

Miss Lavinia R. R. R.

Ten Lessons in Singing

... FOR USE IN ...

PRIMARY SINGING SCHOOLS

— BY —

GEO. W. SEBREN.

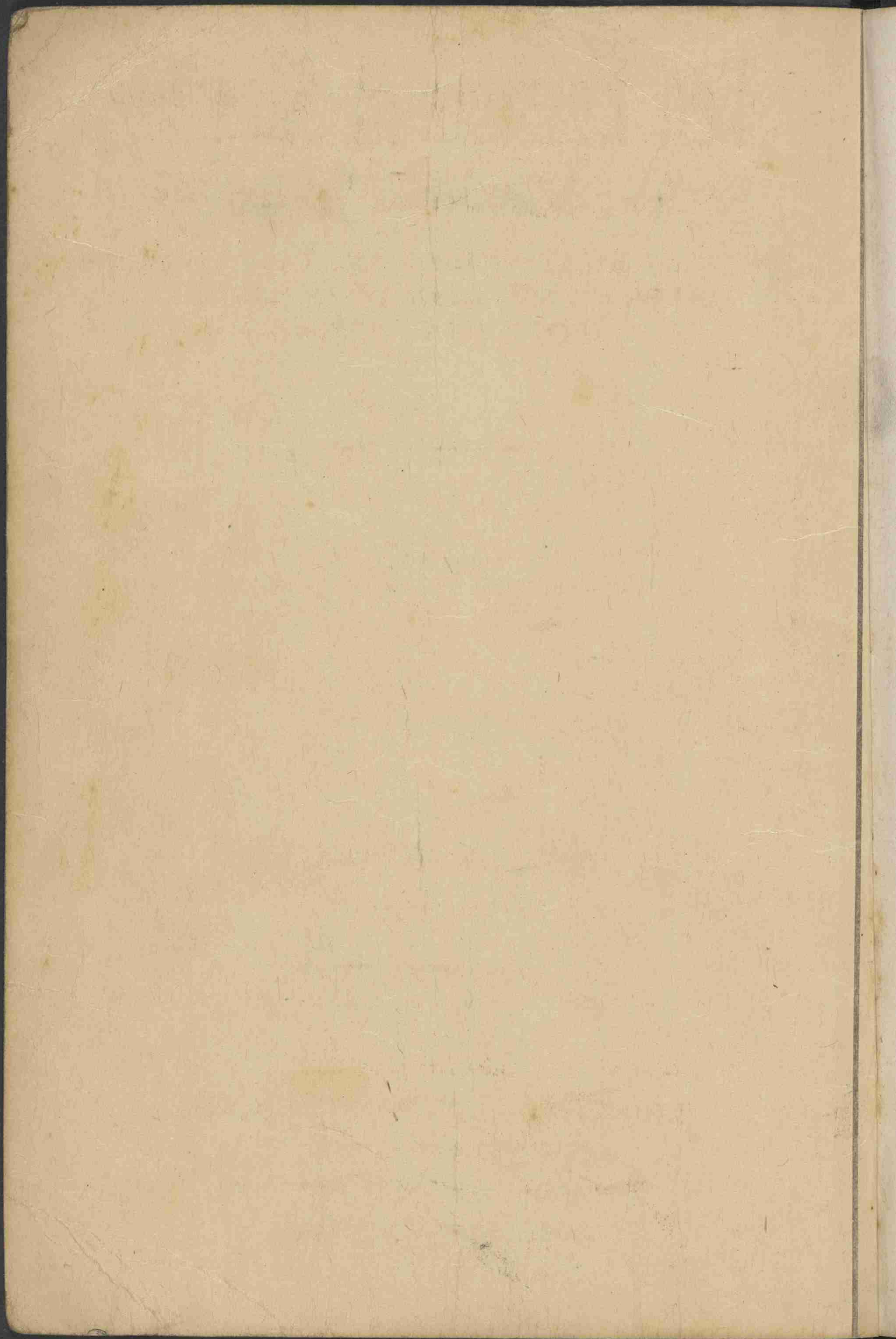
SEND ALL ORDERS TO
GEO. W. SEBREN
ASHEVILLE, N. C.

Published by

JAMES D. VAUGHAN

LAWRENCEBURG, TENN.

Price, 30 Cents per copy, postpaid.



SP-030176

Ten Lessons in Singing

Miss Lois Bridges

QUESTIONS AND ANSWERS IN THE RUDIMENTS OF
MUSIC, WITH EXERCISES AND LITTLE
SONGS FOR PRACTICE.

JUST THE THING FOR THE POPULAR
TEN DAYS' SINGING SCHOOL.

—BY—

GEO. W. SEBREN.

SEND ALL ORDERS TO
GEO. W. SEBREN
ASHEVILLE, N. C.

Published by

JAMES D. VAUGHAN,

LAWRENCEBURG, TENN.

Price 25 Cents per copy.

Copyright, 1914, by James D. Vaughan.

INTRODUCTION

THIS little book is not offered to the public as a complete course in the science of music, but simply a primary course, such as is needed in the popular ten days singing school.

Long and tedious lessons on the different subjects in the science of music are all right in normals, but in primary schools the pupils want to learn how to sing. In other words, they want the practical side.

It is intended that the teacher put this book into the hands of every pupil in his class, and that regular lessons be assigned. Let the pupils be required to memorize the answers to all questions so that the lesson can be recited with a closed book.

When the lesson has been recited and due attention called to the illustrated points, then turn to SONGS AND EXERCISES in Part Two, and spend twice as much time in practice as you have spent in theorizing.

Most every point introduced in the questions and answers, can be put into actual use in the LITTLE SONGS. Each LITTLE SONG contains one or more points, and taking all of the LITTLE SONGS together, you can find staff, brace, score, bars, clefs, voice parts, notes, rests, measure signatures, ties, slurs, triplets, prolongs, pauses, sharps, flats, naturals, keys, accidentals, etc., etc. If the teacher is progressive, he will put these things into practice, and not give extended lectures.

Let the teacher study every one of these lessons and read all additional statements and notes to teachers, besides going carefully over every exercise and song, before he attempts to use this book in his class, then he can present the contents intelligently.

Ten Lessons in Singing.

NOTE.—These lessons may or may not be given in regular order. It all depends upon the advancement made by the class. Some classes can take the entire course in ten days, but others can not take over five or six lessons. It is better to learn, thoroughly, five or six lessons, than to get in a hurry and half-learn the whole ten lessons.

LESSON 1.

1. What is the foundation of all music?
The scale.
2. What are the vocal names of the tones of the scale?
Do, Re, Mi, Fa, Sol, La, Ti, Do.
3. What else do we usually call the vocal names?
Syllables.
4. What are the theoretical names of the tones of the scale?
1, 2, 3, 4, 5, 6, 7, 8.
5. What are the instrumental names?
C, D, E, F, G, A, B, C.
6. Who has the credit of inventing our scale?
Guido (pronounced Gue-do).
7. When did he give us the scale in its present form?
About the year A. D., 1000.
8. What is the Latin word for scale?
Scala (pronounced scah-lah).
9. Meaning what?
A ladder.
10. Then, is the scale in one sense, like a ladder?
Yes.
11. What is the scale ascending, or going up the ladder?
Do, re, mi, fa, sol, la, ti, do.
12. What is the scale descending, or coming down the ladder?
Do, ti, la, sol, fa, mi, re, do.

ILLUSTRATION NUMBER 1.

The Scale Ascending and Descending.

Do, — Do,
Ti, Ti,
La, La,
Sol, Sol,
Fa, Fa,
Mi, Mi,
Re, Re,
Do, Do.

13. What is a step or a half-step?
The distance from one tone of the scale to the next.
14. How do we go up and down the scale?
By steps and half-steps.
15. How many steps and half-steps in the scale?
Five steps and two half-steps.
16. In the vocal names, where are the half-steps?
Between mi and fa, ti and do.
17. Between what numerals are the half-steps?
3 and 4, 7 and 8.
18. Between what letters are the half-steps?
E and F, B and C.
19. What are all the other intervals in the scale?
Steps.
20. What is meant by the term *key note*?
A central note or starting point.
21. What is the key note in our Major scale?
Do.
22. What is the simplest tune to Americans and Europeans?
The scale.
23. Ought all who can sing the scale be able to sing tunes?
It seems so.
24. Can everybody learn to sing the scale?
All but a few.
25. What is *their* trouble?
Some of them are dumb and the others have defective ears.

ADDITIONAL STATEMENTS.

There are several kinds of scales known in the study of music, but the one most needed, especially for beginners, is the one mentioned in Lesson One as THE scale. The syllable names are derived from the first syllables of an old eight-line Latin hymn. The pitch names, or letters, are called Instrumental names, because they are used in most all kinds of instrumental music. Some authors say tone and semi-tone, but step and half-step seem preferable as having but one meaning. "The scale has no fixed place in pitch; any pitch may be taken as do, and the other tones will follow in regular order naturally."

NOTE TO TEACHERS.—Write the scale on the blackboard as indicated in Ill. No. 1, and have the class sing it in all manner of ways. Let them be acquainted with the scale before they see the notes. You don't need the staff in the first lesson. Use the additional statements, in connection with the questions and answers, wherever you can supplement them to good advantage. If the teacher is a shaped-note advocate, he may write the shaped notes (♩ ♪ ♫ ♮ ♯ ♭ ♭♭) on the board after five or ten minutes drill on Ill. No. 1.

LESSON 2.

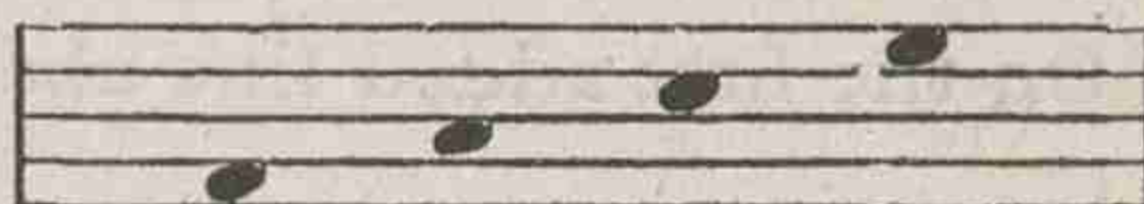
1. What is pitch ?
The highness or lowness of tones.
2. How do we represent pitches ?
By placing notes on the staff.
3. How many lines and spaces in the staff ?
Five lines and four spaces.

ILLUSTRATION No. 2.

Notes on the Staff.



and



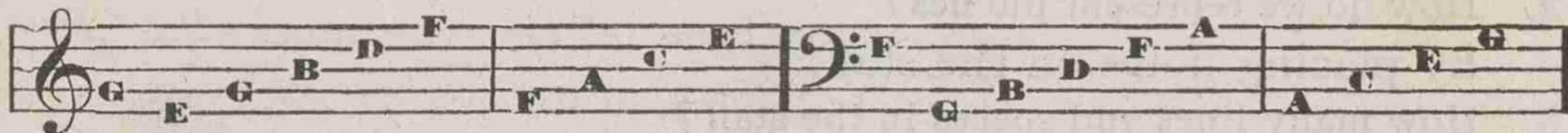
4. How many staves are required for our ordinary gospel songs ?
Two.
5. What are they generally called ?
Soprano and Bass.
6. Which one is called the Soprano staff ?
The Upper one.
7. The two staves joined together is called what ?
A score.
8. What letters are used to name the notes on the staves ?
C, D, E, F, G, A, B.
9. What character is used as a key to the letters on the soprano staff ?
The G clef.
10. What letter does it mark ?
G.
11. Where is the G clef placed and, also, the letter that it marks ?
On the second line.
12. What character marks F on the bass staff ?
The F clef.
13. The F clef and the letter that it marks are placed where ?
On the fourth line.
14. Which letters would be on the lines of the soprano staff, beginning at the bottom ?
E, G, B, D, F.
15. On the spaces ?
F, A, C, E.
16. Which letters would be on the lines of the bass staff ?
G, B, D, F, A.
17. On the spaces.
A, C, E, G.

ILLUSTRATION NUMBER 3.

The G clef and the F clef with the letters on the lines and spaces.

G Clef.

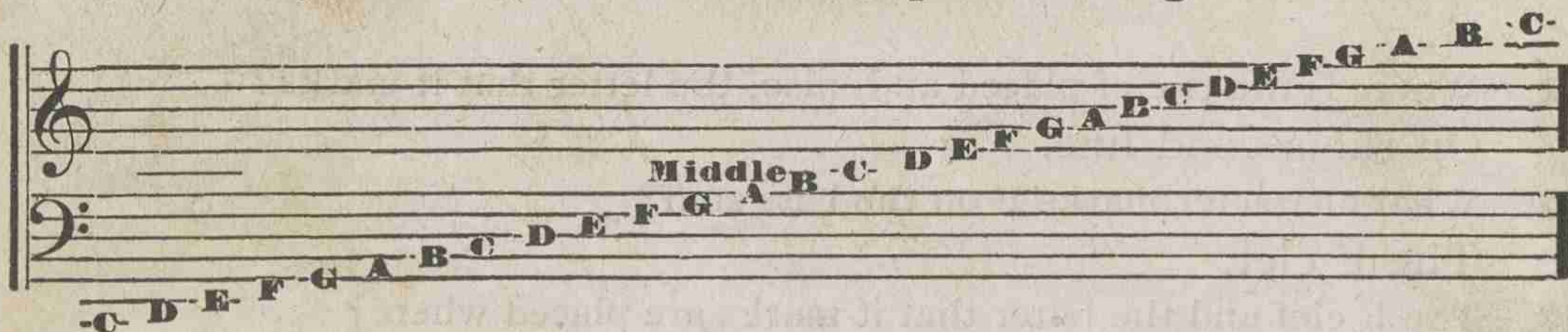
F. Clef.



18. When our music extends higher or lower than the long lines of the staff, how may we write the notes?
On added lines.
19. What letter is written on the first added line below the soprano staff?
C.
20. On the first added line above the bass staff?
C.
21. Are the two letters thus written the same when sounded?
Yes.
22. This letter, then, being midway between the two staves is called what?
Middle C.
23. What name do we give the series of seven letters?
The musical alphabet.
24. If we begin the musical alphabet on Middle C, how do we find letters enough to reach to the top of the staff?
By repeating the series.
25. When we go from C to the next C above or below, how far have we traveled?
An octave.

ILLUSTRATION NUMBER 4.

The Score, Middle C, and the Musical Alphabet through four octaves.



ADDITIONAL STATEMENTS.

Tones have four properties: pitch, length, power and quality. Each line and each space is a degree. The soprano and alto are usually written on the soprano staff, the soprano taking the upper notes and the alto the lower ones. The bass and tenor are usually written on the bass staff. The C clef is used to mark C on the third space of the tenor staff. The bar that connects the two staves is called the brace. The letters are the names of absolute pitches. They are named absolute, because their position never changes.





















NOTE TO TEACHERS.—Request the class to draw off illustrations three and four and hand them in at the next lesson to be graded. Always have them bring up written work when possible, as they gain ground faster when they do some of the work themselves. Place the scale in whole notes on the staff, beginning on Middle C, and drill the class on the scale by note.

LESSON 3.

1. What is rhythm?
Measured motion.
2. What helps to regulate the motion in music?
The different lengths of tones.
3. What represents the length of tones?
Notes.
4. How many kinds of notes commonly used in vocal music?
Five.
5. Will you please call their names?
Whole, half, quarter, eighth and sixteenth.
6. What other lengths can we use?
Those represented by dotted notes.
7. For what does one dot stand?
One-half the value of the note.
8. For what do double dots stand?
Three-fourths the value of the note.
9. How many dotted notes in common use in vocal music?
Three single dotted and two double dotted.
10. What are the single dotted notes?
The dotted half, the dotted quarter and the dotted eighth.
11. What are the double dotted notes?
The double dotted half and the double dotted quarter.
12. What corresponds to each note?
A rest of the same length value.

