

Valuable Song and Tune Book

"Original Sacred Harp"

REVISED, CORRECTED AND ENLARGED

STANDARD MELODIES

Living, Stirring, Sacred Songs, Odes and Anthems, Both New and Old.

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BY AUTHORS OF WIDE REPUTATION

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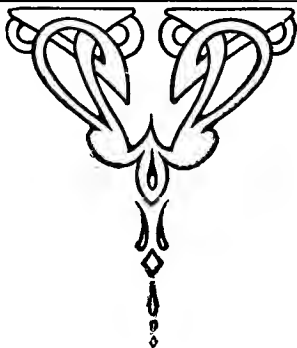


The foregoing photographs contain the committee appointed by the United Sacred Harp Musical Association in September 1906, who have just completed the revision and compilation and present "Original Sacred Harp" as revised by them. A perusal of its pages will show the work done. Further statements of the corrections in music, additions made, in this little song book will be found in the Introductory, by the chairman of the committee, on following pages.



The above is a photograph of Dr. Len G. Broughton, Pastor of the Baptist Tabernacle Church of Atlanta, Ga. He is also the founder and director of the Baptist Tabernacle Infirmary. Dr. Broughton is one of the ablest Divines in America. His reputation is not confined to his own country, but he often fills the pulpits of London and other foreign countries. Dr. Broughton and his large church membership have generously furnished free of charge their spacious Tabernacle in Atlanta to the United Sacred Harp Musical Association for its annual meetings from the time it was first organized to the present

“Original Sacred Harp”



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1911

CONTAINING :

A SUPERIOR COLLECTION OF STANDARD MELODIES
OF ODES, ANTHEMS, AND CHURCH MUSIC
AND HYMNS OF HIGH REPUTE

Revised, Corrected and Enlarged

RUDIMENTS, RETAINING ALL VALUABLE
STANDARD REGULATIONS, ARRANGED WITH
ALL MODERN UP-TO-DATE IMPROVEMENTS

The Best and Most Valuable Sacred Tune and Hymn Book

FROM THE PENS OF AUTHORS OF UNQUESTIONED
REPUTATION AND ABILITY TO BE FOUND IN
AMERICA AND MANY OTHER COUNTRIES

ALSO, CONTAINING A LARGE LOT OF NEW MUSIC OF FINE QUALITY

THE MOST COMPLETE ASSORTMENT AND COLLECTION
OF SACRED MUSIC YET PUBLISHED

WITH COMPLETE SKETCH OF THE AUTHORS OF TUNES AND HYMNS
CONNECTED WITH EACH TUNE.

All Founded on Scripture Text,
Quotations and Citations from the Bible

1911
Orig

SUMMARY STATEMENT

Total number of pages in this book, including Index and Introductory	562
Total number of Tunes, Odes and Anthems	609
Number of Tunes, Odes and Anthems added 1911	101
In the Edition or Appendix 1911	91
In the old part of the Book 1911	10
Number of altos composed by S. M. Denson and added 1911	327
The number of Hymns, all Hymns in the Book	578
The number of lines of poetry in these hymns	10,643
Number of Scripture citations and quotations from the Bible	563
Total number of words and parts of words in these citations	18,857
Total number of sharps in the book	4,295
Total number of flats in the book	2,241
Total number of clefs in the book	3,958
Total number of all altos in the book, all tunes	493
Total number of letters and figures representing metre	1,373
Total number of repeats in the book	662
Total number of figures in different mode of time	5,070
Number of authors of music and hymns known	1,226
(The persons' names who composed the words are counted in each tune where their names may appear connected with the words or music. This does not include tunes and hymns where their authors are not known, but includes the person who may appear, who has composed any part of the music or hymn.)	
The following named countries or states have either authors of words in the tunes or hymns mentioned in this book, counting the name as it may appear to either of the tunes or hymns or words: Italian 5, Scotland 7, German 14, French 4, Welch 9, English 212. States: New York 10, Connecticut 16, South Carolina 36, Michigan 1, Texas 11, New Jersey 3, Massachusetts 51, New Hampshire 4, Pennsylvania 7, Tennessee 4, Alabama 360, Georgia 461, Old Papan Philosopher 1.	
Total	1,226
Total number of notes used in entire book, about	115,000
Total number of words used in entire book	183,240

P R E F A C E

The composing and compiling of sacred tune and song books in the United States has grown to great proportions, but the credit for such productions in the published histories of both hymn and tune books has been decidedly sectional. While many valuable hymns and sacred music books have been composed and published in the South and West by authors of undoubted ability as musicians, if mentioned at all in these histories, it has been done in such condensed form as to give but little idea of the contents of the works mentioned. It, however, is gratifying that the music writers of the South have kept before the singing public, more of the standard living hymns and melodies than in any other part of America, in proportion to the number published relating to sacred music, or that class which reaches the mind, heart, conscience and religious feeling of the people. In this respect the South is in the lead. Notwithstanding this, to a considerable extent the sacred song books of this section and in many cases church music is badly tainted with operatic, secular and rag-time strains of music forms in our hymns and melodies. Such compositions drive away, in place of promoting, religion and religious feeling among the church people and lovers of sacred music, and retards the great work of the Gospel and of the churches. The aim in the presentation of this volume is to continue in a simple form a great body and class of sacred tunes which are as far from secular, operatic, rag-time and jig melodies as it is possible. To this end, the music composed and compiled is in four shaped notes, and written on four staves in dispersed harmony—some call it old harmony. In these compositions there are but few of the twisted rills and frills of the unnatural snaking of the voice, in unbounded proportions, which have in the last decade so demoralized and disturbed the church music of the present age, in this section, but in other sections to an alarming extent. We do not think a note of warning in this respect is out of place.

Atlanta, Ga., August 16, 1911.

THE AUTHORS.

REPORT OF SUB-COMMITTEE ON REVISION.

We, the undersigned sub-committee appointed by the general committee on revision of the Sacred Harp, respectfully submit the work performed by us in this volume, to the general committee, and believe it will in its present form answer the great demand of the music people of this country. We believe it contains more sacred songs and hymns than any other sacred tune and song book yet published, and will do its work in the religious field of music wherever rendered.

August 16, 1911.

J. S. JAMES, Chairman,
DR. S. W. EVERETT,
S. M. DENSON,
G. B. DANIEL,
M. D. FARRIS,
Sub-Committee.

STATEMENT AND ENDORSEMENT BY THE COMMITTEE ON REVISION OF THE SACRED HARP, APPOINTED BY THE UNITED SACRED HARP MUSICAL ASSOCIATION.

After much unnecessary delay and hindrance, we have succeeded in having under our supervision a final and complete revision of the Sacred Harp, as provided in the resolutions under which this Committee was appointed, and hereby submit the following pages embodied in this volume of rudiments and tunes, believing that the "Original Sacred Harp" now contains, as here presented, the best and most extended collection of valuable sacred tunes and hymns ever published in this country. There is nothing like it on the market.

It is believed by the Committee it is what the singing public demands and the country for a long time has needed. No revision made by others has been satisfactory to this Committee in such a way as we could give them our endorsements and keep within the bounds directed in the resolutions above referred to. We have followed in this compilation, the letter, spirit and reason of the resolutions. We give the work herein contained, our undivided commendation and endorsement, and believe it will be well pleasing to the music people, and the medium of spreading Christian tunes and hymns so much needed in all the country, and will be the means of building up and reviving the spiritual condition of the churches. Most of the work of compiling the book has been done by a sub-committee, appointed from the general committee, but under the supervision of the entire committee. For detailed statement of the work performed, we refer to the introduction of the book by J. S. James, our Chairman, and advise every one to read it, and see the value of the work done under the supervision of this committee.

Respectfully submitted

J. S. JAMES, Chairman,	C. H. NEWTON,	J. D. LAMMINACK,
S. M. DENSON,	J. W. HARDING,	B. S. AKIN,
C. J. GRIGGS,	T. M. PAYNE,	M. F. McWHORTER,
DR. S. W. EVERETT,	J. H. TYSON,	DR. W. H. BELL,
GEO. B. DANIEL,	T. B. NEWTON,	J. C. BROWN,
M. D. FARRIS,	T. J. DENSON,	A. OGLETREE,
G. B. HOLDER	A. J. McLENDON,	W. J. LONG.
J. C. MOORE,	J. E. EASON,	

INTRODUCTORY.

On the 8th day of September, 1906, the United Sacred Harp Musical Association, in Atlanta, Ga., passed resolutions, directing the appointment of a committee on the revision of the Sacred Harp. This committee was appointed and proceeded with the work specified in the resolutions, but was hindered in one way and another from carrying out the resolutions above mentioned. Several attempts have been made within the last two or three years to revise the Sacred Harp by others, but the work was done in such a way this committee could not endorse and accept the same, although their names are attached to some of these books as endorsing them. This, however, is without authority by the members of the committee. The endorsement could not be made because the revisors of these volumes did not comply with the resolutions under which the committee was appointed, and after all efforts to get a book published as specified and required in the resolutions had failed, and no prospect of getting a publication in accordance with the resolutions, the committee proceeded last February to make and compile what they have christened the "Original Sacred Harp." A brief statement of the work performed is in part as follows:

1. None of the tunes have been removed from the book as it was published in 1869. All retain the same names and occupy the same page or pages, except in two or three instances, in which cases it was unavoidable.
2. The bass, tenor, alto and treble are exactly as they were in the old book of 1869, except to correct errors where notes and other characters of music were not on the proper line or space.
3. In all tunes which could not be improved by adding alto, it has been left out. Notwithstanding this, alto has been composed and added to number of tunes and composed in the same harmony as the other parts in such a way as to greatly improve the melody of each and all the tunes. These, alto are unlike those other books. Dispersed Harmony has been adhered to and the alto is in perfect accord with the other parts of the music.
4. More words, or verses, of the same hymn have been added to a large number of the church tunes, in most cases, placed under the lines of the music so it can be easily sung or played, and when the tune has only one verse, it is generally put in the lower and upper spaces of the tune, in many of them under the different parts, where it is necessary to do so.
5. At the top of the page the key is stated, in addition to the sharps and flats.
6. Following the name of the tune, the letters or figures which represent the metre are placed.
7. Under the name of the tune is placed the scripture text upon which the words of the tune are founded, giving citation of the book, chapter and verse in the Bible.
8. In Fugue pieces of music, the lines of poetry have been generally placed under each of the parts of the music, so as to prevent confusion in rendering them. Prisms have been used in but few instances.
9. Corrections of words, in spelling, division of words into syllables, arranging and correcting them in many cases so as to get proper pronunciation and accent. In many other instances, placing the notes and other characters on the right line or space, correcting all the parts so as to get the music as correct as possible. Inserting rests and other characters on correct line or space, slurs and ties of notes—these corrections run up into thousands.
10. On the left hand corner of the page, the name of the composer of the words or poetry, where known, and the date when composed, are stated. On the right hand corner of the page, the name of the composer of the music appears, where possible to find the name of the author of the composition. Some of the tunes have been published for a century or more, and no intimation appearing as to who is the author of the words or music, or date of either; and after unlimited research to find out the correct authors of words and music, we haven't been able to determine in some cases who are the authors of the music and words. Quite a number of persons are claiming the authorship of words and music, especially the latter. Where this occurs, we have tried, as best we could, to secure the name of the original author, and give credit as we believe it to be. In some of them there are only changes of a few notes in the tunes, and on this, claim them as their own productions. In such cases, we have credited the original author wherever found. In some of them, we may make mistakes; if so, an examination will show, they are few in number.
11. Following each of the tunes, odes and anthems, is a brief history of the author of the music and of the hymn or words, where known, or else reference to where such information can be found. In these sketches, the date of the birth and death of the authors is stated and other circumstances about them where known. Many of them make interesting reading and will give an insight into the character and standing of the authors. This has been a very difficult, tiresome task, for the reason that in many of the hymn and tune books published, there appear quite a number of mistakes in regard to the authorship of music and hymns, as well as dates of births and deaths. The information herein contained can be relied on as being correct, except in a few cases. We have also stated where and when many of these tunes

have been published in the early song books of this country, all of which has caused tedious research and patience. The plan of writing sketches of authors and tunes has not been attempted heretofore by authors of music in connection with the tune, except the writer of this article. (See Union Harp and History of Songs published by him in 1909.) In that book there was a much smaller number of tunes. To write the sketch of each tune and print it, in connection with the music, is an expensive and arduous labor and undertaking that no author before has been willing to attempt or expend. However, it will greatly add to the interest of all tunes to know something of their composition and the history of the composer of the words and music, and much benefit gained in reading them by one knowing the source from whence they came.

12. New rudiments have been composed, arranged and so compiled as to embrace all the old features, and at the same time to get all material modern improvements. These rules are so arranged as any one who cares to do so, can learn how to sing or play at home. They are so fixed as to apply to any notation, it matters not whether in four and seven shape, or round notes. They are made simple and easy to understand, possessing many new features and additions not heretofore printed, a very large dictionary, and many things which will prove helpful in the study of music.

13. All the plates from which the book is printed are brand new and will give the best results. Nearly all the notes and all other musical characters are first class.

14. A new Appendix of valuable tunes and anthems has been added. Quite a lot of this was once in the Sacred Harp. It has been revised

and some of these tunes are new in many respects. The other tunes are selected from authors whose reputations are so well known by music people which guarantees that no tune that comes from their pens ever fails to prove they are of the best class of sacred music. The new music in this addition is also up to the top of standard sacred tunes, and by composers who do not in any case put forward any but superior tunes. Some of them will at first require careful skill to render them properly, but when fully understood, they will prove to be of very high class sacred music. All of these tunes are arranged in dispersed harmony, and in perfect accord with all the other music in the book.

15. In the first of the book there has been some new music added, but not in any way to interfere with the music therein as heretofore arranged, but to fill pages where they are placed, and at the same time utilize all the pages in good music. In one or two cases the plates made last over so as to displace the page or pages. In order to keep the book as it has been heretofore, we have put some tunes on pages following by continuation of same page, by adding to the same A or B. (See page 253.)

We are not presenting the book with high sounding praises, but feel justified in claiming that it is the best song and tune book of its kind to be found in all the country. We are presenting it to the people with the earnest prayer of this committee that it may in the name of the great "Master of all music" accomplish that whereunto it is sent.

J. S. JAMES,
Chairman.

Atlanta, Ga., August 11, 1911.

RUDIMENTS OF MUSIC.

By Joe S. James, for Original Sacred Harp.

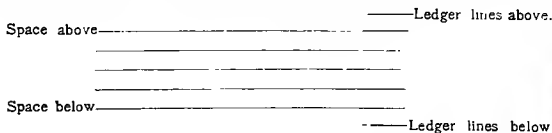
Music is written on five equidistant, parallel, and horizontal straight lines and the intervening spaces which is called a

Staff



It is sometimes called a STAVE.

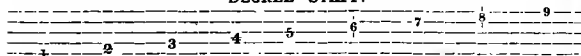
This staff can be enlarged when it becomes necessary, by adding thereto additional lines called LEDGER LINES and their accruing spaces, thus :



Degrees.

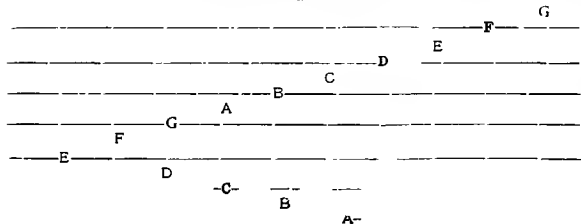
Each of these lines and spaces is called a degree. The lines and spaces of the music staff do not only represent separate degrees, but separate numbers and distinct sounds, and this applies to added lines and their accruing spaces as do the first five lines and intervening spaces. There are therefore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

DEGREE STAFF.



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

Lettered Staff.

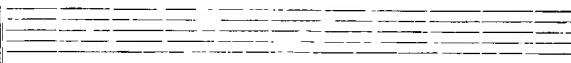


NOTE. In reckoning the degrees, letters, etc, of the music staff, always count upward.

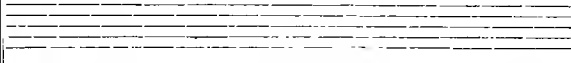
In vocal and most instrumental music there are FOUR PARTS, sometimes only three, viz : Bass, Tenor, Alto and Treble. These parts are sometimes called other names. When only three parts are used, Alto is generally left off. These various parts of music are all included in a character placed at the beginning of the composition called a

BRACE.

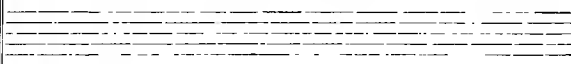
TREBLE.



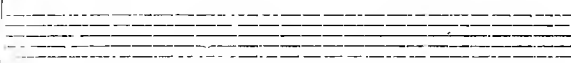
ALTO.



TENOR



BASS

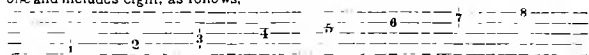


There are SEVEN PRIMARY TONES. For instance : When an eighth tone is used it is a repetition of the first one of the series, it is called THE SCALE. The tones of the scale named from the FIRST EIGHT NUMERALS, the lowest being ONE; the next above it TWO; the next, THREE and so on. The highest is called EIGHT, the next below it SEVEN; the next Six; and so on. The highest and lowest or the distance up and down between any two tones is called an INTERVAL.

There are seven intervals which are of TWO KINDS, LARGER and SMALLER. The smaller intervals being only half as great as the larger, they are called for the sake of convenience, STEPS and HALF STEPS. There being FIVE WHOLE STEPS, and TWO HALF STEPS, the half steps occur between THREE and FOUR and SEVEN and EIGHT. The human voice naturally makes a whole step from One to Two; and from Two to Three a whole step, from Three to Four a half step, from Four to Five a whole step, from Five to Six a whole step, from Six to Seven a whole step and from Seven to Eight a half step.

Octave.

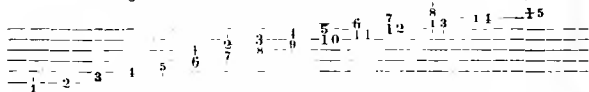
An octave is an interval of eight degrees. The first octave begins on number one and includes eight, as follows:



There is a general scale in which the tones extends not only from one to eight but from one to fifteen: This is called

The Extended Scale.

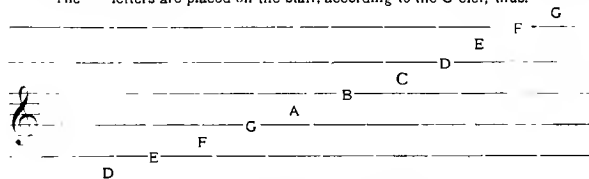
Number eight of the first octave is number one of the second octave, viz:



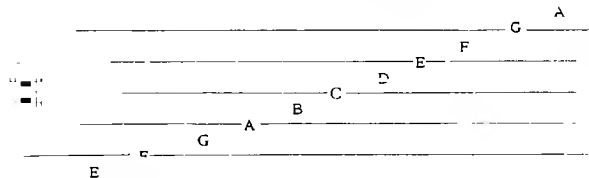
So the first octave numbers from "one to eight" and the second octave from "eight to fifteen" and the third from "fifteen to twenty-two" ect. In the general scale, in the same way with all additional tones or octaves, fifteen being number one of the third octave, twenty-two number one of the third octave ect.

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

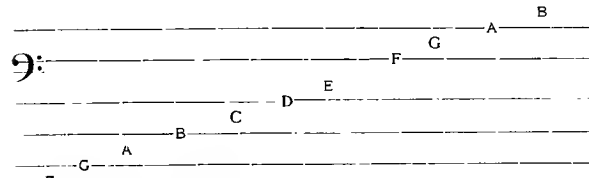
The letters are placed on the staff, according to the G clef, thus:



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



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



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

Musical Notes.

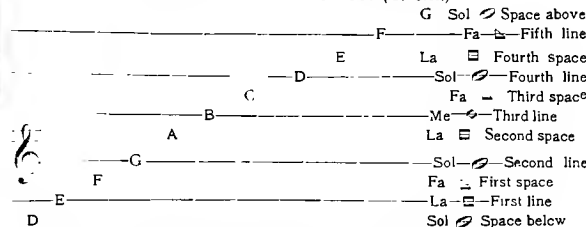
There are characters in music called notes; the notes are placed on the staff and are representatives of musical sounds or tones, and are placed on the staff so arranged as to make the tune desired. The position of the notes on the staff is what is known in music as pitch of tones.

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

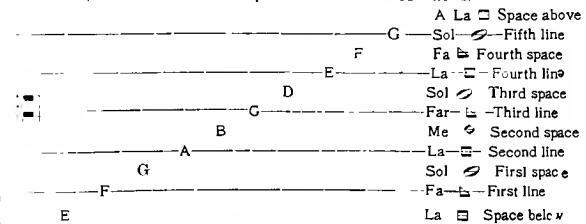
In four headed notes they are called Mi ♯, Fa ♭, Sol ♯, La ♭, four in number. In round, or seven shaped notes, they are called Do ♯, Ray ♯, Fa ♭, Sol ♯, La ♭. See [by some] Tee ♯, however all tones can be played or sung to four or seven notes, whether they be round or shaped.

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

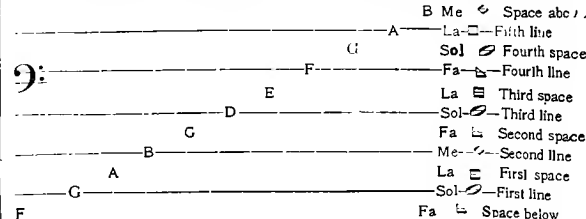
TENOR OR TREBLE STAFF. (G. Clef.)



The G, or Alto clef shows the position of the notes as follows:



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



The Seven Shaped Notes.

The following examples shows the position of the notes on the staff in the different notations. Shape Notes. Key of C. G Clef. Do, or One is on added line below

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

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

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

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

The Scale or Gamut, four Shape Notes.

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

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

19. Does the shape of a note make any difference about its position on the music staff? No, the shape of the notes do not have anything to do with their position on the staff; they occupy the same line or space on the staff, regardless of the shape of the note, which is seen by reference to the staff set out above.

Comparative Length of Notes.

A TABLE OF THE COMPARATIVE LENGTH OF NOTES.

- A whole note is white with no stem, thus:
- A half note is a white note with a stem, thus:
- A quarter note is a black note with a stem, thus:
- An eighth note is a black note with a stem and flag, thus:
- A sixteenth note is a black note with a stem and two flags, thus:
- A thirty second note is a black note with a stem and three flags, thus:

A table of the comparative lengths of notes.

A whole note is equal in length to
Two halves
Four quarters,
Eight eighths
Sixteen sixteenths
Thirty two thirty seconds.

When a dot is set to the right of the note it adds one half to its length.

A dotted whole note is equal in length to three half notes, ect.

A dotted whole note is equal to or or

A dotted half note is equal to or or

A dotted quarter note is equal to or or

As stated above they are called Do, Re, Me, Fa, Sol, La, Se. But their lengths as to whole, half, quarter ect. are the same in all the books.

There are six notes in relation to the time of each. They are called Semibreve, Minum, Crochet, Quaver, Semiquaver, and Demisemiquaver.

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

One Semibreve is equal in time to Two Minums.

Four Crochets,

Eight Quavers.

Sixteen Semiquavers.

Thirty-two Demisemiquavers.

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

LEADING NOTE AND KEY NOTE.

In each tune written on the staff there is a leading note and key note.

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

Two kinds of music are in use, called Major, bright and joyous, and Minor, plaintiff and melancholy.

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

Tune—When one, two, three or four parts are sung or played, it is called a tune.

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

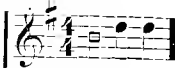
The different parts of music are called: 1. Bass, the lowest part; 2. Tenor, the leading part; 3. Alto, next to lowest part; 4. Treble, written on tenor staff.

Note—The Alto, sometimes called Counter, is sung by female voices of low register. Bass is sung by male voices of low register. Tenor, the leading part (Cantus, song), is sung by male voices of high register. This part, by some writers, is called Soprano, and is sung by female voices of high register.


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

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


TREBLE



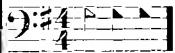
ALTO



TENOR



BASS



FLOW OF MELODY.

Melody is known to be a succession of harmonies in a tune.

When harmonic cords successfully blend into each other

is a succession of simple tones so arranged as to produce a pleasing effect upon the ear. (See example under head of Melody.)

Sharps and Flats—The key note is changed on the staff by characters called Sharps and Flats.

Sharps and Flats appear just after the clefs in the beginning of the tune, if they are used. They are called *Signature*.

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

To emphasize or stress any part of the music is called *accent*.

There are certain signs in music placed on the staff showing where and how the tune is to be ac-

cented, the words or poetry used in the composition in many tunes often direct the place for natural accent by the sentiment of the words. "There is time to music." There is placed on the music staff signs showing what kind of time the music is set to, called *Modes of Time*. There are numbers of them, namely: Common, triple, compound and others. Mode of time is a particular system of constituting sound, by which the octave is divided into certain intervals according to arrangement of the tune or notes on the scale in major or minor key.

There are figures placed at the beginning of a tune when understood will show into how many parts the measure is divided. The music is divided into measures by placing a small bar across the lines of the staff, each of these sub-divisions by these small bars is a measure. In each of these measures there is what is called *Measure Bars*.

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

Beating time is indicating each pulsation of a measure by certain motions of the hand and is applied indiscriminately to all kinds of vocal music.

I. When the music is set to 2-2, 2-4 and 4-4, it is called in some of the books "Common Time." In others, "Quadruple Time." *When the music is written in four shaped notes, generally there are "two beats" to the measure. "Down and Up."* Triple time three beats.

When seven-shaped notes or round notes are used, generally "four beats" to the measure. "Down, left, right, up," except in 2-4, only "Two beats" in all of the books, "down and up."

2. "Triple time," 3-2, 3-4 and 3-8 in all of the books regardless of the shape of the notes, have "Three beats" to the measure, "Down, left, up."

3. Compound or Sextuple measure, 6-4, 6-8, etc. When written in "Four-shaped headed notes," usually "two beats to the measure," and when in "seven shaped headed or round notes," generally "two beats," but some of these have as many as "Six Beats" to the measure, but all can be sung to "Two beats" to the measure. When "Two beats," down and up; when "Six beats," down, down, left, right, up, up, or down, left, left, right, right up.

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

There is in music Major key and Minor key. The key note in the Major scale is called a *fa*, and in the Minor it is called *la*.

A key note is the Tonic number *one* of any key. First note of the Scale. Leading Note is the *Major seventh* of any scale; the Semi-tone below the key note; the third of the dominant sub-tonic.

From the Leading note the Major and Minor key lead out. There is a difference in a leading note and key note.

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

The first note of the scale being called *key* note.

Where four notes are used, *Me* is the *leading* note. When seven notes are used, *Se* or *Te* is the *leading* note. In the four note system when you find *Mi*, *f* in the Major key, it will be *Faw*, one degree above *Mi*. If *Mi* is on the line, *Faw*, the key note, will be on the space above. If *Mi* is on the space, then *Faw*, the key note will be on the line above. If *Mi* is on the space, then *Faw*, the key note, will be on the first line above it. If it be in the Minor key, *La* will be the key note. It will be located on the line or space below the *Mi*. It is three degrees below the Major key.

Where seven notes are used, *Si* or *Te* find *Si*, if in the Major key, the key note, *Do*, will be the next line or space above *Si*, one degree above. If it be in the Minor key, the key note *La* in the next line or space below *Si*, one degree below *Si*, and this same rule is followed up as to each part of the tune, either tenor, treble, bass or alto.

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

The lowest *Fa* in the four-note system is *Do*. In the seven or round notes, as well as each octave above and below *Scale*, give the same note.

The lowest *Sol* in the four-note system is *Ra*. In the seven or round note notes, as well as each octave above and below will give the same note.

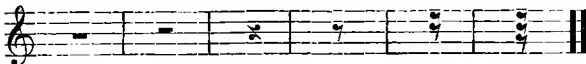
Scale Exercises—The *SKIPS* most readily taken occur between one, three, five and eight, and these are found illustrated in the including exercises. They may also be conveniently practiced from numerals written in tabular form, applying the proper tone and syllable to each numeral and singing down each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

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

The other notes, Faw, Sol, La in the four-shape notes are called by same names in the books. Seven shapes and in the round notes as they are in the four-note.

Rest means pause, silence. They are represented by different characters; named, whole rest, half rest, quarter rest, eighth rest, sixteenth rest and thirty-second rest.

There are also *Dotted rest marks* the same as Dotted notes. When you add a Dot just after either of the Rests it adds one-half to its length. Names and positions of each of the Rests on the staff are as follows:



Semibreve. Minim. Crochet. Quaver. Semiquaver. Demisemiquaver.

The Semibreve, whole rest; Minim, half rest, Crochet, one-fourth rest, Quaver, eighth, Semiquaver, sixteenth and Demisemiquaver, thirty-second rest.

It is understood that there are Three system notations, but they are all written on the same general system and principle.

Four notes, seven shapes and round notes, the four note system. The head of the notes are shaped as follows: Mi ♠ Faw ♣ Sol ♡ La ■ Mi is the leading note and governs the other three. When you find Mi, if the notes are going up the scale they proceed in their regular order, thus: Mi, Fa, Sol, La, Fa, Sol, La, Mi. Going down, Mi, La, Sol, Fa.

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

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

The round note system is exactly like the seven shape note system except all of its note heads are written round.

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

When round notes are used you can only know the names of the notes on account of the position they occupy on the staff.

LESSON I.

LAW OF SOUND.

1. *What is sound?*

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

2. *What is a musical sound and what is it called?* It is called in music a *tone*.

3. How is musical sound or tone produced? It is produced by the vibrations of sonorous substances, such as an organ pipe, strings, wire, reeds, etc., and the human voice.

4. What is the human voice when applied to music? The voice when applied to music constitutes the tones or sounds produced by the vocal organs.

5. What is the difference between musical sounds, or tones, and mere noise? All sounds are the result of atmospheric vibrations affecting the ear. *Musical sounds or tones* are produced by regular vibrations, and differ from mere noise, whose vibrations are irregular and confused.

6. How does the *pitch* of a musical tone rise? The pitch of a musical tone rises in proportion to the *rapidity* of the vibrations that produced it.

7. How do we perceive tones? Tones are perceived by the human ear ranging from about *sixteen vibrations* in a second to nearly *forty thousand*, more than eleven octaves.

8. How many octaves are used in music? The best authorities tell us there are only about seven octaves.

9. In order to understand music, it is necessary to study the *science of acoustics*? The science of acoustics is of profound value to any one who would gain an insight into the structure, art and science of music.

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

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

10. What does *acoustic mean*? *Acoustic* means the science of sounds; the science treating of the laws of sound. For further definition see Groves' or Elsons' Music Dictionaries.

11. What is the difference between a musical tone or sound or an ordinary sound? A musical tone or sound differs from an ordinary sound in this. A musical sound or tone is regular, smooth and even. Noise is irregular, rough and uneven; the first gives joy, pleasure and satisfaction to the hearing, while the other has the reverse effect on the hearing and is grating to the sense of

hearing. When two or more sounds are made at the same time and fully agree with each other and blend together, they are musical and a succession of such sounds are said to produce *melody and harmony*. When they are irregular, rough and do not blend together so as to produce *melody and harmony* they are dominated common noise; grating sounds.

LESSON II.

What distinct property has every musical tone or sound?

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

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

There are *three departments*. Some music writers claim *four*. They are usually treated only in three departments.

Give the names of the three departments.

The first is (1) *Rhythmics*, (2) *Melodies*, (3) *Dynamics*.

What is rhythmics?

Rhythmics is the division of musical ideas or sentences into regular rhythmic portions; represents the regular pulsation of music. It relates to all music regarding time.

Of what does it treat?

It treats of the length of musical tones or sounds which are represented by syllables or *characters called notes*. Such notes are placed on the music staff in each tune as may be necessary to make the tune desired. Under its provisions and sub-divisions it is to music *what time is to nature*.

Does rhythmics treat of tone lengths, notes and rests?

Yes.

What are the various tone lengths in common use called or named relatively?

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

How are they represented?

They are represented by syllables of different forms called notes, which are named *according to the length each represent*. See length of notes and rests as heretofore stated.

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

By different characters heretofore given.

LESSON III—MEASURES.

How is music divided in relation to measures?

Music is divided into small portions called "*measures*" which are subdivided into *accented and unaccented portions*.

What is a measure?

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

Are there parts to the measure?

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

How are measures represented?

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

What is a double bar?

A double bar is a *broad bar* drawn across the staff.

What does it generally denote?

The beginning and ending of a line of poetry.

What is a close?

The *close* consists of *two double broad bars* drawn across the staff.

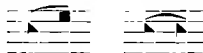


What is beating time?

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

What is a slur?

A curved line connecting two or more notes upon different de-



grees of the staff, thus:

10. What is a tie?

It is a straight line connecting two or more notes upon the same

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

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

12. What are rests?

Full answer and example given under head of Rests.

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

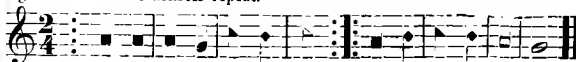
It is called a score. See example.

14. What is the use of a dot?

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

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

It consists of dots placed in the space at the left hand of a bar and shows that the preceding passage is to be repeated. And if the repeat is on the right of the bar it denotes repeat.



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

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

17. What does the *Bis* imply?

That the passage so marked is to be performed twice.

18. What does the hold or pause denote?

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

19. What is a Unison Passage?

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

Unison Passage. Fine. Bis D.



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

Da Capo. Close with the first strain.

21. What is the meaning of D. S.?

Dal Segno. Return to sign.

22. What is a triplet?

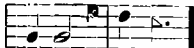
Three equal tones performed in the time of two.

23. How do we know them?

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

24. What do we understand by a Syncopation?

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



SYNCOPIATION.

25. What about intermediate tones?

They occur between the regular tones of a key.

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

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

LESSON IV—MODES OR MOODS OF TIME AND BEATING TIME.

1. What are modes or moods of time?

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

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

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

DIFFERENT MODES OF TIME.

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

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

4. How many modes of common time are there?

Generally three.

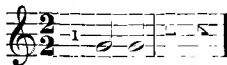
5. What are they called and how do we know them?

We know them by the fractional figures placed at the beginning of a tune,

as in any change of time of the music.

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

Two over two,
has two beats to
the measure.



first down, second up.
Having a semibreve, or
its equivalent, thus:

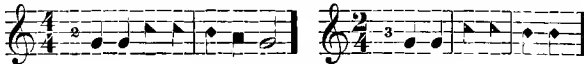
for a measure note. It is rendered in three seconds to the measure. In some books it is called double-time or two-two time, accented on first part of the measure, on the down beat.

7. How is the second mode known?

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

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

By the figures Two over Four, sung in one and one-half seconds to the measure, having two beats to the measure, down and up. It is called in some of the books double-time. Accented on the first part of the measure, having a minim for measure notes. In this book all modes of time have only two beats to the measure except triple time; it has three beats.



TRIPLE TIME.

9. Explain about the first and second moods of triple time.

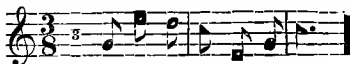
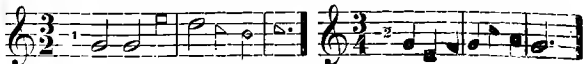
The first mood of triple time is known by three over two. Rendered in three seconds to the measure and having a dotted, semibreve or three minims to the measure. Three beats to the measure, down, left, up. Sometimes this is called three-two time, accented on the first part of each measure. (Example below.)

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

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

11. How about the third mode of triple time?

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



COMPOUND.

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

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

13. How about the second mode of compound time?

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

In some of the books this is called Compound Double and in some Sextuple time.

14. What about intermediate tones?

They occur between the regular tones of a key.

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

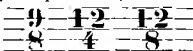


Between 1 and 2, 2 and 3, 4 and 5, 6 and 7. (Example below.)

12. Are there any other modes?

Yes, there are also modes of time as follows:

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



17. What are the Fractions, placed at the beginning of a composition?

The yare called *Numerator* and *Denominator*.

18. What does the Numerator denote?

The number of pulsation in a measure.

19. What does the Denominator denote?

Tell us the kinds of notes which is referred to in each pulsation of the measure.

LESSON V.

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

Melodics.

2. What is Melodics?

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

MELODIES.

3. What is pitch as applied to music.

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

4. What is a Diatonic?

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

5. What is a Diatonic scale?

The different gradations of tones or gamut arranged in a prepared order in conformity to some particular key.

6. What is a Diatonic Major scale?

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

7. What is a Minor Diatonic scale?

(See example of Minor Mode for the Diatonic scale.) That in which the same tones occur between the second and third seventh and eighth, ascending between fifth and sixth, and second and third descending.

8. What is a scale?

The succession of tones upon which any music is built.

9. What is a Chromatic scale?

(See "Chromatic scale." A scale in which all the tones, intermediate and diatonic, occur in successive order.

10. Why is this scale called Chromatic?

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

11. What are Accidentals?

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

12. What is the rule for their continuance?

Accidentals continue their significance throughout the measure which they occur.

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

The key tone or tonic.

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

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

15. What other difference is there?

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

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

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

Note—Further explanation of seconds explained elsewhere.

17. What is a Signature?

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

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

There are thirteen.

19. Name them.

C, G, D, A, E, B, F sharp, F, Bb, Eb, Ab, Db and Gb.

20. What is a Minor scale?

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

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

Minor seconds must occur between 2 and 3, 5 and 6, 7 and 8. Major seconds must occur between 1 and 2, 3 and 4, 4 and 5, while from 6 to 7 must be an augmented second.

22. Should this order be observed in descending?
It should.

23. What are the keys in the minor scale?

A, E, B. F sharp minor, C sharp minor, G sharp minor, D sharp minor, D minor, G minor, C minor, F minor, Bb minor, Eb minor,

LESSON VI.

1. How many tones form a scale?

Eight tones arranged in a certain order form a scale.

2. How are these tones arranged?

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

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

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

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

There are five whole steps and two half-steps.

5. Can you define the Diatonic Major scale?

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

8
Half-Step.
7
Step.
6
Step.
5
Step.
4
Half-Step.
3
Step.
2
Step.
1

6. Does every musical tone have a name?

Yes, every tone, it matters not how high or how low, it bears a name. The

names of the tones of the scale are as follows:

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

LESSON VII.
MINOR MODE OF THE DIATONIC SCALE

8	Half-step.	Step.
7	Step and a half	Step.
6	Half-step.	Half-step.
5	Step	Step.
4	Step	Step.
3	Half-step.	Half-step.
2	Step	Step.
1		

ASCENDING SCALE

DESCENDING SCALE

1. Does the minor key have the same signatures of the major keys? They do; they have no separate signatures.

2. Does every major diatonic scale have a relative minor scale bearing the same signature. They do.

3. Explain how this is. The sixth tone of any major key will give the relative minor key. This can be done by counting down a third from the major key note. This is called a minor third.

4. When is a scale said to be relative to another? When they are composed of the same identical tones.

5. On what does the minor scale commence?

6. On what does the minor scale commence? On what is called a minor third or a step and a half above the minor.

7. On what does the minor scale commence? A step and a half below the major.

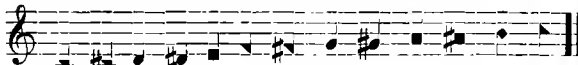
8. Why are they called Major and Minor scales? On account of the above statements in the ascending minor scale from

one to two is a step, from two to three a half-step, from three to four a step, from four to five a step, from five to six a half-step, and from six to seven an augmented second, or step and a half, from seven to eight a half-step. The seventh tone is obtained by the use of a sharp. The descending minor scale is like the ascending scale except from eight to seven and seven to six, which intervals are whole steps. (See example above.)

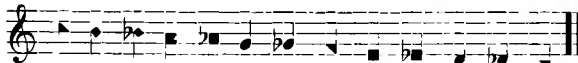
LESSON VIII.

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

Chromatic scale, ascending and descending

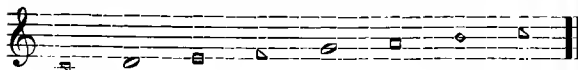


Names. Fa. Fe. Sol. Se. La. Fa. Fe. Sol. Se. La. Le. Me. Fa.



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

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



Tonic Super-tonic Mediant Sub-dominant Sub-medi-ant Sub-tonic Upper tonic.

6. *What is meant by tonic?* The tone upon which the key is founded.

DIAGRAM OF THE CHROMATIC SCALE.

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

LESSON IX—TETRACHORDS.

1. *What is a Tetrachord?* A fourth; also system of four notes. Among the ancients the extremes of which were fixed, but the middle tones are varied according to the mode. Two chords or fourths where the same note is highest of one and the lowest of the other.
2. How was the tetrachord divided? It was divided into two parts, the upper and lower tetrachord, each having four tones similar to the scale of today.
3. Can the scale be divided as is now written? It can; and partakes of the scale of the tetrachord system.
4. How is the octave or scale divided into tetrachords? In the following manner: First, the first tone of the scale is called the tonic and is the key tone. The second is called the super-tonic. The third is called the mediant. The fourth is called the sub-dominant. The fifth is called the dominant. The sixth is called the sub-medi-ant. The seventh is called the sub-tonic. The scale may be divided into two equal parts, each having two steps and one half-step. When so divided the divisions are call tetrachords. The lower part is from one to four inclusive, or from tonic to sub-dominant. The upper part is from five to eight inclusive or from dominant to tonic.
5. *What is meant by Super-tonic?* Tone next above the tonic.
6. *What is meant by Mediant?* Three of the scale, the tone lying midway from tonic to dominant.
7. *What is meant by Sub-dominant?* Fourth tone of the scale.

10. What is meant by Dominant?

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

11. What is meant by Sub-mediant?

Minor tonic. The tone lying downward midway from tonic to sub-dominant. Seven, the leading note—sub-tonic—plays an important part, it being the gateway from major keys to minor keys.

LESSON X.

SHARPS AND FLATS AS SIGNATURES AND ACCIDENTALS.

1. What is a sharp?

A sharp is sign of elevation. It is called a Signature Sharp when placed at the beginning of a piece of music, or when placed on the staff in the change of the key in the composition they change the pitch of notes.

2. When is a sharp a sign of elevation and not a signature?

When it is placed before a note. It is then called an *Accidental Sharp*, and raises the pitch of the note a half-step. *A double sharp* $\sharp\sharp$ raises the pitch of a note a whole step.

3. What is a flat?

It is a sign of depression and when used at the beginning it is called a Signature Flat. When used in the composition it is called an *Accidental Flat*.

4. What effect has a flat on a note?

It lowers the pitch of it a *half-step*. A double flat bb lowers it a *step*.

5. What is a natural?

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

TABLE OF KEYS OF SHARPS IN THE MAJOR AND MINOR.

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

- 1 Sharp Gives the key of G Major. Thus: \sharp
- 1 Sharp Gives the key of E Minor. \flat
- 2 Sharp Gives the key of D Major.
- 2 Sharp Gives the key of B Minor.
- 3 Sharp Gives the key of A Major.
- 3 Sharp Gives the key of F Sharp Minor.
- 4 Sharp Gives the key of E Major.
- 4 Sharp Gives the key of C Sharp Minor.
- 5 Sharp Gives the key of B Major.
- 5 Sharp Gives the key of G Sharp Minor.
- 6 Sharp Gives the key of F Sharp Major.
- 6 Sharp Gives the key of F Sharp Minor.
- 7 Sharp Gives the key of C Sharp Major.
- 7 Sharp Gives the key of A Sharp Minor.

FLATS IN THE MAJOR AND MINOR.

- 1 b gives the key of F Major.
- 1 b gives the key of D Minor.
- 2 Flats $b b$ gives the key of B b Major.
- 3 Flats $b b$ gives the key of G Minor.
- 3 Flats $b b$ gives the key of E b Major.

3 Flats $b b b$ gives the key of C Minor.

4 Flats $b b b b$ gives the key of A b Major.

4 Flats $b b b b$ gives the key of F Minor.

5 Flats $b b b b b$ gives the key of D b Major.

5 Flats $b b b b b$ gives the key of B b Minor.

6 Flats $b b b b b b$ gives the key of G b Major.

6 Flats $b b b b b b$ gives the key of E b Minor.

7 Flats $b b b b b b b$ gives the key of C b Major.

7 Flats $b b b b b b b$ gives the key of A b Minor.

The natural place for Mc in the Major scale is on **B**, no sharp or flat, thus the key note in Major would be as follows:

1. Sharp Faw the key note would be on G.

2. Sharp Faw the key note would be on D.

3. Sharp Faw the key note would be on A.

4. Sharp Faw the key note would be on E.

5. Sharp Faw the key note would be on B.

6. Sharp Faw the key note would be on F sharp.

7. Sharp Faw the key note would be on C. Sharp,

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

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

1. Sharp Law the key note would be on E.

2. Sharp Law the key note would be on B.

3. Sharp Law the key note would be F sharp.

4. Sharp Law the key note would be on C sharp.

5. Sharp Law the key note would be on G sharp.

6. Sharp law the key note would be on D sharp.

7. Sharp Law the key note would be on A sharp.

If the round or seven-shape notes are used, the same key note Law will be used. As above, the key note is the same in four-shape, seven-shape or round notes.

Four-shape Method.

1. Flat key of F Faw.

2. Flat key of B b Faw.

3. Flat key of E b Faw.

4. Flat key of A b Faw.

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

Minor.

1. Flat key of D Law.

2. Flat key of G Law.

3. Flat key of C Law.

By Flats. Major.

5. Flat key of D b Faw.

6. Flat key of G b Faw.

7. Flat key of C b Faw.

Four-shaped Method.

4. Flat key of F Law.

5. Flat key of B b Law.

6. Flat key of E b Law.

7. Flat key of A b Law.

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

SHARPS AND FLATS.

The following questions apply to the keys:

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

The following questions apply to the key note and letter major keys in flats:

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

MAJOR KEYS IN SHARPS—FOUR-NOTE SYSTEM.

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

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

MINOR KEYS IN SHARPS—FOUR-NOTE SYSTEM.

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

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

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

MINOR KEYS IN FLATS—FOUR NOTE SYSTEM.

1. What is the key note and letter of one flat?
2. What is the key note and letter of two flats?
3. What is the key note and letter of three flats?
4. What is the key note and letter of four flats?

5. What is the key note and letter of five flats?
6. What is the key note and letter of six flats?
7. What is the key note and letter of seven flats?

Note—If seven notes are used, the same key note will apply.
LOCATING THE KEYS—MAJOR KEYS.

SHARPS.

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

FLATS.

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

MINOR KEYS.

SHARPS.

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

FLATS.

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

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

TRANSPOSITION.

The seven primary tones; that is, the voice, represents Relative Pitch. In every scale one is the key note. Key means the pitch of the scale.

One, key note, and Do, or Fa in major (and La in minor) means the same in the sense that they are applied, as occasion may demand, to the lowest or fundamental tone of the scale, on which all the other notes or tones depend for their position on the staff for their pitch and for their scale relationship.

Absolute Pitch is fixed or stationary tones, and are obtained by means of instruments, and are named from the first seven letters of the alphabet, and are represented by the lines and spaces of the staff.

In our system of musical notation, the pitch C is assumed as a starting point, and all keyed instruments, as pianos and organs are constructed so as to play half steps between E and F, and B and C, and whole steps between all the other letters.

Therefore, when the scale is based on C, the Clefs used to indicate the position and order of the letters, are sufficient also to form its signature, and the white keys play the order of intervals required to constitute the Major Diatonic Scale, as represented on page 7. For this reason the key of C is frequently spoken of as the natural key.

C Scale.

Fa. Sol. La. Fa. Sol. La. Me. Fa.

1 2 3 4 5 6 7 8

C D E F G A B C

All other keys require the employment of either sharps or flats in the signature, as will soon appear. When any other pitch than C is taken as One of the scale, it is said to be TRANSPOSED.

There are two systematic ways of transposing the scale. One is by fifths and the other by fourths. To transpose the scale by fifths is to move it up FIVE Degrees Higher or FOUR Degree Lower, and to transpose by fourths is to move it up FOUR Degrees Higher; or DOWN FIVE Degrees Lower. Five degrees above is the same as four degrees below, both leading to Four degrees above is the same thing as five degrees below, both leading to the same point in the Scale, thus:

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

In transposing by fifths, sharps are used to form the new signature. In transposing by fourths, flats are used to form the new signature. Signature sharps and flats affect all the notes of corresponding names, higher or lower, unless contradicted by the Natural. The first transposition of the Scale, by fifths is from C to G. We simply take G as One of the Scale in higher position, thus:

Change of Key.

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

1 2 3 4 5 1 2 3 4 5 6 7 8

▲ C D E F G ▲ G A B C D E F# C

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

1 2 3 4 5 1 2 3 4 5 6 7 8

D E F# G A B C# D

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

1 2 3 4 5 1 2 3 4 5 6 7 8

D E F# G A A B C# D E F# G A

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

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

1 2 3 4 5 1 2 3 4 5 6 7 8

A B C# D E E F# G# A B C# D# E

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

From C, Clef Signature, to F, Bb Signaturae.

1 2 3 4 1 2 3 4 5 6 7 8

C D E F F G A Bb C D E F

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

1 2 3 4 8 7 6 5 5 4 3 1
 F G A \flat B B \flat A G F E \flat D G B \flat

From B \flat , Signature, B \flat , and E \flat , to E \flat , Signature, B \flat , E \flat , and A \flat .

1 2 3 4 8 7 6 5 4 3 2 1
 E \flat D G B \flat A \flat G F E \flat

From E \flat , Signature, B \flat , E \flat , and A \flat , to A \flat , Signature, B \flat , E \flat , A \flat and D \flat .

1 2 3 4 8 7 6 5 4 3 2 1
 E F G \flat A A \flat G F E \flat D C B \flat A \flat

DYNAMICS.

1. What is Dynamics?

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

2. How may musical tones be sung or played?

They may be soft or loud.

3. From this fact what arises?

From the nature of musical tones arises the necessity of use third department in the elements of music, called *Dynamics*, which treats of the force of the *strength of tones*.

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

It is the medium or middle tone, and it is called by the Italian word *Mezzo*, and is marked by the initial M.

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

called?

It is a soft tone and is called *Piano*, and is marked P.

6. What is the tone produced by a strong, full vocal exertion called? It is loud tone and is called *Forte*, and is marked F.

7. What is a tone produced by a small exertion of the vocal organs called? It is a tone softer than *Piano* and is called *Pianissimo*, and is marked P. P.

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

It is called *Fortissimo*.

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

It is called an *Organ Tone*.

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

It is called *Crescendo*. It is marked *Cres.* or called what?

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

12. A tone consisting of the union of *Crescendo* and *Diminuendo* is called what?

It is called *Swell* and is marked by union of *Dim.* and *Cres.*, thus:

Note—The three preceding characters are frequently applied to passages of music as well as to particular notes.

13. What is an accent?

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

14. Describe the difference in emphasis and accent.

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

SOL MIZATION.

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

GREEK NOTATION.

1. How many syllables or notes did the Greeks have or use?

History informs us that the Greeks had four syllable denominations of notes, which they applied to the tones of their tetrachord as we assign our Fa, Sol, La, Mi to those of our octaves.

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

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

3. *What about the Guido system of notes?*

He adopted six notes or syllables.

4. What did he call them?

He called them Ut, Re, Mi, Fa, Sol, La. He took them from the Hymn of St. John the Baptist.

5. Was Guido's notes readily adopted?

They were not. They were first introduced in Italy.

6. What notes were used in France?

Syllables called Pro, To, No, A. These were used in France for a long time—several centuries.

7. What other notes were used?

There were many different names given, or by which the syllables were called at different times. In 1382, and for some time after that, they were called Vt, Re, My, Fa, Sol, La. The Americans used exclusively for awhile four notes—1^a, Sol, La, Mi. C. H. Graun employed Do, Mi, Ni, Po, Tu La, Be. Notes or syllables have been called by many other names at times, one note only used. Other period two, 3—4—5—6—7 and as high as fifteen (15) notes or syllables have been brought into composition. The following example is given that any one can see all songs can be sung or played in four or seven notes.

The place of the syllable Si, according to the Italian method, and of Mi, according to the other method, is known by the signature, *i. e.*, by the flats or sharps placed at the beginning of the tune of strain. If the signature be natural, *i. e.*, neither sharp nor flat, the syllable Si or Mi (according as we use the one method or the other) falls on the letter B.

If the signature be one flat, B b, Si or Mi is on E.

If the signature be two flats, B b and E b, Si or Mi is on A

If the signature be three flats, B b, E b and A b, Si or Mi is on D.

If the signature be four flats, Bb, E b, A b, D b, Si or Mi is on G.

If the signature be on one sharp, Si or Mi is on $\bar{\text{C}}$ sharp.

If the signature be two sharps, F sharp and C sharp, Si or Mi is on C sharp.

If the signature be three sharps, F sharp, C sharp and G sharp, Si or Mi is on G sharp.

If the signature be four sharps, F sharp, C sharp, G sharp and D sharp, Si or Mi is on D sharp.

THE VOICE IN SINGING—VOCAL ORGANS, LUNGS, ETC.

1. What organs are particularly active when one sings?

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

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

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

3. What proceeds from the lungs upwards?

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

4. What are the bronchi or bronchial tubes?

The bronchi are composed of number of cartilaginous rings which, lying one above another, are connected by a membranous covering and forming a single tube called the windpipe. The windpipe is constructed similarly to the bronchi, but is larger, its diameter in adults being from one-half to three-fourths of an inch and its length about four inches. On the upper end of the windpipe is attached what is called the larynx.

5. What is the *larynx*?

It is pre-eminently the organ of the voice. It enlarges upward and is composed of various cartilages and acted upon by numerous muscles. Among these cartilages is the thyroid, which forms the protuberance commonly known as Adam's apple. Within are two ligaments, called the *vocal chords* coming together something like lips—may be opened or closed at will. In ordinary breathing they remain separated long enough to allow the breath to pass in silence. When singing they become closed and stretched somewhat so that as the *breath is forced through it compels them to vibrate and produce sound*.

6. *What is the glottis, or vocal chords?*

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

7. *What does the epiglottis do?*

It prevents the entrance of food or drink.

8. *What is a third pharynx?*

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

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

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

10. What is the *diaphragm*? Where is it situated?

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

11. What about the body when engaged in singing?

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

12. What about correct breathing?

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

13. *How and when should we breathe?*

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

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

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

15. *On what does the correct delivery of the voice depend?*

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

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

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

17. What about contraction of the mouth or throat?

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

18. While singing what about the pronunciation of words?

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

Webster—Mus-ic—Re-cord—Sto-ry.

Vocal Division—Mu-sic—Rec-ord—Sto-ry.

INTERVALS.

What is an interval?

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

What is prime?

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

What is a second?

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

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

Three—Major second, Minor second and Augmented second.

What is a Minor second?

A second as small as a half-step.

What is a major second?

A second as great as a step.

What is an Augmented second?

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

What is a third?

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

How many kinds of thirds are there?

Three—Major thirds, Minor thirds and Diminished thirds.

What is a minor third?

A third as small as three half-steps.

What is a Major third?

A third as great as two steps.

What is a fourth?

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

How many kinds of fourths are there?

Three—Perfect fourth, Diminished fourth and Augmented fourth.

What is a Diminished fourth?

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

What is a Perfect fourth?

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

What is an Augmented fourth?

A fourth as great as three steps.

What is a fifth?

An interval which involves five degrees as C and G.

How many kinds of fifths are there?

Three—Perfect fifth, Diminished fifths and Augmented fifth.

What is a Diminished fifth?

A fifth as great as two steps and two half-steps.

What is a Perfect fifth?

A fifth as great as three steps and one half-step.

What is an Augmented fifth?

A fifth as great as four steps.

What is a sixth?

An interval which involves six degrees, as C and A.

How many kinds of sixths are there?

Three—Minor sixth, Major sixth and Augmented sixth.

What is a Major sixth?

A sixth as great as four steps and one half-step.

What is a Minor sixth?

A sixth as great as three steps and two half-steps.

What is an Augmented sixth?

A sixth as great as five steps.

What is a seventh?

An interval which involves seven degrees, as C and B.

How many sevenths have we?

Three—Major seventh, Minor seventh and Diminished seventh.

What is a Diminished seventh?

A seventh as great as three steps and three half-steps.

What is a Minor seventh?

A seventh as great as four steps and two half-steps.

What is a Major seventh?

A seventh as great as five steps and one half-step.

What is an octave?

An interval which involves eight degrees, as C and C above.

How many kinds of octaves are there?

Two—Perfect and Diminished octaves.

What is a Diminished octave?

An octave as great as four steps and three half-steps.

What is a Perfect octave?

An octave as great as five steps and two half-steps.

What is a ninth?

An interval which involves nine degrees, as C and D and nine degrees above.

How many kinds of ninths are there?

Three—Minor ninth, Major ninth and Augmented ninths.

What is a Minor ninth?

A ninth as great as five steps and three half-steps.

What is a Major ninth?

A ninth as great as six steps and two half-steps.

What is an Augmented ninth?

A ninth as great as five steps and two half-steps, and a step and a half-step.

MISCELLANEOUS.

1. *What is a song?*

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

2. What is an anthem?

A sacred composition, the words of which are taken from the Bible, prayer book or other sacred writing.

3. What is a Motet?

A Motet signifies a vocal composition similar to the anthem, but the words are not taken from the Scriptures. Formerly a motet was a crude counterpart added to a plain chant.

4. What is an Ode?

A Greek word signifying an air or song; a lyrical composition of greater length and variety than a song; resembling a cantata.

5. What is a Fanfare.

A short, lively, loud and war-like music, of music composed of trumpets and kettle drums; also the name of the lively little piece performed on hunting horns in the chace.

6. What is an Etude?

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

7. What is an Aria?

An accompanied song for a solo voice.

What is a Nocturne?

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

9. What is an Oratorio?

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

10. What is an Overture?

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

11. What is a Prelude?

An introductory to a piece of music.

12. What is a Galop?

A quick tune, generally in 2 over 4 measure.

13. What is a Jig?

A bright, brisk tune, generally in measure.

14. What is a Recitative?

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

15. What are the names of the ecclesiastical forms of vocal music?

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

16. *What is a Choral?*

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

17. *What is a Chant?*

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

18. What is a Sentence?

A short Scriptural text set to music. It seldom extends beyond one or two periods.

19. *What is a Mass?*

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

20. What is a Canto?

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

21. *What is a Glee?*

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

22. *What is a Hymn?*

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

23. *What is a Duett?*

A piece of music written for two voices or instruments.

24. *What is a Trio?*

A piece of music written for three voices or instruments.

25. *What is a Quartet?*

A piece of music written for four voices or instruments.

METRE.

1. *What is Metre?*

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

2. *What is Iambic or Iambus?*

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

3. *What is an Anapest?*

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

The following letters apply to the different tunes in music:

C. M. means Common Metre; a stanza of four lines in Iambic measure.

The syllables of which are 8-6-8-6.

L. M. means Long Metre, four lines in Iambic measure, each line containing eight syllables.

S. M., Short Metre, consists of four lines in Iambic measure, 6-6-8-6.

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

P. M., Particular Metre. The poem or words have peculiarities or irregularities which prevents it from being classified. Such poems or words require their own special tunes.

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

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

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

C. P. M., Common Particular Metre. A stanza of six lines, Iambic measure, the syllables in each being 8-8-6-8-8-6.

C. M. D., Common Metre Double. Eight lines of Iambic measure.

M. T. means metre 12's, designated at 12-12, consisting of a stanza of four lines in anapestic, each line containing twelve syllables.

Metres 8 and 7s, consisting of four lines in trochaic measure, syllables 8-7-8-7.

Metres 11, consisting of four lines in anapestic, each line containing eleven syllables.

Metres 7s, consists of four lines in trochaic measure, each containing seven syllables.

Metres 6 and 7s consists in numbers 7-6-6.

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

SIGNS USED IN MUSIC.

• A dot above or below a note or rest signifies staccato. (It. (Starka-to.) Detached, distinct, separate from each other.


• A dot ■, after a note or rest is a sign of length.


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


~ A slur bind tie is a curve drawn over or under two or more notes, signifying that they are to be executed legato. A slur over two notes is called short slur. In vocal notation it covers a number of notes to be sung in one breath.


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


≡ Diminuendo. (It. (De-mee-no-en-do.) Diminishing gradually the intensity of power of the tone ~ and Rinforzando, accented. (It. (Rin-for-tsan-do.) Strengthened; reinforced; a reinforcement of tone or expression, indicating that either a single note or chord or several notes are to be played with emphasis, although not with the suddenness of a Sforzando \wedge Forzando or Sforzato, accented.


 In vocal music would mean *Missa di Voce* (which see) Instrumental music it would also mean *crescendo* and *diminuendo*.



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

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

 Repeat preceding measure.

 Is double sharp.


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



 Redite. Repeat words.  Thumb (pfts-music.) American Fingering.


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


 Mordent and  Praller.  Breathing Mark.

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

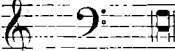
 This sign indicates the continuation of the trill, or an octave.

 Repeat figure of eight notes.  Repeat preceding figure of sixteen notes.

 A staff. A bar. A double bar. Grace notes.

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

Coda (it.) (ko-da.) The end; a few bars added to the end of a piece of music to make a more effective termination. From the Latin, "Cauda"—a tail. The coda originally a few added chords after the completion of the musical form.



CLEFS. Clefs are keys or characters used to determine the name of pitch or the notes on the staff to which it is prefixed. The clef began in

music about 900; there were then no notes. G Clef, C Clef and F Clef.

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


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

CANON. A Round; four Parts in One. 7s.



Sa-cred Nine, teach us the mood,—Sweetest notes to be ex-plored,—Soft-ly swell the trem-b-ling air, To complete our con-cert fair.

FIRE ALARM. In Four Parts,



Bells are ringing, What's the matter, See the smoke and hear the clatter, Fire, Fire, Fire, Pour on wa-ter Pour on wa-ter.

CALL JOHN.

For singing classes and training purposes and should be used by all teachers in their classes.

John! John. John! John! John! O John! O John! can you tell us?
 John! John! John! John! O John!
 Call John! John! Loud-er! loud-er! loud-er! loud-er! John! John! John! John! O John!
 Call John! John! John! John! Well, well, what d'ye want of John, O John! Tell you
 O John! Can you tell us? Can you tell us? Can you tell us? Tell us how, how to sing this song.
 O John!
 O John! Can you tell us? Can you tell us? Can you tell us? tell us how, how to sing this song.
 what? O, John! John! John! Tell you what? Tell you what? Tell you what? How to what? sing what? How to sing this

CALL JOHN. Concluded.

No, no, no, No, no, no, no, no, no; No no, no, No, no, no, no, no, no, no.

No, no, no, No, no, no, no, no, no; No, no, no, No, no, no, no, no.

song? Yes, yes, yes, yes, yes. Mi re, do, mi, re, do, sol, mi, do, re. Sol, fa, mi, re, do, mi, re, do, sol, mi, do, re, mi, re, do.

Johnny, can you tell us, Tell us how to sing this song? John, John, John, ha, ha, ha, ha, ha, ha, ha, ha, ha, John, John, John. John, we have learned this song.

Johnny, Johnny, can you tell us, Tell us how to sing this song? Ha, ha, ha, ha, ha, John, John, John, John, we have learned this song.

No, no, no, Do, no, no, no, no, no, no, no, no, never will I teach you how to sing, no! no! Such a set of blunderheads, such a set of blunderheads, never'll learn to sing.

Accompaniment—A part added to principal one by way of enhancing the effect of the composition.

Adagio (*It.*) (*Ah-dah-jio*)—A very slow degree of movement.

Adagissimo (*It.*) (*Ah-dah-jiss-see-moh*)—Extremely slow.

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

Ad-Lib-i-tum (*Latis.*) (*Ad-lib-tum*)—At will.

Affettuoso (*It.*) (*Af-fet-too-o-zo*)—With tender and passionate expression.

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

Agitato (*It.*) (*Adj-ta-to*)—Hurried, restless.

Allegretto (*It.*) (*Al-le-gret-to*)—Rather light.

Allegro (*Fr. and It.*) (*Al-lay-gro*)—Quick, lively; a rapid movement.

Al-Segno (*It.*) (*Al-sen-yo*)—Signifies that the performer must return to the sign.

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

Appetone—Between a tone and a semi-tone.

Andante (*It.*) (*An-dan-te*)—A movement in moderate time, but flowing easily and gracefully.

Aria (*It.*) (*A-re-a*)—An air, a song, a tune, sung by a single voice, either with or with accompaniment.

Arpeggio (*It.*) (*Ar-ped-je-o*)—Harping, harp music succession, immitation of the harp.

A Tempo (*It.*) (*A-tem-po*)—In the regular time.

Ballad—A short and familiar song.

Bass (*Base*)—Lowest part in a musical composition.

Bass Voice—The lowest or deepest of male voices.

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

Beat Down—The falling of the hand in beating time.

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

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

Breve (*Lat.*)—An ancient note equal in length to two semi-breves.

Cadence (*Fr.*) (*Ka-dan-ss*)—A shake or trill; also a close in harmony.

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

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

Cantabile (*It.*) (*Kan-ta-bi-le*)—In a graceful singing style.

Capo (*It.*) (*Ka-po*)—The head or beginning.

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

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

Chant (*Fr.*) (*Shant*)—The voice part; a song.

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

Chorus—A company of singers; a composition sung by a number of voices.

Chromatic—Proceeding by semi-tones. Any music or chord containing notes not belonging to the diatonic scale.

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

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

Comma (*Kam-ma*)—The smallest of all the sensible intervals of a tone.

Composer (*Fr.*) (*Kam-po-za*)—To compose music.

Counter—A name given to a part sung.

Crescendo (*It.*) (*Kre-shen-do*)—With gradual increasing quantity of tone.

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

Da-Capo or D. C. (*It.*) (*Da-Ka-po*)—From the beginning; an expression often written at the end of a movement.

Dal Sogno (*It.*) (*Dal-san-yo*)—From the sign, a word directing repetition from the sign.

De Crescendo (*It.*) (*De-kre-shen-do*)—Diminishing to the softest possible sound.

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

Gran (*It.*) (*Gran*)—Great, grand, full, complete, pleasing.

Diatonic (*Ger.*) (*Di-a-ton-ik*)—Naturally; proceeding according to the degrees of the major and minor scale, including tones and semi-tones only.

Diminuendo (*It.*) (*Di-mi-noo-en-do*)—Implies that the quantity of the tone must be gradually diminished.

Duet—A composition for two voices or instruments.

Fine (*It.*) (*Feen-ay*)—The end; the termination.

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

Fortissimo, or ff (*It.*) (*For-tes-se-mo*)—Very loud.

Fugue (*Lat.*) (*Fug*)—A flight. The parts of music follow each other in succession.

Gamut (*It.*) (*Gam-ma*)—The gamut or scale, sometimes called Rudiments of Music.

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

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

Hexameter—In ancient poetry, a verse of six feet, the first four of which may be either dactyle or spandee.

Intonation—A word referring to the proper emission of the voice so as to produce any required note in exact time.

Interval—The difference in pitch between two tones.

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

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

Largo (*It.*) (*Lar-go*)—A slow and solemn degree of movement.

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

Major Chord—An interval having more semi-tones than the minor chord of the same degree.

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

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

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

Major Six.—A sixth composed of four tones and a semi-tone.

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

Medium.—Low treble performed in a man's voice.

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

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

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

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

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

Mezzo (It.) (Met-tso)—Medium, half. In a middling degree or manner rather loud.

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

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

Minor Second.—The smallest interval in practical use.

Minor Semi-tones.—A semi-tone which retains its place or letter on the staff.

Minor Semi-tone.—An interval containing four tones and two semi-tones.

Minor Sixth.—An interval composed of three tones and two semi-tones.

Minor Third.—A diatonic interval containing three semi-tones.

Mode.—A particular or constituting sounds.

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

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

Modulation.—A modulation into some other than the original key and its relatives.

Moods.—Contains proportions of time, modes of time.

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

Mus. Bac.—An abbreviation of Bachelor of Music.

Mus. Doc.—Doctor of Music.

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

Musica (It.) (Moo-ze-ka)—Music.

Musical Grammar.—The rules of musical composition.

Musical Science.—The theory of music.

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

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

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

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

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

Nota (It.) (No-ta)—A note.

Note Characters.—Representing tones or sound in music.

Octave.—An interval of eight diatonic sounds, or tones.

Passion Music.—Music picturing the suffering of the Saviour and His death. According to St. Matthew.

Pause.—A semi-breve, rest, a hold and chords.

Perfect.—A term applied to certain intervals.

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

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

Phrase.—A short musical sentence, musical.

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

Phone (Gr.) (Foni)—A sound or tone.

Pitch.—The acuteness or gravity of any particular sound.

Prelude.—A short introduction.

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

Psalm.—A sacred song or hymn. Quadruple. Fourfold.

Refrain.—The burden of a song.

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

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

Repeat Sign.—Repeat an octave higher.

Response.—Answering of the choir.

Retardation.—Slacking, retarding the time.

Rest.—Character indicating silence.

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

Root.—The fundamental note of any chord.

Sang (Ger.) (Sang)—Song.

Sanger (Ger.) (San-ger)—A singer.

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

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

Second.—An interval of one degree.

Sharp.—A sign. |

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

Solo (Fr. and It.)—A composition of a single voice or an instrument.

Sola (It.) (So-la)—Alone.

Song.—Vocal musical expression.

Tempo (It.) (Tem-po)—The Italian word for time.

Tetrachord (Tet-ra-kor-do)—A fourth; a system of four seconds. (In ancient system of.)

Theory of Music.—The science of music.

Thesis (Ger.) (Tho-sis)—Down beat. Ancient part of the bar.

Tone.—A given fixed sound of certain pitch.

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

Trill.—Like a shake or role (Fr.)

Trio (It.) (Tree-o)—A time of three parts for voice or instruments.

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

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

Vocal.—Belonging or relating to the human voice.

Voice (It.) (Vo-Ishe)—The voice.

Voice.—The sound or sounds, produced by the vocal organs in singing.

Voice Chest.—The register of the chest tones.

Voice Parts.—The vocal parts; chorus parts.

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

RUDIMENTS Continued.

THE GREAT ROLL-CALL.

"And before him shall be gathered all the nations."—MATT. 5: 22; ROM. 14: 10; REV. 12: 20

LACY FREER SHAFFER, 1909.

S. M. AND T. J. DENSON AND J. S. JAMES 1909.

1. { At the sounding of the trumpet (of the trumpet), When life's work at last is o'er (last is o'er), And we gather in that
 Shall we hark with rapturous longing (rapturous longing), To the calling of the roll (of the roll), Or shall we be fearful—

2. { Shall we meet..... the Sav-iour glad-ly,..... As He stands.... with outstretched arm, Shall we feel..... we've done our
 Or as we..... stand there shall we know..... We have failed.... to serve the Lord, On-ly wor - shipp'd Him half-

3. { Come, then let..... us do our du - ty,..... As we jour ney on the way, That our meet - ing may be
 For the time..... is not far dis - tant..... When we gath er, one and all, We must hark en to that

CHORUS.

cir - cle (in that cir - cle), Where we nev - er met be - fore (met be - fore), } We shall gath - er, we shall gath - er, we shall gath - er,
 trembling (fearful, trembling), Like some guilty frightened soul (frightened soul). }

du - ty,..... And have no..... cause for a - larm, }
 hearted,..... Sel - dom read..... His precious word. }

joy - ous,..... In that great.... and per - fect day, }
 trumpet,..... And an - swer..... that great roll call, }

We shall gath - er, we shall gath - er,..... We shall

RUDIMENTS Continued.
THE GREAT ROLL-CALL. Concluded.

26

The musical score consists of four staves. The first staff is a vocal line in G major with lyrics: "We shall gather one and all, one and all, We shall gather, we shall gather (we shall gather), At the Saviour's great roll-call (great roll-call)." The second staff continues the vocal melody. The third staff is a vocal line with lyrics: "gath er one and all, We shall gath er, we shall gather,..... At the Sav iour's great roll-call." The fourth staff is a bass line accompaniment.

The above hymn was written by Lacy Freer Shaffer, of Atlanta, Ga. Mr. Shaffer is a ready writer of poems, of which he has written a large number. Sometime in the future he intends publishing a book of his own compositions. An inspection will show they are first-class. Mr. Shaffer was a boy editor in Dakota before the territory was admitted as a State in 1886. He was a member of the convention adopting her constitution on becoming a State. Before he was twenty years old he studied the poetical works of Longfellow, Whittier, Meredith, Holland, Burns, Bryant, Shakespeare, and others. He has been engaged twenty-five years as editor and publisher, and for fifteen years has resided in Atlanta, Ga. It is believed the above composition will prove quite a favorite.

The history of S. M. Denson appears on page 110 and of T. J. Denson on page 135 in this book.

BETHEL. C. M.

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

WILLIAM COWPER, 1779. Key of F Minor.

1. O for a clos-er walk with God, A calm and heav'nly frame,
 2. Where is the bless-ed ness I knew, When first I saw the Lord?

3. What peace-ful hours I once en-joyed! How sweet their mem'ry still!
 4. Re- turn, O ho-ly Dove, re- turn, Sweet mes- sen-ger of rest!

5. The dear-est i-dol I have known, What e'er that i-dol be,
 6. So shall my walk be close with God, Calm and serene my frame,

A light to shine up-on the road That leads me to the Lamb!
 Where is the soul re-fresh-ing view Of Je-sus and His word?

But they have left an ach-ing void, The world can nev-er fill.
 I hate the sins that made thee mourn, And drove thee from my breast.

Help me to tear it from Thy throne, And wor-ship on-ly Thee.
 So pur-er light shall mark the road, That leads me to the Lamb.

William Cowper was born in 1731 and died in 1800. He was a co-worker with John Newton. Both Newton and Cowper were left motherless at an early age, Newton when he was seven, and Cowper when he was six. David R. Breed, D. D., in his work on the "History and Use of Hymns and Hymn Tunes," says: "Newton became a wild, disbelieving blasphemer; Cowper an irresolute, despairing, would-be suicide. One was driven to Christ by the violence of his sins, the other by the violence of his sufferings. Both, therefore, needed the grace of God, sought it, found it, and sang of it to the ages following." Cowper first became a lawyer, but abandoned it after a brief practice. He became one of the most distinguished poets in the English language in the latter half of the eighteenth century. The original title of this hymn was "Walking With God." The above tune was first published in America by Andrew Law; in "Missouri Harmony," in 1837, and in the earlier editions of Mason's "Sacred Harp," in 1840, and in many other tune books.

AYLESBURY. S. M.

"According to thy name, O God, so is thy praise unto the ends of the earth: thy right hand is full of righteousness. For this God is our God for ever and ever. he will be our guide even unto death."—Ps. 48: 10, 14.

REV. ISAAC WATTS, 1719. Key of A Minor.

JAMES GREEN.

1. The God we wor - ship now, Will guide us till we die, Will be our God while here be - low, And ours a - bove the sky.

2. How de-cent and how wise! How glo-rious to be - hold, Be-yond the pomp that charms the eye, An d rites a - dorned with gold.

3. Far as Thy name is known, The world de-claims Thy praise; Thy saints, O Lord, be - fore Thy throne Their songs of hon - or raise.

This tune appeared in many of the old song books. In William Billings' "Work of 18th century," "Southern Harmony," 1835; Mason's "Sacred Harp," 1840; "Missouri Harmony," 1837, and earlier editions. This hymn is taken from a book called "The Beauty of the Church," or "Gospel Worship and Order." It has six stanzas. The tune "Aylesbury" is in the older song books, and is a fine minor piece of music. It was composed by James Green.

WELLS. L. M.

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

REV. ISAAC WATTS, 1719. Key of G Major.

ISRAEL HOLDROYD, 1716.

1. Life is the time to serve the Lord, The time t'insure the great re - ward; And while the lamp holds out to burn The vil - est sin - ner may re - tum.

2. Life is the hour that God has giv'n, To es-cape hell and fly to heav'n; The day of grace, and mortals may Se - cure the blessing of the day.

3. The living know that they must die, But all the dead for-got-ten lie; Their mem-'ry and their sense is gone, A - like un-know-ing and un-known.

"Wells" is one of the old tunes composed by the above author. It is always coupled with the above hymn. Holdroyd was born in England, 1690, and was both a composer and publisher of psalmody. His chief collections were published in 1746. He wrote a historical account of music and dictionary of the same, 1753.

In these sketches a number of items will be given about the great hymn writer, Isaac Watts. He was a very delicate man, as far as health was concerned. Was a fine orator, polished and eloquent minister, and a man of great power and influence, and one among the greatest hymn writers of the English-speaking people. He belonged to the English Congregationalists.

"Wells" was first published in 1716 in England; by Billings in 1807; Andrew Law in 1820; Little & Smith in 1830; "Southern Harmony" in 1835; "Missouri Harmony" in 1837, and in many of the earlier books of the above authors.

FAIRFIELD. C. M.

29

"And so I will go in unto the king, and if I perish, I perish. When the king saw Esther the queen standing in the court, that she obtained favor, he is his sight; and the king held out to Esther the golden scepter that was in his hand."—ESTHER 4: 16; 5: 2

EDMUND JONES, 1750. Key of A Minor.

HITCHCOCK

1. Come, humble sinner, in whose breast A thousand thoughts revolve, Come, with your guilt and fear oppressed, And make this last resolve, Come, with your guilt and fear oppressed, And make this last resolve. solve.

2. I'll go to Jesus, though my sin hath like a mountain rose; I know his courts, I'll enter in, What ever may oppose, I know his courts I'll enter in, Whatever may oppose. pose.

3. I can but perish if I go, I am resolved to try, For if I stay away I know I must forever die, For if I stay away I know I must forever die. die.

"Fairfield" is in most of the earlier publications of this country. In Andrew Law's books, Oliver Holden's works, "Missouri Harmony," 1837, page 43; "Southern Harmony," 1835, page 48, and in 1849; "Temple Harp," 1872, and earlier books; Little & Smith's publications of 1830, as well as many others of the earlier editions of the earlier composers. Edmund Jones was an English Baptist minister, born in 1721 and died in 1768. He composed several important hymns, one of his best is the above. Nothing is known of the author of the music. After a search through many books we fail to find the author's name. It is one of the old church tunes.

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WATTS. Hymn 55, Book 2. Key of D Minor.

TRIBULATION. C. M.

"Boast not of tomorrow" Pro. 27-1.

F. F. CHOPIN.

1. Death, 'tis a mel-an-chol - y day To those who have no God, When the poor soul is forced a - way, To seek her last a - bode.

2. In vain to heav'n she lifts her eyes, For guilt, a heav - y chain, Still drags her downward from the skies To dark - ness fire, and pain.

Chopin was born in 1810 and died in 1849. He was one of the great masters of music. His last words were said to his attending physician, "Now my death struggle begins." He remained conscious to the last, and added, "God shows man rare favor when He reveals to him the moment of the approach of his death. This He shows to me. Do not disturb me."

ROCHESTER. C. M.

And they sing the song of Moses the servant of God, and the song of the Lamb. —REV. 15: 3.

ISAAC WATTS, 1707. Key of A Major.

1. Come, let us join our cheerful songs With an-gels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

2. "Worthy the Lamb that died," they cry, "Wor-thy the Lamb," our lips re- ply, Heav'n and earth shall pass a-way: "For He was slain for us."

3. The whole cre-a- tion joins in one To bless the sa- cred name Of Him who sits up- on the throne, And to a- dore the Lamb.

4 Let all that dwell a- bove the sky, And air and earth and seas, Conspire to lift Thy glor-ies high. And speak Thy end-less praise. The words of this hymn were first published in the author's "Hymn Book and Spiritual Songs," 1707, the original title being "Christ Jesus, the Lamb of God, Worshipped by all Creation." Changes in some of the verses have been made. See remarks in reference to Dr. Watts on first page of this publication. This hymn appears in many of the earlier publications of American composers. See William Billings, Andrew Law, Lowell Mason, "Missouri Harmony," 1837, and other editions; "Southern Harmony," 1835 and 1849; "Christian Harmony," 1866, and later books.

ISAAC WATTS, 1707. Key of C Major.

PROSPECT. L. M.

Blessed is the Lord who die in the Lord. —REV. 1: 18.

GRAHAM

1. Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate to end-less joy, And yet we dread to en- ter there.

2. The pains, the groans, the dying strife, Fright our approaching souls away; And we shrink back a- gain to life, Fond of our pris-on and our day.

3. O if my Lord would come and meet, My soul would stretch her wings in haste, Fly fearless through death's iron gate, Nor feel the terrors as she part.

4. Je- sus can make a dy-ing bed Feel soft as down-y pil-lows, are, While on His breast I lean my head, And breathe my life out sweetly there.

The original title to this hymn was "Christ's Presence Makes Death Easy." Full sketch of Dr. Watts is given in other parts of this book. He was born 1674 and died in 1748. He was one of the greatest ministers in the world. "Prospect" is one of the older melodies. It appears in "Southern Harmony," Walker, page 92, in 1835; also "Christian Harmony," and many other books. Copyright, 1909, by J. S. James.

NINETY-THIRD PSALM. S. M.

PHILIP DODDRIDGE, 1785. Key of C Major.

"By grace ye are saved."—Eph. 2: 6.

JEREMIAH INGALLS, 1805.

1. Grace! 'tis a charm-ing sound, Har-mo-nious to the ear; Heav'n with the ech o shall re sound, And all the earth shall hear.

2. Grace first con-trived the way To save re - bel - lious man; And all the steps that grace dis - play, Which drew the won-drous plan.

3. Grace taught my wan-d'ring feet To tread the heav'n-ly road; And new sup - plies each hour I meet, While press-ing on to God.

4. Grace all the work shall crown Through ev-er-last - ing days; It lays in heav'n the top - most stone, And well de - serves our praise.

This hymn is on "Salvation by Grace," from the author's hymns, 1755. The original name of this tune was "Kentucky." Philip Doddridge, D. D., the author of the hymn, was born in London, 1702, over two hundred years ago. He was a scholar of high attainments; was ordained to the Nonconformist ministry; was an English Congregationalist, and for many years pastor of one of these churches, from 1820 to the time of his death, 1852. He was a great pulpit orator and theologian. He composed many standard hymns and high-class sacred music.

See sketch of Jeremiah Ingalls under the tune "Northfield." He is the author of some of the best music of those who composed in his day, and many of his tunes are still popular with the church people, especially in the United States, and many of his best productions are in the leading tune and hymn books of to-day.

This tune appears in Jeremiah Ingalls' "Song Books," beginning 1805 to 1820; also in the "Southern Harmony," by Walker, 1835 and 1849, by same author; in the "Christian Harmony," 1866 and 1901. See "Missouri Harmony," page 31, 1837, and many other publications.

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WEBSTER. S. M.

ISAAC WATTS, 1707. Key of G Major.

"If a man love me, he will keep my words." John 14-23

1. Come we who love the Lord, And let our joys be known: Join in a song with sweet ac - cord And thus sur-round the throne.

2. Let those re - fuse to sing who nev - er knew our God; But serv - ants of the heav'n-ly King May speak their joys a - broad.

3. The God that rules on high, That all the earth sur - veys, That rides up - on the storm-y sky, And calms the roar - ing sea.

This tune appears in "Southern Harmony," 1835, by William Walker, and many other sacred tune books prior to that time. The original name was "Heavenly Joys on Earth," appearing in Watts' "Hymns of Spiritual Songs."

The author of the tune "Webster" is unknown, it having appeared in a large number of song books for the last sixty years without being credited to any one. There are certain claims, however, that it may have been written by Corelli. We think this is a mistake. The tune may have been taken from a melody by Handel, but there is no certainty about it.

CORINTH. L. M.

"Whosoever therefore shall be ashamed of me and my words,

of him also shall the Son of man be ashamed."—MARK 8: 38.

REV JOSEPH GRIGG, 1765. Key of G Major.

J. MESSENGALE.

1. Jesus, and shall it ever be, A mortal man ashamed of thee? Ashamed of Thee whom angels praise, Whose glories shine through endless days. Days.

2. Ashamed of Jesus! just as soon Let mid-night be ashamed of noon; 'Tis midnight with my soul till He, Bright morning star, bids darkness flee. flee.

3. Ashamed of Je-sus, sooner far Let evening blush to own a star; He sheds the beams of light divine O'er this be-night-ed soul of mine. mine.

4. Ashamed of Jesus, that dear Friend On whom my hopes of heav'n depend! No, when I blush, be this my shame, That I no more revere His name. name.

This hymn was originally composed by Joseph Grigg when he was but ten years old. It is one among the hymns selected in the "National Hymn Book of American Churches." It appears in the leading hymn books of the seven denominations therein described. The original name of the hymn in the author's publication was "Ashamed Of Me." This is one of the favorite hymns, and the music to which it is applied has some of the sweetest chords found in most sacred tunes. Joseph Fawcett, one of the greatest orators and hymn writers of London, was a nephew of Joseph Grigg. Mr. Grigg was born about 1720 and died 1768.

This tune is credited to John Messengale. There is some doubt, however, about his writing the music, yet he may have made some important changes in it. It was not in its present form when first published. It appears in the earlier editions of "Missouri Harmony," in 1827, and Mason's "Sacred Harp," in 1841; also in "Hesperian Harp," by William Houser, in about 1839, as well as many other publications.

PETERBOROUGH. C. M.

JOHN NEWTON, 1779. Key of A Major.

"The effectual fervent prayer of a righteous man availeth much." James 5:16.

REV. RALPH HARRISON, 1786.

1. Approach, my soul, the mercy-seat, Where Je-sus answers prayer; There humbly fall before His feet, For none can per-ish there. there.

2. Thy prom-ise is my on-ly plea, With this I ven-ture nigh; Here on my heart the bur-den lies, And past offences pain mine eyes. eyes.

3. Bowed down beneath a load of sin, By Sa-tan sore-ly prest, By war with-out and fear with-in I come to thee for rest. rest.

See remarks about John Newton under tune "New Britain," page 45.

Rev. Ralph Harrison, author of the music, was born in 1744 and died in 1810. This is one of the old melodies, and can be found in many of the song books from 1786, when it was first composed, to the present time. See "Southern Harmony," "Missouri Harmony," and "Sacred Harp," by Mason; "Christian Harmony," by Houser, and many other books. It is claimed that this is one of the first hymns of invitation for penitent sinners ever written.

WEeping SAVIOUR. S. M.

And when he was come near, he beheld the city and wept over it.—LUKE 19: 41

33

REV. BENJAMIN BEDDOME, about 1849. Key of F # Minor.

JOSEPH BARNBY.

1. Did Christ o'er sin-ners weep? And shall our cheeks be dry? Let floods of pen - i - ten-tial grief Burst forth from ev-'ry eye.

2. The Son of God in tears The won-d'ring an-gels see; Be thou as - ton-ish-ed, O my soul, He shed those tears for thee.

3. He wept that we might weep; Each sin de-mands a tear; In heav - en a - lone no sin is found, And there's no weeping there.

Rev. Beddome was born in Wiltshire, 1717, and died 1795. He was a Baptist minister of great distinction. He composed a large number of hymns, among them was the above. His hymns were mostly written for his own services, but many of them now appear in the hymn books of the various denominations. "Weeping Saviour" is probably an English air. It is found in early American tune books. Joseph Barnby, author of the music. He wrote many tunes and hymns, which are referred to in many hymnals of this country.

ABBEVILLE. S. M.

"They were all filled with the Holy Ghost, and they spake the word of God with boldness"—ACTS 4: 31

REV. BENJAMIN BEDDOME, 1818. Key of G Major.

1. Come, Ho - ly Spir - it. come, With en - er - gy di - vine, And on this poor, be-night - ed soul, With beams of merc-y shine.

2. Melt, melt this froz - en heart; This stub-born will sub - due; Each e - vil pas-sion o - ver - come, And form me all a - new.

3. Mine will the prop-het be, But Thine shall be the praise; And un - to Thee will I de - vote The rem-nant of my days.

The above hymn was composed about 1818. See remarks about Rev. Benjamin Beddome under tune "Weeping Saviour." The original title to this hymn was "Invocation." In the early editions of the "Sacred Harp" this tune is credited to E. J. King, but the original tune appears in other books of much earlier date than 1844. See works of Andrew Law, Oliver Holden, Lowell Mason, and others early in the nineteenth century. Prof. King changed some of the notes.

HAMILTON. L. M.

Key of A Major.

"Jesus said unto him, Thou shalt love the Lord thy God. This is the first and great commandment"—MATT. 22 37. Arr. by B. F. WHITE, 1844.

1. Come, all who love the Lord in-deed, Who are from sin and bond-age freed; Submit to all the ways of God, And walk the nar- row, hap-py road.

2. Great tribulation you shall meet, But soon shall walk the golden street; Though hell may rage, and vent her spite, Yet Christ will save his heart's delight.

3. They've fought the fight, The race is run, Their joys are now in heaven begun; Their tears are gone, their sorrows flee, No more afflicted now like me.

The words of the above hymn are taken from a book called "The Zion Songster," page 222, hymn 103. It has nine verses; was published in 1832. Seventh edition. Compiled by Thomas Mason. Many of the songs were for camp-meeting purposes and other religious gatherings. Major B. F. White rearranged this tune for the "Sacred Harp," in 1844. In its original form it was published on an earlier date by Thomas Mason and other authors of tune books.

BLEEDING SAVIOUR. C. M.

"In whom we have redemption through his blood, forgiveness of sins according to the riches of his grace."—EPH. 1: 7.

ISAAC WATTS, 1707. Key of A Minor.

Psalmist, hymn 472. Z. CHAMBLESS.

1. A las, and did my Sav-iour bleed? And did my Sov-'reign die? Would he de- vote that sac- red head For such a worm as I?

2. Was it for crimes that I have done, He groaned up-on the tree? A - maz - ing pit - y, grace un-known, And love be - yond de - gree.

3. Thus might I hide my blush-ing face While His dear cross ap-pears; Dis - solve my heart in th: k-fulness. And melt mine eyes to tears.

The original title to the above hymn was "Godly Sorrow Arising From the Sufferings of Christ." It was first published in Watts' "Hymn Book No. 2." It originally contained six verses. It is found in all the principal hymn books in this and foreign countries. See sketches of Isaac Watts elsewhere in this book. We have been unable to get any data that is reliable about Z. Chambless. For a short sketch of him see James' "History of the Sacred Harp."

J. YOUNG. Psalmist, hymn 248. "And the people gave a shout, saying, It is the voice of a god, and not of a man."—Acts 12: 22.
Key of F Major.

T. W. CARTER.

1. { O for a shout of sac - red joy, To God, the sov - reign King ! } 2. Je - sus our God as - cends on high,
{ Let ev 'ry land their tongues em - ploy, And hymns of tri - umph sing. }

3. { While an - gels shout and praise their King, Let mor - tals learn their strains; } 4. Speak forth His praise with awe pro - found,
{ Let all the earth His hon - or sing; O'er all the earth He reigns. }

His heav'n - ly guards a - round At - tend Him ris ing through the sky With trum - pet's joy ful sound.
Let knowl - edge guide the song, Nor mock Him with a sol emn sound Up on a thought - less tongue.

This tune was published in "The Temple Harp," page 53. It appears in the earlier "Sacred Harp," by White and King, in 1844, and "The Hesperian Harp" by William Houser, in 1839, and other books. See remarks about Prof. T. W. Carter on page 106.

AMERICA. S. M.

ISAAC WATTS, 1719. Key of A Minor. "The Lord is merciful and gracious, slow to anger, and plenteous in mercy.—Ps. 103: 8."

WHITMORE, 1832.

1 My soul repeat his praise, Whose mercies are great, Whose anger is so slow to rise, So read - y to a - bate.

2. High as the heav'ns are raised above the ground we tread So far the riches of his grace Our highest thoughts exceed.

3. His pow'r subdues our sins, And his forgiving love, Far as the east is from the west, Doth all our guilt re-move, Doth all our guilt re-move.

The hymn of the above tune is one of Dr. Watts' best, and first appeared in his "Psalms of David," published in 1719. The music appears also in the "Southern Harmony," 1835, page 27, by William Walker, and "Missouri Harmony," 1837, page 49; and in the "Sacred Harp," by White and King, in 1844, and later editions. We have been unable to find any data about Whitmore, the author of the music. He is also credited with being the composer of the tune "Florida," page 203. It is highly probable that the tune was published long before 1832.

NINETY-FIFTH. C. M.

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

ISAAC WATTS, 1707. Key of A Major.

COLTON.

1. When I can read my title clear, To mansions in the skies, I'll bid farewell to ev'ry fear, I'll bid farewell to ev'ry fear, And wipe my weeping eyes.

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

3. There I shall bathe my weary soul In seas of heav'nly rest, And not a wave of trouble roll. And not a wave of trouble roll A - cross my peace-ful breast.

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

In all the books at our command the above tune is credited to Colton, and we have been unable to find anything definite about him. The tune, "Ninety-fifth," is published in "Missouri Harmony," 1837, page 48, as well as previous publications of this book. "Southern Harmony," by William Walker, 1835, page 27, Lowell Mason, T. B. Masson, Law, Little and Smith, at much earlier periods than by the others above named. The words and tune have been published in a number of books in the United States.

CHINA. C. M.

ISAAC WATTS, 1707. **Key of D Major.** 'And she went and told them that had been with him, as they mourned and wept.'—MARK 16: 10.

TIMOTHY SWANN, about 1790.

1. Why do we mourn de-part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends, To^o call them to his arms.

2. Why should we trem - ble to con - vey Their bod - ies to the tomb? There the dear flesh of Je - sus lay, And scat - tered all the gloom.

3. Thence He a - rose, as - cend - ing high, And showed our feet the way; Up to the Lord we too shall fly At the great ris - ing day.

Timothy Swann was born 1758 in Worcester, Mass., died in Sheffield, Conn., 1842. He was self-taught in music, only having attended a course of studies for three weeks in a country singing school at Groton. When he was sixteen years of age he moved to Northfield, Mass. He was a hatter by trade, and while engaged in this business, studied music for over thirty years. He wrote and taught music in New England. Many of his tunes were published and had wide circulation. He was a genius in his way. His tunes were remarkable for their originality, and singularly unlike any other melodies. "China" is one of his master-pieces, and illustrates his self-culture in the art of song. It is printed in song books of Law, Mason, Billings, Swann, Holden. In the "Missouri Harmony," 1837, "Southern Harmony," 1835, and all along from 1807 up to the present, and was also printed in the "Sacred Harp," in 1844, by White and King. The only song book he ever published was "The New England Harmony," 104 pages.

LIVERPOOL. C. M.

Key of F Major,

"Remember now thy Creator in the days of thy youth."—ECCLES. 12: 1.

M. C. H. DAVIS.

Young peo - ple all, at - ten - tion give, And hear what I shall say; I wish your souls with Christ to live In ev - er - last - ing day. day.

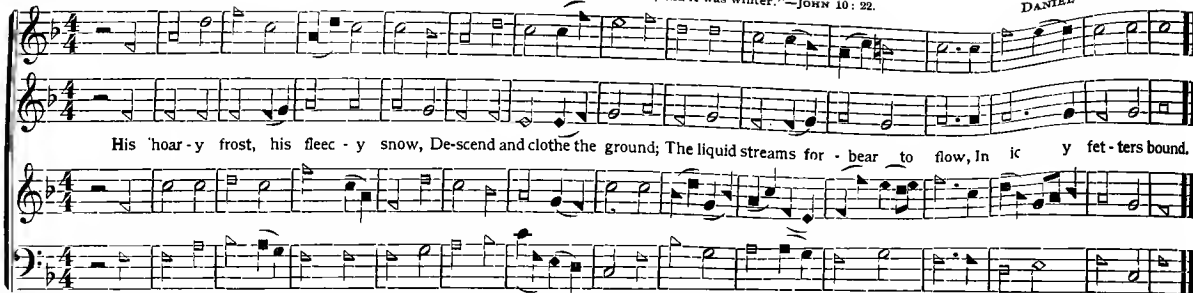
2. Re - mem - ber you are hast - ning on To death's dark, gloom - y shade; Your joys on earth will soon be gone, Your flesh in dust be laid. laid.

The above hymn was found in "Mercer's Cluster," page 146, headed "Solemn Addresses to Young People." This is the third revised edition of said book. Rev. Jesse Mercer of Powellton, Ga., was the editor in 1823. The hymn has appeared in several hymn books, but none of them give the author's name or date of the hymn. It is probably an English production. "Liverpool," is credited to M. C. H. Davis. It appears in the "Sacred Harp," by White and King, in 1844, and later editions; "Southern Harmony," 1837, page 1, with all the verses in the hymn; and in the "Christian Harmony," by Walker, in 1866, page 583. It also has been printed in a great number of later books.

WINTER. C. M.

"And it was at Jerusalem the feast of the dedication, and it was winter."—JOHN 10: 22.

DANIEL REED, 1785.



His hoar-y frost, his fleec-y snow, De-scend and clothe the ground; The liquid streams for-bear to flow, In ic-y fet-ters bound.

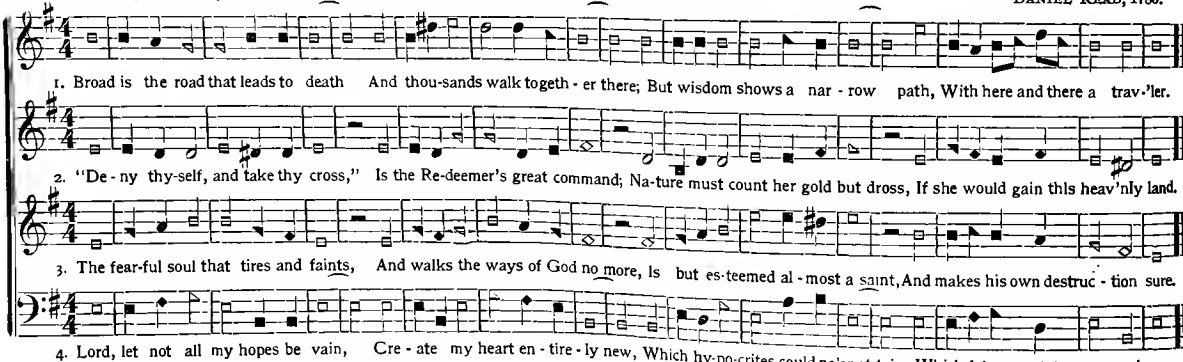
See history of Daniel Reed under tune of "Windham." "Winter" appears in the "Southern Harmony," in 1835, page 293; "Missouri Harmony," 1837, page 51, and in other song books long prior to this. See "Columbia Harmony," 1793.

WINDHAM. L. M.

"Wide is the gate, broad is the way that leadeth to destruction. Straight is the gate, narrow is the way that leadeth unto life."—MATT. 7: 13, 14.

ISAAC WATT, 1709. Key of E Minor.

DANIEL REED, 1785.



1. Broad is the road that leads to death And thou-sands walk togeth-er there; But wisdom shows a nar-row path, With here and there a trav-ler.

2. "De-ny thy-self, and take thy cross," Is the Re-deemer's great command; Na-ture must count her gold but dross, If she would gain this heav'nly land.

3. The fear-ful soul that tires and faints, And walks the ways of God no more, Is but es-teemed al-most a saint, And makes his own destruc-tion sure.

4. Lord, let not all my hopes be vain, Cre-ate my heart en-tire-ly new, Which hy-po-crites could ne'er at-tain, Which false apostates nev-er knew.

Daniel Reed, the author of the music, was born 1757. He published the "American Song Book," in 1785, "Columbia Harmony," 1793. He also compiled and published several other selections. He died at New Haven, Conn., 1836. The music first appeared in the "American Singing Book." He is the author of a number of standard tunes, "Sherburn," "Russia," "Stafford," and other psalmodies. He is an American composer. Dr. Watts at the time he wrote this hymn, was engaged in writing church music, and a large number of hymns are dated about this time, 200 years ago.

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DETROIT. C. M.

39

PHILIP DODDRIDGE, 1755. Key of E Minor.

"He saith unto him, Yea, Lord; thou knowest I love thee."—JOHN 21: 15.

BRADSHAW.

1. Do not I love Thee, O my Lord? Be-hold my heart, and see, And turn each curs-ed i-dol out, That dares to riv-al Thee. Thee.

2. Do not I love Thee from my soul? Then let me noth-ing love; Dead be my heart to ev-'ry joy When Je-sus can-not move. move.

3. Thou know'st I love Thee, dear-est Lord, But O I long to soar Far from the sphere of mor-tal joys, And learn to love Thee more. more.

Philip Doddridge, D. D., the author of this hymn, was born in London in 1702, over two hundred years ago. He was a scholar of high attainments; was ordained to the Nonconformist ministry; was an English Congregationalist, and for many years was pastor of one of these churches—from 1829 to the time of his death, 1852. He was a great pulpit orator and theologian. He composed many standard hymns and high-class sacred music.

This tune is credited to Bradshaw in the "Southern Harmony," page 40, and published in 1835, and refers to "Baptist Harmony," page 139. No doubt it was composed at an earlier date than this. It was printed in the "Sacred Harp," by White and King, in 1844, and in each revision up to 1869.

WATCHMAN. S. M.

"Therefore shall ye abide at the door of the tabernacle of the congregation day and night seven days, and keep the charge of the Lord, that ye die not."—LEV. 8: 35.

CHARLES WESLEY, 1762. Key of E \flat Major.

LEACH.

1. A charge to keep I have, A God to glo-ri-fy, A nev-er-dy-ing soul to save, And fit it for the sky. sky.

2. To serve the pres-ent age, My call-ing to ful-fill, O may it all my powers en-gage To do my Mas-ter's will! will!

3. Arm me with jeal-ous care, As in Thy sight to live; And O Thy serv-ant, Lord, pre-pare A strict ac-count to give. give.

4. Help me to watch and pray, And on Thy-self re-ly; As-sured, if I my trust be-tray, I shall for-ev-er die. die.

There are two accounts of the date of this hymn. The "Baptist Hymnal," printed in 1837, gives the date in 1707. The "National Hymn Book of the United States" of 1893 fixes the date of composition in 1762. We are inclined to believe the latter date is the correct one. See also "M. E. Church South Hymnal," page 486, in 1880. See sketch of Charles Wesley, under tune of "Arnold," page 274.

"Watchman" was in all editions of the "Sacred Harp," by White and King, from 1844 to 1869; also in Mason's "Sacred Harp," 1841, page 177; "Temple Harp," page 122. Both of these books credited the tune to Leach.

LENOX. P. M.

Charles Wesley. 1750. Key B. Flat

"Blow the trumpet tenth and seventh month." Lev. 25:9.

Lewis Edson. 1785.

1 Blow ye the trumpet blow, The gladly solemn sound; Let all the nations know, To earth's remotest bound,

2 Extol the Lamb of God, The all atoning Lamb; Redemption through His blood Throughout the world proclaim;

3 The Gospel trumpet hear, The news of heavenly grace; And saved from earth, appear before your Savior's face;

The year of jubilee is come:

The year of jubilee is come; The year of jubilee is come; Return, ye ransomed sinners, home.

Original title to this hymn was "The Year of Jubilee." Published in the author's Hymn Book for the year 1750. Some authorities have credited this hymn to Toplady. This is incorrect for the reason that Toplady was not born until 1840, and could have been only 10 years old at that time. Lewis Edson was born 1746 and died 1820. Was an American composer of great ability.

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INVITATION. C. M.

EDMOND JONES, 1750. Key of E Minor.

"We will serve the Lord."—Josa. 24: 15.

OLIVER BRONSON, 1783.

1. Come, hum-ble sin - ner, in whose breast A thou-sand thoughts revolve, Come, with your guilt and fear oppressed, And make this last re-solve, And

2. I'll go to Je - sus, though my sin Hath like a moun-tain rose; I know His courts, I'll en - ter in, What - ev - er may op - pose, What -

The first system of musical notation consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, a vocal line with lyrics, and a bass clef staff. The music is written in a simple, hymn style with square notes and stems.

make this last re - solve, Come, with your guilt and fear op-pressed, And make this last re - solve, And make this last re - solve.—

ev - er may op-pose, I know His courts, I'll en - ter in, What-ev - er may op - pose, What-ev - er may op - pose.

The second system of musical notation continues the hymn with three staves: a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, a vocal line with lyrics, and a bass clef staff. The music concludes with a double bar line.

Edmond Jones was an English Baptist minister, born in 1721, and died in 1765. He composed several important hymns, one of his best is the above named.

The above tune was composed by Oliver Bronson, sometimes called Brunson. He composed a book entitled "Select Tunes and Anthems." Among those that he published is "Invitation," "Jerusalem," and "Virginia," and many other tunes, since 1780. He taught music in various parts of New England, and composed some select music in addition to the above-named. He composed a book called "Select Harmony." See encyclopedia of John W. Moore.

CLAMANDA. L. M. D.

"If the Lord delight in us, then he will bring us into his land, and give it to us."—NUM. 11 : 3.

Key of E Minor.

F. F. Chopin.

First system of musical notation for 'CLAMANDA'. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time and E minor. The lyrics are: { Say, now ye love - ly so - cial band, Who walk the way to Ca-naan's land; } O have you ven-tured to the field, { Ye who have fled from So-dom's plain, Say, do you wish to turn a - gain? - gain? }

Second system of musical notation for 'CLAMANDA'. It consists of four staves: two treble clefs and two bass clefs. The music is in 4/4 time and E minor. The lyrics are: Well armed with hel - met, sword and shield? And shall the world, with dread a - larms, Com pel you now to ground your arms? Well armed with hel - met, sword and shield? And shall the world, with dread a - larms, Com pel you now to ground your arms?

This tune is on page 42 of the "Sacred Harp" as it was published in 1844. Like some other tunes, we have been unable to find any trace of its history or the words in the tune. It is a great favorite among the older people who sung it from thirty to fifty years ago. It contains some very fine chords, and is often requested to be sung in conventions and other musical gatherings: especially by those who use shaped note books.

PRIMROSE HILL. C. M.

ISAAC WATTS, 1709. Key of G Major.

(This hymn represents security and purity.) 2 Peter. 1-10.

1 When I can read my ti-tle clear To man-sions in the skies, I'll bid fare-well to ev-'ry fear, And wipe my weep-ing eyes,

2. Should earth a-against my soul en-gage, And fier darts be hurled, Then I can smile at Sa-tan's rage, And face a frown-ing world,

3. Let cares, like a wild del-uge, come, Let storms of sor-row fall, So I but safe-ly reach my home, My God, my heav'n my all,

4. There I shall bathe my wear-y soul In seas of heav'n-ly rest, And not a wave of trouble roll, A-cross my peace-ful breast,

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

Then I can smile at Sa-tan's rage, Then I can smile at Sa-tan's rage, And face a frown-ing world.

So I but safe-ly reach my home, So I but safe-ly reach my home, My God, my heav'n, my all.

And not a wave of trou-ble roll, And not a wave of trou-ble roll, A-cross my peace-ful breast.

The original title of the hymn was, "The Hopes of Heaven Our Support Under Trials On Earth." It appears in the author's "Hymns and Spiritual Songs," Book No. 3. Verse two, line two, was originally written "hellish darts" instead of "fiery darts." In the third stanza, "may I" instead of "so I." This precious hymn is held in high esteem wherever the English language is spoken. It is applied to many different standard tunes in the Protestant church hymn books. It is set to the tune of "Marlow," and arranged by Dr. Lowell Mason. It is one of the standard hymns, and recognized in the "National Hymn Book," and by the leading Protestant churches of America. Author of the music is unknown.

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THE CONVERTED THIEF. C. M. D.

Key of C Major.

"And he said unto JESUS, Lord, remember me when thou comest into thy kingdom."—LUKE 23: 42

Bass and tenor Arr by Wm. House.

1. As on the cross the Sav-iour hung, And wept, and bled, and died; He poured sal - va - tion on a wretch That lan-guished at his side.

2. Je - sus, Thou Son and heir of heav'n? Thou spot-less Lamb of God! I see Thee bathed in sweat and tears, And wel-t'ring in Thy blood.

3. A - mid the glo - ries of that world, Dear Saviour, think on me, And in the vic - tor - ies of Thy death Let me a shar - er be.

His crimes, with in - ward grief and shame, The pen i tent con-fessed, Then turned his dy ing eyes to Christ, And thus his prayer ad-dressed.

Yet quick - ly from these scenes of woe In tri - umph thou shalt rise, Burst through the gloom-y shades of death, And shine a-bove the skies.

His prayer the dy - ing Je - sus hears, And in - stant - ly re-plies, To - day thy part - ing soul shall be With me in par - a - dise.

The words of the above hymn was taken from Mercer's "Cluster," page 31, published in 1828 by Rev. Jesse Mercer, who was a Georgian, and lived and died at Powellton, Ga. This was the third revised edition of his book. Its title was "Free Grace Displayed on the Cross." It is also in Lloyd's (Greenville, Ala.) hymn book, page 4. We have not been able to obtain the name of the author of the words.

The music to the above tune is of long standing, but none of the books we have consulted give the name of the author. It appears in "Southern Harmony," by William Walker, 1835, page 5, and in tune books of an earlier date than this.

NEW BRITAIN. C. M.

"And David the king came and sat before the Lord, and said, Who am I, O Lord?"—1 CHRON. 17: 19. "According unto the multitude of thy tender mercies blot out my transgressions."—Ps. 51: 1.

JOHN NEWTON, 1789. Key of C Major.

45

1. A maz-ing grace! how sweet the sound, That saved a wretch like me! I once was lost, but now I'm found, Was blind but now I see.

2. 'Twas grace that taught my heart to fear, And grace my fears re-lieved; How pre-cious did that grace ap-pear The hour I first be-lieved!-lieved.

3. Thro' ma - ny dan-gers, toils and snares, I have al-read - y come; 'Tis grace has brought me safe thus far, And grace will lead me home. home.

4. The Lord has prom-ised good to me, His word my hope se - cures; He will my shield and por-tion be As long as life en-dures.

5. The earth shall soon dis-solve like snow, The sun for-bear to shine; But God, who called me here be - low, Will be for - ev - er mine. mine.

The original title of this hymn in "Olney's Selections" is "Faith's Review and Expectation." John Newton lived in wickedness a long time, but finally turned to the work of his Lord and Master, and entered the ministry, and was a power as a preacher, poet, and hymn writer. He expresses his feelings at the time he wrote the hymn, "Amazing grace, how sweet the sound, That saved a wretch like me!" He was born in 1725 and died in 1807. He was a minister in the Church of England.

We have been unable to find the name of the author of the above tune. There are numerous claimants of it, but after investigation there are doubts as to who is really the author. The tune appears on page 8 of "Southern Harmony," by William Walker, in 1835. It is believed that it was composed early in the nineteenth century. The name of "New Britain" is suggestive of the source of the origin of the tune, but no author is given in any of the books we have examined of the music.

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SUPPLICATION. L. M.

ISAAC WATTS, 1719. Key of A Minor.

"I will cry unto God most high."—Ps. 67: 2.

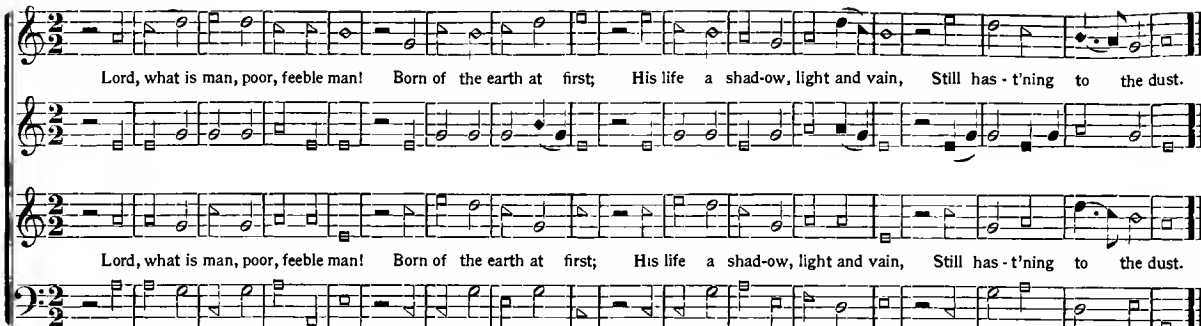
O Thou who hear'st when sinners cry, Tho' all my crimes before Thee lie, Be-hold them not with an-gry look, But blot their mem-ry from Thy book.

The above tune and words appear in the Fifty-first Psalm, Watts; "Southern Harmony," 1835, page 5; also in "Missouri Harmony," in 1837, page 26. The words appear in the "Baptist Hymnal," 1833, No. 206; page 95 of Watts' "Hymns," 1719. We find no trace of the author of the tune. It was published in the "Sacred Harp," by White and King, from 1844 to 1869.

DUBLIN. C. M.

"What is man, that thou art mindful of him?"—Ps. 8 : 4.

Key of A Minor.



Lord, what is man, poor, feeble man! Born of the earth at first; His life a shad-ow, light and vain, Still has - t'ning to the dust.

Lord, what is man, poor, feeble man! Born of the earth at first; His life a shad-ow, light and vain, Still has - t'ning to the dust.

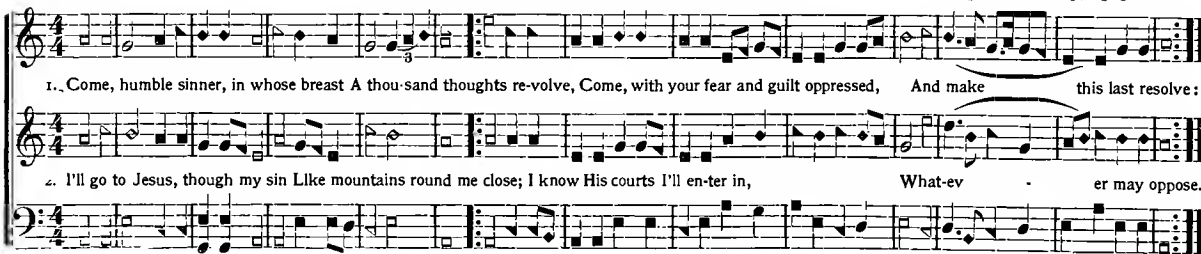
The above tune appears on page 27 of "Missouri Harmony," 1837; page 13 of "Southern Harmony," by William Walker, 1835, and many of the old books of Holden and others.

HANOVER. C. M.

"I came not to call the righteous, but sinners to repentance."—MARK 2: 17.

JOHN NEWTON, 1790. Key of A Minor.

"Baptist Harmony," page 247.



1. Come, humble sinner, in whose breast A thou-sand thoughts re-volve, Come, with your fear and guilt oppressed, And make this last resolve:

2. I'll go to Jesus, though my sin Like mountains round me close; I know His courts I'll en-ter in, What-ev er may oppose.

See history of John Newton, author of the hymn, under tune "New Britain," page 25. This tune is one of the old melodies, and has been in the "Sacred Harp," by White and King, from 1844 to 1869; "Southern Harmony," by William Walker, 1835; "Missouri Harmony," 1837, as well as many other of the song books an- dating that time.

PRIMROSE. C. M.

47

ISAAC WATTS, 1709. Key of A Major.

"The grace of God bringeth salvation."—TITUS 2 : 11

AMZI CHOPIN, 1805.

1. Sal va-tion, O the joy-ful sound, 'Tis pleas-ure to our ears; A sov'reign balm for ev-'ry wound, A cor-dial for our fears.

2. Bur ied in sor-row and in sin, At hell's dark door we lay; But we a-rise by grace di-vine, To see a heav'n-ly day.

3. Sal va-tion! let the ech-o fly The spac-ious earth a-round; While all the ar-mies of the sky Con-spire to raise the sound.

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

This tune was printed in the "Southern Harmony," in 1835, page 3, by William Walker; "Missouri Harmony," in 1837, page 21, as well as in many other earlier books. Amzi Chopin was born in 1768. He composed a great deal of sacred music, and was a splendid musician. Copyright, 1908, by J. S. James.

IDUMEA. C. M.

CHARLES WESLEY, 1758. Key of A Minor.

"A time to be born and a time to die."—ECCLES. 3 : 2.

A. DAVIDSON, 1817.

1. And am I born to die? To lay this bod-y down! And must my trem-bling spir-it fly In-to a world un-known?

2. A land of deep-est shade, Un-pierced by hu-man thought; The drear-y re-gions of the dead, Where all things are for-got!

3. Soon as from earth I go, What will be-come of me? E-ter-nal hap-pi-ness or woe Must then my por-tion be!

4. Waked by the trum-pet sound, I from my grave shall rise; And see the Judge with glo-ry crowned, And see the flam-ing skies!

The original title to these words was "And Others of Riper Years." See history of Charles Wesley on this and other pages of this work. He composed over 6,000 hymns, and this one was among his favorites.

