WINDOWS OF HEAVEN

AND

SIMPLIFIED THEORY

COMBINED

.. BY ..

J. B. VAUGHAN.

For Singing and Normal Schools, and Religious Services.

30c per Copy; $3.00 per Dozen.

Published by

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WINDOWS OF HEAVEN.

J. B. V. J. B. VAUGHAN.

1. The win - dows of heav - en are o - pen to - day, Great
2. Rich bless - ings are fall - ing for all who be- lieve, Poor
3. The win - dows of heav - en are o - pen to - day, Yes,

bless- ings so full and so free; Sweet show-ers are fall- ing for
sin - ner thy're fall - ing for you; Oh, will you look up and the
o - pen for you and for me; Poor wander'r in darkness and
those who o - bey, Yes, fall - ing for you and for me.
bless- ing re - ceive? The prom- ise though old, is yet true.
out of the way, The bless- ing is wait - ing for thee.

CHORUS.

The win - dows are o - pen to - day,..... To -
The win - dows of heav - en are o - pen to - day, Yes,

1

day,..... to - day..... And bless- ing so full and so
o-pen to-day, yes o-pen to-day, Show - ers of bless-ings for
to-day, to-day,

J. B. Vaughan, owner.

WINDOWS OF HEAVEN.—Concluded.



5

WALKING WITH JESUS.

J. B. V. L. C. Taylor.





J. B. Vaughan, owner.

No. 6. ON TO VICTORY.

"And this is the victory that overcometh the world, even your faith."—1 John 5: 4.

Rev. A. B. CABANISS. Music and Refrain by S. J. PERRY.

1. Up! all ye Christian soldiers, get ready for the fray! Now hast-en on your armor and come without delay, 'Tis time that you were marching, 'tis near the break of day, The Saviour is your Captain, He will lead the way
2. Tho' toil and strife await you, march boldly to the fight, You're in the path of safety when battling for the right, Then do not be discouraged, but strive with faith and might, The Saviour is your Captain, He will guide you right.
3. Go battle till you conquer, like soldiers, brave and true, Go take the world for Jesus, as Christians ought to do; Then, onward! be your motto, and upward! be your view, The Saviour is your Captain, He will bring you thro'.

REFRAIN.

On-ward! up-ward! let the watchword be, For-ward! for-ward!
on to vic - to - ry! We'll press the cause of Je - sus, press

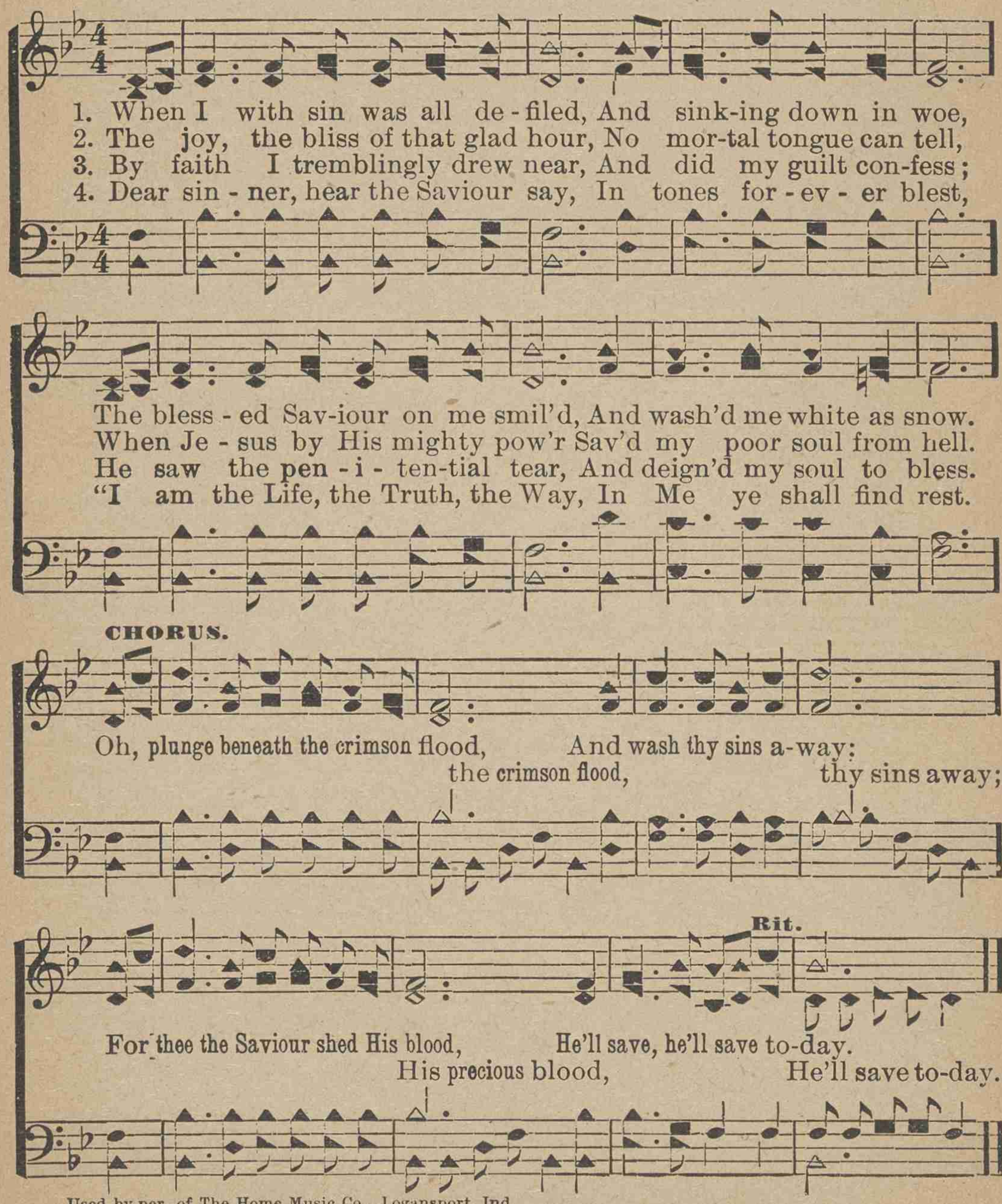
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ON TO VICTORY. Concluded.



No. 7. JESUS WILL SAVE.

J. D. V. "Far he shall save his people from their sins."—Mat. 1: 21. JAS. D. VAUGHAN.



Used by per. of The Home Music Co., Logansport, Ind.

No. 8 DROP A LITTLE KIND WORD IN.

ROBT. H. WALTON. G. W. LYON.

1. Do you speak for Je- sus ev-'ry-where you go? Are you tell - ing
2. Would you go re - joic-ing as the days pass by? Speaking words of
3. Go with faith un - fail-ing, put your trust in God, Walking in the

oth - ers of the joy you know? Save the fall - en broth-er from the
kind-ness that can nev - er die? Cheer the sad and lone- ly, try some
footprints where the saints have trod, Brighten up the pathway where the

CHORUS.

path of sin, Drop a lit - tle kind word in.
soul to win, Drop a lit - tle kind word in.
light shines dim, Drop a lit - tle kind word in.
} Drop a lit - tle kind word

in, Drop a lit - tle kind word in, Cheer the
drop it in, drop it in,

sad and lone-ly all a - long the way, Drop a lit- tle kind word in.
drop it in.

G. W. Lyon, owner.

No. 9. WORKING FOR THE CROWN.

"Henceforth there is laid up for me a crown of righteousness." 2 Tim. 4: 8.

Mrs. H. A. MABRY. H. A. R. HORTON. By per.

1. Shall I be content with one star in my crown, When heaven's bright
2. When, Lord, must I work? shall I go in the heat, To white and to
3. Yes, all kinds of work I will find in this field, My task then quite
4. And how shall I get these rare gems for my crown? Must I wait till

por-tals I see? The an-swer comes back—strive a clus-ter to win,
wide harvest fields, Where work is so great and the lab'rers so few,
plain I can see, And now hav-ing found it I'll la-bor and wait,
heav-en I gain? Yes, yes, but toil here for the Master's renown,

CHORUS.

And the way will be brighter for thee. Work - ing for the
And the prom-ise a boun-ti-ful yield?
For whol-ly Thine, Lord, would I be.
Day by day for the Lamb that was slain. Working for the crown, for the

crown, Work - ing for the crown, . . .
beau-ti-ful golden crown, Working for the crown, for the beautiful goldeh crown,

Work - ing for the crown, We shall wear by and by.
Working for the crown, for the beautiful golden crown,

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No. 10. GATHER THEM IN.

Good as a Solo.

J. L. M.

J. L. MOORE, by per.

Slowly.



1. Out in the wide world the sheep are all wand'ring, Far in the darkness and cold;
2. Farther they're going each day from the Shepherd, No guiding hand to take hold;
3. Soon they will languish and die in the desert, Some are so feeble and old;
4. Out in the highways and byways they're straying, Oft into dangers untold;

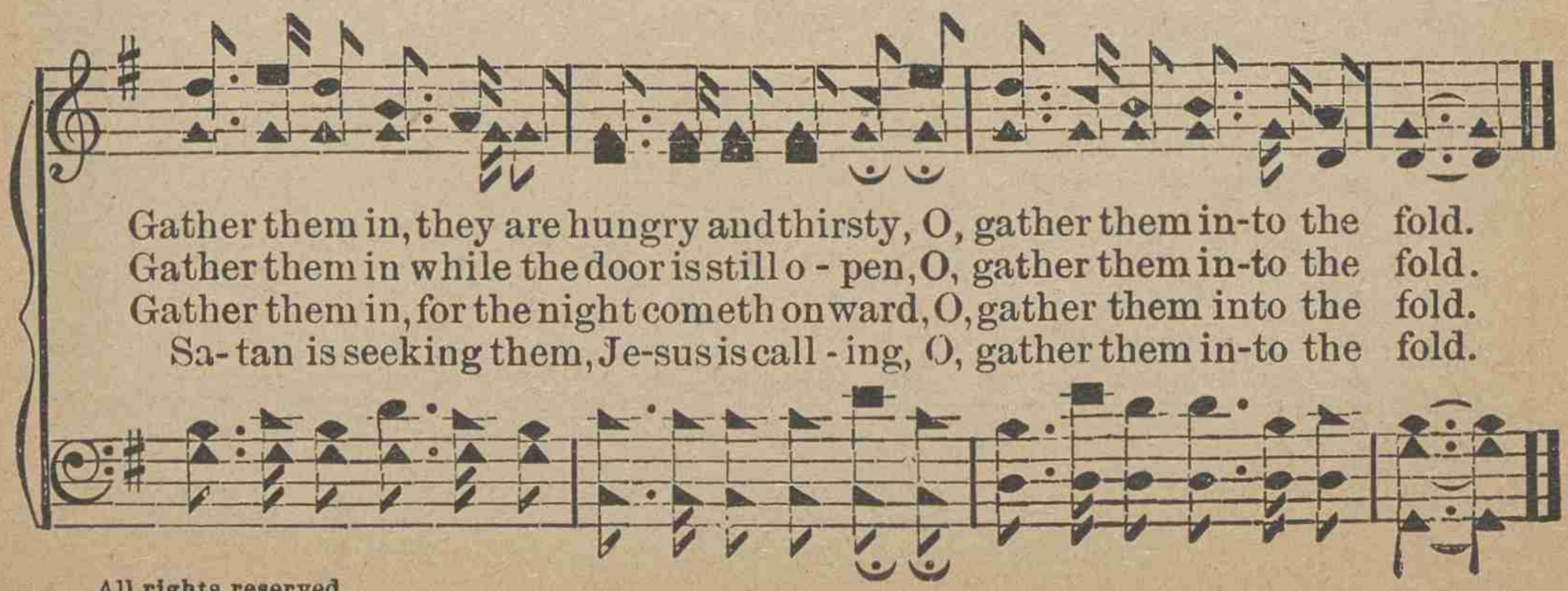




Gather them in, they are hungry and thirsty, O, gather them in-to the fold.
Gather them in while the door is still o-pen, O, gather them in-to the fold.
Gather them in, for the night cometh on ward, O, gather them into the fold.
Sa-tan is seeking them, Je-sus is call-ing, O, gather them in-to the fold.







Gather them in, they are hungry and thirsty, O, gather them in-to the fold.
Gather them in while the door is still o-pen, O, gather them in-to the fold.
Gather them in, for the night cometh on ward, O, gather them into the fold.
Sa-tan is seeking them, Je-sus is call-ing, O, gather them in-to the fold.

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No. 11. A Little Talk with Jesus.

"And behold there talked with Him two men." Luke ix: 30.

ANON. Arranged.

1. While fight-ing for my Sav-iour here, The dev-il tries me hard; He
2. Tho' dark the night, and clouds look black, And stormy o-ver-head, And
3. When those who once were dear-est friends Be-gin to per-se-cute, And
4. And thus, by fre-quent lit-tle talks I gain the vic-to-ry; And

us-es all His might-y pow'r, My pro-gress to re-tard; He's
trials of al-most ev-'ry kind A-cross my path are spread; How
more who once pro-fessed to love, Have dis-tant grown, and mute, I
march a-long with cheer-ful song, En-joy-ing lib-er-ty; With

up to ev-'ry move, And yet through all I prove, A lit-tle talk with
soon I con-quer all, As to the Lord I call, A lit-tle talk with
tell Him all my grief, He quick-ly sends re-lief, A lit-tle talk with
Je-sus as my Friend, I'll prove un-til the end, A lit-tle talk with

D.S. *trials of ev-'ry kind, Praise God I al-ways find, A lit-tle talk with*

CHORUS.

Je sus makes it right, all right. A lit-tle talk with Je-sus makes it

Je-sus makes it right, all right.

D.S.

right, all right, A lit-tle talk with Je-sus makes it right, all right. In

BETTER FARTHER ON.

Anon. Except first and last verses by F. M. G. Anon.



1. As we trav - el thro' the des- ert, Storms be - set us by the way,
2. Oh, my broth-er, are you wea-ry Of the roughness of the way?
3. Je - sus, Je - sus will go with you, He will lead you to the throne;
4. Far - ther on, oh, how much far-ther, Count the mile-stones one by one;
5. Hark! a voice from E - den steal-ing, Soft - ly in an un - der-tone;
6. At my grave, oh,still be sing-ing, Tho' you weep for one that's gone,





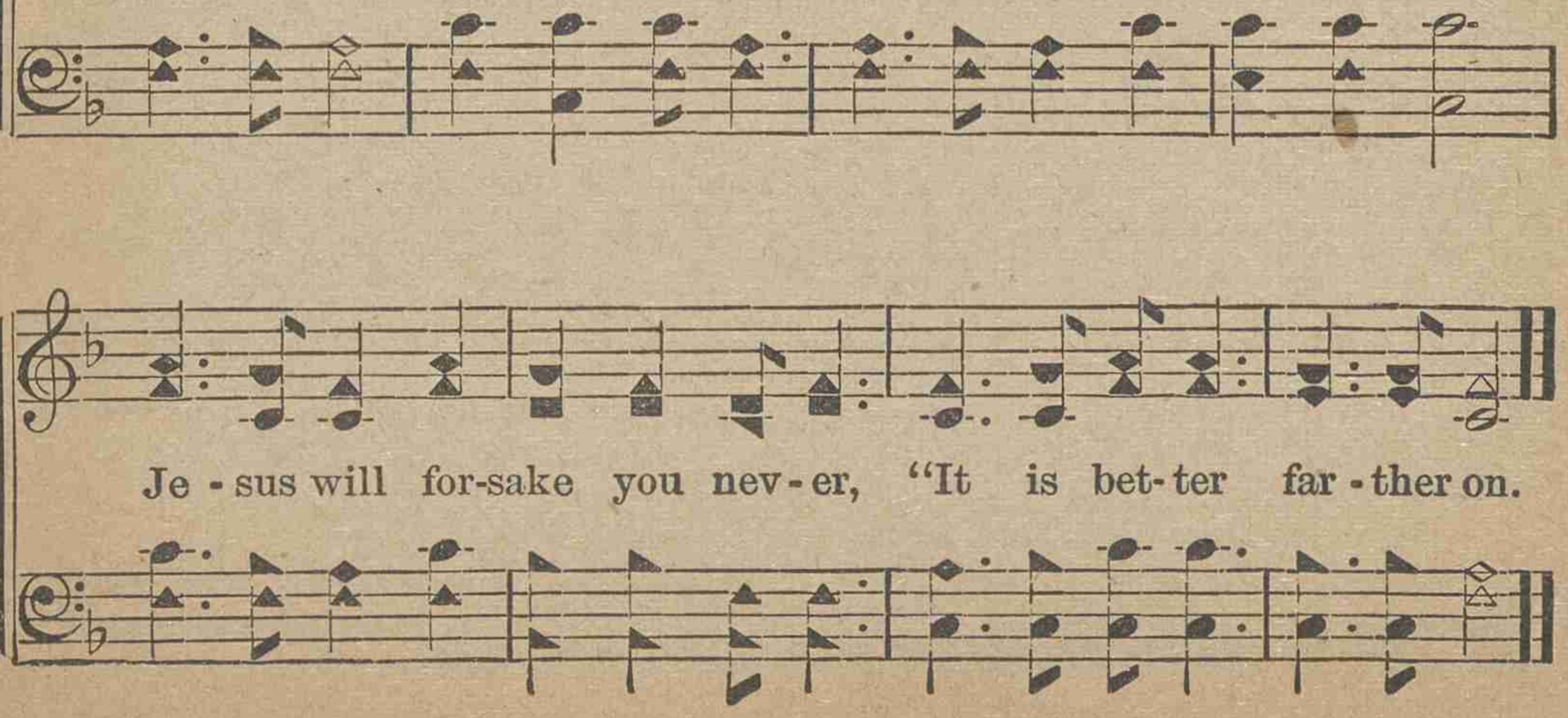
But be-yond the riv - er Jor-dan Lies a field of end-less day.
Does your strength begin to fail you, And your vig-or to de-cay?
He who dyed His garments for you, And the wine-press trod a-lone.
Know no counting, on - ly trust-ing, "It is bet-ter far - ther on."
Hark! I hear its gen - tle whis-per, "It is bet-ter far - ther on."
Sing it as we once did sing it, "It is bet-ter far - ther on."



CHORUS.



Far-ther on, still go far-ther, Count the mile-stones one by one,



Je - sus will for-sake you nev - er, "It is bet-ter far - ther on.

No. 13. JUST A LITTLE SUNSHINE.

E. E. HEWITT. WM. J. KIRKPATRICK.

1. Just a lit - tle sun-shine ev - 'ry where we go, O - ver darkened
2. Like the bless-ed Mas - ter, in this life, are we, Sent to com - fort
3. Just a lit - tle sun-shine makes the ros - es grow, In the bar - ren

path- ways, rays of bless - ing flow; Gold - en rays of glad - ness
oth - ers, pub- lish lib - er - ty; Will- ing hands out-reach- ing,
plac - es, flow'rs be - gin to show; Lift the clouds of sor - row,

from a lov - ing heart Help the world to bright-en; let us do our part.
strengthening the weak, In the name of Je - sus, con- so - la-tion speak.
cheer the hour of gloom, Fruits of grace will rip - en for im-mor- tal bloom.

D.S.—Tell-ing love's sweet sto-ry, ev - 'ry where we go.

CHORUS.

Sun-shine, sun-shine. just a lit- tle sun-shine, Bearing heav'nly gladness

Thro' this world be- low; Sun-shine, sun-shine, just a lit - tle sun-shine,

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No. 14. MY SHEPHERD IS YOUR SHEPHERD TOO.

"I am the good Shepherd; the good Shepherd giveth his life for the sheep."—John 0: 11.

Rev. JOHN R. COLGAN. A. F. MYERS.

DUET. Expressive.

1. I was out on the des - ert, a stranger, I was far from my home,
2. In and out I am go - ing be- fore Him, Verdant pastures on ev-
3. O I well know His voice when I hear it, And I'm cer-tain that well

and un - fed, But the shepherd of souls knew my danger, And He
er - y side; O, I nev - er shall cease to a- dore Him, For I'm
He knows mine; May I nev - er for-get to re - vere it, Blessed

CHORUS.

res-cued my life from the dead.
sure that He'll al-ways pro - vide. O how lov-ing and kind is my
voice of my Shepherd di - vine.

Lead-er! O how gen-tle, forbearing and true! He's my Shepherd, my

Life, and my Feed-er, And my Shepherd is your Shepherd too.

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No. 15. THE BIBLE.

GEORGE W. LYON. J. L. MOORE.

DUET, ALTO AND SOPRANO.

1. Mil - lions and mil - lions of snow - y-white hands, Now strik - ing the harps of pure gold, Were taught from Thy pa - ges the an-thems of peace
2. Mil - lions and mil - lions of star - ry-bright eyes, Once tear-dimmed by sorrow's dark night, Have read of the glo - ries they now can be-hold,
3. Mil - lions and mil - lions of earth-wea - ry hearts, Oft bur- dened and break-ing with pain, Be- liev - ing the prom - is - es Thou dost re-veal,
4. Mil - lions and mil - lions of sin - saddened souls, Look up-ward where my-riads have gone, A - bid - ing in faith and de - vo - tion to Thee,

CHORUS.

That sweep o'er the heav - en - ly fold.
En - rap- tured with scenes of de - light.
Have ris - en, with Je - sus to reign.
With glad-ness, at last, shall go home.

Precious book !..... I love thee !..... Thy words are so sweet and so true; Tho' I how I love thee!

Precious book ! dear Bi - ble read them a - gain, and a - gain, I al- ways find something new.

Owned by Lyon & Mooro.

No. 16. RESTING IN THE SAVIOUR.

J. B. V. "Ye shall find rest for your souls."—Jer. 6: 7. J. B. VAUGHAN.

1. Rest - ing in my Sav - iour, oh, the bless - ed tho't to me,
2. Rest - ing in the Sav - iour, He will guide me safe - ly o'er,
3. Let this sin - ful world and Sa - tan, both their strength unite

I am hid from all that can mo - lest; Rest - ing, sweetly resting,
Tho' the clouds may gather o'er the way; When He whispers "peace be
To beguile and lead my feet a - stray; I will praise my Saviour

D. S.—*Oh, the bless - ed tho't to*

this my song shall ev - er be, 'Tis a per-fect peace-ful rest.
still" the tempest cease to blow, Rest-ing in His love to - day.
for this rest of pure de-light, Rest-ing in His love to - day.

wea - ry pil-grims here be - low, There is rest on yon - der shore.

CHORUS.

Rest - ing in my Sav - iour, Rest - ing in my Sav - iour,

Rest - ing, sweet - ly rest - ing in His love to - day.

Used by per.

No. 17. SAFE IN JESUS.

C. H. G. CHAS. H. GABRIEL.

1. I will sing of Je-sus and His love for me, For O, I love the bless- ed
2. I will tell the wonders of His love di-vine, Speak forth His mes-sage of sal-
3. Bless-ed Lamb of God which taketh sin a-way, My soul is in Thy love a-

sto - ry! How with - in a low- ly man- ger, He was born, And for
- va - tion; How His blood was shed up- on the cru - el tree, Shed for
- bid - ing; Tho' the tem- pests beat a- bout me, I may sing, Safe - ly

CHORUS.

me for- sook His Father's glo - ry.
ev - 'ry kindred, tribe and na - tion.
in Thy sure pa- vil- ion hid - ing.

I will sing . . . . the bless-ed
I will sing

sto - - - ry, I will tell His love, His majes- ty and glo - ry, In His
sto - ry o'er and o'er,

shad - ow, I am hid - - ing With-in His safe pavil- ion hid-ing.
In His shadow I am hid-ing safe-ly now,

Lyon & Moore.

No. 18. THE HAPPY DAY IS COMING.

J. B. V.

J. B. VAUGHAN.

Lively.

1. What a sweet new song, in the heav - 'nly throng, I shall
2. With the ran- somed choir and a gold - en lyre, I shall
2. With the loved ones stand and a harp in hand, I shall

sing, yes, I shall sing, I shall sing, I shall sing, { In that home a-bove when there's / What a per - fect peace, joy shall / Oh, the joys un - told, while the }

per - fect love, / nev - er cease, / a - ges roll, } I shall sing, yes I shall sing;

I shall sing,

CHORUS.

Oh, the hap- py day is com- ing! Yes 'tis com-ing, yes 'tis com-ing,

1 2

Oh, how sweet it then will be; I shall sing thro'-out e- ter - ni - ty.

J. L. Moore.

19.

THE LIFE BOAT.

First 3 verses anon. Last verse by F. M. G. Arr. by F. M. G.

1. We're floating down the stream of time, We have not long to stay;
2. Sometimes the de - vil tempts me, And says its all in vain
3. The life - boat soon is com - ing, By the eye of faith I see
4. Oh, now's the time to get on board, While she is pass-ing by;

CHO. *Then cheer, my broth-er, cheer, Our trials will soon be o'er,*

The storm - y clouds of dark - ness Will turn to bright-est day.
To try to live a Christian life And walk in Je - sus name;
As she sweeps thro' the wa - ters To res - cue you and me,
But if you stand and wait too long, You shall for - ev - er die;

Our lov'd ones we shall meet, shall meet, Up - on the gold - en shore.

Then let us all take cour - age, For we're not left a - lone;
But then we hear the Mas-ter say, "I'll lend you a help - ing hand,
And land us safe - ly in the port With friends we love so dear.
The fare is paid for one and all, The Cap-tain bids you come.

We're pilgrim's and we're strangers here, We're seeking a cit-y to come,

Chorus, D. C.

The life - boat soon is com - ing To gath-er the Jew - els home.
And if you'll on - ly trust me, I'll guide you to that land."
"Get read - y," cries the Cap - tain; "Oh, look, she's al - most here."
And get on board the life - boat, She'll car-ry you safe - ly home.

The life - boat soon is com - ing, To gather the Jew - els home.

No. 20. NO DRUNKARD CAN ENTER THERE.

J. D. V. JAS. D. VAUGHAN.

1. In God's word we read of a won - der - ful land, Where all of the pure ones shall go; No drunkard can en - ter that E - den land fair, Its hap - pi - ness nev - er can know.
2. How sad is the fate of the poor drunk-en soul, No share in that heav-en - ly home; Down, down to the re-gions of woe he must sink, In an-guish for - er - er to roam.
3. His loved ones will en - ter that land of de - light, While he from their presence is cast, In dark-ness and mis -'ry for- er - er to mourn O'er long sin - ful years of the past.
4. Dear broth - er, take warn-ing be - fore 'tis too late, And turn from the pois - on - ous bowl; The Sav-iour still loves you and waits your re - turn, From drink He will save your poor soul.

REFRAIN.

No drunkard can en - ter that beau-ti-ful home, My broth-er, quit drinking, I pray; The Sav-iour is lov- ing- ly call- ing for you, Oh! come and He'll save you to-day.

Rit.

Used by per. of The Home Music Co., Logansport, Ind.

No. 21. SEE THE WAVING BANNERS.

F. M. DAVIS. J. L. MOORE.

Con Energy.

1. All a- long the wayside, Proudly moving on, Bands of valiant soldiers,
2. Strong the foes of heaven, In their might array, Fearful is the bat - tle,
3. Forward! no sur- ren-der! Hold out to the last, Heaven waits to crown you,

To the fight they come; See the wav- ing ban- ners Flash a-gainst the sky!
Shall the right give way? No! the an- swer-ing heav'ns Ech- oes the re - ply,
When the bat - tle's past, Cheer up, fainting spir - its, Shout the bat - tle cry,

CHORUS.

Je- sus re - en- forc - es, Vic- to - ry is nigh,
Je- sus re - en- forc - es, Vic- to - ry is nigh,
Je- sus re - en- forc - es, Vic- to - ry is nigh,
} Vic-to - ry, yes vic- to - ry,

vic- to - ry is nigh, Je- sus re - en-forc- es, vic- to - ry is nigh, See the

waving banners Flash against the sky, Jesus re - enforc-es, Vic - to-ry is nigh.

Lyon & Moore.

No. 22. TURNED AWAY FROM THE BEAUTIFUL GATE.

"Lord, Lord, open to us. But He shall say, I know you not, depart from me."—Luke 13: 25, 27.

D. E. DORTCH. D. E. DORTCH, by per.

Not too fast.

1. Some one will knock at the saints' bright home, And hear the Lord saying, "You
2. Some one will hear the an-gels' song, And wish he could join with the
3. Some one will stand with an ach-ing heart, While Je-sus pro-noun-ces the
4. Some one will lin-ger with tear-ful eyes, While Christ and His people as-
5. Some one will go in-to darkness drear, Far off from the Sav-iour and
6. Some one will en-ter the door of hell, And hear the sad wail-ing no

can-not come;" With sadness he 'll mourn o'er his sor-row-ful state; Turn'd a-
hap-py throng; With sighing he 'll mourn o'er his sor-row-ful state; Turn'd a-
word, "depart;" With groanings he 'll mourn o'er his sor-row-ful state; Turn'd a-
cend the skies; With weep-ing he 'll mourn o'er his sor-row-ful state; Turn'd a-
all that's dear; With anguish he 'll mourn o'er his sor-row-ful state; Turn'd a-
tongue can tell; With hor-ror he'll mourn o'er his sor-row-ful state; Turn'd a-

FINE. REFRAIN.

way from the beau-ti-ful gate. Turn'd a-way from the beau-ti-ful

D.S.

gate, . . . Turn'd a-way from the beau-ti-ful gate. . . .
beau-ti-ful gate, beau-ti-ful gate.

Owned and controlled by D. E. DORTCH.

No. 23. When the Roll is Called on the Other Shore.

Rev. W. G. Templeton. C. E. Dancy. H. A. R. Horton.

1. When the bat - tles of life all are o - ver, And the ban- ner of
2. When are mus-tered the hosts of the vic - tor's, On e - ter - ni-ty's
3. Then our Cap - tain will stand out be - fore us, With the trophies the

peace streams a-far; When the roll of the true and the faith- ful Shines a-
plains wide and fair; And the names of the conque'rs are call - ed, I will
vic-tor's shall wear; He will crown us a- mid songs of tri - umph, I'll be

Chorus.

loft, as a bright gleaming star.
answer to mine—I'll be there.
there; Oh, yes, I be there.
} When the roll is call'd on the oth-er shore,

I'll be there, Oh, yes, I'll be there: To re-ceive my great reward,
I'll be there;

Rit. ..... *a tempo.*

From my dear, my faith-ful Lord, When the roll is call'd, I'll be there.

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No. 24. THE BROKEN PINION.

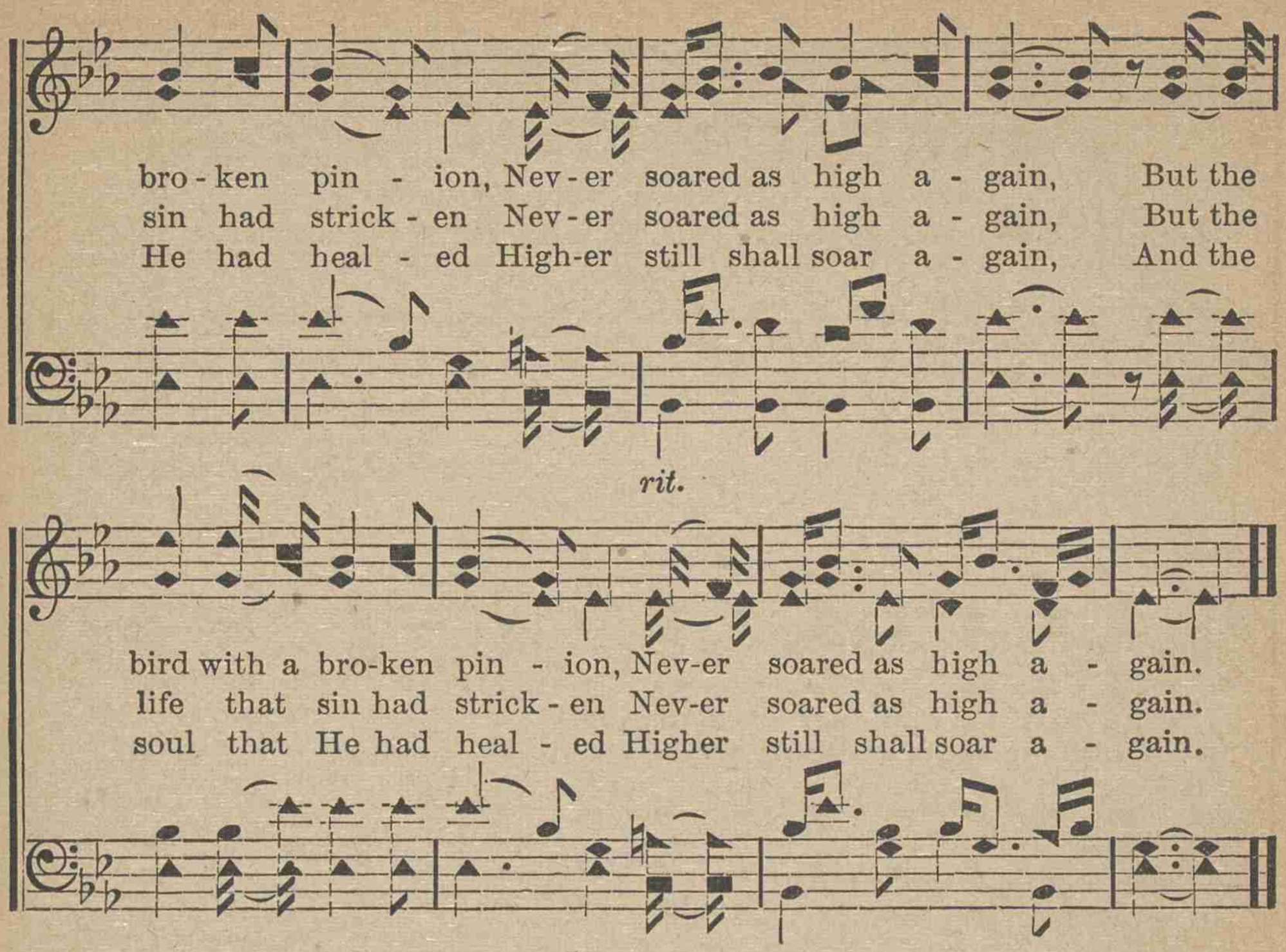
J. B. VAUGHAN.

1. I walked thro' the woodland mead-ows, Where sweet the thrushes sing; And found on a bed of moss - es, A
2. I found a young life strick - en, By sin's se - duc- tive art, And touched with a Christ-like pit - y, I
3. But the bird with a bro - ken pin · ion, Kept an - oth - er from the snare, And the life that sin had strick - en Raised an -

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

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

THE BROKEN PINION.—Concluded.



No. 25. BE TRUE.

Mrs. W. B. Willet. Mrs. O. L. Fleck.

No. 26. HE STANDS SO NEAR.

Mrs. A. L. Davison. J. H. Fillmore, by per.

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

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

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

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

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

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

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

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

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HE STANDS SO NEAR.—Concluded.

CHORUS.



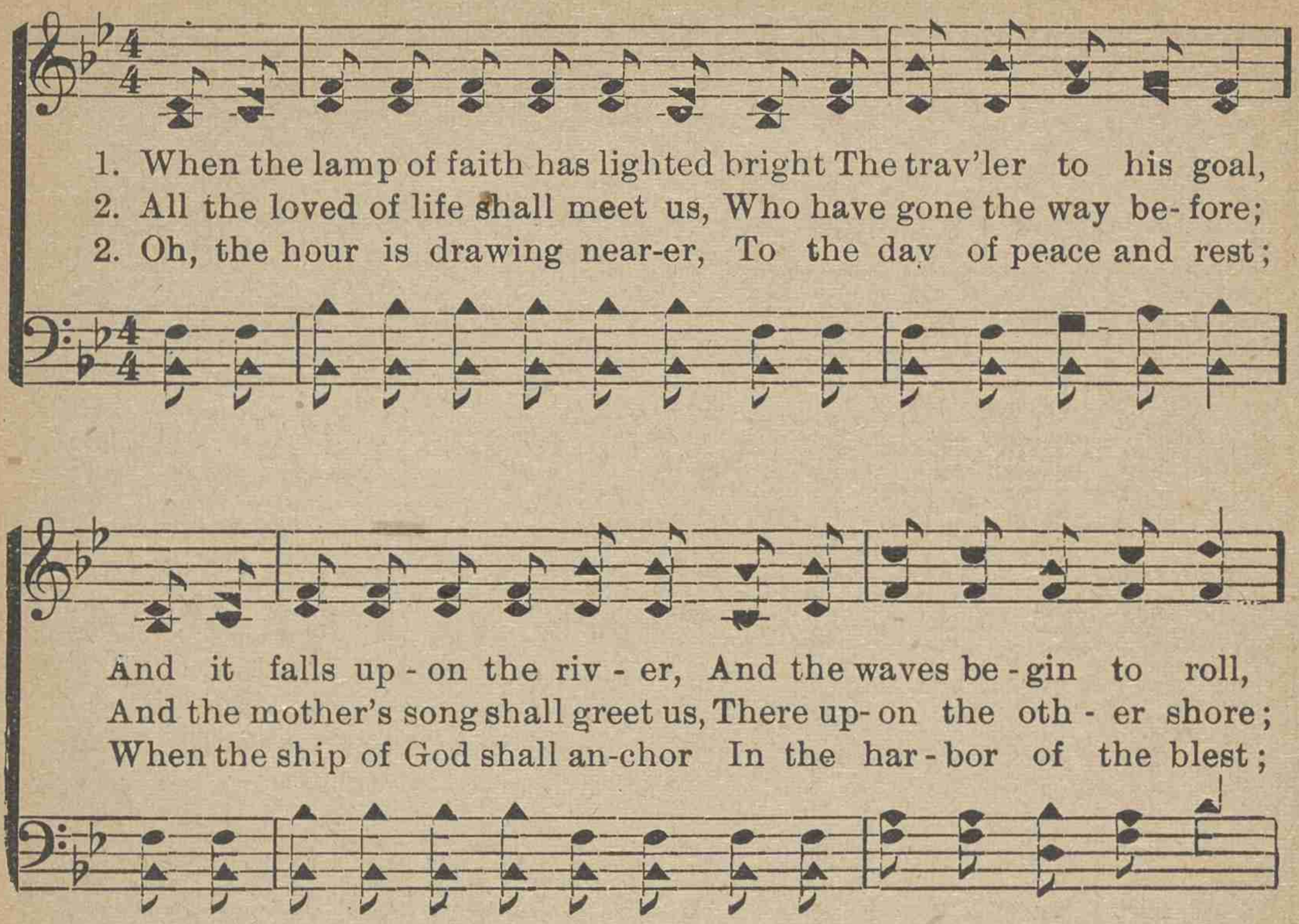






No. 27. THE GLORY OF THE WELCOME.

