,
When on that happy, happy land,
We'll no more take the parting hand.
But with our blessed, holy Lord,
We'll shout and sing with one accord,
And there we'll all with Jesus dwell,
So, loving Christians, fare you well.

Jeremiah Ingalls was a native of the State of Massachusetts, born in 1764 and died in 1828. In 1804 he published a book called the "Christian Harmony." The present tune, "Parting Hand," was composed a year before that. He was a music teacher, and traveled through the States of New Hampshire, Vermont, and Massachusetts. Among some of his leading tunes in existence are "Northfield" and "New Jerusalem." A more extended shetch of Ingalls is given under the tune of "Northfield." It may be that Ingalls wrote the words to the "Parting Hand," as well as to compose the music. He usually wrote the words to his own tunes.

JOURNEY HOME. C. M.

R. F. M. M. Key of G. "A house not made with hands, eternal in the heavens."—2 Cor. 5: 1. R. F. M. Mann, 1868.

R. F. M. Mann is the author of the above hymn. He was said to have had a very strong voice, a good singer and was a music teacher. He was a Georgian, living near Milledgeville, where he died several years ago, diseased in body and mind. He was a member of the Methodist church, and highly respected by all who knew him. He was also a member of the Southern Musical Convention and the Chattahoochee Musical Convention. He has seventeen tunes credited to him in the "Sacred Harp."

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WALDIN. L. M.

"Blessing for his goodness to the soul and body."—Ps. 103: 1-7.

ISAAC WATTS, about 1710. Key of A.

JOHN R. BRYANT, 1882.

1. Bless, O my soul, the liv - ing God, Call home thy thoughts that rove a - - broad,

2. Let ev - 'ry land His pow'r con - fess, Let all the earth a - dore His grace,

Let all the pow'rs with - in me join The work and wor - ship so di - vine.

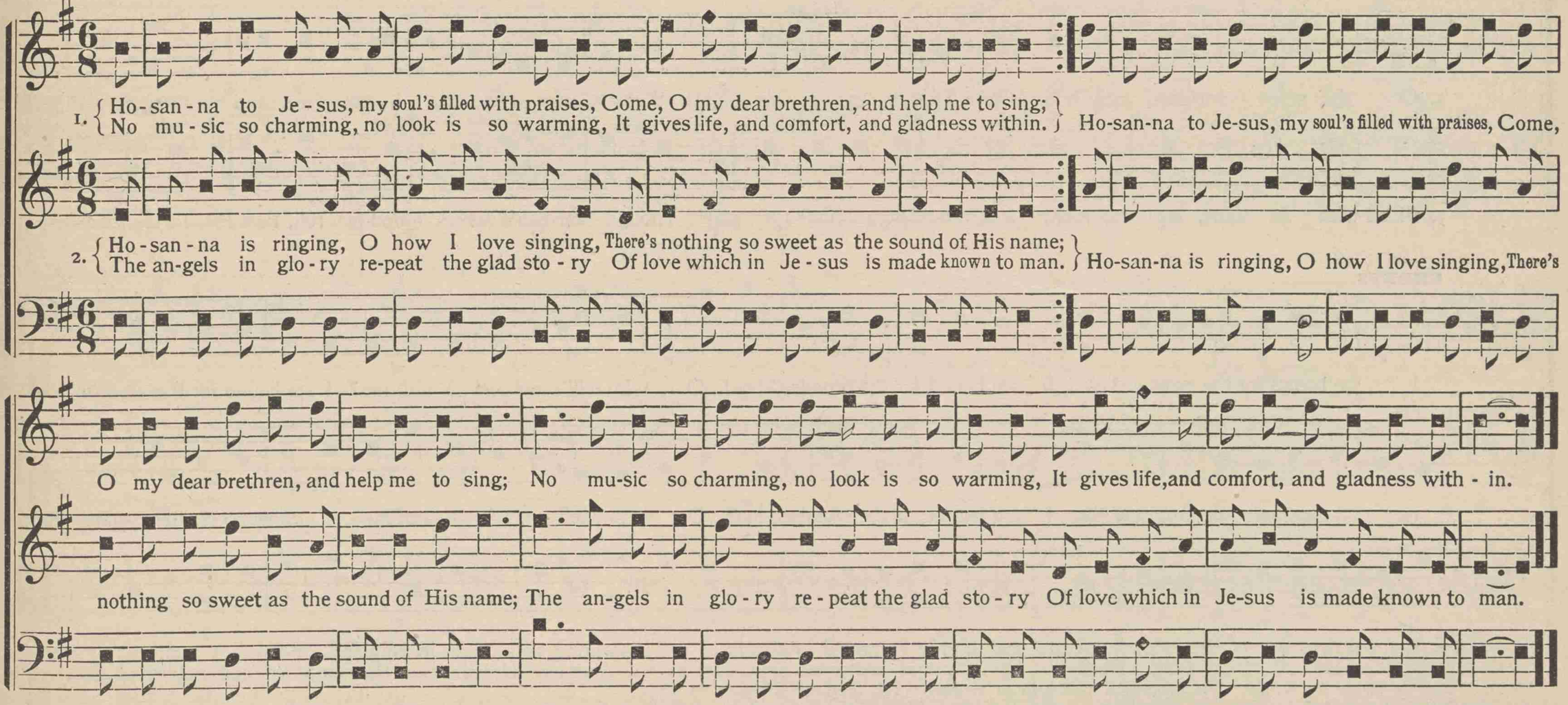
My heart and tongue in rap - ture join In work and wor - ship so di - vine.

This tune was composed in 1882 and published in the December (1883) Number of the "Musical Million," by Professor A. J. Showalter, who was at that time correcting harmony for Adline S. Kieffer, editor of the above-named paper.

Professor Bryan was born in Newton County, Ga., 1861. He was educated in the common schools of that county, finally completing his musical education at Emory College under the late R. M. McIntosh, in 1887. He has composed nearly twelve hundred gospel and Sunday school songs. A great many of them are published in various tune books. He married Miss Mamie Johnson, and is at present living in Atlanta, Ga. The above hymn is one of Dr. Watts' first-class compositions, and ranks among the standard hymns of the country.

THE ROYAL BAND. 12s & 11s.

W. T. P. Key of E Minor. "Hosanna to the son of David: Blessed is he that cometh in the name of the Lord; Hosanna in the highest."—MATT. 21: 9. W. T. POWER, 1850.



Little is known of W. T. Power. He was a member of the Southern Musical Convention for several years, and also a member of the Chattahoochee Singing Convention. He only composed this one tune and hymn, so far as we have been able to ascertain. Neither have we found the time of his birth, or where and when he died. He was a teacher; and taught music in and around Georgia and Alabama for several years.

THE PROMISED LAND. C. M.

"Thine eyes shall behold the King in his beauty: they shall behold the land that is very far off."—Isa. 33: 17.

Samuel Stennett, 1787. Key of F Minor. Arr. by Miss M. Durham, about 1840.

CHORUS.

Samuel Stennett was one of the most influential and highly respected ministers of the Dissenting persuasion in England, and was a confidant of many of the distinguished statesmen of his time. Doctor of Divinity was bestowed upon him by the Aberdeen University. He composed and published thirty-eight hymns. Beside this, he wrote and published theological works. He died in London in 1795.

This tune is credited to Miss M. Durham in the "Sacred Harp," as it appears on this page. We have been unable to find out anything about her, and whether or not she arranged the tune for the "Sacred Harp," and made changes in it. The melody of this tune, and its main features, can be traced back for over one hundred years

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ROCK OF AGES, DEAR TO ME. 7s.

AUGUSTUS TOPLADY, 1776. Key of G.

"Rock of ages."—ISA. 26: 24.

Words and music by J. C. BROWN, 1908.

Professor J. C. Brown is a son of S. M. Brown, who composed a great deal of music during his lifetime. Several of his tunes are in the "Sacred Harp" and other books. He has composed music for several years, and has written many hymns, being a great lover of sacred music. He has lived in Haralson County, Ga., a greater part of his life, but lives at the present time (1909) at Buchanan, Ga. He is quite feeble, and has been afflicted for several years. He is a good man, and highly respected by all who know him. The words in this hymn have been re-arranged by Professor Brown for the above hymn. The original words were composed by Augustus Toplady in 1776. See page 6 of this book.

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PRAYER OF SAINTS. 8, 7, 7, 7.

J. C. B. Key of C.

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

J. C. Brown, 1908.

See sketch of Mr. Brown on page 129.

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JESUS IS MINE. 6, 4, 6, 4.

J. C. B. Key of G.

"Believe on the Lord Jesus Christ and thou shalt be saved."—Acts 16: 31.

J. C. Brown, 1908.

Words of the above re-arranged by Mr. Brown. See sketch on page 129.

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PRAISE HIS NAME FOR EVERMORE.

F. C. PERRY. Key of D.

"And he hath put a new song in my mouth, even praise unto God."—Ps. 40: 3.

J. C. PERRY, about 1885.

1. Let us sing our joy - ful lays To the Lord in gratc - ful praise For His love, so full and free, Shed on reb - els, such as we.

2. May our prais - es nev - er end; May each pray'r and song as - cend To the throne of God a - bove, For His won-drous works of love.

3. Lo, the courts of heav - en ring With the mu - sic an - gels bring, Hosts of earth and sky u - nite, Prais - ing God both day and night.

CHORUS.

Sound His praise o'er land and sea, sound His praise o'er land and sea, Let it float across the lea, let it float across the lea,
Sing His praise from shore to shore, sing His praise from shore to shore, Praise His name for evermore, for ev - er - more.....

Sound His praise..... o'er land and sea,..... Let it float..... a-cross the lea,.....
Sing His praise..... from shore to shore,..... Praise His name..... for ev - er - more.....

Sound His praise o'er land and sea, sound His praise o'er land and sea, Let it float across the lea, let it float across the lea,
Sing His praise from shore to shore, sing His praise from shore to shore, Praise His name for evermore, for ev - er - more.....

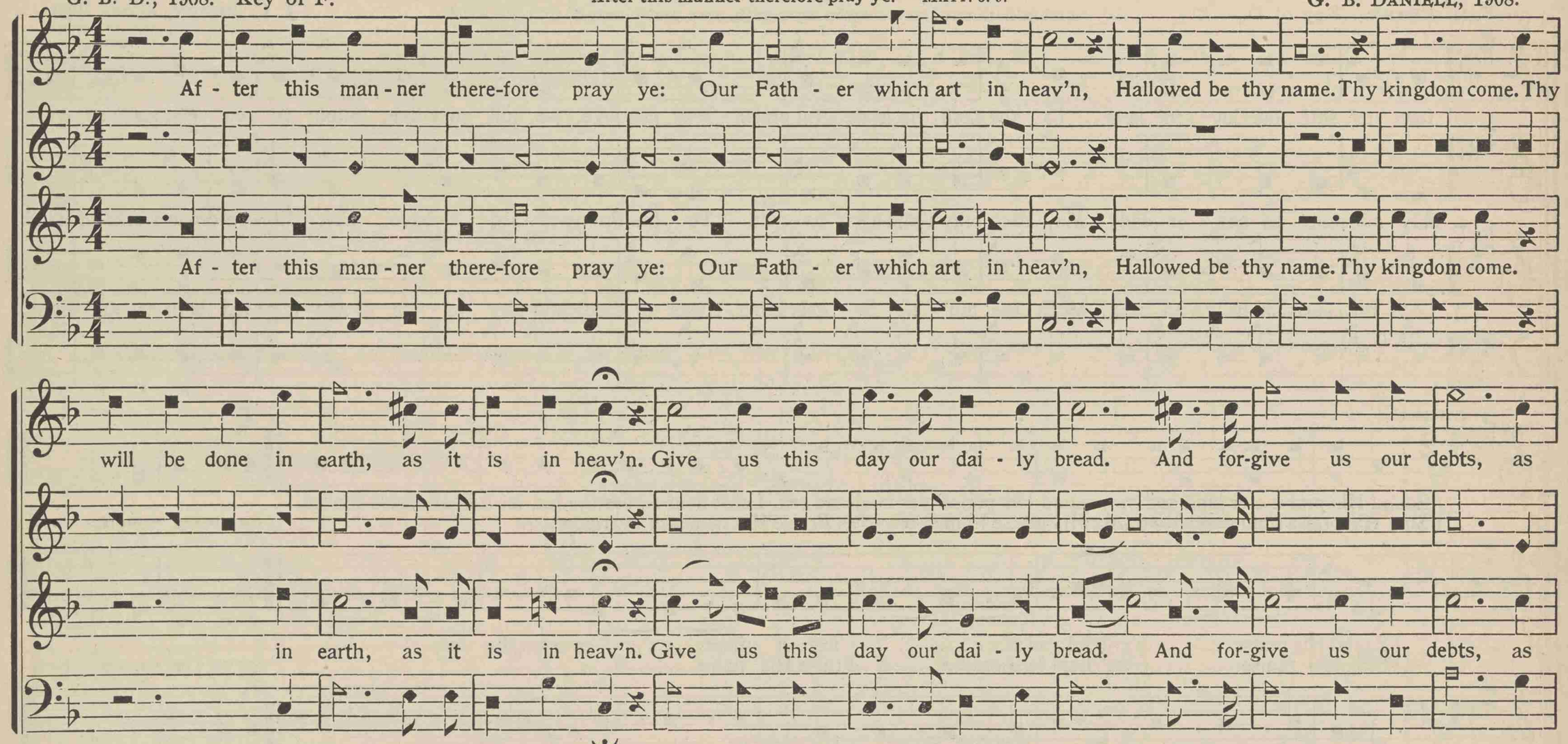
F. C. Perry and J C. Perry are connected with the Perry Brothers Music Company..publishers, of Chattanooga, Tenn., and Waco, Texas. They published a song book, called the ' Uplifting Songs," by F Clark Perry, James B. Harris, J. A. McPhail and W. L. Conaway, as well as other publications, which are now scattered throughout the country. F. C. Perry and J. C. Perry are ready music writers, and have their songs and tunes in a large number of music books.

AFTER THIS MANNER PRAY YE. (Anthem.)

G. B. D., 1908. Key of F.

"After this manner therefore pray ye."—MATT. 6: 9.

G. B. DANIELL, 1908.



The words of the above anthem are taken from the ninth verse of the sixth chapter of Matthew, which words were used by Christ in directing His disciples how to pray, and following these words is what is called the "Lord's Prayer."

Professor G. B. Daniell has composed and written the words of several tunes. This anthem and one other, "Home in Glory," printed elsewhere in this book, are two of his tunes, composed in 1908. He has successfully taught singing schools at intervals for some time. He is a member of several singing conventions, and was one of the original organizers of the United Sacred Harp Musical Association. Mr. Daniell enjoys music, and often leads in the large singing assemblies in Georgia, and in the various conventions throughout the country. He does not follow music as an occupation, but labors for a living to support his family. He is one of the committee engaged in the revision of B. F. White's "Sacred Harp." He lives at present in Atlanta, Ga., and is a member and clerk of the Primitive Baptist church in that city. Mr. Daniell is 48 years of age, and belongs to a very numerous and influential family, a number of whom reside in Georgia and other States. Seven of his grandfather's brothers were Primitive Baptist ministers.

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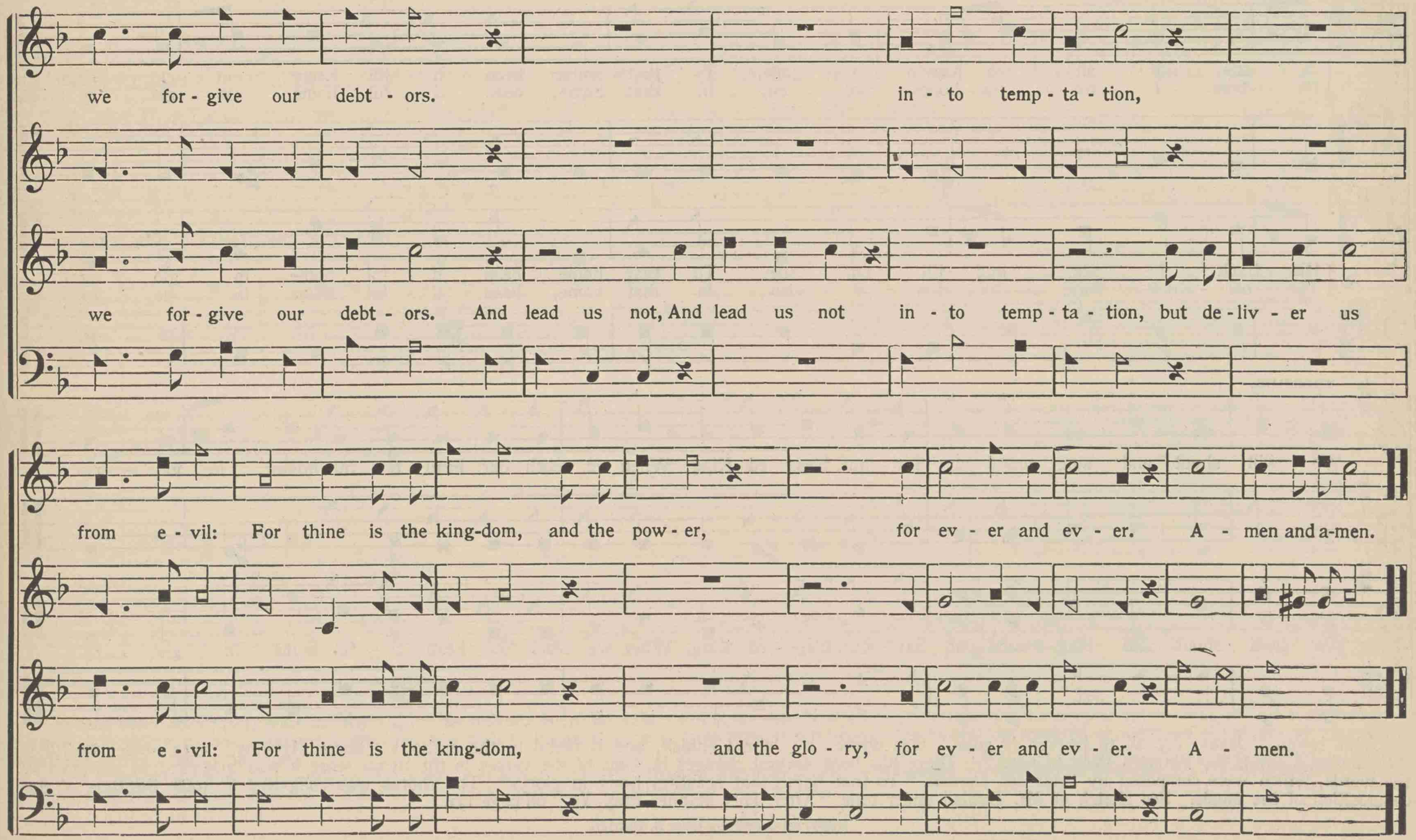
we for - give our debt - ors. in - to temp - ta - tion,
we for - give our debt - ors. And lead us not, And lead us not in - to temp - ta - tion, but de - liv - er us
from e - vil: For thine is the king-dom, and the pow - er, for ev - er and ev - er. A - men and a-men.
from e - vil: For thine is the king-dom, and the glo - ry, for ev - er and ev - er. A - men.

THE BEAUTIFUL HOME IN GLORY.

Arranged and chorus by G. B. D. Key of E Minor. "Received up into glory."—1 Tim. 3: 16. G. B. Daniell, 1908.

1. { Je - sus, my all, to heav'n is gone, To that home, beau - ti - ful home in glo - ry,
   { He whom I fix my hopes up - on, In that home, beau - ti - ful home in glo - ry.

2. { His track I see, and I'll pur - sue, To that home, beau - ti - ful home in glo - ry,
   { The nar - row way, till Him I view, In that home, beau - ti - ful home in glo - ry.

CHORUS.

We will shout and sing round our Sav - iour, bless - ed King, When we reach our beau - ti - ful home in glo - ry

We will shout and sing round our Sav - iour, bless - ed King, When we reach our beau - ti - ful home in glo - ry

This hymn, "Jesus, my all to heaven is gone," was written by John Cennick, and is found in the author's "Sacred Hymns," 1743, under the title, "Following Christ, the Sinner's Way to God." There has been several changes in some of the verses in the hymn since it was composed, or additions to the words, which were composed by Professor Daniell, "To that home, that beautiful home in glory." The chorus was composed in 1908, the time of the composition of the music. See sketch of Mr. Daniell under tune "After This Manner Pray Ye," on page 133.

Copyright, 1909, by Geo. B. Daniell.

"The fountain is Christ."—ZEK. 13: 1. "We shall receive the blessings from the Lord, and righteousness from the God of his salvation."—PS. 24: 5.

REV. JOHN ROBINSON, 1758. Key of F. FRANCIS FRED. CHOPIN, 1835.

Chopin was born in 1809 and died 1849. He was one of the great masters of music. His last words were said to his attending physician, "Now my death struggle begins." He remained conscious to the last, and added, "God shows man rare favor when He reveals to him the moment of the approach of his death. This He shows me—do not disturb me."

John Robinson was born in Norfolk, Eng., 1735, and left an orphan. He was converted under preaching of Whitfield, and ordained to the Methodist ministry. He later joined the Baptist, then the Independent, and finally became a Unitarian. He died 1790.

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HUMBLE SINNER. C. M. D.

EDMUND JONES, 1750. Key of A.

"We will serve the Lord."—JOSH. 24: 15.

D. D. WALL, 1908.

Come, hum-ble sin-ner, in whose breast A thou-sand thoughts revolve, Come, with your guilt and fear oppressed, And mak this last re - solve:

Come, hum-ble sin-ner, in whose breast A thou-sand thoughts revolve, Come, with your guilt and fear oppressed, And make this last re - solve:

I'll go to Je - sus, though my sin Has like a moun-tain rose; I know His courts, I'll en - ter in, What - ev - er may op - pose.

I'll go to Je - sus, though my sin Has like a moun-tain rose; I know His courts, I'll en - ter in, What - ev - er may op - pose.

Edmund Jones was a minister in the English Baptist church. He was born in 1721 and died in 1765. He composed a large number of hymns. The above is considered one of his best.

Mr. Wall lives at this time (1908) in North Alabama. He is active in the cause of music, and has done much valuable work to advance the same.

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FAREWELL TO ALL. L. M.

J P R.. 1852 Key of G Minor.

"Prepare to meet thy God."—AMOS 4: 12.

J. P. REESE, 1852.

Professor J. P. Reese composed a large number of tunes in the "Sacred Harp," as well as in many other books. He was also a correspondent for musical journals and secular papers. He was born, 1828 in Jasper County, Ga., and died at his home, near Newnan, 1900. He was buried in Oak Hill Cemetery, Newnan. An extended history of him is given in James' "History of the Sacred Harp," pages 94 to 99; also on page 69 in this book.

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BALERMA. C. M.

"I have caused thee to see it with thine eyes."—DEUT. 34: 4.

ISAAC WATTS, 1709. Key of B♭.

ROBERT SIMPSON, 1800. Re-arranged by B. F. WHITE, 1858.

The original title to this hymn was "Prospect of Heaven Makes Death Easy." It was written by the author at his home in Southampton, while sitting at a parlor window, looking over the waters and beautiful scenery. It is claimed that the view across Southampton's waters, in the direction of the Bundant, Isles of Wight, is suggesting in its exquisite imagery of the fair land of the beyond. This hymn also suggests the leading of the children of Israel to the banks of the river Jordan, which stream separated them from the promised land, that God had long before promised to the children of Israel. The crossing of the river Jordon has ever been an image of the glorious home of the good in heaven.

