



FASOLA

53 Shape-Note Folk Hymns

Recorded at an

All-Day Sacred Harp Singing,

Stewart's Chapel, Houston, Mississippi,
by Amelia and Frederic Ramsey, Jr.

With Historical Notes on the Sources of Shape-Note Singing by Amelia Ramsey

LOVE • DEVINE •

STILL BETTER

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Liverpool, Delight, Schenectady.
Bear Creek, Harmony, World Unknown.
Stratfield, Arbacoochie, Save Lord, or We Perish.
Soar Away, Cusseta,
Traveling On, Fillmore.
Providence, Gospel Trumpet, Florida, Columbiana,
Happy Home.
Southwell, Concord, Rees, New Hope, The Resurrection Day.
Idumea, Mear, My Brightest Day.
New Jordan, Alabama, Morning Sun.
Exhortation, Sinners Friend, Coston.
Georgia, Cheves, Invitation.
Eternal Home, Green Street, The Spirit Shall Return
Christian Soldier, The Good Old Way, Cowper.
Christmas Anthem, Jerusalem, Exhilaration.
Canaan's Land, Sweet Rivers, Easter Anthem.
Notes Almost Divine, Manchester, O Come Away.
Murillo's Lesson, Calvary, Nashville.

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by Amelia and Frederic Ramsey, Jr.
at Houston, Miss.

THE SOURCES OF SHAPE-NOTE SINGING
by Amelia Ramsey

PAST AND PRESENT: A COLLOCUTION
OF SCHOLARS AND WITNESSES

The history of church music is in many ways a history of reform, sometimes reflecting the struggle among those more interested in power than in music, at others displaying the contest between the opposing camps within the musical circle. At no time does the history treat the transmutable quality of music from secular to sacred, or the reverse, from other than the orthodox point of view, that is, within the concept of their being at opposite poles. The devil remains the devil even when he is robbed, and only the use to which the plunder is put is worthy of notice, even when the product is ginger cookies and the table left behind is laden with strange sauces. It is only in the claims and counter claims of the controversy that the sounds emanating from the world of dissent and exclusion can be faintly heard.

These quotes have been selected, not for the purpose of making a point beyond this, but rather to draw the attention of the uninitiated to the wealth of fascinating material that lies waiting for a fresh approach. Much of this material has been left unexplored or given short shrift by past scholars working within the limits of their own times.

In addition, some have been included to serve as illustrations in order to simplify the structure of the historical section.

"The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts. So that when a company of singers meets to sing, as is usual in this country, as many different parts are heard as there are singers, who all finally unite in consonance and organic melody, under the softness of B flat. In the Northern parts of Britain, beyond the Humber, and on the borders of Yorkshire, the inhabitants make use of a similar kind of symphonious harmony in singing, but with only two differences or varieties of tone and voice, the one murmuring the under part, the other singing

the upper in a manner equally soft and pleasing. This they do, not so much by art, as by a habit peculiar to themselves, which long practise has rendered almost natural, and this method of singing has taken such deep root among this people, that hardly any melody is accustomed to be uttered simply, or otherwise than in many parts by the former, and in two parts by the latter. And what is more astonishing, their children, as soon as they begin to sing, adopt the same manner. But as not all the English, but only those of the North sing in this manner, I believe they had this art at first, like their language, from the Danes and Norwegians, who were more frequently accustomed to occupy, as well as longer to retain, possession of those parts of the island."

About 1185, Gerald Barry (Giraldus Cambrensis), archdeacon, and afterwards bishop, of St. David's, Pembrokeshire, Wales, as quoted by William Chappell, *Popular Music of the Olden Time, 1855-1859*, Dover, 1965.

"In the British Isles, polyphony flourished from the very earliest times. The late-twelfth-century descriptions of Wales, Ireland, and Scotland by Gerald the Welshman prove how vigorous a tradition there was in both vocal and instrumental polyphony:

'Among these people I find a commendable diligence only on musical instruments, on which they are more skilled than any nation we have seen. For among them, the execution is not slow and solemn as on the English instruments to which we are accustomed, but it is rapid and lively, though the sound is soft and pleasant. It is astonishing that, with such a rapid plucking of the fingers, the musical rhythm is preserved, and with art unimpaired in spite of everything, the melody is finished and remains agreeable, with such smooth rapidity, such unequal equality, such discordant concord, throughout the varied tunes and the many intricacies of the part music.'"

The Pelican History of Music, Volume 1, edited by Alec Robertson and Denis Stevens. Penguin Books, Baltimore, 1960.

"It has already been shown that counterpoint, in the Church, began by adding parts to plain chant; and in secular music, by harmonizing old tunes, as florid melody did by variations on these tunes. It was long before men had the courage to invent new melodies. It is a matter of surprise that so little plain counterpoint is to be found, and of this little, none correct, previous to attempts at imitation, fugue, and canon; contrivances to which there was a very early tendency, in all probability, during times of extemporary descent, before there was any such thing as written harmony: for we find in the most

ancient music in parts that has come down to us, that fugue and canon had made considerable progress at the time it was composed. The song, or round, 'Sumer is icumen in,' is a very early proof of the cultivation of this art."

Burney's History of Music, quoted by Chappell, 1855-1859.

"It will be observed that 'Sumer is icumen in' is not within the compass of any Church scale. It extends over the octave of F, and ends by descending to the seventh below the key note for the close, which, indeed, is one of the most common and characteristic terminations of English airs.... Zarlino.... speaks of himself, and a few others, having composed in the eleventh mode, or key of C natural (which was not one of the original eight), to which they were led by the vulgar musicians of the streets and villages, who generally accompanied rustic dances with tunes in this key, and which was then called, *Il modo lascivo* - the wanton key. I suppose it acquired this name, because, like the 'sweet Lydian measure' of old, the interval from the seventh to the octave is only a semitone."

Chappell, 1855-1859.

"Of the abundance of popular tunes in the 14th century evidence is supplied by the number of hymns written to them..... But with the end of the 15th century the minstrels disappeared, their extinction accelerated by the invention of printing. When the pedlar had begun to traverse the country with his penny books and his songs on broadsheets the minstrel's day was past."

English Song, Grove's Dictionary of Music and Musicians, Third Edition, 1927.

"... the bell began to ring at five, when a psalm was sung after the Geneva fashion; all the congregation, men, women and boys, singing together..." 1559, Sept. St. Antholin's, London, as quoted by Curwen, 1888.

"As soon as they commence singing in London immediately not only the Churches in the neighborhood but even the towns far distant began to vie with each other in the practice. You may now sometimes see at Paul's Cross, after the service, 6000 persons, young and old of all sexes, singing together; thus sadly annoying the mass priests,..." 1559-60, March 3, St. Antholin's, London, as quoted by Curwen, 1888.

"In the time of which prayers, singing of Psalms, and reading of certain Chapters in the Bible, they sate very attentively: and observing the end of every pause, with one voice still cried, Oh, as greatly rejoicing in our exercises. Yea they took such pleasure in our singing of Psalmes, that when-

soever they resorted to us, their first request was commonly this, Gnaah, by which they intreated that we would sing."

Francis Fletcher, chaplain of Sir Francis Drake, writing about the Indians on the coast of Northern California, 1579, as quoted by Chase, 1955.

"The unemotional unison tunes to which these rhymed psalms were set also satisfied the stern demands of those rigid zealots, who looked upon every appeal to the aesthetic sensibility in worship as an enticement to compromise with popery. Before condemning such a position as this we should take into account the natural effect upon a conscientious and high-spirited people of the fierce persecution to which they were subjected, and the hatred which they would inevitably feel toward everything associated with what was to them corruption and tyranny.

"... The expulsion of organs and the prohibition of choirs was in no way due to a hostility to music in itself, but was simply a detail of that sweeping revolution which, in the attempt to level all artificial distinctions and restore the offices of worship to a simplicity such that they could be understood and administered by the common people, abolished the good of the ancient system together with the bad, and stripped religion of those fair adornments which have been found in the long run efficient to bring her into sympathy with the inherent human demand for beauty and order."

"... Psalm singing in the English Reformation period, whatever its aesthetic shortcomings, was a powerful promoter of zeal in moments of triumph, and an unailing source of consolation in adversity. As in the case of the Lutheran choral, each psalm had its 'proper' tune. Many of the melodies were already associated with tender experiences of home life, and they became doubly endeared through religious suggestion..... It was their one outlet of poetic religious feeling, and... we must believe... that these psalms and tunes were not to those who used them barren and formal things, and that in the singing of them there was an undercurrent of rapture which to our minds it seems almost impossible that they could produce. In every form of popular expression there is always this invisible aura, like the imperceptible fluid around an electrified body. There are what we may call emotionalized reactions, stimulated by social, domestic, or ancestral associations, producing effects for which the unsympathetic critic cannot otherwise account."

Dickinson, 1904.

"Calvin had refused to allow part-singing in Geneva; but in Scotland 'sang-schules' established before the Reformation, continued

long after it, helping to furnish a body of educated singers. The 1635 Scottish Psalter represents the high-water mark of the Reformation psalmody, proving as it does the existence of great skill among the Scottish people as well as among the musicians. Besides the 'common' tunes there were 'rapports' or 'reports', and finally the 'proper' tunes, that is, those identified in each case with a special psalm; 'Reports' may be described as tunes for four voices made up entirely or in part by the voices entering on points of imitation, though seldom in strict fugal style. It has been suggested that the 'report' was the ancestor of the 'fuging tune' so popular in the later New England psalmody. "

MacDougall, 1940.

"That the whole congregation may join herein, every one that can read is to have a psalm-book, and all others not disabled by age or otherwise are to be exhorted to learn to read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do read the psalm line by line before the singing thereof." Ordinance, House of Lords, 1644.

"Lining-out (in Scotland), which had at first been resented as a concession to illiterate England, was clung to as a vital principle." Curwen, as quoted by Chase, America's Music, 1955.

" two old ladies in the North of England who were noted among their friends for their power of improvising a high part above the melody of the tune. and it was always considered a sign of musicianship to be able to sing this part." Curwen, as quoted by Chase.

"Symmes tells us that the Plymouth colonists took up the practice of lining-out at about the same time that they abandoned the Ainsworth Psalter, around the year 1692. And lining-out . . . prepared the way for the growth of responsorial, embellished, and improvisational psalmody. Now, only a few years later, in 1699, the practice of lining-out was abolished at the Brattle Square Church in Boston. In other words, the relatively backward and undeveloped colony at Plymouth was taking up a traditional practice which the relatively advanced and progressive city of Boston was on the point of abandoning." Chase, 1955.

" . . . When the one hundred years' conflict, of alternate ascendancy and persecution, came to an end with the Restoration in 1660, zeal abated with the fires of conflict, and apathy, formalism, and dullness, the counterparts of lukewarmness and Pharisaical routine in the established Church, settled down over the dissenting sects. In the eighteenth century the psalmody of the Presbyterians, Independ-

ents, and Separatists, which had also been adopted long before in the parochial services of the established Church, declined into the most contracted and unemotional routine that can be found in the history of religious song. The practice of 'lining-out' destroyed every vestige of musical charm that might otherwise have remained; the number of tunes in common use grew less and less, in some congregations being reduced to a bare half-dozen. The conception of individualism, which was the source of congregational singing in the first place, was carried to such absurd extremes that the notion extensively prevailed that every person was privileged to sing the melody in any key or tempo and with any grotesque embellishment that might be pleasing to himself. These fantastic abuses especially prevailed in the New England congregations in the last half of the seventeenth and the first half of the eighteenth centuries, but they were only the ultimate consequences of ideas and practices which prevailed in the mother country. The early Baptists forbade singing altogether. The Brownists tried for a short time to act upon the notion that singing in worship, like prayer, should be extempore. The practical results may easily be imagined. "

Dickinson, 1902.

" There were no three-two tunes (before Dr. Watts published his psalms and hymns) such as were plentiful in the seventeenth century. Some few came up in Watts' time and one of his is in his book. The common time tunes were the favorites and indeed all the tunes howsoever written were sung in equal time, a syllable to a note. "

"Doctor Watts preferred the Psalmody of the ancient churches, and disliked the heavy motion, tedious syllables, the tiresome extent and the no-meaning style of singing. He desired a greater speed in the motion of the voice as more intelligible to others, more delightful to ourselves and more after the manner of ancient usage. "

"Doctor H. J. Gauntlett, (1805-1876), preface to Doctor Watts' Own Tune Book (J. Hart, London), no date, as quoted by MacDougall, 1940.

"Mr. Watts is a great Master in Poetry, and a burning Light and Ornament of the Age. . . You will forgive me that I emulate, and have dared to imitate, his Muse in the Inclosed. . . . "

Rev. Benjamin Colman of Boston in a letter to Cotton Mather, 1711, as quoted by Chase, 1955.