ILLUSTRATION NUMBER 5.

The Notes and Rests in common use.

Notes.....					
	Whole.	Half.	Quarter.	Eighth.	Sixteenth.
Rests.....					
Dotted Notes.					
	Half.	Quarter.	Eighth.	Double Dotted Half.	Quarter.
Dotted Rests.					

13. What is the ruling feature of rhythm?
Accent.
14. What is accent?
Stress.
15. Do we stress or accent all tones or just certain ones?
Just certain ones.
16. What sets up and goes on in the mind when we hear music?
Pulsations.

17. Called what?
Beats.
18. Are all beats strong alike?
Some are strong and some weak.
19. How many beats constitute a group?
Two, or three.
20. Are there ever less than two or more than three beats to the group?
Never.
21. How do we determine the number of beats belonging to a group?
By the accent.
22. Whether the group has two or three beats, where does the accent always fall?
On the first beat of the group.
23. How do we beat time?
BEG YO' PARDON.
24. I mean, how do we manifest beats?
By motions of the hand.
25. How else?
By counting.

ADDITIONAL STATEMENTS.

This lesson introduces the subject of measures, commonly called "time" in music. The same principle that makes rhythm in music makes rhythm in the universe. There are other kinds of notes not mentioned in this lesson, but they are not in common use in the study of vocal music; for instance, we could have the double whole note, the thirty-second note; the sixty-fourth note, etc. The time value of the notes is determined only by the measure signature. (See lesson 4) A whole rest represents a full measure of silence, when there are no notes in the measure, regardless of the signature. "Beating time" is the common terminology, but the words come nearer expressing their true meaning when we say *manifesting the beats*.

NOTE TO TEACHERS.—Explain and demonstrate all points in the lesson, at the proper time. Request the pupils to draw off the notes and rests for their written work. After question 22, sing by "la" to demonstrate the strong and weak beats. Sing in twos and threes alternately, and have the class tell you when you change from one to the other. They can tell whether the group has one strong beat and one weak one or one strong beat and two weak ones by where the accent falls.

LESSON 4.

1. What is a measure?
One or more groups of beats.
2. What separates our written music into measures?
Small lines across the staff.
3. Called what?
Measure bars.

4. By what sign may we know the kind of measure in which a piece of music is written?
Figures at the beginning.
5. What are figures at the beginning of a piece of music called?
Measure signatures.
6. What does the upper figure denote?
The number of beats in a measure.
7. What does the lower figure denote?
The beat note.
8. Can you explain beat note?
The note that represents one count or beat.
9. What notes are used as beat notes?
Halves, quarters and eighths.
10. When there are only two beats to the measure, what is it called?
Two-part measure, also called two-pulse measure.
11. What is the order of beats in two-part measure?
Strong, weak, etc.
12. What are the motions of the hand in manifesting the beats in two-part measure?
Down and up.
13. Which motion always accompanies the strong beat?
The downward motion.
14. What is the sign of two-part measure?
The figure 2.
15. How many varieties of beat notes in two-part measure?
Three.
16. What are they?
Half, quarter and eighth note varieties.
17. What are the figures in the first variety of two-part measure?
 $\frac{2}{2}$
18. What fraction do they express?
Two halves.
19. Meaning what?
That two half notes fill a measure.
20. In this case, does each half note get a beat?
Yes.
21. What else would fill a measure?
Four quarters.
22. Then what about the beat?
It is divided into two parts.
23. What are the figures in the second variety of two-part measure?
 $\frac{2}{4}$
24. What is the beat note?
A quarter.

25. What are the figures in the third variety of two-part measure?

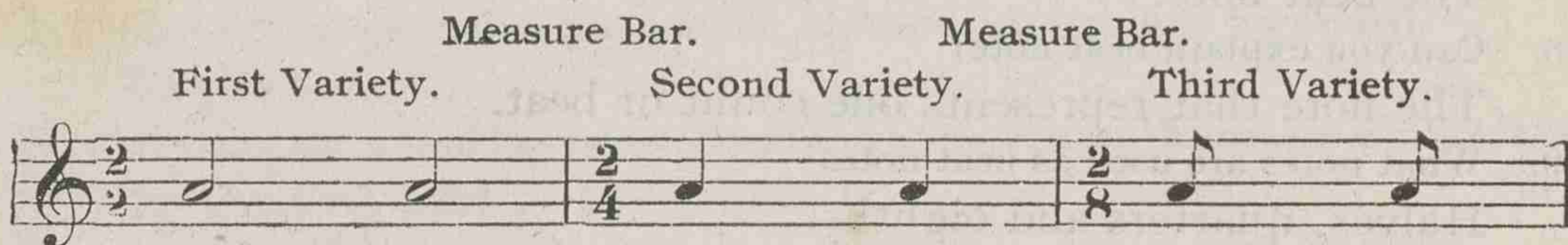
$\frac{2}{8}$

26. What is the beat note?

An eighth.

ILLUSTRATION NUMBER 6.

Measure Bar, Measure Signature, and the first, second and third varieties in two-part measure.



ADDITIONAL STATEMENTS.

Halves, quarters and eighths are used as beat notes, but the measure may be filled with any kind of notes, so long as they are equivalent to the number of beat notes in a measure. Notes have no definite time value—only a relative value. The value of the notes as to the number of beats they represent, is determined by the measure signature. Let it be remembered that a beat is a mental pulsation, and that motions of the hand, or counts, are only outward manifestations of beats.

NOTE TO TEACHERS. — Demonstrate the different points in the lesson as often as you can, and give frequent illustrations on the blackboard. Illustrate measure bar, measure signature, etc., after the proper question and answer. Practice manifesting the beats. Let the written work be to fill a dozen measures, in different ways, in either of the three varieties of two-part measure. See "LITTLE SONGS" in Part Two, for practical work.

LESSON 5.

1. What kind of measure contains three beats?
Three-part measure.
2. What is the order of beats in three-part measure?
Strong, weak, weak.
3. What motions of the hand manifest the beats in three-part measure?
Down, left, up.
4. What is the sign of three-part measure?
The figure 3.
5. How many varieties of beat-notes?
Three.
6. What are they?
Halves, quarters and eighths.

7. What is the signature of the first variety in three-part measure?

$\frac{3}{2}$

8. Of the second variety?

$\frac{3}{4}$

9. What is the signature of the third variety?

$\frac{3}{8}$

ILLUSTRATION NUMBER 7.

Three-Part Measure.

First Variety.

Second Variety.

Third Variety.



10. What kind of measure contains four beats?

Four-part measure.

11. What is the order of beats?

Strong, weak, medium, weak.

12. Do some authors claim that the two accents in four part measure are the same?

Some few.

13. Then, without the secondary accent, what have they to distinguish one measure of four-part from two measures of two-part measure?

Nothing.

14. How do we manifest the beats in four-part measure?

By four motions of the hand--down, left, right, up.

15. What motion accompanies the secondary or medium accent?

The right, or third motion.

16. What is the sign of four part measure?

The figure 4.

17. How many varieties of beat notes?

Three.

18. What are they?

Halves, quarters and eighths.

19. What is the signature of the first variety in four-part measure.

$\frac{4}{2}$

20. What are the figures in the second variety.

$\frac{4}{4}$

21. In the third variety?

$\frac{4}{8}$

ILLUSTRATION NUMBER 8.

Four-Part Measure.

First Variety.

Second Variety.

Third Variety.



ADDITIONAL STATEMENTS.

In naming the kinds of measure, some authors say Double, Triple, Quadruple, Sextuple, etc., but the author of this work thinks these terms are too high sounding for beginners in the study of music. Variety refers only to the beat notes, as there could be no such thing as three varieties of one kind of measure. Any note can be used as a beat note. The beat note has nothing to do with the *tempo* or speed of the tune.

NOTE TO TEACHERS.—The graded exercises will give you all the chance you need to bring out every point in the lesson. Remember that theory is one thing and practice is another. Theory is what is said about the lesson—practice is the lesson itself. For written work, have the class fill a dozen measures in different ways. This is the best way to learn the relative value of the notes. See the songs entitled THREE-PART MEASURE and FOUR-PART MEASURE, and other “LITTLE SONGS” in Part Two.

LESSON 6.

1. What kind of measure contains six beats?
Six-part measure.
2. What is the order of beats in six-part measure?
Strong, weak, weak, *Medium*, weak, weak.
3. What are the motions of the hand in manifesting the beats?
Down, left, left, *Right*, up, up.
4. How may we avoid the confusion of making six different motions?
By giving one motion to each accent.
5. Then, in this case, do we comprehend three counts or beats to each motion of the hand?
We do.
6. What motions do we make?
The same as in two-part—down, up.
7. What is this kind of measure sometimes called?
Compound double.
8. What is the sign of six-part measure?
The figure 6.

9. How many varieties of beat notes commonly used?
Two.
10. What figures express the first variety?
6
4
11. What figures express the second variety?
6
8

ILLUSTRATION NUMBER 9.

Six-Part Measure.

First Variety.

Second Variety.



12. What kind of measure contains nine beats?
Nine-part measure.
13. What is the order of beats?
Strong, weak, weak, *Medium*, weak, weak, *Medium*, weak, weak.
14. What are the motions of the hand in manifesting the beats?
Down, left, up.
15. Then, do we give one motion to each group of beats, as in six-part measure?
Yes.
16. What figures express the two varieties of beat notes?
9/4 and 9/8

ILLUSTRATION NUMBER 10.

Nine-Part Measure.

First Variety.

Second Variety.



17. What kind of measure contains twelve beats?
Twelve-part measure.
18. How many accents in twelve-part measure?
Four.
19. What counts are accented?
First, fourth, seventh and tenth.
20. What is the signature of twelve-part measure?
12
8

ILLUSTRATION NUMBER 11.

Twelve-Part Measure.



ADDITIONAL STATEMENTS.

In manifesting the beats in six-part measure, we would usually make the six motions when the movement is slow, and only two when the movement is fast. The nature of the words suggest the movement, whether slow or fast. When we comprehend three beats or counts to one motion, the beat note is dotted. It would be a dotted half note in six-four and a dotted quarter in six-eight. Nine-part measure is used less than any of the other kinds.

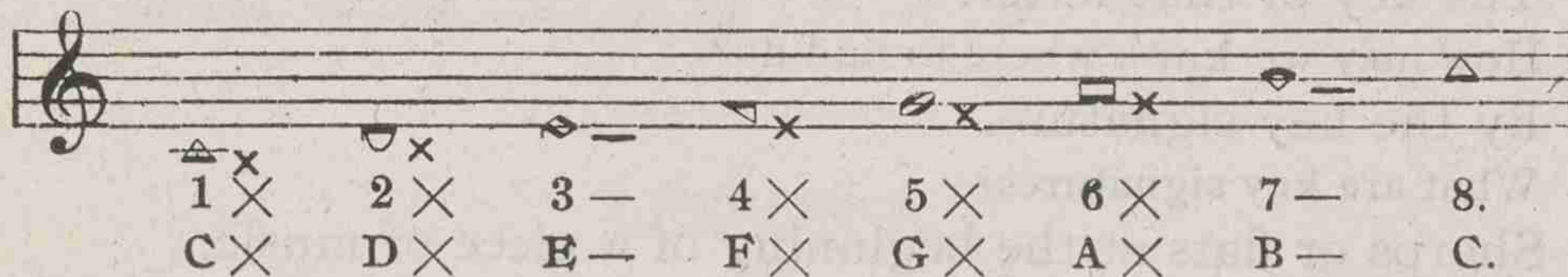
NOTE TO TEACHERS.—You may think that four days is a long time to stay with the subject of measures, but you must remember it is an important subject, and much time is required if it is to be well understood by the pupils. However, if you can combine the four lessons on measures into three lessons, and do it to good advantage, you may do so. Remember that in teaching this subject we should make rhythm the paramount feature and the time value of the notes a secondary matter. The notation of measures is important, but Rhythm itself is the principal thing. Turn to "LITTLE SONGS" in Part Two, and you will find something in six, nine, and twelve-part measure.

LESSON 7.

1. How many steps and half-steps in the scale?
Five steps and two half-steps.
2. What is the order of steps and half-steps?
Two steps and a half-step, three steps and a half-step.
3. What may we call this order of steps and half-steps?
Our key formula.
4. Is it the same in all major scales?
Exactly.
5. Where do the half-steps occur in the syllables?
Between mi and fa, ti and do.
6. Between what letters do they occur.
E and F, B and C.
7. Between what numerals?
3 and 4, 7 and 8.
8. What is the distance from do to re, re to mi, fa to sol, sol to la, and la to ti?
A step.
9. From C to D, D to E, F to G, G to A, and A to B.
A step.

ILLUSTRATION NUMBER 12.

The Scale, showing where the steps and half-steps occur in the syllable, numeral and letter names. Steps are marked thus, \times ; half-steps thus, —.



10. How can we cut the steps up into half-steps?
By the use of sharps (\sharp) and flats (\flat).
11. If a sharp is placed on a degree, what does it cause that degree to represent?
A pitch a half-step higher.
12. If we wish a degree to represent a pitch a half-step lower, what do we use?
A flat.
13. Do we sharp and flat tones or degrees?
Degrees.
14. Do we sing tones or degrees?
Tones.

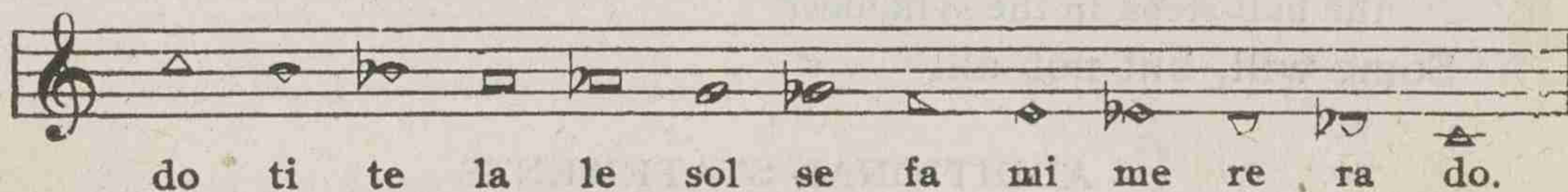
ILLUSTRATION NUMBER 13.

The Scale cut up into half-steps by the use of Sharps and Flats. This arrangement is known as the Chromatic Scale. (See Additional Statements and Note to Teachers at the close of this chapter.)

Sharps.



Flats.



15. What is meant by the term KEY?
The place of the *key note*.
16. What syllable is termed *key note* in our major scale?
Do.
17. Is ours the fixed or the movable do system?
Movable do.
18. Where may do be placed?
On any degree of the staff.

19. What describes that degree?
A letter.
20. Then in what key is the composition?
The key of that letter.
21. How may we know where to find do?
By the key signature.
22. What are key signatures?
Sharps or flats at the beginning of a piece of music.
23. Does the signature affect the scale?
No.
24. What does it affect?
The letters of the staff.
25. How far does the effect extend unless contradicted?
Throughout the composition.
26. Through how many octaves up and down?
All the octaves.
27. If there are no sharps or flats at the beginning, what is the key of the piece?
C.
28. If I should ask you to name the signature of the key of C, what would you say?
The absence of sharps and flats.
29. Then, in this case, is the absence of one thing the sign of another?
It is.
30. In the key of C where would do be found?
Wherever C is found.
31. Why are there no sharps or flats in the key of C?
The steps and half-steps agree without them.
32. Do you mean to say that the steps and half-steps in the syllables agree with those in the letters?
That's what we mean.
33. If we place do anywhere else than on C, will the half-steps in letters match the half-steps in the syllables?
Some will, but not all.