"Idumea" was printed in Walker's "Southern Harmony," in 1835, page 31; "Missouri Harmony," in 1837, page 32. It was first published in 1817. No trace can be found of A. Davidson, author of the music.

DEVOTION. L. M.

"To shew forth thy lovingkindness in the morning, and with faithfulnes every night, upon an instrument of ten strings, and upon a psaltery; upon the harp with a solemn sound."—Ps. 127: 2, 3.

ISAAC WATTS, 1719. Key of C Major.

AMARICE HALL, about 1811.

1. Sweet is the day of sac-red rest; No mor-tal cares shall seize my breast; O may my heart in tune be found, Like David's harp of solemn sound; sound.

2. Then shall I share a glo-rious part, When grace hath well refined my heart, And fresh sup-plies of joy are shed, Like ho-ly oil, to cheer my head; head.

3. Then shall I see, and hear, and know All I de-sired and wished be-low; And ev-'ry power find sweet em-ploy, In that e-ter-nal world of joy; joy.

The words as arranged in this hymn begin on the second verse of the original hymn, the first verse being "Sweet is the work of God, my King." The original name of the hymn was "A Song for the Lord's Day." Mr. Hall, the author of the music, was born in 1718 and died in 1827. He taught music for several years. Many of his tunes are in the old tune books, among some of the names are "My Glory," "Canaan," "Crucifixion," "Harmony," "Hosanna," "All Saints" (new) is said to be his greatest piece. He was a good singer, and taught music for a long time in Massachusetts and other States.

"Devotion" was first published by Amarice Hall in 1811. See page 13 of "Southern Harmony," 1835; "Missouri Harmony," 1827, page 34.

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Key of E Minor.

KEDRON. L. M.

"Lord, remember me."—LUKE 23: 43

JOHN WYETT.

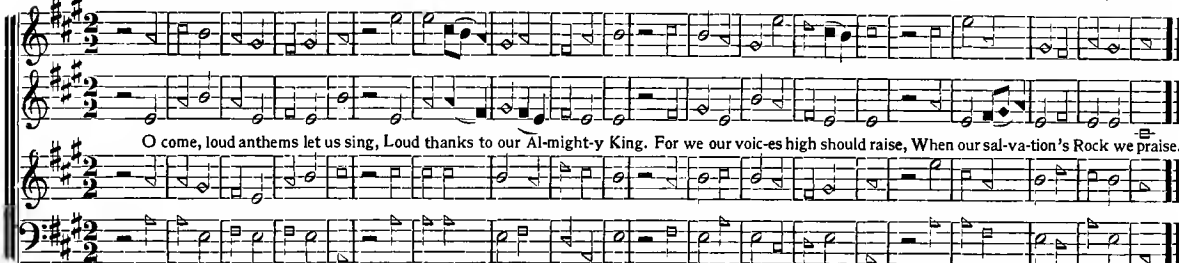
Thou Man of grief, re-mem-ber me, Thou never canst thy-self for-get Thy last ex-pir-ing ag-o-ny, Thy faint-ing pangs and blood-y sweat.

This tune appears in "Southern Harmony," by William Walker, 1835 and 1849, and "Sacred Harmony," by White and King, 1844 and 1869. The tune is credited in "Southern Harmony" to Dare as the author. It is one of the old melodies of the nineteenth century.

OLD HUNDRED. L. M.

49

"Slug, O ye heavens, . . . shout, ye lower parts of the earth: break forth into singing, ye mountains, O forest, and every tree therein."—ISA. 41: 28.
 BISHOP KEN, 1661. Key of A Major. GUIL. FRANÇ, 1641.



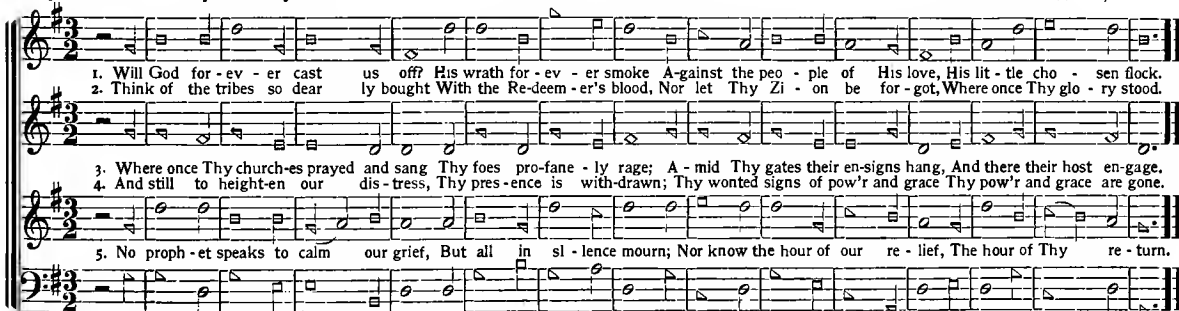
O come, loud anthems let us sing, Loud thanks to our Al-might-y King. For we our voic-es high should raise, When our sal-va-tion's Rock we praise.

Bishop Ken was born in Great Britain in 1637 and died in 1711. He was educated at New Oxford in 1762, and eighteen years later King Charles II. appointed him Chaplain to Princess Mary of Orange, and before his death made him Bishop of Bath and Wells. He was a great orator, minister, and poet. King James II. imprisoned him for refusing to sign the Declaration of Independence. He was committed to Charles II. in his last moments. His "Manual of Prayers," in which his hymns were published, appeared in numerous editions up to the time of his death.

The music of "Old Hundred" is generally credited to Guill. Franc, who is sometimes called William the Frenchman. He founded a school in Geneva, in 1541, where he was Chapel Master for some time. He died in 1576. Some claim the music of "Old Hundred" to be one of Luther's melodies, while others attribute it to Bourgeois. It is generally conceded, however, to William the Frenchman. It is one of the oldest tunes in the books, and has been used throughout Christendom for over 300 years.

MEAR. C. M.

"What if God, willing to shew his wrath, and to make his power known, endured with much long-suffering."—ROM 9: 22.
 JESSE MERCER. Key of G Major. AARON WILLIAMS, 1760.



1. Will God for - ev - er cast us off? His wrath for - ev - er smoke A - gainst the peo - ple of His love, His lit - tle cho - sen flock.
 2. Think of the tribes so dear ly bought With the Re - deem - er's blood, Nor let Thy Zi - on be for - got, Where once Thy glo - ry stood.
 3. Where once Thy church-es prayed and sang Thy foes pro - fane - ly rage; A - mid Thy gates their en-signs hang, And there their host en-gage.
 4. And still to height-en our dis - tress, Thy pres - ence is with-drawn; Thy wonted signs of pow'r and grace Thy pow'r and grace are gone.
 5. No proph - et speaks to calm our grief, But all in sl - lence mourn; Nor know the hour of our re - relief, The hour of Thy re - turn.

There are two sources claiming the authorship of this tune. In one it is credited to Aaron Williams, who was born in 1734 and died in 1776. The tune is a Welsh air without doubt. The Americans claim an earlier date for the tune, 1726; that it is an American tune, and was composed by a Boston minister, but do not give his name. There has been but little change in the melody. B. F. White made slight changes in the tenor and treble about 1846-47. It is one of the standard melodies, and has been for nearly 200 years. "Mear" appears in all the earlier publications of American tune books. See "Southern Harmony," by William Walker, 1835, page 24; "Missouri Harmony," 1837, page 24.

The words are from "Mercer's Cluster," by Jesse Mercer, minister of the gospel, Washington, Ga., 1830, 5th edition, page 391, and publication by same author of same hymn but in 1823, page 397, while he lived at Powellton, Ga. Copyright, 1909, by J. S. James.

CONSOLATION. C. M.

"Hear me, O Lord, when I cry with my voice: have mercy also upon me, and answer me."—Ps. 27: 7.

ISAAC WATTS, 1707. Key of A Minor.

DEAN.

1. Once more, my soul, the ris - ing day Sa-lutes thy wak-ing eyes; Once more, my voice, thy trib - ute pay To Him that rules the skies.
2. Night un-to night His name re - peats, The day re-news the sound, Wide as the heav'n on which He sits, To turn the sea-sons round.

3. 'Tis He sup-ports my mor - tal frame, My tongue shall speak His praise; My sins would rouse His wrath to flame, And yet His wrath de-lays.
4. On a poor worm Thy pow'r might tread, And I could ne'er with-stand; Thy jus-tice might have crushed me dead, But mer-cy held Thine hand.

5. A thou-sand wretch-ed souls are fled Since the last set-ting sun, And yet Thou length'nest out my thread, And yet my mo-ments run.
6. Dear God, let all my hours be Thine, Whilst I en-joy the light, Then shall my sun in smiles de-cline, And bring a pleas-ant night.

The above hymn was in the old hymn books printed under the name of "Morning Song." It was taken from "Hymns and Spiritual Songs," and contains six verses. See remarks about Mr. Watts, on page 47, under the tune "Primrose."

We can find nothing about Mr. Dean, the author of the music. It was published in "Southern Harmony," in 1835, page 17; "Missouri Harmony," in 1837, page 25, and books of earlier date. See "Sacred Harp," by White and King, from 1844 to 1860.

DISTRESS. L. M.

"Then they cried unto the Lord in their trouble, and he delivered them out of their distresses."—Ps. 107: 6.

ANNE STEELE. Key of E Minor.

Psalmist, hymn 1088.

1. So fades the lovely bloom-ing flow'r, Frail, smil-ing sol-ace of an hour; So soon our tran-sient com-forts fly, And pleas-ure on-ly blooms to die.

2. Is there no kind, no heal-ing art, To soothe the an-guish of the heart? Spir - it of grace, be ev-er nigh; Thy comforts are not made to die.

3. Let gen-tle pa-tience smile on pain, Till dy-ing hope re-vides a-gain, Hope wipes the tear from sor-row's eye, And faith points up-ward to the sky.

Anne Steele was born in 1706 and died in Broughton Hampshire in 1778. This hymn was supposed to have been composed by her in 1735. She was a great woman. Her works of many volumes—prose and hymns—were published in 1760 and 1780, and reprinted in 1863, and credited to Anne Steele. "Distress" is rightly named, and applies to Miss Steele's hymns, for she was a great sufferer all her life from bodily illness and lasting grief over the loss of her intended husband, who was drowned the day before the appointed wedding. See further statements in the "Story of Hymns and Tunes," by Brown and Butterworth.

No trace can be found of the author of the music. It was published on page 22 of "Southern Harmony," in 1825, by Walker, and its origin, no doubt, was much earlier than this.

MY HOME. C. M.

SAMUEL STENNETT. Key of E Minor.

"Thine eyes shall behold the land."—ISA. 53: 17.

C. F. LETSON.

1. On Jor-dan's storm-y banks I stand, And cast a wish-ful eye To Ca-naan's fair and hap-py land, Where my pos - ses-sions lie.

2. O the trans-port - ing, rap-t'rous scene, That rises to my sight! Sweet fields ar-rayed in liv - ing green, And riv - ers of de-light.

CHORUS.

Don't you feel like go-ing home, Don't you feel like go-ing home; My home it is in the prom-ised land, And I feel like go - ing home.

Yes, I feel like go-ing home, Yes, I feel like go-ing home; My home it is in the prom-ised land, And I feel like go - ing home.

Samuel Stennett was one of the most influential and highly respected ministers of the Dissenting persuasion in England, and was a confidant of many of the distinguished statesmen of his time. Doctor of Divinity was bestowed upon him by the Aberdeen University. He composed and published thirty-eight hymns. Beside this, he wrote and published theological works. He died in London in 1795.

Nothing is known of C. F. Letson, the person to whom credit is given as being the author of this tune. No trace can be obtained when he composed it.

ALBION. S. M.

"When two or three are gathered together in my name, there am I in the midst of them."—MATT. 18: 20.

ISAAC WATTS, 1707. Key of G Major.

Psalmist, hymn 707. BOYD.

1. Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, While ye surround His throne, While ye surround His throne.

2. Let those re-fuse to sing Who nev-er knew our God, But serv-ants of the heav'nly King May speak their joys abroad, May speak their joys a-broad.

3. The men of grace have found Glo-ry be-gun be-low; Ce-les-tial fruit on earth-ly ground From faith and hope may grow, From faith and hope may grow.

Isaac Watts was born in 1674 and died in 1748. He was an English Congregationalist. He was one of the greatest hymn writers in all Christendom. Other sketches of his life and works can be found in other parts of this book.

This tune is credited in the "Southern Harmony," 1835, to Mr. Boyd (see page 23), and "Missouri Harmony," 1837, page 49. We have been unable to obtain any data about Mr. Boyd. The tune also appears in earlier volumes of Mr. Holden and other song writers. The date of its composition is unknown.

CHARLESTOWN. 8s, 7s.

Key of F Major.

"Jesus, thou Son of David, have mercy on me. And many charged him that he should hold his peace"—MARK 10: 47, 48.

STEPHEN JENKS, 1805.

1. "Mer-cy, O Thou Son of Da-vid," Thus blind Bar-ti-me-us prayed, "Oth-ers by Thy word are sav-ed, Now to me af-ford Thine aid."

2. Ma-ny for his cry-ing chid him, But he called the loud-er still, Till the gra-cious Sav-iour bid him, "Come and ask me what you will,"

Stephen Jenks, New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the tunes in that book were composed by him, and it was published on subscription. He removed to Thompson, and died there in 1856. He was a ready composer.

"Charleston" is among the old tunes, and has been printed a great many years, early in the song books of the nineteenth century, and by Stephen Jenks about 1805. He was a musician of some note. It was first published in the South by William Walker in the "Southern Harmony," page 23. The words of this hymn are taken from "Mercer's Cluster," page 281, by Jesse Mercer, in 1823, 3d edition. None of the books at our command give the name of the author of the words,

JERUSALEM. L. M.

"Hope of eternal life, which God, that cannot lie, promised before the world began."—TITUS 1: 2.

JOHN CENNICK, 1743. Key of A Minor.

Arr. by WM. WALKER, about 1892.

1. { Je - sus, my all to heav'n is gone, He whom I fix my hopes up - on;
 { His track I see, and I'll pur-sue The nar-row way till Him I view. }
 2. { The way the ho - ly proph-ets went, The road that leads from ban-ish-ment,
 { The King's high-way of ho - li-ness I'll go, for all His paths are peace. }

3. { This is the way I long have sought, And mourned be-cause I found it not;
 { My grief a bur - den long has been, Be-cause I was not saved from sin. }
 4. { Then will I tell to sin-ners round, What a dear Sav-iour I have found;
 { I'll point to Thy re-deem - ing blood, And say, "Be-hold the way to God." }

I'm on my jour-ney home to the

5. { Lo! glad I come, and thou, blest Lamb, Shalt take me to thee, whose I am;
 { Noth-ing but sin have I to give, Noth-ing but love shall I re-ceive. } I'm on my jour-ney home to the new Je - ru - sa - lem,

I'm on my jour-ney home to the new Je - ru - sa - lem, So fare you well, So fare you well, So fare you well, I am go - ing home.

new Je - ru - sa - lem, I'm on my jour-ney home to the new Je - ru - sa - lem, So fare you well, So fare you well, So fare you well, I am go - ing home.

The original title to this hymn was "Christ, the Sinner's Way to God." John Cennick was born in England in 1718. He joined the Methodist societies of the Wesley's when he was seventeen years old, and afterward became a preacher. A dispute arose in the church, and he afterward founded an independent church of his own, which was gathered into the Whitfield and Huntington connection. Sometime after that he joined the Moravians, and spent the remainder of his life with them. He died in 1755. He was a man of sincere piety, was a polished poet and writer. His hymns were published in 1741. He was the author of two great and well-known hymns, "Children of the Heavenly King," and the above-named hymn. The stanzas in both hymns are regarded of the highest standard of hymnic. The last named has found its way into the hymn books of the American churches. Alto by S. M. Denson, 1911.

This tune is credited to William Walker (about 1832). See "Southern Harmony," by him, page 11, 1835; "Christian Harmony," by same author, page 207, 1866. The tune in its present form was arranged by Mr. Walker, but the author is unknown. Copyright, 1909, by J. S. James.

GEORGIA. C. M.

Key of E Minor.

"Return unto me, and I will return unto you, saith the Lord of hosts. But ye said, Wherein shall we return?"—MAL. 3:7.

Re-turn, O God of love, re turn, Earth is a tire - some place; How long shall we, Thy chil-dren, mourn Our ab-sence from Thy face?

This tune appears in "Southern Harmony," by Walker, 1835, page 72; "Missouri Harmony," 1837, page 28. The author of the words can not be found.

IMANDRA (New). IIS.

Key of F Major.

"He that loveth not his brother abideth in death."—JOHN 3: 14.

"Dover Selection," page 196.

Farewell, my dear brethren, the time is at hand, Our several engagements now call us away,
When we must be part-ed from this social band; Our parting is needful and we must obey.

This tune is taken from "Dover's Selections," page 192, and printed in "Southern Harmony," page 34, 1835; "Sacred Harp," by White and King, 1844 to 1869. None of the hymn books in this section show who composed the words. Alto by S. M. Denson, 1911.

PARIS. L. M.

35

...e was in the world, and the world was made by him, and the world knew him not."—ST. JOHN 1: 10.

Key of A Major.

Wm. Billings.

This spacious earth is all the Lord's, And men, and worms, and beasts, and birds; He raised the buildings on the seas, And gave it for their dwelling-place.

"Paris" is one of the old melodies, printed in the "Missouri Harmony," page 69, 1837, and many of the song books of the earlier part of the nineteenth century. It has the same words now as in all the books in which it was published.

VERNON. L. M.

"No man hath seen God at any time; the only begotten Son, which is in the bosom of the Father, he hath declared him."—ST. JOHN 1: 18.

Key of E Minor.

F. F. Chopin.

1 2
1 2
1 2
1 2

1 { Come, O Thou traveler unknown, Whom still I hold, but can-not see; } With Thee all night I mean to stay, And wrestle till the break of day. day.
2 { My com-pany be-fore is gone, And I am left a-lone with Thee. }

1 2
1 2
1 2
1 2

1 { In vain Thou strug-glest to get free, I nev-er will un-loose my hold; } Wrest-ling, I will not let Thee go, Till I Thy name, Thy nature know.know.
2 { Art thou the Man that died for me? The se-cret of Thy love un-fold. }

"Vernon" is among the oldest melodies, and its composition dates back to the first of the nineteenth century. See "Southern Harmony," by Walker, page 34, 1835; "Missouri Harmony," page 55, 1837. It appears also in some of Oliver Holden's books.

SALEM. C. M.

JOHN NEWTON, 1779. Key of F Major.

"Thy name is as ointment poured forth."—SONGS OF SOL. 1: 8.

"Salem"
"Mal."
"Dossey's Choice," page 58.

1. How sweet the name of Je - sus sounds in a be - liev - er's ear; It soothes his sor - rows, heals his wounds, And drives a-way his fear,

2. It makes the wound-ed spir - it whole, And calms the troubled breast; 'Tis man-na to the hun - gry soul, And to the wea - ry rest,

And drives a - way his fear, And drives a - way his fear, It soothes his sor - rows, heals his wounds, And drives a-way his fear.

And to the wea - ry rest, And to the wea - ry rest, 'Tis man - na to the hun - gry soul, And to the wea - ry rest.

3 Dear name! the Rock on which I build,
My shield and hiding place;
My never-failing treasury, filled
With boundless stores of grace.

4 Jesus! my shepherd, husband, friend,
My prophet, priest, and king;
My Lord, my life, my way, my end,
Accept the praise I bring.

5 Weak is the effort of my heart,
And cold my warmest thought,
But when I see Thee as Thou art,
I'll praise Thee as I ought.

6 Till then I would Thy love proclaim
With every fleeting breath;
And may the music of Thy name
Refresh my soul in death.

See remarks about John Newton under tune "New Britain," page 45. This tune is printed in "Southern Harmony," by Walker, page 12, 1835, and some of the earlier song books. "Salem" is considered one of the best hymns in use. See "Standard Hymn Book," No. 93, by Robert Ellis Thompson; also see "Best Hymns," No. 11, page 20, by Lewis F. Benson, D. D. It stands as No. 11 in the hymn books published in America.

CHRISTIAN SOLDIER. C. M.

"Watch ye, stand fast in the faith, quit you like men, be strong."—1 Cor. 16: 13.

ISAAC WATTS, 1709. Key of G Major. Alto by S. M. DENSON, 1911.

F. PRICE, 1882.

1. { Am I a sol-dier of the cross, A fol-low'r of the Lamb? } Must I be car-ried
 And shall I fear to own His cause, Or blush to speak His name? }

2. { Are there no foes for me to face? Must I not stem the flood? } Sure I must fight if
 Is this vile world a friend to grace, To help me on to God? }

to the skies On flow-ry beds of ease, While oth-ers fought to win the prize, And sailed through blood-y seas?

I would reign; In-crease my cour-age, Lord, I'll bear the toil, en-dure the pain, Sup-ported by Thy word.

The hymn in the above tune was first entitled "Holy Fortitude." It was published after Mr. Watts had preached a sermon from First Corinthians 16: 13, in 1709. We can find no data whatever of Mr. Price, the author of the music. It was published by William Walker, in "Southern Harmony," page 45, 1835.

PISGAH. C. M.

"Lord, remember me."—LUKE 23: 43.

J. C. LOWRY, 1820.

1. Je - sus, Thou art the sin-ner's friend, As such I look to Thee, . . . Now in the bow - els of Thy love, O Lord, re-mem - ber me.

2. Re - mem - ber the pure word of grace, Remember Cal - va - ry, Re - mem - ber all Thy dy - ing groans, And then re-mem - ber me.

3. Thou wondrous ad - vo - cate with God, I yield my-self to Thee, . . . While Thou art sit - ting on Thy throne, O Lord, re-mem - ber me.

4. And when I close my eyes in death, And creature helps all flee, Then, O my great Re-deem-er, God, I pray re-mem - ber me.

O Lord re-mem - ber me O Lord re-mem - ber me Now in the bow - els of Thy love, O Lord re-mem - ber me.

And then re-mem - ber me And then re-mem - ber me Re-mem - ber all Thy dy - ing groans, And then re-mem - ber me.

O Lord re-mem - ber me O Lord re-mem - ber me While Thou art sit - ting on Thy throne, O Lord re-mem - ber me.

I pray re-mem - ber me I pray re-mem - ber me Then, O my great Re-deem-er God, I pray re-mem - ber me.

This hymn was first published in the author's new hymn book of diverse subjects. He trusted in the grace of his Master for an abiding place of his immortal soul. He was buried in Totenham Court Chapel in 1810. J. C. Lowry was a musician of standing in his day and wrote a great deal of sacred music. The time of his birth and death we have not been able to ascertain.

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Key of C Major

"Worship the Lord in beauty of holiness."—Ps. 29: 2. "It is manna. This is the bread which the Lord hath given you to eat."—Ex. 16: 15.

J. W. MOORE.

1 { Breth-ren, we have met to wor-ship, And a - dore the Lord our God; } All is vain unless the Spirit Of the Holy One comes down; Brethren, pray and
 { Will you pray with all your pow-er, While we try to preach the Word; }

ho - ly man-na Will be show-ered all a-round. round.

2 Brethren, see poor sinners round you,
 Trembling on the brink of woe;
 Death is coming, hell is moving,
 Can you bear to let them go?
 See our fathers, see our mothers,
 And our children sinking down;
 Brethren, pray, and holy manna
 Will be showered all around.

3 Sisters, will you join and help us?
 Moses' sisters aided him;
 Will you help the trembling mourners,
 Who are struggling hard with sin?
 Tell them all about the Saviour,
 Tell them that He will be found;
 Sisters, pray, and holy manna
 Will be showered all around.

4 Is there here a trembling jailer,
 Seeking grace, and filled with fears?
 Is there here a weeping Mary,
 Pouring forth a flood of tears?
 Brethren, join your cries to help them;
 Sisters, let your prayers abound;
 Pray, O pray that holy manna
 May be scattered all around.

5 Let us love our God supremely,
 Let us love each other, too;
 Let us love and pray for sinners,
 Till our God makes all things new
 Then He'll call us home to heaven,
 At His table we'll sit down;
 Christ will gird Himself, and serve us
 With sweet manna all around.

This is one of the tunes of long standing, and has been sung and played by church people in conventions and singing societies for almost one hundred years. It is suggested that the chorus may be successfully rendered to "Lord, Revive Us." From the best information at our command we credit J. W. Moore with the music, who wrote and published an encyclopedia of music, known as Moore's "Encyclopedia of Music," with an appendix introducing musical events up to 1876. It was first published in 1854. Printed in "Southern Harmony," page 103, 1835. J. W. Moore was from the State of Vermont.

ISAAC WATTS, 1719. Key of G Major.

"Blessed is the man whose strength is in thee."—Ps. 84: 5.

THORNTON.

1. How pleas-ant, how di vine ly fair, O Lord of hosts, Thy dwell - ings are! With long de sire my spir - it faints,

To meet th'as - sem blies of Thy saints.

2 My flesh would rest in Thine abode,
My panting heart cries out for God;
My God! my King! why should I be
So far from all my joys and Thee!

3 Blest are the souls that find a place
Within the temple of Thy grace;
There they behold Thy gentler rays,
And seek Thy face, and learn Thy praise.

4 Blest are the men whose hearts are set
To find the way to Zion's gate;
God is their strength; and through the road
They lean upon their Helper, God.

5 Cheerful they walk with growing strength,
Till all shall meet in heaven at length,
Till all before Thy face appear,
And join in nobler worship there.

It is one of the oldest melodies that can be found. Mr. Thornton, the author of the tune, is unknown. It is credited to him in "Missouri Harmony," page 61. 1837, and in "Southern Harmony," by William Walker, page 287, 1835.

See remarks about Isaac Watts in other parts of these sketches.

SWEET RIVERS. C. M.

Key of F Major.

"And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb."—REV. 22: 1

J. W. MOORE.

1. { Sweet ri vers of re - deem - ing love Lie just be - fore mine eye, } I'd rise su - pe - rior to my pain,
 { Had I the pin ions of a dove I'd to those ri - vers fly; }

2. { A few more days, or years at most, My trou-bles will be o'er; } My rap - tured soul shall drink and feast
 { I hope to join the heav'n - ly host, On Ca-naan's hap - py shore. }

With joy out - strip the wind, I'd cross o'er Jor - dan's storm - y waves, And leave the world be hind. - hind.
 In love's un - bound - ed sea: The glo - rious hope of end - less rest is rav - ish - ing for me. me.

This tune appears in "Southern Harmony," by Walker, 1835, page 166. It is credited by William Walker to — Moore. It is taken from "Baptist Harmony," page 468. It is highly probable that the tune was composed by J. W. Moore, of Vermont. He published an "Encyclopedia of Music," in 1854, and added an edition of the same in 1876.

PARTING HAND. L. M.

"But as touching brotherly love ye need not that I write unto you: for ye yourselves are taught of God to love one another."—1 THESS. 4: 9.

JEREMIAH INGALLS, 1819.

Key of G Major.

1 { My Christian friends, in bonds of love, Whose hearts in sweetest union join, } 2. Your company's sweet, your union dear, Yet
 { Your friendship's like a drawing band, Yet we must take the parting hand. } Your words delightful to my ear

3. { How sweet the hours have passed away Since we have met to sing and pray; } 4. O could I stay with friends so kind, But
 { How loath we are to leave the place Where Jesus shows his smiling face. } How would it cheer my drooping mind!

when I see that we must part You draw like chords around my heart.

duty makes me understand That we must take the parting hand.

5 And since it is God's holy will,
 We must be parted for a while,
 In sweet submission, all as one,
 We'll say, our Father's will be done.

6 My youthful friends, in Christian ties,
 Who seek for mansions in the skies,
 Fight on, we'll gain that happy shore,
 Where parting will be known no more.

7 How oft I've seen your flowing tears,
 And heard you tell your hopes and fears!
 Your hearts with love were seen to flame,
 Which makes me hope we'll meet again.

8 Ye mourning souls, lift up your eyes
 To glorious mansions in the skies;
 O trust His grace—in Canaan's land
 We'll no more take the parting hand.

9 And now, my friends, both old and young,
 I hope in Christ you'll still go on;
 And if on earth we meet no more,
 O may we meet on Canaan's shore.

10 I hope you'll all remember me
 If on earth no more I see;
 An interest in your prayers I crave,
 That we meet beyond the grave.

11 O glorious day! O blessed hope!
 My soul leaps forward at the thought
 When, on that happy, happy land,
 We'll no more take the parting hand.

12 But with our blessed holy Lord
 We'll shout and sing with one accord,
 And there we'll all with Jesus dwell,
 So, loving Christians, fare you well.

Jeremiah Ingalls was a native of the State of Massachusetts; born in 1764 and died in 1828. In 1804 he published a book called "Christian Harmony." The above tune, "Parting Hand," was composed in 1803. He was a music teacher, and traveled through the States of New Hampshire, Vermont, and Massachusetts. Among some of the leading tunes of his are "Northfield" and "New Jerusalem." A more extended sketch of Mr. Ingalls is given under the tune of "Northfield." It may be that he wrote the words to "Parting Hand," as well as the music. He usually wrote the words to his own tunes.

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CORONATION. C.M.

"Thou shalt be a crown of glory in the land of the Lord, and a royal diadem in the hand of God." Isa. 62; 3.

REV. EDWARD FERRONET, 1779. Key of G. Major.

OLIVER HOLDEN, 1793.

1. All hail the pow'r of Je sus' name! Let an - gels pros - trate fall, Bring forth the roy - al di a dem, And

2. Ye cho sen seed of Is rael's race, A rem - nant weak and small; Hail Him who saves you by His grace; And

3. O that with yon der sa - cred throng, We at His feet may fall! We'll join the ev er - last - ing song, And

crown Him Lord of all, Bring forth the roy - al di a dem, And crown Him Lord..... of all.

crown Him Lord of all, Hail Him who saves you by His garce, And crown Him Lord..... of all.

crown Him Lord of all, We'll join the ev er - last - ing song, And crown Him Lord... .. of all.

NASHVILLE. 8s, 8s, & 6s.

"Thou shalt be like a watered garden, and like a spring of water, whose waters fail not."—ISA. 61: 11.

JEREMIAH INGALLS, 1800. CAMPBELL, translator, 1804. Key of A Major.

JEREMIAH INGALLS, 1800.

1. The Lord in - to His gar - den come, The spi - ces yield their rich per - fumes, The spi - ces yield their rich per - fumes, The lil - ies grow and thrive;
2. O that this dry and bar - ren ground In springs of wa - ter may a - bound; In springs of wa - ter may a - bound, A fruit - ful soil be - come;

3. Come, breth - ren, ye that love the Lord, Who taste the sweet - ness of His word, Who taste the sweet - ness of His word, In Je - sus' ways go on;
4. The glo - rious time is roll - ing on, The gra - cious work is now be - gun, The gra - cious work is now be - gun, My soul a wit - ness is;

Re - fresh - ing show'rs of grace di - vine From Je - sus flows to ev - 'ry vine, From Je - sus flows to ev - 'ry vine, Which make the dead re - vive.
The des - ert blos - soms as the rose, While Je - sus con - quers all His foes, While Je - sus con - quers all His foes, And makes His peo - ple one.

Our trou - bles and our tri - als here Will on - ly make us rich - er there, Will on - ly make us rich - er there, When we ar - rive at home. home.
I taste and see the par - don free For all man - kind as well as me, For all man - kind as well as me, Who come to Christ may live. live.

This was originally called "Garden Hymn." It is sometimes credited to William Campbell, author of "Glorious Light of Zion," "There is a Holy City," "There is a Land of Pleasure."

Jeremiah Ingalls was born in 1764 and died in 1828. He was the author of several hymns, as well as composer of a great deal of music, and published several volumes of music. He was an American.

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SWEET PROSPECT. C. M.

SAMUEL STENNETT, 1787. Key of E Minor.

"Thine eyes shall behold the Lamb."—ISA. 53: 17.

WILLIAM WALKER, 1833.

1. { On Jor - dan's storm y banks I stand, And cast a wish ful eye, } Oh, the trans - port ing,
 { To Ca naan's fair and hap - py land, Where my pos - ses sions lie. }

2. { O'er all those wide - ex - tend ed plains, Shines one e ter nal day, } Oh, the trans - port ing,
 { There God the Son for ev er reigns, And scat ters night a - way. }

3. { No chill ing winds, or pois - 'nous breath, Can reach that health ful shore; } Oh, the tran port ing,
 { Sick ness and sor - row, pain and death, Are felt and feared no more. }

rap-t'rous scene, That ris - es to my sight, Sweet fields ar rayed in liv ing green, And riv - ers of de - light.

rap-t'rous scene, That ris - es to my sight, Sweet fields ar rayed in liv ing green, And riv - ers of de - light.

Samuel Stennett was a Doctor of Divinity. The degree was bestowed upon him by Aberdeen University. He was often engaged in writing theological works. He composed and published a number of popular hymns. He was the author of "On Jordan's Stormy Banks I Stand." He died in London in 1795.

William Walker, who composed the above tune, lived and died in Spartanburg, S. C. In 1835 he published "Southern Harmony;" afterward the "Christian Harmony," and revised the same in 1866, and printed several editions of "Southern Harmony." He also printed, in 1857, a book called "Southern-Western Pocket Harmony." In 1842 and 1866 he published the "Christian Harmony." It has been revised since his death, in 1901. He also composed a song book called "Fruits and Flow'rs."

Key of A Major.

Psa. 39-4.

HUMPHREYS, 1830.

My days, my weeks, my months, my years, Fly rapid as the whirling spheres, Fly rapid as the whirling spheres, Around the steady pole; Time, like the tide, its motion

keeps, And I must launch thro' endless deeps, And I must launch thro' endless deeps, Where endless a - ges roll.

2. The grave is near the cradle seen,
How swift the moments pass between,
And whisper as they fly,
Unthinking man, remember this,
Though fond of sublimary bliss,
That you must groan and die.
3. My soul, attend the solemn call,
Thine earthly tent must shortly fall,
And thou must take thy flight
Beyond the vast expansive blue,
To sing above, as an-gels do,
Or sing in endless night.

The above hymn appears in "Zion Songster." Second and third verses are not of the same hymn, and must have been taken from another hymn book. The original hymn has ten verses. The author's name in this book is not stated.

"Kingwood" is one of the old melodies published by William Walker in "Southern Harmony," in 1835, page 98. We can find no data nor information about Mr. Humphreys, the author of the music, in "Southern Harmony."

COLUMBUS. C. M. D.

Key of F# Minor.

"Now the just shall live by faith: but if any man draw back, my soul shall have no pleasure in him."—HEB. 10: 38.

MERCER'S "Cluster," page 383.

1. Oh, once I had a glo-ri-ous view Of my re-deem-ing Lord, But now I have a deep-er stroke Than all my groan-ings are; My He said, I'll be a God to you, And I be-lieved His word.

2. Oh, what im-mor-tal joys I felt On that ce-les-tial day, But my com-plaint is bit-ter now, For all my joys are gone; I've When my hard heart be-gan to melt, By love dis-solved a way!
 God has me of late for-sook, He's gone, I know not where, where.
 strayed! I'm left! I know not how: The light's from me withdrawn.

- | | |
|---|---|
| 3 Once I could joy the saints to meet,
To me they were most dear;
I then could stoop to wash their feet,
And shed a joyful tear;
But now I meet them as the rest,
And with them joyless stay;
My conversation's spiritless,
Or else I've naught to say. | 5 I forward go in duty's way,
But can't perceive him there;
Then backward on the road I stray,
But cannot find him there;
On the left hand, where he doth work,
Among the wicked crew,
And on the right I find him not
Among the favored few. |
| 4 I once could mourn o'er dying men,
And longed their souls to win;
I travailed for their poor children,
And warned them of their sin;
But now my heart's so careless grown,
Although they're drowned in vice,
My bowels o'er them cease to yearn—
My tears have left mine eyes. | 6 What shall I do?—shall I lie down
And sink in deep despair;
Will He forever wear a frown,
Nor hear my feeble prayer?
No; He will put His strength in me,
He knows the way I've strolled,
And when I'm tried sufficiently
I shall come forth as gold. |


The words in the above hymn are selected from Mercer's "Cluster," by Jesse Mercer, of Powellton, Ga., 1823. The title of the hymn was "Perplexed, But Not In Despair." "Columbus" is one of the good old tunes, but the author's name is unknown. It was published in 1835 in "Southern Harmony," by William Walker, page 55.

SALEM. L. M.

"Christ died for our sins."—1 Cor. 15:3.

Isaac Watts, 1709. Key of B Minor.

Meth. H. B. p. 455, and Psalmist, 232d Hymn.



He dies, the Friend of sinners dies! Lo Salem's daughters weep around: A solemn darkness veils the skies; A sudden trem - bling shakes the ground.

Say, "Live forever, glorious King, Born to redeem, and strong to save!" Then ask, "O Death, where is thy sting, And where thy victory, boasting Grave?"

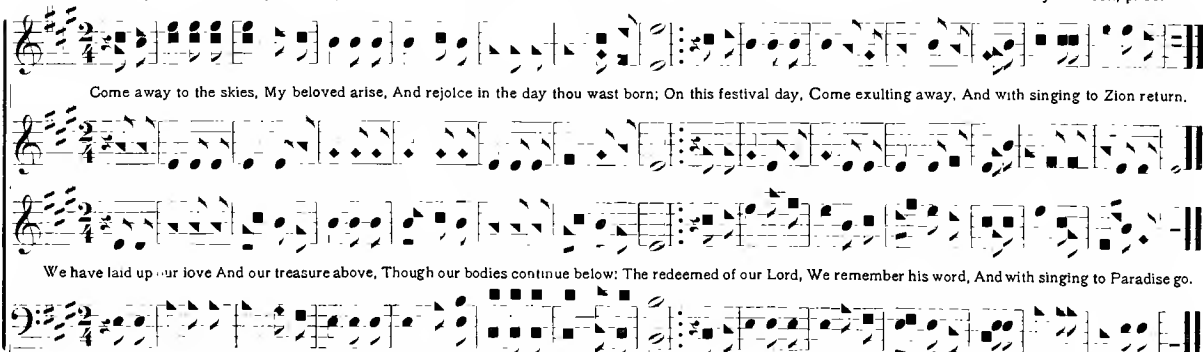
None of the books we have examined give the author of the above tune. It is published in Missouri Harmony by Carden, 1827 and 1837, page 47; in the Southern Harmony by Walker, 1837 and 1848, page 53. The other hymn was taken from where it bears the title, "Christ Dying, Rising, and Reigning." The hymn has six verses.

MIDDLEBURY. 6s, 9s.

"I will rejoice in the Lord."—Haba. 3:18.

Charles Wesley, 1755. Key of A Major.

Meth Hymn Book, p. 357.



Come away to the skies, My beloved arise, And rejoice in the day thou wast born; On this festival day, Come exulting away, And with singing to Zion return.

We have laid up our love And our treasure above, Though our bodies continue below: The redeemed of our Lord, We remember his word, And with singing to Paradise go.

We have been unable to find the author of the above tune. The first book we have been able to find it printed in is the Southern Harmony by Walker, 1835, page 17. It has been printed in each revision of The Sacred Harp 1844-1850 and 1869. None of the tune books give the author of the music. The hymn was composed by Wesley, 1755, under the title, "On the Birthday of a Friend," being his wife's 29th birthday. There are two additional stanzas.

MINISTER'S FAREWELL. C. M. D.

Key of G Major.

"A friend loveth at all times."—Prov. 17: 17.

2 Yet do I find my heart inclined To do my work below; When Christ doth call I trust I shall Be ready then to go.	3 I trust you'll pray, both night and day, And keep your garments white, For you and me, that we may be The children of the light.	4 If I'm called home whilst I am gone Indulge no tears for me; I hope to sing and praise my King To all eternity.	5 I long to go,—then farewell, woe, My soul will be at rest; No more shall I complain nor sigh, But taste the heavenly feast.
I leave you all, both great and small, In Christ's encircling arms. Who can you save from the cold grave And shield you from all harms.	If you die first, anon you must, The will of God be done: I hope the Lord will you reward With an immortal crown.	Millions of years over the spheres Shall pass in sweet repose, While beauty bright unto my sight Thy sacred sweets disclose.	O may we meet and be complete, And long together dwell, And serve the Lord with one accord, And so, dear friends, farewell!

This tune was published in a number of song books by different authors early in the nineteenth century, and in all the revised editions of the "Sacred Harp," by White and King, since 1844. None of these publications give any information about the author of the music or words. Publications of a more recent date have changed the tune in several respects, and put their names to it as the author. The original author is unknown. See "Southern Harmony" by William Walker, page 14, 1815.

GAINSVILLE. 7s. (Original.)

"Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time."—1 PET. 5: 6.

WILLIAM HAMMOND, 1745. Key of A Major.

W. D. JONES, about 1807.

1. Lord, we come be-fore Thee now, At Thy feet we hum-bly bow; O do not our suit dis-dain; Shall we seek Thee, Lord, in vain?
 2. Lord, on Thee our souls de-pend; In com-pas-sion now de-scend; Fill our hearts with Thy rich grace, Tune our lips to sing Thy praise.
 3. In Thine own ap-pointed way Now we seek Thee, here we stay; Lord, we know not how to go, Till a bless-ing Thou be-stow.
 4. Send some mes-sage from Thy word That may joy and peace at-ford; Let Thy Spir-it now im-part Full sal-va-tion to each heart.
 5. Com-fort those who weep and mourn; Let the time of joy re-turn; Those who are cast down lift up, Strong in faith, in love, and hope.
 6. Grant that all may seek and find Thee a God su-preme-ly kind; Heal the sick, the cap-tive free, Let us all re-joice in Thee.

W. D. Jones, or "Willis" Jones, as he is usually called, who composed the above tune, resides in Carroll County, Georgia, and has lived there all his life. He is a member of the Baptist church, is a great lover of sacred music, and has composed sacred tunes. He has been a member of Chattahoochee Musical Convention for forty years, and was several times tax collector of his county.

The hymn to this tune is taken from Mercer's "Cluster," published in 1823.

SAVE, MIGHTY LORD. L. M.

"The Lord was received up into heaven, and sat at the right hand of God."—MARK 16: 19.

JOHN CENNICK, 1743. Key of F Minor.

J. A. AND J. F. WADE, 1854. Re-arranged by J. S. J., 1909.

1 2 CHORUS. O save, save, might-y Lord, And send con-vert-ing pow-er down, Save mighty Lord.
 1 { Je-sus, my all, to heav'n is gone, Save, mighty Lord, } O save, save, might-y Lord, And send con-vert-ing pow-er down, Save mighty Lord.
 2 The way the ho-ly prophet went, Save, mighty Lord, } O save, save, might-y Lord, And send con-vert-ing pow-er down, Save mighty Lord.
 3 The King's highway of ho-li-ness, Save, mighty Lord, } O save, save, might-y Lord, And send con-vert-ing pow-er down, Save mighty Lord.

John Cennick was born in 1718 and died in 1755. He was an English Moravian, and published the above words in 1743, twelve years before he died. The name of the song was "O Save." We have changed it to, "Save, Mighty Lord." See remarks of him in other parts of this book.

J. A. and J. F. Wade lived in South Carolina when they composed the above music. Several of their songs appeared in "Social Harp," published by John G. McCurry, in 1855. We can obtain no further trace of them. They were probably brothers.

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LEANDER. C. M. D.

71

"Then answered Peter and said unto him, Behold, we have forsaken all, and followed thee."—MATT. 19: 27.

ISAAC WATTS, 1707. Key of A Minor.

AUSTIN.

1. My soul for-sakes her vain de-light, And bids the world fare-well; Base as the dirt be-neath the feet, And mis-chie-vous as hell.

2. There's nothing round this spacious earth That suits my soul's de-sire; To bound-less joy and sol-id mirth My no-bler thoughts as-pire.

The musical score consists of four staves. The first two staves are for the first verse, and the last two are for the second verse. The music is in 6/8 time and the key of A minor. The first staff is the treble clef, and the second staff is the bass clef. The third staff is the treble clef, and the fourth staff is the bass clef.

No lon-ger will I ask your love, Nor seek your friend-ship more; The hap-pi-ness that I ap-prove Is not with-in your pow'r. pow'r.

Oh, for the pin-ions of dove To mount the heav'n-ly road; There shall I share my Sav-iour's love, There shall I dwell with God. God.

The musical score consists of four staves. The first two staves are for the third verse, and the last two are for the fourth verse. The music is in 6/8 time and the key of A minor. The first staff is the treble clef, and the second staff is the bass clef. The third staff is the treble clef, and the fourth staff is the bass clef. There are first and second endings marked with '1' and '2' at the end of the first and third staves.

The above is one of Isaac Watts' hymns, and is supposed to have been composed about 1707. The exact date, however, is hard to ascertain.

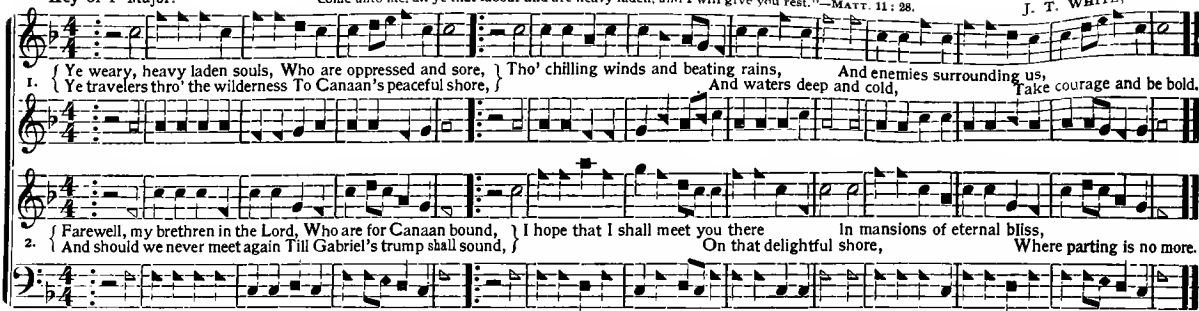
"Leander" is a very old tune, and dates early in the nineteenth century, and can be found in most American song books. See "Southern Harmony," by Walker, 1835, page 128. It is credited in that book to Austin. We can find no information concerning him. See also "Missouri Harmony," 1837, page 120.

THE WEARY SOUL.

Key of F Major.

"Come unto me, all ye that labour and are heavy laden, and I will give you rest."—MATT. 11: 28.

J. T. WHITE, 1844.



1. { Ye weary, heavy laden souls, Who are oppressed and sore, } Tho' chilling winds and beating rains, And enemies surrounding us, And waters deep and cold, }
 { Ye travelers thro' the wilderness To Canaan's peaceful shore, } And waters deep and cold, } Take courage and be bold.

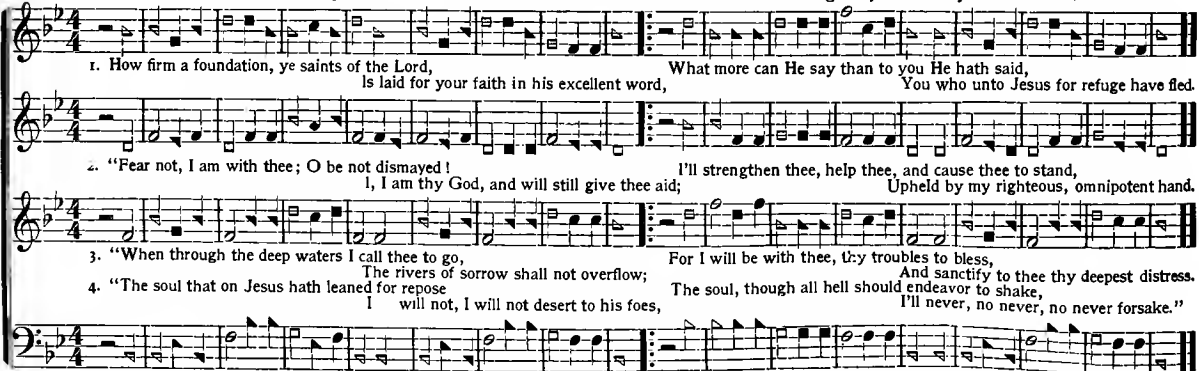
2. { Farewell, my brethren in the Lord, Who are for Canaan bound, } I hope that I shall meet you there In mansions of eternal bliss, }
 { And should we never meet again Till Gabriel's trump shall sound, } On that delightful shore, } Where parting is no more.

J. T. White, the author of the above tune, was a nephew of B. F. White. He moved to Texas about thirty years ago; taught singing school in that State for thirty years; was alive when last heard from, over ninety years of age. See further statements about him in James' "History of the Sacred Harp," page 51. The words of "The Weary Soul" are taken from "Zion's Songster," page 185, seventh edition, 1832.

BELLEVUE. 11s.

"He hath said I will never leave thee, nor forsake thee."—HEB. 13: 6.

In the "Sacred Harp" this tune is credited to Z. CHAMBERS. It was originally written by ANNE STEEL.

GEORGE KEITH, 1787. Key of B \flat Major.


1. How firm a foundation, ye saints of the Lord, } What more can He say than to you He hath said, }
 Is laid for your faith in his excellent word, } You who unto Jesus for refuge have fled.

2. "Fear not, I am with thee; O be not dismayed! } I'll strengthen thee, help thee, and cause thee to stand, }
 I, I am thy God, and will still give thee aid; } Upheld by my righteous, omnipotent hand.

3. "When through the deep waters I call thee to go, } For I will be with thee, thy troubles to bless, }
 The rivers of sorrow shall not overflow; } And sanctify to thee thy deepest distress.

4. "The soul that on Jesus hath leaned for repose } The soul, though all hell should endeavor to shake, }
 I will not, I will not desert to his foes, } I'll never, no never, no never forsake."

Miss Anne Steele was the daughter of a Baptist minister. She was born in England, in 1706, at Broughton Hampshire, spending her life there. She died in 1778. In 1760 and 1780 volumes of her works in verse and prose were published, and many hymns, psalms, poems, and tunes are credited to her. Mr. Chambers made a few alterations in the above tune. The original title to this hymn was "Precious Promises."

George Keith was a Baptist minister, publisher and bookseller. He wrote a number of hymns. Some high authorities claim that Robert Keene, a member of Dr. John Rippon's church (Baptist) of London composed the above hymn. "How Firm a Foundation" was the favorite of President Andrew Jackson's wife, and on his deathbed he requested that it be sung. It was also a favorite of General Robert E. Lee, the greatest of modern generals, and it was sung at his funeral. Copyright, 1909, by J. S. James.

CUSSETA. L. M.

73

ISAAC WATTS, 1709. Key of B \flat .

"Create in me a clean heart, O God; and renew a right spirit within me."—Ps. 51: 10.

Palmist, hymn 484. JOHN MASSENGALE. Alto by S. M. DENSON, 1911.

1. Show pit-y, Lord; O Lord, for-give; Let a re-pent-ing reb-el live: Are not Thy mer-cies large and free? May not a sin-ner trust in Thee? Thee?

2. My crimes, though great, cannot surpass The power and glory of Thy grace; Great God, Thy nature hath no bound; So let Thy pardoning love be found.

3. Yet save a trembling sinner, Lord, Whose hope still hov'ring round Thy word, Would light on some sweet promise there, Some sure support against despair.

Prof. John Massengale, sometime between 1840 and 1844, wrote the melody of the above tune, and composed many sacred songs in the "Sacred Harp" and other books. He was a Georgian.

See remarks about Isaac Watts on other pages of this book.

ARLINGTON. C. M.

"Whosoever therefore shall be ashamed of me and of my words,
ISAAC WATTS, 1720. Key of G Major.

of him also shall the Son of man be ashamed, when he cometh into the glory of his Father with the holy angels."—MARK 8: 38. THOMAS A. ARNE, 1762.

1. I'm not a-shamed to own my Lord Or to de-fend His cause; Main-tain the hon-or of His word, The glo-ry of His cross.

2. Je-sus my God! I know His name; His name is all my trust; Nor will He put my soul to shame, Nor let my hope be lost.

Dr. Thomas Augustine Arne composed "Arlington." He was born in London in 1710, and attended Eton college. Although intended for the legal profession, he gave his whole time to music. When 23 years old he began to write opera for his sister Susanna, who became a great favorite among the English people. He was engaged as a composer in 1750 when he received from Oxford his degree of Doctor of Music. Later in life he turned his attention to oratorio and other forms of sacred music. He was the first to introduce female voices in choir singing. He died in 1778, chanting hallelujahs, it is said, with his last breath. The tune, "Arlington," derives its name from a Boston street, and the beautiful chimes of Arlington street church (Unitarian) rings its music on special occasions, as it has since the bells were tuned. "Arlington" was the favorite tune for the above hymn. It is one of the oldest tunes in the United States. It has been copied in most books since 1762. See "Southern Harmony," 1835, page 285, by Walker; "Missouri Harmony," 1837, page 71.

THE ENQUIRER. C. M.

"Whereby, when ye read, ye may understand my knowledge in the mystery of Christ."—Eph. 3: 4.

ISAAC WATTS, 1709. Key of G Minor.

Psalmist, hymn 583. B. F. WHITE, 1844. Alto by S. M. DENSON, 1911.

1. { I'm not ashamed to own my Lord, Or to defend His cause, } 2. Jesus, my God, I know His name; Nor will He put my soul to shame, Nor
 { Maintain the honor of His word, The glory of His cross. } His name is all my trust,

3. { Firm as His throne His promise stands And He can well secure } 4. Then will He own my worthless name And in the new Je-ru-sa-lem Ap -
 { What I've committed to His hands Till the de-ci-sive hour. } Before His Father's face,

This is one of the original tunes of Major B. F. White, composed for the early editions of "Sacred Harp." See history of Major White under tune "Baptismal Anthem." The words of this hymn were composed by Isaac Watts. See sketches on other pages of this book.

KING OF PEACE. 7s.

"No good thing will be withhold from them that walk uprightly."—Ps. 84: 11.

ISAAC WATTS, 1709. Key of A Minor.

"Baptist Harmony," page 329. F. PRICE. Alto by S. M. DENSON, 1911.

let my hope be lost.

1. Lord, I cannot let Thee go, Till a bless-ing Thou be-stow: Do not turn a-way Thy face, Mine's an urgent, pressing case.

2. Dost Thou ask me who I am? Ah! my Lord, Thou know'st my name: Yet the question gives a plea To support my suit with Thee.

3. Thou didst once a wretch behold, In rebellion blind-ly bold, Scorn Thy grace, Thy pow'r defy; That poor rebel, Lord, was I.

This is one of the old melodies, printed in all of the old song books. See "Southern Harmony," by Walker, 1835, page 6. No information can be obtained in reference to F. Price. The tune as it appears, except as to the alto, is in "Southern Harmony." It is supposed to have been composed about 1832. Isaac Watts is one of the great hymn writers of the world.

I WOULD SEE JESUS. C. M. D.

75

Key of D \flat .

"And they shall see his face; and his name shall be in their foreheads."—REV. 22: 4

L. P. BREEDLOVE, 1867. Alto by S. M. DENSON.
1 CHORUS.
2

1 { I would see Je sus when the flow'rs Of joy a - dorn my way; } When friends I cher ish
 2 { When sun - shine and when hope sur - rounds My path from day to day }
 1 { I heard the voice of Je - sus say, "Be - hold, I free ly give } I came to Je sus
 2 { The liv - ing wat er thirs - ty one, Stoop down and drink and live!" }

3. { I heard the voice of Je sus say, "I am this dark world's light, } I looked to Je sus,
 2 { Look un - to me, thy morn shall rise, And all thy day be bright!" }

most are near, And hearts en - cir cle mine, Then, Fa - ther, would I turn from all To lean a - lone on Thine.
 and I drank Of that life - giv ing stream; My thirst was quenched, my soul re - vived, And now I live in Him.
 and I found In Him my star, my sun; And in that light of life I'll walk, Till trav - ling days are done.

This is an original song by Prof. Breedlove, composed especially for the "Sacred Harp," and if ever printed in any other book we have been unable to find it. It is supposed he is the author of the words as well as the music. In another part of this book other references will be found concerning Mr. Breedlove. The two last verses are taken from Horatio Bonner's "Hymn of Faith," published in 1858. The title was "The Voice from Galilee."

HOLINESS. 6 lines, 7s.

Key of G Major.

"If any of you lack wisdom, let him ask of God."—JAS. 1: 5.

"Zion Songster," page 7. E. J. KING, 1844. Alto by S. M. DENSON, 1911.



Daniel's wisdom may I know, John's divine communion feel, Run like the unwearied Paul, Win the day and conquer all!
Stephen's faith and spirit show, Moses' meekness, Joshua's zeal;

The words in the above tune are taken from "Zion Songster," 1832, page 288, seventh edition. For sketch of E. J. King see "Reverential Anthem," page 234.

DESIRE FOR PIETY.

"He that saith he abideth in him ought himself also to walk, even as he walked."—1 JOHN 2: 6.

"Baptist Harmony," page 479. B. F. WHITE, 1844. Alto by S. M. DENSON, 1911.

Key of C Major.



{ 'Tis my de-sire with God to walk, Till the war-fare is o-ver, hal-le-lu-jah. } Cry A-men, pray on till the war-fare is o-ver, hal-le-lu-jah.
{ And with his chil-dren pray and talk, Till the war-fare is o-ver, hal-le-lu-jah. }

The words in the above hymn are selected from "Baptist Harmony," page 457. It is not in any of the recent publications of hymn books. It is of long standing, and published in the early part of the nineteenth century. See remarks on B. F. White in other parts of these sketches.

THE CHILD OF GRACE. C. M. D.

77

In whom we have redemption through his blood, even the forgiveness of sins."—COL. 1: 14.

CHARLES WESLEY, 1759. Key of A Minor.

Mercer's "Cluster," page 246. E. J. KING, 1844.

1. { How happy's every child of grace, Who feels his sins forgiv'n; } A country far from mortal sight, The land of rest, the saints' delight,
 { This world, he cries is not my place, I seek a place in heaven. } Yet, oh! by faith I see A heaven prepared for me.

2. { Oh, what a blessed hope is ours, While here on earth we stay, } We feel the resurrection near, And with His glorious presence here
 { We more than taste the heav'nly powers And antedate that day. } Our life in Christ concealed, Our earthen vessels filled.

This is one of Charles Wesley's best hymns, first published in 1759. It was considered by John Wesley to be one of the best hymns his brother ever composed. See sketch of Charles Wesley under tune "Arnold," page 285. Sketches about E. J. King appear on different pages of this book.

TALBOTTON. 7s.

"Let him know, that he which converteth the sinner from the error of his way shall save a soul from death, and shall hide a multitude of sins."—JAS. 5: 20.

Key of G Major.

"Baptist Harmony," page 141. E. J. KING, 1844.

1. Hark! my soul, it is the Lord; 'Tis the Sav- iour, hear His word! Je- sus speaks, He speaks to thee, "Say, poor sin-ner, lovest thou me? me?"

2. Lord, it is my chief com-plaint That my love is weak and faint; Yet I love Thee, and a- dore; Oh, for grace to love Thee more! more!

3. Sweet the mo-ments rich in bless-ing, Which be-fore the cross I spend; Life, and health, and peace pos-ses-sing From the sin-ner's dy-ing Friend. Friend.

4. "Mine is an un-chang-ing love, High-er than the heights a - bove, Deep - er than the depths be-neath, Free and faithful, strong as death, death."

See sketch of William Cowper under tune "Bethel," page 27. Remarks about Prof. King appear on page 234 and other pages.

Key of A Major.

"To whom coming, as unto a stone, disallowed indeed of men, but chosen of God, and precious."—1 PET. 2: 4.

DANIEL REED, 1793.

See what a living stone The builders did refuse,
Yet God hath built His
Yet God hath built His Church there

The image shows the first system of a musical score in 4/4 time, key of A major. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are written below the vocal line. The music features a simple melody with some grace notes and rests. The system ends with a double bar line and repeat signs.

Yet God hath built His Church there on In spite of en v'ous Jews. Jews.
Church there-on, Yet God hath built His Church there on In spite of en v'ous Jews. Jews.
on,

The image shows the second system of the musical score. It continues with three staves (vocal, piano, and bass). The lyrics are written below the vocal line. The system concludes with a double bar line and two first and second endings for the vocal line, indicated by '1' and '2' above the notes.

Daniel Reed, the author of this tune, also composed the tunes of "Greenwich," "Russia," "Sheburne," "Newport," and "Windham." They appear in "Columbian Harmony," 1793. See further statements about Mr. Reed on page 38 under the tune "Windham."

We cannot give any information about the words in this tune. They were published long ago in different books, from 1793 to the present time, in connection with Mr. Reed's tune, "Stafford," on this page.

THE OLD SHIP OF ZION.

"Holding faith and a good conscience; which some having put away concerning faith have made shipwreck."—1 TIM. 1: 19

T. W. CARTER, 1860. Re-arranged.

Key of E \flat .

1. { What ship is this that will take us all home, O glo ry hal le lu jah, }
 { And safe ly this land a on Ca - naan's bright shore? O glo ry hal le lu jah, }
 2. { The winds may blow and the bil lows may foam, O glo ry hal le lu jah, }
 { But she is a ble to land us all home, O glo ry hal le lu jah. }

3. { She land ed all who have gone be fore, O glo ry hal le lu jah, }
 { And yet she is there, ble to land still more, O glo ry hal le lu jah, }
 4. { If I'll tell them that you are, then, be fore you do, O glo ry hal le lu jah, }
 { I'll tell them that you are, com - ing up, too, O glo ry hal le lu jah. }

CHORUS.

'Tis the old ship of Zi on, hal le lu, hal le lu, 'Tis the old ship of Zi on, hal le lu jah.

'Tis the old ship of Zi - on, hal le lu, hal le lu, 'Tis the old ship of Zi - on, hal - le lu jah.

The hymn, "Voices Crying Out in the Wilderness," is traced back as far as the "American Vocalist." Both hymns and tunes have lost the authors' names, and, like many others, they have left no record of beginning of dates. In the old "Sacred Harp" this tune is credited to Thos. W. Carter. Perhaps he may have made some changes in the tune, so as to credit himself with the changes, but the melody was written many years before his time, and was among the old tunes that have stood the test through the ages. It is a very fine piece of music with which to stir the emotions of the people.

SHOUTING SONG. 7s & 8s.

"Let them praise the name of the Lord: for his name alone is excellent: his glory is above the earth and heaven."—Ps. 148: 13.

B. F. WHITE, 1844.

Key of F# Minor.

1. { Je - sus, grant us all a bless-ing, Shout-ing, sing-ing, send it down; } Shout, O glo-ry! sing glo-ry, hal-le-lu-jah! I'm going where pleasure never dies.
 { Lord, a - bove may we go pray-ing, And re-joic-ing in Thy love. }

2. { Je - sus, par-don all our fol-lies, Since to-geth-er we have been, } Shout, O glo-ry! sing glo-ry, hal-le-lu-jah! I'm going where pleasure never dies.
 { Make us hum-ble, make us ho-ly, Cleanse us all from ev-'ry sin. }

The words in this song are taken from "Zion Songster," page 268, published in 1832. The name of the author is not given. While the outline of the above appears in some of the books of the early part of the nineteenth century, it was so remodeled as to make it practically a new tune, by Major White, about 1844. He added the chorus. It originally had this chorus, "Farewell, brethren, farewell, sisters, till we all shall meet again."

SERVICE OF THE LORD. L. M.

"Singing with grace in your heart to the Lord."—COL. 8: 16.

E. J. KING, 1844.

Key of F Major.

CHORUS.

1. { Farewell, vain world, I'm going home; I am bound to die in the ar-my; } I am bound to live in the service of my Lord, I am bound to die in the army.
 { My Saviour smiles and bids me come I am bound to die in the ar-my. }

2. { Sweet an-gels beck-on me a - way, I am bound to die in the ar-my; } I am bound to live in the service of my Lord, I am bound to die in the army.
 { To sing God's praise in end-less day, I am bound to die in the ar-my. }

It is supposed that Prof. E. J. King composed this tune at the same time that Major White composed "Shouting Song," and they are intended to match each other. The tunes are similar, and have been printed in "Sacred Harp" in the different revisions. We are unable to find the author's name of the hymn.

BEACH SPRING. 8, 7.

JOSEPH HART, 1759. Key of A Major.

"He freely gives us all things."—ROM. 8: 32.

1. { Come, ye sinners, poor and needy, Weak and wounded, sick and sore, } He is a-ble, He is a-ble, He is willing, doubt no more He is able, He is a-ble, He is will-
 Jesus ready stands to save you, Full of pity, love and pow'r. }
 2. { Let not conscience make you linger, Nor of fit-ness fond-ly dream, } This He gives you, 'Tis the Spirit's rising beam, This He gives you, this He gives you, 'Tis the Spir-
 All the fit-ness He re-quir- eth is to feel your need of Him. }

3. { Ag-on-iz-ing in the gar-den, Lo! your Mas-ter pro-strate lies; } "Tis it fin-ish-ed," Sinners, will not this suffice? "Tis it finished,"
 On the bloody-tree behold Him, Hear Him cry before He dies: } "Tis it fin-ish-ed," "Tis it finished," Sinners, will
 Lo! the incarnate God ascended, Pleads the merit of His blood; } None but Jesus, None but Jesus, None but Jesus, None but Jesus,
 Ven-ture on Him, venture wholly, Let no other trust 'n-trude. } Can do helpless sinners good, None but Jesus Can do help-

Joseph Hart was born in 1712 and died in 1768. After being a backslider from his early religious training, he heard John Wesley preach in 1757. He became converted, and began at once to preach himself, and continued up to the time of his death. He composed a large number of valuable hymns, and published religious works. This tune is one of the old melodies, but none of the books we have seen give the date or the name of the author of the music.

COOKHAM. 7s.

CHAS. WESLEY, 1739. Key of G Major.

"Christ Jesus came into the world to save sinners."—1 TIM. 1: 15.

Psalmist, hymn 207.

ing, doubt no more.
it's ris-ing beam.

1. Hark! the herald an-gels sing, "Glory to the new-born King; Peace on earth, and mercy mild, God and sinners reconciled."
 2. See, He lays his glo-ry by; Born that man no more may die; Born to raise the sons of earth; Born to give them second birth.

3. Hail, the holy Prince of peace! Hail, the Sun of righteousness, Light and life to all He brings, Risen with healing in His wings.
 4. Let us then with an-gels sing, "Glory to the new-born King! Peace on earth and mercy mild, God and sinners reconciled!"

not this suffice.
less sinners good.

"Cookham" is among the oldest American tunes, selected from "Baptist Harmony," page 327. See "Southern Harmony," by William Walker, page 8, 1835. The above hymn is claimed by the English people as being the best hymn Charles Wesley ever wrote. See Duffield's "English Hymns," page 207. Full history by Rev. David R. Breev, in his work on the "Use of Hymns and Tunes," pages 115 and 116; also "Anglican Hymnology." In the "Standard Hymn Book of the United States" it is put down as one of the greatest hymns in the world. See page 39. Rev. Lewis F. Benson, D. D., in work on "Best Church Hymns," page 17, puts this hymn as number eight of all American hymns. Some authors place it as number one.

BOUND FOR CANAAN.

"Ye see him not, yet believing ye rejoice with joy unspeakable and full of glory."—1 PET. 1: 8.

REV. JOHN LELAND, 1833. Key of B Flat Major.

E. J. KING, 1844.

1. { O when shall I see Jesus, And reign with Him above, } I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.
 { And from the flowing fountain Drink everlasting love. }

2. { When shall I be delivered from this vain world of sin. } I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.
 { And with my blessed Jesus, Drink endless pleasures in? }

3. { But now I am a soldier, My Cap-tain's gone before, } I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.
 { He's given me my or-ders, And bids me not give o'er. }

The original name of this song was "Evening Song." Rev. John Leland was born in 1754 and died in 1844. He was a Baptist preacher. In 1801 he took a preaching tour from his home in Massachusetts to Washington with his Cheshire cheese, which made his name national on account of that trip. He wrote his own hymns. He composed the hymn, "The Day is Passed and Gone, the Evening Shades Appear." The farmers of Cheshire, for whom he was pastor, conceived the idea of sending the biggest cheese in America to President Jefferson. Mr. Leland offered to go to Washington with an ox team with it and preach along the way, which he did. The cheese weighed 1,450 pounds. He died with great hope of rest in the glory world.

E. J. King made material changes in the tune, and re-arranged it about the year 1844. He prepared it for "Sacred Harp."

EDGEFIELD. 8s.

JOHN NEWTON, 1779. Key of F Sharp Minor.

"None upon earth that I desire besides thee.—Ps. 73: 25.

J. T. WHITE, 1844.

How tedious and tasteless the hours When Jesus no longer I see!
 Sweet prospects, sweet birds, and sweet flowers, Have lost all their sweetness to me,
 Have lost all their sweetness to me.

See sketch of John Newton, author of the words, under tune "New Britain," page 45. J. T. White prepared this tune for "Sacred Harp," in 1844.

VALE OF SORROW. P. M.

Key of A Minor.

"For we are saved by hope."—ROM. 8: 24.

Published in 1769.

{ While in this vale of sorrow I travel on in pain;
 My heart is fixed on Jesus, I hope the prize to gain. } But when I come to bid adieu To those I dearly love, My heart is often melted—It is the grief of love.

This is old tune, first published in 1769, has been printed in many tune books since then. The hymn is taken from Romans 8: 24.

BRUNSWICK. C. M.

Key of A Minor.

"Strive together with me in your prayers to God."—ROM. 15: 27

Taken from PILLSBURY, 1790.

To thee, O God, my cries ascend; O haste to my relief, And with accustomed pity hear The accents of my grief.

The above tune was taken from Pillsbury's publications in 1790. The words have been in many song books since then. "Pillsbury" is understood to be a large hymn and note book, and is supposed to have been written by Mr. Pillsbury. See James' "History of Sacred Harp," page 22.

"Look not thou upon the wine when it is red."—Prov. 23: 31

Key of A Major.

1. Throughout our wide-spread union, What cheering scenes arise, The temp'rance flag is waving Where'er we turn our eyes, Bright in the South 'tis floating, The

North has raised it high, The East and West unfurl it, The East and West unfurl it, The East and West unfurl it, In glo - ry to the skies.

2 Ten thousand times ten thousand
Around her banner stand,
Resolved to drive intemperance
From our beloved land.
From every rolling river,
From city, town, and plain—
||: The cry is heard, Deliver :||
From rum's destructive reign.

3 What though the gifts of Heaven
On every hand abound,
And God's abundant blessing
Our dear-loved nation crown—
In vain, with lavished kindness,
Do all these blessings come,
||: While drunkards, in their blindness, ||
Bow down, the slaves of rum.

4 Shall we, whose souls are lighted
With ardour from on high,—
Shall we, to men benighted,
The helping hand deny;
No, no! our tongues, unceasing,
Deliverance shall proclaim,
||: Till not one erring mortal: ||
Shall hear the drunkard's shame.

5 Waft, waft, ye winds, the story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole,
Till the last wretched drunkard
His liberty shall gain,
||: And temperance, all victorious, ||
Throughout the nation reign.

This is one of the early tunes on the subject of temperance, but the author of the music and words is unknown.

THE MORNING TRUMPET.

"There shall be a resurrection of the dead, both of the just and unjust.—Acts 24 : 15.

JOHN LELAND, 1833. Key of F Sharp Minor.

B. F. WHITE, 1847.

1. { O when shall I see Jesus, And reign with Him above, And shall hear the trumpet sound in that morning? } Shout, O glo ry! for I shall
 { And from the flowing fountain, Drink everlasting love, And shall hear the trumpet sound in that morning? }

2. { When shall I be delivered From this vain world of sin, And shall hear the trumpet sound in that morning? } Shout, O glo ry! for I shall
 { And with my blessed Jesus, Drink endless pleasures in, And shall hear the trumpet sound in that morning? }

mount above the skies, When I hear the trumpet sound in that morning.

mount above the skies, When I hear the trumpet sound in that morning.

- 2 But now I am a soldier,
 My Captain's gone before;
 He's given me my orders,
 And bids me ne'er give o'er;
 His promises are faithful—
 A righteous crown He'll give,
 And all His valiant soldiers
 Eternally shall live.
 Shout, etc.
- 3 Through grace I feel determined
 To conquer, though I die,
 And then away to Jesus
 On wings of love I'll fly;
 Farewell to sin and sorrow,
 I bid them both adieu I
 And O, my friends, prove faithful,
 And on your way pursue.
 Shout, etc.
- 4 Where'er you meet with troubles,
 And trials on your way,
 Then cast your cares on Jesus,
 And don't forget to pray.
 Gird on the gospel armor
 Of faith, and hope, and love,
 And when the combat's ended,
 He'll carry you above.
 Shout, etc.
- 5 O do not be discouraged,
 For Jesus is your Friend;
 And if you lack for knowledge
 He'll not refuse to lend.
 Neither will He upbraid you,
 Though often you request,
 He'll give you grace to conquer,
 And take you home to rest.
 Shout, etc.

John Leland was born in Massachusetts in 1754 and died in 1844. He was a Baptist minister, laboring mostly in Virginia and Massachusetts. His life and writings were published in 1845 by Miss L. F. Green. His two noted hymns were, "O When Shall I See Jesus?" and "The Day is Past and Gone." For further sketch see "Bound for Canaan." This is claimed by William Walker under another name. We find it credited to Major White for so long a time that we are unwilling to make the change as to authorship. See revisions of "Sacred Harp" up to 1869.

LITTLE CHILDREN. 8s & 7s.

Key of E Major.

"And Jesus called a little child unto him, and set him in the midst of them."—MATT. 18: 2.

T. W. CARTER, about 1844.

Come, lit - tle chil-dren, now we may Par-take a lit - tle mor - sel, For lit - tle songs and lit - tle ways A-dorned a great A - pos - - tle.

The first system of the musical score consists of three staves: a vocal line in the treble clef, a vocal line in the alto clef, and a bass line in the bass clef. The key signature is E Major (two sharps) and the time signature is 2/4. The music is written in a simple, homophonic style with a clear melody and accompaniment.

A lit - tle drop of Je - sus' blood Can make a feast of un - ion; It is by lit - tle steps we move In - to full com-mun-ion. - ion.

The second system of the musical score continues the piece with three staves: a vocal line in the treble clef, a vocal line in the alto clef, and a bass line in the bass clef. The key signature remains E Major and the time signature is 2/4. The music concludes with a double bar line and repeat signs, with first and second endings indicated by numbers 1 and 2 above the notes.

The words, as well as the music in this song, are supposed to have been composed by T. W. Carter. See remarks about him under tune "Ecstasy," page 106.

SWEET CANAAN. 8s & 9s.

"I will give unto you to possess it, a land that floweth with milk and honey."—LEV. 20; 24.

REV. JOHN MOFFITT, 1829. Key of F Major.

REV. JOHN MOFFITT, 1829.

1. { O who will come and go with me? I am bound for the land of Ca - naan; } O Ca - naan, sweet Ca - naan, I'm
 1. { I'm: bound fair Ca - naan's land to see, I am bound for the land of Ca - naan. } O Ca - naan, sweet Ca - naan, I'm

2. { I'll join with those who're gone be - fore, I am bound for the land of Ca - naan; } O Ca - naan, sweet Ca - naan, I'm
 2. { Where sin and sor - row are no more, I am bound for the land of Ca - naan. } O Ca - naan, sweet Ca - naan, I'm

bound for the land of Ca - naan, Sweet Ca - naan, 'tis my hap - py home; I am bound for the land of Ca - naan.

bound for the land of Ca - naan, Sweet Ca - naan, 'tis my hap - py home; I am bound for the land of Ca - naan.

The original name of this song was "O Canaan, Bright Canaan." John Wesley tried to change it and applied it to another song, "How Happy is the Pilgrim's Lot." It would not be changed from the old air. One of the old verses was, "If you get there before I do, I am bound for the land of Canaan; look out for me, I am coming, too, I am bound for the land of Canaan." The original chorus was "O Canaan, bright Canaan." It is a fact that in the early days of this song many souls were born into the kingdom of God by the sound of the crude woodland songs. About 1844 E. J. King made a few alterations in the tune and words, changing "Bright Canaan" to "Sweet Canaan." With few exceptions the tune is as it was originally written.

DONE WITH THE WORLD. L. M.

JOHN CENNICK, 1843. Key of F Major.

"Received up into glory."—1 TIM. 3: 16.

B. F. WHITE, about 1844.

1. { Jesus, my all, to heaven is gone, And I don't expect to stay much longer here; } I am done with the world, and I want to serve the Lord,
 { He whom I fix my hopes upon, And I don't expect to stay much longer here. } And I don't expect to stay much longer here.

This hymn, "Jesus, my all, to heaven is gone," was written by John Cennick, and is found in the author's "Sacred Hymns," 1743, under the title, "Following Christ, the Sinner's Way to God."
 See history of B. F. White under "Baptismal Anthem," page 232.

MOUNT ZION. C. M.

"While I live will I praise the Lord; I will sing praises unto my God while I have any being."—PS. 146: 2.

CHARLES WESLEY, 1739. Key of F Major.

JOHN MASSENGALE, about 1850.

1. { O for a thousand tongues to sing My great Redeemer's praise, } O Christians, praise Him, Methinks I hear the gospel sounding
 { The glories of my God and King, The triumphs of His grace. } O Christians, praise Him, For more volunteers.

2. { Jesus, the name that calms my fears, That bids my sorrow cease; } O Christians, praise Him, Methinks I hear the gospel sounding
 { 'Tis music in the sinner's ears; 'Tis life and health and peace. } O Christians, praise Him, For more volunteers.

3. { My gra-cious Mas-ter and my God, As-sist me to pro-claim, } O Christians, praise Him, Methinks I hear the gospel sounding
 { To spread through all the earth abroad The honors of thy name. } O Christians, praise Him, For more volunteers.

This is one of the old melodies, and arranged by Massengale. See sketch of him in other pages of this book.
 A full history of Charles Wesley, page 285, also of the above verses in M. E. hymn book, by Rev W. F. Tillitt, 1889. No. 374.

THE CHURCH'S DESOLATION. 8s 7s.

Key of B Flat Major.

"And great fear came upon all the church, and upon as many as heard these things."—ACTS 6: 11.

J. T. WHITE, 1844.

1. { Well may thy serv - ants mourn, my God, The Church's des o la - tion; }
 { The state of Zi - on calls a - loud For grief and lan en ta - tion. } Once she was all a live to Thee

2 { And has re - lig - ion left the Church With - out a trace be - hind her? } A dieu, ye proud, ye light and gay,
 { Where shall I go, where shall I search, That I, once more may find her. }

3. { Some few, like good E li - jah, stand, While thou - sands have re - volt - ed, } With such re lig ion doth re - main,
 { In ear - nest for the heav'n - ly land They nev - er yet have halt - ed. }

And thou - sands were con vert - ed, But now, a sad re - verse we see, Her glo - ry is de part - ed.

I'll seek the bro - ken heart - ed, Who weep when they of Zi on say, Her glo - ry is de part - ed.

For they are not per - vert - ed; O may they all through men re - gain The glo ry that's de part - ed.

See remarks about J. T. White, the author of this tune, on other pages of these sketches. We have been unable to find the name of the author of the words. While they appear in the earliest song books in the United States, none of them, so far as we could find, has given the author of the hymn nor the date of its composition.

LOOK OUT. P. M.

"Be not deceived; God is not mocked: for whatsoever man soweth, that shall he also reap."—GAL. 6: 7.

B. F. W., about 1842. Key of A Major.

B. F. WHITE, 1842.

The musical score is written in A Major (one sharp) and 4/4 time. It consists of two systems of four staves each. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The lyrics are printed below the vocal line in the second system of each system.

Lyrics for the first system:

{ My breth - ren all, on you I call, A - rise and look a - round you. } The gos - pel calls on Zi - on's walls, Shake
 { How ma - ny foes, bound to op - pose, Who're wait - ing to con - found you! }

Lyrics for the second system:

off your sleep and slum - ber; A rise and pray, we'll win the day, Tho' we are few in num - ber.

As far as we can ascertain Major B. F. White composed the music and the words to the above hymn. This tune has also been regularly printed in the "Sacred Harp," in each edition since 1844, as well as in several other books. It has some very sweet chords and strains, and presents a strong appeal to those who profess religion to wake up to the gospel sound. It stands very much as it did when first composed. Further statement of B. F. White on page 232.

ASSURANCE. C. M.

"The ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads."—ISA. 35: 10.

WILLIAM BILLINGS, 1779.

Key of A Major.

Now shall my soul be lift - ed high, be lift - ed high, A - bove my foes a round,

Now shall my soul be lift - ed high, be lift - ed high, A - bove my foes a - round,

Now shall my soul be lift - ed high A - bove my foes a - round, And songs of joy and

And songs of joy and vic - to - ry With - in Thy tem - ple found, With - in Thy tem - ple found.

And songs of joy and vic - to - ry With - in Thy tem - ple found, With - in Thy tem - ple found.

vic - to - ry With - in Thy tem ple found, found, found, With - in Thy tem ple found.

The words in the above piece of music are taken from Revelation 14: 13. William Billings was born in Boston in 1746 and died there in 1800. He was buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was, "New England Psalm," the next was called "Billings' Best." He published several other books and wrote and composed many national tunes that stirred the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. "Easter Anthems," "Heavenly Vision," "Rose of Sharon," and many other anthems, known to many people of the South, were composed by him.

We could find no trace of the words of this tune. It was published by Billings in some of his volumes, but no author of them is stated.

B. F. W. Key of F Major. "Christ abolished death and hath brought life and immortality to light through the gospel—2 TIM. 1: 10.

B. F. WHITE, 1845.

1. The glo - rious light of Zi - on Is spread - ing far and wide And sin - ners now are com - ing Un - to the gos - pel tide.

2. The glo ry of King Je - sus Tri - umph - ant doth a - rise, And sin - ners crowd a - round it With bit - ter groans and cries.

CHORUS.

To see the saints in glo - ry, And the an - gels stand in - vit ing, And the an - gels stand in - vit - ing To wel - come sin - ners home.

To see the saints in glo - ry, And the an - gels stand in - vit ing, And the an - gels stand in - vit - ing To wel - come sin - ners home.

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

FROZEN HEART. I. M.

JOSEPH HART, 1769. Key of F Major.

"Call on the Lord out of a pure heart."—2 TIM. 2: 22

E. J. KING, 1844.

1. Lord, shed a beam of heaven-ly day, To melt this stub-born stone a-way; And thaw, with rays of love di-vine, This
 2. To hear the sor-rows Thou hast felt, All but an ad-a-mant would melt; Good-ness and wrath in vain com-bine, To

3. But One can yet per-form the deed; That One in all his grace I need; Thy Spir-it can from dross re-fine And
 4. O Breath of life, breathe on my soul! On me let streams of mer-cy roll; Now thaw with rays of love di-vine, This

heart, this froz-en heart of mine, This heart, this froz-en heart of mine, This heart, this froz-en heart of mine.
 move this stu-pid heart of mine, To move this stu-pid heart of mine, To move this stu-pid heart of mine.

melt this stub-born heart of mine, And melt this stub-born heart of mine, And melt this stub-born heart of mine.
 heart, this froz-en heart of mine, This heart, this froz-en heart of mine, This heart, this froz-en heart of mine.

See history of Joseph Hart, author of the words of the above hymn, under tune "Beach Spring," page 81. The music was re-arranged by Prof. King in 1844 for the "Sacred Harp."

MULBERRY GROVE. L. M.

H. Wood, 1869. Key of B Flat Major.

" For by grace are ye saved "—EPII. 2: 8.

J. P. REESE, 1869.

My sands of life are run - ning fast; I can't re - call one mo - ment past; I've much to do

in lit tle space, O can I yet be saved by grace? O can I yet one ef fort make?

Prof. J. P. Reese was born in Jasper County, Ga., in 1828, died in Coweta County, in 1900, and was buried in Oak Hill Cemetery, Newnan, Ga. He composed many tunes and hymns, which are published in different song books. He helped revise "Sacred Harp" in 1869. There are 27 different tunes in "Sacred Harp" composed by him. He taught music in many different counties in Georgia and Alabama, and was engaged in its composition for over 20 years. He belonged to the Southern Musical Convention from 1845 up to the time of his death, and was a strict member of the Baptist church.

If Prof. H. Wood did not compose the words to the above hymn he so changed it that there can be no trace of it found in the hymn books. We have been unable to get any data about Mr. Wood, who is credited with being the author of the words in this tune.

SAMSON OCCUNE, 1760. Key of D Major.

"Even Sinai itself was moved at the presence of God."—Ps. 68: 8.

(Copied as it is generally sung.)

1. Awaked by Sinai's awful sound, My soul in guilt and thrall I found, O'erwhelmed with sin, with anguish slain, Or sink in endless woe.
And knew not where to go; The sinner must be born again,

2. Amazed I stood but could not tell Which way to shun the gates of hell, I strove, indeed, but strove in vain; Still sounded in my ear.
For death and hell drew near; "The sinner must be born again"

This hymn was written by a converted Indian, Occune, sometimes spelled Ochuhn and Ocoone. He was converted under the preaching of Whitfield, in America, and afterward became a useful minister of the gospel. In England, in 1766, a fund was raised for the Indians on account of this conversion. Occune was the first Indian preacher ever known to the English speaking people. This hymn is now used the world over. The tune is an old one, and was published in America in the early tune books, but its author is unknown.

Key of A Major.

FUNERAL HYMN. 7s. (Original.)

R. F. M. MANN, 1869.

1 Thes. 4-14.

1. Clay to clay and dust to dust, Let them mingle, for they must; Give to earth the earthly clod, For the spirit's fled to God. Glory, glory, praise the Lord on high.

CHORUS.

R. F. M. Mann is the author of the above tune. He was said to have had a very strong voice, was a good singer and a music teacher. He was a Georgian, living near Milledgeville, where he died several years ago, diseased in body and mind. He was a member of the Methodist church, also a member of the Southern and Chattanooga Musical Conventions, and was highly respected by all who knew him. He has 17 tunes credited to him in "Sacred Harp."

HAPPY MATCHES. 8s, 8s, 6s, or C. P. M.

"Draw nigh to God and he will draw nigh to you,

and purify your hearts, ye double-minded."—JAS. 4 : 8.

LADY HUNTINGTON, 1764. Key of A Major.

B. F. WHITE AND E. J. KING, 1844.

1. When Thou, my right - eous Judge, shall come To take Thy ran - somed peo - ple home, Shall I a - mong them stand?

2. I love to meet Thy peo - ple now, Be fore Thy feet with them to bow, Though vil - est of them all;

3. O Lord, pre - vent it by Thy grace, Be Thou my on - ly hid - ing - place, In this the ac - cept - ed day;

Shall such a worth - less worm as I, Who some - times am a - afraid to die, Be found at thy right hand?

But can I bear the pier - cing thought, What if my name should be left out, When Thou for them shalt call?

Thy pard - 'ning voice O let me hear To still my un - be - liev - ing fear, Nor let me fall, I pray.

Lady Huntington (Countess) was born in 1707. Her maiden name was Selina Sherly. She was married in 1728 to Theophilus, Earl of Huntington, with whom she lived happily until his death in 1746. She was one of the most pious, noble, and benevolent women whose name adorns the Christian Church. She supported by her large income the cause of the Methodists, which was so ably presented by John and Charles Wesley. George Whitefield was one of her many chaplains, in connection with whom may be said to have founded the Calvinistic branch of Methodism. She was an earnest Christian worker all her life. She died in 1791. The above hymn portrays unaffacted humanity of a Christian character. She was one of the great women having unbounded influence in her day.

Sketches of B. F. White and E. J. King are given in other parts of this book.

WILL YOU GO ?

"Know ye that the kingdom of God is nigh at hand."—LUKE 21 : 31.

RICHARD JINKES, 18th Century, English.

B. F. WHITE, about 1844.

.. { We're traveling home to heaven above, Will you go? will you go? }
 To sing our Sav-iour's dy-ing love, Will you go? will you go? } Our sun shall then no more go down, Our moon shall be no more withdrawn, Our

days of mourning past and gone, Will you go? will you go?

2 We're going to reap the great reward,
 :Will you go?:||
 Which Jesus Christ for us prepared,
 :Will you go?:||
 A rich supply of milk and wine,
 And everlasting joys divine,
 And robes that will the sun outshine,
 :Will you go?:||

3 We're going to walk in plains of light,
 :Will you go?:||
 Where endless day excludes the night,
 :Will you go?:||
 There crowns of glory we shall wear,
 And palms of victory ever bear,
 And all the joys of heaven shall share,
 :Will you go?:||

This tune was composed by B. F. White for "Sacred Harp" set to old words.

Richard Jinkes, the author of these words, was a Primitive Methodist. He died in England about 30 years ago. He also composed, "By Faith I View My Saviour Dying." See "Our Hymns and Authors," by Tippet, page 252.

Key of B Flat Major.

"And when the people complained, it displeased the Lord."—NUM. 11: 1.

E. J. KING, 1844.

1. { Why should we at our lot com-plain, Or grieve at our dis-tress? } Ah! we're much to blame, We're all the same—
 { Some think if they could rich-es gain, They'd gain true hap-pi-ness. }
 2. { Why should the rich de-spise the poor? Why should the poor re-pine? } Ah! we're much to blame, We're all the same—
 { A lit-tle time will make us all In-equal friend-ship join. }

3. { The on-ly cir-cum-stance of life That ev-er I could find } When we've this in store, We have much more
 { To soft-en cares and tem-per strife Was a con-tent-ed mind; }
 4. { When age, old creep-ing age comes on, And we are young no more, } We'll more faith-ful be Than for-mer-ly,
 { Let's all re-pent the sins we've done, Nor grieve that youth is o'er; }

A like we're made of clay; Then, since we have a Sav-iour dear, Let's drive all care a way.
 A like we're made of clay; Then, since we have a Sav-iour dear, Let's drive all care a way.

1. 2.
 1. 2.
 1. 2.

Than wealth could e'er con-vey; Then, since we have a Sav-iour dear, Let's drive all care a way.
 And con-stant-ly to pray; Then, since we have a Sav-iour dear, Let's drive all care a way.

1. 2.
 1. 2.

We have been unable to find the author of the words to the above hymn in any of the hymnals at our command, although it may be found in some of the earlier hymn books. See sketch of Prof. King in other parts of this book.

GOSPEL TRUMPET. L. M.

Key of A Major.

"Go ye into all the world, and preach the gospel to every creature."—MARK 16: 15.

E. J. KING, 1844.

1. Hark! how the gos pel trum-pet sounds! Thro' all the world the ech-o bounds; And Je-sus by re-deem-ing-blood, Is
 Thy blood, dear Je sus, was once spilt To save our souls from sin and guilt, And sin-ners now may come to God And

And Je-sus by
 And sin-ners now

bring - ing sin-ners home to God, And guides them safe ly by His word, To end less day. day.
 find sal - va - tion through Thy blood, And sail by faith up on that flood To end less day. day.

This hymn was selected from "Mercer's Cluster," page 409, by Jesse Mercer, Powellton, Ga.; revised 1830. It is an old hymn, but the author's name is not given in the hymn books.

See sketches about Prof. King in other parts of this book.

THE BOWER OF PRAYER.

Re-arr. by E. J. KING. Key of A.

"Thine own friend, and thy father's friend, forsake not."—PROV. 27: 10.

REV. JOHN OSBORN, 1815.

1. To leave my dear friends, and with neighbors to part, And go from my home it afflicts not my heart, Like thoughts of ab-

z. Dear bow'r, where the pine and the poplar have spread, And wove with the branches a roof o'er my head; How oft have I

3. The early shrill notes of the night-in-gales that dwelt in my bow-er I observed as my bell, To call me to

sent ing my - self for a day, From that bless - ed re-treat where I've cho - sen to pray, Where I've cho - sen to pray. pray.

knelt on the ev - er - green there, And pour ed out my soul to my Sav - iour in pray'r, To my Sav - iour in pray'r. pray'r.

du ty, while birds of the air Sang an - thems of prais - es as I went to my pray'r, As I went to my pray'r. pray'r.

John Osborn was born in New Hampshire, and belonged to the Christian denomination. It is said that this tune was originally arranged from a flute interlude in one of Haydn's themes. The warbling notes of the air are full of heart feeling, and, usually, the best available treble voices sing it as a solo. In compiling "Sacred Harp," E. J. King made slight changes in the words and notes, but not enough to give him credit for the above tune.

CANAAN'S LAND. C. M. D.

E. J. KING applied words, 1859. Key of A.

"Heaven is my home."—Isa. 66. 1.

AMARIAH HALL, 1810.

Musical score for "Canaan's Land" in A major, 4/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves. The lyrics are written below the first two staves.

{ O for a breeze of heav'nly love To waft my soul away } E-ter-nal Spirit, deign to be My pilot here below, Where stormy winds do blow
 { To that celestial world above, Where pleasures ne'er decay. } To steer thro' life's tempestuous sea,

Mr. Hall was born in Massachusetts in 1785. He was a farmer, and manufactured straw bonnets, kept a hotel, and taught singing schools. Music was only an avocation, however, and he was an artist in his way. He composed a number of tunes. From the best information we learn that he was almost self-taught in music. Some of his tunes have come down through the different note books, among them "Morning Glory," "Restoration," "Hosanna," "Harmony," "Zion," "Devotion," and a number of others.

E. J. King was an associate of B. F. White in getting out "Sacred Harp." He has several songs in this book. It is thought that he added the chorus, as well as applied the words, of "Canaan's Land," and changed its name adding "Land to Canaan," making the tune "Canaan's Land."

No information can be obtained about the author of the words of the above tune. They were first published in the early part of nineteenth century.

HOLY CITY. 6s, 7s.

Key of F Sharp Minor.

"For he looked for a city which hath foundations, whose builder and maker is God."—HEB. 11: 10.

Musical score for "Holy City" in F# minor, 4/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves. The lyrics are written below the first two staves, with numbered first and second endings indicated by '1' and '2'.

1. { There is a ho-ly ci-ty, A hap-py world a-bove, } An everlasting temple, They serve their great Redeemer,
 { Beyond the star-ry regions, Built by the God of love. } And saints ar-ray'd in white; And dwell with him in light.

2. { It is no world of trouble, The God of peace is there, } Their joys are still increasing, They praise th' eternal Father,
 { He wipes a-way their sor-rows, He banishes their care; } Their songs are ever new, The Son and Spirit, too.

3. { Is this the Man of sorrows, Who stood at Pilate's bar, } He seems a mighty con-quer'or, And ransomed m-ny captives
 { Contemn'd by haughty Herod, And by his men of war? } Who spoil'd the powers below, From everlasting woe.

The words of this hymn are found in "Zion Songster, page 235, published by Thomas Mason, 1832. We have been unable to get the date when "Holy City" was first published. It is an old hymn, and has been in the books for a hundred years.

FULFILLMENT. P. M.

"But I will shew thee that which is noted in the Scripture of truth."—DAN. 10: 21.

E. J. KING, 1844. Alto by S. M. DENSON, 1911.

Key of E Minor.

1 { See how the Scrip-tures are ful - fill - ing, Poor sin - ners are re - turn - ing home, } The gos - pel trum - pets
The time that proph-ets were fore - tell - ing, With signs and won - ders now is } The gos - pel trum - pets

2. { Ten thou-sand fall be fore Je - ho - vah, For mer - cy, mer - cy! loud they cry; } But ma - ny cry, "It's
They rise, all shout-ing "hal le lu jah!" And "glo - ry be to God on high." }

now are blow-ing From sea to sea, from land to land; God's ho - ly Spir - it down is pour-ing, And Chris-tians join-ing heart and hand.

all dis - or - der," And dis - be - lieve God's ho - ly word; Yet Chris-tians sing and shout the loud-er, "All glo - ry, glo - ry to the Lord."

These words are taken from "Zion Songster," page 120, by Thomas Mason, published in 1832, 7th edition. This book has in it an engraved picture of a camp meeting, called "view of Haverstraw camp meeting, September 30, 1850." The book was compiled by Thomas Mason. Prof. King arranged this tune for "Sacred Harp." None of the hymn books give the name of the author of the hymn.

ANIMATION. C. M.

"The Lord redeemeth the soul of his servants : and none of them that trust in him shall be desolate."—Ps. 34 : 22.

"Mercer's Cluster," page 477, about 1805. Alto by S. M. DENSON, 1911.

Key of G Major.

1. And let this feeble body fail, And let it faint or die; My soul shall quit this mournful vale, And soar to worlds on high.

2. Shall join the disembodied saints, And find its long sought rest, That only bliss for which it pants, In my Redeemer's breast.

3. O what are all my sufferings here, If, Lord, Thou count me meet With that enraptured host appear, And worship at Thy feet!

And soar to worlds on high, And soar to worlds on high, My soul shall quit this mournful vale, And soar to worlds on high.

In my Redeemer's breast, In my Redeemer's breast, The only bliss for which it pants, In my Redeemer's breast.

And worship at Thy feet, And worship at Thy feet, With that enraptured host appear, And worship at Thy feet!

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

"Animation" is a very old tune, printed early in the nineteenth century. See "Southern Harmony," by William Walker, 1835, page 85. It is printed there as on this page, except the alto is added here. No trace can be found of the author of the music.

THE LOVELY STORY.

"Now is my soul troubled and what shall I say? Father, save me from this hour: but for this cause came I unto this hour."—JOHN 12: 27.

E. J. KING, about 1850. Key of G.

E. J. KING, 1850.

1. { A sto - ry most love - ly I'll tell, Of Je - sus (O won - drous sur - prize, He left His ex - alt - ed a - bode. When
 { He suf - ered the tor - ments of hell, That sin - ners, vile sin - ners may rise;

2. { O did my dear Je - sus thus bleed, And pit - y a ruin - ed lost race; His bod - y bore an - guish and pain, His
 { O whence did such mer - cy pro - ceed, Such bound - less com - pa - sion and grace;

man by trans - gres - sion was lost, Ap - peas - ing the wrath of a God, He shed forth His blood as the cost.

spir it most sunk with the load, A short time be - fore He was slain, His sweat was as great drops of blood.

It is not known whether Prof. E. J. King composed or re-arranged the words to the above tune. He was a fine singer, taught music in many counties of Georgia, and wrote some acceptable hymns and tunes. A sketch of Mr. King is given elsewhere in this book.

ST. PAUL. 7s. (Original.)

"Let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us."—HEB. 12: 1.

Key of G Major.

R. F. M. MANN, Dec. 13, 1868. Alto by S. M. DENSON, 1911.

Daniel's wisdom may I know, Stephen's faith and spirit show;
John's divine communion feel, Moses' meekness, Joshua's zeal;
Run like the unwearied Paul, Win the day and conquer all.

See remarks about R. F. M. Mann, author of this tune, under tune "Funeral Hymn," page 95.

TURN, SINNER, TURN. L. M.

Key of D Minor.

"Be ye angry, and sin not: let not the sun go down upon your wrath."—Eph. 4: 26. E. J. KING. Alto by S. M. DENSON, 1911.

{ Today, if you will hear his voice, Now is the time to make your choice; } Oh! turn, sinner, turn, Oh! turn, sinner, turn,
{ Say, will you to mount Zion go? Say, will you have this Christ, or no? } May the Lord help you turn! Why will you die.

Other sketches give the history of Prof. King, the author of the music. The words of the hymn are found in Loyd's "Hymn Book," page 118, published in 1858, and "Mercer's Cluster," page 165, editions of 1823 and 1870.

ECSTASY. 7s & 6s.

"And I said, Oh that I had wings like a dove I for then would I fly away, and be at rest."—Ps. 66: 6.

JOHN LELAND. Key of E Minor.

T. W. CARTER, about 1844.

1. Oh when shall I see Je - sus, And reign with him a - bove? And from the flow - ing foun - tain, Drink ev - er - last - ing love?
 2. When - e'er you meet with trou - bles And tri - als on your way, Then cast your care on Je - sus and don't for - get to pray.
 3. Gird on the gos - pel ar - mour Of faith, and hope, and love, And when the com - bat's end - ed, He'll car - ry you a - bove.

4. O do not be - dis - cour - aged, For Je - sus is your Friend; And if you lack for knowl - edge He'll not re - fuse to lead.
 5. Neith - er will He up - braid you, Though of - ten you re - quest; He'll give you grace to con - quer, And take you home to rest.

CHORUS.

O had I wings I would fly a way and be at rest, And I'd praise God in his bright a - bode.

O had I wings I would fly a - way and be at rest, And I'd praise God in his bright a - bode.

The original hymn was written by Rev. John Leland, who was born in 1754 and died in 1844. He was a Baptist minister, and was a great friend of President Thomas Jefferson. He wrote his own hymns, and did not use those of other composers. He was popular among his people, but had many peculiarities. Further notice of him appears under the tune "Bound for Canaan."

But little is known of Prof. Thomas W. Carter outside of the music credited to him in "Sacred Harp." "Ecstasy" is supposed to have been composed by him some time before the first revision of "Sacred Harp" in 1844 or 1845. He is credited in that book of composing "Agusta," "Florence," "Exhilaration," "Banquet of Mercy," "The Old Ship of Zion," "Little Children," and "Ecstasy." He was a member of both the Southern and Chattahoochee Musical Conventions from the time of their organization until after the war. We have been unable to learn the place of his birth or death, or secure a sketch of his life.

PLEASANT GROVE. L. M. D.

107

Key of A Minor.

"And the prayer of faith shall save the sick."—Jas. 5:16.

Psalmist, hymn 934. J. T. WHITE.

1. { Here, in thy name, e ter nal God, We build this earth ly house for thee; }
 { Oh, choose it for thy fix'd a bode, And guard it long from er - ror free! } 2. Here, when thy peo ple

3. { Here, when thy mes - sen - gers pro - claim The bless ed gos pel of thy Son, }
 { Still by the power of his great name Be might y signs and won - ders done. } 4. When chil - dren's voic es

seek thy face, And dy - ing, sin - ners pray to live; Hear thou, in heav'n, thy dwell - ing place, And when thou hear - est, Lord, for - give.

raise the song, Ho - san - na! to their heav'n - ly King, Let heav'n with earth the strain pro - long Ho - san - na! let the an - gels sing.

James Montgomery was a minister, poet, editor, and also a musician. He published several volumes of splendid hymns, and did a great deal of literary work. He was an English Moravian, born in Scotland in 1771 and died in 1854.

Sketches of J. T. White, author of the above music, appear elsewhere in this book. This hymn has been in the earlier books of America. See "Psalmist," hymn 934, and Baptist hymn books for many years past.

WEEPING SINNERS. 7s. (Original.)

Key of C Major.

"Blessed are they that mourn: for they shall be comforted."—MATT. 5: 4.

J. P. REESE, 1868.

1 Weep-ing sin - ners, dry your tears, Je - sus on the throne ap-pears; Mer - cy comes with balm - y wings, Bids you his sal - va - tion sing.

2. Peace he brings you by his death, Peace he speaks with ev' - ry breath; Can you slight such heav'n - ly charms, Flee, oh, flee to Je - sus' arms.

See sketch of J. P. Rees under tune "Golden Harp," page 274, and other pages in this book. The hymn to this tune is in none of the books we have seen. If it was not composed by Reese, he so changed it so as to lose its identity.

THE TRAVELER. 7s.

Key of A Minor.

"How shall we escape, if we neglect so great salvation."—HEB. 2: 3.

Arr. by A. OGLETREE, 1868.

CHORUS.

1 { Trav'ler haste, the night comes on Many a shining hour is gone; } Oh, come, trav'ler haste away, Oh, come, trav'ler haste away, Storm is gathering in the west, And you are so far from home. } You must walk while it is day, You will find in Christ the way.

2. { Far from home thy footsteps stray; Christ the life and Christ the way, } Oh, come, trav'ler haste away, Oh, come, trav'ler haste away, Christ the light, yon setting sun, Ere the noon is scarce begun. } You must walk while it is day, You will find in Christ the way.

3. { Rising tempest sweeps the sky, Rains descend, the winds are high, } Oh, come, trav'ler haste away, Oh, come, trav'ler haste away, Waters swell, and death and fear, Sets thy path no refuge near. } You must walk while it is day, You will find in Christ the way.

See sketch of Prof. A. Ogletree under tune, "Heavenly Dove," page 371.

CARNSVILLE. P. M.

109

Key of B Flat Major.

"Thou knowest that I love thee."—JOHN 21 : 15.

E. J. KING, 1844. Alto by S. M. DENSON.

1. I love my bless-ed Sav-iour, I feel I'm in his fav-or, And I am his for-ev-er, If I but faith-ful prove;

2. Poor sin-ners may de-ride me, And un-be-liev-ers chide me, But noth-ing shall di-vide me From Je-sus my best friend,

3. The pleas-ing time is hast-'ning, My tott-'ring frame is wast-ing, Whilst I'm en-gaged in prais-ing, Im-peil-ed by His love.

And now I'm bound for Ca-naan, I feel my sins for-giv-en, And soon shall get to heav-en, To sing re-deem-ing love.

Sup-ported by His pow-er, I long to see the hour..... That bids my spir-it tow-er, And all my trou-bles end.

When yon-der shin-ing or-ders, Who sing on Ca-naan's bor-ders, Shall bear me to the Lord there, To praise his name a-bove.

The words of this tune are taken from a hymn book called "Zion Songster," revised edition of 1830, page 78. Reference is made in other sketches in this book to Prof. King.

MOUNT VERNON. L. M. D.

Key of E Minor,

"Upon the harp with a solemn sound."—Ps. 92 : 5.

What solemn sound the ear invades, What wraps the land in sorrow's shade? From heaven the awful mandate flies, The Father of his country dies. Where shall our nation

What help remains beneath the sky? Our friend, protector, strength and trust, Lies low and mould'ring in the dust.
Our friend, protector, strength and trust, Lies low and mould'ring in the dust.

shall our nation turn its eye, What help remains beneath the sky? Our friend, protector, strength, and trust, Lies low and mould'ring in the dust.
turn its eye, What help remains beneath the sky? Our friend, protector, strength and trust, Lies low and mould'ring in the dust.
Our friend, protector, strength and trust, Lies low and mould'ring in the dust.

Mount Vernon is an old tune, and dates back to the days of Billings, Law, and Holden. See "Southern Harmony," page 52, 1835, by William Walker. None of the books gives the author's name of the music. They are supposed to be based on Psalm 92 : 3.

JOURNEY HOME. L. M. (Original.)

111

Key of G Major.

"I am filled with comfort. I am exceeding joyful."—3 COR. 7: 4.

R. F. M. MANN, 1868.

1. { Oh, who will come and go with me, I'm on my jour-ney home. } Oh, come and go with me; For I'm on my journey home, Home, sweet home, Bless the Lord.
 { I'm bound fair Canaan's land to see, I'm on my jour-ney home. }

2. { E - ter - nal Spir - it, we con-fess, I'm on my jour-ney home. } Oh, come and go with me; For I'm on my journey home, Home, sweet home, Bless the Lord.
 { And sing the won-ders of thy grace; I'm on my jour-ney home. }

3. { Thy power conveys our blessings down I'm on my jour-ney home. } Oh, come and go with me; For I'm on my journey home, Home, sweet home, Bless the Lord.
 { From God the Fa-ther and the Son, I'm on my jour-ney home. }

The words are from Watts' "Hymns and Spiritual Songs." The hymn is entitled "Christ's Presence Makes Death Easy." See other sketches of Dr. Watts, also of R. F. M. Mann, under tune "Funeral Hymn."

TO DIE NO MORE. L. M.

ISAAC WATTS, 1707. Key of A Major.

"They desire a better country, that is a heavenly: . . . God hath prepared for them a city."—HEB. 11: 16.

ELD. E. DUMAS, 1866.

1. Why should we start, and fear to die? What timorous worms we mortals are, Death is the gate of end-less joy, And yet we dread to en-ter there.

2. Oh, if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless through death's iron gate, Nor feel the terrors as she passed.

Chorus: 3. I'm go - ing home to Christ a - bove; I'm go - ing to the Christ-ian's rest, To die no more, To die no more, I'm go-ing home to die no more.

Elder E. Dumas, the author of the above tune assisted B. F. White in the revision of the Sacred Harp in 1869. He was a Primitive Baptist minister, died at Forsythe, Monroe County, Ga. He was ordinary of that county when he died and had been for thirty or forty years. He composed sixteen tunes in the Sacred Harp. See further history of him in James History of Sacred Harp, page 107.

THE LAST WORDS OF COPERNICUS. C. M. (Original.)

"They need no candle neither light of the sun, for the Lord God giveth them light."—REV. 22 : 5.

MISS SARAH LANCASTER. 1797

Key of F Major.

Ye gold-en lamps of Heav'n, farewell, With all your fee-ble light; Fare-well thou ev-er chang-ing moon, Pale em-press of the night. And thou re-ful-gent

And thou re-ful-gent

And thou refulgent orb of day, In brighter flames array'd; My soul which springs beyond thy sphere, No more demands thy aid.

orb of day, In brighter flames array'd; And thou refulgent orb of day In brighter flames array'd; My soul which springs beyond thy sphere, No more demands thy aid.

And thou refulgent orb of day, In brighter flames array'd; My soul, which springs beyond thy sphere, No more demands thy aid.

orb of day, In brighter flames array'd; In brighter flames array'd; My soul, which springs beyond thy sphere, No more demands thy aid.

Miss Sarah Lancaster, the author of the above tune is at this time about ninety years of age. Resides somewhere in the state of Texas. Statements made about her having died at West Point, Georgia, twenty-five or thirty years ago is a mistake. The hymn of this tune is based on Rev. 22nd chapter and 5th verse.

THE PRODIGAL SON. C. M.

"Many are the afflictions of the righteous; but the Lord delivereth him out of them all."—Ps. 34-19.

Key of A Major.

Baptist Harmony, p. 227.—E. J. KING, 1844.

CHORUS.

1 Af-flic-tions, tho' they seem severe, Are oft in mer-cy sent; They stopped the prodigal's ca-reer. And caused him to repent. Oh! I die with

hun-ger, here, he cries, And starve in a for-eign land, My Father's house hath large supplies, Oh! I die with hun-ger, here, he cries, And bounteous are his hands.

2 Although he no relenting felt
Till he had spent his store,
His stubborn heart began to melt,
When famine pinched him sore.

3 What have I gained by sin, he said;
But hunger, shame and fear, [bread
My Father's house abounds with
Whilst I am starving here.

4 I'll go and tell him all I've done,
Fall down before his face;
Not worthy to be called his son,
I'll ask a servant's place.

5 He saw his son returning back,
He looked, he ran, he smiled,
And threw his arms around the neck
Of his rebellious child.

The words in the above tune appear in the "Zion Songster," page 21 by Thomas Mason, Seventh Edition, 1832, also in the "Baptist Harmony," page 227, and in the "Southern Harmony," by Walker, page 70. Prof. King re-arranged the tune for the "Sacred Harp" in 1844. No Author is given of the words in any of the books referred to.

SUFFIELD. C. M.

ISAAC WATTS, 1719. Key of E Minor. "Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am."—Ps. 39: 4. Psalmist, 1055th Hymn

Teach me the measure of my days, Thou Mak - er of my frame, I would sur - vey life's nar - row space, And learn how frail I am.

2 A span is all that we can boast,
An inch or two of time;
Man is but vanity and dust,
In all his flower and prime.

3 What should I wish, or wait for there,
From creatures, earth and dust?
They make our expectations vain,
And disappoint our trust.

4 Now I forbid my carnal hope,
My fond desire recall;
I give my mortal interest up,
And make my God my all.

See other sketches of Isaac Watts in this book. There was originally six stanzas in this hymn. It has been printed in many hymn books since it was compiled in 1719. The tune suffield is an old melody. See early tune books in the 19th century, and also the "Southern Harmony" in 1835, page 31, and "Missouri Harmony" in 1837. John Wveth's "Repository of Music," 1810, page 19.

THE MIDNIGHT CRY. 7, 6, 7, 6, 7, 6, 7, 7.

Key of A Major.

"And at midnight there was a cry made, behold the bridegroom cometh; go ye out to meet him."—MATT. 25: 6.

Baptist Harmony, p. 483. Alto by S. M. DENSON, 1911.

1. When the midnight cry began, O what lam-en-ta-tion, } Lo, the bridegroom is at hand, Sure-ly all the waiting band,
Thousands sleeping in their sins, Neglecting their salvation, } Who will kindly treat him? Will now go forth to meet him.

2. Some, indeed, did wait a while, } shone without a rival; } Many souls who thought they'd light. Now against the bridegroom fight,
But they spent their seeming oil Long since last revival. } Oh, when scene was closed, And so they stand opposed

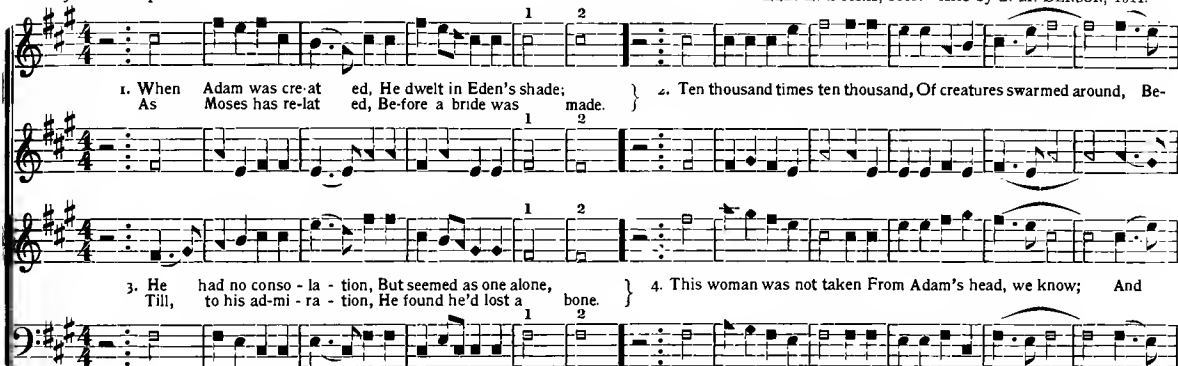
This tune was originally taken from the "Baptist Harmony," page 483, it also appears in the "Southern Harmony" of Wm. Walker, 1835, page 32 as well as other older books. It has ten verses in "Southern Harmony." None of the books we can get hold of give the name of the author of the music. It is an old tune and has been in use for 100 years.

EDMONDS. 7. 8. (Original.)

"But from the beginning of the creation God made them male and female."—MARK 10: 6.

ELD. E. DUMAS, 1869. Alto by S. M. DENSON, 1911.

Key of F Sharp Minor.

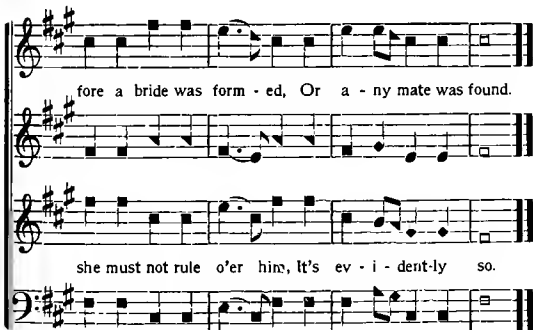


1. When Adam was created, He dwelt in Eden's shade;
As Moses has related, Before a bride was made.

2. Ten thousand times ten thousand, Of creatures swarmed around, Be-

3. He had no consolation, But seemed as one alone,
Till, to his admiration, He found he'd lost a bone.

4. This woman was not taken From Adam's head, we know; And



fore a bride was formed, Or any mate was found.

she must not rule over him, It's evidently so.

5 This woman she was taken
From near to Adam's heart,
By which we are directed
That they should never part.

6 The book that's called the Bible,
Be sure you don't neglect;
For in every sense of duty,
It will you both direct.

7 The woman is commanded
To do her husband's will,
In every thing that's lawful,
Her duty to fulfill.

8 Great was his exultation,
To see her by his side;
Great was his elevation,
To have a loving bride.

9 This woman she was taken
From under Adam's arm;

And she must be protected
From injury and harm.

10 This woman was not taken
From Adam's feet, we see;
And she must not be abused,
The meaning seems to be.

11 The husband is commanded
To love his loving bride;
And live as does a Christian,
And for his house provide.

12 The woman is commanded
Her husband to obey,
In every thing that's lawful,
Until he dying day.

13 Avoiding all offences,
Not sow the seed of strife,
These are the solemn duties
Of every man and wife.

See other sketches of Edmund Dumas, the author of the above tune. This tune was written and named Edmonds for Eld. Edmonds who helped to revise the "Sacred Harp" in 1859. It was put in the place of the tune "Creation," removed in 1859. We cannot find when the words were first published. Mr. Edmonds taught music with E. T. Pounds. He lived in Monroe county, Georgia, and died in that county when he was over sixty years old, 1884.

Key of A Minor.