Robert Simpson was born in 1792 and died in 1832. He was a Scotchman, and composed a great many valuable tunes. See sketch of B. F. White on page 122.

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ARBACOOCHEE. C. M. D.

Key of F Minor.

Typical of Christ's love for the church.—Isa. 63: 9.

S. M. Denson, 1908.

Behold the love, the generous love, That holy David shows, Behold His kind compassion move For His afflicted foes, When they are sick, When

When they are sick His

Behold the love, the generous love, That holy David shows, Behold His kind compassion move For His afflicted foes, When they are sick His soul complains,

they are sick His soul complains, And seems to feel the smart, The spirit of the gospel reigns, And melts His pious heart, And melts His pious heart. heart.

they are sick His soul complains, And seems to feel the smart, The spirit of the gospel reigns, ... And melts His pious heart, And melts His pious heart. heart.

soul com - plains, And seems to feel the smart, The spir-it of the gospel reigns, And melts His pious heart, And melts His pious heart. heart.

. . . . . And seems to feel the smart, The spir-it of the gospel reigns, ... And melts His pious heart, And melts His pious heart. heart.

The words in this tune are the same as those in the tune "Sardinia," in B. F. White's "Sacred Harp," on page 296. The words are great favorites of Wyley J. James, who resides in Tallapoosa, Ga., and who is a great admirer of the old sacred songs. See sketch of Professor Denson on page 110.

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FILLMORE. L. M.

"I will sing unto the Lord as long as I live."—Ps. 114: 33.

Key of F.

J. P. REES, 1868.

Great God, let all my tune - ful pow'rs a - wake and sing Thy might - y name; Thy hand re - volves my cir - cling

Great God, let all my tune - ful pow'rs a - wake and sing Thy might - y name; Thy hand re - volves my cir - cling

hours, Thy hand from whence my be - ing came. Thus will I sing till na-ture cease, Till

Thus will I sing till

hours, Thy hand from whence my be - ing came. Thus will I sing till na - ture cease, Till sense and language

Thus will I sing till na - ture cease, Till sense and lan - guage

John P. Rees, the author of this tune, was born in Jasper County, Ga., 1828, and died in Newnan, Ga. 1900. He was President of the Chattahoochee Singing Convention and President of the Southern Musical Convention for years. He composed a large mumber of sacred tunes, which were published in different books. He composed a large number of tunes and intended to compile a book, but died without doing so. He helped to revise the "Sacred Harp" twice, and has a large number of tunes composed by himself in that book. "Fillmore" is a stirring song, and is greatly enjoyed in conventions and singing societies.

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FILLMORE. L. M. Concluded.

sense..... and lan-guage are no more, And aft - er death Thy bound-less grace Through ev - - - -

na - ture cease, Till sense and lan-guage are no more, And aft - er death Thy boundless grace Through

are no more, And aft - - er death the bound - less grace Through ev - er - last - ing

are no more,..... And aft - er death Thy bound-less grace Through ev - er - last - ing years a - dore,.....

- - - - - er - last - ing years a - dore,..... Through ev - er - last - - ing years a - dore.....

ev - - - - - er - last - ing years a - dore,

years a - dore,..... ..... Through ev - er - last - - ing years a - dore.....

.....

THE BRIGHT FOREVER.

Key of E♭.

"So he bringeth them unto their desired haven."—Ps. 107: 30.

CHAS. EDW. POLLOCK, about 1878.

CHORUS.

1. There's a sweet, a bright for-ev-er Just be-yond the jasper sea, When we cross that golden river, With the dear ones we shall be. O the sweet, the bright forever, O the

2. There's a sweet, a bright for-ev-er, Where no sor-row e'er can come; 'Tis across yon golden river, Jesus has a glorious home. O the sweet, ... the bright for-

3. We shall see our precious Saviour When He comes His own to claim, O we'll bask in Jesus' favor, Singing glory to the Lamb. O the sweet, the bright forever, O the

sweet, the bright forever, Just beyond the jasper sea, just beyond the jasper sea, When we cross the golden river, when we cross the golden river, With the dear ones we will be.

ev - er, Just be - yond ..... the jas-per sea; When we cross ..... the gold-en riv - er, With the dear ones we shall be.

sweet, the bright forever, Just beyond the jasper sea, just beyond the jasper sea, When we cross the golden river, when we cross the golden river, With the dear ones we shall be.

Professor Chas. Edw. Pollock is a ready composer, and is said to be a fine director of music. He has written a great many valuable hymns and tunes. He often writes his own hymns. His music is found in many of the hymn and tune books for the past few years. A glance at his music wherever seen readily convinces one that he is an able composer. The tune, "The Bright Forever," measures up to the usual order of this gifted musician. The very name to the tune is inspiring, and add to it the words applied to the melody will produce great results if rendered in the proper spirit. He is an American composer, mostly of Sunday school and church music. He was born in 1853.

PLEYEL'S HYMN. C. M. (Second.)

"Power belongeth unto God; also unto thee, O Lord, belongeth mercy; for thou renderest to every man according to his work."—Ps. 62: 11, 12.

HELEN MARIA WILLIAMS, 1790. Key of E♭. IGNAZ J. PLEYEL, 1831.

1. While Thee I seek, pro-tect - ing Pow'r, Be my vain wish - es stilled; And may this con - se - crat - ed hour With bet - ter hopes be filled.

2. In each e - vent of life, how clear Thy rul - ing hand I see! Each bless-ing to my soul more dear, Be - cause con-ferred by Thee.

3. Thy love the pow'r of thought bestowed; To Thee my thoughts would soar: Thy mer - cy o'er my life has flowed; That mer-cy I a - dore.

4. In ev - 'ry joy that crowns my days, In ev -' ry pain I bear, My heart shall find de-light in praise, Or seek re - lief in pray'r.

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The author of this hymn wrote two volumes of poetry in 1786, which were published about that time. There were three verses in place of two in the original hymn, from which these two are taken. Miss Williams was born in England in 1762. Her poems were published when she was twenty-one years old. She visited Paris in 1788, at a period of great trouble, war being waged between England and France at that time. She was arrested on suspicion of being a foreigner, and an advocate of the Girondist cause, and imprisoned. She was not released until 1794. From this time until her death she lived partly in England, but mostly in France, and died in Paris in 1827. She composed this hymn while in prison.

Ignaz Joseph Pleyel, author of the foregoing music, was born in 1757 and died in 1831 in Paris. He was the twenty-fourth child of a village school-master. He commenced the study of music when very young. He studied under Haydn, who often spoke of him as his best and dearest pupil. He was reared in Austria, and composed a great deal of music, and stood high as a muisician.

IDUMEA. C. M.

"A time to be born, and a time to die."—Eccl. 3: 2.

Charles Wesley, 1753. Key of G Minor. A. Davidson, 1817.

The original title to these words was "And Others of Riper Years." See history of Charles Wesley on page 99, and on other pages of this work. He composed over 6,000 hymns, and this one was among his favorite hymns.

No trace can be found of A. Davidson, author of the music.

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HEAVENLY KING. 7s.

JOHN CENNICK, 1742. Key of F.

"To God only wise, be glory through Jesus Christ forever."—ROM. 16: 27.

S. M. DENSON, 1907.

The above hymn was first published in 1742. Some changes in the words have been made. It originally had twelve stanzas. John Cennick also composed other hymns, one of them being, "Jesus, My All to Heaven is Gone." He was born in 1718 and died in 1755; was a Methodist minister. See sketch of Professor Denson on page 110.

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SWEET AFFLICTION. 8s & 7s. D.

"In the world ye shall have tribulation: but be of good cheer: I have overcome the world."—JOHN 16: 33.

J. J. R. Key of F.

JOHN J. ROSSEAU, 1752.

CHORUS.

The original name of the above tune was " Greenville." It was composed by John J. Rosseau. It is said that the tune was originally "Love Serenade," written about 1752. It was commonly known for a long time as "Rosseau's Dream." He was an unbelieving philosopher, musician and misguided moralist. It is claimed that he heard the melody of this tune in his dreams, and it was sung by a legion of angels. He was born in Geneva, Switzerland, in 1712 and died in 1778. He never knew his mother nor the affection or interest of his father, or other relatives. This song still survives and has passed down through the ages, and almost every child in Christendom has heard the strains of "Greenfield," "Rosseau's Dream," and "Sweet Affliction."

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NEW HOPE.

A. M. C., 1908. Key of E♭.

"Greater love than this hath no man."—JOHN 15: 13.

A. M. CAGLE, 1908.

Je - sus, what shall I do to show How much I love Thy charming name? Let my whole heart with rapture glow Thy

Je - sus, what shall I do to show How much I love Thy charming name? Let my whole heart with rapture glow Thy

boundless goodness to proclaim. Lord, if a dis-tant glimpse of Thee..... Can give such sweet, such

Lord, if a distant glimpse of Thee can give such sweet, such

boundless goodness to proclaim. Lord, if a dis - tant glimpse of Thee..... Can give such sweet, such

Lord, if a distant glimpse of Thee..... Can give such sweet, such

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vast de - light,..... What must the joy, the tri - umph be To dwell for - ev - er in Thy sight. sight.

vast de - light,..... What must the joy, the tri - umph be To dwell for - ev - er in Thy sight. sight.

Professor A. M. Cagle lives at the present time (1908) in Alabama. See further sketch of him under the tune, "New Jordan."

SAVE, MIGHTY LORD.

JOHN CENNICK, 1743. Key of F Minor.

"The Lord . . . was received up into heaven, and sat at the right hand of God."—MARK 16 : 19.

J. A. AND J. F. WADE, 1854. Re-arranged by J. S. J., 1909.

CHORUS.

1. Je - sus, my all, to heav'n is gone, Save, mighty Lord,
   He whom I fix my hopes up - on, Save, mighty Lord.
   O save, save, mighty Lord, And send converting power down, Save, mighty Lord.

2. The way the ho - ly prophet went, Save, mighty Lord,
   The road that leads from banishment, Save, mighty Lord.
   O save, save, mighty Lord, And send converting power down, Save, mighty Lord.

3. The King's highway of ho - li - ness, Save, mighty Lord,
   I'll go, for all His paths are peace, Save, mighty Lord.
   O save, save, mighty Lord, And send converting power down, Save, mighty Lord.

John Cennick was born in 1718 and died in 1755. He was an English Moravian, and published the above words in 1743, twelve years before he died. The name of the song was, "O Save." We have changed it to, "Save, Mighty Lord." Further notice is given of him in other parts of this book.

J. A. and J. F. Wade lived in South Carolina when they composed the above piece of music. They composed several other songs in the "Social Harp," published by John G. McCurry, in 1855. We can get no further trace of them. They were probably brothers.

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MARY BLAIN. C. M.

PHILIP DODDRIDGE, 1755. Key of A.. "We love him because he first loved us."—1 JOHN 4 · 19. Re-arr. by G. B. DANIELL and J. S. JAMES, 1909.

1. Do not I love Thee, O my Lord? Be-hold my heart and see, And turn each curs - ed i - dol out That dares to ri - val Thee.

2. Do not I love Thee from my soul? Then let me noth-ing love; Dead be my heart to ev - 'ry joy When Je - sus can-not move.

3. Thou know'st I love Thee, dearest Lord, But O I long to soar Far from the sphere of mor - tal joys And learn to love Thee more.

CHORUS.

I love, I love, I love, I love my Lord, And turn each curs - ed i - dol out That dares to ri - val Thee.

I love, I love, I love, I love my Lord, And turn each curs - ed i - dol out That dares to ri - val Thee.

The air of "Mary Blain" is an old melody of ante-bellum days. The notes were first applied to it by Henry F. Chandler in 1854. We have been unable to get any data about him in order to give a more extended sketch. He assisted John G. McCurry in compiling the "Social Harp." Mr. McCurry lived at Amandaville, Hart County, Ga. His book, the "Social Harp," was published in 1855.

Philip Doddridge, the author of the words, was born in London in 1702. He was an English Congregationalist, and died in 1752. He spent most of his days as pastor in New Hampton. He was a man of wide influence and reputation, and the author of many hymns and poems.

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AVON. C. M.

ISAAC WATTS, 1707. Key of A♭. "Christ died for the ungodly."—ROM. 6: 5. HUGH WILSON, 18th Century.

1. Plant - ed in Christ, the liv - ing Vine, This day, with one ac - cord, Our - selves, with
2. Joined in one bod - y may we be; One in - ward life par - take; One be our
3. In pray'r, in ef - fort, tears and toils, One wis - dom be our guide; Taught by one
4. Com - plete in us, whom grace hath called, Thy glo - rious work be - gun, O thou, in
5. Then, when a - mong the saints in light Our joy - ful spir - its shine, Shall an - thems

hum - ble faith and joy, We yield to Thee, O Lord.
heart; one heav'n - ly hope In ev - 'ry bos - om wake.
Spir - it from a - bove, In Thee may we a - bide.
whom the Church on earth And Church in heav'n are one.
of im - mor - tal praise, O Lamb of God, be Thine.

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Isaac Watts is the author of the above words. They appeared in the author's hymn book of "Spiritual Songs" in 1707. The original title to the hymn was "Godly Sorrow Arising from the Suffering of Christ." In verse three the author wrote, "When God the Maker Died." Dr. Watts was one among the most extended and popular hymn writers of the English-speaking world. He was born 1673 and died 1748. He was an English Congregationalist minister.

Hugh Wilson, the author of the music to the above hymn, was born 1764 and died 1824. He was a Scotchman, born in a Scotch village, and was a shoemaker by trade. The music of this hymn was composed some time in the eighteenth century.

ONLY TRUST HIM. C. M.

"Take my yoke upon you, and learn of me; . . . and ye shall find rest unto your souls."—MATT. 11: 29.

J. H. S. Key of G.

REV. J. H. STOCKTON, about 1870.

1. Come, ev - 'ry soul by sin oppressed, There's mercy with the Lord, And He will sure-ly give you rest, By trust - ing in His Word.

2. For Je - sus shed His pre - cious blood Rich blessings to be - stow; Plunge now in - to the crim-son flood That wash - es white as snow.

3. Yes, Je - sus is the Truth, the Way, That leads you in - to rest; Be - lieve in Him with - out de - lay, And you are ful - ly blest.

4. Come then, and join this ho - ly band, And on to glo - ry go, To dwell in that ce - les - tial land, Where joys im-mor - tal flow.

CHORUS.

On - ly trust Him, on - ly trust Him, On - ly trust Him now; He will save you, He will save you, He will save you now.

On - ly trust Him, on - ly trust Him, On - ly trust Him now; He will save you, He will save you, He will save you now.

Rev. J. H. Stockton was a Methodist minister. He wrote the music about 1870, as also the words. This was one of the great favorites of Moody and Sankey. It was sung in many of their revival meetings in England and America, and is now placed in most of the standard hymn books of this country and many foreign countries.

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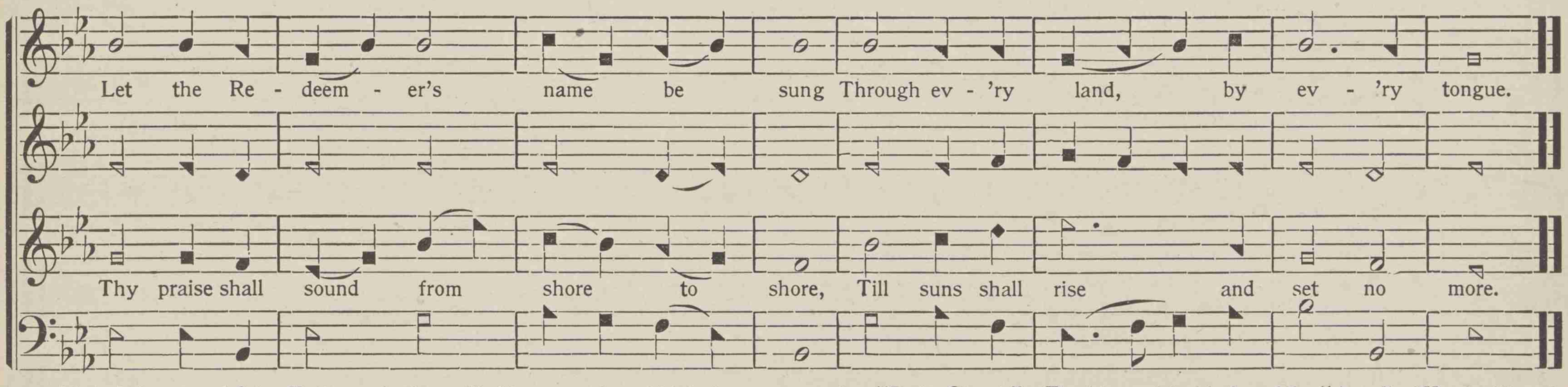
DUKE STREET. L. M.

"O praise the Lord all ye nations; praise him all ye people."—Ps. 117: 1.

ISAAC WATTS, 1719. Key of E♭.

J. HATTON or WM. REEVE, 1700.



Little is known of John Hatton, who is credited by a number of histories as composing "Duke Street." The biographical index of the "Angelical Hymnal" credits him as being the author of "Duke Street." He resided at Warrington, afterward at St. Helena, and then in Duke Street in the town of Windle. He composed several hymn tunes, and died 1793. He was a Presbyterian; and tradition says he was killed by being thrown from a stage coach. This is one of Isaac Watts' standard hymns, and is regarded by Robert Elson Thompson, S. T. D., in his "National Hymn Book," as being one of the up-to-date hymns of the American churches.

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A SISTER'S FAREWELL.

"Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of heaven. For in the resurrection they . . . are as the angels of God in heaven."—MATT. 19: 14; 22: 30.

A. J. McL, 1905. Key of F.

A. J. McLENDON, 1905.

1. Fare - well, dear broth-ers, fare you well, Pray do not weep for me, I'm go - ing home with Christ to dwell Throughout e - ter - ni - ty.
2. Dear sis - ter, thou art left a - lone, But thou art kind and true, And when God calls you to come home, I hope to meet you, too.

3. Dear fath - er, you've been kind to me, When I was young and wild, But now, dear fath - er, do not weep, For - give your lov - ing child.
4. My lov - ing moth - er, fare you well, But do not fear a - larm, The Saviour dear is ev - er near To shield you from all harm.

When I get home to that bright world, And meet my Saviour there, And all the loved ones gone be-fore, I'll no more shed a tear.
Thus we'll surround the great white throne, And dwell for-ev - er there, And sing God's praise thro' endless days, From sor-row, pain, and care.

O may we all to - geth - er meet, And shout, and praise, and sing Hal - le - lu - ah then to our God, Our Sav-iour, and our King.
Yet may we meet and be complete With all the blood-washed throng, And cast our crowns at Je - sus' feet, And sing re-demp-tion's song.

Professor A. J. McLendon, who is the author of the above tune and words, wrote the same in memory of Bertha B. Brantly, youngest daughter of Mr. and Mrs. J. D. Laminack. Professor McLendon, at this time (1909), resides in Carroll County, Ga. He has composed several tunes, and has successfully taught a number of singing schools. He is a member of the Chattahoochee Singing Convention, and for some time was its president. He helped to organize the United Sacred Harp Musical Association several years ago. He loves music, and often leads the great musical conventions of the country.

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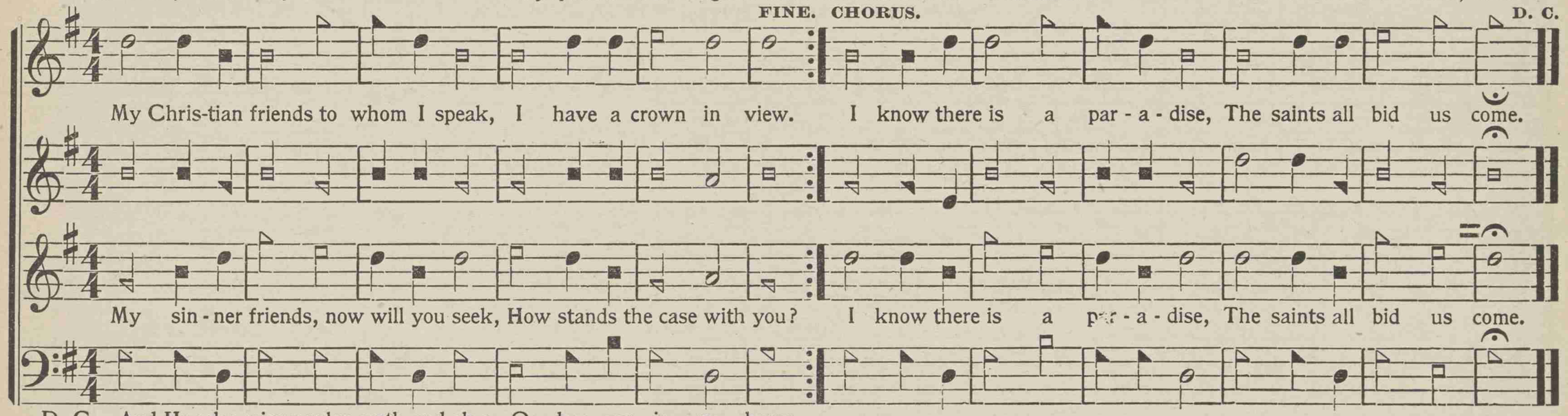
KELLER. C. M. D.

MRS. A. D., 1908. Key of G. "For ye yourselves are taught of God to love one another."—1 THESS. 4: 9. MRS. AMANDA DENSON, 1908.



Mrs. Denson is a fine singer and leader, and often attends the singing conventions with her husband, and engages in both singing and teaching. Her maiden name was Miss Burdett, and she comes from a musical family.

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JASPER.

Words re-arranged by T. J. DENSON, 1907. "I will sing unto the Lord as long as I live."—Ps. 114 : 33. T. J. DENSON, 1907.

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JASPER. Concluded.

hold the love the Sav - iour showed when He died upon the cross for sin-ners, And who - so-ev - er shall be - lieve on Je-sus' word Shall

Behold the love the Saviour showed when He died upon the cross for sinners,

Saviour showed when He died..... up - on the cross for sin-ners, And who - so-ev - er shall be - lieve on Je-sus' word Shall

died..... up - on the cross for sin-ners,

live, and sing His praise a - bove, Thro' end - less days to come, In heav'n a-bove, where all is love, To live for ev - er - more. more.