ADDITIONAL STATEMENTS.

We can represent five intermediate tones in the ascending scale and five in the descending scale. Intermediate tones can be represented at those points in the scale where there is an interval of a step, viz.: between do and re, re and me, fa and sol, sol and la, la and ti. The intermediate tones take their names from the principal tones with a different vowel sound to distinguish them from the principals. All the principal tones of the scale, together with the intermediate tones that can be represented by sharps, are as follows: do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do. By flats: do, ti, te, la, le, sol, se, fa, mi, me, re, ra, do. In the ascending scale the "i" in di, ri, fi, si, li has the sound of long e. In the descending scale the "e" in te, le, se, me has the sound of long a. The "a" in ra (flat re) has the sound of broad a as in father. See Illustration Number 13.

* NOTE TO TEACHERS.—Some classes cannot possibly digest the chromatic scale in a ten or twenty days school, and, as this book is intended for primary work, the author deems it best not to incorporate it into the regular lessons. However, if the teacher thinks best, he may introduce the chromatic scale as a part of lesson 7. The author thinks it would be best to give it a passing notice here and then, dwell a little more at length on it, when ready to introduce lesson 10.

LESSON 8.

1. If we wish to transpose the scale to another key, how far do we usually travel?
Up a fifth for sharps or down a fifth for flats.
2. How else could we express this rule for sharps?
Let the *old sol* become the *new do*.
3. What does each additional sharp give us?
A key a fifth higher.
4. If we use one sharp as a signature, what is the key?
G.
5. What do we sharp?
F.
6. What syllable of the scale falls on F#?
Ti.
7. What number is it?
Seven.
8. In transposing the scale by sharps, do we always sharp the seventh?
Yes.
9. Why is the sharp used?
To regulate the steps and half-steps.

ILLUSTRATION NUMBER 14.

The Scale in the key of C, usually called the "Natural" scale.

The Scale in the key of G, transposed a fifth higher than C.



10. What is the key a fifth above G?
D.
11. What is the signature of the key of D?
Two sharps.
12. What do we sharp?
F and C.
13. What is the key a fifth above D?
A.
14. What is the signature of the key of A?
Three sharps.
15. What do we sharp?
F, C and G.

16. What is the key a fifth above A?
E.
17. What is the signature of the key of E?
Four sharps.
18. What do we sharp?
F, C, G and D.
19. What is the key a fifth above E?
B.
20. What is the signature of the key of B?
Five sharps.
21. What do we sharp?
F, C, G, D and A.
22. What is the key a fifth above B?
F#.
23. What is the signature of the key of F#?
Six sharps.
34. What do we sharp?
F, C, G, D, A and E.
25. Can you name in order all the keys by sharps?
G, D, A, E, B and F#.

ILLUSTRATION NUMBER 15.

A Table of all the Keys by Sharps, including the Natural Scale.

Scale in key of C. Scale in key of G. Scale in key of D.

Scale in key of A. Scale in key of E.

Scale in key of B. Scale in key of F#.

ADDITIONAL STATEMENTS.

Of course, we understand that we can go up a fifth for sharps or up a fourth for flats, and down a fifth for flats or down a fourth for sharps. The rule given in this lesson seems more uniform.

NOTE TO TEACHERS.—Let the teacher enlarge upon this lesson and work out transposition in two or three different ways. Request the class to draw off all the scales thus far learned for their written work.

This method of transposing the scale might seem a little tedious to some, but it is the best after all, as the scale may be taken up one note at a time, comparing the syllables with the letters. In this way the pupil will understand just why the sharps and flats are used, and just where each one should be placed. In other words, we are dealing with the staff and the notes, and that is the thing we deal with in singing.

LESSON 9.

1. If we use one flat as a signature, what is the key?
F.
2. What is flatted?
B.
3. What syllable of the scale falls on B \flat ?
Fa.
4. What number?
Four.
5. Do we always flat the fourth?
Yes.
6. What is the rule in transposing the scale by flats?
Let the *old fa* become the *new do*.
7. What does each additional flat give us?
A key a fifth lower.
8. What is the key a fifth below F?
B \flat .
9. What is the signature of the key of B \flat ?
Two flats.
10. What do we flat?
B and E.
11. What is the key a fifth below B \flat ?
E \flat .
12. What is the signature of the key of E \flat ?
Three flats.
13. What do we flat?
B, E and A.
14. What is the key a fifth below E \flat ?
A \flat .
15. What is the signature of the key of A \flat ?
Four Flats.
16. What do we flat?
B, E, A and D.
17. What is the key a fifth below A \flat ?
D \flat .
18. What is the signature of the key of D \flat ?
Five flats.
19. What do we flat?
B, E, A, D and G.
20. What is the key a fifth below D \flat ?
G \flat .
21. What is the signature of the key of G \flat ?
Six flats.

22. What do we flat?
B, E, A, D, G and C.
23. How many keys by flats?
Six.
24. How many keys by sharps?
Six.
25. How many natural keys?
One.
26. How many in all?
Thirteen.
27. Do some authors claim that F^{\sharp} and G^{\flat} are one and the same key, thus making only twelve in all?
Some few.
28. Would this cause us to do away with one or the other of the two keys?
It seems so.
29. Then which one would we discard in order to have only twelve left?
They haven't said yet.

ILLUSTRATION NUMBER 16.

A Table of all the Keys by Flats.

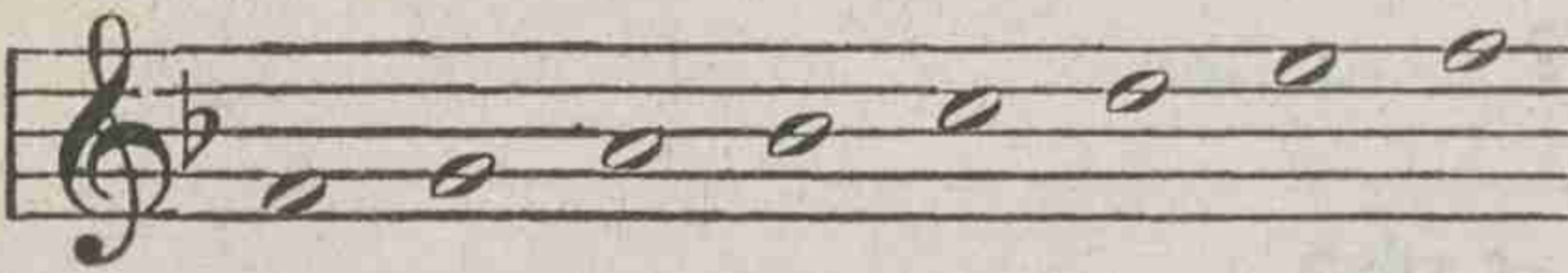
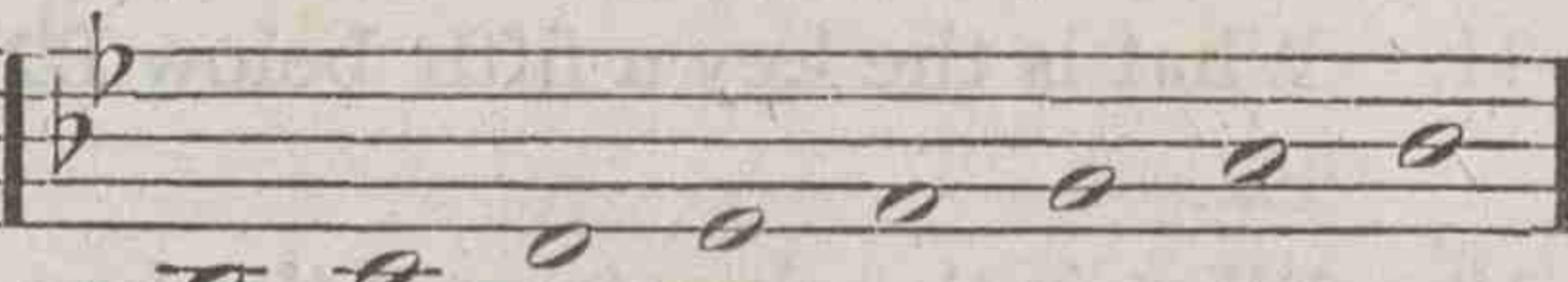
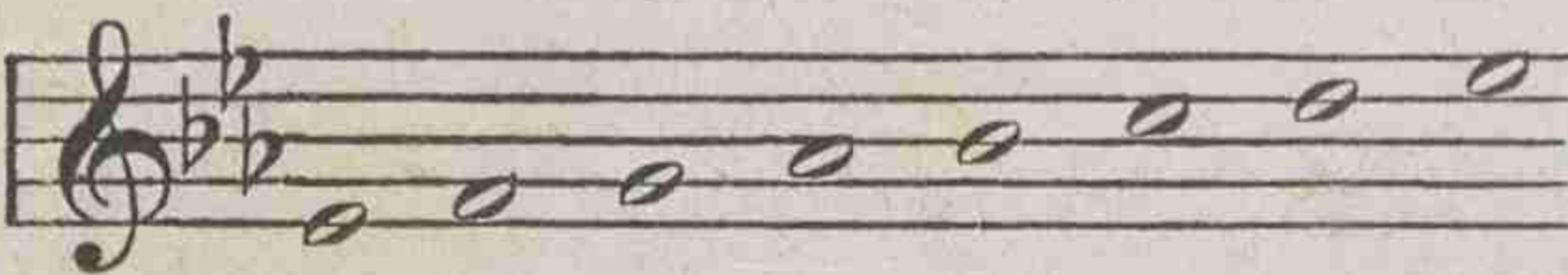
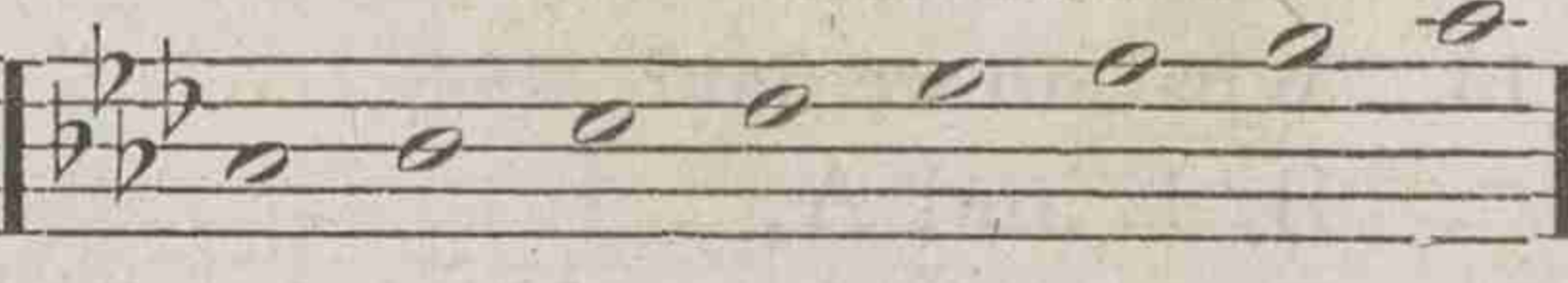
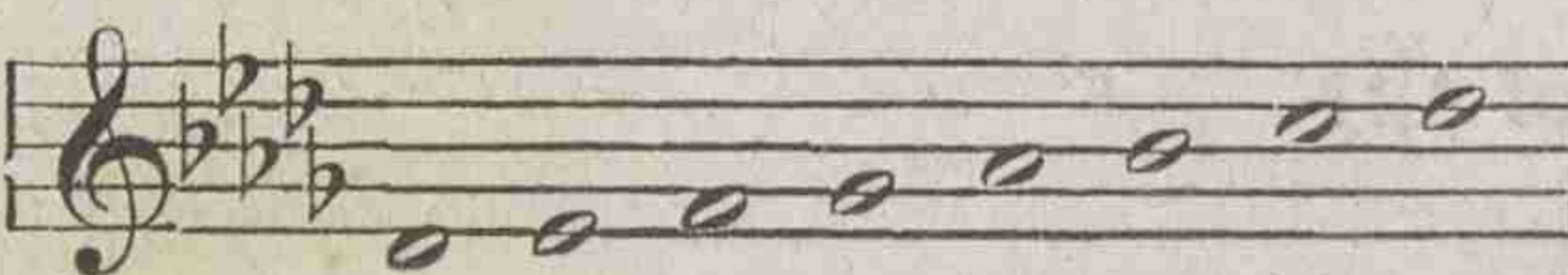
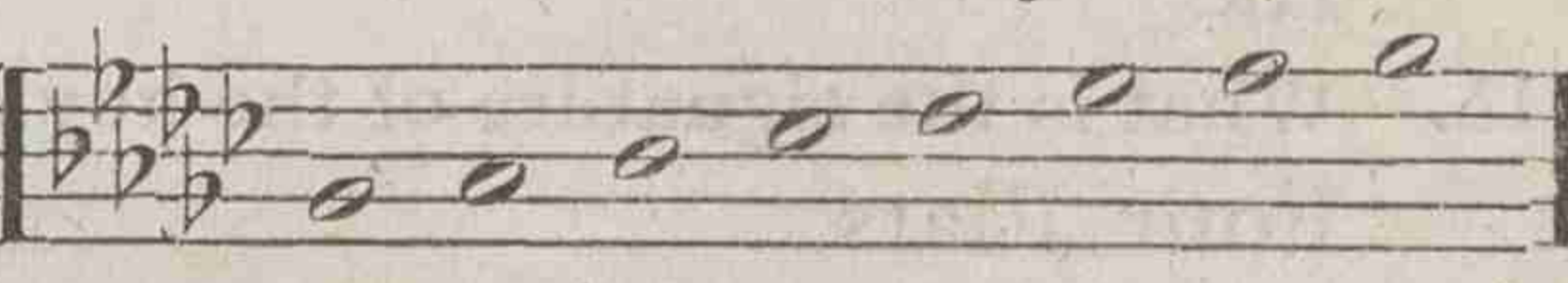
The scale in the key of F.	The scale in the key of B^{\flat} .
	
The scale in the key of E^{\flat} .	The scale in the key of A^{\flat} .
	
The scale in the key of D^{\flat} .	The scale in the key of G^{\flat} .
	

ILLUSTRATION NUMBER 17.

A Condensed Table of the Keys.

For sharps read to the right, and for flats read to the left. The figures at the top show the number of sharps that represent a key on that letter and the figures at the bottom show the number of flats that represent a key on that letter.

Sharps	1	2	3	4	5	6	
	C	G	D	A	E	B	C
		\flat	\flat	\flat	\flat	\flat	
Flats	6	5	4	3	2	1	

ADDITIONAL STATEMENTS.

Other keys could be represented by sharps and others by flats, but they are not in common use. The key of $C\sharp$ is occasionally used in instrumental music, and so is the key of $C\flat$, but they just occur now and then.

NOTE TO TEACHERS.—In "LITTLE SONGS" you will find something in each of the thirteen keys. The class should be requested to draw off the scale in all keys, and the teacher should call attention to the signatures in all keys as found in "LITTLE SONGS."

LESSON 10.

1. For what is the natural used?
To cancel the effect of a sharp or a flat.
2. Sharps, flats and naturals used other than as key signatures are called what?
Accidentals.
3. How far does the effect of an accidental extend unless contradicted?
To the end of the measure in which it is used.
4. Then, does the measure bar cancel accidentals?
Yes.
5. When a natural is used on a sharped degree, what effect does it have?
The effect of a flat.
6. Then, is a sharped degree flatted by simply using a natural?
Yes.
7. When a natural is used on a flatted degree, what effect does it have?
The effect of a sharp.
8. Then, is a flatted degree sharped by simply using a natural?
Yes.