"And let thy saints shout for joy."—Ps. 182: 9.

E. J. KING, 1844.

1. Come, brothers and sis-ters who love one an - oth - er, And have done for years that are gone; } With joy and thanksgiving we'll
How oft - en we've met him in sweet, heav'n-ly union, Which o-pens the way to God's throne. }

praise him who loved us, While we run the bright, shining way; } And bound for each other to pray.
Though we part here in body, we're bound for one glory,

2 There was Joshua and Joseph, Elias and Moses,
That prayed, and God heard from his throne;
There was Abraham, and Isaac, and Jacob, and David,
And Solomon, and Stephen, and John; [many,
There was Simeon, and Anna, and I don't know how
That prayed as they journeyed along;
Some cast among lions, some bound with rough irons,
Yet glory and praises they sung.

3 Some tell us that praying, and also that praising
Is labour that's all spent in vain; [ness,
But we have such a witness that God hears with swift-
From praying we will not refrain.
There was old father Noah, and ten thousand more,
That witnessed that God heard them pray;
There was Samuel, and Hannah, Paul, Silas and Peter,
And Daniel, and Jonah, we'll say.

4 That God, by his Spirit, or an angel doth visit
Their souls and their bodies while praying,
Shall we all go fainting, while they all go praising,
And glorify God in the flame?
God grant us to inherit the same praying spirit,
While we are journeying below, [ing,
That when we cease praying, we shall not cease prais-
But round God's white throne we shall bow.

The Hymn is from a very old edition, 1820. It is not in any of the hymn books found since that date. See other sketches of Prof. King in this book.

TIMMONS. C. M. (Original.)

117

"Prayer and supplication with thanksgiving let your requests be made known unto God." — PHIL. 4: 6.

Key of G Major.

E. F. WILLIAMS, 1869. Alto by S. M. DENSON, 1911.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine, I fear be - fore thee all the day, Nor would I dare to

sin, And while I rest my wea - ry head, From cares and busi - ness free, 'Tis sweet con - ver - sing on my bed, With my own heart and thee.

The tune was put in the "Sacred Harp" in place of Jordan's Shore in 1859. We have not been able to find any data about E. T. Williams. The words of this tune have been in use for many years. See "L. Loyds Hymn Book," page 441 and "Mercy's Cluster," 385 of 1823 and 1830.

STOCKWOOD. 8s & 7s. (Original.)

"How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices."—SOLOMONS SONGS 4: 10.

DR. S. F. SMITH. Key of A Minor.

By M. MARK WYNN, 1859.

1. Sis - ter, thou wast mild and love-ly, Gen - tle as the sum - mer breeze, Pleas - ant as the air of evening, When it flows a - mong the trees.

2. Dear - est sis - ter, thou hast left us, Here thy loss we deep - ly feel, But 'tis God that hast be - reft us, He can all our sor - rows heal.

3. Peace - ful be thy si - lent slumber, Peace - ful in the grave so low; Thou no more wilt join our number, Thou no more our songs shall know.

4. Yet a - gain we hope to meet thee, When the day of life is fled, Then in heav - en with joy to greet thee, Where no farewell tear is shed.

Dr. S. F. Smith was an American Baptist minister, born 1808 and died 1895. He wrote some very fine hymns. Some of them are, "My Country, 'tis of Thee," "When the Harvest is Past and the Summer is Gone," and the above hymn. It was composed on the death of a young lady, and supposed to have been composed between 1830 and 1840. This tune is inserted in place of tune "Ball Hill Removed." M. Mark Wynn was a noted teacher of music. He went west 40 years ago and his whereabouts are unknown. He is supposed to be dead. He was a great singer, and a composer of music. The following tunes are credited to him in this book, Elder, Stockwood, Doddridge, Zinderzee, Save Lord or We Perish. He was a member of the Southern Musical Convention and was Secretary of it 1865 and 1866. He was also a member of the Chattahoochee Singing Convention and for several years Secretary of this Convention.

HEAVEN'S MY HOME. 115.

119

"In heaven we look for the Saviour, the Lord Jesus Christ."—PHIL. 3 : 20.

R. H. DAVIS and J. S. TERRY, 1869. Key of G.

DR. R. H. DAVIS and J. S. TERRY, 1869.

1. Come, all dear brethren and help me to sing; I'm going to Jesus, he's heav-en's great King,
 He died to a - tone for the sins of the world; His ban - ner is fly - ing, his sails are un - furled.

2. While here in the val - ley of con - flict I stay, Oh, give me sub - mis - sion, and strength as my day,
 In all my af - flic - tions to thee would I come, Re - joic - ing in hope of my glo - ri - ous home.

3. I long, dear - est Lord, in thy beau - ties to shine, No more as an ex - ile in sor - row to pine;
 And in thy dear im - age a rise from the tomb, With glo ri - fied mil - lions to praise thee at home.

CHORUS.

Heav'n's my home, Heav'n's my home, I'm go ing to Je sus, For heav en's my home.

Heav'n's my home, Heav'n's my home, I'm go ing to Je sus, For heav - en's my home.

This tune is supposed to have been composed about 1869. It is credited to R. H. Davis and J. S. Terry, but little is known of either of them. They were prominent in the sacred musical conventions and societies from 1859 up to the early seventies. We have been unable to get any data about them since that time. The tune here presented is practically as it appears, changes are only made to carry out the seeming intention of the music.

CHAMBERS. P. M.

"That as sin hath reigned unto death, even so might grace reign through righteousness unto eternal life by Jesus Christ our Lord."—Rom. 5: 21.

Key of D Major.

Arr. by B. F. WHITE, 1869. Alto by S. M. DENSON, 1911.

The Lord Je - ho - vah reigns, And royal state maintains: His head with awful glories crowned. Arrayed in robes of light, Begirt with sov'reign might, And

The Lord Je - ho - vah reigns, And royal state maintains: His head with awful glories crowned. Arrayed in robes of light, Begirt with sov'reign might, And

The Lord Je - ho - vah reigns, And royal state maintains: His head with awful glories crowned. Begirt with sov'reign might, And

And

rays of maj - es - ty a - round, Arrayed in robes of light, And rays of maj - es - ty a - round, And rays of majes - ty a - round.

rays of maj - es - ty a - round, Arrayed in robes of light, And rays of maj - es - ty a - round, And rays of majes - ty a - round.

rays of maj - es - ty a - round, Arrayed in robes of light, And rays of maj - es - ty a - round, And rays of majes - ty a - round.

rays of maj - es - ty a - round, Arrayed in robes of light, And rays of maj - es - ty a - round, And rays of majes - ty a - round.

This tune was put on this page in place of tune "Lumpkin," in 1869. The words were also re-arranged by B. F. White. The alto part appears as by S. M. Denson in 1911. With the present alto, it is believed, that the tune will prove to be much better than it has ever been.

FLORENCE. C. M.

121

"The harvest is the end of the world."—MATT. 13: 39.

Key of F Major.

T. W. CARTER, 1844. Alto by S. M. DENSON, 1911.

1. { Not ma ny years their rounds shall roll, Each mo - ment brings it nigh, }
 Ere all its glo - ries stand re - vealed, To our ad - mir - ing eye. } Ye wheels of na - ture

2. { Ye wea ry hea - vy la - den souls, Who are op - press - ed sore, }
 Ye trav - lers through the wil - der - ness To Ca - naan's peace - ful shore. } Thro' chill - ing winds and

3. { Tho' storms and hur - ri - canes a - rise, The des - ert all a round, }
 And fie - ry ser - pents oft ap - pear Thro' the en - chant - ed ground. } Dark nights, and clouds, and

speed your course, Ye mor - tal pow'rs, de cay; Fast as ye bring the night of death, Ye bring e - ter - nal day.

beat - ing rains, The wa - ters deep and cold, And en e - mies sur - round - ing you, Take cour - age and be bold.

gloom - y fear—And drag - ons oft - en roar— But while the gos - pel trump we hear, We'll press for Ca - naan's shore.

The above tune has been in all of the "Sacred Harps" from 1844 to the present. It is an old melody. Prof. Carter took the outlines and arranged it in 1844. Some claim that it is an earlier date than 1844. See other sketches of Prof. Carter in this volume, also the tune appears in the "Social Harp," by McCurry in 1855, page 77. Alto by S. M. Denson, 1911.

ALL IS WELL. P. M.

Key of A Major.

Slow.

Through the righteousness of God and our Saviour Jesus Christ. — 2 Ps. 119: 1-11.

Re-arranged by J. C. WHITE, 1844. Alto by S. M. DENSON, 1911.

What's this that steals, that steals up - on my frame? Is it death, is it death? If this be death, I
That soon will quench, will quench this mor - tal flame, Is it death, is it death?

2. Weep not, my friends, my friends weep not for me, All is well, all is well!
My sins for - giv'n, for - giv'n, and I am free, All is well, all is well! There's not a cloud that
soon shall be From ev - 'ry pain and sor - row free. I shall the King of glo - ry see, All is well, all is well!

doth a - rise, To hide my Je - sus from my eyes. I soon shall mount the up - per skies, All is well, all is well!

3 Tune, tune your harps, your haros ye saints on
All is well, all is well! [high,
I to - will strike my harp with equal joy,
All is well, all is well!
bright angets are from glory come,
They're round my bed, they're in my room,
They wait to waf my spirit home,
All is well, all is well.

4 Hark! hark! my Lord, my Lord and Master's voice,
Calls away, calls away!
I soon shall see — enjoy my happy choice,
Why delay, why delay?
Farewell, my friends, adieu, adieu,
I can no longer stay with you,
My glittering crown appears in view,
All is well, all is well!

5 Hail, hail! all hail, all hail! ye blood-washed throng,
Saved by grace, saved by grace,
I come to join, to join your rapturous song,
Save by grace, saved by grace,
All, all is peace and joy divine,
And heaven and glory now are mine,
Loud hallelujahs to the Lamb,
All is well, all is well!

In other part of this book see reference to J. T. White, author of this tune, and also of words. The tune has been published before it was printed in the "Sacred Harp." It was named by White for the "Sacred Harp." The words are also a part of the old melodies.

THE DYING CHRISTIAN. II, 8.

"Dying, and, behold, we live."—2 Cor. 6: 9.

Original tune by EDWARD HARWOOD, 1760. Re-arranged by E. J. KING, 1844.

Key of A Major.

1. Ye objects of sense, and enjoyments of time, Which oft have delighted my heart, I soon shall exchange you for views more sublime, For joys that shall never depart.

2. Thou, Lord of the day, and thou, Queen of the night, I soon shall behold, with increasing delight, A sun that shall never go down.
To me ye no longer are known;

3. Ye mountains and valleys, groves, rivers and plains, More permanent regions where righteousness reigns,
Thou earth and thou ocean, adieu; Present their bright hills to my view.

"The Dying Christian" is an old melody—much older than the "Sacred Harp" by White and King, in 1844; yet Mr. King made some valuable improvements in it in 1844. Hence we give him credit for the tune. However the air of the tune is believed to have been composed in the 18th century, and others claim a much earlier date than this. The first verse of the hymn is found in "Mercer's Cluster," page 456, dated 1823; author of the hymn not given. The other two verses have been added by compilers, 1911, and alto by S. M. Denson at same time.—See history of King, page 234; Denson, 529; Edward Harwood was an English musician, born near Blackburn, Lancaster co., 1707, died about 1787.

CROSS OF CHRIST. C. M. D.

"Christ died for us"—ROM. 5: 8.

L. P. BREEDLOVE, 1844.

Key of G Minor,

1. The cross of Christ inspires my heart To sing re-deem-ing grace;
A - wake, my soul, and bear a part In my Redeem-er's praise. } Oh, who can be compared to him Who died up-on the tree?
This is my dear de - light-ful theme, That Je-sus died for me. }

2. A glorious band, the chos-en few, On whom the Spir-it came,
Twelve vallant saints, their hope they knew, And mocked the cross and flame; } O God, to us may grace be given To fol - low in their train.
Through peril, toil, and pain they climbed The steep ascent to heav'n.

HEAVENLY LAND. C. M.

ISAAC WATTS. Key of G Major.

"Thine eyes they shall behold the land."—ISA. 33: 17 R. F. M. MANN, 1867. Alto by S. M. DENSON, 1911.

There is a land of pure de-light, Where saints im - mor-tal reign; In fi - nite day excludes the night, And pleasures ban-ish pain.

A number of sketches of R. F. M. Mann, author of the music of "Heavenly Land," can be found in connection with his tunes in this volume; also "James' History of the Sacred Harp," page 115, see sketch of Isaac Watts, author of the words, numerously stated in these statements in various parts of this edition.

THE DYING MINISTER. C. M.

E. D., 1854. Key of F Major.

"In due season we shall reap, if we faint not."—GAL. 6: 9.

By Eld. E. DUMAS, 1854. Alto by S. M. DENSON, 1911.

1. The time is swift-ly roll-ing on, When I must faint and die. My bod-y to the dust re-turn, And there for-got-ten lie.

2. Let per-se cu-tion rage a-round, And An-th - christ ap-pear: My si-lent dust beneath the ground, There's no dis-turbance there.

3. My broth-er pre-achers, fare you well, Your fel-low-ship I love; In time no more, I shall you see, And soon we'll meet a - bove.

The above tune was composed by Elder E. Dumas in 1854. He was a Georgian Minister of the Primitive Baptist Church. He composed sixteen tunes in this book. He was one of the revisers in 1869. He died and was buried at Forsyth, Georgia, in 1884. He was a member of both the Southern and Chattanooga Musical Conventions. See full sketch of him in "James' History of the Sacred Harp," page 107. It is supposed that he arranged the words at the same time that he composed the music. Alto added by S. M. Denson, 1911.

Key of D Minor.

"Then he shall reward every man according to his works."—MATT. 16: 27.

Zion Songster, p. 98. Alto S. M. DENSON, 1911.

1. Oh, Je sus, my Sav iour, I know thou art mine; For thee all the pleas ures of earth I re - sign.

2. Thou art my rich treas ure, my joy and my love, (None rich er pos - sessed by the an - gels a - bove.)

3. Thy Spir it first taught me to know I was blind, And taught me the way of sal - va - tion to find.

Of ob jects most pleas - ing, I love thee the best; With - out thee I'm wretch ed, but with thee I'm blessed.

For thee all the pleas - ures of sense I fore - go, And wan der pil grim de - spis - ed be - low.

For when I was sink - ing in dread - ful des - pair, My Je sus re - liev ed me and bid me not fear.

The words in the above tune were taken from the "Zion Songster" by Thomas B. Mason, published in 1832, Seventh Edition. No trace discloses the author of this tune. It is an old melody, but none of the books we have seen gives the author of the music or words. Alto was added by S. M. Denson, 1911.

BABEL'S STREAMS. C. M.

Key of E Minor.

"We hanged our harps upon the willows in the midst thereof."—Ps. 137: 2.

Alto by S. M. DENSON, 1911.

By Ba - bel's streams we sat and wept, While Zi - on we thought on; A - midst there - of we hung our harps, The wil - low trees up on.

The first system of the musical score consists of four staves. The top staff is the vocal line in E minor, 4/4 time, with lyrics. The second staff is the first piano accompaniment. The third staff is the second piano accompaniment. The fourth staff is the bass line. The music is in common time (4/4) and features a mix of quarter, eighth, and sixteenth notes.

With all the pow'r and skill I have, I'll gent - ly touch each string; If I can reach the charming sound, I'll tune my harp a gain.

The second system of the musical score also consists of four staves. The top staff is the vocal line in E minor, 4/4 time, with lyrics. The second staff is the first piano accompaniment. The third staff is the second piano accompaniment. The fourth staff is the bass line. The music continues with similar rhythmic patterns and melodic lines.

Babel's Streams is one of the oldest melodies. It is strongly claimed that the music and words came from the Welch musicians. It is in several of the music books of Billings, Holder, Hall, Ingalls, and others in the first part of the Nineteenth Century. Also in the "Southern Harmony," by William Waiker, 1835, page 52. It is believed the words were also composed by the authors of the music. Evidently the words are based on the Imprisonment of the Children of Israel while they were in captivity at Babylon. Alto has been added by S. M. Denson, 1911.

GREENFILD. 8s.

127

JOHN NEWTON, 1779. Key of G.

"Whom have I in heaven but thee? and there is none upon earth I desire beside thee." Psa 73:25.

1. How te - dious and taste-less the hours, When Je - sus no long - er I seel
Sweet pros - pects, sweet birds and sweet flow'rs, Have lost all their sweetness to me; The mid summer sun shines but dim, The

2. His name yields the sweet-est per-fume, And sweet-er than mu-sic His voice;
His pres - ence dis - pers - es my gloom, And makes all with-in me re - - - jolce; I should, were he al-ways thus high, Have

3. Con - tent with be - hold - ing His face, My all to His pleas-ures re - signed,
No chang - es of sea - son or place Would make any change in my - - - mind, While bles'd with a sence of His love: A

4. Dear Lord, if in - deed I am thine, If thou art my sun and my song,
Say, why do I lan - guish and pine, And why are my win - ters so - - - long? Oh, drive these dark clouds from my sky, Thy

fields strive in vain to look gay; But when I am hap - py in him, De - cem - ber's as pleas - ant as May.
noth - ing to wish or to fear; No mor - tal as hap - py as I, My sum - mer would last all the year.

pal - ace a toy would ap - pear, And pris - ons would pal - ac - es prove, If Je - sus would dwell with me there.
soul - cheer - ing pres - ence re - store, Or take me to thee up on high, Where win - ter and clouds are no more.

This widely-popular hymn, on "Delights in Christ," was taken from "Olney Hymns," in 1779. John Newton was one of the best English hymn writers. Born 1725 and died 1807; belonged to the Church of England.

Louis Edson was born 1748 and died 1820. He was an American, and wrote some very valuable music. If he had never written any other tune but "Greenfield," it would stand as a monument to his name throughout all ages.

Since writing the above sketch, it will be noticed that there is a mistake in the date of the tune Greenfield, while it is put down in a number of the song books as being composed in 1840, as it is at the head of this page. It could not possibly have been composed at that date, for its author died in 1820, and it appears in several books before the close of the 18th century. The earliest book that we have examined, except the published histories, is John Wyeth's repository of "Sacred Harp" in 1810. Certain it was before that date.

THE PROMISED LAND. C. M.

"Thine eyes shall behold the King in his beauty: they shall behold the laud that is very far off."—ISA. 33: 17.

SAMUEL STENNETT, 1787. Key of F Sharp Minor.

Arr. by MISS M. DURHAM, about 1840.
CHORUS.

1. On Jordan's stormy banks - stand, And cast a wist-ful eye To Canaan's fair and hap-py land, Where my possessions lie. I am
O the transporting, rapt'rous scene That ris-es to my sight! Sweet fields arrayed in liv-ing green, And riv-ers of de-light. I am
3. Filled with de-light, my raptured soul Would here no lon-ger stay! Though Jordan's waves a-round me roll, Fear-less I'd launch a-way. I am

bound for the promised land,..... I'm bound for the promised land, Oh, who will come and go with me, I am bound for the promised land.

Samuel Stennett was one of the most influential and highly respected ministers of the Dissenting persuasion in England, and was a confidant of many of the distinguished statesmen of his time. Doctor of Divinity was bestowed upon him by the Aberdeen University. He composed and published thirty-eight hymns. Beside this, he wrote and published theological works. He died in London in 1795.

This tune is credited to Miss M. Durham in the "Sacred Harp." We have been unable to find out anything about her, and whether or not she arranged the tune for the "Sacred Harp," and made changes in it. The melody of this tune, and its main features, can be traced back for over one hundred years. See "Southern Harmony," 1835, page 51, by Wm. Walker.

HEAVENLY ARMOR. 7s & 6s.

"Let not your heart be troubled, neither let it be afraid."—JOHN 14: 27.

JOHN LELAND, 1835. Key of C Major.

WM. WALKER, 1828. Alto by S. M. DENSON, 1911.

.. { And if you meet with troubles And trials on the way, } Gird on the heav'n - ly
 { They cast your care on Je sus, And don't for get to pray, }
 2 { Through grace I am de ter mined To con quer, though I'll die; } Fare - well to sin and
 { And then a way to Je sus On wings of love I'll fly; }

ar mour Of faith, and hope, and love; And when the com bats end ed, He'll take you up a bove.
 sor row, I bid you all a dieu, Then, O my friends, prove faith ful, And on your way per sue.

This tune was composed by William Walker in 1828. See "Southern Harmony," by Walker, 1835, page 93, also 1849, and "Christian Harmony" by same author 1867 and revised in 1901, page 238. William Walker was a South Carolinian, lived and died in Spartanburg, S. C. He was a fine musician—composed the "Southern Harmony," 1835, revised 1849. "Nest and Southern Pocket Harmonist," "Fruits and Flowers," and other books. John Leland, author of the words was a Baptist Minister, born 1754, died 1844. See full history of him under tune "Religion is a Fortune," page 319. This is a part of the old hymn, "Oh, when shall we see Jesus &c." See 3rd and 4th verses.

MILLENNIUM. 12, 12, 12, 13.

"But the end shall not be yet."—MATT. 24: 6.

Key of F Major.

Zion Songster, p. 53. WM. WALKER, 1831. Alto by S. M. DENSON, 1911.

1. The time is soon com - ing, by the pro - phets fore - told, When Zi on in pur - i - ty, the world shall be - hold.

2. But truth cuts it a - way, and love melts down all foes, The pure word of God will con-quer all who op-pose.

3. Let all who would wish to see Mil - len - nium be - gin, Come out, and be sep - a - rate from sin - ners and sin.

When Je sus' pure tes ti mo - ny will gain the day, De - nom i - na - tions, self-ish-ness will van - ish a way.

The church stands in pur i ty, in peace and in love, In the sight of her en - e - mies she ris - es a - bove.

As soon as the church-es are re - deem ed from sin, The day of the Mil - len - ni - um will sure - ly be - gin.

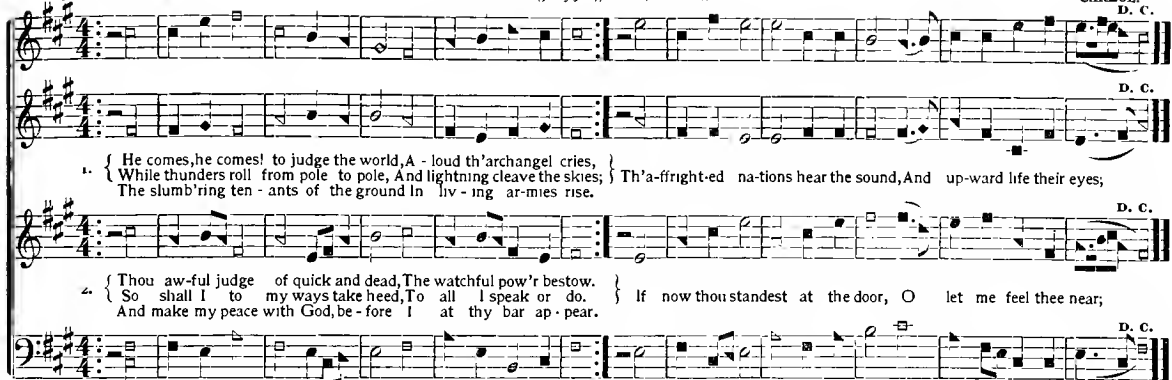
The above tune was composed by William Walker, 1831. See "Southern Harmony," 1835, page 75, same page 1849. See History of William Walker under tune "Heavenly Armour," page 129. Alto added by S. M. Denson, 1911. The words were taken from "Zion Songster," 1832, author not given, 7th Edition, 10th verse added 1911.

Key of F Sharp Minor.

MESSIAH. C. M.

"Thou hast rightly judged." —LUKE 7: 48.

131
CARROL,
D. C.



1. { He comes, he comes! to judge the world, A loud th' archangel cries, }
 { While thunders roll from pole to pole, And lightning cleave the skies; } Th' a-fright-ed nations hear the sound, And up-ward life their eyes;
 The slumb'ring ten - ants of the ground In liv - ing ar - mies rise.

2. { Thou aw-ful judge of quick and dead, The watchful pow'r bestow. }
 { So shall I to my ways take heed, To all I speak or do. } If now thou standest at the door, O let me feel thee near;
 And make my peace with God, be - fore I at thy bar ap - pear.

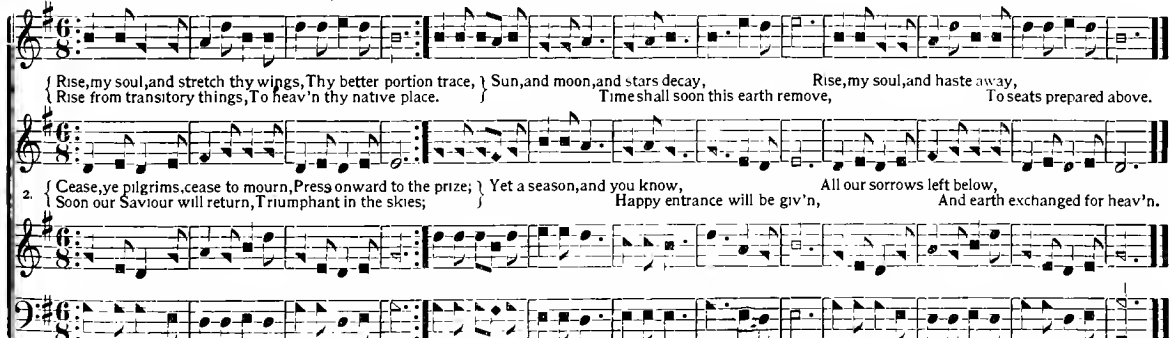
This tune is credited by William Walker in the "Christian Harmony," page 152 to Carroll, but no mention of where he came from or anything about him. See also "Southern Harmony" by Walker, 1835, page 97, same credit is given. The words and music have been of long standing. Some claim the tune was taken from the great Oratorio, "Messiah." One other verse has been added to the tune, 1911.

INVOCATION. 7, 6, 7, 6, 7, 7, 6.

ROBT. SEAGRAVE, 1742. Key of G Major.

"Thou shalt have treasure in heaven" —MATT 19: 21

Alto by S. M. DENSON, 1911.



{ Rise, my soul, and stretch thy wings, Thy better portion trace, } Sun, and moon, and stars decay, Rise, my soul, and haste away, }
 Rise from transitory things, To heav'n thy native place. } Timeshall soon this earth remove, To seats prepared above.

2. { Cease, ye pilgrims, cease to mourn, Press onward to the prize; } Yet a season, and you know, All our sorrows left below, }
 Soon our Saviour will return, Triumphant in the skies; } Happy entrance will be giv'n, And earth exchanged for heav'n.

This tune was printed in the "Southern Harmony" by William Walker, 1835, page 72, and again 1849, same book, same page, and in the "Sacred Harp" by White and King from 1844 to 1869. The hymn was composed by Robert Seagrave 1742. He was born in England in 1693 and died in 1755. He was an eloquent and able minister. He composed and compiled a hymn book in 1742. In 1738 he began preaching independently of the Church of England. His hymns were under the title of "Hymns for Christian Worship." He died 1755. He composed about fifty hymns.

EXULTATION, 6, 6, 9.

"If ye loved me, ye would rejoice, because I said, I go unto the Father."—JOHN 14: 28.

Key of A Minor.

HUMPHREYS, 1835.

1 Come a-way to the skies, My be-lov-ed, a-rise, And re-joice in the day thou wast born; On this fes-ti-val day, Come ex-ult-ing a-way.

And with singing to Zi-on re-turn.

2 We have laid up our love and our treasure above,
Though our bodies continue below,
The redeemed of the Lord will remember his word,
And with singing to paradise go.

3 Now with singing and praise, let us spend all the days,
By our heavenly Father bestowed,
While his grace we receive from his bounty, and live
To the honour and glory of God.

4 For the glory we were first created to share,
Both the nature and kingdom divine!
Now created again that our souls may remain,
Throughout time and eternity thine.

5 We with thanks do approve, the design of that love
Which hath joined us to Jesus' name;
So united in heart, let us never more part,
Till we meet at the feast of the Lamb.

6 There, Oh! there at his feet, we shall all likewise meet,
And be parted in body no more;
We shall sing to ours lyres, with the heavenly choirs.
And our Saviour in glory adore.

7 Hallelujah we sing, to our Father and King,
And his rapturous praises repeat,
To the Lamb that was slain, hallelujah again,
Sing, all heaven, and fall at his feet.

This tune is credited to Mr. Humphries in the "Sacred Harp" by White and King in 1844, and all subsequent revisions; also on page 88 of the "Southern Harmony" by Walker, 1835 and 1849. It is probably one of the old American tunes of much earlier date than when first in the "Southern Harmony." The same has been used in all of the books above named.

MISSIONARY HYMN. 7, 6.

"Go ye, therefore, and teach all nations."—MATT. 28: 19.

133

REGINALD HEBER, D. D. Treble by JAMES LANGSTON. Key of F Major.

LOWELL MASON, 1823. Alto by S. M. DENSON, 1911.

1. From Greenland's icy mountains, From India's coral strand; Where Africa's sunny fountains Roll down their golden sand.

2. What though the spicy breezes Blow soft o'er Ceylon's isle, Though every prospect pleases, And only man is vile;

3. Shall we, whose souls are light-ed With wisdom from on high, Shall we to men benighted The lamp of light deny?

From many ancient river, From many a palm-y plain, They call us to deliver Their land from error's chain.

In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.

Salvation, oh, salvation! The joyful sound proclaim, Till earth's remotest nation Has learned Messiah's name.

Reginald Heber, D. D., was born 1783 and died 1826. He belonged to the Church of England. He was an American, and Bishop of Calcutta. He was the son of a clergyman of the same name; was reared at Cheshire, England, and educated at Oxford. He wrote fifty-seven valuable hymns, among one of his best was the preceding one. He was also a poet, and wrote books on this subject.

Lowell Mason wrote the music to this hymn in Savannah, Ga., when he was a clerk in a bank, in 1823. It is claimed that the joining of the hymn and tune together was providential. A lady, having received and greatly admired one of Heber's lyrics from England, knew no music that would fit the metre, sent them to Lowell Mason, and in half an hour he wrote the music and returned them to the lady. It came to him naturally on reading the poetry. The song flashed through his mind like lightning, and he wrote and composed the music as if by magic. Mr. Mason said that he made no effort at all in this composition. It was the natural impulse flowing through his mind that dictated it. He was born 1792 and died 1872. He was an American composer, wrote many valuable books, and was the most able composer of sacred music of his time. He was a Doctor of Music, and stood high the world over as a musician.

THE CHRISTIAN'S HOPE. 8, 8, 8, 6, 8, 8, 8, 6.

"For we are saved by hope; but hope that is seen is no hope."—Rom. 8: 24.

WILLIAM WALKER, about 1832. Alto by S. M. DENSON, 1911.

Key of A Major.

1. A few more days on earth to spend, ... And all my toils and cares shall end, And I shall see my God and friend, And praise his name on high.

. Then, O my soul, despond no more: ... The storm of life will soon be o'er, And I shall find the peaceful shore Of ev - er - last - ing rest.

3. To earth-ly cares I bid fare-well, ... And triumph o-ver death and hell, And go where saints and angels dwell, To praise th'Eternal Three.

No more to sigh or shed a tear, No more to suf - fer pain or fear; But God, and Christ, and heav'n appear Un - to the raptur'd eyes.

O hap - py day! O joy - ful hour! When, freed from earth, my soul shall tow'r Beyond the reach of Satan's pow'r, To be for - ev - er blest.

I'll join with those who've gone before, Who sing and shout, their suff'rings o'er, Where pain and parting are no more, To all e - ter - ni - ty.

The above tune is one of the songs composed by William Walker for the "Southern Harmony." It appears with all the words on page 74 "Southern Harmony," 1835 and in 1849, and also page 327 "Christian Harmony," by same author in 1866 and in 1901. The words were originally taken from a hymn book called "Dover's Selections," page 173. Its author can not be found. It was published early in the 19th century. Alto was added to this tune by S. M. Denson, 1911. See history of William Walker on page 129.

OLNEY. 8s & 7s.

135

"The fountain is Christ."—ZEK. 13: 1. "We shall receive the blessings from the Lord, and righteousness from the God of his salvation"—Ps. 34: 5.

REV. JOHN ROBINSON, 1758. Key of F.

FRANCIS FRED. CHOPIN, 1835. Alto by S. M. DENSON, 1911.

1. { Come, thou Fount of ev'ry bless - ing, Tune my heart to sing thy grace; } Teach me some me lo - dious son - net, { Streams of mer cy, nev er ceas - ing, Call for songs of loud est praise. }

2. { Here I'll raise mine Eb - e ne zer, Hith er, by thy help, I'm come; } Je - sus sought me when a stran - ger, { And I hope, by thy good pleas - ure, Safe ly to ar rive at home. }

Sung by flam - ing tongues a bove; Praise the mount—I'm fixed up - on it—Mount of thy re - deem - ing love!

Wan - d'ring from the fold of God; He, to res cue me from dan - ger, in ter - posed his pre - cious blood.

Chopin was born in 1809 and died in 1849. He was one of the great masters of music. His last words were said to his attending physician, "Now my death struggle begins." He remained conscious to the last, and added, "God shows man rare favor when he reveals to him the moment of the approach of his death. This he shows me—do not disturb me."

John Robinson was born in Norfolk, Eng., 1735, and left an orphan. He was converted under preaching of Whitfield, and ordained to the Methodist m'nistry. He later joined the Baptist, then the Independent, and finally became a Unitarian. He died 1790.

Key of G Major.

"But I thy servant fear the Lord from my youth."—2 KINGS 18 : 12.

Alto by S. M. DENSON, 1911.

1. While beau ty and youth are in their full prime, And fol ly and fash - ion af - fect our whole time;

2. I sigh not for beau ty, nor lan guish for wealth, But grant me, kind Prov i - dence, vir tue and health;

3. The vain and the young may at - tend us a while, But let not their flat t'ry our pru - dence be - guile;

Oh, let not the phan - tom our wish - es en - gage; Let us live so in youth that we blush not in age. age. ¹ ²

Then, rich er than kings, and far hap - pier than they, My days shall pass swift ly and sweet - ly a - way. way. ¹ ²

Let us cov et those charms that shall nev - er de - cay, Nor lis ten to all that de - ceiv ers can say. ¹ ²

"Morality" is an old tune—much older than the oldest Southern books. It appears with the same words in "Southern Harmony" by Walker, 1835, page 44; "Missouri Harmony," 1827 and 1837, page 54. All the books referred to have all the words, containing six verses, in the hymn, but none discloses the author of the music or words.

LIBERTY. C. M.

"Deliver me from the oppression of man."—Ps. 119: 134.

STEPHEN JENKS, 1803. Alto by S. M. DENSON, 1911.

Key of F Major.

No more be - neath the oppress-ive hand Of tyr - an - ny we groan. Be

No more be - neath the oppress-ive hand Of tyr - an - ny we groan. Be - hold the smil-ing, hap - py land, Be

No more be - neath the oppress-ive hand Of tyr - an - ny we groan. Be - hold the smil-ing, hap - py land, Be hold the smil-ing,

hold the smil-ing, hap - py land, Be - hold the smil-ing, hap - py land; That free-dom calls her own, that free - dom calls her own.

Be - hold the smil-ing, hap - py land, That free-dom calls here own, That free - dom calls her own.

hold the smil-ing, hap - py land, That freedom calls her own, that free - dom calls her own.

hap - py land, That free - dom calls her own,..... that free - dom calls her own.

Stephen Jenks, of New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the tunes in this book were composed by him, and the work was published by subscription. He removed to Thompson and died there in 1856. He was a ready composer. He is supposed to have composed the words of this tune.

SONG OF THE LAMB.* C. M.

*Remember that Jesus Christ of the seed of David was raised from the dead, according to my gospel.—2 TIM. 2: 8.

Psalmist Supplement, Hymn 343. Arranged by D. P. WHITE, 1859.

Key of A Major.

1. Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne; Pre - pare new hon - ors for his name, And songs be - fore un - known.
2. Let el - ders wor - ship at his feet, The church a - dore a - round, With vi - als full of o - dors sweet, And harps of sweetest sound.

3. Now to the Lamb that once was slain, Be end - less bless - ings paid; Sal - va - tion, glo - ry, joy, re - main For - ev - er on thy head.

CHORUS.—Oh, the Lamb, the lov - ing Lamb, The Lamb on Cal - va - ry, The Lamb was slain, but rose a - gain, To in - ter - cede for me.

This tune was re-arranged by D. P. White in 2nd Revision of the "Sacred Harp" by White and King, in 1859 and is put in, and tune "Solitude in the Grave," removed by revisers. See History of D. P. White in other parts of this book. The hymn was taken from a hymn book called "The Psalmist Supplement," No. 348 hymn. Author of hymn not known.

* In singing Chorus, omit the first note.

OGLETREE. C. M. (Original.)

"Quicken together with him, having forgiven."—COL. 2: 13.

S. M. BROWN, 1859. Alto S. M. DENSON, 1911.

Key of G Major.

1. Fre - quent the day of God re - turns To shed its quick'ning beams; And yet how slow de - vo - tion burns, How languid are its flames.

2. In - crease, O Lord, our faith and hope, And fit us to as - cend, Where the as - sembly ne'er breaks up, And Sabbaths nev - er end.

3. There shall we join, and nev er tire, To sing im - mor - tal lays; And, with the bright ser - a - phic choir, Sound forth Immanuel's praise.

The above tune was composed by S. M. Brown and named Ogletree in honor of Absalom Ogletree, who died in 1910. Mr. Brown composed "Man's Redemption," "Span of Life," and "Panting for Heaven." He died several years ago in Haralson County, Ga. He was a fine leader and director of music; composed well. He is the father of J. C. Brown who also has some tunes in Fifth Appendix to this book 1911. The verses are taken from the hymn entitled, "Increase our Faith," Alto added by S. M. Denson, 1911.

ELYSIAN. 7, 6, 7, 6, 7, 7, 7.

"There was a rainbow round about the throne, in sight like unto an emerald."—REV. 4: 3.

Baptist Harmony, p. 471. Alto by S. M. DENSON, 1911.

Key of G Major.

1. { Burst, ye emerald gates, and bring To my rap tured vis ion. } Lo, we lift our long - ing
 { All th'e-stat ic joys that spring Round the bright e - ly sian. }

2. { Floods of ev er last ing light Free ly flash be - fore him; } An gel trumps re - sound his
 { My - riads, with su - preme de - light, In stant - ly a - dore him. }

3. { Four - and - twen - ty el ders rise From their prince ly sta - tion; } Cast their crowns be - fore his
 { Shout his glo - rious vic to - ries, Sing the great sal - va - tion; }

eyes, Burst, ye in ter - ven ing skies, Sun of right - eous - ness a - rise, Ope the gates of par a dise.
 fame, Lutes of lu cid gold pro - claim All the mu sic of his name, Heav'n ech o ing with the theme.
 throne, Cry in rev e ren tial tone, "Glo - ry give to God a lone, Ho - ly, ho ly, ho ly One!"

"Elysian" was published in the "Southern Harmony" by William Walker in 1835 and in 1849, page 100, and in earlier books in the 19th century. None of these song books give the author of the music. See "Missouri Harmony," 1837, and earlier editions by Allen D. Garden, supplement 1827 and 1837. The hymn is taken from "Zion Songster," page 93, by Thomas Mason, 7th edition, 1832. This book has on the fly leaf a picture of a camp meeting, "View of Haverstraw Camp Meeting, September 1830. Engraved for Rev. T. Mason's Zion Songster." The author of the hymn is not given in any of the hymn or song books we have examined.

SWEET SOLITUDE. L. M.

Key of A Major.

"The wilderness and the solitary places shall be glad for them: and the desert shall rejoice, and blossom as the rose."—Isa. 35: 1.

Alto by S. M. DENSON, 1911.

1. Hail, sol i - tude, thou gen - tle queen, Of mod - est air and brow se - rene! 'Tis thou in - spires the po - et's theme, Wrapped

2. With thee the charms of life shall last, E'en when the ro - sy bloom is past, When slow - ly pac - ing time shall spread Thy

in sweet vis - ion's air - y dream, Wrapped in sweet vision's air - y dream, Wrapped in sweet vis - ion's air - y dream. air - y dream.

sil - ver-blos-som o'er my head. No more with this vain world per-plexed, Thou shalt pre - pare me for the next. for the next.

Little is known of "Sweet Solitude." So far as we have been able to find, it was first published in the "Southern Harmony," 1835, by William Walker. See page 155. No book, so far as we can find, gives the author of the words or music. The tune no doubt is of much older date than 1835. It has been published in all of the different revisions of the "Sacred Harp" from 1844 to 1869 practically as it is in this volume, except alto has been added by S. M. Denson, 1911.

COMPLAINER. 7, 6.

141

"These are murmurers, complainers, walking after their own lusts."—JUDGE 16

Key of G Major.

WM. WALKER, 1835. Alto by S. M. DENSON, 1911.

1. I am a great complain-er, that bears the name of Christ; Come, all ye Zi-on mourn-ers, and list-en to my cries

2. I wish it was with me now, as in the days of old, When the glorious light of Je-sus was flow-ing in my soul,

3. It is great pride and pas-sion be-set me on my way, So I am filled with fol-ly, and so neg-lect to pray;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are written below the vocal staff.

I've ma-ny sore temp-ta-tions, and sor-rows to my soul; I feel my faith de-clin-ing, and my af-fec-tions cold.

But now I am dis-tressed, and no re-lief can find, With hard, de-ceit-ful heart, and wretch-ed, wan-d'ring mind.

I am so weak I stum-ble, and so I'm left be-hind, While oth-ers run re-joic-ing, and seem to loose no time.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are written below the vocal staff.

This tune was composed by William Walker of Spartanburg, S. C., about 1835 for the "Southern Harmony," see page 18. It is also published in the "Christian Harmony" by same author, page 236. No trace can be found in any of the recent hymn books of the words, nor of the older hymn books at our command. It may be that Mr. Walker compiled the words himself. He has composed several valuable hymns. See other sketch of Walker under other tunes. Alto added by S. M. Denson, 1911.

STRATFIELD. L. M.

"Heaven is my throne, and earth is my footstool, what house will ye build me? saith the Lord, or what is the place of my rest?"—ACT 7: 49.

ISAAC WATTS, 1707. Key of F sharp Minor.

Psalmist 1073d Hymn.

Through ev-ry age, e-ter-nal God, Thou art our rest, our safe a-bode; High was thy throne ere heav'n was made, Or

Through ev-ry age, e-ter-nal God, Thou art our rest, our safe a-bode; High was thy throne ere heav'n was made, Or

Through ev-ry age, e-ter-nal God, Thou art our rest, our safe a-bode; High was thy throne ere heav'n was made, Or

Through ev-ry age, e-ter-nal God, Thou art our rest, our safe a-bode; High was thy throne ere heav'n was made, Or earth thy humble

earth thy humble footstool laid, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

earth thy humble foot stool laid, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

earth thy homble foot stool laid, High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

foot stool laid. High was thy throne ere heav'n was made, Or earth thy humble foot-stool laid.

"Stratfield" is one among the old time minor melodies. In all the books in which it appears it has the same words. The tune was printed in the "Missouri Harmony," 1837 and 1827, page 94. It is believed to be an English tune or composed in the early settlement of this country. We have been unable to find the author of the music. The title of the hymn is "God's Eternity and Man's Frailty." The words have been printed in the "Missouri Harmony" and the "Sacred Harp" as being in common meter. This is an error, which we have corrected. It is set to long meter and cannot be sung to common meter, tune or verses. There are five verses in the hymn, each of them is very fine. See page 565 of Psalmist, Hymn No. 1073.

PLEYEL'S HYMN. C. M. (Second.)

143

"Power belongeth unto God; also unto thee, O Lord, belongeth mercy; for thou renderest to every man according to his work."—Ps. 62: 11, 12.

HELEN MARIA WILLIAMS, 1790. Key of F Major.

IGNAZ J. PLEYEL, 1831.

1. While thee I seek, pro-tect-ing Pow'r, Be my vain wish-es stilled, And may this con - se - crat - ed hour With bet - ter hopes be filled.

2. In each e - vent of life, how clear Thy rul - ing hand I see! Each bless - ing to my soul more dear, Be - cause con - ferred by thee.

3. When glad-ness wings my favored hour, Thy love my thoughts shall fill; Resigned when storms of sorrow lower, My soul shall meet thy will.

Thy love the pow'r of tho't bestowed, To thee my thoughts would soar; Thy mer - cy o'er my life has flowed, That mer - cy I a - dore.

In ev -'ry joy that crowns my days, In ev -'ry pain I bear, My heart shall find de-light in praise, Or seek re - lief in prayer.

My lift - ed eye, without a tear, The gathering storm shall see: My stead-fast heart shall know no fear; That heart shall rest on thee.

The author of this hymn wrote two volumes of poetry in 1786, which were published about that time. Miss Williams was born in England in 1762. Her poems were published when she was twenty-one years old. She visited Paris in 1788, at a period of great trouble, war being waged between England and France at that time. She was arrested on suspicion of being a foreigner, and an advocate of the Girondist cause, and imprisoned. She was not released until 1794. From this time until her death she lived partly in England, but mostly in France, and died in Paris in 1827. She composed this hymn while in prison.

Ignaz Joseph Pleyel, author of the foregoing music, was born in 1757 and died in 1831 in Paris. He was the twenty-fourth child of a village school-master. He commenced the study of music when very young. He studied under Haydn, who often spoke of him as his best and dearest pupil. He was reared in Austria, and composed a great deal of music, and stood high as a musician.

JUBILEE. P. M.

WILLIAM COWPER, about 1779, Key of A Major. "For the grace of God that bringeth salvation hath appeared to all men."—TITUS 2: 11.

OLIVER BRONSON, 1788.

1. { Hark! the ju - bi - lee is sounding, O the joy - ful news is come; } Now we have an in - vi - ta - tion To the meek and low-ly Lamb, Glory,
 { Free sal - va - tion is pro - claim - ed In and through God's only Son; }

hon - our, and sal - va - tion; Christ, the Lord, is come to reign.

2 Come, dear friends, and don't neglect it,
 Come to Jusus in your prime;
 Great salvation, don't reject it,
 O receive it, now's your time;
 Now the Saviour is beginning
 To revive his work again.
 Glory, honour, etc.

3 Now let each one cease from sinning,
 Come and follow Christ, the way;
 We sha' all receive a blessing,
 If from him we do not stray;
 Golden moments we've neglected,
 Yet the Lord invites again!
 Glory, honour, etc.

4 Come, let us run our race with patience,
 Looking unto Christ the Lord,
 Who doth live and reign for ever,
 With his Father and our God;
 He is worthy to be praised,
 He is our exalted King.
 Glory, honour, etc.

5 Come, dear children, praise your Je -
 Praise him, praise him evermore; [sus,
 May his great love now constrain us,
 His great name for to adore;
 O then let us join together,
 Crowns of glory to obtain
 Glory, honour, etc.

"Jubilee" has been printed in each edition of the "Sacred Harp" from 1844 to 1869. Also printed in "Social Harp," by McCurry, 1855, page 32, "Christian Harmony," 1866, page 257, and in the "Southern Harmony," 1835, page 118; also in the "Missouri Harmony," 1837. The words are taken from "Zion Songster," 7th edition, of 1832, by Mason, but are supposed to have been composed, 1779, by William Cowper. See his history, page 27. See further remarks about Bronson under tune "Virginia," page 191.

WARRENTON. 8s, 7s.

REV. ROBT. ROBINSON, 1758. Key of G Major,

"And shall lead them unto living fountains of waters."—REV. 7: 17.

Bass and Tenor by J. WILLIAMS. Treble by WILLIAM WALKER, 1835.

CHORUS.

1 { Come, thou fount of ev-ry blessing, Tune my heart to sing thy grace; } I am bound for the kingdom, Hallelujah, praise the Lord.
 { Streams of mer-cy nev-er ceas-ing, Call for songs of loud-est praise. } Will you go to glory with me?

2 { Oh, to grace how great a debt-or Dai-ly I'm constrained to be! } I am bound for the kingdom, Hallelujah, praise the Lord.
 { Let that grace Lord, like a fet-ter, Bind my wand'ring heart to thee. } Will you go to glory with me?

3 { Prone to wan-der, Lord, I feel it, Prone to leave the God I love; } I am bound for the kingdom, Hallelujah, praise the Lord.
 { Here's my heart, Lord, take and seal it, Seal it from thy courts a-bove. } Will you go to glory with me?

This tune was published in the "Southern Harmony" by Wm. Walker, 1835, page 94, and is an old tune. Alto has been added by S. M. Denson, 1911. The tune appears in books before 1835, and a great many since then, but none of them give the author. This hymn of Rev. Robert Robinson was for a long time used in connection with the tune "Nettleton," composed by J. W. Wyatt in 1812. It is also found in connection with a large number of tunes and melodies. Mr. Robinson was born in England in 1735. He was converted under the preaching of Whitfield, and was ordained a Methodist minister. He afterward became a Baptist and then an Independent and finally a Socinian. He died in 1797.

SWEET AFFLICTION. 8s, 7s.

"In the world ye shall have tribulation, but be of good cheer, I have overcome the world."—JOHN 16: 33.

J. J. R. Key of F.

JOHN J. ROSSEAU, 1752. Alto S. M. DENSON.

1 { In the floods of trib-u-la-tion, While the bil-lows o'er me roll, } Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.
 { Je-sus whispers con-so-la-tion, And sup-ports my faint-ing soul, } Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.

2 { Wear-ing there a weight of glo-ry, Still the path I'll near for-get, } Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.
 { But ex-ult-ing cry it led me To my bless-ed Sav-iour's feet, } Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.

HALLELUJAH. C. M.

"Let me die the death of the righteous, and let my last end be like his."—NUM. 23: 10.

CHARLES WESLEY, 1759. Key of A Flat.

WILLIAM WALKER, about 1837. Alto by S. M. DENSON, 1911.

CHORUS.

1. { And let this fee ble bod - y fail, And let it faint or die; } And I'll sing hal le lu jah, And
 { My soul shall quit this mourn - ful vale, And soar to worlds on high, }
 2. { Shall join the dis em - bod ied saints, And find its long - sought rest, }
 { That on ly bliss for which it pants, In my Re - deem - er's breast. }

3. { O what are all my suf - frings here, If Lord, Thou count me meet } And I'll sing hal le lu jah, And
 { With that en - rap - tured host t'ap - pear, And wor ship at Thy feet! }
 4. { Give joy or grief, give ease or pain, Take life or friends a - way, }
 { But let me find them all a - gain, In that e - ter - nal day. }

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

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

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

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

WASHINGTON. L. M.

Key of A Minor.

"For it is sanctified by the word of God and prayer"—1 TIM. 4. 5.

PSALMIST, 64th hymn.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (A minor) and a 6/8 time signature. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written between the second and third staves.

{ Dismiss us with thy blessing, Lord, Help us to feed up-on thy word; }
 { All that has been amiss, forgive, And let thy truth within us live. } Though we are guilty, thou art good, Wash all our works in Je - sus' blood,

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written between the second and third staves.

Give ev - 'ry fettered soul re-lease, And bid us all de - part in peace, Give ev-'ry fettered soul re-lease, And bid us all de - part in peace.

This tune is credited to a Mr. Munday in the "Southern Harmony," by William Walker, 1835, page 67; also in the "Social Harp," by John G. McCurry, page 150. The words were composed by Joseph Hart. He was a minister; composed a number of standard hymns. He was born 1713 and died about 1768. See other sketches about him in this volume. He was an Englishman—a great and good man.

"Let me die the death of the righteous, and let my last end be like his."—NUM. 23: 10.

CHARLES WESLEY, 1759. Key of A Flat.

WILLIAM WALKER, about 1837. Alto by S. M. DENSON, 1911.

CHORUS.

1. { And let this fee - ble bod y fail, And let it faint or die; }
 My soul shall quit this mourn - ful vale, And soar to worlds on high, } And I'll sing hal - le lu jah, And
 Shall join the dis - em - bod ied saints, And find its long - sought rest, }
 2. { That on ly bliss for which it pants, In my Re - deem - er's breast. }

3. { O what are all my suf - frings here, If, Lord, Thou count me meet }
 With that en - rap - tured host t'ap - pear, And wor - ship at Thy feet! } And I'll sing hal le lu jah, And
 4. { Give joy or grief, give ease or pain, Take life or friends a - way, }
 But let me find them all a - gain, In that e - ter - nal day. }

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

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

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

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

WASHINGTON. L. M.

Key of A Minor.

"For it is sanctified by the word of God and prayer"—1 TIM. 4: 5.

PSALMIST, 64th hymn.

{ Dismiss us with thy blessing, Lord, Help us to feed up-on thy word;
} All that has been amiss, forgive, And let thy truth within us live. } Though we are guilty, thou art good, Wash all our works in Je - sus' blood,

Give ev - 'ry fettered soul re-lease, And bid us all de-part in peace, Give ev-'ry fettered soul re-lease, And bid us all de - part in peace.

This tune is credited to a Mr. Munday in the "Southern Harmony," by William Walker, 1835, page 67; also in the "Social Harp," by John G. McCurry, page 150. The words were composed by Joseph Hart. He was a minister; composed a number of standard hymns. He was born 1713 and died about 1768. See other sketches about him in this volume. He was an Englishman—a great and good man.

JEFFERSON. 8s 7s.

JOHN NEWTON, 1779. Key of A Minor. "New Jerusalem, which cometh down out of heaven from my God."—REV. 3: 12.

Alto by S. M. DENSON, 1911.

1. { Glo - rious things of Lee are spo - ken, Zi on, ci ty of our God! } On the Rock of a ges found - ed,
 He whose word can ne'er be bro - ken, Formed thee for his own a bode. }

2. { Round her hab - i ta - tion hov - ring, See the cloud and fire ap - pear, } On the Rock of a ges found - ed,
 For a glo - ry and a cov - ring, Show - ing that the Lord is near. }

Who can shake thy sure re pose? With sal va - tion's wall sur - round - ed, Thou mayst smile at all thy foes.

Who can shake thy sure re pose? With sal va - tion's wall sur - round - ed, Thou mayst smile at all thy foes.

"Jefferson" was printed in "Southern Harmony," by William Walker, 1835, page 42. "Missouri Harmony," page 55, 1827 and 1837, and in many of the earlier song books than this, just as it appears above, except S. M. Denson composed the alto, 1911. The words were composed by John Newton, 1779. See "Olney's Hymns," 206. See sketches of John Newton under tune "New Britain," page 45, as well as other tunes in this book.

THE TRUMPET. 12s.

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"For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed"—1 Cor. 15: 52.

Key of D Major.

J. WILLIAMS. Alto by S. M. DENSON, 1911.

1. The cha riot! the cha riot! its wheels roll in fire, As the Lord com-eth down in the pomp of his ire!
 2. The glo ry! the glo ry! a - round him are poured, Might-y hosts of the an - gels that wait on the Lord;

3. The trum - pet! the trum - pet! the dead all have heard, Lo! the depths of the stone-cov-ered char-nel are stirred:
 4. The judg - ment! the judg - ment! the thrones are all set, Where the Lamb and the white-vest-ed el - ders are met;

5. O mer cy! O mer cy! look down from a bove, Great Cre - at - or, on us, thy sad chil - dren, with love;

Lo! self-mov - ing it drives on its path - way of cloud, And the heav'ns with the bur - den of God - head are bowed.
 And the glo - ri - fied saints and the mar - tyrs are there, And there all who the palm-wreaths of vic - to - ry wear.

From the sea, from the earth, from the south, from the north, And the vast gen - er a tions of man are come forth.
 There all flesh is at once in the sight of the Lord, And the doom of e - ter ni ty hangs on his word.

When be-neath to their dark - ness the wick ed are driv'n, May our just i fied souls find a wel come in heav'n."

The "Triumph" is credited to J. Williams in "Southern Harmony," by William Walker, 1835, page 57; same book, 1840, page 57. "Christian Harmony," same author, page 357. We have been unable to get any data about J. Williams. It is supposed he composed the above tune, bass and tenor, about 1835, for it appears in the "Southern Harmony" and "Christian Harmony" that William Walker was the author of the treble. The tune was published in the "Sacred Harp," by White and King from 1844 to 1869 without an alto.

As the tune now stands, alto has been composed by S. M. Denson, 1911.

THE SPIRITUAL SAILOR. 7s & 6s.

Key of A Minor.

"Yet if any man suffer as a Christian, let him not be ashamed, but let him glorify God on this behalf."—PETER 4: 16.

I. NEIGHBOND, date not known. Alto by S. M. DENSON, 1911.

1. The peo - ple call - ed Chris - tians, Have ma - ny things to tell A - bout the land of Ca - naan, Where saints and an - gels dwell;
2. Ma - ny have been im - pa - tient To work their pas - sage through, And with u - nit - ed wis - dom Have tried what they could do;

3. The ev - er last - ing gos - pel, Hath launched the deep at last, Be - hold the sails ex - pand - ed, A - round the tow'ring mast!
4. We're now on the wide o - cean, We bid the world fare - well, And tho' where we shall an - chor No hu - man tongue can tell;

5. To those who are spec - ta - tors, What an - guish must en - sue, To hear their old com - pan - ions, Bid them a last a dieu!
6. The pas - sen - gers u - nit - ed, In or - der peace and love, The wind is in our fa - vor, How swift - ly do we move!

But here a dis - mal o - cean En - clos - ing them a - round With its tides, still di - vides Them from Canaan's hap - py ground.
But ves - sels built by hu - man Skill have nev - er sailed for, Till we find them a - ground On some dread - ful, sand - y bar.

A - long the deck in or - der The joy - ful sail - ors stand, Cry - ing, "Hol - here we go To E - man - uel's hap - py land.
A - bout our fu - ture des - tiny There need be no de - bate, While we ride on the tide, With our Cap - tain and his Mate.

The pleas - ures of your par - adse, No more our hearts in - vite, We will sail—you may rail, We shall soon be out of sight.
Though tem - pests may as - sail us, And rag - ing bil - lows roar, We will sweep thro' the deep, Till we reach fair Ca - naan's shore.

"The Spiritual Sailor" is an old minor melody. It has been in a number of old books. "The Columbian Harmony," Missouri Harmony, dating from early in the Nineteenth Century. It has been in all editions of the "Sacred Harp" from 1844 to 1869. Alto has been added by S. M. Denson, 1911. See "Southern Harmony, 1835, page 41.

SYMPHONY. P. 1.

Key of E Flat Major.

"For the hour of his judgement has come, and worship him that made heaven, and earth, and sea." -REV. 14: 7.

R. D. MUNSON, 1810.

Be-hold the Judge descends, his guards are nigh; Tempests and fire attend him down the sky; Heav'n, earth, and hell draw near, let all things come To hear his

jus-tice, and the sinner's doom; But gath-er first my saints, the Judge commands, Bring them, ye an-gels, from their distant lands.

"Symphony" is one of the oldest American tunes. It occurs in quite a number of the early song books. See "Missouri Harmony," page 84. It has also been in the "Sacred Harp" in each Revision of it since 1844. This tune is on page 40 "Repository of Sacred Music" by John Wyeth in 1810, and it may be possible in other books of earlier date. R. D. Munson must have composed this tune about 1810. It appears credited to him in John Wyeth's "Repository of Sacred Music," which song book first published 1810. Munson was of Williston, Vermont. He constructed a wonderful musical calendar clock. It was an eight day time keeper, besides being a day, hour, minute and weather indicator. It had a cylinder attachment in which it played a number of tunes. Its author has been dead several years.

BRUCE'S ADDRESS. (Spiritualized.) 7. 7. 7. 5, 7. 7. 7. 5-

"Thou therefore endure hardness, as a good soldier of Jesus."—2 TIM. 2 : 6.

Key of C Major.

REV. JOHN PIERPONT, 1820. Dover Selections, page 152. Alto by S. M. DENSON, 1911.

1. Sol - diers of the cross, a - rise! Lo, your Cap - tain from the skies, Hold - ing forth the glit - t'ring prize, Calls to vic - to ry.

2. Who the cause of Christ would yield? Who would leave the bat - tle - field? Who would cast a - way his shield?—Let him base - ly go.

3. By the mer - cies of our God, By Em - man - uel's streaming blood, When all lone for us he stood, Ne'er give up the strife:

Fear not, though the bat - tle low'r, Firm - ly stand the try - ing hour, Stand the temp - ter's ut - most pow'r, Spurn his slav - er y.

Who for Zi - on's King will stand? Who will join the faith - ful band? Let him come with heart and hand, Let him face the foe.

Ev - er to the lat - est breath, Hark to what your Cap - tain saith: "Be thou faith - ful un - to death; Take the crown of life."

Rev. John Pierpont, the author of the music of "Bruce's Address," was born in Connecticut, 1785. Graduated at Yale College, 1804. Studied law, and after practicing for a while, took a course in Theology and became a Unitarian Minister; he was Pastor of Hollis Church, Boston, Mass., thirty-six years. He wrote poems; traveled in the old world extensively. His poem, "The Yankee Boy," has been quoted all over the world. He died in Bedford, Mass., 1866. The original from which the tune was taken was set to one of Robert Burns' poems: Title, "Stand the Grounds Your Own, My Brave." William Walker set the tune to sacred music in 1835. See "Southern Harmony" page 132, also "Christian Harmony," page 313, 1866. S. M. Denson added alto 1911.

SALUTATION. 7, 6, 8, 7, 7, 6, 7, 6.

153

Key of D Minor.

"Confessed that they were strangers and pilgrims on the earth."—HEB. 11: 13.

Mercer's Cluster, page 230.

1. Good morning, brother pilgrim, March you towards Jerusalem, Pray, wherefore are you smiling, We
 What, bound for Canaan's coast? To join the heav'nly host? While tears run down your face?

2. To Canaan's coast we'll hasten, Hark! from the banks of Jordan, Their Jesus they are viewing, We
 To join the heav'nly throng, How sweet the pilgrim's song! By faith we see him, too.

soon shall cease from toiling, And reach that heav'nly place, And reach that heav'nly place; We soon shall cease from toiling, And reach that heav'nly place.

smile, and weep, and praise him, And on our way pursue, And on our way pur-sue; We smile, and weep, and praise him, And on our way pur-sue.

3 Though sinners do despise us,
 And treat us with disdain,
 Our former comrades slight us.
 Esteem us low and mean:
 No earthly joy shall charm us
 While marching on our way.
 Our Jesus will defend us
 In the distressing day.

4 The frowns of old companions
 We're willing to sustain,
 And, in divine compassion,
 To pray for them again;
 For Christ, our loving Saviour,
 Our Comforter and Friend.
 Will bless us with his favor
 And guide us to the end.

5 With streams of consolation,
 We're filled, as with new wine,
 We die to transient pleasures,
 And live to things divine:
 We sink in holy raptures,
 While viewing things above;
 Why glory to my Saviour,
 My heart is full of love.

This tune is found in the "Southern Harmony," by Walker, 1835, page 143; "Social Harp," by McCurry, 1855, page 216, and is also in the earlier song books of Holder, Ingalls, and others of the first part of the 19th century. The tune is predicated on the Children of Israel going from the Jordan to Jerusalem, and the words are arranged so as to be typical of the New Jerusalem. None of the books we have found give the authors name of the music; the words and music have always gone together, and have not been separated so far as can be found.

HOLY LAND. C. M. (Original.)

ISAAC WATTS, 1707, Key of F Major.

"Unto the city of the living God, the heavenly Jerusalem."—H. 19, 12: 32.

By R. F. M. MANN, NOV. 20, 1869.

There is a land of pure delight, Where saints immortal reign; In-fi-nite day excludes the night, And pleasures banish pain, And pleasures banish pain.

The above music was composed by R. F. M. Mann. See history of hymn in other parts of this book. The words are taken from first verse of Watts' hymn, "There is a Land of Pure Delight." Title of the hymn is "Prospect of Heaven Makes Death Easy." There are various remarks of Isaac Watts in the different parts of this book. Alto by S. M. Denson, 1911. The tune "Saints Delight" was taken from the above page and this hymn and "Eden" inserted in 1869.

EDEN. C. M.

"To be spiritually minded is life and peace."—ROM. 8: 6.

Key of F Major.

Original, 1820, by JOHN J. HICKS. Arr. by B. F. WHITE, 1869. Alto by S. M. DENSON, 1911.

O land of rest! for thee I sigh; When will the mo-ments come When I shall lay my arm-or by And dwell in peace at home?

CHORUS.—O E - den is a land of rest, O E - den is my home; I'll launch my bark on E-den's shore, For E den is my home.

This tune with the tune of "Holy Land" was inserted in 1869. "Saints Delight" removed. It was re-arranged by B. F. White, 1869. The original was by John J. Hicks. This tune was used a great deal by Lorenzo Dow, Evangelist, born in Connecticut 1777, died in Washington, D. C. 1834. The favorite hymn of his wife Peggie Dow. "How Sweet to Reflect on the Joys that Await Me" was re-arranged by White and the words of W. S. Turner's tune 390 of this book inserted. Alto by S. M. Denson, 1911. Mr. Hicks composed a great deal of music early in the Nineteenth Century:

ISAAC WATTS, 1701. Key of B Flat.

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

JEREMIAH INGALLS, 1804.

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

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

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

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

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

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

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

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

2 From the third heaven, where God resides, The new Jerusalem comes down, 3 The God of glory down to men Men, the dear object of his grace,
That holy, happy place, Adorned with shining grace. Removes his blest abode; And he the living God.

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

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

THE PILGRIM'S LOT. 8, 8, 6.

JOHN WESLEY, 1746. Key of G Major.

Col. 1-14.

Mercer's Cluster, page 224. A. GRAMBLIN.

How hap - py is the pil - grim's lot, How free from anxious care and tho't, How free from anxious care and tho't, From worldly hope and fear :

Con - fined to nei - ther court nor cell, His soul disdains on earth to dwell, His soul dis - dains on earth to dwell, He on - ly so - journs here.

This tune is supposed to have been composed by A. Gramblin. We can find nothing more of him other than the fact that he was a member of the Southern Musical Convention for several years before the war. No trace of him since the civil war.

The words of this tune are taken from a hymn book called "Mercer's Cluster," revised 1823 and again by same author in 1832, by Jesse Mercer, who lived at Powellton, Ga., and for a while in Washington County. Words were written by John Wesley, the founder of Methodism. His history is so well known that it is unnecessary to state it here. He composed a large number of hymns and changed some of the hymns of his brother, Charles Wesley.

ESSAY. 7, 6, 7, 6, 7, 6, 7, 6.

157

Key of D Major.

I Peter 4-19. Baptist Harmony, p. 455. A. C. CLARK, 1835. Alto by S. M. DENSON, 1911.

1. See how the wick-ed king-dom is fall-ing ev-'ry day!... And still our bless-ed Je-sus is win-ning souls a-way:

2. With weep-ing and with pray-ing, My Je-sus I have found, To cru-ci-fy old na-ture, And make his grace a-bound.

3. If sin-ners will serve Sa-tan, And join with one ac-cord, . . . Dear breth-ren, as for my part, I'm bound to serve the Lord;

But oh, how I am tempt-ed, No mor-tal tongue can tell!..... So oft-en I'm sur-round-ed With en-e-mies from hell.

Dear chil-dren, don't be wea-ry, But march on in the way; For Je-sus will stand by you, And be your guard and stay.

And if you will go with me, Pray give to me your hand, And we'll march on to- geth-er, Un-to the promised land.

This tune was composed by A. C. Clark for the "Southern Harmony," in 1835, see page 255, and has been printed in the "Sacred Harp" from 1844 to 1864. The words have appeared in all the books as they appear in the tune as it is now arranged and were taken from a hymn book called the "Baptist Harmony," p. 455. Mr. Clark was related to William Walker, the author of the "Southern Harmony," and to B. F. White, author of the "Sacred Harp." Alto by S. M. Denson, 1911.

FUNERAL THOUGHT. 12, 11.

'And there shall be no night there, and they need no candle, neither light of the sun, for the Lord God giveth them light.'—REV. 22: 5.

REGINALD HEBER, 1818. Key of F Major.

On the Death of an Infant. CALDWELL, 1835.

1. Thou art gone to the grave, but we will not de-plore thee, Tho' sor-rows and dark-ness en-com-pass the tomb; The Sav-our has

2. Thou art gone to the grave, we no lon-ger be-hold thee, Nor tread the rough paths of the world by thy side; But wide arms of

3. Thou art gone to the grave, and thy cra-dle's for-sak-en, With us thy fond spir-it did not tar-ry long, But the sun-shine

4. Thou art gone to the grave, but 'twere wrong to de-plore thee, When God was thy ran-som, and guar-dian, and guide; He gave thee, and

passed thro' it's por-tals be-fore thee, And the lamp of his love is thy guide thro' the gloom, And the lamp of his love is thy guide thro' the gloom.

mer-cy are spread to en-fold thee, And sin-ners may hope, since the Saviour hath died, And sin-ners may hope, since the Sav-our hath died.

of heav'n beamed bright on thy waking, And the sound thou didst hear was the seraphim's song, And the sound thou didst hear was the seraphim's song.

took thee, and soon will re-store thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died.

The hymn of this tune was composed by Bishop Reginald Heber on the death of his only child. It is a hymn of resignation and faith in the resurrection of the dead. Reginald Heber, D. D., was born 1783 and died 1826. He belonged to the Church of England. He was an American, and Bishop of Calcutta. He was the son of a clergyman of the same name, was reared at Cheshire, England, and educated at Oxford. He wrote fifty-seven valuable hymns, among one of his best was the preceding one. He was also a poet, and wrote books on this subject. This tune was composed by Caldwell. See "Southern Harmony," by William Walker, page 257. It has been in the "Sacred Harp" since 1844. We have been unable to find out anything about Mr. Caldwell further than his name is marked to the tune in the old song books.

WONDROUS LOVE. 12, 9, 6, 6, 12, 9.

159

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him, should not perish, but have everlasting life."—JOHN 3: 16.

Key of F Minor.

Alto by S. M. DENSON, 1911.

What wondrous love is this! oh, my soul! oh, my soul! What wondrous love is this! oh, my soul! What wondrous love is this

2. When I was sinking down, sink-ing down, sink-ing down, When I was sink-ing down, sink-ing down, When I was sink-ing down

3. To God and to the Lamb, I will sing, I will sing; To God and to the Lamb I will sing; To God and to the Lamb,

4. And when from death I'm free I'll sing on, I'll sing on, And when from death I'm free I'll sing on, And when from death I'm free

That caused the Lord of bliss To bear the dread-ful curse for my soul, for my soul, To bear the dread-ful curse for my soul.

Be - neath God's right-eous frown Christ laid a - side His crown for my soul, for my soul, Christ laid a - side His crown for my soul.

Who is the great I Am, While mil-lions join the theme, I will sing, I will sing, While mil-lions join the theme, I will sing.

'll sing and joy - ful be, And thro' e - ter - ni - ty I'll sing on, I'll sing on, And thro' e - ter - ni ty I'll sing on.

The authorship of the words and music of this tune are unknown. The words represent the great manifestation of the love of God for the world, in giving His only begotten Son to die for the world and that all who believe in him shall not perish but have everlasting life. No greater love has ever been expressed in the world than this. This tune is one of the stirring melodies of the old sacred songs and is yet loved and highly appreciated by the church people in many sections of the country. Tune was printed in the "Southern Harmony," 1835, page 282.

Key of E Minor.

Num. 14-8.

No more shall the sound of the war-whoop be heard, The tomahawk, buried, shall rest in the ground,
 The ambush and slaughter no longer be feared, And peace and good-will to the nations abound.

The above song was composed, it is believed, soon after one of the wars with the Indians. The words indicate this. The tune is supposed to have been composed about 1835, but the author of the tune is not given in any of the books so far as we can find. It was first published in the "Southern Harmony," by William Walker, 1835, see page 94. Nothing further is known of the tune and words. See "Social Harp," by McCurry, 1853, page 167.

MARYSVILLE. L. M.

Titus 1-2.

Je-sus, my all, to heav'n is gone—He whom I fix my hope up-on; His track I see, and I'll pur-sue The narrow way till him I view. view.

This tune was first published in the "Southern Harmony" by William Walker, 1835, page 6. It has been printed in all the editions of the "Sacred Harp" from 1844 to 1860, but none of the books furnish any information about the author of the music. There are several pages in these sketches which explain the source of the words of this tune. See page 82 and other pages.

SWEET HOME. II, II, II, II, 5, II.

161

HOWARD PAYNE, 1823. Key of E Flat.

"We rejoice by faith in hope of the glory of God."—ROM. 5: 2.

SIR HENRY BISHOP, about 1826. Alto by S. M. DENSON, 1911.

1. 'Mid scenes of con-fu-sion and creature complaints, How sweet to my soul is communion with saints; To find at the banquet of mer-cy there's

2. Sweet bonds that unite all the chil-dren of peace, And thrice precious Jesus, whose love cannot cease; Though oft from thy presence in sad-ness I

3. I sigh from this body of sin to be free, Which hinders my joy and communion with thee; Though now my temptations like bil-lows may

ff CHORUS.

room, And feel in the presence of Je-sus at home. Home, home, sweet, sweet home; Pre-pare me, dear Saviour, for glo-ry, my home.

room, And feel in the presence of Je-sus at home. Home, home, sweet, sweet home; Pre-pare me, dear Saviour, for glo-ry, my home.

foam, All, all will be peace when I'm with thee at home. Home, home, sweet, sweet home; Pre-pare me, dear Saviour, for glo-ry, my home.

"Sweet Home," according to the older histories, was composed by John Howard Payne, being one of the airs of his opera, "Clari, the Maid of Milan," used by him in London in 1823. It is asserted by Mackey, an English poet, that Sir Henry Bishop, an eminent musician, composed the music, and that the air of this tune was of Sicilian nationality. It is certain, however, that John Howard Payne was the author of the words, "Mid scenes and confusion," etc. He was an American, born in New York in 1791. He was a singer of great ability, and wrote many tunes. It is claimed by some, and it seems on good authority, that he wrote the music of "Sweet Home" in 1823, as well as the words, when he was himself homeless, without friends or money, and among strangers, resting, temporarily, in an attic in Paris. His fortune after this time, however, improved, and he was appointed by the United States Government as Consul to Tunis, where he died in 1852. He began his usefulness as a clerk when 13 years of age, and edited a newspaper at that age in New York. The publishers of "Sweet Home" cleared 2,000 guineas in two years. In 1832 more than 100,000 copies had been sold. Returned to America in 1832, and in 1831 he represented his county as consul. In 1851 he was re-appointed. The United States has erected a monument over his remains at the Cemetery St. George, Tunis, and a bust has also been placed in Prospect Park, Brooklyn.

PLENARY. C. M.

"Marvel not at this, for the hour is coming, in the which all that are in the graves shall hear his voice."—JOHN 5: 28.

ISAAC WATTS, 1707. Key of G Major.

A. CLARK, 1835. Alto by S. M. DENSON, 1911.

1. Hark! from the tombs a dole - ful sound, Mine ears, at - tend the cry; Ye liv - ing men, come view the ground Where you must shortly lie.

2. "Princ - es, this clay must be your bed, In spite of all your tow'rs; The tall, the wise, the rever - end head, Must lie as low as ours."

3. Great God! is this our cer - tain doom? And are we still se - cure? Still walk - ing downward to the tomb, And yet pre - pared no more!

Where you must short - ly lie, Where you must short - ly lie. Ye liv - ing men, come view the ground Where you must shortly lie.

Must lie so low as ours, Must lie as low as ours, The tall, the wise, the rever - end head, Must lie as low as ours.

And yet prepared no more! And yet prepared no more! Still walk - ing downward to the tomb, And yet prepared no more.

Plenary is credited to A. Clark in the "Sacred Harp," first in 1844, and in each Revision up to 1869, and has retained same page 162 from the time the book was first compiled in 1844. A. Clark and A. C. Clark are believed to be the same person, and that Mr. Clark composed "Plenary," at least as it has been published in the "Sacred Harp." See further remarks about Clark under tune "Essay," page 157. It was published in "Southern Harmony," by William Walker 1835 and 1849 page 262, also "Christian Harmony," page 94. The words of the hymn are taken from Isaac Watts, "Hymns and Spiritual Songs," Book 2, 1707. See other sketches of Isaac Watts in this book. Alto added by S. M. Denson, 1911.

PART II.

Consisting Principally of Pieces Used in Singing Schools and Societies.

MORNING. L. M.

"But that ye may know that the Son of man hath power on earth to forgive sins"—MARK 2: 10.

ISAAC WATTS, 1709. Key of E Minor.

Psalmist, 232nd Hymn. HENRY K. OLIVER, 1832. Alto by S. M. DENSON, 1911,

A solemn darkness veils the skies,
A sudden trembling shakes the ground.

1. He dies, the friend of sinners dies,
Lo! Salem's daughters weep around;
A solemn darkness veils the skies,
A sudden trembling shakes the ground.

A solemn darkness veils the skies,
A sudden trembling shakes the ground.

2 Ye saints approach! the anguish view
Of him who groans beneath your load,
He gives his precious life for you,
For you he sheds his precious blood.

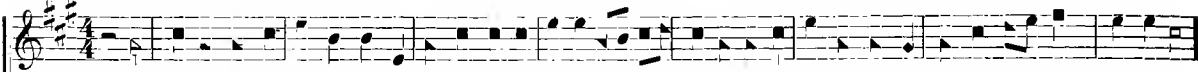
3 Here's love and grief beyond degree:
The Lord of glory dies for men;
But lo! what sudden joys we see!
Jesus, the dead, revives again.

4 The rising God forsakes the tomb;
Up to his Father's court he flies,
Cherub legions guard him home,
And shout him welcome to the skies.

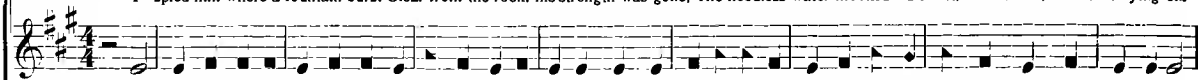
The hymn was first published by Watts in 1709, under the title of "Christ Dying, Raising and Reigning." Some of the hymn has been changed from the original composition. John Wesley made some material alterations in some of the verses. The tune "Morning" was composed by Henry K. Oliver about 1832. He was born in Mass., 1800, died 1885. He was the author of the tune "Federal Street," a widely known hymn tune. He composed a great deal of music, "National Lyrics" with Dr. Tuckerman, 1860, Oliver "Calls of Church Music," and in 1875 "Oliver's Original Music" were published. "Federal Street" was rendered under his leadership at the Peace Jubilee 1872 by 20,000 singers in Boston. The audience of 40,000 singers joining with them. Alto by S. M. Denson, 1911.

DUANE STREET. L M D

"For I hungered and ye gave me meat; I was thirsty and ye gave me drink; I was a stranger and ye took me in, naked and ye clothed me."—Matt. 25:35-36.
James Montgomery, 1826, Key of A. Major. Rev. George Cole, about 1835. Alto by S. M. Denson, 1911.



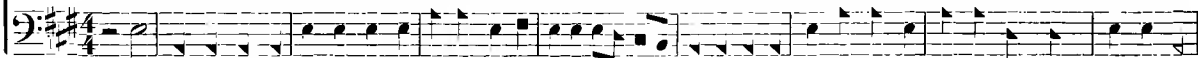
1. A poor way - far - ing man of grief hath of - ten cross'd me on my way; Who sued so humbly for re - lief That I could nev - er answer nay.
I spied him where a fountain burst Clear from the rock; his strength was gone; The heedless water mocked his thirst; he heard it, saw it hurrying on,



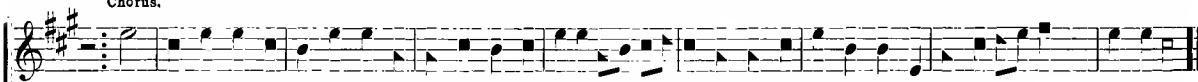
3 In pris - on I saw him next condemned To meet a traitor's doom at morn. The tide of lying tongues stemmed, and honored him mid shame and scorn.



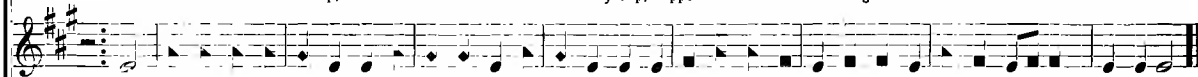
† Then in a moment to my view The stranger started from disguise: The tokens in his hands I knew—my Saviour stood be fore my eyes.



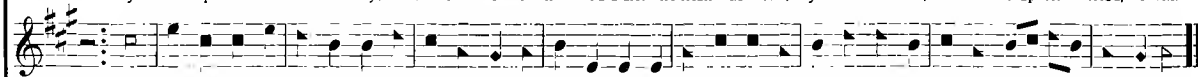
Chorus.



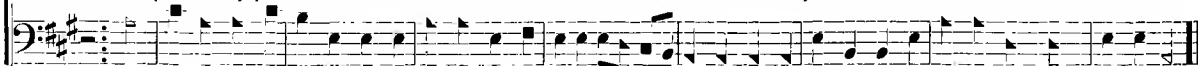
I had no pow'r to ask his name, Whither he went or whence he came; yet there was something in his eye That won my love I knew not why.
I ran and raised the sufferer up; Thrice from the stream he drained my cup, Dipped and returned it running o'er: I drank and nev - er thirsted more.



My friendship's ut - most zeal to try. He asked if I for him would die: The flesh was weak, my blood ran chill, But the free spi - rit cried, "I will."



He spake and my poor name he named: "Of me thou hast not been ashamed; These deeds shall thy memorial be: Fear not, thou didst it un - to me."



The original title to this hymn was "The Stranger." This hymn has been set to many different tunes, but more immediately associated with Coles' "Duane Street" than any other music. This is one of the standard tunes that has stood the test many years and is still popular in many sections of the country. George Coles was born in England, 1792, and died in New York City, 1858. He was editor of the "New York Christian Advocate for several years. He was a musician of notability and a fine singer. In Montgomery's poems, "The Stranger" has seven stanzas. James Montgomery was a minister, was born in Scotland, 1771, and died in 1854. He was an editor and did a great deal of literary work. He published several volumes of splendid hymns, and was also a musician. He was an English Moravian, and poet. Alto by S. M. Denson, 1911, and other verses added.

"And it came to pass, when Moses had made an end of writing the words of this law in a book, until they were finished."—Deu. 31: 24.

Key of A Minor.

Alto by S. M. Denson, 1911.

1 How painful - ly pleas - ing the fond re-col - lec - tion Of youthful con - nec - tion and In - nocent joy, } 1 still view the chairs of my
While blest with pa - ren - tal ad - vice and af - fec - tion Surrounded with mer - cy and peace from on high.

The Bi - ble, that vol - ume of God's in - spi - ra - tion, at morning and eve - ning could yield us delight, } O hymns of thanksgiving with
The prayers of our fath - er, a sweet In - vo - ca - tion, For mercy by day and for safe - ty by night;

fath - er and moth - er, The seats of their off - spring, as ranged on each hand, And the richest of books, which excels ev - ry other The fa - mi - ly
har - mo - ni - ous sweetness, As warm'd by the hearts of the fam - i - ly band, Hath raised us from earth to that rap - tu - rous dwelling De - scribed in the

The above tune is one of the old minor melodies. Its source cannot be definitely traced, but words and parts of the tune are found in the song books early in the Nineteenth Century. There are claims of its authorship from two or three sources, but we do not think they are so fixed as to make it sufficiently established as to who did really compose the tune. It has words dating back for over a century. There is a hymn in "Southern Harmony" by William Walker, 1835, page 20, which has the same verse as this and all the hymn. Also see "Old Fashion Bible," 342, and "Blessed Bible," 347. It is claimed that all of these tunes emanated from same source. See other statements about them under the other two tunes. Alto composed by S. M. Denson, 1911. See "Social Harp," 58.

Bi - ble that lay on the stand, And th' richest of books which ex - cels ev - ry oth - er, The fam - i - ly Bi - ble that lay on the stand.

Bi - ble that lay on the stand. Hath raised us from earth to that rapt - ur - ous dwell - ing Described in the Bi - ble that lay on the stand.

JOYFUL. C. M.

"Watch ye, stand fast in the faith, quit you like men, be strong— 1 Cor. 16: 13.

Isaac Watts, 1709. Treble by E. J. King. Key of B Flat Major.

Rev. Abraham Merrell, about 1844. B. F. White, 1844. Alto by S. M. Denson, 1911.

1 Am I a sol - dier of the cross— a fol - l'wer of the lamb } Must I be barried to tee skles On flow'ry beds of ease? Weile others
And shall I fear to own his cause or blush to speak his name? }

3 Are there no foes for me to face? Must I not stem the flood? } Sure - must fight if I would reign; Increase my courage Lord: I'll bear the
Is this vile world a Fridn to grace, To help on to to God? }

"Joyful" was originally composed by Rev. Abraham D. Merrell. He was born in New Hampshire 1796 and died in 1878. He was a Methodist minister and preached all over New England. It is claimed that he resembled George W. Washington very much. "Joyful" was linked with Dr. Hunter's hymn, "Death, With Thy Weapons of War Lay Me Low." Major White and E. J. King rearranged the tune in 1844 and put in The Sacred Harp and fixed it for common meter, but retained a part of the original verse in the chorus. Prof. S. M. Denson added the alto 1911. "Joyful" is a fine tune when properly rendered.

JOYFUL. Concluded.

fought to win the prize, And sail'd through bloody seas. Oh that will be joy - ful, joy - ful, joy - ful, Oh that will be joy - ful, To mee to part no

toil, en - dure the pain, Supported by thy word. Oh, that will be joy - ful, joy ful, joy-ful! Oh, that will be joy - ful, To meet to part no

more. To meet to part no more, On Canaan's hap-py shore,— We all shall meet At Je - sus' feet, With those who've gone be - fore.

more. To meet to part no more, On Canaan's hap-py shore,— We all shall meet At Je - sus' feet, With those who've gone be - fore.

William Cowper, about 1779. Key of G Minor.

"Singing with grace in your hearts to the Lord." Col. 3:16.

1. For - give the song that falls so low, be - neath the gra - ti - tude I owe. It means thy praise how -
I, a poor child and

1. For - give the song that falls so low, Be - neath the Cra - ti - tude I owe. It means thy praise, how - ev - er poor. It
2. Great God, and wilt thou con - de - cend To be my Fath - er and my Friend. I, a poor child, and thou so high, I

It means thy praise, how - ev - er poor. It means thy
I, a poor child, and thou so high, I a poor

ev..... er poor, An an - gel's song can do no more. It means thy praise how - ev - er poor, An an - gel's song can do no more, more.
thou..... so high. The Lord of earth, and air and sky. I a poor child, and thou, so high, The Lord of earth, and air, and sky, sky.

means thy praise how - ev - er poor. It means thy praise how - ev - er poor, An an - gel's song can do no more, more.
a poor child, and thou so high. I a poor child, and thou, so high, The Lord of earth, and air, and sky, sky.

praise how - ev - er poor, An an - gel's song can do no more.
child and thou so high, The Lord of earth and air and sky.

From the best information we can get, this tune was named in honor of the celebrated poet, William Cowper. The words were undoubtedly composed by him. They are so much in accord with the trend of the hymns composed by this great man, we give him credit for same. We, however, have not been able to find this poem in any of the Hymnologies, but have added another verse to it. See full history of him under tune Bethel, page 27.

Isaac Watts, 1704.

"Singing and making melody in your heart to the Lord."—Eph. 5:19.

Aito by S. M. Denson, 1911.

Come sound his praise a - broad, And hymns of glo ry sing, Je - ho - vah is the sov - 'reign God, The u ni

Come, wor - ship at his throne, Come, bow be fore the Lord; We are his work, and not our own: He formed us

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is the vocal line in G major, 4/4 time, with lyrics. The third staff is the vocal line in G major, 4/4 time, with lyrics. The bottom staff is the bass line in G major, 4/4 time. The key signature has one sharp (F#), and the time signature is 4/4. There are triplets in the vocal lines.

ver - sal King, He form'd the deep unknown, He gave the seas their bound, The wa - t'ry worlds are all his own, And all the sol id ground.

by his word. Today attend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra cious God.

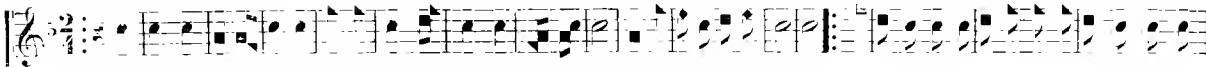
The second system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is the vocal line in G major, 4/4 time, with lyrics. The third staff is the vocal line in G major, 4/4 time, with lyrics. The bottom staff is the bass line in G major, 4/4 time. The key signature has one sharp (F#), and the time signature is 4/4. There are triplets in the vocal lines.

The composer of the tune above named is unknown. There are two dates given when this hymn was composed by Dr. Watts, 1704 and 1719. The tune is of old date, but the exact date has not been found by us, yet it appears in some of the song books early in the Nineteenth Century. See sketches of Isaac Watts in other parts of this book.

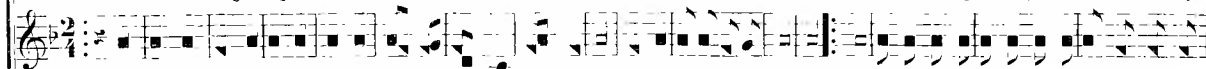
EXHILARATION. L. M.

Key of F Major.

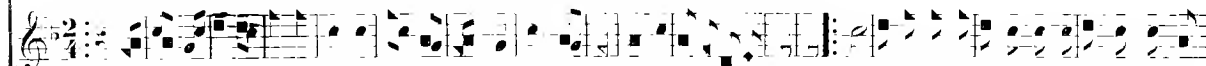
"And washed us from our sins in his own blood." Rev. 1:5. Dr. T. W. Carter, 1844. Alto by S. M. Denson, 1911.



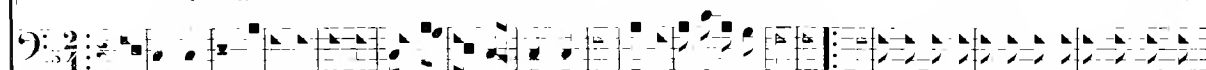
1. Oh I may I worthy prove to see The saints in full pros-per-i-ty. Then my troubles will be over. }
 To see the bride, the glit-ting bride, Close seat-ed by my Sa-vi-our's side. Then my troubles will be over. } I never shall forget the day when Jesus wash d my



2. I'll praise him while He gives me breath. I hope to praise him af-ter death, Then my troubles will be o-ver. }
 I hope to praise him when I die, And shout sa!-va-tion as I fly! Then my troubles will be o-ver. }



3. I soon shall pass the vale of death. And in his arms resign my breath, Then my troubles will be o-ver. }
 O then my ha-py soul shall tell My Je-sus has done all things well, Then my troubles will be o-ver. } I never shall forget the day when Jesus wash d my



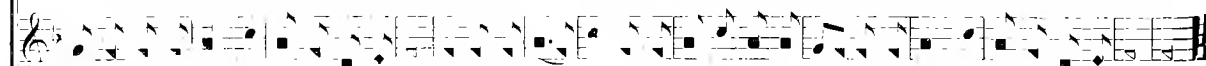
4. Then shall I see my blessed God, And praise Him in His bright a-bode, Then my troubles will be o-ver. }
 My theme to all e-ter-ni-ty, Shall Glo-ry, Glo-ry, Glo-ry, be Then my troubles will be o-ver. } I nev-er shall forget the day when Je-sus wash'd my



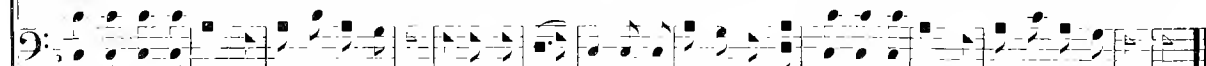
sins a-way, And then my trou-bles will be o-ver, Will be o-ver, Will be o-ver, And re-joic-ing, And then my troubles will be o-ver.



strs a-way, And then my trou-bles will be o-ver, Will be o-ver, Will be o-ver, And re-joic-ing, And then my troubles will be o-ver.



sins a-way, And then my trou-bles will be o-ver, Will be o-ver, Will be o-ver, And re-joic-ing, And then my troubles will be o-ver.



Dr. T. W. Carter, author of the above tune has a number of tunes credited to him in this volume. But little is known of him since the War between the States. He was a member of the Southern Musical Convention from 1846 to 1860. This tune it is thought, was composed in 1844. It has been in the "Sacred Harp" from 1844 to 1869. Alto by S. M. Denson, and more words added by compilers of this volume 1911. The words are printed in "Mercer's Cluster" 214-5 of 1823 and 1835 and also a much older hymn book than either of the above, over one hundred years old, now owned by Mrs. Mattie Johnson, of Flovilla, Ga.

EXHORTATION. C. M.

"My precious voice thou shalt hear in the morning, O Lord, in the morning will I direct my prayer unto thee."—Ps. 5:3.

Lord, in the morn - ing thou shalt hear My voice as - cend - ing high;

Up to the hills where Christ is gone To plead for all his saints, To Pre-

To the will I di -
Pre - sent - ing at his

To thee will I di - rect my pray'rs, To thee lift up mine eye..... To thee lift up mine eye. eye.
Pre - sent - ing at his fath - er's throne Our songs and our complaints..... Our songs and our complaints.

To thee I wil di - rect my pray'rs, To thee lift up mine eye..... To thee lift up mine eye. eye.
Pre - sent - ng at his fath - er's throne Our songs and our complaints..... Our songs and our complaints.

thee will I di - rect my pray'r, To the lift up mine eye. To thee will i di - rect my pray'r, To thee lift up mine eye. eye.
sent - ing at his fath - er's throne Our songs and our complaints. Pre - sen - i - ng at his fath - er's throne Our songs aod our complaints.

rect my pray'rs To thee lift up mine eye..... To thee will I di - rect my pray'rs, To thee lift up mine eye. eye:
fath - er's throne Our songs and our complaints..... Pre - sent - ing at his fath - er's throne Our songs and our complaints.

This hymn originally had eight stanzas, and the title was "For The Lord's Day, Morning." It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748. The composer of the melody is unknown, as no trace has been kept of its authorship. See page 88 of Southern Harmony, by Wm Walker, 1835. Also see page 91 of "Timbrel of Zion."

HARMONY. P. M.

Key of G Major.

"Praise ye the Lord; beasts, and all cattle; creeping things, and flying fowl."—148 Ps. 9:10.
Americh Hall, 1811;

Alto by S. M. M. Denson, 1911.

Wake, all ye soaring throngs, and sing, Ye cheer-ful warblers of the spring, Harmonious anthems raise, To

Wake all ye soaring throngs, and sing, Ye cheer-ful warblers of the spring, Harmonious anthems raise, To him who shaped your finer mould, Who

Wake, all ye soaring throngs, and sing, Ye cheerful warblers of the spring, Harmonious anthems raise To him who shaped your finer mould, Who

him who shaped your finer mould To him who shaped your finer mould And tuned your voice to praise. praise.
Who tipped your glitt'ring wings with gold, Who tipped your glitt'ring wings with gold.

tipp'd your glitt'ring wings with gold, To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, And tuned your voice to praise.

finer mould, Who tipp'd your glitt'ring wings with gold, To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, And tuned your voice to praise

tipp'd your glitt'ring wings with gold,.....

Hall was born in Massachusetts in 1785. He was a farmer, and manufactured straw bonnets, kept a hotel and taught a singing school. Music was only an avocation, however, he was an artist in his way. He composed a number of tunes. From the best information that can be had, he was almost self-taught in music. Some of his tunes have come down through all the different note books, among them, "Morning Glory," "Restoration," "Hosanna," "Harmony," "Zion" "Devotion," and a number of others. He died 1827. This tune has appeared in The Sacred Harp since 1844. Alto by S. M. Denson, 1911. Harmony is one hundred years old and stands out as one of the bright, cheerful major tunes. We have been unable to find the author of the words. They may have been composed by Mr. Hall. author of the tune. See Southern Harmony 1835, page 54.

PHOEBUS. C. M. D.

Isaac . Watts. 1719. "Evening, and morning, and at noon, will I pray, and cry aloud : and he shall hear my voice
Key of F Sharp Minor.

Ps. 55:17

Psalmist 8th Hym

1. Lord, in the morning thou shall hear My voice ascending high: To thee will I direct my prayer, To thee lift up mine eye: Up to the hills where Christ is gone To

2. Thou art a God before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight, Nor dwell at thy right hand, But to thy house will I resort, To

The musical score consists of two systems, each with a vocal line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system contains the first two stanzas of the hymn. The second system contains the third stanza.

plead for all his saints, Presenting at his Father's throne, Pre - sent - ing at his Father's throne Our songs and our complaints.

taste thy mercies there; Thy word in - to our minds in - still; Thy word in - to our minds in - still; And wor - shp in thy fear.

The musical score continues with the third stanza, featuring a vocal line and a bass line. The melody is written in a minor key with a one-sharp signature.

This hymn originally had eight stanzas, and the title was, "For The Lord's Day, Morning." It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748. The composer of the melody is unknown. This tune is an old minor melody.

It was in the first edition of the "Southern Harmony" and in the first edition of the "Missouri Harmony," but none of them give the author's name. The words were taken from "Psalmist" 8th Hymn.

PETERSBURG. L. M.

Key of D Major.

"Thy kingdom is an everlasting kingdom, and thy dominion endureth throughout all generations." Ps. 145:13.

Thus saith the high and lof - ty One I sit up-on my ho - ly throne, My name is God, I dwell on high, Dwell in my

Thus saith the high and lof - ty One I sit up-on my ho - ly throne, My name is God, I dwell on high, Dwell in my

Musical notation for the first system, including treble and bass staves with lyrics.

own ter - ni - ty. But I de - cend to worlds be - low, On earth, I have a man - sion too, The

own ter ni - ty. But I de - cend to worlds be - low, On earth, I have a man - sion too, The

Musical notation for the second system, including treble and bass staves with lyrics.

Petersburg is one of the old tunes of long standing and was published in the early song books of the Nineteenth Century, but so far as we have been able to find none of these books give the author's name. It has appeared in the "Sacred Harp" from the time of its publication in 1844 by White & King without any change. It seems to have a peculiar run of its own, and while it is a little varied in some respects, it is a fine melody, and if properly rendered, will prove very satisfactory. No trace of the words can be found in books we have consulted.

PETERSBURG. Concluded.

175.

Key of D Major.

hum - ble spi - rit and con - trite, is an bode of my de - light, is an bode of my de - light.

hum - ble spi - rit and con - trite, is an bode of my de - light, is an bode of my de - light.

STAR IN THE EAST. 11s and 10s.

"And they came with haste, and found Mary and Joseph, and the babe lying in a manger."—Luke 2:16.

R. Herron, 1835.

Key of C Major.

1 Hail the blest morn when the great Mediator Down from the regions of glory descends; Shepherds, go worship the babe in the manger, Lo for his guard the bright Angels attend.

2 Brightest, and best of the sons of the morning, Dawn of our darkness and lend us thine aid! Star of the east the horizon adorning, Guide where our infant Redeemer [is laid.

3 Cold on his cradle the dew-drops are shining,
Low lies his bed with the beasts of the stall;
Angels adore him in slumber reclining,
Maker, and Monarch and Saviour of all.

4 Say, shall we yield Him in costly devotion,
Odours of Edom and offerings divine;
Gems of the mountain, pearls of the ocean,
Myrrh from the forest, and gold from the mine.

3 Vainly we offer each ample oblation,
Vainly with gold would his favor secure;
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

After diligent search no sort of data can be secured of R. Herron, the apparent author of "Star in the East." It has been in *The Sacred Harp* since 1844. It appears in *The Southern Harmony*, by Walker 1835, page 10, with same name as author. The tune has the same hymn in the different books; but author's name is

"Precious in the sight of the Lord is the death of his saints."—Ps. 116:15

Arr. by W. F. Moore, Oct. 12, 1869. Alto by S. M. Denson, 1911.

Key of F Major.

Fare-well, vain world, I'm going home; I belong to this band, Halle - lu - jah. } Halle-lu - jah, hal-le-lu jah, I be-long to this band, hal-le - lu - jah.
 My Sa - viour smiles and bids me come: I belong to this band, Hallelujah. }

Sweet angels beckon me a - way, I belong to this band, hal-le - lu - jah. } Halle lu - jah, halle - lu - jah, I belong to this band, hal - le - lu-jah.
 To sing God's praise in end - less day; I belong to this band, hallelujah. }

AUTHOR'S NOTE—I learned the Air of the above piece of music from the Rev. R. G. Ragan, of Davisville, Ala.

See history of W. F. Moore under tune "The Christian's Flight," page 476. He was a fine singer, leader and director of music, Rev. R. G. Ragan of Davisville, Ala., was a Methodist minister, and it is claimed he was a good Christian man and very fond of music. The writer has conferred with persons who have heard him preach. He has long since gone to the Beyond—died at Oxford, Ala. He was a fine Literary teacher. The above tune was named by Prof. Moore in honor of Ragan at the time it was composed. We have been unable to find the author of these words. See page 278. The chorus was changed in the tune Ragan and applied to the tune by Moore. One other verse has been added and alto by S. M. Denson, 1911. "Goodly Land" first was on this page. It was removed 1869 and "Ragan" and "Good Physician" inserted.

THE GOOD PHYSICIAN. A Revival Song.

"Jesus said unto them, They that are whole need not a physician; but they that are sick."—Mark 2:17.

John Newton, 1769. *Adagio*. Key of F Minor.

Da Capo for Chorus. By Eld. E. Dumas, 1869. Alto by S. M. Denson, 1911.

1 How lost was my con - di - tion, Till Je - sus made me whole; There is but one phy sician Can cure sin - sick soul.

2 Next door to death he found me, And snatch'd me from the grave; To tell to all a - round me His wondrous pow'r to save.

3 The worst of all dis - cas - es Is light com - pared with sin; On ev' - ry part it ssi-zes, But ra - ges most with - in.

CHORUS—Poor sin - ners, come to Je - us, Oh, come with - out de - lay, For Je - sus is in - viting. Oh, come, oh come to - day.

The above tune was composed by Eld. E. Dumas, a Primitive Baptist minister. It was inserted on this page in place of "The Goodly Land" by the revisors of The Sacred Harp in the year 1869. Mr. Dumas helped to revise the Sacred Harp in 1869. See Report of Committee on Revision on page 430. The words were applied to the tune by Mr. Dumas at the time the tune was composed. See other sketches of him following tunes.

BANQUET OF MERCY. 115

177

Key of F Major.

"We rejoice by faith in hope of the glory of God." Rom. 5.2.

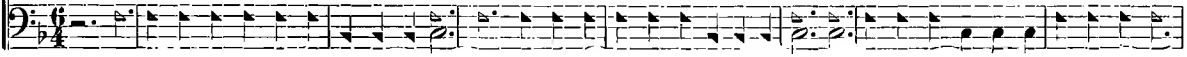
T. W. Carter, 1844.



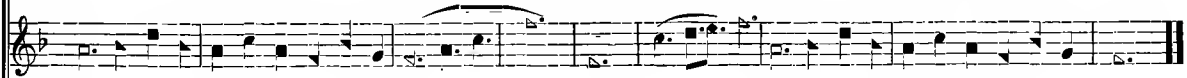
1. Mid scenes of con-fus-ion and crea-ture complaints, How sweet to my soul is com-mun-ion with saints: To find at the banquet of mer-cy there's room,



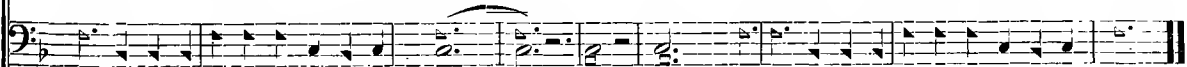
2. Sweet bonds, that u-nite all the chil-dren of peace! And thrice precious Jesus, whose love cannot cease! Though oft from thy presence in sadness I roam,



And feel in the presence of Je-sus at home. Home, sweet home; Prepare me, dear Saviour, for glo-ry, my home.



I long to be-hold thee in glo-ry, at home. Home, sweet home; Prepare me, dear Saviour, for glo-ry, my home.



But little is known of Professor Thomas W. Carter outside of the music credited to him in the "Sacred Harp." "Ecstasy" is supposed to have been composed by him some time before the first revision of the "Sacred Harp," in 1844 or 1845. He is credited in that song book of composing "Augusta," "Florence," "Exhilaration," "Banquet of Music," "The Old Ship of Zion," "Little Children," and he was a member of the Southern Musical Convention from the time of its organization until after the war, and was also a member of the Chattahoochee Musical Convention from the time it was formed until after the war. We have been unable to learn the place of his birth or death, or secure a sketch of his life. See history of words under tune Sweet Home, page 161.

"Children crying in the temple, and saying, Hosana to the Son of David."—Matt. 21:15.

Key of G Major.

Joshua King, 1830.

Americh Hall, 1811.

Alto by S. M. Denson, 1911.

1. When, his sal - va - tion bring - Ing, To Zi on Je - sus came; The chil - dren all stood sing - ing Ho - san - na to his name.

2. And since the Lord re - tain - eth His love for chil - dren still; Though now as King he reign - eth on Zi on's heav - en - ly hill:

3. For should we fail proclaim - ing Our great Re - deemer's praise, The stones our si - lence shaming, Might well ho - san - na raise;

Nor did their zeal of - fend him, But as he rode a - long, He let them still at - tend him, And smiled to hear their song. song.

We'll flock around his ban - ner, Who sits up - pon the throne, And cry loud "Ho - san - na To Dav - id's roy - al son. son.

But shall we on - ly rend - er The tri - bute of our words? Nol while our hearts are ten - der: They too shall be the Lord s. Lord's.

Americh Hall, the author of the above tune, was born in Raynham, Mass., 1785; died there 1827. He farmed and manufactured straw bonnets, kept tavern and taught singing school. Music was only an avocation with him. Among his compositions found in some of the ancient tune books are "Morning Glory," "Canaan," "Restoration," "Crucifixion," "Harmony," "Devotion," "Zion," and "All Saints." New, which is said to be his masterpiece. See further remarks about him under tune "Devotion," page 48. Under "Devotion" it is stated Mr. Hall was born 1718. This is an error, as his birth was 1785. See "Timbrell of Zion" page 319, 1853. Alto added by S. M. Denson, 1911.

THE CHRISTIAN WARFARE. 12, 11, 11, 11, 12, 11.

"In the world ye shall have tribulation; but be of good cheer: I have overcome the world."—John 16:33.

Key of C Major.

Alto by S. M. Denson, 1911.

1 I find my-self placed in a state of pro-ba-tion, Which God has commanded us well to im-prove: } I know I must go through great tribulation.
 And I am re-solved to re-gard all his pre-cepts, And on in the way of o-bedience to move. }

2 I'm call'd to con-tend with the pow-ers of dark-ness, And man-y sore conflicts I have to pass through } If thou, gra-cious Lord, will on-ly be with me:
 O Je-sus be with me in 'ev-er-y bat-tle, And help me my en-e-mies all to sub- due. }

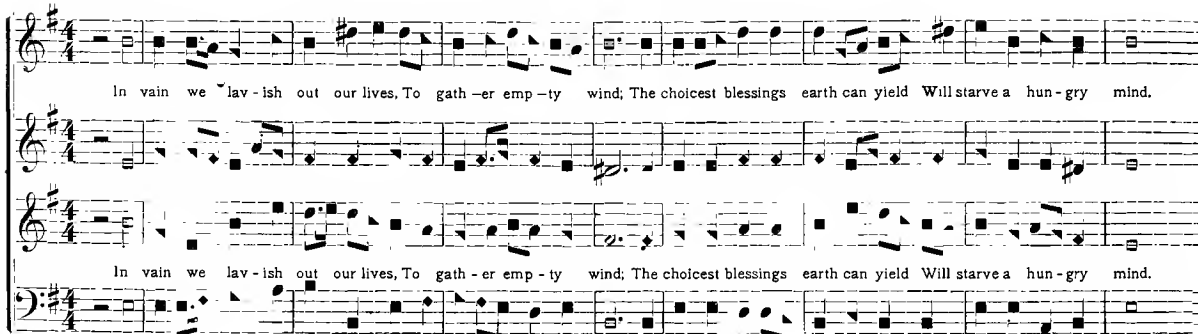
And man-y sore conflicts on ev-er-y hand; But grace will sup-port and com-fort my spir-it, And I shall be a-ble for-ev-er to stand. stand.

To aid and di-rect me, then al. will be right; A-pol-lyon, with all his pow-er-ful forces in thy name and thy strength shall soon put to flight. flight.

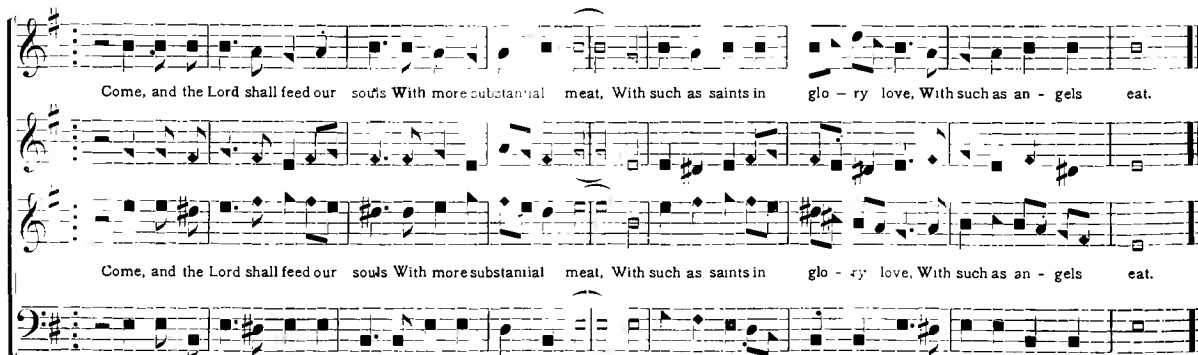
"The Christian Warfare" is an old tune, probably composed in the last part of the 18th Century or the first of the 19th Century. It is printed in Southern Harmony by Walker, 1835: page 37. See Christian Harmony 363 by Walker. None of the books we have give the name of the author of the words or music. In Benjamin Joy's Hymn Book of 1858 we find the hymn title, "The Christian Warfare." It has six verses. No doubt it appears in the earlier editions of this Hymn Book.

"For it is a good thing that the heart be established with grace; not with meats."--Heb. 13:9

Key of E Minor.



In vain we lav-ish out our lives, To gath-er emp-ty wind; The choicest blessings earth can yield Will starve a hun-gry mind.



Come, and the Lord shall feed our souls With more substantial meat, With such as saints in glo-ry love, With such as an-gels eat.

This tune is among the older melodies. It was probably printed very early in the 18th Century. It was printed in the "Missouri Harmony" 1837, by Allen D. Carden, Supplement 1827, and no doubt appears in earlier editions of that book. It was printed in the Sacred Harp by White and King in 1844 and in the same book up to 1869. The words have lost the name of their author. No trace of them can be found outside of the books above mentioned. It is quite a favorite with a number of the older singers. It has some peculiar minor strains in it we find in no other tune.

EXIT. L. M.

"He cometh forth like a flower, and is cut down." Job 14:2.

Key E Minor.

Death, like an ever flow-ing stream, Sweeps us a-way; our life's a dream, An empt-y tale, a

Death, like an ever flow-ing stream, Sweeps us a-way, our life's a dream, An empt-y tale, morn-ing

Death, like an o-ver flow-ing stream, Sweeps us a-way, our life's a dream, An empt-y tale, morn-ing flow'r,

Death, like an o-ver flow-ing stream, Sweeps us a-way, our life's a dream, An empt-y tale, morn-ing flow'r, An empty

morn ing flow'r, An empty tale, a morn-ing flow'r..... Cut down and with-er'd in an hour.

flow'r, An empt-y tale, a morn-ing flow'r, An empt-y tale, a morn-ing flow'r, Cut down and with-er'd in an hour.

An empt-y tale, a morn-ing flow'r, An empt-y tale, a morn-ing flow'r, Cut down and with-er'd in an hour.

tale, a morn-ing flow'r, An empty tale, a morn-ing flow'r, Cut down and with-er'd in an hour.

2. Our age to seventy years is set;
How short the time! how frail the state
And if to eighty we arrive,
We rather sigh and groan than live.

3. But oh how oft thy wrath appears,
And cuts off our expected years,
Thy wrath awakes our humble dread:
We fear the power that strikes us dead.

4. Teach us, O Lord, how frail is man;
And kindly lengthen out the span,
Till a wise care of pity
Fit us to die and dwell with thee.

Watts, Psalm 90, pt.

The above tune in some of the books is credited to P. Sherman. After careful investigation, we are convinced that this is a mistake. It was composed by Rollin Sherman who died in Vermont several years ago. He was a teacher of music and published a musical catechism and musical exercises, etc., and was a fine performer on instruments of various kinds. He composed a great deal of sacred music. There are some mistakes in the histories about the time when Rollin Sherman was born.

Key of C Major.

"Let everything that hath breath praise the Lord. Praise ye the Lord." Ps. 150:6.

R. D. Munson, 1810.

Let every creature join To praise th' eternal God; Ye heav'nly host, the song be-gin, and sound his name abroad

Let every creature join To praise th' eternal God; Ye heav'nly hosts, the song be-gin, And sound his name a-broad

Let every creature join To praise th' eternal God; Ye heav'nly hosts, the song begin, Ye heav'nly hosts, the song begin, And sound his name broad,

Let every creature join To praise th' eternal God, Ye heav'nly hosts, the song begin, Ye heav'nly hosts the song be-gin, And sound his name abroad,

And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

Thou sun with golden beams And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

Newburg appears in "The Southern Harmony" by William Walker, 1835; "Missouri Harmony," 1827, 1837 by Allen D. Carden, supplement. It is credited to Munson in "Southern Harmony;" also see "Christiana Harmony" by Walker, 1866, page 52. The tune is credited to Munson in the "Christian Harmony" Also see "Lute of Zion," by T. B. Woodbury, 1856, page 361. The oldest book we can find this tune in is "Wyeth's Repository of sacred music," 1810, page 41. In this book R. D. Munson is put down as its author. The same words are in the tune in 1810 as in the present page; the words also appear in Mercer's Cluster, 1823, page 173, title of the hymn, "Universal Praise." It has four verses. Munson of Williston, Vermont. He constructed a wonderful musical calendar clock. It was an eight day time keeper, besides keeping the day, hour, minute and weather. It had a cylinder attachment, in which it played a number of tunes. Its author has been dead several years.

GREENWICH. L. M.

Key of E Minor.

"I have seen the wicked in great power, and spreading himself like a great bay tree."—Ps. 87: 35.

DANIEL REED, 1783.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, followed by a piano accompaniment in treble clef, a vocal line in bass clef, and a piano accompaniment in bass clef. The music is in 4/4 time and E minor. The lyrics are: "Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked placed on high, In pride and robes of hon - our shine."

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, followed by a piano accompaniment in treble clef, a vocal line in bass clef, and a piano accompaniment in bass clef. The music is in 4/4 time and E minor. The lyrics are: "But oh, their end, their dreadful end, Thy sanctuary taught me so, On slip'ry rocks I see them stand, And fie-ry billows roll be-low." The word "But" is written above the vocal line at the beginning of the second staff.

One of the oldest books in which we have been able to find the tune "Greenwich" is the "Presbyterian Psalmist," page 364. This book was printed very early in the 19th century, and perhaps even an earlier date than this; it is highly probable in the 18th century. We gather from the remarks on page 364 of this old book that the tune had been of long standing at the time of this "Presbyterian Psalmist." Also see John Wyeth's "Repository of Sacred Music," 1810, page 108. We find the words "A few tunes embraced in the Assembly's list," so imperfect in their structure that any effort toward appropriate correction would have destroyed the identity. These tunes the editor has thought fit to throw together at the close of this volume without the slightest revision.

See "Sacred Harp," by White and King, 1844 to 1869. Same words in all the books. It was first published in the author's book, 1793, "Columbian Harmony."

"I will sing with the spirit, and I will sing with the understanding also."—1 Cor. 14:15.

S. Chandler; about 1830.

Key of E Major.

Be - fore the ro - sy dawn of day, To thee, my God I'll sing; A - wake my soft and tune - ful lyre, A - wake each charming string: A -

Be - fore the ro - sy dawn of day, To thee, my God I'll sing: A - wake my soft and tune - ful lyre, A - wake each charming string: A -

The first system consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment in treble clef, then a second vocal line, and finally a bass line in bass clef. The key signature is E major (three sharps) and the time signature is 4/4. The lyrics are printed below the vocal staves.

wake, and let thy flow - ing strains Glide through the midnight air, While high a - midst, the si - lent orb, the sil - ver moon rolls clear. clear.

wake, and let thy flow - ing strains Glide through the midnight air, While high a - midst, the si - lent orb, the sil - ver moon rolls clear. clear.