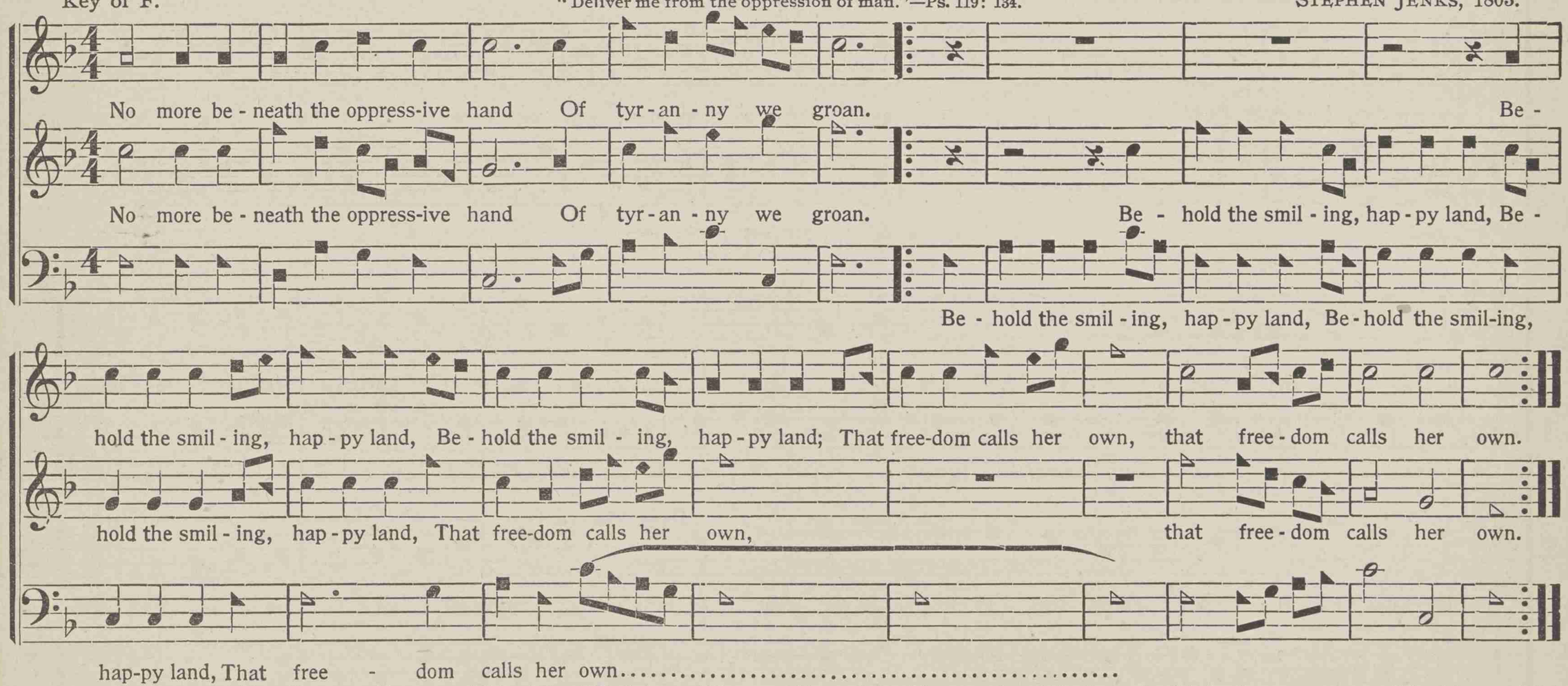
live, and sing His praise a - bove, Thro' end - less days to come, In heav'n a-bove, where all is love, To live for ev - er - more. more.

The History of "Jasper."

Professor T. J. Denson resides at this time (1909) in Winston County, Alabama. He has been singing ever since he was a small boy. He was taught music by his older brother, S. M. Denson. He has probably taught more singing schools and more people to sing than any teacher in Georgia or Alabama. No man lives who loves music more than Tom Denson, as he is usually called. He and his brother, S. M. Denson, have taught singing schools all over North Alabama and in several of the counties in Georgia. They have established a number of singing conventions in North Alabama. His father was a Methodist preacher, and was himself a musician. T. J. Denson and his brother, S. M. Denson, married the Misses Burdetts. The Burdetts were also a musical family. Tom and his wife both lead the music in conventions, and the great musical gatherings wherever they go. They have several children—boys and girls—and they are all well up in music, some of whom are teachers and compose music. Professor and Mrs. Denson are members of the Missionary Baptist church; their children also belong to the church. It is truly claimed that the Densons cannot be beaten in singing. All of them can sing or read music at sight regardless of notation, whether shape or round notes. T. J. Denson is president of several singing conventions in Alabama. He has several tunes in this book, and has composed a great deal of music.

LIBERTY.

Key of F. "Deliver me from the oppression of man."—Ps. 119: 134. STEPHEN JENKS, 1803.



Stephen Jenks, of New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the tunes in this book were composed by him, and the work was published by subscription. He removed to Thompson and died there in 1856. He was a ready composer.

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LOVING KINDNESS.

SAMUEL MEDLEY, 1787

"Joy unspeakable and full of glory."—1 PET. 1 : 8.

T. J. DENSON, 1908.

A - wake, my soul, to joy - ful lays, And sing my great Re-deem - er's praise, my great Re-deem - er's praise; He just - ly claims a

A - wake, my soul, to joy - ful lays, And sing my great Re-deem - er's praise, my great Re-deem - er's praise; He just - ly claims a

He just - ly claims a song from me, His lov-ing kindness, O how free, O how free. O how free.

song from me, His lov - ing kindness, O how free, His lov-ing kind - ness, O how free, O how free. O how free.

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

song from me, His lov - ing kindness, O how free, His lov-ing kind - ness, O how free, O how free. O how free.

This hymn was composed by Samuel Medley, as his thanksgiving song, written soon after his conversion. He was a Baptist minister, born in England in 1738 and died in 1799. He wrote 230 hymns, some of the best are the following: "Awake, My Soul, to Joyful Lays," "I Know That My Redeemer Lives," "O Could I Speak The Matchless Worth," "Mortals, Wake, With Angels Join." See sketch of T. J. Denson, page 155. Copyright, 1909, by J. S. James.

JESUS IS A FRIEND.

REV. E. A. HOFFMAN. Key of G. "There is a friend that sticketh closer than a brother."—PROV. 18:24. GEO. B. HOLSINGER.

1. Is your soul with sin dis-tressed? Do you sigh for peace and rest? Christ a-lone can give you rest, On - ly trust in Je - sus.

2. Would the world in si - ren tone Lure you from the Lord you own? Heed not, cling in faith a - lone To the mighty Sav-iour.

3. Have you sor-rows man - i - fold, Tri - als more than can be told? These but pur - i - fy the gold, While you trust in Je - sus.

REFRAIN.

Je - sus is a friend in - deed, A friend in - deed, a friend in - deed, He can help in time of need, On - ly trust in Je - sus.

Je - sus is a friend in - deed, A friend in - deed, a friend in - deed, He can help in time of need, On - ly trust in Je - sus.

Geo. B. Holsinger, the author of the above tune, is a teacher of wide reputation, author, and composer, and a great artist of music, was born in Pennsylvania in 1851. He was educated in the common schools of that State. He studied music in the normals wherever convenient under the instructions of the following eminent musicians: B. H. Everett, Dr. H. R. Palmer, A. J. Showalter, Geo. F. Root, and others. He taught music successfully twenty-five years, and composed a great deal of valuable music. His tunes are found in many of the leading publications of the day. He is a fine director, teacher, and composer. For a long time he was connected with the music department of Bridgewater College. His home is in Virginia.

Rev. E. A. Hoffman is a gifted poet and hymn writer. He has had a great deal to do with the music world, and is a minister, composer, and teacher of music. He is a Presbyterian, was born in Pennsylvania in 1839, and began his musical career in 1860, a year before his ministry. He has edited, composed, and compiled over forty song books. "I Must Tell Jesus" is considered one of his best songs, and is used all over Christendom.

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LOGAN. S. M.

JOHN LELAND, 1835. Key of E Minor.

"Whose builder and maker is God."—HEB. 11: 10.

T. J. DENSON, 1908.

1. The day..... is past and gone, The evening shades appear; O may we all..... re-mem-ber well, The night of death draws near:

2. Lord, keep.... us safe this night, Se-cure from all our fears; May angels guard..... us while we sleep, Till morn - ing light ap-pears.

And when our days are past, And we..... from time re - move, And we from time re - move,.....

And when our days are past,..... And we from time re - move, And we from time re -

And when our days are past,..... And we from time remove, And we from time re - move,.....

And when our days are past,..... And we from time remove, And we from time re - move.....

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LOGAN. Concluded.

move,..... O may we in Thy bosom rest, The bosom of Thy love, So death will soon disrobe us all, Of what we here possess, Of what we here possess. sess.

.... O may we in Thy bosom rest, The bosom of Thy love, So death will soon disrobe us all, Of what we here possess, Of what we here possess. sess.

John Leland was a Baptist minister, born in 1754 and died in 1844. See sketch on pages 94 and 106. See also sketch of T. J. Denson, page 155.

LOVE. C. M. D.

WILLIAM COWPER, 1779. Key of G.

"And Enoch walked with God."—GEN. 5:24.

T. J. DENSON, 1908.

{ O for a closer walk with God, A calm and heav'nly frame, }
{ A light to shine upon the road, That led me to His name. } Where is the blessedness I know, When first I saw the Lord, Where is the love refreshing view, Of Jesus and His word.

{ O for a closer walk with God, A calm and heav'nly frame, }
{ A light to shine upon the road, That led me to His name. } Where is the blessedness I know, When first I saw the Lord, Where is the love refreshing view, Of Jesus and His word.

William Cowper was born in 1739 and died in 1800. He was one of the most beloved of English poets. This suffering man was also a true Christian and died in faith of salvation through the atonement of Jesus Christ. See full sketch of Mr. Cowper under tune "New York" page three. See sketch of Professor Denson on page 155.

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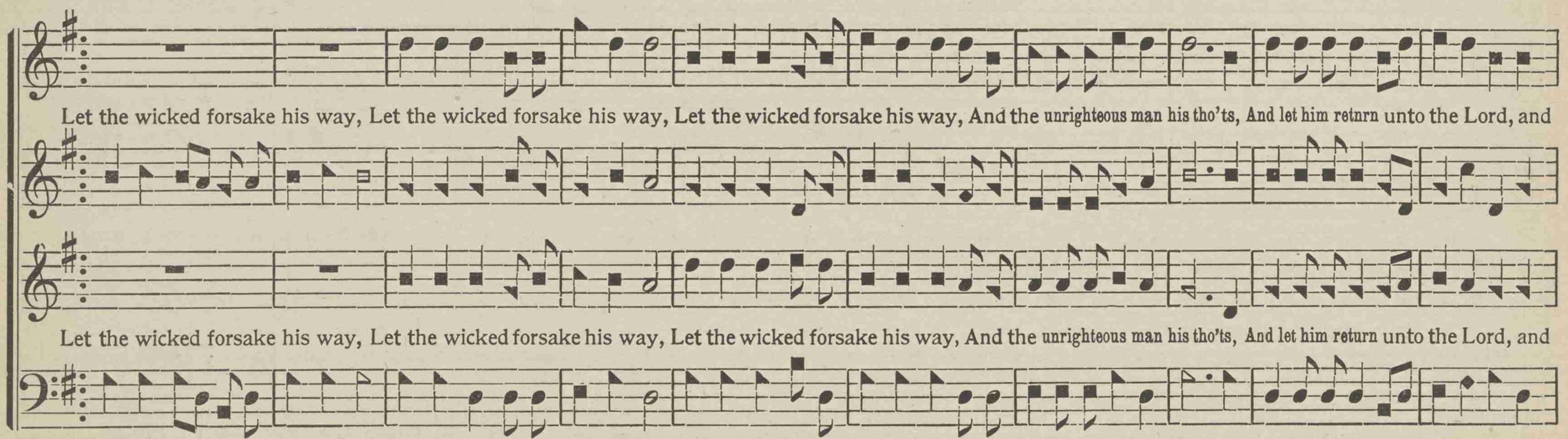
SEEK THE LORD. (Anthem.)

T. J. D., 1908. Key of G.

"Seek ye the kingdom of God."—LUKE 12: 31.

T. J. DENSON, 1908.



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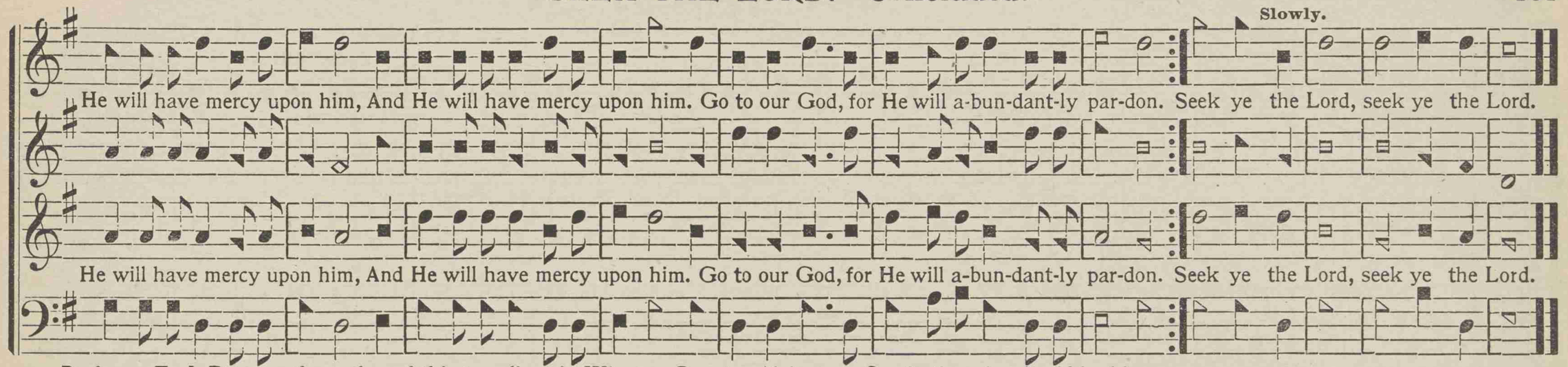

Professor T. J. Denson, the author of this tune lives in Winston County, Alabama. See further sketch of him hım on page 130.

COMING TO THE CROSS.

REV. WM. MCDONALD. Key of G. "Let him deny himself, and take up his cross, and follow me."—MARK 8: 34. WM. G. FISCHER, 1868.

The above hymn was written in Brooklyn, N. Y., while Mr. McDonald was pastor in that city. The hymn was first sung at a national camp-meeting, held in Hampton, Mass., in 1870. It has been translated into many languages, and sung all around the globe. The words were inseparably attached to Mr. Fischer's tune, "I Am Coming To The Cross." The name has been changed several times, as follows: "I Am Trusting, Lord, In Thee," "I Am Trusting, Lord," and other names. We have given it the name, "Coming To The Cross." Wm. G. Fischer was born in Baltimore, Md., in 1835. He wrote many sweet melodies, and has held many positions which required the best musicians of the country to occupy. Some of his best compositions are: "I Love To Tell The Story," "Whiter Than Snow," "The Rock That Is Higher Than I," and many others.

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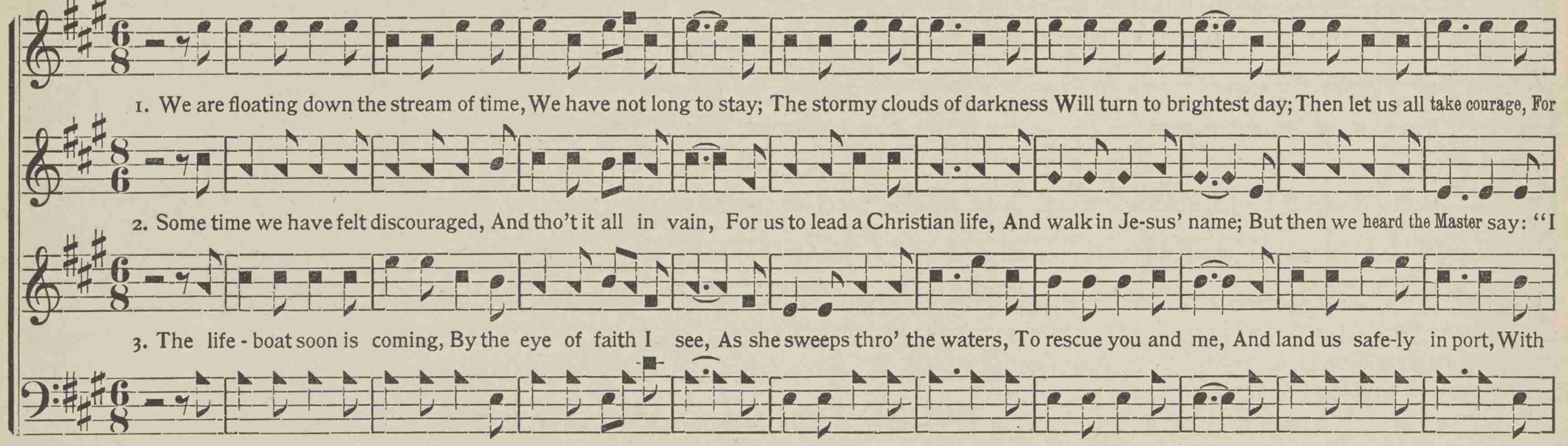
THE LIFEBOAT.

"Lord make me to know mine end, and the measure of my days, what it is, that I may know how frail I am."—Ps. 39 : 4.

A. N. and M. M. BRAHAN. Key of A. T. J. DENSON, S. M. DENSON, 1908.



REFRAIN.

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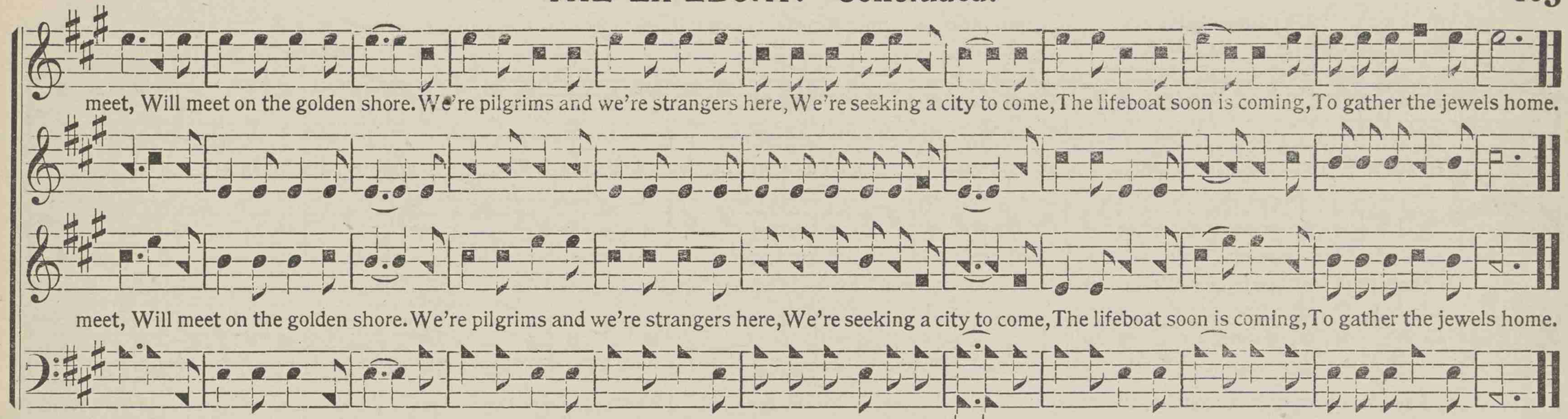

See sketch of T. J. Denson on page 155, and also of S. M. Denson on page 130. Professor John R. Bryant is the author of the original air of this tune. It is presented now as written by S. M. and T. J. Denson.

BOUND FOR CANAAN.

REV. JOHN LELAND, 1833. "Ye see him not, yet believing ye rejoice with joy unspeakable and full of glory."—PET. 1: 8. E. J. KING, 1845.

The original name of this song was "Evening Song." Rev. John Leland was born in 1754 and died in 1844. He was a Baptist preacher. In 1801 he took a preaching tour from his home in Massachusetts to Washington with his Cheshire cheese, and made his name national on account of that trip. He wrote his own hymns. He composed the hymn, "The Day is Passed and Gone, The Evening Shades Appear." The farmers of Cheshire, for whom he was pastor, conceived the idea of sending the biggest cheese in America to President Jefferson. Mr. Leland offered to go to Washington with an ox team with it, and preach all along the way, which he did. The cheese weighed 1,450 pounds. He died with bright hopes of rest in the glory world.

E. J. King made material changes in the tune, and re-arranged it about the year 1846 He prepared it for the "Sacred Harp." See sketch on page 55.

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SWEET HOME. 11, 11, 11, 11, 5, 11.

HOWARD PAYNE, 1823. Key of E♭. "We rejoice by faith in hope of the glory of God."—ROM. 5 : 2. SIR HENRY BISHOP, about 1826.

1. 'Mid scenes of con-fu-sion and crea-ture complaints, How sweet to my soul is com-mun-ion with saints; To find at the banquet of mer - cy there's

2. Sweet bonds that unite all the chil-dren of peace, And thrice precious Je-sus, whose love cannot cease; Though oft from thy presence in sad-ness I

3. I sigh from this bod - y of sin to be free, Which hinders my joy and com-mun-ion with Thee; Though now my temptations like bil - lows may

CHORUS.

ff

room, And feel in the presence of Je - sus at home. Home, home, sweet, sweet home; Pre - pare me, dear Saviour, for glo - ry, my home.

roam, I long to be-hold Thee in glo - ry at home. Home, home, sweet, sweet home; Pre - pare me, dear Saviour, for glo - ry, my home.

foam, All, all, will be peace when I'm with Thee at home. Home, home, sweet, sweet home; Pre - pare me, dear Saviour, for glo - ry, my home.

"Sweet Home," according to the older histories, was composed by John Howard Payne, being one of the airs of his opera, "Clari, the Maid of Milan," used by him in London in 1823. It is asserted by Mackey, an English poet, that Sir Henry Bishop, an eminent musician, composed the music, and that the air of this tune was of Sicilian nationality. It is certain, however, that John Howard Payne was the author of the words, "'Mid scenes of confusion, etc." He was an American, born in New York in 1791. He was a singer of great ability, and wrote many theatrical tunes. It is claimed by some, and it seems on good authority, that he wrote the music of "Sweet Home" in 1823, as well as the words, when he was himself homeless, without friends or money, and among strangers, resting, temporarily, in an attic in Paris. His fortune after this time, however, improved, and he was appointed by the United States Government as Consul to Tunis, where he died in 1852. He began his usefulness as a clerk when 13 years of age, and edited a newspaper at that age in New York. He entered the theater in 1809, after which time he visited, in that capacity, Boston, Philadelphia, and Baltimore. In 1813 he carried his theatrical troupe to England, and first appeared at Drury Lane Theater. The publishers of "Sweet Home" cleared 2,000 guineas in two years. In 1832 more than 100,000 copies had been sold. In 1826-27 he edited a London periodical, "The Opera Glass." Returued to America in 1832, and in 1841 he represented his country as consul. In 1851 he was re-appointed. The United States has erected a monument over his remains at the Cemetery St. George, Tunis, and a bust has also been placed in Prospect Park, Brooklyn. There are many other incidents of great interest about him.

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YIELD NOT TO TEMPTATION.

H. R. P. Key of B♭.

"Pray, lest ye enter into temptation."—LUKE 22 : 46.

DR. H. R. PALMER, 1869.

1. Yield not to temptation, for yielding is sin, Each vict'ry will help you some oth-er to win, Fight manfully onward, dark passions sub - due,
2. Shun e - vil companions, bad language dis - dain, God's name hold in rev'rence, nor take it in vain, Be thoughtful and earnest, kind hearted and true,
5. To him that o'ercometh God giveth a crown, Thro' faith we shall conquer, Tho' often cast down, He who is our Saviour, our strenght will renew,

CHORUS.

Look ev-er to Je-sus, He'll carry you through. Ask the Saviour to help you, Comfort, strengthen, and keep you, He is willing to aid you, He will carry you thro'.

Look ev-er to Je-sus, He'll carry you through. Ask the Saviour to help you, comfort, strengthen, and keep you, He is willing to aid you, He'll carry you thro'.