"There are persons now living, children and grand-children of the first settlers of New-England, who can very well remember that their Ancestors sung by note, and they learned to sing of them, and they have more than their bare words to prove that they speak

the truth, for many of them can sing tunes exactly by note which they learnt of their fathers. "

"Now singing by note is giving every note its proper pitch, and turning the voice in its proper place, and giving to every note its true length and sound. Whereas, the usual way varies much from this. In it, some notes are sung too high, others too low, and most too long, and many turnings or flourishings with the voice (as they call them) are made where they should not be, and some are wanting where they should have been. "

"The declining from, and getting beside the rule, was gradual and insensible. Singing Schools and Singing books being laid aside, there was no way to learn; but only by hearing of tunes sung, or by taking the run of the tune, as it is phrased. "

"Would it not greatly tend to promote singing of psalms if singing schools were promoted? Would not this be a conforming to scripture pattern? Have we not as much need of them as God's people of old? Where would be the difficulty, or what the disadvantage, if people who want skill in singing, would procure a skillful person to instruct them, and meet two or three evenings in the week, from five or six o'clock to eight, and spend the time in learning to sing? Are they not very unwise who plead against learning to sing by rule, when they can't learn to sing at all, unless they learn by rule?"

Excerpts from a pamphlet: Rev. Thomas Symmes, The Reasonableness of Regular Singing, or Singing by Note, An Essay to revive the true and ancient mode of singing psalm-tunes according to the pattern of our New-England psalm-books, (Boston?), 1720, as quoted by Chase, 1955.

"A Small Book containing 20 Psalm Tunes, with Directions how to Sing them, contrived in the most easy Method ever yet invented, for the ease of Learners, whereby even Children, or People of the meanest Capacities, may come to Sing them by Rule, may serve as an Introduction to a more compleat Treatise of Singing, which will speedily be published. To be sold by Samuel Gerrish Bookseller; near the Brick Church in Cornhill, Price 6d. "

Advertisement, January 2/9, 1721, Boston News-Letter, as quoted by Lowens, 1964. Assumed to be the first edition of Tufts' Introduction To the Singing of Psalm-Tunes.

"The Tunes which follow are set down in such a plain and easy Method, that a few Rules may suffice for Direction in Singing of them.

The letters F, S, L, M, mark'd on the several Lines and Spaces in the following

Tunes, stand for these Syllables, viz. Fa, Sol, La, Mi, and are to shew you,

I

The distance of the notes one from another, or to give you the true Pitch of every Note. Therefore observe from Mi to Fa, and from La to Fa ascending; or, from Fa to La, and from Fa to Mi descending, are but Semitones, or half Notes. From Fa to Sol, from Sol to La, and from La to Mi, ascending; or from Mi to La, from La to Sol, and from Sol to Fa descending, are Tones, or whole Notes.

Mi is the Principal Note, and the Notes rising gradually above Mi, are Fa, Sol, La, Fa, Sol, La, and then Mi again.

The natural Place for Mi is in the line which is called B, and there you will find it in the following Tunes, provided there be no Flats or Sharps at the beginning of the 5 lines, as in Windsor, &c. If you find a Flat . . . in B, as in London new, then you shall find Mi stand in E. If there be a Flat in B & E too, as in Manchester, then is Mi in A. So also for sharps.

When a Flat is plac'd before that particular Note, which (had there been no Flat) ought to have been called Mi, you must call it Fa, altho' you have just descended from Fa. You will find an example in the 148 Psalm-Tune.

II

The tunes in Common Time, are mark'd thus (C) at the beginning. Tripla (or Triple) Time Tunes are mark'd thus (3) at the beginning, and are sung about One Third swifter than Common Time.

. . . . observing the few foregoing Rules, you will be able to leap with your Voice from one Note to another, as they occur in their various Distances, and with a little Practice, to sing all the Tunes in this Book in any of their parts, with Ease and Pleasure. "

Excerpts from An Introduction to the Singing of Psalm-Tunes by John Tufts, Fifth edition, Boston, 1726. Complete text given by Lowens, 1964.

"Our Tunes have passed through strange Metamorphoses. . . since their first introduction into the World. "

"And this I am sure of, we sing them as they are prick'd down, and I am sure the Country People do not. "

Excerpts from preface: Rev. Thomas Walter, The Grounds and Rules of Musick Explained, or An Introduction to the Art of Singing by Note, Boston, 1721, as quoted by Chase, 1955.

"Truly, I have a great jealousy that, if we once begin to sing by note, the next thing will be to pray by rule; and then comes popery."

The New England Chronicle 1723, as quoted by George Pullen Jackson, 1933.

"But when I recommend the bringing your people, whether old or young, to a decent and orderly way of singing, I do by no means recommend to you or them the inviting or encouraging those idle instructors who of late years have gone about the several countries to teach tunes uncommon and out of the way (which very often are as ridiculous as they are new)."

Gibson, Bishop of London, Directions to Clergy, 1724, as quoted by Curwen, 1888.

"As the ornate psalm-tune gained in favor, a new type of church musician, apparently unknown to the 17th century, appeared on the scene in England in increasing numbers. This was the itinerant singing-master, often ill-trained by orthodox standards, who wandered from village to village and eked out an existence by teaching the intricacies of psalm-singing and the rudiments of music to all who cared to learn. To supplement his generally meager income, he frequently sold self-compiled tune-books in which psalm-tunes of his own composition and new settings of old psalm-tunes were featured as examples of his skill and artistry. It is in tune-books of this general category that the earliest fusing psalm-tunes are found, but until much more study of these crude English collections and the men who compiled them has been accomplished, the exact identity of the first English psalmist to publish a fusing psalm-tune will remain unknown."

Lowens, 1964.

"We must call to mind that hymns, heartily sung by a whole congregation, were an unknown element in public worship at the time when Wesley and Whitefield's work began. We are so accustomed to regard congregational singing as an essential of public devotion that it requires an effort to realize this fact...."

Dissenters were slow to receive hymns, even those of Watts's, and Church people did not know them at all.... It is easy to understand how welcome the new hymn tunes were, with their pulsating, secular rhythms, their emotional repetitions, the fugal tunes, the iterations of words in cumulative sequences after the 'sleep' of formalism.... The Methodists with their hymns and their singing burst like heralds of new life. Crowds were drawn to their services simply by the irresistible charm of the music. To sing hymns was to be a Methodist. The Independents were not long in joining the movement, the Church of England pursuing its conservative way."

J. Spencer Curwen, as quoted by MacDougall, 1940.

"And if in order to instruct your people... if singing meetings to practise out of church time be requisite, you will keep a strict watch over them, that they be managed with all possible decency, and never continue till candle-light, if they consist of both sexes. You will likewise discountenance, at least, all frequent meetings between the singers of different parishes.... for this wandering from their own, which by law they ought to keep to, usually leads them into excesses and follies."

Thomas Secker, Bishop of Oxford, later Archbishop of Canterbury. 1741.

"Not all the evangelical reformers were dissenters. Wesley himself, for example, always remained nominally within the Church of England.... But because his strongest appeal was to the masses, the working people, the downtrodden and economically distressed, the movement that he inspired drew further and further away from the established Church, nearer and nearer to the spirit and form of Dissent, with which eventually it became fully identified. It was characteristic of the religious ferment of that period that dissenting groups were continually breaking off from the main dissenting or reforming bodies and forming new sects."

Chase, 1955.

"In 1753 Thomas Butts, a friend of the Wesleys, published his *Harmonia Sacra*, containing a large number of hymns with both words and tunes, many of the latter in florid style. This collection proved popular but did not entirely meet with the approval of John Wesley, who evidently felt that the trend toward embellished hymnody was getting out of hand. It was not long before Wesley expressly forbade the use of 'vain repetitions' in congregational singing. He also condemned florid singing and fuguig tunes as being no better than 'Lancashire hornpipes' - a condemnation curiously reminiscent of the attacks made on Puritan psalm tunes as 'Geneva Jigs'!"

Chase, 1955.

"Notice is hereby given that the Singing-School, lately kept in the rooms over Mr. William's School in Second Street, (Philadelphia) will again be opened on Monday Evening, the 3rd of November next, at the same Place; where the ART OF PSALMODY will be taught, as usual, in the best Manner, on Monday and Friday Evenings, from Six to Eight. And that, if any Number of Ladies and Gentlemen incline to make up an exclusive set to Sing on two other Nights, they may be gratified by making Application in time."

Advertisement, Pennsylvania Gazette, 1760.

From Chase, 1955.

"The singing-school teacher, according to Gould, was often a man who 'steeped his talents in spirit.' He would come to a town and start a popular subscription to pay for the school. A wealthy man would often refuse to have any part in it, declaring, in sentiments that are not yet entirely obsolete, that 'if anyone wishes to learn to sing, let him pay for it,' by taking private lessons, of course. A hall in a tavern was the usual place of meeting. The landlord made the rental cheap in consideration of the patronage which his barroom enjoyed during recess and afterwards. The singers brought their own candles, used improvised benches on which to lay the books and to set the candles, and sat in a semicircle two or three rows deep. The pupils were taught the clefs, syllables or notes, keys, note lengths.... Then they sang a song through by note (syllables), part by part, and time after time. And not until it was thoroughly learned were they allowed to sing the words. The music was usually in three parts - air, bass, and counter. The air 'lead', or tune, was sung by males of the higher-voiced type, the bass by the deep-voiced males, and the counter (a sort of tenor part) by the females. Everybody beat time with the right hand while singing. The beating was usually merely up and down. But three-part time demanded, and sometimes got, a three-part beating: (1) fingers on the table, (2) flat hand on table, and (3) hand raised.

"The singing-school term seldom exceeded twenty-four afternoons and evenings. The sessions were three hours long. The objective of all this activity was realized in the final 'exhibition' which was held in the 'meeting house'. Here the whole class showed what it had learned. And in the exhibition singing, all that remained of the solmization practice of the singing school was the chord that was sung before the piece started. Gould avers that a good time was had by all, from the clergy down. When the singing master left for other fields, his pupils swelled the ranks of the church choir."

Nathaniel D. Gould, *History of Sacred Music in America*, Boston, 1853, on the New England singing-schools, 1770-1800. Paraphrased by Jackson, 1933.

"If you fall in after a rest in your part you must fall in with spirit, because that gives the Audience to understand another part is added, which perhaps they would not be sensible of if you struck in soft. In 'fuguig' music you must be very distinct and emphatic, not only in the tune but in the pronunciation; for if there happens to be a number of voices in the Concert more than your own, they will swallow you up. Therefore in such a case I would recommend to you the resolution (though not the impudence) of a discarded actor who after

he had been twice hissed off the stage, mounted again and with great assurance thundered out these words, 'I will be heard'."

William Billings, no date, quoted by MacDougall, 1940.

"A performer ought not to sing as loud as he can bawl, because others will be disgusted, however fond he may be of his own noise."

Samuel Holyoke, *Directions to Singers, The Christian Harmonist*, 1804.

"... at present I have no inclination for anything, for I am almost sick of the World & were it not for the Hopes of going to singing-meeting tonight & indulging myself a little in some of the carnal Delights of the Flesh, such as kissing, squeezing &c. &c. I should willingly leave it now, before 10 o'clock & exchange it for a better."

Letter from a Yale undergraduate to Simeon Baldwin, 1782, quoted by Lowens, 1964.

"Time, sixty years ago (around 1820); place, south-eastern Connecticut; locality, a suburban school-house; personelle, the choir of a Congregational church, and two dozen young aspirants, thirsting for musical knowledge; teacher, a peripatetic Faw-sol-law-sol, who went from town to town during the winter months, holding two schools a week in each place; wages, two dollars a night and board for himself and horse, distributed from house to house among his patrons, according to hospitality or ability; instrument, none but pitch-pipe or tuning-folk; qualifications of teacher, a knowledge of plain psalmody, ability to lead an old style 'set piece' or anthem, a light sweet, tenor voice, and a winning manner....."

".... The elements were given out as a lesson to be memorized, studied by question and answer for a couple of evenings or so, and then we were supposed to be initiated into all the mysteries of staff, signature, clef, flats, and, above all, ability to find the place of the 'mi'. Only four notes were in use.... The table for the 'mi' had to be recited as glibly as the catechism.... The Continental scale, do, re, mi, had not yet been imported..... A few simple elements mastered, or supposed to be, the school plunged at once into the heart of the book, and began to psalm-odize by note in the second week of the brief term...."

"... That, reader, was sixty years ago. Germany and Italy have been transported to America, and, musically, we live in a new earth and a new heaven..."

Rev. E. Wentworth, from Curwen, 1888.

"Social hymn singing, unlike liturgic

choir music, is entirely independent of contemporary art movements. It flourishes only in periods of popular religious awakening, and declines when religious enthusiasm ebbs, no matter what may be going on in professional musical circles."

Dickinson, 1904.

"To attach the label 'psalmist' with its unfortunate present-day connotations to (Daniel) Read and his fellow composer-compilers is to distort the nature of the music of an entire era and to misunderstand its historical role. These men were the musicians understood and appreciated by the people of their time."

Lowens, 1964.