ILLUSTRATION NUMBER 18.

Accidentals.

At *a* the natural cancels the signature sharp. At *b* the signature sharp is restored. At *c* the measure bar contradicts the effect of the natural, restoring the signature at *d*. At *e* an additional flat is used, and at *f* its effect is destroyed by the natural. At *g* the natural cancels the signature flat, and at *h* the measure bar again comes to our aid, giving the note at *i* its natural place in the scale of $B\flat$.



9. If a degree is sharped in the signature and we wish to resharpen it, what do we use?
The double sharp (\times).
10. How much higher is the pitch represented by the double-sharped degree than the pitch represented by the single-sharped degree.
A half-step higher.
11. If we wish to reflat a flatted degree, what do we use?
The double flat ($\flat\flat$).
12. How much lower is the pitch represented by the double-flatted degree than that represented by the single-flatted degree?
A half-step lower.
13. Do we double-sharp or double-flat natural degrees?
No (not often).
14. If a degree is double-sharped, and we wish to have it simply single-sharped, what two characters do we use?
The natural and sharp ($\natural\sharp$) together.
15. If a degree is double-flatted, and we wish to have it simply single-flatted, what two characters do we use?
The natural and flat ($\natural\flat$) together.
16. If the publisher should allow very many double-sharps, double-flats, natural-sharps, natural-flats and the like to appear in his books, what would the majority of singers probably do?
Order their song books from the other fellow.

ILLUSTRATION NUMBER 19.

Accidentals (Double-sharps, Double-flats, Natural-sharps and Natural-flats.)

At *a* we have represented a pitch a half-step higher than the signature indicates, but a whole step higher than a note on this degree would represent in the natural scale of C. At *b* we have restored the signature by the use of the natural sharp. At *c* we have again resharped a degree by the use of the double-sharp, and at *d* the measure bar restores the signature, giving the note at *e* its proper place in the scale of F \sharp . At *f* the degree is reflattd, making the pitch a half-step lower than the signature indicates and a whole step lower than the degree would represent in the natural scale, and at *g* the signature is restored by the use of the natural-flat. At *h* we have again reflattd the degree, and at *i* the measure bar restores the signature, giving the note at *j* its proper place in the scale of G \flat .



ADDITIONAL STATEMENTS.

The measure bar cancels accidentals, but sometimes the measure bar is disregarded and the usual accidental is placed in the next measure and called a *cautionary*. When La is taken as a key-note and Sol is sharpened, we have the Minor scale with the following syllable names: La, ti, do, re, mi, fa, si, la. The Minor scale is of little importance to beginners, and is, therefore, not included in these lessons.

NOTE TO TEACHERS.—You will find accidental sharps, flats, cancels and double-sharps in Part Two. If your class seems sufficiently advanced, and you have the time, you may introduce the Minor scale. Be careful, though, about introducing something that you cannot sing. If you can sing the chromatic and Minor scales, it will be all right for you to introduce them to your class. If you cannot teach them by example, you had better give them just passing notice. You may introduce power signs and movement words at your own discretion. They can be introduced at any time from the beginning to the end of the school. The slur, tie, triplet, hold, pause, repeat dots, D. S., D. C., and other things along the line may be taught at any stage of the work. For further information on any part of this little book, write the author, Geo. W. Sebren, Lawrenceburg, Tenn.

PART TWO.

SONGS AND EXERCISES.

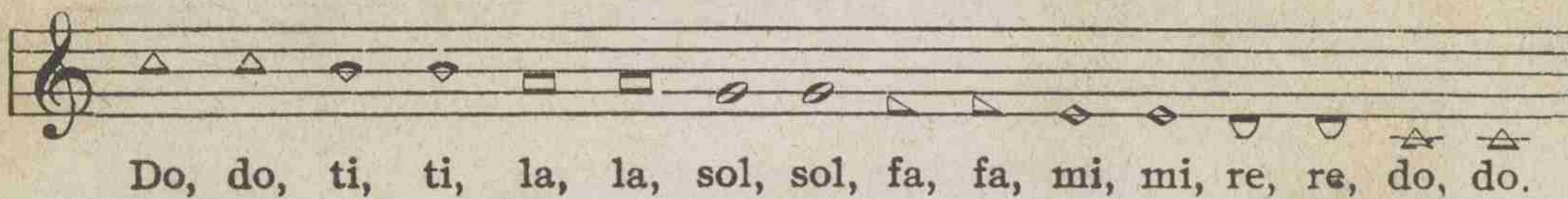
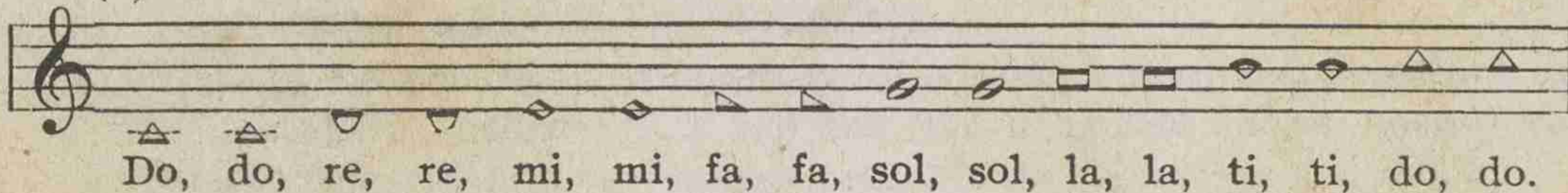
The theoretical part of the lesson will be found in the questions and answers, but the real lesson will be found in these songs and exercises. Each lesson should be followed by a limited number of these exercises and songs.

EXERCISE No. 1. (Scale Practice.)

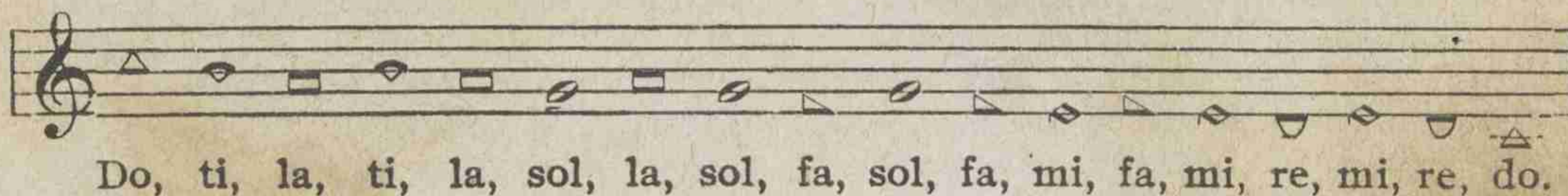
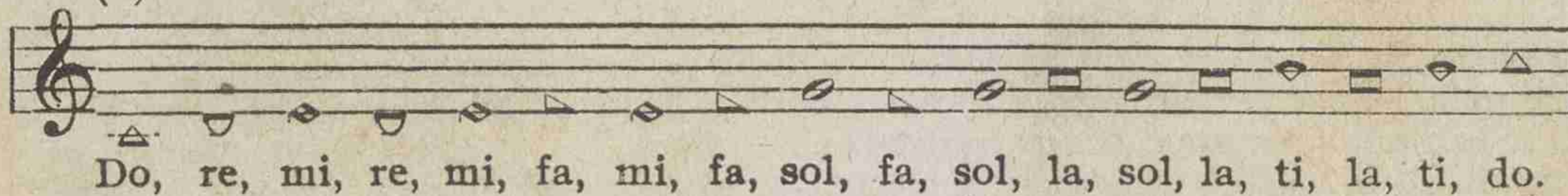
(1)



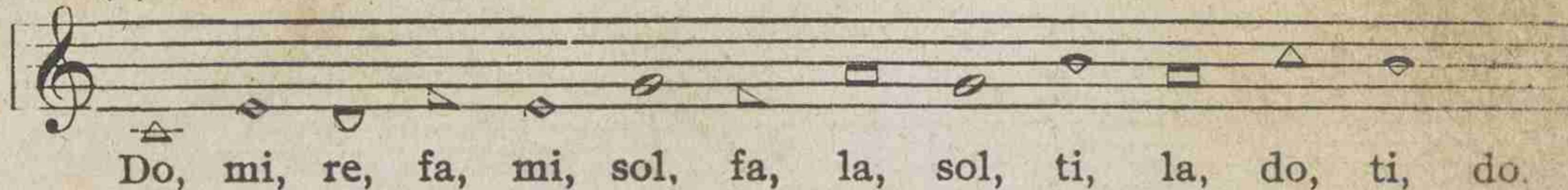
(2)



(3)



(4)



EXERCISE 2. (Note Reading Exercises.)

(1) (2)

Do, re, do, re, mi, re, mi. Mi, re, mi, re, do, re, do.

(3) (4)

Do, re, mi, re, mi, fa, mi. Mi, re, mi, fa, mi, re, do.

(5) (6)

Mi, fa, sol, fa, mi, fa, sol. Fa, mi, re, mi, re, mi, fa.

(7) (8)

Mi, fa, sol, la, sol, la, sol. Sol, la, sol, fa, mi, fa, sol.

(9) (10)

Sol, la, ti, la, ti, la, sol. La, ti, la, sol, la, ti, do.

(11) (12)

Do, mi, re, fa, mi, fa, sol. Mi, sol, fa, la, sol, ti, do.

(13) (14)

Do, la, ti, sol, la, sol, fa. La, fa, sol, mi, fa, re, do.

(15) (16)

Do, re, do, mi, do, fa, sol. Do, sol, do, la, do, ti, do.

(17) (18)

Do, ti, do, la, do, sol, fa. Do, fa, do, mi, do, re, do.

(19) Do, mi, sol, do, mi, do, mi. (20) Do, mi, do, fa, re, ti, re.

(21) Mi, fa, re, ti, sol, ti, re. (22) Mi, sol, do, mi, mi, sol, do.

(23) Do, la, fa, la, do, la, fa. (24) La, do, fa, la, fa, fa, mi.

(25) Re, sol, ti, sol, mi, do, do. (26) Mi, do, mi, sol, re, ti, re.

(27) Ti, re, fa, sol, ti, re, fa. (28) La, sol, fa, sol, fa, re, do.

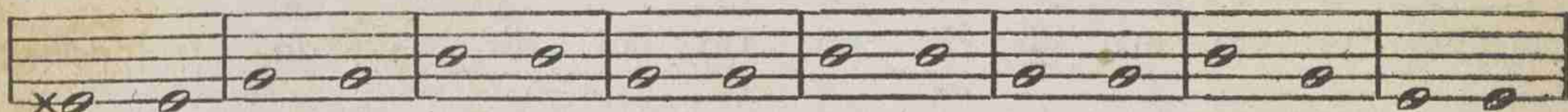
EXERCISE 3. (Note Reading Exercises.)

(Round Notes.)

RULE ONE. If *do* is on a line, *mi* and *sol* will be on the next two lines above. Likewise, if *do* is on a space, *mi* and *sol* will be on the next two spaces above. *Do*, *mi* and *sol* are all placed alike—all on lines or all on spaces.

NOTE.—X marks the place of *do*. Have the class sing these exercises over and over. Ask them all to sing from left to right, and then from right to left, on the same exercise. Then ask the ladies to sing to the right while the gentlemen sing to the left, all at the same time, etc., etc. Each tone should be as long as one count. Let the teacher invent other exercises.

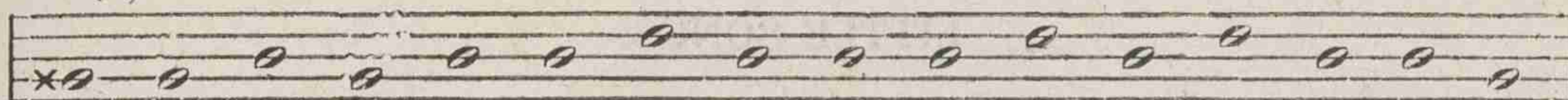
(1) *Do*, first line; *mi*, second line; *sol*, third line.



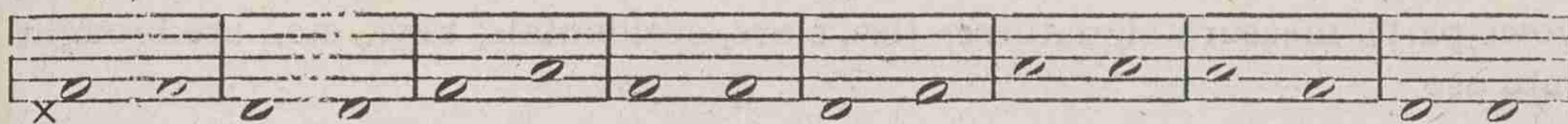
(2) *Do*, first space; *mi*, second space; *sol*, third space.



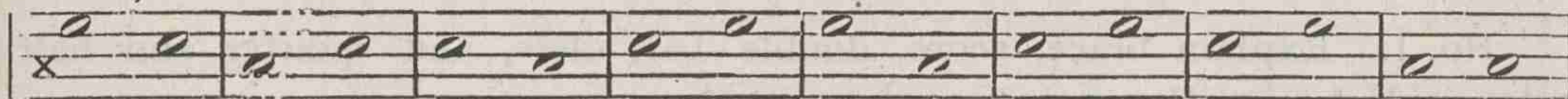
(3)



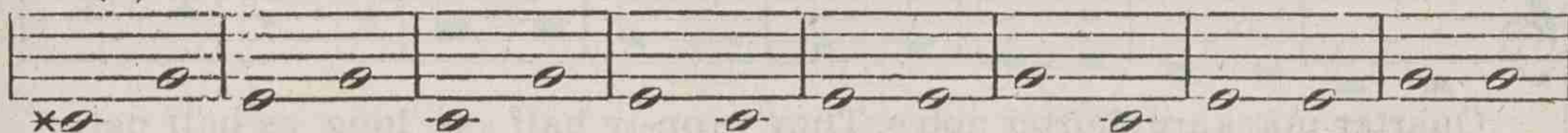
(4)



(5)



(6)

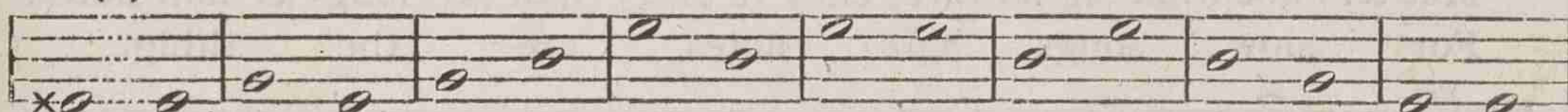


(7) Notice that this exercise reads the same both ways.

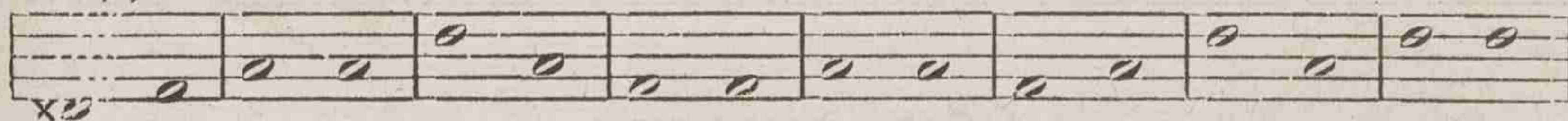


RULE 2.—Octaves are dissimilarly placed. That is, if lower do is on the line, upper do will be on the space. If lower do is on the space, upper do will be on the line.