Rev. W. LOMAX CHILDRESS. E. T. HILDEBRAND. By per.



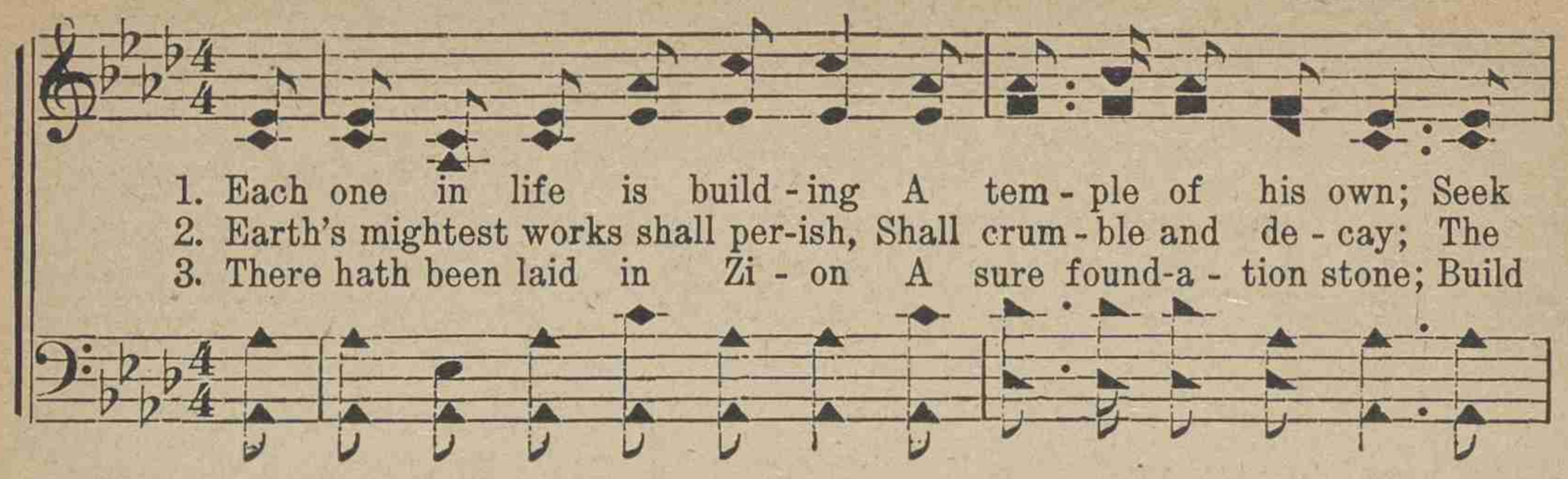
Copvright, 1898, by E. T. Hildebrand, Bridgewater, Va.

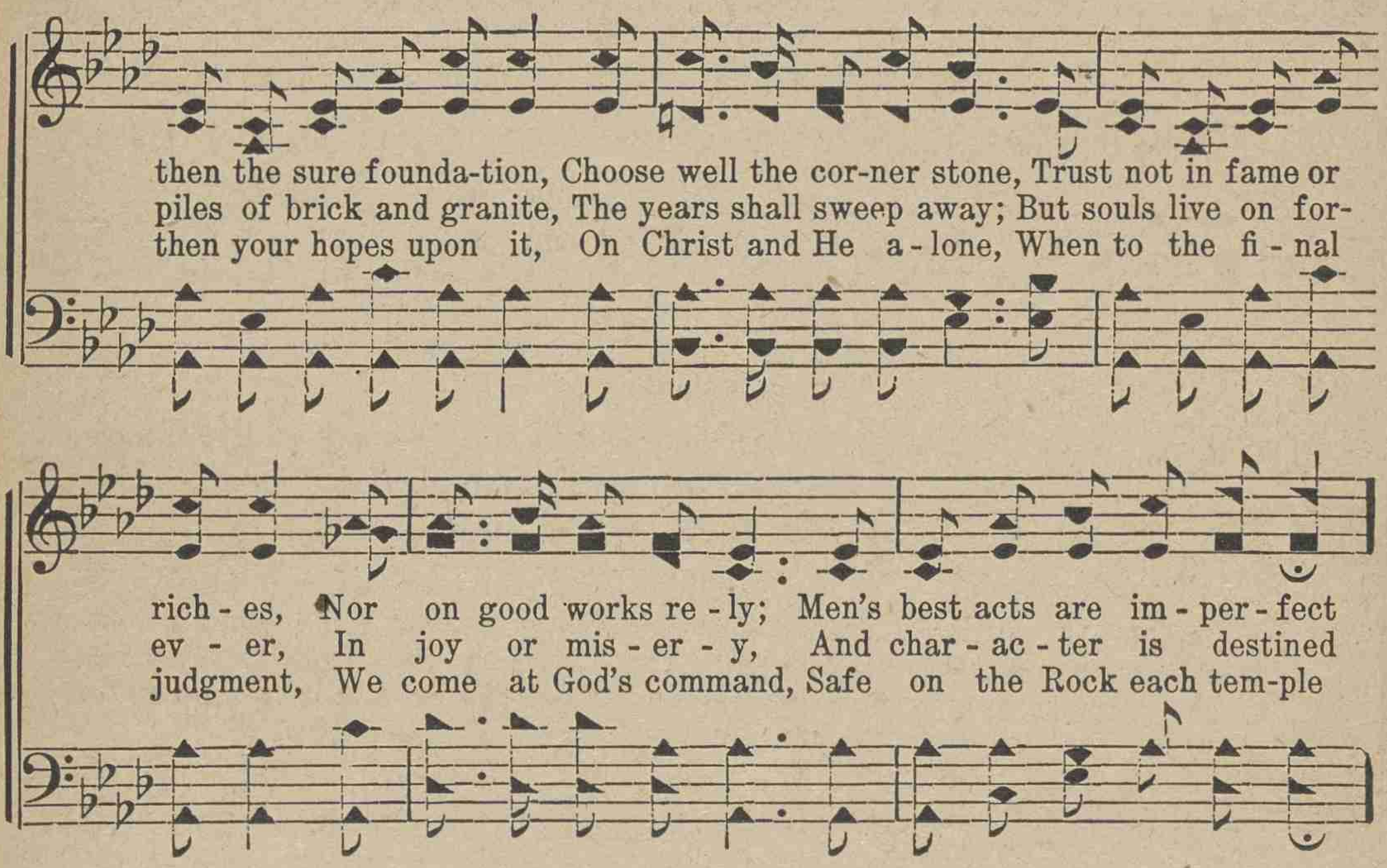
THE GLORY OF THE WELCOME. Concluded.



THE SURE FOUNDATION.

LUELLA MCCUTCHEON. C. L. CHAMBERLIN.





From Songland Melodies, by H. N. Lincoln.

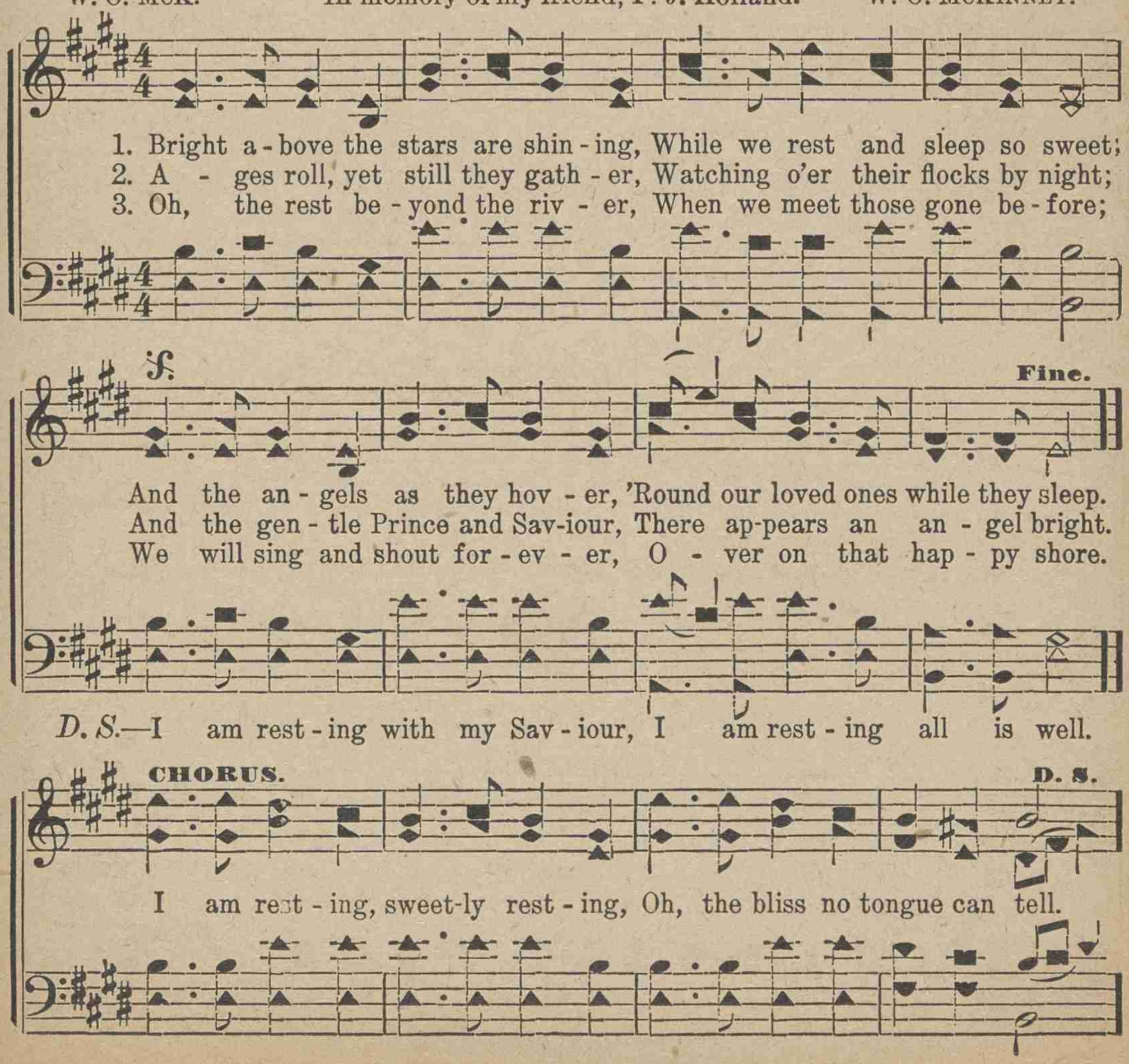
THE SURE FOUNDATION. Concluded.



29

RESTING.

W. O. McK. In memory of my friend, P. J. Holland. W. O. McKINNEY.



30. # IS THERE ROOM FOR ME?

J. B. V. J. B. VAUGHAN.

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

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

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

CHORUS.

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

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

By permission.

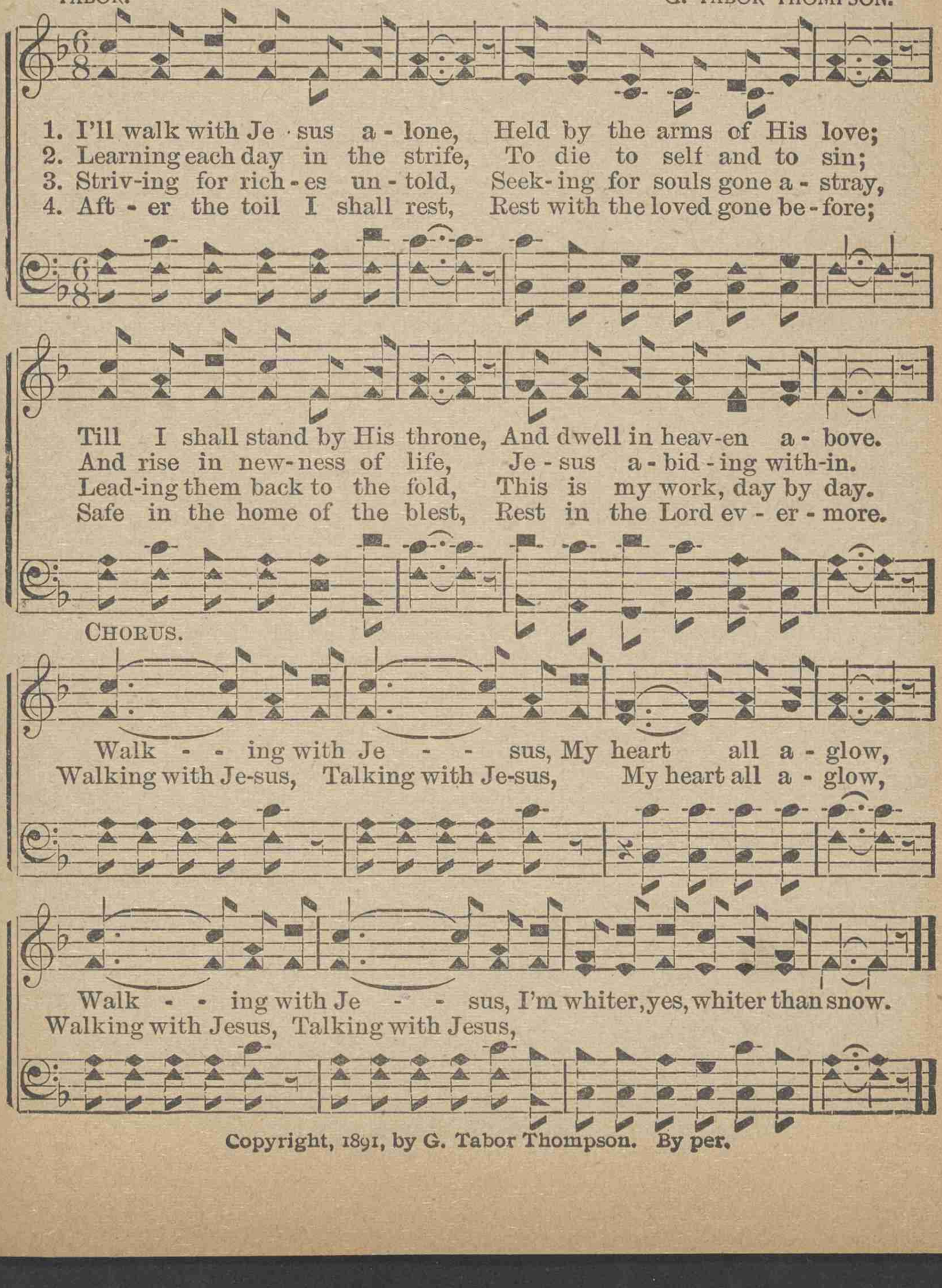
IS THERE ROOM FOR ME? Concluded.



31. WALKING WITH JESUS.

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

TABOR. G. TABOR THOMPSON.



Copyright, 1891, by G. Tabor Thompson. By per.

FATHER, TAKE MY HAND.

The Prayer.

To sing this song or to chant this prayer and answer as intended by the author, the class must be properly divided in two parts, one sing the prayer and the other sing the answer alternately. In order to render this tender song or prayer so that it may have the desired effect, the music must be punctuated and the words nicely elocuted; therefore it being a difficult thing to get an untrained class to punctuate and as but few know how to elocute, we suggest two singers use the song as a solo.

J. B. VAUGHAN.



Owned by J. B. Vaughan.

33 FATHER, TAKE MY HAND.*

The Answer.

We have composed, written, sung and heard many songs—but we value this song above all others we have or ever heard,—oh, who could reject such a loving, tender, heavenly Father? How can the human race be so ungrateful, unthankful and ungodly, when there is one who has done so much and is doing so much for them day by day?

J. B. V. J. B. VAUGHAN.



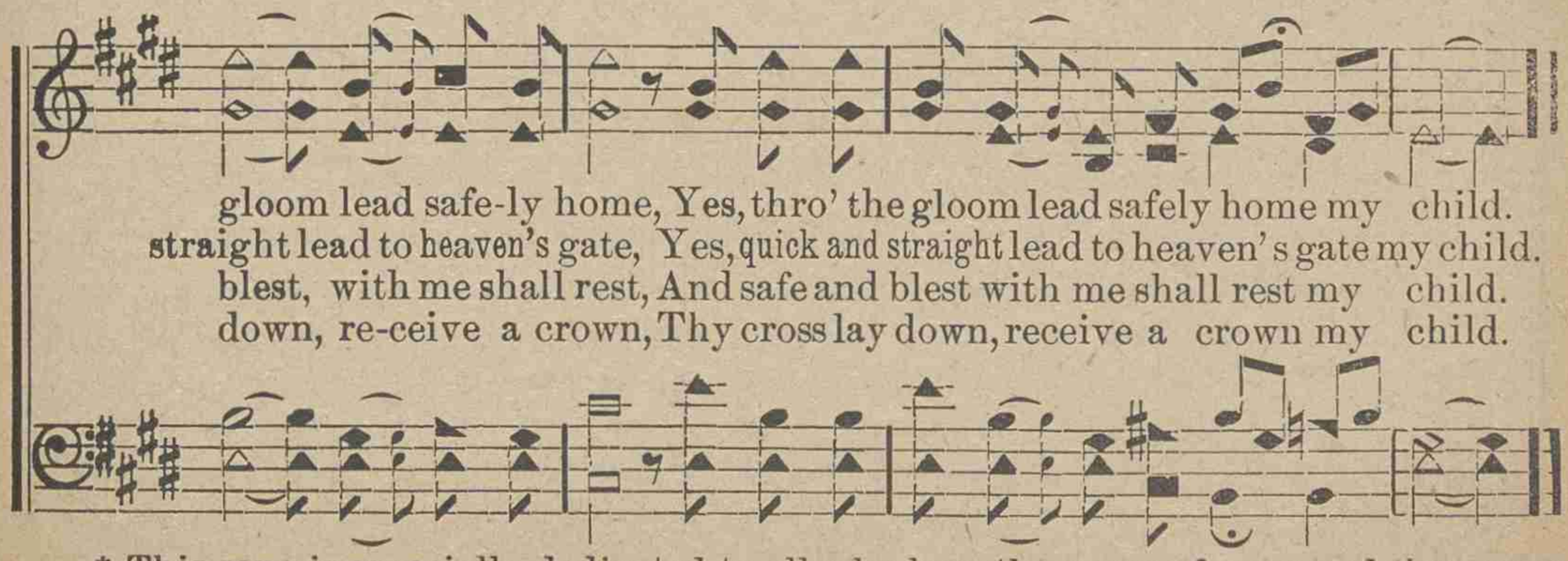
1. The way is dark, my child, but leads to light; I would not
2. The way is long, my child, but it shall be Not one step
3. The road is rough my child, but oh, how sweet Will be the
4. The cross is heav - y, child, but there was One Who bore a



al- ways have thee walk by sight, My dear one, now thou canst not un- der -
lon - ger than is best for thee: And thou shalt know at last when thou shalt
rest for wea- ry pilgrim's feet When thou shalt reach the borders of that
heav - i - er for thee—my Son, My well-be- lov'd: For Him bear thine and



stand, I meant it so, but I will take thy hand, And thro' the
stand Safe at the goal, how I did take thy hand, And quick and
land, To which I lead thee, as I take thy hand, And, safe and
stand With Him at last, and from thy Father's hand, Thy cross lay



gloom lead safe-ly home, Yes, thro' the gloom lead safely home my child.
straight lead to heaven's gate, Yes, quick and straight lead to heaven's gate my child.
blest, with me shall rest, And safe and blest with me shall rest my child.
down, re-ceive a crown, Thy cross lay down, receive a crown my child.

* This song is especially dedicated to all who love the cause of song and the cause of a prayer-hearing and prayer-answering Saviour.

J. B. Vaughan, owner.

ALONE WITH JESUS.

PETER STRYKER, D. D. W. O. McKINNEY.



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

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



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



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

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



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



FINE.

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

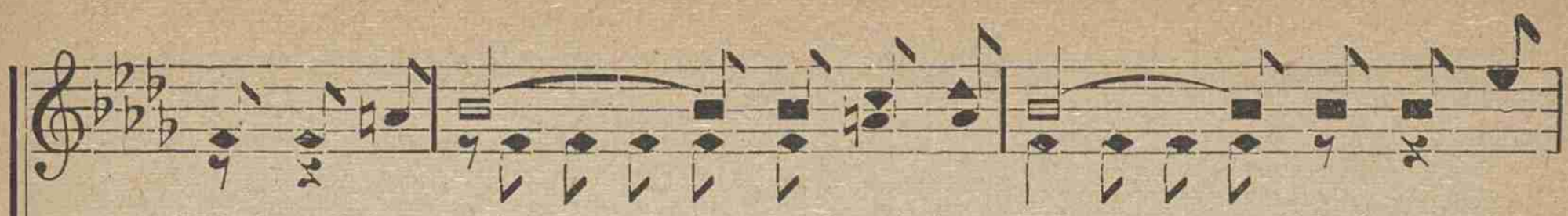
face, lov-ing face, And feel the touch of His em - brace, His em-brace!
fear, doubt and fear, Pour all my sor-rows in His ear, in His ear!
hear, words I hear, So full of wis-dom and good cheer, and good cheer!



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

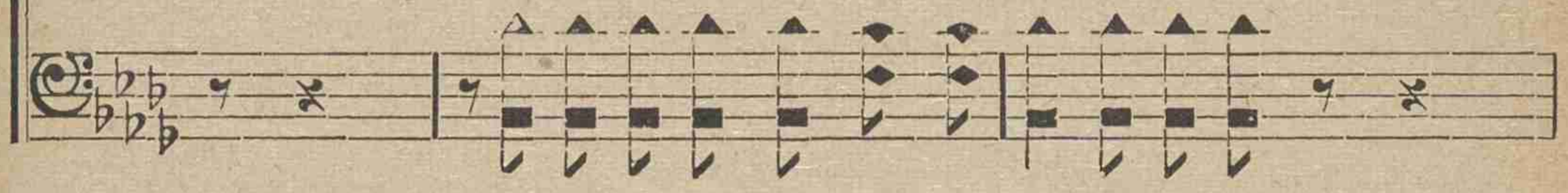
J. B. Vaughan, owner.

ALONE WITH JESUS.—Concluded.



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

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





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

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





D.C. Chorus.

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

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



No. 35. There's a City that is Far, Far Away.

(Respectfully dedicated to my friend, J. H. D. Tomson, Richmond, Mo.)

W. C. H. W. C. HAFLEY. By per.

1. There's a cit - y that is far, far a - way, (far a - way,)
2. We will hear the an - gels sing o - ver there, (o-ver there,)
3. There the tree of life will bloom ev - er - more, (ev-er-more,)
4. All the pil-grims of this earth, I am told, (I am told,)

You can see its sil - ver spires o'er the sea, (o'er the sea,)
As they hold with - in their hands harps of gold, (harps of gold,)
While the cy - cles of e - ter - ni - ty roll, (ev - er roll,)
Who have suf- fered for their Lord on the way, (on the way,)

'Tis be - yond the roll - ing waves' mist - y spray, (mist-y spray,)
In that cit - y that is bright and so fair, (and so fair,)
And no sick - ness, pain nor death we shall know, (we shall know,)
Will re - ceive a shin - ing crown, made of gold, (made of gold,)

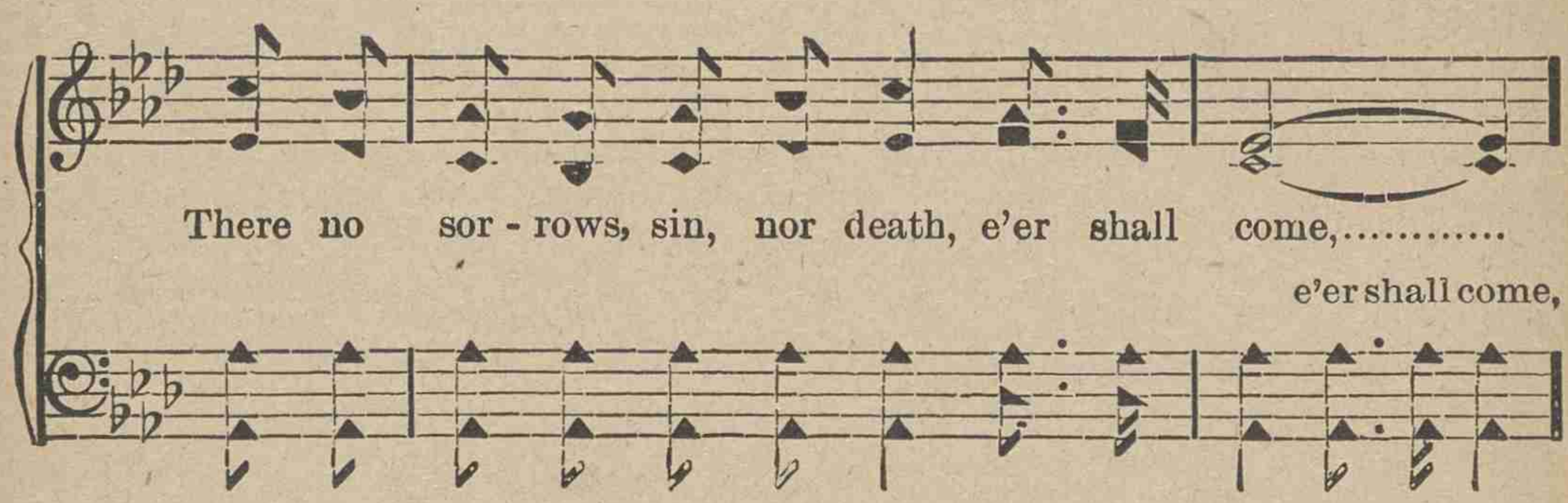
Oh, that cit - y is for you and for me.
Oh, that cit - y is the home of the soul.
For that cit - y is the home of the soul.
In that cit - y that is far, far a - way.

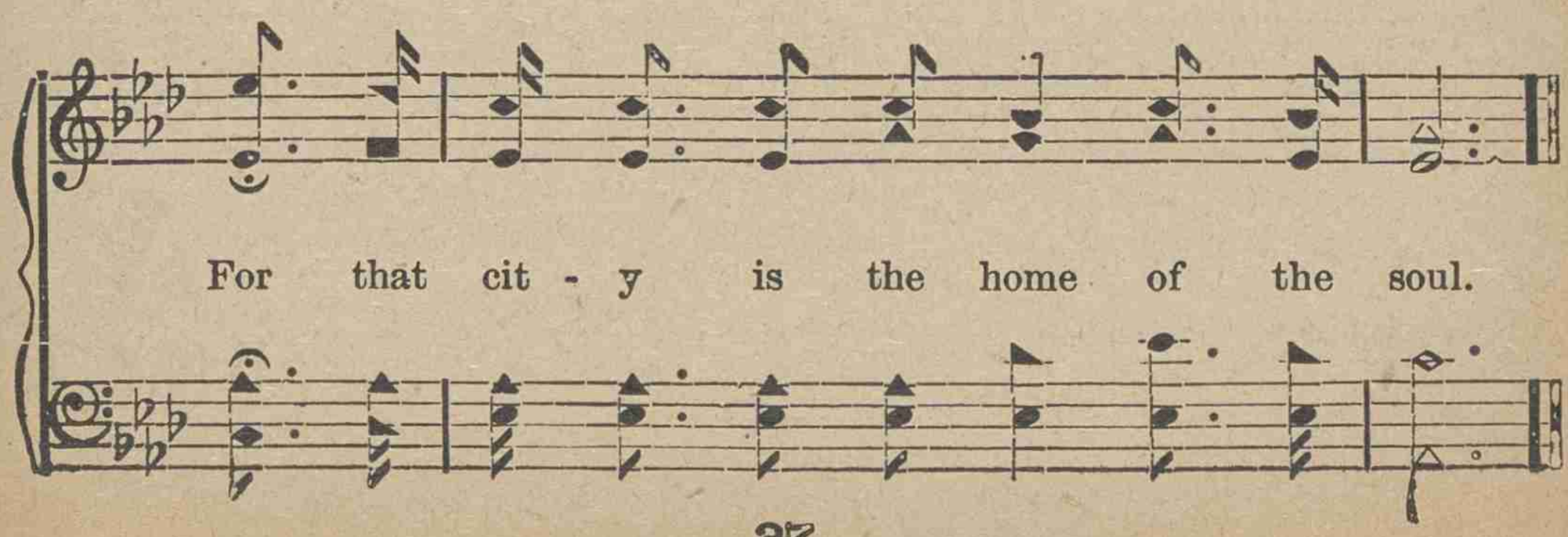
There's a City, etc. Concluded.

CHORUS.









No. 36. YOU WILL BE SORRY SOME DAY.

J. B. V. J. B. VAUGHAN.

1. The har - vest is o - ver, the sum - mer is end - ed, And yet you are stay-ing a - way; O, list - en, I'll tell you the
2. Your bless-ed Re - deem - er de-scend - ed from glo - ry, And here a - mong sin-ners did stay; Why don't you believe Him, ac-
3. The time is soon com - ing when all must ac - cept Him, Or be ban-ished for - ev - er a - way; O, what would you give then for

D. S.—*Re - mem-ber, take warning be*
D. S.—*Re - mem-ber, take warning be*
D. S.—*Re - mem-ber, perhaps there will*

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

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

CHORUS.

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

Used by per. of the Author.

37. DYING FROM HOME, AND LOST.

S. M. B. S. M. BROWN. By per.



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



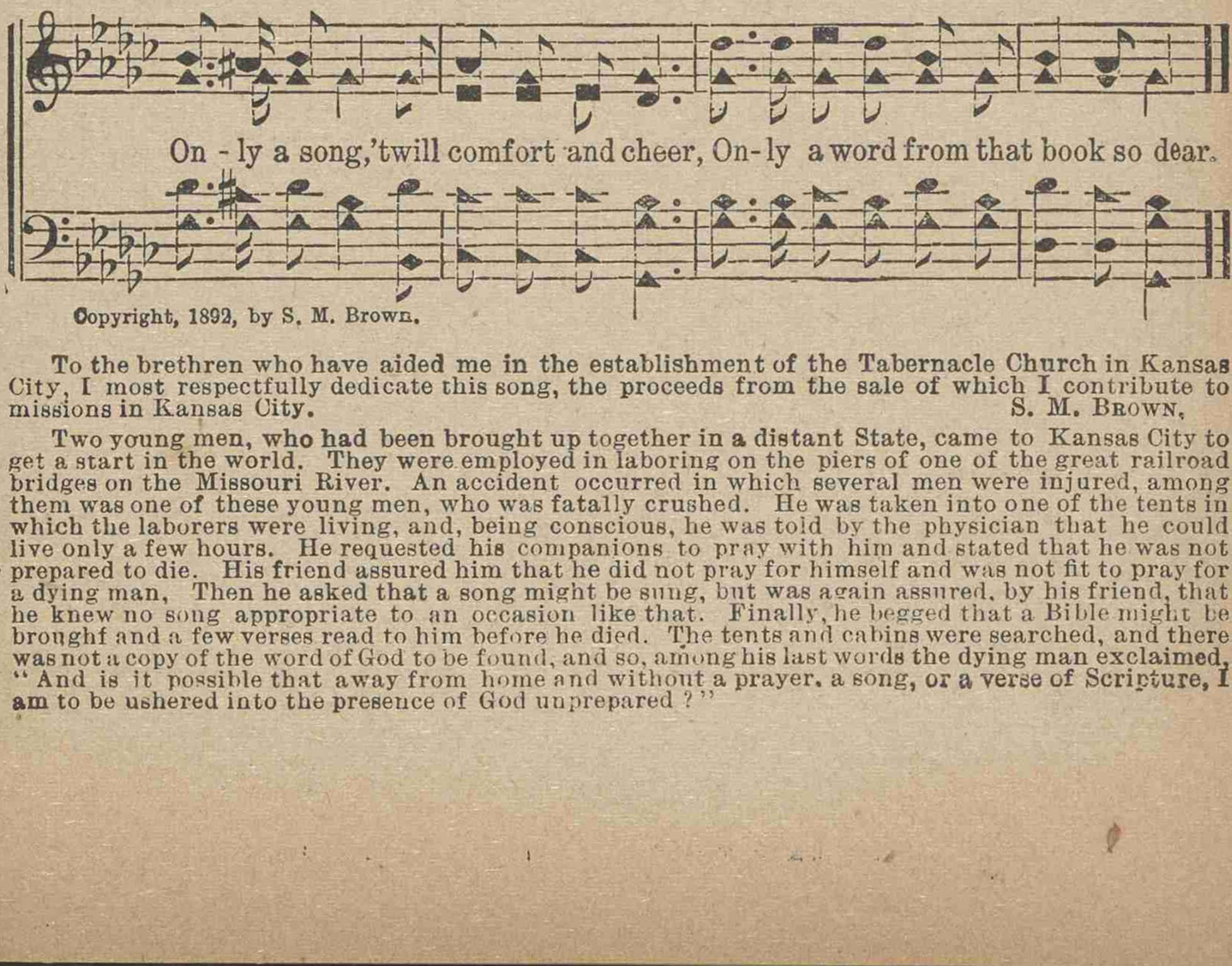
The way is so dark, and yet I must go, Oh, that such sorrow you never may know?
To come before Him, who only can save, Leading in triumph thro' death and the grave.
To bleed and to die on Cal-va-ry's tree, Bringing sal-va-tion to sin-ner's like me?
To die without God; or hope in His Son, Covered in darkness,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



CHORUS.



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



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

Copyright, 1892, by S. M. Brown.

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

S. M. BROWN.

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

No. 38. Home, Where the Weary are at Rest.

"But now they desire a better country."—Heb. 11 : 14.

J. L. M. J. L. MOORE, by per.

1. There's a land a bright and sun - ny land, Home where the wea - ry are at rest;
2. 'Tis a place pre-pared for you and me, Home where the wea - ry are at rest;
3. 'Tis a thought that cheers me on my way, Home where the wea - ry are at rest;

Just be - yond the Jor-dan's roll-ing strand,
When from sin and sor - row we are free,
That I'll reach that hap - py land some day,

CHORUS.

Home where the wea - ry are at rest. } Home, home,
Home where the wea - ry are at rest. }
Home where the wea - ry are at rest. } Home sweet home, home sweet home,

Home where the wea - ry are at rest, There we'll meet the

Rit.

loved and the blest, Home where the wea - ry are at rest.

No. 39. A SHELTER IN THE TIME OF STORM.

J. L. M. J. L. MOORE.

1. Rock of A - ges, hide Thou me, A shel - ter in the time of storm;
2. Thou art, Lord, a ref - uge sure, A shel - ter in the time of storm;
3. Storm-y winds may loud-ly roar, A shel - ter in the time of storm;
4. When life's fleet-ing days are past, A shel - ter in the time of storm;

Let me safe a - bide in Thee, For a shel - ter in the time of storm.
In Thy love I am se- cure, For a shel - ter in the time of storm.
Still I'll trust Thee more and more, For a shel - ter in the time of storm.
I'll to Thee be an-chored fast, For a shel - ter in the time of storm.

CHORUS.

A shel - ter in the time of storm, . . . A shel - ter in the time of storm, . . . Oh, let me hide my- self in Thee, For a shel - ter in the time of storm.

Owned by J. L. Moore.

No. 40. I WILL MEET YOU IN THE MORNING.

J. B. V. To my class at Jacksonville, Texas. J. B. VAUGHAN.

1. We must shed the parting tear, And our hearts are sad and drear, But we'll meet a-gain some day, by and by; Let us look beyond the gloom, Where trans-
2. Blessed hope our beacon light, That will shine away the night, And will guide us safely home, by and by; Never more to say farewell, But with
3. We will nev-er say good-by, In that home beyond the sky; Will you meet me o-ver there, by and by; There no parting words are said, There no

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

CHORUS.

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

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

Used by per. of J. B. Vaughan.