Dr. H. R. Palmer was born in New York State in 1834. His father and mother were excellent musicians, and his early training was exceptionally good. He was an author, composer, director, lecturer, and publisher of music, and was an exceptionally fine scholar. His musical attainments were second to none in the country. He has filled many positions that none except accomplished musicians could occupy. He received the degree, Mus. Doc., from the University of Chicago in 1883. In composing and rendering music he exemplified the highest degree of genius. "Yield not to Temptation," is said to be one of his best sacred tunes. However, all of his music was considered of the very highest standard. He wrote, "Theory of Music," "Piano Primer," "Dictionary of Musical Terms," "Dictionary of Music and Musicians," and many other standard works. He died in New York in 1908.

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FUNERAL ANTHEM.

Key of F Minor. REV. 14 : 13. WM. BILLINGS.

I heard a great voice from heav'n saying un-to me, "Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead that

I heard a great voice from heav'n saying un-to me, "Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead that

die in the Lord: Yea, saith the Spirit, for they rest, for they rest, for they rest, for they rest From their labors,

die in the Lord: Yea, saith the Spirit, for they rest, for they rest, for they rest, for they rest From their labors,

The words in the above piece of music are taken from Rev. 14 : 13. William Billings was born in Boston in 1746 and died there in 1800. He is buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was, "New England Psalm Singer," the next was called "Billing's Best." He published several other books and wrote and composed many national tunes that stirred the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. "Easter Anthems," "Heavenly Vision," "Rose of Sharon," and many other anthems, known to many people of the South, were composed by him.

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from their labors, from their labors And their works which do follow, follow, follow, which do fol-low, fol-low them, Which do fol - low them."

from their labors, from their labors And their works which do follow, follow, follow, which do fol-low, fol-low them, Which do fol - low them."

THE BLIND GIRL.

"There shall be no night there; . . . neither light of the sun: for the Lord God giveth them light. . . ."—REV. 22: 5.

J. M. AND J. C. B. Key of C. J. M. AND J. C. BROWN, 1908.

Fine. D.C.

1. { Moth-er, they say the stars are bright, And the broad heav'ns are blue;
   { I dream of them by day, by night, And think them all like you. } I can - not touch the dis - tant skies, The stars ne'er speak to me.

D.C.—Yet their sweet im - a - ges a - rise And blend with tho'ts of thee.

2. { I know not why, but of - ten think Of thee, fair lands of bliss;
   { And when I hear the voice I dream That heav'n is like to this. } When my sad heart to thine is pressed, My fol - lies all for - giv'n,

D.C.—Sweet pleasures warm my beat - ing heart, And this, I say, is heav'n.

3. { O moth - er, will the God a - bove For-give my faults like thee?
   { Will He be-stow such care and love On a blind girl like me? } Dear moth - er, leave me not a - lone, Go with me when I die;

D.C.—Lead thy blind daughter to the throne And stay in yon - der sky.

See sketch of J. C. Brown on page 129.

DUKE.* 7s & 6s.

"Count it all joy when ye fall into diverse temptations; knowing this, that the trying of your faith worketh patience."—JAMES 1: 2, 3.

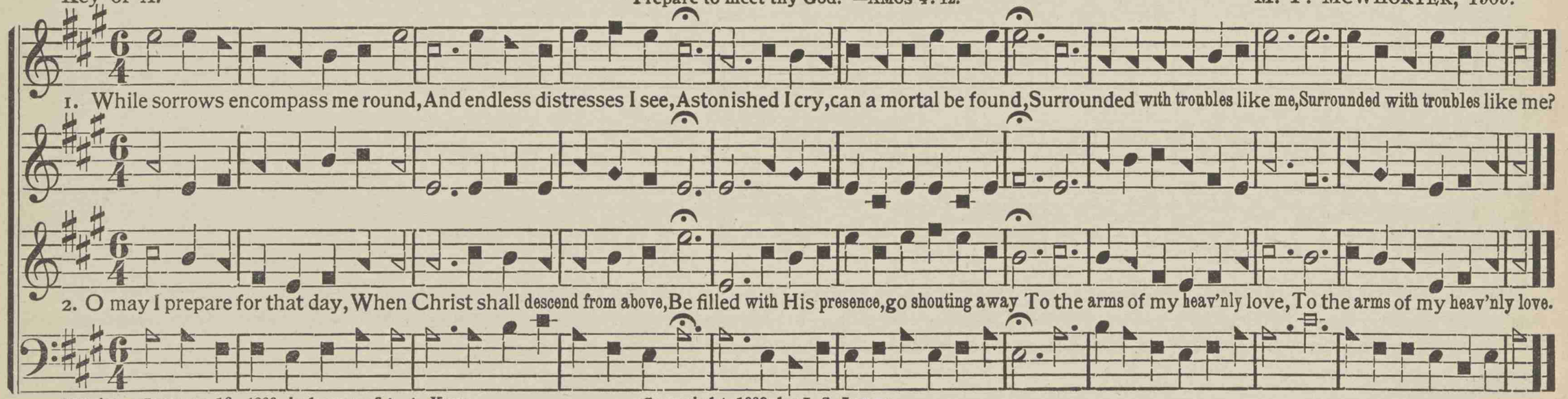
M. F. McW., 1907. Key of C. M. F. McWHORTER, 1907.

The above tune was composed by Professor McWhorter in honor of "Welcome Duke." For further sketch of Professor McWhorter see tune "Kerr," on page 169 in this book. His present address is Fruit Hurst, Alabama.

* Respectfully inscribed in honor of "Welcome Duke."

KERR.* 8s & 11s.

Key of A. "Prepare to meet thy God."—AMOS 4: 12. M. F. McWHORTER, 1909.



* Written January 16, 1909, in honor of A. A. Kerr.

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The words to the above tune are taken from Floyd's "Primitive Hymn Book," and are connected with the tune, "Endless Distress," by Rev. Edmund Dumas.

The above tune, "Kerr," was composed by Professor M. F. McWhorter in memory of his friend, A. A. Kerr. Mr. McWhorter resides at the present time in Cleburne County, Alabama. He has been engaged in the teaching of music in Alabama and Georgia for twenty five years, and is well up in music—a fine teacher, leader, singer, and composer. He is president of the Cleburne County Singing Convention, and a member of all the singing societies in his section. He is on the committee to revise the "Sacred Harp," and helped to organize the United Sacred Harp Musical Association.

ETERNAL ARE THY MERCIES.

Key of F. "The earth, O Lord, is full of thy mercy."—Ps. 119 : 64. B. O. McWHORTER, 1908.

Mr. McWhorter lives in Atlanta at this time (1909). He is a son of Professor M. F. McWhorter of Fruithurst, Ala. His people are all musical, and he is a fine leader and singer. He is a young man, twenty years old, and just beginning to compose and write music. The tunes in this book bearing his name are some of his first efforts. The words in this tune are taken from "Schenectady," in the "Sacred Harp."

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AT THE SAVIOUR'S RIGHT HAND.

E. R. LATTA. Key of F.

"He that abideth in me, and I in him, the same bringeth much fruit."—JOHN 15: 5.

GEO. B. HOLSINGER.

1. In the day of all days, when the world shall be judged, And the chaff from the wheat shall be thoroughly fanned, And the righteous shall shine as the

2. But the wick - ed who will not re - pent and be-lieve, And will nev - er live up to the Master's command, Shall be placed on the left as un -

3. We are jour - ney-ing on to e - ter - ni - ty now, On the banks of the Jor-dan we some time shall stand, Shall we fear to pass o - ver the

CHORUS.

stars in the skies, And their plac - es shall be at the Sav - iour's right hand. Let me find a place with that hap - py band, Let

worth - y to be With the chil - dren of God at the Sav-iour's right hand. Let me..... find a place..... with

dark - roll-ing flood, Lest our por - tion be not at the Sav - iour's right hand? Let me find a place with that hap - py band, Let

See history of George Holsinger under tune of "Jesus Is a Friend." Much more could be said commending him than set out under that tune.
E. R. Latta was a musician of considerable experience, and wrote the above hymn, as well as many others. He was an expert musician, hymn and poetry writer.

me find a place with that hap - py band, Who shall ev - er a - bide, a - bide at the Saviour's right hand, a-bide at the Saviour's right hand.

that..... hap - py band,..... Who shall ev - - - er a - bide,..... a - bide at the Saviour's right hand.....

me find a place with that hap - py band, Who shall ev - er a - bide, a - bide at the Saviour's right hand, a-bide at the Saviour's right hand.

HAPPY LAND.

A. Y., 1830. Key of F.

"Then shall every man have the praise of God."—1 Cor. 4: 5.

Andrew Young, 1830.

1. There is a hap-py land, far, far a - way,
Where saints in glory stand, bright, bright as day,
O how they sweetly sing, worthy is our Saviour, King, Loud let His prais-es ring, Praise, praise for aye.

2. Come to the hap-py land, come, come away,
Why will ye doubting stand, why yet de-lay?
O we shall hap-py be when from sin and sorrow free, Lord, we shall live with Thee, blest, blest for aye.

3. Bright in that hap-py land beams ev-'ry eye,
Kept by a Father's hand, love cannot die,
Then shall His kingdom come, Saints shall share a glorious home, And bright above the sun we reign for aye.

It is thought that Leonard P. Breedlove made some changes in the treble of the music, and re-arranged the chorus. The air of "Happy Land" came from the Hindoos, and is being hummed in the Pagan temple, and has been sung all over the world wherever missionaries have roamed. The musician, Samuel Wesley, some time in 1840, tried to substitute another melody to these lines, but "There is a happy land" seemed to carry forth its own name, and cannot be supplanted by another melody.

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172 Key of B♭.

RESCUE THE PERISHING.

FANNY J. CROSBY, 1869. "Wherefore he is able also to save them to the uttermost that come unto God by him"—HEB. 7 : 25. W. H. DOANE, 1869.

1. Res - cue the per-ish-ing, Care for the dy - ing, Snatch them in pit - y from sin and the grave; Weep o'er the err-ing one, Lift up the fal - len,

2. Tho' they are slighting Him, Still He is wait-ing, Waiting the pen - i - tent child to receive; Plead with them ear-nest-ly, Plead with them gently,

CHORUS.

Tell them of Je - sus, the might-y to save. Res - cue the per - ish - ing, Care for the dy-ing; Je-sus is mer-ci - ful, Je-sus will save.

He will for-give if they on - ly be-lieve. Res - cue the per - ish - ing, Care for the dy-ing; Je-sus is mer-ci - ful, Je-sus will save.

Fanny J. Crosby is known as the blind poet, having written over six thousand hymns. She became blind when six weeks old. See further history of her under tune, "Pass Me Not."

W. H. Doane was born in Connecticut in 1832, and was educated at Woodstock, Conn. He belongs to the Baptist church. He wrote his first song in 1848, and was said to have dedicated it to his schoolmates. His first book was published in 1862, another in 1864. In 1867, it is claimed, he sold over three hundred thousand copies. Since then he has composed many other pieces which have obtained great popularity. He is one of the best known American composers who have made great success in the musical world.

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GO YE FORTH AND LABOR.

J. M. PIERCE. Key of A♭.

"Thy work shall be rewarded."—JER. 31: 16.

J. B. VAUGHAN.

1. Go ye forth and labor In the field away, For the grain is ready, It is ripe to-day; Hear the Master calling, Heed His blest command, Do not lon-ger i - dle stand.

2. Go ye forth and labor, There is work to do, Plenteous the harvest, Yet the lab'rers few; O then will you hasten? Lend a helping hand, Do not longer i-dle stand.

3. Go ye forth and labor, Gather in the grain, Labor for the Master, 'Twill not be in vain; Go ye forth and labor, Join the happy band, Do not lon-ger i - dle stand.

CHORUS.

Go and work, yes, go without de-lay, In the har - vest field that's far away, Hear the Master's voice call-ing us come to - day.

Go and work, yes, go without de-lay In the har - vest field that's far away, Hear the Master's sweet voice calling us come to - day.

Go..... without de - lay..... In - to the har - vest field a-way, far a-way, Hear the Master's sweet voice calling us come and work to-day.

Go and work, yes, go without de-lay, In the har - vest field that's far away, Hear the Master's voice call-ing us come to - day.

Professor J. B. Vaughan, author, composer, teacher, and publisher, was born in 1860. He is practically self-taught in music. His first effort as an author was in assisting Professor A. J. Showalter in publishing "Glad Tidings," in 1884. The A. J. Showalter Company published perhaps his first book, "Our Wreath," since which time he has published his own music, and has written and compiled about twenty books. He still continues to write and compose music. Some of his favorite books are: "Windows of Heaven," "Promised Day," and several others. Professor Vaughan is a ready writer, and possesses a strong musical talent. His tunes present an individuality which few composers possess. He has a fine voice, and is a splendid director and leader of large choruses, classes, and musical gatherings. He is located at Athens, Ga.

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STANDING ON THE PROMISES.

R. K. C., 1885. Key of B♭. "He hath promised us eternal life."—1 JOHN 2: 25. R. KELSO CARTER, 1885.

1. Standing on the prom-is - es of Christ my King, Thro' e - ter - nal a - ges let His praises ring; Glory in the highest I will shout and sing,

2. Standing on the prom-is - es that can-not fail, When the howling storms of doubt and fear as-sail; By the liv - ing word of God I shall pre-vail,

3. Standing on the prom-is - es I now can see, Per-fect, present cleansing in the blood for me; Standing in the Lib - erty where Christ makes free,

4. Standing on the prom-is - es of Christ the Lord, Bound to Him e - ter - nal - ly by love's strong cord; O-ver-com-ing dai - ly with the Spir-it's sword,

CHORUS.

Standing on the prom - is - es of God. Standing, standing on the prom - is - es of God my Saviour: Standing on the prom-is - es of

Standing on the prom - is - es of God. Stand - - ing, Stand - - ing, Standing on the prom-is - es of

The author of this hymn is an evangelist and resides in the State of California. He has composed several other good tunes and hymns.

God my Sav-iour; Stand-ing, standing on the prom - is - es of God my Saviour; I'm standing on the prom - is - es of God.

God my Sav-iour; Stand - - ing, Stand - - ing, I'm standing on the prom - is - es of God.

LET US GO FORTH.

J. C. B., 1908.

"He that believeth in me, though he were dead, yet shall he live."—JOHN 11: 25.

J. C. BROWN, 1908.

FINE. D. C.

1. Si-lent, like men in solemn haste, Gird - ed way-far-ers of the waste, We pass out at the world's wide gate, Turning our backs on all its states
D. C.—We pass a-long the narrow road That leads to life, to bliss, to God.

2. We cannot and we would not stay, We fling a - side the weight and sin, Resolved the vic - to - ry to win, We know the per - il but our eyes
D. C.—Rest on the splen-dor of the prize That leads to life, to bliss, to God.

See sketch of J. C. Brown on page 129 under "New Rock of Ages."

JESUS SAVES.

PRISCILLA J. OWENS, 1880. Key of G. "Believe on the Lord Jesus Christ, and thou shalt be saved."—ACTS 16: 31. WM. J. KIRKPATRICK, 1880.

1. We have heard the joy - ful sound, Je - sus saves, Je - sus saves; Spread the ti - dings all around, Je - sus saves, Je - sus saves;

2. Waft it on the roll - ing tide, Je - sus saves, Je - sus saves; Tell to sin - ners far and wide, Je - sus saves, Je - sus saves;

3. Sing a-bove the bat - tle strife, Je - sus saves, Je - sus saves; By His death and end - less life, Je - sus saves, Je - sus saves;

rit.

Bear the news to ev - 'ry land, Climb the steppes and cross the waves; On-ward, 'tis our Lord's command, Je - sus saves, Je - sus saves.

Sing, ye is - lands of the sea, Ech - o back, ye o - cean caves; Earth shall keep her ju - bi - lee, Je - sus saves, Je - sus saves.

Sing it soft - ly through the gloom, When the heart of mer - cy craves; By His death and end - less life, Je - sus saves, Je - sus saves.

Professor Wm. J. Kirkpatrick is a teacher and composer of wide reputation. He was born February 22, 1838. He joined the Methodist church when 17 years of age, and after which he devoted his time to sacred music. He had the best instructors, and has composed many hymns, tunes, and sweet melodies. His first book was "Devotional Melodies." He has been engaged a great deal of the time in manufacturing industry. His name is a household word in nearly all of the Christian families of the United States, and he has music in all the leading tune books. He is a man of great power and influence.

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ROLLING ON.

"The gospel invitation."—Rev. 22: 17.

W. H. G., 1908. Key of B♭.

Wm. H. Guthery, 1908.

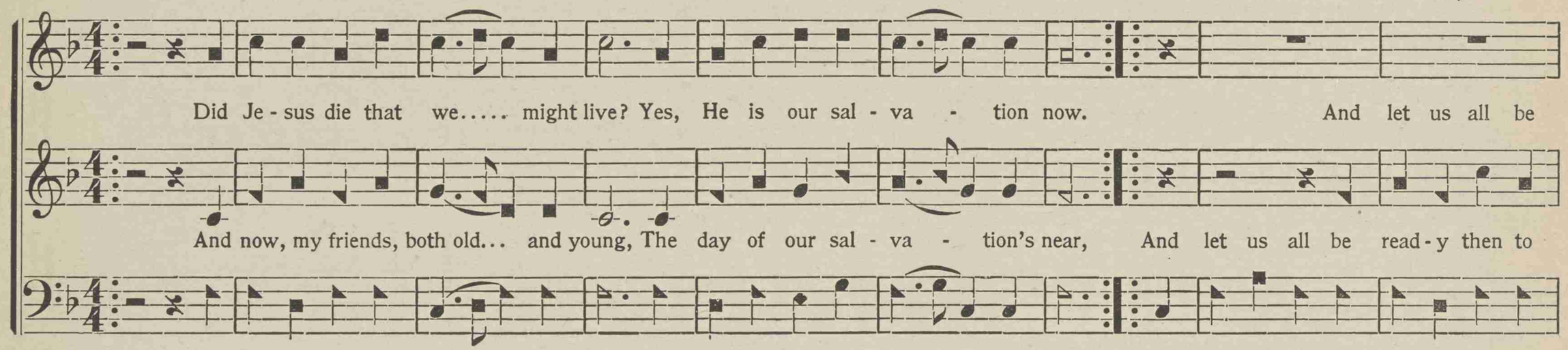
William H. Guthery composed the above tune, and re-arranged the words in 1908. He lives in North Alabama, and attends all the leading musical gatherings, conventions and societies in that section of the country. He is a fine singer and a dear lover of music.

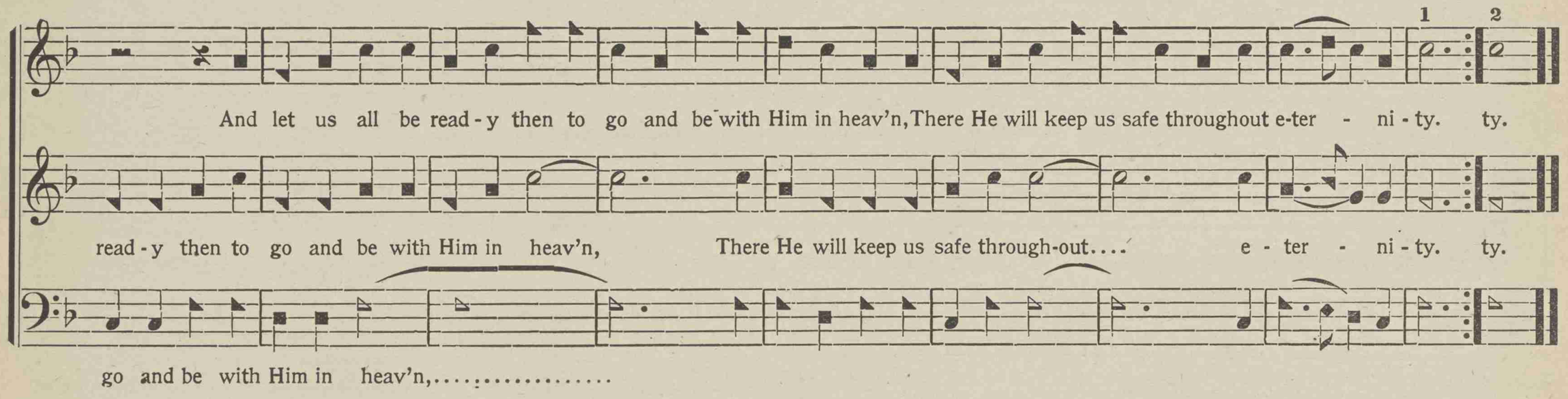
ETERNITY.

"To obtain salvation with eternal glory."—2 Tim. 2: 10.

W. H. G., 1908. Key of F.

Wm. H. Guthery, 1908.





William H. Guthery composed the above tune and hymn. He belongs to the Cullman County (Alabama) Convention, as well as to several other musical associations in North Alabama, and attends all the leading musical associations in his section. He has composed several tunes and hymns, and is engaged in extending the art and science over the country where he lives. He has many friends among musical people.

HEAVENLY GATES. 7s, D.

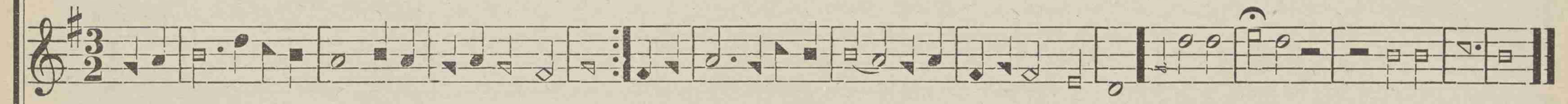
"Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in."—Ps. 24:7.

NOTE.—If the Coda be sung the last note of the tune must be omitted, and the small note before the Coda takes its place.

MISS HARRIET AUBER, 1828. Key of G. Re-arranged by R. J. DELAY, 1909.

1. { Wide, ye heav'nly gates unfold, Closed no more by death and sin: } Lo, the conquering Lord behold, Let the King of glory in. } Hark! the angel host inquire, "Who is He, almighty King?"

2. { He, whose pow'rful arm alone On His foes destruction hurled, } He, who hath the vict'ry won, He, who saved a ruined world; } Hark! the angel host inquire, "Who is He, almighty King?"



3. { He, who God's pure law fulfilled, Jesus, the incarnate Word. } He, whose truth with blood was sealed, He is heaven's all-glorious Lord. } Hark! the angel host inquire, "Who is He, almighty King?"

D.C.—Hark, again, the answering choir, Thus in strains of triumph [*Omit*.....] sing Hal-le -lu-jah, hal-le - lu - jah.

The hymn of the above tune is based on Psalm 24. The hymn was written, or, at least, partly written, from the best sources we can gather, by Miss Harriet L. Auber. She was born in London in 1773 and died there in 1862. She was an English lady, and published a book of poems, entitled "Spirit of the Psalms." All her hymns are considered first class, and received the endorsement of Duffield, and also of Brown and Butterworth.

The above and foregoing tunes were re-arranged by R. J. DeLay and J. S. James. The original author we have been unable to find. Its original name was "Eton," and has been changed in this book to "Heavenly Gates."

Professor R. J. DeLay resides at this time (1909) in Gwinnett County, Ga. He has composed several tunes heretofore, and if he has had them published it is unknown to us. He is a fine leader and director of music, and attends the musical conventions and other gatherings, and is especially fond of the old sacred songs. He has a strong, smooth tenor voice, and can reach the highest notes or strains without inconvenience. No one loves sacred songs better than he. Professor DeLay is one of the original promoters of the United Sacred Harp Musical Association, and one of the original promoters of the Sacred Harp class in Atlanta.

