MUSIC from the SOUTH

Field recordings taken in Alabama, Louisiana, and Mississippi under a grant from the John Simon Guggenheim Memorial Foundation by Frederic Ramsey, Jr. With photographs, notes, and personnels.

VOLUME 8: YOUNG SONGSTERS

FOLKWAYS RECORDS & SERVICE CORPORATION • NEW YORK • FP 657
MUSIC from the SOUTH
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VOLUME 9: SONG AND WORSHIP

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INTRODUCTION

All recordings presented on ten 12" long-play records by Folkways under the series title, "Music from the South," are the outcome of work carried on during 1954 in Alabama, Louisiana, and Mississippi, under a grant from the John Simon Guggenheim Memorial Foundation.

Our broad purpose was to explore the Afro-American musical environment in as many areas of the South as time and the Fellowship permitted. As a tentative but not binding objective, we hoped to tap as many sources as possible that would lead us back to the music and the story of the period 1820 to 1900 -- roughly, to years just before and after Emancipation (1863), or to that other date used so generally for southern reworking, the year of "the Surrender." (1865)

For this reason, the majority of persons who were sought out, and who recorded, were between 60 and 95 years old. Exceptions were made whenever younger persons (Scott Dunbar, Ella Oake, Dorothy Melton, young gospel singers, and children who sang play songs) played and sang in any one of several ways -- e.g., word content, playing style, vocal style -- that related to the earlier period. The period 1860-1900 was not chosen for spurious or capricious reasons. It is a period which saw the development, principally in New Orleans, of a dance music which later evolved into the form, or forms of a form, which is now called Jazz. It is doubtful, however, if the word "Jazz" worked its way into our common speech much before the years of World War I, and even then not as a tag for music.

It is not doubtful, however, that the music played in New Orleans related to the folk backgrounds of those who played. The environment of New Orleans itself was urban; yet many musicians who came to play in New Orleans came directly from the country, or sprang from country stock that had emigrated to New Orleans. This is not to say that all early dance music of New Orleans was purely country or folk in origin; quite the contrary, the urban music that developed was a fusion of many complex elements, of which "country" was one part. It seems possible, now, to say that some of the country elements may have come in through the horns, which are closest to the human voice. But again, not all music played by horns was country music. Other country elements were carried in directly by voice, and by the accompanying instruments, the guitar and banjo. The city contributed a well-established tradition and fairly sophisticated reed-playing, the proficiency which musicians developed by playing on hundreds of occasions in march and dance bands, and the cosmopolitan, "mixing" attitude which permitted so many elements -- Africanisms, Spanish melody and rhythm, Caribbean music, and European classic music -- all to come together.

But along with all this, there was always an undertone, a possibly more significant influence than by the Creoles, of the music from a country environment. This is the background of music which can be loosely grouped as comprising camp, Jubilee, hymns, and spirituals, on the religious side, and the field hollers, play songs, blues, reels, and rags, on the secular side.

"Each Sunday Golden went to church," it was once stated by Bud Scott (veteran guitarist, 1879 - 1950. Record Collector, September, 1947), "and that's where he got his idea of jazz music. I think I am the first one who still plays four feet for guitar and that's where I heard it... all down strokes, four straight down."

It is even possible, that in the earliest, most fluctuant period when the new, evolving music was being played, less of the country influence predominated. But as the music developed more and more into a new way of playing, the country repertoire began to be incorporated into the new with greater frequency. It is for these two principal reasons -- the presence, in early bands, of country horn men, and the presence, in later performances, of a repertoire of country songs, that it was felt that more of the country material, especially material relating to the former years of the Negro, should be brought out and recorded. Our method was to go into the most remote rural regions and seek out, by word-of-mouth inquiry, all persons who could play, or dance. Except in New Orleans, no one "took us" to persons who would record. We found them ourselves, and talked with them in their own homes. The recordings were taken in cabins, on front porches, in fields and in yards. No one was ever asked to "come into town" or "take an appointment at a studio" when we wanted to get something down on tape. The tape, the microphones, and the recording machines went to the people who talked and sang and played for them. It was our feeling that it was easier for any given person to open his heart, to talk, and to sing, when surrounded by his children, his friends, by interested neighbors and familiar passersby. We sought the everyday environment to which so much of music heard in the South relates.

