

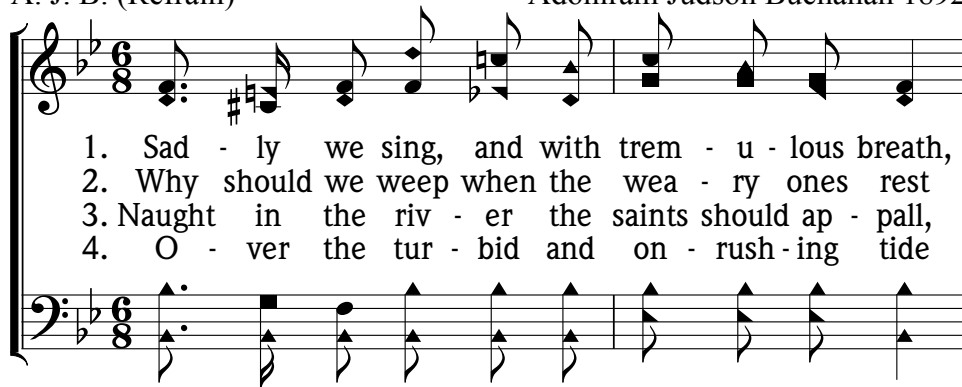
Death is Only a Dream

"But I would not have you to be ignorant, brethren, concerning them which are asleep, that ye sorrow not, even as others which have no hope." — I Thessalonians 4:13

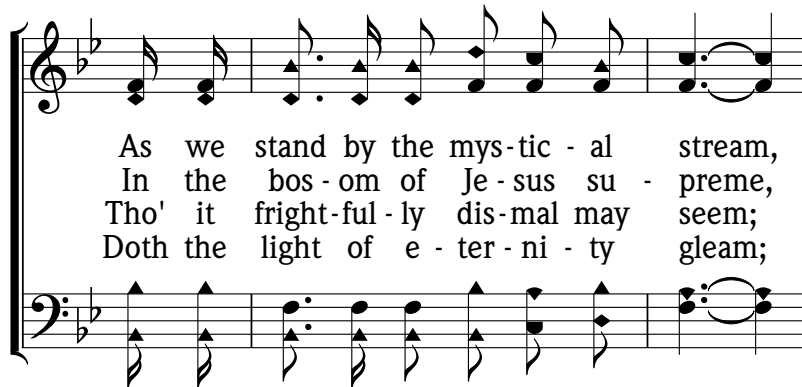
Charles Walker Ray 1892

A. J. B. (Refrain)

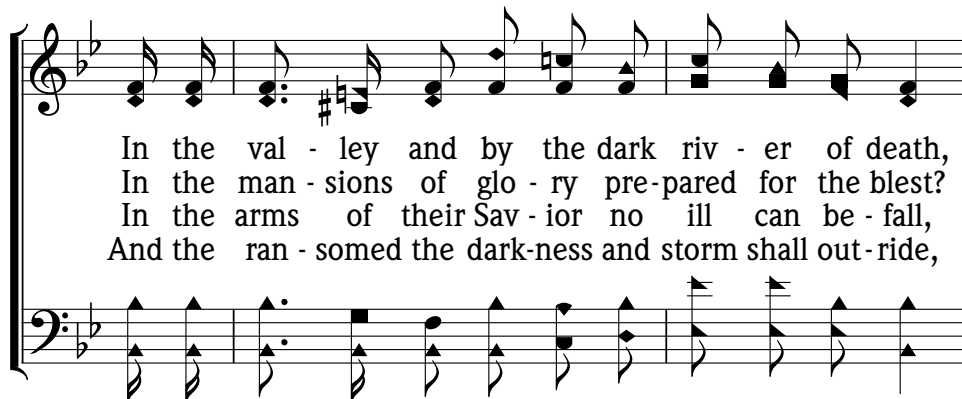
Adoniram Judson Buchanan 1892



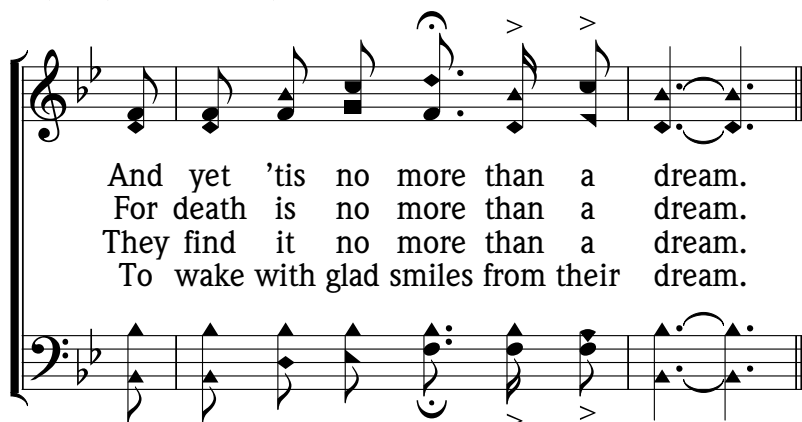
1. Sad - ly we sing, and with trem - u - lous breath,
2. Why should we weep when the wea - ry ones rest
3. Naught in the riv - er the saints should ap - pall,
4. O - ver the tur - bid and on - rush - ing tide