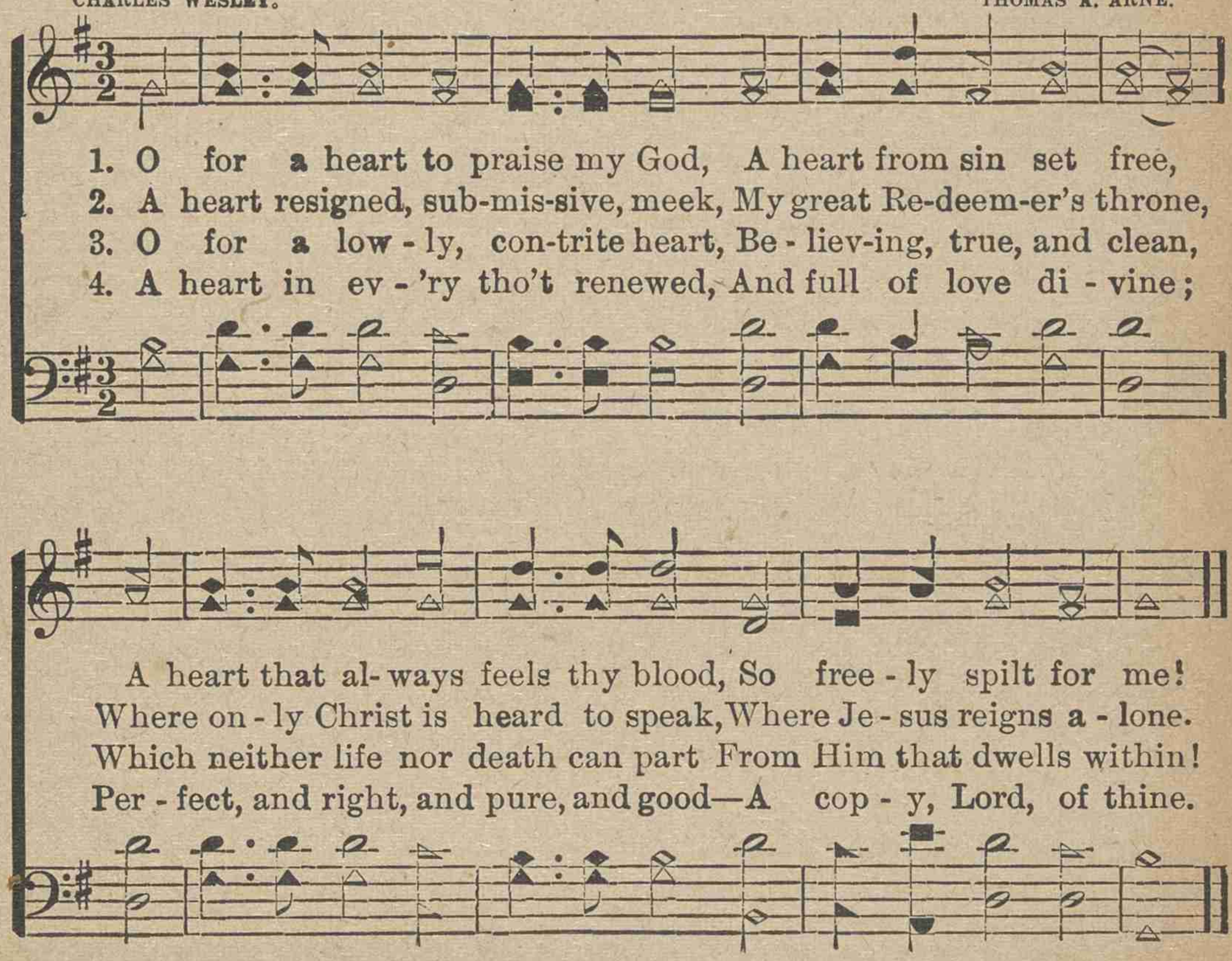
I WILL MEET YOU. Concluded.





No. 41. ARLINGTON. C. M.

CHARLES WESLEY. THOMAS A. ARNE.



WHERE WILL YOU BE FOUND?

F. M. G.

FRANK M. GRAHAM.

1. Oh, think of that day when the trumpet shall sound, And nations shall come and gath - er around, When some will be cloth'd in garments of white And some will ap-
2. There thousands of saints, in garments of white, Oh! what a grand scene of per-fect de-light; And these have all come by way of the cross, Whose hearts are made
3. There joys will abound, and pleasures ne'er end, While living with Him, our Savior and Friend; We'll praise His dear name for bringing us there, To mansions a-

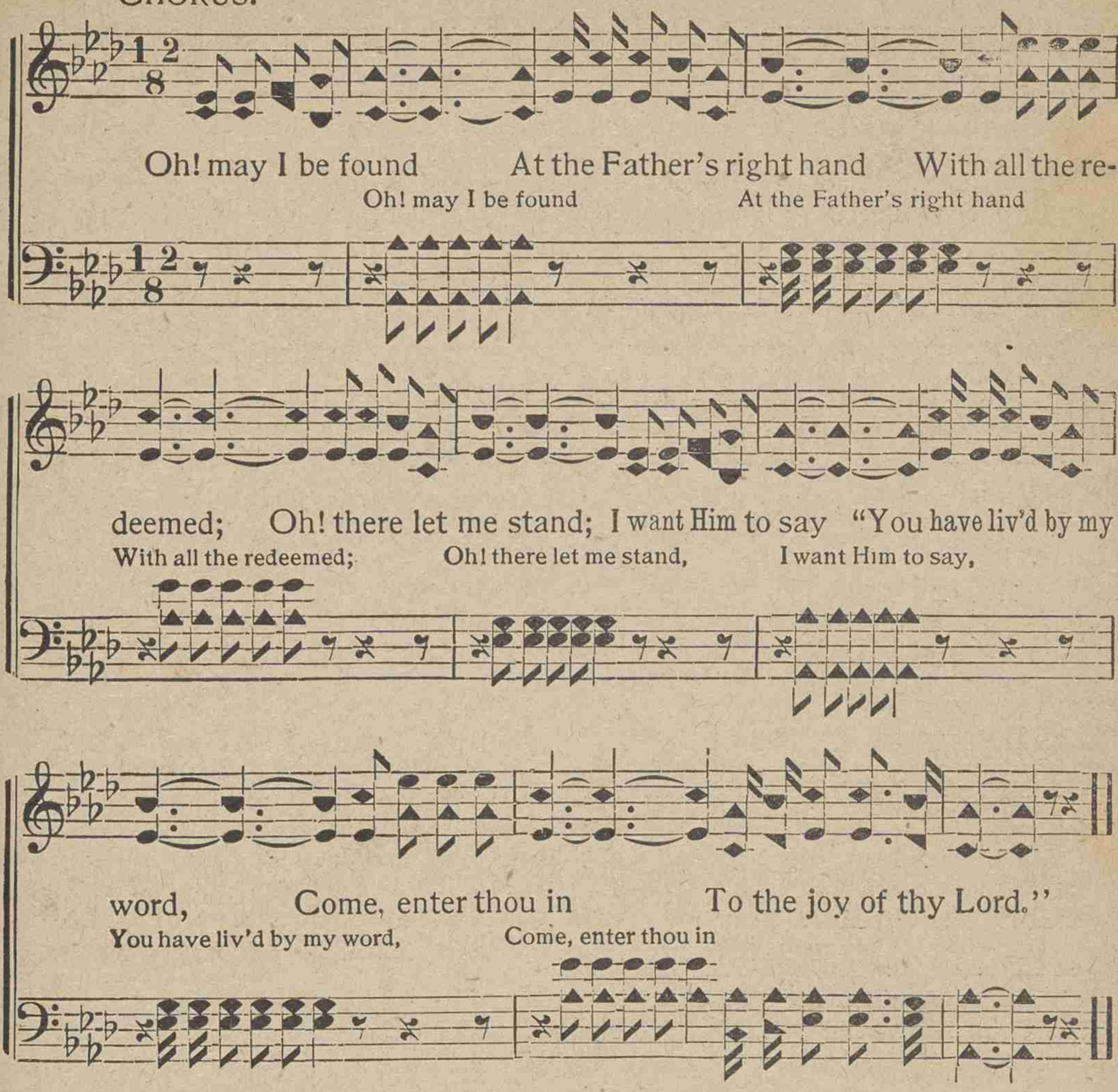
pear in darkness of night! Oh, may I be one who has run the good
pure and free from all dross; And there He will stand, the Sav - ior of
bove, His glo-ry to share; We'll walk thro' the streets that are pav'd with pure

race, And o-ver come all by our Savior's free grace; Be cleansed by His
all, Who came to this earth to redeem from the fall; And now His work's
gold, And nev-er feel tired, for we'll never grow old; Then let us be

blood, made free from all sin, And ready with Him to en-ter with-in!
done, no more He'll be slain; He o-ver-came all, for-ev-er He'll reign.
strong and run with our might, And reach the bright home of peace and delight.

WHERE WILL YOU BE FOUND? Concluded.

CHORUS.



43 DWELLING ON THE MOUNTAIN.

Key of G.

1 I am dwelling on the mountain,
Where the golden sunlight gleams,
O'er a land whose wondrous beauty
Far exceeds my fondest dreams.
Where the air is pure, ethereal,
Laden with the breath of flowers
That are blooming by the fountain,
'Neath the amaranthine bowers.

CHORUS.

Is not this the land of Beaulah?
Blessed, blessed land of light,
Where the flowers bloom forever,
And the sun is always bright.

2 I can see far down the mountain,
Where I wandered weary years,
Often hindered in my journey
By the ghosts of doubts and fears;
Broken vows and disappointments
Thickly sprinkled all the way,
But the Spirit led unerring
To the land I hold to-day.

3 I am drinking at the fountain,
Where I ever would abide,
For I've tasted life's pure river,
And my soul is satisfied.
There's no thirsting for life's pleasures,
Nor adorning rich and gay,
For I've found a richer treasure,
One that fadeth not away.

4 Tell me not of heavy crosses,
Nor of burdens hard to bear,
For I find this great salvation
Makes each burden light appear.
And I love to follow Jesus,
Gladly counting all but dross;
Worldly honors all forsaking
For the glory of the cross.

No. 44. ARE YOU READY FOR THE JUDGMENT?

LAURA E. NEWELL. GEO. B. HOLSINGER.

1. Are you read-y for the judgment? It is com-ing by and by,
2. God provides a free sal-va-tion, He so loved the world He gave,
3. Are you read-y for the judgment? Soul, no long-er i-dly wait,

When the trumpet sound shall call you To the bar of God on high,
Christ His on-ly Son Be-lov-ed, Those a-stray and lost to save,
When to-day is time ac-cept-ed, Hast-en ere you be too late—

And the hour no mor-tal know-eth, E'en the an-gels may not know;
There's no way but His, be-lieve it, And ac-cept the place He gives,
Christ the great a-tone-ment calls you, Cast on Him your sins and care,

Are you read-y for the judgment? You shall reap what e'er you sow.
Are you read-y for the judgment? Ev-'ry one who trusts Him lives.
Are you read-y for the judgment? You a crown of life shall wear.

REFRAIN.

He is com-ing, Christ is com-ing, With the
He is com-ing, Christ is com-ing from on high,

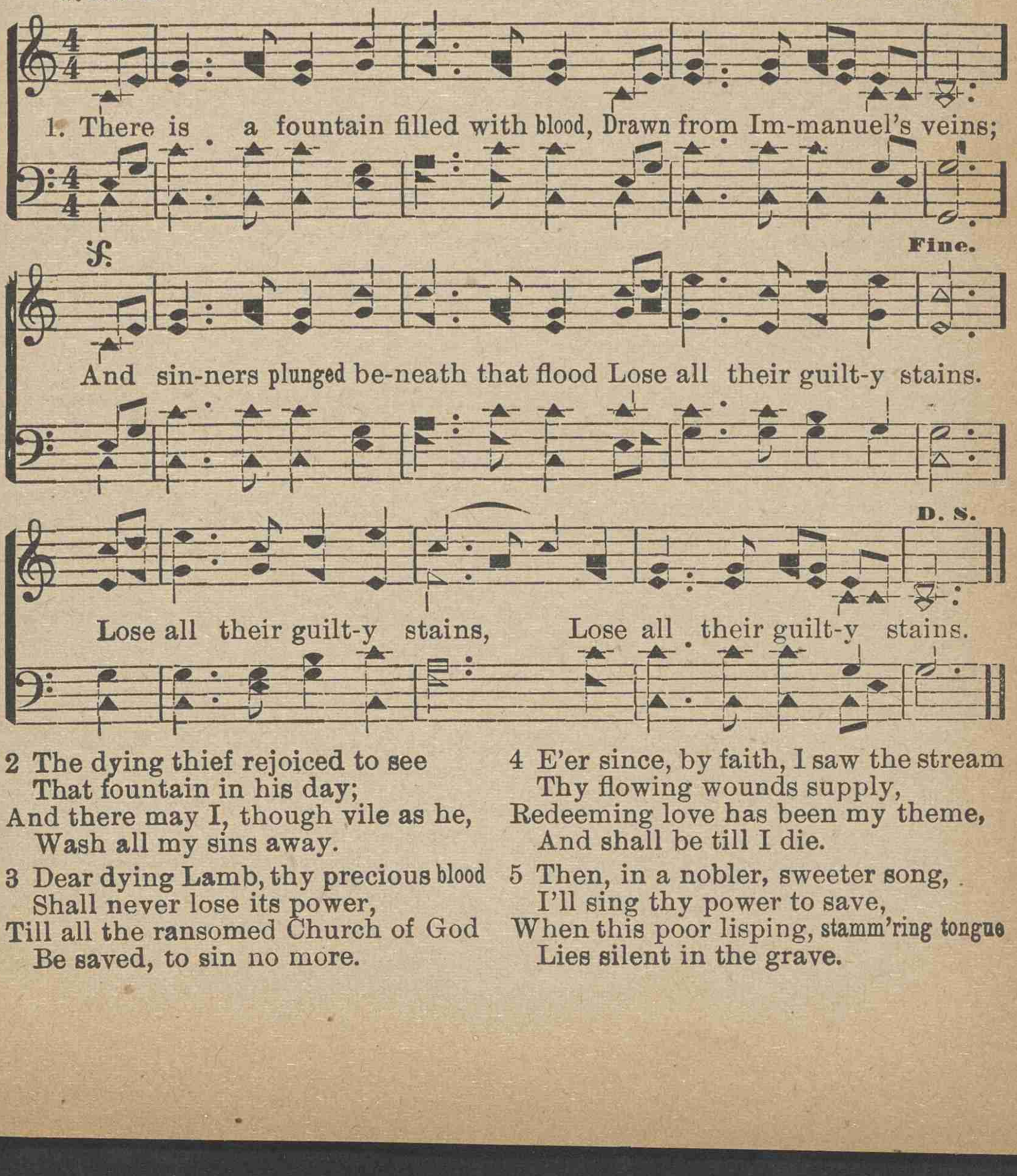
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ARE YOU READY? Concluded.



No. 45. THERE IS A FOUNTAIN.

W. COWPER. Fr. LOWELL MASON.



2 The dying thief rejoiced to see
That fountain in his day;
And there may I, though vile as he,
Wash all my sins away.

3 Dear dying Lamb, thy precious blood
Shall never lose its power,
Till all the ransomed Church of God
Be saved, to sin no more.

4 E'er since, by faith, I saw the stream
Thy flowing wounds supply,
Redeeming love has been my theme,
And shall be till I die.

5 Then, in a nobler, sweeter song,
I'll sing thy power to save,
When this poor lisping, stamm'ring tongue
Lies silent in the grave.

No. 46. THERE IS JOY IN THE LORD.

B. E. W. B. E. WARREN.

1. I will sing hal - le - lu - jah, for there's joy in the Lord,
2. I will live for the Sav - iour, I am His ev - er-more,
3. When I reach heav-en's por - tals in that land of the blest,

And He fills my heart with rap-ture as I rest on His word;
I am rest - ing in His fa - vor, I am safe and se - cure,
I shall sing with ho - ly an - gels of this rest, hap - py rest;

I will trust in His prom - ise, I will shout I am free,
For the light shin - ing bright-er on my path ev - 'ry day,
I shall dwell there for - ev - er with my Lord and my King,

In my bless - ed lov - ing Sav-iour I have sweet vic - to - ry.
Cheers my hap - py soul with rap-ture as I walk in the way.
And with ev - er - last - ing prais - es make those high arch - es ring.

CHORUS.

There is joy in the Lord, there is joy in the Lord, Hal-le- lu-jah, glo-ry,

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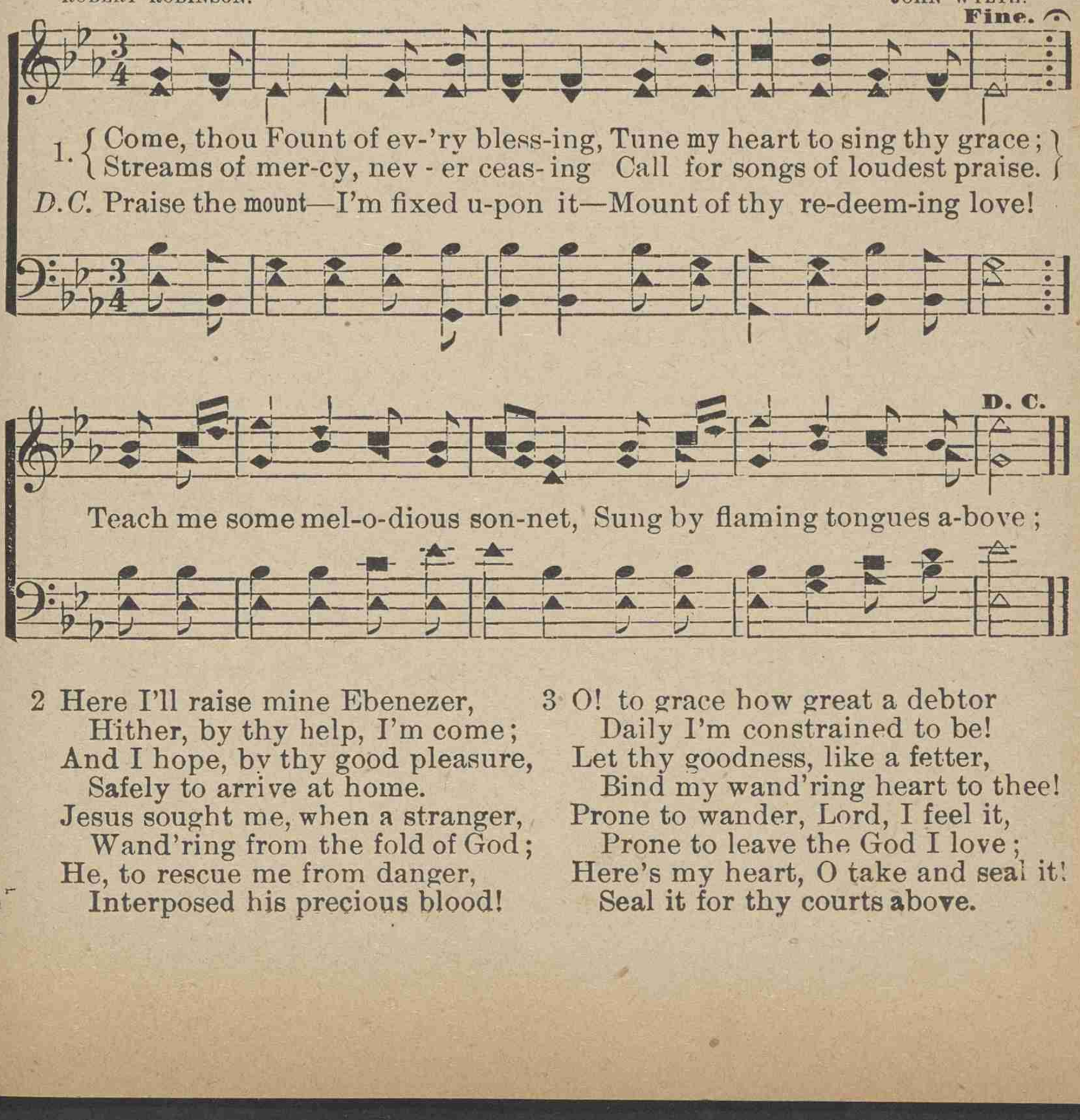
THERE IS JOY IN THE LORD. Concluded.





No. 47. NETTLETON. 8s & 7s. Double.

ROBERT ROBINSON. JOHN WYETH.



2 Here I'll raise mine Ebenezer,
Hither, by thy help, I'm come;
And I hope, by thy good pleasure,
Safely to arrive at home.
Jesus sought me, when a stranger,
Wand'ring from the fold of God;
He, to rescue me from danger,
Interposed his precious blood!

3 O! to grace how great a debtor
Daily I'm constrained to be!
Let thy goodness, like a fetter,
Bind my wand'ring heart to thee!
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it!
Seal it for thy courts above.

I'VE DECIDED TO LIVE FOR JESUS.

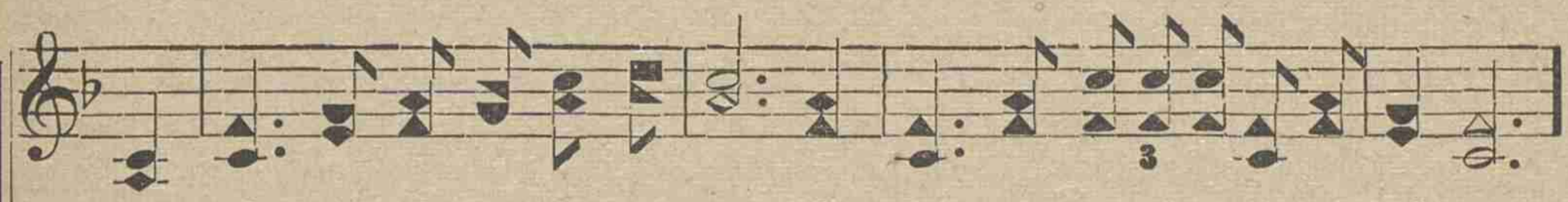
F. M. G.

FRANK M. GRAHAM.

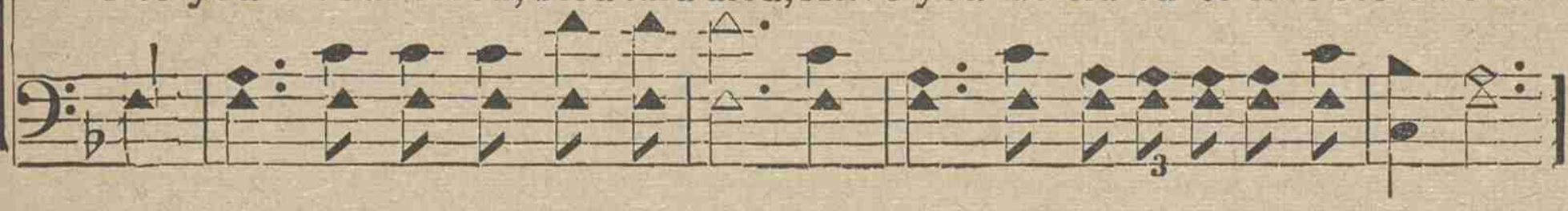


1. Let others go the way they choose, But I've de-cid-ed to live for Jesus;
2. Some seek the pleasures of this life, But I've de-cid-ed to live for Jesus;
3. The pleas-ures of this world al-lure, But I've de-cid-ed to live for Jesus;
4. I have some loved ones out in sin. But I've de-cid-ed to live for Jesus;
5. Oh, soon will come that day of gloom, But I've de-cid-ed to live for Jesus;
6. You'll nev-er be just sat - is-fied, Till you've de-cid-ed to live for Jesus;





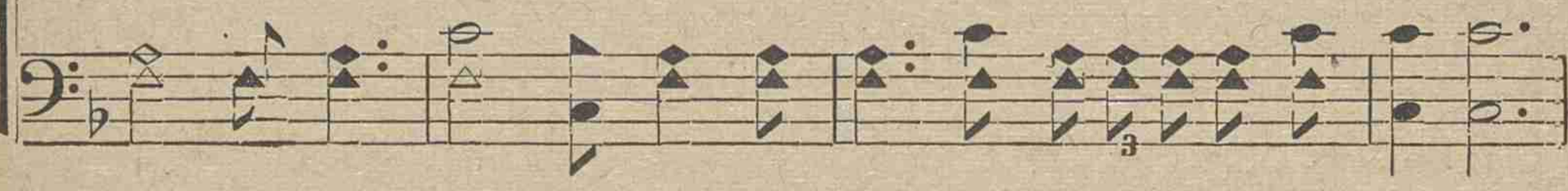
I can't af-ford my soul to loose, So I've de-cid-ed to live for Je-sus.
This world is full of sin and strife, So I've de-cid-ed to live for Je-sus.
The joy of heav'n I know is sure, So I've de-cid-ed to live for Je-sus.
I'm long - ing for them to come in, Since I've de-cid-ed to live for Je-sus.
When some will hear their awful doom, But I've de-cid-ed to live for Je-sus.
For you He suf-fered, bled and died; Have you de-cid-ed to live for Je-sus?



CHORUS.



1–5. Oh, glo - ry! I'm hap - py Since I've de - cid-ed to live for Je-sus;
6. Oh, glo - ry! He'll save you; Have you de - cid-ed to live for Je-sus?





He loves me, He saves me, Since I've de - cid-ed to live for Je-sus.
He loves you, He'll save you; Have you de - cid-ed to live for Js-sus?



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49. COME WHILE YOU MAY.

F. M. G. FRANK M. GRAHAM.

1. Hear the sweet message of pardon for all, Come ye poor sin-ners and
2. Soon the sweet mer-cy will be at an end; Then your next life-time, oh,
3. Will you not harken while mercy is near, For the time's coming when
4. Think of your Savior who died on the tree, Bringing sal - va-tion to

ruined by the fall, Je - sus is wait - ing to give you re - lease,
where will you spend, Will you be burn - ing with de - mons in hell,
you'll dread and fear. Then you will think of the days that are past,
you and to me. Run to Him quick-ly, He'll save you to - day,

CHORUS.

Will you not seek Him He'll give you sweet peace.
Where there's such misery, no mor-tal can tell? Why stand de-
How you neg-lect - ed, and now lost at last. Why are you stand-ing? de-
For He has promised, He'll not turn a - way.

lay - ing to come? Jesus invites you He'll give you a home (sweet home), Come to Him

now, He'll save you to-day, For He is calling; Oh, come while you may.

No. 50. ARISE, SHINE.

Isa. 60: 1. (Anthem.) J. B. VAUGHAN.







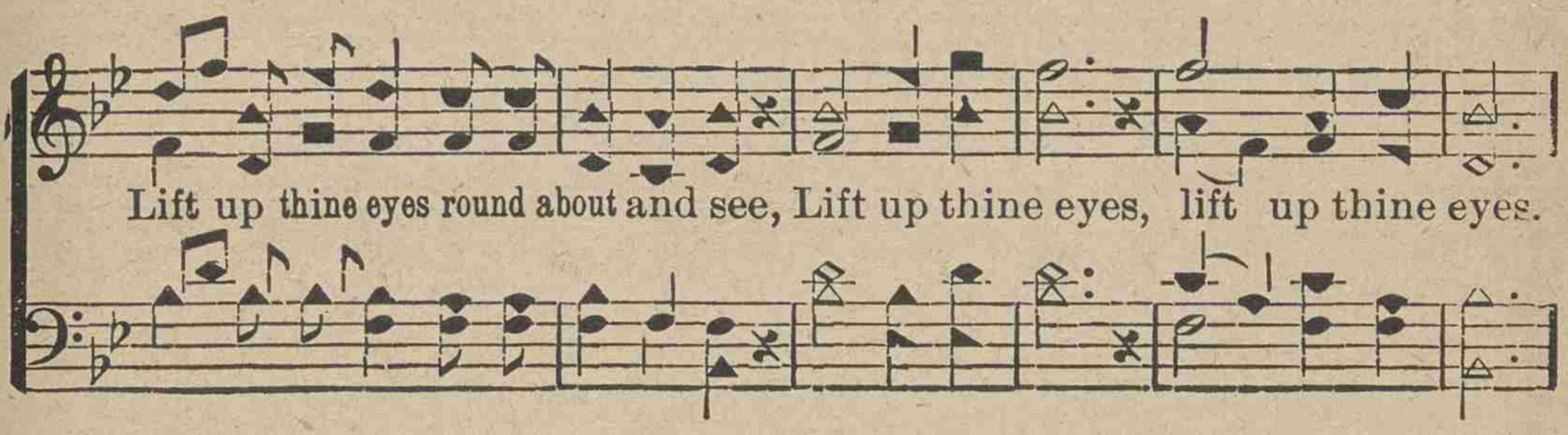




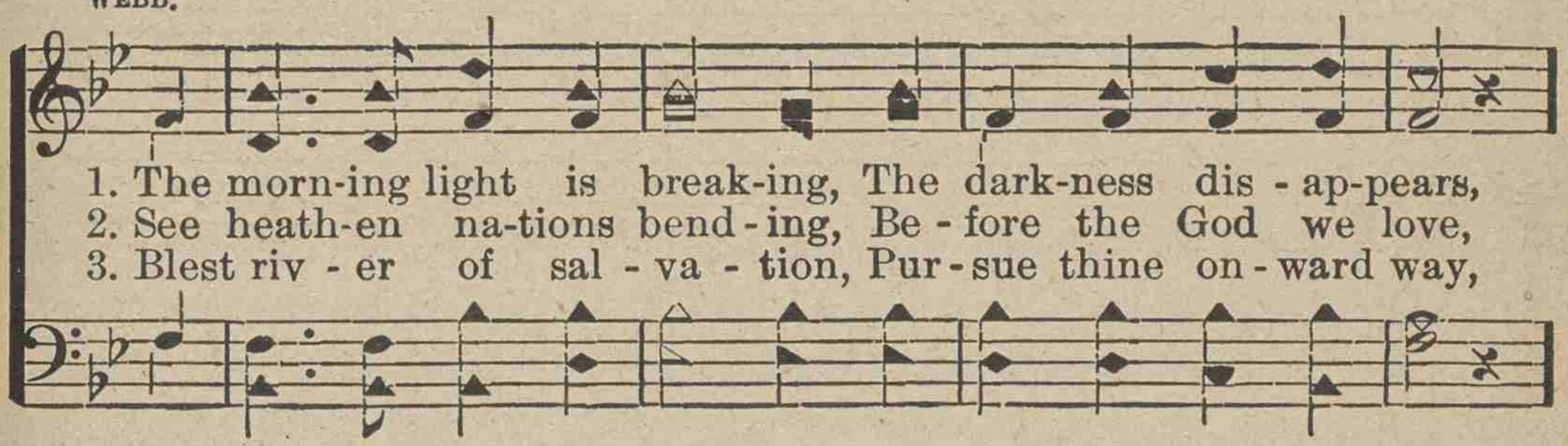
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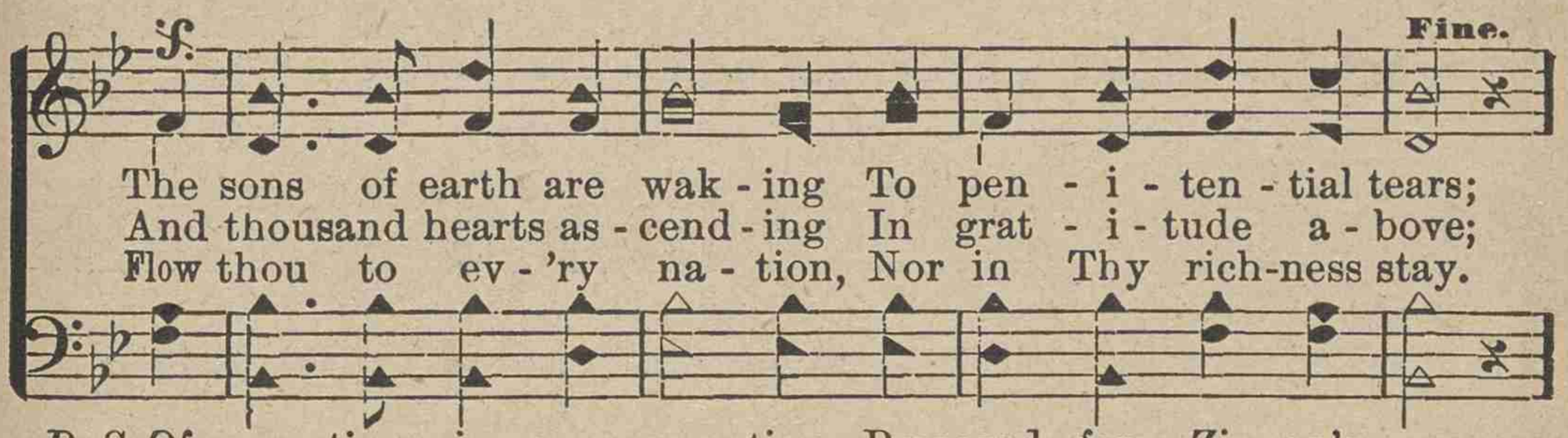
ARISE, SHINE. Concluded.





WEBB.







No. 51. THE MUSIC OF HIS NAME.

D. S. WARNER. B. E. WARREN.

1. Who can sing the wondrous love of the Son di - vine? O, my
2. Tune your hearts, ye ransomed throng, and ex - tol the Christ; Sing the
3. O, let saints and an - gels join in tri-umphant song; Let the

Lord, there's none so dear to me As the One who bore the
name that o - pened mer - cy's door, O, 'tis mu - sic, sweet-est
mu - sic of all worlds ac - cord, And in ho - ly an-thems

bur - den of all my sin, And so free - ly died to set me free.
mu - sic to sin-ners lost, Sweetest to the saints for ev - er-more.
high o - ver all proclaim, Glo-ry be to Je-sus Christ the Lord.

CHORUS.

O, the pre-cious mu - sic of Je - sus' name!
O, the pre-cious, pre-cious mu - sic of Je - sus' ho - ly name!

Glo-ry to the Lamb!.... O, sweetest name in song!
Glo-ry, glo- ry to the precious Lamb, precious Lamb!

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THE MUSIC OF HIS NAME. Concluded.



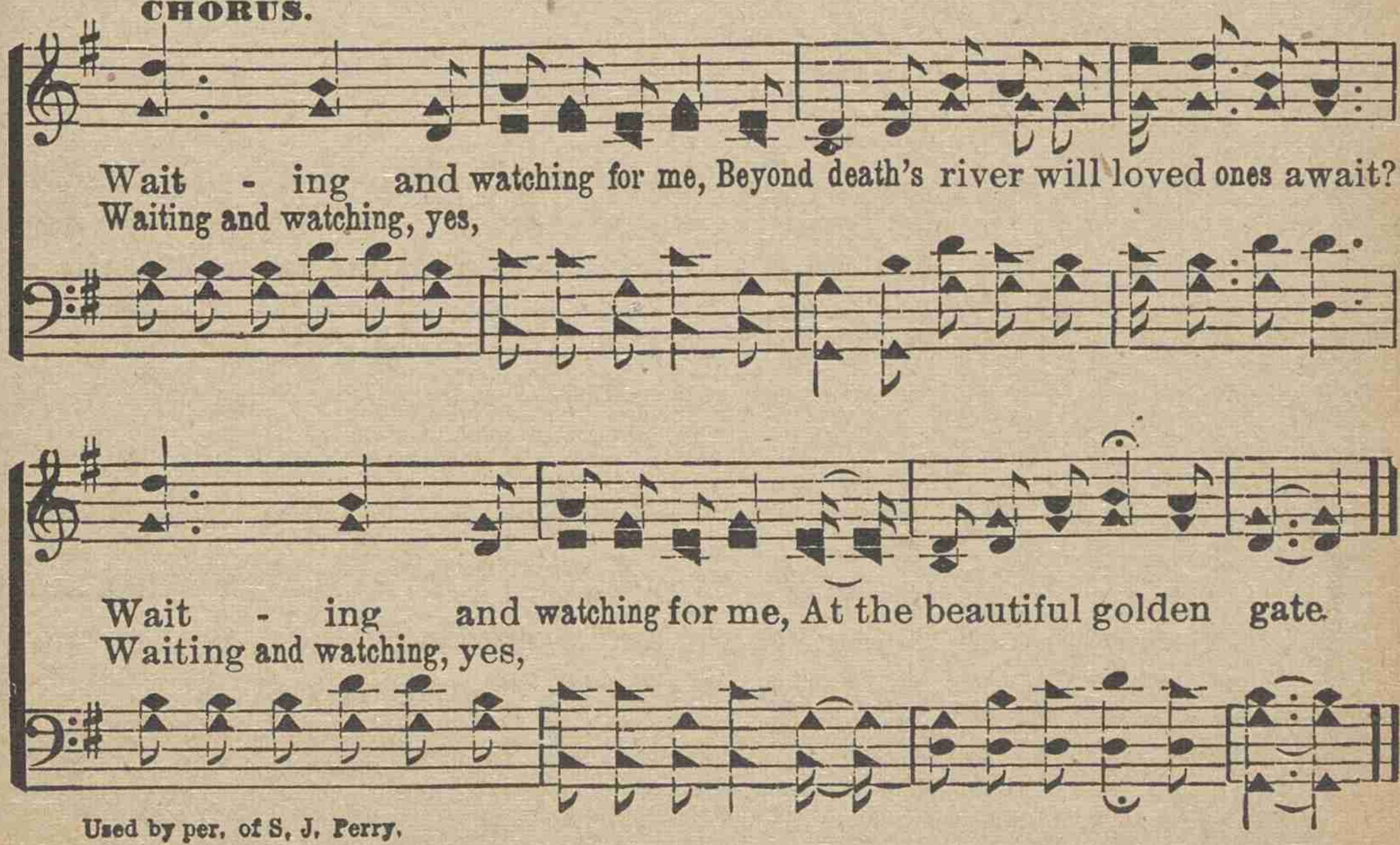
No. 52. WILL LOVED ONES WATCH AND WAIT?

S. J. P. S. J. PERRY.

DUET. Soprano and Tenor.