"The music of the American singing-school period was omnipresent and deeply beloved. Musty town records show that carpenters, physicians, storekeepers, legislators, farmers, blacksmiths, printers, painters, schoolteachers, tavernkeepers, lawyers, newspaper editors, housewives, hatters, tanners, members of virtually every trade and profession that can be mentioned, not only sang and played music but taught it and wrote it."

"Our folk-hymnody is, of course, significant as a written record of the exact state of the American singing tradition in the first half of the 19th century, but completely aside from its historical interest, it is a body of music of great individuality, genuine merit, and melodic charm. It is possibly the most valuable musical heritage that has come down to us from early American times. We are becoming increasingly aware of this, and we owe a debt of gratitude to George Pullen Jackson who, almost unaided by other scholars, brought this music to light. Tune-books still remain unworked mines of early American music; they still are worth digging in. John Wyeth's Repository of Sacred Music, Part Second is only one of hundreds containing (as well as folk-hymns) thousands of compositions by early American composers in a unique and little understood harmonic and melodic idiom. They have been unaccountably neglected, despite the fact that as primary sources of the first magnitude, they are essential to a full understanding and an accurate reconstruction of 18th- and early 19th-century American musical life. The 'end-openers' or 'long-boys'... are repositories of a vital and interesting music; they are also the raw materials for pages of an as yet unwritten history of American music."

Lowens, 1964.

"The casual listener is often prone to complain that all Sacred Harp songs sound alike, and that he cannot understand that type of music. This is because Sacred Harp

music is four-part music. It has been composed in such a manner that each voice-part is equally balanced. The tune part is submerged more deeply because each part (except bass) is sung by both men and women. This gives Sacred Harp music distinctive qualities which differentiate it from all other types of music for it is known as 'dispersed harmony'."

Mrs. Ruth Denson Edwards, jacket copy for record, Original Sacred Harp Singing in Traditional Style, Sacred Harp Publishing Co., Inc. SH vol. 101.

Alabama
Fa Sol La Fa Sol La Me Fa

Do Re Me Fa Sol La Se Do

Mississippi

"There is two ways they sing in the Sacred Harp - Fa Sol La Me and Do Re Me Fa Sol La Se Do.

Mississippi as a whole uses this method.

4 shapes 7 sounds

Do & Fa shaped alike
La & Me alike
Re & Sol alike
Alone Se is the diamond alone.

Alabama - 4 shapes 7 sounds

Ala - calls it what it is every time they see it - but gives sound as to what line and space it falls on -"

Robert A. Stewart, Houston, Miss. Rural Mail Carrier - 44 yrs. service.

Note, 1965.

A SHORT HISTORY OF AMERICAN FOLK HYMNODY

THE DIALOGUE CONTINUES

"The most mortifying feature and grand cause of the low estate of scientific music among us is the presence of common Yankee singing schools, so called. We of course can have no allusion to the educated professors of vocal music, from New England, but to the genuine Yankee singing masters, who profess to make an accomplished amateur in one month, and a regular professor of music (not in seven years, but) in one quarter, and at the expense, to the initiated person, usually one dollar. Hundreds of country idlers, too lazy

or too stupid for farmers or mechanics, 'go to singing school for a spell', get diplomas from others scarcely better qualified than themselves, and then with their brethren, the far famed 'Yankee Peddlars', itinerate to all parts of the land, to corrupt the taste and pervert the judgment of the unfortunate people who, for want of better, have to put up with them."

The above was written by one Miss Augusta Brown in the Cincinnati Musician and Intelligencer, 1848, in a billow of moral indignation that was perhaps left over from Mrs. Trollope's titanic wake. She continues: "We have heard of one of these cute geniuses, who 'set up' in a town way down east as cobbler! On his sign, under the announcement of his profession, as a provider for the wants of the bodily understanding, was the following choice couplet, setting forth, as a musician, he did not neglect to provide also for the wants of the mental.

'Delightful task! to mend the tender boot,
And teach the young idea how to flute.'

"Cobbling and music! We just ask how any musical nerve can stand that?"

Almost a century later, in 1933, George Pullen Jackson responds: "And feeling that she had been a bit hard on New England, Miss Brown hastened to add that that section had, to be sure, produced a host of illustrious men in all arts and sciences. 'Even in music', she asked rhetorically, 'has she (New England) not given us Billings and Holden? A blessing be on their memories.'

"Cobbling and music! Richard Wagner had not yet made it easy for Miss Brown to learn about how Hans Sachs had turned the trick. But she certainly should have known that Oliver Holden was a carpenter and that the self-educated William Billings was a rural singing-school teacher and, even though not a cobbler himself, had considerable truck with the repairers of men's soles in that he was a tanner of hides."

THE RISE AND DECLINE OF THE SINGING SCHOOL

Miss Brown's remarks happen to coincide with the end of an era in popular music expression of America. Around 1830 the "Better Music" movement of Lowell Mason had begun to capture urban America, riding on a general trend of improvement in the interest of science and progress, and setting a tone of good taste and reverence for technical training (European style) that lasted well into the twentieth century. The introduction of public school music education based on up-to-date European methods, the great tidal wave of immigration of the late 1840's and the ebb of revivalism all helped to set new standards for music-making

that made most of the earlier forms obsolete in the "centers of culture and learning" from the East Coast to St. Louis.

The itinerant singing master was prime among those whose brands of music did not fit the new standards. For more than a century he had played a dominant role in preserving and carrying forward a tradition of community singing derived from the unaccompanied psalm-singing of the first settlers of New England. From at least 1740, if not earlier, as the flames of the Great Awakening spread, these "ill-trained" teachers moved about with their rudely printed tune books, first through New England and later throughout the colonies and along the frontiers. They probably followed the same routes as the Yankee pedlars and the circuit riding preachers, possibly switching from one profession to the other as the sentiments of a particular village would dictate.

By Revolutionary times the singing school had become an important social institution, supported with a great deal more lay enthusiasm than had originally been intended by the learned leaders of good taste. Its dual nature undoubtedly had something to do with this. While it attended seriously to the instruction of a population thirsting for knowledge it was also a place to have fun, a combination recreation center and evening school for adult education. But as the century came to a close the fashions were changing in favor of more sophisticated pursuits. The dignified churches turned more and more toward the European masters of the new scientific music; consequently, the singing masters moved farther afield, gathering their disciples from the multitudes confronting the wilderness.

With the opening of the nineteenth century came the second Awakening and the great camp meetings; and with the camp meetings came a revival of popular hymnody. The music masters, with a long tradition of field collecting behind them, heard the new sound and probably recognized its commercial possibilities (in the modest terms of the early nineteenth century). What took place is told by Louis F. Benson in The English Hymn, 1915 (Presbyterian Board of Publication, Philadelphia): "Spontaneous song became a marked characteristic of the camp meetings. Rough and irregular couplets or stanzas were concocted out of scripture phrases and everyday speech, with liberal interspersing of hallelujahs and refrains. Such ejaculatory hymns were frequently started by an excited auditor during the preaching, and taken up by the throng, until the meeting dissolved into a "singing ecstasy" culminating in a general hand-shaking. Sometimes they were given forth by a preacher, who had a sense of rhythm, under the excitement of his preaching and the agitation of his audience. Hymns were also composed more deliberately out of meeting, and taught to the people or lined out from the pulpit.

"Many of these rude songs perished in the using, some were written down, passing from hand to hand. The camp meeting song books which began to appear in the first decade of the nineteenth century doubtless contain such of these as proved effective and popular." (Jackson, 1933).

When the fervor of the camp meetings abated and the arena of the frontier had moved to the opening of the Great West the singing schools had had their moment. Quite possibly, to give Miss Brown her due, they had degenerated into a shoddy imitation hawked by frontier entrepreneurs. But the body of music that they fostered and the manner of singing that they professed had sufficient strength to represent a way of life to a large number of people. For many years generations of travelling teachers compiled their collections and plied their trade within large areas of the valleys and low uplands stretching from the inland regions of the coastal states to eastern Texas, Arkansas, and Iowa. The story of these dedicated men, the later singing conventions and the establishment of the use of certain hymn books is told by George Pullen Jackson in *White Spirituals of the Southern Uplands*. Jackson, in 1933, held out little hope for the survival of this kind of singing, known variously as fasola or shape-note singing or Southern hymnody, but the *Directory and Minutes of Annual Sacred Harp Singings 1963-1964* for Alabama, Florida, Georgia, Tennessee and Mississippi (Cullman, Alabama) states that there were 385 singings held during the year of 1963, attended by more than 40,000 persons. These numbers added to the attendance at other conventions would seem to indicate that the tradition is alive and strong, an almost unbelievable circumstance in the face of many expressions of concern over the effects of mass media.

But in view of the history of this tradition, long associated with an independent and unyielding folk, its cessation would be more remarkable, perhaps, than its continuance.

EARLY AMERICAN TUNE BOOKS

Whether the origins of the singing school are to be found in the dim mists of British pre-history or in the Reformation, in the schola cantorum of the fifth century or the sang schule of the North Country of the thirteenth, its American history begins in the early part of the eighteenth century, although Rev. Symmes refers to its being laid aside by the first settlers of New England. The singing of the old psalm-tunes had apparently degenerated into "an odd noise" that caused concern to the church leaders, although it must have still had vitality in some areas, since this antique form of congregational song was carried to the frontiers and was preserved on Southern plantations and in the hills of Ken-

tucky. (Examples of possible survivals or outgrowths are to be found on the following Folkways records:

- FA 2316 The Ritchie Family of Kentucky, side 2, band 2.
- FA 2317 Mountain Music of Kentucky, side 1, band 1.
- FA 2651 Music from the South, Vol. 2, side 1, band 5.
- FA 2655 Music from the South, Vol. 6, side 1, bands 1 & 2; side 2, band 9.
- FA 2656 Music from the South, Vol. 7, side 1, bands 6, 7, 8, 9 side 2, bands 2 & 3.
- FA 2658 Music from the South, Vol. 9, side 1, bands 2, 3, 4.
- FE 4418 Negro Folk Music of Alabama, Vol. 2, side 2, band 5.

The almost simultaneous publication of two singing manuals (the first in the colonies, as far as is known) around 1721 may indicate the presence of two camps in the very beginning of the movement. One, clearly our first Easy Method, was a modest little pamphlet published by Rev. John Tufts, Harvard graduate, a country preacher of Newbury, who later retired to become a shopkeeper in Amosbury. This little collection of unharmozined psalm-tunes, with its ingenious use of letters on the staff (F S L M for the four syllables in common use at that time both here and in England) instead of notes, and its concise explanation of rules could be considered the ancestor of the shaped-note books that began to appear at the end of the eighteenth century. Although there were a number of later editions, to which were added harmonizations, the last in 1744, it was overshadowed by a more elaborate *Grounds and Rules of Musick*, published at the same time by Rev. Thomas Walter, Harvard graduate, nephew of Cotton Mather, minister of Roxbury and apparently leader of the Society for Promoting Regular Singing of Boston, which boasted a chorus of about ninety persons skilled in the science of three-part singing by rule. Walter's book, which was prefaced by a "complex and turgid essay" (Lowens) was widely used and also went through a number of editions, the last in 1764.

These two books are possibly the starting points of the two strains of American music publishing; one, the legitimate element, that which served the established church and the conservatory; the other, the folk-popular, supported by the uneducated masses and the dissenters. Apparently there was a similar split in the development of the singing schools, perhaps along urban and rural, perhaps along class lines as well. In any case, Nathaniel D. Gould (1853) wrote of the years 1770-1800, which he called the "dark age of music": "Ministers, Christians, and all good men, and men of correct taste in regard to music,

looked on sometimes grieved and sometimes vexed. But they had to let go their hold, and the multitude had the whole management of it and sung what and when they pleased."

This "dark age" is the period in which the tune-book flourished, thanks to the introduction of music-type in 1767. Although the two strains continued, the surge of musical creativity, arising mainly in the minds of un-schooled men, must have blurred the line between the two. The voracious appetite of the public created a demand that could only be satisfied by swelling the quantity of existing material with original work. Coming during the time of the Great Awakening, this demand, coupled with the rise of evangelical hymnody, the poetical outpourings of Watts, Doddridge, the Wesleys, Cowper and Newton, gave impetus to the flowering of a New England school of composing, considered quaint and inept by generations of serious musicians that followed but now under reinvestigation because of its ardent spirit and simple vitality.

Following the ancient concept of composer as tune-setter rather than tune-maker which prevailed even in Germany in Luther's time, these native singing-masters, most of them tradesmen and artisans, many of them itinerants, compiled hundreds of tune-books with titles like *The Singing-Master's Assistant*, *The Chorister's Companion*, *The Psalm-Singer's Amusement*, *Union Harmony*, *Rural Harmony*. Three or four-part settings of favorite psalm-tunes and hymn-tunes, many of venerable folk origin, were supplemented with composed anthems, fusing-tunes, and set pieces. A description of this "characteristically American" music from Marrocco and Gleason (1964) demonstrates the more serious note being given it by recent scholars: "The stylistic traits in this strong and highly original American music include folk-like tunes, irregular phrase-lengths, natural minor (Aeolian) and gapped scales, and virile rhythms. Unconventional harmonic progressions, parallel fifths and octaves, triadic and dyadic harmonies, occasional rhythmic independence of voices (fuging), sudden dissonances derived from contrapuntal part-writing, and the lack of suspensions are among some of the other important characteristics of this music. The personality, environment, and musical independence of these composers are reflected in their music, and they composed, as Billings said, without being 'confind' to any Rules for Composition'."