The second system also consists of four staves of music, following the same layout as the first system. The lyrics are printed below the vocal staves. The music concludes with a double bar line and repeat signs.

The above tune is credited to S. Chandler in "Presbyterian Psalmist, page 121, a book published some time in the early part of the 19th Century; the date of the copyright and all other dates gone. See "John Wyets Repository of Music," 1810, page 31, and Church Choirs by Joseph Munschun, 1839, page 191; also see Anthem Dulcimen, 1856, page 114. It has leather back, but it is badly worn. It was also printed in the Missouri Harmony Supplement, 1827 and 1837, by Carden, and no doubt in earlier prints of last named books. See The Sacred Harp, by White and King, 1844 on up to 1869. No trace of the hymn can be found further back than the date of the tune. We cannot find out anything about Mr. Chandler, the author of the music.

PILGRIM'S FAREWELL. 12s, 8s.

"Farewell. Be perfect, be of good comfort, be of one mind, live in peace."—2 Cor. 13: 7.

Dover Selection, p. 195. Alto by S. M. DANSON, 1911.

Key of G Major.

1. Farewell, farewell, farewell, my friends, I must be gone, I have no home or stay with you; Till a better world can view. world can view.
I'll take my staff and travel on,

2. Farewell, farewell, farewell, my friends, time rolls along, Nor waits for mortal cares or bliss; Till I arrive where Jesus is. Jesus is.
I'll leave you here, and travel on,

3. Farewell, farewell, farewell, dear brethren in the Lord, To you I'm bound with chords of love; We all ere long shall meet above. meet above.
But we believe his gracious word,

I'll march to Canaan's land, Where pleasures never end, Farewell, farewell, farewell, my loving friends, farewell.
I'll land on Canaan's shore, And troubles come no more.

This tune is one of the old melodies, published early in the 16th century, but its author is not stated in any of the books before named. See "Southern Harmony" by William Walker, 1835 and 1848, page 158. The words are published in "Mercer's Cluster" by Jesse Mercer, 1823, page 366, title of the hymn being, "The Final Farewell." The words are typical of the Christian's experience, traveling through the world to his final home in the beyond. See hymn in "Zion Songster," 1832, page 269; same book, revised 1840, page 221. Alto composed by S. M. Denson, 1911.

SHERBURNE, C M

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night." Luke 2-8
 Nahum Tate. 1703. Key of D. Major. Daniel Reed 1793

While shep-herds watch'd their flocks by night, All seat-ed on the ground, The an-gel of the
 God will hence-forth from

The an-gel of the Lord came down And
 Good will hence-forth from heaven to men Be

All glo-ry be to God on high And to the earth be peace, The an-gel of the Lord came down and glo-ry
 Good will hence-forth from heaven to men be-gin And

The an-gel of the Lord, came down, And glo-ry
 God will hence forth from heaven to men be-gin And

Lord, came down, And glory shone aronnd, And glo-ry shone a-round, The angel of the Lord came down, And glo-ry shone a-round.
 hea-ven to men Be-gin and nev-er cease, Begin and nev-er cease. Good will hence-forth from hea-ven to men Be-gin and nev-er cease.

glo-ry shone a-round, And glo-ry shone a-round, The an-gel of the Lord came down, And glo-ry shone around,
 g in and nev-er cease, Be gin and nev-er cease. Good will henceforth from heaven to men Be gin and nev-er cease.

shone a-round, and And glo-ry shone a-round, The an-gel of the Lord came down, And glo-ry shone a-round And glo-ry shone a-round.
 nev-er cease Be-gin and nev-er cease Good will hencforth from heaen to men Be-gin And nev-er cease Be-gin and nev-er cease.

shone a-round, And glo-ry shone a-round, The an-gel of the Lord came down, And glo-ry shone around
 nev-er cease, Be gin and nev-er cease, Good will hence-forth from heaven to men, Be-gin and nev-er cease.

This tune was first published by its author in 1793 in the Columbian Harmony composed by him. In the same book composed by Daniel Reed was Greenwih Russia Newport and Windham. See history of Daniel Reed on page 38 under tune Windiam Sherburne is a fine tune and has been a favorite a long time. The Hymn is an old one, first published 1703. Mr. Tate composed several great hymn. He was a son of an Irish Clergyman; was born in Dublin, Ireland, 1652 When edouated he moved to London. He was a great man, in connection with others, he published new version of the Psalms, died 1715.

PROTECTION. C. M.

"He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts." Luke 1-51.

Key of F. Major.

Rearranged by Rollin H. Sherman, about 1835.

God, my supporter, and my hope. My help for-ev - er near; Thine arm of mer - cy held me up.....

Thine arm of mer -

God, my supporter, and my hope. My help for-ev - er near; Thine arm of mer - cy held me up, Thine arm.....

..... When sink - ing in de spair, When sink - ing in de spair, in de - spair.

cy..... held me up, When sink-ing in de spair, When sink - ing in de spair, in de -spair.

..... of mer - cy held me up, When sink-ing in de spair. When sink - ing in de -spair, in de spair.

..... of mer - cy - held me up, When sink-ing in de spair. When sink ling in de -spair, in de -spair.

5. Behold, the sinners that remove
Far from thy presence die;
Not all the idol gods they love
Can save them when they cry.

6. But to draw near to thee, my God,
Shall be my sweet employ.
My tongue shall sound thy works abroad
And tell the world my joy.

This tune was rearranged by Sherman between 1830 and 1844. See further remarks about Mr. Sherman under tune Exit, page 181. The tune and words here been printed in the "Sacred Harp" by White & King from 1844 to 1869. The words of the tune are printed on page 155 of the "Presbyterian Psalmist" mentioned elsewhere in these sketches. The air to the tune "Protection" is without doubt of very old origin. It is claimed by the Psalmist above named, to be of English source Mr. Sherman's age is mistated in some of the books.

SPRING. P. M.

"Let the inhabitants of the rock sing, let them shout from the top of the mountains."—Isa. 42: 11.

Alto by S. M. Denson, 1911.

Key of G Major.

The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past; The love ly

The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past; The love ly
The voice of my be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies ex -

The voice of my be - lov - ed sounds, While o'er the moun - tain top he bounds; He flies ex -

ver - nal flowers ap - pear, The warb - ling choirs en chant our ear. Now, with sweet - ly pen - sive moan,

ver - nal flowers ap - pear, The warb - ling choirs en chant our ear. Now, with sweet - ly pen - sive moan
ult - ing, o'er the hills, And all my soul with trans - port fills. Gent - ly doth he hide my stay

"Spring" has been in the Sacred Harp since 1844 by White and King. It has also been printed in several other books. See "Lute of Zion" by T. B. Woodbury, 1856, and recopyrighted by Mrs. M. A. Woodbury 1881, page 217. "Spring" is a lively melody and requires close attention to render it correctly. It is clearly a very old tune for it was in use in the early part of the Nineteenth Century and perhaps long before this. Some claim it is of English origin. None of the books give the author of the words or music. See "Columbian Harmony" by Swann, page 170-. Judging from the words it was written in the Spring by some one who lived in a section where rainy seasons came during the winter.

Coos the tur-tle dove a-lone, Now with sweetly pensive moan Coos..... the tur-tle dove a-lone.

Coos the tur-tle dove a-lone, Now with sweetly pen-sive moan. Coos, the tur-tle dove a-lone. Coos the tur-tle dove a-lone.
 Rise my soul and come a-way. Rise my soul and come a-way.

Rise my soul and come a-way, Gently doth he chide my stay, Rise.....my soul and come a-way.

Coos the tur-tle dove a-lone. Coos the tur-tle dove a-lone.
 Rise, my soul and come a-way. Rise, my soul and come a-way.

MONTGOMERY. C. M. Psalmist, 18th Hymn.

"Remember now thy Creator In the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them."—Ecc. 12:1.
 Isaac Watts, 1719. Key of C Major. Rev. David Morgan, about 1805.

Ear-ly my God, without de lay, I haste to seek thy face: My thirs-ty spi-rit faints way..... With

Ear-ly my God, without de lay, I haste to seek thy face: My thirs-ty spi-rit faints a-way..... With

Ear-ly my God, without de lay, I haste to seek thy face, My thirs-ty spi-rit faints a-way, With

There are two sources laying claim to this tune. One is that of "Moore;" the other by David Morgan, a Presbyterian minister. We are satisfied that Morgan is the author of the tune. It was applied to Dr. Watts' hymn, "Early My God Without Delay," while it has been applied to other tunes. "Montgomery" has been attached to this hymn for almost one hundred years. See Missouri Harmony, 1827 and 1837, page 80; Southern Harmony, by Walker 1835 and 1846, page 170; Repository of Sacred Music," by John Wyeth, page 43, and later editions, 1910. Morgan was a noted minister, preaching both in America and England. The most powerful revival the world has ever witnessed occurred under his ministry 1857-8. See further about him on pages 391-2 Brown & Butterworth's "Story of Hymns and Tunes." Also about words and tune. same book, page 35.

MONTGOMERY. Concluded.

out thy cheer - ing grace; So pil - grims on the scorching sand, Beneath a burn - ing sky, Long for a

out thy cheer - ing grace; So pil - grims on the scorch - ing sand, Beneath burning sky.

out thy cheer - ing grace; So pil - grims on the scorching sand, So pil - grims on the scorching sand, Beneath a burning sky.

So pil - grims on the scorching sand, So pilgrims on the scorch - ing sand, Beneath burning sky.

cool - ing stream at hand..... Long for a cooling stream at hand, Long for cool - ing stream at hand, And they must drink or die. die.

Long for a cool - ing stream at hand, And they must drink or die. Long for cool - ing stream at hand, And they must drink or die. die.

Long for cool - ing stream..... at hand, Long for cool - ing stream at hand, And they must drink or die. die.

Long for a cooling stream at hand; Long for cooling stream at hand, And they must drink or die. die

VIRGINIA. C. M.

"He sendeth out his word, and melteth them: he causeth his wind to blow, and the waters flow."—147 Ps. 18.

Oliver Bronson, 1783.

Key of E Minor.

Thy words the rag - ing winds con - trol, And rule the bois - t'rous deep; Thou mak'st the sleep - ing

Thy words the rag - ing winds con - trol, And rule the bois - t'rous deep. Thou mak'st the sleep - ing

Thy words the rag - ing winds con - trol And rule the bois - t'rous deep; Thou mak'st the sleep - ing

bil - lows roll, The roll..... ing bil - lows sleep. The roll ing bil lows sleep. sleep.

bil - lows roll, The roll..... ing bil - lows sleep. The roll ing bil lows sleep. sleep.

bil - lows roll, The roll..... ing bil - lows sleep. The roll ing bil - lows sleep. sleep.

Oliver Bronson, author of "Virginia," in 1783 published a song book entitled "Select Tunes and Anthems." It has some very beautiful original pieces in it. Among some of the tunes composed by him were "Virginia," "Invitation" and "Jubilee." Mr. Bronson was a ready composer and director of music. This tune is one of the old minor melodies. See John Wyeth's song book, "Repository of Sacred Music," page 16. The same words have been associated with it from the time it was first published. It was published in The Sacred Harp by White and King in 1844 to 1869; also in Missouri Harmony 1837 and earlier editions, page 41.

SCHENECTADY. L. M.

"O sing unto the Lord a new song: sing unto the Lord, all the earth." Ps. 96:1.

Psalmist. 926th Hymn. Nehemiah Shumway, 1801.

Isaac Watts, 1707. Key of E Flat Major.

From all that dwell below the skies, Let the Cre-a-tor's praise a-rise; Let the Redeem-er's name be sung, Thro' ev'ry land, by ev'ry

From all that dwell below the skies, Let the Cre-a-tor's praise a-rise; Let the Re-deem-er's name be sung, Thro' ev'ry land, by ev'ry

tongue. E-ter-nal are thy mercies Lord, E-ter-nal truth at-tends thy word; thy praise shall sound from

tongue. E-ter-nal are thy mer-cies, Lord, E-ter-nal truth attends thy word; Thy

tongue. E-ter-nal are thy mercies, Lord, E-ter-nal truth attends thy word; Thy praise shall sound from shore to

tongue. E-ter-nal are thy mercies, Lord, E-ter-nal truth at-tends thy word; Thy praise shall sound from shore to shore Til

Nehemiah Shumway, author of the above tune, of Philadelphia, Pa., published 1801 "The American Harmony," having 220 pages, with concise Singer's Manual. A great many of the tunes were his own composition. The tune "Scheneectady" is considered one of his best. He was a fine leader and director of music and considered one among the best composers at that time. This has been printed in a number of song books. See "Southern Harmony" by Walker 1835 and in 1846, page 178. "Missouri Harmony" 1827 and 1837, page 91. "Social Harp," 1855, by McCurry, page 160, and "Sacred Harp," White and King from 1844 to 1869. The same words have been published with this tune in all the books. See full history of words in No. 659 M. E. Hymns South Tillis, 1889.

SCHENECTADY. Concluded.

shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no more. Set no more.

praise shall sound from shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no more. Set no more.

shore. Till suns shall rise and set no more. Till suns shall rise and set no more. Set no more.

suns shall rise and set no more..... Till suns shall rise and set no more. Set no more.

HUNTINGTON. L. M.

Key of A. Major.

"Wait on the Lord, and keep his way, and he shall exhalt thee to inherit the land." Ps. 37:34.

Lord, what a thoughtless wretch was I to mourn, and murmur, and repine; To see the wicked placed on high, in pride and robes

Lord, what a thoughtless wretch was I to mourn, and murmur, and repine; To see the wicked placed on high, in pride and robes

This tune is one among the older melodies, though placed in many of the song books of to-day. See "Missouri Harmony" 1827 and 1837, page 82 and earlier editions. "Southern Harmony" by Walker, 1835, page 169. John Wyeth's "Repository of Sacred Music," 1810, page 37 and later editions. "Sacred Harp" by White and King, 1844 to 1869. None of these books give the name of the author of the music. The same words are in all the books. The hymn is published in full in "Mercer's Cluster" by Jesse Mercer, 1823, page 173, edition revised. The title of the hymn is "The Prosperity of the Wicked Cursed." It is probably one of Watts' compositions.

HUNTINGTON. Concluded.

of hon-or shine But oh, their end, their dreadful end; Thy sanc-tu-ary taught me so; But— taught me so:

of hon-or shine. But, oh, their end, their dreadful end! Thy sanc-tu-ary taught me so; But—

of hon-or shine. But oh, their end, their dreadful end! Thy sanc-tu-ary taught me so; But— taught me so:

of hon-or shine. But, oh, their end, their dreadful end! Thy sanc-tu-a-ry taught me so. But—taught me so:

On slip-p'ry rocks I see them stand, And fie-ry bil-lows roll..... be-low.

taught me so; on slip-p'ry rocks I see them stand, And fie-ry bil-lows roll..... be-low.

On slip-p'ry rocks I see them stand, And fie-ry bil-lows roll..... be-low.

..... On slip-p'ry rocks I see them stand, And fie-ry bil-lows roll..... be-low.

ALABAMA. C. M. D.

Key of E Minor.

"Make a loud noise, and rejoice, and sing praise." Psa.—98, 4.

Angels in shining order stand, Around the Saviour's throne: They bow with rev'rence at his feet, And make his glories known. Those hap-py spir-its sing his

Angels in shining order stand, Around the Saviour's throne, They bow with rev'rence at his feet, And make his glories known. Those happy spirits sing his praise, To alle-

praise,..... To all e-ter-ni-ty, But I can sing re-deem-ing grace, For Je-sus died for me.

Those hap-py spir-its sing his praise, To all e-ter-ni-ty, But I can sing re-deem-ing grace, For Je-sus died for me.

Those hap-py spir-its sing his praise, To all e-ter-ni-ty, But I can sing re-deem-ing grace. For Je-sus died for me.

ter ni ty..... But I can sing re-deem-ing grace, For Je-sus died for me.....

The cross of Christ inspires my heart
To sing redeeming grace;
Awake, my soul, and bear a part
In my Redeemer's praise.

Oh! who can be compared to him
Who died upon the tree!
This is my dear, delightful theme,
That Jesus died for me.

Alabama is among the old American tunes, composed in the early part of the 19th Century. It has been in the "Sacred Harp" of White and King from 1844 to 1869, and in the "Southern Harmony" 1835 and 1848, page 116. "Social Harp," by John G. McCurry, 1855, page 176, and many of the earlier books than this. The words have been arranged under all of the parts, so each can join in as they come in. There are some minor runs in this tune not in any other in this book. We have been unable to get any data about who is the author of the music or words of Alabama. Corrections made in some words and notes.

MENDELSSOHN. 7s. D.

197

"Behold, angels ministered unto him."—MATT. 4: 11.

J. L. F. MENDELSSOHN-BARTHOLDY, 1840.

CHARLES WESLEY, 1730. Key of G.

1. Hark! the herald angels sing, "Glo-ry to the new-born King; Peace on earth, and mercy mild, God and sinners re-con-ciled!" Joy-ful all ye na-tions rise,

2. Christ, by highest heav'n adored, Christ, the everlasting Lord; Late in time behold Him come, Offspring of a virgin's womb; Veiled in flesh the Godhead see;

3. Adam's likeness, Lord, efface; Stamp Thine image in its place; Sec-ond Adam from a - bove, Re-in-state us in Thy love! Let us Thee, tho't lost, re-gain;

Join the triumph of the skies; U - ni - ver - sal na - ture say, "Christ the Lord is born to - day," U - ni - ver - sal na - ture say, "Christ the Lord is born to - day."

Hail! th'in-car-nate De-i - ty, Blessed as man with men t' appear, Jesus, our Immanuel, here! Blessed as man with men t' appear, Je - sus, our Im-man-uel, here!

Thee the Life, the heav'nly Man; O to all Thy-self im-part, Formed in each be - liev-ing heart! O to all Thy - self im-part, Formed in each be - liev-ing heart!

This hymn of Charles Wesley, dated about 1730, has been altered several times in some particulars, but its present shape is almost identical with the first production of the hymn. Mendelssohn is a favorite musical interpreter of the hymn. It is taken from J. L. F. Mendelssohn-Bartholdy's cantata. He was one of the great masters; born 1809 and died 1847.

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STAR OF COLUMBIA. 11s.

"Righteousness exalteth a nation; but sin is a reproach to any people."—Prov. 14:34.

Dr. Timothy Dwight, about 1777.

Key of A Minor.

Miss M. T. Durham, 1834.

1 Co - lum - bia! Co - lum - bia! to glo - ry a - rise, The queen of the world, and the child of the skies; Thy gen - ius commands thee with

2 To con-quest and slaugh-ter let Eu-rope as-pire. Whelm na-tions in blood, or wran ci - ties in fire. Thy he - roes the rights of man

3 Fair si - ence her gate to thy sons shall unbar, And the east see thy morn: hide the beams of her star. New bards and new sa - ges un

rap - tures behold, While a - ges on a - ges thy splendours un - fold, Thy reign is the last and the no - blest of time, Most

kind shall de-fend, And tri - umph pur - sue them and glo - ry at-tend. A world is thy realm, for a world be thy laws. En -

rivalled shall soar, To fame un-ex-fin-guish'd, when time is no more. To the last ref - uge of vir - tue de - sign - ed shall

The words of the above tune were composed by Dr. Timothy Dwight. Born North Hampton, Mass., 1752, died 1817. He graduated at Yale College at the age of 17. He wrote several religious poems of considerable length. In 1795 he was elected President of Yale College. In 1800 he revised Watts' Psalms at the request of the General Assembly of Connecticut, adding a number of translations of his own. In 1777 he became Chaplain in the Revolutionary Army. He was a great Theological writer. It is claimed he wrote the words of "Star of Columbia" while he was chaplain in the army. There is no certainty when the tune was composed by Miss Durham. It was published in Southern Harmony by William Walker 1835, page 260; in Social Harp by McCurry, 1855, pages 63-4. Its date is not given. No doubt it is of earlier date than 1835, yet this is the first time we have been able to find a book containing it.

STAR OF COLUMBIA. Concluded.

199

fruit-ful thy soil, most in - vi - ting thy clime; Let crimes of the east ne'er en - crim - son thy name, Be free - dom, and si - lence and vir - tue thy fame

larged as thy em - pire, and just as thy cause; On free - dom's broad ba - sis that em - pire shall rise; Ex - tend with the main and dis - solve with the skies.

fly from all na - tions, the best or man - kind; There, grateful to Heaven, with transport shall bring Their in - cense, more sa - cred than o - dours of spring.

EVENING. 7s, Original.

George W. Doane, 1824.

"And there I will meet with thee, and I will commune with thee from above." -- Ex. 25; 22

Alto by S. M. Denson, 1911. J. L. White, 1869.

Soft - ly now the light of day Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee

Thou whose all per - va - ding eye Naught escapes, with - out, with - in; Par - don each in - firm - i - ty, O - pen fault and se - cret sin.

Soon for us the light of day Shall for - ev - er pass way; Then from sin and sor - row free, Take us, Lord, to dwell with thee.

The hymn was composed by Rev. George W. Doane. The title of the hymn was "Evening." He was a bishop in Protestant Episcopal Church, New Jersey; born 1799; died at Birmingham, N. J. 1859. He was a man of great power and energy as a minister. He composed several hymns. Further about his history can be seen on page 377 of "Our Hymns" by Tillet, published 1889. Prof. J. L. White, author of the music, is a son of B. F. White, one of the authors of Sacred Harp, 1844. J. L. White resides at this time, 1911, in Atlanta, Ga. He composed and printed in connection with his brother, B. F. White, "New Sacred Harp," in 1882, seven-shape notes. He has made in connection with others two revisions of the Sacred Harp, 1909 and 1910. This tune is placed on this page for the reason that it could not be put on page 70, where it originally was, on account of the length of the history, and also added by S. M. Denson.

EDOM. C. M.

"Who covereth the heaven with clouds, who prepareth rain for the earth, who maketh grass to grow upon the mountains." Ps. 147:8.

Isaac Watts, 1707. Key of F Major.

John Cole, about 1800. Alto by S. M. Denson, 1911.

With songs and honours sounding loud, Ad-dress the Lord on high, O-ver the heav'ns he spreads his clouds, And waters veil the

And wa-ters veil the

With songs and hon-ours sounding loud, Ad-dress the Lord on high, O - ver the heav'ns he spreads his clouds, and waters veil the

And wa - ters veil the

sky, And wa - ters veil the sky. He sends his show'rs of

sky And wa - ters veil the sky. He sends his show'rs of blessing down To cheer the plains be-low; He

sky and wa..... ters veil the sky. He sends his show'rs of bless - ings down To cheer the plains be-

"Edom" is in the "Southern Harmony" by William Walker, 1835 and 1848, page 177, and is in the earlier books of the Nineteenth Century. See John Wyeth's song book 1810 "Repository of Sacred Music," page 42. The tune was composed by John Cole. He was born in England 1774; came to the United States in his boyhood days 1785; settled at Baltimore, Md. He became a musician and music publisher. He continued to publish and compose music up to the time of his death, 1855. It is supposed that he composed this tune and first published it about 1809. He was one of the great composers of sacred music in the early part of the 19th Century. See other pages about Dr. Watts, the author of the hymn.

blessings down To cheer the plains below; To cheer the plains below; He makes the grass the mountains crown; And corn In valleys grow. And corn In valleys grow.
 sends his show'rs of blessings down To cheer the plains below;..... He makes the grass the mountains crown; And corn in valleys grow. And corn in valleys grow.
 low..... He makes the grass the mountains crown, He makes the grass the mountains crown, And corn in valleys grow. And corn in valleys grow.
 low..... He makes the grass the mountains crown, And corn in valleys grow;..... And corn in valleys grow.

PILGRIM. 8, 65,

"Thou therefore endure hardness; as a good soldier of Jesus Christ."—2 Tim. 2.3.

Dr. John B. Dyke. 1835. Alto S. M. Denson, 1911.

Key of F Sharp Minor.

Come, all ye mourning pilgrims dear, Who'er bound for Canaan's land. } Our Captain's gone before us Then, Pilgrims dear, pray do not fear.
 Take courage and fight valiantly, Stand fast with sword in hand. } Our Father's only Son, Bnt let us follow on.

Dr. John B. Dyke is credited in the books with having composed the tune "Pilgrim." We have no right to change the history, yet we will say that if he did compose it, he did it when he was very young. The tune was published in 1835 in *The Southern Harmony*, page 150, and *Missouri Harmony*, 1837, page 147. There is no doubt but there is some mistake about this.

Dr. Dyke afterward rearranged the tune. He was a great music composer and all along from 1830 up to the time of his death, composed a lot of fine sacred songs, as well as many valuable hymns. He was almost the equal of Lowell Mason. He died 1876. He was a man of great ability and influence as a musician and minister. Author of the words can be found but once printed in "*Mercer's Cluster*," page 175, by Jesse Mercer, 1824.

Key of E Flat Major.

"Let the heaven and earth praise him, the seas, and everything that moveth therein." Ps. 69:34.

Roland Sherman, 1835.

Great God, the heav'n's well-order'd frame Declares the glories of thy name; There thy rich works of wonder shine; A

There thy rich works of wonder shine; a

Great God, the heav'n's well-order'd frame Declares the glories of thy name There thy rich works of wonder shine; A

Great God, the heav'n's well-order'd frame Declares the glo-ries of thy name; There thy rich works of wonder shine;..... A

thou - sand starry beau - ties there, A thou - sand radiant marks appear, Of boundless pow'r and skill div - ine, Of boundless pow'r and skill divine.

thou - sand starry beau - ties there, A thou - sand radiant marks appear, Of boundless pow'r and skill di-vine, Of boundless pow'r and skill divine.

Some musicians claim that P. Sherman is the author of the above tune. We are inclined to believe that this is a mistake; we think that the tune was composed by Roland Sherman, who died in Vermont several years ago. He was a teacher of music of much reputation. He published several works on the subject of music, and was a very fine performer on instruments of various kinds, and composed a great deal of sacred music, however, there are some mistakes in the history about the birthday of Mr. Sherman, his birth was of much earlier date than given in some of the histories. This tune also appears in the Southern Harmony by William Walker, 1835, page 159. We have been unable with the books before us to find the author of the word in which by n. b. k.

FLORIDA. S. M.

203

Key of E. Minor. "And it shall come to pass, that whosoever shall call on the name of the Lord shall be saved."—Acts, 2—21
 Psalmist, 761st Hymn. Truman S. Wetmore about 1808.

1. Let sin - ners take their course, And choose the road to death;
 2. My thoughts ad - dress his throne, When morning brings the light;
 But in the wor - ship of my God, I'll spend my dai - ly breath,
 I seek his bless - ings ev' - ry noon, And pay my vows at night.

of my God, I'll spend my dai - ly breath, But in the wor - ship of my God, I'll spend my dai - ly breath.
 ev' - ry noon, And pay my vows at night, I seek his bless - ings ev' - ry noon, And pay my vows at night.

breath,
 night,

spend my dai - ly breath, But in the wor - ship of my God, I'll spend my dai - ly breath.
 pay my vows at night, I seek his bless - ings ev' - ry noon, And pay my vows at night.

breath,
 night,

The tune "Florida was composed by the author. He was born 1774 at Winchester, Conn. He was one of the old pioneers of music in England. Contemporary of Jenks and a composer of popular music in his time. He died at the place of his birth in 1861. He composed two tunes in this volume, Florida and America. These two old melodies are still popular with a great many people. In some of the tune books they spell the name "Witmore." In others, "Whetmore." but the proper way to spell the name is "Wetmore." This tune is published in Missouri Harmony, 1827 and 1837, page 73. It is also first printed so far as we have been to find out in Wyeths Repository of Sacred Music in 1810, revised in 1814, page 33. The words to the present tune is also in Wyeths' book, published in connection with the *uncle; also see Mercers Cluster, 1823, by J. Mercer, page 379, Loyds hymn book, page 437.

MISSION. L. M. D. Baptist Harmony, p. 266.

Key of G. Major. "Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth." Ecc 11-9 A. Grambling, 1830. Alto by S. M. Denson, 1911,

1. Young peo- ple, all at-ten-tion give, While I ad- dress you in God's name,
You who in sin and fel- ly live, Come hear the coun- sel of a friend, I've sought for bliss in glit'- ring toys

2. He spake at once my sins for- giv'n, And wash'd my load of gullt a- way;
He gave me glo ry, peace, and heav'n, And thus I found the heav'- ly way, And now with trem-b-ling sense I view

3. Youth, like the spring, will soon be gone, By fleet- ing time or conqu' ring death;
Your morn- ing sun may set at noon, And leave you ev- er in the dark, Your spark-ling eyes and bloom- ing cheeks

4. Ye heed- less ones, that wild- ly stroll, The grave will soon be- come your bed,
Where si- lence reigns, and va- pours roll In sol- emn dark- ness round your head, Your friends will pass the lone- some place,

And ranged the lur- ing scenes of vice; But nev- er knew sub- stan- tial joys, Un- til I heard my Sa- viours voice.

The bil- lows roll be- neath your feet, For death- ter- nal waits for you, Who slight the force of gos- pel truth.

Must with- er like the blast- ed rose; The cof- fin, earth, and wind- ing sheet Will soon your ac- tive limbs en- close.

And with sligh move slow long; Still gaz- ing on the spires of grass, With which your graves are o- ver grown.

The above tune is credited to A. Grambling in Baptist Harmony, page 266, from which book it was originally taken and placed in the "Sacred Harp" of 1844, and has been published all along in the "Sacred Harp" from that time to 1869, in each revision thereof. See "Southern Harmony," page 96; also 201 "Christian Harmony by William Walker." He says this tune was composed by "Rev. A. Grambling, Spartanburg, S. C. We have been unable to find out anything further of Mr. Grambling. The words in the above tune appear in "Lloyd's Hymn Book," 120, in Mercer's Cluster, 146. The title to the hymn is "Solemn Address to Young People." See "Zion Songster," page 201.

PLEASANT HILL. C. M. D. Baptist Harmony p. 273.

205

Key of E Major.

"Therefore shall ye keep my commandments, and do them." Lev. 22:31.

M. L. Nicholson.

1. Re lig - ion is the chief con - cern Of mor - tals here be low know. More need - ful
1. May I its great im - por - tance learn, Its sov - ereign vir - tues

2. Re lig ion should our thoughts en - gage A - midst our youth - ful bloom; O may my
Twill fit us for de - clin - ing age And for the - aw - ful tomb.

Let deep re pent - ance, faith, and love, Be join'd with God - ly fear,
And all my con ver - sa - tion prove, My heart to be sin - cere. Pre - serve me

this than glit'ring wealth, Or ought the world be - stows; Nor rep - ta - tion, food, or health, Can give us such re - pose.

heart, by grace re - new'd, Be my Re - deem - er's throne And be my stub - born will sub - dued, His gov - ern - ment to - own.

from the snares of sin Through my re - main - ing days, And in me let each vir tue shine, to my Re - deem - ers' praise.

The tune appears in the "Sacred Harp" from 1844, and has been printed in many of the old song books. "Southern Harmony, by William Walker," 1835, page 167, Social Harp, by John G. McCurry," page 180, 1855, in the New Harp of Columbia, by M. L. Swan; he gives credit to Nicholson for the music of this tune. The words of the above hymn appear in "Lloyd's Hymn Book by Benjamin Lloyd," title to the hymn being "Inward Religion." It has seven verses, only six in the tune as it appears here. No authors name is given.

CONSOLATION NEW. 8, 8, 6.

'Arise, contend thou before the mountains, and let the hills hear thy voice', Mich. 6-1.

Key of A. Minor.

Come on, my part-ners in dis- tress, My com-radés through the wil-der-ness, Who still your bod ies feel; A while for-get your

Come on, my part-ners in dis- tress, My com-radés through the wil-der-ness, Who still your bod ies feel, A while for-get your

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in alto clef, and the bottom staff is the bass line in bass clef. The music is in 6/8 time and the key signature has one flat (A minor). The lyrics are printed below the vocal staves.

griefs and fears. And look be - yond this vale of tears, To that ce - les - tial hill, To that ce les tial hill.

griefs and fears, And look be - yond this vale of tears, To that ce - les - tial hill, To that ce - les - tial hill.

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the vocal line in alto clef, and the bottom staff is the bass line in bass clef. The music continues from the first system. The lyrics are printed below the vocal staves. The system ends with a double bar line and first and second endings.

This tune is one of the old melodies. It appears in the Southern Harmony by William Walker 1835, page 58, and probably in other earlier books. It has the same hymn in Southern Harmony it does in this book.

LOUISIANA. 8s, 7s.

207

Key of B Flat Major. "Whosoever shall receive one of such children in my name, receiveth me." Mark 9:37. William Walker, 1835. Alto by S. M. Denson, 1911.

1. Come, lit - tle children, now we may par - take a lit - tle mor - sel,
 For lit - tle songs and lit - tle ways A-dorn'd a great a - pos - tle. A lit - tle drop of Je - sus' blood Can

2. A lit - tle faith doth migh - ty deeds, O'ile past all my re - count - ing;
 Faith, like a lit - tle mus - tard seed, Can move a lof - ty moun - tain. A lit - tle char - i - ty and zeal, A

3. A lit - tle cross with cheer - full - ness, a lit - tle self - de - ni - al,
 Will serve to make our trou - bles less, and bear the great - est tri - al. The Spir - t like lit - tle dove On

4. The ti - tle of the lit - tle Lamb Un - to our Lord was giv - en,
 Such was our Sa - viour's lit - tle name, The Lord of earth and heav - en, A lit - tle voice that's small and still Can

make feast of u - ion; It is by lit - tle steps we move In to full com - mun - ion.

lit - tle trib - u - la - tion. A lit - tle pa - tience makes us feel Great peace and con - so - la - tion.

Je - sus once de - cend - ed; To show his meek - ness and his love, The em - blem was in - tend - ed.

rule the whole cre - a - tion; A lit - tle stone the earth shall fill, And hum - ble ev - ry na - tion.

The tune above named appears in "William Walker's Southern Harmony," page 62. In that book Mr. Walker gives himself credit for the tune, also see "Christian Harmony" by same author, page 267 '866. We have no information about who composed the words, if Mr. Walker did not do so. Sometimes he composed the words to his own tune.

THE TURTLE DOVE. L. M. D.

"Shall be on the mountains like doves of the valleys, all of them mourning, every one for his iniquity." Ezek. 9-16.

Dover Selection, p. 154. Alto by S. M. Denson, 1911.

Key of D Major.

1. Hark! don't you hear the tur-
From hill to hill we hear the
tle dove, The to-ken of re-
deem-ing love? O Zi-
On, hear the tur-tle
the sound, The neigh-b'ring val-
leys ech-o round.

2. The win-ter's past, the rain is o'er, We feel the chill-ing
The spring is come; how sweet the view, All things ap-pear di-
winds no more; On Zi-on's mount the watchmen
ly new.

3. The trump-et sounds, both far and nigh, How can you spurn the gos-
O sin-ners, turn! why will ye die? En-list with Christ, gird on
your arms. These are the days that were fore-

dove, The to-ken of your Sa-viour's love! She comes the des-ert land
to cheer, And wel-come in the ju-bil year.

cry, "The res-er-rec-tion's draw-ing night;" Be-hold, the na-tions from
abroad, Are flocking to the mount of God.

told, in an-cient times, by proph-ets old; They long'd to see this glo-ri-ous
light. But all have died with-out the sight.

This tune was taken from "Dover's Selection," page 154. It is also printed in the "Southern Harmony" by William Walker, 1835, page 43, and in the "Sacred Harp" from 1844. None of these books give the name of the author of the book or the words. The stanzas appear in "Zion's Songster" by Mason, '032, page 116, and in "Lloyd's Hymn Book," 218. In _____, title "The Turtle Dove."

EVENING SHADE. S. M.

John Leland, 1835.
Key of E Minor.

"The night cometh when no man can work." John, 9-4.

Baptist Harmony, p. 373.
Alto by S. M. Denson, 1911.

1. The day is past and gone, The eve-ning shades ap - pear; O
 2. We lay our gar - ments by, up - on our beds to rest: So

The day is past and gone, The eve - ning shades ap - pear; O may we all re -
 We lay our gar - ments by, up - on our beds to rest: So death will soon dis -

O may we all re - mem - ber well,.....
 So death will soon dis - robe us all.....

may we all re - mem - ber well, O may we all re - mem - ber well, The night of death is near.
 death will soon dis - robe us all, So death will soon dis - robe us all, Of what we here po - sess.

O may we all re - mem - ber well. The night of death is near.
 So death will soon dis - robe us all, Of what we here po - sess.

mem ber well, O may we all re - mem ber well, The night of death is near.
 robe us all. So death will soon dis - robe us all, Of what we here po - sess.

O may we all re - mem - ber well, The night of death is near.
 So death will soon dis - robe us, all, Of what we here po - sess.

See other sketches of John Leland. The above tune is one of the old melodies, printed in Mo. Harmony by Carden 1827 and 1837 page 56, also in Social Harp, by McCurry 1855, page 169. There is no doubt some mistake in reference to the date of this hymn. Tillet's Hymn Book of our hymns and their authors 1889. It is credited to John Leland in 1845. This is incorrect for the reason that Leland died in 1844. Other works put the date of the composition of the hymn in 1835.

Key of F Sharp Minor.

"Jesus, when he had cried again with a loud voice, yielded up the ghost." Matt. 27:50.

Año by S. M. Denson, 1911.

1. See the Lord of glo-ry dy-ing! See him gasp-ing! hear him cry-ing! See his bur-den'd bo-som heave!

2. Bear with pa-tience, trib-u-la-tion, O-ver-com-ing all temp-ta-tion, Till the glo-ri-ous ju-bi-lee;

3. See the Bliss-ful scens be-fore us, Join the u-ni-ver-sal cho-rus, Bid the flow-ing num-bers rise:

Look ye sin-ners, ye that hung him, Look how deep your sins have stung him! Dy-ing sin-ners, look and live.

Soon he'll come with bursts of thun-der, Then we shall a-dore and won-der, Sing-ing on the high-est key.

Songs im-mor-tal sweetly soun-ing Notes an-gel-ic loud re-bound-ing, Trem-b-ling round the vo-cal skies.

The above tune appears among the old melodies in some of the first books published in America. See "Southern Harmony" by William Walker 1835 and 1848, page 149, same author "Christian Harmony," 1866, page 270, "Timbrel of Zion," 210, also "John Wyeth's Song Book "Repository of Sacred Music 1814 and 1826. The oldest hymn book that we find these words as they appear in this tune with slight changes are in "Lloyd's Hymn Book," page 34. The hymn is somewhat changed in various authors publications, but this seems to be the old hymn or practically so. None of the books give the author of the hymn or tune that we have seen.

WHITESTOWN. L. M.

Key of E Minor.

"The good seed are the children of the kingdom; but the tares are the children of the wicked one."—MATT. 13: 38.

THOMAS HOWELL, 1808.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th'oppress'd and poor repair, And build them towns and cities there.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th'oppress'd and poor repair, And build them towns and cities there. They

They sow the fields, and

Detailed description: This system contains the first two stanzas of the hymn. It features a treble clef and a 4/4 time signature. The music is written in E minor. The first line of music is followed by the first line of lyrics. The second line of music is followed by the second line of lyrics. The third line of music is followed by the third line of lyrics. The fourth line of music is followed by the fourth line of lyrics. The system ends with a double bar line.

They sow the fields, and trees they plant, Their race grows up from fruitful stocks, Their wealth increases with their flocks.

Whose yearly fruit supplies their want; Their race grows up from fruitful stocks, Their wealth increases with their flocks.

sow their fields, and trees they plant. Whose yearly fruit supplies their want; Their race grows up from fruitful stocks, Their wealth increases with their flocks.

trees they plant, Whose yearly fruit supplies their want;

Detailed description: This system contains the third and fourth stanzas of the hymn. It features a treble clef and a 4/4 time signature. The music is written in E minor. The first line of music is followed by the first line of lyrics. The second line of music is followed by the second line of lyrics. The third line of music is followed by the third line of lyrics. The fourth line of music is followed by the fourth line of lyrics. The system ends with a double bar line.

This is one of the old melodies of the early part of the 19th century. It was printed in John Wyeth's "Repository of Sacred Music," 1810, page 39; in the "Southern Harmony," by William Walker, 1835, page 135, and in the "Missouri Harmony," by Carden, 1827 and 1837, page 19. We have no data as to who composed the words to this tune; in the "Sacred Harp" it is credited to — Ward. We are convinced that this is a mistake, as the tune is of much earlier date than this, as referred to above in "Wyeth's Song Book." He credits the tune to — Howell. On further investigation it is believed that Thomas Howell is the author of the above tune in place of Ward. Mr. Howell was born at Bristol, England, 1783, was a celebrated flutist and teacher of music. He invented a new musical way for teaching the degrees in the treble and bass clefs.

"And he said, Let me go, I pray thee, for our family hath a sacrifice in the city; and my brother, he hath commanded me to be there." Sam. 20:29.

Key of D Major.

Alto by S. M. Denscn, 914.

How pleasant 'tis to see Kindred and friends agree, Each in his proper station move, Each in his proper station move, And each fulfil his part..... With sympathizing heart, In all the cares of life, In all the cares of life and love.

How pleasant 'tis to see Kindred and friends agree, Each in his proper station move, Each in his proper station move, And each fulfil his part..... With sympathizing heart..... In all the cares of life. In all thecares of life and love.

How pleasant 'tis to see Kindred and friends agree, Each in his pro - per station move, Each in his proper station move..... Each in his proper station move.....

How pleasant 'tis to see Kindred and friends agree, Each in his proper station move..... Each in his proper station move.....

station move, And each fulfil his part..... With sympathizing heart, In all the cares of life, In all the cares of life and love.

Each ful - fil his part..... With sympathizing heart..... In all the cares of life. In all thecares of life and love.

And each fulfil his part, With sympathizing heart,..... In all the cares of life. In all the cares of life and love.

And each fulfil his part, With sympathizing heart, In all the cares of life, In all the cares of life and love.

This tune was printed in "Wyeth's Repository of Sacred Music in 1810, page 115, in the "Southern Harmony by William Walkes 1835, page 124, also in the New Harp of Columbia, page 153 by M. L. Swan. None of these books give the author of the music or words; all of them have the same stanzas.

THE GOOD OLD WAY. L. M.

Key of F Major.

"Let them give glory unto the Lord, and declare his praise." Isa. 42:12.

Dover Selection, p. 50. William Walker, 1835.

1. Lift up your heads, Immanuel's friends, O hal-le, hal-le-lu-jah.
And taste the pleas-ure Jesus sends. O hal-le, hal-le-lu-jah. Let nothing cause you to de-lay, O halle, hal-le-lu-jah: But has-ten

2. Our conflict here, though great they be, O hal-le, hal-le-lu-jah,
Shall not pre-vent our vic-to-ry, O hal-le, hal-le-lu-jah. If we but strive, and watch and pray, O halle, hal-le-lu-jah: Like sol-diers

3. Though Sa-tan may his powers em-ploy, O halle, hal-le-lu-jah.
Our hap-pi-ness for to de-stroy, O halle, hal-le-lu-jah. Yet nev-er fear, we'll gain the day, O halle, hal-le-lu-jah: And shout and

on the good old way, O halle, halle, halle-lu-jah.

in the good old way, O hal-le, hal-le-lu-jah

sing the good old way, O hal-le hal-le-lu-jah.

Key of G Major. WARNING. 6s & 4s. Peculiar.

Adägo. "Who hath saved us, and called us with an holy calling," 2 Tim. 1:9. E. Heritage, 1844

1. To-day the Sa-voir calls, Ye wand'ers, Come! Why longer roam?
Oh, ye be-nighted souls. Omit.

2. To-day the Sa-voir calls! O hear him now! To Je-sus bow!
'A'th-in these sa-cred walls. Omit.

3. To-day the Sa-voir calls! For refuge fly! And death is nigh.
The storm of jus-tice fall, Omit.

4. The spir-it calls to-day, Yield to his pow'r. 'Tis mer-cy's hour.
O grieve him not a-way! Omit.

This tune was originally selected from "Dover's Selection," page 56. It is probable that William Walker remodeled the tune in 1835. It is believed to be of an earlier date than that, for the reason that he in his book called "Southern Harmony," page 156, says that tune is taken from "Dover's Selection," page 56. The words appear in "Zion Songster" by Thomas B. Mason, 7th edition 1832, page 187. No author name is given. This short tune was composed by E. Heritage of New York. See history of him in James' "History of the Sacred Harp," page 112. The words to this tune were composed by S. F. Smith, in 1832, a Baptist Minister born in Boston in 1808. He is quite a noted divine and scholar. We are not informed of the date of his death.

REPENTANCE. C. M. D.

ISAAC WATTS, 1769. Key of F Sharp Minor. 'But, except ye repent, ye shall all likewise perish'—LUKE 13: 8.

PECK. Alto by S. M. DENSON, 1911.

Oh, if my soul was formed for woe, How would I vent my sighs! Repentance should like rivers flow, From both my streaming eyes.

'Twas for my sins my

Oh, if my soul was formed for woe, How would I vent my sighs! Repentance should like rivers flow, From both my streaming eyes.

'Twas for my sins my

'Twas for my sins my dearest Lord Hung on that cursed tree, And groaned away his dying life, For thee, my soul, for thee, For thee, my soul, for thee. thee. 1 2

dearest Lord. Hung on that cursed tree, And groaned away,

for my sins my dearest Lord Hung on that cursed tree, And groaned away his dying life, For thee, my soul, for thee, For thee, my soul, for thee. thee. 1 2

dearest Lord Hung on that cursed tree, And groaned away his dying life,

The above tune is an old melody that appears in the first books published in America. See Wyeth's Song Book, called "Repository of Sacred Music," published 1810, page 20, "Southern Harmony," by William Walker, 1835, page 161, "Christian Harmony," by Wm. Walker, 1866, page 156. The hymn was first published in "Watts' Hymn Book, No. 2," under the title of "Repentance at the cross." The hymn has five stanzas. Alto by S. M. Denson, 1911.

NEW TOPIA. C. M. D.

Key of E Minor.

"He that soweth iniquity shall reap vanity, and the rod of his anger shall fall"—PROV. 22: 8

Young people all, attention give, And hear what I do say; I want your souls with Christ to live, In everlasting day;

Young people all, attention give, And hear what I do say, I want your souls with Christ to live, In ever-lasting day, Remember, you are hast'ning on To death's dark, gloomy

Young people all, attention give, And hear what I do say; I want your souls with Christ to live, In everlasting day;

Remember, you are hast'ning on To death's dark, gloomy

Remember, you are hast'ning on To death's dark, gloomy shade; Your joys on earth will soon be gone, Your flesh in dust be laid, Your joys on earth will soon be gone, Your, &c.

shade; Your joys on earth will soon be gone, Your flesh in dust be laid, Your joys on earth will soon be gone, Your, &c.

Remember, you are hast'ning on To death's dark, gloomy, shade; Your joys on earth will soon be gone, Your flesh in dust be laid, Your joys on earth will soon be gone, Your, &c.

shade, Your joys on earth will soon be gone, Your flesh in dust be laid, Your joys on earth will soon be gone, Your, &c.

"New Topia" is a great old minor piece of music. It is probable that it was printed in the early books of the 10th century. See "Missouri Harmony," by Carden 1827 and 1837, page 74, "Southern Harmony" by William Walker, 1835, page 163, the "Social Harp by John G. McCurry, 1855, page 176, "New Harp of Columbia" by M. L. Swan, page 163. All of these books except the "Sacred Harp" credits this tune to Munday. We have been unable to find anything in relation to him. The words are in "Mercer's Cluster" by Mercer, 1823, page 146, title to the hymn is "Solemn Address to Young People." See further statement about the stanzas under tune "Liverpool," page 37.

DELIGHT. P. M.

"I will guide thee with mine eye." Ps. 32-8,

Coan Guilford about 1800.

Key of E Minor.

No burn-ing heats by day, Nor blasts of eve-ning air, shall take my health a way, If God be with me there Thou

No burn-ing heats by day, Nor blasts of eve-ning air, shall take my health a - way, If God be with me there.

No burn-ing heats by, Nor blasts of eve-ning air Shall take my health a - way, If God be with me there. Thou art my sun and

Thou art my sun and thou my shade To

art my sun and thou my shade. To gard my head by night or noon' Thou art my sun and thou my shade, To guard my head by night or noon,

Thou art my sun and thou my shade To guard my head by night or noon, By night or noon Thou art my sun and thou my shade, To guard my head by night or noon.

thou myshade. To guard my head by night or noon. Thou art my sun and thou my shade To guard my head by night or noon.

guard my head by night or noon..... Thou art my sun and thou my shade, To guard my head by night or noon.

We have been unable to find out anything about Mr. Guilford, the author of the above tune. The tune however is of long standing. It is published in the Southern Harmony of Walker 1835 and 1848 page 167, and the Mission Harmony by Carden 1827 and 1837 page 85 and the early edition of same book. Also See Social Harp by John G. McCurry 1855 page 180. The most we can find out about the author of this music is that he lived in Connecticut in the early part of the 18th Century. Also see John Wyeaths Repository of Sacred Music 1810 page 59. The tune is supposed to have been composed about 1800. No trace of the words except in the above named and Sacred Harp by White and King, 1844 to 1869.

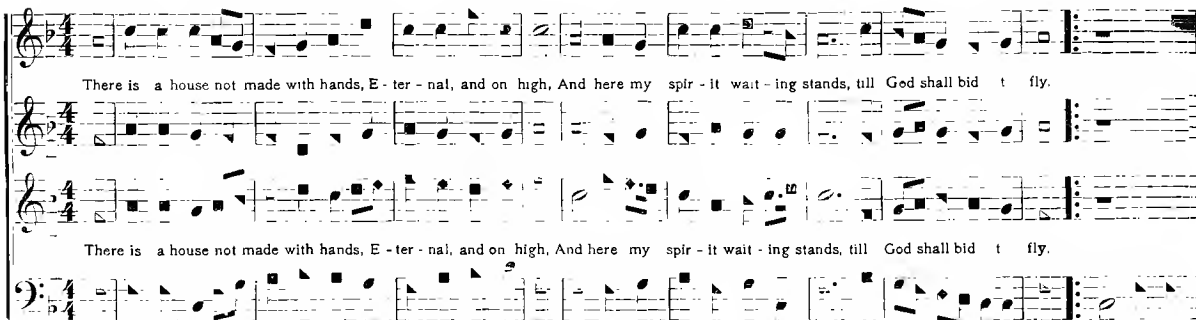
MOUNT PLEASANT.. C. M.

"We have a building of God, an house not made with hands, eternal in the heaven." 2—Cor. 5-1.

Isaac Watts 1719.

Key of F Major.

James Leach 1789.



There is a house not made with hands, E - ter - nal, and on high, And here my spir - it wait - ing stands, till God shall bid it fly.



And here my spir - it wait - ing stands, till God shall bid it fly, And here my spir - it wait - ing stands, Till God shall bid it fly, Till God shall bid it fly, And here my spir - it wait - ing stands, Till God shall bid it fly, Till God shall bid it fly, And here my spir - it wait - ing stands, Till God shall bid it fly.

James Leach was a Master musician. He was an Englishman born at Wadley, near Lanchashire, 1762. He was a great tenor singer. In 1789 he published a new set of hymns and Psalm tunes, and a revised edition 1794. His tunes are found in several of the American collection, Easy Instructor, Albany, N. Y. 1798, Bridgewater Collection (Boston 1802 The David Companion or Methodist Standard Baltimore 1810 contains forty-eight of his pieces. Among his church of English Psalmody will be found Mount Pleasant, Oldham, Smyrna; and a number of other valuable tunes. A large part of his tunes were republished in 1886, with a Biographical sketch by Thomas Newbigging. Leach died from an accident received 1798, and was buried at Rockdale, England. See history of Isaac Watts in other sketches in this book. Also see tune in Missouri Harmony 1827, 1837, page 199.

MOUNT ZION. S. M.

"I will lift mine eyes to the hills, from whence cometh my help." Ps. 121—1

Brown. Alto by S. M. Denson. 191.

Key of C Major.

The hill of Zi-on yields, A thous-and sa-cred sweets, be-fore we reach the heav'-nly fields, or walk the gol-den streets.

The hill of Zi-on yields, A thous-and sa-cred sweets, be-fore we reach the heav'-nly fields, or walk the gol-den streets.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The third staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass line in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are printed below the first and third staves.

Then let your songs a bound, And eve-ry tear be dry, We're march-ing through Im-man-ue's ground To

Then let your songs a bound, And ev-ry tear be dry; We're march-ing through Im-man-ue's ground.

Then let your songs a bound, And eve-ry tear be dry; We're march-ing through Im-man-ue's ground. To fairer worlds on

Then let your songs a-bound, And eve-ry tear be dry: We're march-ing through Im-man-ue's ground. To fairer worlds on high.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The third staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is a bass line in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are printed below the first, second, and third staves.

The words to this tune are the two last verses of the hymn The men of grace have found. See the hymn in this volume 313 connected with the tune Concord while this tune is credited in all the books we have examined, in which it appears to be credited to Brown, we can find no trace of him. There are several Browns who were prominent in music in the nineteenth century. We are unable to tell which of these composed the above tune. It appears in the Mo. Harmony by Carden 1827 and 1837. page 86 and 87 See Southern Harmony by William Walker 1837 page 175 New Lute of Zion 133.

MOUNT ZION. Concluded.

221

fair - er world's on high We're march-ing through Im - man - uel's ground, To fair..... er

high We're march - ing through Im - man - uel's ground to fair er world's on high..... To

This system contains the first two lines of the musical score. The first line features a vocal melody with lyrics: "fair - er world's on high We're march-ing through Im - man - uel's ground, To fair..... er". The second line continues the melody with lyrics: "high We're march - ing through Im - man - uel's ground to fair er world's on high..... To". The accompaniment is shown on a grand staff with treble and bass clefs.

world's on high. We'er march-ing through Im - man - uel's ground, To fair er world's on high.

world's on high, We'er march-ing through Im - nan uel's ground, To fair er world's on high.

world's on high. We'er march-ing through Im - man - uel's ground, To fair er world's on high.

fair - er world's on high. We'er march-ing through Im - man - uel's ground, To fair er world's on high.

This system contains the second two lines of the musical score. The first line features a vocal melody with lyrics: "world's on high. We'er march-ing through Im - man - uel's ground, To fair er world's on high.". The second line continues the melody with lyrics: "world's on high, We'er march-ing through Im - nan uel's ground, To fair er world's on high.". The third line features a vocal melody with lyrics: "world's on high. We'er march-ing through Im - man - uel's ground, To fair er world's on high.". The fourth line continues the melody with lyrics: "fair - er world's on high. We'er march-ing through Im - man - uel's ground, To fair er world's on high.". The accompaniment is shown on a grand staff with treble and bass clefs.

Key of F Major.

Psa. 103-22.

TIMOTHY SWAN, 1788.

Thy works of glory, mighty Lord, That rul'st the boist'rous sea; Who tempt the dang'rous way.
The sons of courage shall record, At thy command the winds arise, And

Thy works of glory, mighty Lord, That rul'st the boist'rous sea; Who tempt the dang'rous way. At thy command the winds arise, And

At thy command the winds arise, And

At thy command the winds arise, And swell the tow'ring waves; The men astonished mount the skies, And sink in gap - ing graves.

swell the tow'ring waves, winds arise and swell the tow'ring waves; The men astonished mount the skies, And sink in gap ing graves.

swell the tow'ring waves;.....

The tune "Ocean" was composed by Timothy Swan in 1793, and published in that year in the "New England Harmony" by Timothy Swan. He was born 1766 at Sheffield, Conn. See other remarks about him in different sketches in this book. Tune has appeared in different books. See "Missouri Harmony," by Walker, 1827 and 1837, page 4; John Wyeth's "Repository of Sacred Music," 1810, page 30, as well as a large number of other books. In all of the books it retains the same words, but the author of the words is not given so far as we have been able to find.

PORTUGUESE HYMN, P. M.

223.

"Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him."—Matt. 2-2.

Marco Portogallo, about 1780. Alto by S. M. Denson. 1911.

Key of A Major.

1 Hither, ye faithful, haste with songs of triumph, To Beth-le-hem haste, the Lord of life to meet; To you this day is born a Prince and

2 O Je-sus, for such wondrous con-des-cen-sion, Our praises and rev-er-ence are an offering meet; Now the Word made flesh and dwells a-

3 Shout his almighty name, ye choirs of an-gels, And let the ce-les-ti-al courts his praise repeat; Un-to our God be glo-ry in the

Chorus.

Sav-iour: O come, and let us worship, O come, and let us worship, O come and let us wor-ship at his feet.

high-est, O come and let us wor-ship, O come and let us wor-ship, O come and let us wor-ship at his feet.

This is one of the oldest melodies of America. There are different claims about the tune. Some claim that it was composed by John Reading, but the most reliable source claims it was by Marco Portogallo, or Marco, the Portuguese, a musician born 1763, who became a composer of music in Italy at an early age. He was Chapel Master to the Portuguese King. He died in Italy in 1830. For further history of this matter would refer to the story of hymns and tunes by Brown and Butterworth, pages 205 and 206. Portuguese Hymn has been published in Missouri Harmony, 1827 and 1837, page 120; in the American Psalmody, 1812, page 205; in "Church Choirs of the Early Date," page 30; in "Boston Academy of Music," page 238; in "Church Music" by R. I. Wall, page 19, "The Boston Hayden Society," page 239, and in many other song books, all dating early in the 19th century.

SAVE, LORD, OR WE PERISH. 12s. Original.

Rignauld Heber, 1820. Key of E Minor.

"Thy faith hath saved thee: go in peace." Luke 7:50.

By M. Mark Wynn, 1869.

1. When thro' the torn sail the wild tem-pest is stream-ing, When o'er the dark wave the red light ning is gleam-ing.

When thro' the torn sail the wild tem-pest is stream-ing, When o'er the dark wave the red light ning is gleam-ing. (Nor hope lends a)

Nor hope lends a ray the poor seaman to cher-ish, we fly..... to our Maker, Save, Lord, or we per-ish.

Nor hope lends a ray the poor sea-man to cher-ish, We fly to our Maker, Save, Lord, or we per-ish.

Nor hope lends a ray the poor sea..... man to cher-ish, We fly.....to our Maker, Save, Lord, or we per-ish.

ray the poor sea..... man to cher.....ish, We fly..... to our Ma.....ker, Save, Lord,..... or we per-ish.

Rignauld Heber author of the above hymn was a D. D. born in England 1783 died 1826. He was a great hymn writer and composer of poetry. See further about him under tune Funeral Thought page 158. See othe. sketches of M. Mark Winn in this volume, connected with his compositions. This tune was put in the Sacred Harp in 1869 by the revisors and the tune The Saints Bound For Heaven removed. See The Saints Bound Fer Heaven in the fifth edition. 1911. It has been revised and alto added and has come back to stay after an absence of forty years. See page 489.

CONSISTING OF ODES AND ANTHEMS.

CHRISTMAS ANTHEM.

"And she spake out with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb." Luke 1:42.

Key of G Major.

James Denson, 1844. Alto by S. M. Denson, 1911.

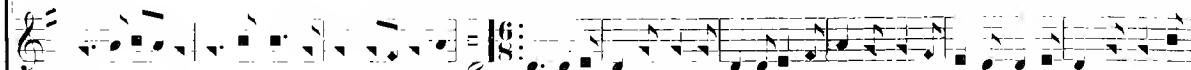
The musical score is written in G Major (one sharp) and 4/4 time. It consists of four staves. The first two staves are vocal lines with lyrics underneath. The third staff is a vocal line with lyrics underneath. The fourth staff is a bass line. The lyrics are: "Oh how charming, Oh how charming Are the ra - dant bands of mu - sic, mu - sic, mu-sic! mu-sic Oh how charming".

Prof. James Denson composed the above Anthem in 1844. He is supposed to have been born about 1820 in Walton county, Ga. He died out west soon after the Civil War according to the best information we can obtain. He had composed a large lot of music, and intended to compile a song book, but died before doing so. He was a brother of Rev. L. P. Denson of Cleburn county, Ala., who died in 1889, who was a Methodist minister and is the father of Prof. S. M. Denson and T. J. Denson, who have a number of compositions in this volume. James Denson and L. P. Denson were both fine directors and leaders of music. The fact is, all the Denson family are musical inclined.

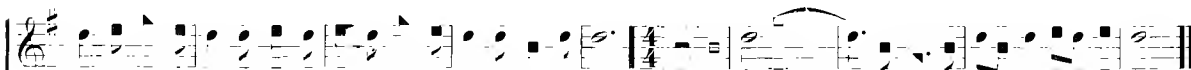
CHRISTMAS ANTHEM. Continued.



Are the ra-diant bands of mu-sic. Fly - ing in the air. The church triumphant gives the tone While they surround the holy throne, In glo-ry, with ce - les-trial



Are the ra-diant bands of mu-sic. Fly - ing in the air. The church triumphant gives the tone, While they surround the holy throne, In glo-ry, with ce - les-trial



arts, An - gel - ic armies tune their harps, And raptured seraphs play their parts: Strike, strike, strike. their notes at our Re - deem-er's birth.



arts, An - gel - ic armies tune their harps, And raptured seraphs play their parts: Strike, strike, strike. their notes at our Re - deem-er's birth.



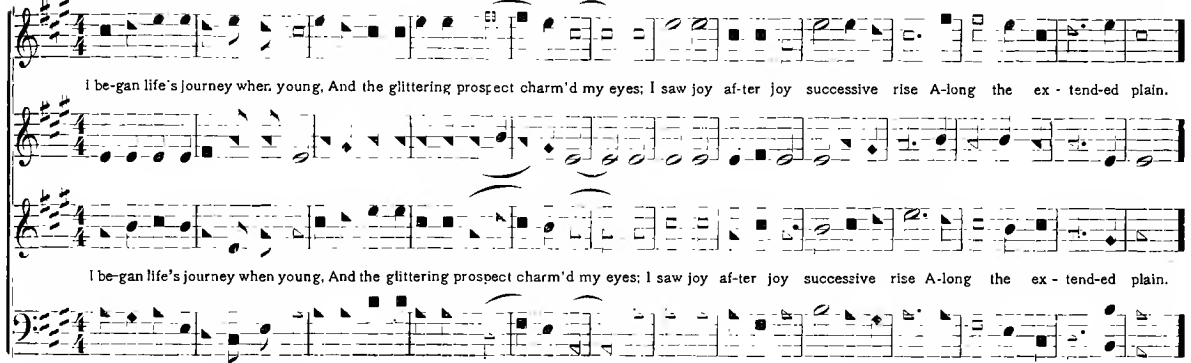
ODE OF LIFE'S JOURNEY.

227

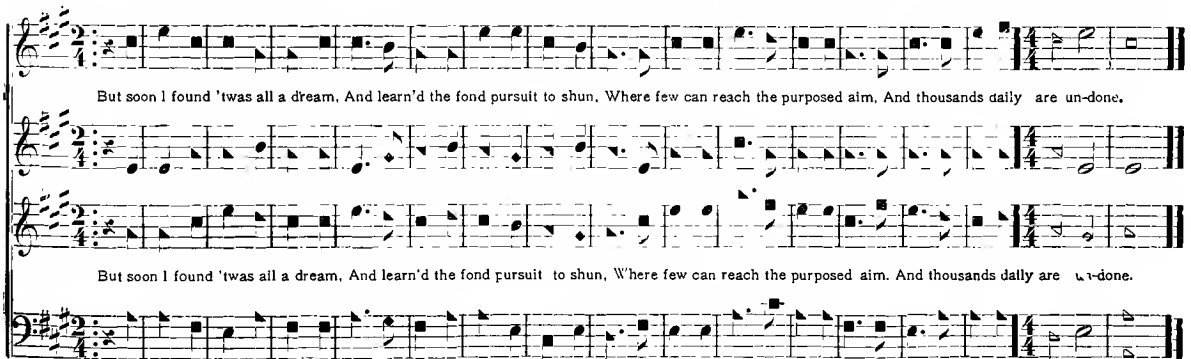
"But he forsook the counsel of the old men, which they had given him, and consulted with the young men." Kings 12:8.

E. J. King, 1844. Alto by S. M. Denson, 1911.

Key of A Major.



I be-gan life's journey when young, And the glittering prospect charm'd my eyes; I saw joy af-ter joy successive rise A-long the ex-tend-ed plain.



But soon I found 'twas all a dream, And learn'd the fond pursuit to shun, Where few can reach the purposed aim, And thousands daily are un-done.

The above ode is supposed to have been composed by E. J. King in or about 1844 for the "Sacred Harp" of B. F. White & E. J. King. Walker in his book, called "The Christian Harmony," 1866, says that King died soon after getting out the Sacred Harp 1844, other sources claim that he was living long after that. He was one of the compilers of the Sacred Harp in 1844. See full history of him under "Reverential Anthem," page 234 and 235. Alto to this tune was composed by S. M. Denson, 1911. It is supposed that Prof. King composed the words of this tune; it is claimed that he was an educated man, and started out with bright prospects, as a musician, but died at an early age.

"And she gave the king a hundred and twenty talents of gold," 2 Chro. 9-9.

Treble by E. J. King, 1844.

Key of D Major.

Sac - cred to heav'n be - hold the dome ap - pears: Lo! What au - gust solemn - ty it wears; An - gels them-selves have deign'd to deck the frame, And

Sac - cred to heav'n be - hold the dome ap - pears: Lo! What au - gust solemn - ty it wears; An - gels them-selves have deign'd to deck the frame, And

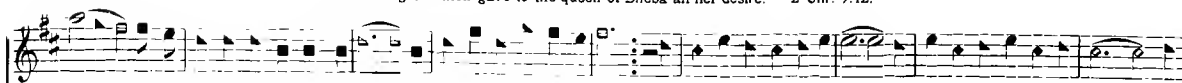
beau - te - ous She - ba shall re - port its fame. When the queen of the south shall re - turn, To the climes which acknowledge her

beauteous She - ba shall re - port its fame. When the queen of the south shall re - turn, To the climes which acknowledge her

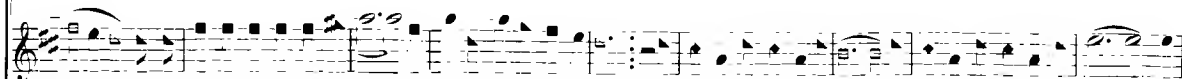
This ode was in the the earliest books published in America, and it is believed to be a much longer standing than any of these composers of this country. It is published in the book we have before us of John Wyeths song book on Repository of Sacred Music, 1810 page 84, and no doubt in many other song books of perhaps an earlier date than this. It has been in the Sacred Harp ever since that book was compiled by B. F. White and E. J. King. The treble was composed by E. J. King in 1844. In Wyeth's book it is stated that the author is unknown. It has the same words in the Sacred Harp and in John G. McCurry's Social Harp, page 222, 1855, and in Wyeths book above mentioned on two parts tenor and base. It is rather a difficult strain of music to render, especially so on account of the extreme highness of some of the notes in the tenor and treble.

MASONIC ODE. Continued.

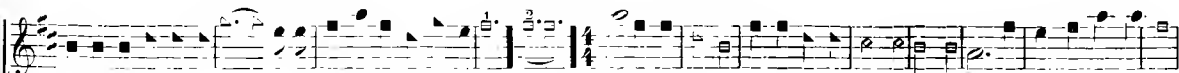
"And king Solomon gave to the queen of Sheba all her desire." 2 Chr. 9:12.



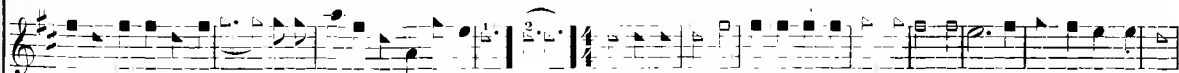
sway, Where the sun's warmer beams fiercely burn, the princess, with transport sha' say Well worthy my journey! I've seen A monarch both graceful and wise, De-



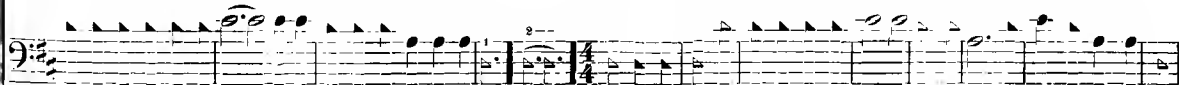
sway, Where the sun's warmer beams fiercely burn, The princess, with transport, shall say Well worthy my journey! I've seen A monarch both graceful and wise, De-



serving the love of a queen, And a temple well worthy the skies. Open, ye gates, receive a queen, who shares With equal sense your happiness and cares.



serving the love of a queen, And a temple well worthy the skies. Open, ye gates, receive a queen, who shares With equal sense your happiness and cares.



MASONIC ODE. Continued.

Of rich-es much, but more of wisdom see; Proportion'd workmanship and ma-son-ry. Oh charm-ing She-ba, there behold What

Of rich-es much, but more of wisdom see; Proportion'd workmanship and ma-son-ry. Oh charm-ing She-ba, there behold What

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

mas-sive stores of burnish'd gold, Yet richer is your art, Yet richer is your art. Wis-dom and beauty both combine Our art to raise, our

mas-sive stores of burnish'd gold, Yet richer is your art, Yet richer is your art. Wis-dom and beauty both combine Our art to raise, our

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music continues with similar notation to the first system, including various note values and rests.

MASONIC ODE. Concluded.

hearts to join, Wisdom and beauty both combine Our hearts to raise, our hearts to join. Give to masonry the prize, Where the fairest choose the wise, Beauty still should

hearts to join, Wisdom and beauty both combine Our hearts to raise, our hearts to join. Give to masonry the prize, Where the fairest choose the wise. Beauty still should

This musical system consists of three staves: a vocal line in treble clef, a vocal line in treble clef, and a bass line in bass clef. The key signature is one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, with some rests. There are repeat signs with first and second endings indicated by '1' and '2' above the notes.

Cres. *Slow.*

wisdom love; Beauty and or - der reign above, Beauty and or - der reign a - bove, Beau-ty and or - der reign a - bove.

wisdom love; Beauty and or - der reign above, Beauty and or - der reign a - bove, Beau-ty and or - der reign a - bove.

This musical system continues with three staves: vocal line in treble clef, vocal line in treble clef, and bass line in bass clef. It includes dynamic markings 'Cres.' and 'Slow.'. The tempo and dynamics change at the end of the system. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some rests. There are repeat signs with first and second endings indicated by '1' and '2' above the notes. The key signature remains one sharp (F#).

BAPTISMAL ANTHEM:

Key of A Flat Major. "In those days came John the Baptist, preaching in the wilderness of Ju-dæ'a." Matt. 3:1-4. B. F. White, 1844. Alto by S. M. Denson, 1911.

In those days came John the Bap-tist, preaching in the wil-der-ness of Ju-de-a, And say-ing Re-

In those days came John the Bap-tist preaching in the wil-der-ness of Ju-de-a, And say-ing, And say-ing, Re-
pent ye, For the king-dom of heaven is at hand. For this is He that was spoken of by the proph-et E-sa-las,

B. F. White was born in Spartanburg, S. C., 1800, and died in Atlanta, Ga., 1879. He married a Miss Colightly in 1825; moved from Spartanburg to Hamilton, Harris County, Ga., in 1842. His wife died in 1877. His father and grandfather were both named Robert. His grandfather lived to be 104, and his father 102 years old. Major White, as he was called on account of being a major of the Militia, met with an accident by falling on Spring Street in Atlanta, from the effect of which he died in eight days. He was a strict member of the Missionary Baptist church for almost all his life. He first compiled the "Sacred Harp" and "Tune Book & Sacred Songs" in 1844. White revised it several times—in 1850, 1859, 1869. In 1845 Major White organized the Southern Musical Convention, and was president from that time until 1862, and again in 1867. He was self-taught in music, and it came to him

BAPTISMAL ANTHEM. Concluded.

say-ing, The voice of one cry-ing In the wil-der-ness, Pre-pare ye the way of the Lord, make, His paths straight. And this same John had his

say-ing, The voice of one cry-ing in the wil-der-ness, Pre-pare ye the way of the Lord, make His paths sraight. And this same John had his

rai-ment of cam-el's hair And bound with a leath-ern gir-dle; and his meat was lo-custs and wild hon-ey.

rai-ment of cam-el's hair And bound with a leath-ern gir-dle; and his meat was lo-custs and wild hon-ey.

naturally to sing; and he composed some very valuable hymns, tunes, odes, and anthems. The above-named anthem has been in all the editions of the "Sacred Harp," and in many other song and tune books. Major White was for several years connected with the county affairs of Harris county, Ga., and held the office of Clerk of the Superior Court. He also published a newspaper in that county called the "Organ," in which many of his compositions, and those of other persons connected with him in that day, appeared. His work in composing and compiling the "Sacred Harp" was of such extreme merit the book is used as much or more than any other tune book in the Southern States. A full sketch of the life and character of Major B. F. White and his family, and the music book he wrote, can be found in a brief history of the "Sacred Harp," compiled by J. S. James in 1904.

REVERENTIAL ANTHEM.

"Give unto the Lord the glory due unto his name: 96th Psalm,

E. J. King, 1844.

Alto by S. M. Denson, 1911.

Key of C Major.

Key of C Major.

4/4

Come in - to his courts, Wor-ship the Lord in the beau-ty of ho - li - ness.

Give un - to the Lord the glo - ry due un - to his name, Come in - to his courts, Wor-ship the Lord in the beau-ty of ho - li - ness.

Give un - to the Lord the glo - ry due un - to his name, Come in - to his courts, Wor-ship the Lord in the beau-ty of ho - li - ness.

The glo - ry due un - to his name, Come in - to his courts, Wor-ship the Lord in the beau-ty of ho - li - ness.

Fear be - fore him all the earth, He shall judge the peo-ple right-eous-ly, Let the heav'ns re - joice, and the earth be

Fear be - fore him, all the earth, He shall judge the peo-ple right-eous-ly. Let the heav'ns re - joice and the earth be

Fear be - fore him all the earth, He shall judge the peo-ple right-eous-ly, Let the heav'ns re - joice, and the earth be

Fear be - fore him, all the earth, right-eous-ly, and the earth be

This anthem was composed by Prof. E. J. King 1844 He was a member of the Missionary Baptist Church, and a fine singer. He was the brother of a music teacher, who once lived in Georgia, by the name of Joel King. It is claimed he died in Crawford County, Ga. He was also a music teacher, receiving instructions and educated in music by B. F. White and others. He is credited with being the author of twenty-six tunes in this book. He also assisted in revising the Sacred Harp at one time. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention a number of years. He died in a short time after the publication of the Sacred Harp by B. F. White and E. J. King in 1844. See page 278

REVERENTIAL ANTHEM. Concluded.

231.

glad be fore the Lord. For he com-eth To judge the world with righteousness, and the people with his truth.

glad be fore the Lord. To judge the world with righteousness, and the people with his truth.

glad be fore the Lord. For he com-eth, To judge the world with righteousness, and the people with his truth

glad be fore the Lord. For he com-eth, To judge the world with righteousness, and the people with his truth

PLEADING SAVIOUR. 8s and 7s.

"He shall save his people from their sins."—Matt. 1 21
Fine.

William Walker, 1866. D. C.

Key of A Major.

Now see the Sa-viour stands pleading At the sin-ner's bolted gate.
1 Now in heav'n he's in-ter-ceding, Un-der-tak-ing sinner's part } Sinners, can you hate this Saviour? will you thrust him from your arms?
Once he died for your behavior, Now he calls you to his arms

Sin-ners hear your God and Saviour, Hear his gra-cious voice to-day }
2 Turn from all your vain be-haviour, Oh re-pent re-turn, and pray } Sinners, can you hate this Saviour? will you thrust him from your arms?
Once he died for your be-haviour, Now he calls you to his arms.

The above tune was composed by William Walker, Spartanburg, S. C., about 1866. He published The Southern Harmony 1835 and 1848, Christian Harmony 1866, and other books. See various sketches of him. No trace of the author of the words can be found. It is in Zion Songster, page 309, revised by Peter D. Myer, 1850.

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

jah. Now is Christ ris - en from the dead, and be - come the first fruits of them that slept. Now is Christ ris - en from the dead and be

EASTER ANTHEM. Continued.

come the first fruits of them that slept. Hal - le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah, And did he rise?

And did he rise,

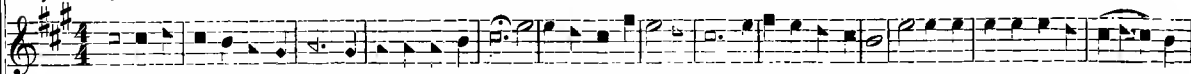
And did he rise? did he rise? hear it, ye na-tions! hear it, O ye dead! He rose, he rose, he rose, he

And did he rise.

238 A Continued.

SMYRNA C. M.

Key of A Major. "The spirit itself beareth witness with our spirit, that we are the children of God."—Rom. 8: 16. Oliver Holder, 1793. Alto by S. M. Denson, 1911



1. Why should the children of a king Go mourning all their days, Great comforter, descend, and bring The tokens of thy grace. Great comforter, descend, and bring the
 2. Dost thou not dwell in all thy saints, And seal the heirs of heav'n? When wilt thou banish my complaints, And show my sins forgiv'n, When wilt thou banish my com-
 And bear thy witness with my heart, That I am born of God. (plaints and



- Great comforter, descend, and bring The tokens of thy grace. Great comforter descend and bring the
 When wilt thou banish my complaints, And show my sins forgiv'n? When wilt thou banish my complaints, and
 3. Assure my conscience of her part In the Redeemers blood; And bear thy witness with my heart, That I am born of God. And bear thy witness with my heart that



to-kens of thy grace. Why should the children of a King Go mourning all their days? Great comforter, descend, and bring The to - - kens of thy grace.
 show my sins forgiv'n? Dost thou not dwell in all thy saints, And seal the heirs of heav'n? When wilt thou banish my complaints, And show my sins forgiv'n?



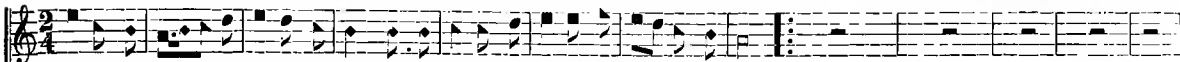
I am born of God. Assure my conscience of her part In the Re-deem-ers blood; And bear thy witness with my heart, That I am born of God.

Smyrna is one of the early tunes of America composed by Oliver Holden. See full sketch of him under tunes Corination and Concord, pages 63 and 313. It was first published in Holdens American Harmony in 1793. See Wyths Repository of Sacred Music page 24, 1810. Oliver Holden composed the following song books American Harmony 1793. Union Harmony 1795. The Mass Compiler 1797. The Worchester of Sacred Music 1800. He made six editions of this last book. See many sketches of Rev. Isaac Watts in this volume.

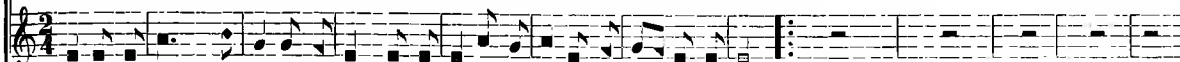
DAVID'S LAMENTATION.

239

"And as he went, thus he said, O my son Absalom! my son, my son Absalom! would God had died for thee, O Absalom, my son, my son!" 2 Sam. 18:33.
 Slow. Key of A Minor. Soft. William Billings, about 1800.



Da-vid the king was grieved and moved, He went to his chamber, his chamber, and wept;



Da-vid the king was grieved and moved, He went to his chamber, his chamber, and wept;



Da-vid the king was grieved and moved, He went to his chamber, his chamber, and wept; And as he went he wept, and said,



O my son O my son Would to God I had died, Would to God I had died For thee, O Ab - sa - lom, my son, my son!



O my son O my son Would to God I had died, For thee, O Ab - sa - lom, my son, my son!



O my son! O my son! Would to God I had died, Would to God I had died, For thee, O Ab - sa - lom, my son, my son!



O my son! O my son! Would to God I had died, Would to God I had died, Would to God I had died, For thee, O Ab - sa - lom, my son, my son!

Was published in the early song books by William Billings, and it was one of his early fugue tunes, probably printed in his "American Cholster Bay Psalmist Book." Others claim that he composed it in 1800. It is not definite when he did compose it, but it was somewhere near that date. It also appears in the "Southern Harmony" by Walker, 1835, page 213, and in the "Missouri Harmony," by Garden, 1827 and 1837, page 162 and in the "Christian Harmony by Walker, 1866, page 367. The words are based or taken from 2nd Samuel 18th chapter and 33rd verse, and it is named "David's Lamentation for his rebellious son "Absalom."

CHRISTIAN SONG.

Key of D Minor.

"Write, Blessed are the dead which die in the Lord." Rev. 14:13.

Alto by S. M. Denson, 1911.

Mine eyes are now clos-ing to rest, My bod - y must soon be re-mov'd, And mould'ring, lie bu-ried in dust, No more to be envied or

lov'd, No more to be en-vied or lov'd. Ah! what is this drawing my breath, And steal ing my sen ses a-way?
Soft and slow.

lov'd, No more to be en-vied or lov'd. Ah! what is this drawing my breath, And steal ing my sen ses a-way?

This tune is on the anthem order. It appears in the Southern Harmony by William Walker, 1835, page 129, and Missouri Harmony by Carden, 1827-1837, page 124-5, and in the Christian Harmony by the same author in 1866, page 380 and 381 in the Sacred Harp by White & King in 1844 up to 1869. None of these books account for the composer of the music. It is highly probable that it is an old melody of earlier date than the above named books we have examined.

CHRISTIAN SONG. Concluded.

Key of D Major. Brisk.

O tell me, O tell me, my soul, It death, Releasing me kindly from clay?

O tell me, O tell me, my soul, is it death, Releasing me kindly from clay?

O tell me, O tell me, my soul, is it death, Re-leas-ing me kindly from clay? Now mounting my soul shall de-

The regions of pleasure and love, My spir - it triumphant shall fly, And dwell with my Saviour above.

The regions of pleasure and love, My spir - it triumphant shall fly, And dwell with my Saviour a - bove.

sory The regions of pleasure and love, My spir - it triumphant shall fly, And dwell with my Saviour above.

ODE ON SCIENCE.

D. J. 1798. Key of G Major.

"The sun arises, and the sun goeth down. And hasteth to his place where he arose." Eccl. 1:5.

Deacon Janazah, 1798.

The morn ing sun shines from the east, And spreads his glo ries to the west, All na-tions with his

The morn ing sun shines from the east, and spreads his glo ries to the west, All na-tions with his

The musical score for the first system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "The morn ing sun shines from the east, And spreads his glo ries to the west, All na-tions with his". The middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The melody is simple and hymn-like.

beams are blest, Where'er the ra dant light ap-pears. So sci-ence spreads her lu-cid ray O'er lands which

beams are blest, Where'er the ra dant light ap-pears So sci-ence spreads her lu-cid ray O'er lands which

The musical score for the second system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "beams are blest, Where'er the ra dant light ap-pears. So sci-ence spreads her lu-cid ray O'er lands which". The middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The melody continues from the first system.

This is one of the oldest in the American song and tune book. The first book we have before us, in which it appears is John Wyeth's song book, "Repository of Sacred Music." It is on page 130, being the first edition to this book above named. This book is published on four shape headed notes, me, fa, sol, la, and has 132 pages. There may be other pages that belong to the book as it old and seems to have been rebound. The ode also appears in the "Missouri Harmony" by Allen and D. Carden, 1837, same shape and number of notes. It also is printed in William Walker's "Southern Harmony," 1835, page 210, and in the "Sacred Harp," 1844 to 1869.

ODE ON SCIENCE. Continued.

243

long in dark - ness lay: She vi - sits fair Col lum - bi a. And sets her sons among the stars.

long in dark - ness lay. She vi - sits fair Col lum bi a, And sets her sons a mong the stars.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "long in dark - ness lay: She vi - sits fair Col lum - bi a. And sets her sons among the stars." The middle staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "long in dark - ness lay. She vi - sits fair Col lum bi a, And sets her sons a mong the stars." The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). It features a steady bass line and chords that support the vocal lines. The system concludes with first and second endings marked "1" and "2" respectively.

Fair free - dom her at tend - ant waits, To bless the por - tals of her gates, To crown the young and ris ing states With

Fair free - dom her at tend - ant waits To bless the por - tals of her gates, To crown the young and ris ing states With

The second system of the musical score also consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "Fair free - dom her at tend - ant waits, To bless the por - tals of her gates, To crown the young and ris ing states With". The middle staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "Fair free - dom her at tend - ant waits To bless the por - tals of her gates, To crown the young and ris ing states With". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). It features a steady bass line and chords that support the vocal lines. The system concludes with first and second endings marked "1" and "2" respectively.

ODE ON SCIENCE. Concluded.

lau-rels of im mor - tal day: The Brit - ish yoke, the Gal - lic chain, Was urged up on our

lau-rels of im mor - tal day: .The Brit - ish yoke, the Gal - lic chain, Was urged up on our

The musical score for the first system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a vocal line with lyrics, and a bass clef staff. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests and a repeat sign in the vocal line.

necks in vain, All haugh - ty ty - rants we dis - dain, And shout, Long live A mer - i ca, mer - i - ca.

necks in vain, All haugh - ty ty - rants we dis - dain. And shout, Long live A mer - i ca, mer - i - ca.

The musical score for the second system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a vocal line with lyrics, and a bass clef staff. The music continues from the first system and concludes with a double bar line. It features a mix of eighth and sixteenth notes, with some rests and a repeat sign in the vocal line.

CLAREMOUNT. 7s & 8.

"Oh death, where is thy sting? Oh grave where is thy victory? 1st Cor. 15—55.

Key of A Minor.

Alexander Pope 1714-2.

Vital spark of heav'nly flame Quit, oh? quit this mor-tal frame; Trembling, hoping, ling' - ring, fly - ing, fly - ing fly - ing.

Vitals spark of heav'nly flame Quit, oh? quit this mor-tal frame: Trembling, hoping, ling'-ring, fly - - ing, fly - ing, fly - ing.

Vital spark of heav'aly flame. Quit, oh! quit this mor-tal frame: Trem-ling, hope-ing, ling'.....ring, fly.....ing.

Temb-ling, hope-ing, ling - ring fly-ing, fly - ing, fly-ing

Oh the pain, the bliss of dy - ing? (Cease, fond na-ture, cease thy strife,) And let me lan-guish in - to life, And let me lan-guish in - to life.

Oh the pain, the bliss of dy - ing? (Cease, fond na-ture, cease thy strife) And let me lan-guish in - to life, And let me lan-guish in - to life.

The above hymn is credited to Alexandre Pope. This favorite ode or anthem is a free version of the emperor Adrtan's Address To His Soul When Dying. As it is wrote in dim and timid uncertainty; but Pope Alexander in a more Christian strain speaks definitely of heaven, and concluded with the scripture quotation of confident triumph; Oh Grave, Where is Thy Victory? Oh Death, Where Is Thy Sting? The old hymn writer, by the name of Flatman, wrote one somewhat similar to *

CLAREMONT. Continued.

Hark! they whisper; an-gels say. Sis - ter spi-rit, come a - way. Hark! Hark! Hark! they whisper; an-gels say, Sis - ter spi - rit

Hark! Hark! Hark! they whisper; an-gels say, Sis-ter spi-rit, come a-way; Sis-ter spi-rit

Hark! Hark! Hark! they whisper: an-gels say, Sis-ter Spi-rit, come a-way; Sis - ter spi - rit

Hark! they whisper; an-gels say, Sis - ter spi rit, come away.

come a-way; What is this ab-sorbs me quite—Steals my sen-ses, shuts my sight; Drowns my spi-rit, draws my breath? Tell me, my soul, can

come a - way. What is this absorbs me quite—Steals my senses, shuts my sight? Drowns my spi-rit, draws my breath? Tell me, my soui, can

come a-way. What is this absorbs me quite—Steals my senses, shuts my sight? Drowns my spirit, draws my breath?

to Adrian's address, which is as follows: When on my sick bed I languish, Full of sorrow, full of anguish, Fainting, gasping, trembling, crying, Panting groaning, speechless, dying; Methinks I hear some gentle spirit say, "Be not fearful, come away." Pope Alexander combined these two poems with words of divine inspiration, "Oh Death, Where is Thy Sting?" Oh Grave, Where is Thy Victory?" and made the christian hymn out of "The Old Pagan, Phylosopher's Poem," and it has been

CLAREMONT, Continued.

this be death? Tell me, my soul, can this be death? The
 this be death? Tell me, my soul, can this be death? Tell me, my soul, can this be death?
 Tell me, my soul, can this be death? Tell me my soul, can this be death? The

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in 6/4 time and features various musical notations including notes, rests, and bar lines.

world re-cedes, it dis-ap-pears, Heav'n o-pens on my eyes, my ears with sounds se-raph-ic ring, My ears with
 world re-cedes, it dis-ap-pears, Heav'n o-pens on my eyes, my ears with sounds se-raph-ic ring, My ears with

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The music is in 6/4 time and features various musical notations including notes, rests, and bar lines.

attached to the ode or anthem Claremont and the Dying Christian. Alexander Pope was an English poet, was born in London 1688, died 1744. He was deformed and afflicted. It is said of him. "As a Poet, He was made, not born, His poetry is mechanical and imitative, but never the less holds an honored and prominent place in English literature. If he did nothing else for the world that would make him great, the remodeling and suiting these verses to the "Christian, Religion" will ever live to make him cherished and grand in the world.

CLAREMONT, Continued.

Slow

Lively and distinct.

sounds se-raph ic ring..... My ears with sound se - rap ic ring. Lend, lend your wings! |

sounds: se-raph ic ring..... My ears with sound se - rap - ic ring. Lend, lend your wings! |

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and features a melodic line with a dotted quarter note followed by an eighth note, and a bass line with a dotted quarter note followed by an eighth note. There are fermatas over the first and second measures of the vocal lines.

mount! | fly! | mount! | fly! O grave! where! is thy vic - to - ry? thy vic - to - ry? O grave! where is thy

mount! | fly! | mount! | fly! O grave! where! is thy vic - to - ry? thy vic to - ry? O grave! where is thy

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in 4/4 time with the same melodic and bass line patterns as the first system. There are fermatas over the first and second measures of the vocal lines.

It is said that the address of Adrian or the fragments of it are to be cherished by the world for the reason of great literary interest that hangs about it, it being of rare antiquity, came into existence about six hundred years B. C., and on account of its poetic excellence. It has been often referred to by writers, and has greatly influenced the poets of all ages. It is supposed to have been translated about 1711 or 1712. It is not known when the tune Claremont was first composed, it is of long standing and is published in a great many of the early song and tune books of America.

CLAREMONT. Concluded.

The musical score consists of eight staves. The first two staves are vocal lines with lyrics: "vic - to - ry? thy vic - to - ry? O death? where is thy sting? lend, lend your wings? I mount I fly!.....I mount I fly! I". The next two staves are piano accompaniment. The fifth and sixth staves are vocal lines with lyrics: "mount I fly, I fly Oh grave! where is thy vic-tory? Oh death! where is thy sting? I mount I fly! I mount I fly! Oh grave! where is thy vic-tory? Oh death! where is thy sting?". The final two staves are piano accompaniment.

John Wyeth in his tune book Repository of Sacred music 1810, 1816, and 1826, page 50 credits the ode or anthem to Temple and M. We have been unable, however, to find out anything about these authors. It is highly probable that Chas. W. H. Temple was born in Claremont, N. H., in 1801, was either a son or close relative to the Temple who composed Claremont. It is believed that Claremont was named for the town, Claremont in the state of New Hampshire. Chas. W. H. Temple commenced teaching music in 1817. He went to Cincinnati, Ohio, then to Oxford, and was associated in the music societies in 1817. He taught music for fifty-five years, and composed some high class sacred music. This tune also appears in the Southern Harmony, by Wm. Walker, 1835, page 183, in the Missouri Harmony, by Carden, 1827, and 1837, page 155, and many other sacred song books.

HEAVENLY VISION.

ten from Rev. 5-11. Key G[♯] G. 4/4.

Wm. Billings.

Thousands of thousands, and
I beheld, and lo a great mul-ti-tude, which no man could number: Thousands of
Thousands of thousands, and ten times
Thousands of thousands, and ten times thousands, thousands of thousands and
ten times thou sands, Thousands of thousands and ten times thousands, Thousands of thousands and ten times thou sands,
thousands, and ten times thousands, thousands of thousands and ten times thou sands, Thousands of thousands, and ten times
thousands, thousands of thousands, and ten times thou sands, thousands of thousands, and ten times thou sands, thousands of thousands and
ten times thousands. thousands of thousands and ten times thou sands. thousands of thousand and ten times thousands of thou sands

Heavenly Vision is one of the old American Anthems, as appeared in the early publications of Wm. Billings. He has the distinction of being the first American who composed, compiled and published a sacred song book. He was born in Boston, 1746, and died there in 1800. His remains lie in an unmarked grave, in the old Granary Burying Ground, in the city of his birth. Heavenly Vision has appeared in a number of song books, in Lowell Mason's Sacred Harp, about 1830, Missouri Harmony in 1835, in the B. F. White Sacred Harp, 1844, The Hesperian Harp, in 1847, in McCurry's Social Harp, 1854, in one of Andrew Law's books, of a much earlier date, than any of the above. It has also been published in a number of other four shaped note books, as well as seven shape and round note books. Heavenly Vision is one of Billings' great Anthems. It is taken from Rev., chapter 5, verse 11.

HEAVENLY VISION. Continued.

ADIAGO.

thousands, Stood be - fore the Lamb, and they had palms in their hands, and they cease not day nor night, say - ing Ho - ly, ho - ly,
 ten times thousands

Stood be fore the

ho - ly, ho - ly, ho - ly, Lord God Al mighty, Which was, and is, and is to come, Which was, and is, and is to come,

HEAVENLY VISION. Continued.

p

is to come. And I heard a mighty an-gel fly.....ing thro' the midst of heav'n, cry - ing with a

The first system of the musical score consists of four staves. The top two staves are the vocal line and the piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with various note values and rests, including a fermata over the word 'fly'. The piano accompaniment starts with a bass clef, the same key signature, and a 3/4 time signature, providing harmonic support with chords and moving lines. The lyrics are written below the vocal staff.

ff *m*

loud voice Wo, wo, wo, wo,..... Be un - to the earth by rea - son of the trum-pet which is

The second system of the musical score continues the composition. It also consists of four staves. The vocal line starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a powerful vocal entry marked with *ff* (fortissimo) for the word 'Wo' and a *m* (mezzo-forte) dynamic for the subsequent phrase. The piano accompaniment continues with a bass clef, one sharp, and a 3/4 time signature. The lyrics are written below the vocal staff.

HEAVENLY VISION. Continued.

yet to sound. And when the last trum - pet sounded, the great men and nobles, rich men and poor, bond and free, gath - er - ed themselves to-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom three staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. A dynamic marking 'f' is present above the vocal line.

geth - er, and cried..... to the rocks and mountains to fall..... up - on them, and hide them from the face of Him that sitt - eth on the throne;

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom three staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

Con.

HEAVENLY VISION. Concluded.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of C major. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. There are first and second endings marked at the end of the system.

For the greutday of the Lord is come, and who shall be a - ble to stand? And who shall be ble to stand?

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It includes first and second endings.

LONG SOUGHT HOME. C. M.

Francis Baker Priest, about 1750. *Key: C. Major.* "In my father's house are many mansions: if it were not so, I would have told you."—St. John 14. 2.

William Bobo, 1865.

The musical notation for 'LONG SOUGHT HOME. C. M.' is presented in four systems, each with a vocal line and a piano accompaniment line. The key signature is C major and the time signature is 3/4. The lyrics are:

1 Je ru - sa - lem! my hap - py home! Oh how I long for thee! Home, sweet home, my long-sought home, My home in heav'n above.

When will my sor - rows have an end? Thy joys when shall I see?

2 Thy walls are all of precious stones, Most glo - ri - ous to be - hold!

Thy gates are richly set with pearl, Thy streets are paved with gold.

3 My friends, I bid you all a - dieu I leave you in God's care. Home, sweet home, my long-sought home, My home in heav'n above.

And if I here no more see you, Go on, I'll meet you there.

William Bobo, the author of the above tune, resided at Unlon, S. C., and was living there prior to 1866. Since that time, we have been unable to get any information about him. He composed several tunes in William Walker's song Book, "Christian Harmony," "Fruits and Flowers." The chorus in this tune was composed by William Walker. He published the "Southern Harmony," "Fruits and Flowers" and other music books. The tune as here appears has been revised into four shape notes by S. M. Denson, 1911. The hymn was composed by Francis Baker Priest, and first published in the publication of James Boden, .801.

MILFORD. C. M.

Continued, B 256.

Key of A Major. J. S. about 1802,

„The voice of thy salutation sounded in mine ears.”—Luke, 1: 44.

John Stepheson, about 1802.

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. It consists of several systems of music with lyrics underneath. The lyrics are: "If an-gels sung Saviour's birth, If angels sung a Saviour's birth, On that auspicious morn, We well may im-i-tate their mirth, Now He a-gain is born, Now He a-gain is born, Now He a-gain is born." The score includes various musical notations such as notes, rests, and bar lines.

If an-gels sung Saviour's birth, If angels sung a Saviour's birth, On that auspicious morn, We

If an-gels sung..... Sa-viour's, Sa-viour's birth, On that auspicious morn,

If an-gels sung..... a Sa-viour's birth, If an-gels sung a Sa-viour's, Sa-viour's birth, On that auspicious morn, We

If an-gels sung.... a Sa viour's birth, If an-gels sung a Sa-viour's birth, On that auspicious morn, We well may im-i-

We well may im-i-tate their mirth, Now He a-gain is born, Now He a-gain is born, Now He a-gain is born.

We well may im-i-tate..... their mirth, Now He a-gain is born..... Now He a-gain, Now He a-gain is born.

well may im-i-tate their mirth, We well may imitate their mirth, Now He a-gain is born, Now He a-gain is born.

tate their mirth, We well may imitate... their mirth, Now He a-gain is born, Now He a-gain is born.

Sir John Stepheson author of the music and probably of words, was born in Ireland 1772. He was a musician of high standing. He published Secular and Sacred music, Glees &c. A great deal of his sacred music is very fine. He was made Dr. of music and received silver cup from the Catch Club for his proficiency in composition, he wrote a large number of glees and songs, died 1833. The first book we have found containing "Milford" is John Wythes Repository of Sacred Music, page 32, 1810.

ROSE OF SHARON. Sol. Song,

"I am the rose of Sharon, and the lily of the valleys.,

1-2

Key of A Major.

William Billings, about 1795.

I am the rose of sha-ron, and the li ly of the val-ley; I am the rose of Sha-ron and the ll-ly of the val-ley:

I am the rose of Sha-ron and the ll-ly of the val-ley,

I am the rose of Sha-ron and the li-ly of the val-ley:

As the ll-ly among the thorns, so is my love among the daughthrs: As the ap-ple tree, the ap-ple tree a - mong the trees of wood.

The above anthem was composed by William Billings, who it is claimed was the first American composer of Sacred music. He has quite a number of anthems, and many sacred songs, which are in various song books from the time he first began to compose music in the 18th century. See further history of William Billings, the author of this anthem under tune of Funeral Anthem page 520. He composed this anthem and a number of others in the latter part of the 18th century. They were published in his books all along from 1770 to 1800, at the time of his death.

ROSE OF SHARON. Continued.

so is my be-lov-ed among the sons, so is my be-loved among the sons. I sat down un-der his shadow with great de-light,

so is my be-lov-ed among the sons, so is my be-lov-ed among the sons. I sat down un-der his hadow with great de-light,

I sat down un-der his shadow with great de-light,

so is my be-lov-ed among the sons. I sat down un-der his shad-ow with great de-light,

And his fruit was sweet to my taste; And his fruit, and his fruit was sweet to my taste.

And his fruit, and his fruit was sweet to my taste.

And his fruit was sweet to my taste.

And his fruit, and his fruit, was sweet to my taste! And his fruit, and his fruit, was sweet to my taste. He brought me to the banqueting house

ROSE OF SHARON. Continued.

He brought me to the banqueting house, his banner o ver me was love. Stay me with flagons.

He brought me to the banqueting house, his ban - ner o - ver me was love.

com - fort me with

His banner ver me was love, He brought me to the banqueting house, his banner over me was love.

Detailed description: This system contains four staves of music. The first staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics 'He brought me to the banqueting house, his banner o ver me was love. Stay me with flagons.' The second staff is a vocal line with lyrics 'He brought me to the banqueting house, his ban - ner o - ver me was love.' The third staff is a vocal line with lyrics 'com - fort me with'. The fourth staff is a bass line. The system concludes with the lyrics 'His banner ver me was love, He brought me to the banqueting house, his banner over me was love.'

for I am sick, for I am sick..... of love; I charge you, O ye daughters of Je - ru - sa - lem,

for I am sick..... of love; I charge you, O ye daughters of Je - ru - sa - lem

apples, for I am sick, for I am sick..... of love; I charge you, O ye daughters of Je - ru - sa - lem.

Detailed description: This system contains four staves of music. The first staff is a vocal line with lyrics 'for I am sick, for I am sick..... of love; I charge you, O ye daughters of Je - ru - sa - lem,'. The second staff is a vocal line with lyrics 'for I am sick..... of love; I charge you, O ye daughters of Je - ru - sa - lem'. The third staff is a vocal line with lyrics 'apples, for I am sick, for I am sick..... of love; I charge you, O ye daughters of Je - ru - sa - lem.' The fourth staff is a bass line.

ROSE OF SHARON, Continued.

By the roes, and by the hinds of the field, that you stir not up, nor a-

that you stir not up, that you stir not up, nor a

By the roes, and by the hinds of the field, that you stir not up, that you stir not up, nor a-

wake a - wake, a wake a wake my love, till he please. The voice of my be - lov - ed,

wake wake, a - wake - wake my love till he please.

wake a - wake a - wake, wake my love, till he please.

wake a - wake a - wake, wake my love, till he please. Be.....hold! he com - eth.

ROSE OF SHARON. Continued.

skipping, leaping upon the mountains, skipping up - on the hills. and

skipping, leaping up-on the mountains, skipping up-on the hills.

skipping leaping up - on the mountains, skipping up-on the hills

leaping up-on the mountains, skipping, leaping up - on the mountains, skipping, up-on the hills. My be -lov- ed spake,

Detailed description: This system contains four staves of music. The first three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass line in bass clef. The lyrics are distributed across the staves, with some words appearing on multiple staves. The system concludes with a double bar line and a repeat sign.

said un - to me, rise up, my love, my fair one, and come a - way. For lo, the win-ter is

rise up, rise up, my love, my fair one,

rise up, rise up, my love, my fair one, and come a - way.

Rise up, rise up my love, my fair one. For so, the win-ter is.

Detailed description: This system contains four staves of music. The first three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The fourth staff is a bass line in bass clef. The lyrics are distributed across the staves. The system concludes with a double bar line and a repeat sign.

ROSE OF SHARON. Concluded.

past, the rain is o-ver and gone. For lo, the win-ter is past, the rain is o-ver and gone, the

For lo, the win-ter is past, the rain o-ver, and gone, the rain is o-ver, the

the rain is o-ver and gone. For lo, the winter is past, the rain is o-ver and gone, the rain is o-ver, the

past. For lo, the winter is past, the rain is o-ver and gone, the rain is o-ver, the

rain is o-ver, the rain is o-ver and gone. For lo, the win-ter is past, the rain is -ver and gone.

rain is o-ver, the rain is o-ver and gone. For lo, the win-ter is past, the rain is ver and gone.

rain is o-ver, the rain is o-ver and gone. For lo, the win-ter past, the rain is ver and gone.

rain o-ver, the rain is o-ver and gone. For lo, the win-ter is past, the rain is o-ver and gone.

FAREWELL ANTHEM.

Key of A Minor.

"But let me bid them Farewell." Luke 9:61.

My friends, I am going a long and te-dious journey, Never to re-turn I am going

My friends, I am going long and te-dious jour-ney Never to re-turn, I am going, I am going a

My friends, I am going a long and te-di-ous jour-ney, Never to re-turn, I am going, I am going long and

My friends, I am going a long and te-dious jour-ney, Never to re-turn, I am going a long journey, Never to re-turn, I am

long and tedious journey Never to return. I am going a long journey, Never to return, Never to return.

long and te-dious journey, Never to return. I am going a long journey, Never to return, Nev-er to re-turn, Never to re- turn, Never

te-di-ous journey. Never to return. I am going a long journey, Never to return. Nev-er to re turn, Never to re-turn, Never to re-

going a long jour-ney, Never to re-turn, I am Never to re turn, Never to re turn.

The above anthem is the last tune in the 1st edition of the Sacred Harp by White & King, published in 1844, and has occupied the same pages in all the revisions since that

FAREWELL ANTHEM. Continued.

Never to return, Never, never, never, never, Never to return. fare you well, my friends, Fare you well, my friends, Fare you well.

to re-turn, Never, never, never, never, Never to re - turn, Fare you well, Fare you well, my friends, fare you well, my friends.

turn; Never, nev-er, never, never to re - turn; Fare you well, my friends.

Never, to re - turn, Never, nev - er to re turn, Fare you well, Fare you well, my friends.

Fare you well, my friends, And God grant we may meet to-geth-er in that world a-bove, Where trou-ble shall cease and harmony shall bound.

Fare you well, my friends And God grant we may meet to-geth-er in that world a-bove, Where trou-ble shall cease and harmony shall bound.

Fare you well, my friends, And God grant we may meet to-geth-er in that world a-bove, Where trou-ble shall cease and harmony shall bound.

time 1850, 1859, and 1869. It is a very old minor melody and very difficult for unexperienced music people to render. It takes close attention and very careful management to render it correctly. The date of the tune is unknown, and its composer is also unknown. The oldest book at our command, in which it appears is

FAREWELL ANTHEM. Concluded.

Hark! hark! my dear friends, for death hath called me, and I must go, and lie down in the cold and silent grave, Where the mourners cease from mourning

Hark! hark! my dear friends, for death hath called me. And I must go, and lie down in the cold and silent grave, Where the mourners cease from mourning

Detailed description: This system contains the first two stanzas of the anthem. It consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is in a common time signature and features various note values and rests.

and the pris'ner is set free: Where the rich and the poor are both alike. Fare you well, fare you well, fare you well, fare you well, fare you well, my friends.

and the pris-ners set free, Where the rich and the poor are both alike. Fare you well, fare you well, fare you well, fare you well, fare you well, my friends.

Detailed description: This system contains the final two stanzas of the anthem. It consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music continues with similar notation to the first system.

"Southern Harmony" by William Walker, 1835, page 214. It is also in the Harp of Columbia by M. L. Swan, page 219. In order that it can be more easily sung in this edition, 1911, we have put the lines or words of the verses immediately under each of the four parts, bass, tenor, alto, treble.

FIRST APPENDIX TO THE SACRED HARP, 1850,

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CONTAINS A VARIETY OF

STANDARD AND FAVORITE TUNES NOT COMPRISED IN THE BODY OF THE WORK.

COMPILED BY

A COMMITTEE APPOINTED BY "THE SOUTHERN MUSICAL CONVENTION.

The Committee appointed by the "Southern Musical Convention," at its last session, to whom was referred the revision and enlargement of the Sacred Harp, beg leave to say to all whom it may concern, that we, according to appointment, have taken the work under consideration and inspection, and have corrected the rudimental errors in said work, and the typographical errors in the music, and have also added such pieces of composition as we think are calculated to enhance the value of the work, and are happily adapted to the use of the public generally, as an Appendix to the Sacred Harp, and have adopted the same. All of which is respectfully submitted.

B. F. White, Joel King, Leonard P. Breediowe, A. Ogletree, S. R. Penick, J. R. Turner, R. F. M. Mann, E. L. King

SINGING SCHOOL. P. M.

J. H. Moss, 1832.

Ecc. 11-9.

J. H. Moss, 1832.

1. O tell me, young friends while the morning's fair and cool, } You'll find it in a large church, A-mid the sha-dy grove, You'll find half a hundred All singing fa, sol, fa,
O where, tell me where, Shall I find your sing-ing school? }

2. O yes, I've found them; And am glad indeed to see } And while they sing so sweetly, O yes I think I see Some hearts that are swelling, O Lord with praise to
Many young people All singing with so much glee. } [thee.

3. May these young people All meet in heaven above, } O God, we humbly pray thee, We all may faithful prove, And all meet in heaven To praise thee,
To join these an-gels, And a-dore the God of love. } { God of love.

J. H. Moss, the author of the above tune, was a native Georgian, lived in Hall county; taught singing in Hall, Milton and adjoining counties. The last three schools he taught were at Boiling Springs, Bethany and Union, in the counties above named. He was a splendid teacher and director of music. He taught but little after he moved to Sand Mountain, Ala. He went there just before or about the beginning of the War, and from best information obtainable he died in 1864 or 1865. He was a good, true Christian man. We are indebted to Prof. T. B. Newton (who received his early musical instruction from Prof. Moss) for the above sketch.

DUKE STREET. L. M.

Key of F Major.

"Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you."—Matt. 7: 7.

John Hatton, 1790.

Great God! attend to my complaint, Nor let my drooping spirit faint; When foes in secret spread the snare, Let my salvation be thy care.

Great God! attend to my complaint, Nor let my drooping spirit faint; When foes in secret spread the snare, Let my salvation be thy care.

"Duke Street" is an old melody. Little is known of John Hatton, author of "Duke Street." He was originally an Englishman of Warrington; afterwards of St. Helena, then a resident of Duke street, in the township of Windle. Composed several hymn tunes; died in 1793. He was killed by being thrown from a stage-coach. He was a fine music teacher and director and composed a great many valuable tunes. The verse is a part of another hymn. See "Southern Harmony" by William Walker, 1835, page 291.

HEBRON. L. M.

Isaac Watts, 1707. Key of B Flat Major.

"Therefore for thy name's sake lead me, and guide me."—Ps. 31:3

Lowell Mason, 1823.

Thus far the Lord hath led me on, Thus far his power prolong my days; And every evening shall make known Some fresh memorial of his grace.

2. Much of my time has run to waste, And I, perhaps, am near my home; But he forgives my follies past, And gives me strength for days to come.

3. I lay my body down to sleep; Peace is the pillow for my head; While well-appointed angels keep Their watchful stations round my bed.

4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to rouse my tomb, With sweet salvation in the sound.

"Hebron" is among the old melodies, published in the early tune and song books of America. See "Southern Harmony," 1835, by Walker, page 288. The hymn was composed by Isaac Watts, 1707, and published by him under title of "An Evening Hymn." See other remarks in this volume about Isaac Watts. Lowell Mason was born 1792, died 1872. The tune was printed by Lowell Mason at the time he composed it.

"For the husband is the head of the wife, even as Christ is the head of the church: and he is the Saviour of the body."—Eph. 5: 23.

Key of F Major.

Americh Hall, 1811.

How many years has man been driv'n, Far off from happiness and heav'n: When wilt thou, gracious Lord, restore Thy wand'ring church to roam no more?

How many years has man been driv'n, Far off from happiness and heav'n, When wilt thou, gracious Lord, restore Thy wand'ring church to roam no more?

Americh Hall of Massachusetts composed the above tune 1811. It has been published in many of the hymn books in the early part of the 19th Century. See "Southern Harmony" 1835 and 1848, page 5, by Walker. See sketch of Mr. Hall under tune "Devotion," page 48. S. M. Denson composed alto 1911, one hundred years after the tune was composed. The alto adds a great deal to this tune. The words have been greatly changed from the original hymn.

GRAVITY, L. M.

"If ye be reproached for the name of Christ, happy are ye."—1 Peter 4: 14.

Phillip Doddridge, 1755.

Key of A Major.

O hap-py day that fixed my choice On thee my Sa-viour and my God! Well may this glow-ing heart re-joice, And tell its rapt-ures all a-broad.

O hap-py day that fixed my choice On thee my Sa-viour and my God! Well may this glow-ing heart re-joice, And tell its rapt-ures all a-broad.

Phillip Doddridge, D. D., was an English Congregationalist. He was born 1702 and died 1752 of consumption. He was a noted scholar, and was a Non-conformist as a minister. He was for a long time pastor of the Congregational church at North Hampton, and was a man of great power and influence. He composed some of the best standard hymns in the English language. This tune is in several of the early tune and song books published in the beginning of the 19th Century, but none of the books give the author's name. It has been in the Sacred Harp since 1850.

UXBRIDGE. L. M.

"The heavens declare the glory of God; and the firmament sheweth his handywork."—Ps. 19: 1.

Lowell Mason, 1823.

Dr. Isaac Watts, 1719.
Key of F Major

1. The heav'ns declare thy glo - ry, Lord; In ev' - ry star thy wis - dom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

2. The rolling sun, the changing light, And nights and days thy power con - fess, But the blest vol - ume thou hast writ Re - veals thy jus - tice and thy grace.

3. Sun, moon, and stars convey thy praise, Round the whole earth, and never stand; So when thy truth be - gan its race, It touched and glanced on ev' - ry land.

"Uxbridge" is one of Lowell Mason's first group of tunes. It is a fine old church harmony and has been in a great many of the hymnals and song books, but in nearly all of them it has been associated with Dr. Watts' hymn, "The Heavens Declare thy Glory." We have put in these words in order to get a number of verses. The old hymn is not obtainable. There is so much said about Dr. Mason it is not necessary to repeat it. The hymn is one of Dr. Watts' best. The title of the hymn is "The Books of Nature and Scripture Compared," published "1719.

LEBANON, NEW. L. M.

"Sinners invited to the gospel feast."— Luke 14: 16-24.

Rev. Jas. P. Carrell, 1850.

Charles Wesley, 1747.
Key of F Major.

Come, sinners to the gospel feast. Let ev'ry soul be Je - sus' guest, Ye need not one be left behind, For God hath bid - den all man - kind.

Come, sinners to the gospel feast, Let ev'ry soul be Je - sus, guest, Ye need not one be left behind, For God hath bid - den all man - kind.

We have been unable to obtain anything definite about Rev. Jas. P. Carrell. It is claimed by those who knew him that he once lived in Carroll County, Ga., and belonged to the Chattahoochee and Southern Musical Conventions, but what finally became of him we have up to this writing failed to find. He composed the above tune, Lebanon, New" and "New Port." See page 294. The hymn was composed by Charles Wesley, first published 1747. It has five verses and is considered a splendid hymn. See numerous sketches of Charles Wesley. Alto by S. M. Denson, 1911.

SACRED STREAM. L. M. Original.

267

"For thus saith the Lord, Behold. I extend peace to her like a river, and the glory of the Gentiles like a flowing stream.

Isa. 66-12.

By Henry G. Mann, 1869

Key of A Major.

1. There is a stream, whose gentle flow Supplies the city of our God: Life, love, and Joy, still gliding through: And wa'r'ing our divine abode.

2. That sa-cred stream, that holy word, Supports our faith, our fear controls; Sweet peace thy promi-ses af-ford, and give new strength to fainting souls.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The first system contains the first two lines of the hymn, and the second system contains the next two lines.

The tune "Sacred Stream" was composed by Henry G. Mann at the same time he composed "Fleeting Days," "Blooming Youth," "Sharon's Lovely Rose," and "Peaceful Rest." See sketch of him on page 446. "Days of Worship" was removed by the revision, and "Sacred Streams" and "Hedgebury" inserted on this page. "Days of Worship" has been remodeled. Alto added and put in the 5th Edition 1911. See page 490. The words of the hymn have been changed from the original hymn so as to fit this tune.

HEDGEBURY. L. M.

"Christ siteth on the right hand of God. Col. 3-1.

Arranged by E. F. W. 1869.

Key of F. Major.

Thus the e-ter-nal Father spake. To Christ, the Son, "Ascend, and sit At my right hand till I shall make Thy foes submissive at thy feet."

Thus the e-ter-nal Father spake. To Christ, the Son, "Ascend, and sit At my right hand till I shall make Thy foes submissive at thy feet."

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (F) and the time signature is 4/4. The first system contains the first two lines of the hymn, and the second system contains the next two lines.

This tune was put in the "Sacred Harp" 1869. Rearranged by E. F. White from an old tune but made much better than the old tune. Alto added by Prof. S. M. Denson 1911, which greatly improves the music. The words were arranged for this tune. See full sketch of Major White under "Baptismal Anthem," page 232.

SWEET AFTON. 11s.

Key of B Flat Major

"Submit yourselves therefore to God. Resist the devil, and he will flee from you."—James 4:7.

Arranged by B. F. White, 1869.