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BLESSED HOME.

"And shewed me that great city, the holy Jerusalem, descending out of heaven from God."—REV. 21: 10.

W. C. D. HUNTINGDON, about 1870.] Melody by J. E. BIGBY. Arr. and har. by A. J. SHOWALTER, 1905.

1. O think of a home ov-er there, By the side of the riv-er of light, Where the saints, all immortal and fair, Are robed in their garments of white.

2. O think of the friends ov-er there, Who be-fore us the journey have trod; Of the songs that they breathe on the air, In their home in the pal-ace of God.

3. My Sav-iour is now ov-er there; There my kindred and friends are at rest; Then away from my sor-row and care, Let me fly to the land of the blest.

4. I'll soon be at home ov-er there, For the end of my jour-ney I see; Ma-ny dear to my heart ov-er there Are watching and wait-ing for me.

CHORUS.

Blessed home, happy home, How I long, how I long to be there; Blessed home, happy home, How I long, how I long to be there.

Blessed home, happy home, How I long, how I long to be there; Blessed home, happy home, How I long, how I long to be there.

Blessed home, happy home, How I long, how I long to be there; Blessed home, happy home, How I long, how I long to be there.

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Dr. W. C. D. Huntingdon was born in 1838. He resides in Nebraska, and is a Methodist minister. See sketch of him on page 100.

There are two tunes in this volume from Professor Showalter. The above, "Blessed Home," which he almost made new in 1905. The other tune on page 32, "Leaning on the Everlasting Arms," for want of space, we did not give the history of Professor Showalter in connection with "Leaning on the Everlasting Arms," for this tune is the equal, if not the greatest, in popularity of any tune ever composed by this gifted musician. Professor A. J. Showalter, teacher, author, editor and publisher, was born in Rockingham County, Va., in 1858. He spent his early childhood in the Old Dominion, in the Shenandoah Valley. His father, John A. Showalter, was a native Virginian, and his mother, Susannah (Miller) Showalter, traces her ancestry to Germany. They were both musical. His father was a music teacher, and was considered first-class in the profession. He was a man of high standing, Christian character, and strong religious convictions.

Professor Showalter received his training in private schools taught by his father and others. He has had the very best musical education and instruction that was possible to obtain from the musical conservatories and normal schools in the United States. After completing his studies and establishing his reputation as a teacher, in 1895, he went abroad and studied the methods of the music teachers and schools in England, France and Germany. When only 14 years of age he began his career as a teacher, by assisting his father. He taught singing schools in many counties in Virginia and West Virginia, since which time he moved to Georgia and settled in Dalton, where he now resides, 1909. For the last 20 years or more, he has taught normal schools in almost every Southern State. Thousands of people have received instructions in his normals and other musical gatherings. The fact is, his reputation as a music teacher in all branches, and especially in sacred music, extends all over the United States. He has composed some of the best sacred music now used in all Christian branches of the Church, and especially in the South. He has composed and compiled over sixty-five different music books. He is president of the A. J. Showalter Publishing Co., Dalton, Ga. In connection with this, he publishes a music journal. He has composed and published more sacred tunes than any other musician in the Southern States. The fact is, he is one of the largest contributors to the advancement of art and science of music who has resided in this country since it was first founded. He continues to teach normal schools and compose music, which requires his entire time. He is a liberal-spirited man, has done almost more than any other individual south of the Mason and Dixon line, for the cause of music. The music people regardless of notation or class, love him everywhere. He was the director and manager of the largest gathering of singers that has ever met in the Southern States, at the all-day singing at the State Fair, in Atlanta, Ga., 1905, where five thousand voices responded to his call, and left a memorable day in the history of gospel songs. Professor Showalter is an Elder in the Presbyterian church and stands high in the councils of his denomination. He is extremely liberal to all denominations, and a strong supporter of the Christian people everywhere.

The tune, "Leaning on the Everlasting Arms," has met the appreciation of nearly every Christian home in the south, as well as to spread its wings over countries wherever Christianity is preached and gospel songs sung. "Blessed Home," as arranged by Professor Showalter, is another melody that is like unto "Leaning on the Everlasting Arms." It is sung, played, and enjoyed by all Christian people.

RESURRECTED. P. M.

S. M. D., 1908. Key of F.

"And they ascended up to heaven in a cloud."—REV. 11: 12.

S. M. DENSON, 1908.

My *father's gone to view that land, My father's gone to view that land, My father's gone to view that land, To wear a star-ry crown.

My father's gone to view that land, My father's gone to view that land, My father's gone to view that land, To wear a star-ry crown.

CHORUS.

A - way o - ver yon - der, a - way o - ver yon - der, A - way o - ver yon - der, To wear a star - ry crown. crown.

A - way o - ver yon - der, a - way o - ver yon - der, A - way o - ver yon - der, To wear a star - ry crown. crown.

The words of this hymn were arranged by Professor Denson in 1908, and applied to the music composed at the same date. See sketch of him on page 130.

* Use mother, brother, and sister for other verses.

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GLORIOUS DAY.

S. M. D., 1908. Key of F.

"I will sing with the spirit, and I will sing with the understanding."—1 Cor. 14: 15.

S. M. Denson, 1908.

The words and music to the above tune was composed by Professor Denson. See sketch of him on page 110.

MOUNT PISGAH. 11, 11, 11, 9.

S. M. D., 1908. Key of C.

"He was carried up into heaven."—Luke 24: 51.

S. M. Denson, 1908.

D. C. for Chorus.

Words arranged by the author in 1908. See sketch of Professor Denson on page 110.

* Use father, mother, sister, or brother, as occasion may require.

184

ENOUGH FOR ME.

E. A. H. Key of G. "Into the holiest by the blood of Jesus."—HEB. 10: 19. REV. E. A. HOFFMAN, about 1868.

Rev. E. A. Hoffman, the author of the above music, was born in 1839. He was educated in the public schools of Philadelphia, and began preaching in 1861. He is a Presbyterian. His first musical composition was published in 1860, and his first music book appeared 1868, since which time he has edited and assisted in compiling over forty different song books. Many of his songs appear in books and are popular with the people. He is not a fine musician but a minister of distinction.

RESTORATION.

"We shall receive the blessings from the Lord."—Ps. 24: 5.

REV. ROBERT ROBINSON, 1758. Key of G Minor. Re-arranged by T. B. NEWTON AND S. W. EVERETT, 1908.

D. C. for CHORUS, using small notes.

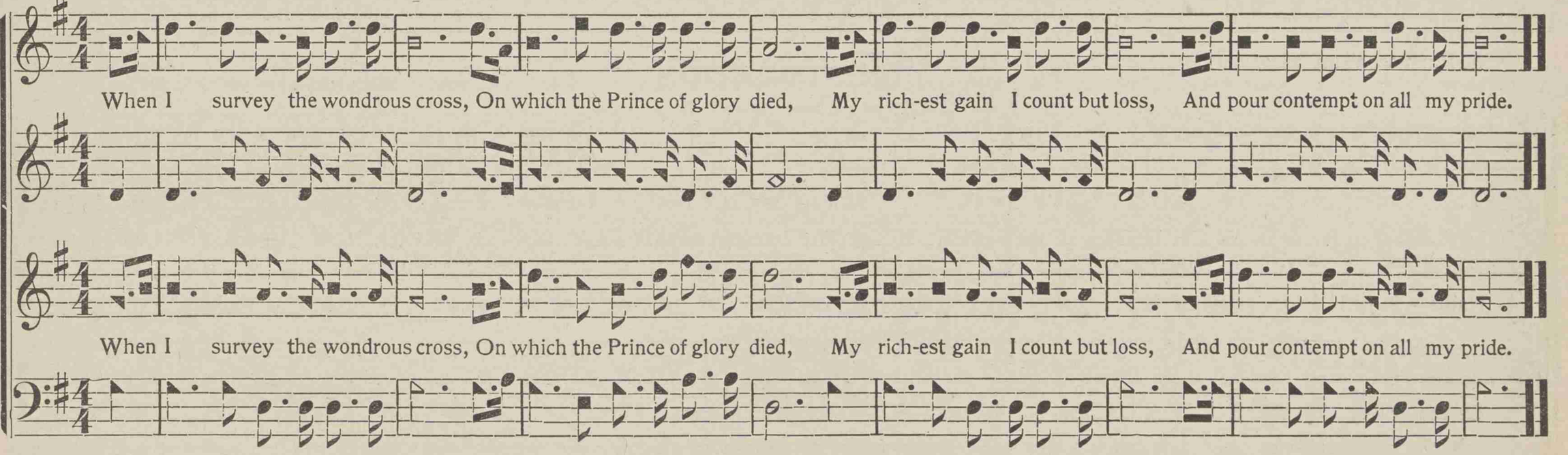
This hymn of Rev. Robert Robinson was for a long time used in connection with the tune "Nettleton," composed by J. W. Wyatt, in 1812. It is also found in connection with a large number of tunes and melodies. Mr. Robnison was born in England in 1735. He was converted under the preaching of Whitfield, and was ordained a Methodist minister. He afterward became a Baptist and then an Independent, and finally a Socinian. He died in 1797.

This tune was re-arranged by Professor T. B. Newton and Dr. S. W. Everett. Professor Newton is from Milton County, Ga. He has been teaching music in Georgia and adjoining States for fifty years, and he is a great admirer of the old "Sacred Harp" songs. His choice of notation is tunes written in four shaped notes. He has a fine voice, perfectly clear and mellow, and sings every time opportunity presents itself. He is almost in perfect health and is 72 years of age. He has taught thousands of people to sing, and no man can be found that enjoys music better than he. He has spent his life in the field of music.

Dr. S. W. Everett resides in Newton County, Georgia. He, too is a fine singer, and his choice is the four shaped notes, yet he sings out of all books. Both Profe sor Newton and Dr. Everett are strict members of the Primitive Baptist church. Both of them helped to arrange the United Sacred Harp Musical Association, and belong to many other musical conventions and societies.

THE WONDROUS CROSS.

ISAAC WATTS. Key of G. "God forbid that I should glory, save in the cross of our Lord Jesus Christ."—GAL. 6: 14. T. W. LOFTON, 1908.



We have given a history of Isaac Watts on page 14 and 21 of these sketches.

Professor Lofton of Alabama, the author of the above tune, is a fine director of music, has a splendid voice, and composes music with ease. He is a great lover of the old sacred songs. At the present time, 1909, he is engaged with Prof. J. L. White in revising the "Sacred Harp," which will be distributed in a few months.

186

SWEEPING THROUGH THE GATES.

Arr. by J. L. M. Key of G. "Open ye the gates, that the righteous nation which keepeth the truth may enter in."—ISA. 26: 2. J. L. MOORE, about 1889.

1. I am now a child of God, I've been washed in Jesus' blood, I am watching and I'm longing while I wait; Soon on wings of love I'll fly, To a home beyond the sky,

2. O the blessed Lord of light, Now uphold me by His might, And His arms enfold and comfort while I wait; I am leaning on His breast, O the sweetness of this rest!

3. I am sweeping thro' the gates, Where the blessed for me wait, Where the weary workers rest for evermore; Where the strife on earth is done, And the crown of life is won,

4. Burst are all my prison bars, And I soar beyond the stars, To my Father's house, the bright and blest estate; Lo! the morn eternal breaks, And the song immortal wakes,
D. S.—In the blood of Calv'ry's Lamb, Washed from ev'ry stain I am,

FINE. CHORUS. D. S.

To my welcome, as I'm sweeping thro' the gates. Sweeping thro' the gates, Yes, I'm sweeping thro' the gates, Sweeping thro' the gates, Yes, I'm sweeping thro' the gates.

Hal-le - lu-jah! I am sweeping thro' the gates. Sweeping thro' the gates, Yes, I'm sweeping thro' the gates, Sweeping thro' the gates, Yes, I'm sweeping thro' the gates.

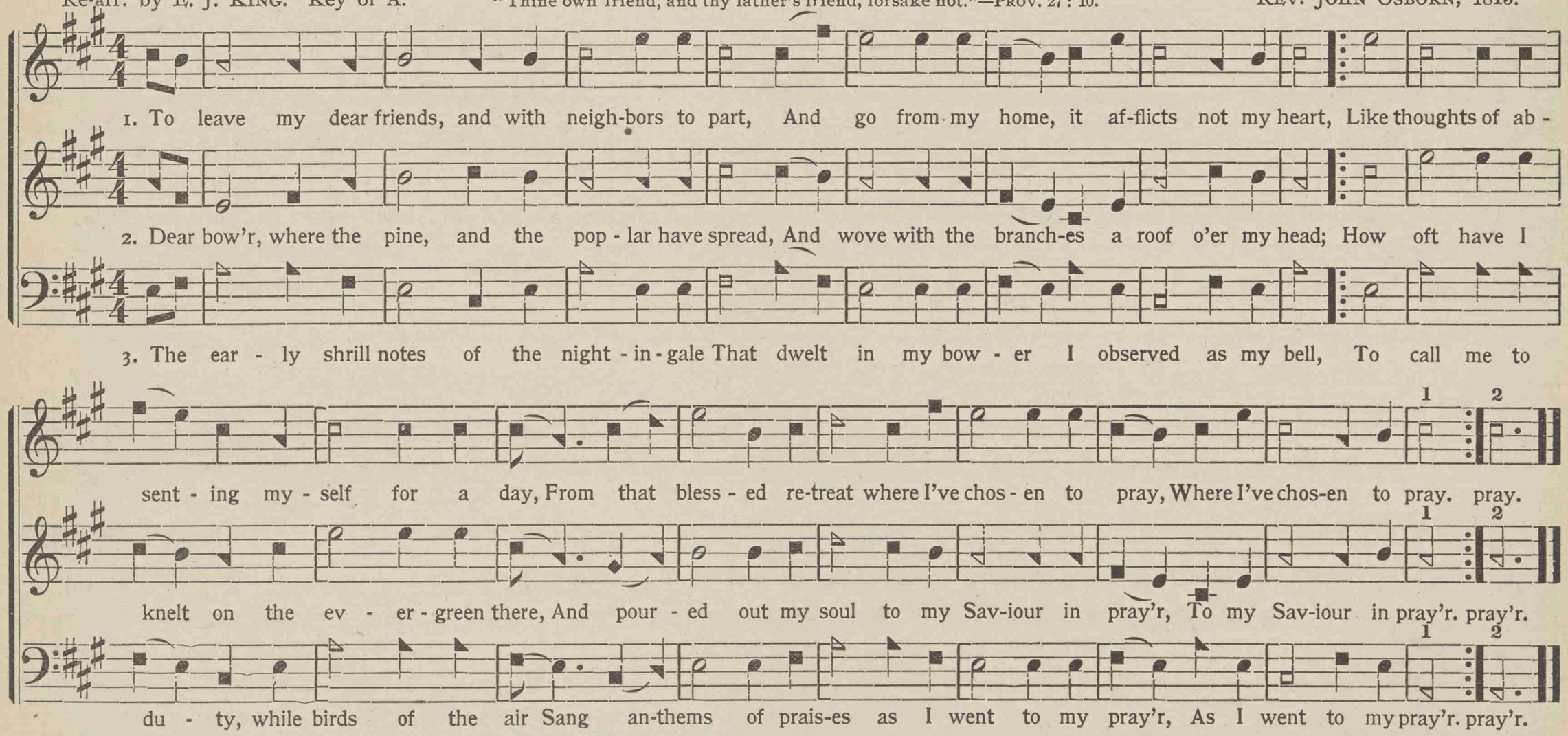
O the glo-ry of the cit - y just be-fore! Sweep - - ing thro' the gates, Sweep - - ing thro' the gates.

Washed in Jesus' blood, I'm sweeping thro' the gates. Sweeping thro' the gates, Yes, I'm sweeping thro' the gates, Sweeping thro' the gates, Yes, I'm sweeping thro' the gates.
Hal-le - lu-jah! I am sweeping thro' the gates.

J. L. Moore is a Georgian by birth and at the present time, 1909, is a resident of Bethlehem, Georgia. He has been studying, composing, writing and publishing music for many years. He is a fine leader, director and composer, has a splendid voice, and is well up in the art and science of his profession. Mr. Moore has published several books, and publishes a new note or song book every year or two. The above tune was used by his permission, and is considered up-to-date.

THE BOWER OF PRAYER.

Re-arr. by E. J. KING. Key of A. "Thine own friend, and thy father's friend, forsake not."—PROV. 27 : 10. REV. JOHN OSBORN, 1815.



John Osborn was born in New Hampshire and belonged to the Christian denomination. It is said that this tune was originally arranged from a flute interlude in one of Haydn's themes. The warbling notes of the air are full of heart feeling, and, usually, the best available treble voices sing it as a solo.

In compiling the "Sacred Harp," E. J. King made slight changes in the words and notes, but not enough to give him credit for the above tune.

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As down a lone val - ley with ce - dars o'er-spread, From war's dread con - fu - sion I pen - sive - ly strayed,
The gloom from the face of fair heav - en re - tired, The winds hushed their murmurs, the thunders ex pired; Per-fumes as of

As down a lone val - ley with ce - dars o'er-spread, From war's dread con - fu - sion I pen - sive ly strayed,
The gloom from the face of fair heav - en re - tired, The winds hushed their murmurs, the thunders ex-pired; Per-fumes as of

E - den flowed sweetly a-long, A voice, as of an - gels, en - chant-ing - ly sung, A voice, as of an - gels, en-chant - ing - ly

E - den flowed sweetly a-long, A voice, as of an - gels, en - chant-ing - ly sung, A voice, as of an - gels, en-chant - ing - ly

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It is highly probable the composition of the above tune, music, and words were suggested to the author from the history of Murillo, the great Spanish artist and painter. He was born in Seville, Spain, in 1618, and was one of the greatest artists in painting religious designs in almost any country. He received numerous important commissions, and was acknowledged as the head of the great art school. In 1648 he married a lady of fortune. He then maintained a handsome establishment, and his home was the resort of people of taste and fashion. In 1660 he founded the Academy of Seville, of which he was president. He fell from a scaffold in Cadiz while at work on an altar piece for the Church of the Capuchins. He returned to Seville, and in 1662 died from injuries received in the fall. In early life he painted many pictures illustrative of humble life, which were mostly scriptural and religious pieces. Many of his works are found in England, Italy, Spain, France, and other countries. Murillo was preferred in the Spanish schools on account of his original characteristics in art. It is said his drawings always represented a mellowness and softness which was rarely seen by other artists. It is also claimed that near Seville there were valleys of cedars which overlapped each other, and, at certain seasons of the year, these cedars were perfumed with wild flower vines and presented not only beautiful pictures, but the sweetest incense of odor from the flowers. Murillo often repaired to this delightful place, from which he drew many of his artistic paintings, or at least he got the outlines from this beautiful section of the country. Some years before his death it is claimed that he worked four years in painting and drawing outlines of twelve life-size paintings of Abraham, Moses, Virgin Mary, Christ, St. John on the Isle of Patmos, and other paintings of scriptural character. One of these paintings he sold for $125,000. "Murillo's Lesson" has internal evidence of either being composed by an American, or the changing of the last part of the words so as to make one believe that it was intended to apply to America.

190

ONLY WAITING.

W. G. IRWIN, about 1875. Key of A♭. "Waiting for the coming of the Lord Jesus Christ."—1 COR. 1: 7. J. H. FILLMORE, about 1875.

1. I am waiting for the morn-ing Of the blessed day to dawn, When the sorrow and the sadness Of this wea-ry life are gone.

2. I am waiting, worn, and wea - ry With the bat - tle and the strife, Hop-ing when the war has end - ed To re-ceive a crown of life.

3. Waiting for the gold-en cit - y, Where the ma - ny mansions be, List'ning for the hap-py welcome, For my Saviour call-ing me.

CHORUS.

I am wait-ing, wait-ing, wait-ing, On - ly waiting, waiting, waiting, Till this wea-ry, wea-ry, wea-ry, Life is o'er, life is o'er.

I am wait-ing, wait-ing, wait-ing, on - ly wait-ing, Till this wea - - - - ry life is o'er.

I am wait - - - - - ing, on - ly wait-ing, Till this wea - - - - ry life is o'er.

James Henry Fillmore was born in 1849 and is still living. He is an American composer, and has written a great deal of excellent church and Sunday school music. He is a ready composer of church songs.

On - ly wait - ing, wait - ing, wait - ing For my wel-come, for my wel-come From my Sav - iour on the oth - er shore.

On - ly wait - - - - ing for my wel-come From my Sav - iour on the oth - er shore.

PETITION.

"Lord, love me."—MATT. 15: 25.

J. C. B., 1908. Key of B♭.

J. C. BROWN, 1908.

CHORUS.

1. { Jesus, my Saviour, my loved One so bright, If I have found favor now in Thy sight; / Jesus, my Shepherd, my close Friend and all, Then in distress unto Thee I now call; } Then do not turn Thy face nor leave me, Lead me thro' sore trials safe home to Thee.

2. { I know I have fie - ry tri - als to bear, Lord, send Thy Spir-it to comfort me here; / Strengthen, es-tab-lish, and settle Thou me, Firmly unmoved in Thy love I may be; } Then do not turn Thy face nor leave me, Lead me thro' sore trials safe home to Thee.

3. { While here on earth my de-sire thus shall be To do Thy will until Thou call for me, / And when my life to Thy Spirit is flown, Lord, may I reap joy with Thee on Thy throne; } Then do not turn Thy face nor leave me, Lead me thro' sore trials safe home to Thee.

See sketch of Professor Brown on page 129.

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192

GLORY TO GOD IN THE HIGHEST.

FANNY J. CROSBY, 1864. Key of A.

"Unto God and our Father be glory forever and ever."—PHIL. 4: 20.

WM. B. BRADBURY, 1864.

ff

Glo - ry to God in the high - est! Glo - ry to God! Glo - ry to God! Glo - ry to God in the

Glo - ry to God in the high - est! Glo - ry to God! Glo - ry to God! Glo - ry to God in the

SEMI-CHORUS or DUET.

f

high - est shall be our song to-day. 1. An - oth - er year's rich mer - cies prove His cease - less care and boundless love; So

high - est shall be our song to-day. 2. O may we an un - brok - en band A - round the throne of Je - sus stand, And

Fanny J. Crosby is the most prolific writer of Sunday school hymns that America has ever produced. She has written over six thousand hymns; some claim as high as nine thousand. She was born in 1823, and has been blind since she was six weeks old. She is now very old, and belongs to the Methodist church. Further sketches of her are given in other places in this book.

William B. Bradbury was born in 1816 and died in 1868. He composed and published over sixty different music books. Fanny J. Crosby was engaged in music work with him for several years. Further sketch of him is given in another part of this book.

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FULL CHORUS.

let our loud - est voic - es raise Our glad and grate - ful song of praise. Glo - ry to God in the high - est!

there with an - gels and the throng Of His re-deemed ones join the song. Glo - ry to God in the high - est!

Glo - ry to God in the high - est! Glo - ry, glo - ry, glo - ry, glo - ry, Glo - ry be to God on high! God on high!

Glo - ry to God in the high - est! Glo - ry, glo - ry, glo - ry, glo - ry, Glo - ry be to God on high! God on high!

194

CANAAN'S LAND. C. M. D.

E. J. KING applied words, 1859. Key of G.

"Heaven is my home."—ISA. 66: 1.

AMARIAH HALL, 1810.

O for a breeze of heav'n - ly love To waft my soul a - way To that ce - les - tial world a - bove, Where pleasures ne'er decay.