As we stand by the mys - tic - al stream,
In the bos - om of Je - sus su - preme,
Tho' it fright - ful - ly dis - mal may seem;
Doth the light of e - ter - ni - ty gleam;



In the val - ley and by the dark riv - er of death,
In the man - sions of glo - ry pre - pared for the blest?
In the arms of their Sav - ior no ill can be - fall,
And the ran - somed the dark - ness and storm shall out - ride,

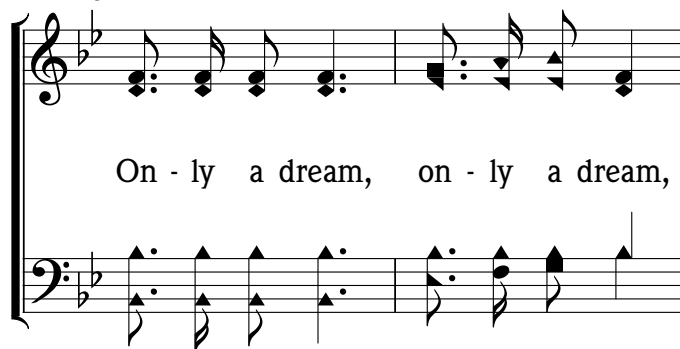


And yet 'tis no more than a dream.
For death is no more than a dream.
They find it no more than a dream.
To wake with glad smiles from their dream.

*Fermatas are for emphasis, but are not required. Suggestion: reserve fermatas for 4th verse.

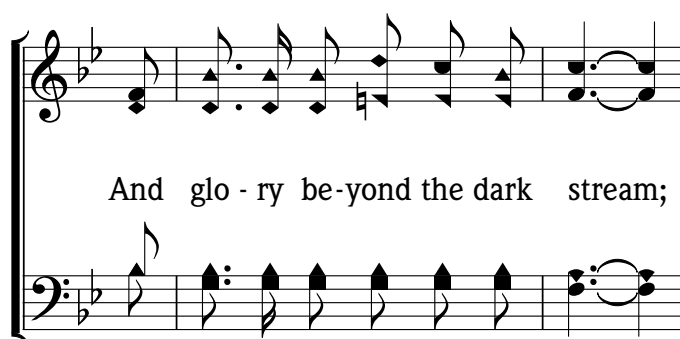
Death is Only a Dream

Refrain



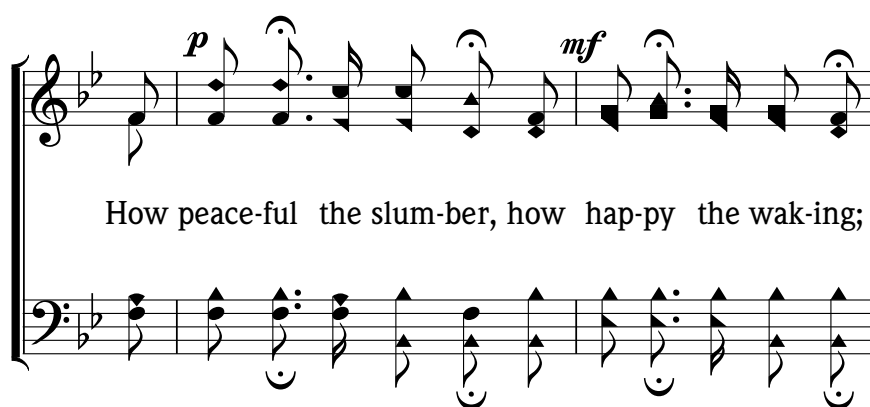
On - ly a dream, on - ly a dream,

The first line of the refrain consists of two staves. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.



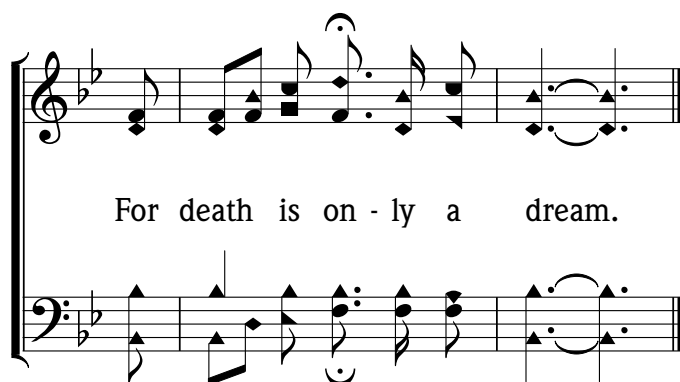
And glo - ry be-yond the dark stream;

The second line of the refrain continues the melody and accompaniment from the first line, ending with a sustained chord in the bass.



p How peace-ful the slum-ber, *mf* how hap-py the wak-ing;

The third line of the refrain features a piano (*p*) dynamic for the first half and a mezzo-forte (*mf*) dynamic for the second half. The melody is more active, with many eighth notes.



For death is on - ly a dream.

The fourth line of the refrain concludes the phrase with a final cadence. The melody returns to a slower pace, and the accompaniment provides a solid harmonic base.