CHORUS.



Used by per. of S. J. Perry.

No. 53. PRECIOUS BIBLE.

J. D. V. "The word of the Lord was precious."—1 Sam. 3: 1. JAS. D. VAUGHAN.

1. Precious Bi-ble, book of love, It will lead us home a-bove, To the pearl-y gate beyond the riv - er cold; It will guide us to that land
2. Precious Book, to me so dear, It will comfort, soothe and cheer, While I lin - ger in this world of sin and pain; I will press it to my heart,
3. "'Tis a lamp un - to my feet," With its promises so sweet, It will light me to the soul's immor-tal clime; Then 'mid glories yet unknown,

Where the happy angels stand, There to walk the streets all paved with purest gold.
And will never from it part, Till in death I hear the angel's sweet refrain.
We shall praise before the throne, Hallelujah, we shall join the song sublime.

CHORUS.

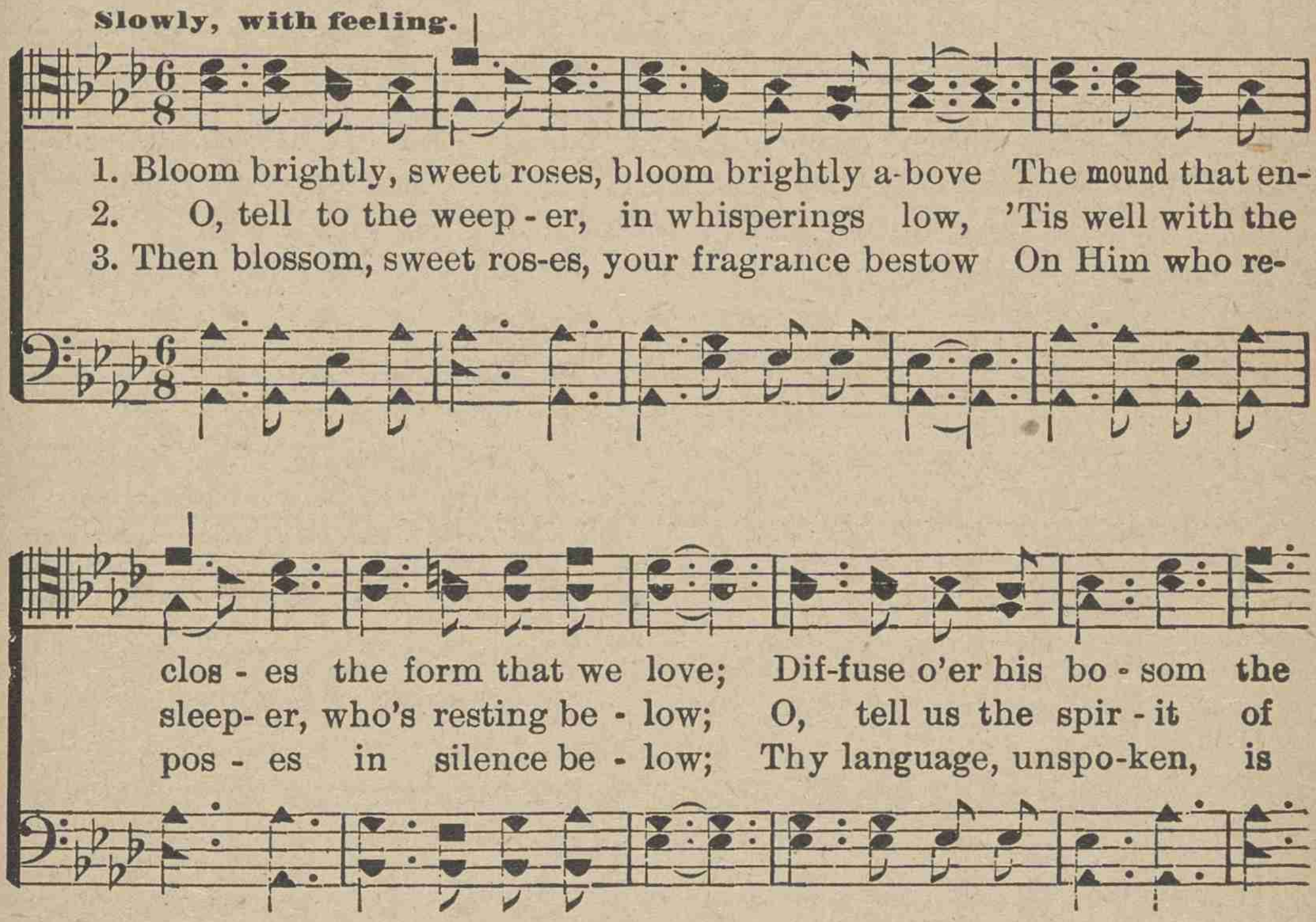
Precious Bi-ble, book of love, It will lead us home a-bove To the gold-en city on the shining shore; There we shall the angels greet, And our

Owned and controlled by Jas. D. Vaughan.



No. 54. BLOOM BRIGHTLY, SWEET ROSES.

C. L. SHAW. In memory of my father.—C. L. S. E. B. FOWLER.



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HAPPY PILGRIMS.

(Camp meeting song.)

F. M. G. FRNK M. GRAHAM.

1. What a gath'ring of the saints, As they come from far and near; They are com - ing to the meet - ing, That has been ap - point - ed here Oh,
2. How it makes our hearts rejoice, When we meet with one accord; And u- nite our-selves in sing - ing, Prais - es to our bless - ed Lord Oh,
3. What a bless - ed thing it is To be ful - ly sav'd from sin, And to re - al - ize the cleansing, With the Ho - ly Ghost with - in. Oh,
4. Oft I think of that great day When we'll gather home at last, And en- joy our-selves to - geth - er, With our ma - ny sor - rows past. Oh,

won't we sing and pray. As we gath - er day by day; And we'll
may He on us smile, And be with us all the while, As we
I'm so glad to - day, I have found the ho - ly way; And I'm
Pil-grims, don't you know Ev - 'ry one of us may go And be

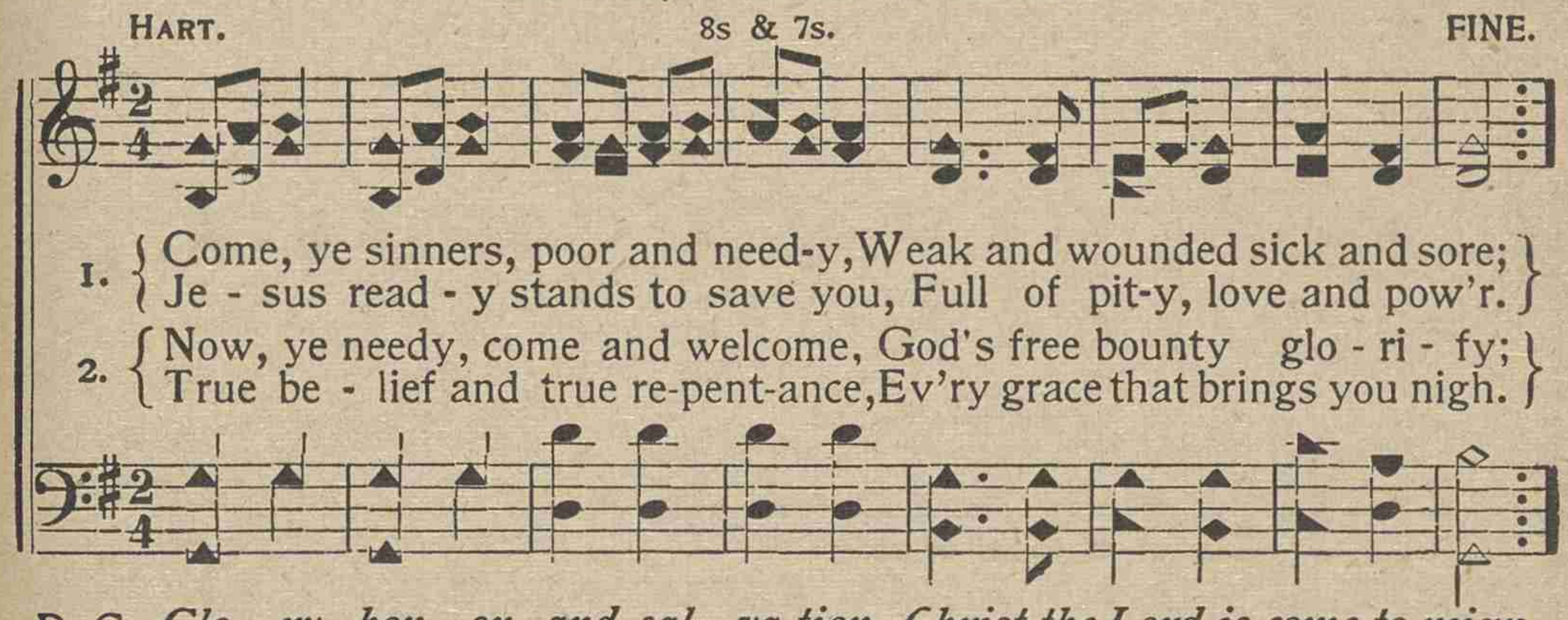
praise our dear Re - deem - er, For He's washed our sins a - way.
hum - bly wait be - fore Him, Hap - py Pil - grims, with-out guile.
on the road to heav - en, I am go - ing there to stay.
pres - ent at that meet-ing, For the Bi - ble tells us so!

HAPPY PILGRIMS. Concluded.



5 Here we meet and separate,
There we'll meet to part no more,
Where the tree of life is blooming,
On that bright, celestial shore,
Oh, how I long to go
From this sinful world below,
And be with my precious Savior,
Who has ever loved me so.

COME, YE SINNERS.



3 Let not conscience make you linger,
Nor of fitness fondly dream;
All the fitness He requireth,
Is to feel your need of Him.

4 Come, ye weary, heavy-laden,
Bruised and mangled by the fall,
If you tarry till you're better,
You will never come at all.

57 WAITING AND WATCHING.

J. B. V. J. A. SMITH.

1. The Saviour is call-ing, the dear ones are going, There're gath'ring up there those glo-ries to share; Can you say you are read-y dear mother to meet them? And
2. We'll sing and shout glory and tell the sweet story, We'll rest on that shore, and sor-row no more; There will be no more sighing, no sickness nor dy-ing, We'll
3. Sweet rest for the wea-ry, we'll nev-er be drear-y, We'll never more fear, with lov'd ones up there; With dear ones we'll wander in heav-en up yon-der, We'll

CHORUS.

en- ter that country so fair?
rest with those gone on be-fore.
dwell in that country so fair.

I'll be waiting..... and

I'll be waiting and watching for you,

watching for you,..... I'll be wait-ing..... and

I will be waiting and watching for you, I'll be watching and waiting for you,

watch - ing up there,..... A harp of

Wait - ing and watch-ing up yon- der for you, Harps of pure

J. B. Vaughan, owner.

WAITING AND WATCHING.—Concluded.

gold,..... a crown I shall wear,..... I'll be

gold and crown I shall wear, wait- ing and watching, yes, waiting for you, I'll be

wait- ing..... and watch-ing for you.....

yes, waiting for you.

wait-ing and watching for you, yes, wait - ing for you.....

58 NEARING HOME.

L. C. T. L. C. TAYLOR.

1. I am trav'ling to my home a- bove, Ev -'ry day I'm near-ing
2. Dear broth-er come and go with me, Ev -'ry day I'm near-ing
3. Oh, glo- ri - ous tho't when we get home, Ev -'ry day I'm near-ing

D.S.—Ev-'ry day I'm near- ing

home; When all is peace and per - fect love, Ev - 'ry day
home; And we shall soon our Sav- iour see, Ev - 'ry day
home; Through fields of bliss and lone we'll roam, Ev - 'ry day

home, In that sweet home I soon shall roam, Ev - 'ry day

FINE. CHORUS. *D.S.*

I'm near-ing home. Ev -'ry day I'm near-ing home.....

I'm near- ing home.

59. # I'M GOING HOME.

F. M. G. FRANK M. GRAHAM.

1. I'm go - ing home, Where Je - sus is; Where the
I'm go - ing home, Where Jesus is;

D. C. And I'll be there, Where all is fair; Where the
Will you be there, Where all is fair:

2. We read of Him, of Beth - le - hem Who was
We read of Him, of Beth - le-hem;

D. C. The Christ was born, oh, hap - py morn When the
The Christ was born oh, hap-py morn

3. This Christ is mine, Thro'-out all time, For He
This Christ is mine, Thro out all time,

D. C. And now I'll sing And praise my King For He
And now I'll sing, and praise my King,

streets of the cit - y are pure gold, A love - ly home
A love - ly home

life giv - ing riv - er flows so free Where all is love
Where all is love

born in a man-ger long a-- go, The an - gel came
The an - gel came

shep-herds be-held the Ho - ly One, They must have smil'd
They must have smil'd

came to re-deem poor fall - en man, His blood was shed
His blood was shed

gives me sal - va - tion full and free, And by and by
And by and by

FINE.

for all who come And an un-fad-ing crown of life we're told.
for all who come

in heav'n a - bove With the twelve kinds of fruit upon one tree.
in heaven above

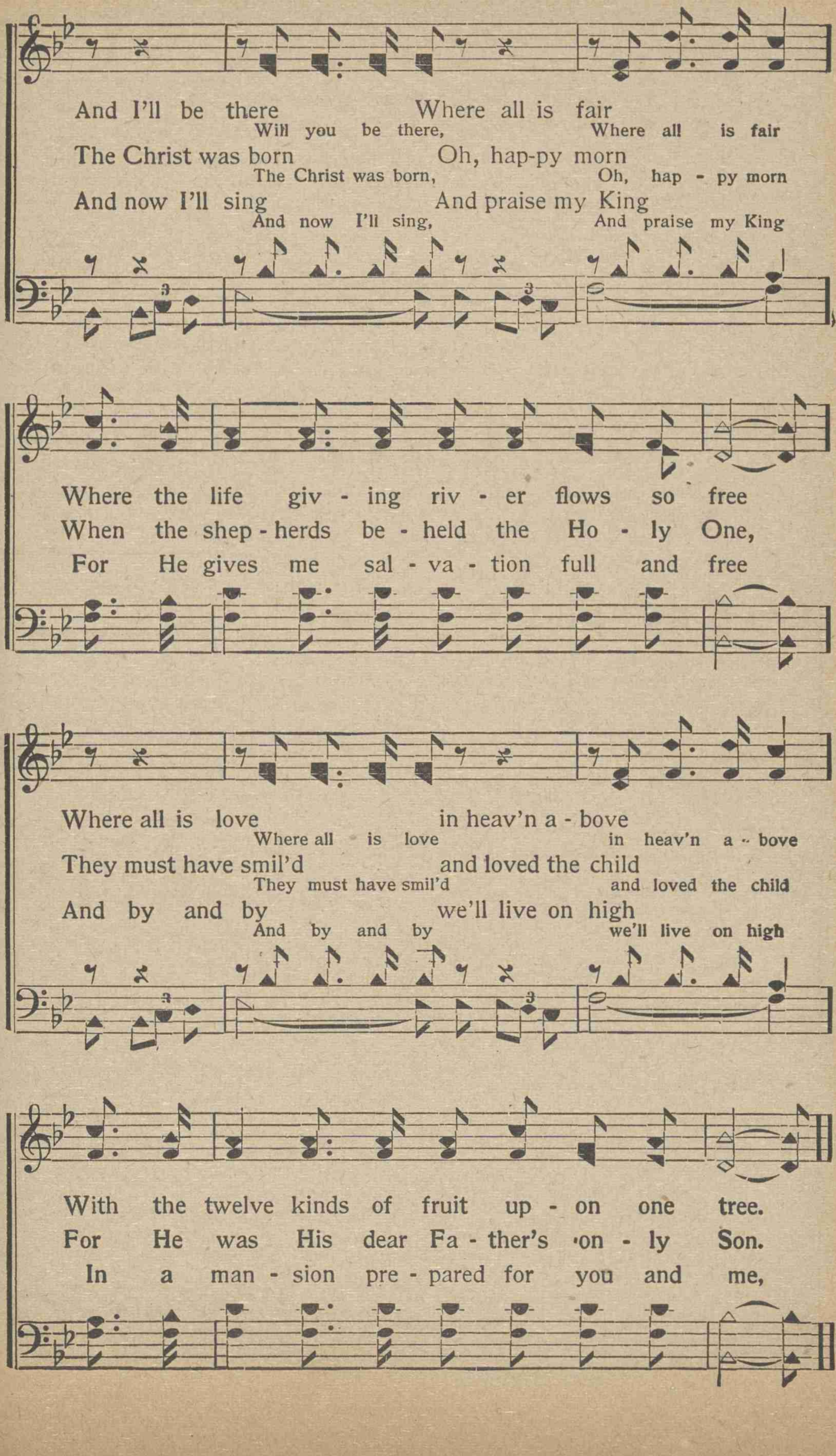
and did proclaim That the shepherds of Bethlehem might know
and did proclaim

and lov'd the child For He was His dear Father's on-ly Son
and loved the child

He once was dead Now I live thro' redemption's perfect plan.
He once was dead

we'll live on high In a man-sion prepar'd for you and me.
we'll live on high

I'M GOING HOME. Concluded.



THAT WONDERFUL DAY.

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

J. B. V. J. B. VAUGHAN.

Duett.



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



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



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

CHORUS.



Oh, that won - der- ful, won - der- ful day,.....
it's coming, coming
..... Oh,..... that won - der - ful, won - der - ful day,.....
soon. it's
..... It's coming to you, it's coming to me,
coming, coming soon.

Owned by J. B. Vaughan.

THAT WONDERFUL DAY.—Concluded.

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

61 J. B. V. UP THERE. J. B. VAUGHAN.

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

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

CHORUS.

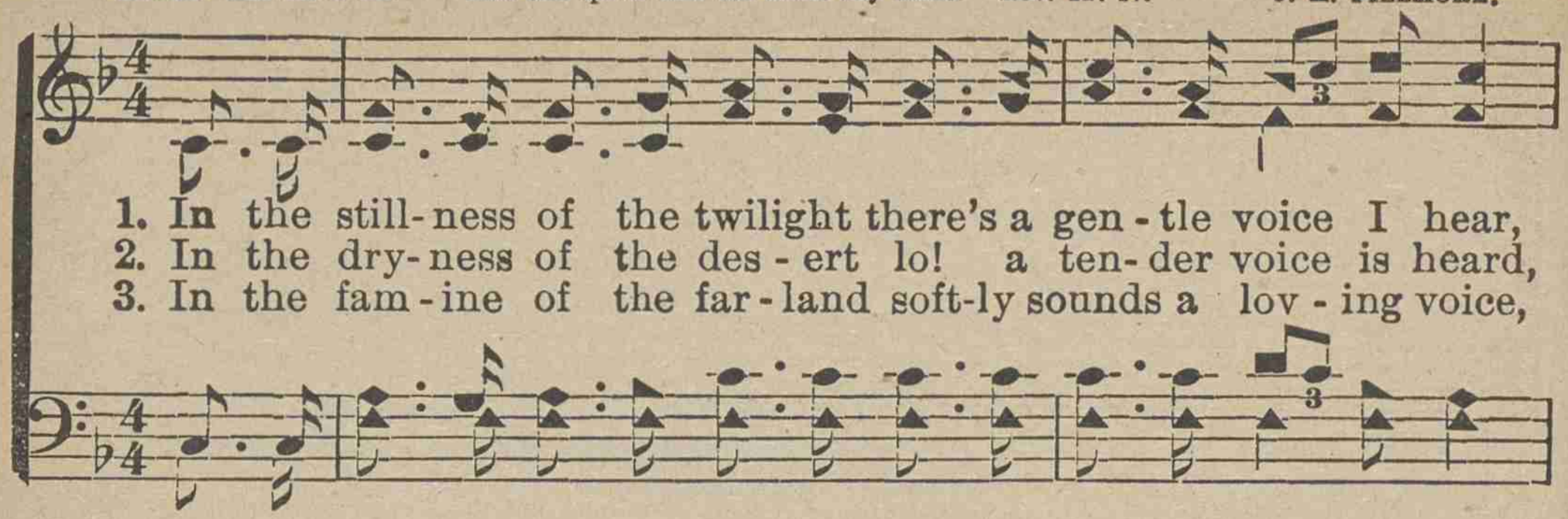
And sing with the great white throng.
My Sav- iour who died for me.
And sing thro' e - ter - ni - ty.
} Up there, Up there, up there, they're

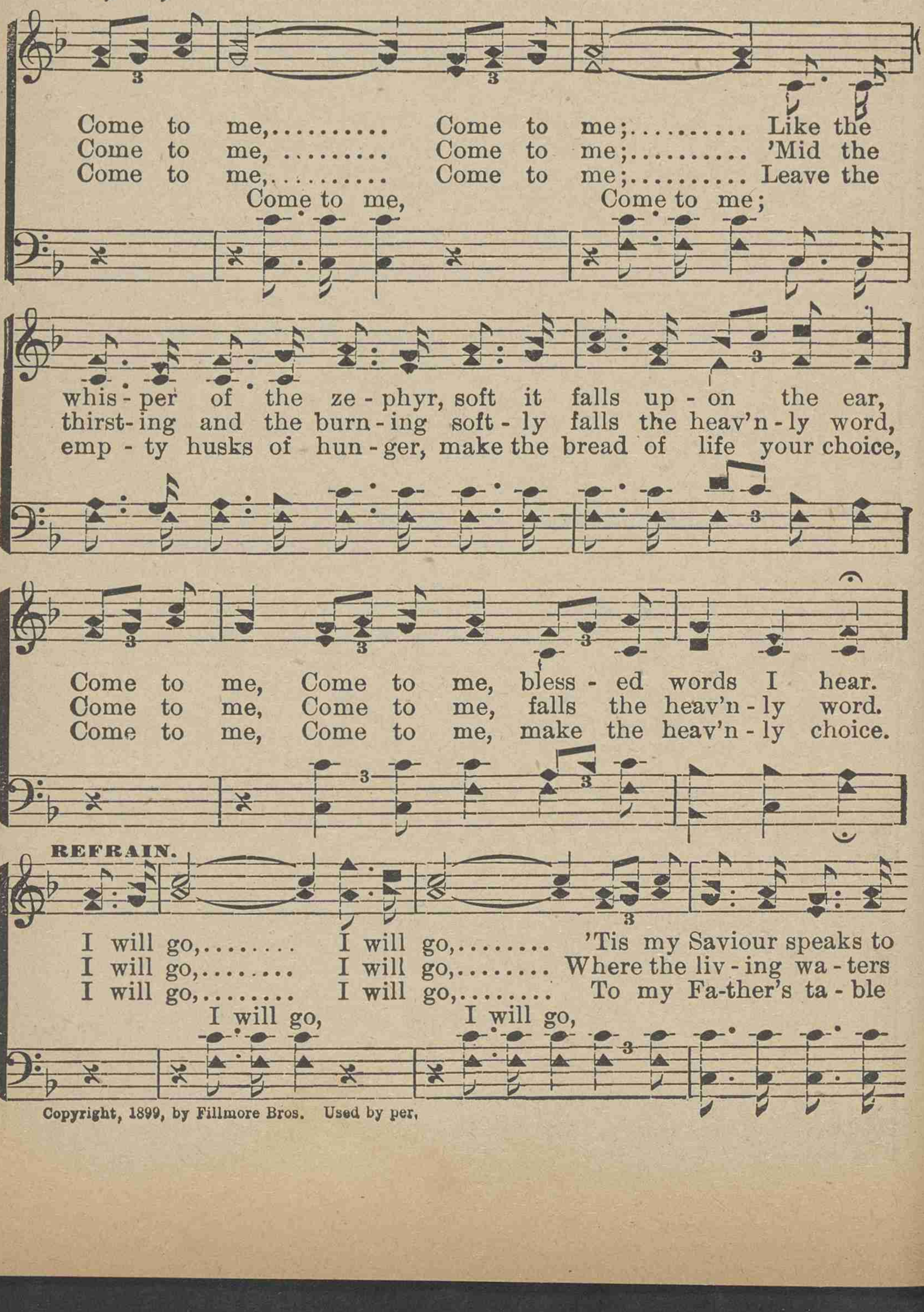
there,..... They're waiting for me up there, there.
wait-ing for me, They're waiting for me up there, up there.

Owned by J. B. Vaughan.

No. 62. COME TO ME.

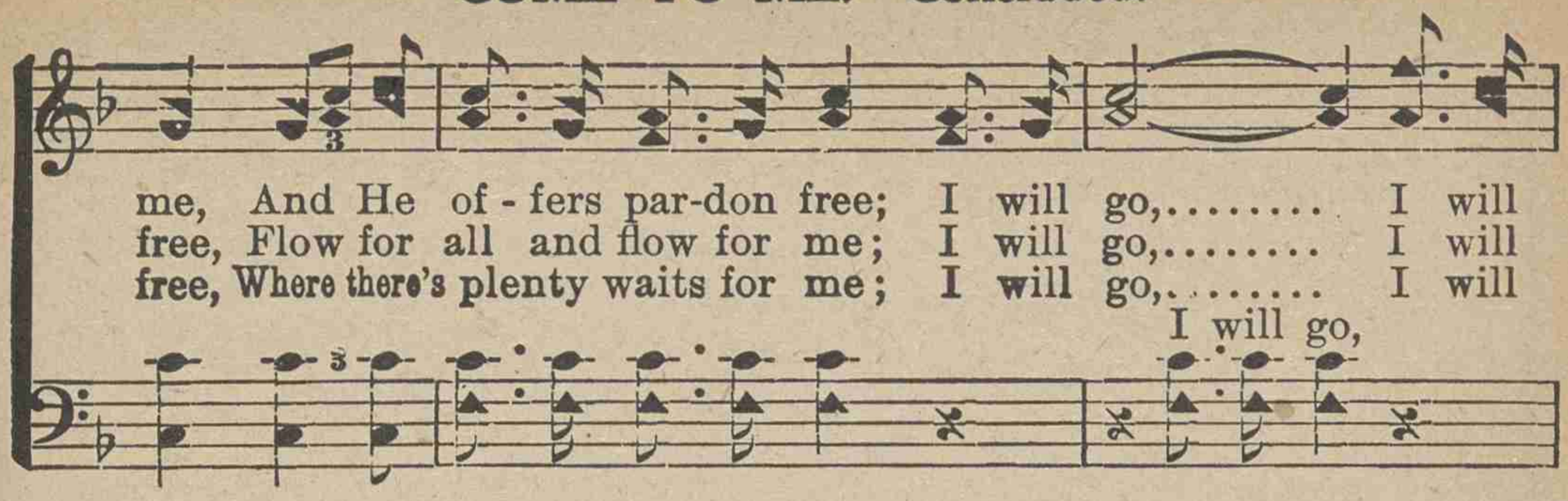
PALMER HARTSOUGH. And the splrit and the bride say come. Rev. 22: 17. J. H. FILLMORE.





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COME TO ME. Concluded.





No. 63. JESUS WILL SAVE.

S. J. P. Heb. 7: 25. S. J. PERRY.





D. S. *Come to Him by*

Fine. REFRAIN. D. S.



faith and live, for Je - sus will save.

Used by per. of S. J. Perry.

No. 64. WE ARE NEARING THAT SWEET HOME.

J. D. V. JAS. D. VAUGHAN.

1. We are nearing that bright mansion Up a-bove the star-ry way,
2. We are nearing that fair cit-y Where our dear ones watch and wait;
3. We are nearing joys im-mor-tal That will nev-er fade a-way,
4. We are nearing bliss and glo-ry In that home beyond compare,

And we'll pass its bless-ed por-tals by and by; When we
There we nev-er-more shall speak the sad good-bye; O, how
In that coun-try where we'll nev-er, nev-er die; There we'll
Where the saints of God shall gath-er by and by; We shall

reach the land ce-les-tial We shall rest in peace for aye;
glad-ly they will greet us When we reach the pearl-y gate;
live with Christ, the Sav-iour, In the realms of end-less day;
dwell in love for-ev-er, And the rich-est blessings share;

We are near-ing that sweet home be-yond the sky.

CHORUS.

We are near - - ing that sweet home.
We are near-ing that sweet home.

Used by per. of the Home Music Co., Logansport, Ind.

WE ARE NEARING THAT SWEET HOME. Concluded.





No. 65. THUS FAR THE LORD.

Dr. LOWELL MASON.



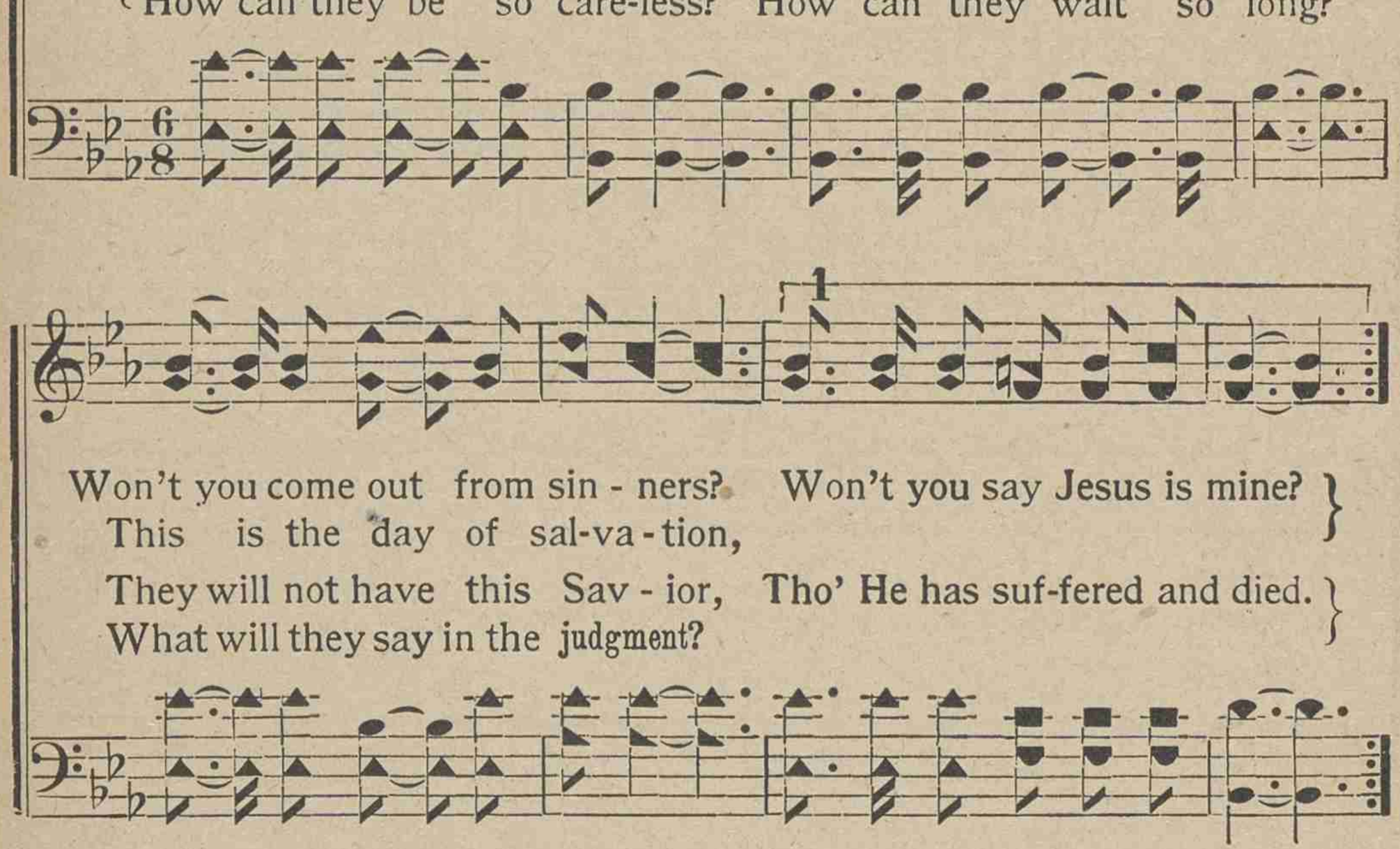
DICIDE FOR JESUS.

F. M. G. FRANK M. GRAHAM.



1. Won't you de-cide for Je - sus? Won't you step o - ver the line?
   Now is the time for ac - tion, Ma - ny de - fer too long;

2. Oft - en I see dear mothers, Set - ting dear Je - sus a - side,
   How can they be so care-less? How can they wait so long?



Won't you come out from sin - ners? Won't you say Jesus is mine?
This is the day of sal-va - tion,
They will not have this Sav - ior, Tho' He has suf-fered and died.
What will they say in the judgment?



Soon the sweet time will be gone. Oh, come to the Sav - ior;
Banish'd from Heaven's bright throng.



He's waiting to - day, Oh, come to the Savior; Come, hasten a-way.

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DECIDE FOR JESUS. Concluded.

3 Often I see dear fathers,
Burdened with sin and with care;
Why don't they come to my Savior,
He their hard burdens will bear?
Cannot their hearts be broken?
Are they too deep in sin?
Oh, what an awful condition,
Hearts of the fathers are in!

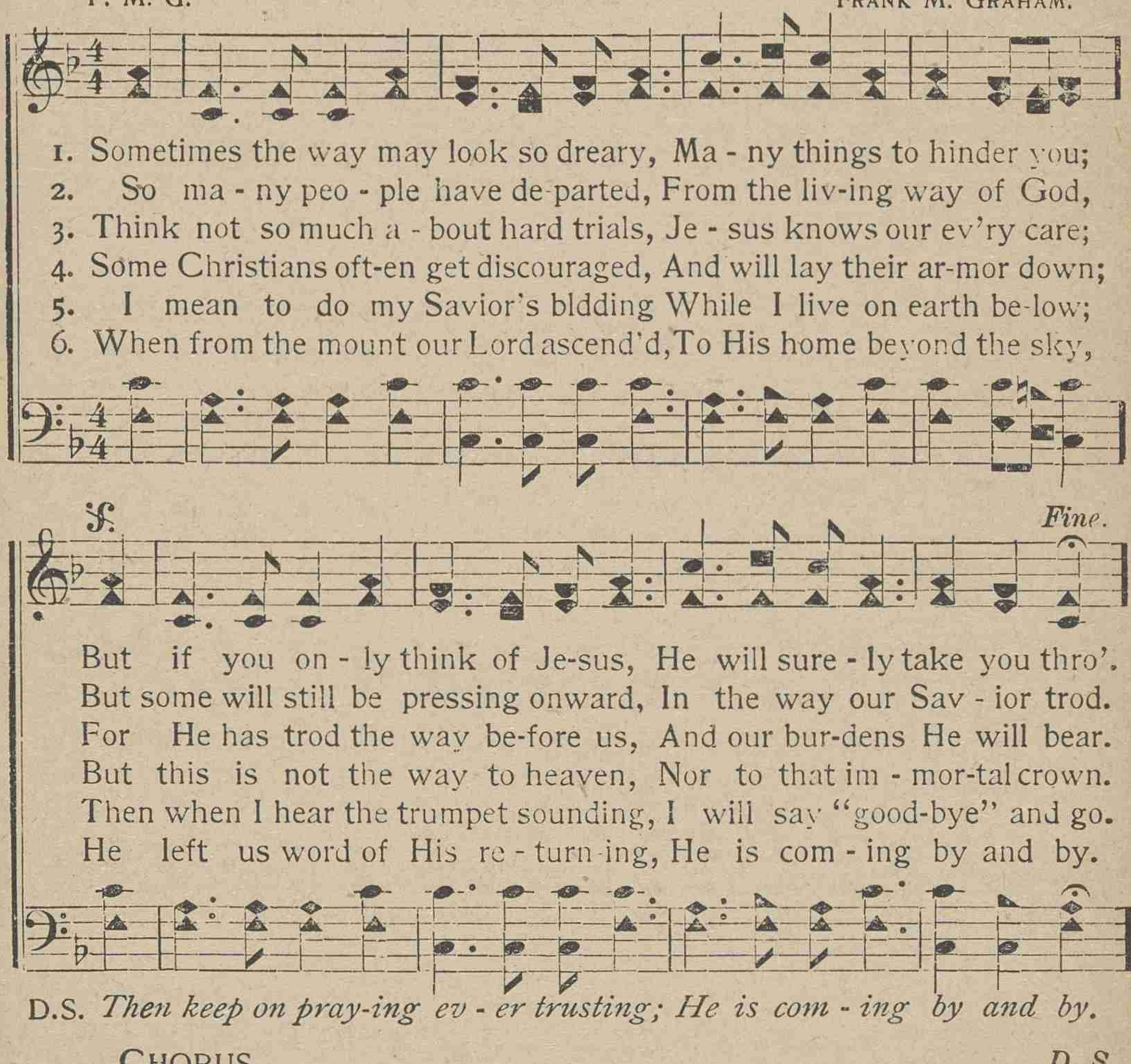
4 Satan desires the children,
Leading them farther away;
Making their hearts still harder—
Tempting them day after day.
He is a hard task master,
Working them night and day;
Oh, while the Savior is waiting,
Come to Him now while you may.

5 Some poor father a drunkard.
Dear mother's peace to destroy;
Some sweet daughter, heart broken
Some mother's own precious boy,
Each one, may have this Savior,
If they will only come—
For He is waiting to save you,
Come and make heaven your home.

67

HE IS COMING.

F. M. G. FRANK M. GRAHAM.



CHORUS. D. S.



No. 68. GATHERING GOLDEN SHEAVES.

JENNIE WILSON. D. W. CRIST.