Some rules of exclusion were maintained. Aside from work in the New Orleans area, recordings were taken in regions where no one else had worked. Our reason for this was simply to avoid duplication of material obtained by other collectors. For example, the county in western Alabama, Livingston, where both the Lomaxes and Harold Courlander had worked, was not selected for any recording. It was felt that the Lomaxes and especially Courlander, whose magnificent "Negro Folk Music of Western Alabama" is represented on Folkways P 417 and P 418, had already done this specific job. It was required to find new persons whose song and recollection could be tapped.

Another rule of exclusion applied to persons who had already recorded, and to professional performers. With the single exception of Elder David Ross of New Orleans, who had recorded privately for Dick Allen and Sam Charters of that city, no person had, at the date of recording documented work before the microphone. Every person heard in the entire series of "Music from the South" is, therefore, new to records. None are professional.

By avoiding duplication, we wished to show both the richness and range of music which is still to be heard in the South. It is hoped that this demonstration will stimulate others to collect material which, of later years, has been assumed by many to be no longer extant.

It is this writer's conviction that a few months of work in some counties of the states selected has only begun to assess the wealth of material available. Before it can be assumed that southern music is extinct, we shall have to hear from every county and every sub-division of every county. Our work can only be regarded, in comparison to such an extensive and long-range project, as a series of experimental drillings. Much remains to be found; and much remains to be recorded and documented. It might not hurt, however, to point out that the time for such work to be accomplished falls within the next ten, possibly twenty, years. For the strong tradition of music, and
the way of life which engendered it, lamented or lamentable as that may seem, are both fading irrevocably as changes come to the South.

-- Frederic Ramsey, Jr.

INTRODUCTION

In Volume 6 and 7 of "Music from the South," subtitled "Elder Singers 1 and 2," an attempt was made to isolate and examine certain traditions of Negro song, as they have been preserved by older individuals in southern communities.

In Volume 6, "Young Singers," the contemporary generation is represented by three groups of young gospel singers, each from Alabama, Louisiana, and Mississippi, and by two young women of Alabama, Ella Cash and Dorothy Melton.

Gospel song, as heard by these proponents, departs from the older traditions of song, heard in Volumes 6 and 7. And although the old hymns and spirituals still have a deeper appeal to elder members of present-day church congregations in the South, a significant change has been effected during the last twenty years. Its end-results may perhaps be the complete elimination of older song, traditions within a generation or so, as elder singers are replaced by younger ones.

I was afforded an intimation of the way this transformation is taking place while talking, with Suddie Driggin, whose son, can be heard at the beginning of Volume 6. "I got my music from my mother and father," she said, "and they got it from their daddy and mother. Some tunes were from what his mother and father taught him, book in slavery time, from the old-time book...the old Dr. Watts."

"I've lived here all my life...haven't lived more than ten miles right around in this community. The first church I've ever known was Old Oak Grove Baptist Church. My parents used to carry me to church...I took up the old pattern, to try to sing like my parents. They have changed the tone of 'em a little to what I used to hear when I was a child. They sing 'em with the jazz, now."

"I asked what she meant by 'with the jazz.' She replied, "They started putting the jazz in, 'lia, 'bout '30 or '30."

When I asked about her use of the word "jazz," it became clear that she did not have in mind the music of New Orleans, or of the traditional jazz band, but that she was referring to records made in 1930 or 1939 by Sister Rosetta Tharpe. She had never heard of Louis Armstrong. This was her way of indicating, the change between the "old Dr. Watts" type of church singing, and the contemporary gospel song. And as far as she knew, the "gospel style" came on an entirely new development, first perceived by members of her congregation as late as 1938.

Outside this region, however, the gospel style has been slowly developing for a good many years. It is a vocal style that owes a great deal to instrumental jazz -- in phrasing, intonation, dynamics, and use of a "rockin,'" rhythm. Yet these very same elements were developed in other kinds of church song, especially among the "independent" or "disissent" church groups, which went in for much more impromptu type of song and worship. Throughout the development of both church music, there has been an interplay between the two sides of the fence. On one side, the extremely conservative old-line Baptist and Methodist songsters have clung uncompromisingly to the somber beauty of the older style. Yet other elements of the church community have tended to "rock church" and have indulged in music which points the way to the development of instrumental jazz. Now the gospel song, fortified by roots that go back both to the older, freer church song and to instrumental jazz, may very well supersede the "old Dr. Watts."