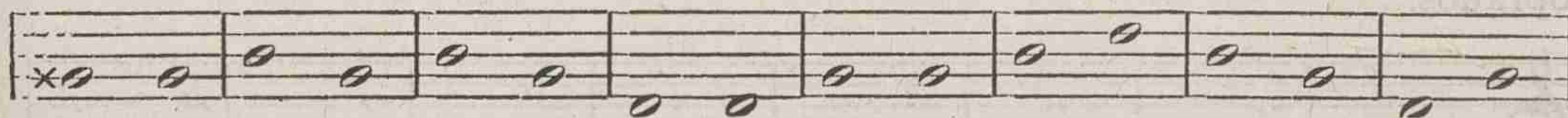
(8)



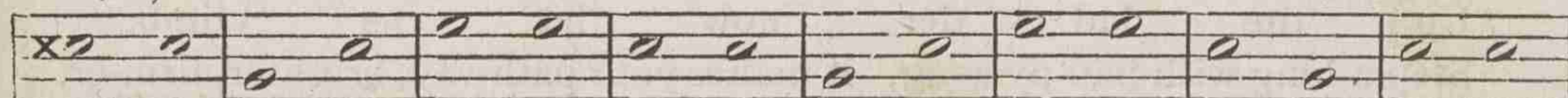
(9)



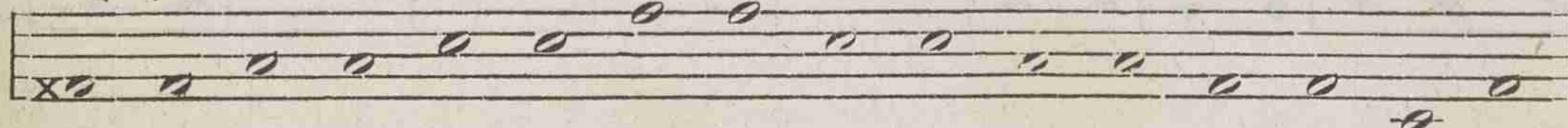
(10) If do is on the line, upper sol is on the line and lower sol on the space, etc.



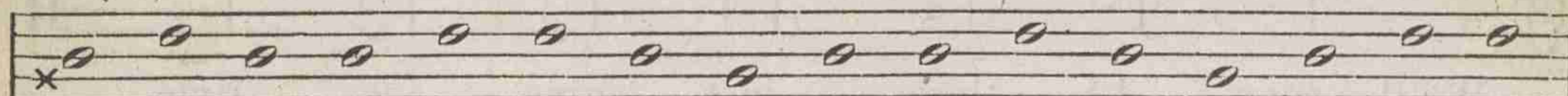
(11)



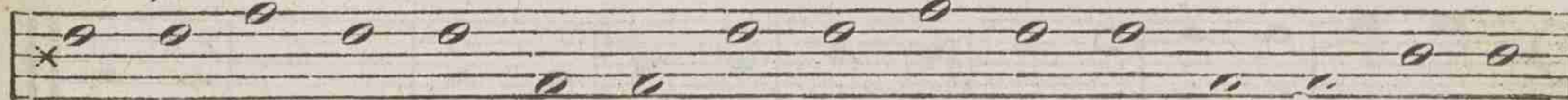
(12)



(13)



(14)



LITTLE SONGS.

Here is where the teacher gets in his best work. All points in the lessons are brought out in these little songs. Brace, score, bars, clefs, notes, rests, voice-parts, measure signatures, ties, slurs, accidentals, keys, etc., are brought into use.

QUARTER AND HALF NOTES.

No. 1. Explain brace, score, double bar, clefs, and quarter and half notes. (Not all at the same time, however.)

Quarter notes are shorter notes, They're on-ly half as long as half notes.
One count to each half note we sing.

Mat-ters not what sig-na-ture, They're on-ly half as long as half notes.
For slow songs, half notes are the thing.

A GOOD SUGGESTION.

No. 2. Let the altos sing with the basses and the tenors sing with the sopranos.

Up the lad - der now let us climb,
Step a-long with hap-py song, it makes your pathway, brighter, firm-er.

We'll soon be there, just give us time.
Step a-long with happy song, for it is wrong to pout and murmur.

TWO-PART MEASURE.

No. 3. Explain two-part measure. Signature, two-four.

We just sing a-long with lei-sure, when we sing in two-part measure;
We just sing with lei-sure, when in two-part measure;

Count - ing one, two, one, two, oh, 'tis but a pleas-ure.
One, two, one, two, count - ing, oh, 'tis but a pleas - ure.

Practice in Two-Part Measure.

(a)

La, la, la, etc.

(b)

(c)

TAKING MEDICINE.

No. 4. Four-voice parts—soprano, alto, tenor, bass. Explain quarter rest and measure rest.

Shake it well, shake it up, Drop, drop, drop, drop;
Pour it out, let it flow, Oh, let it flow!

Shake it well, yes, shake it up, Drop, drop, drop;
Pour it out, yes, let it flow, Let it flow;

Mix it well in the cup, Drop, drop, drop, drop.
Take it down, don't you frown, But look just so!

Mix it well be-fore you stop, Drop, drop, drop.
Take it down and don't you frown, Look just so!

THREE-PART MEASURE.

No. 5. Explain three-four and dotted half note.

Three-part the meas-ure, oh sing it with glee! Three-part means

trip - le, and trip - le means three; On - ly one ac - cent, that's

all we can find, Sing it and learn it and keep it in mind.

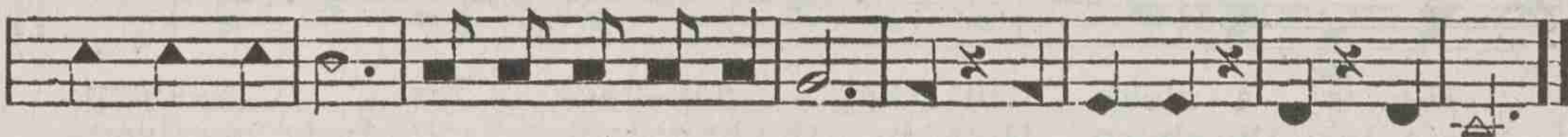
Practice in Three-Part Measure.

(a)



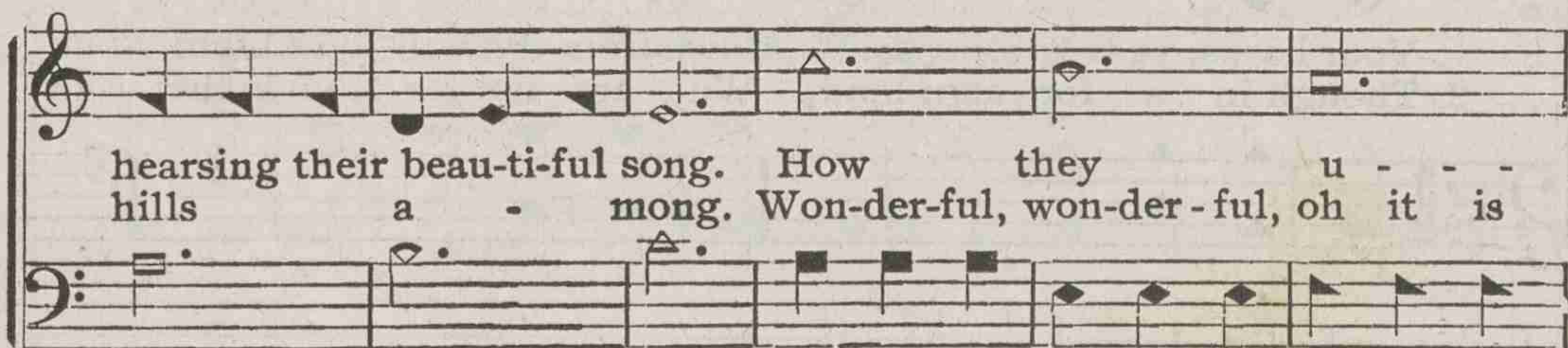
La, la, la, etc.

(b)



THE FEATHERED THROG.

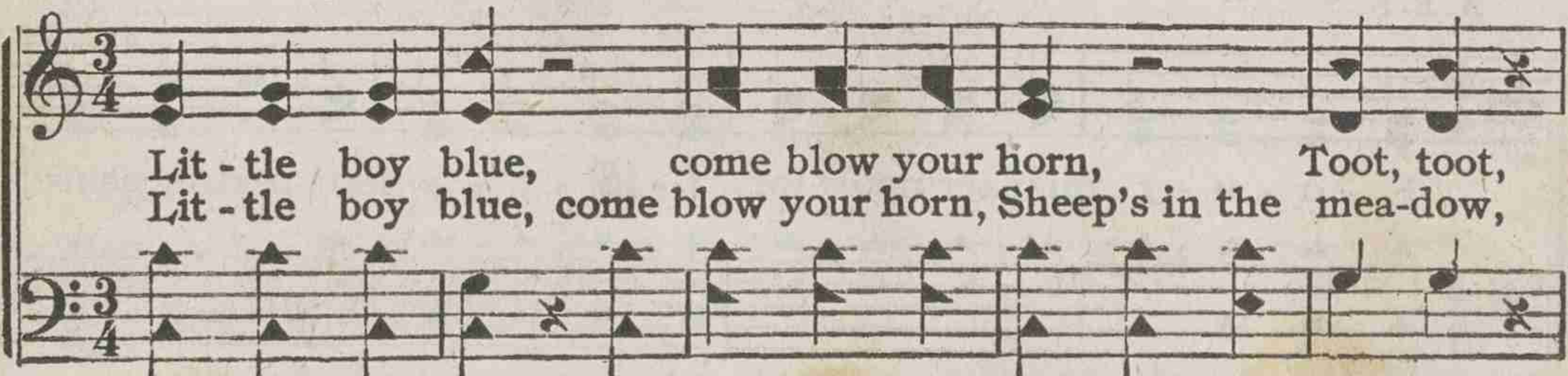
No. 6.



LITTLE BOY BLUE.

No. 7. Explain half rests.

G. W. S.



toot, toot, toot, toot, toot; Where is the boy?
toot, toot, cow's in the corn; Lit - tle boy that looks

He is a - sleep, in the hay-stack fast a - sleep.
af - ter the sheep, He's in the hay-stack fast a - sleep.

NEW CASTLE. S. M.

No. 8. Explain Three-two and Phrase Bar.

A. M. TOPLADY.

CHAS. EDW. POLLOCK.

1. Your harps, ye trembling saints, Down from the wil - lows take; Loud
2. Though in a for - eign land, We are not far from home; And

to the praise of love di - vine Bid ev' - ry string a - wake.
near - er to our house a - bove We ev' - ry mo - ment come.

FOUR-PART MEASURE.

No. 9. Explain Four-Part Measure.

A. B. S.

S.

F - o - u - r quar ter notes for f - o - u - r four-part measure;

Just one count each note must have, then let us sing and count with pleasure.

TWINKLE LITTLE STAR.

No. 10. Explain Common Time, Eighth Notes, Repeat Dots and Slur.

G. W. S.

{ Twink-le, twink-le lit - tle star, How I won - der what you are; }
 { Up a - bove the world so high, Like a dia-mond in the sky; }

{ Twink le, twink-le lit - tle star, Lit - tle star; }
 { Up a - bove the world so high, Lit - tle star; }

Guide for the pilgrim, Light for the watchman, O twinkle lit - tle star!.....

Twinkle little star!

Practice in Four-part Measure.

(a)

(b)

THE TIE.

No. 10½. Explain the Tie.

This is the tie, the crooked line connecting notes that have the same pitch.

THE TRIplet.

Explain the Triplet.

Oh, 'tis won - der - ful, yes, I know 'tis won - der - ful,

What the Lord has done for me.
Oh, 'tis won - der - ful what he's done for me.

MOONLIGHT.

No. 11.

G. W. S.

1. Fair - y moon-light, sil - ver - y glow, Shin - ing o'er
2. Sil - ver - y light, ev - er - y - where. Al - ways en-

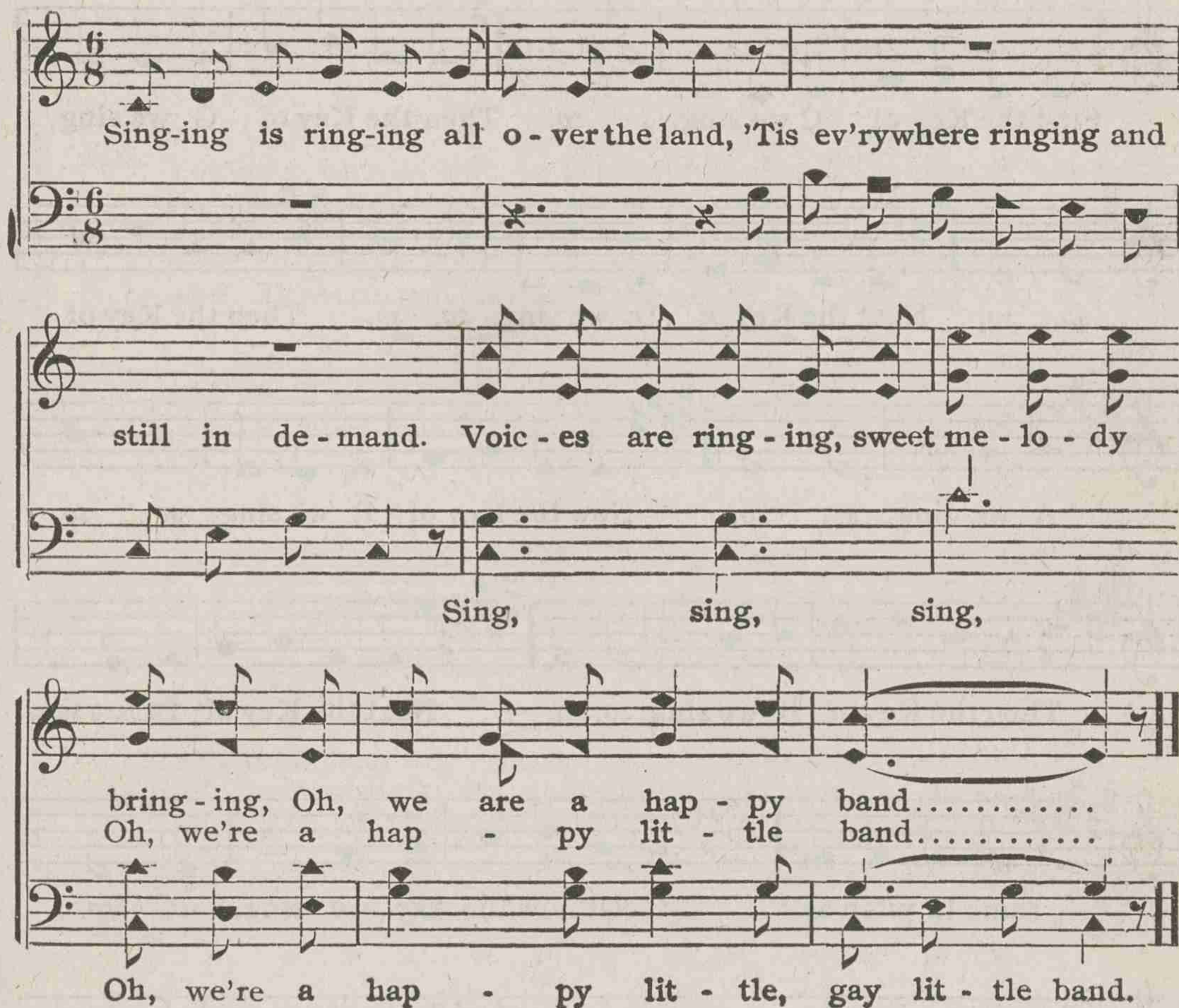
moun-tain and val - ley be - low; Queen of the night,
chant-ing and won - drous - ly fair; Thril-ling the soul

beau - ti - ful ray! Chas - ing the shad-ows a - way (a - way).
o - ver and o'er, Bring-ing back love tho'ts of yore (of yore).