1. Work for the Lord in His harvest wide, Gath - - 'ring gol-den sheaves;
2. Grand is the task that be-fore thee lies, gath'ring golden sheaves;
3. Toil on thro' wea-ri-ness, tears and pain, Gath'ring golden sheaves;

Toil from the morning till ev - en - tide,
Glad - ly for garn-ers beyond the skies,
Rich is the prize which the faithful gain,

Gath - - 'ring golden sheaves; Reapers are few and the
Bring to the Mas-ter a
Gath'ring golden sheaves, golden sheaves; Heaven's sweet rest shall the

field is vast, Haste for the moments are speeding fast, Lov-ing-ly la-
shining store, Reap-ing in time for the ev-er-more, Pa- tient-ly toil
reapers know, Bright in their crowns shall the star-gems glow, Won while they toiled

bor while strength shall last, Gath - - 'ring golden sheaves;
till the harvest's o'er,
in the field be-low, Gath'ring golden sheaves, gath'ring golden sheaves,

Used by per. of D. W. Crist, Moultrie, O.

GATHERING GOLDEN SHEAVES. Concluded.

CHORUS.

Gath - - 'ring golden sheaves; Gath - 'ring
Gath'ring golden sheaves, gath'ring golden sheaves; Gath'ring golden sheaves,

gol - den sheaves, While the hours swift-ly flee, for e-
gath'ring gol-den sheaves,

Rit.

ter - ni - ty, Gath - - 'ring golden sheaves.
Gath'ring golden sheaves, gath'ring golden sheaves.

No. 69. WOODWORTH. L. M.

CHARLOTTE ELLIOTT. WM. B. BRADBURY.

1. Just as I am, without one plea, But that Thy blood was shed for me,
2. Just as I am, and waiting not To rid my soul of one dark blot—
3. Just as I am, tho' toss'd a-bout With many a conflict, many a doubt,
4. Just as I am, Thou wilt receive, Wilt welcome, pardon, cleanse, relieve,
5. Just as I am, Thy love unknown, Has broken ev -'ry bar-rier down;

And that Thou bid'st me come to Thee, O Lamb of God, I come, I come!
To Thee, whose blood can cleanse each spot, O Lamb of God, I come, I come!
With fears within, and foes without—O Lamb of God, I come, I come!
Because Thy prom-ise I be-lieve-- O Lamb of God, I come, I come!
Now to be Thine, yea, Thine alone, O Lamb of God, I come, I come!

ON THE OTHER SIDE OF JORDAN.

F. L. S. Better as a Solo. J. B. VAUGHAN.

1. He had one song in meet-in', an' he sung it long and loud,
2. Rest of us lov'd "Campmeetin'," an' ol' "A-maz-in' Grace,"
3. 'Pear'd like of all the broth-er-in' in them ol' sing-in' ranks
4. There was lots o' com-fort in it— the cross-in' Jor-dan stream
5. One day we missed his presence from out the sing-in' throng,

Till the brotherin' caught the cho-rus, an' it stirr'd the sing-in' crowd,
An' "I kin read my ti-tles clear" warn't never out o' place;
He wuz the on-ly one that stood on Jor-dan's storm-y banks;
To the hap-py lan' o' Ca-naan that we see as in a dream;
But think-in' of him, tear-ful, we still kept up in his song;

Went ris-in o'er the raft-ers an' reach-in' fer the sky,—
But jest ask him to raise a tune— he'd make his fa-v'rit fly,—
An' we knowed he seen the fields o' green the— mansions in the sky
Oh, sor-row'll soon be o-ver— the sun will light the sky
An' we know that we will meet him where no tear-draps dim the eye

FINE.

"On the oth-er side of Jor-dan, by an' by, by an' by!"

D.S.—On the oth-er side of Jor-dan, by and by, by and by.

Owned by J. B. Vaughan.

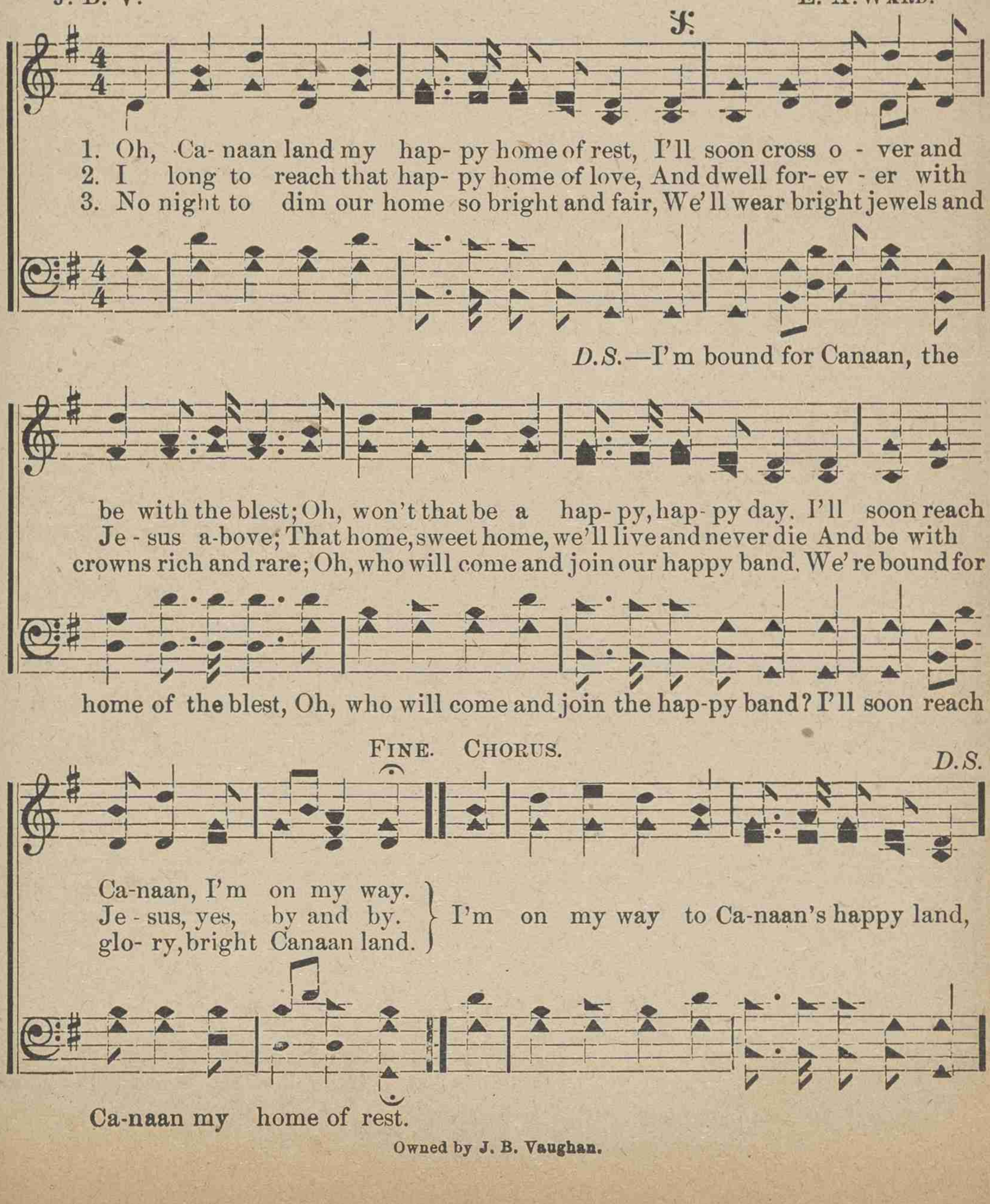
ON THE OTHER SIDE OF JORDAN.—Concluded.

CHORUS. D.S.



BOUND FOR CANAAN.

J. B. V. E. A. WARD.



FINE. CHORUS. D.S.



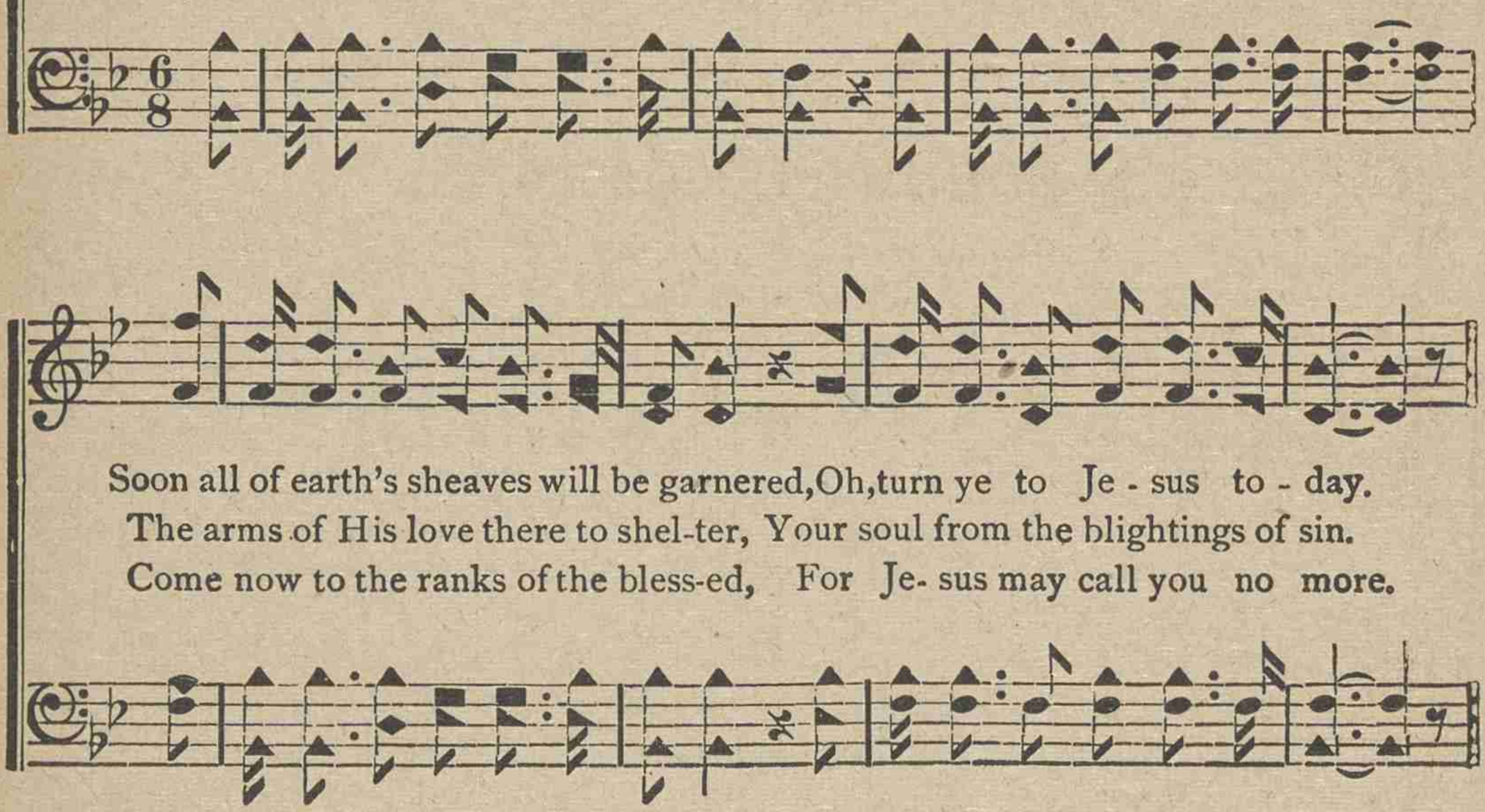
Owned by J. B. Vaughan.

No. 72. TURN YE TO JESUS.

IDA L. REED. J. B. VAUGHAN.



1. Oh, sinner, the har-vest is pass ing, The summer is gliding a - way,
2. The Lord of the har-vest is wait-ing, To bless and to gath-er you in,
3. Oh, sinner, the har-vest is pass-ing, The summer will shortly be o'er,



Soon all of earth's sheaves will be garnered, Oh, turn ye to Je - sus to - day.
The arms of His love there to shel-ter, Your soul from the blightings of sin.
Come now to the ranks of the bless-ed, For Je- sus may call you no more.

CHORUS.



Turn ye to Je - sus, oh, turn ye to- day, Why will ye ling - er, oh,

why will ye die? Oh, turn, turn ye to- day, Turn ye to Je-sus to - day.

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No. 73. THERE'S A LIGHT AT THE RIVER.

Capt. D. MERRITT CASEY. C. D. OVERTON, harmony by H. A. R. HORTON.

1. There's a deep tur - bid riv - er flow-ing on be-fore, And its
2. O'er the dark foam-ing wa - ters, from the un- seen shore, An - gel
3. Ma - ny forms we have lov'd are from their homes remov'd, Dip their
4. To this deep end- less riv - er, we must one day come, And we'll

wa- ters are deep and wide, But faith sees a light, yes, a beacon bright,
bands in their beauty glide, And will bear us a-way to the realms of day,
wings in the mystic tide, They have pass'd o'er the deep, where they'll ne'er more weep,
cross o'er its wa- ters wide, How hap - py we'll be, if by faith we see

CHORUS.

Just down by the riv-er side.
In- to light on the oth-er side.
In the light on the oth-er side.
The light on the oth-er side.

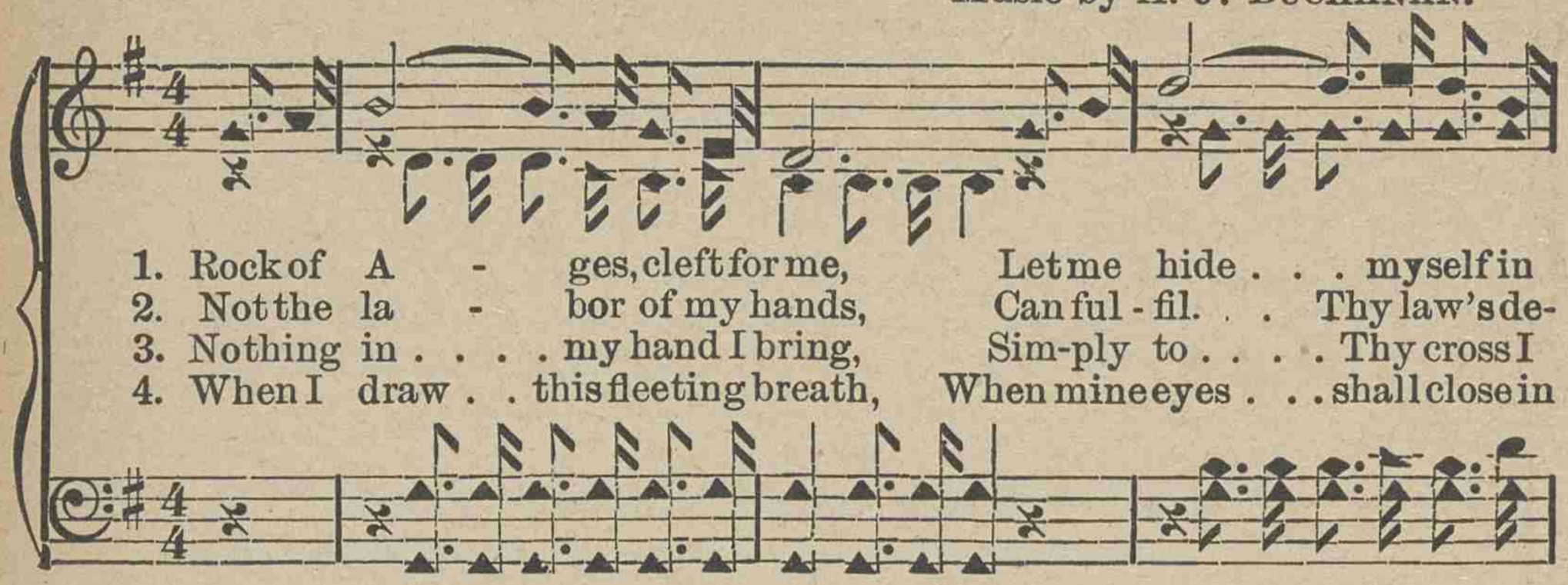
There's a light at the riv- er, a
light at the riv- er, A light at the riv - er I can see,
by faith,
My Lord will stand and hold in His hand, A light at the riv-er for me.

By per. of H. A. R. Horton.

No. 74. NEW ROCK OF AGES.

JOHN 19 : 34.

Music by A. J. BUCHANAN.



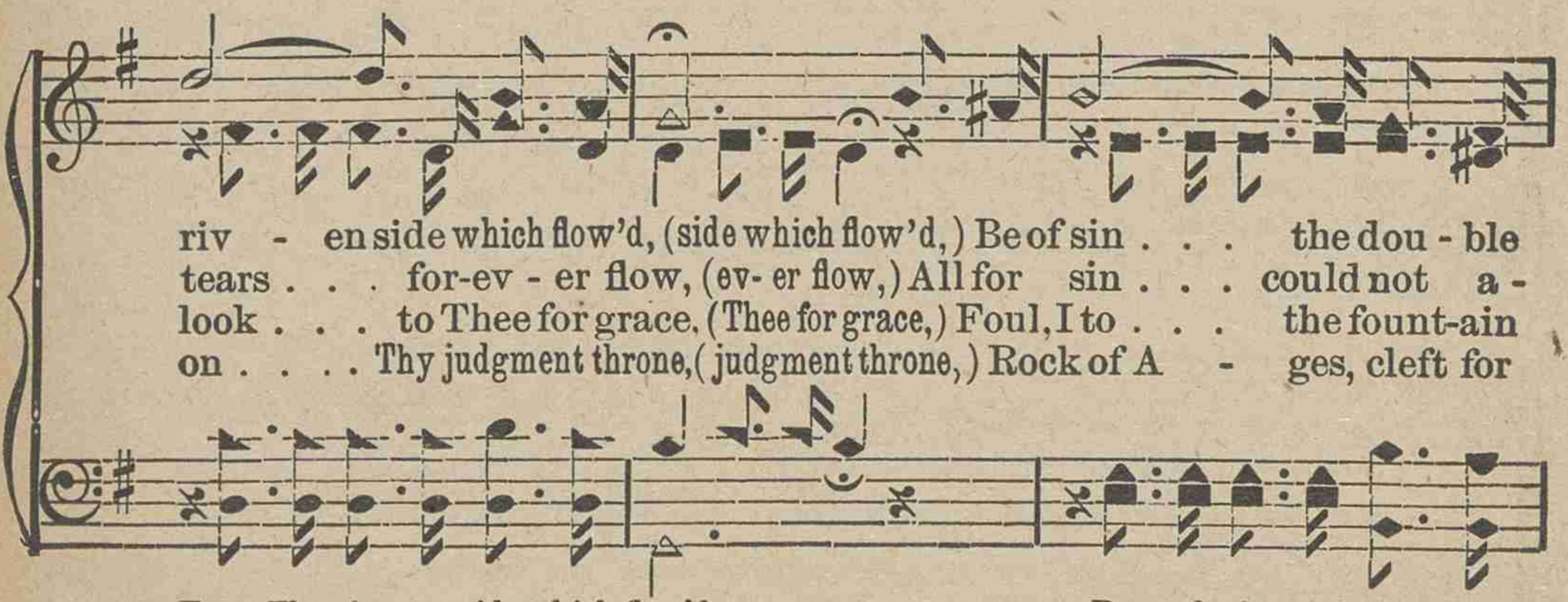
1. Rock of A - ges, cleft for me, Let me hide . . . myself in
2. Not the la - bor of my hands, Can ful - fil . . . Thy law's de-
3. Nothing in . . . . my hand I bring, Sim-ply to . . . . Thy cross I
4. When I draw . . this fleeting breath, When mine eyes . . . shall close in

1. Rock of A- ges, cleft for me, cleft for me, Let me hide my-self in
2. Not the la- bor of my hands, of my hands, Can ful-fil Thy law's de -
3. Noth-ing in my hand I bring, hand I bring, Sim- ply to Thy cross I
4. When I draw this fleeting breath, fleeting breath, When mine eyes shall close in



Thee, Let the wa - ter and the blood, From Thy
mands, Could my zeal . . . no res- pite know, Could my
cling, Nak - ed, come . . . to Thee for dress, Help- less,
death, When I soar . . . to worlds unknown, See Thee

Thee, self in Thee, Let the wa - ter and the blood, and the blood,
mands, law's demands, Could my zeal no res - pite know, res- pite know,
cling, cross I cling, Nak-ed, come to Thee for dress, Thee for dress,
death, close in death, When I soar to worlds unknown, worlds unknown,

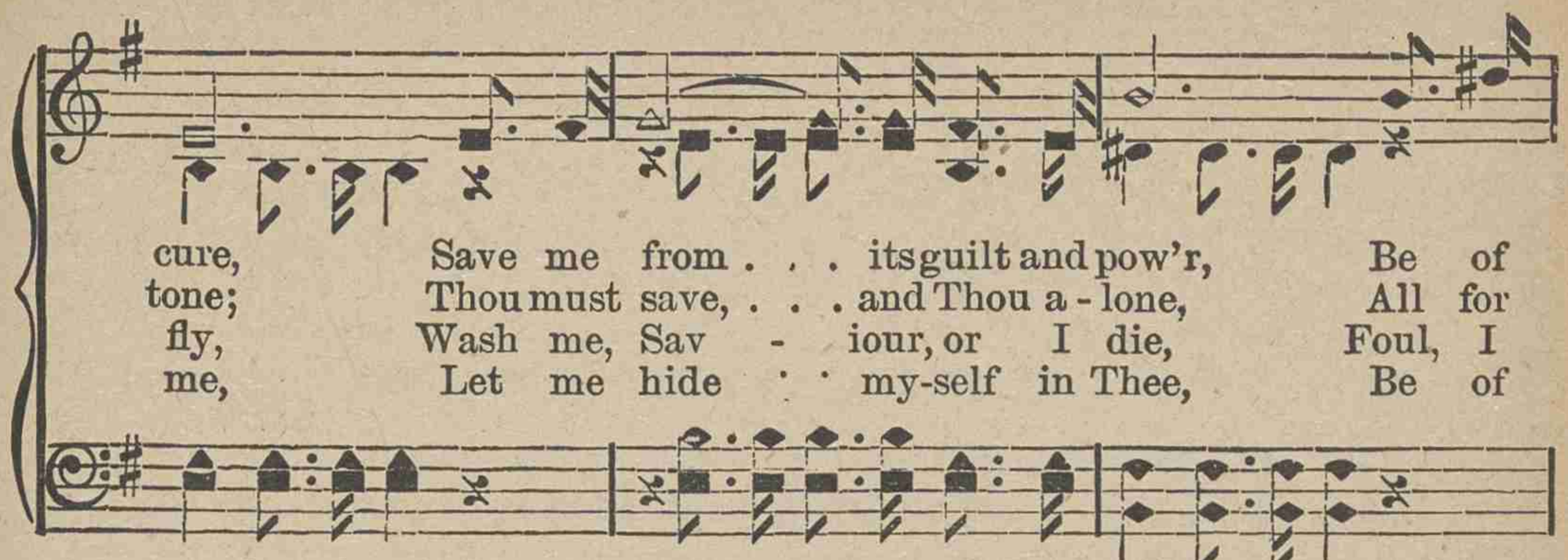


riv - en side which flow'd, (side which flow'd,) Be of sin . . . the dou - ble
tears . . . for-ev - er flow, (ev- er flow,) All for sin . . . could not a -
look . . . to Thee for grace, (Thee for grace,) Foul, I to . . . the fount-ain
on . . . . Thy judgment throne, (judgment throne,) Rock of A - ges, cleft for

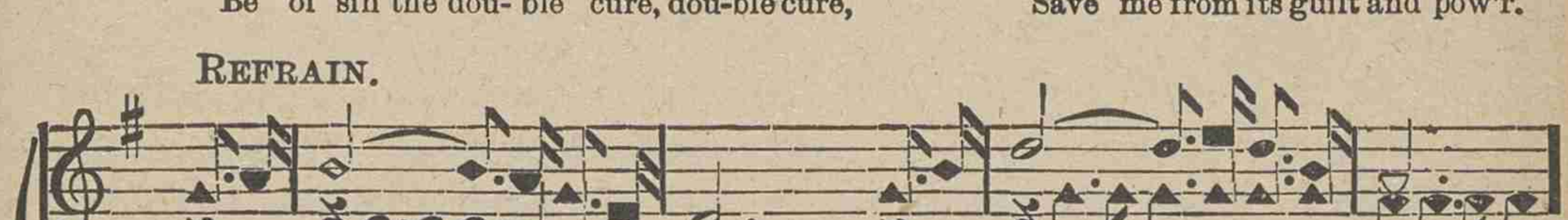
From Thy riv - en side which flow'd, Be of sin the dou - ble
Could my tears for - ev - er flow, All for sin could not a -
Help- less, look to Thee for grace, Foul, I to the fount - ain
See Thee on Thy judg-ment throne, Rock of A - ges cleft for

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NEW ROCK OF AGES. Concluded.

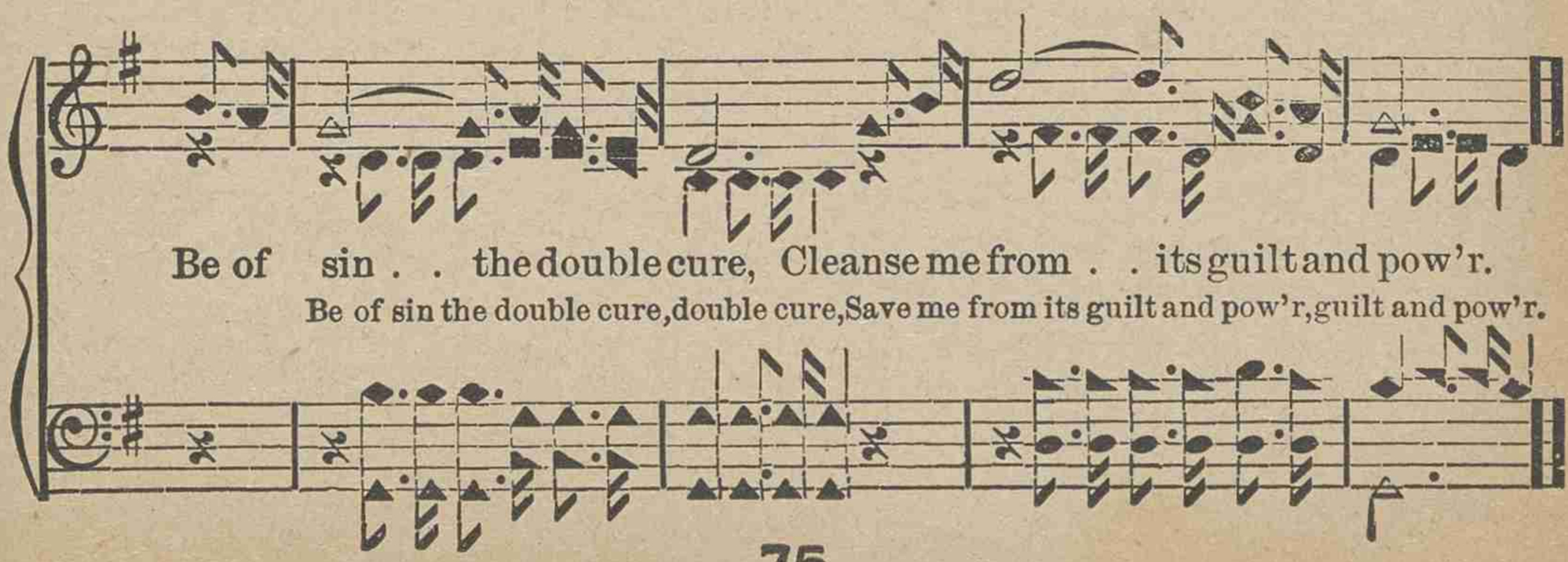






REFRAIN.





No. 75. 'TWILL BE GLORY BY AND BY.

"—then shall ye also appear with Him in glory."—Col. 3: 4.

Words and Music by J. B. VAUGHAN.

1. My Re-deem - er has gone to pre - pare, (in the sky,) Bless-ed
2. I've no treas-ures to bind me be - low, (here be-low,) In this
3. I shall sing home at last by and by, (by and by,) And my

man-sions of rest by and by; (by and by;) Soon He'll
land full of sor - row and woe; (here be - low;) All my
voice will be tuned to the lyre; (heavn'ly lyre;) There my

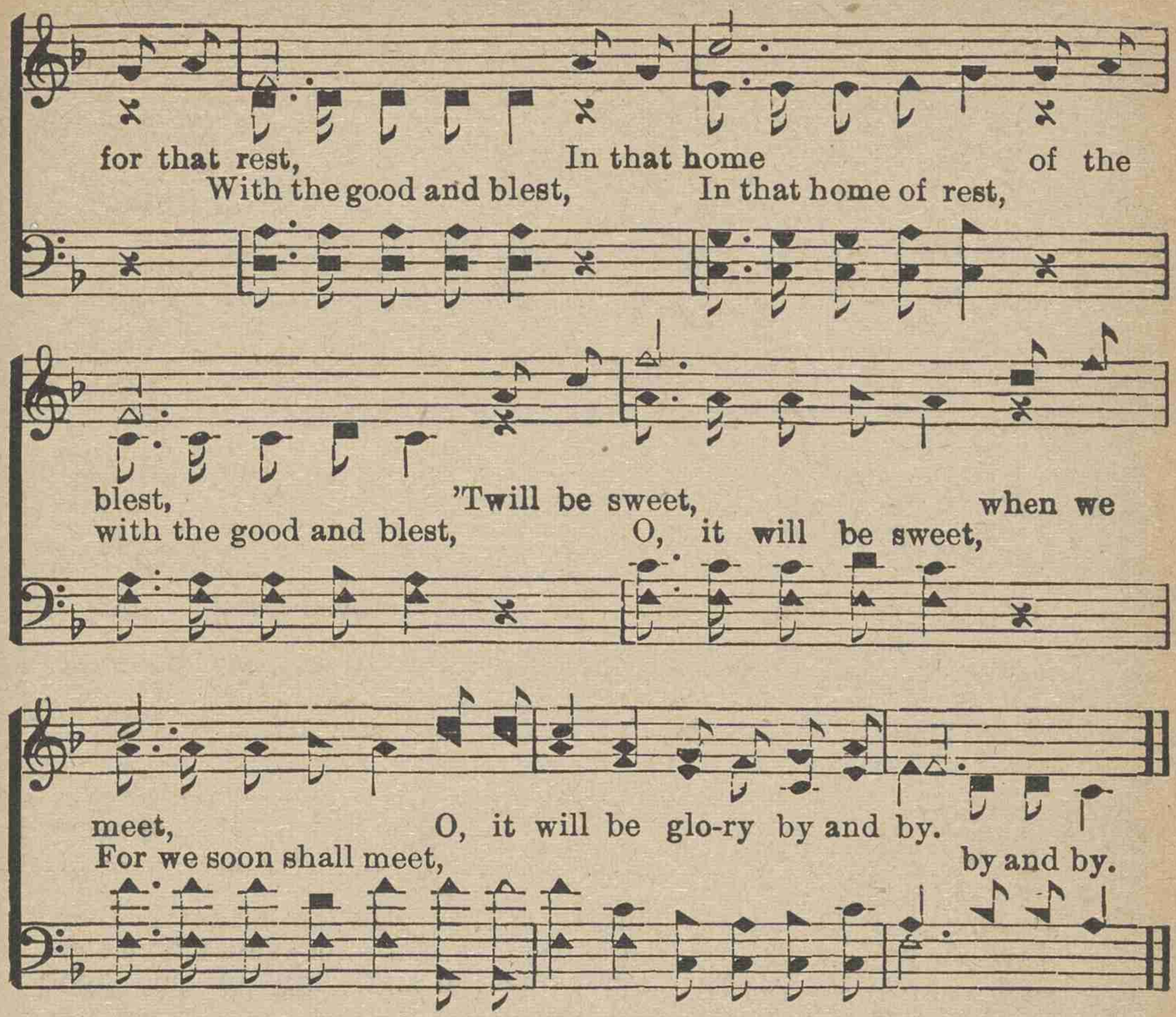
call me home to rest, with the ransomed and the blest, For it
treas-ures are a - bove, in that land of peace and love, Soon I'll
song shall ev - er be, home at last be-yond the sea, It will

CHORUS.

all will be glo - ry by and by. (over there.) How I long,
go and shall rest for evermore. (ev-er-more.)
all soon be glo - ry by and by. (by and by.) How I long for rest,

Used by per. of J. B. Vaughan.

'TWILL BE GLORY BY AND BY. Concluded.



No. 76. DID CHRIST O'ER SINNERS WEEP?

BEDDOME. Dr. LOWELL MASON.



HE HAS SAVED MY SOUL.

F. M. G. FRANK M. GRAHAM.

1. I'm so glad to tell to you what the Lord has done for me,
2. When I gave my-self to Him, He so kind-ly took me in,
3. Now His blood has reached my heart, and has made it pure and white,
4. Now I wish that all the world might this pre-cious joy ob-tain,
5. Now I've sung my lit-tle song, and how can you think it wrong?

Hal-le-lu jah, He has saved my soul;

f.

He for-gave me all my sins, and His grace has made me free.
Then the an-gels did re-joice o'er a sin-ner saved from sin;
And I love to do His will while I'm walk-ing in the light:
He'll for-give you all your sins, and ex-tract the ver-y stain;
Oh, I hope we'll meet in heav'n, there with all that hap-py throng.

My Sav-ior died for me that from sin I might be free;

Fine. CHORUS.

Hal-le-lu-jah, He has sav'd my soul. Oh, the joy I have found, it

Hal-le-lu-jah, He has sav'd my soul.

D. S.

nev-er can be told, Nor it nev-er shall be sold, for its more to me than gold,

No. 78. STORM THE FORT.

Rev. J. B. VINTON. J. H. TENNEY.

1. Ho! my comrades see the sig - nal Je - sus waves on high;
2. See! the loft - y walls are frown-ing, Held by Sa - tan's pow'r;
3. See! the pro-phets now are show- ing How the fort must fall;
4. Fierce and long the siege has last - ed, How the end is near;

Sa - tan's bat - tle - ments are reel - ing; Hear our cap-tain's cry,
Sin enshrouds the world in dark - ness; Now's the storm-ing hour.
There is no such thing as fail - ing; Shout my comrades all.
On - ward leads our great com- mand - er; Cheer, my comrades, cheer!

CHORUS.

"Storm the fort! for I am lead - ing! I have shown you how!"

Shout the an - swer back to heav- en, "We are read - y now!"

Copyright, 1891, by J. H. Tenney.

79. REST FOR THE WEARY SOUL.

LAURA E. NEWELL. GEO. E. HOLSINGER.

1. Tho' our wea - ry feet may fal - ter let us trust in Christ, While
2. He will light the way we trav - el to His king - dom blest, His
3. "Who-so - ev - er will may come" saith Je-sus, hear His voice! He
4. Ma - ny souls may rest se - cure - ly on His prom - ise sweet, Re-

on our way to His home, For each soul may heed His blessed in-vi-
love il - lum - ines the road, If we'll on - ly look to Je - sus He will
calls to you and to me, Oh, He knows the way is lonely and would
joic - ing on-ward may go, T'wards the por-tals of the City, bright e-

CHORUS.

ta - tion, To Him He bids us "Come."
guide us, To His di - vine a - bode. Come to Je - sus,
aid us, With ten - der sym - pa - thy. On - ly come to Je - sus,
ter - nal, His par - don all my know.

Come to Him to-day, He waits to bless us, seek Him now, Come to
seek Him now,

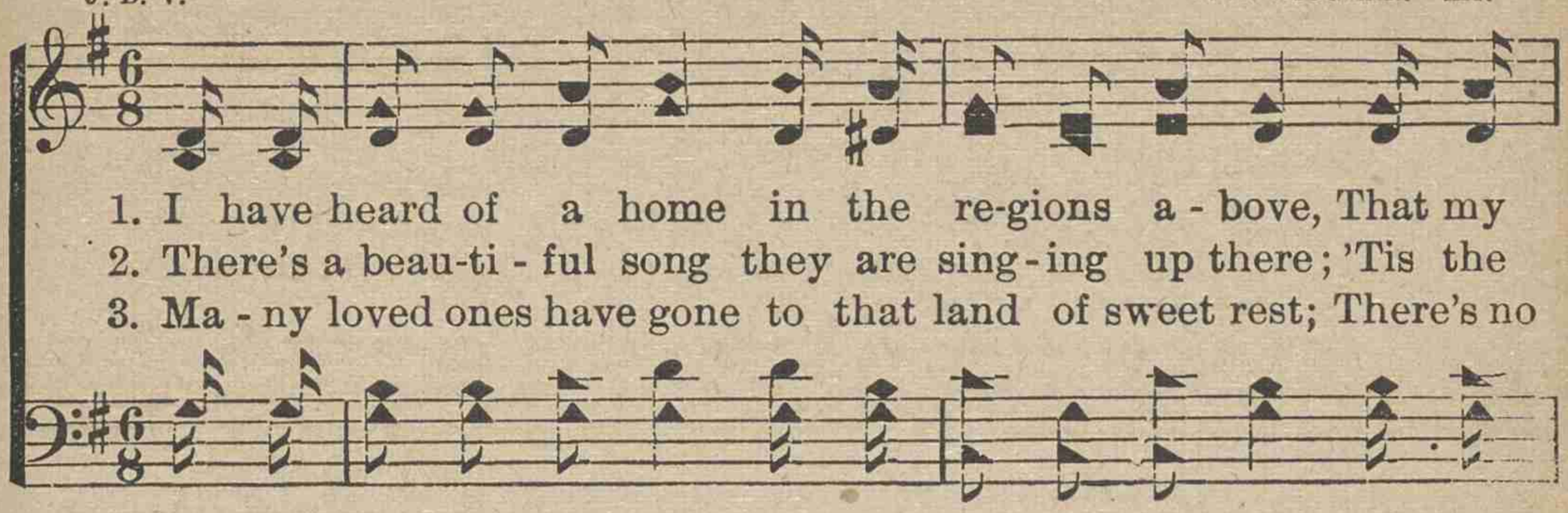
Je - sus, choose the bet-ter way, And be-fore Him in rev'rence bow.
Je - sus, will you.