There is some evidence to support the theory that some of the works contained in these collections were genuine folk-hymns, that is, notated from "life", as distinguished from compositions using folk themes. Benson describes the "illiterate and vulgar Revival Hymnody" of the Methodists: "The people were ignorant, the preachers were itinerant, the meetings as often as not in cabins or in

the fields, and the singing largely without books, other than the one in the preacher's hand. The tunes (had to be) very familiar or very contagious, the words given out one or two lines at a time if not already known. Under these conditions the development of . . . a rude type of popular song, indifferent to anything in the way of authorized hymnody, seems to have been inevitable." (Jackson, 1933)

SHAPE NOTES AND THE RISE OF SOUTHERN FOLK HYMNS

Coincidental with the Kentucky Revival of 1800, a musico-mechanical innovation, the shape note, had its first commercial success in 1805 with the publication of the *Easy Instructor* by William Little and William Smith at Albany, although earlier editions were published in Philadelphia and New York.

Who invented shape notes? Was it Andrew Law, who claimed that he had the plan ready in 1786 but had to wait until 1802 to procure the type? Was it William Smith? or William Little? Was it some obscure singing master who made the fatal error of developing a technique for his own use and neglecting to patent it, not seeing the commercial possibilities? Or was it Rev. Tufts himself, ahead of his time, pondering over his little system in his shop, improving upon it, the final realization of it coming fifty years after his death? For that matter, did Rev. Tufts really invent his method? The first ads for it do not carry his name and the earliest known copy of his book is the fifth edition. Besides, there is every indication that his system had been used in England, whether he was aware of it or not. Is it possible that shape notes had been in use in some singing schools for a long time, the master demonstrating with slate and chalk, the pupils entering the notes above the words in their hymn books?

As with all inventions, the inception of shape notes, or patent notes, is shrouded in mystery. The detective work done by Irving Lowens in *Music and Musicians in Early America* is fascinating and thorough. But the question of who really dunit remains, as with the radio and the steam engine, and the canoe. And the Earl of Oxford. Tufts used letters on the staff, Law, four shapes without lines, but it was the *Easy Instructor* of Little and Smith with its four shapes on the staff that became the model for the flood of tune books that followed its publication.

Again, a new tone of respect is evident in current writings. Excerpts from Lowens serve to display this tone as well as to define the method: "Among the ingenious notations which followed in the wake of the Tufts experiment, none was more remarkable than the 'shape-note' system. . . . The shape-note idea was the kind of inspired solution to a knotty problem which seems perfectly obvious

once it has been suggested. It consisted merely of using a differently shaped note-head to represent each of the four syllables...

"The clear advantages of the shape-note system are almost immediately apparent... One of the genuine difficulties in ordinary solmization lies in the fact that keys change and hence do (or fa in the fasola system) does not remain in the same place. The student must make mental computations. With shape-notes, this is completely avoided. Comparison of the shape-note system with that of Tonic Sol-Fa... highlights the superiority of the Easy Instructor idea... Tonic Sol-Fa is quite independent of orthodox notation, whereas the shape-notes utilize the standard notation and add to it a graphic, quickly comprehended key to relative scale degrees.

"No one who has witnessed the astonishing sight-singing virtuosity exhibited by the shape-note singers of the rural South today... can possibly doubt the effectiveness of the device. Had this pedagogical tool been accepted by 'the father of singing among the children,' Lowell Mason, and others... we might have been more successful in developing skilled music readers and enthusiastic amateur choral singers in the public school. The reasons for the rejection... had nothing to do with the system's merits or demerits. The shape-notes... were closely associated with a remarkable indigenous music which began its development in Connecticut in the 1780's and shortly afterward blanketed New England and the Middle Atlantic states. The 'reformers' who quickly arose in earnest protest against this first flowering of American musical expression... eventually saw to the elimination of this music from American life, at least in the North. In the meantime, the shape-note system and the music itself became completely identified. Shape-notes came to be regarded in urban centers as the musical notation of the country people, who sang... in a strange, almost primitive native idiom. ... Inevitably, the city choir leaders became the first music teachers in the public schools. Shape-notes were never admitted to the classroom. As a result, the child who learns music in our schools today must do so without the aid that they might give."

Soon after the arrival of shape notes on the scene there began to appear certain compilations that contained a large proportion of tunes that could be called genuine folk-hymns. This is assumed because they do not appear in earlier collections and because they are closely related to Anglo-Celtic ballads and dance tunes. It is also assumed that they had been in the air for some time and were only now making it into print. Wyeth's Repository of Sacred Music, Part Second, published in Harrisburg, Pennsylvania in 1813 is an important link, but it was farther south that the idiom flourished and took root. Interest in folk-religious music was already waning in

the North when Ananias Davisson published his Kentucky Harmony in 1815 or 1816, to mark the beginning of the Southern history of the printed folk-hymn. Many editions of this book were sold from the Shenandoah Valley through Tennessee and Kentucky to St. Louis. It was extremely popular and served as a source book for its successors. Its format is still used in the Original Sacred Harp: Part I was made up of "those plain and easy tunes commonly used in time of divine worship"; Part II, "more lengthy and elegant pieces" for "singing societies". Here may be found the beloved fuguing tunes, drawn heavily from the New England collections of Ingalls, Holyoke and others. The third part was given over to lengthy anthems.

The Kentucky Harmony was followed by a steady stream of song books in the four-shape notation that served overlapping regions of the South: Missouri Harmony, Union Harmony, Southern Harmony, to name a few.

The four-shape notation was gradually replaced in many areas by a number of seven-shape methods, first introduced in Jesse B. Aikin's Christian Minstrel (Philadelphia, 1846). The Sacred Harp continues to use the four shapes but Sacred Harpers in some regions use seven syllables.

NOTES ON THE TUNES RECORDED

The music preserved as "living sounds" within the covers of the Original Sacred Harp, Denson Revision, 1960 ranges from some of the earliest American music notated to compositions written, as late as 1959, to conform to rules laid down, without benefit of academy, during the brief life of a form of expression that flowered and sank into obscurity within the span of perhaps less than fifty years. The whole story remains to be told and the possibility of a renaissance remains to be seen. In any case, it may provide a unique opportunity to observe one facet of the folk process; that is, the seemingly indiscriminating conservation of certain elements and the elimination of others simply on the basis of what people "liked".

The Sacred Harp, by B. F. White and E. J. King, was first published in 1844, in Hamilton, Harris County, Georgia, probably printed in Philadelphia, Pa. Three revisions followed, in 1850, 1859 and 1869. In 1911 two revisions appeared, both printed in Atlanta, one of which was the Original Sacred Harp, James Revision. This was supplanted by the Denson revisions of 1936 and 1960.

The 1960 edition is an impressive volume of 578 pages that can best be described as a patchwork of old and new. It appears to be a reprint of the 1936 edition with a supplement added. The preface states that the supple-

ment contains 91 new songs and 12 songs from other sources, selected by a music committee of six people. Except for the supplement, the pages are peppered with biographical and historical notes, many of an anecdotal nature, pertaining to the poets, composers and old sources. This research seems to have been done by the 1911 editor, Joe S. James, and his committee. There is evidence of a great deal of devotion to the task of pinning down the credits.

The organization of the notes is as follows: (1) Title as given in the Sacred Harp. (2) Sacred Harp page number. (3) When known, author of text or hymn book (that is, words only) source as ascribed by the Sacred Harp. When omitted by Sacred Harp but known to be from a well documented author such as Watts this has been added without comment. (4) Composer or compiler as stated by the Sacred Harp. Additional or conflicting data is added with source given. (5) Comments, biographical and descriptive material from various sources. Notes from Sacred Harp marked OSH. Also where music appears in other currently available books. (6) Text of verses when of more than passing interest.

Misspellings, erroneous details and comments from the Sacred Harp have been preserved in order to demonstrate other facets of the folk process: the metamorphosis of the conglomerate of information from literate, semi-literate and oral tradition; and the preservation of details that might be beneath the notice of the official historian.

SIDE I, Band 1

1. LIVERPOOL. 37. C. M. Text from Mercer's Cluster, a collection of ruraly used hymns (not tunes) by Jesse Mercer, benefactor of Mercer University; lived in Powellton, Ga. in the 1820's. Tune attributed to M. C. H. Davis. Jackson adds Bradshaw. In Jackson's list of 80 most popular tunes, #41. "The tune is a member of the 'Lord Lovel' family... and is closely related to 'Mermaid' Sharp, i., 291, and to 'The Room of Cowdenknaws',... and its 17th century country-dance form 'The Bonny Bonny Broome'." (Jackson, 1937).

Young people all, attention give,
And hear what I shall say;
I wish your souls with Christ to live
In everlasting day.

Remember you are hastening on
To death's dark gloomy shade;
Your joys on earth will soon be gone,
Your flesh in dust be laid.

2. DELIGHT. 216. P. M. Tune: Coan Guilford, about 1800. "We have been unable to find out anything about Mr. Guilford. The tune however is of long stand-

ing... Southern Harmony of Walker 1835 and 1848... Missouri Harmony by Carden 1827 and 1837..." (OSH)

"The typical American fuguing tune usually begins with a homophonic section in the course of which a definite cadence is reached, frequently but not always on the tonic of the key. A fresh start is then made, in which each individual voice makes its entrance in succession, the order varying according to the inclination of the composer. In this second section - which was customarily referred to as the 'fuge' - some form of imitation, in most cases quite free, was utilized for a measure or two. Normally, the fuge was then repeated, thus making the whole a small, rather tightly organized ABB form." (Lowens, 1964).

No burning heats by day, Nor blasts
of evening air,
Shall take my health away, If God be
with me there.

Thou art my sun and thou my shade
To guard my head by night or noon.

Repeat

3. SCHENECTADY. 192. L. M. Text: Watts, 1707. Music: Nehemiah Shumway, 1801. Also noted: Psalmist. 926th Hymn. "Nehemiah Shumway 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 'Schenectady' is considered one of his best." (OSH) Appears in Wyeth's Repository Part Second, #34. Groves lists an American Harmony by Shumway 1793.

From all that dwell below the skies,
Let the Creator's praise arise;
Let the Redeemer's name be sung,
Thro' every land, by every tongue.

Eternal are thy mercies Lord,
Eternal truth attends thy word;
They praise shall sound from shore to
shore,
Till suns shall rise and set no more.
Till suns shall rise and set no more.

SIDE I, Band 2

4. BEAR CREEK. 269. L. M. Text: Watts, 1710. Music: Arr. by B. F. White. Alto by G. B. Daniell. "The words in this tune have been fixed 1911 so they can be sung. This is a very difficult piece of music to render in all its parts. ... This is an important hymn." (OSH)

Lord when thou didst ascend on high,
Ten thousand angels filled the sky,
Ten thousand angels filled the sky,

Those heavenly guards around thee wait,
Like chariots that attend thy state,

Repeat

5. HARMONY. 172. P. M. Music: Americh Hall, 1811. Alto, S. M. M. Denson, 1911. "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." (OSH)

Wake, all ye soaring throngs, and sing,
Ye cheerful warblers of the spring,
Harmonious anthems raise,
To him who shaped your finer mould,
Who tipp'd your glittering wings with gold,
And tuned your voice to praise.

6. WORLD UNKNOWN. 428. S. M. Original. Text: Chas. Wesley, 1753. Music: H. S. Reese, 1859. Alto by S. M. Denson, 1911. "Rev. H. S. Reese, 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." (OSH)

And am I born to die, To lay this body down,
And must my trembling spirit fly
Into a world unknown.

Waked by the trumpets sound, I from
my grave shall rise;
And see the judge with glory crowned
And see the flaming skies.

SIDE I, Band 3

7. STRATFIELD. 142. L. M. Text: Watts, 1707. Also noted: Psalmist 1073rd Hymn. "Stratfield is one among the old time 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 this music. The title of the hymn is 'God's Eternity and Man's Frailty.'" (OSH)

Through ev'ry age, eternal God,
Thou art our rest, our safe abode;
High was thy throne ere heav'n was made,
Or earth thy humble footstool laid.

8. ARBACOCHEE. 430. C. M. D. Text: Watts. Music: S. M. Denson, 1908. "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." (OSH)

Behold the love, the generous love,
That holy David shows,
Behold His kind compassion move
For his afflicted foes,

When they are sick, His soul complains,
And seems to feel the smart,
The spirit of the gospel reigns, And
melts His pious heart.