SINGING.

No. 12. Explain Six-part Measure.

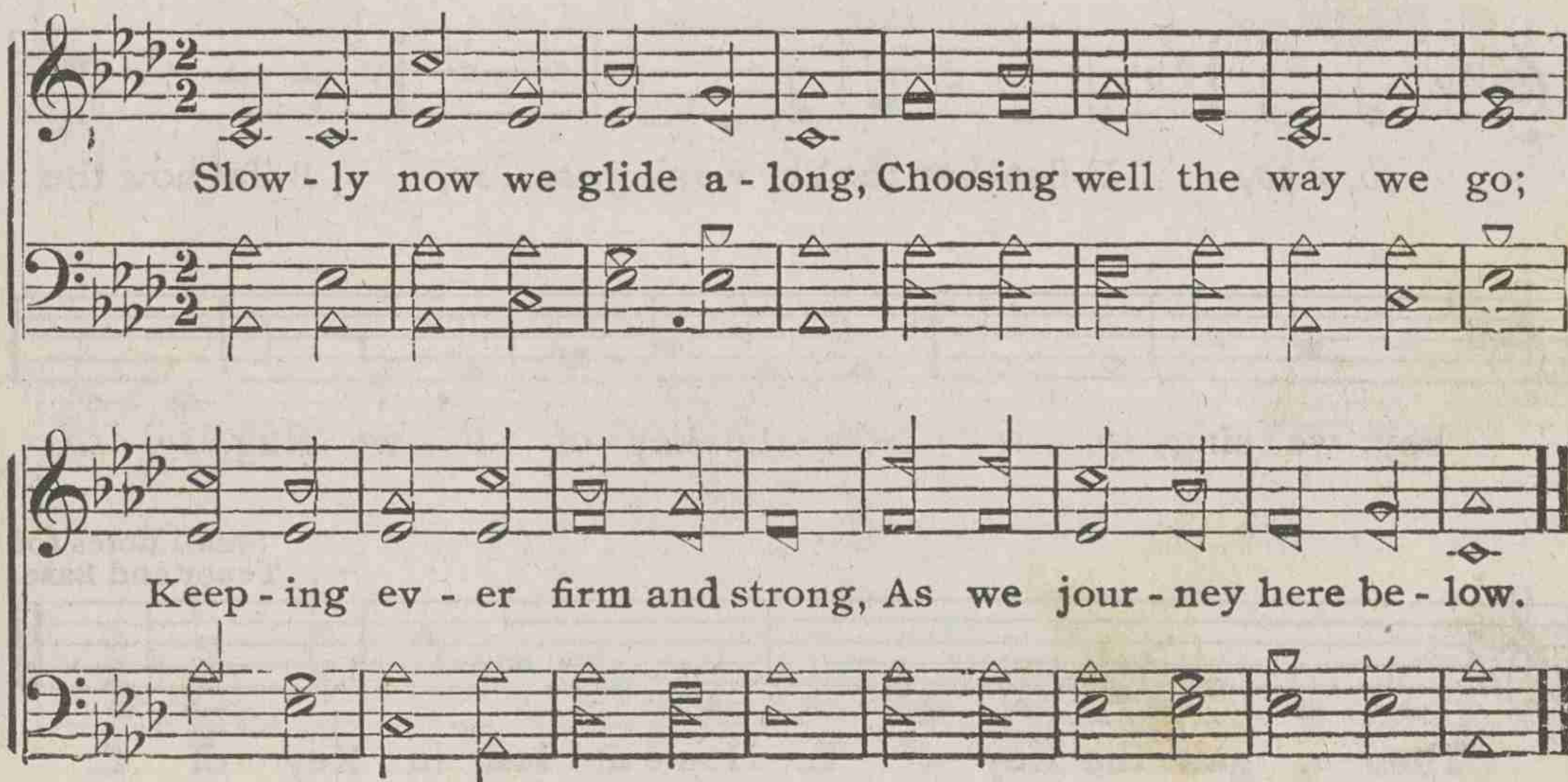
G. W. S.



Sing-ing is ring-ing all o-ver the land, 'Tis ev'rywhere ringing and
still in de-mand. Voic-es are ring-ing, sweet me-lo-dy
Sing, sing, sing,
bring-ing, Oh, we are a hap-py band.....
Oh, we're a hap-py lit-tle band.....
Oh, we're a hap-py lit-tle, gay lit-tle band.

OUR JOURNEY.

No. 13. Explain Two-two and Whole Note.



Slow-ly now we glide a-long, Choosing well the way we go;
Keep-ing ev-er firm and strong, As we jour-ney here be-low.

No. 14.

THROUGH THE KEYS.

Explain formation of keys.

B. C. U. By per.

First the Key of C we sing, so, so, Then the Key of G we sing,

so, so, Next the Key of D we sing, so, so, Then the Key of

A we sing, so, so, Now the Key of E we sing, so, so,

Then the Key of B we sing, so, so, Next the Key of F-sharp sing,

same in pitch as G-flat now the key we sing, so, so,

D - flat now the key we sing, so, so, A-flat next the key we sing,

so, so, E-flat then the key we sing, so, so, B-flat now the

key we sing, so, so, Now the key of F we sing, so, so,


Then a gain the Key of C, Home at last in Key of C.

Small notes for
Tenor and Base.

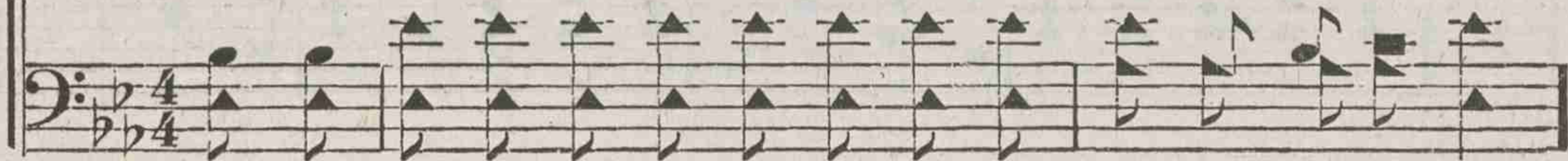

No. 15.

THE SPIDER AND THE FLY.


May be sung as Duet (Soprano and Alto) and Chorus.




1. { "Will you walk in - to my par - lor," said a spi - der to a fly,
You have on - ly got to pass your head with - in - side of the door,
2. { "For the last time now I ask you, will you walk in, Mis - ter Fly?"
And then up he springs, but both his wings were in the web caught fast;
3. { Now all you young men take warning by this fool - ish lit - tle fly, -
And although you may think my advice is noth - ing but a bore,



" 'Tis the prettiest lit - tle par - lor that ev - er you did spy; }
And you'll see so ma - ny cu - rious things you never saw be - fore." }
"No, if I do I may be shot, I'm off, so now good - bye!" }
The spi - der laughed, "Ha, ha, my boy, I've caught you safe at last." }
For pleasure is the spider's web, to catch you it will try; }
You're lost if you stand par - ley - ing out - side of pleasure's door. }




CHORUS.



"Will you, will you, will you, will you Walk in, Mis - ter Fly?"

"Will you, will you, will you, will you Walk in, Mis - ter Fly?"



No. 16. A REFUGE SAFE AND SURE.

MRS. J. M. HUNTER.

GEO. W. SEBREN.



1. From all the storms that threaten here, From all the sor-row and the strife,
2. O shelt'ring arms, how kind, how sweet. I could not live without His aid;
3. O wand'rer come to Him to - day, Believe His word, accept His love,
4. 'Tis sweet to serve Him here be-low, 'Tis sweet to sing His love di - vine



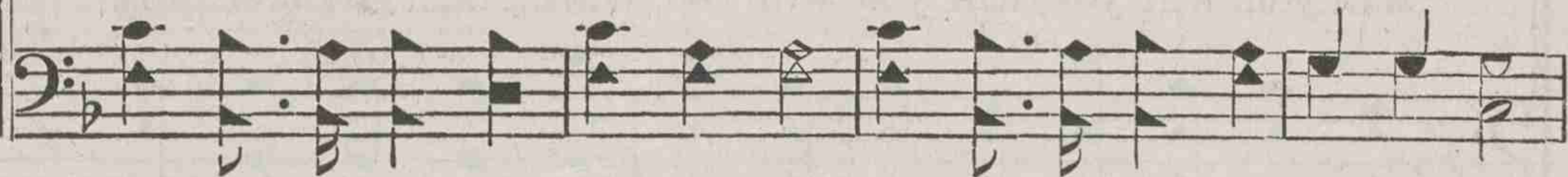
There is a re - fuge ev - er near, 'Tis found in Christ, the Lord of life.
While low-ly kneeling at His feet, He speaks to me, "Be not a - fraid."
And walk within the nar-row way That leads to rest and home a - bove.
'Tis sweet to know that I shall go At last where endless glo-ries shine.



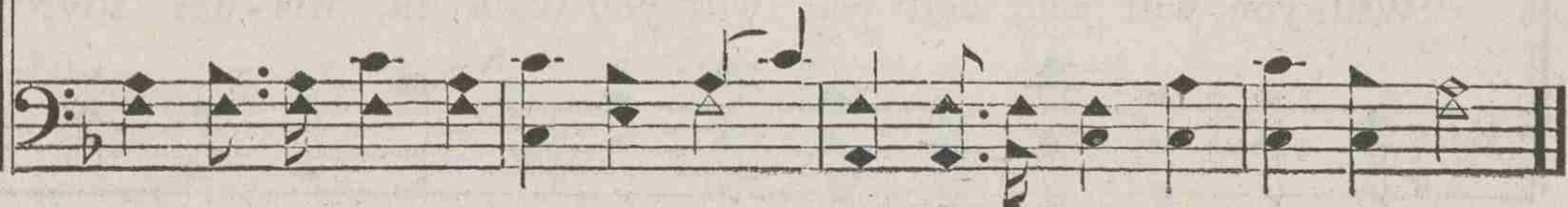
REFRAIN.



There is a ref - uge safe and sure, For ev - ' ry soul by sin op - prest;




Where mer-cy ev - er shall en - dure, And all are ful - ly, sweet - ly blest.





No. 17.

DO THEY MISS ME AT HOME?



Arr from the German.





1. Do they miss me at home, do they miss me? 'Twould
 2. Just to feel that the group at the fire - side Were
 3. Do they miss me at home, do they miss me? At
 4. And when the good-nights are re - peat - ed, And


be an as - sur - ance most dear, To know that this moment some
 think - ing of me as I roam! O yes! 'twould be joy be - yond
 morning, at noon and at night? And lin - gers one gloom - y shade
 each lays him down to sweet sleep, Do they think of the ab - sent, and

loved one Was say - ing, "I wish he was here!" To know that this
 meas - ure To know that they miss me at home, O yes! 'twould be
 'round them That on - ly my presence can light? And lin - gers one
 waft me A whispered good - night o'er the deep? Do they think of the

moment some loved one Was say - ing, "I wish he was here!"
 joy be - yond meas - ure To know that they miss me at home.
 gloom - y shade round them That on - ly my presence can light?
 ab - sent, and waft me A whispered good - night o'er the deep?



No. 18.

TRY AGAIN.

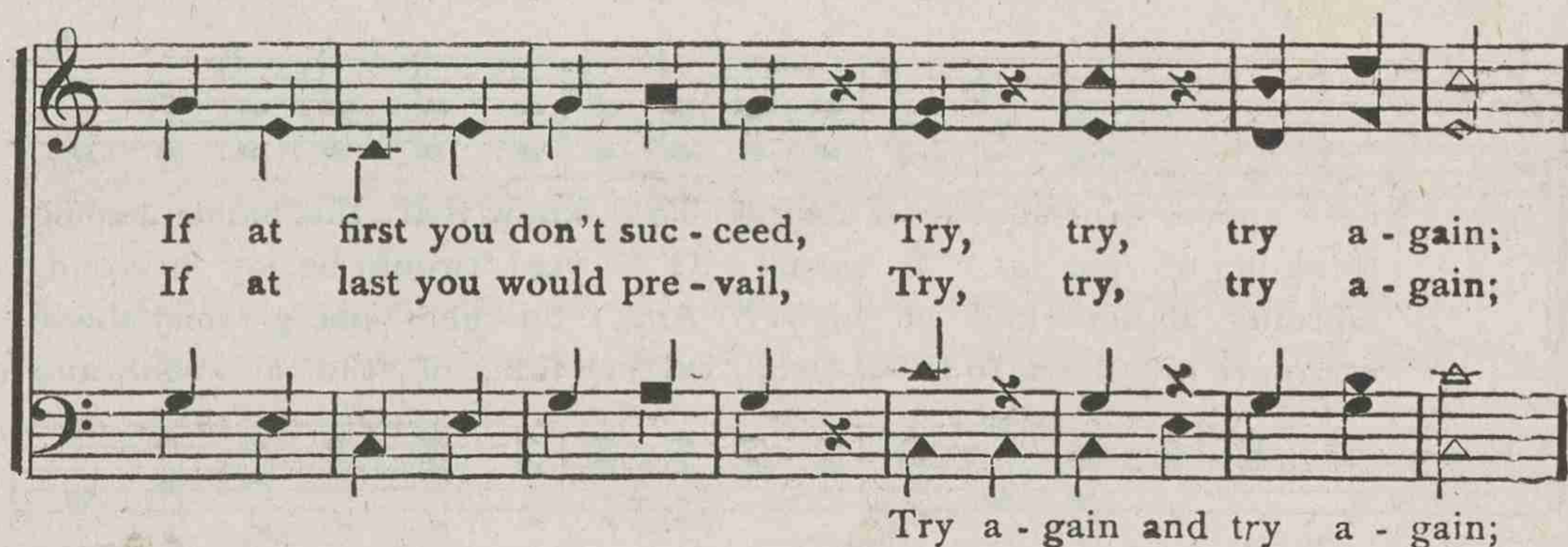
B C. UNSELE



1. 'Tis a les - son you should heed, Try, try, try a - gain,
2. Once or twice tho' you should fail, Try, try, try a - gain,

Try a - gain and try a - gain,

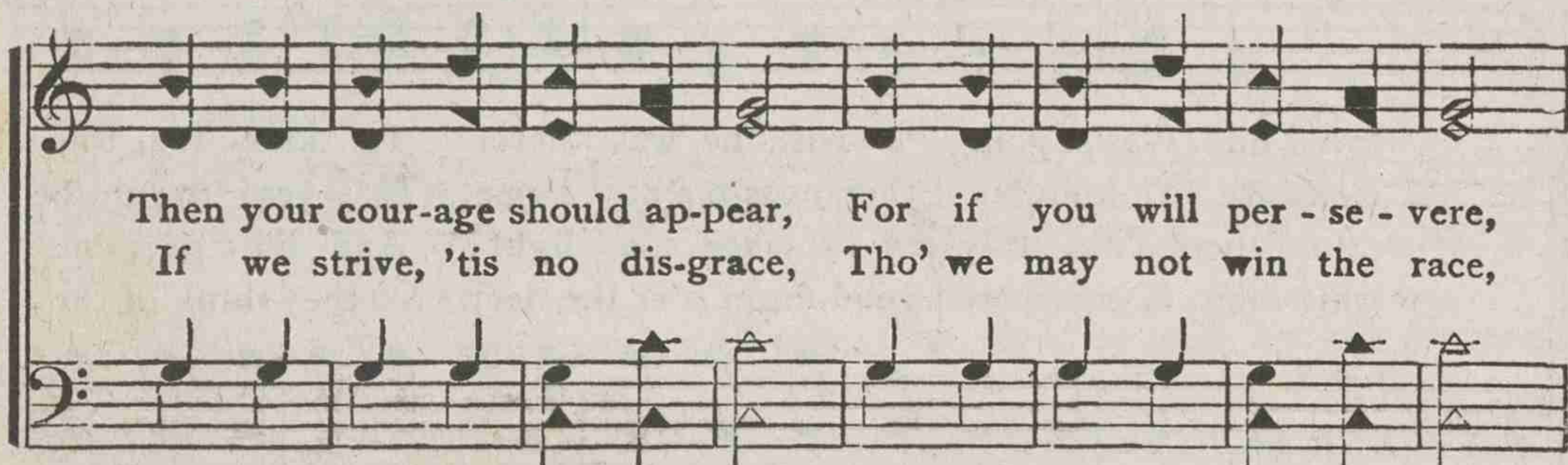
The first system of musical notation is in 2/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. The melody consists of eighth and quarter notes, with some notes marked with an 'x' to indicate a specific pitch or rhythm. The lyrics are written below the staff, with the first two lines of the song and a concluding phrase.