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No. 80. BEAUTIFUL GOLDEN SOMEWHERE.

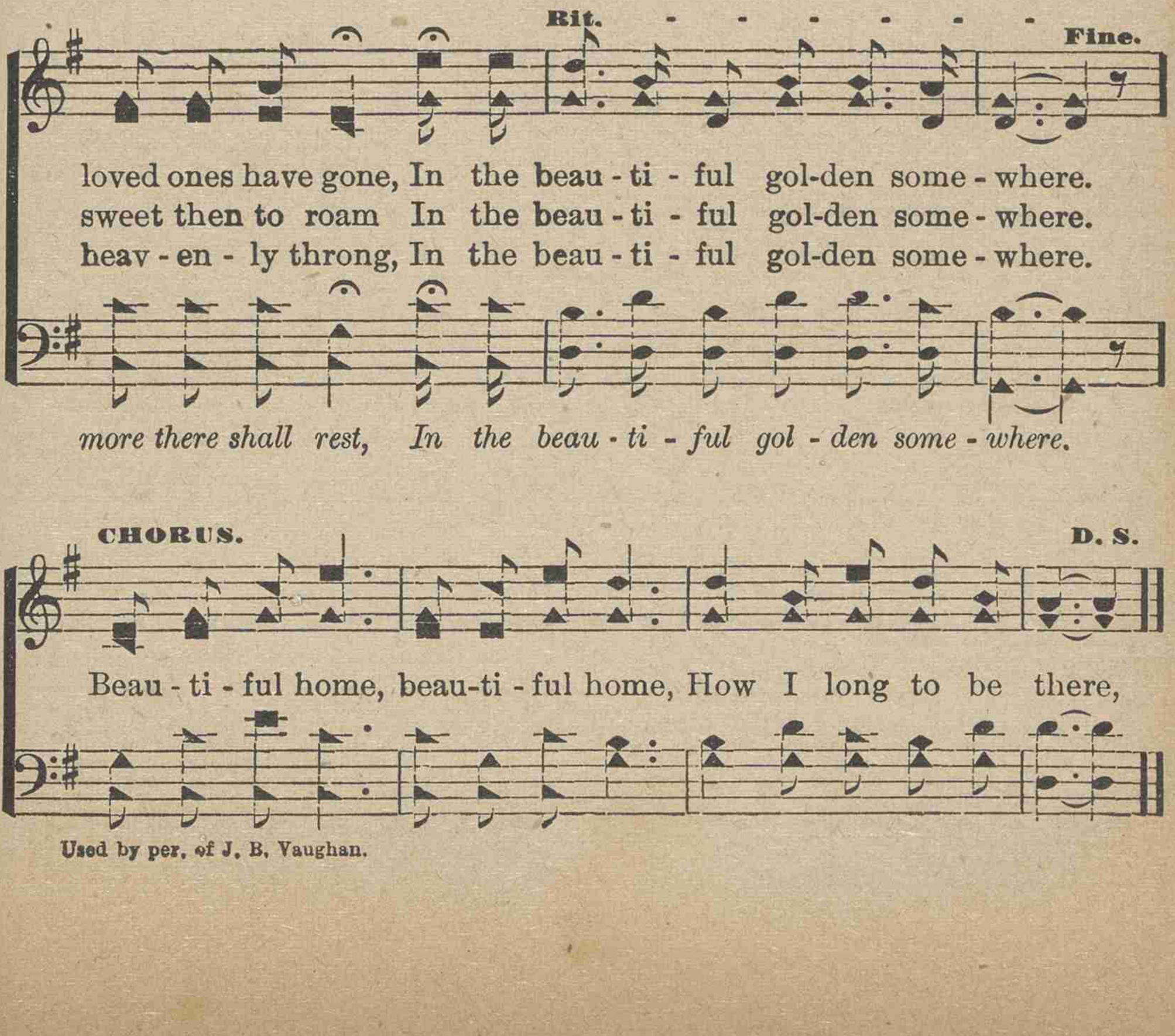
"And the inhabitants shall not say, I am sick."—Isa. 33: 24.

J. B. V. J. B. VAUGHAN. Arr.





D. S. *Where the pure and the blest, ev - er*



Used by per. of J. B. Vaughan.

No. 81. COME, SING OF THE SAVIOUR.

"At midnight Paul and Silas prayed and sang praises unto God.—Acts 16: 25.

Rev. J. D. GOLD, Ph. D. D. E. DORTCH.

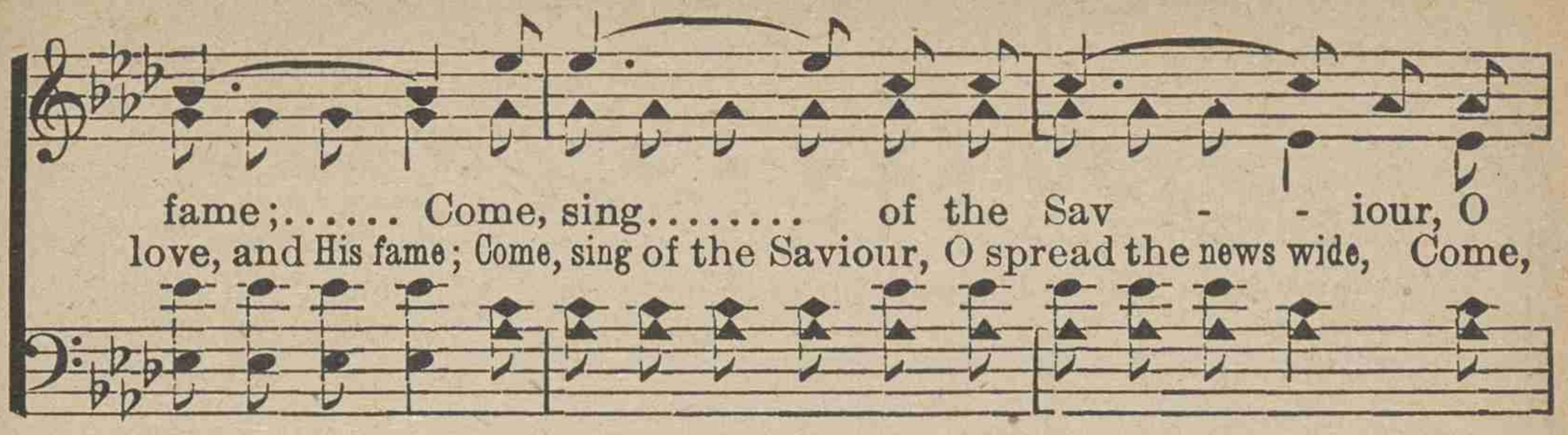
1. Come, sing of the Saviour, no sadness have we Since Jesus atoned for our sins on the tree, We'll scatter the ti-dings to each distant shore, Till
2. Come, sing of the Saviour, O tell of His love Who came to earth's hovels from mansions above; Let each vie with oth-er in waft-ing a-broad, The
3. Come, sing of the Saviour, till no one be heard To ad-vo-cate e-vil or scoff at His word, Till all shall u-nite in one anthem of praise, To
4. Come, sing of the Saviour, wherever you be; He was not ashamed of a sin-ner like thee; Then shout His hosannas un-til earth and sky Shall

CHORUS.

sin and its sad-ness af-flict them no more. Come sing..... of the song of re-un-ion 'twixt man and his God.
Je-sus, E-man-u-el, an-cient of days.
ring with the glo-ries of Je-sus on high. Come, sing of the Saviour, O Sav-iour, O praise..... His sweet name;..... We'll praise His sweet name, Come, sing of the Saviour, O praise His sweet name;
tell..... of His mer-cy, His love,..... and His tell of His mercy, His love and His fame, We'll tell of His mercy, His

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COME, SING OF THE SAVIOUR. Concluded.





No. 82. OLIVET.

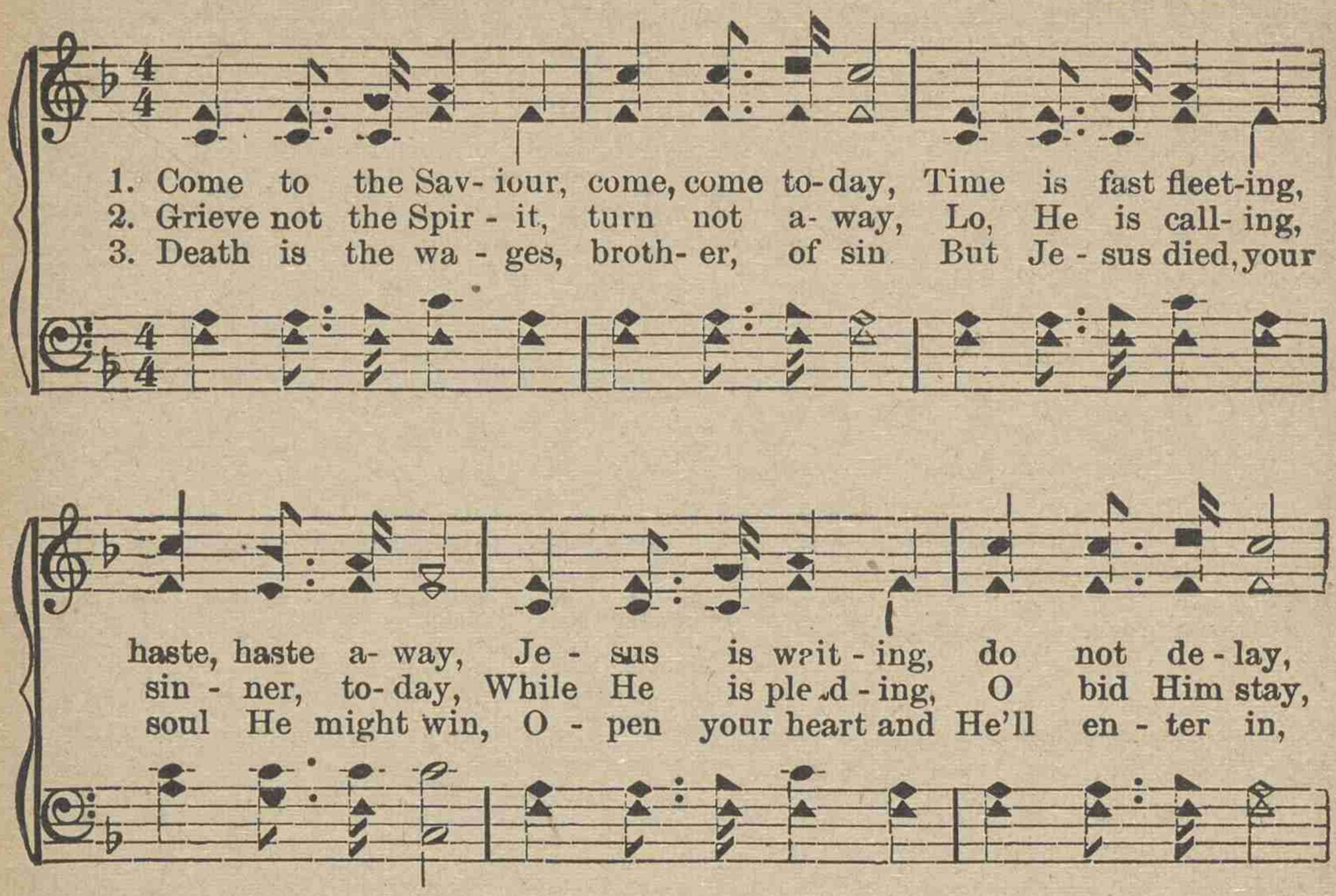
Dr. LOWELL MASON.





No. 83. JESUS WILL SAVE YOU NOW.

JAMES EARLEY. J. B. VAUGHAN.



CHORUS.



HOME WITH JESUS.

L. C. T. L. C. TAYLOR.

1. Oh, I long to go home to my Sav - iour, And be with the lov'd
2. What a meet-ing 'twill be o - ver yon - der, When Je - sus shall whis-
3. Will you come to the Sav-iour poor sin - ner? He's ten- der- ly call -

ones at rest; In that land free from sin and from sor - row, There to
per, come home; Oh, how sweet when we meet with the lov'd ones, And thro'
ing for thee; Will you come and be-lieve in His mer - cy? He has

D.S.—We will dwell with the good o - ver yon - der, Free from

FINE. CHORUS.

dwell with the good and the blest.
fields of E - lys - ian to roam.
of - fer'd so full and so free.
} Home with Je - - sus, bless-ed

troub - le, from sor - row and care, Home with Je - sus my Saviour how

Sav - - - iour, In that beau - ti - ful home o - ver there.

sweet it will be In that beau - ti - ful home o - ver there.

D.S.

J. B. Vaughan, owner.

No. 85. GOD IS LOVE.

J. D. V. John 4: 8. St. John 3: 16. JAS. D. VAUGHAN.

Con spirito.

1. We will sing the precious sto-ry of our Fa-ther's love, God is love, God is love; Till we reach our home in glo-ry, then we'll sing above, God is love,.....
2. God so loved poor dy-ing sin-ners that His Son He gave, God is love, God is love; Who-so-e'er be-liev-eth in Him He will sure-ly save, God is love,.....
3. Hear the sweet and wondrous message that is ev-er blest, God is love, God is love; "Come, ye wea-ry, heav-y la-den, I will give you rest," God is love,.....

God is love, God is love, yes, God is love.
God is love, God is love, yes, God is love.
God is love, God is love, yes, God is love,
God is love,

CHORUS.

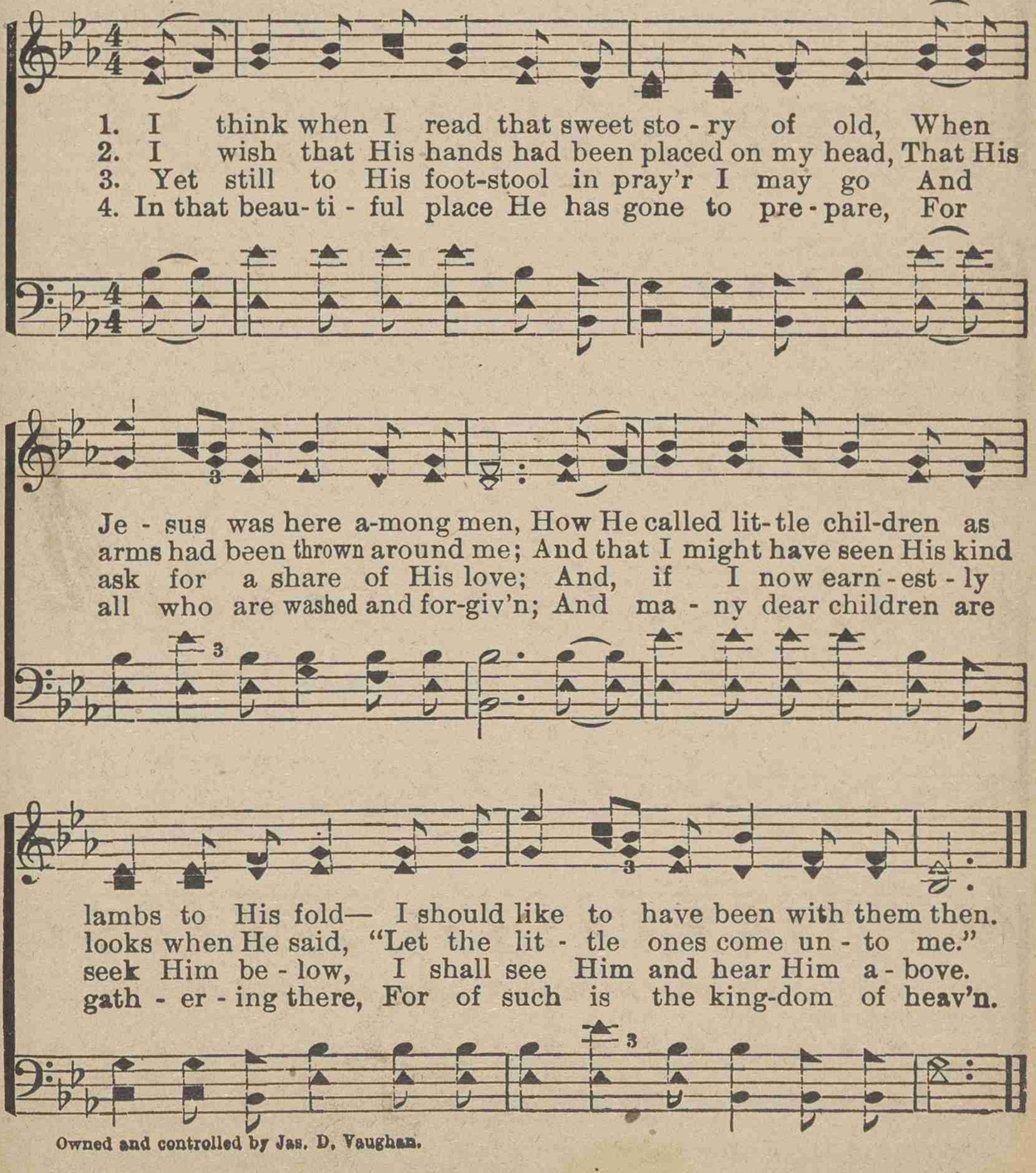
God is love, God is love, God is love, God is love, We will sing the precious sto-ry, God is love, God is love, God is love, God is love, Till we reach our home in glo-ry, then we'll God is love,

Owned and controlled by Jas. D. Vaughan.



No. 86. THE SWEETEST STORY EVER TOLD.

JEMIMA LUKE. JAS. D. VAUGHAN.



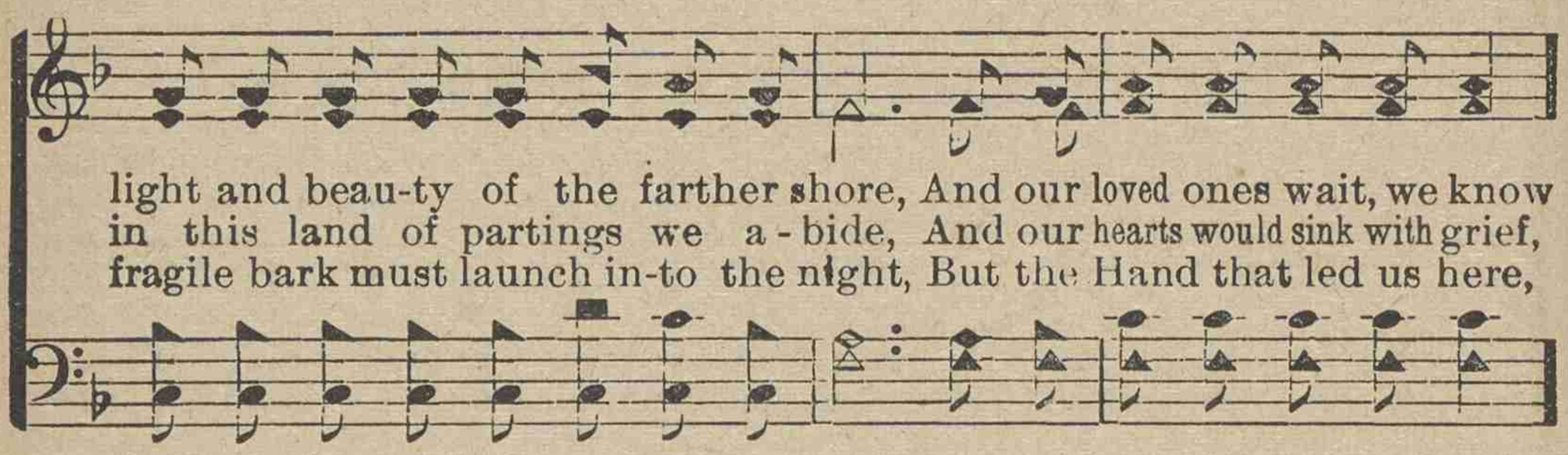
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No. 87. GOLDEN HARPS.

P. HARTSOUGH. J. H. FILLMORE.

May be used as a Soprano and Tenor Duet.







Copyright, 1898, by J. H. Fillmore. Used by per.

While we shrink and fear to go, To that sunny land to dwell for ev-er-more.

No. 88. LEAD ME ON.

Words arr. **With animation.** H. A. R. HORTON.

1. Trave-ling to the bet-ter land O'er the desert's scorching sand, Fa-ther, let me
2. When at Marah, parch'd with heat, I the sparkling fountain greet, Make the bit-ter
3. When I stand on Jordan's brink, Nev-er let me fear or shrink; Hold me, Father,
4. When the vic-to - ry is won, And e - ter-nal life be - gun, Take my hand and

CHORUS.

grasp Thy hand; Lead me on, Oh, lead me on! Take my hand,.... and lead me
wa - ter sweet; Lead me on, Oh, lead me on!
lest I sink; Lead me on, Oh, lead me on!
lead me on; Lead me on, Oh, lead me on! Take my hand and lead me

on;..... Lead me on to that bet - ter land,..... Lead me
on, lead me on; bet - ter land,

on;..... Oh, lead me on,..... Lead me on to that bet-ter land.....
Lead me on, Lead me on, Lead me on.

Copyright, 1895, by H. A. R. Horton.

89. WE WANT THE WORLD TO KNOW.

Rev. W. C. MARTIN. GEO. B. HOLSINGER.

1. Might-y is the Lord, our God, Sure de-fense from ev - 'ry foe,
2. Tho' the world combine its might 'Gainst the church, we will not fear;
3. All the a - ges but con - firm What our eyes have oft - en seen;
4. Tho' the weight of sor - row fall, And He seem to hide His face,

And the church is His a - bode; This we want the world to know.
God its feeble strength will blight, And de - fend His chil-dren dear.
Suc - cor comes to God's in - firm, When they on His prom-ise lean.
For His prom-ised help we call, And He pours out all His grace.

REFRAIN.

We want the world to know it, We dai - ly try to show it, The
Lord in Zi - on still is great to-day; We want the world to know
great to-day;
it, We dai - ly try to show it, And cheerfully the Lord, our God, o-bey.

Copyright, 1900, by Geo. B. Holsinger, Bridgewater, Va.

90. # OH, TURN YE TO JESUS.

F. M. G. FRANK M. GRAHAM.

1. Oh, turn ye to Je - sus, for why will ye perish? The Sav-ior is call - ing, Oh, sin - ner to - day; Then flee from the dark-ness, break
2. Ah, soon will the har-vest be end - ed, and o-ver, And some precious soul will be left all a - lone; A lone - ly pos - i - tion and
3. Just think of the glo - ry for all who are worthy, That Je-sus has purchased for you and for me; A bright hap - py man - sion for

D. S. *For soon comes the darkness, and*

FINE.

loose, from the bondage; Oh, hasten, poor sin-ner, oh, hast - en a - way.
sad, sad con - di - tion, No hope now of heaven, that bright happy home.
ev-'ry true Christian; Oh, tar - ry not, sin - ner but come and be free.

then comes the sadness; Oh, hasten, poor sinner, oh, come while you may.

CHORUS. D. S.

Then come, sin - ner, hast - en, Je-sus is call-ing to - day.
Then come sin-ner, hast-en, oh, hast-en a-way! Je - sus is call - ing is call-ing to - day.

No. 91. HOME-LAND OF HEAVEN.

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

Mrs. R. A. EVILSIZER. ELBERT B. FOWLER.

Andantino con espress.

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

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

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

REFRAIN.

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

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No. 92. GOD SHALL WIPE ALL TEARS AWAY.

Rev. 21: 4.

J. D. V. JAS. D. VAUGHAN.

Duet.

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

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

CHORUS.

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

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

Owned and controlled by Jas. D. Vaughan.

No. 93. BEAUTIFUL HOME FAR ABOVE.

A. S. K. A. S. KIEFFER.

1. O that land of de-light where the hap - py an-gels dwell, Where the
2. Ma - ny loved ones are there in the bliss-ful land of light, That we
3. By and by we shall meet in that hap-py home so fair, We shall

saints of all a - ges re - side: O the bliss of that life nev - er
knew in our life's youthful day; And they oft vis - it us in the
join in that glad song of love; Prais-ing Je - sus our King who hath

mor - tal tongue can tell, As it flows on in one end-less tide.
still - y hours of night, Call-ing us to that home far a - way.
led us safe - ly there, From this life to that blest life a - bove.

CHORUS.

Beau-ti-ful home of the blest! beautiful land of sweet rest! Beau-ti-ful

tem-ple of love! beau-ti-ful home far above! In Thy mansions of

Used by per. of Aldine S. Kieffer, Dayton, Va.

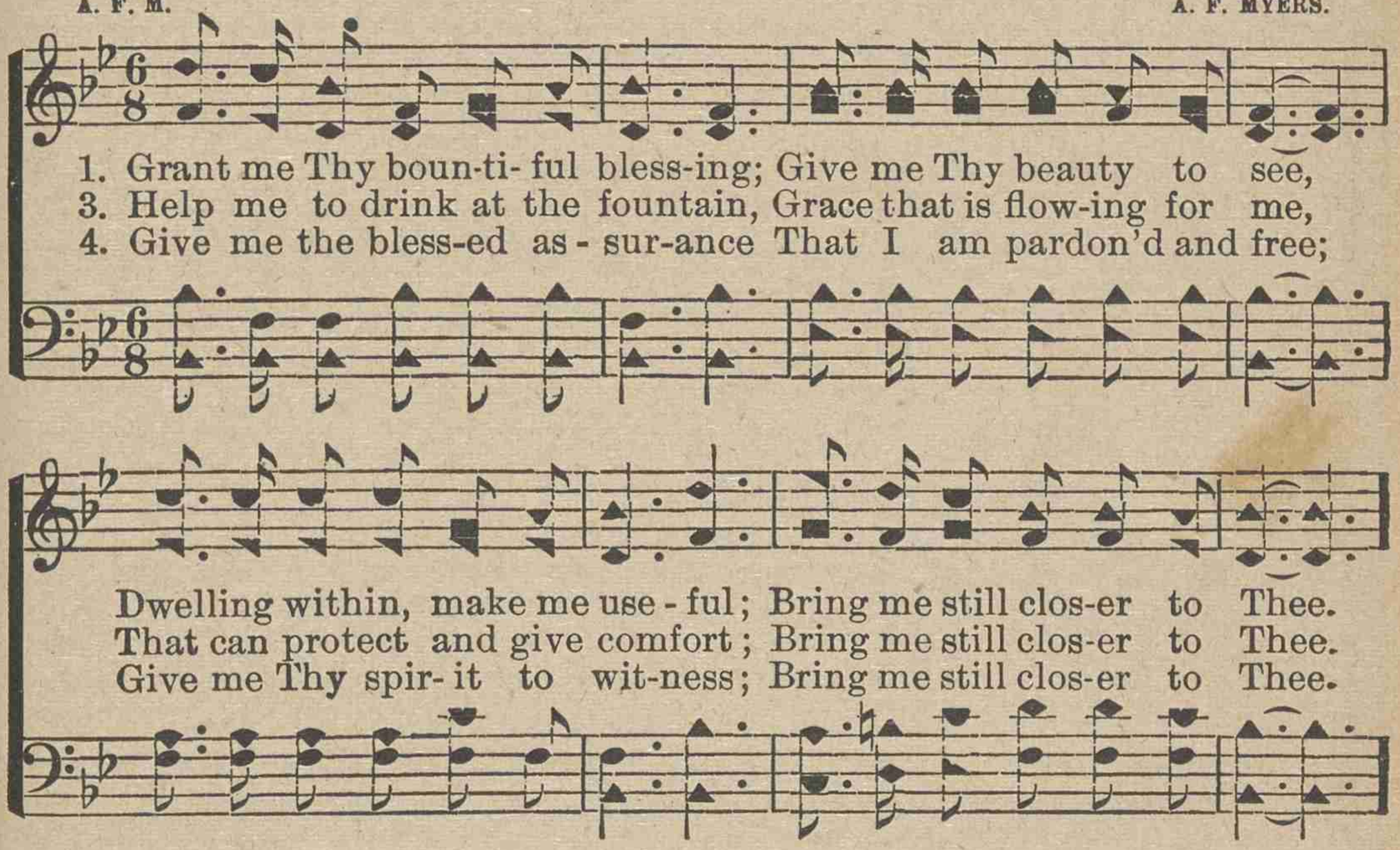
BEAUTIFUL HOME FAR ABOVE. Concluded.



No. 94. CLOSER TO THEE.

"But grow in grace and in the knowledge of our Lord."—2 Pet. 3: 18.

A. F. M. A. F. MYERS.





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95

The Gospel Railroad.

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

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M. E. WHITTEN. J. E. THOMAS.



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





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





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



The Gospel Railroad.



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



CHORUS.



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



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



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



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

Will You Meet Me Over There?

J. E. Thomas, owner.

J. B. VAUGHAN. J. B. VAUGHAN.

1. We shall meet no more to sev - er, o - ver there;
2. We shall meet who've long been part-ed, o - ver there;
3. We shall walk in spot - less rai-ment, o - ver there;

Where the flow'rs are blooming ev - er, o - ver there; Where the
Meet the sad and wea - ry heart-ed, o - ver there; There no
We shall walk the gold - en pavement, o - ver there; Death shall

D.S. *Will you meet me, will you meet me o - ver there? Oh, be-*

tree of life is growing, And the fragrant breezes blowing, Where the
gloom-y cloud of sorrow Shall disturb the bright tomorrow, But sweet
come no more to sever, We shall sing and shout for-ev-er, By the

lieve me, I en-treat you, In that cit - y bright I'll greet you, By the

FINE. CHORUS. D.S.

heav'nly lights are glowing, o-ver there. O-ver there, . o-ver there,
peace we e'er shall borrow, o-ver there.
shin-ing, crystal riv-er, o-ver there.

O-ver there, o-ver there.

grace of God I'll meet you, over there.

97

I'll Cling to the Rock!

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J. S. KIMBROUGH. Music and Chorus by J. E. THOMAS.

1. Oh Rock of Ages let me hide Within Thy cleft when storms arise; Be-
2. Oh Rock of Ages sol- id still When burning worlds have fled and gone; Safe
3. Oh Rock of Ages when I come To cross the stream with swollen tide, When

CHORUS.

neath Thy shadows to a - bide, While a - ges roll and nature dies. O
and secure oh, let me dwell, On Thee, the trusting pilgrims' home. O
life with all its work is done, Oh, let me in Thy shadows hide. O

Rock, O bless-ed Rock of A - ges, I will ev - er to Thee cling, Tho'

Rock, O Rock, O bless - ed Rock, to Thee I'll cling, Tho'

dark the conflicts be; And when I'm passing thro' death's valley, I will

dark the conflicts be; . . And when I'm passing thro' death's val - ley

shout Thy praise and sing, I'm clinging, clinging, ev - er un - to Thee!

still I'll sing, I'm clinging, clinging, ev- er un - to Thee!

I'm cling-ing, clinging,

Jesus Calls.

By per.

In memory of Prof. C. E. Leslie.

LAURA E. NEWELL. T. M. BOWDISH.

DUET.

1. Je-sus calls us, and He gen-tly Giv-eth His be - lov-ed sleep;
2. Wea-ry hearts may find sweet shelter, When they flee to Jesus' breast;
3. Look to heav'n when earth seems dreary, Trust in Je-sus, He will aid;
4. When the day of life is end-ed, May we meet to part no more,

Where the saints a - bide in heav-en, None may ev - er wake to weep.
And tho' storms of grief o'er-take us, In His love our souls may rest.
And tho' tempests sweep a-round you, You shall nev-er be dis-mayed.
In the Kingdom of the bless-ed, On the shin- ing gold-en shore.

CHORUS.

We shall meet . . . . . be - yond the riv - er,

We shall meet, . . . yes, we shall meet be-yond the riv - er,

We shall meet,

We shall meet be-yond the riv - er,

When the storms . . . . of life are o'er; . . . . .

When all the storms, the storms of life are o'er;

There to praise . . . . our dear Re-deem - er,

There to praise our dear Re-deem - er, there to praise our dear Re-deemer,

ad lib.

On that bright . . . e - ter - nal shore, e - ter - nal shore.

On that bright,

Jesus Lives.

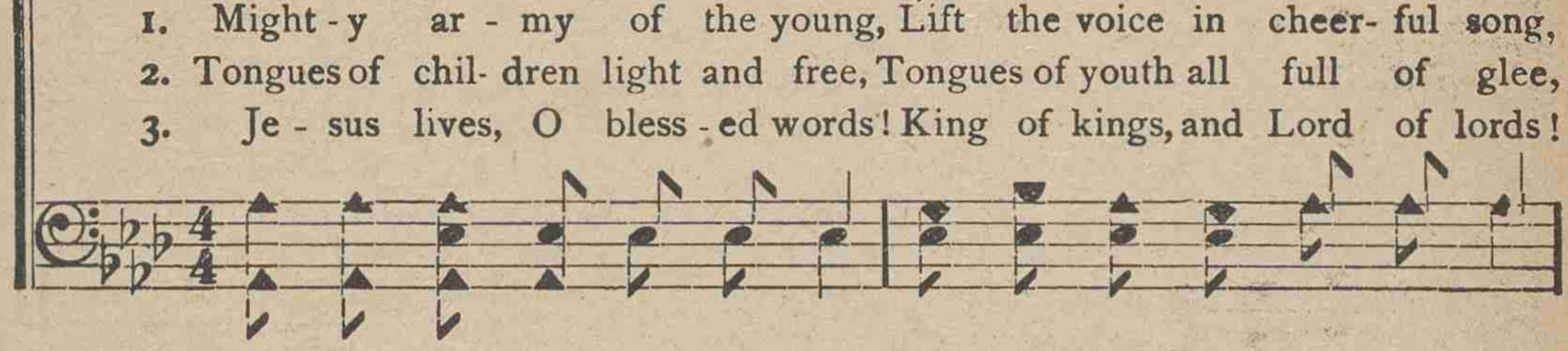
"For thou art my hope, O Lord God; thou art my trust from my youth."—Ps. 71. 5.

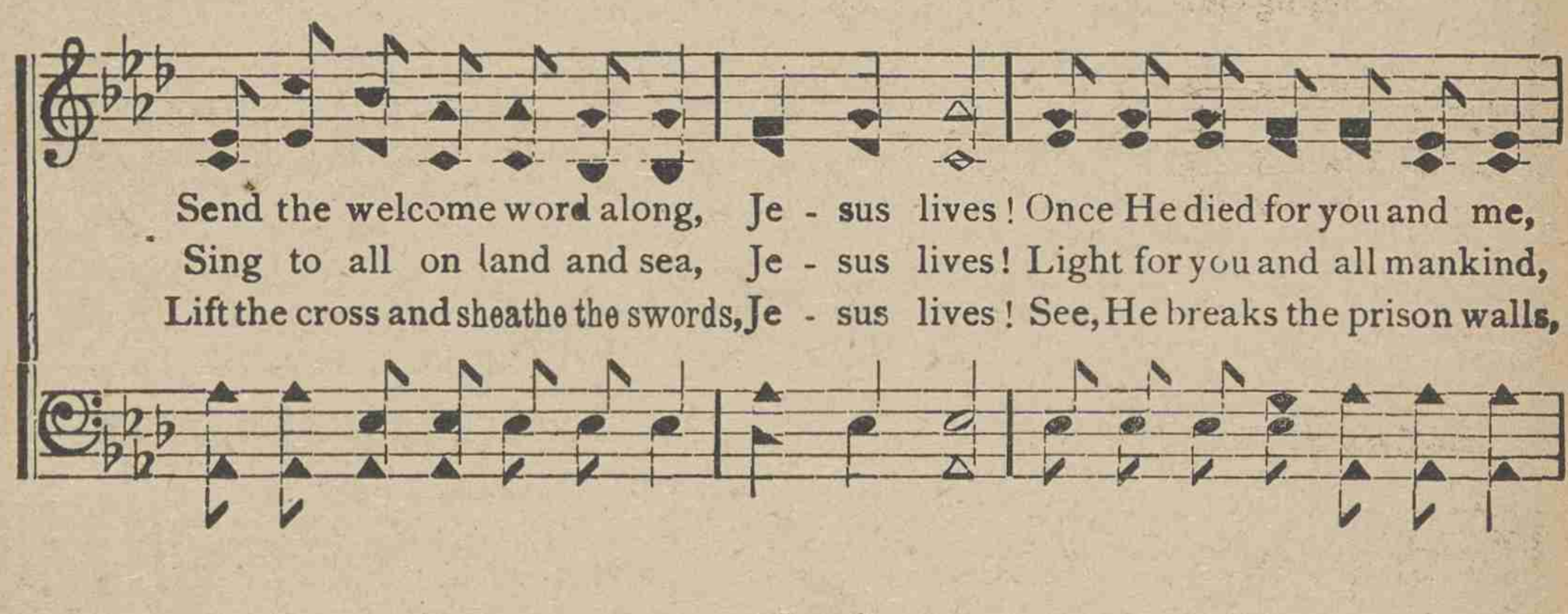
(For young people's societies.)