9. SAVE, LORD, OR WE PERISH. 224. 12s. Original. Text: Riginauld Heber, 1820. Music: M. Mark Wynn, 1869. "Riginauld Heber was a D. D. born in England 1783, died 1826. He was a great hymn writer and composer of poetry." (OSH)

When thro' the torn sail the wild
tempest is streaming,
When o'er the dark wave the red
lightning is gleaming,
Nor hope lends a ray the poor seaman
to cherish,
We fly to our Maker,
Save, Lord, or we perish.

SIDE I, Band 4

10. SOAR AWAY. 455. Text: A. M. Cagle. Music: A. M. Cagle, 1935.

I want a sober mind, An all sustaining
eye,
To see my God above, And to the
heavens fly.
I'd soar away above the sky,
I'd fly and fly, To see my God above,
I'd fly, fly, fly, To see my God above.

11. CUSSETA. 73. L. M. Text: Watts, 1709. Music: John Massengale. Alto by S. M. Denson, 1911. Also noted: Psalmist, hymn 484. "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." (OSH)

Show pity Lord; O Lord, forgive;
Let a repenting rebel live;
Are not thy mercies large and free?
May not a sinner trust in Thee?

SIDE I, Band 5

12. TRAVELING ON. 208. Music: S. M. Denson and J. S. James, April 22, 1911.

"This is a new tune composed for the 5th edition of the Sacred Harp of 1911. The words are the same as those found in 'Pilgrim's Farewell'. Also in Southern Harmony by Wm. Walker, 1835 and 1948, page 158. Also see Mercer's Cluster, 1823, page 366. None of these books give the name of the author of these words." (OSH)

Farewell, my loving friends, farewell,
I have no home or stay with you;
I'll take my staff and travel on
Till I a better world can view.

13. FILLMORE. 434. L. M. Music: For the Organ, John P. Rees, 1869. "John P. Rees... was born in Jasper County, Ga., 1820 and died in Newnan, Ga., 1900. He was President of the Chattahoochee Singing Convention and President of the Southern Musical Convention for years." (OSH) Appears in The Good Old Songs, Cayce Publishing Co., Thornton, Ark., 1941. #510.

Great God, let all my tuneful pow'rs
Awake, and sing thy mighty name;
Thy hand revolves my circling hours,
Thy hand from whence my being came.

Thus will I sing till nature cease,
Till sense and language are no more,
And after death thy boundless grace
Through everlasting years adore.
Through everlasting years adore.

SIDE II, Band 1

14. PROVIDENCE. 298. C. M. Text: Watts, 1719. Music: Alto by S. M. Denson, 1911.

What shall I render to my God
For all his kindness shown?
My feet shall visit thine abode,
My songs address thy throne.

15. GOSPEL TRUMPET. 99. Music: E. J. King, 1844. "This hymn was selected from Mercer's Cluster, page 409... It is an old hymn, but the author's name is not given in the hymn books." (OSH) Various versions in Wyeth's Repository, Part Second, #27 and Good Old Songs #411.

Hark! how the gospel trumpet sounds!
Thro' all the world the echo bounds;

And Jesus by redeeming blood,
Is bringing sinners home to God,

And guides them safely by his word,
To endless day.

16. FLORIDA. 203. S. M. Text: Watts.

Music: Truman S. Wetmore, about 1808. Also noted: Psalmist, 761st Hymn. Good Old Songs #415

Let sinners take their course, And
choose the road to death;
But in the worship of my God, I'll
spend my daily breath,
But in the worship of my God, I'll
spend my daily breath.

My thoughts address his throne,
When morning brings the light;
I seek his blessings every noon,
And pay my vows at night,
I seek his blessings every noon,
And pay my vows at night.

17. COLUMBIANA. 56. 8.7. Text: Newton. Buck's Hymn Book, H. 530. Music: D. P. White, 1859. "The words in this tune also appear in Mercer's Cluster, page 335. ... D. P. White, a son of B. F. White, died in Texas, October 1904. He married in Texas. His wife is also dead. He had one daughter living at Mt. Selman, Texas." (OSH) Good Old Songs #245.

May the grace of Christ our Saviour,
And the Father's boundless love,
With the Holy Spirit's favor,
Rest upon us from above.

Thus may we abide in union,
With each other and the Lord;
And possess, in Sweet communion,
Joys which earth cannot afford.

18. HAPPY HOME. 343. L. M. Text: J. P. Reese, 1859. Music: J. P. Reese, 1859. Alto by S. M. Denson, 1911.

O yes; my Saviour I will trust,
And though my body turns to dust,

O what a happy time, when the
Christians all get home,
And we'll shout and praise the Lamb
in Glory.

My spirit shall fly out and sing,
Eternal praises to my king,

Oh what a happy time, etc.

SIDE II, Band 2

19. SOUTHWELL. 365. Text: Samuel Stonnett, 1778. "We have been, after considerable search, unable to find the author of Southwell." (OSH)

'Tis finished 'tis finished, 'tis finished,
'tis finished,
The Redeemer said,

And meekly bow'd his dying head.
While we the sentence scan,
Come, sinners, and observe the word,
Behold the conquest of the Lord,
Complete for sinful man.

20. CONCORD. 313. S. M. Music: Oliver Holden, 1793. (1765-1844)
"Oliver Holden was a self-taught musician, born in Massachusetts, and reared at the carpenter's trade... His first book of sacred music, much of which was original, was called 'American Harmony!'" (OSH)
"Holden... was a man of affairs, a man about whom people wished information, and whose life was interesting enough to be recorded. He was a carpenter by trade, a book-seller, a minister of a somewhat unusual type, a justice of the peace; he kept a music store and taught music for many years. He was an ardent Free Mason, owned property in Charlestown, Mass., Hillsboro, N. H. He was born in Shirley, Mass. and was an active member of a congregation known locally as the 'Puritan Church'; it was in the latter that he exercised the ministerial function, at least so far as preaching is concerned... Judging by the number of tunes Holden published (27), he was Billings's nearest competitor for popularity. His principal claim on our attention is his authorship of Coronation, to the hymn, 'All hail the power of Jesus' name'." (MacDougall, 1940)
"... was elected to the Mass. House of Representatives. Many of his hymn-tunes were published in the Union Harmony (1793), and he contributed to nine other collections between 1792 and 1807." (Marrocco and Gleason)

The men of grace have found Glory
begun below;
Celestial fruits on earthly ground
From faith and hope may grow.

The hill of Zion yields, A thousand
sacred sweets,
Before we reach the heavenly fields,
Or walk the golden streets.

Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's
ground, To fairer worlds on high.

21. REES. 418. C. M. Original. Text: Watts. Music: Edmund Dumas, 1859. Alto by S. M. Denson, 1911.
"Elder Edward Dumas composed the tune for J. P. Rees, one of his musical brethren." (OSH)
Good Old Songs #429.

There is a house not made with hands,

Eternal and on high;
And here my spirit waiting stands,
Till God shall bid it fly.
I long to see my friends again,
and hear them sweetly say,
Come, weary dove, here is thy home,
Then fold thy wings and stay.

22. NEW HOPE. 316. L. M. D. Words arr. by A. M. C. 1908. Music: A. M. Cagle, 1908.
"A. M. Cagle lives at this time 1909, in Winston Co. Ala. He is one of the pupils of S. M. Denson and T. J. Denson and Soninlaw of T. J. Denson... A fine leader and director of large Conventions and Classes, no one is a greater lover of music than Mr. Cagle." (OSH)

Jesus, what shall I do to show
How much I love thy charming name?
Let my whole heart with rapture glow,
Thy boundless goodness to proclaim.

Lord, if a distant glimpse of Thee
Can give such sweet, such vast delight,
What must the joy, the triumph be
To dwell forever in thy sight.

23. THE RESURRECTION DAY. 498. 6. 10. 6. 10. Text: J. T. H. Music: John T. Hocutt 1959.

Oh, Resurrection Day; When Christ,
the Saviour comes some morning fair,
The grave will open wide, and Saints
will rise to meet Him in the air.
Oh! May we meet in Heav'n, To sing
the praises of our Lord and King,
And gathered round the snow-white
throne,
Make Heaven's portals ring.

SIDE II, Band 3

24. IDUMEA. 47. C. M. (?) Text: Charles Wesley, 1753. Music: A. Davidson, 1817.

Jackson's 80 most popular tunes #11.
"Whatever hand Davison may have had... in the composition of the 26 tunes that he claimed as his own, the real significance of his work lies in his having compiled and published two extensive collections that served as a reservoir of American rural hymnody, upon which later compilers drew freely. Through his work we can observe the beginnings of a wide-spread regional movement in America's music, the true homespun music of the American people." (Chase)

And am I born to die? To lay this
body down!
And must my trembling spirit fly
Into a world unknown?

A land of deepest shade, Unpierced by

human thought;
The dreary regions of the dead,
Where all things are forgot!

Soon as from earth I go, What will
become of me?
Eternal happiness or woe
Must then my portion be!

Waked by the trumpet sound, I from
my grave shall rise;
And see the Judge with glory crowned,
And see the flaming skies!

"Man wasn't born to live, he was born to die. We're each and every one of us born to die. I'd like to see 'im live in a peaceful world and stop this fightin' an' all that. Stop our boys havin' to go overseas and gettin' killed. For nothin'." (Mrs. Thurman Parker. From Division Street: America by Studs Terkel. Pantheon, 1967)

25. MEAR. 49. C. M. Text: Jesse Mercer (Watts). Music: Aaron Williams, 1760.
"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." (OSH)
Jackson's 80 most popular tunes #55.
Jackson credits Brown. Good Old Songs #232.
"In 1755 Thomas Johnston published in Boston a tune supplement to the New Version (the Tate and Brady Psalter) containing, possibly for the first time in America, a three-part setting of the famous tune MEAR. This tune made its initial appearance (under the title MIDDLESEX) in Simon Browne's A Sett of Tunes in 3 Parts (London, 1720)" (Marrocco and Gleason, 1964)

"Also worth citing is Aaron Williams's Universal Psalmist (London, 1763)" a comparatively obscure tune-book in England. Reprinted in altered form by Daniel Bayley of Newburyport, it was to become one of the most widely used collections in New England." (Lowens, 1964)

Will God forever cast us off?
His wrath forever smoke
Against the people of His love,
His little chosen flock.

Think of the tribes so dearly bought
With the Redeemer's blood,
Nor let Thy Zion be forgot,
Where once Thy glory stood.

Where once Thy churches prayed and

sang
Thy foes profanely rage;
Amid Thy gates their ensigns hang,
And there their host engage.

And still to heighten our distress,
Thy presence is withdrawn;
Thy wonted signs of pow'r and grace
Thy pow'r and grace are gone.

No prophet speaks to calm our grief,
But all in silence mourn;
Nor know the hour of our relief,
The hour of Thy return.

26. MY BRIGHTEST DAYS. 546. Text: Arr. by O. A. P. (Watts). Music: O. A. Parris, 1959.

SIDE III, Band 1

27. NEW JORDAN. 442. C. M. D. Text: Samuel Stonnett. Music: Remodeled by S. M. Denson and J. S. James, April 29, 1911.
"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." (OSH)

On Jordan's stormy banks I stand,
And cast a wishful eye,
To Canaan's fair and happy land,
Where my possessions lie.

Oh the transporting rapt'rous scene,
That rises to my sight!
Sweet fields arrayed in living green,
And rivers of delight.

28. ALABAMA. 196. C. M. D.
"ALABAMA is among the old American tunes, composed in the early part of the 19th Century." (OSH)
Good Old Songs #469

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 all eternity,
But I can sing redeeming grace,
For Jesus died for me.

29. MORNING SUN. 436. L. M. D. Music: S. M. Denson, April 27, 1911.
"The tune MORNING SUN was composed by Prof. Denson for the Fifth Edition of 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." (OSH)

Youth, like the spring, will soon be gone,
By fleeting time or conquering death;
Your morning sun may set at noon,
And leave you ever in the dark.
Your sparkling eyes and blooming cheeks
Must wither like the blasted rose;
The coffin, earth and winding sheet
Will soon your active limbs enclose.

The cross of Christ inspires my heart
To sing redeeming grace,
Awake my soul and bear apart (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.

34. CHEVES. 432. L. M. Music: Oliver Bradfield, 1857. Alto by S. M. Denson, 1911.
"Oliver Bradfield . . . also composed HOPE and WILLIAMS 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." (OSH)

Grace, 'tis a most delightful theme,
'Tis grace that rescues guilty man,
'Tis grace divine, all conquering free,
'Tis grace divine, all conquering free,
Or it had never rescued me,
Or it had never rescued me.