If at first you don't suc - ceed, Try, try, try a - gain;
If at last you would pre - vail, Try, try, try a - gain;

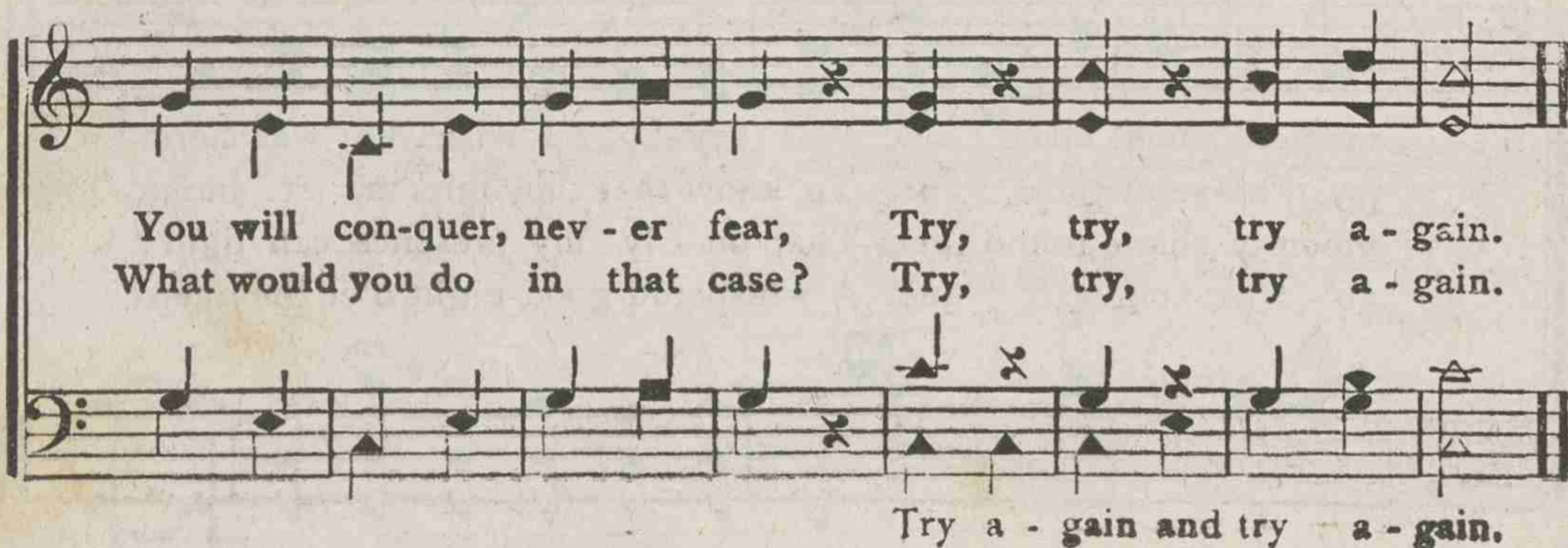
Try a - gain and try a - gain;

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the staff, with the next two lines of the song and a concluding phrase.



Then your cour-age should ap-pear, For if you will per - se - vere,
If we strive, 'tis no dis-grace, Tho' we may not win the race,

The third system of musical notation continues the melody and accompaniment. The lyrics are written below the staff, with the next two lines of the song.



You will con-quer, nev - er fear, Try, try, try a - gain.
What would you do in that case? Try, try, try a - gain.

Try a - gain and try a - gain.

The fourth system of musical notation concludes the song. The lyrics are written below the staff, with the final two lines of the song and a concluding phrase.

No. 19. BEYOND THE SMILING AND THE WEEPING.

Explain C clef and Male Quartet.

H. BONAR.
Slowly.

(Male Quartet.)

CHAS. EDW. POLLOCK.



1. Be - yond the smiling and the weeping, Be-yond the wak-ing and the
2. Be - yond the blooming and the fad-ing, Be-yond the shin-ing and the
3. Be - yond the ris - ing and the set - ting, Be-yond the calming and the
4. Be - yond the part-ing and the greeting, Be-yond the farewell and the



sleep-ing, Be-yond the sow-ing and the reap-ing, I shall be soon.
shad-ing, Be-yond the hop-ing and the dreading, I shall be soon.
fret-ting, Be-yond rememb'ring and forget - ting, I shall be soon.
meet-ing, Be-yond the pulse's fe-ver beat - ing, I shall be soon.



CHORUS.



Love, rest and home, sweet, sweet home, Lord, tar - ry not, but come.



No. 20. BEAUTIFUL CITY.

Explain Nine-part Measure.



Beautiful cit - y of love and light, Far over beyond the Jasper sea.



No. 21.

MORAVIA. 7s.

A. REED.

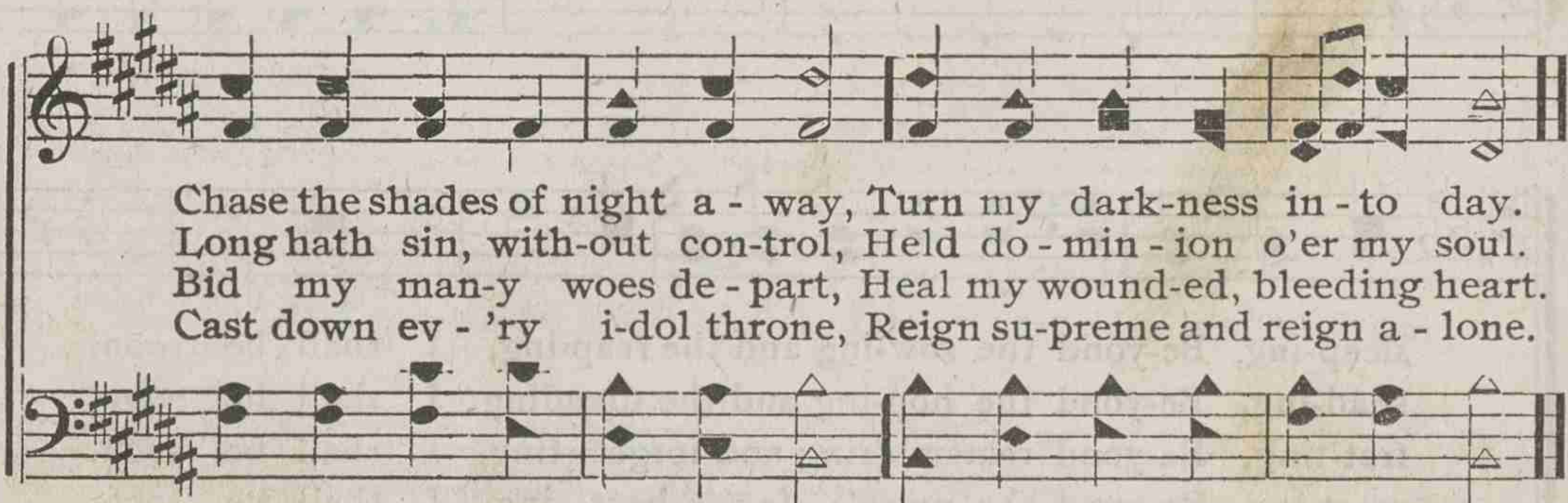
Explain Moderato and 7s.

CHAS. EDW. POLLOCK.

Moderato.



1. Ho - ly Ghost! with light di-vine, Shine up - on this heart of mine;
 2. Ho - ly Ghost! with pow'r divine, Cleanse this guilty heart of mine;
 3. Ho - ly Ghost! with joy divine, Cheer this saddened heart of mine;
 4. Ho - ly Spir - it! all di-vine, Dwell with-in this heart of mine;



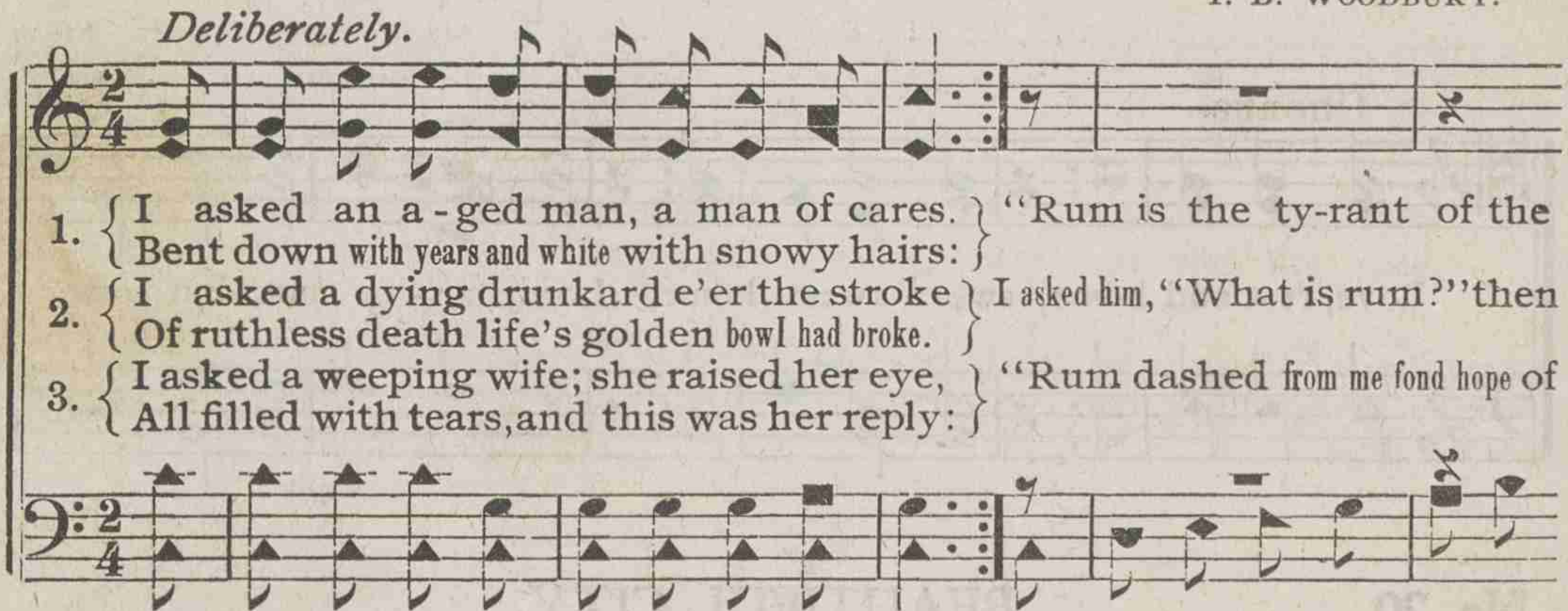
Chase the shades of night a - way, Turn my dark-ness in - to day.
 Long hath sin, with-out con-trol, Held do - min - ion o'er my soul.
 Bid my man-y woes de - part, Heal my wound-ed, bleeding heart.
 Cast down ev - 'ry i-dol throne, Reign su-preme and reign a - lone.

No. 22.

WHAT IS RUM?

I. B. WOODBURY.

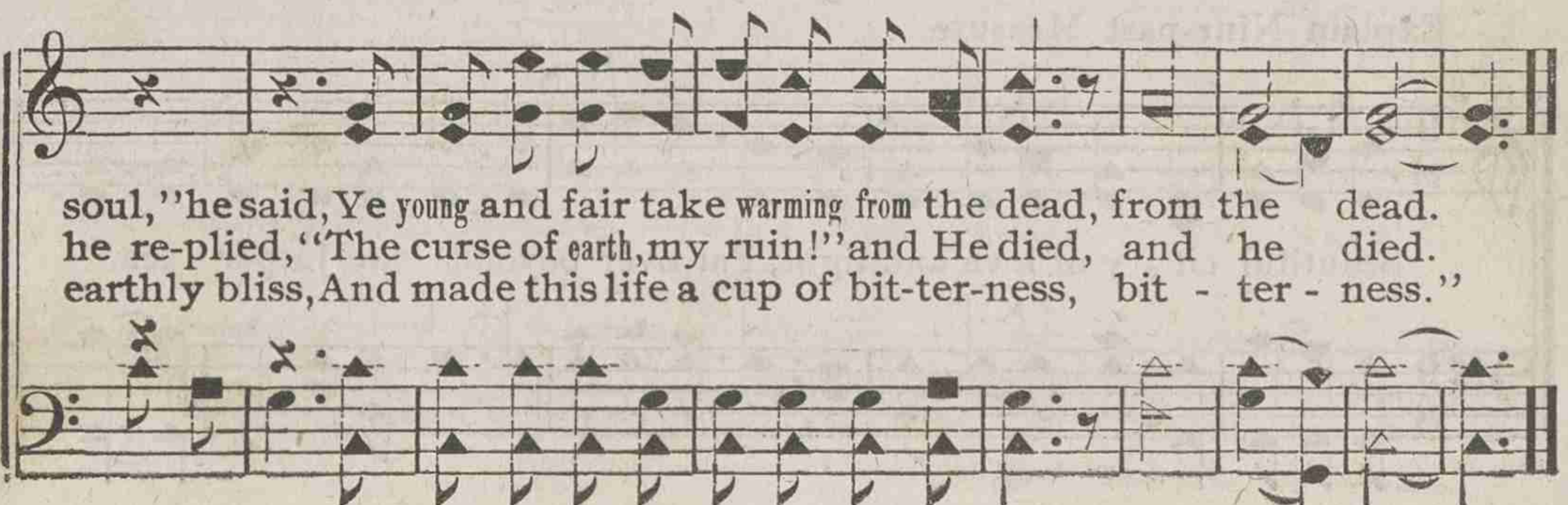
Deliberately.



1. { I asked an a - ged man, a man of cares. } "Rum is the ty-rant of the
 { Bent down with years and white with snowy hairs: }

2. { I asked a dying drunkard e'er the stroke } I asked him, "What is rum?" then
 { Of ruthless death life's golden bowl had broke. }

3. { I asked a weeping wife; she raised her eye, } "Rum dashed from me fond hope of
 { All filled with tears, and this was her reply: }




soul," he said, Ye young and fair take warming from the dead, from the dead.
 he re-plied, "The curse of earth, my ruin!" and He died, and he died.
 earthly bliss, And made this life a cup of bit-ter-ness, bit - ter - ness."

No. 23.



I'M ON THE RIGHT SIDE NOW.

JAMES ROWE.


GEO. W. SEBREN.




1. All day long my soul is sing-ing, Love-light is on my brow;
 2. Trusting Him whom saints and sages Trusted in years gone by;
 3. Oh, what blessings He has giv-en! Rapture is in my soul;
 4. I will tell the wondrous sto-ry, Look-ing for help a-bove;


To the King of kings I'm cling-ing, I'm on the right side now.
 Cling-ing to the Rock of A-ges, Hap-py to-day am I.
 More and more, on earth, in heav-en, Je-sus I will ex-tol.
 Till I sing with saints in glo-ry, Prais-ing my Saviour's love.