1. O Je-sus, my Sa-viour, to thee I sub-mit; With love and thanks giv-ing fall down at thy feet; The sac-ri-fice

O Je-sus, my Sa-viour, to thee I sub-mit; With love and thanks giv-ing fall down at thy feet; The sac-ri-fice

of-fer my soul, flesh, and blood, To thee, my Re-deem-er, my Lord, and my God. I love thee, I love thee, I love thee, my Lord,

of-fer my soul, flesh, and blood, To thee, my Re-deem-er, my Lord, and my God. I love thee, I love thee, I love thee, my Lord, I

love thee, my Sa-viour, I trust in thy word, I love thee, I love thee, And that thou dost know, But how much I love thee, I nev-er can show.

love thee, my Sa-viour, I trust in thy word, I love thee, I love thee, And that thou dost know, But how much I love thee, I nev-er can show.

This tune was re-arranged by Major B. F. White from an old melody, changed in several particulars, and the tune "All Saints, New" removed and "Sweet Afton" put in its place. "All Saints, New" has been revised and also added by S. M. Denson, and put back in the Fifth Edition, 1911. See pages 544-5, which we consider as it now stands the much better tune of the two. See words in "Zion Songster" by Mason, page 260.

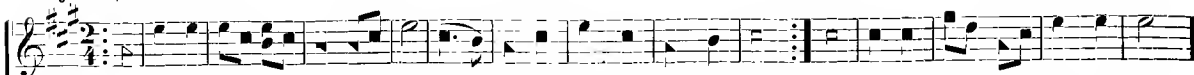
CONFIDENCE. L. M. D.

Slow. Key of A Major.

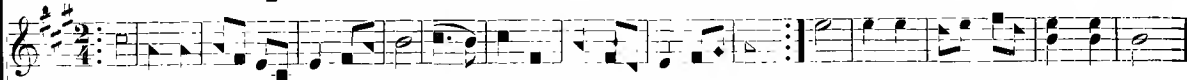
"Repentance toward God, and faith toward our Lord Jesus Christ."—Acts 20:21.

J. R. Turner, about 1858.

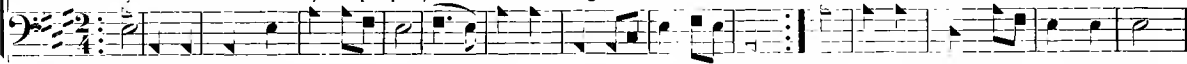
J. R. T., 1858.



A - way, my un - be liev - ing fear; Fear shall in me no more have place;
My Sav - iour doth not yet ap - pear. He hides the brightness of His face; But shall I there - fore let Him go,



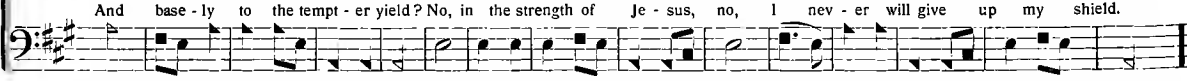
A - way, my un be liev - ing fear; Fear shall in me no more have place;
My Sav - iour doth not yet ap - pear, He hides the brightness of His face; But shall I there - fore let Him go,



And base - ly to the tempt - er yield? No, in the strength o Je - sus, no, I nev - er will give up my shield.



And base - ly to the tempt - er yield? No, in the strength of Je - sus, no, I nev - er will give up my shield.



Professor James R. Turner, author of the above words and music, was born in Hancock county in 1807, died in 1874, and buried at Wesley Chapel, Villa Rica, Ga. He was the father of W. S. Turner, who is the author of some music in this book. He was a fine singer, leader, and teacher. He taught music in Georgia and Alabama for more than forty years, and helped revise the "Sacred Harp" in 1858. His son, W. S. Turner, and himself composed music, and intended to publish a song book, but died before doing so. A full history of J. R. Turner appears in James' "Brief History of the Sacred Harp," pages 91-95. He was a member of the Chatahochee Music Convention from the time of its organization in 1852 up to the time of his death. He gave the writer his first instruction in music, and we print the above tune just as it was originally composed by him.

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ARKANSAS. L. M. Original.

271

"Be ye not conformed to this world."—Rom. 12. 2.

Key of A Minor.

For the Organ, by S. P. Barnett, 1869.

Fare-well, farewell to all be-low; My Saviour calls and I must go; I'll lannch my boat up on the sea,—this land is not thū land for me.

Fare-well, farewell to all be-low; My Saviour calls and I must go; I'll launch my boat up - on the sea,—this land is not the land for me.

S. P. Barnett, author of the above tune, resided for a long time in Carroll County, Ga., and died in that county some time between 1890 and 1895. He was a fine director of music. He composed music well. He helped to organize the Southern Musical Convention and Chattahoochee Singing Convention and was for a while President of each of these conventions. He was a co-worker with B. F. White and other music people up to the time of his death. The tune "Russell" was on page 271, but this tune and "Com^o on, Friends" inserted. Hymn was composed by Barnett.

COME ON, MY FRIENDS. L. M.

Eld. E. D., 1869.

Key of F Sharp Minor.

Ver. 13-11.

By Eld. E. Dumas, 1869.

De Capo for Chorus.

1. I long to reach the shore of bliss, And see the new Je ru sa lem.
 2. Where my be lov ed Je - sus is, And spend e ter ni ty with him.
 5. Oh, let me in love's flames ex pire, That I may with my Je sus be.

CHORUS.—Come on, come on, my friends, come on, The gos pel sounds the ju - bi lee.

Eld. E. Dumas, the author of the above tune and words, composed a great many tunes and hymns appearing in this song book. Several sketches are given of him in connection with his various tunes. He was a minister, a great lover of music, died and is buried in Forsyth County, Ga.

EXHORTATION. L. M.

Key of A Minor.

"Flee also youthful lusts." 2 Tim. 2-22.

Doolittle.

Now, in the heat of youth - ful blood, Re-mem - ber your Cre - a - tor, God: Be-

Now, in the heat of youth - ful blood, Re-mem - ber your Cre - a - tor, God: Be-hold the months come

Be-hold the months come hast'ning on, When

Be hold the months come hast'ning on. When you shall say, My joys are gone. When you shall say My joys are gone.

hold the months come hast'ning on, When you shall say, My joys are gone..... When you shall say, My joys are gone.

hast'ning on, When you shall say, My joys are gone. Be-hold the months come hast'ning on, When you shall say, My joys are gone.

yon shall say, My joys are gone. Be-hold the months come hast' - ning on, When you shall say, My joys are gon:.

The words of the above tune were taken from "Mercer's Cluster," by Jesse Mercer of Powellton, Ga., published in 1823, Third Edition, page 174. The tune is credited in "Sacred Harp" from 1844 to 1869 to "Doolittle." Also in the "Southern Harmony" by William Walker in 1835 and in 1848, page 88. It is believed that this old minor melody was composed long before it was printed in Walker's Book. No data can be found about Dr. Doolittle.

HUMBLE RELIEF. L. M. D. Original.

273

"And many of them said, He hath a devil, and is mad; why hear ye him?"—John 10: 20.

Key of C Major. James Montgomery. 1826.

For the Organ, by R. F. Mann, 1869.

A poor way-far - ing man of grief Hath of - ten pass'd me on my way; Who sued so hum-bly for re - lief, That I could never ans- wer nay.

A poor way-far - ing man of grief Hath of - ten pass'd me on my way; Who sued so hum-bly for re - lief, That I could never ans- wer nay.

The first system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is in C major and 4/4 time. The lyrics are: "A poor way-far - ing man of grief Hath of - ten pass'd me on my way; Who sued so hum-bly for re - lief, That I could never ans- wer nay." The first two lines of the score are identical.

Whith - er he went or whence he came, Yet there was something in his eye That won my love, I know not why.

I had no power to ask his name, Whith - er he went or whence he came, Yet there was something in his eye That won my love, I know not why.

The second system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is in C major and 4/4 time. The lyrics are: "Whith - er he went or whence he came, Yet there was something in his eye That won my love, I know not why." The first two lines of the score are identical.

The above tune was put on this page in place of the tune "Texas," removed by the revision of 1869. See other sketches of R. F. M. Mann, connected with his tunes in this song book. See full account of James Montgomery, the great hymn writer, and the balance of this valuable hymn, with Coles' "Duane Street," page 164.

THE GOLDEN HARP. L. M.

"Yea, upon the harp will I praise thee." Ps. 43-4.
Five. Chorus.

By J. P. Reese, 1869. D. C.

Key of F. Minor.

1. Fare-well vain world, I'm go-ing home To play on the Golden Harp. }
My Sa-viour smiles and bids me come To play on the Golden Harp. } To play on the Golden Harp, To play, on the Gol-den Harp,

Cho.—I want to be where Je-sus is, To play on the Golden Harp.

2. Sweet an-gels beck-on me a-way To play on the Golden Harp. }
To sing Gods praise in end-less day. To play on the Golden Harp. } To play on the Golden Harp. To play on the Golden Harp.

Prof. J. P. Reese was born in Jasper County, Ga., in 1828, died in Goweta County, in 1900, buried at Oak Hill Cemetery, Newnan, Ga. He composed many tunes and hymns, which are published in different song books. He helped revise the "Sacred Harp" in 1869. There are 27 different tunes in the "Sacred Harp" composed by him. He was a music teacher, and taught in many different counties in Georgia and Alabama. He was a strict member of the Baptist church. He was engaged in composing music for over twenty years; belonged to the Southern Musical Convention from 1845 up to the time of his death. He frequently mixed with politicians of his section, and was a regular correspondent of the Newnan papers from 1855 up to the time of his death. Reference is made to a more extended sketch of Prof. Reese in James' "Brief History of the Sacred Harp," pages 94-99, inclusive.

BALDWYN. C. M.

Isaac Watts, 1707. Key of F Major.

Jude 15.

By J. L. Arnold, 1869. Alto by S. M. Denson, 1911.

That aw-ful day will sure-ly come, Th'appointed hour makes haste, When I must stand be-fore my Judge, And pass the solemn test.

That aw-ful day will sure-ly come, Th'appointed hour makes haste, When I must stand be-fore my Judge, And pass the solemn test. |

See remarks about Arnold, the author of this tune, on page 453. "The Golden Harp" and "Baldwyn" inserted. "Russia" has been revised, alto added and put in Fifth Edition of this Book 1911. See page 491. The verse to this hymn was composed by Dr. Watts. The hymn has four verses. Refers to the Judgment Day and is a very fine hymn. See numerous remarks in this Book about Dr. Watts. The tune Russia was removed by the revisors in 1869.

LOVING-KINDNESS. L. M.

275

"Praise ye the Lord. Sing unto the Lord a new song, and his praise is in the congregation of saints." Ps. 149:1.

Samuel Medley, 1787. Key of A Minor.

By J. P. & S. R. Penick, 1850.

1. Awake my soul, to joyful lays, Halle, Hallelujah!
And sing the great Redeemer's praise, Halle, Hallelujah! He justly claims a song from me, Halle, Hal-le-lu-jah, His loving kindness O how free! Halle, Hal-le-u-jah.

2. He saw me ru-ined in the fall, Halle, Hallelujah!
Yet loved me, notwithstanding all; Halle, Hallelujah! He saved me from my 1st estate, Halle, Hallelujah, His loving kindness O! how great! Halle, Hallelujah.

3. Tho' num'rous hosts of mighty foes, Halle, Hallelujah!
Tho' earth and hell my way oppose, Halle, Hallelujah! He safely leads my soul along, Halle, Hallelujah! His loving kindness O how free Halle, Hallelujah.

"Loving Kindness was composed by the above named authors for the first Appendix for the Sacred Harp, 1850. Alto composed by S. M. Denson, 1911. See History of S. R. Penick under tune Penick, page 387. It is believed that they were brothers. They have long since passed into the beyond. Were both fine vocalists and directors of music, so say those who were acquainted with them. Three other verses added to hymn 1911. Samuel Medley was a Baptist Minister, born in England 1738, died 1799. When young he joined the navy and was severely wounded. His hymns were published the year 1800. He had composed 230 valuable hymns now printed in all hymn books of Christendom.

ROLL ON. L. M.

Isaac Watts, 1707. Key of F Major. "For the word of the Lord is right; and all his works are done in truth." Ps. 33:4. Miss Cynthia Bass, 1850. Alto S. M. Denson, 1911

Why should we start and fear to die What tim'rous worms we mortals are!
Death is the gate of endless joy, And yet we dread to en-ter there. Roll on, roll on, sweet moments roll on, and let the poor pilgrim go home, go home.

We have been unable to get any information about Miss Bass, author of the above tune, further than she was for a long time, a member of the Southern Musical Convention. J. M. Shell, in his life time, informed the writer that she was a fine leader and had often led the music before the Singing Conventions. Alto by S. M. Denson, 1911. This is one of Isaac Watts' best hymns. See statement about the hymn under tune "Prospect," page 30 of this book.

BRIDGEWATER. L. M.

"All the earth shall worship thee, and shall sing unto thee; they shall sing to thy name. Selah. Ps. 66-4.

Isaac Watts, 1719. Key of C Major.

Lewis Edson, 1782.

From all that dwell be-low the skies, Let the Re-deem-er,s praise rise:

From all that dwell be-low the skies, Let the Re-deem-er's praise a- rise:

From all that dwell be-low the skies, Let the Re-deem-er's praise a- rise:

From all that dwell be-low the skies, Let the Re-deem-er's praise - rise: Let the Re-deem-

Let the Re-deem-ers name be sung Through ev'-ry land by ev'-ry tongue.

Let the Re-deem-er's name be sung Through ev'-ry land by ev'-ry tongue.

Let the Re-deem-er's name be sung Let the Re-deem-er's name be sung Through ev' ry land by ev' - ry tongue.

-er's name be sung Through ev' - ry land by ev' - ry tongue. Through ev' ry land by ev' - ry tongue.

The tune Bridgewater was composed by Edson 1782. At the same time he composed the tune Lenox, see page 40. Lewis Edson was born in 1746, died 1820. This tune is in a great many of the old Books. See Presbyterian Psalmist, page 43 about 1800. Missouri Harmony by Carden 1837, page 62; Lute of Zion, page 42; Timbrel of Zion, page 34, by E. K. Collins, and a number of the other older books. Bridgewater is a valuable old major tune—been in the Sacred Harp by E. F. White since 1850. This is a standard hymn. In National Hymn Book, page 39. It appears in many of the hymn books of this country and England, as well as other countries. It is one of Watts' best hymns.

ANTIOCH. L. M.

"For I know that my Redeemer liveth, and that I shall stand at the latter day upon the earth." Job 19-25.

Daniel Medley about 1784.

Key of G Minor.

U. C. Wood, 1850. Alto S. M. Denson, 1911.

1. I know that my Redeemer liveth, and that I shall stand at the latter day upon the earth. } Shout on, pray on, we're
 What comfort this sweet sentence gives? }
 Glo - ry, Hal - le lu jah! }
 Glo - ry, Hal - le lu jah! }

2. He lives to bless you with his love; Glo - ry hal - le lu jah! }
 He lives to plead my cause above; Glo - ry hal - le lu - jah! }

3. He lives to crush the fiends of hell; Glo - ry hal - le lu jah! }
 He lives and doth abide in me dwell; Glo - ry hal - le lu jah! } Shout on, pray on, we're

4. He lives, all glo - ry to His name, Glo - ry hal - le lu jah! }
 He lives, my Je - sus, still the same, Glo - ry, hal - le lu jah! }

gain - ing ground, Glo - ry, hal - le - lu - jah! The dead's - live, and the lost is found, Glo - ry, hal - le lu jah!

gain - ing ground, Glo - ry, hal - le - lu - jah! The dead's - live, and the lost is found, Glo - ry, hal - le lu - jah

The words in the above hymn were first published in "Medley's Hymns" in 1800. It originally contained nine stanzas as it appears in the hymn. Mr. Medley was a Baptist minister, born in England in 1739 and died in 1799. The hymn was composed about 1784. He had 230 hymns in his book. U. C. Wood composed the music to the above tune. We can not state anything definite about him, except B. F. Wilson in leading this tune in the various Musical gatherings in Georgia, stated that Mr. Wood, whom he knew intimately, was a good man, fine singer and director of music, and that he was killed by a falling tree or limb. Mr. Wood also composed the treble to "Pray, Brethren Pray," page 467. Dr. Wood's death occurred since 1869, in which year he composed the above named treble. Alto by S. M. Denson 1911, and to him we are indebted for this sketch.

SWEET HEAVEN, L. M.

"Ask and it shall be given you." Math, 7—7

E. L. King, 1850. Alto by S. M. Denson 1911.

Key of F. Minor,

The Lord who built the earth and sky, In mercy stoops to hear thy cry, Oh, heaven, sweet heaven, when shall I see? Oh when shall I get there?
His promise all may freely claim, Ask, and receive in Jesus' name.

See History of E. L. King under Reverential Anthem page 234, see the sketches about E. J. King, author of this tune in the Christian Harmony by Walker, page 330, under Fulfillment. This beautiful old tune was set to music by E. J. King, junior author of the "Sacred Harp," who died a few weeks after its publication, in 1844 much lamented by his Christian brethren and musical friends!

TRAVELING PILGRIM L. M.

"Man goeth to his long sought home, Ec. 12—5.

H. S. Reese, 1850. Alto by S. M. Denson, 1911'

S. H. R. Key of E, Minor,

1. Farewell vain world, I'm going home, Where there's no more stormy clouds to rise. To the land, To the land, To the land I am bound Where there's no stormy My Saviour smiles and bids me come, Where there's no more stormy clouds to rise. (clouds to rise,

2. Sweet angels beckon me away, Where there's no more stormy clouds to rise. To the land, To the land, To the land I am bound Where there's no more stormy To sing God's praise in endless day, Where there's no more stormy clouds to rise. (clouds to rise,

Rev. H. S. Reese was born in Jasper County, Ga., 1827, and is now living at Turin, Ga. He is a minister of the Missionary Baptist church, and has been preaching over fifty-five years; has baptized thousands of people and has married hundreds of couples. He is a twin brother of Professor J. P. Reese, deceased. He contributed fourteen tunes to the "Sacred Harp," and composed a number of other first-class tunes. The first tune he composed was "Traveling Pilgrim." He wrote "Some Day," in his eighty-third year, and says, "I love music," and would leave a legacy of sweet music to be sung by others. When this faltering tongue is silent in the Grave, yet in heaven, music will be my eternal theme." The words were arranged to the tune by Prof. Reese.

THE BIRMAN HYMN. L' M. D.

Christ hath redeemed us from the curse of the law, being made a curse for us: for it is written, Cursed is every one that hangeth on a tree. Gal 3—10

Key of E Minor.

W. W. Parks 1850

1. O. Seek ye heaven a gol - den land, Where hap - py souls re - joic - ing stand, }
And ev - er view the Saviour's face, And speak and sing of matchless grace. } 2. Ex - empt from sin and sor - row rage.

3. Love fills en - tire each burn - ing breast Of ev - er last - ing bliss pos - sess'd; }
They quaff with joy thim mortal spring, Of grace di - vine they speak and sing. } 4. God's presence is their dwell - ing place.

From sick - ness, death and wast - ing age: Ail - suff'ring ban - ish'd from the place, They speak, and sing of matchless grace!

The glo - rious and ef - ful gent rays From Je - sus' face a - round them shine, They speak and sing of grace di - vine.

From sick - ness, death and wast - ing age: Ail - suff'ring ban - ish'd from the place, They speak, and sing of matchless grace!

The glo - rious and ef - ful gent rays From Je - sus' face a - round them shine, They speak and sing of grace di - vine.

The best information we can gain is that W. W. Parks composed the above tune in 1850. In connection with M. H. Thomas he composed "A Home in Heaven." See page 411. We have been unable to find out anything about either Parks or Thomas. They were both members of the Southern Musical Convention in 1846 when it was first founded up to the beginning of the war. Since that time we have been unable to get further data concerning them. Neither have we been able to find out anything about the hymn. The tune has been published all along since 1850 in the "Sacred Harp."

WESTFORD. L. M.

"Therefore sprang there even of one, and him as good as dead, so many as the stars of the cky in multitude, and as the sand which is by the sea shore innumerable."

Isaac Watts, 1707. Key of B Flat Major.

Heb. 11-12.

Daniel Read, 1806.

I wait

Fain would my eyes my Sa-viour see,

Let my re-lig-ious hours lone,

Far from my thoughts, vain world, be gone, Let my re-lig-ious hours lone, Fain would my eyes my Sa-viour see, I wait

vis-it, Lord, from thee, Fain would my eyes my Sa-viour see, I wait vis-it, Lord from thee. My heart grows warm with

Fain would my eyes my Sa-viour see, I wait vis-it, Lord, from thee. My heart grows warm with

Fain would my eyes my Sa-viour see, I wait vis-it, Lord, from thee. My heart grows warm with

vis-it, Lord, from thee. Fain would my eyes my Sa-viour see, I wait vis-it, Lord, from thee. My heart grows warm with

See History of Daniel Read under tune "Windham" 38. In addition to the song books named in sketch on page 38, in 1806 he published the "Litchfield Collection" of Church music. It contained a number of Read's own compositions, and among them "Westford." See Mason's "Sacred Harp" 1840, page 75. The original of Dr. Watts' hymn of which the above is a part, was published in his second series of Hymn Books. It is entitled "The Enjoyment of Christ," or "Delight in Worship." It has six stanzas. It is one among the many Great hymns of this gifted author.

ho - ly fire, And kin - dles with a pure de - sire. Come, my dear Je - sus, from above. And feed my soul with heav'nly love: Blest

ho - ly fire, And kin - dles with a pure de - sire. Come, my dear Je - sus, from above. And feed my soul with heav'nly love: Blest

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: "ho - ly fire, And kin - dles with a pure de - sire. Come, my dear Je - sus, from above. And feed my soul with heav'nly love: Blest".

Je - sus, what de - li - cious fare! How sweet thine en - ter - tain - ments are! Nev - er did an - gels taste a - bove. Re - deem - ing grace and dy - ing love. love.

Je - sus, what de - li - cious fare! How sweet thine en - ter - tain - ments are! Nev - er did an - gels taste a - bove. Re - deem - ing grace and dy - ing love. love.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The music is in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: "Je - sus, what de - li - cious fare! How sweet thine en - ter - tain - ments are! Nev - er did an - gels taste a - bove. Re - deem - ing grace and dy - ing love. love.". The system concludes with a double bar line and repeat signs.

I'M GOING HOME L. M.

"And I will rejoice in Jerusalem, and joy in my people; and the voice of weeping shall be no more heard in her, nor the voice of crying. Isa. 65-19.

Key of F Major.

Leonard P. Breedlove. 1950. Alto by S. M. Denson 1911

Fare well vain world! I'm go ing home! My Sa - viour smiles and bids me come, And I don't care to stay here long
Sweet an - gels beck - on me a - way, To sing God's praise in end - less day, And I don't care to stay here long!

Fare - wel vain world! I'm go - ing home! My Sa - viour smiles and bids me come, And I don't care to stay here long!
Sweet - an - gels beck - on me a - way, To sing God's praise in end - less day, And I don't care to stay here long!

Right up yon - der' Christ - ians a - way up yon der; O, yes, my Lord, for I dont care to stay here long.

Right up yon - der, Christ - ians a - way up - yon der; O, yes, my Lord, for I don't care to stay here long.

Breedlove was a music teacher in Georgia. He died about forty years ago in South Georgia. He was a member of the Southern Musical Convention from the time it was organized in 1844 up to the time of his death. He was secretary of the convention from 1845 to 1850. In the Sacred Harp, compiled by B. F. White and E. J. King he is credited with Arnold and ten other tunes. See further statement of him in James Brief History of the Sacred Harp, page 113. The hymn is used in a number of tunes in this book. Alto has been added by S. M. Denson 1911. The words in the part of this tune have been used in connection with several tunes in this book. See traveling Pilgrim by R. H. Rees, 278 and page 70 in the Union Harp by J. S. James 1909, same book page 69 by J. P. Rees and in tune Golden Harp page 274, as well as other tunes, each of the authors have changed the words to suit their tune.

BALERMA. C. M.

283

Isaac Watts, 1709.

"I have caused thee to see it with thine eyes, Deut. 34:4.

Alto by S. M. Denson, 1911.

Key of B Flat Major.

Robert Simpson, 1800. Re-arranged by B. F. White, 1858

1. There is a land of pure de-light, Where saints Im-mor-tal reign; In - fl - nite day ex-cludes the night, And pleas-ures ban - ish pain.

2. There ev - er - last - ing spring a-bides, And nev - er fad - ing flow - ers: Death, like a nar - row sea, di - vides That heavenly land from ours.

3. Sweet fields be-yond the swell-ing flood, Stands dress-ed in liv - ing green; So to the Jews old Ca-naan stood, While Jordan rolled be-tween.

4. Could we but climb were Moses stood, And view the lands-cape o'er. Not Jordans stream nor death's cold flood, Should fright us from the shore.

The original title to this hymn was "Prospect of Heaven Makes Death Easy." It was written by the author at his home in Southampton, while sitting at a parlor window, looking over the waters and beautiful scenery. This hymn suggests the leading of the children of Israel to the banks of the stream which separated them from the promised land, that God had long before promised to the children of Israel. The crossing of the river has ever been an image of the glorious home of the god in heaven. Robert Simpson was born in 1792 and died in 1832. He was a Scotchman, and composed a great many valuable tunes.

ORTONVILLE. P. M.

John Newton, 1779.

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

Thos. Hastings, 1830.

Key of B, Flat Major.

Rearranged by B. F. White, 1858. Alto by S. M. Denson.

1. How sweet the name of Je-sus sounds, In a be-liev-er's ear, It soothes his sor-rows, heals his wounds, And drives away his fears, Ann drives away his fears.

2. It makes the wounded spir-it whole, And calms the troubled breast: 'Tis manna to the hungry soul, And to the wear-y rest. And to the wear - y rest.

3. Dear name! the rock on which I build, My shield and hid-ing place, My never failing treasury filled, With boundless stores of grace, With boundless stores of grace.

Rev. Lewis F. Benson, D. D. from 107 hymn books of 30,000 hymns, he only found 32 of the standard hymns in these books appearing in 80 per cent. of them. The hymn stands No. 11 of the 32. John Newton was one of the best hymn writers of his day. Thomas Hastings, Mus. Doc. was born in Conn. 1787. Issued his first mssic 1816, moved to New York 1832, where he published a number of music books. He died 1872.

ROCKINGHAM, C. M.

"For whos^ever shall call upon the name of the Lord shall be saved." Rom. 10—13.B. F. White 1850.
Lowell Mason on or about 1826
Alto by S. M. Denson 1911.Isaac Wat's 1707.
Key of A. Major.

1. Sal - va - tion! oh, the joy - ful sound 'Tis pleasure to our ears, A sov - ereign balm for eve - ry wound, A cor - dial for our fears.

2. Bur - led in sor - row and in sin. At hell's dark door we lay: But we a - rise, by grace di - vine, To see hea - ven ly day.

3. Sal - va - tion! let the ech - o fly, The spa - cious earth a - round; While all the ar - mies of the sky, con - spire to raise* the sound!

See full history of the words in this tune, under tune Prim Rose page 47. The tune above was arranged and composed by Lowell Mason. Maj White made several changes in it for the first edition of the Sacred Harp 1850. Some of the histories gives this tune a much earlier date than Masson's composition. We think this may arise on account of several tunes being given the same name. Alto has been composed by S. M. Denson 1911. See Sacred Harp by Mason 1840 page 183. Mo. Harmony 1821 and 1837 page 39.

PIETY, C. M.

"And he shall be as the light of the morning, when the sun riseth, even a morning without clouds. 2-Sam. 23—4.

William Cowper 1779.
Key of C. Major.B. F. White 1850.
Alto by S. M. Denson, 1911. D. C.

O for a clos - er walk with God, A calm and heaven - ly frame: } That leads me to the lamb! That leads me to the lamb!

A light to shine up - on the road That leads me to the lamb! }

D. C. A light to shine up - on the road That leads me to the lamb!

See full history of William Cowper under tune Bethel page 27 and history of B. F. White under tune Baptismal Anthem page 232 and 233, and a more extended history of him in James brief history, in the Sacred Harp, page 27 to 37 inclusive.

ARNOLD. C. M.

"And have hope toward God, which they themselves also allow, that there shall be a resurrection of the dead, both of the just and unjust." Acts, 24-15.
 Charles Wesley 1759. L. P. Breedlove 1857.
 Key of B Flat. Alto by S. M. Denson, 1911. D. C.

Part of the host have crossed the flood, And part are crossing ^{to v} _{to v}
 The above hymn was published in the second series of Charles Wesley's "Funeral Hymns" Mr Wesley was born in 1708 and died in 1788. He originally belonged to the Church of England, but with his brother John, in connection with others, established the English Methodist Church. This is one of his standard hymns among thousands he composed. See full statement in reference to him in other parts of this book. Mr. Wesley composed over 6,000 valuable hymns. He was one of the founders of Methodism, which has proven to be one of the great churches.
 The Hymn was used by John Wesley when he preached his Bro. Charles Wesley's funeral See History of Breedlove under tune I Am Going Home, page 282 as well as other tunes of him in this song book.

LAND OF REST. C. M.

Key of F. Major. Lord thy God hath given thee rest in the land which the Lord thy God giveth. Deu. 25—19. 3y S. H. Rees.

See History of R. H. Rees under tune Traveling Pilgrim page 278. And other tunes in this volume.

CAMBRIDGE. C. M. Dr. John Randall, 1790

287

Key of C Major.

"Draw nigh to God and he will draw nigh to you. Cleanse your hands, ye sinners; and purify your hearts, ye doubleminded." James 4:8.

1. The Lord will hap pi- ness di vine, On con - trite hearts be stow; Then tell me gra - cious
2. I hear but seem to hear in vain, In sen si ble as steel; If aught is felt, 'tis

3. I some - times think my self in clined few, To love thee, If I could; but oft en feel an - cry--' My
4. My best de - sires are faint and few, I fain would strive for more; But, when I

5. Thy saints are com fort - ed, I know, and love thy house of prayer; I some times go where

Cod is mine a con trite heart, or no? A con - trite heart, or no, A con - trite heart, or no?
on - ly pain To find I can not feel, To find I can - not feel, To find I can not feel.

oth - er mind A - verse to er all that's good. A verse to er all that's good. A - verse to all that's good.
strength re new," Seem weak er than be - fore. Seem weak er than be - fore. Seems weak - er than be - fore.

oth - ers go, But find no com - fort there. oth ers go, But find no com - fort there, com - fort there.

We have been unable to find out anything about Dr. John Randall, the author of the above music, although it is one of the standard tunes, and is placed on page 14 in the "National Hymn Book of the American Churches," by Robt. Ellis Thompson, S. T. D. It is over one hundred years old, and has very fine chords. The tune and words which appear in the Presbyterian Psalmist are one hundred years old. The first edition, page 174, and hymn in Loyd's Hymn Book, page 392 of the Revised Edition before us. None of these books give the author of the hymn. The tune Cambridge is in many of the song books. See also National Hymn Book, page 14, the tune is set to a different hymn.

GREENSBOROUGH C. M.

"Thine eyes shall behold the Land." Isa. 33:17

John Mercer, 1859

1. There is a land of pure de light, where saints im - mor - tal reign; In fi - nite day ex -
 2. There ev er last - ing spring a bides, And nev - er with - ring flowers; Death, like a nar - row

3. Sweet fields, be yrnd the swell - ing flood, Stand dress'd in liv - ing green, So to the Jews old
 4. But tim' - rous mor - tals start, and shrink, To cross this nar - row sea, And lin ger, shiv - ring

5. Of could we make our doubts re move, Those gloom - y doubts that rise, And see the - Ca - naan
 6. Could we but climb where Mo - ses stood, And view the land - scape o'er, Not Jor - dan stream nor

cludes the night, and plea - sures ban - ish pain, And plea - sures ban - ish pain.
 sea, the di vides This heav'n ly land from ours, This heav'n - ly land from ours,

Ca naan stood, While - Jor - dan roll'd be tween, While Jor dan to roll'd be tween.
 On the brink, And the fear to launch, a - way, And the fear to launch a way.

That we love, With un - be - cloud - ed eyes: With un be cloud - ed eyes
 Death's cold flood should fright us from the shore should fright us from the shore.

This hymn of Dr. Watts stands in the Rev. Lewis Benson's compilation of the best church hymns of American Churches, No. 87, of a vast number of hymns of the leading denominations of the United States. It is considered one of the best, and heartily approved by all Christian denominations. Further details of the hymns of Dr. Watts appear elsewhere in this book. We have been unable to get anything definite about John Mercer author of the above tune. He is down in some of the old books, as Colonel John Mercer. See Sacred Harp 1859, page 289 he is simply mentioned in James' History of the Sacred Harp as being author of the tune Greensborough; nothing further can be found of him.

VICTORIA C. M.

'Christ Jesus came to save sinners.' Tim. 1:5.

Leonard P. Breedlove 1859.
Alto by S. M. Denson 19 ..

Isaac Watts 1707.

Key of B. Flat Major.

1. A - las! and did my Sa - viour bleed? A - las! and did my Sa - viour bleed? A - las and did my Sa - viour bleed? and did my Sov' reign die? I

2. Would he de-vote his sa - cred head Would he de - vote his sa - cred head Would he de - vote his sa - cred head For such a worm as I? I

have but one more ri-ver to cross, I have but one more ri-ver to cross I have but one more ri-ver to cross, And then I'll be at rest.

have but one more ri-ver to cross, I have but one more ri-ver to cross, I have but one more ri-ver to cross, And then I'll be at rest.

See history of Leonard P. Breedlove on several pages in this book, connected with his compositions. This tune Victoria was composed by him for the revision of the second appendix; to the Sacred Harp 1859. It is highly probable that Mr. Breedlove re-arranged this tune in place of composing it, for it appears in the Mo. Harmony by Carden in 1837, page 206. See various histories of Isaac Watts in different sketches in this book.

MAJESTY. C. M.

291

"And behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it." Matt 28-2.

Key of F Major.

Wm Billings, 1785.

1. The Lord de - cend ed from a - bove, And bow'd the heav'ns most high; And un der neath his feet he cast the dark - ness

of the sky Full roy - al - ly he rode. Came fly - ing all abroad, And on the wings of mighty winds Came fly - ing all abroad
On cher - ubs and on cherubims.

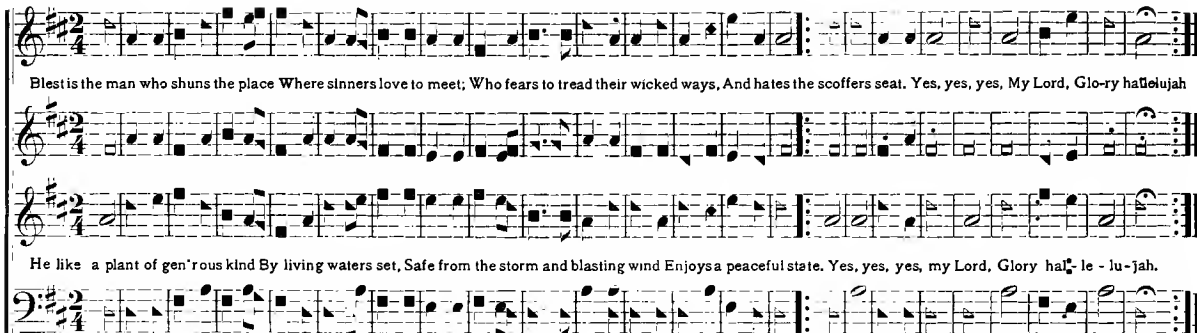
Williams Billings was born in Boston in 1746 and died there in 1800. He is buried in the old Granary burying ground in the city of his birth. He is self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was New England Psalm Singer, the next was called Billings's Best. He published several other books and wrote and composed many national tunes that the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. Easter Anthems, Heavenly Vision, Rose of Sharon, and many other anthems, known to many people of the South, were composed by him. Majesty and Chester are considered Billings's master compositions, both published in his early books. Majesty mentioned above as well as others he composed before the 19th century. The words appear in the early editions of Loyds hymn books, as well as revised edition page 11 in the one we have before us, also tune and words appear in the Lute of Zion, page 126. See other sketches about Billings connected with his tunes.

HAPPY DAY. C. M.

Key of D Major.

"Abstain from all appearance of evil." Thes. 5:22.

By R. F. M. Mann, Sept. 3, 1868. Alto by S. M. Denson, 1911.



Blest is the man who shuns the place Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffers seat. Yes, yes, yes, My Lord, Glo-ry ha-tel-uh-jah

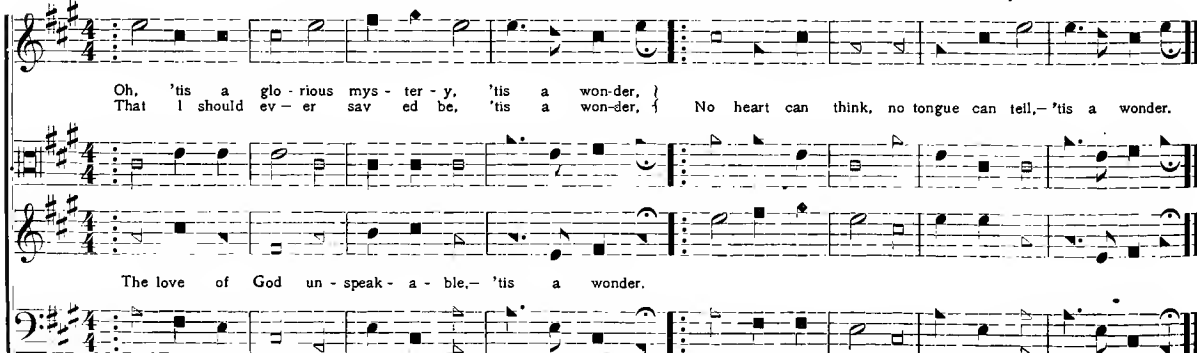
He like a plant of gen'rous kind By living waters set, Safe from the storm and blasting wind Enjoys a peaceful state. Yes, yes, yes, my Lord, Glory hal-le-ju-jah.

See sketches of Mann in other parts of this song book.

THE WONDER. L. M. Original.

Key of A Major.

"And they were filled with wonder and amazement at that which had happened unto him." Acts 3:10. By E. Dumas, 1869. D. C.



Oh, 'tis a glo-ri-ous mys-ter-y, 'tis a won-der, }
That I should ev-er sav-ed be, 'tis a won-der, { No heart can think, no tongue can tell, - 'tis a wonder.

The love of God un-speak-a-ble, - 'tis a wonder.

See various sketches of E. Dumas in connection with his tunes in other parts of this volume.

WARNERVILLE. S. M.

293

"For if, when we were enemies, we were reconciled to God by the death of his Son." Rom. 5-10.

Mr. Dana Shindler, 1840. Key of F Major.

Arranged by I. M. Shell. Alto by S. M. Denson, 1911.

When the last moment comes, O watch my dy-ing face. And catch the bright, se-raph-ic gleam Which on each fea-ture plays. Which on each feature plays.

Then to my rav-ish'd ear Let one sweet song be-gin, Let mu-sic charm me last on earth, And greet me first in heav-en, And greet me first in heaven.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (F major), and the time signature is 4/4. The lyrics are written below the vocal staves.

Mrs. Mary Stanley Bunce Dana was born in Beaufort, S. C., 1810, and died in Texas, 1883. Her husband died while they were on a visit to the Northern States. She first married Mr. Dana, and afterwards became Mrs. Shindler. She wrote several hymns besides the above, and among them she wrote, on the death of her husband, "I am a Pilgrim and a Stranger." The hymn written in 1840 was on account of the death of a pious friend of hers. She was a great and good woman. The words to this hymn are the 3rd and 4th stanzas to the hymn to tune "Sing to me of heaven." See page 312. I. M. Shell, author of the above tune, "Joined the Methodist Church when a boy. Was born in South Carolina in 1826, and moved to Georgia one year later. Never attended school except 17 day.

He was quick of perception. His first music books he studied were the Missouri Harmony and Sacred Harp in 1844. He had a large collection of words on music, but they were destroyed by fire. He taught singing schools from 1847 to 1879 in many counties in Georgia and Alabama. He has been president several times of the Southern Chattahoochee Convention. He died three years since. See full sketch of him in James' History of the Sacred Harp, page 100 to 103.

ST. THOMAS. S. M.

"Sing unto the Lord, bless his name; show forth his salvation from day to day." Ps. 95-2.

Isaac Watts, 1707. Key of A Major.

William Towser, 1768.

Come sound his praise - - broad, And hymns of glo-ry sing, Je-ho-vah is the sovereign Lord, the u-ni-ver-sal King.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two sharps (A major), and the time signature is 4/4. The lyrics are written below the vocal staves.

NEVER PART. C. M.

Key of F Major. Edmond Jones, 1757.

"If we suffer' we shall also reign with him." 2 Timothy 2-12.

As to by S. M. Denson, 1911. Jno. Carroll, 1850.

Come hum - ble sin - ner in whose breast A thousand thoughts re-volve,
Come, with your guilt and fear op-press, And make this last re-solve. We're march-ing through Im-man-uel's ground, And

Come, hum - ble sin - ner, in whose breast, A thousand thoughts re-volve,
Come, with your guilt and fear op-press, And make this last re-solve. We're march - ing through Im - man - uel's ground, And

soon shall hear the trumpet sound, And then all shall with Je-sus reign, And nev - er, nev - er part a - gain. What? nev - er part a - gain

soon shall hear the trumpet sound, And then all shall with Je-sus reign, And nev - er, nev - er part a - gain. What? nev - er part a - gain.

John Carroll, author of the above tune, "Never Part," little is known of him. He was a member of the Southern and Chattanooga Musical Convention in 1750 to 1860, and is claimed for him that he was a splendid singer and leader of music. See history of the words under tune Fairfield, page 29. This is one of the old standard hymns.

NEVER PART Concluded.

295.

What? nev er part a - gain, No nev - er part a - gain and soon shall hear the trum-pet sound And nev - er, nev - er part again.

No, nev - er part a - gain, No, nev - er part a - gain And soon shall hear the trum-pet sound And nev - er, nev - er part a - gain.

No, nev - er part a - gain What? nev - er part a - gain No nev - er, part a - gain And soon shall hear the trum-pet sound And nev - er, nev - er part gain.

No, nev - er, part again, No, nev - er, gain. And soon shall hear the trum-pet sound And nev - er, nev - er part a - gain

ZIONS JOY. S. M.

"These men are the servants of the most high God, which shew unto us the way of salvation " Acts. 16-17.

By Dr. W. J. Thomas.

Key of F. Major. Isaac Watts 1707.

Alto by S. M. Denson 1911.

How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongue, Who bring salvation on their tongue And words of truth reveal.

How beauteous are their feet, Who stand on Zion's hill Who bring salvation on their tongue, Who bring salvtion on their tongue, And words of truth reveal.

How beauteous are their feet, Who stand on Zion's hill Who bring salvation on their tongue, Who bring salvtion on their tongue, And words of truth reveal.

How beauteous are their feet, Who stand on Zion's hill Who bring salvation on their tongue, Who bring salvtion on their tongue, And words of truth reveal.

Dr. W. J. Thomas, author of the above tune was at one time a member of the Southern Musical Convention. Further than this we can get no data about him. Alto composed 1911 by S. M. Denson. The hymn from which the words are taken was published by the author Dr. Watts under the title Blessing of Gospel Hymns has six stanzas, and has been greatly improved by the alto.

SARDINIA C. M. D.

"Then said Jesus, Father forgive them; for they know not what they do." Luke 23-34.

Key of E Minor.

G. Castil, 18th Century.

1. Behold the love, — the gen'rous love That ho-ly Da-vid shows! Behold his kind compassion move For hs af fillet-ed foes! 'When

2. How did his flow-ing tears con-dole As for a brother dead! And fasting, mor-ti-fied his soul, While for their lives he pray'd. They

3. O glorious type of heavily grace! Thus Christ the Lord appears; While sinners curse, the Saviour prays, And pi-ties them with tears. He

they are sick his soul complains, And seems to feel the smart;..... The spir-it of the gos-pel reigns, And melts his pi-ous heart.

groan'd and cursed him on their bed, Yet still he pleads and mourns;..... And dou-ble blessings on his head The righteous Lord re- turns.

the true David, Israel's King, Bless'd and beloved of Cod,..... To save us reb-els, dead in sin, paid his own dearest blood.

G. Castil, the author of the tune Sardinia, was a composer and author born at Mantafasson in 1721, died in Paris 1808, the exact date of the tune is not known, it was sometime during the 18th century. It is one of the oldest melodies. Mr. Castil resided for some time at the Court of Joseph II; this tune was in the early song books of America. See Southern Harmony by Wm. Walker 1835, page 126. Moscovit Harmony 1837 by Carden, page 92. The words are in Mercers Cluster, page 71 under the title of "The Love of Christ in death to sinners typified in David." The book was printed by Jesse Mercer in 1823. He was a Georgian, lived at Powellton, Ga. The book does not give the authors name.

CONVERSION. C. M.

Key of C Major.

"And of his fullness have all we received, and grace for grace." John 1-16.

1. When God re-veal'd his gra-cious name. And changed my mourn-ful state. My rap-ture seem'd a
My tongue broke out in

2. The world be-held the glo-'rous change, And did thy hand con-fess; My

pleas-ing dream, My rap-ture seem'd a pleas-ing dream, The grace ap-peared so great, The grace ap-peared so great, great, great,
un-known strains, My tongue broke out in un-known strains, And sung sur-pris-ing grace, And sung sur-pris-ing grace, grace, grace, grace,
My rap-ture seem'd a pleas-ing dream, My rap-ture seem'd a pleas-ing dream, The grace ap-peaped so great! great!
My tongue broke out in un-known strains,, And sung sur-pris-ing grace, grace, My rap-ture seem'd a pleas-ing dream, My rap-ture seem'd a pleas-ing dream, The grace ap-peared so great! great!
My tongue broke out in un-known strains, My tongue broke out in un-known strains, And sung sur-pris-ing grace, grace, My rap-ture seem'd a pleas-ing dream, My rap-ture seem'd a pleas-ing dream, The grace ap-peard'so great! The grace ap-peard'so great!
My tongue broke out in un-known strains, My tongue broke out in un-known strains, And sung sur-pris-ing grace, grace, My rap-ture seem'd a pleas-ing dream, The grace ap-peard'so great! The grace ap-peard'so great!
My tongue broke out in un-known strains, My tongue broke out in un-known strains, And sung sur-pris-ing grace, grace, great! great!

After diligent search we have been unable to find the author of the above tune or words. The tune is an old tune, and has been of long standing, it was published in the Sacred Harp by B. F. White, 1850, and in each edition since that time and in earlier song books, but none of them give the name of the author. The words or hymn appears on page 977 in the Presbyterian Psalmist of a very old date and was coupled with the tune Archdale, the hymn has 5 verses.

PROVIDENCE. C. M.

"To give light to them that sit in darkness and in the shadow of death, to guid our feet into the way of peace." Luke 1—79.

Isaac Watts 1719 Key of A Major.

Alte by S. M. Denson 1911.

What shall I ren - der to my God For all his kind-ness shown! My feet shall vis-it thine a - bode, my songs ad-dress thy

What shall I ren - der to my God For all his kind-ness shown? My songs ad - dress thy

What shall I ren - der to my God For all his kind-ness shown? My songs ad - dress thy

What shall I ren - der to my God For all his kind-ness shown? My feet shall vis-it Thine a - bode my songs ad - dress thy

Throne, My feet shall vis - - it thine a - bode My songs ad-dress thy throne. My feet shall visit thine a-bode My songs ad - dress thy throne.

Throne, My feet shall vis - - it thine a - bode My songs ad-dress thy throne My feet shall visit thine a-bode My songs ad-dress thy throne.

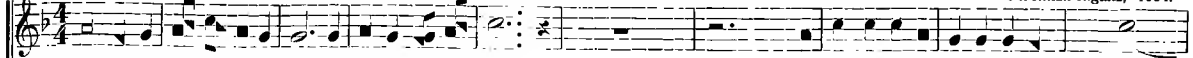
Providence is one of the old tunes and found its way into the first appendix of the Sacred Harp in 1850 but who its author is we have not been able to determine it is in several of the old books, but none of them give the author. See Presbyterian Psalmist page 15, also page 111. The title to Watts hymn above is Kindness of God. Hymn has eight stanzas as it was originally published by Dr. Watts.

NEW JERUSALEM. C. M.

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

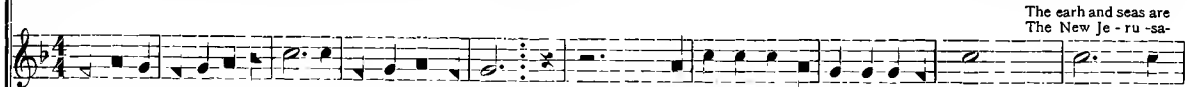
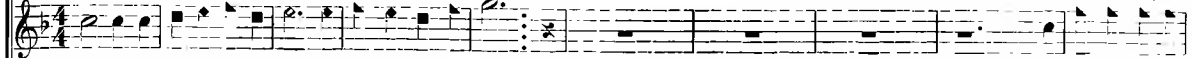
Isaac Watts, 1701. Key of F Major

Jeremiah Ingalls, 1804.



1. Lo, what a glorious sight ap-pears To our be-liev-ing eyes;
From the third heaved, where God resides, That holy, hap-py place;

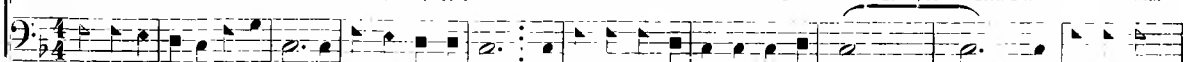
The earth and seas are pass'd a-way, and the
The New Je-ru-sa-lem comes down A- dorn'd.



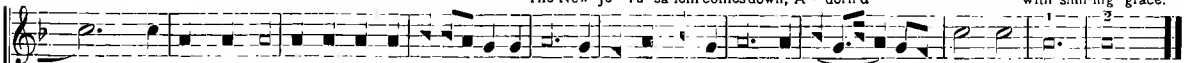
The earth and seas are
The New Je-ru-sa-

3. Lo what a glo-rious sight ap-pears To our be-liev-ing eyes;
From the third heaven, where God resides: That ho-ly, hap-py place,

The earth and seas are pass'd a-way and the..... old
The New Je-ru-sa-lem comes down, A- dorn'd..... with



The earth and seas are pass'd A-way, and the..... old roll-ing skies
The New Je-ru-sa-lem comes down, A-dorn'd with shin-ing grace.



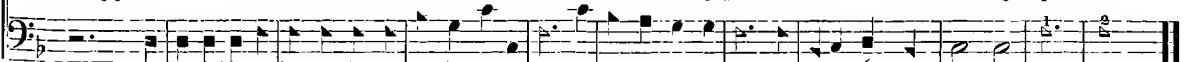
old with roll-ing skies! The earth and seas are pass'd a-way, And the old roll-ing skies, And the old roll-ing skies!
with shin-ing grace, The New Je-ru-sa-lem comes down, A-dorn'd with shin-ing grace, A-dorn'd with shin-ing grace.



passed a-way, and the..... old roll-ing skies, And the old roll-ing skies, And the old roll-ing skies!
lem comes down, A - dorn'd with shin-ing grace, A-dorn'd with shin-ing grace, A-dorn'd with shin-ing grace.



roll-ing skies, The earth and seas are pass'd a way, And the old roll-ing skies, And the old roll-ing skies:
shin-ing grace. The New Je-ru-sa-lem comes down, A-dorn'd with shin-ing grace, A-dorn'd with shin-ing grace.



The earth and sea are pass'd a-way, And the old roll-ing skies, And the old roll-ing skies, And the old roll-ing skies!
The New Je-ru-sa-lem comes down, A-dorn'd with shin-ing grace, A-dorn'd with shin-ing grace, A-dorn'd with shin-ing grace.

This is considered one of Isaac Watts' best hymns, especially in reminding one of Fruition Day. The tune, "New Jerusalem," was composed by Jeremiah Ingalls. He was born 1764 and died 1828. Further details appear about him under the tune "Northfield." See John Wyeth "Repository of Music," 1810, page 38.

CALVARY. C. M.

"But the natural man receiveth not the things of the Spirit of God." 1 Cor. 2-14.

Daniel Read, 1806.

My thoughts, that oft-en mount the skies, Go, search the world be-neath,

My thoughts, that oft en mount the skies, Go, search the world be-neath, Where

My thoughts, that oft-en mount the skies, Go, search the world be-neath, Where na-ture all in

My thoughts, that oft en mount the skies, Go, search the world, Go, search the world beneath Where na-ture all In ru - in lies, Where

Where na-ture all in ru - in lies, And owns, And owns, And owns, her sove-reign- Death!

na - ture all in ru - in lies, And owns her severign- Death! And owns, And owns, her sov - er - eign- Death!

ru - in lies, Where na-ture all in ru - in lies, And owns, And owns, And owns, her sovereign-Death!

na-ture all in ru - in lies, And owns her sovereign- Death, And owns, And owns, her sovereign-Death!

The above tune was composed by Daniel Reed in 1706 and published on that day in a book composed by him called "Litchfield's Collection" of church music. It contained about 112 pages. Quite a large number of the authors own compositions were in the song books previously published in 1793 a song book. Columbian Harmony. See other sketches about him in this volume, especially page 38, under tune Windham. The hymn to the above tune has seven verses, and title to the hymn is "Death and Eternity." It is one of the old hymns. See page 246 over one hundred years old, Old Psalmist Hymn Book.

SABBATH MORNING. C. M. D. Original.

"My voice shalt thou hear in the morning, O Lord, in the morning will I direct my prayer unto thee, and will look up." Ps. 5-3

Isaac Watts, 1719. Key of G Major.

See authors of this tune below.

Lord, in the morn-ing thou shalt hear my voice as - cend - ing high; To thee will I di - rect my pray'r, To thee lift up mine eye.

Lord, in the morn-ing thou shalt hear my voice as - cend - ing high; To thee will I di - rect my pray'r, To thee lift up mine eye.

Up to the hills where Christ has gone, To plead for all his saints; Pre-sent-ing at his Fa-ther's throne Our songs and our complaints.

Up to the hills where Christ has gone, To plead for all his saints; Pre-sent-ing at his Fa-ther's throne Our songs and our complaints.

Tenor.—By W. B. Mann. Treble.—By R. H. White. Alto.—By Jas. L. White. Bass—J. F. Davis.

This hymn originally had eight stanzas, and the title was, "For The Lord's Day, Morning." It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748.

Sabbath Morning—This is considered one of the standard hymns and it is in all the Christian Church Hymnals. See page 171 of this vol., same hymn to a different tune W. B. Mann, author of the tenor, was for a long time permanently connected with the Sacred Harp by White & King. R. H. White, author of the treble, was a son of B. F. White, Sr. J. L. White, the author of the alto, was also a son of B. F. White deceased, lives at present, 1914, in Atlanta, Ga. He has been teaching music for over thirty years, is one of the authors of the New Sacred Harp, published 1837—seven shape notes, and is the principal revisor of the B. F. White Sacred Harp in 1909 and 1910. He has composed a considerable lot of music. See history of him on page 41 of James History Sacred Harp, also same book, page 46 as to R. H. White.

GREENLAND, C. M. D. Original.

Who maketh grass to grow upon the mountains. Ps. 147-8,

By W. F. Moor. 1867

Alto by S. M. Denson. 1911.

Key of F. Major Isaac Watts 1707

1. With songs and hon - ors sound - ing loud, Ad - dress the Lord on high over the hea - v'ns he spreads his clouds, And waters veil the sky, And wa - ters veil the sky

2. His stead - y coun - sels change the face Of each de - clin - ing year He bids the sun cut short his race And win - try days ap - pear And win - try days ap - pear

The first system of the musical score consists of four staves. The top staff is the vocal line in 2/4 time, starting with a treble clef and a key signature of one flat (F major). The second staff is the alto line, also in 2/4 time, starting with a treble clef and a key signature of one flat. The third staff is the tenor line, in 2/4 time, starting with a treble clef and a key signature of one flat. The fourth staff is the bass line, in 2/4 time, starting with a bass clef and a key signature of one flat. The lyrics are written below the vocal and alto lines.

He sends his showers of bless - ings down To cheer the plains be - low; He makes the grass the mountains crown, And corn in val - leys grow, And corn in val - leys grow

On us his prov - i - dence has shone, With gen - tle shin - ing rays; O, may our lips and lives make known His good - ness and his praise, His good - ness and and his praise

The second system of the musical score consists of four staves. The top staff is the vocal line in 6/8 time, starting with a treble clef and a key signature of one flat. The second staff is the alto line, also in 6/8 time, starting with a treble clef and a key signature of one flat. The third staff is the tenor line, in 6/8 time, starting with a treble clef and a key signature of one flat. The fourth staff is the bass line, in 6/8 time, starting with a bass clef and a key signature of one flat. The lyrics are written below the vocal and alto lines.

Greenland, See statement about W. F. Moore under tune The Christians Flight, page 476. He is the author of the music, except the Alto by Denson 1911. The hymn to which the music is set the same as those in Edom page 200-1 by Isaac Watts. one of the greatest hymn writers in any age of the world, see different sketches of him in this volume. Title of the hymn is The Seasons'

ZYNDER-ZEE. C M. D. Original.

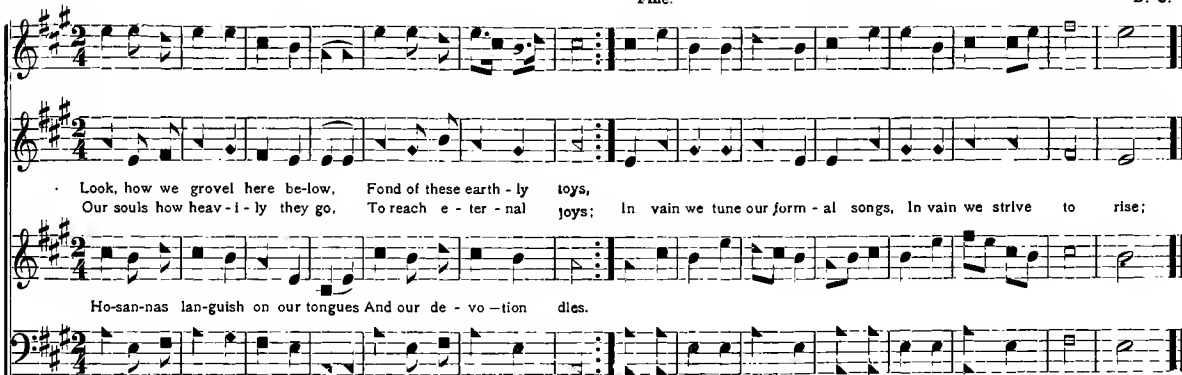
Key of A Major.

"Restore unto me the joy of thy salvation." Ps. 51-12.

By M. Mark Wynn, 1850. Early's Hymn Book, page 163.

Fine.

D. C.



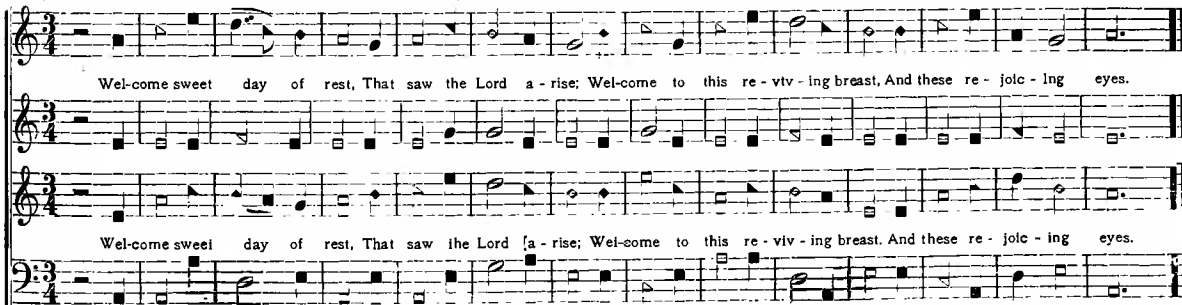
Look, how we grovel here be-low, Fond of these earth - ly toys,
Our souls how heav - i - ly they go, To reach e - ter - nal joys; In vain we tune our form - al songs, In vain we strive to rise;
Ho-san-nas lan-guish on our tongues And our de - vo - tion dies.

Zynder-zee, composed by Mark Wynn, is one of the peculiar melodies. See sketch of its author attached to his several tunes in this edition. The words of the hymn are taken from Early's hymn book, compiled by a man by the name of Early, in the early part of the 19th century. The author of the words are not stated in any of the books we have examined.

LITTLE MARLBOROUGH. S. M.

Key of A Minor.

"And ye shall find rest unto your soul." Matt. 11-29.



Wel-come sweet day of rest, That saw the Lord a - rise: Wel-come to this re - viv - ing breast, And these re - jolc - ing eyes.

This tune appears in the Lute of Zion, 144, also in Presbyterian Psalmist, first edition, over one hundred years old, also in the Temple Harp, 177, and in many song and tune books. None of them we have seen, gives the composers name. See words in English hymn book by Duffield, page 591, it is an English tune. See Presbyterian Psalmist above 192, and in the book called Psalm Hymns and Chants of the Protestant Episcopal Church 1828, page 69.

"My doctrine shall be as the small rain upon the tender herb and as the showers upon the grass."—Deut. 32:2.

Dr. Isaac Watts, 1707.

Key of E Major.

With songs and hon - ours sound - ing loud, Address the Lord on high! Over the heav'n's he

With songs and hon - ours sound ing loud, Address the Lord on high! Over the heav'n's he

With songs and hon - ours sound ing loud, Address the Lord on high Over the heav'n's he

He sends his show'rs of blessings down, To

spreads his cloud, and wa - ters veil the sky. He sends his show'rs of

spreads his cloud, And wa ters veil the sky. He sends his show'rs of blessings down, To

spreads his cloud, And wa - ters veil the sky He sends his show'rs of blessings down, To

After diligent search, we have been unable to find the author of the above tune. It has been in *The Sacred Harp* since the revision in 1850. It is highly probable that the tune was composed by David or Daniel Morgan. Any way, it is believed to be named after the celebrated musician, David Morgan. There are short notices of Samuel, David and Daniel Morgan in these sketches with different tunes in the book.

MORGAN. C. M. Continued.

cheer the plains be - low, To cheer the plains be - low; He makes the grass the
 blessings down, To cheer the plains be-low, He makes the grass the mountains crown, He makes the grass the
 cheer the plains be - low, To cheer the plains be-low, He makes the grass the mountains crown, He
 cheer the plains be - low, To cheer the plains be-low, He makes the grass the mountains crown, He makes the grass the
 mountains crown, He makes the grass the mountains crown, And corn in val-leys grow, He makes the grass the mountains crown,
 mountains crown, and corn in val-leys grow, He makes the grass the mountains crown,
 makes the grass the mountains crown, And corn in val-leys grow. He makes the grass the mountains crown, He makes the
 mountains crown, And corn in val-leys grow, He makes the grass the mountains crown, He makes the grass the

The tune "Morgan" is rather in the nature of an anthem, yet it is not claimed to be an anthem. Words were composed by Isaac Watts, the celebrated hymn writer and minister. See further about the words under tune Edom, page 200 and 201 in Duffield's English Hymns, page 620. He says this is Dr. Watts rendering of Psalm 147, 7, 8, 13 and 18. The Season of the Year. The hymn has eight stanzas.

MORGAN. Concluded.

He makes the grass the moun- tains crown, And corn in val-leys grow, And corn in val-leys grow.

He makes the grass the moun- tains crown, And corn in val-leys grow.

grass the mountains crown, And corn in val-leys grow, And corn in val-leys grow.

moun-tain crown, And corn in val-leys grow, And corn in val-leys grow.

OXFORD. C. M. D. Meth. Hymn Book, p. 425.

"For unto us a child is born, unto us a son is given."—Isa. 9: 6.

John Masser-gale. Alto by S. M. Denson, 1911.

Key of A Major.

Shepherds, re-joice! lift up your eyes, And send your fears away: News from the re-gions of the skies.— A

No gold nor pur-ple swad-dling bands, Nor roy-al shin-ing things, A man-ger for his cra-dle stands, And

See full history of John Masser-gale, author of this tune, in other sketches in this book. Hymn in the tune is the same as that in the tune "Shepherds Rejoice," page 479 in the appendix to this volume. This hymn has direct reference to the advent of the Saviour into the world. The hymn also appears in the Methodist Hymn Book very recently, page 425. Alto has been added to this tune by S. M. Denson, 1911.

"And to wait for his son from heaven."— 1 Thess 1:10.

E. L. King.

Alto by S. M. Denson, 1911.

Key of E Minor.

What is there here to court my stay, And keep me back from home, } Shall I re-gret my
When an-gels beck-on me a way, And Je-sus bids from me come? }

What is there here to court my stay, And keep me back from home } Shall I re-gret my
When an-gels beck-on me a way, And Je-sus bids from me come? }

part-ing friends here in this vale con-fined? Nay, but where e'er my soul as-cends, They will not stay be hind.

part-ing friends here in this vale con-fined? Nay, but where e'er my soul as-cends, They will not stay be hind.

E. L. King, author of the above tune, was on the committee to make the first appendix to *The Sacred Harp*, 1850, and engaged with the committee in the revision. See page 263. He was a close relative of E. J. King, one of the first compilers of *The Sacred Harp*. He has three tunes in the appendix to *Sacred Harp*. He helped to write, to-wit: "Parting Friends," "The Lost City," and "The Cause of Christ." He was a young man in 1850; a splendid director of music. He was one of the organizers of the Southern Musical Convention in 1845. We have no data about him since the Civil War. The words are so changed as to suit the hymn by the author of the music.

LIVING LAMB. C. M.

509

Isaac Watts. 1709. Key of D Major

"Endure hardships as a soldier of Jesus Christ." 2 Tim. 2:3.

C. Davis. 1850. Alto by S. M. Denson, 1911.

1. Am I a sol-dier of the cross A fol'wer of the Lamb? And shall I fear to own his cause, Or blush to speak his name?
 2. Must I be carried to the skies On flow'ry beds of ease, 'A'hile oth-ers fought to win the prize, And sail'd through bloody seas?

3. Are there no foes for me to face? Must I not stem the flood? Is this vile world a friend to grace to help me on to God?

4. Sure I must flight if I would reign; Increase my cour-age Lord: I'll bear the toil, en-dure the pain, sup-port-ed by thy grace.

Chorus.

Oh the Lamb, the liv-ing Lamb, the Lamb of Cal - va - ry, The Lamb that was slain, but lives a - gain, to in-ter-cede for me.

Oh the Lamb, the liv-ing Lamb, the Lamb of Cal - va - ry, The Lamb that was slain, but lives a - gain, to in-ter-cede for me.

The above tune was placed in the "Sacred Harp" in 1850, and credited to C. A. Davis 1850. The words are taken from Isaac Watts' hymns 1709. We have been unable to find any data concerning C. A. Davis, except he was a member of the "Southern Musical Convention" from 1850 to 1860. See Isaac Watts' history in other sketches in this book and of S. M. Denson in the new appendix, page 529.

THE WEeping SAVIOUR. C. M. Original.

"In whom we have redemption through his blood, the forgiveness of sins." Eph. 1-7.

Isaac Watts 1707. Key of F Major.

By Eld. E. Dumas 1839.

Alto by S. M. Denson, 1911.

Chorus.

1. A-las and did my sav-iour bleed! And did my sov'-rein die! } Oh, come, sin-ner, you will hear the Sav-iour say weep
 Would he de-vote that sa-cred head for such a worm as I }

2. Thus might I hide my blush-ing face, While his dear cross ap-pears. }
 Di-ssolve my heart in thank-ful-ness, And melt mine eyes to tears. }

3. But drops of grief can ne'er re-pay, The debt of love I owe; } Oh, come, sin-ner, you will hear The Sav-iour say weep
 Here, Lord, I give my-self a-way, 'Tis all that I can do. }

not for me, See the sa-viour on the cross! Oh, sin-ner, hear him cry, E-lo-i, E-lo i, La-ma Sa-bac-tha ni,
 not me me, See the Sa-viour on the cross. Oh, sin-ner, hear him cry, E-lo-i, E-lo i, La-ma Sa-bac-tha - - ni.

This tune was composed by Elder E. Dumas in 1839 for the first edition of the Sacred Harp. See other sketches of him in his various tunes, in this volume. The original title to the above hymn was Godly Sorrow arising from the suffering of Christ. It was published in Watts' Hymn Book No. 2. It originally contained six verses. Dr. Watts, author of the hymn composed a large lot of hymns, and is one, among the greatest hymn writers in all the world. See many sketches of him in this volume.

SILVER STREET. S. M.

311

Isaac Watts, 1719. Key of C Major.

"O come, let us worship and bow down; let us kneel before the Lord our maker." Ps. 95-6 Isaac Smith, 1770.

Come sound his praise a-broad, and hymns of glo ry sing, Je - ho - vah is the sove reign Lord, The ni - ver sal
 Come sound his praise a-broad, and hymns of glo ry sing, Je - ho - vah is the sove reign Lord, The ni - ver sal

King. Hal - le - lu - jah, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Praise ye the Lord.
 King. Praise ye the Lord, Hal - le - lu - jah, Praise ye the Lord, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Praise ye the Lord.

Original title of the hymn is "Psalms before Service." It has six stanzas and is based on the ninety-fifth Psalm. See other sketches of Isaac Watts in this book. Silver Street was composed by Isaac Smith, an English composer, born in London about 1735, died there about 1800. The tune has been published in many of the American Song and Tune Books, and is a fine old melody. It appears in the Presbyterian Psalmist, Mason Sacred Harp 1840, Southern Harmony by Walker, 1835 and 1848, page 280, and many other books. Mr. Smith, its author, composed a great deal of very valuable sacred music, also see U. S. Psalmody by S. B. Pond, page 143, 1841, Boston Academy, collection of church music, 1836, page 150, and many other books.

SING TO ME OF HEAVEN. S. M.

Mrs. Dana (Shindler), 1840.

"I will sing with the Spirit."—1 Cor. 14:15.

Jno. Massengale, between 1860 and 1869. Alto, S. M. Denson, 1911.

1. Oh, sing to me of heav'n, When I am called to die, Sing songs of ho ly ec sta - cy, To waft my soul on high.
 2. When cold and slug-gish drops Roll off my mar - ble brow, Burst forth in strains of joy ful - ness, Let heav'n begin be - low.
 3. When the last moment comes, Oh, watch my dy - ing face, And catch the bright, se - reph ic gleam Which o'er each fea - ture plays.

4. Then to my rav - ished ear Let one sweet song be - gin, Let mu sic charm me last on earth, And greet me first in heav'n.
 5. Then close my sight - less eyes, And lay me down to rest, And clasp my cold and i - cy hands A - cross my peaceful breast.
 6. Then round my sense - less clay As - sem - ble those I love, And sing of heav'n, de - light ful heav'n, My glo - rious home a - bove.

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

Prof. John Massengale, some time between 1860 and 1869, wrote the melody of the above tune. He was a Georgian, and composed many songs in The Sacred Harp and other books. Alto by S. M. Denson, 1911.

RESTORATION. 8s 7s

Rev. Robert Robinson, 1758. Key of A Minor.

"We shall receive the blessings from the Lord."—Ps. 24:5.

Re-arr. by T. B. Newton & S. W. Everett, 1908
Da Capo for Chorus.

1. Come, thou fount of e - ry blessing, Tune my heart to sing thy grace; Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise.

2. Teach me some me - lo - dious sonnet, Sung by flam - ing tongues a - bove: Praise the mount - O fix me on it—Mount of God's un - changing love.

D. C.—I will a - rise and go to Je - sus, He will em - brace me in his arms; In the arms of my dear Sa - viour, O these are ten thou - sand charms.

Dr. Robinson was born in England in 1735, was ordained a Methodist minister. He died in 1797. This tune was re-arranged by Professor T. B. Newton and Dr. S. W. Everett. Professor Newton is from Milton County, Ga. He has been teaching music in Georgia and adjoining states for fifty years, and he is a great admirer of the old Sacred Harp song. He has a fine voice, perfectly clear and mellow, and sings every time opportunity presents itself. He has taught thousands of people to sing. He has spent his life in the field of music. Dr. S. W. Everett resides in Newton County, Georgia. He, too, is a fine singer. He is a regular practicing physician. Both Prof. Newton and Dr. Everett are strict members of the Primitive Baptist church.

CONCORD. S. M.

313

"Which is Christ in you, the hope of glory."—Col. 1. 27.

Key of C Major.

Oliver Holden, 1793.

1 The men of grace have found Glory be-gun be-low; } Celestial fruits on earthy ground, Celestial fruits on earthy ground, From faith and hope may grow. Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets. We're marching through Immanuel's ground, We're marching, Etc., To fairer worlds on high.

2 The hill of Zi-on yields, A thousand sacred sweets. } Celestial fruits on earth-ly ground, Celestial fruits on earthy ground, From faith and hope may grow. Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets. We're marching through Immanuel's ground, We're marching through, Etc., To fairer worlds on high.

3 Then let our songs abound, And every tear be dry: } Celestial fruits on earthy ground, Celestial fruits on earthy ground, From faith and hope may grow. Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets. We're marching through Immanuel's ground, We're marching through, etc., To fairer worlds on high.

} Celestial fruits on earthy ground, Celestial fruits on earthy ground, From faith and hope may grow. Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets. We're marching through Immanuel's ground, We're marching through, Etc., To fairer worlds on high.

Oliver Holden, the author of "Concord," was a self taught musician, born in Massachusetts, and reared at the carpenter's trade. He composed a number of hymns and tunes, and published several books. His first book of sacred music, much of which was original, was called "American Harmony." He commenced teaching music in a store for the sale of music books. His second book in two volumes was called "Union Harmony." In 1795 he associated himself with Hans Gram and Samuel Holyoke, and they published the "Massachusetts Compiler." Holden was a conscientious, religious and amiable man. See other remarks about him, following tune "Coronation," page 63. "Concord is published in John Wyeth's "Repository of Sacred Music," page 104, 1810; also see "Timbrel of Zion," page 33. We have been unable to find the author of the words. There is but one verse in "Concord & Wyeth's Book." It is set to the verse, "The Hill of Zion Yields." It may be possible that Holyoke also composed the words.

AMHERST. H. M.

"All things were made by him; and without him was not anything made that was made."— St. John 1:3.

Isaac Watts, 1719. Key of G Major.

William Billings, 1793. Alto by S. M. Denson, 1911

Lord of the world's above, How pleasant and how fair The dwellings of thy love,
 2 The sparrow for her young, With pleasure seeks nest, And wandering swallows long
 2 O happy souls that pray, Where God appears to hear; O happy men that pay

Thine earthly temples are! To thine abode My heart aspires, with warm desires To see my God.
 To find their wonted rest; They raise thee still: And happy they That love the way To Zion's hill.
 Their constant service there! My spirit faints With equal zeal To rise and dwell Among thy saints.

William Billings composed the above tune about 1793, and applied it to Watts' hymn of 1719, beginning "Lord of the Worlds Above." See full history of William Billings under "Funeral Anthem," page 527 of this volume. Alto by S. M. Denson, 1911.

WORLDS ABOVE. H. M. Original.

315

Isaac Watts, 1719.

Key of F Sharp Minor.

"And be not conformed to this world. —Rom. 12: 2.

B. F. White, 1850.

Alto by S. M. Denison (1911).

1 Lord of the world a - bove, How pleas - ant and how fair The dwell - ings of thy love. Thine earth - ly tem - ples

2 To spend on d sa - cred day Where God and saints a bide af - fords di - vi - ner joy Than thous - and days be - arel To thine - bode my heart aspires, With warm de sires To see my God. God.

slide: Where God re sorts I love it more To keep the door, Than shine in courts, courts.

The above tune was composed by Prof. B. F. White, first appendix of *The Sacred Harp*, in 1859. See history of B. F. white under "Baptismal Anthem," under pages 232 and 233 and other sketches in this work, also see various statements in this work about Isaac Watts, the great hymn writer, and author of the above hymn.



1. Re-joice! the Lord is King!—Your Lord and King a dore; }
Mor-tals, give Lord thanks and sing, And tri umph King ev er dore; } Lift up your hearts, Lift

2. Je - sus. the Sa - viour reigns, The God of truth and love. }
When he had purged our stains, He took of his seat a - bove: }

3. He sits at God's right hand, Till all his foes sub mit, / }
And bow to his com - mand, And fall be - neath his feet: } Lift up your hearts, Lift

4. Re - joice in glo - rious hope; Je - sus the Judge shall come, }
And take his serv - ants up; To their e - ter - nal home: } We soon shall hear the

up your voice, Re joice a gain, I say, re joice, Re - joice! a - gain, I say, Re - joice!

up your voice, Re joice! a gain, I say, re joice! Re joice a - gain, I say, re - joice!

an - gels voice. The trump of God shall sound, Re - joice! The trump of God shall sound, Re - joice!

William Walker in his "Christian Harmony," page 294, credited the fore-going tune to the "Hesperian Harp" composed by William Houser. He first published the "Hesperian Harp" in 1837, and finally completed it in 1848. Mr. Houser's book consisted of 576 pages, and the author says he had diligently labored for twelve years in preparing the work for publication. Houser was a Georgian, but of German descent. He resided for a long time in Jefferson county. His book was printed in four notes, fa. sol. la. me. He had a strong treatise in his book in favor of the use of these syllables, in which he stated they are fully adequate, "To the expression of every musical sound in a scale;" and that four shapes the glorious patent notes of William Smith and William Little are just the thing indeed.' The words of this tune appear in "Mercer's Cluster," page 95, Presbyterian Psalmist," 238, "Timble of Zion," 171, and "Temple Harp," 155.

PLEYEL'S HYMN. 7s.

317

Key of A Major.

"Men ought always to pray and not to faint." Luke 18-

Ignaz Joseph Pleyel.

1. Sin - ner art thou still se - cure? Wilt thou still re - fuse to pray? Can thy heart or hands en - dure In the Lord's a - veng - ing day?

2. Lord, pre - pare us by thy grace, Soon we must re - sign our breath, And our souls be called to pass, Through the i - ron gate of death.

3. Let us now our day im - prove, Lis - ten to the gos - pel voice; Seek the things that are a - bove. Scorn the worlds pre - tend - ed joys.

Ignaz Joseph Pleyel, author of the foregoing music, was born 1757 and died in 1831 in Paris. He was the twenty-fourth child of a village school-master. He commenced the study of music when very young. He studied under Haydn, who often spoke of him as his best and dearest pupil. He was reared in Austria, and composed a great deal of music, and stood high as a musician. Pleyel's Hymn is one of the old standard tunes in this and many other countries; it is in many of the tune and song books of this country as well as more recent publications. See *Timber of Zion* by Collins 1853, and earlier edition Boston Academy's church music 1836, and later editions "Music of the Protestant Episcopal Church," 1828, page 105, and many other books. The words are taken from Mason's *Zion Songster* 1832, page 9, seventh edition.

AUBURN. 7s.

D. P. White, 1859. Key of A Minor.

"Take ye heed, watch and pray; for ye know not when the time is." Mark 13-33.

D. P. White, 1859.

Pilgrim burden'd with thy sins, Haste to Zi-on's gate to-day; There, till mer - cy lets thee in, Knock, and weep, and watch and pray.

D. P. White, the author of the above tune was the son of B. F. White, who was the author of the *Sacred Harp*. D. P. White moved to Texas and married there. His wife is also dead. He died near Mt. Salerman, Texas. He composed several songs for his father's book. See extended history of him in James, history of the *Sacred Harp*, page 45. Words in this tune, were so changed by Prof. White as to give him the authorship of the words.

Key of A Minor.

"Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh."—Matt. 25: 13.

Miss S. G. Jones, 1850. Alto by S. M. Denson, 1911.

1 Though the morn may be se - rene, — Not a threat'ning cloud be seen, } Tem - pests sud - den ly may
Who can un - der - take to say 'Twill be pleas - ant all the day? }

2 Tried be - liev - ers too can say, In the course of one short day, } Sin and Sa - tan long e'er
Though the morn - ing has been fair, Prov'd a gold - en hour of pray'r, }

3 Dear - est Sa - viour, call us sorn, To thine high e - ter - nal noon, } Sa - tan shall no more de -
Nev - er there shall tem - post rise, To con - veal thee from our eyes, }

rise, Light'nings flash and thun - ders roar, Dark - ness ver - spread the skies E'er short - lived day be o'er.
night, Have their com - forts put to flight; Ah, what heart - felt peace and joy Un - ex - pect - ed storms de - stroy.
ceive, We no more thy Spi - rit grieve, But through cloud - less, end - less days Sound to gold - en harps, thy praise.

We have not been able to get any data with reference to Miss S. G. Jones, further than that she was a member of the Southern Musical Convention in 1850, and for some time after that. It is claimed by some that she lived in Harris County, Ga., at that time. We have been unable to find out anything further about her. She was probably assisted in making this tune by B. F. White. Alto by S. M. Denson, 1911. The stanzas are taken from the hymn in "Mercer's Cluster," by Jesse Mercer, 1823. See page 415. No author is given of the hymn.

RILIGION IS A FORTUNE. 7s & 6s

319

John Leland, 1835.

Key of G Major.

"The righteous shall go into life eternal"—Matt. 25—46.

Alto bo S. M. Denson. 1911. William L. Williams. 1777.

Fine.

1. O when shall I see Je sus, And reign with him a - bove? Shout glo ry, hal - le, hal - le lu jah,
And from the flow - ing foun - tain, Drink ev er last -ing love?

D. C.— Re - lig - ion is for - tune, And hea - ven is home, Shout glo ry, hal - le, hal - le lu jah.

2. When shall I be de - liv ered, From this vain world of sin, Shout glo ry, — hal - le, hal - le lu jah,
And with my bless - ed Je - sus, Drink end - less pleas - ures in?

Chorus.

When we all get to hea - ven, We will shout a - loud and sing, Shout glo ry hal - le hal - le lu jah,

When we ail get to hea - ven, We well shout a - loud and sing, Shout glo - ry, hal - le, hal - le - lu jah.

John Leland was born in 1754 and died in 1844. He was a Baptist minister, and composed his own hymns. He was also the author of several tunes, Some per sons claim he was very eccentric. He traveled all the way to Washington from Cheshire, Mass., to carry President Jefferson a cheese weighing 1,450 pounds: He went through the country on an ox team, and preached all along wherever he could get an audience. He was a good man; and it is said on his deathbed he quoted the words of this hymn O When shall I see Jesus? Rev. Wm. L. Williams was a Welsh Calvinistic Methodist; born in 1717. He studied medicine, and was for a long time an itinerant preacher, having left the Established Church. He died in 1781. He is generally known in history under the name of William Williams, but some of books put him down as W. L. Williams— He wrote a great many strong and forcible hymns, as well as composed some splendid melodies.

THE LOST CITY. 7, 6.

"But the righteous is an everlasting foundation."—Prov. 10:25.

By E. L. King, 1859

Alto by S. M. Denson, 1911.

John Leland, 1833.
Key of C Major.

O when shall I see Je - sus, And reign with him above, And from the flow - ing foun - tain Drink ev - er - last - ing love, And to

2 Through grace I feel de - ter - mined To conquer, though I die, And then a - way to Je - sus, On wings of love I'll fly, And to

glo - ry I will go And to glo - ry I will go, will go, will go, And to glo - ry I will go.

glo - ry I will go, And to glo - ry I will go, will go, will go, And to glo - ry I will go.

The above hymn was composed by John Leland, a Baptist minister; born in Massachusetts 1754, died 1841. His life and writings were published 1845 by Miss L. F. Green. The history, "Oh When Shall I See Jesus?" appears in several places in this book. E. L. King, author of the above tune, was on the committee to make the first appendix to the Sacred Harp 1850, and engaged with the committee in their revision. See page 263. He was a close relative of E. J. King, one of the compilers of the Sacred Harp. E. L. King has three tunes in the appendix to the Sacred Harp he helped to write, to-wit: "Parting Friends," "The Lost City," and "The Cause of Christ." He was a young man in 1850; a splendid director of music. He was one of the organizers of the Southern Musical Convention in 1845. We have no data of him since the Civil War.

MAN'S REDEMPTION. 9s & 7s. Original.

321

Arranged by S. M. B. Key of G Major.

"His life a ransom for many." Mark 10-45.

By S. M. Brown, 1869. Also by S. M. Denson.

1. The glo - rous plan of man's re - demp - tion, By the Son of God was wrought,
To save the lost and ru - ined na - tion, So to heaven we might be brought. Glo - ry hon or, and sal -

2. His pre - cious blood to save us streamed, Lof he sends sal - va - tion free,
And now the poor by him re - deem - ed, Find both life and lib - er - ty.

3. And now dear friends what more is want - ed, Than what is al - read - y done.
Chrst has to him self sin - ners grant - ed, Will you then to ru - in run. Glo - ry hon - or, and sal

va - tion, To the Lamb, who once was slain; Sound his praise through ev' - ry na - tion, May It nev - er cease a - gain.

va tion, To the Lamb, who once was slain; Sound his praise throuh ev' - ry na tion, May it nev - er cease a - gain.

S. M. Brown the author of the music in this tune composed three other tunes in this volume. See Ogletree, 138, Span of Life, 379, and Panting for Heaven, 384. He was a splendid leader and director of music; belonged to the Primitive Baptist Church; lived for a long time in Haralson county, Ga. He died near Buchanan, Ga., over twenty years ago. He has sons who composed music, J. G., J. M., and Sam Brown, all live in Haralson county. His family are all musical. Prof. B. B. Bell, of Paulding county, Ga., who has a number of song and tune books, is a grand-son of Sam M. Brown. See Union Harp and History of songs by J. S. Sames, 1909, pages 129 and 167, and 218. Words of this tune appear in Mercer's Cluster by Jesse Mercer, 1823, page 157, under title of The Plan of Redemption Ground of Expostulation, six verses to original, no author given.

"They shall be satisfied abundantly with the fatness of thy house: and thou shalt make them drink of the river of thy pleasure."—Ps. 36: 8.

John Leland, 1833. Key of F Major.

Alto by S. M. Denson, 1911.

Chorus.

O when shall I see Je-sus, And reign with him a-bove? And from the flowing foun-tain, Drink ev-er-last-ing love! Soon we shall

2 When e're you meet with trou-bles And tri-als on your way, Then cast your care on Je-sus, And don't for-get to pray. Soon we shall

land on Canaan's shore, Soon we shall land on Canaan's shore, Soon we shall land on Ca-naan's shore, To live for ev-er more.

land on Canaan's shore, Soon we shall land on Canaan's shore, Soon we shall land on Ca-naan's shore, To live for - ev-er more.

The words in this tune are taken from the hymn, "O When Shall I See Jesus?" John Leland, author of the words, was born in Massachusetts, 1754; died 1844. He was a Baptist minister, laboring mostly in Virginia and Massachusetts. His life and writings were published in 1847 by Miss L. F. Green. His two most noted hymns are "O When Shall I See Jesus?" and "The Day is Past and Gone." For further history about him see "Bound for Canaan." There can be no trace obtained by us of the above tune or its author.

MULLINS. 8. s & 7.

323

Key of F Major.

"The blessing of the Lord, it maketh rich." Prov. 10:22.

By Eld. E. Dumas, 1869. Alto by S. M. Denson, 1911.

Da. Capo

In honor of Eld. John Mullins.

The above tune was composed by Edward E. Dumas in honor of Elder John Mullins. Mr. Mullins was a Primitive Baptist preacher, and was a strong friend and brother in the church of Dumas. The words of this tune were taken from Zion Songster, page 268, hymn No. 228, by Rev. Thomas Mason 1832, 7th edition of this book. The tune Griffin was removed, and Mullins inserted in its place in 1869.

SOFT MUSIC. 7. 6. 7. 7.

Mrs. Dana (Shindler.) Key of F Major.

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

Arr. by B. F. White, 1850. Alto by S. M. Denson, 1911.

Mrs. Mary Stanley Bunce Dana was born in Buaford, S. C., 1810, and died in Texas, 1883. Her husband died while they were on a visit to the Northern States. She first married Mr. Dana, and afterwards became Mrs. Shindler. She wrote several hymns besides the above, and among them she wrote, on the death of her husband, "I am a Pilgrim and a Stranger." She was a great and good woman. Maj. B. F. White re-arranged "Soft Music" in 1850. The tune as it originally stood was a German Air, as it is shown by a number of early song books in the early part of the nineteenth century. It appears in the Social Harp by John G. Mc Curry page 76. The Christian Harmony by William Walker, 1866, page 239. Mr. Walker printed the music in his book, called "Fruits and Flowers," page 238 and a collection of old hymns by the early American Society of old hymns and tunes in the nineteenth century. The Air of SOFT MUSIC is laid down as being an old German Air. B. F. White in 1850, arranged the present tune of the Sacred Harp. Walker harmonized the Air for his books above named.

John Cennick, 1743. Key of A Minor.

"The Lord sat on the right hand of God." Mark 16-19. Dr. R. Osborne.

Bass by J. Smith, 1859. Chorus.

1. Je-sus, my all to heav'n has gone, Glo-ry Hal-le - lu - jah; He whom I fix my hopes up - on! Glo-ry Hal - le - lu - jah! I

2. His tracks I see and I'll per-sue, Glo - ry Hal - le - lu - jah; The nar - row way till him I view Glo - ry Hal - le - lu - jah! I

3. Lol glad I come; and thou, dear Lamb, Glo-ry Hal - le - lu - jah; Shalt take me to thee as I am, Glo-ry Hal - le - lu - jah! I

4. I'll poi nt to thy re-deem-ing blood, Glo-ry Hal - le - lu jah; And say—Be-hold the way to God! Glo - ry Hal - le - lu - jah! I

want a seat In Par - a dise, Glo-ry Hal - le lu - jah! I love that un-ion nev - er dies, Glo - ry! Hal - le lu - jah!

want a seat in Par - a dise, Glo-ry Hal - le lu - jah! I love that un-ion nev - er dies, Glo - ry! Hal - le lu - jah!

This hymn, "Jesus, my all to heaven is gone," was written by John Cennick, and is found in the author's "Sacred Hymns," 1743, under the title, "Following Christ, the Sinner's Way to God." The above tune is credited to Dr. R. R. Osborne, and bass by J. Smith. Dr. Osborne belonged to the Southern Musical Convention, was a very fine singer, so reported; further than this, we are unable to get any data concerning him, and any data at all as to J. Smith.

THE CAUSE OF CHRIST, 7s, 5s.

325

Key of F Major.

"For we are made partakers of Christ; if we hold the beginning of confidence steadfast unto the end"—Heb. 3:14.

E. L. King, 1859. Alto by S. M. Denson, 1911.

Who the cause of Christ would yield? Who would leave the bat - tle field? Who would cast a - way his lot? Let him base - ly go!

Who the cause of Christ would yield? Who would leave the bat - tle field? Who would cast a - way his lot? Lei him base - ly go!

This system contains the first two stanzas of the hymn. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a bass line (bass clef). The music is in 6/8 time and the key of F major. The lyrics are printed below the vocal lines.

Who for Zi - on's King will stand? Who will join the faithful band? Let him come with heart and hand,— Lei him face the foe.

Who for Zi on's King will stand? Who will join the faithful band? Let him come with heart and hand,— Let him face the foe.

This system contains the second two stanzas of the hymn. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a bass line (bass clef). The music is in 6/8 time and the key of F major. The lyrics are printed below the vocal lines.

E. L. King, author of the above tune, was on the committee to make the first appendix to *The Sacred Harp*, 1850, and engaged with the committee in their revision. See page 263. He was a close relative of L. J. King, one of the compilers of *The Sacred Harp*. E. L. King has three tunes in the appendix to *The Sacred Harp* he helped to write, to-wit: "Parting Friends," "The Lost City" and "The Cause of Christ." He was a young man in 1850, a splendid director of music. He was one of the organizers of the Southern Musical Convention in 1845. We have no data about him since the Civil war. Words were arranged for this tune by Prof. King.

WEARY PILGRIM. 7s, 9s.

"And ye shall find rest unto your souls."—Matt. 11: 29.

Leonard P. Breedlove, 1850.

Alto by S. M. Denson, 1911.

Key of E Minor.

1 Come and taste, a - long with me, The wear - y pilgrim's con-so - la - tion; } Joy and peace in Christ I find, My heart to him is all resigned.
Boundless mercy, run - ning free, The earn - est of com - plete sal - va - tion; }

2 When the world and flesh would rise, And strive to draw me from my Saviour, } Friends, believe me when I tell. If Christ be present all is well.
Stran-gers might, or friends despise, I then more highly prize his favour, }

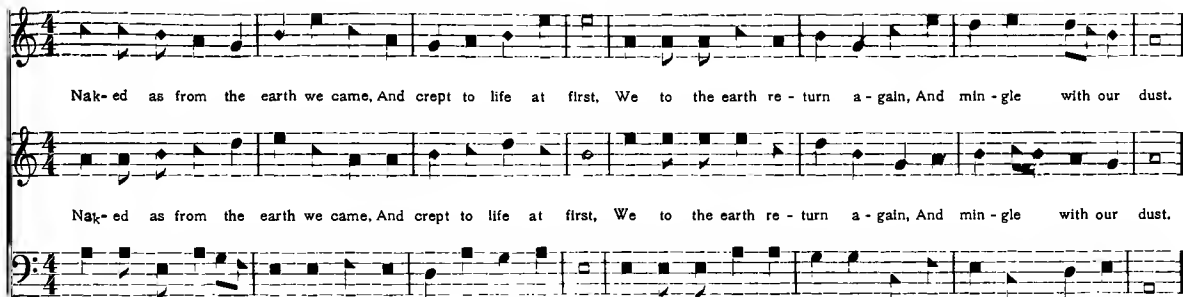
The fulness of his pow'r I prove, The sweetness of re - deem - ing love! Jesus is the pil - grim's portion, Love as boundless as the ocean.

The world and flesh in vain may rise, I all their ef-forts do de - spise In the world I've tribu - la - tion, But in Christ sweet con-so-la-tion.

L. P. Breedlove, author of the above tune, has nine other tunes in this book. Two reports of him are that he died in South Georgia thirty years ago. He assisted in revision of The Sacred Harp 1850. See page 263, first supplement. It is claimed he was a fine leader and composer, having a strong, smooth voice, especially for bass. He sang along with J. R. (King) Turner, Chambers and others. He was very active in introducing the first Sacred Harp by Major White. He helped to organize the Southern Musical Convention 1845, at Huntersville, Upson County, Ga., and was its Secretary 1845-6-7-8-9, and 1850. He was also a member of the Chattahoochee Singing Convention. Words in Zion Songster, page 84, by T. Mason, 1832.

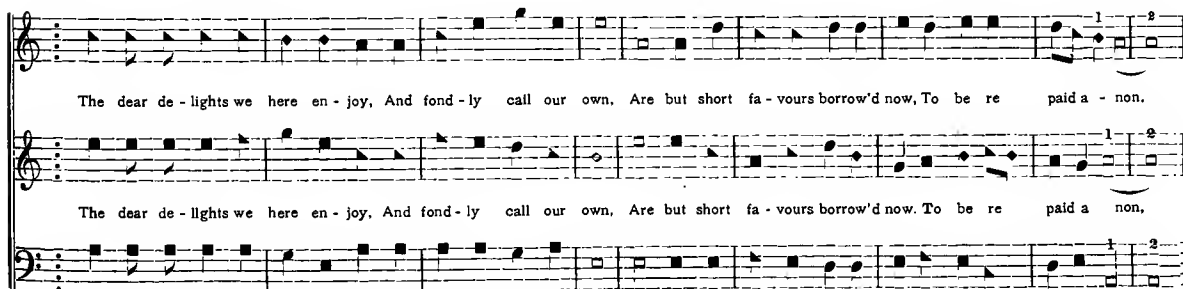
"And said, Naked came I out of my mother's womb.— Job 1: 21.

Key of A Minor.



Nak-ed as from the earth we came, And crept to life at first, We to the earth re - turn a - gain, And min - gle with our dust.

Nak-ed as from the earth we came, And crept to life at first, We to the earth re - turn a - gain, And min - gle with our dust.



The dear de - lights we here en - joy, And fond - ly call our own, Are but short fa - vours borrow'd now, To be re paid a - non.

The dear de - lights we here en - joy, And fond - ly call our own, Are but short fa - vours borrow'd now, To be re paid a - non,

This is an old melody, published in the Presbyterian Psalmist nearly one hundred years ago, page 572. The author's name is not given, and is unknown. It was first published in the Sacred Harp in 1850. Isaac Watts is the author of the stanza. Only a part of the hymn is presented in this tune. It also appears in the psalmist above mentioned.

Charles Wesley, 1749. Key of A Major.

"But, except ye repent, ye shall all likewise perish." Luke 13:3.

S. R. Penick, 1850.

Lol on nar - row neck of land, 'Twixt two un - bound ed seas I stand, Yet how in - sen - si - ble I
 Lol on a nar - row neck of land, 'Twixt two un bound - ed seas I stand, Yet how - in sen - si - ble I

A point of time, mo - ment's space, Re move me to that heav'n - ly place, Or shuts me up in hell.
 A point of time, a mo - ment's space, Re moves me to that heav'n - ly place, Or shuts me up in hell.

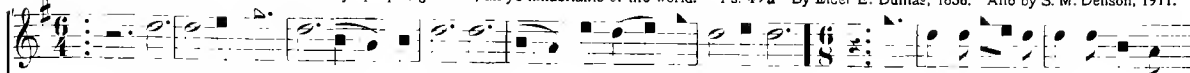
"Narrow Space" was composed by S. R. Penick in 1850 for the first appendix to the Sacred Harp. We refer to several different sketches elsewhere in this volume about Mr. Penick. He was a fine singer, leader and composer. He was a member of the Southern Musical Convention for a long time. The hymn is found in "Baptist Hymnal," page 226 and in the hymns of Chas. Wesley, published 1749. Wesley is the author of the hymn. It is in many of the hymn books since it was first published.

VAIN WORLD ADIEU. 8. 4.

329

Key of G Major.

"Hear this, all ye people, give ear, all ye inhabitants of the world." Ps. 49d By Elder E. Dumas, 1856. Alto by S. M. Denson, 1911.



1. When, for e - ter - nal worlds we steer, And seas are calm and skies are clear, }
 And faith in live - ty ex - er - cise, And seas are calm and skies are clear, } The soul for joy then claps her wings, And



2. With cher - ful hope her eyes ex - plore Each land mark on the dis - tant shore—
 The trees of life, the past ure green, The crys - tal stream—de-light - ful scene. A - gain for joy she claps her wings, And



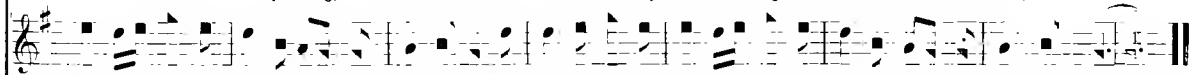
3. The near - er still she draws to land, More ea ger all her pow'rs ex - pands; }
 With stead - y helm, and free bent sail, her an - chor drops with - in the veil } A - gain for joy she claps her wings, And



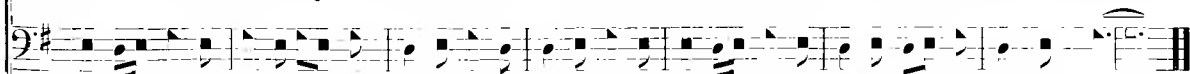
loud her hal - le - lu - jah sing, Vain world, a - dieu, And loud her hal - le - lu - jah sing, Vain world a - dieu, Vain world, a dieu.



loud her hal - le - lu - jahs sing, Vain world, a - dieu, And loud her love - ly son - nets sing, Vain world, a - dieu, Vain world, a dieu.



her ce - les - tial son - net sings, I'm there at last, And her ce - lest - tial son - net sings, I'm there at last, I'm there at last.



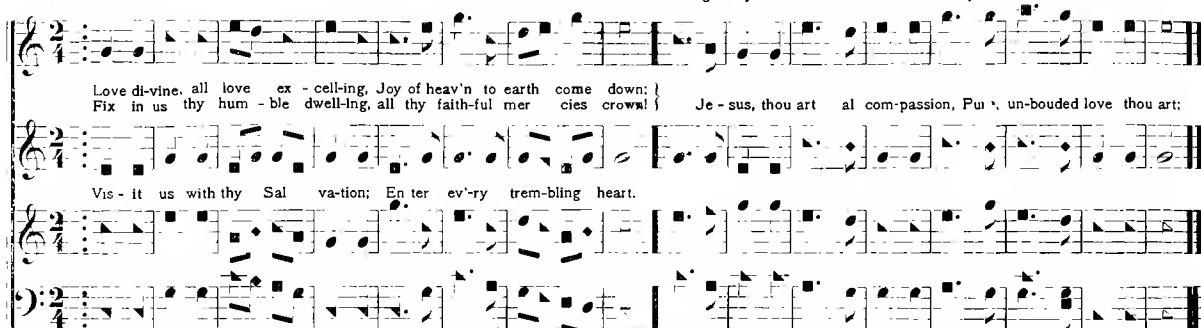
Elder E. Dumas composed the above tune in 1856. It was first published in the Sacred Harp in 1859. The above contains the entire hymn, revised and rearranged by Mr. Dumas at the time he composed the music. See various sketches of him in this book.

LOVE DIVINE. 8s. & 7s. Original.

"God is love, and he that dwelleth in love dwelleth in God, and God in him." 1 John 4:16

For the Organ, by Thomas Waller, 1850. Alto by S. M. Denson, 1911. D. C.

Key of C Major.

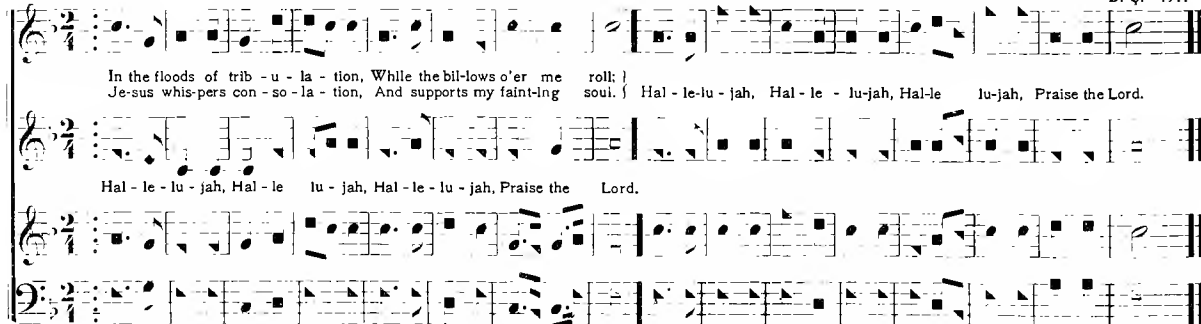


Love di-vine, all love ex-cel-ling, Joy of heav'n to earth come down; } Je-sus, thou art al-compassion, Pui, un-bouded love thou art;
 Fix in us thy hum-ble dwell-ing, all thy faith-ful mer-cies crown; }
 Vis-it us with thy Sal-va-tion; En-ter ev'-ry trem-bling heart.

The above tune was composed by Thomas Waller. He lived in Upson county, Ga. He taught singing school in that county with Prof. H. S. Rees. He died in the late Civil War. He was a fine teacher, leader and singer. He belonged to the Southern Musical Convention from 1850 up to the time he died in the war. He was something over thirty years old at the time of his death. The words to this tune were re-arranged by Mr. Waller, and chorus added at the same time he composed the tune.

SACRED MUSIC. Original. 8s 7s

Key of F Major. "In the world ye have tribulation; but be of good cheer, I have overcome the world." John 16:33. By R. F. M. Mann, March 4, 1853. Alto by S. M. Denson, D. C. 1911



In the floods of trib-u-la-tion, While the bil-lows o'er me roll; } Je-sus whis-pers con-so-la-tion, And supports my faint-ing soul. } Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

This tune was composed by R. F. M. Mann in 1853. I think, however, there must be some mistake about this date. It must have been 1850. It was in the first appendix of the Sacred Harp in 1850, so it could not have been dated 1853, although that date is mentioned in connection with the tune in the Sacred Harp. The Words of this tune are found in "Mercer's Cluster," by Jesse Mercer, in 1823.

COLUMBIANA. 8. 7.

331

Key of C Major.

"And God is able to make all grace abound toward you." 2 Cor. 8-9. Buck's Hymn Book, H. 530.

By D. P. White, 1859.

1. May the grace of Christ our Saviour, And the Fa-ther's bound-less love, With the Ho-ly Spi-r-it's fa- vor, Rest up-on us from a - bove

2. Thus may we a - bide in un-ion, With each oth - er and the Lord; And pos-sess, In Sweet communion, joys which earth can-not af - ford.

The words in this tune also appear in Mercer's Cluster by Jesse Mercer, page 335. Only 2 verses in original hymn, author not given. D. P. White, a son of B. F. White, died in Texas, October 1904. He married in Texas. His wife is also dead. He has one daughter living at Mt. Selman, Texas. Mr. White was extremely fond of music and sang in the old Sacred Harp as long as he lived. He understood it well, and composed music. He has the following songs in the Sacred Harp, namely: Auburn, Song To The Lamb, Columbiانا, and Norwich.

VILLULIA. S. 7.

Key of F Sharp Minor.

"Because of the blindness of their heart." Eph. 4-18.

By J. M. Day.

1. Mer - cy O thou Son of Da - vid, Thus poor blind Bar - ti - me - ous pray'd, Oth - ers by thy grace are sa - ved, Now to me af - ford thine aid.

2. Mon - ey was not what he wanted, Though by beg - ging used to live: But he ask'd and Je - sus grant - ed, Alms which none but he could give.

3. "Lord, re - move this gre - vous blindness. Let mine eyes be - hold the day; Straight he saw, and, won by kindness, Follow'd Je - sus by the way.

The hymn in the above tune is over one hundred years old. See following 262 Mercer's Cluster 1823, Zion Songster 1832, page 57, Loyd's hymn book, 147, 1858, and earlier editions. Old hymn books over one hundred years old, page 237, under the title Bartimeous. See sketch of J. M. Day, page He composed several tunes in McCuney's Social Harp, 1855.

SONS OF SORROW. 8s, 7s.

Key of E Minor. "The earth mourneth and fadeth away, the world languisheth and fadeth away." Isa. 24:4. Treble by Wm. Houser, 1850. Alto by S. M. Denson, 1911.

1 Hail ye sigh-ing sons of sor-row; Learn with me, your cer-tain doom; }
Learn with me, your fate to mor-row,—Dead, per-haps, laid in the 'tombl } See all na-ture fad-ing, dy ing,

2 Of the au-tumn temp-est ris-ing, Makes the loft-y for-est nod; And our sov-'reign sole, cre-'a tor
Soenes of na-ture how sur pris-ing, Read in na-ture, Na-ture's God.

3 Fast my sun of life's de clin-ing, Soon 'twill set in dis-mal night;
But my hopes, pure and re-fin-ing, Rest in fu-ture life and light. Cease then trem-bling, fear-ing, sigh-ing

Si-lent, all things seem to mourn; Life from ve-ge-ta-tion fly-ing, Calls to mind the mould-ring urn.

Lives ter-nal in the sky, While we mor-tals yield to na-ture, Bloom while, then fade and die.

Death wilt break the sul-len gloom, Soon my spir-it flut-ring, fly-ing, Shall be borne be-yond the tomb.

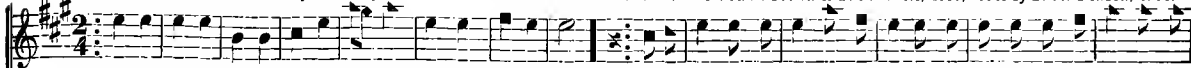
We have searched diligently for the author of the above named tune, but have been unable from any of the song books we have examined, running up into the hundreds of the old books, from fifty years back of that, but none of them disclose the authors name further than the treble which was composed by William Houser. He was an author of the Hesperian Harp, published in 1837 to 1847. He was a Georgian, and published his book in this state. The hymn as it appears in the song, was taken from "Mercer's Cluster, published by Jesse Mercer in 1823, 3rd edition, page 508; alto composed by S. M. Denson, 1911.

FAMILY CIRCLE. 8, 7.

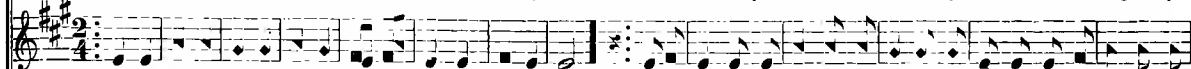
"The fountain is Christ," Zech. 13:1.

Rev. Robert Robinson, about 1758. Key of A Major.

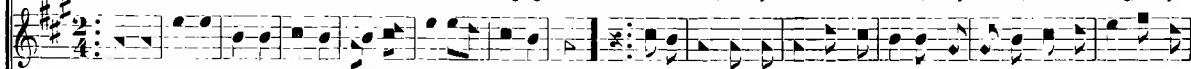
Chorus. Rev. R. E. Brown & B. F. White, 1850. Alto by S. M. Denson, 1911.



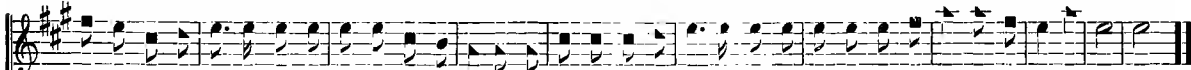
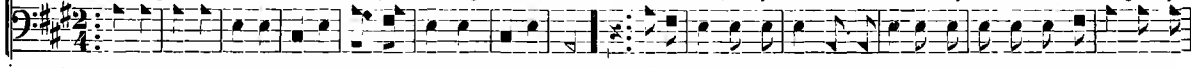
1. Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace; }
Streams of merc-y never ceasing, Call for songs of loud-est praise. } Bless the Lord, O my soul! Praise the Lord, O my brother! shout and sing, O my



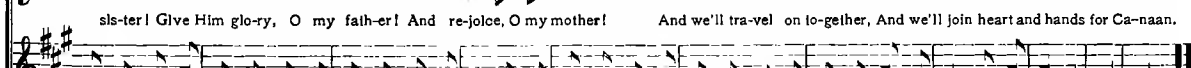
2. Teach me some me-lo-di-ous son-net, Sung by flam-ing tongues above; }
Praise the mount, Oh fix me on it, Mount of God's unchanging love } Bless the Lord, O my soul! Praise the Lord, O my brother, Shout and sing, O my



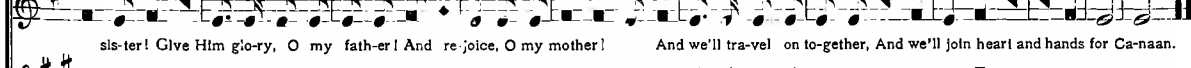
3. O, to grace how great a debtor Dai-ly I'm con-strained to be! }
Let that grace, Lord, like a fetter, Bind my wandering heart to thee. } Bless the Lord, O my so-ll Praise the Lord, O my brother! Shout and sing, O my



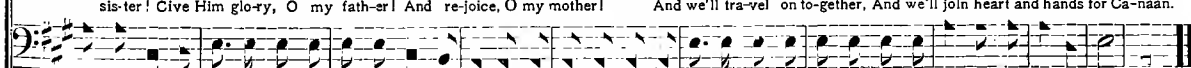
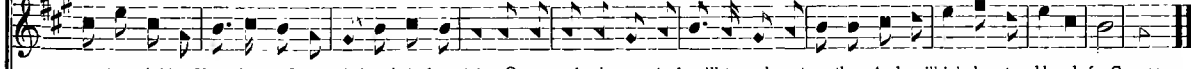
sis-ter! Give Him glo-ry, O my fath-er! And re-joice, O my mother! And we'll tra-vel on to-gether, And we'll join heart and hands for Ca-naan.



sis-ter! Give Him glo-ry, O my fath-er! And re-joice, O my mother! And we'll tra-vel on to-gether, And we'll join heart and hands for Ca-naan.



sis-ter! Give Him glo-ry, O my fath-er! And re-joice, O my mother! And we'll tra-vel on to-gether, And we'll join heart and hands for Ca-naan.



B. F. White author of the above tune is one of the compilers of the Sacred Harp, 1844, and has made three appendix to it 1850, 1859, and 1869. He composed a large lot of music, but if he composed any music except for the Sacred Harp, we have not been able to find it. Many of his tunes appear in other books; quite a number of his tunes in the "Sacred Harp" he re-arranged for that volume, and a large number of the tunes he composed himself, which appear from the different pages in the book. For a more extended history of him, we refer to "Baptismal Anthem," page 232, 233, and "Red Sea Anthem, 350, as well as various other sketches connected with his tunes. He died in Atlanta, Ga., 1879. For complete history of him, we also refer to pages 27 to 37 inclusive of "James' Brief History of the Sacred Harp." R. E. Brown, at the time this tune was, composed 1850. He lived in Barber county, Ala. He was a Baptist Minister, and also a vantrilquist. He belonged to the Southern Musical Convention at that time. He died in prison during the war.

O COME AWAY H. M.

"And be not drunk with wine wherein is excess!" Eph. 5-18.

1. O come, come a - way, From la - bour now re - pos - ing, Our ju - bl - les has set us free, - O come, come a way!
2. We wel - come you here! With heart and hand wide o - pen, Ye gal - lant sons of tem - per - ance, We wel - come you here!

3. We wel - come you here! Ye who with taste per - vert ed Have seized the cup, and drank it up, - We wel - come you here!
4. We wel - come you here! Ye who your vows have brok - en, Fall - ing 'be - fore the tem - ter's power, - We wel - come you here!

5. We wel - come you here! Ye maids and ma - trons love - ly Whose charms, we yeild, must win the field, We wel - come you here.

Come, hail the day that cel - e - brates The ran - som of th'in - e - bri - ates From all that in - tox - cates, O come, come a way!
Heav'n's bless - ings on your plans we pray! Ye come our sinking friends to save, and res - cue from a drunk - ard's grave, We wel - come you here

Come, join us in our holy aim, the poor be - sot - ted to re - claim, The broken heart to cheer a - gain, - O come, sign the pledge!
Ye who have sold your - selves for naught, Take back the price - less boon you bought, O take a sober, second thought, and try, try again!

Ye who have hearts to feel for woe, Wide as the streams of sor - row flow, O frown on the dead - ly foe But smile on the sons!

The above tune was first published in the Sacred Harp by B. F. White in 1850. It is one of the temperance songs, composed for a temperance association, called the sons of temperance. This association had quite a collection of tunes on the same order of the above. This tune is supposed to have been taken from one of these collections. It also appears in the Christian Harmony by Walker 1866 page 358, also in Missouri Harmony by Carden in 1827, and published in many other songs and tune books. Walker in his book gives William Houser credit for the treble.

RETURN AGAIN. 8s. & 7s.

John Newton, 1779. Key of F.

"Will thou not revive us again that the people may rejoice in thee?" Ps. 85:6.

CHORUS. Arr. by Wm. L. Williams, 1851

1. Sa-vour vis - it thy plan - ta - tion, Grant us, Lord, a gra - clous rain!
 All will come to des o - la - tion, Un - less thou re - turn a - gain. Lord, re - vive us! Lord, re - vive

2. Keep no long - er at a dis - tance, Shine up - on us from on high!
 Lest for want of Thy - as sis - tance, Ev - 'ry plant should droop and die. Lord, re - vive us! Lord, re - vive

us! All our help must come from Thee, Lord, re - vive us! O re - vive us! All our help must come from Thee

us! All our help must come from Thee, Lord, re - vive us! O re - vive us! All our help must come from Thee

The original title to this hymn was, "Prayer For Revival." It appeared in Olney's collection. Rev. William Williams (1717-1781), a Welsh preacher and medical doctor, left the Established Church, and wrote fine melodies and hymns. He was a man of great energy and power, and splendid revivalist and missionary. John Newton (1725-1807) belonged to the Church of England. His father and mother died when he was young. He was a minister, and one of the finest hymn writers. He composed many splendid and valuable hymns, which are published in all the leading hymn books where the English language is spoken. He was an associate of William Cowper. Other sketches are given of him in this collection. Note—It is not definitely certain that William Williams, above stated, composed the tune Return Again, others claim that the Wm. L. Williams who composed the tune, lived in Chambers county Alabama. He was a fine director of music.

Key of B Minor.

"The law is spiritual: but I am carnal, sold under sin." Rom. 7-14.

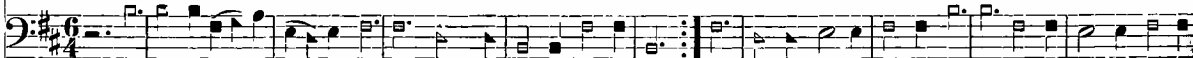
Rev. Mr. Thomas, 1850.