Many factors have accelerated acceptance of the gospel song. First, it appeals widely to the younger generation. Second, it comes at a time of religious revival in a sort of "new awakenings" that has joined many converts. Third -- and perhaps most significant -- it has become commercially exploitable, and the whole apparatus of mass entertainment media has become available to it. Thus the songs are quite often composed by professionals specializing in gospel. Folios printed in Chicago, Nashville, and New York flood the southern states; they are "plugged" just as "popular" song is made popular.

Many gospel song groups have achieved professional or semi-professional status. They travel from city to city, and the advance announcement of "personal appearance" of a "well known" gospel group is enough to guarantee overflow attendance at any of the larger churches. Gospel records infiltrate every part of the South; they are heard over the radio, and they fill the juke and record stores. Many young groups "pick up on" their first "arrangements" by listening to the records, like, the Skyfark Gospel Singers, or Original Five Blind Brothers of Tennessee.

Along with these changes brought about in the church singing, through widespread dissemination and mechanical duplication of gospel song, one of the most striking departures from tradition has taken place within the churches and through the existence of these new singing patterns. For, in the old days, the pastor or a leader "lined out" the words to a hymn or chant, and the whole congregation came in behind him. While this practice can still be found in some churches, it appears heard on records 2 and 3 of Side I, Volume 9. It is already on the wane.

As it wanes, the "performance" by the young gospel group has absorbed some of its characteristics. First, there is always a "leader" in the group. It is he who now assumes the role of "liner-out" or pastor; he exhorts his "congregation" and elicits from them a singing response. The difference is that the "congregation" consists of the rest of the singing group. The real congregation, the one that used to join in all the singing, sits silent on the wooden benches, and listens. Its emotional participation has become externalized; the leader and singers of the young gospel group "act out" the old emotions and music, while the real congregation "identifies" with the performance. What seems to be happening, then, is the crystallization of a traditional "folk" observance into a more or less self-conscious art form.

In the cities, gospel song has already gone far toward shedding its old ways; it is more polished; more harmonized, and considerably more self-conscious. In a few very years, this "slickness" will have taken over all of gospel song, and it will no longer be possible to find groups like the Starlight Gospel Singers or the Mississippi Wandering Travelers.

The Starlight Gospel Singers wandered into a recording session one evening when the microphone and tape machine set up on the front porch of a suttlebag cab in a few hundred yards up from bottom land of the Cahaba River. It was a Saturday night, and singers had come from all over Perry County to share the novelty of hearing their voices played back from tape.

Nathaniel Benson, leader of the group, approached and asked if his singers could "put something down." Without a cue, without waiting or fuss, the little group gathered around the microphone. Launched into the version of The Lord God Is My Shepherd which can be heard on Side I, Band 7 of Volume 6.

Two other sessions with the Starlight Gospel Singers were arranged. One took place in the kitchen of Benson's cabin, only a few feet from the highway that runs down from Centreville to Marion (Alabama 5). Truck noises caused trouble on this date, and for the third session, the group and our equipment moved to the Little Rock Baptist Church, near Heiberger. It is an old, all wood building, about 50 by 50 feet in size, as close to ideal for recording as one could hope to find in a remote Alabama clearing, alive with the call-and-response of a hundred or more whir-poor-vills.

While singing, the group rocks back and forth with the rhythm, feet tap on the floor, and hands clap sometimes, but not always, as accompaniment. During the recording of one of the songs, the stove pipe, which was fastened pretty loosely anyway, rocked off its mooring and came crashing down -- disturbing no one at all. The song was carried to its natural conclusion.

Benson, leader of the group was 37 when these recordings were made. Joseph Massey was 15; Cleophus Sanders, 20; Leophus Holman, 16; James Belcher, 19; Ira T. Cash, 18. The group, which began singing in 1952, has appeared in churches of all denominations throughout Bibb, Dallas, Hale, 2
During the session at Little Rock Baptist Church, some of the benches had to be raised up as neighbors down the road got word that something was going on. And at conclusion of one of the selections, a little girl in a white dress rose from behind one of the pews and asked if she could sing. Her voice carried fantastically; she could have filled an auditorium without help from any microphone. And she seemed to have moulded it to a way of singing, a sort of the singate expression of personal and religious feeling, that was breathtaking in its impact.