Rev. JOHN R. COLGAN. A. F. MYERS.

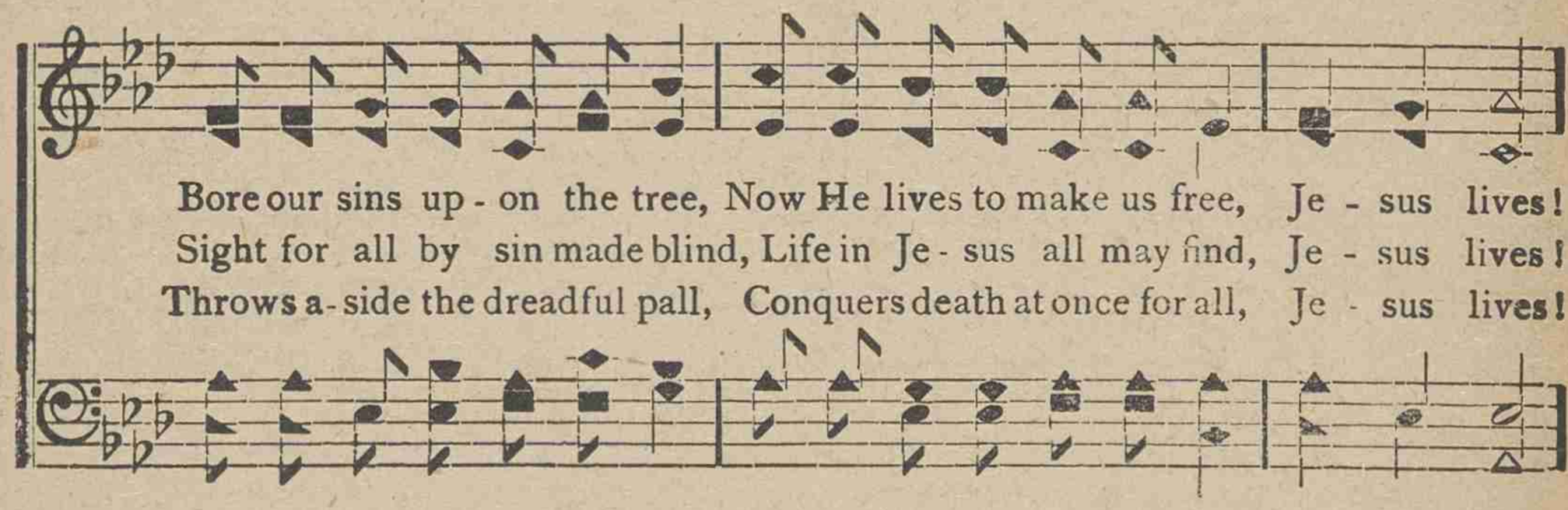


1. Might-y ar-my of the young, Lift the voice in cheer-ful song,
2. Tongues of chil-dren light and free, Tongues of youth all full of glee,
3. Je-sus lives, O bless-ed words! King of kings, and Lord of lords!





Send the welcome word along, Je-sus lives! Once He died for you and me,
Sing to all on land and sea, Je-sus lives! Light for you and all mankind,
Lift the cross and sheathe the swords, Je-sus lives! See, He breaks the prison walls,



Bore our sins up-on the tree, Now He lives to make us free, Je-sus lives!
Sight for all by sin made blind, Life in Je-sus all may find, Je-sus lives!
Throws a-side the dreadful pall, Conquers death at once for all, Je-sus lives!

CHORUS.



Wait not till the shad-ows lengthen, till you old-er grow, Ral-ly now and
Wait not, Sing
Wait not, wait not, Sing for

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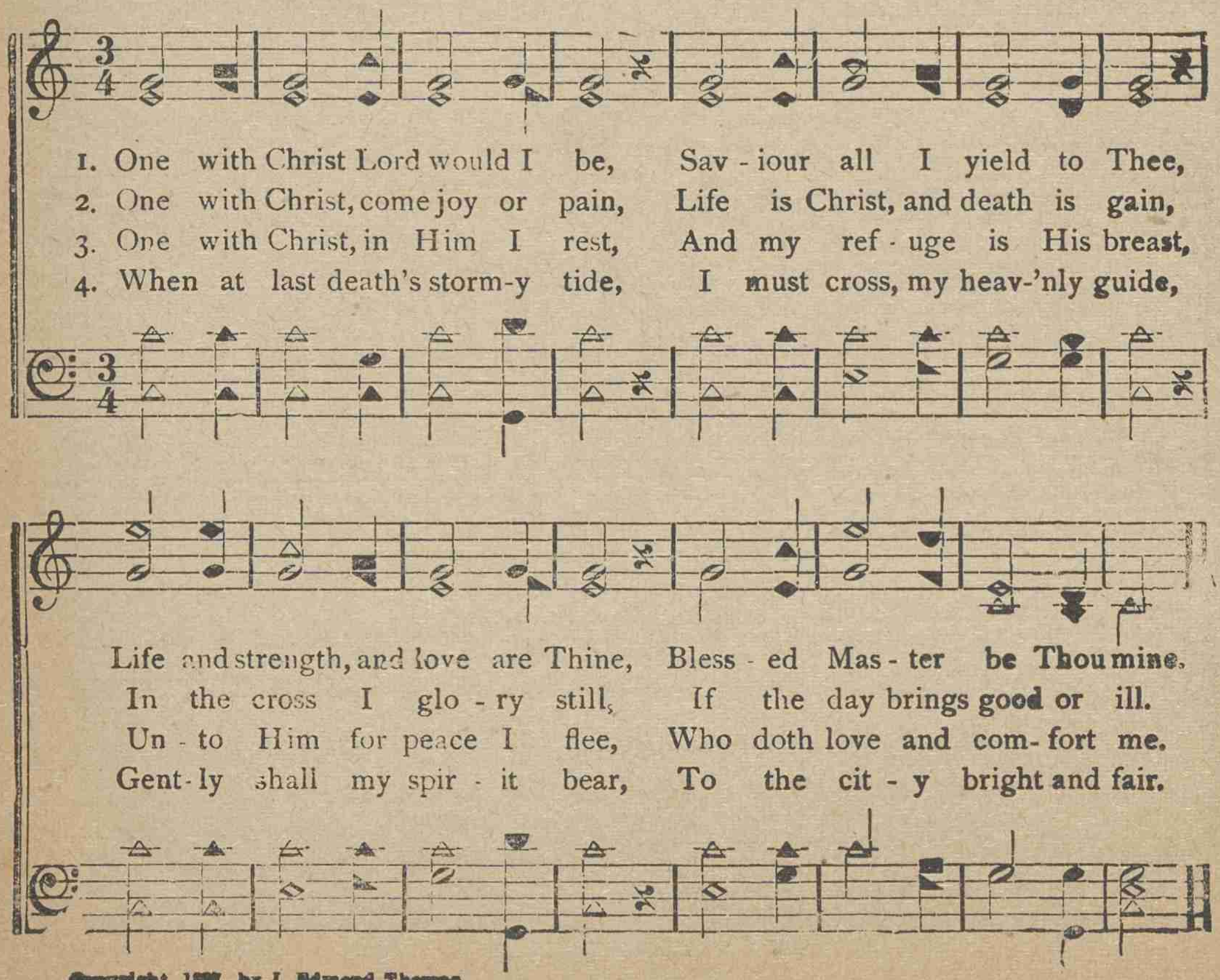
Jesus Lives.—Concluded.



100

One With Christ.

LAURA E. NEWELL. Miss LULA V. HARLAN.



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Happy On We Go.

F. L. EILAND. (C. E. PICNIC SONG.) J. EDMOND THOMAS.

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

March time.



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



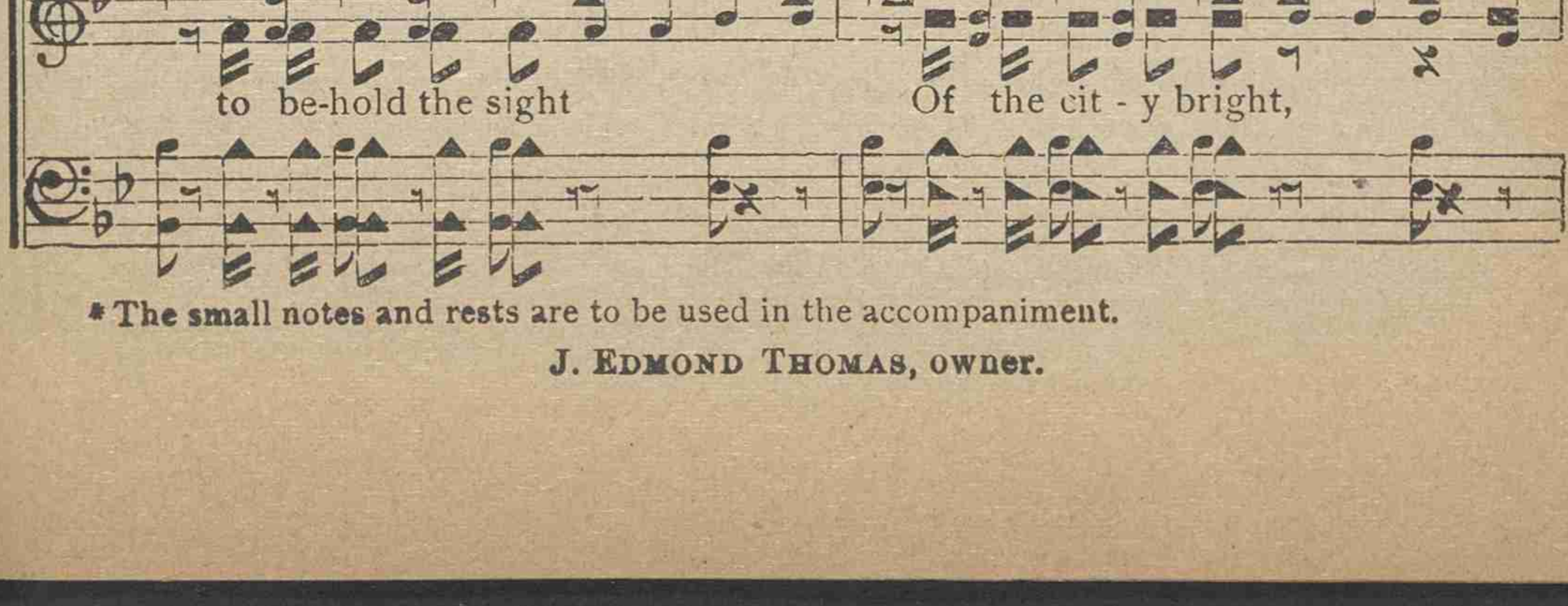
ng; . . . . . Ev-'ry heart is light, ... As the breeze of
save; . . . . . Oth-er souls must win, ... From the ways of
found, ... And rejoice that we . . . . . Led the blind to



Happy voic-es sing;
And the cry is save;
Till the lost is found,

Ev-'ry heart is light,
Oth-er souls must win,
And rejoice that we

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



As the breeze of night,
From the ways of sin,
Led the blind to see,

And we onward go,
And we onward go,
As we onward go,

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

to be-hold the sight

Of the cit - y bright,

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

J. EDMOND THOMAS, owner.

Happy On We Go.—Concluded.

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



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

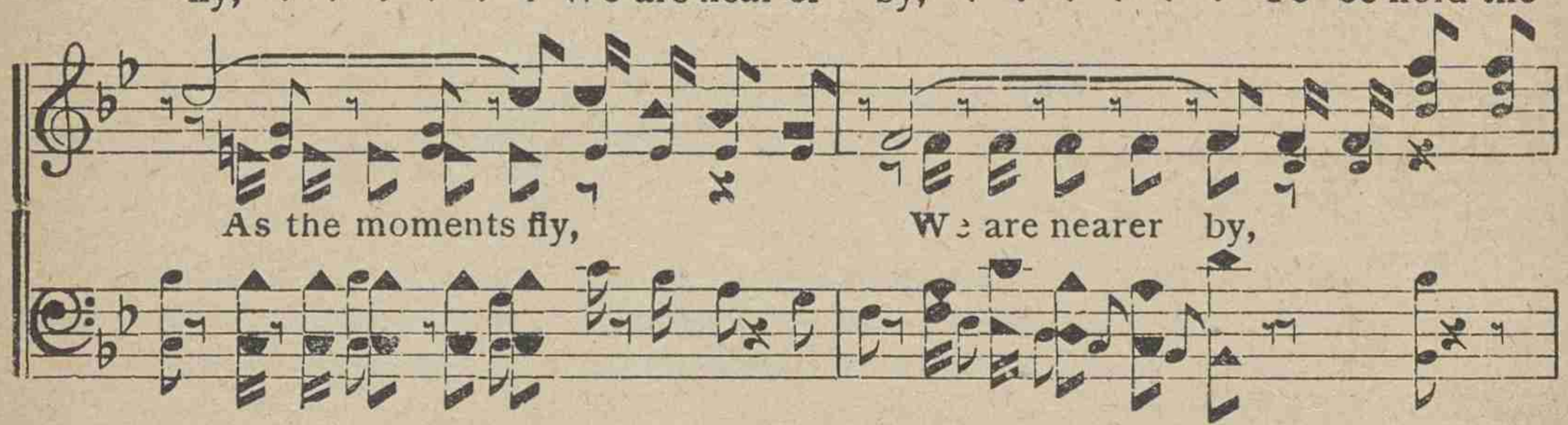
And with lov'd ones share In its glo-ry there. . . . . .

go, ... Not a care to know, ... As the moments



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

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



As the moments fly, We are nearer by,

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



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

share . . . . . In its glo - ry there. . . . . .



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

102 Beautiful Hands Now Beckoning Come.

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B. F. MARTIN.
March time.

J. E. THOMAS.
Melody by B. F. MARTIN.

1. Je - sus in-vites you, why longer delay, then? Why on the mountains of
2. Je - sus will give you a robe of pure whiteness, Shoes for your feet, and a
3. Fa-ther or moth-er or sis - ter or broth-er, All those that safely are
4. Come, then, and join us in marching to glory, Making King Jesus your

sin do you roam? Je - sus will give you a man-sion in glo - ry,
ring for your hand; An-gels will crown you with songs of re-joic-ing,
land-ed on high; Ser-aphs and an - gels all join in the sig - nal:
friend and your guide; When in those mansions we'll tell the glad sto - ry,

CHORUS.

Welcome you back to your Father's dear home. Beau - - ti - ful
Welcom-ing you to that beau-ti - ful land.
"Wan- dering child, then why will you still die?"
How that for you and me Je-sus once died. Beau - ti - ful, beau - ti - ful

hands that are beckoning, Out from the por-tals of heaven's fair dome;

Beau - ti ful songs that are echoing, Tenderly calling the prodigal home.
Beau-ti-ful, beau-ti-ful,

103 Don't You See the Harbor Lights?

By per.

Words inscribed to G. F. Lower, M.D. of Evansburg, Ohio.

E. R. LATTA. T. M. BOWDISH.

1. Don't you see the har-bor lights, In the night of sin so dark?
2. Don't you see the har-bor lights, As you sail and sail a-way?
3. Don't you see the har-bor lights, That would never greet your view,
4. Don't you see the har-bor lights, Kin-dled by the Lord's own hand?

Now they pour their friendly rays, To di-rect your wayward bark!
Sin-ner, look, by faith, just now! Catch the brightness, while you may!
Had not Je - sus in His love Come to suf - fer death for you?
Won't you seek that shore, so bright, Sail - ing with the Chris-tian band?

CHORUS.

Don't you see the har-bor lights, oh, see the lights, Beaming from their lofty heights?
Don't you see the lights, Don't you see them?
From their loft - y heights?
don't you see them? Don't you see the har - bor lights?

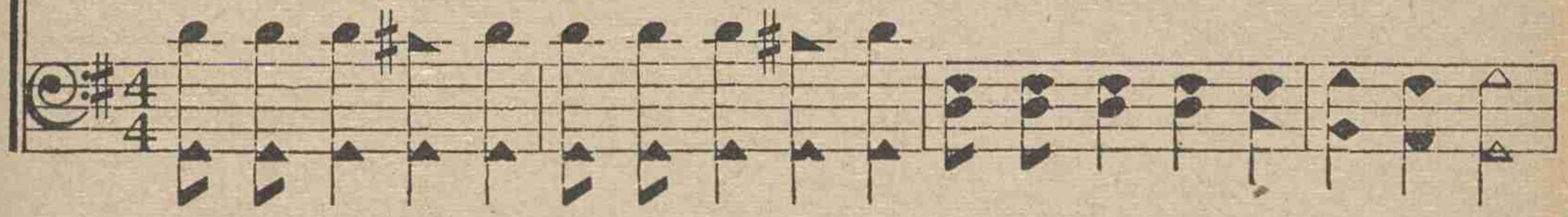
I Will Tell Jesus.

"Went and told it to Jesus."—Matt. 14: 12.

JULIA H. JOHNSTON. LUCY RIDER MEYER, by per.



1. I've a dear Saviour, read-y to list-en Bend-ing to hear me from on high,
2 When I am joy-ous in the glad sunshine, I will tell Him who loves me so;
3. When I'm in danger, when I'm in dark-ness, Tempted to think no help-er near,
4. Trouble and sor-row drive me to Je-sus, Whom be-side Him on earth have I?
5. If I am tempt-ed, if I distrust Him, If I for-get and go a-stray,



E-ven the humblest, Je-sus will wel-come, Ev-'ry low whis-per finds Him nigh.
Sure-ly my Sav-iour wait-eth to hear it, Ev-'ry sweet se-cret He shall know.
Still I'll run to Him, tell Him the sto-ry, Ask Him to keep from harm and fear.
Oth-ers may love me, Je-sus can save me, Je-sus will hear me when I cry.
Still I'll re-turn and tell it to Je-sus, Ask Him to keep me ev-'ry day.



CHORUS.



I will tell Je-sus, I will tell Je-sus, He is my friend, my Saviour, King;



I will tell Je-sus, I will tell Je-sus, I will tell Je-sus ev-'ry-thing.

105

Will You? and Will I?

"Strive to enter in at the strait gate."—Luke 13: 24.

Words by H. A. R. H. **Music by H. A. R. HORTON.**

1. Some one will en - ter the gold - en gate, By and by, by and by;
2. Some one will gen - tly in death lay down, By and by, by and by;
3. Some one will call at the pearl - y gate, By and by, by and by;
4. Some one will sing the re -demp-tion song, By and by, by and by;

f rit. *repeat pp.*

Taste of the bless-ings for them a - wait, Will you? and will I?
And from the Sav -iour re - ceive a crown, Will you? and will I?
Hear the sad an -swer, you are too late, Will you? and will I?
Join the glad cho - rus, the blood wash'd throng, Will you? and will I?

Mil-lions will trav-el the streets of gold, Beau-ti - ful, beau-ti - ful to be-hold,
Glo-rious reward to the faith-ful giv'n, Purchas'd by Je-sus, His bod - y riv'n;
Darkest dispair with the damn'd shall reign, Mercy's sweet voice cannot lull their pain,
Ma-ny will greet on the golden shore, Lov'd ones of earth who have gone before,

f rit. *repeat pp.*

Take of the glo - ries so long fore- told, Will you? and will I?
Hap -py is he who shall en - ter heav'n, Will you? and will I?
Some one will knock at the door in vain, Will you? and will I?
Join in the sing - ing for - ev - er more, Will you? and will I?

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Will You Miss Me?

Rev. GEORGE BEEBE. H. E. McAFEE.



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





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



REFRAIN.



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





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



J. E. THOMAS, OWNER.

107 THAT BEAUTIFUL SHORE.

J. T. McC. J. T. McCAULEY.

1. I have heard of a land on that beau - ti - ful shore, 'Tis be-
2. O I know that my Sav-iour has gone to prepare, A sweet
3. Ma-ny dear ones have gone to that beau - ti - ful land, There to

yond Jordan's dark rolling sea; O-ver there we shall meet and we'll
home in those mansions of love; And I know there's a robe and a
sin and to sor - row no more; By and by we shall meet on that

part nev - er - more, Where they're waiting for you and for me.
crown o - ver there, In that beau - ti - ful home far a - bove.
glit - ter - ing shore, Yes, we'll meet on that beau - ti - ful shore.

D. S. *We shall meet on that beau - ti - ful shore.*

CHORUS.

On that beau - ti-ful shore, We shall meet on that
On that shore we shall meet, We shall meet

shore, On that beau - - ti - ful shore.....
on that shore; We shall meet to part no more, part no more,

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VAUGHAN'S

SIMPLIFIED MUSIC THEORY.

---

1. *Question.—What is music?*

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

2. *What is a sound?*

Anything we can hear.

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

Tones.

4. *What is a tone?*

A sound with describable pitch, length and power.

5. *Tones have how many essential properties?*

Four.

6. *What are their names?*

Pitch, Length, Power and Quality.

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

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

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

Melody, Rhythm and Expression.

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

Three.

10. *What are they?*

Melodics, Rhythmics and Dynamics.

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

The pitch of tones, high  and low  .

12. *Of what does Rhythmics treat?*

The length of tones, long  and short  .

13. *Of what does Dynamics treat?*

The power or audibility of tones. Loud, *f* > and soft *p* < or <>.

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

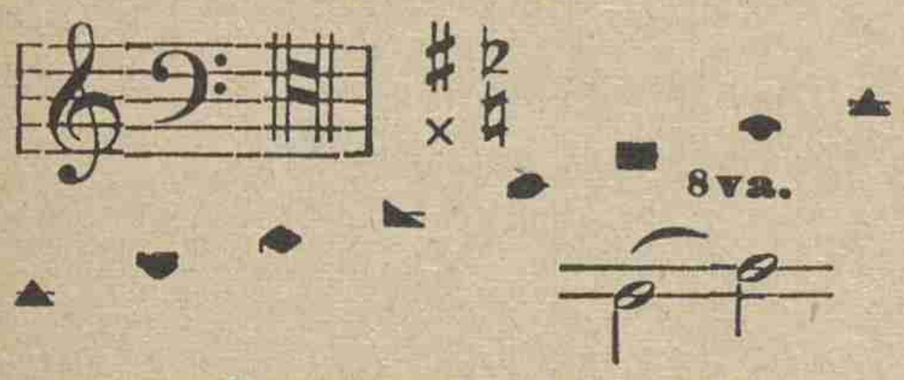
department called Dynamics. All things pertaining to the light and shade, or tone coloring of music, *we* will classify into a department called *Expression*, therefore we have four departments.

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

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

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

MELODICS.



RHYTHMICS.



DYNAMICS.

pp *p* *mf* *ff*

EXPRESSION.

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

LESSON II.

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

By lines and spaces.

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

Five lines and six spaces.

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

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

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

LINES AND SPACES, AND THEIR NAMES.

Example 1.

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

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

TONIC SOL-FA NOTATION.

Example 2.

{|d :r |m :f |s :l .t |d' :— ||

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

By the common consent of melodic characters called clefs.

19. *How many clefs in general use?*

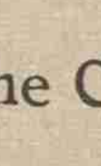
Three.

20. *What are their names?*

The G clef, F clef and C clef.

THE CLEFS.

Example 3.

The G  , the F  , the C  .

21. *What are clefs?*

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

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

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

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

A musical staff.

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

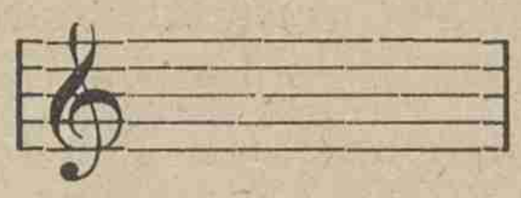
Degrees.

25. *How many degrees will the staff contain?*
Eleven (?).

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

THE STAFF.

Example 4.



LESSON III.

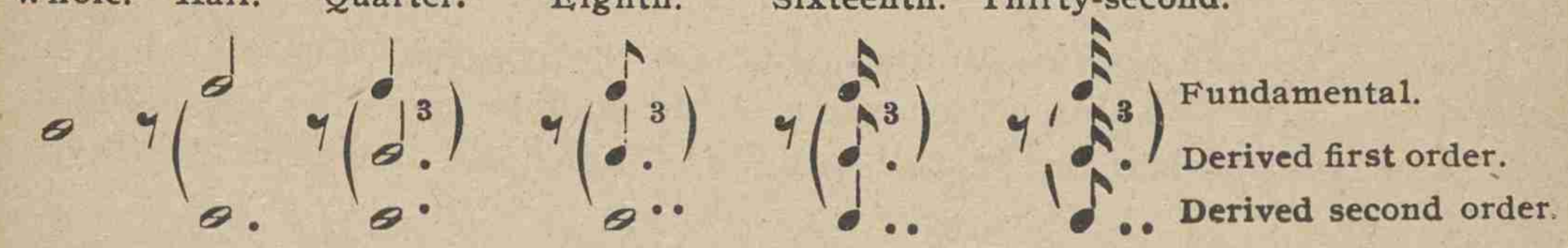
26. *How are all lengths reckoned?*
From the whole length.
27. *What have we to stand for the length of tones?*
Characters called notes.
28. *How many notes do we use in music?*
Six.
29. *What are their names?*
Whole note, half note, quarter note, eighth note, sixteenth note and thirty-second note.
30. *How many lengths in general use?*
Ten.
31. *What are the names of the various lengths?*
Whole length, half length, quarter length, eighth length, sixteenth length, thirty-second length, dotted half length, dotted quarter length, dotted eighth length and double dotted quarter length.
32. *What are dots used for in music?*
To stand for tone lengths.
33. *What rhythmatical value do we find in dots?*
They stand for lengths one-half as long as the notes with which they are associated.

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

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

FIFTEEN DIFFERENT LENGTHS REPRESENTED.

Exampls 5.



34. *What is rest in music?*

Silence.

35. *How is the silence indicated?*

By characters called rests.

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

To notes of the same denomination.

37. *How many rests in general use?*

As many as there are lengths.

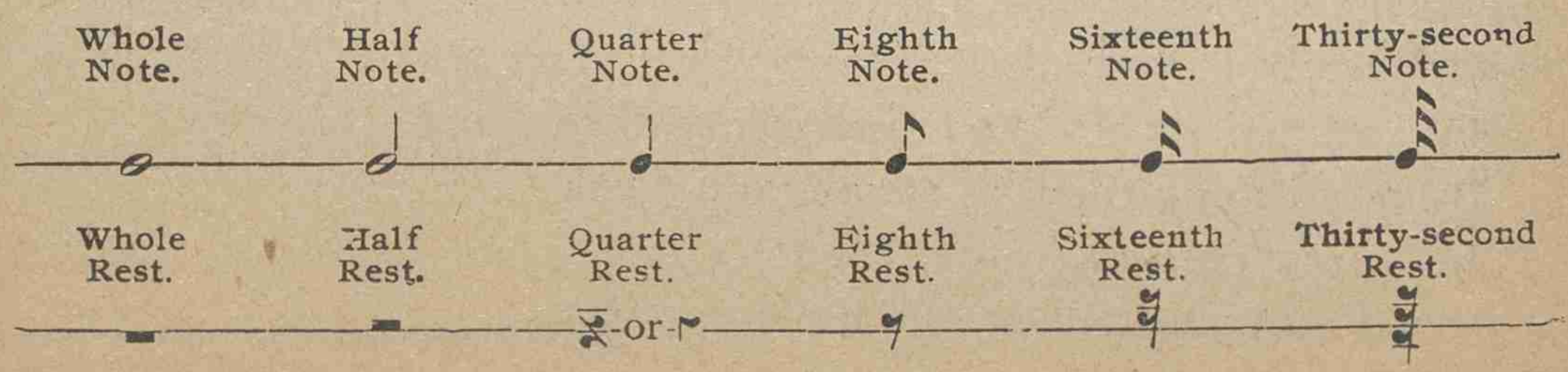
38. *How about dots in connection with rests?*

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

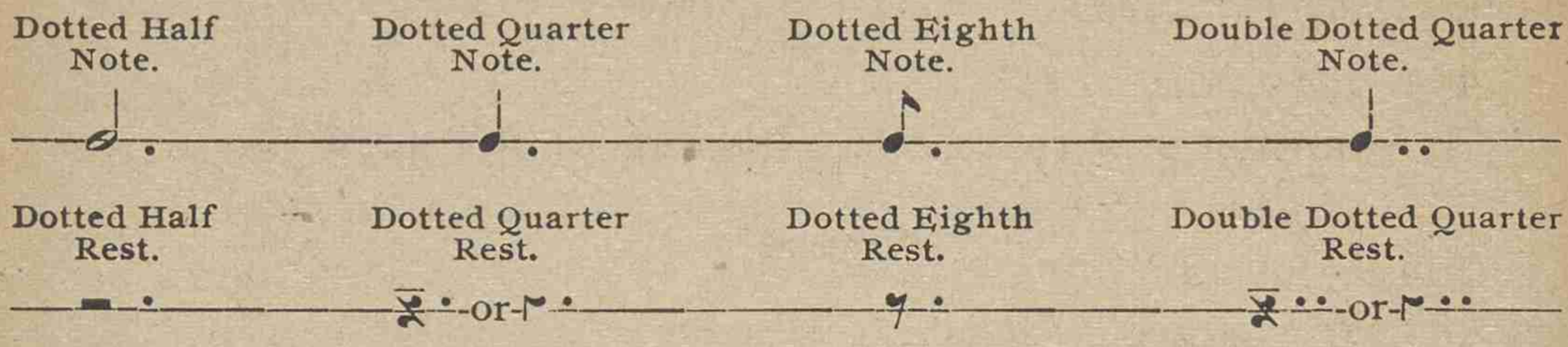
NOTE.—7. It is understood generally that a whole rest be used as a measure rest, filling a measure in any kind of time. It is very confusing to have one thing to stand for or represent two very different things. In our theory and teaching we will let the whole rest correspond in length of silence with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

NOTES, RESTS AND DOTS.

Example 6.



Example 7.



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

LESSON VI.

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

Sensations or pulsations, called parts of measures.

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

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

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

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

Accented and unaccented parts.

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

A two-pulse measure.

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

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

By performing them as strong and weak.

44. *How indicated to the eye?*

Usually by motions of the hand or baton.

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

Two-pulse measure.

46. *How indicated?*

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

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

Three pulse measure.

48. *How manifested?*

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

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

LESSON V.

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

Four-pulse measure.

50. *How indicated?*

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

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

Simple measures.

52. *What are simple measures?*

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

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

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

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

Compound measure.

55. *What is meant by compound measure?*

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

56. *Describe compound two-pulse measure?*

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

57. *How indicated?*

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

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

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

Compound three-pulse measure.

59. *How manifested?*

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

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

Compound four-pulse measure.

61. *How indicated?*

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

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

Three.

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

Two.

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

LESSON VI.

64. *How are accented parts manifested?*

By singing or performing with greater stress or force.

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

Unaccented parts.

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

The first part is accented, the others are not.

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

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

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

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

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

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

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

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

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

71. *What are primitive measures in music?*

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

72. *What are derivative measures?*

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

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

THE MOTION OF HAND IN INDICATING THE DIFFERENT MEASURES.

Example 8.

Two-pulse measure is up, down.

Example 9.

Three-pulse measure is up, down, left.

Example 10.

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

Example 11.

Compound two-pulse measure is up, down.

Example 12.

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

Example 13.

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

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

LESSON VII.

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

By the space between two vertical lines called bars.

74. *What does the broad bar indicate?*

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

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

It indicates the end of the composition.

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

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

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

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

78. *What does the numerator indicate?*

The number of pulsations found in each measure.

79. *What does the denominator indicate?*

The rhythmical value of each beat note.

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

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

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

Dotted notes are beat notes in compound measure.

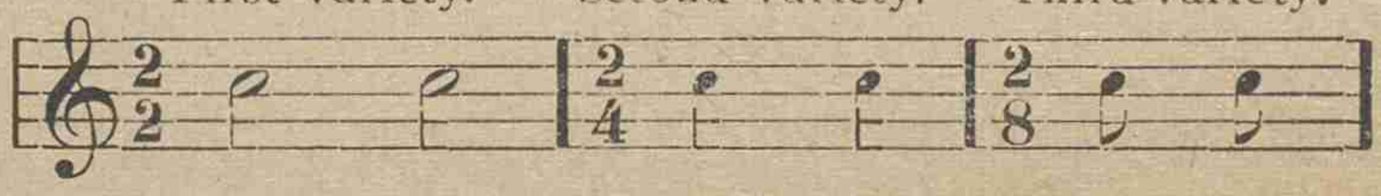
REMARK.—See Note 13.

EXAMPLES SHOWING THE VARIOUS MEASURES, VARIETIES, ETC.

TWO-PULSE MEASURE.

Example 14.

First Variety. Second Variety. Third Variety.



THREE-PULSE MEASURE.

Example 15.

First Variety. Second Variety. Third Variety.



FOUR-PULSE MEASURE.

Example 16.

First Variety. Second Variety. Third Variety.



COMPOUND TWO-PULSE MEASURE.

Example 17.

First Variety. Second variety.



COMPOUND THREE-PULSE MEASURE.

Example 18.

First Variety. Second Variety.



COMPOUND FOUR-PULSE MEASURE.

Example 19.

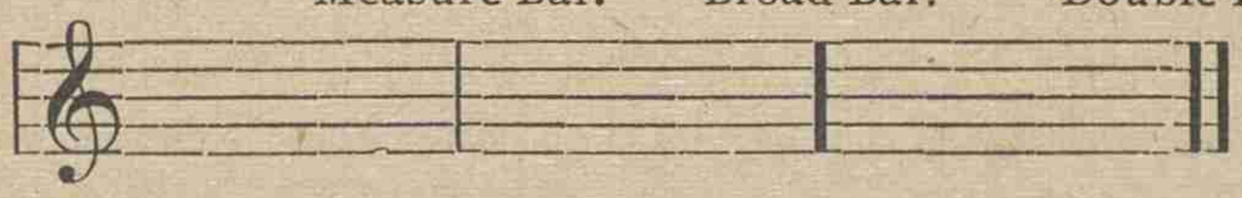
First Variety. Second Variety.



THE DIFFERENT BARS.

Example 20.

Measure Bar. Broad Bar. Double Bar.



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

LESSON VIII.

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

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

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

By the use of a curved line.

84. *What is a slur?*

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

85. *What is a tie?*

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

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

SHOWING THE DIFFERENT FORMS OF THE TIE AND SLUR.

Example 21.



APPLYING WORDS TO SLURS AND TIES.

Example 22.



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

An interval.

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

Two practically, called long and short steps.

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

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

A key.

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

Seven.

90. *What is a key-note?*

The note that goes with the key-tone.

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

A scale.

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

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

Scales.

93. *There are how many musical scales?*

Three principal scales.

94. *What are their names?*

Major, Minor and Chromatic Scales.

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

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

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

Two steps, one short step and three steps.

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

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

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

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

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

LESSON IX.

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

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

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

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

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

101. *What is an octave?*

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

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

A sympathetic tone with the first.

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

Diatonic and Chromatic.

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

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

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

Twelve small steps.

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

Twenty-one each.

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

Twenty-eight each.

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

Sixty-six each.

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

Seventy-eight each.

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

THE MAJOR DIATONIC SCALE.

Example 23.



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

THE MAJOR DIATONIC OCTAVE.

Example 24.



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

LESSON X.

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

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

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

A score.

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

Dots in the spaces.

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

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

114. *What is a redite?*

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

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

The prolongation of a tone beyond its primary representation.

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

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

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

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

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

118. *What is a pause?*

A suspension of the voice or instrument.

119. *How is the pause indicated?*

By the same character as a hold.

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

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

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

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

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

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

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

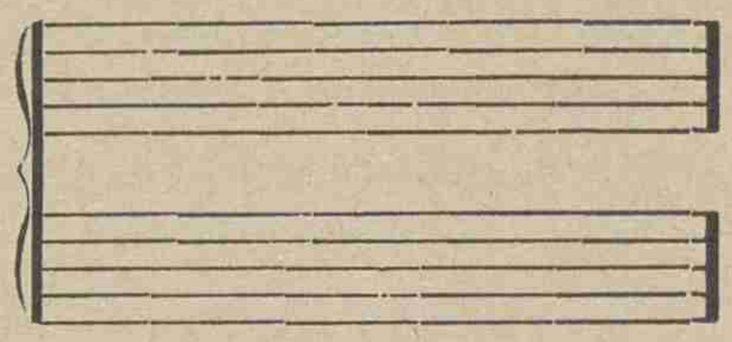
From the sign (Direct) to the end (Fine).

124. *What is a double ending?*

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

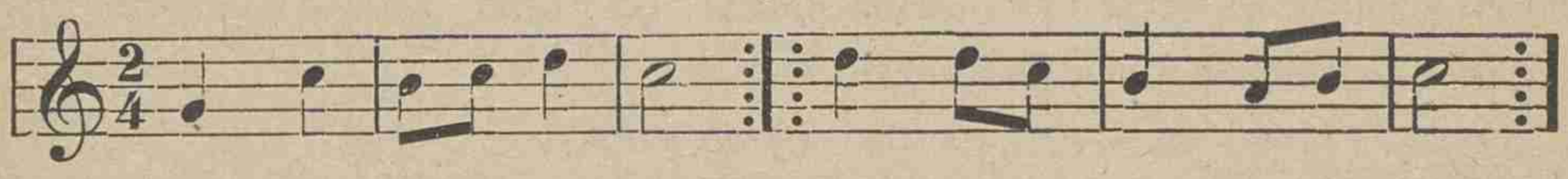
THE BRACE MAKING A SCORE.