O for a breeze of heav'n - ly love To waft my soul a - way To that ce - les - tial world a - bove, Where pleasures ne'er decay.

E - ter - nal Spir - it, deign to be My pi - lot here be - low, To steer thro' life's tempestuous sea, Where stormy winds do blow.

E - ter - nal Spir - it, deign to be My pi - lot here be - low, To steer thro' life's tempestuous sea, Where stormy winds do blow.

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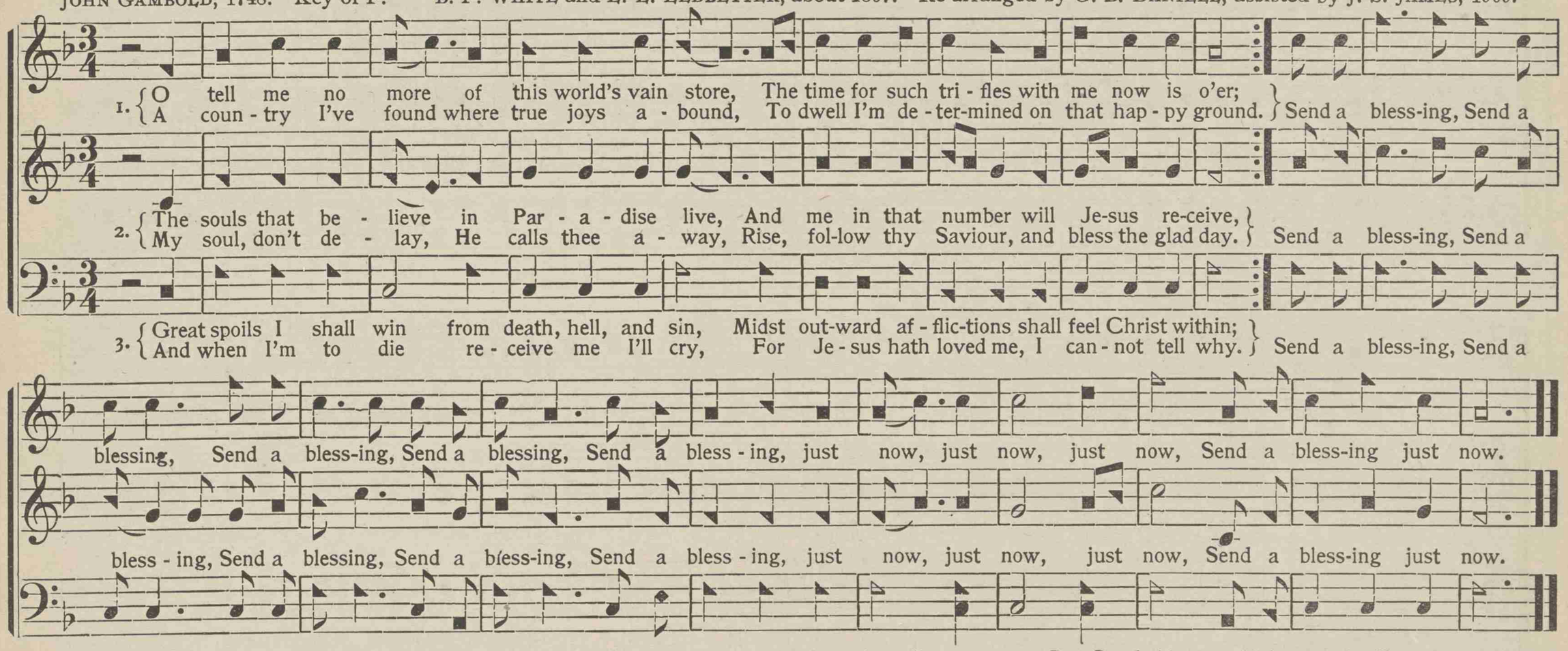
Hall was born in Massachusetts in 1785. He was a farmer, and manufactured straw bonnets, kept a hotel, and taught a singing school. Music was only an avocation, however, and he was an artist in his way. He composed a number of tunes. From the best information that can be had, he was almost self-taught in music. Some of his tunes have come down through all the different note books, among them, "Morning Glory," "Restoration," "Hosanna," "Harmony," "Zion," "Devotion," and a number of others.

E. J. King was an associate of B. F. White in getting out the "Sacred Harp," and helped revise it once or twice. He has several songs in that book. It is thought that he added the chorus, as well as applied the words, of "Canaan's Land," and changed its name by adding "Land to Canaan," making the tune "Canaan's Land."

SEND A BLESSING. 10s & 11s.

"Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of man."—JOHN 1: 51.

JOHN GAMBOLD, 1748. Key of F. B. F. WHITE and L. L. LEDBETTER, about 1867. Re-arranged by G. B. DANIELL, assisted by J. S. JAMES, 1909.



This hymn is taken from the author's works of 1748. It originally contained 14 three-line stanzas. Dr. Gambold was a bishop of the Moravian or United Brethren church. He was born in South Wales in 1711, and educated at Oxford. He entered the ministry of the Church of England, but joined the Moravian church in 1742, and in 1754 was made a bishop among them. He wrote several prose works, and edited a volume of hymns which was published in 1748. He died in 1771. This and "Thee We Adore, Eternal Lord," are considered his best hymns.

This tune is credited to B. F. White and L. L. Ledbetter in the "Sacred Harp," and supposed to have been composed or re-arranged by them about 1867.

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196

I WANT TO BE A WORKER.

I. B. Key of A♭.

"The laborers are few."—MATT. 9: 37.

I. BALTZELL.

1. I want to be a worker for the Lord, I want to love and trust His holy word, I want to sing and pray, And be busy ev'ry day In the vineyard of the Lord.

2. I want to be a worker ev'ry day, I want to lead the erring in the way That leads to heav'n above, Where all is peace and love, In the kingdom of the Lord.

3. I want to be a worker strong and brave, I want to trust in Jesus' pow'r to save, All who will truly come Shall find a happy home In the kingdom of the Lord.

'I will work, I will pray In the vineyard, in the vineyard of the Lord; I will work, I will pray, I will labor ev'ry day In the vineyard of the Lord, In the vineyard of the Lord.

I will work, I will pray In the vineyard, in the vineyard of the Lord; I will work, I will pray, I will labor ev'ry day In the vineyard of the Lord.

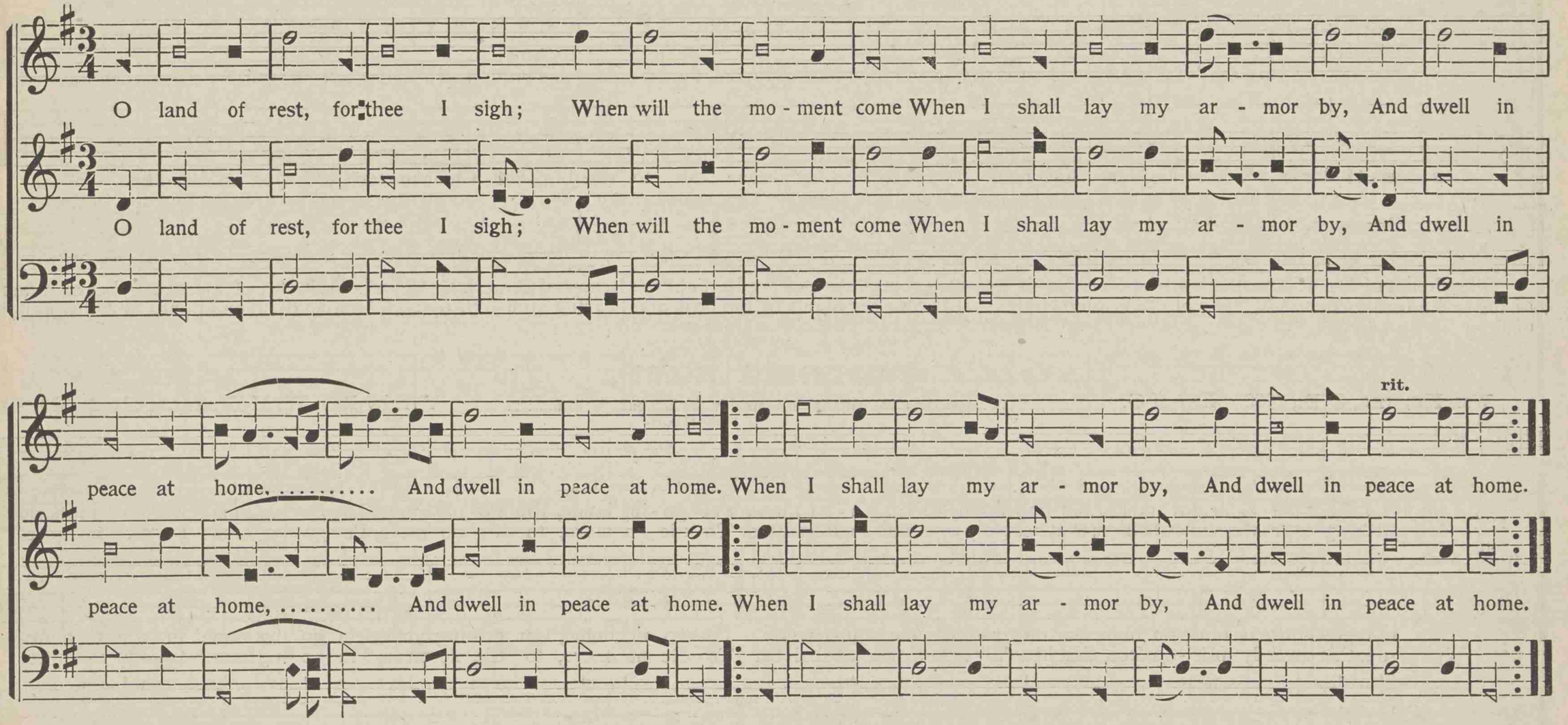
I will work, I will pray In the vineyard, in the vineyard of the Lord; I will work, I will pray, I will labor ev'ry day In the vineyard of the Lord, In the vineyard of the Lord.

NEW PROSPECT. C. M.

"Yea, saith the Spirit, that they rest from their labors."—REV. 14 : 13.

W. S. T., 1866. Key of G.

REV. W. S. TURNER, 1866.



W. S. Turner was the son of J. R. Turner and was a Methodist minister. His father was for many years a singing teacher, and composed several tunes. He and his son, in their lifetime, composed and prepared a large number of tunes, intending to publish a note and song book, but they died before it was completed, and the manuscript was lost or burned. J. R. Turner was born in Hancock County, Ga., in 1807, died in Carroll County, Ga., and was buried at Wesley chapel, Methodist church. W. S. Turner, the author of the above tune and words, died at Fort Valley, Ga., in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full sketch of Professor J. R. Turner and Rev. W. S. Turner we refer to James' brief history of the "Sacred Harp," pages 91 and 137.

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SWEET DAY. C. M. D.

ISAAC WATTS, 1709. Key of F. "Thine eyes shall behold the land." — ISA. 33: 17. T. J. DENSON, 1908.

1. There is a land of pure de - light where saints im - mor - tal reign, In - fi - nite day ex-cludes the night, and pleasures ban - ish pain.

2. Sweet fields be-yond the swell-ing flood stand dressed in liv - ing green; So to the Jews old Ca-naan stood, while Jordan rolled be - tween.

This hymn of Dr. Watts stands in the Rev. Lewis Benson's compilation of the best church hymns of American Churches, No. 87, of a vast number of hymns of the seven leading denominations of the United States. It is considered one of the best, and heartily approved by all Christian denominations. Further details of the hymns of Dr. Watts appear elsewhere in this book. Sketch of Prof. Denson appears on page 155.

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I'M GOING HOME.

WM. HUNTER, D.D., 1838. Key of G. "An house not made with hands, eternal in the heavens." — COR. 5: 2. Arr. by Rev. W. MCDONALD, about 1850.

CHORUS.

1. My heav'nly home is bright and fair, nor pain nor death can en - ter there. I'm go - ing home, I'm go - ing home, I'm go - ing home to die no more,
It's glitt'ring tow'rs the sun out-shine; that heav'nly man-sion shall be mine. To die no more, to die no more, I'm go - ing home to die no more.

2. My fa-ther's house is built on high, Far, far a - bove the star - ry sky, I'm go - ing home, I'm go - ing home, I'm go - ing home to die no more,
When from this earth-ly pris - on free, that heav'nly man-sion mine shall be. To die no more, to die no more, I'm go - ing home to die no more.

3. Let oth - ers seek a home be - low, which flames devour, or waves o'erflow, I'm go - ing home, I'm go - ing home, I'm go - ing home to die no more,
Be mine a hap - pier lot to own A heav'n-ly man-sion near the throne. To die no more, to die no more, I'm go - ing home to die no more.

Wm. Hunter, author of the words in the above tune, was born in Ireland, 1811. He came to this country when a youth. He composed a large number of hymns. The above hymn is supposed to have been composed about 1838. He published hymns in 1838, 1845, 1851, and 1860. He belonged to the Methodist Episcopal Church. He died in 1877.

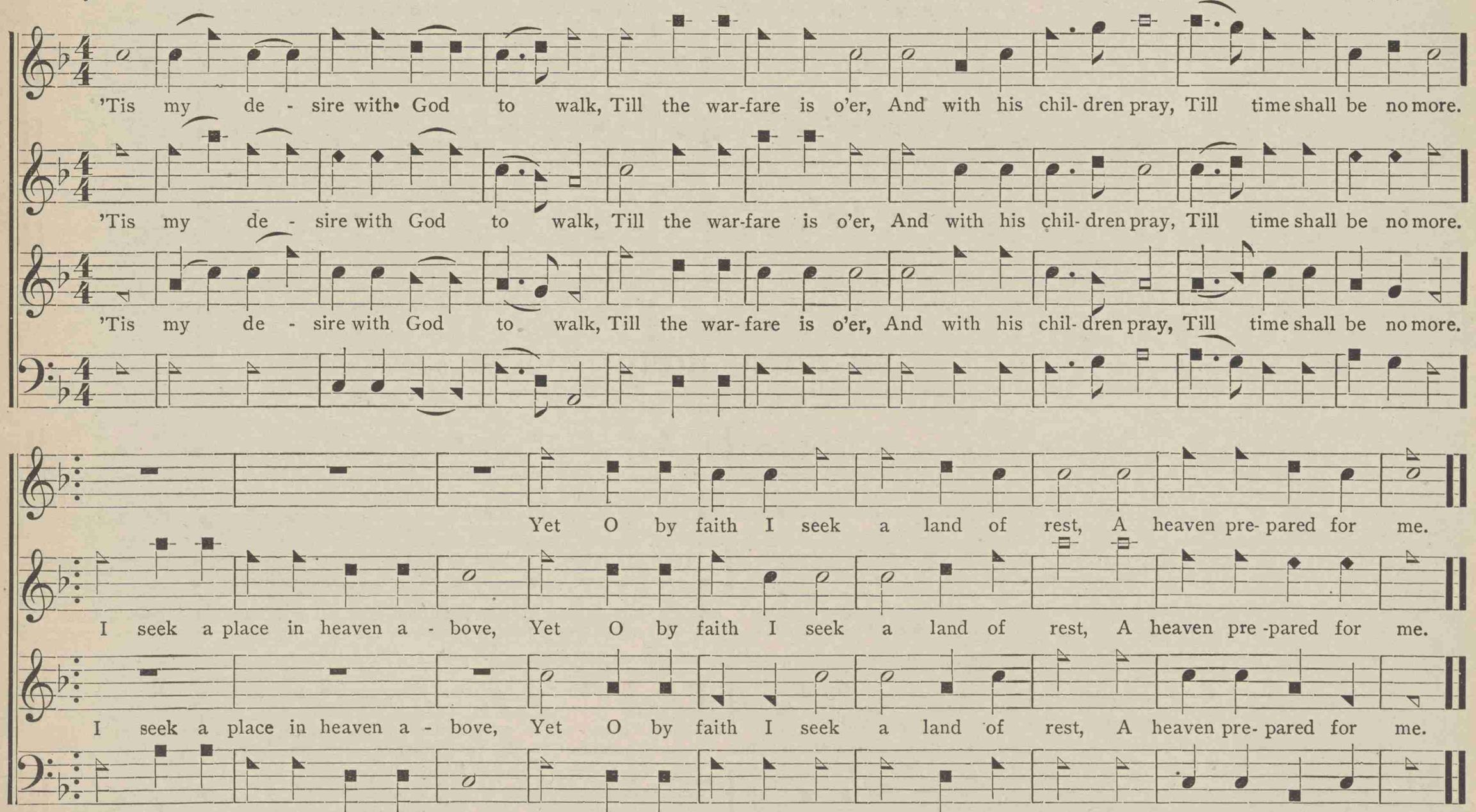
Rev. Wm. McDonald was a Methodist minister. He was born in Belmont, Me., 1820. He was considered an able preacher. He was stationed in various town and cities in the Northwest in 1870. He entered the Evangelic work and was a great advocate to Christian holiness. He edited for a long time "Christian, Witness." He is the author of seven church music books and various other volumes.

BY FAITH I SEEK.

"The prayer of faith shall save."—James 5: 15.

Key of F.

O. H. HANDLEY, 1908.



Prof. O. H. Handley, the composer of the above tune, resides in North Alabama. He is a great believer in the old melodies written in four shape notes and in the old style of writing harmony. He has composed other music before, but none of his tunes have ever before been published, if so it is unknown to the writer. He is a first class leader and director of music.

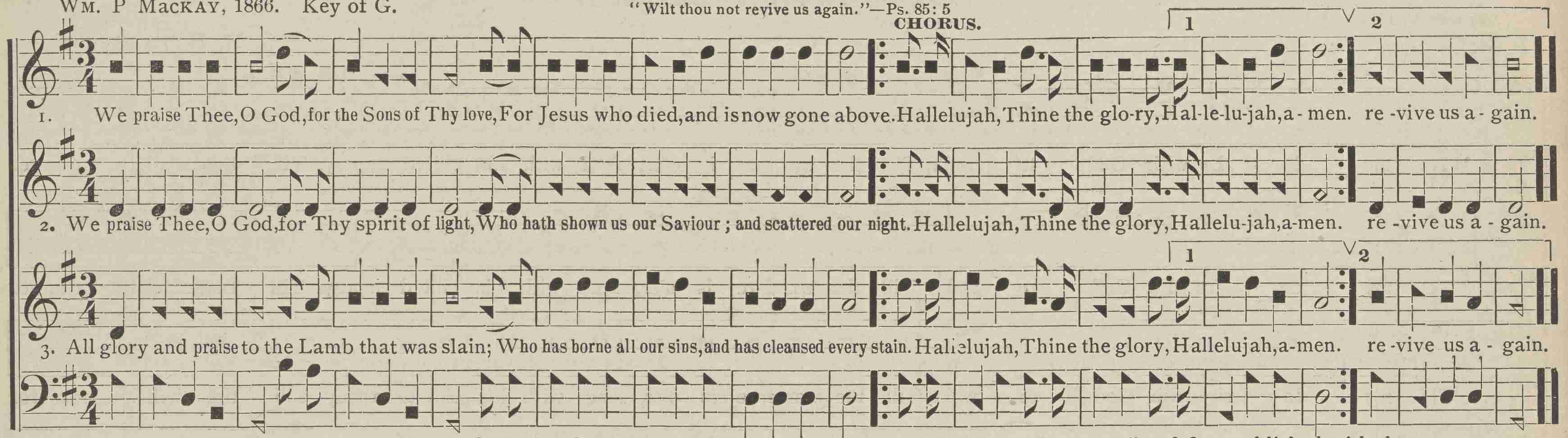
200

REVIVE US AGAIN.

Wm. P MacKay, 1866. Key of G.

"Wilt thou not revive us again."—Ps. 85: 5

J. J. Husband.



Prof. Wm. P. MacKay composed the words to the above tune in 1866; it was written for the "Gospel Hymns," and first published with them.

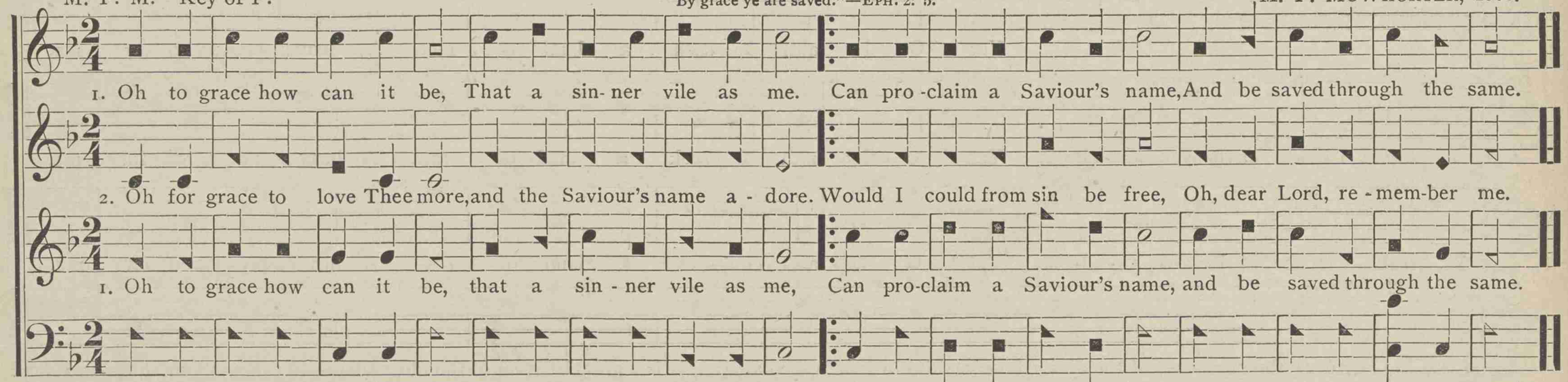
The tune, "Revive us again" was composed by Jenkins Husband, who was born in England, 1760. He came to the United States about 1790, settled in Philadelphia, Penn., where he taught music, and was Clerk of St. Paul's P. E Church. He died in 1825. The tune was composed between 1810 and 1825, the exact date is not known.

DENSON. 7s.

M. F. M. Key of F.

"By grace ye are saved."—Eph. 2: 5.

M. F. McWhorter, 1906.



The above tune is named in honor of Profs. S. M. & T. J. Denson, who reside in Winston county, Ala. Prof. McWhorter received instructions in music from them and named the tune for them.

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WONDERFUL GRACE.

" For by grace are ye saved through faith."—EPH. 2-8.

NEWTON, 1789. Key of A. J. L. MOORE.

1. A - maz - ing grace! how sweet the sound, That saved a wretch like me! I once was lost, but now am found, Was blind, but now I see.

2. 'T was grace that taught my heart to fear, And grace my fears re - lieved; How pre - cious did that grace ap - pear, The hour I first be - lieved.

3. Thro' ma - ny dan - gers, toils and snares, I have al - read - y come, 'Tis grace has brought me safe thus far, And grace will lead me home.

4. Yea, when this flesh and heart shall fail, And mor - tal life shall cease; I shall pos - sess with - in the veil, A life of joy and peace.

CHORUS.