When Ella Cash had finished singing All of My Trouble Soon Will Be Over, I suggested that she join the men from the Starlight Gospel Singers for a second song. Although they didn't seem too anxious to join with her, she, her brother J.C. Cash, and Joseph Massey nevertheless did very well with Yes, He Cares.

Dorothy Melton, who now lives in Oakland, Calif., had never sung before a microphone on the day she made several recordings near Plantersville, Alabama. Wilson Boling had told me that there was a young woman “with a noble voice” who had sung in his church chorus Sunday morning. When I drove through the back country to Melton Settlement, a tiny patch of Talladega Forest inhabited exclusively by members of her husband's family, and made two tests. Then Dorothy was removed to Plantersville, and it was there that I was finally able to record her.

The Combs Gospel Singers and Mississippi Wandering Travelers live at Tunica, Louisiana, and Pickneyville, Mississippi. None of the members of either of these groups is over 21. They are, I believe, fairly representative of many such young church groups throughout the South today.

In Volume 9, “Song, and Worship,” there are presented examples of group church song (first side), examples of song from an “independent” church with a small congregation (Bands 5, 6, Side 2), and examples of religious song from “independent” or “itinerant” individuals (Dora Bligger -- Band 3 and 4, Side 2; Elder David Ross -- Band 1, Side 2).

Each reflects a different facet of religious expression through song. Prayers by Dora Bligger and members of the First Independent Holy Church of God - Unity - Prayer are copyright (c). 1955 by Frederic Ramsey, Jr. All rights reserved, including the right to reproduce this folder or any portions thereof in any form.

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 production: Frederic Ramsey, Jr., unless otherwise credited.

Production Director: Moses Aesch
STARLIGHT GOSPEL SINGERS

EXTERIOR - HOLINESS CHURCH IN TALLADEGA FOREST

INTERIOR OF CHURCH, ABOVE
MUSIC from the SOUTH, VOLUME 6, SIDE 1: YOUNG SONGSTERS

Note: All recordings of Side 1 were taken April-May, 1954, in Perry County, Alabama.

THE STARLIGHT GOSPEL SINGERS

Personnel and dates:

(1) Nathaniel Benson, bass; Joseph Massey, lead; Cleophus Sanders, tenor; James Belcher, alto; Ira T. Cash, third lead. Recorded in Little Rock Baptist Church, Sunday May 2.

SIDE 1

4:30
Band 1: IN THAT NEW JERUSALEM (1:56) (MC 34C-4)
By Starlight Gospel Singers (3).

In that new Jerusalem

When the sun refuse to shine
We gonna walk
We gonna walk, up the golden streets, hey Lord
We gonna walk them golden streets

When we walk them golden streets, my Lord

2:30
Band 2: THE LORD IS My SHEPHERD (3:47) (MC 34A-2)
Starlight Gospel Singers (1).

This old world o' mine

Can't you please - my God
All of my troubles soon will be over
That's what I make -- make a brand-new start
Oh, in the mornin' when I rise
I'll shake the dust from my feet
Wipe the tears from my eyes
Anna, I'll be walking with you
Yes, it will
Bye and bye

Good Lord, well, bye and bye
Yes, but I'm going to love him
Through my days is done
Until the victory has been won
When we get to fightin' on this old life's battlefield
That's when I lay -- yes, I will -- down this old shield machine
Oh, be my burden, (say) it so well
And this old race have been so (uh) hard to run
What a day, they tell me there's gonna be
Yes, it will
Days get cold -- Good Lord! -- when days get cold ...

4:30
Band 3: YES, HE CARES (2:04) (MC 34A-4)
ELLA CASH. Recorded in Little Rock Baptist Church, May 2, 1954.

Yes, I remember
Yes he cares

By his side ... etc.
He used to pray ...
Not used to pray ...
He used to pray ...
Not used to pray ...