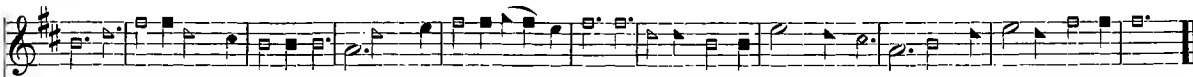
1. Sin-ners, perhaps this news with you May have no weight, altho' so true; The a-ged sin-ner will not turn, His heart's so hard he cannot
The car-nal pleasure of this earth Break off the thoughts and fears of death;



2. See blooming youth, all in their prime, And counting up their length of time; But, Oh! the sad, the aw-ful state Of those who come, but come too
They oft-times say 'tis their in-tent, When they get old, they will re-pent:



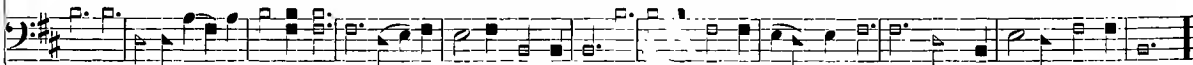
3. When Christ the Lord shall come to reign, In solemn pomp and burn-ing flame, Oh! how will pa-rents tremble there who've raised their children without
See Ga-bri-el go pro-claim the sound, A - wake, ye na-tions un-der ground!



mourn much harder than the flint-y rock, It will not break, though Je-sus knock! Arise! A -rise! we're go-ing home, A - way to new Je - ru - sa - lem!



late! The foolish vir-gins did be-gin To knock; but could not en-ter in A - rise, a-rise! we, re go - ing home, A - way to new je - ru - sa - lem!



prayer? methinks you'll hear some children say —I nev - er heard my pa-nts pray! A-rise! a - rise! we're go - ing home, A - way to new Je - ru - sa - lem!

We have been unable to find out anything definite from the oldest Sacred Harp singers about Rev. Mr. Thomas, author of the above tune. He was a member of the Southern Musical Convention before the Civil War, but no trace can be found of him since the war. Woodville is a peculiar old minor melody, stands alone in a great many of its chords. No trace of the words can be found in any of the hymn books we have examined.

MERCY'S FREE. 9, 6, 9, 8, 8, 8, 6.

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"According to his mercy, he saved us."--Titus 3: 5.

L. P. B. Key of F. Major.

LEONARD P. BREEDLOVE, 1858.

1. What's this that in my soul is ris ing? Is it grace? Is it grace? This work that's in my soul be -
Which makes me keep for mer - cy cry - ing, Is it grace? Is it grace?

2. Great God of love, I can but won - der, Mer - cy's free! Mer - cy's free! Though mer - cy's free Our God is
Th ough I've no price ai all to ten der, Mer - cy's free! Mer - cy's free!

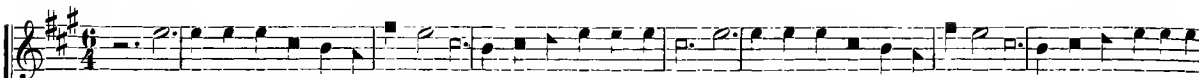
3. This true through all our life shall cheer us, Mer - cy's free! Mer - cy's free! And when to Jor - dan's bank we
And through the vale of death shall bear us, Mer - cy's free! Mer - cy's free!

gun, it makes me strive all sin to shun, It plants my soul be neath the sun, mer - cy's free! Mer - cy's free!

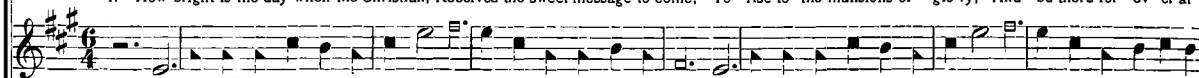
just And if a soul should e'er be lost, This will tor - ment the sin ner most Mer - cy's free! Mer - cy's free!

come, And cross the rag - ing bil - low's roam, We'll sing, when safe - ly lan - ded home, Mer - cy's free! Mer - cy's free!

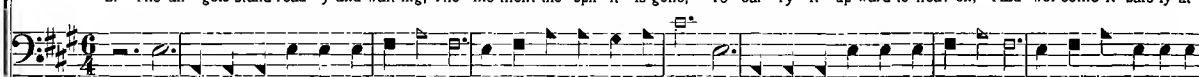
L. P. Breedlove was a member of the Southern Musical Convention, and was one of the committee appointed by said convention to add an appendix to the Sacred Harp, and assisted in 1859 in making an addition to it. The tune and words of this song are credited to Mr. Breedlove in that book. We have no knowledge about him except that he was one of the old-time singers fifty or sixty years ago. Several claims are made about him being dead, but nothing definite about it, Rev. H. S. Reese, says he lived near Montgomery Ala and died before the Civil war.



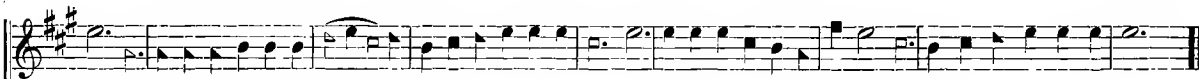
1. How bright is the day when the Christian, Receives the sweet message to come, To rise to the mansions of glo-ry, And be there for - ev - er at



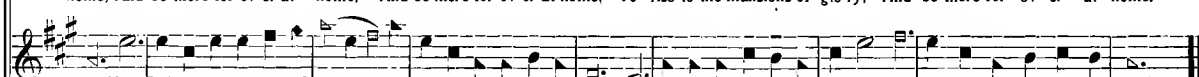
2. The an - gels stand read - y and wait-ing, The mo-ment the spir-it is gone, To car - ry it up-ward to heav-en, And wel-come it safe-ly at



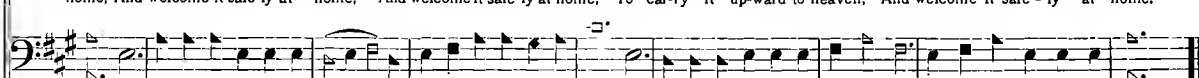
3. The saints that have gone up be - fore us, All raise a new shout as we come, And sing hal - le - lu-jah the lou-der, To wel-come the trav-el-ers



home, And be there for-ev-er at home, And be there for-ev-er at home, To rise to the mansions of glo-ry, And be there for - ev - er at home.



home, And welcome it safe-ly at home, And welcome it safe-ly at home, To car-ry it up-ward to heaven, And welcome it safe - ly at home.



home, To welcome the travellers home, To welcome the travellers home, And sing hal-le-lu-jah the lou-der, To welcome the trav - el-ers home.

- | | | |
|--|--|--|
| <p>4. And there are our friends and companions,
Escaped from the evil to come,
And crowding the gates of fair Zion,
To wait our arrival at home.</p> | <p>5. And there is the blessed Redeemer,
So mild on his merciful throne,
With hearts and hands widely extended,
To welcome his ransom'd ones home.</p> | <p>6. Then let us go onward rejoicing,
Till Jesus invites us to come,
To share in his glorious kingdom,
And rest in his bosom'd ones home.</p> |
|--|--|--|

These words were composed by Rev. S. B. Sawyer on the day of his death, with request that this tune should be published.

The air of this tune is one of the old national melodies of America, and in its Secular form it was called "Old Rosen the Bow." It took its present name, "Sawyers Exit," from Rev. S. B. Sawyer. The words of the tune were composed by him on the day of his death, with a request that they be applied to the melody and published, and on completing the words his spirit took its eternal flight into its new life. Prof. Massengale applied the words to the tune. These words composed by this christian man, shows the glorious and triumphant death of the righteous. See numerous sketches of John Massengale in other parts of this volume. We have no further data about Mr. Sawyer than the above.

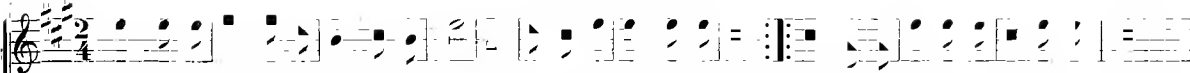
WHEN I AM GONE. 10s & 4s.

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M. H. T.

"Weep not for me." Luke 23-28

M. H. Turner. 1852.



1 Shed not a tear o'er your friend's ear - ly bier, When I am gone, When I am gone;
Smile when the slow toll - ing bell you shall hear, When I am gone, When I am gone. Weep not for me as you stand round my grave,



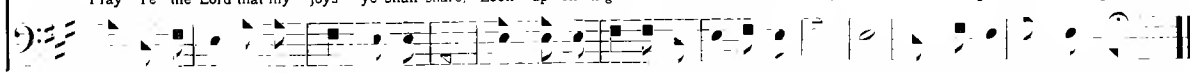
2. Plant you a rose that shall bloom o'er my grave, When I am gone, When I am gone;
Sing a sweet song such as an - gels may have. When I am gone, When I am gone. Praise ye the Lord that I'm freed from all care,



Think who has died His be - lov - ed to save, Think of the crown all the ransomed shall wear, When I am gone, I am gone.



Pray Ye the Lord that my joys ye shall share. Look up on high and be - lieve that I'm there, When I am gone, I am gone.



But little is known of Mr. Turner, the author and composer of the above tune. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention from 1850 to 1860. He taught music in Coweta county Georgia, previous to the war and died in that county, the date of which we have not been able to find out. He was a good singer and director of music. He married and lived all his life in the county above named.

THE ROCK THAT IS HIGHER THAN I. 115.

"Not knowing that the goodness of God leadeth thee to repentance."—ROM. 2: 4.

Key of B Flat Major.

Arr. by B. F. W., 1869. WM. HOUSER, 1848. Alto by S. M. DENSON, 1911.

1. Convinced as a sin-ner, to Je-sus I come, In-formed by the gos-pel for such there is room, O'er-whelmed with sorrow for sin I will cry.

2. When sorely af-flict-ed and read-y to faint, Be-fore my Redeemer I'll spread my complaint, 'Midst storms and distresses my soul shall re-ly,

3. 'Tis there with the chosen of Je-sus, I long, To dwell, and e-ter-nal-ly join in the song, And praising and blessings, with angels on high,

Lead me to the rock that is high-er than I, Higher than I, high-er than I, Lead me to the rock that is high-er than I.

On Je-sus the rock that is high-er than I, Higher than I, high-er than I, Lead me to the rock that is high-er than I.

It's Je-sus, the rock that is high-er than I, Higher than I, high-er than I, Lead me to the rock that is high-er than I.

The tune as it was printed in the "Sacred Harp" was re-arranged from the tune as composed by William Houser; printed by John G. McCurry, 1855 in the "Social Harp," see page 233. The tune is also printed in the "Lute of Zion," page 323. Words are in Jessie Mercer's Hymn Book, called "Mercer's Cluster," 1823, 3rd edition. See sketch of Houser connected with "Carmarthen," page 316 and other tunes. Alto by S. M. Denson, 1911.

THE LONE PILGRIM. 11s, 8s.

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"For if we believe that Jesus died and rose again, even so them also that sleep in Jesus will God bring with him." — 1 Thes. 4: 14.

F. White.

Key of D Flat Major.

B. F. White, 1850.

Alto by S. M. Denson, 1911.

1 1 came to the place where the lone pil - grim lay, And pen sive ly stood by his tomb,
 2 The tem pest may howl, and the loud thun - ders roar, And gath er ing storms may a - rise,

3 The cause of his mas - ter pro - pelled him from home, He bade his com - pan - ions fare - well:
 He wan - dered an ex - ile and stran - ger from home, No kin - dred or rel - a tive nigh;

5 O tell his com - pan - ions and chil - dren most dear: To weep not for him, now he's gone.

When In a low whis - per, I heard some - thing say, "How sweet ly he sleeps here a lone."
 Yet calm are his feel - ings, at rest is his soul, The tears are all wiped from his eyer."

He blessed his dear chil dren, who for him now mourn, In far dis tant re gions they dwell,
 He met the con - ta gion and sank to his tomb, His soul flew to man sions on high,

The same that led him through the scenes most se - vere Has kind - ly as - sis - ted him home.

These words and tune were composed by Major B. F. White at the grave of a friend who had once lived in Georgia, and who had gone West and died. Major White visited there, and while at the grave wrote the words and music to the above hymn. The grave was in the lone prairies, and the words show the inwardness of his great heart, and the feeling he possessed for a parted friend and former companion. William Walker claims this tune. See "Christian Harmony," page 341. In the "New Harp of Columbia" by L. M. Swan he gives credit for the music of "The Lone Pilgrim" to M. L. Swan. See page 49. White and Walker have the same words in their tunes, but Swan has the hymn, "In Songs of Sublime Adoration and Praise."

THE OLD-FASHIONED BIBLE. 12s, 11s.

And this is the law which Moses set before the children of Israel."—Deut. 4: 44.

Key of A Major.

L. P. Breedlove, 1869.

1 How painfully pleasing the fond recollection Of youthful connections and innocent joy; While bless'd with parental advice and affection. Surrounded with

2 Though age and misfortune press hard on my feelings, I'll fly to the Bible and trust in the Lord, Though darkness should cover his merciful dealings, My
[soul is still

3 My parents, though dear, are safe landed in glory, Escaped to the mansions of heavenly rest, Where seraphs and angels repeat the glad story Of Jesus
mercy

mercy and peace from on high; I still view the chairs of my father and mother, Their offspring, as seated and ranged on each hand And the richest of books,
[which ex -

cheered I y his heavenly word. And now from things earthly my soul is removing, I soon shall shout glory with heaven's bright band, And in raptures be for

to sinners confess'd They range the bless'd fields on the banks of the river, Surveying the breadth of Immanuel's land, And they love him and praise
him for ever

L. P. Breedlove, author of the above tune, has nine other tunes in this book. Two reports of him are that he died in South Georgia thirty years ago.

He assisted in the revision of *The Sacred Harp* 1850. See page 263, first supplement. It is claimed he was a fine leader and composer, having a strong, smooth voice, especially for bass. He sang along with J. R. Turner, Chambers and others. He was very active in introducing the first *Sacred Harp* by Major White. He helped to organize the Southern Musical Convention 1845, at Huntersville, Upson County, Ga., and was its Secretary 1845-6-7-8-9 and 1850. He was also a member of the Chattahoochee Singing Convention.

THE OLD FASHIONED BIBLE. Concluded.

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cel's ev-'ry oth-er,—The fam-i-ly Bi-ble that lay on the stand! The old-fashion'd Bible, The dear, blessed Bible! The fam-i-ly Bible, that lay on the stand!

ever adoring.—The fam-i-ly Bible, that lay on the stand! The old-fashion'd Bible, The dear, blessed Bible! The fam-i-ly Bible, that lay on the stand!

and ev-er.

LET US GO. L. M.

Key of A Major.

"At thy right hand there are pleasures forevermore." Ps. 16:11.

C. A. Davis, 1850.

Lift up your heads, Immanuel! friends: And taste the pleasure Jesus sends, Oh! come, and let us go, let us go, let us go! Oh! come, let us go, Where pleasure never dies.

Lift up your heads, Immanuel! friends: And taste the pleasure Jesus sends: Oh! come, and let us go, let us go, let us go! Oh! come, let us go, Where pleasure never dies.

The above tune was composed by C. A. Davis, 1850, for the first appendix of the Sacred Harp. He resided in the state of Alabama, but little is known about him. Prof. H. S. Reese says he knew him previous to the war, and that he was a fine singer, musician and composer, and belonged to the Southern Musical Convention at one time. The words to this tune were selected from "Zion's Songs" by Thomas B. Mason, 1832, page 187. They were slightly changed to suit the music to which they are attached. No author of them is given.

"I will sing praises unto my God while I have any being." —Ps.—16:—2.

Key of A Major.

1. Hosanna to Jesus! I'm fill'd with his praises, Come, O my dear brethern, and help me to sing! No theme is so charming, No love is so warming. It gives joy
(and gladness, and comfort) with

2. Hosanna to Jesus, who died to redeem us, He's now gone to heaven, the spirit he's given, To quicken and comfort his children below, I'll serve him
(and love him) wherever

In. Hosanna is ringing! I'm happy while singing, And shouting the praises of Jesus name, The angels in glory repeat the glad story, Of Jesus's love, which is
(made known to man.)

go: Hosanna for ever, his grace like a river, His love is unbounded, to all it's extended, And sinners are feeling the heavenly flame, Is rising and spreading all over
(the land.)

The words to this hymn are in Mercer's cluster, page 231: 3rd edition revised 1823. See other sketches about Mercer in this book. They also appear in Zions Songster by Mason, 1832, page 102. The author of the hymn is not given. See page 360: Royal Band same words. We have been unable to find the author of the above tune. It was placed in the Sacred 1850. It is probably one of the old American tunes. It has been published in some of the earlier books, but none of them give the author.

JESUS IS MY FRIEND. L. M. Original.

J. P. R. 1859. Key of F Major.

"Ye are my friends, if ye do whatsoever I command you." St. John 15-14.

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By J. P. Rees, 1859.

Chorus.

Musical score for "Jesus is my friend" in 2/4 time, F major. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: "Come life, come death, come, then, what will, Je - sus is my friend, Je - sus is my friend, Oh! hal - le lu - jah; Je - sus is my friend. His foot - steps I will fol - low still, Je - sus is my friend, Je - sus is my friend, Oh! hal - le lu - jah; Je - sus is my friend." The music features a simple melody with a chorus section marked by a double bar line and repeat signs.

See various sketches of Prof. J. P. Rees, in this volume in connection with his tunes. He arranged the words for the tune at the time he composed the music.

ANHALT. L. M. Original.

Isaac Watts, 1719. Key of F Major.

"That they may rest from their labors." Rev. 14-13.

W. H. B. Mosher, 1859.

Musical score for "Anhalt" in 4/4 time, F major. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: "Sweet is the day of sa cred rest; No mor - tal cares shall seize my breast; O may my heart in tune be found, Like Dav - id's harp of sol - emn sound. Then shall I share a glo - rious part When grace hath well re - fined my heart, And fresh sup - plies of joy are shed, Like ho - ly oil, to cheer my head." The music features a simple melody with a chorus section marked by a double bar line and repeat signs.

Nothing is known of the author of the above music. He was for a long time connected with, and a member of the Southern Musical Convention, but nothing has been known of him since the war. See history of Isaac Watts in various sketches of this book. He composed the words to this tune in 1719.

THE AMERICAN STAR. H. M.

Key of D Minor.

"I will make thee a nation." Deut. 9:14.

D. P. White, 1859.



The spir - its of Washington, Warren, Mont-gomery, Look down from the clouds with bright aspect serene, }
 Come, sol-diers, a tear and a toast to their mem'ry, Re-joic-ing they'll see us as they once have been. }

To us the high boon, by the



The spir-Its of Washington, Warren, Montgomery, Look down from the clouds' with bright aspect serene, }
 Come, sol-diers, a tear and a toast to their mem'ry, Re-joic-ing they'll see us as they once have been. }

To us the high boon by the



gods have been granted, To spread the glad tidings of liberty far.

Let millions invade us, we'll meet them undaunted, and conquer or die by the American Star.



gods have been granted, To spread the glad tidings of liberty far.

Let millions invade us, we'll meet them undaunted, and conquer or die by the American Star.



D. P. White, a son of B. F. White, died in Texas 7 years ago. He married in Texas. His wife is also dead. He has one daughter living at Mt Selman, Texas. Mr. White was extremely fond of music and sang in the old Sacred Harp as long as he lived. He understood it well, and composed music. He has the following songs in this book, namely: "Auburn, Song To The Lamb, Columbiana, and Norwich." He taught music in Alabama and Texas for many years. He was a member of the church and had been for years.

These are the testimonies, and the statutes, and the judgments, which Moses spake unto the children of Israel. — Deut. 4:4.

Slow.

Key of G Minor.

Wm. L. Williams 1850.

How pain-ful-ly pleas-ing the fond re-col-lec-tion, Of youthful con-nect-ion and in-no-cent joy, }
 While blest with pa-ren-tal ad-vice and af-fec-tion, Surrounded with mercy and peace from on high. }

I still view the chairs of my

How pain-ful-ly pleas-ing the fond re-col-lec-tion, Of youthful con-nect-ion and in-no-cent joy, }
 While blest with pa-ren-tal ad-vice and af-fec-tion, Surrounded with mercy and peace from on high. }

I still view the chairs of my

fath-er and mother, Their seats of their off-spring as ranged on each hand, And the richest of books which excels ev'ry other, The fam-i-ly Bi-ble that

fath-er ann mother, Their seats of their off-spring as ranged on each hand, And the richest of books which excels ev'ry other, The fam-i-ly Bi-ble that

This tune was composed by William L. Williams of Alabama. See various sketches of him connected with his several tunes in this book. The words to this tune are the same as those in "Old Fashion Bible," and "The Family Bible," 165. For further history of the words see page 165. The stanza also appears in Zion's Songster, by Mason, 1832, page 331, and in Loyd's Hymn Book, page 685.

Chorus.

lay on the stand. The old-fashion'd Bi-ble, the dear bless-ed Bi-ble, The fam-i-ly Bi-ble that lay on the stand.

lay on the stand, The old-fashion'd Bi-ble, the dear bless-ed Bi-ble, The fam-i-ly Bi-ble that lay on the stand.

BE JOYFUL IN GOD. 11s and 8s. OLD AIR OF "NELLIE GRAY."

"And my soul shall be joyful in the Lord: it shall rejoice in his salvation."—Psa. 35:9.

Key of F Major.

Arranged by B. F. White, 1850.

1. Be joy-ful in God, all ye lands of the earth, Oh, serve him with glad-ness and fear: Ex-ult in his

2. Oh, en-ter his gates with thanks-giv-ing and song, Your vows in his tem-ple pro-claim: His praise with me-

It will be seen that this tune is the air of old "Nellie Gray," and was arranged by B. F. White for the second appendix of The Sacred Harp in 1850. The hymn to which he applied it was selected from Loyd's Hymn Book, page 582. The old air of "Nellie Gray" is one of the national songs of America, and is too well known to all Americans to apply an extended sketch of it.

BE JOYFUL IN GOD. CONCLUDED.

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pres - ence with mu - sic and mirth, With love and de - vo - tion draw near, The Lord he is God, and Je - ho - vah a - lone, Cre -

lo - dious ac - cord - ance pro - long, And bless his a - dor - ble name. For good is the Lord, In - ex - press - i - bly good, And

a - tor and ru - ler of all; And we are his peo - ple, his sceptre we own; His sheep, and we fol - low his call.

we are the work of his hand: His mer - cy and truth from e - ter - ni - ty stood, And shall to ter - ni - ty stand.

THE RED SEA ANTHEM. Original.

Key of A Major.

"And the Lord spake unto Moses face to face." Exodus 33:11.

B. F. White, 1850. Alto by S. M. Denson, 1911,

The Lord spoke unto Moses, say-ing, Sanc-ti-fy un-to me all the first born. And Moses said un-to the peo-ple, Remember this day in

The Lord spoke unto Moses, say-ing, Sanc-ti-fy un-to me all the first born. And Mo-ses said un-to the peo-ple, Re-mem-ber this day in

Detailed description: This block contains the first two systems of a musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 4/4 time and the key of A major. The lyrics are written below the vocal line. The first system ends with a double bar line and repeat dots. The second system continues the melody and accompaniment.

Vivace. **Piano.**

which ye came out of E-gypt: Out of the house of bondage, by the strong hand of the Lord. And Pharaoh, the king of E - gypt, was loth to let them

which ye came out of E-gypt: Out of the house of bondage, by the strong hand of the Lord. And Pharaoh, the king of E - gypt, was loth to let them

Detailed description: This block contains the second two systems of the musical score. The first system begins with a tempo change to 'Vivace' and a time signature change to 2/4. The second system continues in 2/4 time and includes a dynamic marking of 'Piano'. The lyrics are written below the vocal line. The music features a more rhythmic and energetic feel compared to the first part.

The above anthem was composed by B. F. White about 1850, for the first appendix of the "Sacred Harp" of White & King. It is claimed by those who are in possession to know that Prof. White composed the anthem while engaged in singing schools in Harris county, Ga. It has had no alto since its composition in 1850 up to the present edition of the "Sacred Harp." Alto has been composed by S. M. Denson.

THE RED SEA ANTHEM. Continued.

go. Led them towards the Red Sea, Through the wilderness. And Pharaoh, the king, pur -

go. God, by his servant Moses led them towards the Red Sea, Through the wilderness; And Pharaoh, the king, pur -

go. God, by his servant Moses led them towards the Red Sea, Through the wilderness, And Pharaoh, the king, pur -

go. And when he had let them go, God, by his servant Moses, led them towards the Red Sea, Through the wilderness: And Pharaoh, the king pur -

sued them in the an-ger of an en - e - my With all the hosts of E - gypt array'd in ar - my form; But the Lord was with Moses and his chosen race.

sued them in the an-ger of an en - e - my With all the hosts of E - gypt array'd in ar - my form; But the Lord was with Moses and his chosen race.

1911, under its new arrangements; has been placed in the three spaces following immediately under the different parts of the music. One of B. F. White's old associates in music stated to the writer that B. F. White worked for a long time on "Red Sea Anthem" before he completed it.

And led them safely on and en - a - bled them to make their escape from the hands of the king And when they arrived at the Red Sea the

And led them safely on and en - a - bled them to make their escape from the hands of the king And when they arrived at the Red Sea the

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staff. The music features a mix of eighth and quarter notes, with some rests. A repeat sign is visible at the end of the system.

Lord commanded Moses to stretch out his hand over the sea, And Moses obey'd the Lord, and the waters were roll'd back, and became a wall on either side,

Lord commanded Moses to stretch out his hand over the sea, And Moses obey'd the Lord, and the waters were roll'd back, and became a wall on either side,

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staff. The music features a mix of eighth and quarter notes, with some rests. A repeat sign is visible at the end of the system.

Anthem" before he completed it. It is one of the longest pieces in this volume. It covers four and one-half pages. See history of B. F. White under "Baptisma/ Anthem," composed by him, pages 232 and 233 in this volume.

THE RED SEA ANTHEM. Continued,

and the children of Is - ra-el passed through on dry land, with all his ar-my; And when they enter'd

and the children of Is - ra-el passed through on dry land, with all his ar-my; And when they enter'd

and the children of Is - ra-el passed through on dry land, with all his ar-my; And when they enter'd

and the children of Is - ra-el passed through on dry land, And Pharaoh the king attempted to pursue with all his ar-my; And when they enter'd

Detailed description: This system contains four staves of music. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'and the children of Is - ra-el passed through on dry land, with all his ar-my; And when they enter'd'.

in - to the deep, the waters return'd, and burtd them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and

in - to the deep, the waters return'd, and buried them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and

in - to the deep, the waters return'd and buried them all in the depth of the sea, Then Moses and hts people stood on the banks of the sea and

Detailed description: This system contains four staves of music. The first two staves are vocal parts (Soprano and Alto) with lyrics. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'in - to the deep, the waters return'd, and burtd them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and'.

THE RED SEA ANTHEM. Concluded.

shout-ed Glo-ry to God in the highest, Glo-ry and honour, power and blessing be un-to his name for-ev-er and ev-er.

shout-ed Glo-ry to God in the highest, Glo-ry and honour, power and blessing be un-to his name for-ev-er and ev-er.

HAPPY LAND. H. M.

A. Y., 1830. Key of F. Major.

"Then shall every man have the praise of God." 1 Cor. 4:5. Andrew Young, 1830. Alto by S. M. Denson, 1911.

1 There is a happy land, far, far a-way, }
Where saits in glory stand, bright, bright as day, } O how they sweetly sing, worthy is our Saviour, King, Loud let His prais-es ring, Praise, praise for aye.

2. Come to that happy land, come, come, a-way, }
Why will ye doubting stand, why yet de-lay? } O we shall happy be when from sin and sor-row free, Lord, we shall live with Thee, blest, blest for aye.

3. Bright in that hap-py land beams ev-ry eye, }
Kept by a Father's hand, love can-not die, } Then shall His kingdom come, Saints shall share a glorious home, And bright above the sun we reign for aye.

It is thought that Leonard P. Breedlove made some changes in the treble of the music, and re-arranged the chorus. The air of "Happy Land" came from the Hindus, and is being hummed in the Pagan temple, and has been sung all over the world wherever missionaries have roamed. The musician, Samuel Wesley, some time in 1840, tried to substitute another melody to these lines, but "There is a happy land" seemed to carry forth its own name, and cannot be supplanted by another melody. Andrew Young Chapel master of Niddey St. School, Eckenburg, and subsequently English instructor at Maddres College. E. L. the author of the above tune was born 1807, died 1899.

ANTHEM ON THE SAVIOUR. Original

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Key of A. Minor.

B. F. White.

My friends come listen a while And I will tell you sto-ry A-bout our lov-ing Sav-our He came of low es-tate., was re-ject-ed by his own, Was

My friends come listen a while And I will tell you sto-ry A-bout our lov-ing Sav-our: He came of low es-tate., was re-ject-ed by his own, Was

Key of A Major.

born of the Virgin Ma-ry. And was cradled in manger. The next we hear of this blessed Sav-our. He was go-ing a-bout do-ing good. And

born of the Virgin Ma-ry. And was cradled in manger. The next we hear of this blessed Sav-our. He was go-ing a-bout do-ing good. And

"The Anthem on the Saviour" is supposed to have been composed by Prof. B. F. White in 1859, may have been composed by him before that time. It was put in the Sacred Harp on this date. It is claimed by some of the admirers of Major White, that this Anthem is the best ever composed by him. See full history of him under Baptismal Anthem, pages 232-3 this volume. The words to this Anthem are predicated on Matthew 1:23, Isa 9:6, Luke 20:17, John 1:11, and many other passages.

ANTHEM ON THE SAVIOUR. Continued.

teach-ing the peo - ple right - ous-ness: And for this he was con - dem-'d to die, To which he con - sent-ed, And in the act of dy - ing

teach-ing the peo-ple right-ous-ness: And for this he was con - dem'd to die, To which he con - sent-ed, And in the act of dy - ing

gave up the ghost, And said, It is finish-ed! Then he was bur-led, And the third day, He rose from the grave A tri

gave up the ghost, And said, It is finish-ed! Then he was buri-ed, And the third day, He rose from the grave, He rose from the grave, A tri

gave up the ghost, And said, It is finish'd! Then he was buri-ed, And the third day, He rose from the grave, He rose from the grave, He rose from the grave, A tri

ANTHEM ON THE SAVIOUR. Concluded.

umphant conquerer, And ascend - ed to mansions on high, And is now ex - alt - ed a Prince and a Sa - viour, And grants re - pen - tance un - to men,

umphant conquerer, And ascend - ed to mansions on high, And is now ex - alt - ed a Prince and a Sa - viour, And grants re - pen - tance un - to men.

Then let us praise him, Mag - ni - fy and a - dore, World with - out end, A men.

(Then let us praise him,) Then let us praise him, Then let us praise him, Mag - ni - fy and a - dore, World with - out end, A men.

"The valleys are spread forth as gardens by the river's side, the trees the Lord hath planted, cedar trees beside the waters." Num. 24:6.
 Key of E Flat Major. Alto by S. M. Denson, 1911.

As down a lone val-ley with ce-dars o'er-spread, From wars dread con-fu-sion I pen-sive-ly strayed, }
 The gloom from the face of fair heav-en re-tired The winds hushed their murmurs, The thunders ex-pired: Per-fumes as of

Fair science her gate to thy sons shall un-bar, And the east see thy morn hide the beams of her star }
 New bards and new sa-ges unrivall'd shall soar To fame un-ex-tin-guished, when time is no more. } To the last ref-

E den flowed sweetly, a-long A voice as of an-gels, en-chant-ing-ly sung, A voice, as of an-gels, en-chant-ing ly

uge of vir-tue de-sign-ed, shall fly from all na-tions, the best of mankind, shall fly from all na-tions, the best of man-

It is not known who composed the music of the above tune. Dr. Dwight is credited in the histories with having composed the words to "Star of Columbia" when he was Surgeon in the army of the U. S. See full statement in relation to him on pages 198 and 189 of this volume. It is not known, however, whether Dr. Dwight composed the last verse in the hymn under "Star of Columbia" or whether he changed it to suit that particular tune, or whether the person who composed Murillo's Lesson changed the verses to suit the tune or not. We have added third verse of Dwights' hymn to Murillo's Lesson, the last line of which has been disregarded and new lines inserted by J. S. James. See further about Murillo, the great Spanish artist for whom it is believed this tune was named in honor of, on page 188 and 189 of the Union Harp, and history of songs by J. S. James, 1909.

MURILLO'S LESSON. Concluded.

Musical score for 'MURILLO'S LESSON' in B-flat major, 4/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: sung Co - lum - bla, Go lum - bla, to glo - ry - - rise, The queen of the world and the ohild of the skies. kind; There grate - ful to heav - en, with trans - port shall bring To Je - sus, the au thor of na - tions, will sing,

PROSPERITY. 8s.

Key of B. Flat Major. "And they shall call his name Emmanuel, which being interpreted is, God with us." Matt. 1:23. L. P. Breedlove, 1850. Alto by S. M. Densoa.

Musical score for 'PROSPERITY' in B-flat major, 4/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: O may I wor - thy prove, to see, Glo - ry to Em - man - u - el! } The saints in full pros - per - i ty! Glo - ry to Em - man - u - el! } To see the bride - the glitt'ring bride, Glo - ry to Em - man - u - el! Close seat - ed by our Sa - viour's side, Glo - ry to Em - man - u - el!

L. P. Breedlove, author of the above tune, has nine other tunes in this book. Two reports of him are that he died in South Georgia, thirty years since, the other, that he removed out west thirty-five years ago. He assisted in Revision of the Sacred Harp 1850. See page 263, first supplement. It is claimed he was a fine leader and composer, and had a strong, smooth voice, especially for bass. Words are part of hymn on page 170. See history, thus, changed to fit this tune, by author.

THE ROYAL BAND, 12s & 11s.

Key of E Minor.

"Hosanna to the son of David: Blessed is he that cometh in the name of the Lord; Hosanna in the highest." Matt. 21:9. W. T. Power, 1850.

1. Ho-san-na to Je-sus, my soul's fill'd with praises, Come, O my dear brethren, and help me to sing; }
 No mu-sic so charming, no look is so warming, It gives life, and comfort, and gladness within } Hosanna is ringing: O how I love singing, There's
 Ho-san-na to Je-sus! my soul how it pleases, To see sinners falling and crying to God; }
 Then shouting and praising, they cry, 'Tis a-mazing, We've found peace and pardon in Jesus's blood } Hosanna is ringing, hark how they are singing

nothing so sweet as the sound of His name; The an-gels in glo-ry re-peat the glad sto-ry Of love which in Je-sus is made known to man.
 "All glo-ry to Je-sus, we've tasted his love" The kingdom of heaven to mortals is given, And rolls through my soul from the mansions above.

Little is known of W. T. Power. He was a member of the Souther Musical Convention for several years, and also a member of the Chattahoochee Singing Convention. He only composed this one tune and hymn, so far as we have been able to ascertain. Neither have we found the time of his birth, or where and when he died. He was a teacher; and taught music in and around Georgia and Alabama for several years. The words to this tune are printed in "Mercers' Cluster" by Jesse Mercer, 1823, 3rd edition, page 231. He was of of Powellton, Ga., and wrote several additions of this book before and after the one above named. See "Zion's Songster," 1832, by Mason, page 132. The authors name of the hymn or words are not given. The words in this hymn were erroneously credited to W. T. Power in the "Union Harp" and History of Songs" by J. S. James, 1909, page 125. J. S. J.

LOVING JESUS. 8s, 7s, 10s.

Key of G Major.

"My son, give me thine heart, and let thine eyes observe my ways." Prov. 23:26.

White & Searcy, 1850.

Alto by S. M. Denson, 1911.

Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus,—Thou who dis't from sin re-lieve us,

Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus,— Thou who did'st from sin re-lieve us,

The first system of the musical score for 'Loving Jesus'. It consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: 'Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus,—Thou who dis't from sin re-lieve us,'. The second staff is a piano accompaniment. The third and fourth staves are a second vocal line, also in G major, 4/4 time, with lyrics: 'Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus, Here's my heart, my lov-ing Je-sus,— Thou who did'st from sin re-lieve us,'.

Take the purchase of thy blood, Take the purchase of thy blood! Lov-ing Je-sus, (Thou hast bought a ransom!) Lov-ing Je-sus, (Thou hast bought a ran-som!)

Take the purchase of thy blood, Take the purchase of thy blood! Lov-ing Je-sus, (Thou hast bought a ransom!) Lov-ing Je-sus, (Thou hast bought a ran-som)

The second system of the musical score. It consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: 'Take the purchase of thy blood, Take the purchase of thy blood! Lov-ing Je-sus, (Thou hast bought a ransom!) Lov-ing Je-sus, (Thou hast bought a ran-som!)'. The second staff is a piano accompaniment. The third and fourth staves are a second vocal line, also in G major, 4/4 time, with lyrics: 'Take the purchase of thy blood, Take the purchase of thy blood! Lov-ing Je-sus, (Thou hast bought a ransom!) Lov-ing Je-sus, (Thou hast bought a ran-som)'.

B. F. White, author of the above tune is one of the compilers of the Sacred Harp 1844, and made three appendix to it 1850, 1859, and 1869. He composed a large lot of music, but if he composed any music except for the Sacred Harp we have not been able to find it out. Many of his tunes appear in other books; quite a number of them in the Sacred Harp, he re-arranged specially for that purpose, and a large number of tunes he composed himself, which appear from the different pages in the book. For a more extended history of him we refer to "Baptismal Anthem," page 232 and 233 and "Red Sea Anthem," 350, as well as various other sketches connected with his tunes. See pages 23, 27 to 37 inclusive of James' Brief History of "The Sacred Harp."

LOVING JESUS. Concluded.

Glo-ry, glo ry, hon our, praise and pow er. Glo - ry, glo - ry to the Lord! Glo-ry, glo - ry to the Lord!

Glo-ry, hon-our, praise, and pow-er Be un - to the Lamb, for - ev - er! Glo-ry, glo - ry to the Lord! Glo-ry, glo ry to the Lord!

Glo-ry, glo ry, hon our, praise and pow er, Glo-ry, glo-ry to the Lord! Glo-ry, glo - ry to the Lord!

Glo - ry, hon-our, praise, and pow-er Be un - to the Lamb for - ev - er! Glo-ry, glo-ry to the Lord! Glo-ry, glo - ry to the Lord!

NORWICH. C. M.

Key of B Flat Major. "These things have I spoken unto you, that my joy might remain in you, and that your joy might be full." John 15:11. D. P. White, 1869.

Oh the de-lights, the heavenly joys, The glo-ries of the place Where Je -sus sheds the brightest beams, Where Je -sus sheds the

Where

Oh the de-lights, the heav'nly joys, The glo-ries of the place Where Je - sus sheds the bright - est beams, Where

Oh the de-lights, the heav'nly joys, The glo-ries of the place where Je - sus sheds the

Norwich is credited in the Sacred Harp to D. P. White. The outlines of the tune can be traced back to many of the early books in the 19 century, but it was re-arranged and re-modded by D. P. White for the 3rd appendix of the Sacred Harp in 1869. "Norwich" is one of the old time melodies. D. P. White was the son of B. F. White. He died in Texas several years ago. He married in the state and his wife is also dead. He has a daughter at this time, 1911, living near Mt. Selmon, Texas. Mr. White was extremely fond of music and composed well. He taught music in Alabama and Texas for many years. The outlines of the tune are published in "Mason's Hallelujah" 233 and in the "Presbyterian Psalmist" nearly one hundred years ago.

NORWICH. Continued.

brightest beams, Where Je-sus sheds the brightest beams
 Of his o'er-flow-ing grace. Where Je-sus sheds the
 Je-sus sheds the brightest beams Of his o'er-flow-ing grace! Where Je-sus sheds the bright-est beams Of his o'er-flow-ing grace!
 Je-sus sheds the bright-est beams. Where Je-sus sheds the bright-est beams..... Where Je-sus sheds the
 bright-est beams Where Je-sus sheds the bright-est beams Of his o'er-flow-ing, his o'er-flow-ing grace! Where Je-sus sheds the

bright-est beams Of his o'er-flow-ing grace! Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his
 Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his
 bright-est beams Of his o'er-flow-ing grace! Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his
 bright-est beams Of his o'er-flow-ing grace! Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his

NORWICH. Concluded.

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. The lyrics are:

Soprano: brow, And all the glorious, all the glorious ranks a-bove. At
 Alto: brow, And
 Tenor: brow, And all the glorious ranks a-bove, And all the glorious ranks a-bove. At hum-ble dis-tance
 Bass: brow, And all the glorious ranks a-bove, At hum-ble dis-tance bow.....

Musical score for the second system, continuing the four-part setting. The lyrics are:

Soprano: hum-ble dis-tance bow. And all the glorious ranks a - bove; At hum ble dis tance bow.
 Alto: All the glorious ranks a - bove, At hum - ble dis - tance bow; At hum ble dis tance bow,
 Tenor: bow,..... And all the glorious ranks a bove, At hum ble dis tance bow,
 Bass: And all the glorious ranks a bove, At hum ble dis tance bow,

SOUTHWELL.

365

Samuel Stennett, 1778. "Jesus said, It is finished: and he bowed his head and gave up the ghost."—John 19:30.
Key of E Major.

'Tis finish'd 'tis fin-ish'd, 'tis fin-ish'd, 'tis fin-ish'd, The Redeem-er said, And meek-ly bow'd his dy ing

head. While we the sentence scan, Come, sinners, and observe the word, Behold the con-quest of the Lord, Complete for sin-ful man, Com-plete

The poetry in this tune was composed by Samuel Stennett in 1778. He was an English Baptist minister, and was the son of Rev. Joseph Stennett, born 1727; died 1795. He composed a number of hymns. The four generations of Stennetts were noted for their ability and piety. Several of the Stennetts hymns are in this volume, one noted hymn of his being, "On Jordan's Stormy Banks I Stand. We have been after, considerable search, unable to find the author of "Southwell." It is published in the Presbyterian Psalmist, a song book nearly one hundred years old. See page 66; in another book called the American Psalmody, published early in the Nineteenth Century, page 230. None of these books give the author of the music.

SOUTHWELL. C. M. P. Concluded.

Com - plete, Com-plete, Com - plete, Com - plete for sin-ful man, Com - plete for sin-ful man, Com -

Com - plete Com - plete, Com - plete for sin-ful man, Com - plete. Com

Com - plete, Com - plete Complete for sin-ful man, Complete for sin-ful man Complete for sin - ful man, Com -

Com - plete, Com - plete, Complete, Complete for sinful man, Complete for sin-ful man, Complete for sin - ful man.....

plete for sin-ful man, Complete for sin - ful man..... .Com - plete, Complete for sin ful man.

-plete, Com plete, Com - plete, Complete for sin - ful man, Complete for sin ful man.

-plete. Com plete, Com - plete, Complete for sin - ful man, Complete for sin ful man.

..... Com plete, Complete, Complete for sin - ful man, Complete for sin - ful man.

This tune has some very fine chords that are quite different from any other tune published in this volume. The words are exceptionally good in their conclusion that the work of the "Lord is finished in the Redemption of the world from sin through his Son, Jesus Christ." This tune is exceedingly good when properly rendered. It is the last tune in the first appendix to *The Sacred Harp* by White & King, and has been in *The Sacred Harp* ever since 1850.

November, 1859.

The Committee appointed by the Musical Convention to enlarge "The Sacred Harp," met according to appointment and have adopted about one hundred pieces, of which new compositions never before published, for a second Appendix to "The Sacred Harp."

All of which is respectfully submitted.

B. F. WHITE

A. OGLETREE,

E. T. POUND,

T. WALLER,

J. P. REES,

J. T. EDMUNDS,

R. F. BALL,

A. S. WEBSTER,

Committee.

SWEET DAY. C. M.

Isaac Watts, 1709. Key of F Major.

"Thine eyes shall behold the land." Isa. 33:17.

T. J. Denson, 1908.

1 There is land of pure de-light where saints im - mor - tal reign, In - fl - nite day ex - cluds the night, and plueasure ban - ish pain.

2. Sweet fields be - yond the swell - Ing flood stands dressed in liv - Ing green; So to the Jews old Ca - naan stood, while Jordan rolled be - tween.

This hymn of Dr. Watts stands in the Rev. Lewis Benson's compilation of the best church hymns of American Churches, No. 87, of a vast number of hymns of the seven leading denominations of the United States. It is considered one of the best, and heartily approved by all Christian denominations. Further details of the hymns of Dr. Watts appear elsewhere in this book. Sketch of Prof. Denson appears on page 527 at the close of the tune. Jasper, "Sweet Day" was first printed in the Union Harp and History of Songs, in 1909, page 198.

REMEMBER ME. C. M.

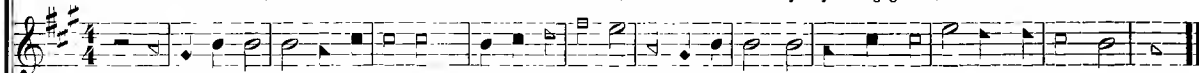
"In whom we have redemption through his blood, even the forgiveness of sins."—Col. 1:14.
B. F. White & L. L. Leadbeater, 1859.

Da Capo for Chorus.

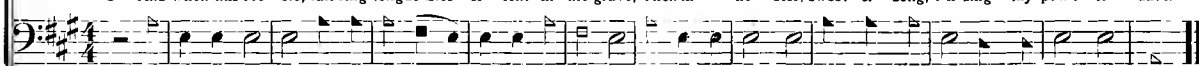
Key of A Major.



1 There is a fountain filled with blood, Drawn from I -manuel's veins, And sinners plunged beneath that flood, Lose all their gull-ty stains.
CHORUS.—I will be-lieve, I do be-lieve, That Je-sus died for me; Remem-ber all thy dy-ing groans, And then Remem-ber me.



2 And when this fee-ble, falt'ring tongue Lies sl-lent in the grave, Then in no-ble, sweet-er song, I'll sing thy pow'r to save.



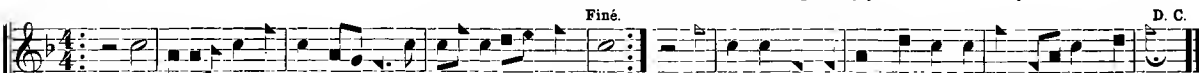
The above tune was re-arranged by B. F. White and L. L. Leadbeater. The same persons also composed the tune "Serd A Blessing," page 369. The valuable words of this tune were composed by the celebrated hymnlist, William Cowper, 1779. See various sketches of him in this volume. L. L. Leadbeater was a Methodist preacher, and helped Major White to compose two or three tunes. Mr. Leadbeater resided at Hamilton, Harris County, Ca., at the time.

NEWMAN. C. M. D.

"But except ye repent, ye shall all likewise perish."—Luke 13:3.

Music original, by J. P. Rees. Alto by S. M. Denson, 1911.

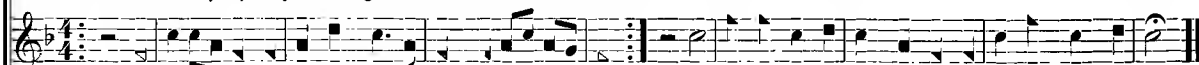
Key of F Major.



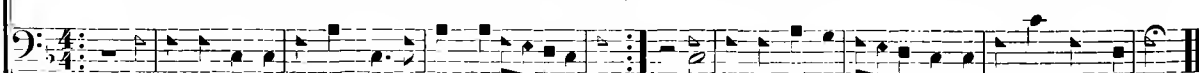
Vain man, thy fond pursuits for - bear, Re-pent, thy end is nigh; } Re-lect, thou hast soul to save, Thy sins, how high they mount.
Death at the farth-est can,t be far, O think be-fore thou die; }



D. C.—What are thy hopes beyond the grave? How stands that dark account?



Vain man, thy fond pursuits for - bear, Re-pent, thy end is nigh, } Re-lect, thou hast soul to save, Thy sins, how high they mount.
Death at the farth-est can't be far, O think be-fore thou die, }



Prof J. P. Rees composed the above tune and re-arranged the words of the same for the 2nd appendix of The Sacred Harp, in 1859. He died in 1900, and is buried at Newman, Ga., and was a resident of Coweta county for many years prior to his death. He was a twin brother to Rev. H. S. Rees, both of whom have many tunes in this volume. Alto composed by S. M. Denson, 1911.

SEND A BLESSING. 10s & 11s.

"Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of man." John 1:51.

John Gambold, 1748. Key of A Major.

B. F. White and L. L. Ledbetter, about 1859.



1. O, tell me no more of this world's vain store, The time for such trifles with me now is o'er. }
A coun-try I found, where true joys a-bound, To dwell I'm de-ter-mined on that hap-py ground. } Send a

2. The souls that be-lieve, In par-a-dise live, And me in that num-ber will Je-sus re-ceive: }
My soul don't de-lay— He calls thee a way, Rise, fol-low thy Sa-viour, and bless the glad day. } Send

3. But this I do find, We two are so joined He'll not live in glo-ry and leave me be-hind. }
So this is the race, I'm running through grace, Henceforth—till ad-mit-ed to see my Lord's face. } Send

bleasing, Send a bless-ing, Send a blessing, Send a bless-ing, Send a bless-ing, just now, just now, just now, Send a bless-ing just now.

bleasing, Send a bless-ing, Send a blessing, Send a bless-ing, Send a bless-ing, just now, just now, just now, Send a bless-ing just now.

bleasing, Send a bless-ing, Send a blessing, Send a bless-ing, Send a bless-ing, just now, just now, just now, Send a bless-ing just now.

This hymn is taken from the author's works of 1748. It originally contained 14 three-line stanzas. Dr. Gambold was a bishop of the Moravian or United Brethren church. He was born in South Wales in 1711, and educated at Oxford. He entered the ministry of the Church of England, but joined the Moravian church in 1742, and in 1754 was made a bishop among them. He wrote several prose works, and edited a volume of hymns which was published in 1748. He died in 1771. This and "Thee We Adore, Eternal Lord," are considered his best hymns. This tune is credited to B. F. White and L. L. Ledbetter in the "Sacred Harp," and supposed to have been composed or re-arranged by them about 1867. The words of this tune were composed by Rev. John Gambold 1748, the music by B. F. White and L. L. Ledbetter 1859, alto by S. M. Denson, 1911. See history of S. M. Denson, page 529, in this volume. "Send A Blessing" has some rare strains of music in it. We have no data about Mr. Ledbetter other than the fact that he is associated with B. F. White in the composition of this tune, and of the tune "Remember Me, page 368.

MONROE. 8, 7. Original.

"Let him deny himself, take up his cross and follow me." Matt' 16:- 24.

Henry F. Lyte, 1832 Key of A Minor.

Alto by S. M. Denson, 1911. W. S. Turner 1850.

1. Je - sus, I my cross have tak - en, All to leave and fol - low thee; } Per - ish, ev' - ry fond am - bi - tion,
Na - ked poor, de - spised, for - sa - ken, Thou, from hence, my all shall be, }

2. Let the world de - spise and leave me; They have left my Sa - viour too; } And while thou shalt smile - pon me,
Hu - man hearts and looks de - ceive me, Thou art not, like them un - true; }

3. Man may trou - ble and dis - tress me, 'Twill but drive me to thy breast; } O' tis not in grief to harm me,
Life with tri - als hard may press me; Heaven will bring me sweet - er rest, }

All I've sought or hoped or known; Yet how rich is my con - di - tion, God and heaven is still my own.

God of wis - dom, love and might, Foes may hate, and friends dis - own me; Show thy face and all is bright,

While thy love is left to me! O' twere not in joy to charm me, Were that joy un - mixed with thee.

The above hymn was composed in 1832. The author is Henry Francis Lyte; he gave it the title of Low, we have left all and followed thee. The hymn has six double stanzas. This is said to be one of the noblest of our Christian Lyric. Henry Francis Lyte, a clergyman of the church of England, was born in 1793, ordained minister in 1818, and died in 1847. W. S. Turner was a methodist minister, author of the above tune, died at Fort Valley, Ga. in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full sketch of Turner, we refer to James' brief history of Sacred Harp, page 137. And also see page 390 in this volume.

HEAVENLY DOVE. C. M.

371

ISAAC WATTS, 1707.

"I saw the Spirit descending from heaven like a dove, and it abode upon him."—JOHN 1: 32.

ABSALOM OGLETREE, 1869.

1. Come, Ho - ly Spir - it, heav'n - ly Dove, With all Thy quick'n'ing pow'rs; Kin - dle a flame of sa - cred love, Kin - dle a flame of sa - cred love In these cold hearts of ours; Kin - dle a flame of sa - cred love In these cold hearts of ours.

sa - cred love In these cold hearts of ours; Kin - dle a flame of sa - cred love In these cold hearts of ours.

dle a flame of sa - cred love In these cold hearts of ours; Kin - dle a flame of sa - cred love In these cold hearts of ours.

sa - cred love In these cold hearts of ours; Kin - dle a flame of sa - cred love In these cold hearts of ours.

2 In vain we tune our formal songs, Hosannas languish on our tongues, 3 Come, Holy Spirit, heav'nly Dove, Come, shed abroad a Saviour's love,
In vain we strive to rise; And our devotion dies. With all Thy quick'n'ing pow'rs; And that shall kindle ours.

ENDLESS DISTRESS. 8s, 11s. Original.

"Prepare to meet thy God."—Amos 4:12.

Key of F Major.

Floyd's Primitiv Hymn Book, No. 382. By Rev. Edmund Dumas. Aito by S M. Denson, 1911.

1 While sor - rows en - com - pass me round, And end - less dis - tress - es I see. As ton - ick'd, I cry, can a

2 O may I pre - pare for that day, When Chrlst shall de - scend from a - bove, Be filled with his pres - ence, Go

mor - tal be found, Sur - round - ed wln trou bles like me, Sur - round - ed with irou - bles like me.

shout - ing way To the arms of my heav'n ly love, To the arms of my heav'n ly love.

This tune was composed by Rev. Edmund Dumas, 1859. He was a Primitive Baptist minister, who helped at one time to revise *The Sacred Harp*; was for a long time Ordinary of Monroe County, and died at Forsyth, Ga., about 25 years ago. See further statements about him under his various tunes in this volume. The hymn, or rather the stanzas, in this tune were originally taken from *Floyd's Primitiv Hymn Book*, No. 382. It also appears in *Mercer's Cluster*, by Mercer, 1823, page 342.

WEEPING PETER. 7s. 6s.

373

Charles Wesley, 1749. Key of C Major.

"Then will the Lord pity his people." Joel 2:18.

Alto by S. M. Donzen, 1911.

1. Je - sus, let thy pity - ing eye Call back wand' - ring sheep, False to thee like Pe - ter, I Would fain like Pe - ter weep:

2. Sa - viour, Princel en - throned a - bove, Re - pent - ance to im - part, Give me through thy dy - ing love, The hum - ble, con - trite heart;

3. See me, Sa - viour! from a - bove, Nor suf - fer me to die; Life and hap - pi - ness and love, Drop from thy gra - cious eye.

Let me be by grace re - stored, On me be all long suf - fring shown, Turn and look up - on me, Lord, And break my heart of stone.

A por - tion of thy grief unknown; Give, what I have long im - plor - ed, Turn and look up - on me, Lord, And break my heart of stone.

Break the re - con - cil - ing word, And let thy mer - cy melt me down, Turn and look up - on me, Lord, And break my heart of stone.

The hymn in the above tune was composed by Chas. Wesley. The title to the hymn is "For One Fallen From Grace." It has five verses. It is based on the "Fall, Repentance and Recovery of the Apostle, Peter," observes Stevenson, are here related by the poet with much feeling and energy "The Original, Appealing Prayer," is eleven times offered: "Turn and Look Upon Me, Lord, and Break my hard heart of Stone." See other sketches on John Wesley in this volume. We have been unable to find the composer's name of the music; alto by S. M. Donzen, 1911.

OH, SING WITH ME! L. M.

Key of G Major.

"Serve the Lord with gladness: come before his presence with singing."—100 Ps. 2

By Miss P. R. Lancaster, 1859. Alto by S. M. Denson, 1911.

Oh! sing with me of so - cial spheres, Where breathes in kindness mu - tual love, } Come sing of all that's
 Where no un - gen - tle look ap - pears, Though faithfulness should ev'n re - prove, }

bright and fair In a - zure sky and beauteous earth, Oh, sing of heav'n, our hopes are there, With treasures of im - mor - tal worth.

bright and fair In a - zure sky and beauteous earth, Oh, sing of heav'n, our hopes are there, With treasures of im - mor - tal worth.

This tune was composed by Miss P. R. Lancaster in 1859 for the second appendix of *The Sacred Harp*. She lived at the time in Harris County, Ga., about the commencement of the war. She went with her sister, Sarah, and other sister mentioned in these sketches, to Texas, and has probably been dead for a long time. She was instructed in music by Prof. J. P. Rees and B. F. White. S. M. Denson composed the alto to this tune in 1911.

LOVE THE LORD. C. M.

375

Isaac Watts, 1719.

Key of F Sharp Minor

"Yea, I have loved thee with an everlasting love."--Jer. 31:3,

J. P. Rees, 1859.

Alto by S. M. Denson, 1911.

A - las and did my Saviour bleed, And did my sov - 'reign die, } O who is like Je - sus?
 Would he de - vote that sa - cred head, For such a worm as I? }

A - las and did my Saviour bleed, And did my sov - 'reign die, } O who is like Je - sus,
 Would he de - vote his Sa - cred head, For such a worm as I? }

hal - le - lu - jah, Praise ye the Lord, There's none like Je - sus hal le lu jah, Love and serve the Lord.

hal - le - lu - jah, Praise ye the Lord, There's none like Je - sus hal le - lu - jah, Love and serve the Lord.

J. P. Rees composed the above named tune Love The Lord for the 2nd appendix of the Sacred Harp in 1859. See various sketches about him connected with his tunes in this volume; alto by S. M. Denson 1911. See page 529. The above hymn is found in Dr. Watt's works, book. two No. 19, "Hymns of Divine Subject." See other statements about this hymn in this volume. It originally possessed six stanzas with the title, "Godly Sorrow Arising from the Sufferings of Christ." See detailed history of the hymn in English Hymns, by Duffield, page 14.

HELP ME TO SING. P. M.

"Sing unto him, sing psalms unto him."—Ps. 105: 2

Key of A Minor.

B. F. White, 1859. Alto by S. M. Denson, 1911.

Ye souls who are bound un-to Ca - naan, Come join in and help me to sing The praises of my lov-ing Je - sus, My prophet, My priest and my King.

Ye souls who are bound un-to Ca - naan, Come join in and help me to sing The praises of my lov-ing Je - sus, My prophet, my priest and my King

The first system of the musical score for 'Help Me to Sing'. It consists of four staves: a vocal line (treble clef, 6/4 time), a piano accompaniment line (treble clef, 6/4 time), a piano accompaniment line (treble clef, 6/4 time), and a piano accompaniment line (bass clef, 6/4 time). The lyrics are: 'Ye souls who are bound un-to Ca - naan, Come join in and help me to sing The praises of my lov-ing Je - sus, My prophet, My priest and my King.'

His name is most sweetly melo - di - ous, 'Twill help you most swiftly to move, While Je - sus himself is the lead - er, We're bound by the cords of his love.

His name is most sweetly melo - di - ous, 'Twill help you most swiftly to move, While Je - sus himself is the lead - er. We're bound by the cords of his love,

The second system of the musical score. It consists of four staves: a vocal line (treble clef, 6/4 time), a piano accompaniment line (treble clef, 6/4 time), a piano accompaniment line (treble clef, 6/4 time), and a piano accompaniment line (bass clef, 6/4 time). The lyrics are: 'His name is most sweetly melo - di - ous, 'Twill help you most swiftly to move, While Je - sus himself is the lead - er, We're bound by the cords of his love.'

This tune was composed by Prof. White for the 2nd appendix of *The Sacred Harp* in 1859. See history of him under tune "Baptismal Anthem," pages 232 and 233, and "Red Sea Anthem, 350 and following pages. Alto by S. M. Denson, 1911. The other parts of the music, including the hymn, are just as they were printed in 1859.

HAPPY HOME. L. M.

377

J. P. Reese, 1859. Key of A Major.

Chorus: "Righteous into life eternal." Matt. 25:46.

J. P. Reese, 1859. Alto by S. M. Denson, 1911.

O yes; my Saviour I will trust, }
And though my bod - y turns to dust, } Oh what a hap - py time, when the Christians all get home, And we'll shout and praise the Lamb In Glory.

My spir - it shall fly out and sing, }
E - ter - nal praises to my king. }

The musical score for 'Happy Home' is written in A Major, 2/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the chorus. The lyrics are: 'O yes; my Saviour I will trust, } And though my bod - y turns to dust, } Oh what a hap - py time, when the Christians all get home, And we'll shout and praise the Lamb In Glory.' and 'My spir - it shall fly out and sing, } E - ter - nal praises to my king. }'.

J. P. Reese composed this tune 1859 for the 2nd appendix of the "Sacred Harp" and arranged the words at the same time he made the tune. See numerous sketches of him in this volume; alto by S. M. Denson, 1911.

PARTING FRIEND. C. M. D.

Key of G Major.

"A friend loveth at all times." Prov. 17:17.

Arr. by J. C. Graham, 1859. Alto by S. M. Denson, 1911

Five

D, G

The time must come when we must part, When we must say Fare-well? When I am gone and far a-way, I still will think of thee.

To part with you gives to my heart, A sting no one can tell.

I'll think of thee both night and day, O then re - mem - ber me.

The musical score for 'Parting Friend' is written in G Major, 4/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the chorus. The lyrics are: 'The time must come when we must part, When we must say Fare-well? When I am gone and far a-way, I still will think of thee.' and 'To part with you gives to my heart, A sting no one can tell.' and 'I'll think of thee both night and day, O then re - mem - ber me.'

The music of this tune was re-arranged by J. C. Graham 1859. At that time he lived in the state of Alabama, and was a regular attendant and belonged to the Southern Musical Convention from 1850 up to the war, since which time nothing has been heard of him. Prof. H. S. Reese says he was a fine leader and director of music and a man of fine physical appearance and great ability in music.

THE HEAVENLY PORT. C. M.

Samuel Stenett, 1787. Key of a Major.

"Thine eyes shall behold the land that is very far off." Isa. 33:17.

By Eld Edmund Dumas, Aug. 8, 1859. Alto by S. M. Denson, 1911.

1 On Jordan's stormy banks I stand, And cast a wish-ful eye, To Canaan's fair and hap-py land Where my possessions lie.

Chorus: We'll stem the storm, it won't be long, the heav'nly port is nigh, We'll stem the storm, it won't be long, we'll anchor by and by.

2. When shall I reach that happy place And be for-ev-er blest, When shall I see my Father's face, And in his bo-som rest.

This tune was composed by Elder Edmund Dumas 1859, for the second appendix of the "Sacred Harp." Dumas assisted in revising the "Sacred Harp, at one time he was a Primitive Baptist Minister, musician of considerable note; died and buried at Forsyth, Monroe county, Ga. See other sketches of him connected with his tunes in this volume.

EUREKA. L. M.

"And they were judged every man according to their works." Rev. 20:13.

Key of A Minor.

By J. P. Reese. Campmeeting songs, page 204. Alto by S. M. Denson, 1911.

1. Soon will this mor-tal life be o'er, This bod-y mould-er in-to dust; Na-ked my soul will stand before A God that's ho-ly, pure and just.
2. Its standing doom of bliss or woe, Will from the great I am re-ceive; Up to the realms of glo-ry go, Or in hell's torments ev-er live.

3. Without an in'trest in the blood Of Je-sus shed on Cal-va-ry, We can't escape his venge-ful rod, How-e'r so mor-al here we be
4. A-way then all self-righteousness! My soul from nature's sleep a-rise, Be jus-ti-fied by faith thro' grace, And claim a mansion in the skies.

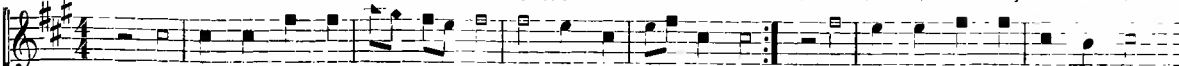
5. Perfection's height may I ascend, And feel my soul dissolved in love; That when my days be-low shall end, Angels may waft my soul above.

J. P. Reese, composed this tune for the 2nd appendix of the "Sacred Harp" in 1859. He has a "note" at the heading of this tune which is as follows: "Campmeeting Song; also composed by S. M. Denson, 1911. The tune now stands with all of its verses as it was originally composed by Prof. Reese.

SPAN OF LIFE, C. M. D. Original.

379

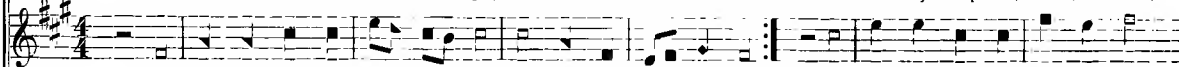
Key of F Sharp Minor. "So teach us to number our days, that we may apply our hearts unto wisdom." Ps. 90:12 S. M. Brown, 1869. Alto by S. M. Denison, 1911.



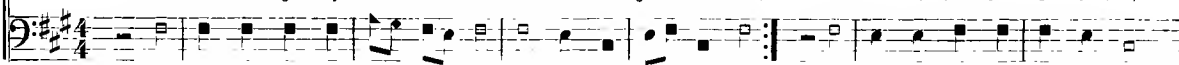
1. My span of life will soon be gone, The pass-ing mo-ments say;
As lengthening sha-dows o'er the mead Pro-claim the close of day. Oh, that my heart might dwell - loof



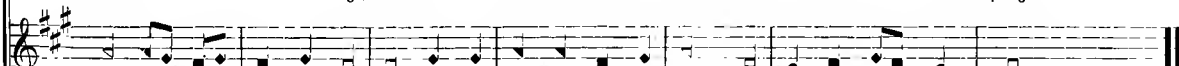
2. Ere first I drew this vi-tal breath, From na-ture's pri-son free,
Cross-es in num-ber, meas-ure, weight, Were writ-ten, Lord, for me. Be thou my Shep-herd, Friend, and Guide,



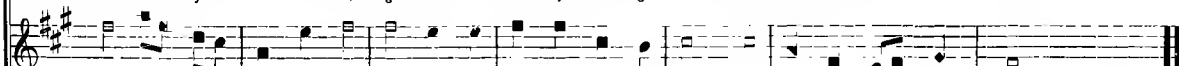
3. So com-fort-ed and so sus-tain'd With dark e-vents I strove,
And found them right-ly un-der-stood All mes-sen-gers of love; With sl-ent and sub-mis-sive awe,



From all cre- - ted things, And learn that wis-dom from a-bove, Whence true con-tent-ment springs.



Hast kind-ly led me on, Taught me to rest my faint-ing head On Christ the cor-ner stone.



A dor'd chastening God, Re-ver'd the ter-rors of his law, And hum-bly kissed the rod.



See history of S. M. Brown, the author of the above tune, under tune "Man's Redemption," page 321 of this volume. The year of Jubilee was removed and this tune inserted its place, 1869. The year of Jubilee has been remodeled and alto added and placed in the fifth edition of this volume, 1911., page 499. The words to this hymn are found in Mercer's Cluster, by Jesse Mercer of 182, page 3593. It has five verses and is printed under title, "Courage taken from the approach of Death."

THE HILL OF ZION. S. M. Original.

"How sweet are thy words unto my taste! yea, sweeter than honey to my mouth."—Ps. 119:103.

B. F. White, 1859. Alto by S. M. Denson, 1911.

Key of A Major.

The Hill of Zi - on yields thous-and sa - cred sweets, Be - fore we reach the heav - ly fields, Or walk the gol - den streets.

Then let our songs a-bound, And ev 'ry tear be dry; We're march - ing through Imman - uel's ground, To fair er worlds on high.

Detailed description: This is a four-staff musical score for the hymn 'The Hill of Zion'. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The lyrics are printed below the vocal line, with hyphens indicating syllables across measures.

This tune was composed by B. F. White, 1859, for the second appendix to his book, "Sacred Harp." The words to this tune are the second and third verses of the hymn in the tunes "Concord," page 313, and "Mt. Zion," page 220-1. There are some unusual chords in this tune to what are generally found in the other tunes in this book. Alto by S. M. Denson, 1911. The above hymn is in Wyeth's Song Book, 1810; in Repository of Sacred Music in connection with "Concord," page 104.

PARADISE PLAINS. L. M. D.

"There the wicked cease from troubling; and there the weary be at rest."—Job 3:17.

H. S. R., 1859. Key of A Minor.

J. L. Hinton and H. S. Rees, 1859.

The bus-y scene of life is clos'd, And active usefulness is o'er; } The hap-py soul is gone to rest, Where cares no more shall spoil its peace.
The body's laid in calm re-^{re}-pose, And sin shall ne'er distress it more. }

Re-clin-ing on its Saviour's breast, It shall enjoy e-ter-nal bliss.

Detailed description: This is a three-staff musical score for the hymn 'Paradise Plains'. The top staff is the vocal line in treble clef, 4/4 time, with a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The lyrics are printed below the vocal line, with a large brace grouping the first two lines of text.

The above tune was composed by H. S. Rees and J. L. Hinton for the second appendix to The Sacred Harp in 1859. See history of H. S. Rees under tune, "Traveling Pilgrim," page 278, and other tunes of his in this book. J. L. Hinton lived and died at Greenville, Ga., but little is known of him. He was a member of the Southern Musical Convention from 1850 to 1859. The date of his death we have not obtained. The words in this tune were arranged by Prof. Rees, 1859.

L. M. NEVER TURN BACK. Arr for the Organ, by J. P. Reese and Miss F. E. Parkerson, 1859. 381
 Key of G. Minor. "Our heart is not turned back, neither have our steps declined from the way."—Psa: 44-18. Alto by S. M. Denson, 1911.

Chorus.

When to that bless-ed world I rise, I'll nev-er turn back an - y more; Any more, Any more, Any more my Lord: I'll never tura back any more.

And join the anthems in the skies, I'll nev-er turn back an - y more; Any more, Any more, Any more my Lord: I'll never turn back any more.

This tune was rearranged by J. P. Reese and Miss Parkerson. See history of J. P. Reese in various parts of this book, at the time of the composition of this tune, Miss Parkerson lived in Harris Co., Ca. and was one of the pupils of J. P. Reese. She belonged to the Southern Musical Convention; moved to Cleburne Co. Ala. previous to the war and has not been seen since.

THE SURRENDER. 8, 7, 4.

"In whom we have redemption through his blood, the forgiveness of sins, according to the riches of his grace;" Eph.—5: 7.

Key of A Major.

S. R. Pennick, 1859. Alto by S. M. Denson, 1911. D. C.

Wel-come, welcome, dear re-deem - er, Welcome to this heart of mine: Lord I make a full sur ren der, Ev' - ry power and thought be thine'

Thine en-tire-ly, Thine en tire - ly, Through e-ter-na-l a-ges thine, Thine en-tire - ly, Thine en tire ly, Through e-ter-na' a - ges thine.

The above tune was composed by S. R. Pennick. See tune Pennick page 387 for history. He composed this tune in 1859.

SWEET COMMUNION. 8s 7s

"The communion of the holy Ghost, be with you all." 2: Cor. 13-14.

H. S. Reese and J. H. Jenkins, 1859. Alto by S. M. Denson. 1911. D. C.

Key of A. Major.

May the grace of Christ our Sav - our, And the Fathers boundless love,
With the Ho-ly Spir-its fa - vor, Rest up - on us from a - bove. Thus may we a - bide in un - ion, With each other and the Lord.

D. C. And po - sess in sweet com - mun - ion, Joys which earth can-not af-ford.

This tune was composed by Prof H. S. Reese of Turin Coweta Co. Ga. and J. H. Jenkins, Alto by S. M. Denson 1911. See history of H. S. Reese under Traveling Pilgrim 278. See about S. M. Denson in the appendix 529. We have no data about J. H. Jenkins. He was a member of the Southern Musical Convention from 1850 to 1860. He came from N. C. to Mariwether Co. Ga. and married there. He was a fine singer and leader, and moved back to N. C. about the beginning of the war and has not been heard of since. See words of this hymn in Mercers Cluster, by Jesse Mercer 1823, page 335. Also see words in tune Columbiana Pg. 331

JESUS WEPT. S. M. Original.

J. P. R. 1855. Key of C. Major.

"Jesus wept." John; 11-35.

John P. Reese, 1855. Alto by S. M. Denson, 1911

He wept that we might weep, Each sin de-mands tear. In heav'n a - lone no sin is found, And there's no weep-ing there.

He wept that we might weep, Each sin de-mands a tear, In heav'n a - lone no sin is found, And there's no weep-ing there.

The above tune was composed by John P. Reese of Coweta Co Ga. He died there 1900. Alto by S. M. Denson, 1911. See history of him page 529. It is supposed that Reese composed the words at the same time he composed the music.

ETERNAL DAY. C. M. D.

Charles Wesley, 1759. Key of D. Minor.

"He became the author of eternal salvation unto all them that obey him." Heb. 5:9.

Music Original, by J. P. Rees, 1859. Alto, S. M. Denson, 1911.

1. O what of all my sufferings here, if, Lord, thou count me meet
 With that enraptured host t'appear And wor-ship at thy feet.
 Riv-ers of life di-vine I see. And trees of par-a-dise.

2. O what hath Jesus bought for me: Before my ravished eyes.
 With that enraptured host t'appear..... And worship at thy feet.
 Rivers of life di-vine I see..... And trees of par-a-dise.
 With that enraptured host t'appear, With that enraptured host t'appear, And worship at thy feet. Give
 Riv-ers of life di-vine I see, Riv-ers of life di-vine I see, and trees of par-a-dise I

Give joy or grief, give ease or pain, Take life or friends away, But let me find them all again..... In that eternal day
 I see a world of spirits bright, Who taste the pleas-ures there. They all are robed in spotless white, And conquering palms they bear.

Give joy or grief, give ease or pain, Take life or friends away, But let me find them all a-gain, In that eternal day.
 I see a world of spirits bright, Who taste the pleasures there; They all are robed in spotless white And conquering palms they bear

Give joy or grief, give ease or pain. Take life or friends away. But let me find them all a-gain..... In that eternal day.
 I see a world of spirits bright Who taste the pleasures there. They all are robed in spotless white, And counquing palms they bear.

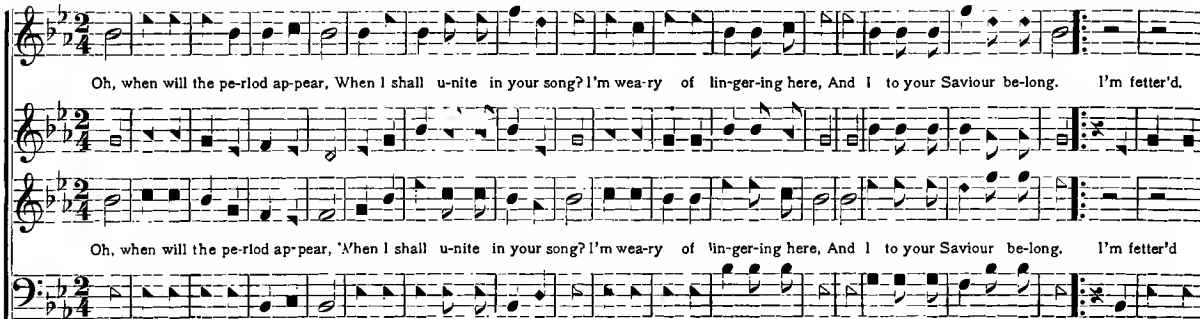
joy or grief, give ease or pain,..... Take life or friends away, But let me find them all a-gain In that e-ter-nal day.
 see a world of spir-its bright,..... Who taste the pleasures there. They all are robed in spotless white And conquering palms they bear.

The words of the above hymn were composed by Rev. Chas. Wesley, in 1759. It was published in funeral hymn 2d series. The three stanzas appearing in the Methodist Hymn Book, by Tillet in 1889, No. 646 are the 1st and 2nd verses appearing in this tune is the last verse of the hymn, as it appears in the Methodist hymn book, but we have printed it and let it remain as it was published by Prof. J. P. Rees when he composed the tune in 1859. See various sketches of J. P. Rees, the author of the music connected with his different tunes in this volume "Original Sacred Harp."

PANTING FOR HEAVEN. 8s

Key of E Flat Major.

"Man should both hope and quietly wait for the salvation of the Lord." Lam. 3:26. S. M. Brown, 1869. Alto by S. M. Denson, 1911.



Oh, when will the pe-riod ap-pear, When I shall u-nite in your song? I'm wea-ry of lin-ger-ing here, And I to your Saviour be-long. I'm fetter'd.



I'm fetter'd and chain'd up in clay; I struggle and pant to be free: I long to be soaring a-way, my God and my Savjour to see
and chain'd up in clay;.....I struggle and pant to be free: I long to be soaring a-way, My God and my Saviour to see.
I'm fetter'd and chain'd up in clay;.....I struggle and pant to be free: I long to be soaring a-way, My God and my Saviour to see.

The above tune was composed by S. M. Brown in 1869 for the second appendix to the Sacred Harp. He lived at the time in Haralson county, Ga., where he resided up to the time of his death, about twenty years or more ago. See other sketches of him connected with his tunes in this volume, and references made about his musical genius and that of his family. He composed several tunes for the "Sacred Harp." We have been unable to find the author of the above hymn. It is probable that Prof. Brown altered the hymn and the words so as to suit the tune as it was written.

FIGHT ON. S. M. Original.

385

Key of E Minor.

"I have fought a good fight, I have finished my course, I have kept the faith." 2 Tim. 4:7.

J. P. Reese, 1859. Alto by S. M. Denson, 1911.

Fight on my soul 'till death Shall bring thee to thy God, He'll take thee at thy part - ing breath Up to his blest a - bode.

ASLEEP IN JESUS. L. M. Original.

Key of C. Major.

"Even so them also which sleep in Jesus will God bring with him." 1 Thess. 4:14.

J. P. Reese. Alto by S. M. Denson, 1911.

A-sleep in Je-sus, bless-ed sleep, from which none ever wake to weep. A calm and un-disturbed repose, Un-broken by the fast of foes,
A-sleep in Je-sus! Oh, how sweet To be for such 'slumber meet! With Ho-ly con-fid-ence to sing, That death hath lost his venom'd sting.
A-sleep in Je-sus! peaceful rest, Whose waking is su-preme-ly blest: No fear, no woe shall dim that hour That manifests the Saviour's power.

Author of the above tunes was J. P. Reese, born in Jasper county, Ga. 1828, lived in Coweta county, Ga., for many years; composed a great deal of music. He was a fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention. Each of said Conventions are still in existence; both of them organized over fifty years ago. Reese died 1900, and is buried at Newnan, Ga. See other sketches of him in this volume. Words arranged by Reese.

Key of A Minor.

"They shall give account thereof in the day of judgment." Matt.—12 36.

J. P. Reese. 1859.

1. I've long time heard that there will be judg-ment. That there will be judg-ment in that day.

2. I've long time heard that the sun will be darken'd, That the sun will be darken'd in that day.

O, there will be judg-ment in that day, O, sin-ner, where will you stand in that day.

O the sun will be dark-en'd in that day-- Oh! sin-ner, where will you stand in that day.

- 3 I've a long time heard that the moon will be bleeding, That the moon will be bleeding in that day.
O the moon will be bleeding in that day
Oh! sinner, where will you stand in that day?
- 4 I've a long time heard that the stars will be falling, That the stars will be falling in that day.
O the stars will be falling in that day,
Oh! sinner, where will you stand in that day?
- 5 I've a long time heard that the earth will be burning, That the earth will be burning in that day.
O the earth will be burning in that day,
Oh! sinner, where will you stand in that day?

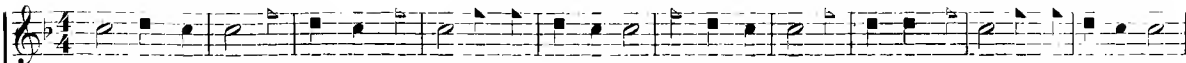
See various histories of J. P. Reese connected with his various tunes in this volume.

PENICK. C. M.

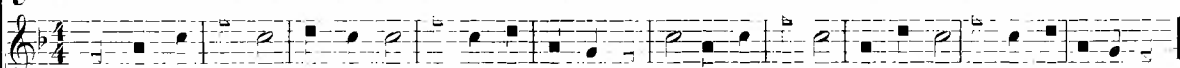
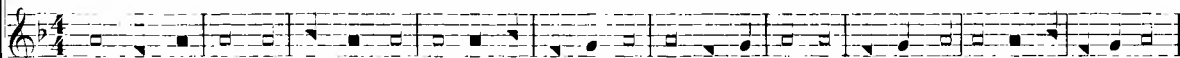
"Shall find rest for your soul."—Jer. 6:16.

M. Sykes, 1857. Key of F Major.

M. Sykes, Montgomery Co., Ga., 1857. Alto by S. M. Densn, 1911.



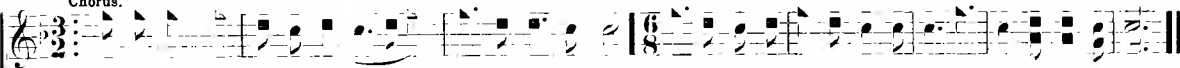
1 While trav - 'ling thro' the world be - low, Where sore af - flic - tions come, My soul a - bounds with joy to know That I will rest at home.
2 My soul's de - light has been to sing Of glo - rious days to come, When I shall, with my God and King, For - ev - er rest at home.



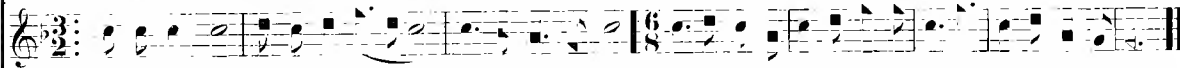
3 Yes, when my eyes are closed in death, My bod - y cease to roam, I'll bid fare - well to all be - low, And meet my friends at home.
4 And then I want these lines to be In - scribed up - on my tomb, "Here lies the dust of S. R. P., His spl - rit sings at home.



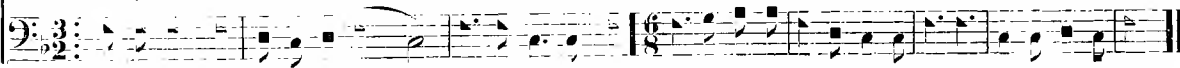
Chorus.



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



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



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

THE HAPPY SAILOR, 10s.

"Having your loins girt about with truth, and having on the breast plate of righteousness." Ephs. 6:14

Re-arr. by B. F. White, 1859. Alto by S. M. Denson, 1911.

Key of B Flat Major.

Chorus.

1. Come tell of your ship and what is her name, Oh, tell me hap-py Sail or! |
Come tell of your cap-tain what is his fame, Oh, tell me hap-py Sail or! | She's the

2. Say, is her keel sound, her gar-ner well stor'd, Oh, tell me hap-py Sail or. |
And will she leave oth-er com-rades on board, Oh, tell me hap-py Sail or. | She's the

3. She will land us safe on Ca-naans bright sh... n. |
We'll land with our friends, who've gone on be-fo s, Oh, gic ry hal-le-lu jah. | She's the

old ship of Zi-on, hal-le-lu! hal-le-lu! And her cap-tain, Ju-dah's Li-on, hal-le-lu jah.

old ship of Zi-on, hal-le-lu! hal-le-lu! And her cap-tain, Ju-dah's Li-on, hal-le-lu jah.

Maj. White re-arranged the tune "Happy Sailor," for the 2nd appendix of the Sacred Harp of 1859. See further history of him under "Baptismal Anthem," page 232. We have been unable to find the author of the words for first verse; it was printed in the present form in the book of 1859. C. J. Griggs, of Allanta, composed 2nd and 3rd verses in 1911. He is at present, 1911, Assistant President of the United Sacred Harp Musical Association, possesses a strong voice, and is a great admirer and lover of the old sacred songs, and has been singing them for thirty-five or forty years. He often leads in conventions and other large musical gatherings. He is a member of the Methodist church, was borned and raised in Cobb County, Ga.

Key of C Major.

"I will heal their backsliding."—Hosea 14:4.

William Billings, 1793. Alto by S. M. Denson, 1911.

1. How shall a lost sin-ner in pain, Re-cov-er his for-feit-ed peace? When brought into bondag again, What hope of second re-lease?

How shall a lost sin-ner in pain, Re-cov-er his for-feit-ed peace? When brought into bondage again, What hope of a second re-lease?

This is an old melody composed by William Billings about 1793. See history of William Billings under "Funeral Anthem," and a number of other tunes credited to him in this volume. Alto by S. M. Denson, 1911. "St. Peter's" is published here as it has been in the books for some time, except alto added by Prof. Denson. The same verse is in all the books in which the tune appears, but no author's name is given.

THE SKY. L. M. Original.

Key of C Major.

"Praise ye the Lord: for it is good to sing praises unto our God."—Psa. 147-1

By R. F. M. Mann, June 13, 1869.

Loud swell' the pealing or - gan's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full cho - rus of the sky.

Loud swell the pealing or - gen's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full cho - rus of the sky.

The above tune and words were composed by R. F. M. Mann in 1869 for the 2nd appendix of *The Sacred Harp*. See full sketches of R. F. M. Mann in various sketches in this book.

NEW PROSPECT. C. M.

"Yes, saith the Spirit, that they rest from their labors."—Rev. 14: 13.

Rev. W. S. Turner, 1866.
Alto by S. M. Denson, 1911.

W. S. T. Key of G.

1. O land of rest for thee I sigh: When will the mo - ment come When I shall lay my ar mor by, And dwell in

2. No tran - quil joy on earth I know, No peace - ful, shel - tering dome, This world's a wil - der - ness of woe, This world is

3. Our tears shall all be wiped a way When we have ceased to roam, And we shall hear our fath er say, Come dwell with

peace at home And dwell in peace at home. When I shall lay my ar mor by, And dwell in peace at home.

not my home, O this not my home. This world's wil - der - ness of woe, O this is not my home.

me at home Come dwell with me at home, And we shall hear our Fath - er say, Come dwell with me at home.

W. S. Turner was the son of J. R. Turner and was a Methodist minister. His father was for many years a singing teacher, and composed many tunes. He and his son, in their lifetime, composed and prepared a large number of tunes, intending to publish a note and song book, but they died before it was completed, and the manuscript was lost or burned. J. R. Turner was born in Hancock county, Ga., in 1807, died in Carroll county, Ga., and was buried at Wesley Chapel Methodist church. W. S. Turner the author of the above tune and words, died at Fort Valley, Ga., in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full history of Professor J. R. Turner and Rev. W. S. Turner we refer to James' brief history of the Sacred Harp, pages 91 and 137.

SOUNDING JOY. S. M.

Isaac Watts, 1719. Key of E Major. "Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun." Eccl. 1:7. B. F. White. 1859. Alto S. M. Denson, 1911

1. Be - hold the morn - ing sun, Be - gins his glo - rious way,
 2. But when the gos - pel comes, It spreads di - vi - ner light,
 3. My gra - cious God how plain Are thy di - rec - tions given,

His beams through all the
 It calls dead sin - ners
 Oh, may I nev - er

His beams through all the na - tions run, And

His beams through all the nations run, And life and light con -

na - tions run, And life and light con - vey.
 from their tombs, And gives the blind their sight.
 read in vain, But find the path to heav'n.

His beams through all the na - tions run And life and light con - vey.
 It calls dead sin ners from the tomb And gives the blind their sight.
 Oh, may I nev - er read in vain, But find the path to heav'n.

life and light con - ve.....y His beams through all the na - tions run. And life and light con - vey.

vey..... His beams through all the na - tions run. And life and light con - vey.

B. F. White, author of the above tune, is one of the compilers of the Sacred Harp 1844, and made three appendix to it, 1850, 1859, and 1869. He composed a large lot of music, but if he composed any music except for the "Sacred Harp" we have not been able to find it. Many of his tunes appear in other books; quite a number of his tunes in the Sacred Harp, he re-arranged specially for that volume, and a large number of his tunes he composed himself, which appear from the different pages in the book. For a more extended history of him we refer to "Baptismal Anthem," page 232 and 233 and "Red Sea Anthem," page 350, as well as various other sketches connected with his tunes. We would also refer to pages 27 and 37, inclusive of "James' Brief History of the Sacred Harp." The hymn to the above tune was composed by Isaac Watts in 1719, under title "God's Word Most Excellent." This is said to be the last tune B. F. White ever sang a little while before he died.

CONVERTING GRACE. C. M.

"The law of the Lord is perfect, converting the soul:" Psa.—19: 7.

Rev. R. E. Brown, Jr. 1859.

As pants the heart for cool - ing streams, When heat - ed in the chase; }
 So longs my soul, O God for thee, And thy re - fresh - ing grace. } Oh, for con - vert - ing

The first system of the musical score consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and two piano accompaniment staves in bass clef. The music features a simple harmonic structure with quarter and eighth notes, and rests. The lyrics are placed below the vocal line, with a large closing brace on the right side of the first two lines of text.

grace, and oh, for sanc ti - fy ing pow'r' Lord, we ask in Je - sus's nar e, A sweet, re - fresh ing show'r.

The second system of the musical score continues the piece with three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature remains one sharp (F#) and the time signature is 4/4. The lyrics are placed below the vocal line, with a large closing brace on the right side of the first line of text.

See history of R. E. Brown under tune Family Circle, page 333. He was a Baptist minister and vantrilquist.

NEW HUNDRED. L. M.

Key of A Minor.

"Thou hast ascended on high." Ps. 68:18.

1 Look from on high, great God, and see Thy saints lamenting af - ter thee, We sigh, we languish and complain, Re-vive thy graclous work a - gain.

2, To-day thy cheer-ing grace impart, Bind up and heal the brok - en heart; Our sins sub-due, our souls re-store, And let our foes pre vail no more

3. Thy presence in thy house afford, To ev'ry heart ap-ply thy word. That sinners may their danger sec, And now be-gin to mourn for thee.

"New Hundred," is one among the old early melodies of the United States. Its composer or its exact date are unknown. It was put in the 2nd appendix of the Sacred Harp in 1859. The first book in which we find this tune published, is "The Missouri Harmony," by Carden, 1827, and "Supplement," 1837, page 25. The hymn is taken from "Mercer's Cluster," 3rd edition, 1823, page 317. The title to the hymn is, "A Revival Sought." It has three verses only, all of which appear in the tune in this revlison of the "Original Sacred Harp."

I'M ON MY JOURNEY HOME. L. M. Original.

Key of G Minor.

"They went forth into the land of Canaan." Gen. 12-6. Miss S. Lancaster, 1859. Alto by S. M. Denson, 1911.

Chorus.

O who will come and go with me, I am on my journey home }
 I'm bound fair Canaan's land to see, I am on my journey home } O come and go with me, O come and go with me, O come and go with me, For I'm on my journey home

The above piece of music was composed by Miss S. Lancaster in 1859; Alto by S. M. Denson, 1911. Miss Lancaster lived at the time of the composition of this tune in Harris county, Ga., and removed to Texas. See further sketch about her and her two sisters in this volume. The same words in this tune are in the tune "Journey Home," composed by R. F. M. Mann. See page 111.

THE MESSIAH'S PRAISE. 6s, 8s. Original.

"Every man have praise of God."—1 Cor. 4:5.

By R. F. M. Mann and Jas. A. Sparks, 1869.

Alto by S. M. Denson, 1911.

Key of F Major.

My heart and voice I raise To spread Mes-si ah's praise, Mes - si - ah's praise; Let all re-peat the ni-ver - sal Lord.

My heart and voice I raise To spread Mes-si ah's praise, Mes - si - ah's praise; Let all re-peat the ni-ver - sal Lord.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (F major), and the time signature is 2/4.

Praise him, Praise him, By whose al-migh - ty word, Cre - a - tion rose in form com - plete.

Praise him, Praise him, Praise him Praise him, By whose al - migh - ty word, Cre - a - tion rose in form com - plete.

Praise him, Let all praise him, By whose al - migh - ty word, Cre - a - tion rose in form com - plete.

Praise him, Praise him, By whose al-migh - ty word, Cre - a - tion rose in form com - plete.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one flat (F major), and the time signature is 2/4.

This tune was composed by R. F. M. Mann and James A. Sparks. See different sketches of R. F. M. Mann connected with his tunes in this book. But little is known of James A. Sparks. He has been dead, so reports say, for many years. We have been unable to learn from whence the authors of the above tune procured the words of the same. It is probable they re-arranged them for this tune.

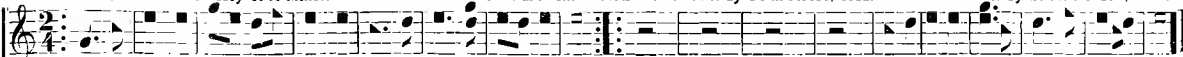
CAN I LEAVE YOU? 8s

395

Dr. S. Smith, about 1844. Key of A Minor.

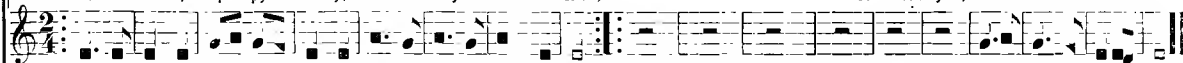
"Bade them Farewell." Acts 18:21. Arr. by John Reese, 1852.

Alto by S. M. Denson, 1911.



1. Yes, my na-tive land, I love thee, All thy scenes I love them well, {
Friends, connections, hap-py coun-try, Can I bid you all farewell? }

Can I leave you, Far in heathon lands to dwell?



2. Home, thy joys are pass-ing love-ly, Joys no stranger heart can tell; {
Hap-py home in deed I love thee; Can I, can I, say "Farewell? }

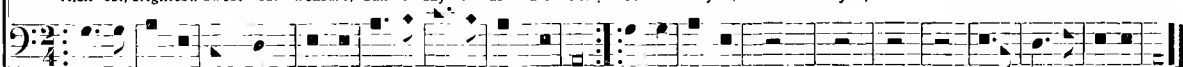
Far In heathen lands to dwell?



3. Scenes of sacred peace and pleasure, Ho-ly days and Sab-bath bell, {
Rich-est, brightest, sweet-est treasure, Can I say a last fare-well? }

Can I leave you, Can I leave you,

Far in heathen lands to dwell?



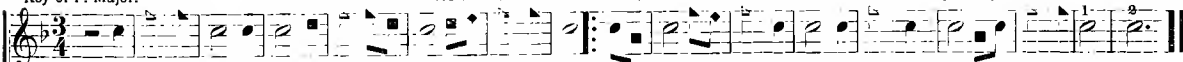
Dr. S. F. Smith, the composer of the above hymn is also author of "My Country 'Tis of Thee." These words were composed for missionaries. Dr. Smith was a Baptist preacher, and did a great deal of missionary work. He edited a missionary paper, and composed a great many hymns, and was a fine writer of prose. He was born in Boston 1808 and died in 1898. See sketch of J. P. Reese in other parts of this book. Prof. Reese arranged the words to suit his tune in the above tune in 1852, so reports say, but it was not published till long after that. Dr. S. Smith also assisted in the composition of the words and tune.

FLEETING DAYS. C. M. Original.

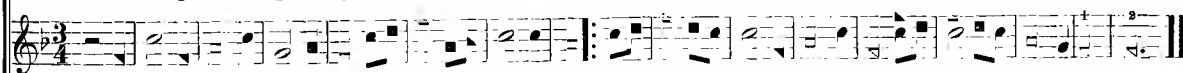
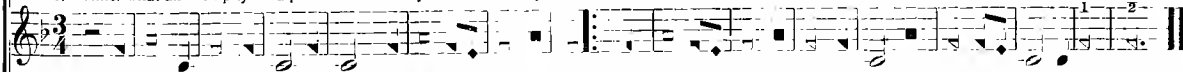
Key of F. Major.

"He cometh forth like a flower, and is cut down."

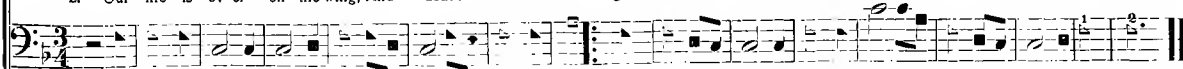
Job 14:2. By Henry G. Mann, Oct. 26, 1869.



1. Time! what an empty va-por-'tis! Our days, how swift they are,—Swift as an In-di-an ar-row flies, Or like shoot-ing star.



2. Our life is ev-er on the wing, And death is ev-er nigh; The mo-ment when our lives be-gin We all be-gin to die.



Henry G. Mann composed the tune in 1869, and it was first published in the Sacred Harp. See other sketch of Mr. Mann in this volume. The words were arranged at the same time of the music to suit the tune.

HINGHAM. S. M.

Isaac Watts 1767. Key of A Minor

"But Christ is all, and in all." Col. 3:11.

My God, my life, my love, To thee, to thee, I call, I can - not live if thou re - move, For thou art all in all.

My God, my life, my love, To thee, to thee, I call, I can - not live if thou re - move, For thou art all in all.

NEWRY. S. M.

"And when he was come near, he beheld the city and wept over it." Luke 19:41.

Rev. Beddome, about 1849. Key of B Flat Major.

M. C. H. Davis claims this tune, 1859.

Did Christ o'r sinners weep, And shall my cheeks be dry! Let floods of pen - i - ten - tial grief Burst forth from ev'ry eye.

The son of God in tears, Angels with won - der see; Be thou as - ton - ished, Oh my soul! He shed those tears for me.

The tune "Hingham" is supposed to have been composed about 1859, but the author is not known; the words were composed by Isaac Watts, 1767. The tune "Newry," is credited in the Sacred Harp of 1869, to M. C. H. Davis. In history of him under Liverpool, page 37. In history of Rev. B. Beddome, Author of the hymn under tune "Weeping Saviour," page 33.

WE'LL SOON BE THERE. L. M.

397

O. B. 1859. Key of G Major. "Blessed is he that cometh in the name of the Lord: Ho-san-na in the highest." St. Mark, 11:9-10.

By Oliver Bradfield.

Alto by J. P. Reese, 1859.

Chorus

Oh, who will come and go with me. We'll shout and sing Ho-san-na, I'm bound fair Canaan's land to see, We'll shout and sing Ho-san - na.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment line, a second vocal line, and a bass line. The music is in G major and 4/4 time. The lyrics are: "Oh, who will come and go with me. We'll shout and sing Ho-san-na, I'm bound fair Canaan's land to see, We'll shout and sing Ho-san - na."

Go on, go on, we'll soon be there we'll shout and sing Ho-san-na, Come on, come on, we'll soon be there, We'll shout and sing Ho-san - na.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment line, a second vocal line, and a bass line. The music is in G major and 4/4 time. The lyrics are: "Go on, go on, we'll soon be there we'll shout and sing Ho-san-na, Come on, come on, we'll soon be there, We'll shout and sing Ho-san - na."

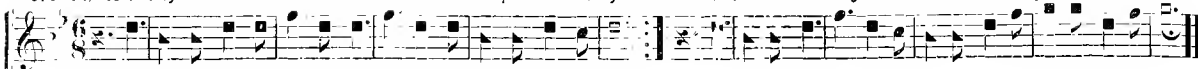
See history of Oliver Bradfield under tunes Hope and Williams 'page 427. "We'll Soon Be There," is a fine stirring tune.

FAREWELL TO ALL. L. M. D.

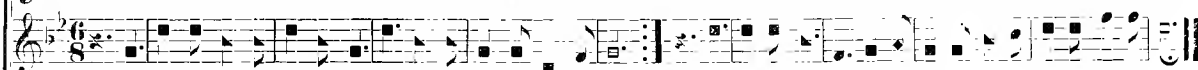
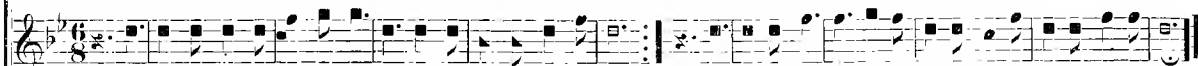
J. P. R., 1852. Key of G Minor.

"Prepare to meet thy God" Ar. Jos. 2.

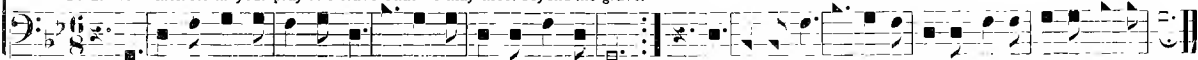
J. P. Reese, 1852. Alto by S. M. Denson, 1911.



And now my friends, both old and young, I hope in Christ you'll still go on; }
 And if on earth we meet no more, Oh may we meet on Canaans shore, { I hope you'll still re-mem-ber me, if you on earth no more I see.



D. C.—An interest in your pray'rs I crave That we may meet beyond the grave.



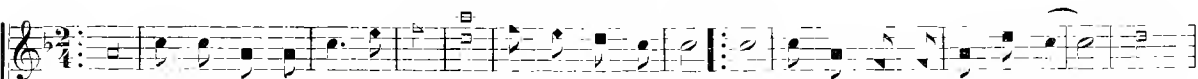
Professor J. P. Reese composed a large number of tunes in the "Sacred Harp," as well as in many other books. He was also a correspondent for musical journals and secular papers. He was born, 1828 in Jasper county, Ga., and died at his home, near Newnan, 1900. He was buried in Oak Hill Cemetery, Newnan. An extended history of him is given in James' "History of the Sacred Harp, pages 94 to 99. Alto by S. M. Denson, 1911. Words arranged for this tune by Prof. Reese.

THE DYING BOY. C. M. D.

Softly. Key of F Major.

"Jesus saw her weeping, and was troubled." John 11.33.

Composed by H. S. Reese, 1859.



I I'm dy - ing, moth - er, dy - ing now, please raise my ach - ing head, }
 And fan my heat - ed, burn - ing brow, Your boy will soon be dead. } Turn o'er my pil - low once gain, And



Rev. H. S. Reese, who now lives at Turin, Ga., composed "The Dying Boy" for the 2nd appendix of the "Sacred Harp" in 1859. Mr. Reese is in his 84th year at this time, 1911. He has composed a large lot of tunes in this book. See further remarks about him under the first tune he composed "Traveling Pilgrim," page 278, in this volume.

THE DYING BOY. Concluded.

The image shows a musical score for 'The Dying Boy'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The first system's lyrics are: 'Kiss my fe - vered cheek, I'll soon be free'd from all the pain, For now I am so weak.' The second system's lyrics are: 'Kiss my fe - vered cheek, I'll soon be free'd from all the pain. For now I am so weak.'

2. Now light the lamps, my mother dear
The sun has passed away:
I soon must go, but do not fear,
I'll live in endless day.

3. 'm sinking fast, my mother dear
I can no longer dwell;
Yet I'll be with you, do not fear,
But now, oh now, farewell!

4. A band of angels beckon me,
I can no longer stay;
Hark! how they sing: "We welcome thee:
Dear brother, haste away."

5. The hour has come, my end is near.
My soul is mounting higher.
What glorious strains salute my ear,
From heaven's angelic choir.

6. Their flowing robes in brightness shine.
A crown is on each hand,
Say, mother, will not such be mine
When I am with the dead?

7. Then do not weep, sweet mother, now,
'Twill break this body frail;
Those burning tears fall o'er my brow,
Farewell, oh I fare thee well.

STRUGGLE ON. L. M.

H. S. Rees, 1859. Key of E Flat Major.

"Hear my cry, O God, attend unto my prayer." Ps. 61:1.

H. S. Rees, 1859. Alto by S. M. Denson, 1911.

1. Our pray-ing time will soon be o'er, Hal - le - lu jah, We'll join with those who'er gone be-fore, Hal - le - lu - jah.

2 To love and bless and praise the name, Hal - le - lu - jah, Of Je - sus Christ, the bleed-ing Lamb, Hal - le - lu - jah.

The first system consists of four staves. The top staff is the vocal line in E-flat major, 4/4 time. The second and third staves are the alto accompaniment. The bottom staff is the bass line. The first two verses are written on this system.

Strug - gle on, strug - gle on, Hal - le - lu jah, Strug - gle on for the work's most done, Hal - le - lu - jah.

The second system also consists of four staves, continuing the vocal and accompaniment parts for the third verse.

The above tune is another of H. S. Rees's compositions, both words and music. It is a favorite melody of a great many people, and is often sung in the Musical Conventions of today.

CUBA. 9s 8s

401

Words by H. S. Reese, 1859. Key of G Major. "Go ye therefore and teach all nations." Matt. 28:19. J. H. Bolen and H. S. Reese, 1859. Alto by S. M. Denson, 1911.

1. Go, preachers, and tell it to the world, Go, preachers, and tell it to the world, Go, preachers, and tell it to the world, Poor mourners found a home at last.

2. Go, fathers, and tell it to the world, Go, fathers, and tell it to the world, Go, fathers, and tell it to the world, Poor mourners found a home at last.

3. Go, mothers, and tell it to the world, Go, mothers, and tell it to the world, Go, mothers, and tell it to the world, Poor mourners found a home at last.

Through free grace and a dying Lamb, Through free grace and a dying Lamb, Through free grace and a dying Lamb, Poor mourners found a home at last.

Through free grace and a dying Lamb, Through free grace and a dying Lamb, Through free grace and a dying Lamb, Poor mourners found a home at last.

The above tune was composed H. S. Reese and J. H. Bolen, 1859. We have not been able to find out anything about Mr. Bolen further than he belonged to the Southern Musical Convention from 1850 to 1860. H. S. Reese composed the words at the same time of the composition of the music. See further sketch of him under tune "Traveling Pilgrim," page 278.

PROTECTION. L. M. Six lines. Original.

Joseph Addison. 1812. Key of E. flat Major.

"The Lord is my Shepherd I shall not want." Psa. 23-1.

By C. F. Letson, 1

1. The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His presence shall my wants sup- ply, And guard me

2. With gloom-y hor-rors o-ver-spread, Though in the paths of death I tread; My stead-fast heart shall fear no ill, For thou, O

with watch-ful eye; (My noon-day walks he shall at-tend) My noon-day walks he shall at - tend And all my mid- night hours de-fend.
(For thou, O Lord art with me still) Thy friendly crook shall give me aid, And guide me through the dreadful shade.

Lord, art with me still; (My noon-day walks) He shall at-tend, My noon-day walks, he shall at - tend And all my mid- night hours de-fend.
(For thou O Lord,) Art with me still, Thy friend-ly crook shall give me aid, And guide me through the dreadful shade.

Prof. C. F. Letson has several tunes in the Sacred Harp. See partial history of him in other sketches. This tune appears in the Lute of Zion, page 187 Presbyterian Psalmist, mentioned in these sketches. The hymn was composed by Addison, and it has four verses originally. Predicated on the 23rd Psalm; title to the original hymn is "Trust in the Supreme Being." The author of the hymn composed several valuable hymns, and was first published in a hymn book called The Spectator; same hymn appears now in Tillet's hymn book of 1839, No. 40. The words also appear in Lloyd's hymn book, page 583, and also in several other books.

HEAVENLY REST. C. M. Original.

403

Key of F Major.

"Then shall ye also appear with him in glory."—Col. 3-4.

By John S. Terry, 1859. Alto by S. M. Denson, 1911.

How happy are the souls a-bove, From sin and sor-row free. With Je-sus they are now at rest, And all his glo ry

How happy are the souls a-bove, From sin and sor-row free; With Je-sus they are now at rest, And all his glo ry

This system contains the first two staves of music. The first staff is the vocal line with lyrics underneath. The second staff is the piano accompaniment. The key signature is one flat (F Major) and the time signature is 4/4. The lyrics are: "How happy are the souls a-bove, From sin and sor-row free. With Je-sus they are now at rest, And all his glo ry".

see, And all his glo - ry see. With Je - sus they are now at rest, And all his glo - ry see. see.

see, And all his glo - ry see, With Je - sus they are now at rest, And all his glo - ry see. see.

see, And all his glo - ry see, And all his glo - ry see, With Je - sus they are now at rest, And all his glo - ry see. see.

This system contains the second two staves of music. The first staff is the vocal line with lyrics underneath. The second staff is the piano accompaniment. The lyrics are: "see, And all his glo - ry see. With Je - sus they are now at rest, And all his glo - ry see. see.". The second staff has a first ending bracket over the final two notes. The lyrics are: "see, And all his glo - ry see, With Je - sus they are now at rest, And all his glo - ry see. see.". The third staff has a first ending bracket over the final two notes. The lyrics are: "see, And all his glo - ry see, And all his glo - ry see, With Je - sus they are now at rest, And all his glo - ry see. see.". The key signature remains one flat (F Major) and the time signature is 4/4.

"Heavenly Rest" was composed by John S. Terry. He belonged to the Southern Musical Convention; was said to be a fine singer and composer. He is dead, but the date of his death has not been ascertained. Alto by S. M. Denson, 1911. The tune is published in Christian Harmony by William Walker, page 253. The words are taken from Jesse Mercer's Cluster, 476, published in 1823, third edition.

YOUTH WILL SOON BE GONE. L. M. D. Original.

Key of F Major.

"From the womb of the morning: thou hast the dew of thy youth." Ps. 110:3.

J. P. Rees, 1859. Alto by S. M. Denson, 1911.

1. Youth like the spring, will soon be gone, By fleet-ing Time or conqu'ring Death,
Your morn-ing sun may set at noon, And leave you ev'-er in the dark. Your spark-ling eyes and

2. Ye heedless ones, that wild-ly stroll, The grave will soon be-come your bed,
Where si-lence reigns, and va-pors roll, In sol-ern dark-ness round your head. Your friends will pass the

3. Ye bloom-ing youth, this is the state Of all who do free grace re-fuse;
And soon with you 'will be too late The way of life and Christ to choose. Come lay your car-nal

glow-ing cheeks, Must with-er like the blast-ed rose The cof-fin, earth and wind-ing sheet, Will soon your ac-tive limbs en-close.

lonesome place, And with a sigh move slow-ly on still gaz-ing on the spires of grass, With which your graves are o-ver-grown.

weap-ons by, No long er fight a- gainst your God; But with the gos-pel now com-ply, And heav'n shall be your great re-ward.

Prof. J. P. Rees composed the above tune about 1859 for the Sacred Harp. It is unnecessary to give further data about Prof. Rees, other than to refer to sketches of him connected with his various tunes in this volume. The three verses connected with this hymn is the 3rd, 4th, and 5th verses of the same hymn of Young people all attention give. See tune Mission, 204, this vol. See further statement about the hymn under tune Liverpool, page 37.

THE MARCELLAS. 7s

405

John Cennick, 1742.

Key of E Flat Major.

"To God only wise, be glory through Jesus Christ forever."— Rom 16:27.

Alto by S. M. Denson, 1911.

1 Children of the heavn-ly King. As we jour-ney sweet-ly sing; Sing your Sa-viour's worth-y praise.

2 Fear not, breth-ren-- joy-ful stand On the bord-ers of your land; Je-sus Christ, your fath-er's son.

3 Lord sub-mis-sive make us go, Glad-ly leav-ing all be low; On-ly thou our lead-er be.

Clori-ous in his works and ways; Sing your Sa-viour's worthy praise, Glo-ri-ous in his works and ways.

Bids you un-dis-mayed go on Je-sus Christ, your Fath-er's Son, Bids you un-dis-mayed go on.

And we still will fol-low thee. On-ly thou our lead-er be, And we still will fol-low thee.

The above hymn was first published in 1742. Some changes in the words have been made. It originally had 12 stanzas. John Cennick also composed other hymns, one of them being, "Jesus, my All to Heaven is Gone." He was born in 1718 and died in 1755; was a Methodist minister. The tune "Marcellas" is an old melody, dating far back into the early parts of the Nineteenth Century. So far as we have been able to find, in the last sixty years or more it has been attached to John Cennick, composed 1742, "Children of the Heavenly King," but none of the books give the author's name of this tune.

NEW HARMONY. 8s, 7s.

"For in him we live, and move, and have our being. Acts, 17—28.

Arranged by Miss, M. L. A. Lancaster. 1859.

Key of G. Major.

1. I want to live a Christian here, I want to die a shout-ing. I want to see bright An-gels
I want to feel my Sa-viour near, While soul and bod-ey's part-ing.

2. My heart is oft en made to mourn, Be-cause I'm faint and fee-ble. But when he doth gain re-
And when my Sa-viour seems to frown, My soul is fill'd with trou-ble.

3. I have my bit ter and my sweet, While through this world I trav-el,
Some-times I shout, and oft-en weep; Which makes my foes to mar-vel. But let them think, and think a-

stand And wait-ing to re-ceive me. To bear my soul to Ca-naan's land, Where Ch-ist is gone be-fore me.

turn And I re-pent my fol-ly; 'Tis then I af-ter glo-ry run, And still my Je-sus fol-low.

gain, I feel I'm bound for heav-en; I hope I shall with Je-sus reign, I there-fore still will praise him.

We have added more verses, 1911, to this hymn, but have left the 1st as it has been published in the Sacred Harp by Major White, it is the last verse in the original hymn. See Zion Songster by Mason 1832, page 196. Original hymn has 4 verses. Miss M. L. A. Lancaster, author of New Harmony, was a member of the Southern Musical Convention, she moved to Texas before the civil war. She was a fine director of music, and her two sisters who have compositions in this volume, Misses Sarah and P. R. Lancaster were all taught music by Prof. E. T. Pound two years ago. Sarah was still alive in Texas, the other two are dead.

"For I have learned, in whatsoever state I am, therewith to be content." Phil. 4-11.

Francis Maria Cowper, 1792. Key of E Flat Major

L. P. Breedlove, 1859.

1. My span of life will soon be done, The passing moments say, As length'ning shadows o'er the mead Proclaim the close of day.

2. Ere first I drew this vital breath, From nature's prison free, Crosses in murder, measure, weigh, Were written, Lord, for me.

O that my heart might dwell aloof From all creaturely things. And learn that wisdom from above, Whence true contentment springs.

But thou my Shepherd, friend, and Guide, Hast led me kindly on, Taught me to rest my fainting head On Christ, "the corner stone."

L. B. Breedlove composed the above tune in 1859, of the Second Edition of the Sacred Harp. There are many sketches about Mr. Breedlove in this volume, connected with his tunes, hence it is unnecessary to say more about him here. The above hymn was composed by Francis Maria Cowper, 1792. It is spoken very highly of by Dr. Tilley in his book "Our Hymns and their Authors," published in 1889. See hymn 564, pages 225 and 226. The original title to the hymn was "The Consolation." It has six stanzas. The hymn was revised by the celebrated Port William Cowper, Esq., a relative of the author.

WEEPING MARY. 7s 3s

Key of D Major.

"Saying, She goeth unto the grave to weep there." St. John 11:31.

J. P. Reese, 1859. Alto by S. M. Denson, 1911.

They cru - ci - fied the Sa - viour They cru - ci - fied the Sa - viour, They cru ci - fied the Sa - viour, And

See Ma - ry comes a weep - ing, See Ma - ry comes weep ing, See Ma - ry comes a weep - ing, To

The first system of the musical score for 'Weeping Mary'. It consists of four staves: three treble clefs and one bass clef. The music is in D major and 4/4 time. The lyrics are: 'They cru - ci - fied the Sa - viour They cru - ci - fied the Sa - viour, They cru ci - fied the Sa - viour, And See Ma - ry comes a weep - ing, See Ma - ry comes weep ing, See Ma - ry comes a weep - ing, To'.

nail'd him to the Cross; He a rose, He a rose, He a rose, And as - cend - ed in cloud

see where he was laid; He a rose, He a - rose, He a rose, And as - cend - ed in a cloud

The second system of the musical score. It consists of four staves: three treble clefs and one bass clef. The music continues from the first system. The lyrics are: 'nail'd him to the Cross; He a rose, He a rose, He a rose, And as - cend - ed in cloud see where he was laid; He a rose, He a - rose, He a rose, And as - cend - ed in a cloud'. There is a time signature change to 2/4 at the end of the system.

Author of the above tune was J. P. Reese, born in Jasper county, Ga., 1828; lived in Coweta county, Ga., for many years; composed a great deal of music. He was a fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention, each of said conventions are still in existence; both of them organized fifty years ago. Reese died 1900 and is buried at Newnan, Ga. See other sketches of him in this volume. Prof. Reese arranged these words in their present shape when he wrote the music.

PROMISED DAY. C. M.

409.

Isaac Watts, 1701. Key of F Major.

"I say unto you, hereafter ye shall see heaven open." John 1-51.