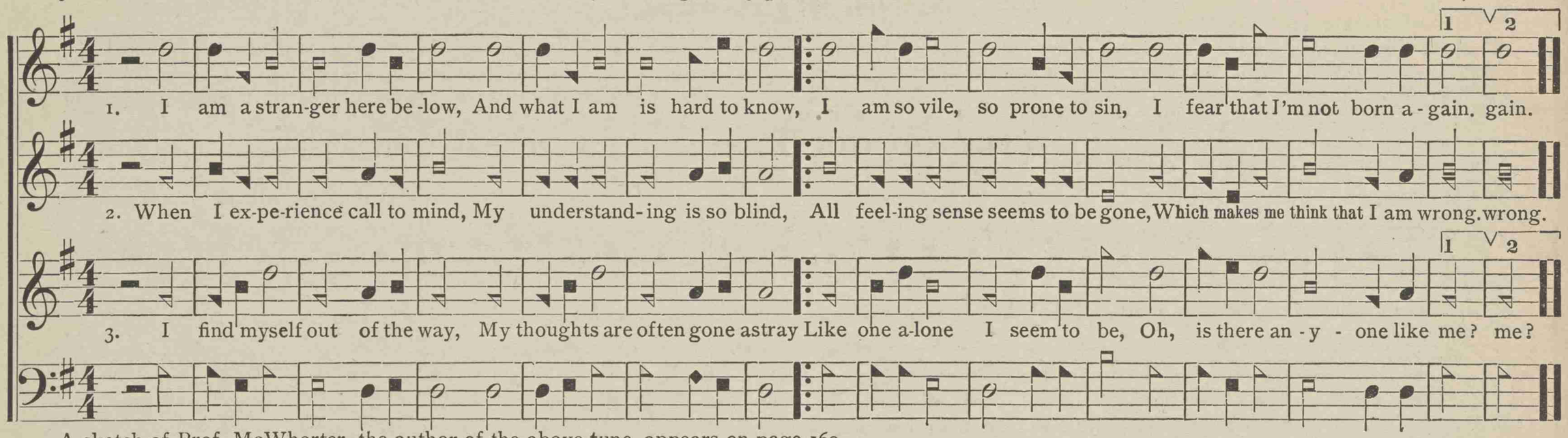
'Twas wonderful, wonderful, wonderful grace, 'Twas wonderful, wonderful, wonderful grace, 'Twas wonderful, wonderful, wonderful grace, That saved a wretch like me.

'Twas won - der-ful grace, . . 'Twas won - der-ful grace, . . 'Twas wonderful, wonderful grace, . . That saved a wretch like me.

Prof. J. L. Moore, the author of the above tune, lives at this time, 1909, at Bethleham, Ga. He is well posted in music, has been teaching for many years in Georgia and adjoining states. He has composed some very fine sacred music. Has published several books and continues to write hymns and compose music from year to year. He is a fine director, teacher and composer, and is greatly interested in his profession, and has made quite a reputation as a music man. He also has a turn for the classic music, but his aim is to give to the world sacred songs and tunes.

JACKSON. L. M.

JESSE MERCER, 1825. Key of G. "They were strangers and pilgrims on the earth."—HEB. 11: 13. M. F. MCWHORTER, 1908.



A sketch of Prof. McWhorter, the author of the above tune, appears on page 169.

Jesse Mercer, the composer of the words, was a Primitive Baptist minister, who resided at Washington, Ga., or at least the words were first published in his hymn book in 1830 called the "Cluster," on page 337.

HEAVEN'S MY HOME. 11s.

R. H. DAVIS and J. S. TERRY, 1869. Key of G. "In heaven we look for the Saviour, the Lord Jesus Christ."—PHIL. 3: 20.

(History of "Heaven's My Home.")

The preceding tune, appearing on page 119 of the "Sacred Harp," is supposed to have been composed about 1869. It is credited to R. H. Davis and J. S. Terry, but little is known of either of them. They were prominent in the sacred musical conventions and societies from 1850 up to the early seventies. We have been unable to get any data about them since that time. The tune here presented is practically as it appears in the above named book, a few immaterial changes are made, to carry out the seeming intention of the music.

CITY OF GOLD. 7. 6. 6. 7. 6. 6.

"He showed me a pure river of water of life."—Rev. 22: 1.

Key of A. J. H. Chastian, 1908.

Prof. T. H. Chastian lives in Carroll County, Ga., at this time, 1909. He is a strict member of the Primitive Baptist Church, and has been for many years. He has been teaching singing schools for forty years or more. He is specially fond of the old melodies, and prefers the four shaped system of notation. He has been a member of the Chattahoochee Musical Convention over forty years. He is a good leader and director and greatly loved by his musical brethren. He has composed a good deal of fine music. He sings in all books, but prefers the four shape tunes. He often attends the great musical gatherings in his reach.

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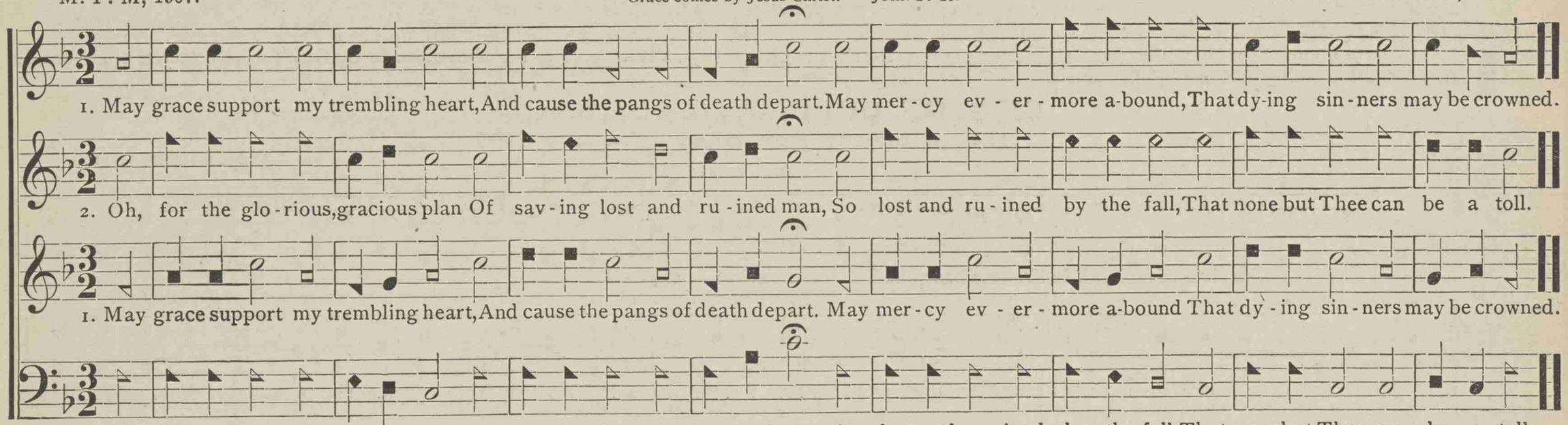
DAVIDSON. L. M.

M. F. M, 1907.

"Grace comes by Jesus Christ."— JOHN 1: 16.

M. F. MCWHORTER, 1907.



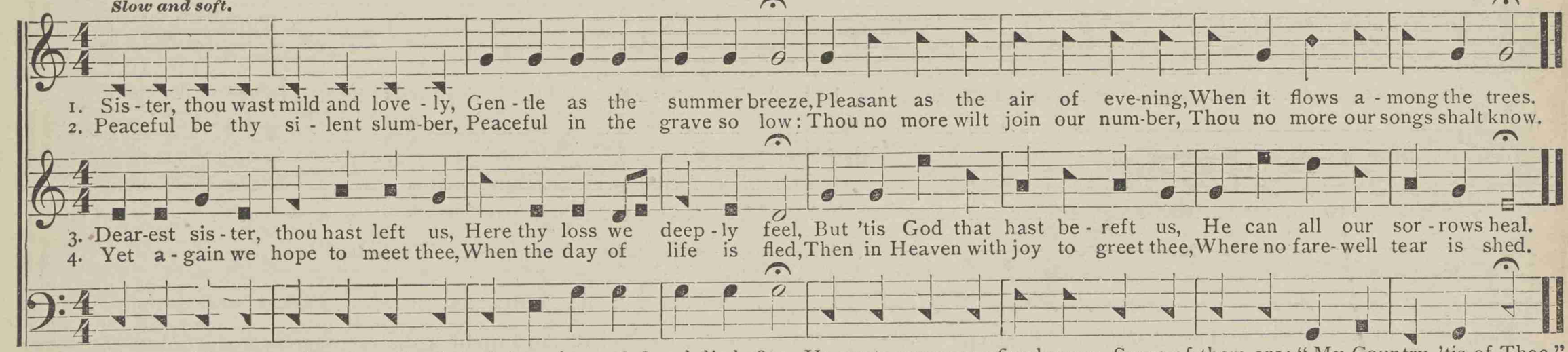
See sketch of Prof. McWhorter on page 169.

MOUNT VERNON.

Dr. S. F. SMITH, about 1829.

LOWELL MASON, between 1830 and 1840.

Slow and soft.



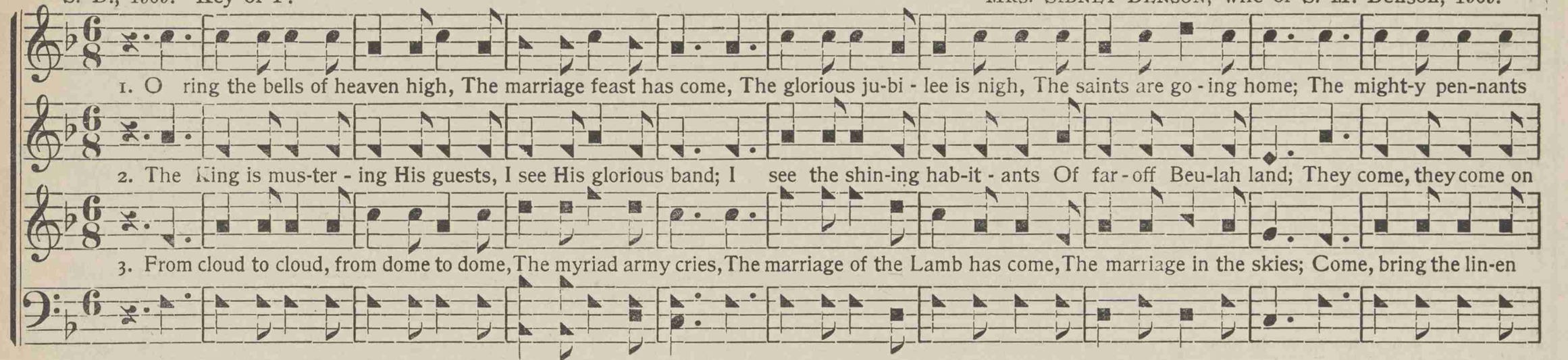
Dr. S. F. Smith was an American Baptist minister, born 1808 and died 1895. He wrote some very fine hymns. Some of them are: "My Country, 'tis of Thee," "When the Harvest is Past and the Summer is Gone," and the above hymn. It was composed on the death of a young lady, and supposed to have been composed between 1830 and 1840. The tune has been arranged in its present form by Prof. T. B. Newton and M. D. Farris, 1909. See history of Lowell Mason under the tune, "Marlow," page 2.

THE MARRIAGE IN THE SKIES. C. M.

"Alleluia: for the Lord God omnipotent reigneth. Let us be glad and rejoice and give honor to him: for the marriage feast of the Lamb has come."—REV. 19: 6, 7.

S. D., 1909. Key of F.

MRS. SIDNEY DENSON, wife of S. M. Denson, 1909.



Mrs. Denson, the author of the above tune and music, has been musical ever since childhood. She was a Miss Burdett before her marriage. She often assists her husband in teaching music schools, and attends the conventions and other musical gatherings in North Alabama. She leads and directs the same, and lectures on music and religious subjects. She is a good woman, and is laboring faithfully for the church and for the cause of religion. Mr. and Mrs. Denson have several children, who are splendid musicians. She is a great favorite among musical people, and is never happier than when directing a large singing convention. She is a good composer, as well as a finger singer.

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I AM THINE, O LORD.

FANNY J. CROSBY, 1873. Key of A♭. "But God forbid that I should glory save in the cross of our Lord Jesus Christ"—GAL. 6: 14. W. H. DOANE, 1873.

1. I am Thine, O Lord, I have heard Thy voice, And it told Thy love to me; But I long to rise in the arms of faith And be closer drawn to Thee.

2. Con-se-crate me now to Thy service, Lord, By the pow'r of grace di - vine, Let my soul look up with a steadfast hope, And my will be lost in Thine.

3. O the pure de-light of a single hour That before Thy throne I spend, When I kneel in pray'r and with Thee, my Lord, I commune as friend with friend.

4. There are depths of love which I cannot know Till I cross the nar - row sea, There are heights of joy that I may not reach Till I rest in peace with Thee.

CHORUS.

Draw me near-er, nearer, nearer, blessed Lord, To the cross where Thou hast died; Draw me nearer, nearer, nearer, blessed Lord, To Thy precious, bleeding side.

Draw me near - er, nearer, blessed Lord, To the cross where Thou hast died; Draw me nearer, nearer, nearer, blessed Lord, To Thy precious, bleeding side.

Draw me near-er, nearer, nearer, blessed Lord, To the cross where Thou hast died; Draw me nearer, nearer, nearer, blessed Lord, To Thy precious, bleeding side.

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Fanny J. Crosby was the most prolific and popular Sunday school hymn writer in America. She was born in New York in 1823 and died in 1908. She began writing poems when eight years old, and at the age of fifteen she entered the Institute for the Blind, in New York City. She spent seven years there as a pupil and eleven as a teacher. In 1884, she published a volume, entitled "The Blind Girl," and other poems, and in 1888, another book of poems. She was converted in 1851, and joined the Methodist church. In 1859 she was married to Mr. Alexander Van Alstyne, who was also blind and a teacher in the same institute. Their lives were congenial and helpful to each other; but as a hymn writer she signed her maiden name as long as she lived. In the year of her marriage she issued another volume of poems. She was employed by William B. Bradbury the last four years of his life. The firm of Biglow & Main then engaged her to write three hymns a week the year around. She wrote over four thousand Sunday school hymns.

Dr. W. H. Doane composed this tune about 1883. He is a member of the Baptist church. Fanny Crosby was a close friend of his, and they often met and talked over their religious experiences, music, and the battle of life. He has written many valuable tunes and hymns, most of which he sold over three thousand copies. Mr. Doane is a Doctor of Music, and resides most of his time in Cincinnati, Ohio. Among some of his standard pieces are, "The Old Story," "Pass Me Not," "Draw Me Nearer," "Near the Cross," and many others. Dr. Doane is beloved by thousands of people.

HAPPY HOME. C. M.

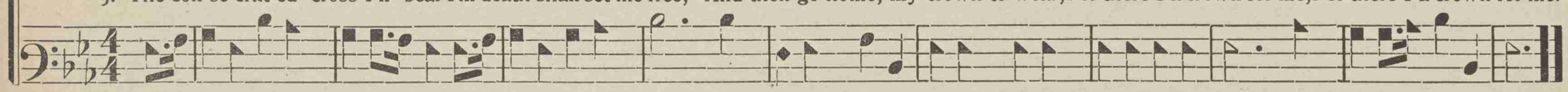
"It any man will come after me, let him deny himself, and take up his cross daily, and follow me."—LUKE 9: 23.

THOMAS SHEPARD, 1692. Key of E♭. MRS. M. D. FARRIS, 1909.

1. Must Je-sus bear the cross a-lone, And all the world go free? No, there's a cross for ev-'ry one, And there's a cross for me, And there's a cross for me.

2. How happy are the saints above, Who once went sorrowing here, But now they taste unmingled love, And joy without a tear, And joy with-out a tear.

3. The con-se-crat-ed cross I'll bear Till death shall set me free, And then go home, my crown to wear, For there's a crown for me, For there's a crown for me.



Mrs. Farris, whose maiden name was Belcher, is the wife of M. D. Farris, whose name is mentioned elsewhere in these sketches. She was born in 1866, and at the present time, 1909, resides in Atlanta, Georgia. The above tune is her first composition. Nature has given her a sweet, clear voice, which has been well cultivated and preserved. She is always happy when among musical people. She loves all sacred music, however, and is very partial to the old standard hymns and melodies. Besides being a fine singer, she also plays well on instruments.

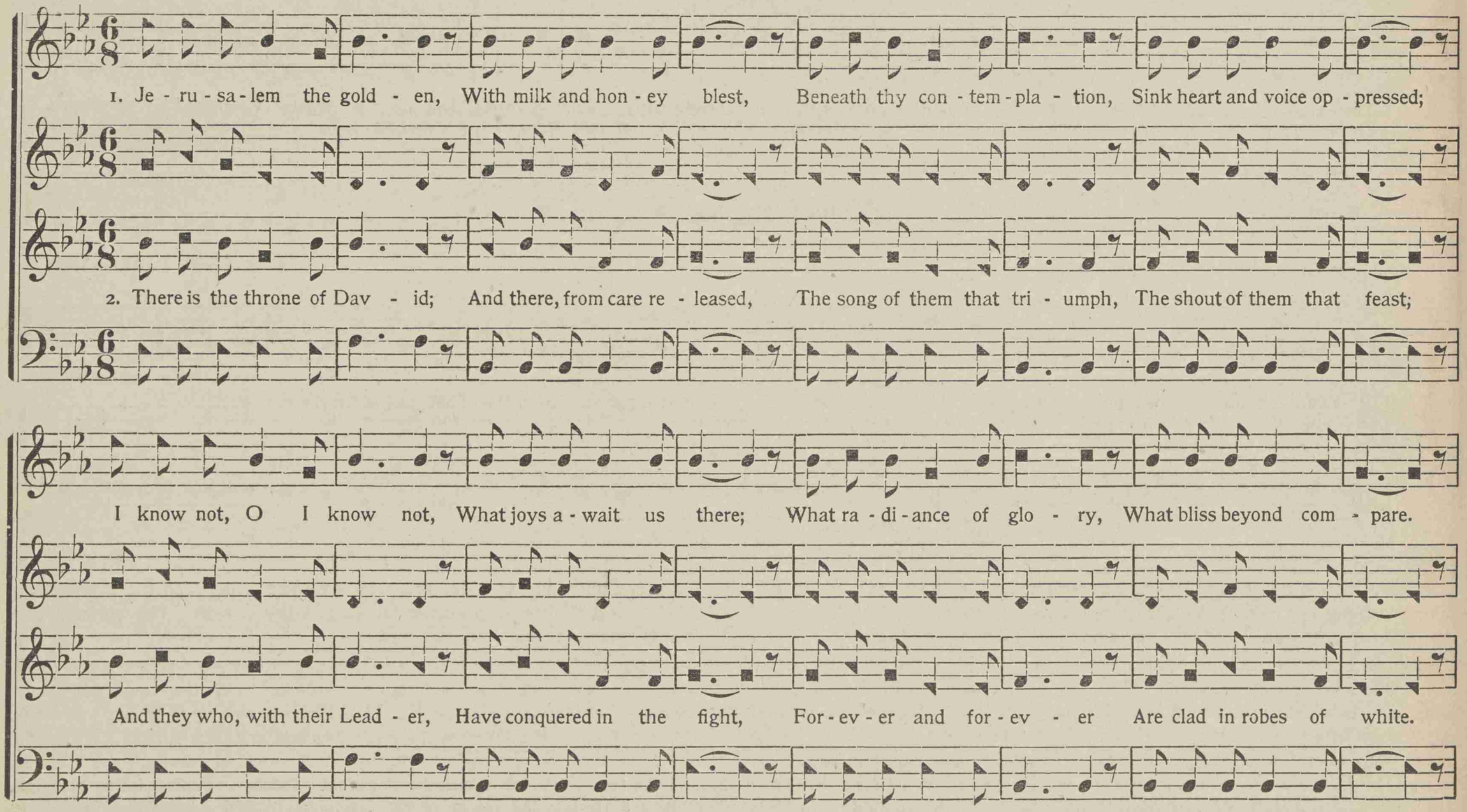
The above hymn was taken from the author's "Penitential Cries," in 1692. This is one of the oldest hymns as it originally stood. The first lines were originally written, "Shall Simon bear thy cross alone, and other saints be free?" It is over three hundred years old, and yet it is one of the greatest hymns of the present age, and appears in all the standard hymn books of this and other countries.

JAMES. 7s, 6s.

BERNARD OF CLUNY, Twelfth Century.
JOHN MASON NEALE, 1857. Key of E♭.

"The holy city, new Jerusalem, coming down from God out of heaven."—REV. 21: 2.

M. D. FARRIS, 1909.



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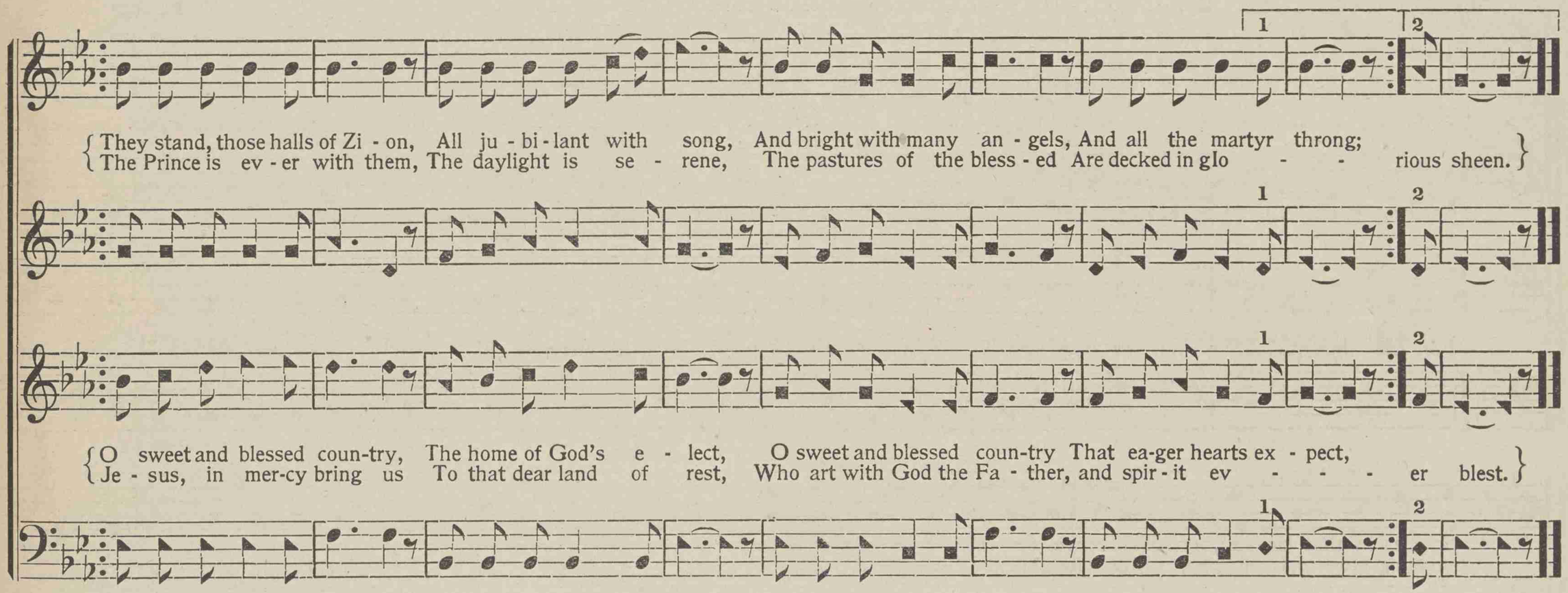

Rev. John Mason Neale, D. D., was born in 1818, and was graduated at Trinity College, Cambridge, in 1840. He was a prolific writer, and the best known hymns among his published works are hymns for children and anthems for Easter. He was a minister of great reputation, and died in 1866. The words in this hymn were written in a crude way by Bernard Cluny in the twelfth century. Parts of it is over seven hundred years old.