4:30
Band 5: LORD, HAVE MERCY IF YOU PLEASE (2:14) (MC 34C-6)
Starlight Gospel Singers (3). Compare the same song, as sung by Richard Jollie, Volume 7, Side 5, Band 5.

From Benson's text:

First Verse

I see four and twenty
Elders on their knees we will all rise together
I'll be the winnin'  
An! I know God cares  
Yes, he cares... he cares... he cares... he cares...

**news**  
**BAND 3: OR LORD I'M SO GLAD I GOT GOOD RELIGION**  
(NE 34D-5)  

*Starlight Gospel Singers (3).*

So glad I got good religion  
O, Lord, I'm glad  
So glad I got good religion  
(extended)  

My feet's been anchored in my Jesus' name  
So glad, etc.  

O meet me, Jesus, meet me, meet me in the middle of the air  
In my way, .......  
So glad, etc.  

O meet me, Jesus, meet me, meet me in the middle of the air  
That way, sure never to fail me (?)  
O, .......  
So glad, etc.  

O, in my hand (repeated)  
(The mourning, etc.)  

Well, all these mourners won't be long, look for me an' I'll be gone  
So glad I got good religion, etc.

**news**  
**BAND 4; COME OVER HERE, THE TABLE IS SPREAD**  
(NE 29A-2)  

*Starlight Gospel Singers (2).*

Benson's text:

Come over here, the table is spread  
Chorus  
Oh come over here (2)  
The table is spread  
He saw the Lord (2)  
I'm going home  
We will drink from fountain never run dry. Shout trouble over bye and bye.

Verse  
I got mother over there (2)  
I got Jesus over there (2)  
Where the feast of the Lord is going on.

**news**  
**BAND 5: THE DAY IS FAST AND GONE**  
(NE 34A-3)  

*DOLORES MELTON.* Recorded April 26, 1954, near Plantersville, Autauga County, Alabama.

The day is past and gone,  
The evening shades appear;  
Oh, may we all remember well  
(Yes). The night of death draws near.  

We lay our garments by,  
Upon our beds to rest ...

The fragment sung by Dorothy Melton is part of a hymn whose words were written by John Leland, 1804. Her handling of the song is based on the melismatic, oral tradition exemplified elsewhere in "Music from the South" by the singing of Buddy Giffins (V.6, S1, B1 & 2).

**news**  
**BAND 6; I WANT JESUS TO WALK WITH ME**  
(NE 34A-1)  

*DOLORES MELTON.* Same date, place as above.

I want Jesus to walk with me (2)  
All along this ten-per-out (tensile) journey  
I want Jesus to walk with me.  

Be my friend, Lord, be my friend (2):  
Oh Lord, all along this tedious journey  
I want Jesus to walk with me.

Ain't got no mother, walk with me (2)  
All along this, tedious journey  
I want Jesus to walk with me.

Just walk with me, my Lord, walk with me  
Walk with me, my Lord, walk with me, oh Lord  
All along this, tedious journey  
I want Jesus to walk with me.

Charles Edward Smith has pointed out that "In I want Jesus With Me the rather difficult phonetics of 'ten-per-out' are a substitute for 'Pilgrim Journey' rather than 'Pilgrim Journey' that occurs in earlier versions such as that included in the Clarence G. White Collection of Spirituals (Schimmer). This substitution of a word with one more familiar is common practice in folklore.

**news**  
**BAND 7; KEEP YOUR LAMP BURNING**  
(NE 66-2)  


At the rail... railroad station one day  
Just a soldier, was 'pin' away (Down) in the crowd there, stood around  
They 'pin to soon (2)  
Then I heard, at the seat  
Hey, mother, do you forget to pray  
Child, I'll just keep the lamp high - ey  
Burning, high in the window  
... till I come home  
Hey, mother, keep your lamp burning in the window  
till I come home  
O, Lord, child, if your light, child  
come, 'bout to go on  
Then your child will soon return  
Just keep your lamp burning, high, high in the window  
till I come home... etc...

**news**  
**BAND 8: I'M GONNA MOVE IN THE ROOM WITH THE LORD**  
(NE 69-4)  

**MISSISSIPPI WANDERING TRAVELERS.** Roosevelt Revis, first lead; Frank Robinson, second lead; Art Baker, tenor; Johnny Revis, bass; Albert Lee Montgomery, second baritone; Red Robinson, second tenor. Recorded in St. Matthew Baptist Church, near Tunica, Louisiana, June 22, 1954.