35. INVITATION. 327. L. M. Text: (First four lines: Watts). Music: Jacob Kimball, 1793. Rearranged by Denson and James, 1911.
"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 Bellefrite, Ala., 1867. The tune is credited in his book to Kimball, and is an old melody printed in his Jacob Kimball 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 Tapsfreud, Mass. in 1826." (OSH)
"Jacob Kimball (b. Topsfield, Mass., 1761; d. there 1826) graduated in law from Harvard in 1780 and was admitted to the bar in Stratford, N. H., but abandoned the profession for music. He studied with Hans Gram, organized singing classes, and taught in many New England towns. Kimball left two collections, The Rural Harmony (Boston, 1793), which contained over 70 of his tunes, and The Essex Harmony (Exeter, N. H., 1800)." (Marrocco and Gleason)

"In a company of singers it would have a good effect for some of the performers on each part to be silent when passages marked piano occur; the additional strength of their voices in the forte, which generally precedes or succeeds the piano would mark the contrast more distinctly and give peculiar force and energy to the perform-

ance. In fuguing music, the strength of the voices should increase as the parts fall in." (Jacob Kimball, Rural Harmony from Marrocco and Gleason)

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 beloved, haste away,
Cut short the hours of thy delay;
Fly like a youthful hart or roe,
Over the hills where spices grow.

SIDE III, Band 4

36. ETERNAL HOME. 336. C. M. Text: Watts, 1719. Music: S. M. Denson, April 27, 1911. Words arranged by J. S. James.

Our God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

37. GREEN STREET. 198. Text: Edward Perronet, 1779. Music: J. J. Husband, about 1809.
"J. J. Hubard was born in Plymouth, England. He composed several Anthems, came to the U. S. 1809, settled in Pa. taught music in Phil. was clerk of St. Paul's Church. He died in Phil. in 1825." (OSH)
"The John Jenkins Husband edition of Andrew Adgate's Philadelphia Harmony (Philadelphia: M. Carey, 1807; also 1811) appeared in a shape-note guise derived in conception from The Easy Instructor, although its editor used considerably different shapes." (Lowens)

All hail the pow'r of Jesus name!
Let angels prostrate fall,
Bring forth the royal dyadem
And crown him Lord of all.

38. THE SPIRIT SHALL RETURN. 512. Text: J. E. K. Ecclesiastes 12: 2-6-7. Music: J. E. Kitchens, 1959.

While the sun, Or the light, Or the moon,
Or the stars,
Be not darkened, Nor clouds return
after the rain,
Or the silver cord be loosed,
Then shall the dust return to the earth
as it was,
And the spirit shall return unto God
who gave it.

SIDE III, Band 5

39. CHRISTIAN SOLDIER. 57. C. M. Text: Watts, 1709. Music: F. Price, 1832. Alto by S. M. Denson, 1911.

"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. . . It was published by William Walker, in Southern Harmony, page 45, 1835." (OSH)

Am I a soldier of the cross, A follow'r
of the Lamb?
And shall I fear to own His cause, Or
blush to speak His name?

Must I be carried to the skies
On flow'ry beds of ease,
While others fought to win the prize,
And sailed through bloody seas?

40. THE GOOD OLD WAY. 213. L. M. Text: From Dover Selection. Music: William Walker, 1835.

"The words of the song appeared in the Dover Selection in the early years of the nineteenth century and in the Zion Songster, a spiritual-song collection which appeared in 1832. The first appearance of the tune seems to have been in the Southern Harmony of 1835." (Jackson, 1937)
"William Walker (b. Cross Keys, S. C., d. Spartanburg, S. C., 1875) was born of humble parents and received very little education. His ambition to 'perfect the vocal modes of praise' resulted in the compilation of The Southern Harmony (1835). This enormously popular collection contained 209 tunes, of which Walker claimed the authorship of 25. Later editions included fifteen more of his folk hymns." (Marrocco and Gleason, 1964)

1. Lift up your heads, Immanuel's
friends, O halle, hallelujah.
And taste the pleasure Jesus sends,
O halle, hallelujah.

Let nothing cause you to delay,
O halle, hallelujah:
But hasten on the good old way.
O halle, hallelujah.

2. Our conflict here, though great they
they be, O halle, hallelujah,
Shall not prevent our victory,
O halle, hallelujah.

Let nothing etc.

3. Though Satan may his powers employ,
O halle, etc.
Our happiness for to destroy,
O halle, etc.

Let nothing, etc.

41. COWPER. 168. L. M. Text: William Cowper, about 1779.
"From the best information we can get,

SIDE III, Band 2

30. EXHORTATION. 272. Text: Mercer's Cluster (Watts). Music: Doolittle. "Eliakim Doolittle (b. Conn., 1772; d. Argyle, N. Y., 1850) was active as a composer and singing teacher. His elder brother, Amos, also a musician, was a business partner of Daniel Read." (Marrocco and Gleason)
Appears in Wyeth's Repository Part Second page 55; also in Marrocco and Gleason #60, date given 1800.
"Doolittle's EXHORTATION. . . is . . . one of the few pieces to use the rhythmic device of two against three." (Marrocco and Gleason)

Now, in the heat of youthful blood,
Remember your Creator, God.
Behold the months come hast'ning on,
When you shall say, My joys are gone.
When you shall say, My joys are gone.

31. SINNERS FRIEND. 132. P. M. Text: (Watts) Rearranged by J. P. R. Music: Arr. for Organ by J. P. Reese, 1869.

He dies! the friend of sinners dies!
And he died on the cross for sinners,
Lo! Salem's daughters weep around!
And he died on the cross for sinners.
I love my Lord, for he first loved me,
And He died on the cross for sinners.

32. COSTON. 382. C. M. D. Music: T. J. Denson, 1935.

Dear friends, farewell! I do you tell,
Since you and I must part;
I go away and here you stay,
But still we're joined in heart.

Your love to me has been most free,
Your conversation sweet;
How can I bear to journey where
With you I cannot meet?

SIDE III, Band 3

33. GEORGIA. 197. C. M. D. Music: T. B. McGraw, 1935.
See GEORGIA, Wyeth's Repository, page 30.

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 the poem in any of the Hymnologies, but have added another verse to it." (OSH, 1911)

Second verse: Great God, and wilt thou descend by Anne Taylor Gilbert in Hymns for Infant Minds, 1810 (England)

Appears in Wyeth's Repository Part Second, page 129. Credits 'Holding' (Holden). Also appears in Good Old Songs #544, different words.

Forgive the song that falls so low,
Beneath the gratitude I owe.
It means thy praise, however poor,
An angel's song can do no more.

SIDE IV, Band 1

42. CHRISTMAS ANTHEM. 225. Music: James Denson, 1844. Alto S. M. Denson, 1911.

"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 the brother of Rev. L. P. Denson of Cleburn county, Ala. . . . and is the father of Prof. S. M. Denson and T. J. Denson." (OSH)

"Techniques characteristic of the fugging-tune are often found in the lengthier compositions of the period, such as anthems or set-pieces, but as they lack the unique architecture of the fugging-tune, they cannot be considered representative examples of the idiom." (Lowens, 1964)

Oh how charming. . . Are the radiant
bands of music. . .
Flying in the air.

The church triumphant gives the tone
While they surround the heavenly throne,
In glory, with celestial arts,
Angelic armies tune their harps,
And raptured seraphs play their parts:

Strike, strike, strike,
Their notes at our Redeemer's birth.

43. JERUSALEM. 53. L. M. Text: John Cennick, 1743. Music: arr. by Wm. Walker, about 1832.

"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 Huntingdon connection." (OSH) Appears in Good Old Songs #449.

Jesus, my all to heav'n is gone,
He whom I fix my hopes upon;
His track I see, and I'll pursue
The narrow way till Him I view.

I'm on my journey home to the new
Jerusalem,
So Fare you well, So fare you well,
So fare you well,
I am going home.

44. EXHILARATION. 170. L. M. Music: Dr. T. W. Carter, 1844. Alto by S. M. Denson, 1911.

"Dr. T. W. Carter has a number of tunes credited to him in this volume. But little is known of him since the War between the States." (OSH)
Appears in Good Old Songs #23

Oh may I worthy prove to see
The saints in full prosperity
Then my troubles will be over.

To see the bride, the glitt'ring bride
Close seated by my Saviour's side.
Then my troubles will be over.

I never shall forget the day when Jesus
washed my sins away,
And then my troubles will be over,
Will be over, Will be over, And
rejoicing,
And then my troubles will be over.

SIDE IV, Band 2

45. CANAAN'S LAND. 101. C. M. D. Text: E. J. King applied words, 1859. Music: Amariah Hall, 1810. (See HARMONY #5) Good Old Songs #81.

O for a breeze of heav'nly love
To waft my soul away
To that celestial world above
Where pleasures ne'er decay.

Eternal Spirit, deign to be
My pilot here below
To steer through life's tempestuous sea
Where stormy winds do blow.

46. SWEET RIVERS. 61. C. M. Music: J. W. Moore.

"This tune appears in Southern Harmony. credited to J. W. 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." (OSH)

"In 1825 William Moore, of Wilson County, Tenn. brought out his Columbian Harmony, printed in Cincinnati. . . some. . . admonitions to singers: 'Nothing is more disgusting in singers than affected quirks and ostentatious parade, endeavoring to overpower other voices by the strength of their own, or officiously assisting other parts while theirs is silent.' Much of his material is taken from Ananias Davisson, thirteen of whose songs are included in Moore's collection.

"Moore himself claimed authorship of eighteen songs in the Columbian Harmony. One of these songs, SWEET RIVERS, is interesting as containing one of the early examples of the 'crossing over jordan' theme that is so frequent in American folk hymnody. The tune also is typical of this tradition." (Chase, 1955)

Listed in Eighty Most Popular Tunes #47, Jackson, 1933.

Sweet rivers of redeeming love
Lie just before mine eye,
Had I the pinions of a dove
I'd to those rivers fly;

I'd rise superior to my pain,
With joy outstrip the wind,
I'd cross o'er Jordan's stormy waves,
And leave the world behind.

A few more days, or years at most,
My troubles will be o'er;
I hope to join the heav'nly host
On Canaan's happy shore.

My raptured soul shall drink and feast
In love's unbounded sea:
The glorious hope of endless rest
Is ravishing for me.

47. EASTER ANTHEM. 236. Text: Young's Night Thoughts, 4th Night. Music: William Billings, 1785.

"(William Billings) was born 1746. It was claimed he was almost destitute of education, but had a strong musical talent, he was apt in composition and learned rapidly, as fast as anyone could without a master. It is claimed he was the first composer of Sacred Songs in the United States. His first book was called New England Psalm Singer. The next Billings' Best, and the third and fourth editions of Psalm Singer's Amusement. His tune MAJESTY is considered by musicians to be of great strength, to be composed in that early history of this country. Billings died in Boston 1800. His remains lie in an unmarked grave in the old Granary Burying Ground, in the city

of his birth. Many of his melodies are found in the tune books of today, and have been corrected from time to time and are likely to be used for century's. . . The tune presented above, is substantially as it appears in the Missouri Harmony, 1835." (OSH)

"The Rev. William Bentley of Salem wrote of him just after his death: 'He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities.'" (Chase, 1955)

See notes for #43 CHRISTMAS ANTHEM for comparison of anthem with fugging tune by Lowens. Lowens adds a footnote:

"Even this simple point is not clearly understood. For example, an edition of three Billings works was published in 1940 under the generic title Three Fugging Tunes. None of the three can be considered fugging-tunes, two being short anthems, while the third is an orthodox canon. In passing, it might be mentioned that because a work happens to have been written by Billings, it does not necessarily follow that it must be a fugging-tune. Billings composed only 36 such pieces, a small fraction of his total output."

The Lord is ris'n indeed! Hallelujah!
The Lord is ris'n indeed! Hallelujah!
Now is Christ risen from the dead, and
become the first fruits of them that
slept. Repeat.

Hallelujah, Hallelujah, Hallelujah,
And did He rise,
And did He rise? did he rise? hear it
ye nations! hear it, O ye dead!

He rose, he rose, he rose, he rose
He burst the bars of death,
He burst the bars of death,
He burst the bars of death, And
triumphed o'er the grave.

Then, then, then I rose, then I rose,
then I rose, then I rose,
Then first humanity triumphant passed
the crystal ports of light and seized
eternal youth.

Man all immortal hail, hail, heaven,
all lavish of strange gifts to man,
Thine's all the glory, man's the
boundless bliss:
Thine's all the glory, man's the
boundless bliss;

SIDE IV, Band 3

48. NOTES ALMOST DIVINE. 396. 8, 8, 6, 6. Text: Samuel Medley. Music: Paine Denson, 1935.

Oh, could I speak the matchless worth,
Oh, could I sound the glories forth,
Which in my Savior shine, Which in my
Savior shine.

I'd soar and touch the heav'nly strings,
And vie with Gabriel while he sings,
In notes almost divine, In notes almost
divine.

49. MANCHESTER. 392. C. M. D. Text:
Watts. Music: Paine Denson, 1935.

There is a land of pure delight,
Where saints immortal reign;
Infinite day excludes the night,
And pleasures banish pain.

There everlasting spring abides,
And never with'ring flow'rs;
Death like a narrow sea divides
This heav'nly land from ours.

50. O COME AWAY. 334. H. M.

"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." (OSH)

O come, come away, From labour now
reposing,
Our jubilee has set us free. O come,
come away.

Come, hail the day that celebrates
The ransom of th'inebriates
From all that intox'cates,
O come, come away!