M. D. Farris, the author of the above music, resides in Atlanta, Georgia, at the present time, 1909. He wrote music fourteen or fifteen years ago, but the above is his first effort for several years. He is especially fond of the old sacred melodies, and the writing of four staffs and four shaped notes. With a small number of others, he established the first Sacred Harp class in Atlanta, Georgia, in 1900, which has grown into thousands of people. Mr. Farris is well up in music, and he is a possessor of a very fine voice. He is a splendid leader and director of large classes and conventions. His father was a music teacher, and died in 1897. He taught music, off and on, for over a half century. He taught in the "Sacred Harp," by Lowell Mason, the "Southern Harmony," the "Missouri Harmony," the "Sacred Harp," by B. F. White, and other books. M. D. Farris has not continued teaching music consecutively, but occasionally taught a school. He helped to organize the United Sacred Harp Musical Association. He is on the committee to revise the "Sacred Harp," and is one of the managers of that association. He plays on the violin and other instruments.

THE GREAT ROLL-CALL.

"And before him shall be gathered all the nations."—MATT. 5 : 22; ROM. 14 : 10; COR. 5 : 10; REV. 12 : 20.

LACY FREER SHAFFER, 1909. S. M. AND T. J. DENSON AND J. S. JAMES, 1909.

1. At the sounding of the trumpet (of the trum-pet), When life's work at last is o'er (last is o'er), And we gath-er in that
Shall we hark with rapturous longing (rapturous longing), To the call-ing of the roll (of the roll), Or shall we be fear-ful—

2. Shall we meet..... the Sav-iour glad-ly,..... As He stands.... with outstretched arm, Shall we feel..... we've done our
Or as we..... stand there shall we know..... .. We have failed..... to serve the Lord, On-ly wor - shiped Him half-

3. Come, then let..... us do our du - ty,..... As we jour - ney on the way, That our meet - ing may be
For the time..... is not far dis - tant.....When we gath - er, one and all, We must hark - en to that

CHORUS.

cir - cle (in that cir - cle), Where we nev-er met be - fore (met be-fore),
trembling (fearful, trembling), Like some guilty frightened soul (frightened soul).
We shall gath-er, we shall gath-er, we shall gath-er,

du - ty,..... And have no..... cause for a - larm,
hearted,..... Sel-dom read..... His precious word.

joy - ous,..... In that great..... and per-fect day,
trumpet,..... And an - swer..... that great roll call,
We shall gath - er, we shall gath-er,..... We shall

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The above hymn was written by Lacy Freer Shaffer, of Atlanta, Ga. Mr. Shaffer is a ready writer of poems, of which he has written a large number. Sometime in the future he intends publishing a book of his own compositions. An inspection will show they are first-class. Mr. Shaffer was a boy editor in Dakota before the territory was admitted as a State in 1886. He was a member of the convention adopting her constitution on becoming a State. Before he was twenty years old he studied the poetical works of Longfellow, Whittier, Meredith, Holland, Burns, Bryant, Shakespeare, and others. He has been engaged twenty-five years as editor and publisher, and for fifteen years has resided in Atlanta, Ga. It is believed the above composition will prove quite a favorite.

The history of S. M. Denson appears on page 110 and of T. J. Denson on page 155 in this book.

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SOME DAY.

H. S. R., 1909. "Through the grace of the Lord Jesus Christ we shall be saved."—Acts 15 : 11. H. S. Reese, 1909.

Soft.

1. Some day the sil-ver cord will break, And I no more as now shall sing, But O the joy when I shall wake Within the palace of the King.

2. Some day my earthly house will fall, I can-not tell how soon 'twill be, But this I know, my all in all Has now a place in heav'n for me.

3. Some day when fades the gold-en sun Be-neath the ros - y - tint - ed West, My blessed Lord shall say, well done, And I shall en-ter in - to rest.

4. Some day, till then I'll watch and wait, my lamp all trimmed and burning bright, Then when my Saviour opes the gate, My soul to Him will take its flight.

CHORUS.

And I shall see Him face to face, And sing the sto-ry saved by grace, And sing the sto-ry saved by grace, And sing the sto-ry saved by grace.

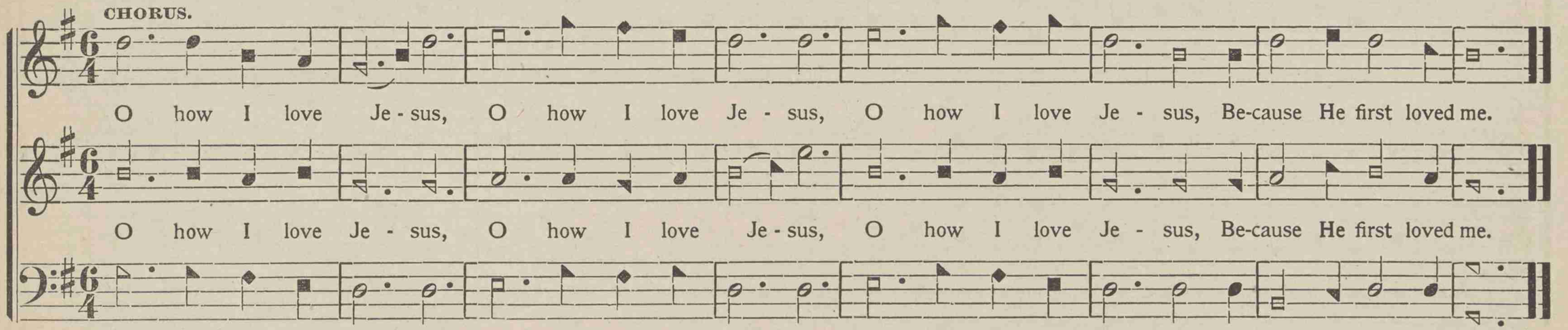
And I shall see Him face to face, And sing the sto-ry saved by grace, And sing the sto-ry saved by grace, And sing the sto-ry saved by grace.

Rev. H. S. Reese was born in Jasper County, Ga., 1827, and is now living at Turin, Ga. He is a minister of the Missionary Baptist church, and has been preaching over fifty-five years; has baptized thousands of people, and has married hundreds of couples. He is a twin brother of Professor J. P. Reese, deceased. He contributed fourteen tunes to the "Sacred Harp," and composed a number of other first-class tunes. The first tune he composed was "Traveling Pilgrim," on page 70 of this book. He wrote "Some Day" in his eighty-third year, and says: "I love music, and would leave a legacy of sweet music to be sung by others. When this faltering tongue is silent in the grave, yet in heaven, music will be my eternal theme."

HEAVENLY PORT.

Key of G. "Walk in love as Christ also loved us."—Eph. 5 : 2. Arr. and chorus by J. E. Eason, 1909.

CHORUS.



Professor J. E. Eason resides at this time (1909) in Carroll County, Ga. He has been teaching music for several years, and is a fine leader and director. He is a member of the Missionary Baptist church and of the United Sacred Harp Musical Association, and also a member of the committee of revision of the "Sacred Harp." He is doing great work in his section for music.

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FROM THE CROSS TO THE CROWN.

F. L. E., 1895. Key of A.

"Ye shall receive a crown of glory that fadeth not away"—1 PET. 5: 1.

F. L. EILAND, 1895.

1. Look away from the cross to the glittering crown, From your cares, weary one, look away; There's a home for the soul, where no sorrow can come, And where pleasures can

2. Tho' the burdens of life may be heavy to bear, And your crosses and trials severe; There's a beautiful hand that is beckoning come, And no heart-aches and

3. 'Mid the conflicts, the battles, the struggles, the strife, Bravely onward your journey pursue; Look away from the cross to the glittering crown, That is waiting in

CHORUS.

nev - er de-cay. Weary one, look away from the cross to the crown, From the cross to the glittering crown, glitt'ring crown, From the cross to the glittering crown.

sighings are there.

heav-en for you. Look a - way,..... Look a - way,..... From the cross to the glittering crown, From the cross to the glittering crown.

Professor F. L. Eiland, author of the above music and words, lives at this time (1909) at Myrtle Springs, Texas. He was for sometime connected with The Zion Publishing Company, of Fort Worth, as manager. He has composed music for several years. The above tune is considered one of his best songs. It is a favorite by many sacred song missions. We publish it in this book by request of some of its admirers.

N. B.—The Treble should be sung on same tone as the Tenor, 4 tones below its present position. Did not discover mistake in time to alter plate.

J. S. J.

AM I A SOLDIER OF THE CROSS? C. M.

ISAAC WATTS, 1709. Key of F.

"Endure hardships as a soldier of Jesus Christ."—2 TIM. 2: 3.

G. B. DANIELL, 1909.

The words to the above tune were composed by Isaac Watts. See sketch and history of Geo. B. Daniell, author of the music of "After This Manner Pray Ye," page 132.

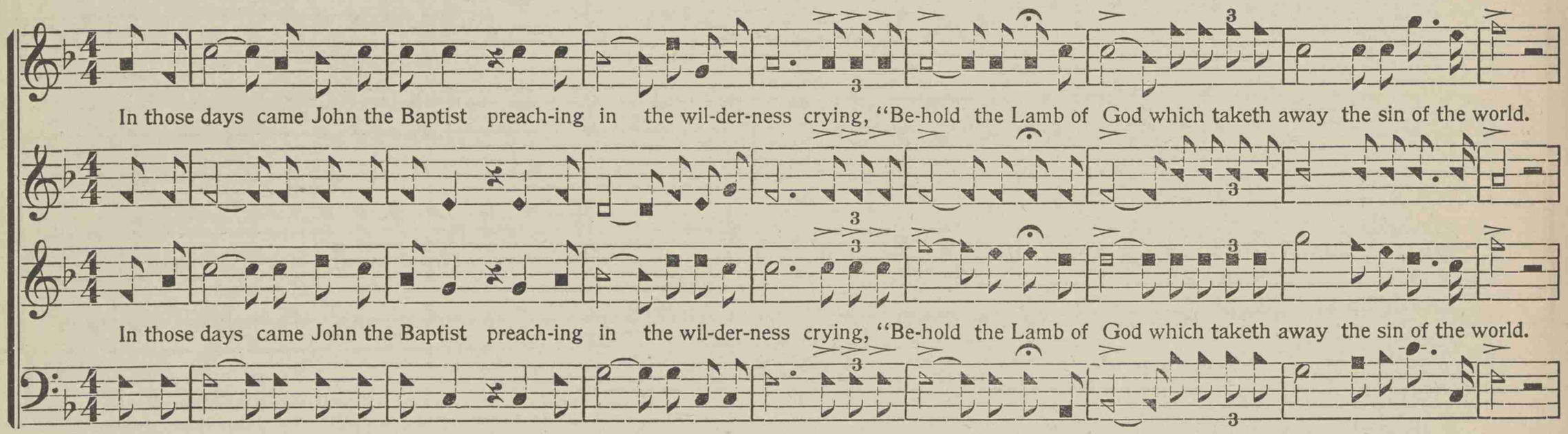
Copyright, 1909, George B. Daniell.

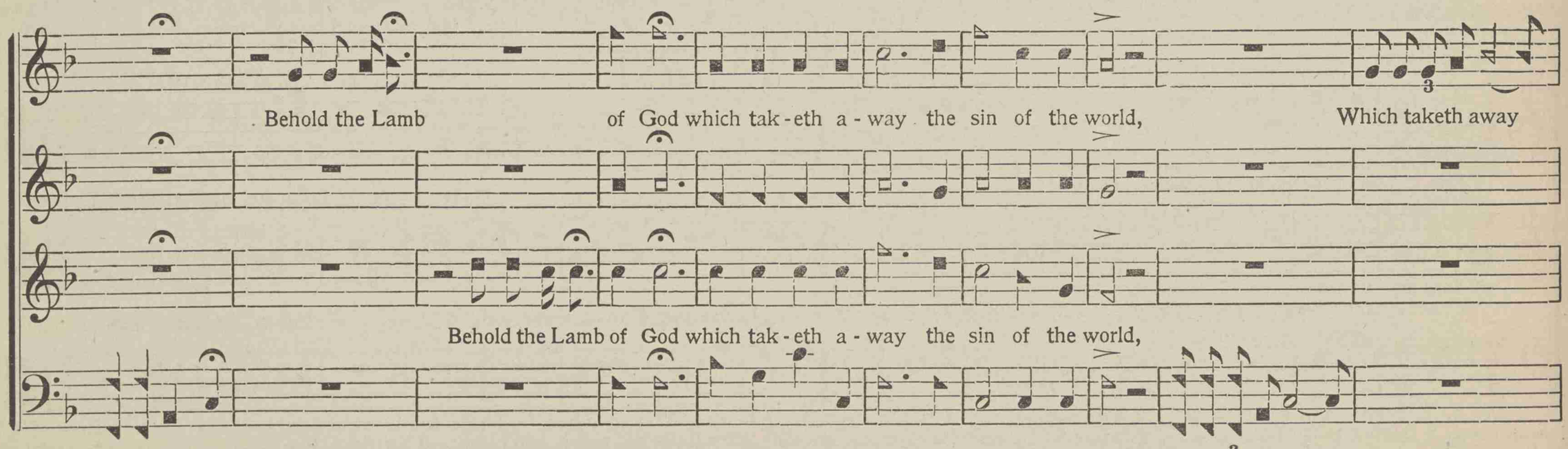
THE LAMB OF GOD. (Anthem.)

Key of F.

MATT. 3: 1; JOHN 1: 29.

J. S. JAMES, 1909.





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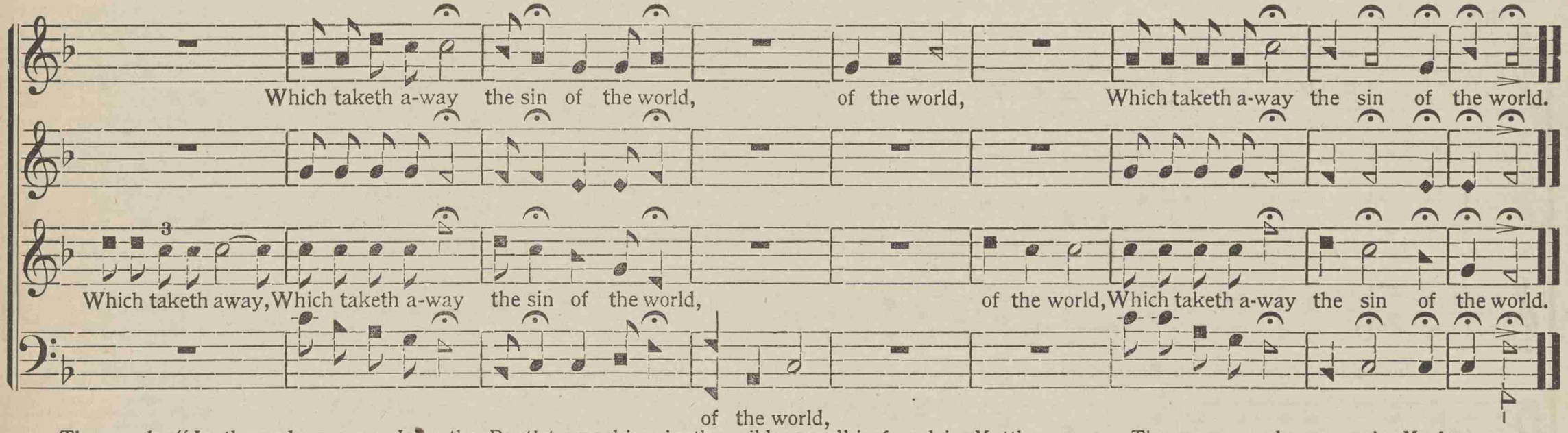

The words, "In those days came John the Baptist preaching in the wilderness," is found in Matthew 3: 1. The same words appear in Mark 1: 14, 15, and in Luke 3: 2, 3. By some it is claimed this matter was foretold in Joshua 4: 10. In Daniel 2: 44 the kingdom preached by John was prophesied to be set up. A vision of it was seen by Daniel. See 10: 7. This was told to him. John 1: 29. The remaining words in the above tune appears: "Behold the Lamb of God which taketh away the sin of the world." Again, in verse 36 of the same chapter, John says, "Behold the Lamb of God." This is also referred to but in different words in Romans 1: 3; Galatians 4: 4; Hebrews 2: 11, 14, 16, 17.

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CAN I LEAVE YOU?

DR. S. SMITH, about 1844. Key of C. Arr. by JOHN P. REESE, 1852.

Dr. S. F. Smith, the composer of the above tune is also author of "My Country, 'Tis of Thee." These words were composed for missionaries. Dr. Smith was a Baptist preacher, and did a great deal of missionary work. He edited a missionary paper, and composed a great many hymns, and was a fine writer of prose. He was born in Boston 1808 and died in 1898. See sketch of J. P. Reese in other parts of this book.

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MY JESUS IS ABLE TO SAVE.

REV. E. A. HOFFMAN, 1899. Key of A♭. "He is able to save to the uttermost."—HEB. 7: 25. B. B. BEALL, 1899. Used by per.

1. From danger and doubt, from sorrow and fear My Jesus is a-ble, is a - ble to save; When trouble and care and trial are near, My Jesus is a - ble to save.

2. The tempter may strive my soul to ensnare, But Jesus is a-ble, is a - ble to save. For re-fuge I flee to Je-sus in prayer, I know He is a-ble to save.

3. No mat-ter how dark with evil the hour, My Jesus is a - ble to save,..... For His is the kingdom, glory and pow'r, My Jesus is a-ble to save.

4. O trust in His grace, abounding and free, For Jesus is a - ble to save,..... And nev-er dismayed, dis-com-fit-ted be, For Je-sus is a - ble to save.

REFRAIN.

rit.

My Je-sus is a - ble, is a-ble to save, my Jesus is a - ble, is able to save, His grace is so free it reaches e'en me, My Jesus is able, is able to save.

My Je-sus is a - ble to save,..... my Je-sus is a - ble to save,.... His grace is so free it reaches e'en me, My Jesus is able to save.....

My Je-sus is a - ble, is a-ble to save, my Jesus is a - ble, is able to save, His grace is so free it reaches e'en me, My Jesus is able to save.....

See sketch of Rev. E. A. Hoffman, the author of the words, under the tune, "Jesus Is a Friend," page 157.

Professor B. B. Beall, the composer of the music, resides at the present time (1909) near Douglasville, Ga. He has composed and compiled the following song books: "Bright Beautiful Bells," 1900; "Gems for the Sunday School," 1902; "Joyful Lays, No. 1," 1903; "Joyful Lays, No. 2," 1905; "Beall's Gospel Songs, No. 1," 1907. He commenced composing music in 1890. He began teaching music in 1892, and has continued ever since. Professor Beall is a very competent musician. He first took lessons from his mother, who was a daughter of S. M. Brown, who composed several tunes in the "Sacred Harp" and other books. He also received instructions from F. P. and W. F. Morris, T. N. Beall, his brother, Professor A. J. Showalter, of Dalton, Ga., and Edwin Moore, of New York. He graduated and holds diplomas from the last two named. Mr. Beall took the first honors in the Showalter-Moore Normal Musical Institute at Mayfield, Texas, in 1898. There were about one hundred composers and teachers in this institute. Professor Beall keeps right in touch with the leading musical publications in this and other countries. He is a fine leader, director and singer. He was born at Dallas, Ga., May 25, 1874. Mr. Beall is a consistent member of the church.

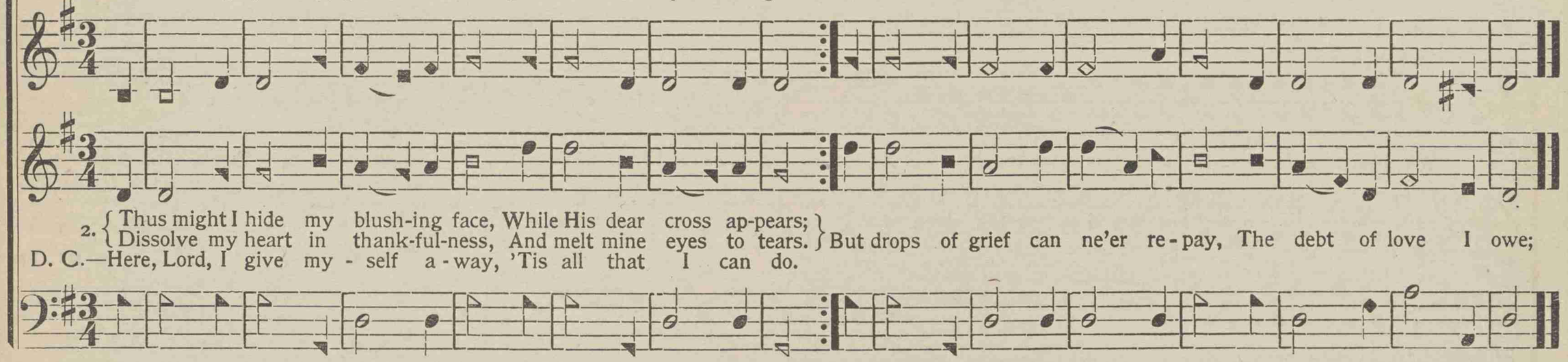
FLEMING. C. M.

"In whom we have redemption through his blood, forgiveness of sins according to the riches of his grace."—EPH. 1: 7.

ISAAC WATTS, 1707. Re-arr. by J. M. SWEENEY and J. S. JAMES, 1909.

1. { A - las, and did my Sav - iour bleed? And did my Sovreign die? }
{ Would he de-vote that sac - red head For such a worm as I? } Was it for crimes that I have done, He groaned up - on the tree?

D. C.—A - maz - ing pit - y, grace unknown, And love be - yond de - gree.



2. { Thus might I hide my blush-ing face, While His dear cross ap-pears; }
{ Dissolve my heart in thank-ful-ness, And melt mine eyes to tears. } But drops of grief can ne'er re - pay, The debt of love I owe;

D. C.—Here, Lord, I give my - self a - way, 'Tis all that I can do.

The original title to the above hymn was, "Godly Sorrow Arising From the Sufferings of Christ." It was first published in Watts' "Hymn Book No. 2." It originally contained six verses. It is found in all the principal hymn books in this and foreign countries. See sketches of Isaac Watts elsewhere in this book.

Professor J. M. Sweeney resides at this time (1909) at Forest Park, Ga. He is a fine singer, leader, and director of music, and is a great lover of the old sacred songs, but uses all song books. He is a member of the United Sacred Harp Musical Association and many others.

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CONFIDENCE. L. M. D.

J. R. T., 1858.

"Repentance toward God, and faith toward our Lord Jesus Christ."—Acts 20 : 21.

J. R. Turner, about 1858.

Professor James R. Turner, author of the above words and music, was born in Hancock County in 1807, died in 1874, and buried at Wesley Chapel, Villa Rica, Ga. He was the father of W. S. Turner, who is the author of some music in this book. He was a fine singer, leader, and teacher. He taught music in Georgia and Alabama for more than forty years, and helped revise the "Sacred Harp" in 1858. He was a great and good man. His son, W. S. Turner, and himself composed music, and intended to publish a song book, but died before doing so. A full history of J. R. Turner appears in James' "Brief History of the Sacred Harp," pages 91–95. He was a member of the Chattahoochee Music Convention from the time of its organization in 1852 up to the time of his death. He gave the wrifer his first instruction in music. We print the above tune just as it was originaily composed by him.

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