L. M. Ranford, 1859. Alto by S. M. Denson.

1. How long dear Sa-viour, Oh, how long shall this bright hour de - lay? Fly swift a - round, ye wheels of time, And

2. The God of glo - ry down to men, Re-moves his blest a - bode: Men, the dear ob - ject of his grace, And

3. His own soft hand shall wipe the tears From eve - ry weep - ing eye; And pains and groans, and griefs and fears. And

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

he the lov - ing God. And he, the lov - ing God, Men, the dear ob - ject of his grace, And he, the lov - ing God.

death it - self shall die, And death it - self shall die. And pains and groans and griefs and fears, And death it - self shall die.

Isaac Watts was among the most numerous hymn writers of the English-speaking people. He was an English Congregationalist. Born 1674 and died 1747. L. M. Ranford, author of the tune, resided for a long time in Harris county, Georgia. He was living there when he composed the tune in 1856. He was a member of the Southern Musical Convention from 1850 until sometime since the war. The exact date of his death, we have been unable to find. The above information we get from Rev. H. S. Rees.

THE DYING CALIFORNIAN. 8, 7.

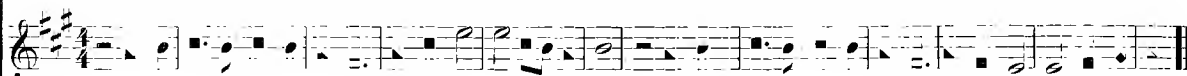
"We should be made heirs according to the hope of eternal life."—Titus 3: 7.

Ball and Drinkard, 1859.

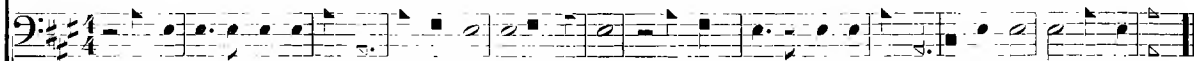
Ball and Drinkard, 1859.



1 Lay up near-er broth-er, near-er For my limbs are growing cold: And thy pres-ence seemeth near-er, When thine arms around me fold.



2 I am dy-ing, brother, dy-ing, Soon you'll miss me in your birth For my form will soon be ly-ing 'Neath the ocean's bri-ny deep.



3 I am go-ing, sure-ly go-ing, But my hope in God is strong; I am will-ing, brother, know-ing That he doth noth-ing wrong.

4 Tell my father when you greet him,
That in death I prayed for him,
Prayed that I might only meet him
In a world that's free from sin.

7 Tell her she must kiss my children,
Like the kiss I last impressed,
Hold them as when last I held them,
Folded closely to my breast.

10 'Twas for them I crossed the ocean,
What my hopes were I'd not tell,
But they gained an orphan's portion—
Yet he doth all things well.

13 Tell my sisters I remember
Every kind and parting word,
And my heart has been kept tender,
By the thoughts its memory stirred,

5 Tell my mother—God assist her,
Know that she is growing old,—
That her child would glad have kissed her
When his lips grew pale and cold.

6 Give them early to their Maker,
Putting all her trust in God,
And He never will forsake her,
For He's said so in his word.

11 Listen, brother, closely listen,
Don't forget a single word,
That if death my eyes did glisten
With the tears her memory stored.

14 Urge them to secure an entrance
For they'll find a brother there.
Faith in Jesus and repentance
Will secure for them a share.

6 Listen, brother, catch each whisper,
'Tis my wife I'll speak of now;
Tell, O tell her, how I missed her,
When the fever burned my brow.

9 Oh! my children, Heaven bless them:
They were all my life to me;
Would I could once more caress them,
Before I sink beneath the sea.

12 Tell them I never reached the haven,
Where I sought the precious dust,
But have gained a port called Heaven
Where the gold will never rust.

15 Hark! I hear my Saviour speaking
'Tis—I know his voice so well,
When I am gone, O don't be weeping
Brother, hear my last farewell,

5 M. Ball, one of the com- posers of the above tune, was one of the revisors of The Sacred Harp. See further sketches of him in other parts of this book. We have no history of Mr. Drinkard. It is supposed that the authors either set this music to the words composed by somebody else, or arranged the same themselves from some incident of a son who was dying away from home and giving to his father, mother, and brother, and sending message to his children. The stanzas are self-explanatory.

A HOME IN HEAVEN. 9s 10s

411

"Shall sing for joy of heart."—Isa. 65:14.

W. W. Parks & M. H. Thomas, 1859. Alto by S. M. Denon, 1911.

Key of F Major

1 A home in Heav-en! What a joy - ful thought, As thee poor man toils in his wear - y lot: His heart oppressed, and with
 2 A home in Heav'n as the suf - fer - er lies On his bed of pain, and up - lifts his eyes To that bright home, what a

3 A home in Heaven when the faint heart bleeds By the Spi - rit stroke for its e - vil deeds; Oh! then what bliss in that
 4 A home in Heaven When our friends are fled To the cheer - less gloom of the mould'ring dead; We wait in hope on the

anguish driv'n From his home be-low to his home in Heav'n. In Heav'n— From his home be-low to a home in Heav'n.
 joy is giv'n, From the blessed thought of his home in Heav'n. In Heav'n— From the bless-ed thought of his home in Heav'n.

heart forgiven, Does the hope in-spire of its home in Heav'n. In Heav'n— From the bless-ed though of home in Heav'n!
 promise given, That we'll meet up there in our home in Heav'n. In Heav'n! That we'll meet up there in our home in Heav'n.

W. W. Parks and M. H. Thomas prepared the above for the second appendix to *The Sacred Harp* in 1859. The tune "A Home in Heaven" appears in *The Christian Harmony* by William Walker, page 331, and also in the *Lute of Zion*, frequently mentioned in these pages, page 317. We have no information from the composers or other source as to who was the author of the words. They have been published with the tune regularly from 1859 up to the present time. Alto by S. M. Denon, 1911.

Key of B Flat Major.

"Blessed is he that cometh in the name of the Lord, Hosanna in the highest."—MAT. 21: 9.

H. S. Reese.

CHORUS.

1. { Wake, O my soul, and hail the morn, For un-to us a Saviour's born; } Glory, glo-ry, let us sing, While heav'n and earth his praises ring, Hosanna,
See how the angels wing their way To ush-er in the glorious day. }

2. { Hark! what sweet music, what a song, Sounds from the bright celestial throng; } Glory, glo-ry, let us sing, While heav'n and earth his praises ring, Hosanna,
Sweet song, whose melting sounds impart Joy to each raptured list'ning heart. }

3. { Come, join the angels in the sky, Glo-ry to God who reigns on high; } Glory, glo-ry, let us sing, While heav'n and earth his praises ring, Hosanna,
Let peace and love on earth abound, While time revolves and years roll round. }

Hosanna, Ho-san-na to the Lamb of God, Glory, glo-ry let us sing, While heav'n and earth his praises ring, Hosanna, Hosanna, Hosanna to the Lamb of God.

Hosanna, Ho-san-na to the Lamb of God, Glory, glo-ry let us sing, While heav'n and earth his praises ring, Hosanna, Hosanna, Hosanna to the Lamb of God.

Hosanna, Ho-san-na to the Lamb of God, Glory, glo-ry let us sing, While heav'n and earth his praises ring, Hosanna, Hosanna, Hosanna to the Lamb of God.

This tune was placed in the 2nd appendix to the "Sacred Harp" in 1850. The tune and words appear in "The Tlmbrel of Zion," 319, and in the early addition of said book, and also in the "Christian Harmony" by William Walker, 214. The words are practically the same of each publication, and there are several tunes called "Hosanna" and "New Hosanna" in the early books, and it is difficult to ascertain who is the author of any particular tune. Some of the song books put them down as "New Hosanna," some "Hosanna," and some as "Hosanna New." In our investigation, we have been unable to satisfactorily credit this tune to any particular one of these authors. It is a stirring melody, and has some peculiar strains of music in it not in but few other tunes. Alto is composed by S. M. Denson, 1011, which will greatly improve the music when properly rendered. See history of Prof. Denson, page 529.

THE LOVED ONES, 11, 8.

413

Key of C Major.

"A wise son maketh a glad father: but a foolish man despiseth his mother."—Prov. 15: 20.
E. T. Pound, 1859.

Alto by S. M. Denson, 1911.

Be kind to thy fath - er, for when thou wert young, Who loved thee so fond ly as he? He caught the first

Be kind to thy fath - er, for when thou wert young, Who loved thee so fond ly as he? He caught the first

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Be kind to thy fath - er, for when thou wert young, Who loved thee so fond ly as he? He caught the first".

ac - cent that fell from thy tongue, And join'd in thy in no cent glee. Be kind to thy fath - er, For now he is

ac - cent that fell from thy tongue, And join'd in thy in no cent glee. Be kind to thy fath - er, For now he is

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "ac - cent that fell from thy tongue, And join'd in thy in no cent glee. Be kind to thy fath - er, For now he is".

See history of Prof. E. T. Pound under tune, "The Christian's Nightly Song," page 416 of this volume. We do not know who the composer of the words of this tune is. It is, however, certain that Prof. Pound arranged the words for this particular tune as they appear. S. M. Denson composed the alto 1911.

THE LOVED ONES. Concluded.

old, his locks in - ter - mingl - ed with grey; His foot-steps are fee - ble, Once fearless and bold, Thy fath - er is pass - ing a - way.

old, his locks in - ter - mingl - ed with grey; His foot-steps are fee - ble. Once fearless and bold, Thy fath - er is pass - ing a - way.

THE WANDERER'S GRAVE. C. M.

"The Lord preserveth the strangers."—Psa. 146:9

Key of G Major.

W. L. Williams. 1859. Alto by S. M. Denson, 1911.

1 A - way from home, away from friends, And all the heart holds dear,
A wear - y wan - der - er laid him down, Nor kindly aid was near. } 2 And sickness prey'd up-on his frame, And told its tale of woe,

While sor - row marked his pallid cheeks, And sank his spirits low.

- 3 Nor waiting friends stood round his couch
A healing to impart,
Nor human voice spoke sympathy,
To soothe his aching heart.
- 4 The stars of night his watchers were,
His fan the rude wind's breath,
And while they sighed his hollow moans,
He closed his eyes in death.
- 5 No willing grave received the corpse
Of this poor lonely one,
His bones, alas, were left to bleach,
And moulder 'neath the sun.
- 6 The night wolf howl'd his requiem,
The rude winds danced his dirge,
And e'er anon in mournful chime,
Sighed forth the mellow surge

W. L. Williams the author of the above tune lived in Chambers County, Ala. He was a fine singer and composer. He belonged to the Southern Musical Convention, and attended it on up to the Civil War, but has not been heard of since that time. Alto by S. M. Denson, 1911. See Christian Harmony, by William Walker page 139, same tune and words.

UNION GROVE, L. M.

415

Key of G Major

"A faithful man shall abound with blessings."— Pro. 28-20.

W. L. Williams, 1859.

1. O welcome, welcome festal day That marks our years, that cheers our way, We offer thanks and we would pray That God would bless us day by day. The

O welcome, welcome festal day That marks our years, that cheers our way, We offer thanks and we would pray That God would bless us day by day. The

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is written in a simple, hymn-like style with quarter and eighth notes.

Sabbath bells we love to hear That call us to the house of prayer, Our pastor there we love to see, Who points us upward, Lord, to thee.

Sabbath bells we love to hear That call us to the house of prayer, Our pastor there we love to see, Who points us upward, Lord, to thee.

The second system of the musical score continues the melody from the first system. It also consists of three staves: treble clef, vocal line with lyrics, and bass clef. The lyrics are repeated for two lines of music.

The above tune was composed by W. L. Williams, 1859. He lived in Chambers County, Ala., was a fine singer and director and leader of music, and composed a great many songs. He belonged to the Southern Musical Convention. Nothing has been heard of him since 1870. Reports show that he has been dead for a great many years. He probably re-arranged the poetry to suit the tune.

"To the praise of the glory of his grace."—Eph. 1:6.

Key of E Minor.

E. T. Pound, 1859.

I'll sing my Sa-viour's grace, And his sweet name I'll praise, While in this land of sor-row I re-main. My
But oh, and shall I then Be-hold the friend of men, The man who suf-fered, bled and died for me: Who

scr rows soon shall end, And then my soul as cend, Where freed from trou-ble, sor-row, sin and pain. pain.
bore my load of sin, and Sor-row and grief and pain To make me hap-py and set me free. free.

Prof. E. T. Pound is one of Georgia's best known music teachers and composers. He composed two tunes for The Sacred Harp, "The Loved Ones" and "The Christian's Nightly Song." He has taught singing schools in Georgia for over fifty years. He has held normal schools for instructions for over 30 years. He was an associate of B. F. White in the early days of The Sacred Harp. He has been a hard student, and has done much to advance the cause of music in this State and in the South. He was one of the revisors of The Sacred Harp, and helped to add an appendix to it in 1850. He has belonged to the Southern Musical Convention for over half a century, and has been the president of it for many years. He has composed a large number of music books and much valuable music in other books than his own. He invented a new system of music, notes or characters in the notes, and has published a great many of his tunes in his own notation. He is well up in music on all lines, and continues to teach and attend all the music gatherings, and is full of energy and activity for a man of his age, and bids fair to live many years. Words from Mercer's Cluster, 1823, page 382, by Jesse Mercer.

WEeping PILGRIM. 6s 4s 7s.

417

Moderate Key of G Major. "And the voice of weeping shall be no more heard in her, nor the voice of crying."—Isa. 5:19.
J. P. Reese. 1859. Alto by S. M. Denson, 1911.

1 You may tell them fath - er when you see them—I'm a poor mourn - ing Pil - grim, I'm bound for Canaan's land.
2 You may tell them moth - er when you see them—I'm a poor mourn - ing Pil - grim, I'm bound for Canaan's land.

3 You may tell them broth - er when you see them—I'm a poor mourn - ing Pil - grim, I'm bound for Canaan's land.
4 You may tell them sis - ters when you see them—I'm a poor mourn - ing Pil - grim, I'm bound for Canaan's land.

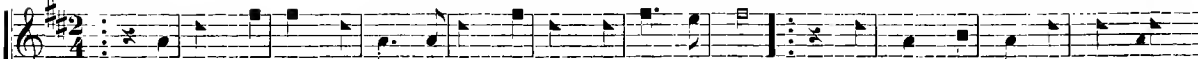
I weep, and I mourn, and I move slow - ly on,— I'm poor mourning Pil - grim, I'm bound for Canaan's land.

I weep, and I mourn, and I move slow - ly on,— I'm a poor mourning Pil - grim, I'm bound for Canaan's land.

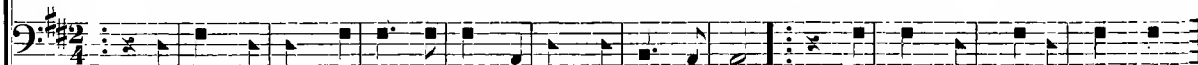
Author of the above tune was J. P. Reese; born in Jasper County, Ga., 1828; lived in Coweta County for many years; composed a great deal of music. He was a fine leader and director of music, and several times president of the Southern Musical Convention, also Chattahoochee Singing Convention, each of which are still in existence, both of them having been organized 50 years ago. Reese died in 1900 and is buried at Newnan, Ga. See other sketches of him in this volume. Words arranged by Prof. Reese.

Key of D. Major.

"An house not made with hands." 2 Cor. 5:1. Chorus. Edmund Dumas, 1859. Alto by S. M. Denson, 1911.



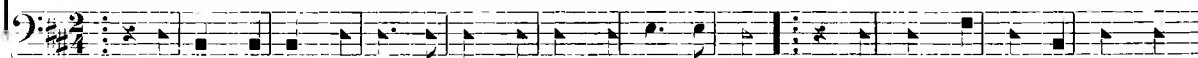
1 There is a house not made with hands, E - ter - nal and on high; }
 And here my spir it wait - ing stands, Till God shall bid it fly. } I long to see my friends a -



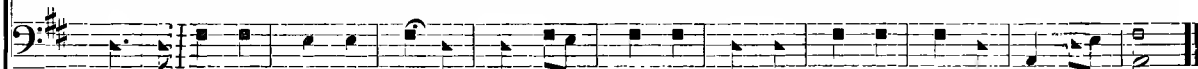
2. Shor - ly this pris - on of my clay Must be dis - solv'd and fall; }
 Then, O my soul, with joy O - bey Thy heav' ly Fath - er's call. } I long to see my friends a -



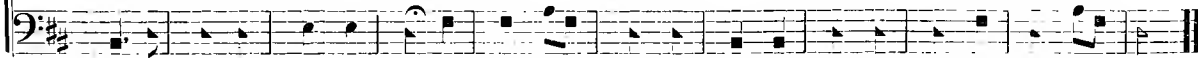
3. 'Tis he, by his al - migh - ty grace, That forms thee fit for heav'n, }
 An as an earn - est of the place, Has his own spir it giv'n. } I long to see my friends a -



gain, and hear them sweet - ly say, Come, wea - ry dove, Here is thy home, Then fold thy wings and stay.



gain, and hear them sweet - ly say, Come, wea - ry dove, Here is thy home, Then fold thy wings and stay



Elder Edward Dumas composed the above tune in 1859 for J. P. Rees, one of his musical brethren. Edward Dumas was for a long time Ordinary of Monroe county, Ga. He died there over thirty years ago. See different sketches of him, connected with his tune in this book. The hymn in the above tune was selected from Loyd's book, 1959, page 598.

MELANCHOLY DAY. C. M. D. Original.

Key of F Sharp Minor.

"The fool hath said in his heart, there is no God." Ps. 14.1. H. S. Rees, 1850. Alto by S. M. Denson, 1911.

Death, 'tis mel-an-chol-y day, to those who have no God, When the poor soul is forced a-

Death, 'tis mel-an-chol-y day, To those who have no God..... When the poor soul is

Death, 'tis a mel-an-chol-y day, To those who have no God..... When the poor soul is

When the poo

way, To seek her last a-bode..... In vain to heav'n She

forced a-way, To seek her last a-bode. In vain to heav'n she lifts her eye For gullt

forced a-way, To seek her last a-bode. In vain to heav'n she lifts her eye.....

soul is forced a-way, To seek..... her last a-bode. In vain to heav'n she lifts her eye For gullt, a

Rev. H. S. Rees, author of the above music, resides at this time, 1911, at Turin, Coweta county, Ga. He was born 1828 in Jasper county, Ga., and is a twin brother of J. P. Rees. He has composed a large number of sacred tunes. His first tune for the Sacred Harp was "Traveling Pilgrim," see page 278. Last one, "Weep-Not," page 550. Mr. Rees has been engaged as a minister over fifty years. He is a good man; much beloved by all who know him, especially by church people, and those who love sacred songs. He is now, 1911, eighty-four years of age. See various sketches of him in this book, connected with tunes composed by him. Alto by S. M. Denson, 1911. Hymn was arranged by author at time of the composition of music.

MELANCHOLY DAY. Concluded.

lifts her eyes, For guilt, a heav - y chain, Still drags her downward from the skies, To darkness, fire and pain. Darknes, fire and pain.
 heav - y chain, Still drags her downward from the skies, To darkness, fire and pain. To darkness, fire and pain. And pain.
 For guilt a heav - y chain, Still drags her downward from the skies, To darkness, fire and pain. And pain.
 heav - y chain, Still drags her downward from the skies, To darkness, fire and pain, To darkness, fire and pain. And pain.

RELIGION IS SWEET. 7s.

"But in that he liveth, he liveth unto God."—Rom. 6:10.

Mary Masters, 1750. Key of G Major.

W. R. Waldrup, 1850. Alto by S. M. Denson, 1911.

'Tis re - li - gion that can give Sweetest pleas - ures white we live; 'Tis re - li - gion must sup - ply Sol - id com - fort when we die.
 Aft - ler death, its joys will be Last - ing as ter ni - ty Be the liv - ing God my Friend! Then my bliss shall nev - er end.

The above tune was composed by W. R. Waldrup in 1850 for the second appendix of *The Sacred Harp*. We have no data in relation to Mr. Waldrup other than that he belonged to the Southern Musical Convention, and to the Chattahoochee Singing Convention between 1850 and 1860. Since that time we have no data about him. Prof. S. M. Denson composed the alto to this tune in 1911.

Mary Masters composed the above hymn in 1750. There are only two verses in the entire hymn. She was an English poetess, born 1702. It is said that she enjoyed very poor educational advantages. She published a volume of poetry in 1733 and a second appendix in 1755. The year of her death is unknown. This hymn is published in "Thomas' Hymns," in "Lloyd's Hymn Books," and in "Mercer's Cluster."

SWEET MORNING. L. M.

Key of E Minor.

"And let him hear the cry in the morning, and the shouting at noon-tide." Jer. 20:16. Arr. by H. S. Reese. Alto by S. M. Denson, 1911.

1. The hap - py day will soon ap - pear, And we'll all shout to - geth - er in that morn ing.
 When Ga - briel's trump - et you shall hear, And we'll all shout to - geth - er in that morn ing.

2. Be - hold the right - eous march - ing home, And we'll all shout to - geth - er in that morn ing.
 And all the an - gels bid them come, And we'll all shout to - geth - er in that morn ing.

Chorus.

Sweet morn - ing, Sweet morn ing, And we'll all shout to geth - er in the morn ing.

Sweet morn ing, Sweet morn - ing, And we'll all shout to geth - er in the morn ing.

Rev. H. S. Reese, author of the above music, resides at this time, 1911, at Turin, Coweta County, Ga. He was born 1828, Jasper County, Ga., and is a twin brother of J. P. Reese. He has composed a large number of sacred tunes. His first tune for the Sacred Harp was "Traveling Pilgrim." See page 278, last one "Weep Not," 550. Mr. Reese has been engaged as a minister over fifty years. He is a good man, much beloved by all who know him, especially by the church people and those who love sacred songs. He is now, 1911, 84 years of age. See various sketches of him in this book, connected with tunes composed by him. Words arranged by Prof. Reese.

SONG OF TEXAS. 11s, 8.

Key of F Sharp Minor.

"Therefore will we not fear, though the earth be removed." Ps. 46:2

S. W. Palmer & H. S. R.

Away here in Texas, the bright Sunny South, The cold storms of winter defy, The dark, lurid clouds that envelope the North, Scarce darken our beautiful sky.

Away here in Texas, the sun shines so bright, The stars in their beauty appear; The full moon in splendor illumir's the night, the seasons roll round with the year

S. W. Palmer assisted H. S. Reese in composing the "Song of Texas." But little is known of him, except that he was a member of the Southern Musical Convention. It is understood that Prof. H. S. Reese arranged the words of this hymn in 1850.

THE GRIEVED SOUL. 7, 6.

Key of A Major.

"For he doth not afflict willingly, nor grieve the children of men." Lam. 3:33. Miss M. A. Hendon, 1859. Alto by S. M. Donson, 1911.

Come my soul and let us try For a lit - tle sea - son, }
Ev - ry bur - den to lay bye. Come and let us rea - son. {

What is this that cast thee down? Who are those that grieve thee?

Speak and let the worst be known? Speaking may re - lieve thee.

"The Grieved Soul." We have been unable to get any reliable data about Miss M. A. Hendon, who composed the above tune, lived for a long time in Harris county, Ga. She was said to be a very fine singer; belonged to a highly respected family of people. She was a member of the Southern Musical Convention for a long time, but she was lost sight of sometime between 1870 and 1880. The hymn in the above tune could be found in "Mercer's Cluster," published 1823, page 362.

CRANTVILLE. C. M.

423.

"That we may obtain mercy, and find grace to help in time of need."—Heb. 4:16.
 Isaac Watts 1707. Key of F Sharp Minor. J. P. Reese, 1859. Alto by S. M. Denson, 1911.

Should earth ga'inst my soul en gage. And fie ry darts be hurled.

Should earth a ga'inst my soul en gage. And fie ry darts be hurled.

Then I can

Then I can smile at Sa-tan's rage, Then I can smile at Satan's rage And face a frown-ing world.

Then I can smile at Sa-tan's rage. Then I can smile at Satan's rage And face frown-ing world.

smile at Sa - tan's rage, Then I can smile at Satan's rage And face frown-ing world.

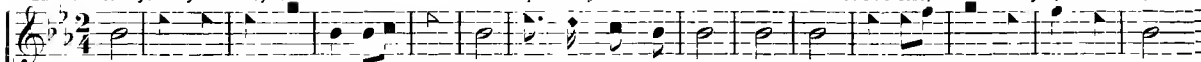
Author of the above tune was J. P. Reese: born in Jasper County, Ga., 1828; lived in Coweta County, Ga., for many years; composed a great deal of music; fine leader and director of music, and several times president of the Southern Musical Convention, also the Chattahoochee Singing Convention, each of said conventions are still in existence, both of them were organized over 50 years ago. Reese died 1900 and is buried at Newnan, Ga. See other sketches of him in this volume. Isaac Watts composed the stanzas in the above tune about 1707. "Should Earth Against My Soul Engage?" is the beginning of the second verse of the hymn. The title to this hymn is "The Hopes of Heaven are Supported under Trials on Earth." This old precious lyric is loved wherever the English language is known, and is applied to many thousand tunes. Alto composed to this tune by S. M. Denson, 1911. The first verse is "When I Can Read my Tittes Clear.

SWEET UNION. L. M.

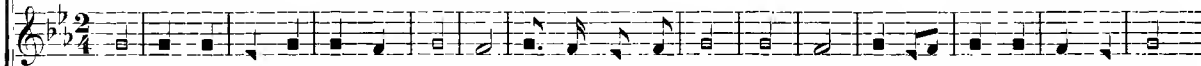
Samuel Meadley. Key of E Major.

"I will praise thy name." Isa. 25:1.

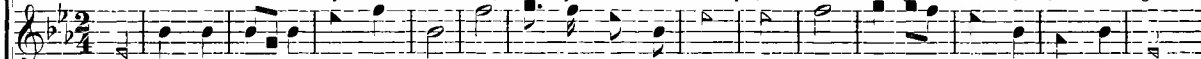
J. P. Reese, 1859. Alto by S. M. Denson, 1911.



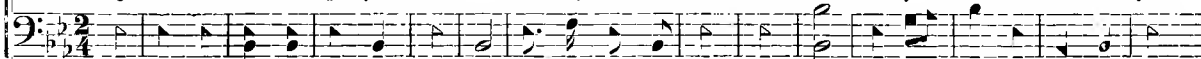
1. A-wake my soul in joy-ful lays, Oh, Glo-ry Hal-le lu-jah, And sing thy great Re-deem-er's praise.



2. He saw me ru-in'd by the fall. Oh, Glo-ry Hal-le lu-jah, His lov-ing kind-ness, oh, - how great

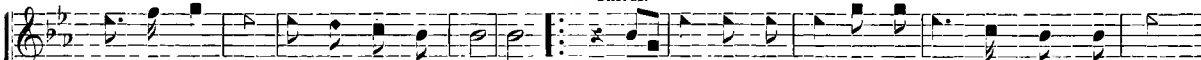


3. Th ough num'rous hosts of migh-ty foes, Oh, Glo-ry Hal-le-lu-lah, Prone from my Sa-viour to de part;

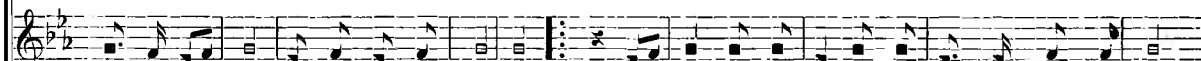


4. I of ten feel my sin-ful heart, Oh, Glo-ry Hal-le lu-lah, His lov-ing kind-ness chang-es not.

Chorus.



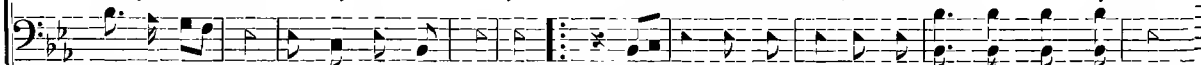
Don't you love God, Glo-ry Hal-le lu-jah. There's u-nion in heav'n, and there's u-nion in my soul,



Don't you love God, Glo-ry - Hal-le lu-lah. There's u-nion in heav'n, and there's u-nion in my soul.



Don't you love God, Glo-ry Hal-le lu-jah There's u-nion in heav'n, and there's u-nion in my soul.



Author of the above tune was J. P. Reese; born in Jasper county, Ga., 1828; lived in Goweta county for many years; composed a great deal of music. He was a fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention, each of said conventions are still in existence; both of them organized over fifty years ago. Reese died 1900 and is buried at Newman, Ga. See other sketches of him in this volume. Samuel Meadley is the author of the words. He was born in England 1738; died 1799. He composed two hundred and thirty hymns, and perhaps more, and he published the same called "Meadley's Hymns." He was a Baptist Minister and a great and good man.

SWEET UNION. Concluded.

Key of E Flat Major.

Oh, glo-ry Hal-le-lu jah, Sweet mu-sic in Zi-on's be-gin-ning to roll, Don't you love God, Glo-ry Hal-le-lu-jah.

Oh, glo-ry Hal-le-lu jah, Sweet mu-sic In Zi-on's be-gin-ning to roll, Don't you love God, Glo-ry Hal-le-lu-jah.

GOLDEN STREETS. 7s

Key of A Major.

"We are journeying unto the place." Num. 10:29.

J. L. Pickard, 1859. Alto S. M. Denson, 1911.

I am on my journey home, I am on my journey home, I am on..... I am on my jour-ney home.

Chorus: To the New Je-ru-sa-lem, To the New, Je-ru-sa-lem, To the New..... To the New..... Je-ru-sa-lem-

This tune was composed by J. L. Pickard, 1859, for the 2nd appendix of the Sacred Harp; alto by S. M. Denson, 1911. Nothing is known of him. The words were supposed to be arranged by him or arranged for the tune at the time he composed it, practically the same words are in tune "I'm on My Journey Home," and the chorus or second verses are in the other hymns mentioned in this book.

Key of A Major.

"Saved with an everlasting salvation."— Isa. 45:17.

Original. J. P. Reese, 1859. Alto by S. M. Denson, 1911.

1 When we've been there ten thousand years, Bright shining as the sun. We've no less time to sing God's praise, Than when we first be—gun.

2 Weak is the ef - fort of my heart, And cold my warmest thought, But when I see thee as thou art, I'll praise thee as I ought

The musical score consists of three systems. The first system is for the vocal line, with lyrics. The second system is for the alto line, also with lyrics. The third system is for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time with a 3/4 time signature.

Author of the above tune was J. P. Reese, born in Jasper County, Ga., 1826; lived in Coweta County, Ga., for many years; composed a great deal of music; fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention. Each of said conventions are still in existence. Both of them were organized over 50 years ago. Reese died 1900 and is buried at Newnan, Ga. See other sketches of him in this volume.

In 1859 Prof. J. P. Reese composed the above tune in honor of Elder E. Dumas, a Primitive Baptist minister. See various sketches of Rev. Dumas and Prof. J. P. Reese connected with their various tunes in this book.

SHILOAH. C. M.

Key of D Major.

"But every man shall die for his own sin."— 2 Ch. 25-4.

Thomas Waller, 1859.

1 The time is swift - ly roll - ing on, When I must faint and die, My bod - y to the dust return, And there for - got - ten lie. And there forgotten lie.

2 Let persecu - tions rage around, And Anti - christ appear, My silent dust beneath the ground, There's no disturb - ance there, There's no disturbance there.

The musical score consists of three systems. The first system is for the vocal line, with lyrics. The second system is for the alto line, also with lyrics. The third system is for the bass line. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music is in common time with a 4/4 time signature.

Very little is known of Thomas Waller, the author of the above tune. It was composed by him for the second appendix of *The Sacred Harp*. Mr. Waller lived in Upson County, Ga. In connection with Prof. H. S. Reese, he taught singing schools together previous to the Civil War. He died in the war. He was a good teacher, and about 30 years old when he died. He belonged to the Southern Musical Convention.

HOPE. H. M.

427

Charles Wesley, 1762.
Key of C Major.

"Both young men and maidens; praise the name of the Lord: old men and children."—Fsa 148:12-13.

Thomas Bradfield, 1859.

Young men and maidens raise Your tuneful voices high, } Him three In one and one in three, Him three in one and one in three, Extol to all e-ter-ni - ty.
Old men and children praise The Lord of earth and sky. }

Young men and maidens raise your tuneful voices high, } Him three in one and one in three, Him three in one and one in three, Extol to all e-ter-ni - ty.
Old men and children praise The Lord of earth and sky. }

WILLIAMS. S. M.

Charles Wesley, 1762. Key of C Major.

"Keep the charge of the Lord."—Lev. 8:35.

Oliver Bradfield, 1850.

A charge to keep I have, A God to glo ri fy— A nev - er dy - ing soul to save And fit it for the sky.

A charge to keep I have, A God to glo ry— A nev - er dy - ing soul to save And fit 't for the sky.

The above tunes were composed by Thomas Bradfield for the second appendix of the Sacred Harp. Little is known of Prof. Bradfield. He lived in Coweta County, Ga., near Newnan. He belonged to the Chattahoochee Singing Convention. He was a good singer and leader. He is dead. Reports say that he died in Coweta County, but the oldest people of the country cannot give the date of his death. He composed several tunes in The Sacred Harp. Among them is "Hope," "Williams," "Cheeves." Words were composed by Charles Wesley, 1762, and were often heard at camp meetings, in the history of this country, and it is in most all the hymn books of all denominations. The hymn in the tune "Hope" was also composed by Charles Wesley, in 1763, and under the title "For Children." It is based on the 148th Psalm, 12th and 13th verse.

Chas. Wesley, 1753. Key of F Sharp Minor. If a man die, shall he live again. Job; 14-14.

H. S. Reese, 1859. Alto by S. M. Denson, 1911.

1 And am I born to die, To lay this bod y down, And
And

And must my trem-b ling
And see the judge with

2 Waked by the trumpets sound, I from my grave shall rise;

And must my trem-b ling sip-rit fly..... In - to a
And see the judge with glo-ry crowned..... And see the

must my trem - ling spir - it fly..... In - to a world un-known..... In - to a world..... un-known,
see the judge with glo - ry crowned,..... And see the flaming skies, And see the flam..... ing skies.

spir - it fly..... fly, fly, In - to a world unknown..... In - to a world un - known.
glo - ry crowned..... crowned, crowned, And see the flaming skies..... And see the flam ing skies.

world unknown In - to a world unknown..... In - to a world un known.
flam - ing skies And see the flam - ing skies. And see the flam ing skies.

Rev. H. S. Reese, the author of the above music, resides at this time, 1911, at Turin, Coweta county, Ga. He was born 1828, Jasper county, 'Ga., and is a twin brother of J. P. Reese. He has composed a large number of sacred tunes. His first tune for the Sacred Harp was "Traveling Pilgrim." See page 278, last one. "Weep Not," page 550. Mr. Reese has been engaged as a mister over fifty years. He is a good man; much beloved by all who know him. See various sketches of him in this book, connected with tunes composed by him. The above hymn by Chas. Wesley, see various sketches of him especially page 285 under tune Arnold.

Samuel Eeking 18th. Century.
Key of F. Sharp Minor

CHRISTIAN'S DELIGHT. L. M

"He will not forsake thee, neither destroy thee." Duet. 4-31.

429

Wm. L. Williams 1859,
Alto by S. M. Denson, 1911.

Chorus

1. Peace, trou - bled soul, thou need not fear, Je sus says he will be with us to the end.
Thy Creat Pro - vi der still is near, Je sus says he will be with us to the end.

2. Who fed thee last, will feed thee still, Je sus says he will be with us to the end.
Be calm, and sink in to his will.

3. The Lord, who built the earth and sky, Je - sus says he will be with us to the end.
In mer - cy stoops to hear thy cry.

4. His prom - ise all may free - ly claim, Je sus says he will be with us to the end.
Ask, and re - ceive in Je - sus name.

And he has been with us, And he yet is with us. And he's pro - mised to be with us to the end

And he has been with us, And he yet is with us, And he's pro - mised to be with us to the end

The hymn above was first published in the author's hymn book, on "Grace Faith and Repentance." It was composed before the nineteenth century. It was used in 1806 by Rev. James Haxley, itinerant preacher 'his travels through Louisiana in its early settlement' See complete history in No 48 by Tillet, published 1889. Sketch of Professor Denson on page 579. See other sketches of Wm. L. Williams in other parts of this book. He is supposed to have lived and died in Chambers Co., Ala. He composed several tunes in the Sacred Harp was a member of the Southern Musical Convention for a long time fine leader and director of music.

REPORT OF COMMITTEE, Nov. 1869.

The Committee appointed by the "Southern Musical Convention of the State of Georgia," at its last session, to whom were referred the revision and enlargement of the Sacred Harp, beg leave to make the following report. In discharging the duties of said appointment to the best of their ability, they carefully examined the work, and corrected a few verbal and typographical errors which had escaped detection in the previous edition. In this Appendix they have introduced a large number of new compositions from the pens of the most eminent teachers and composers of vocal music. They have also displaced several pieces in the body of the work for others which they think will prove favorite compositions. In the judgment of the Committee The Sacred Harp is now fully suited to the wants of the singing public, and will meet the taste and feelings of the Southern people. All of which is respectfully submitted. B. F. White, Edmund Dumas, Absalom Ogletree, R. F. M. Mann, Marion Patrick.

MUTUAL LOVE. 7s and 6s.

John Leland, 1833.
Key of G Major.

"Ye see him not, yet beleving ye rejoice with joy unspeakable and full of glory."—Pet. t: 8.

William Walker, t835.

1. O when shall I see Je-sus, and reign with Him above? } When shall I bedeliver'd From this vain world of sin? And with my blessed Jesus, Drink endless pleasures in?
And from the flowing fountain, Drink ev'r-lastng love? }

2. But now I am a soldier, My Captain's gone be-fore | His promises are faithful, A righteous crown he'll give, And all his valiant soldiers. Eternally shall live.
He's given me my orders, And bids me not give o'er. }

Rev. John Leland was born in 1754 and died in 1844. He was a Baptist preacher. In 1801 he took a preaching tour from his home in Massachusetts to Washington with his Cheshire cheese, and made his name national on account of that trip. See full history of William Walker, author of this music, under tune, "Hal-le-lu-jah," page 146. First published in Southern Harmony, t835, page 53; Christian Harmony, page 244. We have utilized this page, as it never had a tune on it before.

NEW BETHANY. L. M. Original.

"Before the mountains were, or thou formed the earth and the world, even from everlasting to everlasting, thou art God.—Ps. 90:2.

Harriet Auber, 1820.

By B. F. White, Jr., 1869.

Ere mountains rear'd their forms sublime, Or heav'n and earth in or - der stood, Be-fore the birth of ancient times, Be-fore the birth of

Ere mountains rear'd their forms sublime, Or heav'n and earth in or - der stood, Be-fore the birth of

Ere mountains rear'd their forms sublime, Or heav'n and earth in or - der stood, Be-fore the birth of ancient times, Be-

Be-fore the birth of ancient times, Before the birth of ancient times, Be-

an-cient times, Be-fore the birth of ancient times, Be-fore the birth of an-cient times, From ever-lasting, ever - last - ing, thou art God. God.

an-cient times, Be-fore the birth of ancient times, Be-fore the birth of an-cient times, From ever-lasting, ever - last - ing, thou art God. God.

fore the birth of ancient times, Be fore the birth of an-cient times, From ever-lasting, ever - last - ing, thou art God. God.

B. F. White, Jr., the author of the above tune, is a son of B. F. White, author of *The Sacred Harp*, and resides in Atlanta at this time, 1911. The tune, "New Bethany," was composed for the fourth edition of *The Sacred Harp*. In connection with his brother, J. L. White, B. F. White composed and printed the *New Sacred Harp* in 1882, seven shaped notes. The words of the tune were composed by Harriet Auber, 1820. She was born in London, 1773, and died in 1862. She wrote a great deal of poetry and hymns. She was a great and good woman.

CHEVES, L. M.

"My grace is sufficient for thee,"—2 Cor. 12: 9.

By Oliver Bradfield, 1857.
Alto by S. M. Denson, 1911.

Key of F Major.

Grace, 'tis a most de-light-ful theme, 'Tis grace that res-cues guilty man, 'Tis grace divine, all con- quering free, 'Tis

Grace, 'tis a most de-light-ful theme, 'Tis grace that res-cues guilty man, 'Tis grace di- vine, all conquering, free..... 'Tis

Grace, 'tis a most de-light-ful theme, 'Tis grace that res-cues guilty man, 'Tis grace divine, all conquering free..... 'Tis

Grace, 'tis a most de-light-ful theme, 'Tis grace that res-cues guilty man; 'Tis grace divine, all conquer ing free..... 'Tis

grace di- vine, all con- quering free, Or it had nev- er res- cued me, Or it had nev- er res-cued me. me.

grace di- vine, all con- quering free, Or it had nev- er res- cued me, Or it had nev- er res-cued me. me.

grace di- vine, all con- quering free, Or it had nev- er res- cued me, Or it had nev- er res-cued me. me.

The above tune, "Cheves," was composed by Oliver Bradfield, who also composed "Hope" and "Williams," page 427, and "We'll Soon Be There." The words of the hymn were changed from the original so as to fit the tune. The tune was composed in 1857, but was not printed until 1869. Mr. Bradfield was a member of the Southern Musical Convention.

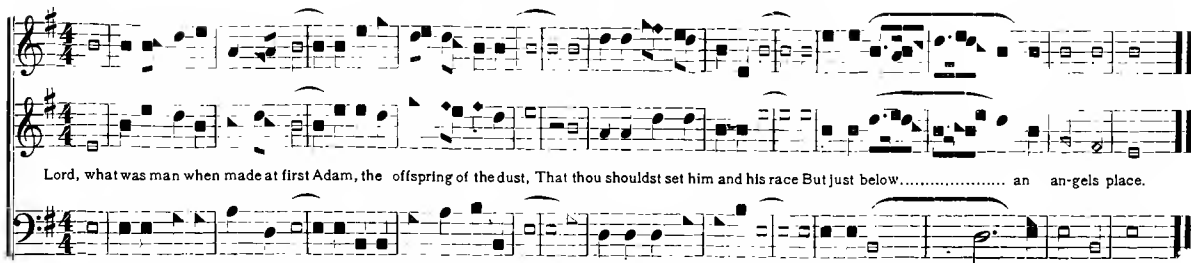
LINDLER. L. M. Original.

433

Key of E Minor.

"For thou hast made him a little lower than the angels." Heb. 2:7

By B. F. W., 1869.



Lord, what was man when made at first Adam, the offspring of the dust, That thou shouldst set him and his race But just below..... an angels place.


This tune was composed for the 4th edition of White's Sacred Harp, 1869. See history of him in various parts of this book.

THE SAVIOUR'S CALL. 6s.

Key of G Major.

"Rejoice with me; for I have found my sheep which was lost." Luke 15:6.

By E. Heritage, 1869.



1. Come, wand'ring sheep, oh, come! I'll bind thee to my breast, I'll bear thee to my home, And lay thee down to rest.

2. I saw thee stray for lorn, And heard thee faint - ly cry, And on the tree of scorn For thee I design to die.

3. I shield thee from a - larms; And wilt thou not be bless? I bear thee in my arms; Thou bear me in thy breast.

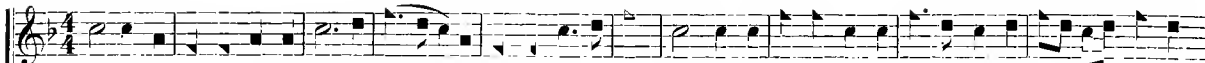
The author of this tune was of the state of New York. He composed the tune Warning, page 213. See further about him in James' history of Sacred Harp, page 213. The words to this tune is supposed to have been composed by the author of the tune 1869.

FILLMORE, L. M.

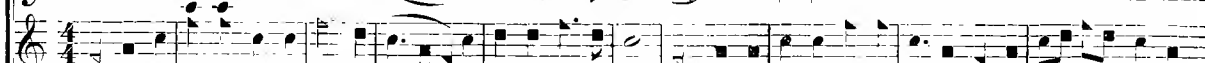
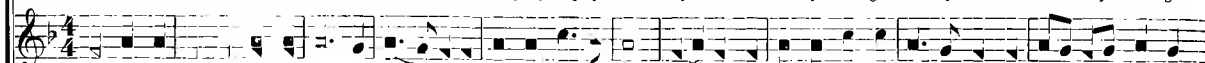
Key of F Major.

"I will sing unto the Lord as long as I live." Ps. 104:33.

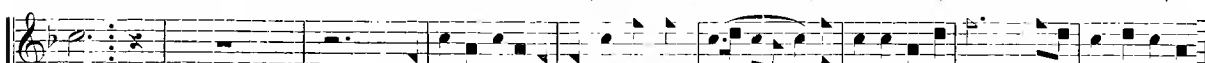
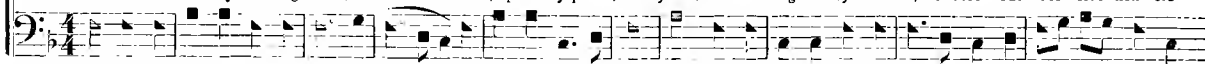
For the Organ, by John P. Rees, 1869.



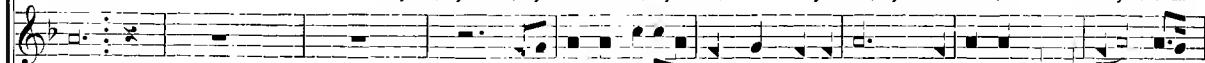
1. Great God, let all my tuneful pow'rs A-wake, and sing thy mighty name; Thy hand revolves my circling hours, Thy hand from whence my be - ing



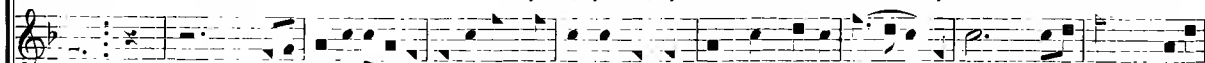
2. Sea-sons and moons still roll-ing round, In beau-teous order, speak thy praise; And years, with smil-ing mer-cy crowned, To thee suc - ces - sive hon - ors



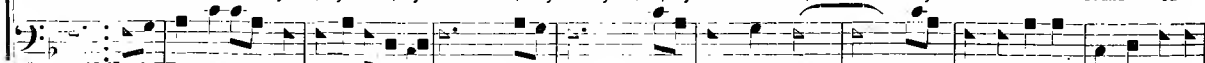
came. Thus will I sing till na-ture cease, Till sense and language are no more, And aft-er death Thy My life, my health, my friends I owe, My life, my health, my friends I owe, All to thy vast un-



Thus will I sing till na - ture cease, Till sense and language are no more. And My life, my health, my friends, I owe, All to thy vast un-boun-ed love. Ten



raise. Thus will I sing till na-ture cease, Till sense and language are no more. And aft - er death thy bound less My life, my health, my friends I owe, My life my health, my friends I owe, All to thy vast un - bound ed



Thus will I sing till na-ture cease, Till sense and lan guage are no more, And aft - ter death thy boundless gra-ve Through My life, my health, my friends I owe, All to thou vast un-bound - ed love; Ten thou - sand pre-cious gifts, be-low, Ten

John P. Rees, the author of this tune, was born in Jasper County, Ga., 1828, and died in Newnan, Ga., 1900. He was President of the Chattahoochee Singing Convention and President of the Southern Musical Convention for years. He composed a large number of sacred tunes, which were published in different books. He composed a large number of tunes and intended to compile a book, but died without doing so. He helped to revise the "Sacred Harp" twice, and has a large number of tunes composed by himself in that book. "Fillmore is a stirring song, and is greatly enjoyed in conventions and singing societies.

boundless grace through ev - er last - ing years a - dore,.....through ev - er last - ing years a - dore, years a - dore,
 bound-ed love ten thous-and - pre - cious gifts be - low, And.....hope of nob - ler joys a - bove, joys a - bove,

after death thy bound-less grace through ev - er last - ing years a - dore, through ev - er last - ing years a - dore, years a - dore,
 thous-and pre-cious gifts be - low, And hope of nob - ler joys a - bove, And hope of nob - ler joys a - bove, joys a - bove,

grace, through ev - er last - ing years a - dore,.....through ev - er last - ing years a - dore, years a - dore,
 love, ten thous - and pre - cious gifts be - low,.....And hope of nob - ler joys a - bove. joys a - bove,

ev - er last - ing years a - dore,.....through ev - er last - ing years a - dore, years a - dore.
 thous-and pre-cious gifts be - low,.....And hope of nob - ler joys a - bove, joys a - bove.

SACRED REST. L. M. Original.

Isaac Watts 1719. Key of F Major.

"Solemn Sound. Ps. 92—2.

W. D. Jones. 1869.

Sweet is the day of sa - cred rest, No mor - tal care shall fill my breast, Oh, may my heart in tune be found, like Da - vid's harp of sol - emn sound.

Sweet is the day of sa - cred rest, No mor - tal care shall fill my breast, Oh, may my heart in tune be found, like Da - vid's harp of sol - emn sound.

This tune is composed by W. D. Jones 1869. See sketch of him and other tunes of his in this edition of the Sacred Harp 1911. See full history of the hymn to this tune, page 48 under 'tune Devotion'

HUMBLE PENITENT. L. M.

"Believe on the name of his Son Jesus Christ."—1 John 3: 23.
Chorus.

By Rev. H. S. Rees, 1869.

1. Just as I am without one plea, Oh, pi-ty me, my Saviour, } Is there any mercy here, Oh, pity me, O Lord, and I'll sing hal - le, hal - le - lu - jah.
Love that the blood was shed for me, Oh, pi-ty me, my Saviour; }

Just as I am without one plea, Oh, pi-ty me, my Saviour; } Is there any mercy here, Oh, pity me, O Lord, and I'll sing hal - le, hal lu lu jah.
Love that the blood was shed for me, Oh, pi-ty me, my Saviour; }

THE INFANT REQUEST. L. M.

"And Jesus said, Suffer little children to come unto me, and forbid them not,"—Mark, 10 : 14.

Key of C Minor.

(For the Organ) By W. T. Webb, 1869.

1. For just be - fore the fa - tal hour, In which cold death did nip the flower, He begg'd me—and it makes me weep—To sing my lit - tle one to sleep.

2. The flower budded: hope was strong: But hope could not its life pro - long: For soon, too soon a - las, I'm made to see it blos - som but to fade.

See history of H. S. Rees under tune, "Traveling Pilgrim," page 278. He lives at Turin, Ga., at the present time, 1911, and has lived in Coweta county for many years. He is a minister of the Baptist church and engaged in the service of his Master for over 60 years. A man without a blemish on his character, and a twin brother of J. P. Rees, mentioned in these sketches. See full history of Miss Elliott in Sankey's Stories of the Gospel Hymn, published in 1906, page 136. She became a Christian woman by Dr. Malan telling her to come to Christ and "take me just as I am without one plea." Her brother, H. V. Elliott, was an eminent divine. These words are in all the leading hymn and song books wherever the Christian religion is taught. Miss Elliott was born in England, 1789, died 1871. Chorus was arranged by Prof. Rees.

INFANT'S REQUEST.

We have been unable to find out anything about W. T. Webb, author of "Infant's Request, except that he was for some time after the Civil War a member of the Southern Musical Convention. We learn from reliable sources that the words to the tune were composed in memory of the infant child of Mr. Webb. Those who have had such experience can more readily appreciate the words in this tune.

ESTER, L. M. Original.

437

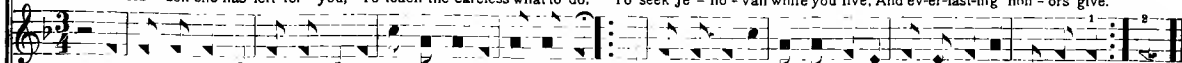
Key of F Major. Slów.

"Flee, youthful lusts, call on the Lord out of a pure heart"—2 Tim. 2: 22.

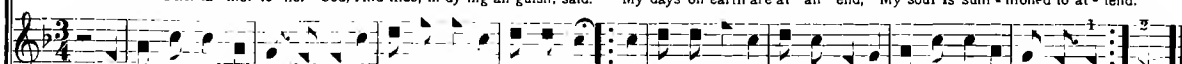
By John S. Terry. 1869.



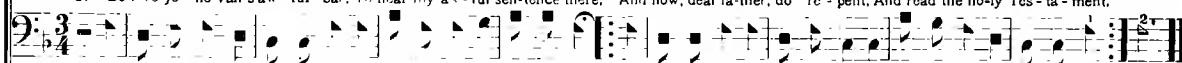
1. Young la - dies, all at - ten-tion give, You that in wick-ed pleas-ures live: One of your sex, the oth - er day, Was called by death's cold hand a-way.
 2. This les - son she has left for you, To teach the careless what to do: To seek Je - ho - vah while you live, And ev-er-last-ing hon - ors give.



3. Her honored moth-er she ad-dressed, While tears were streaming down her breast; She grasped her tender hands and said, "Remember me when I am dead."
 4. She called her fa - ther to her bed, And thus, in dy-ing an-guish, said: "My days on earth are at an end, My soul is sum - moned to at - tend.



5. "Be-fore Je - ho-vah's aw - ful bar, To hear my a - ful sen-tence there; And now, dear fa-ther, do re - pent, And read the ho-ly Tes - ta - ment."



J. S. Terry was a music teacher and he wrote music correctly. Many years ago he moved to the State of Alabama and nothing has been heard of him for several years. He composed four pieces in the Sacred Harp, all in 1869: Ester, 437; Heavenly Rest, 403; Heaven is My Home, 119; Saints Request, 286. The words in the above hymn were arranged by Mr Terry so as to suit the tune. Terry was a fine teacher and director of music.

'TIS WONDER, L. M. Original.

"Such knowledge is to wonderful for me."—Ps. 139: 6.

By J. P. Rees, 1857.

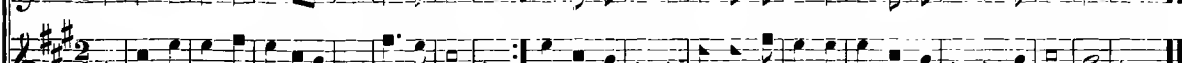
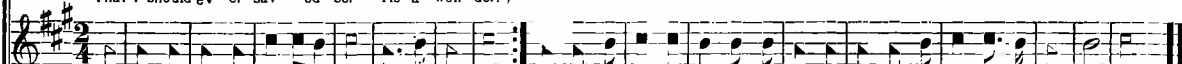
Fine.

Key of A Major.

Chorus.



Oh, 'tis a glo - ri - ous myste-ry, 'Tis a won - der, } 'Twill be a won - der, won - der, won - der. 'Twill be a won - der, If I am saved.
 That I should ev - er sav - ed be! 'Tis a won - der. }



Oh, 'tis a glo - ri - ous myste-ry, 'Tis a won - der, } 'Twill be a won - der, won - der, a won - der. 'Twill be a won - der, If I am saved.
 That I should ev - er sav - ed be! 'Tis a won - der. }



See other sketches of J. P. Rees in this book. Alto by S. W. Denson, 1911.

MISSOURI. C. M.

Rev. W. S. Turner. 1866. Key of A Minor.

They may rest from their labours. Rev.—14: 13

By Eld. Edmund Dumas, 1869.

Musical score for 'MISSOURI. C. M.' in 4/4 time, key of A minor. It consists of three staves: a treble staff with a melody, a middle treble staff with a second melody, and a bass staff with a bass line. The music is written in a simple, hymn-like style with square notes and rests.

On, land of rest for thee I sigh, When will the moments come, When I shall lay my armor by, And dwell in peace at home. And dwell in peace at home And dwell in peace at home

This tune is set to the same verses as New Prospect; page 390 by W. S. Turner. It is supposed that he composed or rearranged this hymn. See history, page 390.

JEWETT. C. M. Original by R. F. Mann. 1869

"For by grace are ye saved through faith."—Eph. 2-8.

John Newton. 1789 Key of F Major.

Alto by S. M. Denbow 1911

Musical score for 'JEWETT. C. M.' in 4/4 time, key of F major. It consists of four staves: a treble staff with a melody, a middle treble staff with a second melody, a bass staff with a bass line, and a fourth staff with a bass line. The music is written in a simple, hymn-like style with square notes and rests.

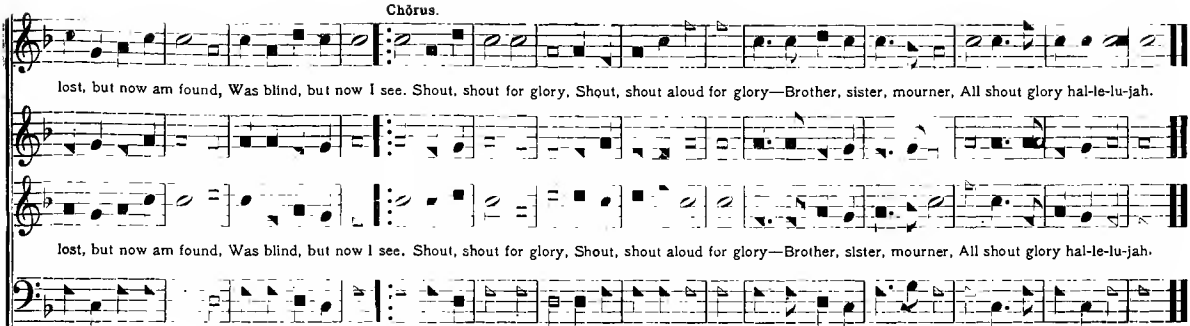
home, When I shall lay my armor by, And dwell in peace at home.

A-maz-ing grace how sweet the sound! That saved a wretch like me! I once was

A-maz-ing grace how sweet the sound! That saved a wretch like me! I once was

See other sketches of Eld. Edmund Dumas in connection with his various tunes in this book. See history of R. F. M. Mann the author of Jewett in other sketches in this book. See sketch of John Newton following tune New Britain page 45.

Chorus.



lost, but now am found, Was blind, but now I see. Shout, shout for glory, Shout, shout aloud for glory—Brother, sister, mourner, All shout glory hal-le-lu-jah.

lost, but now am found, Was blind, but now I see. Shout, shout for glory, Shout, shout aloud for glory—Brother, sister, mourner, All shout glory hal-le-lu-jah.

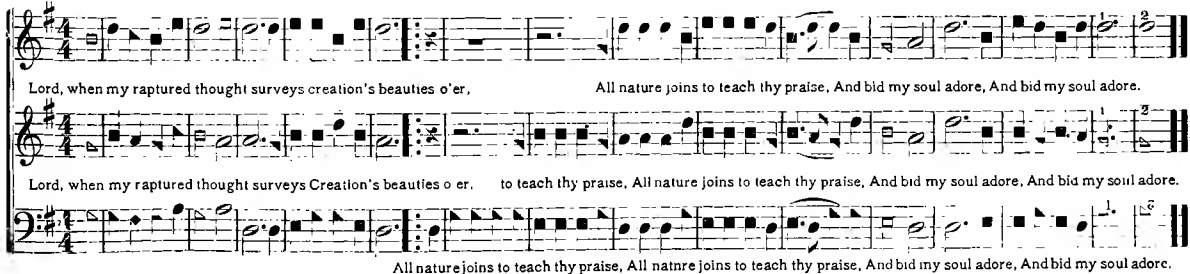
ADORATION. C. M. Original.

"Praise him for his mighty acts." —150 Ps. 2.

Key of G Major.

(For the Organ.) By W. W. Parks, 1869.

Amoroso.



Lord, when my raptured thought surveys creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore, And bid my soul adore.

Lord, when my raptured thought surveys Creation's beauties o'er. to teach thy praise, All nature joins to teach thy praise, And bid my soul adore, And bid my soul adore.

All nature joins to teach thy praise, All nature joins to teach thy praise, And bid my soul adore, And bid my soul adore.

The above tune was composed by W. W. Parks for the fourth edition of the Sacred Harp. He also has the credit, in connection with M. H. Thomas, of composing the tune, "A Home in Heaven," on page 411 of the third edition of the Sacred Harp by B. F. White. We can give no data about Mr. Park. He was once a member of the Chattahoochee and Southern Music Conventions.

SHADY GROVE. C. M.

"Blessed are they whose iniquities are forgiven." Rom. 4:7.

By J. D. Arnold, 1869.

FINE.

Musical score for "Shady Grove" in F major, common time. The score consists of three staves: Treble, Middle, and Bass. The melody is marked with a '3.' (triple) and ends with a 'D. S.' (Da Capo) instruction.

Oh, how stupendous was the power that raised me with a word; And every day and every hour, I lean upon the Lord! And ev'ry day and ev'ry hour, I lean upon the Lord.

See remarks about J. D. Arnold, author of the above tune following tune "Highland of Heaved," "Zion Ship," page 457, "Baldwyne," page 274.

SHARPSBURG. C. M.

Key of D. Major.

"Blessed is he whose transgression is forgiven." Ps. 33:1.

By J. P. Reese and J. A. T. Shell, 1869. Alto by S. M. Denson, 1911.

Musical score for "Sharpsburg" in D major, common time. The score consists of four staves: Treble, Middle, Bass, and a second Treble staff. The melody is marked with a '3.' (triple) and includes three numbered verses of lyrics.

1. Blest Je-sus while in mor-tal flesh I hold my frail a-bode I Still would my spir-it rest on thee, My Sa-viour and my God.

2. On thy dear cross I fix my eyes, Then raise them to thy seat: Till love dissolves my in-most soul At my Re-deem-ers feet.

3. Be dead my heart, to world-ly charms, Be dead to ev-'ry sin: And tell the bold-est foe with-out that Je-sus reigns with-in.

J. P. Reese lived and died in Coweta county, Ga. Mr. Shell has for many years resided in Coweta county, Ga. Both Shell and Reese were members of the Singing Convention from the time each were established, over 50 years ago. See further sketches of Reese in this volume. Mr. Shell is a fine leader and director of music. The above is only a part of a hymn in each of the above tunes on this page.

ISLINGTON. C. M.

441

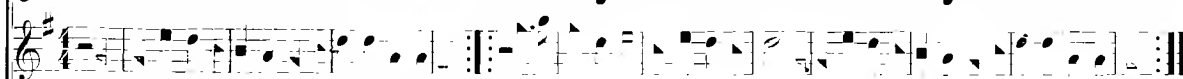
"For God is love."—John 4: 8.

By R. H. Reeves, 1869.

Key of G Major.



Be-ing of be-ings, God of love, To thee our hearts we raise, Glad-ly sing thy praise, Gladly sing thy praise, Thy all-sustaining pow'r we prove. And gladly sing
(thy praise.



Thy all-sustaining pow'r we prove, And gladly sing thy praise.



See sketch of R. H. Reeves under tune "Lover of the Lord," page 475. The tune "Islington" was composed by Mr. Reeves for the fourth edition of the Sacred Harp. He was once a member of the Southern and Chattahoochee Musical Conventions, from 1860 to 1869. See other sketches of him in other parts of this book.

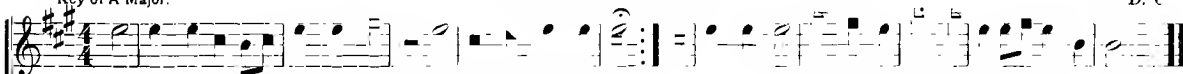
HOME ABOVE. C. M. Double, Original.

J. L. Hinton, 1859.

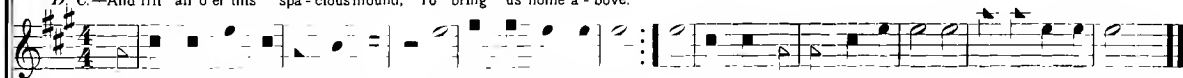
D. C.

Key of A Major.

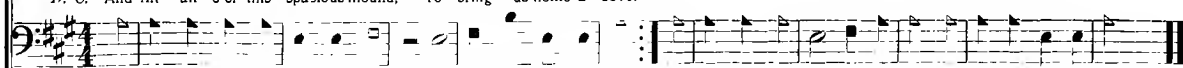
"That God is light."—1 John 1: 5.



1. Oh, for a light to guide my feet In heav'n's al-lur-ing way, } E - ter - nal Fa - ther, shine a - round And spread thy silk-en love,
To that ce - les - tial, bright re - treat, } Where smiles can ne'er de - cay. }
D. C.—And flit all o'er this spa - cious mound, To bring us home a - bove.



Oh, for a light to guide my feet In heav'n's al-lur-ing way, } E - ter - nal Fa - ther, shine a-round And spread thy silk-en love.
To that ce - les - tial bright re - treat, } Where smiles can ne'er de - cay. }
D. C.—And flit all o'er this spacious mound, To bring us home a - bove.



J. L. Hinton, author of "Home Above," composed it for the fourth edition of the Sacred Harp, 1859. It is the only tune he ever composed, so far as we have been able to find. We have been unable to find out more about Mr. Hinton than that he attended the musical conventions before 1869. Both of the above tunes are fragments of hymns arranged to suit the time to which they are attached. He attended the Southern Musical Conventions for several years after and before 1869. See also tune "Paradise Plains" by Reeves and Hinton on page 380.

BLOOMING YOUTH. C. M. Original.

"Remember thy Creator in the days of thy youth."—Ec. 12: 1.

By Henry G. Mann, 1869.

Key of C Major.

1. In the bright season of thy youth, In nature's smiling bloom, Ere age arrives, and trembling waits its summons to the tomb, Its summons to the tomb.
Ere age arrives,

2. Re-mem-ber thy Cre-a-tor, God, For him thy powers employ Make him thy fear, Make him thy fear, thy love, thy hope, Thy portion and thy joy, Thy portion and thy joy.

3. The Lord will safely guide thy course O'er life's uncertain sea And bring thee to the peaceful shore, The heav'n prepared for thee, The heav'n prepared for thee.
And bring thee to

PICKARD'S HYMN. C. M. Original.

"When he shall appear, we shall be like him; for we shall see him as he is."—1 John 3: 2.

(For the Organ.) By *T. Waller.

Key of C Major.

1. In vain my fan-cy strives to paint The mo-ment af-ter death; }
The glo-ries that sur-round the saints, When yield-ing up their breath. } One gen-tle sigh their

In vain my fan-cy strives to paint The mo-ment af-ter death. } One, &c
The glo-ries that sur-round the saints, When yield-ing up their breath. } One gen-tle sigh their

The words in "Blooming Youth" were taken from an old hymn book, No. 213, belonging to Mrs. Mattie Johnson, of Flovilla, Ga. The title of the hymn is "The Death of a Believer." The hymn has seven verses. We cannot give the name of the author. The title of the hymn is "Life." It must, from appearances, be over 100 years old. All the dates and title pages are off of it. We can find nothing about Mr. Waller, the author of the music of "Pickard's Hymn." He was once a member of the Southern Musical Convention. He was one of the revisors of the Sacred Harp, 1859. See history of Henry C. Mann, author of "Blooming Youth," on page 453. No trace of the author of the words has been found by us. It is believed that Mr. Mann composed the poetry himself at the same time he composed the music. It was claimed by those who knew him that he often composed poetry. Thos. Waller also composed "Shiloh," page 426; "Love Divine," page 330; helped to revise the Sacred Harp, 1859, see page 367.

PICKARD'S HYMN---Concluded.

443

Key of G Major.

fet - ter breaks. We scarce can say they're gone, Be-fore the wil - ling spir-It takes Her man - sion near the throne. throne.

gen - tle sigh their fet - ter breaks. We scarce can say they're gone, Be-fore the wil - ling spir-It takes Her man - sion near the throne. throne.

fet ter breaks

BEATRICE. C. M. Original.

"Draw nigh to God and He will draw nigh to you."—James 4: 8.

By I. A. Hill, 1869

Alto by S. M. Denson, 1911.

Isaac Watts, 1707.

Key of F Major.

1. Oh, that I knew the se - crete place Where I might find my God! I'd spread my wants be - fore His face, And pour my woes a - broad
2. I'd tell Him how my sins a - rise: What sor-rows I sus - tain: How grace de - cays and com-fort dies, And leaves my heart in pain.

3. He knows what ar - gu - ments I'd take To wres - tle with my God, I'd plead for His own mer-cy's sake, And for my Saviour's blood.
4. A - rise, my soul, from deep dis-tress, And ban - ish ev - ery fear. He calls thee to his throne of grace, To spread thy sor - rows there.

The above tune was composed by Mr. Hill for the fourth edition of the Sacred Harp. We have no data about Mr. Hill. The words are taken from Isaac Watts' Hymns. Alto by S. M. Denson, 1911. Mr. Hill was a member of the Southern Musical Convention for several years.

THE GOSPEL POOL. S. M. Original.

"Expectation of the poor shall not perish forever."—Ps. 9: 18.

By Eld. E. Dumas 1865

See Mercer's Cluster, 1823, page 196.
Key of F Major.

1. Be - side the gos - pel pool, Ap - point - ed for the poor, From time to time my helpless soul Has wait - ed for a cure, Has waited for a cure.

Be - side the gos - pel pool, Ap - point - ed for the poor, From time to time my helpless soul Has wait - ed for a cure, Has waited for a cure.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (F Major) and the time signature is 4/4. The lyrics are printed below the vocal staves.

THE TEACHER'S FAREWELL. S. M.

"Deal truly; he is just, he shall surely live, saith the Lord God."—Ezk. 18: 9.

Eld. Edmund Dumas, 1858. (Poetry original.)

Eld. Edmund Dumas, 1858.
Key of A Major.

1. Our school now clo - ses out, And we to - day must part; How sad the thought to part with you; I hope we'll meet a gain.
2. You've been so kind to me; How can I bear the thought; To part with with you, it grieves my heart, Per - haps to meet no more.
3. Where - ev - er you may go; Dear stu - dents, think of me; Oh, pray for me wher'er you go, That we may meet in heaven.

CHORUS.

Oh, let us meet in heav'n, The Christian's hap - py home, The house a - bove, where all is love: There'll be no part - ing there.

The musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (A Major) and the time signature is 6/8. The lyrics are printed below the vocal staff.

"The tune 'Gospel Pool' was composed by the author for the fourth edition of the Sacred Harp in 1869. The other tune on this page, 'The Teacher's Farewell,' was composed in 1858, but not published till 1869. Neither of these tunes have ever been published in any other book, so far as we have been able to find. Mr. Dumas was a primitive Baptist minister and lived in Monroe County, Ga. He was for a long time the Ordinary of that county, died about 40 years ago and is buried at Forsyth, Ga. He was musical, was a splendid director of large classes of vocal singing. He composed 16 tunes in this Song Book. See full sketch about him in James' History of the Sacred Harp, 1904, page 107, as well as the different remarks about him in connection with his tunes in this book. He was a fine teacher of music.

HILL OF ZION, S. M. Original.

445

"I set my King upon my holy hill of Zion."—Ps. 2. 6.

By R. F. Mann, April 12, 1868.

Key of C Major.

The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly field, Or walk the golden streets, Glory, glo-ry, hal-le-lu-jah, A-men.

The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly field, Or walk the golden streets, Glory, glo-ry, hal-le-lu-jah, A-men.

The above tune, "Hill of Zion," was composed by Mr. Mann in 1868 and first printed in the Sacred Harp in 1869, fourth edition. See other sketches of Mann in other parts of this book in connection with his various tunes. He helped to revise Sacred Harp in 1850.

MY LAST MOMENTS. S. M. Original.

"In the way of righteousness is life; and in the pathway thereof there is no death."—Proverbs 12: 28

By J. P. Rees, 1869.

Mrs. Dana Spindler, 1840.

Key of F Major.

When the last moments come, Oh, watch my dying face, And catch the bright se-raphic gleam Which o'er each feature plays, Which o'er each feature plays.

When the last moments come, Oh, watch my dying face, And catch the bright se-raphic gleam Which o'er each feature plays, Which o'er each feature plays.

J. P. Rees is the author of the above tune, "My Last Moments," and composed it for the Sacred Harp, 1869. Prof. Rees has 27 tunes credited to him in the Sacred Harp. He lived and died in Coweta County. He was one of the revisors of the Sacred Harp, 1859. See full history of J. P. Rees in James' History of the Sacred Harp, pages 94, 95, 96, 97, 98 and 99, as well as other remarks about him in this volume. Words were taken from hymn "Sing to Me of Heaven," 3 verses. See page 312.

SHARON'S LOVELY ROSE, S. M. Original.

Key of A Major.

"Behold the beauty of the Lord."—Ps. 27:4

By Henry G. Mann, Oct. 30, 1869.

1. In Sharon's love-ly rose, Im-mor-tal beau-ties shine; Its sweet, refreshing fragrance shows Its or-i-gin di-vine, Its or-i-gin di-vine.

2. How blooming and how fair! Oh, may my hap-py breast This love-ly rose for-ev-er wear, And be su-premely blest, And be su-premely blest.

CHARMING SOUND, S. M. Original.

Phillip Doddridge, 1735.
Key of C Major.

"Unto me, who am less than the least of all saints, is this grace given."—Eph. 3:8.

By R. F. M. Mann, Jan. 28, 1858.

1. Grace! 'tis a charm-ing sound, Har-mo-ni-ous to the ear; Heav'n with the echo shall re-sound, And all the earth shall hear. Glo-ry, hal-le-lu-jah, Glo-ry, hal-le-lu-jah.

The first tune above, "Sharon's Lovely Rose," was composed by Henry G. Mann, and "Charming Sound" was composed for the Sacred Harp, fourth edition. Henry G. Mann and R. F. M. Mann were closely related. R. F. M. has quite a number of tunes, under several of which sketches are given of him. H. G. Mann was a Georgian. He died a great many years ago. He composed "Fleeting Days," "Blooming Youth," "Sharon's Lovely Rose" and "Peaceful Rest" in this volume. If he ever composed any other music we have not found it. See page 45 for history of Phillip Doddridge, author of words to "Charming Sound."

BOYLSTON, S. M.

Isaac Watts, 1767. Key of C Major.

"Whom have I in heaven but thee? and there is none upon earth that I desire besides thee." Psa. 73:25.

447

Lowell Mason, 1832.

1. My God, my life, my love, To thee, to thee I call; I can-not live if thou re-move, For thou art all in all.
 2. Thy shin-ing grace can cheer, This dun-geon where I dwell; 'Tis par-a-dise when thou art here, If thou de-part 'tis hell.

3. The smil-ings of Thy face, How ami-a-ble they are; 'Tis heav'n to rest in Thine em-brāce, And no-where else but there.
 4. To Thee, and Thee a-lone, The an-gels owe their bliss; They sit a-round Thy gracious throne, And dwell where Je-sus is.

5. Not all the harps a-bove, Can make a heav'n-ly place; If God His res-i-dence re-move, Or But con-veal His face.

Original title to this hymn was "God All in All," in hymns of "Spiritual Songs," book two, published 1707, by Dr. Watts. It is based on Psalm 73, 25. It is claimed by some that this tune was not originally composed by Lowell Mason; that it was taken from Pilsbury. It is conceded, however, by most writers, that at least the tune in its present shape was either composed or rearranged by Dr. Mason among the large number of others he composed in 1832.

LABAN. S. M.

George Heath, 1781. Key of C Major.

"For I have kept the ways of the Lord, and have not wickedly departed from my God."—II. Sam. 22:22:

Lowell Mason, 1830.

1. My soul, be on thy guard; Ten thou-sand foes a-rise; The hosts of sin are press-ing hard To draw Thee from the skies.

2. O watch, and fight, and pray; The bat-tle ne'er give o'er; Re-new the con-flict ev'-ry day; And help di-vine im-plore.

3. Ne'er think the vic-t'ry won, Nor lay thine ar-mor down. The work of faith will not be done, Till thou ob-tain the crown.

4. Fight, on my soul, till death Shall bring thee to thy God; He'll take thee, at thy part-ing breath, To His di-vine a-bode,

Geo. Heath, the author of this hymn, was an English minister, born in 1781 and died in 1822. For a time he was pastor of the Pressley church, at Honiton, Devonshire. He was a very prolific writer, having written and composed one hundred and forty hymns, and had printed several editions of the same. "Laban" has a dash and animation, and is well adapted to the hymn, "My Soul, Be On Thy Guard." It is one of the standard hymns of American churches, and is also one of the leading tunes. Dr. Lowell Mason always wrote fine music. His manner of writing tunes brought about a reformation in this country in composing sacred music.

CONSECRATION. 6. 8. Original.

W. S. Turner, 1866. Key of F Sharp Minor "Present your bodies a living sacrifice, holy acceptable unto God." Rom. 12-1.

Rev. Wm. S. Turner, 1866.

There then to thee thine own I leave, mould as thy wilt thy passive clay; } Serve with a sin - gle heart and eye, And to thy glo - ry live or die
But let me all thy stamp re - ceive, But let me all thy words obey. }

W. S. Turner was the son of J. R. and was Methodist minister. His father was for many years a singing teacher, and composed several tunes. He and his son, in there lifetime, composed and prepared a large number of tunes, intending to publish a note and song book, but they died before it was completed, and the manuscript was lost or burned. J. R. Turner was born in Hancock County, Ga., in 1807, died in Carroll County, Ga., and was buried at Wesley Chapel Methodist Church. W. S. Turner, author of the above tune and words, died at Fort Valley, Ga., in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full sketch of Prof. J. R. Turner and Rev. W. S. Turner we refer to James brief history of the Sacred Harp, pages 91 and 137.

FESTIVAL DAY. 6, 9, 9.

"Rejoice evermore." Thes. 5-16.

John Wesley Oct. 12, 1755. Key of A Major.

Alto by S. M. Denson, 1911. R. F. M. Mann Oct. 22, 1869.

Come a-way to the skies, My be - lov - ed a - rise, And re - joice in the day thou was born. On this fe - ti - val day, Come ex - ult - ing a - way, And with

Mr. Man compsed the above tune for the fourth edition of the Sacred Harp 1869, we refer to other sketches about him in this book. Alto composed by S. M. Denson 1911. The title of the above hymn is On the Birth-day of a Friend, written on th 29 birth-day of the authors wife. The hymn has two verses. only. See full sketch of Chas. Wesley under tune Arnold. page 285.

JESUS REIGNS. 7.

419

Key of F. Major.

"Grace reign through righteousness un to eternal life by Jesus Christ our Lord." Rom. 5:21.

By Miss Bettie Gunn, 1869

The musical score for 'Jesus Reigns' is presented in two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (F major), and the time signature is 2/4. The vocal line begins with the lyrics 'singing to Zi-on re-turn'. The piano accompaniment consists of a simple harmonic pattern. The second system contains two verses of lyrics. Verse 1: '1. Brethren, I am come again; Let us join to pray and sing; Joseph lives and Jesus reign, Praise him in the highest strain'. Verse 2: '2. Many day and years have passed, Since we met together last; Yet our lives do still remain, Here on earth we meet again'. The piano accompaniment continues with the same harmonic pattern.

*We can not find out anything definite about Miss Gunn. Reports say she was a pupil of J. P. Reese, and that he taught her music soon after the Civil War.

THE KINGDOM. 7s. Original.

Rev John Cennick, 1742.

"To God only wise, be glory through Jesus Christ forever." Rom. 16:27.

By R. F. M. Mann, June 17, 1869.

The musical score for 'The Kingdom' is presented in two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (F major), and the time signature is 2/4. The vocal line begins with the lyrics 'Children of the heavenly King! As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways. There, your seat is now prepared, There, your kingdom and reward.' The piano accompaniment consists of a simple harmonic pattern. The second system contains the continuation of the lyrics and piano accompaniment.

See full history of R. M. Mann on another pages of this book. This tune was composed for the 4th edition of the Sacred Harp by Mr. Mann. See other sketches of both the author of this music and author of the words.

ELDER. 7s, Double.

"Things which are seen are temporal; but the things which are not seen are eternal."—2. Cor. 4:18.

Key of E Major.

Soft and Slow.

M. Mark Wynn, 1869.

1. Gent-ly glides the stream of life. Oft a - long the flow'-ry vale. Or im - pet - uous down the cliff, Rush - ing roars when storms as - sail.

Gent-ly glides the stream of life. Oft a - long the flow'-ry vale Or im - pet - uous down the cliff, Rush - ing roars when storms as - sail.

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the bass line. The music is in E major and 4/4 time, marked 'Soft and Slow'.

Life's an ev - er va - ried flood, Al ways roll - ing to its sea; Slow, or quick, or mild, or rude, Tend - ing to ter - ni - ty.

Life's an ev - er va - ried flood, Al ways roll - ing to its sea; Slow, or quick, or mild, or rude, Tend - ing to ter - ni - ty.

The second system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the bass line. The music is in E major and 4/4 time, marked 'Soft and Slow'. It includes dynamic markings like 'ff' and fingering numbers like '1', '2', '3'.

This tune was composed for the fourth edition of the Sacred Harp. See sketch of M. Mark Wynn under tune "Doddridge," page 463, and in James' History of the Sacred Harp, 1904, page 109. The words were re-arranged by the author to suit the tune at the time it was first published in 1869.

MARY'S GRIEF AND JOY. 7s.

451

"Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him"—Mark 16 1.
 John Newton, 1779. Arranged by B. F. White, 1869
 Key of D Major.



Ma - ry to her Saviour's tomb Hast - ed at the ear - ly dawn: Spice she brought and sweet per - fume But the Lord she lov'd was gone.



For a - while she weep - ing stood, Struck with sor - row and sur - prise: Shed - ding tears a plen - teous flood, For her heart supplied her eyes.

Major B. F. White arranged this tune for the fourth edition of the Sacred Harp, 1869. We have been unable to find the original composer of the tune. The hymn was composed by John Newton, the great hymn writer of the Eighteenth Century. See full history of him under tune "New Britain," page 45, and of B. F. White under "Baptismal Anthem," page 232, and other sketches herein stated.

MARY'S GRIEF AND JOY---Concluded.

CHORUS. Páthetic.

Eecstatic.

Oh, my Sa-voir, oh, my Sa-voir, Where has my Sa-voir gone? Oh, my Sa-voir here's my Sa-voir, He has ris-en from the tomb.

Oh, my Sa-voir, oh, my Sa-voir, Where has my Sa-voir gone? Oh, my Sa-voir here's my Sa-voir, He has ris-en from the tomb.

MARTIN. 7s.

Chas. Wesley, 1740.
Key of F Major.

'A hiding place from the wind.'— Isa. 32: 2.

S. B. Marsh, 1836.
Alto by S. M. Denson, 1911.
D. C.

FINE.

1. { Je - sus, Lov - er of my soul, Let me to Thy bos - om fly, } Hide me, O my Sa - voir hide, Till the storm of life is past;
 { While the near - er wa - ters roll, While the tem - pest still is high }
 D. C.— Safe in - to the ha - ven guide; O re - ceive my soul at last.

2. { Oth - er ref - uge have I none, Hangs my help - less soul on Thee; } All my trust on Thee is stayed, All my help from Thee I bring,
 { Leave, ah! leave me not a - lone, Still sup - port and com - fort me; }
 D. C.— Cov - er my de - fence - less head, With the shad - ow of thy wing.

3. { Wilt thou not re - gard my call? Wilt thou not ac - cept my pray'r? }
 { Lol I faint, I sink, I fal! Lol on Thee I cast my care. } Reach me out Thy gra - cious hand, While I of Thy strength re - ceive,
 D. C.— Hop - ing a - gainst hope I stand, Dy - ing, and be - hold I live!

Chas. Wesley wrote over 6,000 hymns, and a great portion of his hymns are used wherever a Protestant church is found. "Jesus, Lover of My Soul," is entitled to the position of number one in all hymnody, and the entire Church with absolute unanimity assigned to it the first place, while, in Dr. Benson's "Rock of Ages," it is the only hymn he puts before "Jesus, Lover of My Soul." Dr. Ellis Thompson, in his "National Hymn Book of American Churches," places this hymn equal with "Rock of Ages." S. B. Marsh was born 1798 and died 1875. There is but little said of him as a musician. The music to this tune shows that he had at least gathered all of the essential elements to give to the world one of the standard melodies. It is equal to Toplady's "Rock of Ages" and Oliver Holden's "Coronation."

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PEACEFUL REST. C. M. Original.

453.

William Bingham Toppan, 1818.
Key of G Major.

"Rejoice in hope of the glory of God."—Rom. 5:2.

By Henry G. Mann, 1869.

1. There is an hour of peaceful rest, To mourning wand'ers given; There is a tear for souls distressed, A balm for every wounded breast, 'Tis found alone in heav'n.

There is an hour of peaceful rest, To mourning wand'ers given; There is a tear for souls distressed, A balm for every wounded breast, 'Tis found alone in heav'n.

This tune was composed by Henry G. Mann for the fourth edition of the Sacred Harp. See sketch of him under tune, "Sharon's Lovely Rose," page 446. This is the fourth verse to the original hymn. See full statement about the hymn and its author under hymn No. 635. Our Hymns and Their Authors, by Tillett, 1889.

HIGHLANDS OF HEAVEN, 6s and 7s.

"My kingdom is not of this world."—John 18:36.

Key of F Major.

J. D. Arnold, 1869.

Meth. Prof. Hymn-Book, page 19. D.C.

Sin-ner, go, will you go, To the highlands of heav-en; } Where the bright blooming flow'rs Are their d'ors e - mil - ting;
Where the storms never blow, And the long summer's giv-en?

And the leaves of the bow'rs On the breez-es are flit-ting.

2. Where the saints robed in white,
Cleansed in life's flowing fountain,
Shining, beauteous, and bright,
Shall inhabit the mountain. .
Where no sin, nor dismay,
Neither trouble, nor sorrow,
Will be felt for to-day,
Nor be feared for the morrow.

3. He's prepared thee a home:
Sinner, canst thou believe it?
And invites thee to come:
Sinner, wilt thou receive?
Oh, come, sinner, come,
For the tide is receding,
And the Saviour will soon,
And forever cease pleading.

Mr. Arnold composed three tunes in the Sacred Harp, "Shady Grove," "Highlands of Heaven," and "Zion's Ship." We are unable to give any further data about him, or the words to this tune. Alho by S. M. Denson, 1911.

THE BLESSED LAMB. 8s & 7s.

"Make sweet Melody, sing many songs, that thou mayest be remembered."—Isa. 23: 16.

Slow. Key of C Major.

See the happy spir-its wait-ing On the banks beyond the stream; See they whisper; Hark! they call me, Sis-ter spir-it, come a-way;
Sweet responses still re-peat-ing Je-sus Je-sus is their theme. }

Lo, I come, earth can't contain me; Hail, ye realms of end-less day! Hail, hail, hail, hail, hail, The blessed Lamb, Glo-ry, glo-ry, glo-ry to his name.

This tune was first published in the Sacred Harp by B. F. White in 1869. We have been unable to find it in any other book before that date. No doubt, however, it was printed before that time, and perhaps the author was not known at that time or Major White would have given the author's name. It has some peculiar runs not in any other tune. The words are looking to the beyond after death to Jesus on the banks of eternal deliverance.

VESPER. 8, 7, 8, 7. Original.

455

"And whatsoever ye shall ask in my name, that will I do, that the Father may be glorified in the Son."—John 14: 13.
Key of C Major. Slow and Soft. By C. F. Letson, 1859.

1. Sa-viour, ten - der Shepherd, hear me, Bless thy lit - tle lamb to-night, Through the darkness be thou near me, Watch me till the morn - ing light.

2. Sa-viour, ten - der Shepherd, hear me, Bless thy lit - tle lamb to-night, Through the darkness be thou near me, Watch me till the morn - ing light.

Mr. Letson, the author of the tune "Vesper," has three tunes in the Sacred Harp. "My Home," page 51, and "Protection," page 402. He was not only musical, but was a literary teacher. He was raised in Carroll County, Ga. He also taught singing schools in that county. His relatives live in North, Ala., in Franklin Co. He has been dead several years, so it is reported to us. We have learned this additional history about Mr. Letson since writing the matter at the foot of page 51 of this volume. He was said to be a fine director of music. The tune "My Home" was probably composed in 1869. It was put in place of the tune "Tennessee," removed.

STILL BETTER. 8s & 7s. Original.

"And the chief priests and scribes stood and vehemently accused him."—Luke 23: 10.
Key of C Major. By Israel Bradfield and J. L. Meggs, 1869.
Alto by S. M. Denson, 1911. D.C.

1. Teach me how to do my du - ty In the ser - vice of my Lord, } And with Je - sus Christ, my Sa - viour, I shall live in end - less day.
Then when time with me is o - ver, I'll re - ceive the great re - ward.
D.C. Where my sor - rows and my toil - ing Shall be banished far a - way.

2. Teach me how to do my du - ty In the ser - vice of my Lord, } And with Je - sus Christ, my Sa - viour, I shall live in end - less day.
Then when time with me is o - ver, I'll re - ceive the great re - ward.
Where my sor - rows and my toil - ing Shall be banished for a - way.

Israel Bradfield and J. L. Meggs both are said to have lived in Alabama. Reports state that they resided in the Southwestern portion of the State. Mr. Bradfield was a close relative of Oliver Bradfield, who also has several songs in this book. We have been unable to find out anything definite about either Bradfield or Meggs since they composed the tune "Still Better." They are probably both dead. Bradfield is claimed by those who knew him best to be a fine director of music.

ALMIGHTY FATHER. Ss 7s.

"Make sweet melody, sing many songs, that thou mayest be remembered." Isa. 23-16.

Old Air of "Go Forget Me."
Arranged by B. F. White. 1869.

Key of C. Major. B. F. W. 1869.

Up to thee, al - might - y Fa-ther, An-cient of e - ter - nal days; Thron'd in un - cre - a - ted glo - ry, Hear us while our songs we raise,

Up to thee, al - might - y Fa-ther, An-cient of e - ter - nal days; Thron'd in un - cre - a - ted glo - ry, Hear us while our songs we raise.

Praise for thy un - ceas-ing boun-ty, Pour'd with an in-dul - gent hand. Praise for bless-ings still in - creas-ing, Crowning free-dom's favoured land.

Praise for thy un - ceas-ing boun-ty, Pour'd with an in-dul - gent hand. Praise for blessings still in - creas-ing, Crowning free-dom's favoured land.

See History of B. F. White under tune Baptismal Anthem, Page 232, as well as other pages in this book.

The outlines of this tune are taken from the Old Air "Go Forget me." The words are rearranged from an old melody of long standing but never took definite shape until arranged by Mr. White in the above tune.

ZION'S SHIP. 8s 7s

457

Robert Robinson, 1790.
Key of B Flat Major.

"Through the grace of the Lord Jesus Christ we shall be saved."—Acts 15:11.

Tenor by J. D. Arnold, 1869.
Bass and Treble by C. F. White.

Oh, to grace how great a debt - or, Dail - y I'm con - strained to be; Let thy good-ness like fet - ter, Bind my wandering heart to thee.

Oh, to grace how great a debt - or, Dail - y I'm con - strained to be; Let thy good-ness like fet - ter, Bind my wand'ring heart to thee.

The first system consists of three staves: Treble, Tenor, and Bass. The music is in B-flat major and 4/4 time. The lyrics are printed below the staves.

Chorus

Zi - on's ship is on the o - cean, Zi - on's ship is on the o - cean, Zi - on's ship is on the o - cean, Bound for Canaan's happy shore.

Zi - on's ship is on the o - cean, Zi - on's ship is on the o - cean, Zi - on's ship is on the o - cean, Bound for Canaan's happy shore.

The chorus system also consists of three staves: Treble, Tenor, and Bass. The music is in B-flat major and 4/4 time. The lyrics are printed below the staves.

There is wide differences of opinion about when Robert Robinson composed the hymn "Come Thy Fount of Every Blessing," of which the above third verse was taken. Some claim it was written as early as 1758 and others in 1790, and still others 1781. See full history of Dr. Robinson in English Hymns, by "Duffield," page 116, and "Our Hymns and Their Authors," by Tillett, No. 525. J. D. Arnold and C. F. White arranged this tune for the fourth edition of the Sacred Harp in 1869, or perhaps at an earlier date than this. From the best information we can obtain both Arnold and White are dead.

Key of G Minor.

"Thou son of David, have mercy on me."—Mark 10:48.

By E. F. Williams, 1869.

"Mer - cy, O thou son of Da - vid," Thus poor blind Bar - ti - meus prayed;
 "Oth - ers by thy grace are sav - ed, Now to me af - ford thine aid," Ma - ny for his cry - ing chid him:

"Mer - cy, O thou son of Da - vid," Thus poor blind Bar - ti - meus prayed;
 "Oth - ers by thy grace are sav - ed, Now to me af - ford thine aid," Ma - ny for his cry - ing chid him;

But he called the loud - er still, Till the gra - cious Sav - iour bid him, "Come and ask me what you will."

But he called the loud - er still, Till the gra - cioug Sav - ious bid him, "Come and ask me what you will."

We have been unable to get any data about E. F. Williams that we consider reliable further than he was at one time a member of the Southern Musical Convention and the Chattahoochee Singing Convention. He also composed the tune Timmons, page 117. This hymn is taken from Zion Songster, published 1832, by Thomas Mason, page 57, and also page 231 Mercer's Cluster, by Jesse Mercer, 1823, headed Blind Bartimeus Healed and Praising."

TOLLING BELL. 10s 4s

459.

M. H. Turner, 1859,
Key of A. Major.

"Weep not for me." Luke, 23-28.

By R. F. M. Mann. Nov. 1. 1868.
For Miss M. A. White and E. A. Mann.

Shed not a tear o'er your friend's early bier, When I am gone, When I am gone. Weep not for me when you stand round my grave, Smile when the slow tolling bell you shall hear,

Think who has died His be-lov-ed to save, Think of the crown all the ran-somed shall wear, When I am gone I am gone.

This tune was written by R. F. M. Mann in memory of Misses M. H. White and E. A. Mann for the Fourth Edition of the Sacred Harp. The words are set to first verses of tune "When I Am Gone" page 339. It is supposed M. H. Turner composed the words in 1859 see sketch of him page 339. Other remarks about Mr Mann can be found elsewhere in these pages.

BIRTH OF CHRIST. H. M. Original

“And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger.” Luke. 2—7.

Rearranged 1869 by R. F. M. Mann, Key of D Major

By R. F. M. Mann, Oct. 22, 1869.

Awake, awake, arise, and hail the glorious morn! Hark! how the angels sing to you a Saviour born; Now let our hearts in concert move, And every tongue be tuned to love

Awake, awake, arise, and hail the glorious morn! Hark! how the angels sing to you a Saviour born; Now let our hearts in concert move, And every tongue be tuned to love

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

See sketch of R. F. M. Mann, author of the above tune in other parts of this book in detail.

THE BRIDE'S FAREWELL. P. M. Original.

“And they lifted up their voice, and wept again: but Ruth clave unto her. Ruth. 1—14.

Arranged 1869 by H. S. Reese. Key of D Major.

By H. S. Reese, 1869.

1. Fare-well, moth-er, tears are beaming Down thy pale and ten-der cheek; I in gems and ro-ses gleam-ing. Scarce this sad farewell can speak.

2. Fare-well, mother, now I leave you, Griefs and hopes my bo-som swell; One to trust, who may de-ceive me: Fare-well, moth-er, fare you well.

The musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

The above tune as it appears was composed by H. S. Reese in 1869 specially for the fourth edition of the Sacred Harp, and so far as we have been able to find has never been published in any other book except the Sacred Harp in the year 1869 and in the revision of this book by W. M. Cooper, and later by J. L. White, each in separate books but in many particulars is distinctly different from each other. See remarks about H. S. Reese in other pages of these sketches.

LET US SING. 7s 6s 5s.

461.

W. F. M. Key of G. Major

Meet in "a house not made with hands, eternal in the heavens" — 2 Cor. 5 : 1

W. F. Moore. 1867.

Shall we ev - er meet a - gain at the house, at the house, Then to make the cho - rus ring at the house of God?

Shall we ev - er meet a - gain at the house, at the house, Then to make the cho - rus ring at the house of God?

Let us sing, Sweet-ly sing, sing, At the house then we'll sing, Sweet-ly sing at the house of God.

Let us sing, Sweetly sing, sing, At the house then we'll sing, Sweet - ly sing at the house of God.

Let us sing, Sweet-ly sing, sing, At the house then we'll sing, Sweet - ly sing at the house of God.

W. F. Moore was the first President of the Tallapoosa Singing Convention in 1867 and 1878. He lived at this time in Ala. He was, in 1866 at the Chattahoochee Singing Convention, in Paulding County, Ga. He was a very fine leader and fond of vocal music. He was also a member of the Southern Musical Convention from 1850 to 1870. He composed several songs in the "Sacred Harp." The time of his birth and death are unknown to us. This song is partly the old melody of the old tune, "Let Us Walk in the Light of God."

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Key of G Major.

"For where your treasure is, there will your heart be also.--Matt. 6:21.

Silas W. Kay, 1855.

There is a place where my hopes are stay'd, My heart and my treasures are there; Where virtue and blessings never fade, And fields are e-ternal-ly fair.

There is a place where my hopes are stay'd, My heart and my treasures are there; Where virtue and blessings never fade, And fields are e-ternal-ly fair.

By faith its delights I ex - plore, Come, fa-vor my flight, an - gel - ic band, And waft me in peace to the shore

By faith its delights I ex - plore, Come, fa-vor my flight, an - gel - ic band, And waft me in peace to the shore

That bliss-ful place is my fa-ther-land, By faith its delights I ex - plore, Come, fa-vor my flight, an - gel - ic band, And waft me in peace to the shore,

There is no trace given in any of the books as to the authorship of the above tune or words, so far as we have been able to find except as above. There is quite a similarity between this tune and some melodies in two or three of the old books from which the outlines are taken. It was placed in the Sacred Harp's fourth edition in 1869. The words no doubt are fragments of some published hymn, but so changed as to make it difficult to find the source from whence it came. See Social Harp by John G. McCúrry, 1855, page 142.

"And if the righteous scarcely be saved, where shall the ungodly and the sinner appear."—1 Peter 4:18

M. M. Wynn, 1869. Key of A Major.

By M. M. Wynn, 1869.

"Why, O sin-ner, me pro - fan - ing..... Why," says God "my stat-utes name; Why my cov'nant grace dis-dain-ing, Still my cov'nant

"Why, O sin-ner, me pro - fan - ing.... Why," says God "my stat-utes name; Why my cov'nant grace dis-dain-ing, Still my cov'nant

"Why, O sin-ner, me pro - fan - ing.... Why," says God "my stat-utes name; Why my cov'nant grace dis-dain-ing, Still my cov'nant

grace pro - claim! Hat - ing, coun - sel, Hat-ing coun-sel, All my laws ex - posed to shame. Long in

grace pro - claim! Hat - ing coun-sel Hat - ing coun-sel, All my laws ex - posed to shame. Long in

grace pro - claim! Hat-ing coun-sel, Hat-ing coun-sel, All my laws ex - posed to shame, Long in

M. Mark Wynn, author of the above tune, was a Georgian and taught music for quite a while from 1865 to 1868. Those who knew him say he was a very fine vocalist. He went west, it is claimed, about 40 years since and is supposed to be dead at this time, 1911, at least no trace can find him. He composed the following tunes in this book: "Stockwood," 118; "Save, Lord," or "We Perish," 224; "Zinderzee," 303; "Elder," 450, and "Doddridge," the above tune, which covers three pages, 463-4-5. The words are supposed to have been composed or arranged by Mr. Wynn. He was a member of the Southern Musical Convention in 1865 and 1866 and later date was secretary of it for two years. He was also a member of the Chattoohocsee Musical Convention and secretary of same for several years,

DODDRIDGE. Continued.

ai - lence I have wait-ed, Long thy guilt in se - cret grown; Still, thy heart, with pride e - la - ted, Thought my coun - sels like thy own.

si - lence I have wait-ed, Long thy guilt in se - cret grown; Still, thy heart, with pride e - la - ted, Thought my coun - sels like thy own.

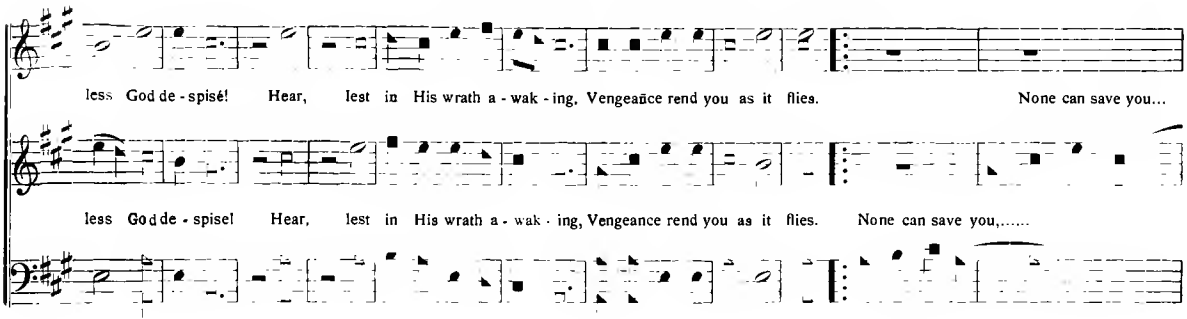
This system consists of three staves of music. The top staff is the vocal line in G major (one sharp) and 4/4 time. The middle and bottom staves are piano accompaniment. The lyrics are printed below the vocal line.

I'll re - prove thee, I'll re - prove thee, Till thy crimes ex - act are known. Sin - ners, hear Je - ho - vah speak-ing! Ye who thought -

I'll re - prove thee, I'll re - prove thee, Till thy crimes ex - act are known. Sin - ners, hear Je - ho vah speak-ing! Ye who thought

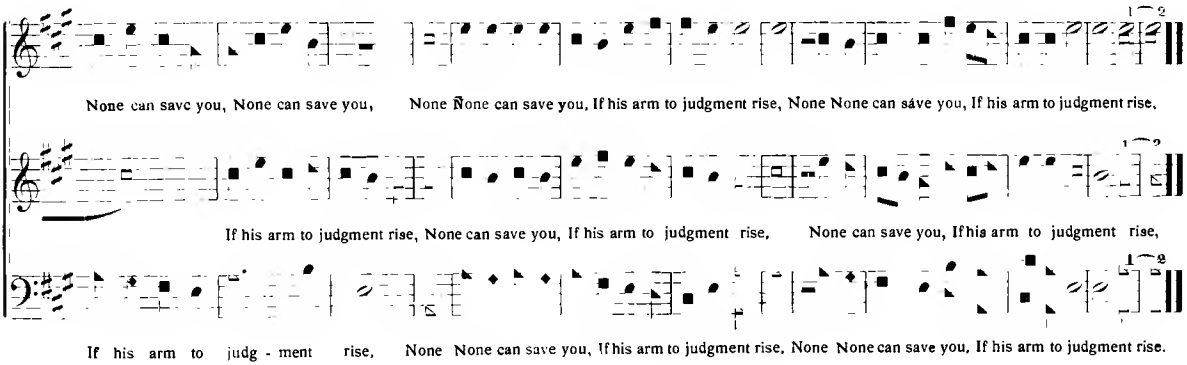
This system also consists of three staves of music, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal line.

DODDRIDGE. Concluded.



less God de - spise! Hear, lest in His wrath a - wak - ing, Vengeance rend you as it flies. None can save you...

less God de - spise! Hear, lest in His wrath a - wak - ing, Vengeance rend you as it flies. None can save you,.....



None can save you, None can save you, None None can save you, If his arm to judgment rise, None None can save you, If his arm to judgment rise,

If his arm to judgment rise, None can save you, If his arm to judgment rise, None can save you, If his arm to judgment rise,

If his arm to judg - ment rise, None None can save you, If his arm to judgment rise, None None can save you, If his arm to judgment rise.

HOME. L. M. Original.

B. F. W., 1869. Key of A Minor.

'God hath prepared for them a city.'—Heb. 11:16.

Music and Poetry by B. F. White, 1869.

While trav'ling through this vale of tears, A - midst temp-ta-tions, doubts and fears; Our Sav-iour, by His precious grace, Has of - fer'd us a home--a

While trav'ling through this vale of tears, A - midst temp-ta-tions, doubts and fears; Our Sav-iour, by His precious grace, Has of - fer'd us a home--a

The first system consists of a treble clef staff with a 4/4 time signature. The second system consists of a treble clef staff and a bass clef staff, both with a 4/4 time signature. The lyrics are written below the treble clef staves.

Chorus Key of A Major

bet - ter place. A home where saints and an-gels sing A heav'nly cho-rus to their King. Home, home, home, There is no place like home.

bet - ter place. A home where saints and an-gels sing A heav'nly cho-rus to their King. Home, home, home, There is no place like home.

The chorus section begins with a treble clef staff in A Major key (two sharps). It is followed by a treble clef staff and a bass clef staff, both in A Major key. The lyrics are written below the treble clef staves.

The above was composed, music and poetry by B. F. White in 1869 for the fourth edition of the Sacred Harp. See remarks about him, page 232,

PRAY, BRETHREN, PRAY. 4s 7s Zion Minstrel.

467

"I will pray with the spirit and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also,"—1 Cor. 14.15.

Key of F Major.

Treble by U. G. Wood, 1869.

Chorus

1. Pray, breth-ren, pray the prayer of th a vail eth; Pray, breth-ren, pray, on God your spir - it stay. A

2. Sing, breth-ren, sing, re - joice with joy and glad-ness; Sing, breth-ren, sing, your songs of tri - umph bring. A

3. Rise, breth-ren, rise, your souls by faith as - cend - ing; Rise, breth-ren, rise, your home is in the skies. A

few more days of sor - row, and the Lord will call us home, To walk the gol - den streets of the new Je - ru - sa - lem.

few more days of sor - row, and the Lord will call us home, To walk the gol - den streets of the new Je - ru - sa - lem

The above tune is taken from Zion Minstrel, one of the early hymn books, but its author is unknown. The music in the tune is an old melody. It was prepared and arranged for the fourth edition of the Sacred Harp.

ODE ON PIOUS LIFE.

Key of C. Major

"Ye are the light of the World."—Matt. 5:14.

Rearranged by B. F. White. 1869.

So let our lives and lips express The holy gospel we profess; So let our works and virtue shine, To prove the doctrine all divine;

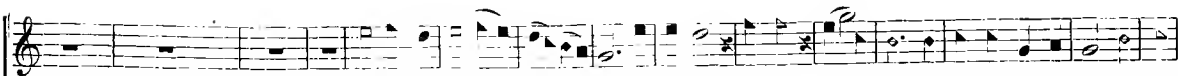
So let our lives and lips express The holy gospel we profess; So let our works and virtue shine, To prove the doctrine all divine;

Thus shall we best proclaim a-broad The honors of our Saviour God; When the salvation reigns within, And grace subdues the power of sin,

Thus shall we best proclaim a-broad The honors of our Saviour God, When the salvation reigns within, And grace subdues the power of sin,

The above melody was arranged by Prof. B. F. White for the Sacred Harp fourth edition, 1869. It is supposed that Mr. White got the outlines of this ode from the American Harmony, compiled by Oliver Holden, first published in 1793, and revised in the early part of the nineteenth century. See history of both Holden and White in other parts of these sketches.

ODE ON PIOUS LIFE. Concluded.



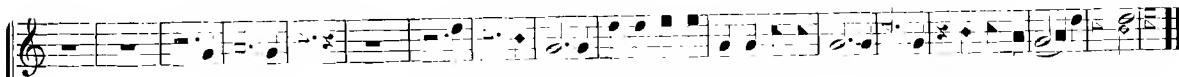
Pas-sion and en - vy, lust and pride, While justice, temp'rance, truth and love, Our inward pi - e - ty ap - prove.



Our flesh and sense must be de - nied,—Pas-sion and en - vy, lust and pride, While justice, temp'rance, truth and love, Our inward pi - e - ty ap - prove.

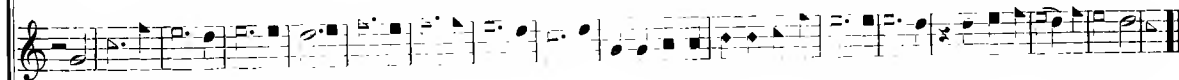


While justice, temp'rance, truth and love, Our inward pi - e - ty ap - prove.

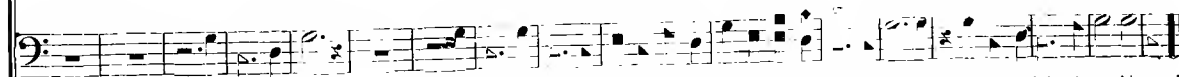


That blessed hope.

That blessed hope, The bright appearance of the Lord, And faith stands leaning, And faith stands leaning on his word.



Re - ligion bears our spirits up, while we expect that blessed hope; The bright appearance of the Lord, And faith stands leaning, And faith stands leaning on his word.



That blessed hope,

That blessed hope, The bright appearance of the Lord, And faith stands leaning, And faith stands leaning on his word.

SARDIS. Original. L. M.

"There shall be no more death, neither sorrow, . . . for the former things have passed away." Rev. 21:4. By Miss Sarah Lancaster, 1869.

1. Come on, my fel - low pil - grims, come, And let us all be hast' - ning home,
2. Oh what a joy - ful meet - ing, when With all the saints and right - eous men,

We
With
No

We soon shall land on
With an - gels and arch -
No sickness there, no

3. No pe - riod then our joys shall know, Secure from ev' - ry mor - tal foe;

We soon shall land on yon blest shore, Where
With an - gels and arch - an - gels too, we
No sickness there, no want or pain Shall

We soon shall land on yon blest shore, Where pains and sorrows
With an - gels and arch - an - gels too, We sing the song for
No sickness there, no want or pain, Shall e'er disturb our

Soon shall land, on yon blest shore, Where pains and sorrows are no more, There we our Je - sus shall a - dore, For - ev - er blest.
an - gels and arch - an - gels too, We sing the song for - ev - er new, And still have Je - sus in our view, For - ev - er blest.
sickness there, no want or pain, Shall e'er dis - turb our rest a - gain, When with Im - man - u - el we reign, For - ev - er blest.

yon blest shore, Where pains and sorrows are no more, There we our Je - sus shall a - dore, For - ev - er blest.
an - gels too, We sing the song for - ev - er new, And still have Je - sus in our view, For - ev - er blest.
want or pain Shall e'er dis - turb our rest a - gain, When with Im - man - u - el we reign, For - ev - er blest.

pains and sor - rows are no more, There we our Je - sus shall a - dore, For - ev - er blest.
sing the song for - ev - er new, And still have Je - sus in our view, For - ev - er blest.
e'er dis - turb our rest a - gain, When with Im - man - u - el we reign, For - ev - er blest.

GOSSIP, OR THEY SAY.--- Original. L. M.

471

B. F. W., 1869. Key of A Minor.

"He that uttereth slander is a fool.—Prov. 10:18.

Music and Poetry by B. F. White.

1. They say—ah! well, sup-pose they do, But does that prove the sto-ry true? Sus-pi-cion may a-rise from naught, Or

2. They say-- but why the tale re-learn, And help to make the mat-ter worse? No good can pos-si-bly ac-crue From

The musical score consists of three staves: two treble clefs and one bass clef, all in 4/4 time. The melody is written in the first two staves, and the bass line is in the third staff. The lyrics are placed below the notes.

mal-ice, en-vy, want of thought. Why count your-self a-mong the they, Who whis-per what you dare not say?

tell-ing what may be un-true, And is it not no-bler plan To speak of all the best you can?

The musical score continues with three staves: two treble clefs and one bass clef, all in 4/4 time. The melody is in the first two staves, and the bass line is in the third staff. The lyrics are placed below the notes.

The above tune was made for the fourth edition of the Sacred Harp by Major B. F. White in 1869. H: also composed the words, See remarks about B. F. White under tune Baptismal Anthem, pages 232 and 233.

THE SINNERS FRIEND. P. M.

Key of F Sharp. Minor.
Rearranged by J. P. R., 1869.

"Christ Jesus came into the world to save sinners."—Tim. 1 15.

Arranged for the Organ by J. P. Reese, 1869.

He dies! the friend of sin - ners dies! And He died on the cross for sin - ners, Lo! Sa - lem's daughters weep a - round! And He

He dies! the friend of sin - ners dies! And He died on the cross for sin - ners, Lo! Sa - lem's daughters weep a - round! And He

died on the cross for sin - ners I love my Lord, for He first loved me, And He died on the cross for sin - ners

died on the cross for sin - ners I love my Lord, for He first loved me, And He died on the cross for sin - ners

J. P. Reese was born in Jasper county, Ga., 1828. He died in Newnan, Ga., 1900. He composed a great deal of music as well as hymns. He has 35 compositions credited to him in the Sacred Harp, and was always during his lifetime a great favorite with Sacred Harp singers. He was several times president of its musical gatherings both of the Chattahoochee and Southern Musical Conventions. See further remarks about Prof. Reese on pages 94, 95, 96, 97, 98 and 99 James' History of the Sacred Harp. This hymn was originally written by Isaac Watts in 1709. The words were originally written to L. M.

JESUS ROSE. H. M.

473

Arranged by H. S. R., 1869. Key of D Major

"That He is risen from the dead."—Mat. 28:7.

H. S. Reese, 1869.

Go and tell His dis - ciples, Go and tell His dis - ciples, Go and tell His dis - ciples, He has risen from the dead.

Go and tell His dis - ciples, Go and tell His dis - ciples, Go and tell His dis - ciples, He has risen from the dead.

This block contains the first system of the musical score. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the lyrics are placed below it. The lyrics are: "Go and tell His dis - ciples, Go and tell His dis - ciples, Go and tell His dis - ciples, He has risen from the dead." The second line of the system shows the same melody with the lyrics: "Go and tell His dis - ciples, Go and tell His dis - ciples, Go and tell His dis - ciples, He has risen from the dead."

Chorus

Je - sus rose, brethren, Je - sus rose, brethren, Je - sus rose, brethren, He has ris - en from the dead, Through the earth And through the sky.

Je - sus rose, brethren, Je - sus rose, brethren, Je - sus rose, brethren, He has ris - en from the dead, Through the earth And through the sky.

This block contains the chorus of the musical score. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the lyrics are placed below it. The lyrics are: "Je - sus rose, brethren, Je - sus rose, brethren, Je - sus rose, brethren, He has ris - en from the dead, Through the earth And through the sky." The second line of the system shows the same melody with the lyrics: "Je - sus rose, brethren, Je - sus rose, brethren, Je - sus rose, brethren, He has ris - en from the dead, Through the earth And through the sky."

See History of H. S. Reese in other pages of these sketches. He is living at present, 1911, at Turin, Coweta county, Ga. He is a Baptist minister, and a twin brother of J. P. Reese, who composed a lot of tunes in this song book. They both composed a great deal of good music.

REST FOR THE WEARY. Ss 7s

Key of E. Flat Major, "I will sing unto the Lord; I will sing praise to the Lord God of Israel."—Judg. 5:3.

Rev. John Robinson. 1758.

Original Arrangement by B. F. W. 1869

1. Come, Thy Fount of ev'ry bless-ing, Tune my heart to sing Thy grace: Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise.

2. Here I'll raise mine Eb-e-ne-zer, Hith-er by Thy help. I'm come. And I hope, by Thy good pleas-ure, Safe-ly to ar-rive at home.

The musical score consists of two systems. The first system contains the first two staves of music with lyrics for the first verse. The second system contains the next two staves of music with lyrics for the second verse. The music is written in E-flat major and 4/4 time.

Chorus for the First Part.

There is rest for the wea-ry, There is rest for the wea-ry, There is rest for the wea-ry, There is rest for you.

There is rest for the wea-ry, There is rest for the wea-ry, There is rest for the wea-ry, There is rest for you.

The chorus is presented in two systems, each with two staves of music. The lyrics are repeated on each line. The music is written in E-flat major and 4/4 time.

This tune was rearranged by Major B. F. White in 1869 for the fourth edition of the Sacred Harp. The air of this is an old melody and printed in the early song books of America, and appears in many song books. John Robinson was born in Norfolk, Eng., 1735, and left an orphan. He was converted under preaching of Whitfield, and ordained to the Methodist ministry. He later joined the Baptist, then the Independents, and finally became a Unitarian. He died 1790.

LOVER OF THE LORD. C. M.

475

Verses Arranged 1869.

"Continue in my love."—John 15:9.

By R. H. Reeves.

Key of A Major.

Chorus

Lov - ers of pleas-ure more than God, For you He suf - fered pain: Oh, you must be a lov - er of the
 For you the Sav - iour spilt His blood, And shall He bleed in vain?

Lord. Oh, you must be a Lov - er of the Lord, Oh, you must be Lov - er of the Lord, Or you can't go to heaven when you die.

The above tune was arranged by R. H. Reeves in 1869 for the fourth edition of the Sacred Harp. Its outlines were taken from the tune "You Must be a Lover of the Lord." The verses have been so changed as to destroy the first part of the hymn. The chorus is the same as in the old tune. R. H. Reeves belonged to the Chenabrooke Convention in 1867, '68 and '69. We do not know what became of him.

THE CHRISTIAN'S FLIGHT. C. M. Original.

Key of F. Major,

"I will bless the Lord at all times: His praise shall continually be in my mouth."—Ps. 34:1.

Words Rearranged by W. F. Moore, 1866.