SIDE IV. Band 4

51. MURILLO'S LESSON. 358. 11s. Music:
Alto by S. M. Denson.

Text from Columbia, poem by Timothy
Dwight (1752-1817), grandson of Jonathan
Edwards, brother of Theodore Dwight,
the leader of the Connecticut Wits.
Appears in Good Old Songs #277.

As down a lone valley with cedars
o'erspread,
From wars dread confusion I pensively
strayed,
The gloom from the face of fair heaven
retired
The winds hushed their murmurs, the
thunders expired;
Perfumes as of Eden flowed sweetly
along,
A voice as of angels, enchantingly sung,
A voice as of angels enchantingly sung,
Columbia, Columbia, to glory arise,
The queen of the world and the child of
the skies.

52. CALVARY. 300. C. M. Text: Watts.
Music: Daniel Read.

"The above tune was composed by Daniel
Read in 1806 and published on that day in
a book called Litchfield's Collection of
church music." (OSH)

"Daniel Read (b. Arreleboro, Mass., d.
New Haven, Conn., 1836) spent the greater
part of his life in New Haven as a comb-
maker, owner of a general store, and
singing master. He was one of the most
capable composers of the late 18th century,
and his tune-books were widely known.
Read's two principal collections were The
American Singing Book . . . and The
Columbian Harmonist." (M. & G.)

"It is true that Read had little formal edu-
cation, but he was nevertheless a man of
intelligence, sensitivity, and culture, if
not of deep erudition." (Lowens, 1964)

"Nearly 1,000 letter-drafts written by
Daniel Read have come to light. . . .
(they) paint a most graphic picture of the
life and times of a typical New England
composer-compiler. They shed new light
on certain little known aspects of America's
musical history and are consequently of
great value to the student of our cultural
and musical growth." (Lowens, 1964)

"The man who publishes a book of his own
Tunes is like one who sends his property
to sea in a number of Vessels. Those which
are approved by the public may be con-
sidered as property arrived in port, those
which are not as property lost at sea.
Now Sir what would you say to the man
who should lay his hands on your property
in port and tell you you were welcome to
that which was lost at sea?" (Daniel Read
letter; Lowens, 1964)

My thoughts, that often mount the skies,
Go, search the world beneath,
Where nature all in ruin lies,
And owns her sovereign - Death!

53. NASHVILLE. 64. 8s, 8s, & 6s. Text:
Jeremiah Ingalls, 1800, Campbell, trans-
lator, 1804. Music: Jeremiah Ingalls,
1800.

"This was originally called 'Garden
Hymn'. It is sometimes credited to
William Campbell, author of 'Glorious
Light of Zion', 'There is a Holy City,'
'There is a Land of Pleasure'." (OSH)

"Jeremiah Ingalls (b. Andover, Mass.,
1764; d. Hancock, Vt., 1828) was a
tavern-keeper, farmer, cooper, singing-
school teacher, composer, compiler, and
choirmaster. He moved to Vermont in
1800. . . . His compositions, some of them
folk hymns, are found in his only collection,
The Christian Harmony (Exeter, 1805),
and other tunebooks, particularly in the
South." (Marrocco and Gleason, 1964)

The Lord into His garden come,
The spices yield their rich perfumes, (2)
The lilies grow and thrive;
Refreshing show'rs of grace divine
From Jesus flows to ev'ry vine, (2)
Which make the dead revive.

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People, Place, Traditions

Text and Photographs by Frederic Ramsey, Jr.

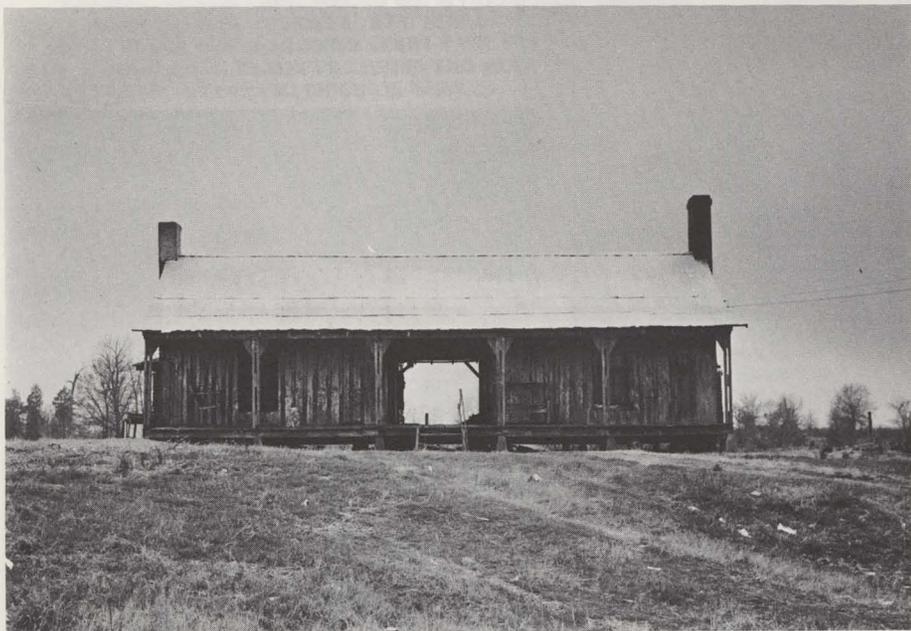


STEWART'S CHAPEL, NORTH OF HOUSTON,
MISSISSIPPI IN CHICKASAW COUNTY.

They built dog-trot houses with no refining additions and they centered their communities around square, box-like churches that had no slave galleries. A number of the early homes and churches remain scattered over the countryside as indications of the straightforward people who built them. Even the newer homes and churches, patterned on the old, show an inherent quality of plainness and independence that has not been colored by modernity."

The church building used as singing school and meeting place by fasaola teacher Art Stewart has been moved from an earlier site in the region to land next to Stewart's home that fronts the roadside of Route 9, North, out of Houston, Mississippi. It is one of many simi-

Chickasaw County can be said to be part of William Faulkner's Yoknapatawpha County -- it shares the people and the stories of Faulkner's literary domain. Geographically, it is also within Yoknapatawpha's domain -- Oxford, Mississippi, Faulkner's home in



DOGTROT CABIN WITH DOG, NORTHERN MISSISSIPPI)

lar buildings where "singings" from The Sacred Harp are held. There are native Mississippians at each meeting, but there is also a fair representation of singers who come from nearby states -- Tennessee, Alabama, Arkansas. A few come from Georgia and Florida.

The pioneers of this region, according to the Mississippi State Guide (Federal Writers Project, Hastings House, c/r 1938), "were Scotch-Irish mountaineers who moved out of the Piedmont through Kentucky and Tennessee and into Mississippi in ox-drawn carts. In their course of migration they did not touch the Tidewater country, so they brought no traces of Tidewater culture with them.

Lafayette County, is only about 50 miles away, and the old riverbed of the Yoknapatawpha, now a dammed reservoir, lies even closer. One way to get to Oxford from Houston is via the town of Vardaman, a name that appears in Faulkner's "As I Lay Dying." Other places and family names of the surrounding countryside consistently evoke pages from Faulkner's writings. Up the road ten miles from Stewart's Chapel is Old Houka ("sacred place" in the Indian language), a focal point of the Chickasaw culture. In 1541, De Soto's expedition came upon it as a well established settlement. After De Soto, the Chickasaws defeated the French under D'Artaquiette at a site a bit to the northeast of this settlement, in 1736.

Not much is documented of intervening struggles; not many white persons chose to enter Chickasaw Territory before the Treaty of Pontotoc, 1832, when northern Mississippi was ceded to the Government. One exception was the Rev. Thomas C. Stewart, who came as missionary to the Chickasaw in 1821 and built a small mission establishment, Monroe's Mission, about 20 miles north of Houston.

But it was the Chickasaw Cession of 1832 that established a land office and opened the

Old Houka virtually disappeared from the map when the railroad built by Faulkner's grandfather, Col. William Falkner, passed a mile east of it; "modern" Houka was built and prospered as a stop on Falkner's Gulf, Mobile & Northern R.R. Col. Falkner's railroad also stopped at Houston, and a spur extended to "Timberville," now Vardaman. When the spur was discontinued in the twentieth century, local musicians made up a train piece, "Last Train to Vardaman," which fox hunters still play on



"WAVERLY," MANOR HOUSE OF A 1,200-ACRE PLANTATION BUILT ON LAND PURCHASED, 1840 AT PONTOTOC, FROM THE CHICKASAW CESSION. BUILDING COMPLETED 1856. AT ONE TIME, NEARLY A THOUSAND SLAVES WERE IMPORTED TO WORK THE RICH COTTON LANDS. COL. GEO. HENRY YOUNG, BORN IN GEORGIA 1799 AND A GRADUATE IN LAW FROM KINGS COLLEGE (COLUMBIA UNIVERSITY) WAS MASTER OF THE DOMAIN, IN LOWNDES COUNTY NEAR CHICKASAW.)

territory to white exploitation. Three centuries of Chickasaw resistance to white encroachment, beginning 1541 with De Soto, came to an end with opening of an Indian agency at Old Houka.

The land boom that followed drew not only the poor immigrants from the Piedmont in their ox-driven carts, but also attracted well-heeled entrepreneurs from the East Coast. The larger parcels of land they bought became part of an established plantation culture; slaves were imported, and the complex and heterogeneous stress and strain that characterizes Yoknapatawpha was set in motion.

mouth harps around their camp fires.

Other music-making that has flourished in Yoknapatawpha reflects the varied ethnic separations and cultural stratifications of its inhabitants. Ballad-making in the Scotch-English-Irish-Appalachian tradition has been known to exist here: the Mississippi Guide tells of the "Ballad of Dock Bishop" that it was sung endlessly at neighborhood parties, "in... mournful verses, of the crimes, the trial, and the hanging of Dock. In Calhoun County (adjoining Chickasaw to the west) these neighborhood parties are not only an institution but are in a large measure responsible

for the perpetuation of the ballad here. "Here" was in the environs of Sarepta, a town dominated by "swaggering backwoodsmen" in the 1880's. And near Sarepta was Pittston, a horse-trading center, noted for its tall tales and fabulous feats (and swindles) of horse-swapping, of the kind reported in Faulkner's "The Hamlet."

In the 1960's, a "hillbilly band" (so named by inhabitants of Calhoun City, a town a few miles south of Pittston, west of Houston) used the conventional instrumentation of acoustic string bass, guitar, banjo, violin, and could still be heard playing traditional, early white dance tunes like "B'ile Dem Cabbage Down."



INTERIOR OF STEWART'S CHAPEL. SINGLE CHAIRS AND WOODEN BENCHES FORM A SQUARE FOR SINGERS, WHO ARE PLACED ACCORDING TO CEILING MARKERS. (See also following photographs).

Reels and jigs were a part of the repertoire, along with white gospel song.

There is Negro secular and church music. At least one well known blues singer, Bukka White, was born at Houston, Mississippi. Others who came from Mississippi regions to the south and west of Houston are Mississippi John Hurt and Mose Allison.

A white performer who based his styling on Negro music and dance is Elvis Presley, born at Tupelo, 30 miles northeast of Houston.

The practice of "shape note" or "fasola" singing probably came in with the first waves of white settlers from the Piedmont after the Treaty of Pontotoc, in 1832, and has prevailed into the present.

A book for children that recalls singing schools as they were known to early settlers in the Midwest, Laura Ingalls Rider's "These Happy Golden Years" (Harper & Bros., N.Y., 1941), sketches briefly a scene that would fit well inside the walls of Stewart's Chapel. A young man accompanies a young lady to the school:

"He had paid tuition for two, and bought a singing book. The class was already there, and Mr. Clewett was seating them. He placed the bass singers in a group, the tenors in another, and sopranos and altos in groups.

"Then he taught them the names and values of the notes, the holds, the slurs, and the rests, and the bass, tenor, and treble clefs.

Contributions to the guides, the writing contains such a strong sense of Eujora Welty's sharp eyes and ears at work, that it is tempting to attribute the following passage to her:

"Through the long Central Hills, in the black northeast prairie, in the Piney Woods, the Tennessee Hills, and, lately, in the newly developed "white spots" of the Delta, we sing -- not as individuals but as communities, counties, and districts. And we do not sing a mere song or two; we bring our lunch and pallets for our babies and sing all day.

The feat is not a simple one. The Sacred Harp's 500 pages contain no newfangled song with a harmony that can be faked. It holds to

songs adapted to each 'occasion': 'Invitation,' ('Ye Who are Weary'); 'Glorification,' ('Glory for Me!' or 'We Praise Thee O God!'); and 'Funerals,' ('Just Beyond the River').

When a novice has learned such fundamentals, he is eligible for membership in the County Singing Convention and permitted to join in the 'sings' with all the vibrant volume his lungs can muster. Perhaps he later will prove worthy of becoming a 'leader' himself or, less important, a duly elected officer of the District (sectional) Singing Association of which his county convention is a member. One never can be certain about a singer -- not beyond the fact that he will be at the singing, singing lustily and religiously, like the rest of us.