Example 25.



REPEAT SIGNATURE.

Example 26.



THE HOLD, PAUSE, REDITE AND DOUBLE ENDING.

Example 27.



DA CAPO AL FINE.

Example 28.



DAL SEGNO AL FINE.

Example 29.



LESSON XI.

125. *What are triplets in music?*

The length given to two tones divided into three equal portions.

126. *How are triplets indicated?*

Usually by the figure three above or below a group of three notes.

127. *What is the distinguishing feature between simple and compound measures in music?*

The compound measures are made up of groups, and the beat note is equal and will value a triplet, while simple measures are not.

128. *What are the groups in compound four-pulse measure called?*

Quadrulets.

129. *Practically speaking, what are triplets?*

A pulse divided into three equal parts.

130. *What are quadulets?*

A pulse divided into four equal parts.

131. *What are quintolets?*

A pulse divided into five equal parts.

132. *What are sextolets?*

A pulse divided into six equal parts.

TRIPLETS.

Example 30.



NOTE.—26. As stated in a previous lesson, some writers claim that when triplets predominate in a simple measure, that measure becomes a compound measure. So far as time value is concerned that is true, but in other particulars the theory will not hold good for reasons explained in seventh lesson.

SIMPLE MEASURES BECOMING COMPOUND MEASURES.

Example 31.



133. *What are triplets used for?*

For the good effect often brought out by the use of them, and the poetry often requires triplets in order to properly sustain the accent.

134. *Are triplets always essential?*

No.

ESSENTIAL TRIPLETS.

Example 32.



My home, sweet home, beau-ti - ful home.

NON-ESSENTIAL.

Example 33.



Meet me there in that sweet home.

NOTE.—27. Teachers and students should write triplets in various forms and measures. It is our intention to use but little space in this work by way of illustrating, etc.

135. *What are sharps, flats and naturals?* (Original.)

They are melodic characters.

136. *What is the significance of a sharp in music?*

It is a character that indicates the next available pitch above.

137. *What is the definition of a flat in music?*

It is a character that indicates the next available pitch below.

138. *What are naturals?*

Characters used to cancel the effect of sharps and flats.

139. *What important purpose do these melodic characters serve?*

They are used in locating various keys, and to represent new pitches.

LESSON XII.

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

Key signatures.

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

Accidentals.

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

Sharps have an upward tendency and flats a downward tendency.

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

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

The re-sharp.

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

The re-flat.

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

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

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

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

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

147. *What is the continuance of accidentals?*

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

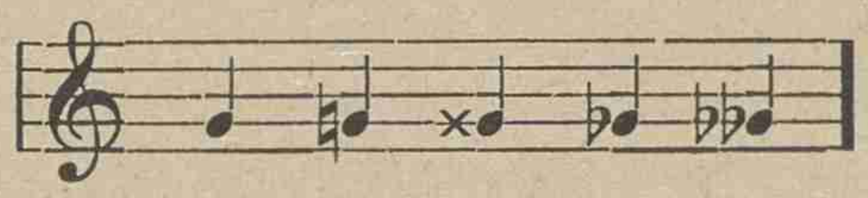
148. *What effect will the original have when used in connection with sharps and flats?*

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

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

The original.

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



Examples 34.

The Sharp (♯). The Flat (♭). The Re-Sharp (𝄪). The Re-Flat (𝄫). The Original (♮).

ACCIDENTALS.

Example 35.



THE RE-SHARP.

Example 36.



THE RE-FLAT.

Example 37.



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

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

LESSON XIII.

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

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

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

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

G, A, B, C, D, E, F♯. F♯ is the sign.

152. *What are the pitches in D and the sign?*

D, E, F♯, G, A, B, C♯ F♯ and C♯ the sign.

153. *What are the pitches in A and the sign?*

A, B, C♯, D, E, F♯, G♯. F♯, C♯ and G♯ the sign.

154. *Name the pitches of E and key sign.*

E, F♯, G♯, A, B, C♯ and D♯. F♯, C♯, G♯ and D♯ is the sign.

155. *Give the pitches of B and sign.*

B, C♯, D♯, E, F♯, G♯ A♯, and F♯, C♯, G♯, F♯ and A♯ is the sign.

156. *What pitches will the key of F♯ embrace, and the sign of key?*

F♯, C♯, G♯, D♯, A♯ and E♯. The sign is F♯, C♯, G♯, D♯, A♯ and E♯.

157. *What pitches constitute the key of F, and what is the sign?*

F, G, A, B♭, C, D, E. B♭ is the sign.

158. *What are the pitches of B♭ and key sign?*

B♭, C, D, E♭, F, G, A. B♭ and E♭ is the sign.

159. *What are the pitches of E♭ and sign of key?*

E♭, F, G, A♭, B♭, C, D. B♭, E♭ and A♭ is the sign of the key.

160. *Name the pitches of A♭ and the sign of key.*

A♭, B♭, C, D♭, E♭, F, G. B♭, E♭, A♭ and D♭ is the sign of the key.

161. *What are the pitches of D♭ and key sign?*

D♭, E♭, F, G♭, A♭, B♭, C. B♭, E♭, A♭, D♭, and G♭ is the sign.

162. *What are the pitches in G♭ and sign of key?*

G♭, A♭, B♭, C♭, D♭, E♭ and F. The sign is G♭, A♭, B♭, C♭, D♭, E♭ and F.

NOTE.—33. In reality there are only two keys in music, C major and A minor. Either of the six pitches that constitute the C major key may be made to possess a home repose feeling in the mind and to the ear, and in these pitches we find two tendencies, upward and downward, thus making twelve points of gravity or location for the ear and thirteen to the eye. F♯ and G♭ is the same pitch to the ear, and the difference is only in representation and tendency, F♯ being upward and G♭ downward.

163. *What is the name of the key tone in major music?*

Do.

164. *What is the minor key tone?*

La.

165. *Has the minor key the same number of pitches, tendencies and representation as the major key?*

Yes.

166. *What is the difference in the major and minor key?*

The minor keys has one extra sign; *i. e.*, F♯ is the sign of G major, while F♯ and D♯ is the sign of E minor.

NOTE.—34. The major keys have their relative minor keys. Give our illustrations and diagrams of the keys or locations—careful study—and observe our plan of locating the minor keys. Keep in the mind that sharp seven of the minor scale is a sign of the key and not an accidental, as has been used and taught heretofore.

SHOWING THE LOCATION OF MAJOR AND MINOR KEYS BY SHARPS.

Example 38.



SHOWING THE MAJOR AND MINOR LOCATION OF KEYS BY FLATS.

Example 39.



NOTE.—35. It will be seen from the above examples, signs of keys, etc., that the original and re-sharp are used as signatures for some of the minor keys. While this is new to the public musically, we think it will be accepted in preference to the old way of locating the minor keys. 7 of the minor scale, as well as major scale, is a leading tone, and from 7 to 8 must consist of a short step under all circumstances. Therefore, sharp 7 of the minor key is not an accidental as many may suppose, but is a sign of the key. We have enclosed the additional sign in minor keys thus ( ).

LESSON XIV.

167. *What is the name of the intervals in the diatonic octave?*

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

168. *Between which tones can we indicate and produce intermediate tones?*

Between one and two, two and three, four and five, five and six, six and seven.

169. *Intermediate tones are called what?*

Chromatic tones.

170. *Why called chromatic?*

Because they were originally indicated in colors (chromo).

171. *A scale in which the diatonic and chromatic tones occur in regular order is called what?*

The chromatic scale.

172. *What will the chromatic scale, together with the climax tone, consist of?*

Thirteen tones and twelve intervals.

173. *What are the names of the chromatic tones ascending?*

Di, Ri, Fi, Si, Li.

174. *What are they descending?*

Te, Li, Si, Me, Ra.

NOTE.—36. The vowels I and E have interchangeable sounds in pronouncing these Italian syllables. I the sound of E and E the sound of I.

175. *How are chromatic tones represented?*

By sharps, flats, originals, re-sharps and re-flats.

176. *What significance have these melodic characters?*

They stand for new pitches.

THE CHROMATIC SCALE ASCENDING.

Example 40.



THE CHROMATIC SCALE DESCENDING.

Example 41.



NOTE.—37. Students should exercise a great deal of patience and diligence in their efforts to sing the chromatic scale. It is a truth somewhat alarming that 80 per cent. of the music teachers (?) cannot sing the chromatic scale with any correctness. A great many who claim to teach vocal music have never made an effort to write the chromatic scale in different keys, notwithstanding 75 per cent. of our simple tunes contain chromatic tones. The chromatic scale is the foundation of all possible music, written or unwritten; therefore too much attention cannot be given this important feature of music. If you have never done so, study "Vaughan's Voice Culture" at your first opportunity, and learn many valuable things regarding the chromatic and semi-chromatic scale.

177. *What is meant by location of keys?*

It is indicating to the eye the pitches that must be taken.

178. *What is the process of the work?*

It is taking any given pitch as the key tone, and preserving the regular order of intervals by the use of sharps and flats.

179. *What is transposition?*

It is singing or playing a tune in any given key, then repeating the same tune in another key higher or lower.

180. *What is modulation?*

It is writing a tune in any given key, and during the progress of the composition select and write in a different key to that indicated by the signature at the beginning.

181. *What is the rule for modulating the key?*

One or two removes from the original key is the customary rule; however, two, three or four removes may be made.

182. *What is a short, rather abrupt modulation called?*

Transition.

NOTE.—38. The terms *Location*, *Transposition*, *Modulation* and *Transition* are used so interchangably by many writers that they are very confusing to the student. If all who study music would first prepare their minds by seeing and understanding clearly that those things we can see we cannot hear, and *vice versa*, their progress and success would be far more satisfactory. Bear in mind that location and modulation can only be seen and transposition and transition can only be heard. Then it surely follows that transposition cannot be "written out on the blackboard."

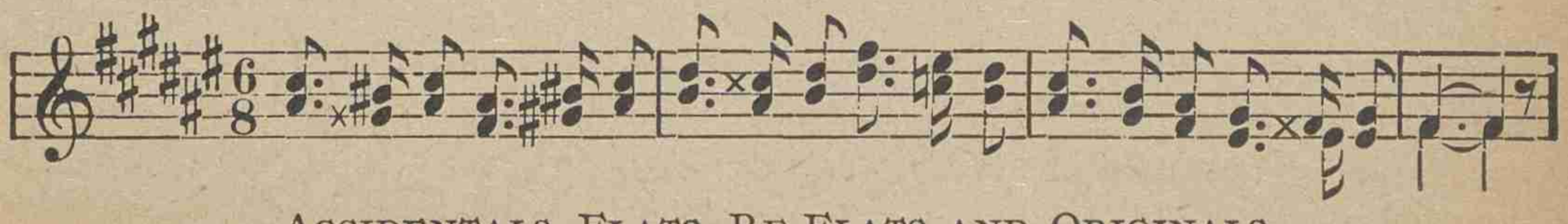
MODULATION.

Example 42.



ACCIDENTALS, SHARPS, RE-SHARPS AND ORIGINALS.

Ezample 43.



ACCIDENTALS, FLATS, RE-FLATS AND ORIGINALS.

Example 44.



TRANSITION.

Example 45.



LESSON XV.

183. *What are the pitch names of the diatonic tones in the key of C?*

C, D, E, F, G, A, B.

184. *What are chromatics in C?*

C♯, F♯, D♯, G♯, A♯.

185. *Name the diatonic and chromatic pitches in G.*

G, A, B, C, D, E, F♯ are diatonic, and G♯, A♯, C♯, D♯ and F are chromatic.

186. *What are diatonics and chromatics in the key of D?*

D, E, F♯. G, A, B, and C♯ are diatonics, and D♯, F, G♯, A♯ and C are chromatics.

187. *Name the diatonics and chromatics in A.*

A, B, C♯, D, E, F♯ and G♯ are diatonic; A♯, C, D♯, F and G are chromatic.

188. *Give the diatonics and chromatics in the key of E.*

E, F♯, G♯, A, B, C♯ and D♯ are diatonic, F, G, A♯, C and D are chromatic.

189. *Name the diatonics and chromatics in B.*

B, C♯, D♯, E, F♯, G♯ and A♯ are diatonic; and C, D, F, A and B♯ are chromatics.

190. *Name the diatonics and chromatics in F♯.*

F♯, G♯, A♯, B, C♯, D♯ and E♯ are diatonics; and G, A, C, D, E, and F are chromatics.

191. *What tones are diatonic in any and all keys?*

Those that belong to the key.

192. *What tones do we find to be chromatic?*

Those that belong to some other key.

193. *Can any tones of the scale become either diatonic or chromatic?*

They can.

194. *What are diatonic and chromatic in F?*

F, G, A, B♭, C, D and E are diatonics; G♭, A♭, B, D♭, E♭ are chromatics.

195. *What are the diatonics and chromatics in B♭?*

B♭, C, D, E♭, F, G and A are diatonics; B, D♭, E, G♭ and A♭ are chromatics.

196. *Name the diatonics and chromatics in the key of E♭?*

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

197. *What are diatonics and chromatics in A♭?*

A♭, B♭, C, D♭, E♭, F and G are diatonics; and A, B, D, E, F♭ and G♭ are chromatics.

198. *What are diatonics and chromatics in D♭?*

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

199. *What are diatonics and chromatics in G♭?*

G♭, A♭, B♭, C♭, D♭, E♭ and F are diatonics; and G, A, C, D and E are chromatics.

NOTE.—39. It is very necessary, both to the vocalist as well as instrumentalist to thoroughly familiarize themselves with all the diatonic and chromatic tones and pitches. It should be remembered that sharps and flats at the beginning of a composition are signatures, and that they locate (to the eye) the new pitches taken for the key, and those pitches are diatonic, and chromatic pitches are those indicated by accidentals. To readily understand this lesson will be very valuable indeed.

TABLE OF THE VARIOUS MAJOR SCALES AND OCTAVES.

Example 46.



E♭ Scale.



A♭ Scale.



D♭ Scale.



G♭ Scale.



The dot (.) indicates the chromatic or intermediate pitches.

Chromatic Scales Ascending.

Example 47.

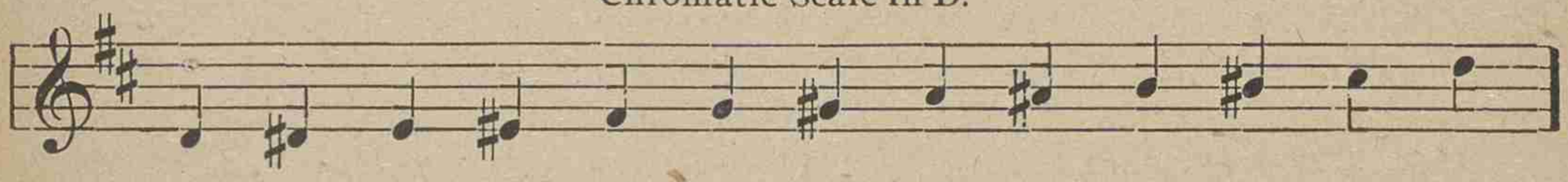
Chromatic Scale in C.



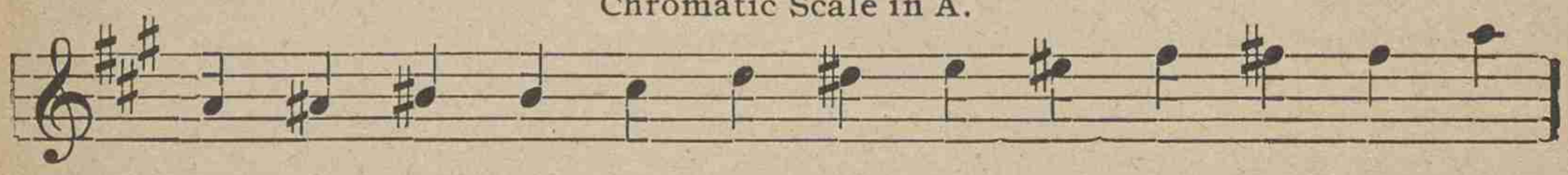
Chromatic Scale in G.



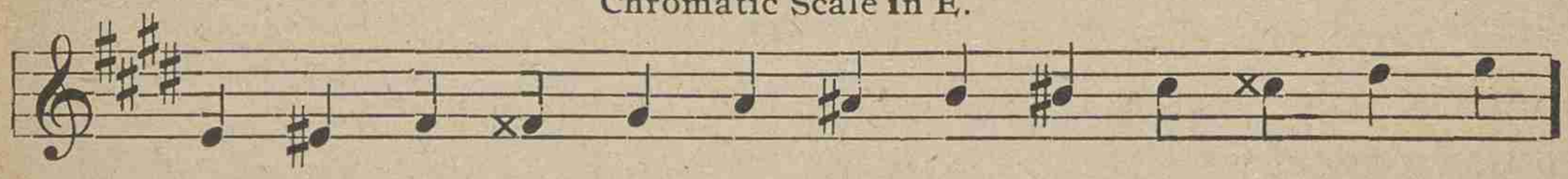
Chromatic Scale in D.



Chromatic Scale in A.



Chromatic Scale in E.



Chromatic Scale in B.



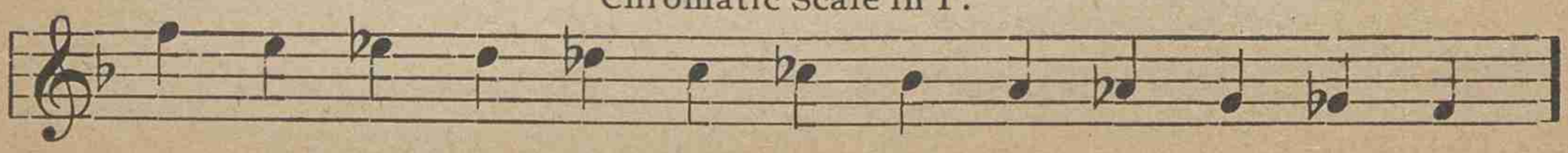
Chromatic Scale in F♯.



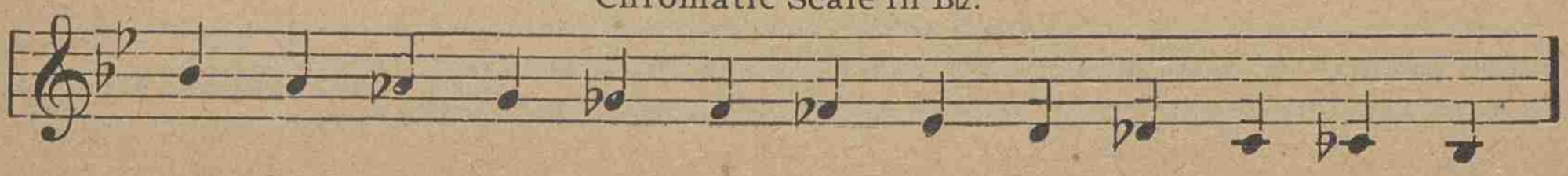
Chromatic Scales Descending.

Example 48.

Chromatic Scale in F.



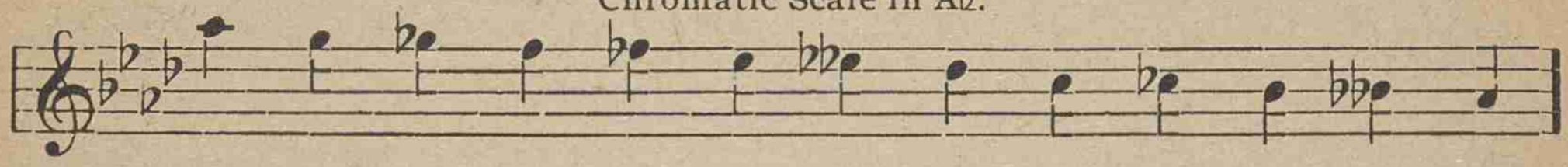
Chromatic Scale in B♭.



Chromatic Scale in E♭.



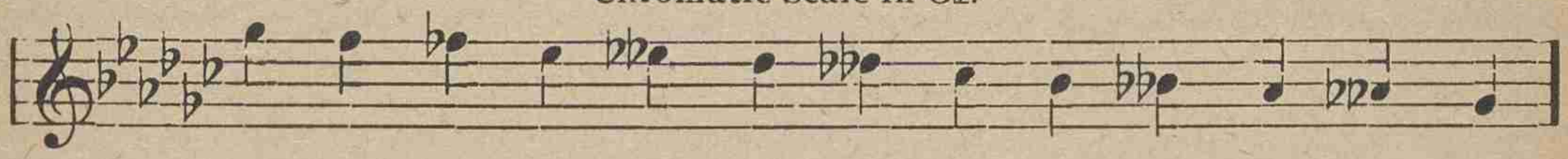
Chromatic Scale in A♭.



Chromatic Scale in D♭.



Chromatic Scale in G♭.



NOTE.—40. Writing the chromatic scales in all the various keys is very nice exercise for students. It is more difficult to do than is supposed by some.

LESSON XVI.

200. *What is singing?*

Reading or reciting musically.

201. *What is music?*

Music is, 1st. One of the seven liberal arts. 2nd. Music is melody and harmony combined. 3rd. Music is a succession of pleasing tones. 4th. Music is something in which every emotion of the human heart may find expression.

202. *How many senses have we?*

Five.

203. *How many of these senses may be used in the study and cultivation of music?*

Three.

204. *To which of these senses do we attach most importance?*

To hearing.

205. *Why?*

Because by the sense of hearing we are enabled to appreciate, therefore, we become able to produce music.

206. *Can we produce a tone before we appreciate it?*

Not with any intelligence.

207. *What importance do we attach to seeing?*

We can see the various characters, signs, notation, etc.

208. *What advantage do we attach to feeling?*

By the sense of touch, the blind can read by the use of embossed letters.

209. *Music appeals exclusively to what sense?*

To that of hearing.

210. *If there were no ear, would there be any music?*

No.

211. *How many letters in our language, and which are vowels, which are consonants?*

Twenty-six letters. A, e, i, o, u, are vowels, and the others are consonants.

212. *What are the prerequisites of a good voice?*

Enunciation and articulation.

213. *How many positions for the mouth in singing and talking?*

Six positions in singing, and three in talking.

214. *By what means are we enabled to properly enunciate?*

By the use of the vowels, which cause a slight shock of the glottis.

215. *How may we properly articulate?*

By the use of the consonants, placing the words as near at the end of the tongue as possible.

216. *What other prominent features are noticeable in a good singer?*

Location and formation of tone.

217. *What is voice?*

Breath made vocal.

NOTE.—41. There are diverse opinions regarding the voice and its management. If we disposed or abandoned the effort in trying to understand the voice because it is too wonderful and mystical for man to comprehend in full, we will remain in the same old ruts, uncultivated, undeveloped, ordinary, cheap, non-effectual singing.

LESSON XVII.

218. *How many powers are there in music?*

Five.

219. *What is the name of a very soft power?*

Pianissimo.

220. *What is the name of a soft power?*

Piano.

221. *What is the name of a medium power?*

Mezzo, or medium.

222. *What is the name of a loud power?*

Forte.

223. *What is the name of a very loud power?*

Fortissimo.

224. *How are the names of powers abbreviated?*

PP. pianissimo, p. piano, m. mezzo or medium, f. forte, f.f. fortissimo.

NOTE.—42. There are other names of powers frequently given, but we think it unnecessary. The name of the softest power is pianissimo, and the loudest power is named fortissimo, and the powers between these two extremes are named as above. Books treating of the theory of music and music teachers present and teach this department of dynamics in a very awkward manner; such remarks and expressions as "piano is a soft power, and forte is a loud power." They are only the names of powers. 36 inches is not a yard of calico, but only the name of the length, etc.

225. *A power that gradually increases is called what?*

Crescendo.

226. *A power that gradually diminishes is called what?*

Diminuendo.

227. *A union of crescendo and diminuendo is called what?*

A swell.

228. *A very sudden dtminishing power is called what?*

Sfortzando.

229. *When tones are performed in a smooth, connected manner, they are called what?*

Legato.

230. *Tones that are performed in a disconnected manner, are called what?*

Staccato.

231. *What are marcato tones?*

A performance between legato and staccato.

232. *What is portamento?*

The art of carrying or lifting the voice from one tone to another, differing in pitch, in a pleasing, gliding imperceptible manner.

233. *Tones beginning on an unaccented pulse, and continuing into an accented pulse are called what?*

Transposed or syncopated tones.

234. *How are they indicated or written?*

They appear on an unaccented pulse and continue on to an accented pulse.

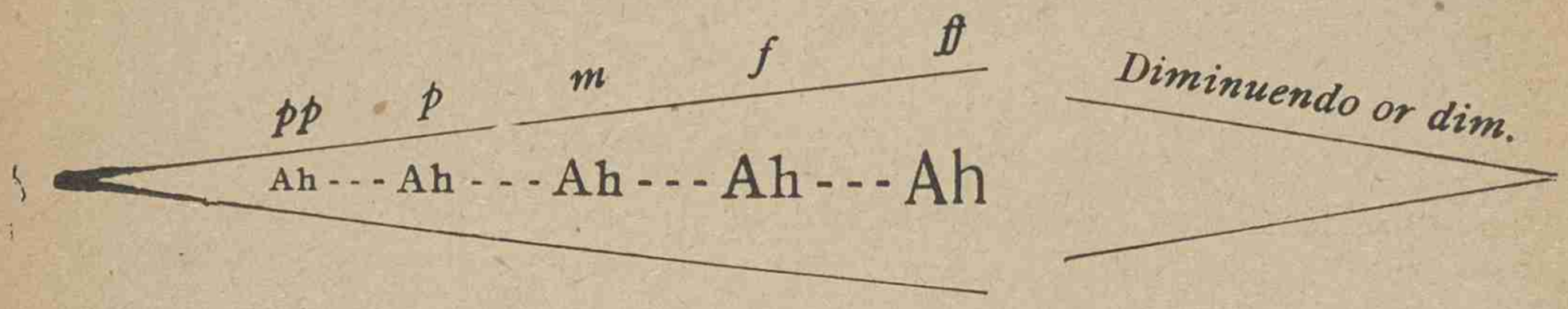
235. *Tones that are transposed, but of a short duration, are called what?*

Zoppos.

FIVE DEGREES OF POWER ILLUSTRATED.

Example 49.

Example 50.



Example 51.

Crescendo, or Cres

Example 52.

Swell.

Example 53.

Sfortzando, or fz.

Example 54.



Example 55.



SYNCOPATION OR TRANSPOSED TONES.

Example 56.



Example 57.

Zoppo.



NOTE.—43. Our style and idea of the zoppo, is rather new, and will no be found in music books dating before the writing of this theory. All such passages in music has been called "syncopation, or syncopated notes," etc. Transposed tones can more readily be comprehended than syncopation. Notes transposed, representing a short duration, we call zoppos. This style of writing music is very common with the present music writers.

LESSON XVIII.

236. *The rate or speed at which a composition is performed, is called what?*

Movement.

237. *How many practical movements are there in music?*

Seven.

238. *What are the names of the seven movements?*

Adagio, andante, andantino, moderato, allegretto, allegro and presto.

239. *What would be a more appropriate and acceptable name for the movements in music?*

Very slow, slow, moderate, fast and very fast.

NOTE.—44. Like unto a previous note regarding powers, there are other names of movements, but of no value. Adagio is the name of the slowest movement and presto is the name of the fastest movement, and the other movements between these two extremes have their names as given above.

240. *Name and define the various movements.*

Adagio, very slow ; andante, slow ; andantino, moderately slow ; allegretto, moderately fast ; allegro, fast movement ; presto, very fast movement.

241. *What is the name of a passage that is to be performed faster and faster?*

Accelerando, abbreviated accel.

242. *A passage that is to be performed slower and slower by degrees, is called what?*

Ritardando, or rit.

243. *When a passage is to be performed faster and louder by degrees, how is it indicated?*

By accel. and cres.

244. *When a passage is to be performed slower and softer by degrees, how is it indicated?*

By the word rallentando, or ral.

NOTE.—45. Those who have applied themselves with diligence and caution, and have made the author's sentiments a part of their own, (which all must do who would render music effectively) have but little need of the various signs, indications and abbreviations. They are governed wholly by their own judgment and taste. It is impossible to indicate to the eye how we should perform music to bring out the true light and shade, and that wonderful power which so mystically effects all humanity; and even the lower race of living beings, which if neglected, music will become stale and mechanical.

LESSON XIX.

245. *When any given pitch makes a perfect ending, it is called what?*

The tonic or key-tone.

246. *In speaking of major and minor music theoretically, we have reference to what?*

To the magnitude or order of intervals.

247. *What is the distinguishing feature theoretically in major and minor music?*

From one to three in major is two steps, in minor it is only a step and a half.

248. *If we sharp a minor third, what will it become?*

A major third.

249. *If we flat a minor third what will it become?*

A major third.

NOTE.—46. Let it be remembered at all times that La is the key-note in minor music and answers the same purpose as do in major music.

250. *How many classes can our emotions be divided into?*

Into two classes.

251. *Explain the cause of our emotional feelings.*

It is due to the quality of such things in existence that we come in contact with, that makes impressions on our mind or nervous system.

NOTE.—47. Everything animate or inanimate, tangible or otherwise, that may come in contact with the five senses, makes some impression, and has its effect for either good or evil, although small things are seldom noticed. If the above be true, how careful ought we to be.

252. *Into how many classes and what kind may quality be divided into?*

Into two classes, clear and somber quality.

253. *As quality can not be expressed or indicated by any particular set of signs, how can the two qualities be distinguished?*

By words, the definitions of which border on extremes.

254. *When we use such words as happiness, joyfulness, cheerfulness, etc., we have reference to what quality?*

Clear quality.

255. *Such words as sorrowfulness, etc., have reference to what quality?*

Somber quality.

256. *How are clear qualities produced?*

By elongating the throat and casting the breath forward in the mouth.

257. *How are the somber qualities produced?*

By distending the throat and casting the breath towards the back part of the mouth.

LESSON XX.

258. *What is the difference in the signatures of the minor and major keys?*

The minor keys have one additional signature in all the keys.

NOTE.—48. As stated in previous lesson, there is an interval of a small step between 7 and 8 of the minor scale as well as the major. This is not accidentally or incidentally, but a natural occurrence. Therefore in the minor keys, ♯7 is a signature and not an accidental. This is indicated (*i. e.* ♯7) by different signs, such as ♯, ♮, ※ and 𝄪, which is made plain in the table of keys in this lesson. Should a composition begin with minor chords and change into major, keep in mind that ♯7 is minor only, and that the major portion of the composition is not under consideration.

259. *Beginning with the key of C major, the relative minor keys would follow after what manner?*

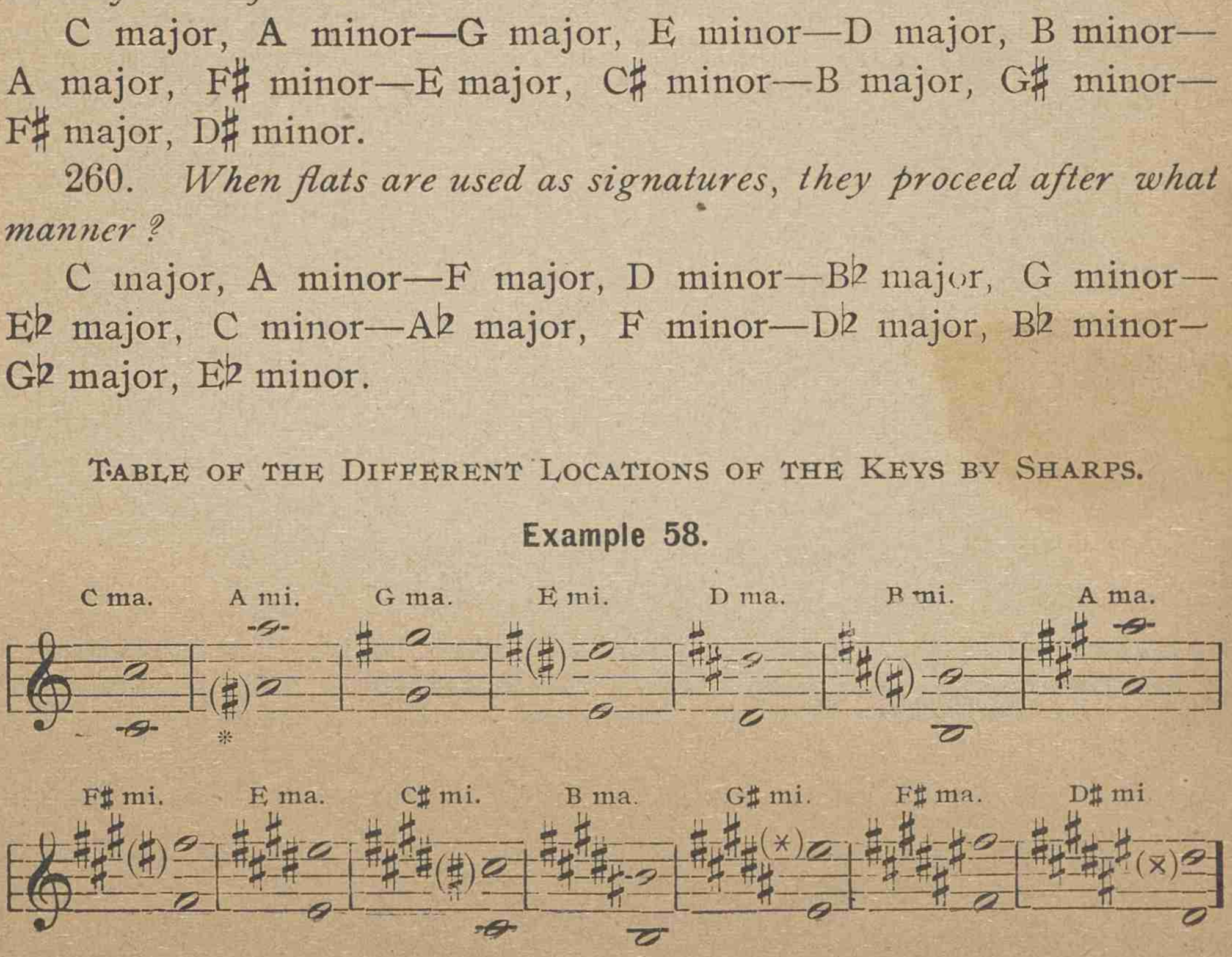
C major, A minor—G major, E minor—D major, B minor—A major, F♯ minor—E major, C♯ minor—B major, G♯ minor—F♯ major, D♯ minor.

260. *When flats are used as signatures, they proceed after what manner?*

C major, A minor—F major, D minor—B♭ major, G minor—E♭ major, C minor—A♭ major, F minor—D♭ major, B♭ minor—G♭ major, E♭ minor.

TABLE OF THE DIFFERENT LOCATIONS OF THE KEYS BY SHARPS.

Example 58.



LOCATION BY FLATS.

Example 59.



* The additional signature is enclosed thus ( ).

261. *How many forms may the minor scale be divided into?*

Three.

262. *What are the names of the three scales?*

Harmonic form, Vocal form and Mixed form.

263. *How may we distinguish these scales one from the other?*

By the order of their intervals.

264. *What are the intervals in the Harmonic form?*

From 1 to 2, a step; 2 to 3, a half-step; 3 to 4, a step; 4 to 5, a step; 5 to 6, a half-step; 6 to 7, a step and a half-step; 7 to 8, a half step.

HARMONIC MINOR FORM.

Example 60.



265. *How are the intervals in the Vocal form?*

From 1 to 2, a step; 2 to 3, a half-step; 3 to 4, a step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step.

266. *Are the intervals the same in descending?*

No, but as follows: 8 to 7, a step; 7 to 6, a step; 6 to 5, a half-step; 5 to 4, a step; 4 to 3, a step; 3 to 2, a half-step; 2 to 1, a step.

MINOR VOCAL FORM.

Example 61.



267. *How are the intervals in the Mixed form?*

From 1 to 2, a step; 2 to 3, a half step; 3 to 4, a step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step.

268. *How are they descending?*

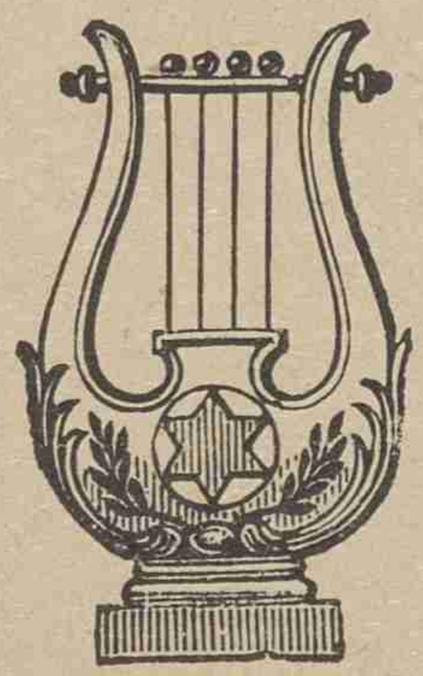
From 8 to 7, a half-step; 7 to 6, a step and half-step; 6 to 5, a step; 5 to 4, a step; 4 to 3, a step; 3 to 2, a half-step; 2 to 1, a step.

MINOR MIXED FORM.

Example 62.



NOTE.—49. Strictly speaking, there is but one minor scale—the Harmonic scale, as in Example 60. This scale is the same ascending and descending, while the Vocal and Mixed forms are not. The two latter scales are usually minor scales, i. e., they begin and end as minor scales, but in their run they modulate from minor to major, and this simple modulation only can not justify for the names of new, separate scales.



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