CHORUS.



I'm on the right side win-ning glo-ry, Burdened by
 I am on the Burdened low by




sin no more I bow; Tell-ing the bless-ed
 Tell-ing out the




gos-pel sto-ry, I'm on the right side now.
 I am on the



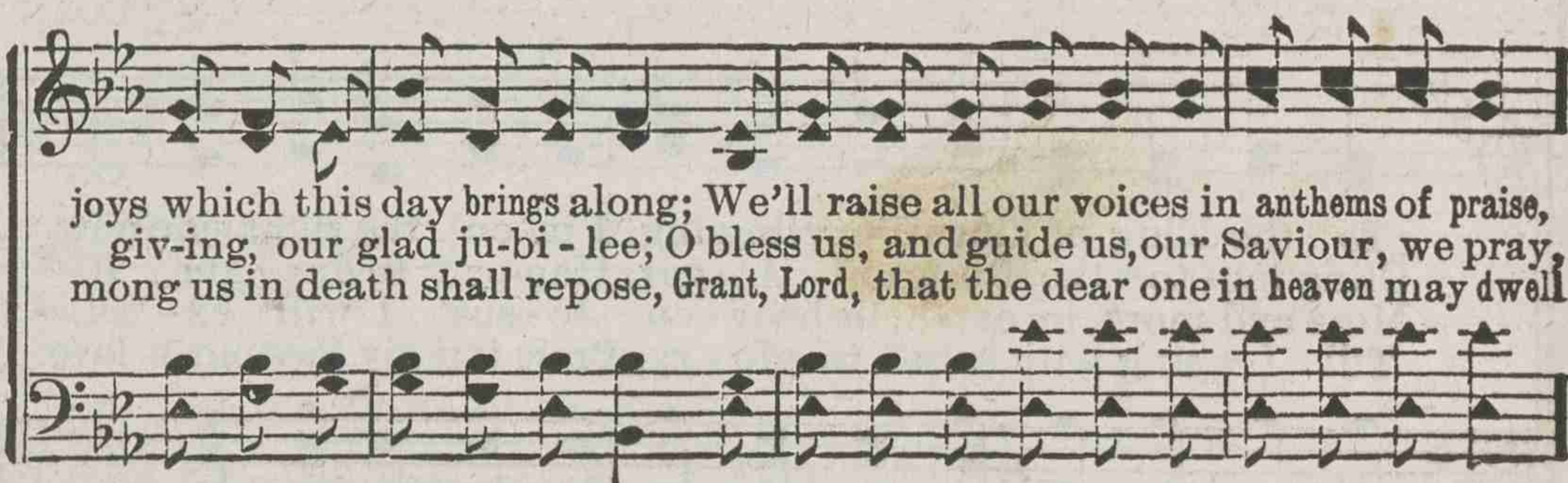
No. 24. GLAD WELCOME TO ALL.

Arr. by J. D. V.

Music by JAMES D. VAUGHAN.

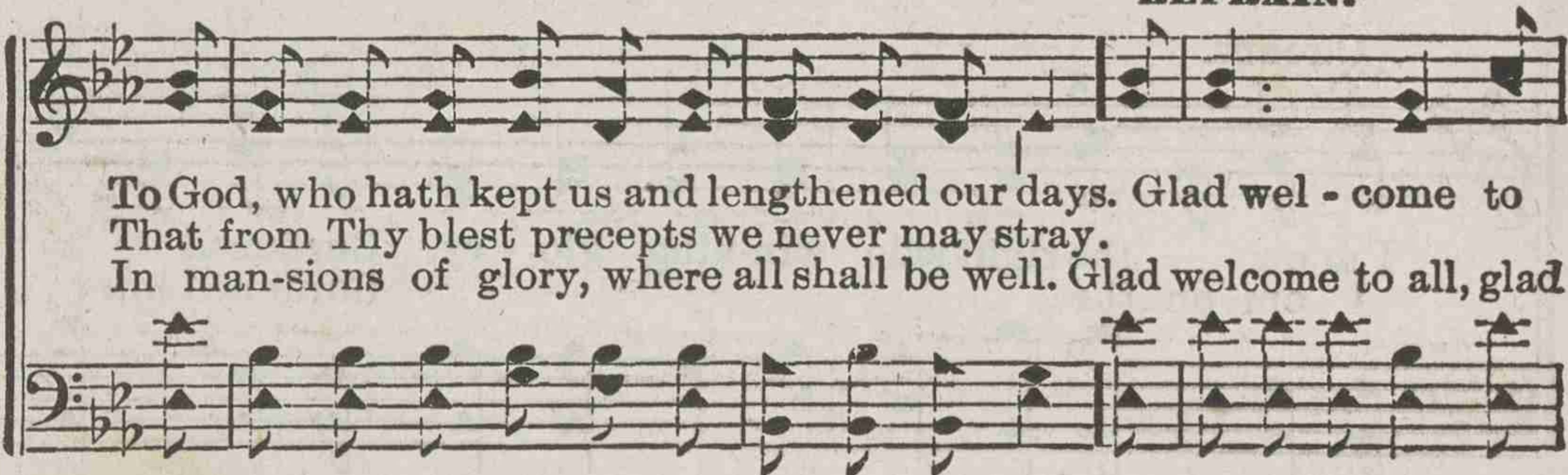


1. With glad-ness we join in a fes - ti - val song, And hail the sweet
 2. Our Fa - ther in Heav-en, we come unto Thee With notes of thanks-
 3. And if ere this glad year has drawn to a close, Some loved one a-



joys which this day brings along; We'll raise all our voices in anthems of praise,
 giv-ing, our glad ju-bi - lee; O bless us, and guide us, our Saviour, we pray,
 mong us in death shall repose, Grant, Lord, that the dear one in heaven may dwell

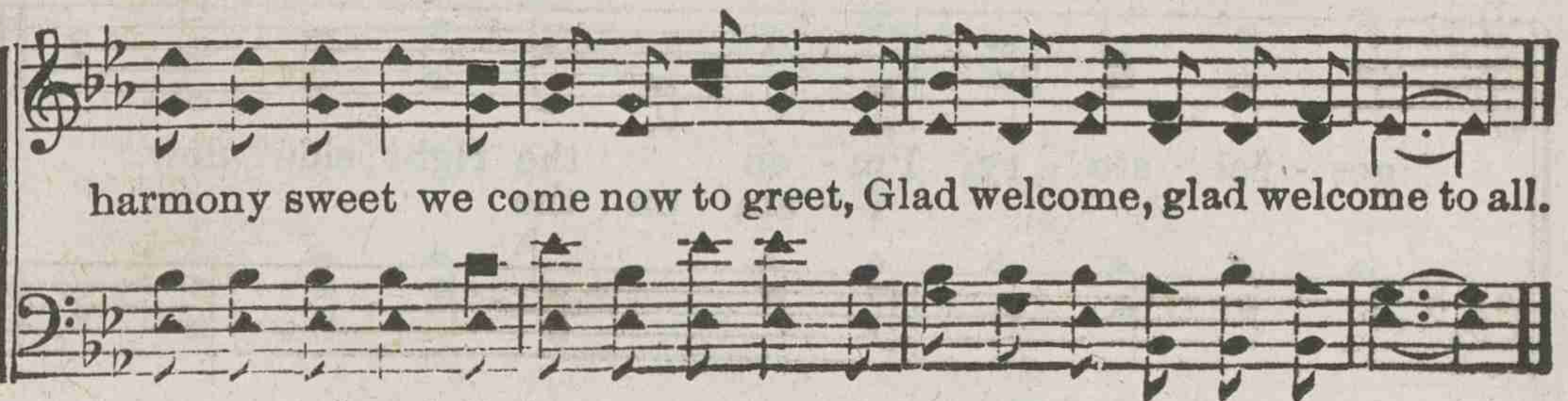
REFRAIN.



To God, who hath kept us and lengthened our days. Glad wel - come to
 That from Thy blest precepts we never may stray.
 In man-sions of glory, where all shall be well. Glad welcome to all, glad



all, glad wel - come to all, In
 wel-come to all, Glad wel-come, glad welcome to all, to all!



harmony sweet we come now to greet, Glad welcome, glad welcome to all.

No. 25.

THEY ARE GONE!

B. W. PIRTLE.

Explain D. S. and the sign; also grace notes.

A. B. SEBREN.

1. They're gone from this sad world of care To that blest
 2. Some hap - py day, 'twill not be long, We'll join them
 3. We'll miss them here while we shall roam But in that
 1. They're gone, sad world of care, To that

home of life so fair, To dwell with Christ, the mighty King, Who
 in that world of song, And sing around the Saviour's throne, Where
 joy e - ter - nal home, We there shall clasp their hands once more, Where
 so fair,

D. S. — *But 'tis the will of God on high, That*

FINE. REFRAIN.

did to all sal - va - tion bring. How sad, that we must
 we shall know as we are known.
 sad fare-wells will all be o'er. How sad,
 Who did

we (that we) to them must say good-by.

bid them go, And leave us here to weep be - low;
 bid them go, below;

No. 26.

JESUS KNOWS.

(Infant Class Song.)

Words Selected. 3d v. by C. E. P.

CHAS. EDW. POLLOCK.

With animation.

1. All our lit - tle heart-aches, All our joys and woes; All our hopes and
2. When we play or stud - y, When we wake or sleep; He delights to
3. We should love and serve Him, Seek Him oft in prayer; Ask Him for pro -



wish - es, Je - sus says He knows; And our ev - 'ry ac - tion, Is to
bless us, And His chil-dren keep. He will al-ways guide us, Shield us
ter - tion, And His con-stant care. We can talk to Je - sus, If our



Je - sus known, From the time we're lit - tle Till we're ful - ly grown.
from life's cares, For the lov - ing Sav-iour, Hears our childish pray'rs.
faith is strong; He will hear, and help us Fight a-against the wrong.



No. 27.

A MIGHTY VOICE.

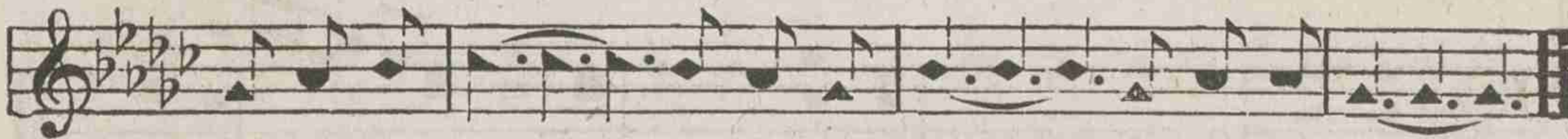
Explain Twelve Part Measure.



There is a voice sound-ing to - day, O - ver the



land o - ver the sea; "I am the light,



I am the way, Humble thy heart, come un - to me." ...

No. 28. SPARKLING IN THE SUNLIGHT.

Explain Staccato.

1. Sparkling in the sun-light, Dancing on the hills, Tapping at my
 2. I'll forth to the wood-lands, Violets are a - wake, Gai - ly sings the

win-dow, Sing - ing in the rills, Comes the pleas-ant sun-shower,
 red-breast Hid - ing in the brake. Thro' the bud-ding for - ests

Like a glad surprise, While I gaze with wonder On the changeful skies.
 Not a zeph-yr sighs, Soft the air and dreamy From the sun-ny skies.

The musical score is written for voice and piano. It features a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *p* (piano) and *f* (forte). The melody is characterized by staccato notes, indicated by 'x' marks above the notes. The lyrics are written below the staff, with two verses provided for each line of music.

No. 29. WHEN WILL ROSES FADE?

J. B. HERBERT.

1. When will ros - es fade? When will day-light die?
 2. When will mu - sic fall Dull on list-less ears?

1. When will ros - es fade? When will day-light die?
 2. When will mu - sic fall Dull on list-less ears?

When will even-ing shade O'er the land-scape lie?
 When will pleasure pall With its sighs and tears?

When will even-ing shade O'er the land-scape lie?
 When will pleas-ure pall With its sighs and tears?

The musical score is written for voice and piano. It features a treble and bass staff. The key signature is two sharps (D major), and the time signature is 2/4. The melody is written in a simple, lyrical style. The lyrics are written below the staff, with two verses provided for each line of music.

No. 30.

JESUS BIDS US SHINE.

Arranged.

(Song for Children.)

A. B. SEBREN.

1. Jesus bids us shine with a clear, pure light, Like a little candle burning in the
 2. Jesus bids us shine, first of all for Him, Well He sees and knows it, if our light is
 3. Jesus bids us shine then for all around, Many kinds of darkness in this world a -

night, In this world of darkness we must shine, You in your small corner and I in mine.
 dim, He looks down from heaven, sees us shine, You in your small corner and I in mine.
 bound, Sin and want and sorrow, we must shine, You in your small corner and I in mine.

INDEX TO SONGS.

TITLE.	A	No.	TITLE.	N	No.
A Good Suggestion.....		2	New Castle		8
A Mighty Voice.....		27		O	
A Refuge Safe and Sure.....		16	Our Journey		13
	B			Q	
Beautiful City.....		20	Quarter and Half Notes.....		1
Beyond the Smiling and the		19		S	
	D		Sparkling in the Sunlight.....		28
Do They Miss Me at Home?.....		17	Singing.....		12
	F			T	
Four-Part Measure.....		9	Taking Medicine.....		4
	G		The Feathered Throng.. ..		6
Glad Welcome to All.....		24	The Tie.....		10
	I		The Spider and the Fly.....		15
I'm On the Right Side Now.....		23	Through the Keys.....		14
	J		Three-Part Measure		5
Jesus Bids Us Shine		30	They are Gone.....		25
Jesus Knows.....		26	Try Again		18
	L		Two-Part Measure.....		3
Little Boy Blue.....		7	Twinkle, Little Star.....		10
	M			W	
Moonlight.		11	What is Rum?.....		22
Moravia		21	When Will Roses Fade?.....		29

1,700,000 OF THE VAUGHAN SONG BOOKS

Published up to January 1, 1921

TITLES OF BOOKS

Temple Bells (1921)
New Perfect Praise (1920)
Heavenly Voices (1918)
Golden Gospel Bells (1916)
Soul Winning Songs (1915)
Harp of Gold

Praise Evangel (1919)
Praise Divine (1917)
Carol Crown (1915)
Glorious Refrain (1914)
Gospel Hosannas
Crowning Praises

Voices for Jesus

The above popular books are admirably adapted to the needs of the Sunday-school and all kinds of religious work. They are furnished in either round or shaped notes at uniform prices. The price of each and every book is 35 cents a copy, or \$3.60 a dozen, post-paid.

Vaughan Modern Normal School of Music.

Master Music School of the South; modern in methods, men and music. This school prepares men and women for teaching, composing, and trains for conducting, quartet singing, writing, or anything in the gospel song work line. Normal Session in January, each year. Write for information.

Vaughan's Family Visitor

Is published each month. It is devoted to Music, Poetry and good Home Literature. Every number contains new songs, words and music. It is safe, pure and clean, and should be in every home. The Vaughan Visitor is the leading music journal of the South. Read the Visitor and be happy. Subscription price \$1.00 a year.

Singers and Teachers

Since 1910 we have been doing more gospel quartet singing than any other publisher in the United States. A Vaughan quartet is an unfailing attraction for every occasion. We can furnish a quartet for any and all religious work. Where it is desired we can send one man to conduct the singing in meetings. We also have quite a number of good teachers who will engage to teach popular singing schools or normals anywhere. We send out none but the best.

JAMES D. VAUGHAN,

Home Office - - - Lawrenceburg, Tenn.

Branch Offices, Greenville, S. C. and Timpson, Tex.