"CIRCLE, TRIANGLE, SQUARE, ETC."--DETAIL OF ENLARGED NOTATIONS HAND LETTERED AND POSTED FOR THE CLASS AT STEWART'S CHAPEL. SONG IS NO. 418, REES -- cf. BAND 21.

After this, he allowed a short recess, and basses, altos, tenors, and sopranos all mixed together, talking and laughing, until Mr. Clewett called them to order again."

Woven into the practice of fasola singing as it persists in Mississippi today are social customs that echo frontier life. Even in a time when nearly every one comes to a "singing" in automobiles, the event lasts, traditionally, from morning till late afternoon. The sense of communal life, of all-day festivity, of a shared cultural expression, is well reported in an account of Mississippi's fasola song traditions in the State Guide's "White Folkways" chapter. Although no author of the Federal Writers Project was ever credited for contri-

the ancient 'shape-notes,' the 'fa, sol, la' songs brought down from Elizabethan England and written in four parts, on separate staves, with each part carrying to a degree a melodic pattern of its own. This is complex; it calls for technique and a training for tone. As any 'leader' worth his salt will declare, a tone-ignorant person can ruin a singing any day.

To avoid such a calamity, each county has its 'school.' The school is a 'leader,' or singing master who goes from community to community, like an old-time Methodist circuit-rider, teaching the youngsters to 'pitch,' to know 'tone lengths' and 'tone shapes' -- the circle, triangle, square, etc.

During the process, he also teaches the

The singing is at the 'church-house,' a small, white 'shotgun' structure placed just off the road in the sun-speckled shade of a grove. It is scheduled to begin at nine sharp in the morning, but time is a negligible quantity to people who put seeds in the ground and wait for them to grow; at ten o'clock we are still arriving, in cars, in school busses, in wagons, and a few in 'Hoover carts' -- an ingeniously contrived two-wheel, automobile-tired lolly brought into prominence by the depression. We have on our Sunday clothes, with here and there an unobtrusive patch, but only the district's politician will wear a coat.

Inside the church, the leader faces us from the pulpit. He is a lean, Cassius-like

fellow with the voice of an angel. With ancient ritual he directs us through the eighteenth-century singing-school procedure; he speaks of 'lesson' and 'class,' not of song and choir.

'The lesson,' he announces, 'will commence on Number six-three.'

We watch him peer closely at his book, and listen breathlessly as he softly sets the pitch. Then his hand sweeps to right, to center, to left, and we proclaim the tune he has pitched. We go through the tune together -- soprano, alto, tenor, and bass singing the syllables, 'fa, sol, la...' calling to life notes that told the stern but virginal Elizabeth how the tune should go. With the tune pitched at last, the leader adjusts his glasses and looks about. 'The words,' he demands; and we sing the words:

'Brethren, we have met to worship and to adore the Lord, our God...'

As the singing continues, leader after leader is called upon. Each is a good leader and will tolerate no dragging, yet a point of courtesy and common-sense democracy demands that when his turn is finished he must give way to another. All who can lead must have a chance to lead. A casual coming and going among the class (congregation) is evident. But it, too, is informal and does not affect the charged feeling in the little churchhouse. The songs are burning and familiar. They are the life we live. As the hands of our leaders wave us through the deep rhythm of the spirituals, we feel our emotions in songs. We sing to please ourselves, and the deep organic surge keeps our voices together.

At noon, however, the Sacred Harp is laid momentarily aside, and we go outside for dinner on the grounds. Mules, tied nearby and sensing neglect, bray long and deep. Dust, kicked up by thudding heels, rises to make

breathing difficult and to intensify the heat. Yet no one notices, for baskets of food have been brought forth and their contents spread in long, shady rows beneath the trees.



"WE GO OUTSIDE. . ."

A stout, middle-age lady with a hand for such things faces the milling, conversing crowd, gathers up the folds of her apron and carefully wipes her hands.

'You folks can come on now,' she says. 'You men folks take some of everything and eat all you want.'

After a time, a leader gathers a group about him within the church. He pitches a tune and asks for the words; and 'Come Ye Faithful...' rolls beckoning out into the grove, fetching us in. A new song is selected.

'I don't like it drug out,' the leader cautions. 'I like it pert, like you did before you ate.'

His arm sweeps down, sweeps us back into the archaic splendor of choral music. The songs move from lesson to lesson; the leadership swings from the seasoned old fellows to the young and obviously frightened tyro. But the tune never wavers, the rhythm does not drag. All that remains is movement and sound, with the latter still unabatedly prominent. We have found a grace of heart and, for the moment, a joyous way of living."



"... MOMENTARILY ASIDE..." NOON RECESS, STEWART'S CHAPEL.



"... FOR DINNER ON THE GROUNDS."

Asch Records

AA 1 - THE ASCH RECORDINGS 1939-1947. BLUES GOSPEL AND JAZZ VOL. 1, RECORD 1. Compiled and Edited by Samuel B. Charters.

Many of the recordings to be heard on these discs are among the rarest of collector's items. Produced and released during the period when radio was beginning to effect record sales adversely, many of these choice selections were "lost." All lovers of the blues and jazz will find this collection of immeasurable historic value as well as a musical treat.

Leadbelly (Defense Blues: Keep Your Hands Off Her); Champion Jack Dupree (Too Evil To Cry); Josh White (Careless Love); Lonnie Johnson (Drifting Along Blues); Brownie McGhee (Pawnshop Blues); Sonny Terry (Lonesome Train); The Gospel Keys (Precious Lord; You've Got To Move); The Thrasher Wonders (Moses Smote The Water); Sister Ernestine Washington with Bunk Johnson's Jazz Band (Does Jesus Care?; Where Coud I Go But To The Lord?); 1-12" 33-1/3 rpm, notes \$5.95

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Leadbelly (Huddle Ledbetter), vocal w. 12-string guitar; Burl Ives, vocal w. guitar; Alan Lomax, vocal w. guitar; Pete Seeger, vocal w. 5-string banjo; Woody Guthrie, vocal w. guitar; Cisco Houston, vocal w. guitar; Brownie McGhee, vocal w. guitar; Bess Lomax and Group, vocal w. instruments; Pete Seeger and Group, vocal w. instruments; Bess Lomax and Group, vocal w. instruments; Josh White, vocal w. guitar; Les Paul, vocal w. instruments; Frank Warner and Group, vocal w. instruments; Ralph Page, singing-caller w. instruments; Woody Guthrie, fiddle and Group, instruments; Tiny Clark, caller, w. Mr. Siller, fiddle, Mrs. Siller, piano; Country Dance Orch.

1-12" 33-1/3 rpm notes \$5.95

AA 4 - THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2, RECORD 2. Compiled and edited by Moses Asch and Charles Edward Smith, notes by C. E. Smith.

Richard Dyer-Bennet, vocal w. guitar; Andrew Rowan Summers, vocal w. dulcimer; John Jacob Niles, vocal w. dulcimer; Cratis Williams, unaccompanied vocal; Texas Gladden, unaccompanied vocal; Hobart Smith, vocal w. guitar; Texas Gladden and Hobart Smith, vocal and fiddle; Bascom La-Mar Lunsford, vocal w. 5-string banjo; George Edwards, unaccompanied vocal. Dock Reese, unaccompanied vocal; Hobart Smith, piano; Champion Jack Dupree, piano; Sonny Terry, falsetto voice and harmonica; Woody Guthrie, Cisco Houston, others, instrumental;

Woody, Cisco and Sonny, harmonica and 2 guitars; Rev. Gary Davis, guitar; Baby Dodds, drums.

1-12" 33-1/3 rpm, notes \$5.95

Both above records are available in two-record set as: AA 3/4 2-12" 33-1/3 rpm, notes \$11.90

AA 701 MISSISSIPPI HEAD START. Child Development Group of Mississippi. Compiled and Edited by Polly Greenberg. On the record we hear a cross-section of the participating children and adults in a typical learning program.

Da da da - Just The Other Day - Good Morning - Take This Hammer - Where Is Theresa - When Mr. Sun - Mary Mack - Give Me That Old Time Religion - Instrumental Dances - I Got A Mother - Bear Hunt - Little Sally Walker - On The Battlefield - Amen, Amen - Why Do The Drums Go - All Of God's Children Soon I Will Be Done - Paw Paw Patch - We've Been 'Buked - The Drinking Gourd - Little Old Lady - Charlie Brown - Go Tell It On The Mountain - Just A Closer Walk With Thee - Beat One Hammer and many more. 2-12" 33-1/3 rpm, notes in box \$11.58

AA 702 - AFRO-AMERICAN MUSIC. A demonstration recording by Dr. Willis James. Dr. James lectured and demonstrated at the Newport Folk Festival and gave this lecture at Atlanta University. Hollers and singing and the use of ethnic records demonstrate; African background, Rhythm, Speech and Song, Cries, The Blues, Jubilee Songs, Negro Music from white sources, Jazz. Complete text included.

2-12" LP boxed \$11.90

ASCH 101 - THE BLUES.

The Blues is a sound track from the film by Samuel Charters. You hear the blues: singing, talking, guitar and harmonica playing, as part of the lives of men like Memphis Willie B.; J.D. Short, born and raised in Mississippi - now living in St. Louis; Furry Lewis and Gus Cannon from Memphis; Baby Tate from Spartanburg, South Carolina; Sleepy John Estes from Brownsville, Tennessee; and Pink Anderson of Spartanburg, who has already started his six year old son out singing and playing the blues.

Sleepy John Estes plays the blues in front of his sharecropper's shack: "What I made out of myself is a crying shame." Well, the blues may move him out of his shack, because Sleepy John has been "discovered." Furry Lewis says: "The blues is true." Will success spoil Sleepy John Estes? 1-12" 33-1/3 rpm, notes \$5.95

AHS 751 - LATIN AMERICAN CHILDREN GAME SONGS RECORDED ON LOCATION BY HENRIETTA YURCHENKO. Notes and Translation by Henrietta Yurchenko. Assisted by Peter Gold and Peter Yurchenko.

In Latin America, as throughout the world, there are two kinds of children's songs: those taught by their elders or their teachers, and those learned at play. This collection includes both types. The first group includes such gems as Mamburu, Las Tres Cautivas, etc. The second group includes Spanish Christmas Carols and songs heard every day during school recess, in the back yards and streets of the villages and towns all over Mexico and Puerto Rico. Text Included *Stereo 1-12" 33-1/3 rpm LP \$5.95

AHS 823 - SQUARE DANCE WITH SOUL with Rev. Fred. Doug. Kirkpatrick and the Hearts. Booklet contains complete illustrated dance inst. with an introduction by Rev. Kirkpatrick. Loop-the-Loop, In and Out the Window, Red River Valley, Raise the Roof, Stay With Me, Take a little Peep, Hurry

(5&3) Soul Cindy, Kick in the Middle, Swing Your Thing.

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AH 752 - MARCHING ACROSS THE GREEN GRASS and other American Childrens Game Songs by JEAN RITCHIE - An audio-visual experience from Miss Ritchie's treasure chest of Childrens' game songs that include such favorites as Sailor, Sailor On The Sea, Train A-Comin', Marching Across The Green Grass, Open The Window and others. All arranged for the total involvement of the child. Text included.

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AH 3902 - KILBY SNOW with auto harp, guitar, banjo etc. acc. by Jim Snow, Mike Hudak and Mike Seeger, Molly Hare, Greenback Dollar, Wind and Rain, Budded Roses, Sourwood Mt., Cannonball, Mean Woman, Auto Harp Special and 10 other folk songs and tunes including Shady Grove. Elaborate notes by Mike Seeger, ill.

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AH 3903 - DOCK BOGGS vol. 3 Recorded and edited with elaborate notes by Mike Seeger, 28 Dock Boggs Specials with interview includes, Davenport, Dying Ranger, Ommie Wise, Sugar Blues, Cumberland Gap, etc.

1-12" LP notes \$5.95

AH 8503 - KENYA FOLK SONGS by David Nzomo includes songs in Swahili, Kamba, languages and instrumentals. These African Rhythms are very singable and fun to sing along with. Text and music notations.

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rec. by Prof. Robert G. Armstrong with notes that include/in special/transcribed phonetics the words of each song with their English equivalents. Aleku Chants. Ichicha Songs, Onugbo and Oko, Ucholo Nehi (The Great Ceremony) of Oturkup-Idoma, Prays, sponsored by the Inst. of African Studies. Univ. of Ibadan, Nigeria and UNESCO.

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AHM - 4222 - EWE MUSIC OF GHANA Recorded

and edited by S. K. Ladzekpo Yewe Cult Dance, Funeral Durge, Kpegisu, Ga Dance, Gadzo Dance, Atsiabek r Dance, Brittiana Hatsistsista, Adzida-Afawu, Adzida.

1-12" LP notes \$7.95

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(KIOWA). Recorded and edited by John Beatty. Childrens' Wolf, Turtle, Turkey and Puppy songs; lullabies; Peyote songs; church songs; snake and buffalo dance songs; 4 hand game solo complete notes.

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