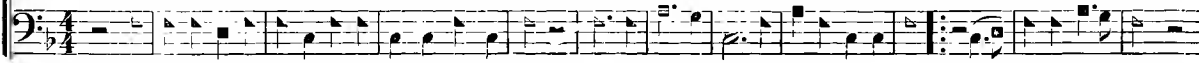
By W. F. Moore, 1866.



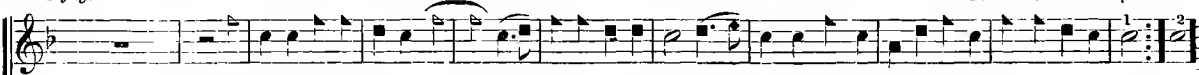
Not many years their rounds shall roll; Each moment brings it nigh, When the Christian's soul To heav'n above shall fly.



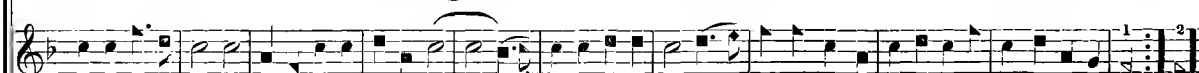
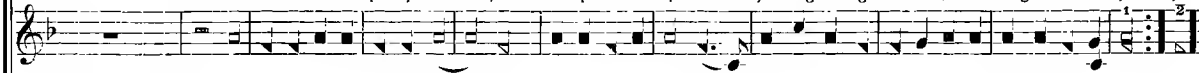
Not many years their rounds shall roll: Each moment brings it nigh, When the Christian's soul To heav'n above shall fly. *Softly* Ye

*Softly.*

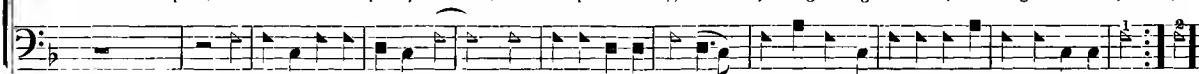
Ye wheels of nature speed.



Ye wheels of nature speed your course, Ye mor-tal powers decay. Fast as ye bring the night of death, Ye bring eternal day. day.



wheels of nature speed, Ye wheels of nature speed your course, Ye mor-tal powers decay, Fast as ye bring the night of death, Ye bring eternal day. day.



Ye wheels of nature speed your course, Ye mor-tal powers decay, Fast as ye bring the night of death, Ye bring eternal day. day.

W. F. Moore was the first president of the Tallapoosa Singing Convention in 1867 and 1873. He lived at this time in Alabama. He was, in 1866, at the Chatahoochee Singing Convention in Paulding county, Ga. He was a very fine leader and fond of vocal music. He was also a member of the Southern Musical Convention from 1850 to 1870. He composed several songs in the 'Sacred Harp.' The time of his birth and death are unknown to us. It has been claimed by some that he went west many years ago and died in Texas.

FAREWELL, 11s Original.

477

Key of F Sharp Minor.
Words selected from "Zions Songster" 1832.

"Prav one for another" James 5-16.

By W. D. JONES. 1869.

1. Fare-well, my dear breth - ren, the time is at hand, Our sev' - ral en - gage - ments now call us a - way,

2. Fare - well, my dear breth - ren, fare - well for a - while, We'll soon meet a - gain, if kind prov - idence smile.

The musical score consists of two systems. The first system contains the first two verses of the hymn. Each system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is F# minor (three sharps) and the time signature is 4/4. The lyrics are printed below the vocal line.

When we must be part ed from this so - cial band, Our part - ing is need - ful and we must o - bey.

But when we are part ed, and scat' - ered a - broad, We'll pray for each oth - er and wres - tle with God.

The musical score continues with two more systems. Each system has three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is F# minor and the time signature is 4/4. The lyrics are printed below the vocal line. The final system includes first and second endings for the vocal line.

W. D. JONES resides in Carroll Co. Ga. at this time "April 1911" He has been a member of the Chattahoochee Singing Convention for over Forty years, He has several tunes in this volume, see other sketches of him in this book and James' History of the Sacred Harp, page 116. The words in this song are printed in "Zions Songster" page 224. by Thos. Mason 1832. The hymn has seven verses.

LAST EDITION.

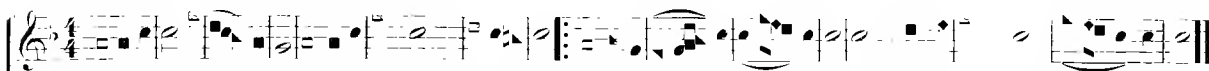
Fifth and Last Part of Original Sacred Harp.,

Prepared, revised and arranged in 1911. It contains a large number of tunes heretofore in the Sacred Harp but removed by the revisors of that book in the revision of 1850, 1859, and 1869. These tunes have been greatly improved, also added and many parts made new and are now valuable melodies. Other tunes have been selected from the compositions of the best sacred music writers the country affords. A large number of new tunes are herein contained never before published, all of which are high, standard and superior sacred melodies. All the music here presented has been written and revised into dispersed and extended harmony, possessing many valuable combinations and chords not found in other books nor in other parts of this volume.

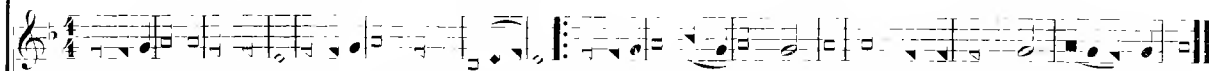
CHESTER. L. M.

"There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory." 1 Cor. 15:41.
Key of F Major.

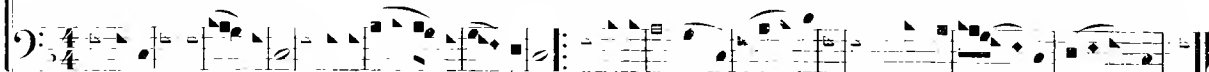
Wm. Billings, 1770.



Let the high heav'ns your songs invite, These spacious fields of brilliant light, Where sun and Moon and Planets roll, And stars that glow from pole to pole.



Sun, Moon and stars, convey thy praise Round the whole earth, and never stand, So when thy truth began its race, It touched and glanced on every land.



See full sketch of William Billings under funeral anthem, page 520 as well as other tunes composed by him in this volume. We put in this appendix the tune, "Chester," one of his master pieces, on account of Billings being the first American to compose and publish sacred music. Chester is a fine old melody and was printed in Billings' song book from 1870-94, and in many of the early American tune books. It is still popular in many sections of the country. The words and tune as they are here presented, are found in John Wyeth Repository of Music, 1810, page 47.

SHEPHERDS REJOICE. C. M. D.

479

Key of F Major.

"The Lord is my Shepherd."—Ps. 23:1.

L. P. Breedlove. Rearranged by B. S. Aiken, 1908

1. Shep-herds re-joice! lift up your eyes. And send your fears a way,
 News from the re-gions of the skies, A Sav-iour's born to day, Je-sus, the God whom

2. No gold nor pur-ple swad-ling bands, Nor roy-al shin-ing things,
 A man-ger for His cra-dle stands, And holds the King of kings. Go, shep-herd where the

3. Thus Ga-briel sang and straight a-bound The heav'n-ly ar-mies throng,
 They tune their harps to soft-ly sound And thus con-clude their song. Glo-ry to God who

an-gela fear, Comes down to dwell with you. To day He makes His en-trance here, But not as mon-archs do.

in-fant lies, And see His hum-ble throne, The tears of joy in all your eyes. Go, Shep-herd kiss the Son.

reigns a-bove, Let peace sur-round the earth. Mor-tals shall know their Ma-ker's love At their Re-deem-er's birth.

These are part of the words taken from the tune "Oxford" in the "Sacred Harp," words originally appearing in the "Methodist Hymn Book," page 425. L. P. Breedlove composed several tunes which appear in the "Sacred Harp." B. S. Aiken resides at present in Pike county, Ga., is a fine singer and a great lover of music. He is on the committee of revision of the "Sacred Harp," appointed by the United Sacred Harp Musical Association of 1908. Mr. Aiken is a member of the Baptist-church. This tune was originally in the "Sacred Harp," on page 288. It was taken out and tune "White" put in its place.

Copyright, 1909, by J. S. James,

RHODE ISLAND. 8, 8, 6, 8, 8, 6.

Charles Wesley, 1747. Key of C Minor. "Unto you it is given to know the mystery of the kingdom of God."—Mark 4:11.

1. Thou great mys - te - i - ous God un-known, Whose love hath gen - tly led me on E'en from my in - fant days.

2. Fath - er, in me re - veal thy Son, And to my in most soul make known. How mer - ci - ful thou art

The image shows the first two stanzas of the hymn. Each stanza is written on a four-line staff system, with a treble clef on the top line and a bass clef on the bottom line. The music is in C minor and 2/4 time. The lyrics are printed below the notes.

Mine in - most soul ex - pose to view, And tell me if I ev - er knew Thy jus - ti - fy - ing grace

The se - cret of thy love re - veal, And by thy hal - low - ing Spir - it dwell For - ev - er in my heart.

The image shows the last two stanzas of the hymn. Each stanza is written on a four-line staff system, with a treble clef on the top line and a bass clef on the bottom line. The music is in C minor and 2/4 time. The lyrics are printed below the notes. The final measure of each stanza includes first and second endings.

The above tune was in the Sacred Harp of 1844, but was removed by the revision and Gainesville and Evening inserted in its place. It appears in the Southern Harmony, by Wm. Walker, 1835, page 145, and same book revised 1849, page 145. It is also in the earlier song books. None of them give the author's name. The words were originally taken from Methodist Hymn Book, 1835, page 107. Also see Hymn Book by Tiller in 1900, No. 357. It has eight stanzas. Originally taken from Redemption Hymns of Charles Wesley in 1747. It is now published in all the standard hymn books of this and many other countries. Also see Social Harp John G. McCurry, page 198, 1855.

THE HEBREW CHILDREN. H. M.

481

Key of D Minor.

"These men were cast into the midst of the burning fiery furnace."—Dan. 3:21.

Peter Cartwright between 1820-1825.
Alto by S. M. Denson, 1911.

1. Where are the He - brew chil - dren? Where are the He - brew chil - dren? Where are the He - brew chil - dren? Safe in the prom - ised land.

2. Where are the twelve a - pos - tles? Where are the twelve a - pos - tles? Where are the twelve a - pos - tles? Safe in the prom - ised land,

3. Where are the ho - ly Christ - ians? Where are the ho - ly Christ - ians? Where are the ho - ly Christ - ians Safe in the prom ised land.

Tho' the fur - nace flamed a - round them, God, while in their trou - bles found them, He with love and mer - cy bound them, Safe in the prom - ised land.

They went up thro' pain and sigh ing, Scoff ing, scour ing, cru ci fy ing, No bly for their Mas ter dy ing, Safe in the prom ised land.

Those who've washed their robes and made them White and spot - less pure and laid them Where no earth ly stain can fade them, Safe in the prom ised land.

The original name of the above tune was "Where Now Are the Hebrew Children." Peter Cartwright was a minister of the gospel, and used this tune in his camp meetings long before it was ever placed in notation. It is one of the old melodies of America, and has a long time been quite a favorite of many of the older people in their younger days who are now living. Peter Cartwright was born in Amherst county, Va., 1785, and died in Sangamon county, Ill., 1872. It was first published in the Sacred Harp of White & King, 1844, afterwards removed in later revisions. It was originally on page 78. Many of the older people remember the song well. Many other earlier song books have the air of "Hebrew Children. It is one of the old historic tunes of America. It has all along been presented without an alto. The present arrangement of the tune has been made by S. M. Denson and J. S. James. It is believed it is now in better form than it ever was before.

INVITATION. C. M. D.

"Hath not God chosen the poor of this world rich in faith, and heirs of the kingdom."—James. 2 5.

T. W. Carter. 1844.

Key of F. Major.

1 What poor de spis - ed com pa ny of trav - a - lers are these,
That walk in yon - der nar - row way, a long the rug - ged maze. 2 Ah they are of

3 What poor de spis ed com pa ny of trav - a - lers are these,
That walk in yon - der nar - row way, a long the rug - ged maze. 4 Ah they are of

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is the alto line in treble clef with a 3/2 time signature. The third staff is the tenor line in treble clef with a 3/2 time signature. The bottom staff is the bass line in bass clef with a 3/2 time signature. The lyrics are written below the staves, with numbers 1, 2, 3, and 4 indicating different parts of the hymn. The music includes various note values, rests, and repeat signs.

roy - al line. all chil - dren of king; Heirs of im mor tal crowns di - vine, and loud for joy they sing.

roy - al line, all chil - dren of king; Heirs of im mor tal crowns di - vine, and loud for joy they sing.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is the alto line in treble clef with a 3/2 time signature. The third staff is the tenor line in treble clef with a 3/2 time signature. The bottom staff is the bass line in bass clef with a 3/2 time signature. The lyrics are written below the staves. The music includes various note values, rests, and repeat signs.

This tune was originally on page 124. of the Sacred Harp by White and King, and "Heavenly Land and The Dying Minister," inserted in it's place. Dr. T. W. Carter has several pieces credited to him in this book and we refer to these different sketches for his history. Some corrections have been made so as to give the tune a new life, and Alto added 1911, by S. M. Denson. The words in this tune are found in Zions Songster 1832, page 212. Hymn No. 185. Seven verses. See also Muechers Cluster page 349. of 1823. and same book revised 1835. page 349. none of these books give the name of the author of this hymn.

OAK BOWER. L. M.

483

"The Lord is not willing that any should perish, but that all should come to repentance."—2 Peter 3: 9.
 Key of C Major. Chas. Wesley, 1741. T. W. Carter, 1844. Alto by S. M. Denson, 1911.

1 Would Je - sus have the sin - ner die? Why hangs He then on yon - der tree? 2 For give them, Fath - er,
 What means that strange ex - piring cry? Sin - ner He prays for you and me.

3 Would Je - sus have the sin - ner die? Why hangs He then on yon - der tree? For - give them, Fath - er,
 What means that strange ex - piring cry? Sin - ner He prays for you and me.

The first system of the musical score consists of four staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics. The second staff is the vocal line in G-clef, 4/4 time, with lyrics. The third staff is the vocal line in G-clef, 4/4 time, with lyrics. The bottom staff is the bass line in F-clef, 4/4 time.

Oh, for - give They know not that by Me they live. They know not that by Me they live. live.

Oh, for - give They know not that by Me they live. They know not that by Me they live. live.

The second system of the musical score consists of four staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics. The second staff is the vocal line in G-clef, 4/4 time, with lyrics. The third staff is the vocal line in G-clef, 4/4 time, with lyrics. The bottom staff is the bass line in F-clef, 4/4 time.

This tune was once in the Sacred Harp on page 95, but was taken out by the revisors. See remarks about T. W. Carter in other pages of this book. The words were taken from Methodist Hymn Book, page 181 in 1844. Ganges and Funeral Hymn were inserted in place of this song when it was removed. The title to the hymn was "Jesus Christ the Saviour of All Men."

NIGHT WATCHMAN. 7sD.

John Bowring, 1825.
Key of F. Major.

"Watchman, what of the night?"—Isa. 21: 11.

T. W. Carter, 1844.

Watchman, tell us of the night, what its signs of promise are, Trav'ler o'er yon mountains height, See that glo - ry beam-ing star.

Watchman, tell us of the night, what its signs of promise are, Trav'ler o'er yon mountains height, See that glo - ry beam-ing star.

The first system of the score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The music is in 6/8 time and the key signature has one flat (F major). The lyrics are printed below the vocal line.

Watchman, does its beauteous ray, Aught of hope or joy foretell, Trav'ler Yes, it brings the day, Promised day of Is - ra - el.

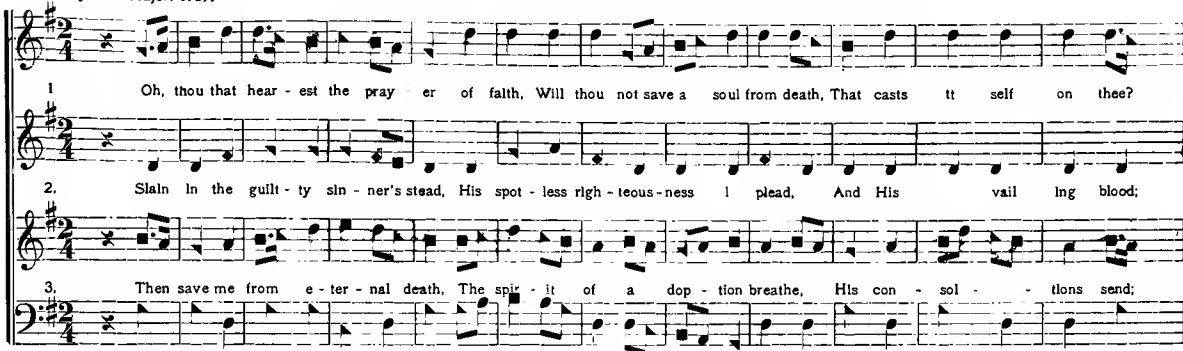
Watchman, does its beauteous ray, Aught of hope or joy foretell, Trav'ler Yes, it brings the day, Promised day of Is - ra - el.

The second system of the score also consists of four staves. It continues the musical notation from the first system. The lyrics are printed below the vocal line. The piece concludes with a double bar line and repeat signs.

See sketch of Dr. T. W. Carter in other parts of these remarks. This tune was originally in the Sacred Harp, by White & King, on page 108, and was removed by the revisors of that book and "Weeping Saviour" and "Traveler" inserted in its place. Alto composed 1911 by S. M. Denson. The tune has been re-arranged materially for this edition of the Sacred Harp, 1811. The hymn was by John Bowring. He got the idea of the words by hearing it sung by the missionaries in Turkey. It has three verses. He was a distinguished politician, statesman and literary man, born 1792 in England. Many years he represented his country in China, was a Unitarian in faith; died 1872. He published a volume of hymns in 1823 and in 1825.

Rev. Augustus M. Toplady.
Key of G Major. 1759.

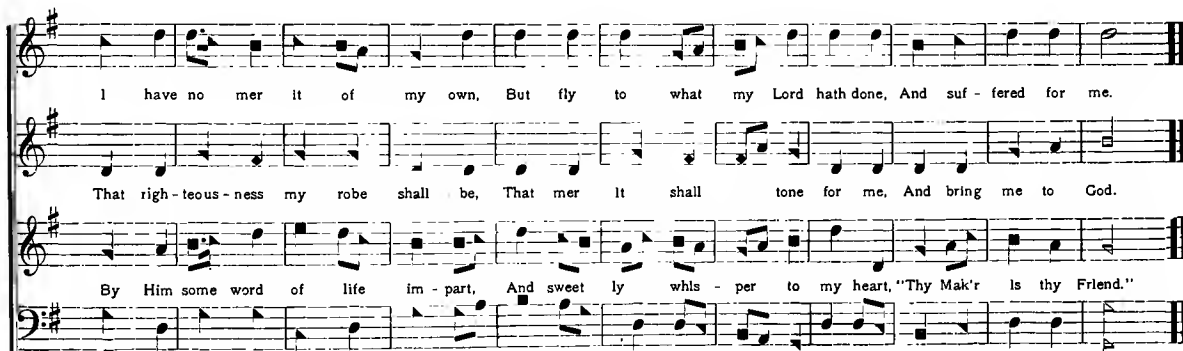
"And all things whatsoever ye shall ask in prayer, believing, ye shall receive."—Matt. 21: 22.



1. Oh, thou that hear - est the pray - er of falth, Will thou not save a soul from death, That casts tt self on thee?

2. Slain In the guilt - ty sin - ner's stead, His spot - less righ - teous - ness I plead, And His vail ing blood;

3. Then save me from e - ter - nal death, The spir - it of a dop - tion breathe, His con - sol - - tions send;



I have no mer it of my own, But fly to what my Lord hath done, And suf - fered for me.

That righ - teous - ness my robe shall be, That mer It shall tone for me, And bring me to God.

By Him some word of life im - part, And sweet ly whls - per to my heart, "Thy Mak'r Is thy Friend."

Toplady, author of this hymn, was born in Fernham, Eng., 1740. Educated at Westminster school and Trinity College. He had doctrinal debates with Wesley and was a sharp and harsh combatant. He was sincere, a man of piety, physically he was very frail. It is said his fiery zeal wore out his body. His health failed him at 25. He possessed an ardent religious nature. He died in 1778. This tune was removed from the Sacred Harp by White & King by the revisions and the tune "Funeral Hymn" put in its place, page 95. The tune has been completely re-arranged and alto added by S. M. Denson. More verses have been added, and the present shape of the tune is by S. M. Denson and J. S. James, 1911. No doubt the origin of this tune is of very old source. It is in the early books of this country but none of them give the author's name.

JORDAN'S SHORE. C. I.

Key of A Minor.

"Thine eyes shall see the King in His beauty: behold the land that is very far."—Isa. 33:17.

Re-arranged by Geo. B. Daniel, 1911.

1. On Jor-dan's storm - y banks I stand, And cast a wish - ful eye, On the oth er side of Jor - dan, Hal - le lu jah.
To Ca - naan's fair and hap - py land, Where my po - ses - sions lie, On the oth er side of Jor - dan, Hal - le - lu jah.

2. Oh the trans- port - ing rapt'rous scene, That ri - ses to my sight, On' the oth - er side of Jor - dan, Hal - le lu jah.
Sweet fields ar - rayed in liv - green, And riv - ers of de - light, On the oth - er side of Jor - dan, Hal - le lu jah.

jah. On the oth - er side of Jor - dan, Hal - le lu - jah, On the oth er side of Jor - dan, Hal - le lu - jah.

jah. On the oth - er side of Jor - dan, Hal - le lu - jah, On the oth - er side of Jor - dan, Hal - le lu - jah.

The above tune as it here appears was re-arranged by Geo. B. Daniel, 1911. It was originally published in the Sacred Harp, but was removed by the revisors and the tune "Timmons" put in its place. It is claimed by many singers that "Jordan's Shore" is better tune than "Timmons," especially since it has been corrected by Mr. Daniel. (See history of Samuel Stennett, author of the words under tune "Promised Land," page 128; of Geo. B. Daniel on page 534.) "Jordan's Shore" is an old melody remodeled by J. T. White in 1844, with a few notes changed in it. It appears in the song books of the early part of the Nineteenth Century, but none of these early books give the author of the music.

SANDTOWN. C. M. D.

487

Key of A Major.

"Lo, they have rejected the word of the Lord."—Jer. 8:9.

T. W. Carter. 1844.

Urged by com-pas-sion, I look round up-on my fel-low clay; See men re-ject the gos-pel sound, Good God, what shall I say? My

Urged by com-pas-sion, I look round up-on my fel-low clay; See men re-ject the gos-pel sound, Good God, what shall I say? My

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 6/8 time and the key of A major. The lyrics are printed below the vocal staves.

bow-els yearn o'er dy-ing men, Doom'd to e-ter-nal woe. Fain would I seek, but all is vain, Ex-cept the Lord speak too.

bow-els yearn o'er dy-ing men, Doom'd to e-ter-nal woe. Fain would I seek, but all is vain, Ex-cept the Lord speak too.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal staves.

See sketch in other parts of this book of Dr. T. W. Carter. This tune was printed in the Sacred Harp on page 112, but was removed and "The Last Words of Capurnacus" inserted. It has been remodeled and also added by S. M. Denson, 1911. The author of the words are unknown. We have been unable to find the hymn

FEDERAL STREET. L. M.

Let thy will be done. Mat 10-9.

H. K. Oliver. 1800.

1. My dear Re-deem-er and my Lord, I read my du-ty in thy word; But in thy life the law ap-pears, Drawn out in living char-ac-ters.

2. Such was thy truth, and such thy zeal, Such def-rence to thy father's will, Such love, and meekness so di-vine,—I would transcribe and make them mine.

3. Cold mountains and he midnight air Witness'd the fer-ver of thy pray'r; The des-ert thy temp-ta-tions knew, Thy con-flict and thy vic-t'ry too.

4. Be thou my pat-tern; make me bear More of thy gra-cious im-age here; Then God, the judge, shall own thy name A-mong the fol-'wers of the lamb.

The above tune was composed by H. K. Oliver in Salem, Mass. 1800. He began studying music in childhood. His father compelled him to relinquish it as a profession but it remained his favorite avocation, and after he was graduated at Harvard, having taught as school master, and at one time, Treasurer of the state of Mass. His first piece of music was published in Lowell Mason's tune book. In 1833. Federal Street was sung at his wife's burial. The following tunes were composed by him; Harmony, Grove, Morning, Walnut Grove, Hudson, Bosworth, Salesbury, and several anthems and motets and Te, Duem. In his old age at the peace jubilee in Boston 1872. He conducted a chorus of ten thousand as they sung the words and music of his noble harmony. This tune Federal Street was widely advertised and became quite a favorite in New England.

Oliver died in 1885. The above is one of the great hymns of Isaac Watts the celebrated English Hymnist.

THE SAINTS BOUND FOR HEAVEN. H. M.

489

"I am the Lord thy God, which brought thee out of the Land of Egypt, from the house of bondage."— Deut. 5: 6. "Ye shall know the truth, and the truth shall make you free."—John 8. 32.

Key of B Flat Major.

E. J. King and Wm. Walker, 1834.

1. Our bond-age it shall end by and by, by and by, Our bond-age it shall end by and by; From E-gypt's yoke set

2. Our de-liverer he shall come by and by, by and by, Our de-liverer he shall come by and by, And our sor-rows have an

3. Tho' our en - e - mies are strong, We'll go on, We'll go on, Tho' our en - e - mies are strong, We'll go on, Tho' our hearts dis - solve with

free; Hail the glo - ri - ous ju - bi - lee, And to Ca - naan we'll re - turn, by and by, by and by, And to Ca - naan we'll re - turn, by and by.

end, With our three score years and ten, And vast glo - ry crown the day, by and by, by and by, And vast glo - ry crown the day, by and by

fear, Lo, Si - na - ie's Cod Is near, While the fie - ry pil - lar moves' We'll go on, we'll go on, 'While the fie - ry pil - lar moves, We'll go on.

This tune is an old melody. It was printed in the first Southern Harmony by Wm. Walker, and in the same book in supplement in 1885, on page 226, and in revision of same book 1849, page 258. The tune in this book is credited to King and Walker about the year 1834. It was in the Sacred Harp 1844, page 224, and was removed by the revisors and "Save Lord or we Perish" put in its place. Alto has been added by S. M. Denson, 1911. The tune has been greatly improved and will be welcomed back into the Sacred Songs to the great delight of many of its former admirers. The tune also is printed in the Christian Harmony 1866 by Walker, page 360. The same words have accompanied the tune in all the books. The words are founded on the Bondage of the Children of Israel in Egypt and their delivery, which is typical of delivery from sin by Jesus Christ for the sins of the world. See above quotations of Scripture.

DAYS OF WORSHIP. L. M. D.

"When ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation." Cor.—14: 26.

Key of C. Major.

B. F. and E. K. Davis. 1844.

CHORUS

1 Dear peo-ple we have met to day, To sing, to hear, to preach and pray; pray; 2 But O the sad and aw-ful state,
It is our Fa-ther's great com-mand, The road that leads to His right hand; hand;

Of those that stand and come to late, The fool-ish vir-gins did be-gin, To knock, but could not en-ter in.

The above tune was in the Sacred Harp on page 267. but was removed, and "Sacred Streams and Hedgebury, inserted in it's place. The tune has never been published in any book so far as we can find. Alto composed by S. M. Denson and other arrangements of the music as it now stands by Denson and James. 1911

RUSSIA. L. M.

491.

"Looking unto Jesus the author and finisher of our faith; He sat down at the right hand of the throne of God." Heb.—12; 2.

Key of A. Minor.

Daniel Reed. 1793.

My spir-it looks to Cod a lone, My rock and ref-uge is His throne.

My spir-it looks to God a lone. My rock and ref-uge is His throne. In

My spir-it looks to God a lone. My rock and ref-uge is His throne. In all my fears, in

My spir-it looks to God a lone, My rock and ref-uge is His throne. In all my fears, in all my straights, My

In all my fears, in all my straights, My soul on His sal - va - tion waits. waits.

all my fears, in all my straights, My soul on His sal - va - tion waits waits.

all my straight. My soul on His sal - va - tion waits, My soul on His sal - va - tion waits. waits.

soul on His sal va tion waits. My soul on His sal - va - tion waits. waits.

The above tune was once in the Sacred Harp page 274. and was removed and "Golden Harp and Baldwin," inserted in its place. see page 274. It was first published in Daniel Reeds book, The Columbian Harmony, 1793. See history of Daniel Reed under tune Windham page 38. several of his tunes appear in these pages. The verses in the above has always accompanied the tune wherever published. The tune has been corrected and finds its way back among its former songs in 1911. After being removed for Fifty years it will prove to be a satisfactory old minor melody when properly rendered. We have been unable to find when the hymn was first published or who its author, It was printed in Mercers Gluster 1823. see page 355. third edition by John Mercer.

FORT VALLEY. C. M.

John Newton. 1779. Key of F Major.

"Sing unto him a new song; play skilfully with a loud noise."—Ps. 33:3.

E. L. King, 1844.

1. To our re-deem-er's glo-ous name, Awake the sa-cred song, O may His love Im-

2. His love what mor-tal tongue can reach, What mor-tal tongue dis-play; Im-ag-i-na-tion's mor-tal flame tune every heart and tongue, O may His love Im-mor-tal flame, Tune every heart and tongue. ut-most stretch in won-der dies a way, Im-ag-i-na-tion's ut-most stretch in won-der dies a-way.

This was in the Sacred Harp of White & King, 1844, page 301, and removed and "Sabbath Morning" inserted in its place by the revisors. It is supposed to have been composed by King for the first Sacred Harp. Alto and other changes and corrections made by S. M. Denson, 1911. Words in the verses are by John Newton, the celebrated hymn writer, 1779. See history of him under tune "Bethel," page 27, this book, as well as other sketches in same.

Key A M
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 B. N. W.

RIVER OF JORDAN. L. M.

493

"Looked up steadfastly into heaven, and saw the glory of God, and Jesus standing on the right hand of God." Acts 7:55.

Key A Major.

John C. McCurry, 1853. Alto by S. M. Denson, 1911.

1. Je sus my all to heaven is gone, Happy, O Happy, He whom I fixed my hopes upon, Happy in the Lord;
His tracks I see and I'll pursue, Happy, O Happy, The narrow way till Him I view, Happy in the Lord.

2. The way the Ho-ly prophets went, Happy, O Happy, The road that leads from banishment;
I'll go, for all his paths are peace, Happy, O Happy, The King's highway of ho-li-ness.

3. Then will I tell to sinners round, Happy, O Happy, What a dear Saviour I have found;
I'll point to thy re-deem-ing blood, Hap-py, O Hap-py, And say "Be-hold the way to God! Hap-py in the Lord, Lord.

We'll cross the riv-er of Jor-dan, Hap-py O Hap-py, We'll cross the riv-er of Jor-dan Hap-py in the Lord, Lord.

We'll cross the riv-er of Jor-dan, Hap-py O Hap-py, We'll cross the riv-er of Jor-dan Hap-py in the Lord, Lord.

The original title to this hymn was "Christ, the Sinner's Way to God." Cennick was born in England in 1718. He joined the Methodist societies of the Wesleys when he was seventeen years old, and afterward became a preacher. A dispute arose in the church and he afterwards founded an independent church of his own, which gathered into the Whitfield and Huntington connection. Sometime after that he joined the Moravians, and spent the remainder of his life with them. He died in 1755. He was a man of sincere piety, was a polished poet and hymn writer. His hymns were published in 1741. He was the author of two great and well known hymns, "Children of the Heavenly King," and the above named hymn. The stanzas in both hymns are regarded of the highest standard of hymnists. "Children of the Heavenly King" has found its way into the hymn books of the American churches. The original of the above tenor was composed by John McCurry, who was born and raised in Hart county, Georgia, he died about 20 years ago. He compiled in 1855, a song and tune book called Social Harp, written in 4 shape notes. See further remarks about him on page 507. River of Jordan was taken from Social Harp, page 21. Remodeled, rewritten and arranged in its present shape by T. B. Newton, S. M. Denson and J. S. James.

1. Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace, Rise from all, ter-res-tial things, T'wards heav'n thy na-tive place:

2. Riv-ers to the o-ccean run, Nor stay in all their course; Fire, as-cend-ing, seeks the sun; Both speed them to their source:

Sun, and moon, and stars de-cay; Time shall soon this earth re-move: Rise, my soul, and haste a-way, To seats pre-pared a-bove.

So a soul that's born of God Pants to view his glo-rious face, Up-wards tends to his a-bode, To rest in his em-brace

The above hymn was written by Rev. Robt. Seagraves of England in 1693. He was educated at Cambridge. He was a member of the church of England, was a hearty co-worker afterwards with the Wesleys. James Nares was born in Hanwell Middlesex, in 1715. He was a fine musician and filled many important positions, at St. George's Chapel, Windsor, and became organist at Yorkminster in 1734, died in 1773. The tune Amsterdam, is one of the great old melodies, and the longer it is used the more it is cherished.

INDIAN SONG. 8, 8, 6.

Key of D Major.

"God is no respecter of persons."—Acts 10:34.

T. and J. R. Turner, 1850.

In the dark wood no Indian nigh, Then me look Heav'n and send up cry, Up on my knee so low That God on High
 God send He an - gels take me care, He come Him-self, He hear my prayer, If in side heart do pray, Now me love God

In shin - ing place. See me at night with tear - y face, The priest did tell me so.
 with in - side heart, He fight for me, He take my part, He with me night and day.

The above tune was composed by T. and J. R. Turner, in 1850. We have been unable to find out anything of T. Turner. J. R. Turner helped to revise the Sacred Harp in 1850. Professor James R. Turner was born in Hancock County in 1807, died in 1874, and was buried at Wesley Chapel, Villa Rica, Ga. He was the father of W. S. Turner, who is the author of some music in this book. He was a fine singer, leader, and teacher. He taught music in Georgia and Alabama for more than forty years. He was a great and good man. His son, W. S. Turner, and himself composed music, and intended to publish a song book, but died before doing so. A full history of J. R. Turner appears in James' "Brief History of the Sacred Harp," pages 91-95. He was a member of the Chattahoochee Music Convention from the time of its organization in 1852 up to the time of his death. He gave the writer his first instruction in music. The tune was arranged by Mr. Turner as he got the words and music from a converted Indian during his travels as a singing teacher. Also and tune re-arranged by S. M. Denson and J. S. James, 1911. This tune was originally in Sacred Harp, page 329, inserting in lieu of it, "Vain World Adieu," on page 287; Christian Harmony by Wm. Walker, 1866. We find this note above the words: "These verses were taken almost verbatim, by a Missionary, from an Indian's experience while relating it."

O heark en sin-ners, we have come to warn you of your dan-ger,
We pray be rec-on-ciled to Him who once lay in a man-ger. Ho ev'ry one that thirst.....

O heark en sin-ners we have come to warn you of your dan-ger,
We pray be rec-on-ciled to Him who once lay in a man-ger. Ho ev'ry one that thirst.....

eth come ye to the wa-ters, Free-ly drink and quench your thirst, Like Zi on's sons and daught-ers.

eth come ye to the wa-ters, Free-ly drink and quench your thirst, Like Zi on's sons and daught-ers.

This tune was in the Sacred Harp page 330, and was removed by the revisors and "Love Divine and Sacred Music," inserted in its place. This tune was composed by Wm. Walker, 1837 and was first published in his book called the "Hesperian Harp" using the four shaped notes, his book contained 576. pages first edition 1837, and supliment 1848. He was a Georgian and lived at a place called Spires Turn Out Ga. Mr. Houser had quite a reputation as a composer, in the south. It is said that his book was the largest Church Music Book ever published up to its date. Mr. Houser was a fine teacher, he worked eleven years on his book before he completed it. No data about when he was born or died, it is claimed he was of German decent; we find this note in the Christian Harmony page 262, in honor of Rev. Chas. Collins Pres. of the Williams and Henry College Virginia. No trace of the author of the words can be found, same words in all the books above mentioned.

MEDITATION. 11s 7s

497

Key of B Flat Major.

"We beholding as in a glass the glory of the Lord."—2 Cor. 3: 18.

N. Little, 1798. Re-arranged by Breedlove, 1844.

From gloom - y de - jec - tion my thoughts mount the sky, And realms ev - er peace - ful trans - port - ed des - cry,

There joys ev - er bloom - ing en - rap - ture the soul, And riv - ers of pleas - ure In - ces - sant - ly roll.

O my soul is full of love. How I long to be at home To range the New Je ru - sa - lem.

O my soul is full of love, How I long to be at home To range the New Je - ru - sa - lem.

This tune was in the Sacred Harp, by White and King, when it was first published in 1844, and was removed by the revisors and "The Rock That Is Higher Than I" inserted. Breedlove remodeled the tune from an old tune, but in such a way as to destroy to a great extent the old melody. See sketch of Breedlove in other parts of this book. Alto was added by S. M. Denson, 1911, and other changes made by Denson and James at the same time. The words appear in Zion Songster Mason, 1832, page 299. Author of words not given.

THE SAINTS DELIGHT. C. M.

"Holding the mystery of the faith in a pure conscience. 1 Tim 3-9.

Alto by S. M. Denson, 1911. Chorus.

1. When I can read my ti-tle clear to mansions in the skies, I'll bid fare-well to ev'ry fear, And wipe my weep-ing eyes. I

2. Should earth a-gainst my soul en-gage, And fiery darts be hurled, then I can smile at Sa-tan's rage And face a frown-ing world.

3. Let cares like a wild del-uge come, Let storms of sor-row fall; So I but safe-ly reach my home, My God, my heaven, my all. I

4. There I shall bathe my wea-ry soul, In seas of heaven-ly rest, And not a wave of trou-ble roll, a-cross my peace-ful breath.

feel like, I feel like I'm on my jour-ney home, I feel like, I feel like, I'm on my jour-ney home.

feel like, I feel like I'm on my jour-ney home, I feel like, I feel like I'm on my jour-ney home.

The original title of the hymn was, "The Hopes of Heaven Our Support Under Trials on Earth." It appears in the author's "Hymns and Spiritual Songs," Book No. 3. Verse two, line two, was originally written "heliish darts" instead of "fiery darts." In the third stanza, "may I" instead of "so I." This precious hymn is held in high esteem wherever the English language is spoken. It is applied to many different standard tunes in the Protestant church hymn books. It is one of the standard hymns, and so recognized in the "National Hymn Book," and by the leading Protestant churches of America. The Saints Delight is one of the old songs. See Southern Harmony by Walker 1835, page 104 Christian Harmony, same author 159. It was once in the Sacred Harp, page 154, and was removed by revisors 1869, and tunes Holy Land and Eden inserted in its place. Alto has been composed by S. M. Denson and some other corrections and tune put back in the Sacred Harp after an absence of 40 years at the suggestion of T. B. Newton. No trace can be found of its author F. Price.

THE YEAR OF JUBILEE. H. M.

499

Chas Wesley, 1750.
Key of F Major.

"The trumpet of the jubilee to sound on the tenth day of the seventh month each year."—Lev. 25: 9.

J. L. Pickran, 1859.

1. Blow ye the trumpet, blow, The glad - ly sol - emn sound, Let all the na - tions know, To earth's re - mo - test bounds, The year of ju - bi -

2. The gos - pel trum - pet hear, The news of par - d'ning grace; Ye hap - py souls draw near; Be - hold your Sav - tour's face:

3. Je - sus, our great High Priest, Has full a - tonement made; Ye wear - y spir - its, rest; Ye mourning souls be glad: The year of ju - bi -

lee is come, The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home. Re - turn ye ran - som'd sin - ners, home.

lee is come, The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home. Re - turn ye ran - som'd sin - ners, home.

Original title to this hymn was "The Year of Jubilee." Published in the Author's Hymn Book for the year 1750. Some authorities have credited this hymn to Toplady. This is incorrect for the reason that Toplady was not born until 1840, and could have been only 10 years old at that time. See other sketches of Chas. Wesley in this vol. This tune is credited to J. L. Pickran in the revised Edition of the Sacred Harp of 1859. Diligent inquiry fails to discover anything of him. Tune revised by Denson and James, and also added by S. M. Denson, 1911. It was originally on page 379, but was removed in 1869 and "Span of Life" inserted in its place.

VALLEY GROVE. L. M.

"Blessed are the dead which die in the Lord."—Rev. 14: 13.

R. F. Ball, about 1844.

Key of E Minor.

CHORUS.

1 How blest the righteous when he die, How gently heaves the expiring breast; How mildly beams the closing eyes. When sinks a weary soul to rest, Sweet Home? Oh, when shall I get there,

2 Sweet Home, O when shall I get there?

3 Life's duty done as sinks the clay, Light from its load the spirit flies, While heaven and earth combine to say, How blest the righteous when he dies Sweet Home, O when shall I get there?

The above tune was once in the Sacred Harp by White and King, but was removed by the revisors and the tune "Eureka" put in its place. Some minor changes have been made to it. Alto added by Professor Denson, and the tune and words arranged in its present form for the Fifth Edition to the Sacred Harp of 1901. See history of R. F. Ball under tune, "I Am Passing Away," this page. The words have been re-arranged by J. S. James.

I AM PASSING AWAY. L. M.

"Remember how short my time is:"—89th Ps. 47.

R. F. Ball, about 1844

Key of F Major.

Pass a few swiftly fleeting years, And all that now in bod-ies are, Shall quit like me this vale of tears, Their righteous sentence to re-ceive.

Pass a few swiftly fleeting years, And all that now in bod-ies are, Shall quit like me this vale of tears, Their righteous sentence to re-ceive,

This tune was once in the Sacred Harp, on page 395, but was removed by the Revisors in 1869 and tune, "Fleeting Days" inserted. Alto has been added and corrections in words and music made. Its present form has been arranged by S. M. Denson and J. S. James. R. F. Ball was a fine leader and director of music. It is claimed he went West about 35 years ago. Others say he died many years ago in Georgia, helped to revise the Sacred Harp in 1859; was for a long while a member of the Southern Musical Convention of Georgia.

ROLL JORDAN, L. M.

50.

"Blow the trumpet among the nations, prepare the nations."—Jer. 51: 27.

Key of G Major.

CHORUS.

A. W. and John G. McCurry, 1855.



1. He comes! He comes! the Judge se-vere, Roll, Jor-dan, roll, I want to go to heaven, I do, Hal-le-lu-jah, Lord, We'll praise the Lord in heaven a-bove, Roll, Jor-dan, roll.
The seventh trump-et speaks him near, Roll, Jor-dan roll;



CHORUS.



2. His lightnings flash, his thunders roll, Roll, Jor-dan, roll; I want to go to heaven, I do, Hal-le-lu-jah, Lord, We'll praise the Lord in heaven, a-bove, Roll, Jor-dan, roll.
How welcome to the faithful soul Roll, Jor-dan, roll;



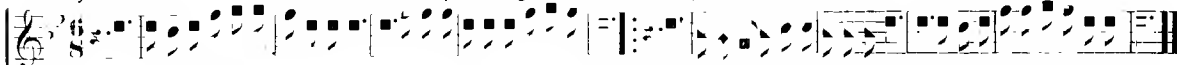
This tune was composed and first published by John G. McCurry in 1855 in the Social Harp, by him. See page 145. Alto added by S. M. Denson and words re-arranged by J. S. James, 1911. See history of John G. McCurry on page 507.

REDEMPTION, 11s

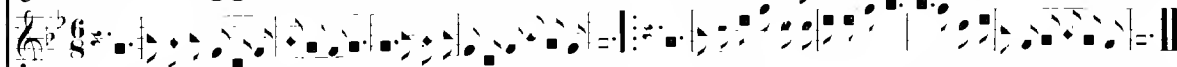
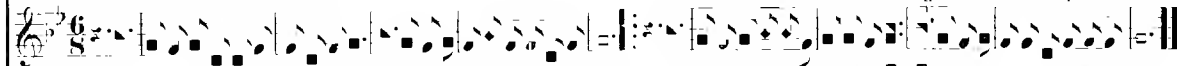
Key of G Minor.

"In whom we have redemption through his blood, even the forgiveness of sins."—Col. 1: 14.

Leonard P. Breedlove, 1844.



- Come, friends and relations, Let's join hearts and hands; The voice of the turtle is heard in our land; Let's all walk together And follow the sound, And march to the [place, Where redemption is found.



- Come, friends and relations, Let's join hearts and hands; The voice of the turtle is heard in our land, Let's all walk together And follow the sound, And march to the [place, Where redemption is found,



This tune was in the Sacred Harp and was removed by the revisors and the tune "St. Paul" put in its place, page 105. Alto added by S. M. Denson, 1911. See other sketches in this book of Breedlove, the original author of this tune. Words are taken from Mercer's Cluster, by Jesse Mercer, third edition 1823.

LOGAN. S. M.

John Leland, 1835. Key of E Minor.

"Whose builder and maker is God."—Heb. 11.10.

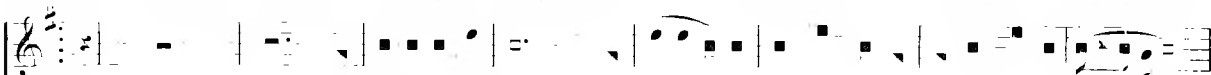
T. J. Denson, 1908.



1. The day..... is past and gone, The evening shades appear, O may we all..... re-mem-ber well, The night of death draws near:



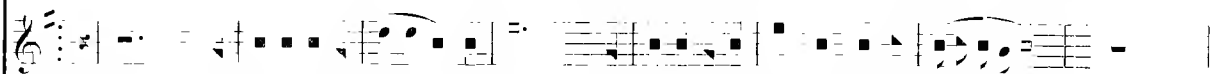
2. Lord, keep..... us safe this night, Se-cure from all our fears, May angels guard..... us while we sleep, Till morn - ing light ap-pears



And when our days are past And we from time re - move, And we from time re - move.....



And when our days are past ... And we from time re - move, And we from time re -



And when our days are past. And we from time re - move, And we from time re - move.....



And when our days are past And we from time re - move, And we from time re - move

move.. O may we in Thy bosom rest, The bosom of Thy love, So death will soon disrobe us all, Of what we here possess, Of what we here possess. sess.

O may we in Thy bosom rest, The bosom of Thy love, So death will soon disrobe us all, Of what we here possess, Of what we here possess. sess.

John Leland was a Baptist minister, born in 1754 and died in 1844. See sketch on pages 85 and 319. See also sketch of T. J. Denson on page 526 of this book.

LOVE C. M. D.

William Cowper, 1779. Key of C Major.

"And Enoch walked with God."—Gen. 5:24

T. J. Denson, 1908.

O for a closer walk with God, A calm and heav'nly frame,
A light to shine upon the road, That led me to the Lamb,
Where is the blessedness I knew, When first I saw the Lord,
Where is the soul refreshing view, Of Jesus and His word.

O for a closer walk with God, A calm and heav'nly frame,
A light to shine upon the road, That led me to the Lamb,
Where is the blessedness I knew, When first I saw the Lord,
Where is the soul refreshing view, Of Jesus and His word.

William Cowper was born in 1739 and died in 1800. He was one of the most beloved of English poets. This suffering man was also a true Christian and died in faith of salvation through the atonement of Jesus Christ. See full sketch of Mr. Cowper elsewhere in this book. See sketch of Prof. Denson on pages 526 and 527. Copyright 1909, by J. S. James.

INVITATION. L. M. (Number Two.)

"He is able also to save to the uttermost that come unto God by him."—HEB. 7: 25.

JACOB KIMBOLL, 1793. Re-arranged by DENSON and JAMES, 1911.

Key of D Major.

Hark ! the Redeemer from on high, Sweetly invites his fav'rites nigh, From caves of darkness and of doubt, He gently speaks and calls us out.

Come, my be -

Come, my beloved, haste a -

Come, my beloved, haste away, Cut short the hour of thy delay; Fly like a youthful hart or roe, O-ver the hills where spic es grow.

Come, my beloved, haste away, Cut short the hours of thy delay; Fly like a youthful hart or roe, Over the hills where spices grow.

loved, haste away, Cut short the hours of thy delay; Fly like a youthful hart.... or roe, O ver the hills..... where spi ces grow.

way, Cut short the hours of thy..... de - lay; Fly like a youthful hart..... or roe,..... O-ver the hills where spi - ces grow.

This tune is taken from the "New Harp of Columbia," by M. L. Swan, page 178. Mr. Swan signs the preface of his book at Bellefrute, Ala., 1867. The tune is credited in his book to Kimboll, and is an old melody printed in his Jacob Kimboll book, the "Royal Harmony," 1793, mostly original music by himself. He was a teacher of music of Massachusetts, New Hampshire, and Maine. He was a strong musician, fine composer and director. He wrote some of the psalms in "Belknap's Collections." He died at Tapsfeud, Mass., in 1826. Many of his tunes have been published since that time on up to the present. This tune has been re-arranged by S. M. Denson and J. S. James and a new alto added 1911. It is believed that the tune as presented here will, with its new arrangement, prove to be a favorite among the music people.

A SISTER'S FAREWELL. C. M. D.

505

"Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of heaven. For in the resurrection they . . . are as the angels of God in heaven."—Mat. 19:14, 22:30.

A. J. McLendon, 1905

1. Fare-well, dear broth-ers, fare you well, Pray do not weep for me, I'm go-ing home with Christ to dwell Through-out e - ter - ni - ty.
 2. Dear sis - ter, thou art left a - lone, But thou art kind and true, And when God calls you to come home, I hope to meet you, too.

3. Dear fa-ther, you've been kind to me, When I was young and wild, But now, dear fa-ther, do not weep, For - give your lov - ing child.
 4. My lov - ing moth - er, fare you well, But do not fear a - larm, The Sav - our dear is ev - er near, To shield you from all harm.

When I get home to that bright world, And meet my Saviour there, And all the loved ones gone be-fore, I'll no more shed a tear.
 Thus we'll sur-round the great white throne, And dwell for - ev - er there, And sing God's praise thro' endless days, From sor-row, pain and care.

O may we all to - geth er meet, And shout, and praise and sing Hal - le - jah then to our God. Our Sa - viour and our King.
 Yet may we meet and be com - plete, With all the blood-washed throng, And cast our crown at Je - sus feet, And sing re - demp - tion's song.

Prof. A. J. McLendon, who is the author of the above tune and words, wrote the same in memory of Bertha B. Brantly, youngest daughter of Mr. and Mrs. J. D. Laminack. Professor McLendon, at this time, 1909, resides in Carroll county, Ga. He has composed several tunes, and has successfully taught a number of singing schools. He is a member of the Gnantahoochee Singing Convention, and for some time was its president. He helped to organize the United Sacred Harp Musical Association several years ago. He loves music, and often leads the great musical conventions of the country. Copyright, 1909, by A. J. McLendon.

THE CHRISTIAN'S HOPE.

Key of G Major

"Lord Jesus Christ, which is our hope."—1 Tim. 1:1.

H. A. Parris, 1907.

1. We have our trou - bles here be - low, We're trav'ling through this world of woe To that bright world where loved ones go, Where

2. We're fet-tered and chained up in clay, While in this bo - dy here we stay; By faith we know a world a - bove, Where

3. I feel no way like get - ting tired, I'm trust - ing in His Ho - ly Word To guide my wea - ry feet a - bove, Where

all is peace and love, Where all is peace and love, To that bright world where loved ones go, Where all is peace and love.

all is peace and love, Where all is peace and love, By faith we know a world a - bove, Where all is peace and love.

all is peace and love, Where all is peace and love, To guide my wea - ry feet a - bove, Where all is peace and love.

H. A. Parris, who composed the words and music to the Christian's Hope, resides at this time, 1911, at Helicon, Ala. He is a great lover of the old Sacred Harp tunes. He is a consistent member of the Missionary Baptist church, and none can be found who loves music better than Mr. Parris.

GOOD BY. C. M.

347

J. G. McCurry, 1855,

"Lord I will follow thee; but let me first bid them farewell, which are at home at my house" Luke 9-61.

J. G. McCurry, 1855.

Rearranged by S. M. Denson, Apr. 1911.

Fare-well, fare-well is lone-ly sound, And al-ways brings a sigh, But give to me that good old word That comes from the heart, good-by, A

2. On Bue-na Vista's blood-y field A Sol-dier dy-ing lay His thought were of his man-sion home Some thou-sand miles a way, He

3 My fel-low, com-rades, you will tell, A-bout this blood-y fray, My coun-try's stand-ard, say to him, Was safe with me this day; I've
4 I know 'twill grieve his in-most soul. To think that nev-er more, I'll sit with him be-neath the oak, That shades his cot-tage door. But

dieu, a - dieu, may do for the gay, When plea-sure's throng is nigh, But give to me when lov-ers part, That lov-ing word goodby.

called his com-rads to his side, For much he had to say, - A few brief words to his friends he left, Some thou-sand miles a - way,

made a pil-low of it now, on which to lay my head, A wind-ing sheet you'll make of it, When I am with the dead.
tell the time-worn pa-tri-ot, That mind-ful of his fame, Upon this blood-y bat-tle field I sul-tered not his name.

This tune as it was originally composed by John G. McCurry, appears in the Social Harp, by him 1855, page 253 and 254. The tune has been re-arranged by S. M. Denson and J. S. James, and also composed by S. M. Denson in 1911. McCurry placed a note at the head of this tune, which was as follows: As played on the accordion by Mrs. Martha J. Hodge of Hartwell. John G. McCurry published a song book called The Social Harp 1855, four shape headed notes same as this book. The preface to this book is dated Annersonville, Hart County Ga., March 16, 1855, It has a large number of old Sacred songs, and a great many tunes composed by himself. He died in that county about twenty years ago. He was a farmer, owning a large plantation at the time of his death, and was highly respected and loved by all who knew him,

TRAVELING ON. L. M.

"I am not worthy of the least of all the mercies, and of all the truth, which thou hast shewed unto thy servant: for with my staff I passed over this Jordan."—Gen. 32.10.

Key of F Major.

CHORUS.

S. M. Denson and J. S. James, April 22, 1911.

Farewell, my loving friends, farewell, I have no home or stay with you; I'll take my staff and travel on Till I a bet - ter

I'll take my staff and travel on Till

Farewell, my loving friends, farewell, I have no home or stay with you; I'll take my staff and travel on Till I bet - ter world can view.

I'll take my staff and travel on Till I a bet-ter world can view. I'll

world can view. I'll take my staff and travel on, I'll take my staff and travel on, Till I bet - ter world can view. view.

I a bet - ter world can view. I'll take my staff and travel on Till I a bet - ter world can view. view.

I'll take my staff and travel on,..... I'll take my staff and travel on Till I bet ter world can view. view.

take my staff and trav-el on,..... I'll take my staff and travel on, Till I bet - ter world can view. view.

This is a new tune composed for the Fifth Edition of the Sacred Harp of 1911. The words are the same as those found in "Pilgrim's Farewell." See page 185. Also in Southern Harmony by Wm. Walker, 1835 and 1948, page 158. Also see Mercer's Cluster, by Jesse Mercer, 1823, page 366. None of these books give the name of the author of the words. It is believed by the composer that the above tune will prove itself worthy of the approbation of the lovers of sacred songs. See hymn in Zion Songster. 1832, page 269, also book revised 1850, page 221.

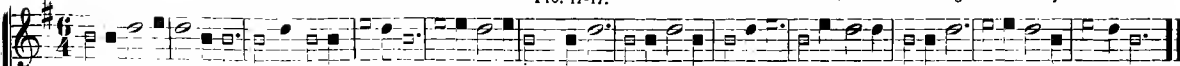
(D. & J.)

INDIANS FAREWELL. 7. 6.

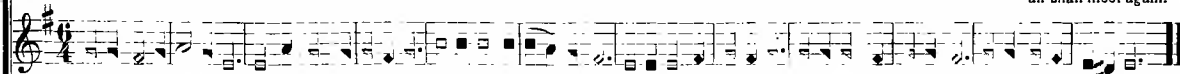
Key E Minor.

Pro. 17-17.

William Walker, 1835. Rearranged and Alto by S. M. Denson.



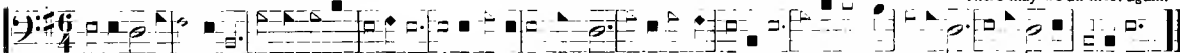
1. When shall we all meet again? When shall we all meet again? Oft shall glowing hope expire, Oft shall wearied love retire, Oft shall death and sorrow reign, Ere we all shall meet again.



2. Though in distant lands we sigh, Parch'd beneath the hostile sky; Though the deep between us rolls, Friendship shall unite our souls; And in fancy's wide domain, There shall we all meet again,



3. When the dreams of life are fled, When its wasted lamps are dead; When in cold oblivion's shade, Beauty, wealth and fame are laid, Where immortal spirits reign, There may we all meet again.



The tune Indians Farewell was composed by Wm. Walker. See Southern Harmony by him In 1835 and 1848, page 25. See sketch of Walker In other parts of this book. Tune also appears In the Christian Harmony by the same author, page 231, 1866. Alto by S. M. Denson, 1911. For the words, see Zion Songster, page 291, by Mason, 1832, no author of words given.

FLEMING. C. M.

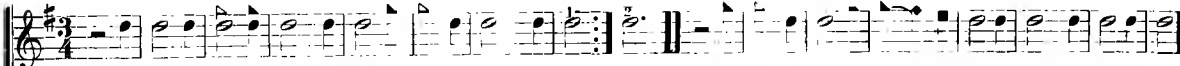
"In whom we have redemption through his blood, forgiveness of sins according to the riches of his grace." Col. 1-14.

Isaac Watts, 1707.

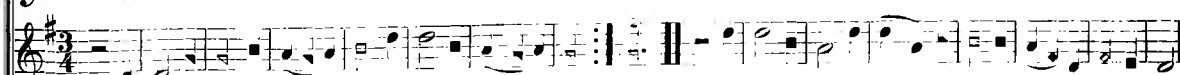
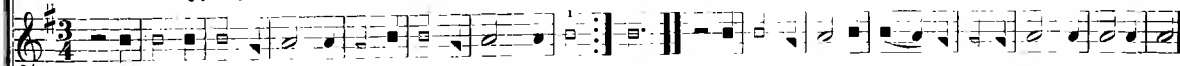
Key of G Major.

Rearranged in present form by J. M. Sweeney and J. S. James, 1909

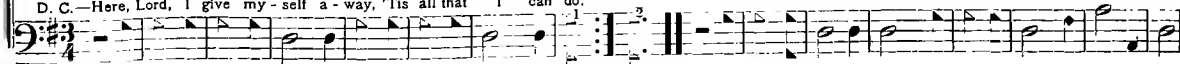
D. C.



1. { A-las and did my Sav-iou: bleed? And did my Sovereign die? }
 { 'Would he de-vote that sacred head For such a worm as I? }
 D. C. -A-maz-ing pit - y grace unknown, And love be - yond de - gree. 'Twas It for crimes that I have done, He groaned up - on the tree?



2. { Thus might I hide my blush-ing face, While His dear cross ap-pears: }
 { Dis - solve my heart in thank-ful-ness, And melt my eyes to tears. }
 D. C. -Here, Lord, I give my - self a - way, 'Tis all that I can do. But drops of grief can, ne'er re - pay, The debt of love I owe:



GREEN STREET. C. M.

"Thou shall be a crown of glory in the hand of the Lord." Isa. 62-3.

J. J. Husband. about 1809.

All hail the pow'r..... of Je - sus name! Let an - gels pros - trate fall,..... Let

All hail the pow'r of Je - sus name! Let an - gels pros - trate fall, Let an - gels pros - trate

All hail the pow'r..... of Je - sus name! Let an - gels pros - trate fall,..... Let

Let an - gels pros - trate fall, Let an - gels pros - trate

an.....gels pros - trate fall. Bring forth, &c. And, crown, &c.

fall, Let an - gels pros - trate fall. Bring forth the roy - al dy..... a ... dem And crown him Lord of all

an..... gels pros - trate fall. Bring forth, &c. And crown him, &c.

fall, Let an - gels pros - trate fall. Bring forth, &c. And crown, &c.

J. J. Hubard was born in Plymouth Eng. He compos-ed several Anthems, came to the U. S. 1809. settled in Pa, taught music in Phil. was cl-rk of St. Paul's Church. He died in Phil. in 1825. He composed a great deal of sacred Music and was also

GREEN STREET, Concluded.

Bring forth the roy - al di - a - dem, And crown him Lord of all, And crown him, Crown him, crown him, crown him,

Bring forth the roy - al di - a - dem, ... And crown him Lord of all, And crown him, Crown him,

Bring forth the roy - al di - a - dem, And crown him Lord of all, And crown him Lord of all, And crown him,

Bring forth the roy - al di - a - dem, ... And crown him Lord of all, And crown him, Crown him,

Crown him Lord of all, And crown, ... And crown him Lord of all.

Crown him Lord of all, ... And crown him, Crown him, Crown him Lord of all, And crown him Lord of all.

Crown him Lord of all, ... And crown, ... And crown him Lord of all.

Crown him Lord of all, And crown him, Crown him, Crown him Lord of all, And crown him Lord of all

a ready writer of poetry. E. Peronet was an English Methodist, he composed a great many church hymns, was born 1726, and died in England 1792.

BEYOND THE STARRY SKIES.

Hymn.

Key of E. Flat. With boldness.

Rev. 21 22.

J. J. Husband.

Be-yond, be-yond the glit't'ring, star - ry skies, Far as th' e - ter-nal hills, Far as th' e - ter-nal hills, There, in the boundless realms of light,

Be-yond, beyond the glit't'ring, star - ry skies, Far as th' e - ter-nal hills, Far as th' e - ter-nal hills, There, in the boundless realms of light,

The first system of the hymn consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The second and third staves are piano accompaniment in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the vocal staff.

SLOW.

Our dear re-deem-er dwells, Our dear re-deem-er dwells. Im - mor-tal an-gels, bright and fair, In countless num-bers shine; At his right

Our dear re-deem-er dwells, Our dear re-deem-er dwells. Im - mor-tal an-gels, bright and fair, In countless num-bers shine; At his right

The second system of the hymn consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are piano accompaniment in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the vocal staff. The tempo marking 'SLOW.' is placed above the first staff.

See History of J. J. Husband elsewhere in this book.

BEYOND THE STARRY SKIES. Concluded.

513

LIVELY.

hand, with gol - den harps, They of - fer songs di - vine, At his.....right hand, with gol den harps, They of - fer songs divine. They bro'gt his

hand, with gol - den harps, They of - fer songs di - vine, At his.....right hand, with gol den harps, They of - fer songs divine. They bro'gt his

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) and 4/4 time. The bottom staff is a piano accompaniment. The lyrics are: "hand, with gol - den harps, They of - fer songs di - vine, At his.....right hand, with gol den harps, They of - fer songs divine. They bro'gt his".

cha-riot from a bove, To bear him to his throne; Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, The glorious work is done.

cha-riot from a - bove, To bear him to his throne; Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, The glorious work is done.

This system contains the second two staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment. The lyrics are: "cha-riot from a bove, To bear him to his throne; Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, The glorious work is done." The word "Ad Lib." is written above the final measure of the vocal line.

BLESSED ARE THE PURE IN HEART.

Moderato. Key of E. Flat

"Blessed are the pure in heart for they shall see God" Mat. 5-8.

Chas. H. Carroll. Adrain, Mich. 1871.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of E-flat major (three flats) and 3/4 time. The tempo is marked 'Moderato'. The lyrics are: "Bless-ed are the pure in heart, Bless-ed are the pure in heart for they shall see God. Bless-ed are the pure in heart, Bless ed, Blessed are the pure in heart, for they shall see God. Bless-ed are the pure in heart, Bless-ed are the pure in heart, For they shall see God. Bless - ed, Blessed, are the pure in heart, For they shall see God. Cres. Bless-ed *are the pure in heart, For they shall see God. Bless-ed are the pure in heart, Cres. Bless-ed are the pure in heart, For they shall see God, Bless - ed are the pure in p Bless-ed are the pure in heart, For they shall see God, Bless - ed are the pure in Bless-ed are the pure in heart, For they shall see God, Bless - ed are the pure in

BLESSED ARE THE PURE IN HEART Concluded.

heart, For they shall see, shall see..... God, For they shall see God, A men
 heart, For they shall see God, A men.
 heart, For they shall see God A men.

DENSON, 7s.

M. F. M. Key of F. Major.

"By grace are ye saved."—Eph. 2. 5

M. F. McWhorter, 1906.

1. Oh to grace how can It be, That sin-ner vile as me Can pro-claim Saviour's name, And be saved through the same.
 Oh for grace to love Thee more, and the Saviour's name a - dore. Would I could from sin be free, Oh, dear Lord, re - mem-ber me.

The above tune is named in honor of Profs. S. M. & T. J. Denson, who reside in Winston county, Ala. Prof. McWhorter received instructions in music from them and named the tune for them. Prof. McWhorter is a fine director of music and has been employed in teaching music for 15 years or more. He resides in Cleburne county, Ala. This tune was first published in Union Harp and History of Songs by J. S. James, 1909.

NEW HOPE. L. M. D.

517.

Words arranged By A. M. C. 1908. Key of E. Flat Major.

"Greate love than this hath no man."—John 15: 13.

A. M. Cagle, 1908.

Je - sus, what shall I do to show How much I love Thy charming name? Let my whole heart with rap - ture glow, Thy

Je - sus, what shall I do to show How much I love Thy charming name? Let my whole heart with rap - ture glow Thy

boundless goodness to proclaim. Lord, if a dis-tant glimpse of Thee..... Can give such sweet, such

Lord, If a dis-tant glimpse of Thee can give such sweet, such

boundless goodness to proclaim. Lord, if a dis-tant glimpse of Thee..... Can give such sweet, such

Lord, f a distant glimpse of Thee Can give such sweet, such

A. M. Cagle lives at this time 1909. in Winston, Co. Ala. He is one of the pupils of S. M. & T. J. Denson, and Son-in-law of T. J. Denson. He is specially fond of Sacred Music. A fine leader and director of large Conventions and Classes, no one is a greater lover of music than Mr. Cagle. He is also author of Present Joy on page 519. this book. This song was first published Union Harp And History Of Songs by J. S. James. 1909.

NEW HOPE, Concluded.

vast de-light,..... What must the joy, the tri-umph be..... To dwell for-ev-er in Thy sight. sight.

vast de-light,..... What must the joy, the tri-umph be..... To dwell for-ev-er in Thy sight. sight.

JACKSON, L. M.

Jesse Mercer, 1825. Key of G. Major.

"They were strangers and pilgrims on the earth."—Heb. 11: 13.

M. F. McWhorter, 1908.

1 I am a stran-ger here be-low, And what I am I do not know, I am so vile, so prone to sin, I fear that I'm not born a-gain. gain.

2 When I ex-pe-rience can-not find, My un-der-stand-ing is so blind, All feel-ing sense seems to be gone, Which makes me think that I am wrong. wrong.

3 I find my self out of the world, My thoughts are of-ten gone astray, Like one-a-lone I seem to be, Oh, is there an-y one like me? me?

A sketch of Prof. McWhorter, the author of the above tune, appears on page 516, under tune Denson. Jesse Mercer, the composer of the words, was a Primitive Baptist Minister, who resided at Washington, Ga., or at least the words were first published in his hymn book in 1830 called the "Cluster" on page 337. The tune was first published in the "Union Harp and History of Songs," by J. S. James 1909 page 21?

PRESENT JOYS. L. M.

519

Re-arranged by A. M. C. 1908.
Key of F Major.

"Confidence in God."—J'm 5-14.

A. M. Cagle 1908.

1. We thank the Lord of heav'n and earth, Who hath pre - served us from our birth, For present joys for

2. How shall we half our task - ful - fill? We thank Thee for Thy mind and will, For present joys, for blessings past....

3. Re-deemed us oft from death and dread, And with thy gifts our ta - ble spread, For present joys, for blessings past,..... And

For present joys, for blessings past,..... And for the hope of

blessings past,..... And for the hope of heav'n at last. For pres-ent joys, for bless ings past, And for the hope of heav'n at last. last

..... And for the hope of heav'n at last, For pres-ent joys,..... for bless ings past, And for the hope of heav'n at last. last.

for the hope of heav'n at last, For pres-ent joys,..... for bless - ings past, And for the hope of heav'n at last. last

heav'n at last,..... For pres-ent joys,..... for bless - ings past And for the hope of heav'n at last. last.

See sketch of A. M. Cagle on page 517. This tune was first published in Union Harp and History of Songs by J. S. James, 1909, and has proven a favorite to great many people and singers.

FUNERAL ANTHEM.

Rev. 14:13.

Wm. Billings.

1 heard a great voice from heav'n saying un-to me, "Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead that

1 heard a great voice from heav'n saying un-to me, "Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead that

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

die in the Lord: Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, From their labors,

die in the Lord: Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, From their labors,

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The time signature changes from 3/4 to 4/4 and back to 3/4. The lyrics are written below the vocal staff.

The words in the above piece of music are taken from Rev. 14: 13. Wm. Billings was born in Boston in 1746 and died there in 1800. He is buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was, "New England Psalm Singer," the next was called "Billings' Best." He published several other books and wrote and composed many national tunes that stirred the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. Easter Anthem, Heavenly Vision, Rose of Sharon, and many other anthems, known to many people of the South, were composed by him.

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FUNERAL ANTHEM. Concluded.

521

from their labors, from their labors And their works which do follow, follow, follow, which do fol-low, fol-low them, Which do fol - low them."

from their labors, from their labors And their works which do follow, follow, follow, which do fol-low, fol-low them. Which do fol - low them."

THE BLIND GIRL. C. M. D.

"There shall be no night there;
J. M. and J. C. B. Key of C. Major.

neither light of the sun: for the Lord God giveth them light.

—Rev. 22: 5.

J. M. and J. C. Brown, 1908.
D. C.

Fine

1. { Moth-er, they say the stars are bright, And the broad heav'n's are blue }
 D. C. —Yet their sweet im - a - ges a - rise And blend with tho'ts of thee. } I can - not touch the dis - tant skies, The stars ne'er speak to me.

2. { I know not why, but of - ten think Of thee, fair lands of bliss. }
 D. C. —Sweet pleasures warm my beat - ing heart, And this, I say, is heav'n. } When my sad heart to thine is pressed, My fol - lies all for - giv'n,

3. { O moth - er, will the God a - bove For-give my faults like thee? }
 D. C. —Lead thy blind daughter to the throne And stay in yon - der sky. } Dear moth-er, leave me not a - lone, Go with me when I die;

This tune was first published in the Union Harp and History of Songs, compiled by J. S. James in 1909 (see page 121.) J. C. and J. M. Brown are the sons of S. M. Brown, who composed some tunes in this book before its revision in 1869. The Messrs. Brown are well up in music and live at this date, 1911, at Buchanan, Ga.

BURDETTE. C. M.

Key of F Major. "In whom we have redemption through his blood, the forgiveness of sins, according to the riches of his grace."—Eph. 1 7.

John and Charles Wesley, 1742 and 1780.

By Whit Denson, 1909.

Oh, for a heart to praise my God, A heart from sin..... set free A heart made clean by thy rich blood. By

Oh, for a heart to praise my God, A heart from sin..... set free A heart made clean by thy rich blood. A heart made clean by

Thy rich blood so free ly shed for me for me, A heart made clean by thy..... rich blood so free ly shed for me. me

So free ly shed for me for me..... A heart made clean by thy..... rich blood, So free ly shed for me me

Thy rich blood so free ly shed for me for me. A heart made clean by thy rich blood, So free ly shed for me. me

Free ly shed for me for me. A heart made clean by thy rich blood so free ly shed for me. me

Whit Denson, the composer of this tune, resides at this time, 1911, at Helicon, Ala. He gave it the name of "Burdette" in honor of his grand-parents, Mr. and Mrs. W. H. Burdette, who died in Alabama several years ago. Mr. Denson is a fine singer and director of music, and has taught several schools. He composes well and has two tunes in this book. See tune "Sidney," page 532. He comes from a musical family, his father, Prof. S. M. Denson, having taught music 35 years. His mother has also assisted her husband in teaching school for many years. She often leads the singing conventions in Alabama. See sketch of her on page 523 under tune "Marriage in the Skies." See sketch of Prof. S. M. Denson, page 529. Sidney Denson was only 20 years of age when he composed the above tune. He is a consistent member of the Missionary Baptist church.

THE MARRIAGE IN THE SKIES. C. M. D.

523

"Alleluia: for the Lord God omnipotent reigneth. Let us be glad and rejoice and give honor to him: for the marriage feast of the Lamb has come."—Rev. 19: 9, 7. S. D., 1909, Key of F. Major. Mrs. Sidney Denson, wife of S. M. Denson, 1909.

1. O ring the bells of heaven high, The marriagefeast has come, The glorious ju-bi-lee is nigh, The saints are going home; The mighty pen-nants

2. The King is mus-ter-ing His guests; I see His glorious band; I see the shin-ing hab-i-tants Of far-off Beau-lah land; They come, they come on

3. From cloud to cloud, from dome to dome, The myriad army cries, The marriage of the Lamb has come, The marriage in the skies; Come bring the lin-en

4. The bridegroom to, methinks I see While myriad voices ring, Chiefest among ten thousand, He, Im-man-u-el, my King, Thrice blessed are they who

5. of the skies Are waving in the air, And o'er the gates of Zion rise The battlements so fair. The battlements so fair, so fair, The battlements so fair.

6. wings of light, I hear the bugle blast, I know the reign of sin's dark night! For ever-more is past. For ever-more is past, ... For ever-more is past.

7. white and clean, The wedding guests prepare, The garments gleam like silvery sheen. The bridal robe so fair, The brid-al robe so fair, ... The bridal robe so fair.

8. hear the call, A mighty angel cries, Haste to the supper of the Lamb, The marriage in the skies. The marriage in the skies, The marriage in the skies.

Mrs. Denson, the author of the above tune and music, has been musical ever since childhood. She was a Miss Burdette before her marriage. She often assists her husband in teaching music schools, and attends the conventions and other musical gathering in North Alabama. She leads and directs the same, and lectures on music and religious subjects. She is a good woman, and is laboring faithfully for the church and for the cause of religion. Mr. and Mrs. Denson have several children, who are splendid musicians. She is a great favorite among musical people, and is never happier than when directing a large singing convention. She is a good composer, as well as a fine singer. This tune was first published in Union Harp and History of Songs, 1909, by J. S. James. See page 205.

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RESURRECTED. P. M.

S. M. D., 1908. Key of F. Major.

"And they ascended up to heaven in a cloud."—Rev. 11:12.

S. M. Denson, 1908.

Treble by Mrs. Sidney Denson.

My father's gone to view that land, My father's gone to view that land, My father's gone to view that land, to wear star-ry crown.

My father's gone to view that land, My father's gone to view that land, My father's gone to view that land, To wear star-ry crown.

The musical score consists of four staves. The first two staves are in treble clef with a 3/4 time signature. The third staff is in treble clef with a 2/4 time signature. The fourth staff is in bass clef with a 3/4 time signature. The music features a melody with various note values and rests, and a bass line with a steady rhythm.

CHORUS.

A way o-ver yon-der a-way o-ver yon-der, A-way o-ver yon-der To wear star-ry crown, crown.

A way o-ver yon-der a-way o-ver yon-der, A-way o-ver yon-der To wear a star-ry crown, crown.

The chorus is presented in four staves. The first two staves are in treble clef with a 3/4 time signature. The third staff is in treble clef with a 2/4 time signature. The fourth staff is in bass clef with a 3/4 time signature. The music features a melody with various note values and rests, and a bass line with a steady rhythm.

The words of this hymn were arranged by Professor Denson in 1913, and applied to music composed at the same date. See sketch of him on page 529.

Use mother, brother, and sister for other verses. Copyright, 1908, by J. S. James. First published in the Union Harp and History of Songs, by J. S. James, 1909. See history of Mrs. Denson on page 523.

AM I A SOLDIER OF THE CROSS? C. M.

525.

Isaac Watts, 1709. Key of F. Major.

"Endure hardships as a soldier of Jesus Christ."—2 Tim. 2: 3.

C. B. Daniel. 1909.

Am I sol - dier of the cross, A fol - wer of the Lamb, And shall I fear to own His cause, Or blush to speak His name.

Am I a sol - dier of the cross, A fol' - wer of the Lam^b, And shall I fear to own is cause; Or blush to speak His name.

The first system consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef.

Or blush to speak His name, Or blush to speak His name, And shall I fear to own His cause, Or blush to speak His name.

Or blush to speak His name,..... Or blush to speak His name, And shall I fear to own His cause, Or blush to speak His name.

Or blush to speak His name, Or blush to speak His name, And shall I fear to own His cause, Or blush to speak His name.

The second system consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef.

The words to the above tune were composed by Isaac Watts. See sketch and history of Geo. B. Daniel, author of the music of "After This Manner Pray Ye," page 534. This was first published in the Union Harp and History of Songs, By J. S. James, 1909. Copyright 1909, Geo. B. Daniell.

KELLEY. C. M. D.

Mrs. A. D., 1908. Key of G Major.

"For ye yourselves are taught of God to love one another." — 1 Thess. 4:9.

Mrs. Amanda Denson, 1908.

Fine. Chorus.

D. C.

My Christ-ian friends to whom I speak, I have a crown in view. I know there is par - a - dise, The saints all bid us come.
My sin-ner friends, now will you seek, How stands the case with you?

D. G. — And He who reigns rules earth and sky, O heav - en is my home. I know there is a par - a - dise, The saints all bid us come.

Mrs. Denson is a fine singer and leader, and often attends the singing conventions with her husband, and engages in both singing and teaching. Her maiden name was Miss Burdette and she comes from a musical family. Since writing the above sketch Mrs. Denson died at her home at Helicon, Ala., in the fall of 1910. She was a great and good Christian woman.

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JASPER C. M.

Words rearranged by T. J. Denson, 1907.

"I will sing unto the Lord as long as I live." — Ps. 104:33.

T. J. Denson, 1907.

Chorus

Great God let all thy tuneful pow'r Awake and sing thy praise. I'll sing God's praise thro' endless days, And live forever more. Be-

Great God let all thy tuneful pow'r Awake and sing thy praise. I'll sing God's praise thro' endless days, And live forever more. Be-hold the love the

Copyright, 1909, by J. S. James.

Behold the love the Saviour showed When He

hold the love the Sav-our showed when He died upon the cross for sin-ners. And who-so-ev-er will be-lieve on Je-sus' word Shall

Behold the love the Saviour showed when He died upon the cross for sinners.

Saviour showed when He died up-on the cross for sin-ners. And who-so-ev-er will be-lieve on Je-sus' word shall

died..... up on the cross for sin-ners.

live and sing His praise a-bove, Thro' end-less days to come. In heav'n a-bove, where all is love, To live for-ev-er more. more.

live and sing His praise a-bove, Thro' end-less days to come, in heav'n a-bove, where all is love, To live for-ev-er more. more.

Prof. T. J. Denson resides at this time, 1909, in Winston county, Ala. He has been sing'g ever since he was a small boy. He was taught music by his older brother, S. M. Denson. He has probably taught more singing schools and more people to sing than any teacher in Georgia or Alabama. No man lives who loves the music more than Tom Denson, as he is usually called. He and his brother, S. M. Denson, have taught singing schools all over North Alabama and in several of the counties in Georgia. They have established a number of singing conventions in North Alabama. His father was a Methodist preacher, and was himself a musician. T. J. Denson and his brother, S. M. Denson, married the Misses Burdette. The Burdettes were also a musical family. Tom and his wife both lead the music in conventions and the great musical gatherings wherever they go. They have several children—boys and girls—and they are all up in music, some of whom are teachers and compose music. Prof. and Mrs. Denson are members of the Missionary Baptist church, their children also belong to the church. It is truly claimed that the Densons cannot be beaten in singing. All of them can sing or read music at sight regardless of notation, whether shape or round notes. T. J. Denson is president of several singing conventions in Alabama. He has several tunes in this book, and has composed a great deal of music. These tunes were first published in Union Harp and History of Songs by J. S. James, 1909, page 153-4.

CHAS. WESLEY, 1742. Key of G Minor.

"Blessed are the pure in heart: for they shall see God."—MATT. 6: 8.

S. M. DENSON, April 27, 1911.

1. Oh, for a heart to praise my God, A heart from sin set free; A heart that's sprinkled with his blood, So freely shed for me.

2. Oh, for an humble, contrite heart, Believing, true and clean, Which neither life nor death can part From him that dwells within.

3. Oh, for a heart submissive, meek,
4. A heart in ev'ry thought renewed,

3. Oh, for a heart sub - mis - sive, meek, My great Redeem - er's throne, Where on - ly Christ is heard to speak, Where Jesus reigns a - lone. lone.

4. A heart in ev - 'ry thought re - newed, And full of love di - vine; Per - fect, and right, and pure, and good, A cop - y, Lord, of thine. thine.

My great Re - deem - er's throne,..... Where on - ly Christ is heard to speak, Where Jesus reigns a - lone. lone.
And full of love di vine;..... Per - fect, and right, and pure, and good, A cop - y, Lord, of thine. thine.

The above tune was composed by S. M. Denson on the date above stated for this 5th edition of the "Original Sacred Harp." The words were selected and arranged in this tune by J. S. James. The tune is entirely original, and will no doubt prove to be a valuable minor piece of music. See history of S. M. Denson, page 520 in this volume. The hymn to which the music is attached is one of Chas. Wesley's best. It is up to date in every respect, and is printed throughout Christendom. See history of Chas. Wesley in quite a number of these sketches, and especially under the tune "Arnold," page 285. After this tune and music were ready for the plate (market), we received the tune "Burdette," on page 523, from Whit Denson. We have printed same words to both tunes, one for the father and the other for the son. Whit Denson is the son of S. M. Denson.

CLEBURNE. C. M.

529

Rev. Edward Perronett, 1779. Key of G Major.

"A royal diadem in the hands of God."— Isa. 62:3.

S. M. Denson, 1908.

1. All hail the power of Je-sus' name, Let an-gels prostrate fall; Bring forth the roy-al di-a-dem, And crown him Lord of all

2. Ye cho-sen seed of Is-rael's race, A rem-nant weak and small, Hail Him who saves you by His grace, And crown Him Lord of all.

And crown Him Lord of all..... And crown Him Lord of all, Bring forth the roy-al di-a-dem, And crown Him Lord of all. all.

And crown Him Lord of all..... And crown Him Lord of all, Hail Him who saves you by His grace, And crown Him Lord of all. all.

This great hymn was written by Rev. Edward Perronett about 1779. It was first published about that time, and has claimed the attention of many tunes. It is closely connected with "Coronation." See further statements about Perronett under tune "Coronation," page 63. Prof. S. M. Denson resides at the present time in Winston county, Alabama. His father was a Methodist preacher and spent most of his life in Georgia and Alabama. Prof. Denson has been teaching music for nearly forty years. He taught schools at many points in Georgia and Alabama, and has taught thousands of people to sing and play music. Seaborn M. Denson is a fine leader and director of music, and has composed a large number of hymns and tunes. He has a wife, whose maiden name was Burdette, and a large family of children all of whom are fine musicians. Mrs. Denson leads and directs the music before conventions and large musical gatherings. All of their children are advanced in all of these things. Prof. Denson and his wife both compose music, and have several tunes in this book. He has done a great work in the teaching and composing of music for the last eighteen years. No family can be found who so much love music as the Densons. They belong to all the principal musical conventions and associations in Georgia and Alabama. He is a member of the Methodist church, also his wife and children, and are doing a great work in the Master's cause in the section where they live. A perusal of Prof. Denson's music in this volume will give a good index to his musical genius. First published in Union Harp, 1909.

ARBACOCHEE. C. M. D.

Key of F Sharp Mtnor.

Typical of Christ's love for the church.— Isa. 63:9.

S. M. Denson, 1908.

Behold the love, the generous love, That holy David shows, Behold His kind compassion move For His afflicted foes, When they are sick, When they are sick, When they are sick, When they are sick, His soul complains,

they are sick His soul complains, And seems to feel the smart, The spirit of the gospel reigns, And melts His pious heart, And melts His pious heart. heart.

they are sick His soul complains, And seems to feel the smart, The spirit of the gospel reigns, And melts His pious heart, And melts His pious heart. heart.

soul com- plains, And seems to feel the smart, The spir- it of the gospel reigns, And melts His pious heart, And melts His pious heart. heart.

And seems to feel the smart, The spir- it of the gospel reigns, And melts His pious heart, And melts His pious heart. heart.

The words in this tune are the same as those in the tune "Sardinia," in B. F. White's "Sacred Harp," on page 296, same page in this book. The words are great favorites of Wyley J. James, who resides in Tallapoosa, Ga., and who is a great admirer of the old sacred songs. See sketch of Professor Denson on page 529. First published in *Unton Harp and History of Songs* by J. S. James, 1909, page 138.

JESTER. 7 6 6 4

531

S. M. D., 1908. Key of A Major.

"How shall we escapé, if we neglect so great salvation."—Heb. 2:3.

S. M. Denson, 1908.



If our fa - thers want to go, Why don't they come a - long? I be - long to this band, Hal - le - lu jah.

If our moth - ers want to go, Why don't they come a - long? I be - long to this band, Hal - le - lu jah.

Chorus



Hal - le - lu jah, hal - le - lu jah, I be - long to this band, Hal - le - lu jah.

Hal - le - lu jah, hal - le - lu - jah, I be - long to this band, Hal - le - lu - jah.

The above words were composed by Prof. Denson in their present shape. See sketch of the Professor on page 529. Tune first printed in Union Harp and History of Song by J. S. James, 1909, page 110. Published in honor of Prof. N. D. Jester, of Franklin county, Ala. Use mothers, brothers or sisters for both verses. Copyright, 1909, by J. S. James

CULLMAN, C. M.

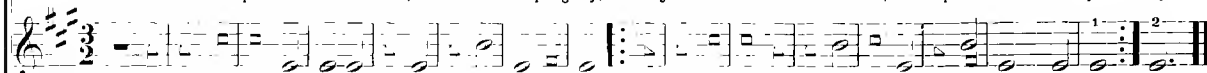
S. M. D., 1908. Key of A Major.

"And God shall wipe away all tears from their eyes."—Rev. 7:17.

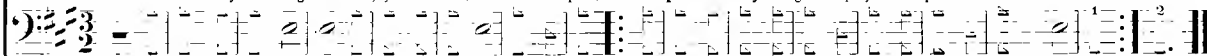
S. M. Denson, 1908.



When Paul was part-ed from his friends, It was a weep-ing day, But Je - sus made all the a - mends, And wiped all tears a - way. way.



2. In heav'n they meet a-gain with joy. Se - cure, no more to part, Where praises ev - ry tongue employ. And pleasures fill each heart. heart.



The above tune is named for the county of Cullman, Ala.

Prof. Denson first settled in Alabama after leaving Georgia. The words were arranged by him. See sketch of Prof. Denson, page 529. Copyright, 1909, by J. S. James.

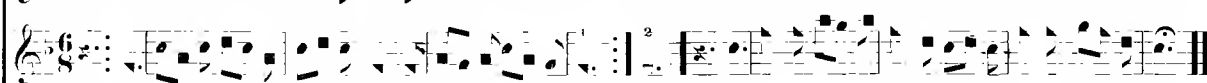
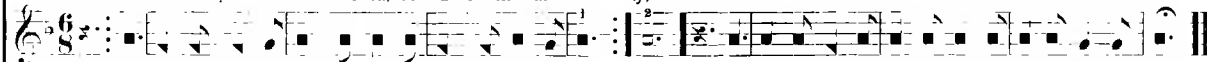
SIDNEY, C. M. D.

H. A. Parris, 1908. Key of F. Major.

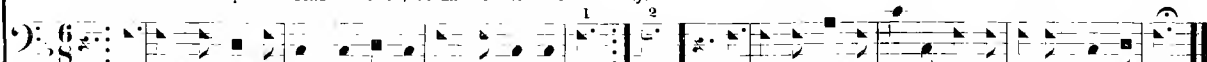
"I am the good shepherd: the good shepherd giveth his life for his sheep."—John 10: 11.

Whit Denson, 1908.
D. C.

{ My Shep-herd will sup-ply my need, Je - ho - vah is His name, }
{ In pas-tures green He leads me on, Be-side the liv-ing stream, } With lov-ing kind-ness, Thou hast drawn my wand'ring heart to Thee,
With kind com-pas-sion send me on, To all e - ter - ni ty.



{ My Shep-herd will sup-ply my need, Je - ho - vah is His name, }
{ In pas-tures green He leads me on, Be-side the liv-ing stream, } With lov-ing kind-ness, Thou hast drawn my wand'ring heart to Thee.
With kind com-pas-sion send me on, To all e - ter - ni ty.



The words to this tune were arranged by H. A. Parris. He resides at Helicon Ala. is a fine singer and writer of music. He composed the tune "The Christians Hope" see page 506. Whit Denson is a son of Mr. and Mrs. S. M. Denson both of whom have songs in this book, see further remarks about Whit Denson under tune Burdette page 522 Sidney is named in honor of his mother Mrs. Sidney Denson.

"And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and the Lamb."—Rev. 22: 1.

Samuel Stennett, 1787. Key of A Minor

S. M. Denson, 1908.

O the transporting, rapturous scene, That ris-es to my sight! Sweet fields arrayed in liv - ing green, And rivers of de - light. There

There gen-rous fruits that

O the transporting, rapturous scene, That ris-es to my sight! Sweet fields arrayed in liv - ing green, And rivers of de - light. There

gen-rous fruits that nev - er fall On trees im - mor - tal grow, There rocks and hills and brooks and vales With milk and hon - ey flow flow.

nev - er fall On trees im - mor - tal grow, There rocks and hills and brooks and vales With milk and hon - ey flow, flow.

gen-rous fruits that nev - er fall On trees im - mor - tal grow, There rocks and hills and brooks and vales With milk and hon - ey flow flow.

This is the second and third verses of the hymn, "On Jordan's Stormy Banks I Stand." The hymn was written by Samuel Stennett, and was named the "Promised Land" in "Rappan's Selection." Some claim it is an imitation of Dr. Watts' "There is a Land of Pure Delight." The author was an English minister, born in 1727 and died in 1797. He composed a great many hymns. See sketch of Professor Denson on page 529. This Tune was first published in Unton Harp and History of Songs by J. S. James, 1909, page 113.

In honor of Rev. S. M. McKay, of Clay County, Alabama.

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AFTER THIS MANNER PRAY YE. Anthem

G. B. D., 1908. Key of F Major.

"After this manner therefore pray ye."—Mat. 6:9.

G. B. Daniell, 1908.

Af - ter this man-ner there - fore pray ye: Our Fath - er which art in heav'n, Hallowed be thy name. Thy kingdom come. Thy

Af - ter this man-ner there - fore pray ye: •Our• Fath - er which art in heav'n. Hallowed be thy name. Thy kingdom come.

will be done in earth as it is in heav'n. Give us this day our dai - ly bread, And for - give us our debts, as

in earth, as it is in heav'n. Give us this day our dai - ly bread. And for - give us our debts, as

The words of the above anthem are taken from the ninth verse of the sixth chapter of Matthew, which words were used by Christ in directing His Disciple how to pray, and following these words is what is called the "Lord's Prayer." Prof. G. B. Daniell has composed and written the words of several tunes. This one them and one other, "Home in Glory," printed elsewhere in this book, are two of his tunes, composed in 1908. He has successfully taught singing at intervals for some time. He is a member of several singing conventions, and was one of the original organizers of the United Sacred Harp Musical Association. Mr. Daniell enjoys music, and often leads in the large singing assemblies in Georgia, and the various conventions throughout the country. He does not follow music as an occupation, but labors for a living to support his family. He is one of the committee engaged in the revision of B. F. White's "Sacred Harp." He lives at present in Atlanta, Ga., and is a member and clerk of the Primitive Baptist church in that city. Mr. Daniell is 48 years of age, and belongs to a very numerous and influential family, a number of whom reside in Georgia and other States. Seven of his grandfather's brothers were Primitive Baptist ministers. First printed in Union Harp and History of Songs, by J. S. James, 1909, pages 132-133. Copyright, 1909, by G. B. Daniell.

AFTER THIS MANNER PRAY YE. **Concluded.**

we for - give our debt - ors in - to temp - ta - tion

we for - give our debt - ors. And lead us not, And lead us not in - to temp t tion, but de - liv - er us

Detailed description: This system contains the first two lines of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across multiple notes.

from e - vil: For thine is the king - dom, and the pow - er, for - ev - er and ev - er. A - men and A - men.

from e - vil: For thine is the king - dom, and the glo - ry, for ev - er and ev - er. A - men.

Detailed description: This system contains the final two lines of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues in the same 4/4 time signature and key signature as the first system. The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across multiple notes. The system concludes with a double bar line.

ETERNAL HOME. C. M.

Lord, thou hast been our dwelling-place in all generations: from everlasting to everlasting thou art God."—Ps. 90:1

Dr. Isaac Watts, 1719.

S. M. Denson, April 27, 1911.

Key of G Major.

Words arranged by J. S. James.

Our God, our help in ages past, Our hope for years to come, Our shel - ter from the stormy blast, And

Our God, our help in ages past, Our hope for years to come, Our

Our God, our help in ages past, Our hope for years to come; Our shel - ter from the storm - y blast And our

Our shel - ter from the storm - y blast, And our..... e -

our ter - nal home! Our shel - ter from the storm - y blast, And our e - ter - nal home! And our e - ter - nal home. home.

shelter from the stormy blast; And our..... e - ter - nal home, And our ter - nal home, And our e - ter - nal home. home.

.... ter - nal home Our shelter from the storm y blast, And our e - ter - nal home, And our e - ter - nal home. home.

ter - nal home. Our shelter from the stormy blast, And our e - ter - nal home, And our e - ter - nal home, And our e - ter - nal home. home.

The above tune was composed by S. M. Denson for the Fifth Edition of the Sacred Harp of 1911. Words were arranged by J. S. James from Rev. Isaac Watts' hymn, based on the 90th Psalm. It has seven stanzas and the present words have been arranged from the first verse. This is considered as one of the best hymns in this country and in England. It is in the National Hymn Book and in Benson's Best Hymns of America. The tune has been composed while aiding in compiling the Fifth Appendix to the Sacred Harp of 1929. See history of Denson on page 529.

"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh."—Ecc12.1

S. M. Denson, April 27, 1911.

Key of E Flat Major,

YOUTH, LIKE THE SPRING, WILL SOON BE GONE, BY FLEETING TIME OR CONQUERING DEATH; YOUR MORNING SUN MAY SET AT NOON, AND LEAVE YOU

YOUTH, LIKE THE SPRING, WILL SOON BE GONE, BY FLEETING TIME OR CONQUERING DEATH; YOUR MORNING SUN MAY SET AT NOON, AND LEAVE YOU

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff.

ev - er in the dark. Your sparkling eyes and blooming cheeks Must with - er like the blast - ed.

Your sparkling eyes and blooming cheeks must with - er

ev - er in the dark. Your sparkling eyes and blooming cheeks Must wither like the blast - ed rose; the cof - fin

Your sparkling eyes and blooming cheeks Must with - er like the blast - ed rose; The

This system contains the next two staves of music. It includes repeat signs and first/second endings. The lyrics are written below the vocal staff.

The tune "Morning Sun" was composed by Prof. Denson for the Fifth Edition for the original "Sacred Harp." It will be found up-to-date. Words applied to the tune by J. S. James. The hymn presents an exhortation to the young. Prof. Denson is rather partial to the "Fugue" Tunes. The run of this tune is fine. See sketch of Prof. Denson on page 529. This tune is set to the three verses of the hymn, "Young People, all Attention Give." &c. See tune "Mission," page 204; also Zion Songster, by Thos. Mason, 1832, Seventh Edition, page 297. No trace of the author of the hymn. See further remarks about "words" under tune "L'herpoult," page 37.

MORNING SUN---Concluded.

rose; The coffin, earth, and winding sheet Will soon your ac - tive limbs enclose. Will soon your ac - tive limbs en - close.

like the blasted rose: The cof - fin, earth and winding sheet Will soon your ac - tive limbs enclose. Will soon your active limbs en - close.

earth and wind ing sheet. Will soon your ac - tive limbs enclose. Will soon your ac - tive limbs en - close.

coffin, earth, and winding sheet Will soon your active limbs enclose. Will soon your ac - tive limbs en - close.

HARRIS. C. M.

Key of F Major.

"Let the wicked forsake his way." Isa. 55. 7.

J. T. White, 1844.

Alto by S. M. Denson, 1911.

In e - vil long I took delight, Un-awed by shame or fear, Till new ob - ject struck my sight, And stopped my wild ca - reer.

In e - vil long I took delight, Un-awed by shame or fear, Till a new ob - ject struck my sight, And stopped my wild ca - reer.

The above tune was on page 83 of Sacred Harp, but was taken out by the revisors and "Brunswick" inserted. S. M. Denson added alto, 1911. See sketch of J. T. White in other pages of this book. The verse was taken from Zion Songster, page 140, and Old Hymn Book by Rev. Thos. Mason.

NEW JORDAN. C. M.

"Thine eyes shall behold the land."—Isa. 38: 17

A. M. CAGLE, 1902.

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie. O

O the transporting

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my possessions lie. O

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one flat (F major) and a 4/4 time signature. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the vocal staff. The system concludes with a double bar line and repeat signs.

the transporting, rapturous scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of de light, And riv - ers of delight. light.

rapturous scene, That rises to my sight!

the transporting, rapturous scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of de - light, And riv - ers of delight. light.

Detailed description: This system contains the second two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. The system concludes with a double bar line and repeat signs, with first and second endings indicated by '1' and '2' above the notes.

See history of Samuel Stennett under tune, "Promised Land."

Professor Cagle lives in Alabama, and is a lover of the old sacred songs. He is a good leader and a fine singer, and is loved by the music people.
Copyright, 1902, by J. S. James.

NORTH SALEM. C. M.

"But truly as the Lord liveth, and as thy soul liveth, there is but a step between me and death." 1 Sam. 20-3.

Stephen Jenks. 1805.

Re-arranged by Denson and James, 1911.

Key of E. Minor.

1. My soul come med - i - tate the day, And think how near it stands, When thou must quit this gloom - y pris - on

When thou must quit this house of clay and fly to This gloom - y pris - on waits for you, When e'er..... the

2. And you, mine eyes look down and view The hol - low gap - ing tomb, When thou must quit this house of clay, And This gloom - y pris - on waits for you, When

When thou must quit this house of clay, And fly..... to This gloom - y pris - on waits for you, 'When e'er the

house of clay, And fly to un-known lands, And fly to un-known lands, When thou must quit this house of clay, And fly to un-known lands, lands, waits for you, When e'er the summons come, When e'er the summons come, This gloom - y pris - on waits for you When e'er the summons come, come.

unknown lands..... And fly to un-known lands..... summons come..... When e'er the summons come.....

fly to unknown lands, And fly to unknown lands, When thou must quit this house of clay And fly to unknown lands. lands. e'er the summons come, When e'er the summons come, This gloomy pris - on waits for you, When e'er the summons come, come.

unknown lands..... And fly to unknown lands..... summons come..... When e'er the summons come.....

Stephen Jenks, of New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the songs in this book were composed by him, and the work was published by subscription. He removed to Thompson and died there in 1856. He was a ready composer. The above tune was first published in his book in 1805 and has since been printed in several books. See music in Union Harp, of Columbia, page 110 by M. L. Swan, 1867, and in the Christian Harmony by Walker, 1866. We have been unable to find the name of the author of the words in any of the books in which the tune has been published. Alto by S. M. Denson and tune re-arranged by S. M. Denson and J. S. James, 1911. This is a fine tune as it now stands.

RAYMOND. C. M.

541.

"The spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; To preach the acceptable year of the Lord." Luke.—4: 18-19.
 Phillip Dodridge. 1725. Key of F. Major. John McCurry. 1855. Alto by S. M. Denson. 1911.

1. Hark, the glad sound! the Saviour comes, The Saviour promised long;
2. He comes, the prisoner to re - lease, In Sat-an's bon-dage held;

Let eve-ry heart pre-pare a throne, And
 The gates of brass be - fore him burst, The

1. Hark, the glad sound! the Saviour comes, The Saviour promised long;
2. He comes, the prisoner fo re - lease, In sa - tan's bon-dage held,

Let eve-ry heart pre-pare a throne, And eve - ry
 The gates of brass be - fore him burst, The l - ron

Let eve-ry heart pre - pare a throne, And eve - ry voice a song.....
 The gates of brass be - fore him burst, The l - ron fetters yield.....

eve-ry voice a song..... And every voice a song. Let eve-ry heart pre - pare a throne, And eve - ry voice a song, song.
 i - ron fet-ters yield..... The i - ron fet - ters yield. The gates of brass be : fore him burst, The i - ron fetters yield. yield.

pare a throne, And eve-ry voice a song. And eve-ry voice a song. Let eve-ry heart pre - pare a throne. And eve - ry voice a song, song.
 fore him burst. The i-ron fet-ters yield. The i - ron fet-ters yield. The gates of brass be - fore him burst. The i - ron fetters yield. yield.

voice a song. And eve-ry voice a song. Let eve-ry heart pre - pare a throne. And eve-ry voice a song, song.
 fet-ters yield. The i - ron fet-ters yield. The gates of brass be - fore him burst. The i - ron fet-ters yield. yield.

NEW JORDAN, C. M. D.

Samuel Stennett.
Key of C Sharp Minor.

"Thine eyes shall behold the King in his beauty: they shall behold the land that is very far off."—Isa. 33: 17.

Remodeled by S. M. Denson and J. S. James, April 29, 1911.

1. On jor-dan's storm-y banks I stand, And cast wish-ful eye, To Ca-naan's fair and hap-py land,

3. There gen-erous fruits that nev-er fail, On trees im-mor-tal grow; There rocks, and hills, and brooks, and vales,

Where my pos-ses-sions lie Oh, the trans-port-ing
All o'er those wide ex-

O the trans-port-ing rapt'-rous scene, That
All o'er those wide ex-tend-ed plains Shines

With milk and hon-ey flow. O the trans-port-ing rapt'-rous scene That ri-ses to my
All o'er these wide ex-tend-ed plains Shines one e-ter-nal

With milk and hon-ey flow. O the trans-port-ing, rapt'-rous scene That ri-ses to my sight!.....
All o'er those wide ex-tend-ed plains Shines one e-ter-nal day!.....

The title of the above Hymn is "Christ's Message." It is considered Doddridge's masterpiece. It is taken from the Author's Hymn Book of 1755, and is published in all the leading hymn books of the world. The hymn has five verses, but only two of them are in this tune. Phillip Doddridge, D.D., was an English Congregationalist. He was born 1702 and died 1752 of consumption. He was a noted scholar and was a Non-conformist as a minister. He was for a long time pastor of the Congregational church at North Hampton, and was a man of great power and influence. He composed some of the best standard hymns in the English language. See further about him under tune "Ninety-Third Psalm," page 31. This tune was composed by John G. McCurry, 1855. (See Social Harp, by him, page 83. Also see further remarks about McCurry under tune, "Goodye, page 507). The above re-arrangement of the tune "Raymond" is made by S. M. Denson and J. S. James, 1911.

History of "Raymond" on opposite page.

NEW JORDAN--Concluded.

rapt' - rous scene, That ri ses to my sight! Sweet fields ar - rayed in liv - ing green, Sweet fields ar - rayed in liv - ing
 tend - ed plains Shines one e - ter nal day, There God, the Son for ev - er reigns, There God, the Son for ev - er

ri ses to my sight! Sweet fields ar rayed In liv - ing
 one e - ter - nal day! There God the Son for - ev er

sight..... Sweet fields ar - rayed In liv - ing
 day..... There God the Son for ev er

green, And riv - ers of de light. Sweet fields ar - rayed in liv - ing green, And riv - ers of de light,
 reigns, And scat - ters night a way. There God the Son for ev - er reigns, And scat - ters night a way.

green, And riv - ers of de - light. Sweet fields ar - rayed in liv - ing green, And riv - ers of de - light,
 reigns, And scat - ters night a way. There God the Son for - ev er reigns And scat - ters night a way.

This tune was taken out of the Sacred Harp (see pages 302-3), and "Greenland" and "Zynderzee" put in its place. The tune was originally credited to Thomas, but no data can be found of him. The tune has been remodeled and re-arranged by S. M. Denson and J. S. James so as to make practically a new tune in several respects, and a lot of corrections made. When properly rendered will prove to be a fine piece of minor music. See history of Samuel Stennitt, author of words, page :23, and of S. M. Denson, page 529.

ALL SAINTS NEW. L. M.

Isaac Watts, 1707.

"Let me die the death of the righteous, and let my last end be like his." Num. 23:10. Amrick Hall, 1811. Alto by S. M. Denson, 1911.

Oh, if my Lord would come and meet, my soul should stretch her wings in haste, Fly fearless through death's iron gate, nor feel the terrors as she

Oh, if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless through death's iron gate, nor feel the terrors as she

passed. Je-sus can make a dying bed feel soft as downy pillows are; While on his breast I lean my head, And breath my

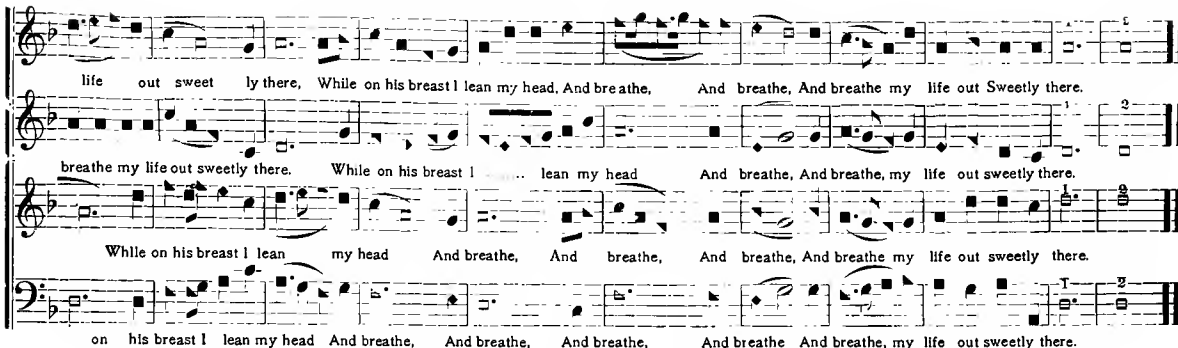
Je-sus can make a dy-ing bed Feel soft as down-y pillows are; While on his breast I lean my head And

passed. Je-sus can make a dying bed feel soft as down-y pillows are; While on his breast I lean my head, And breath my life out sweetly there

Je-sus can make a dy-ing bed feel soft as down-y pillows are. While on his breast I lean my head, And breathe my life out sweetly there. While

Amrick Hall, author of the above tune was born 1785; at Rayham, Mass., died 1827. "All Saints New," is claimed by the histories as being his master piece of music. It is rather difficult to render, yet it is a very fine old melody. See further remarks about Hall under tune "Devotion," page 48. "All Saints New," was in the Sacred Harp, page 268 and 269. It was removed by the Revisors in 1850, and "Sweet Afton," and "Bare Creek" inserted. It has come back again in 1911, with the new arrangements, and finds its place in the 5th edition. Alto by S. M. Denson, 1911, and other parts improved. See sketch of above in other parts of this work. This tune is in Missouri Harmony 1837 and 1827, pages 96 and 97. It is just one hundred years since this tune was composed. The words to this piece of music are set to the 3rd and 4th verses of the hymn, "Why should We Start and Fear to Die."

ALL SAINTS NEW. Concluded.



life out sweet ly there, While on his breast I lean my head, And breathe, And breathe, And breathe my life out Sweetly there.
 breathe my life out sweetly there. While on his breast I lean my head And breathe, And breathe, my life out sweetly there.
 While on his breast I lean my head And breathe, And breathe, And breathe, And breathe my life out sweetly there.
 on his breast I lean my head And breathe, And breathe, And breathe, And breathe And breathe, my life out sweetly there.

PASSING AWAY. C. M.

"It is appointed unto man once to die, but after this the judgment." Heb 9-27.

Chas. Wesley, 1763. Key of C. Major.

John A. Watson, Dec. 1872. Alto by S. M. Denson, 1911.



1. And must I be to judgment brought, and answer in that day }
 For ev'ry vain and idle thought And ev'ry word I say? } We are passing a-way, We are passing a-way, We are passing away To that great judgment day

2. Yes, ev'ry secret of my heart Shall shortly be made known; }
 And I receive my just desert For all that I have done. } We are passing a-way, We are passing a-way, We are passing away To that great judgment day.

3. How careful, then, ought I to be; With what religious fear. }
 Who such a strict account must give For my behaviour here. } We are passing a-way, We are passing a-way, We are passing away, To that great judgment day.

The above tune as it appears, is credited to John A. Watson, 1872. See Christian Harmony by Wm. Walker, 1866, revised 1901, page 130. We have not found out anything reliable of Mr. Watson, further than he appears as the author of this tune in the Christian Harmony. The words are taken from one of Chas. Wesley's best hymns, title of It being in Wesley's work, "A Thought On Judgment."

TRIBUTE ANTHEM.

4 "I have glorified thee on the earth: I have finished the work which thou gavest me to do. 5. And now, O father, glorify thou me with thine own self with the glory which I had with thee before the world was."—John 17:4-5.

Original by Samuel Stennett, 1787.

Revised by G. B. Daniell, 1911.

Key of F Major.

G. B. Daniell, 17:1.

O, how charming, O how charming is the place, Where my re deem-er, God doth dwell; Here..... on the mer- cy

O, how charming, O how charming is the place, Where my re deem-er, God doth dwell; Here on the mer- cy

Detailed description: This system contains the first two lines of the musical score. It features four staves: two treble clefs and two bass clefs. The music is in 4/4 time and F major. The lyrics are written below the staves, with some words in italics. The first line of lyrics is split across the two treble staves. The second line of lyrics is split across the two bass staves. There are some musical notations like '3' and '4' above notes, and a fermata over a note in the first treble staff.

seat on high, With..... rad'-ant glo-ry glo-ry We'll crown Him. Our joy-ful eyes be-hold Him, Sit and smile on

seat on high With ra d'ant glo-ry, glory, crown Him, Our joy-ful eyes be-hold Him Sit and smile on

seat on..... high With ra d'ant glo-ry We'll crown Him, Our joy-ful eyes be-hold Him Sit and smile on

Detailed description: This system contains the second two lines of the musical score. It features four staves: two treble clefs and two bass clefs. The music continues in 4/4 time and F major. The lyrics are written below the staves. The first line of lyrics is split across the two treble staves. The second line of lyrics is split across the two bass staves. There are some musical notations like '3' and '4' above notes, and a fermata over a note in the first treble staff.

Prof. G. B. Daniell has composed and written the words of several tunes. He has successfully taught singing schools at intervals for some time. He is a member of several singing conventions, and was one of the original organizers of the United Sacred Harp Musical Association: Mr. Daniell enjoys music, and often leads in the large singing assemblies in Georgia, and in the various conventions throughout the country. He does not follow music as an occupation, but labors for a living to support his family. He is one of the committee engaged in the revision of the Sacred Harp. He lives at present in Atlanta, Ga., and is a member and clerk of the Primitive Baptist church in that city. belongs to a very numerous and influential family, a number of whom reside in Georgia and other States. Seven of his grandfather's brothers were Primitive Baptist ministers.

TRIBUTE ANTHEM---Continued.

all a - round: To Him their pray'rs and cries, Each hum-ble soul pre-sents..... And

all a - round; To Him their pray'rs and cries, Each hum-ble soul pre-sents..... He list-ens to their bro - ken sighs,

all a - round; To Him their pray'rs..... and cries, Each hum-ble soul pre-sents..... And

all a - round; To Him their pray'rs.....and cries, Each hum-ble soul pre-sents..... He list-ens to their bro - ken sighs,

grants them all their wants; To them His Sov'reign will, He Gra-cious-ly im - parts.

To them His Sov'reign will, He Gra-cious-ly im - parts, And in re-turn ac-cepts with smiles, The tri-bute of their

grants them all their wants; To them His Sovereign will, He Gra-cious-ly im - parts, And in re - turn ac-cepts with smiles, The tri-butes of their

To them His Sovereign will, He Gra-cious-ly im-parts.

TRIBUTE ANTHEM---Continued.

Give me, O Lord, A place with in Thy blest a - bode A-mong the chil-dren of Thy grace.

hearts:..... Give me..... a place with-in Thy blest a - bode.

hearts:..... Give me..... a place with - in..... Thy blest a - bode.

Give me a place with in Thy blest a - bode, Among the chil - dren of Thy grace.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line, featuring triplets and slurs. The bottom staff is a bass line with lyrics. The key signature has one flat (Bb) and the time signature is 4/4.

The serv-ants of my God..... Then we sing ho - sa - na, To our Lord on high. Of light

The servants of my God, Then we'll sing ho - sa - na, ho - sa - na, To our God on high, Glo - ry be to our God of Light.

The servants of my God, Then we'll sing ho - sa - na, ho - sa - na, To our God on high. Glo - ry be to our God of Light.

The serv-ant of my God....., Then we'll sing ho - sa - na, To our God on high. Of light

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the vocal line, featuring triplets and slurs. The bottom staff is a bass line with lyrics. The key signature has one flat (Bb) and the time signature is 4/4.

TRIBUTE ANTHEM---Concluded.

549

Glo - ry and hon - or, Pow - er and blessing, Be un - to Thy name for - ev - er and ev - er. A - men and A - men.

Glo - ry and hon - or, pow - er and blessings, be un - to His name for - ev - er and ev - er. A men and a - men.

Glo - ry and hon - or, pow - er and blessings be un - to His name for - ev - er and ev - er. A - men,

Glo - ry and hon - or, pow - er and blessings be un - to His name for - ev - er and ev - er. A men.

John Leland, 1833.
Key of F Major.

GRIFFIN. 7s 6s.

Prov. 11-8.

Alto by S. M. Denson, 1911.

When're you meet with troubles And tri - als on your way, Oh do not be dis - cou - raged, For Je - sus is your friend.

Then cast your care on Je - sus, And don't for - get to pray. And if you lack for knowl - edge He'll not re - fuse to lend.

Gird on the gos - pel ar - mour Of faith, and hope, and love. Neith - er will he up - raid you, Tho' of - ten you re - quest.

And when the com - bat's end - ed, He'll car - ry you a - bove. He'll give you grace to con - quer, And take you home to rest.

This tune was in the Sacred Harp, page 323, and was removed by the revisors and "Mullins" inserted in its place. See other sketches in different parts of this Song Book of R. F. M. Mann. This tune is set to the fourth verse of John Leland's hymn, "Oh! When Shall I See Jesus," &c. See history of John Leland under tune, "Bound for Canaan," page 82

WEEP NO MORE. H. M.

"It is good that a man should both hope and quietly wait for the salvation of the Lord." Lam. 3-26.

Arranged by H. S. Rees, 1911. Key of G Major.

Rev. H. S. Rees, June 14, 1911.

1. A few more years shall roll, A few more sea-sons come, And we shall be with those that rest, A -

2. A few more strug - gles here, A few more part-ings o're A few more toils, a few more tears, And

3. A few more Sab - baths here, Shall cheer us on our way, And we shall reach the end - less rest, The

sleep with - in the tomb, A - sleep with - in the tomb. Hap - py thought to die no more, No nev - er, nev - er more.

we shall weep no more, And we shall weep no more. Hap - py thought to die no more, No nev - er, ner - er more.

end-less Sab - bath day. The end-less Sab - bath day. Hap - py thoughts to die no more, No nev - er nev er more,

The above is probably the last tune that Rev. H. S. Rees has composed. He lives at Turin, Ga., at the present time, June 1911. He is eighty-four years old. He has been a minister of the Missionary Baptist church for many years. See full history of him under tune *Traveling Pilgrim*, page 278 of this volume. That tune is said to be the first of his compositions, and this the last. He has composed many tunes, scattered in several books. He composed *Traveling Pilgrim* in 1850, sixty-one years ago. See further remarks in regard to Prof. Rees, following *Traveling Pilgrim*, above referred to.

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The Music and Melodies

IN THE

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THIS VOLUME ARE IN ACCORD
AND KEEPING WITH THE

"SACRED MUSIC IN THE BIBLE"

FROM JUDAH TO A. M. 1500 YEARS BEFORE THE DELUGE
FROM ABRAHAM, MOSES, THE CHILDREN OF ISRAEL,
THE PROPHETS, LEVITES, DAVID, SOLOMON

DOWN TO

JESUS CHRIST

HIS DISCIPLES AND THE FOUNDED OF HIS CHURCH
UNTIL TO THE PRESENT