Note: This contemporary gospel song, like many others, is made up of song-statements from contrasting sources. The lines,  

Ah, you know I'm gonna move in the room with the Lord,  
Well, I know I'm gonna move in the room with the Lord.

Well, I landed in heaven, I been told...  
form part of a statement that probably derives from present-day gospel song writing. This song is exposed and developed for approximately one minute and 43 seconds. Then at loc, the leader's voice enters, "Jesu's comin' out" the lines of a much earlier song, the hymn by Horatius Bonar (dated 1846-1857) in Baptist Hymnals; see Note to V6, S1, and compare same song as sung in the older style by Buddy Giffins). I Heard the Voice of Jesus Say.

His entry and manner of delivery immediately establish that he will assume the role of the "prophet," while those who "base" his will act for the congregation, echoing phrases ("we gonna move") from the introductory song. (For detailed descriptions of earlier ways of leader-congregation song, see Documentary Texts, Vol. 6 and 7, booklet, under passages "Bathe, to Before 1867" and "Bathe, to Before 1867.

Well, you know... I heard it, I heard it, I heard it, early one morning, I heard it...

After this entry, the "prophers" words into his text, ornamented, with declamatory phrases:  

I heard the voice of Jesus say  
"Come unto me and rest (ah yes)"  
(Meli) Lay down, thou weary one, lay down  
Thy head upon my breast.

At the end of the hymn stanza, the leader returns to the introductory song, embellishing it with improvisations. Thus he works into the hymn again, (at 31:3) introducing, the first verse, second stanza with an extended "expansion" embodying a clipped, repetitive announcement of each phrase or word of the verse, interspersed with both conversational and wordless, musical embellishments. This extended solo can be sung in a text reflective, these words and sounds most clearly discernible:

I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come...

(down) one day (7)...

I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come... I come...

Then the second verse:

So weary... so weary... so weary... so weary... so weary... so weary... so weary... so weary... so weary... so weary... so weary... so weary... so weary...
The third verse, "I found him in a restless place," marks the conclusion of the hymn as sung by this group, but it is quite probable that in extended performances, the song was on until all the hymns had been exposed in the service. After conclusion of the hymn's third verse, the group returns to the introductory solo and song ends with a final performance by the group, as sung from Pickneyville, Mississippi.

MUSIC FROM THE SOUTH, VOLUME 9: SONG AND WORSHIP WORKSHEET
(Polkovsky FP 658)
SIDE I

4 bars
BAND 1: WHEN THE RIVER CEASE TO FLOW
(MC 65-5)

CHOIR OF MORNING STAR BAPTIST CHURCH, NEW ORLEANS,
LOUISIANA. PIANO: SISTER ANNE PAVAGEAU. Recorded June 17, 1954.

4 bars
BAND 2: I KNOW THE LORD, HE HEARD MY PRAYERS - CHANT
(MC 66-7)

BROTHER H. STEVENSON AND CONGREGATION OF MORNING
STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA.

June 17, 1954.

Brother Stevenson: "I'm glad to be here tonight, to share with you in your sixteen-year anniversary. So I'll take up in read ... I mean in singin', old Dr. Watts. I want every one to raise their voice with me ...)

I (love) the Lord; he heard my cries prayer,
And pitied every groan,
Long, as I live, (when) whiles troubles rise,
I'll hasten to his throne.

I love the Lord; he bow'd his ear,
And sh'd my griefs many ...)

4 bars
BAND 3: BEFORE THIS TIME, ANOTHER YEAR
(MC 63-2)

SISTER L. BROWN AND CONGREGATION OF MORNING STAR
BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. Same date.

4 bars
BAND 4: SERMON AND CHANTED RESPONSE (PORTION)
(MC 63-5)

REV. F. LEWIS AND CONGREGATION OF MORNING STAR
BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. PIANO: SISTER
ANNE PAVAGEAU. Same date as above.

4 bars
BAND 5: BACK TO THE TIME
(MC 65-3)

VISITING CHOIR OF PILGRIM BAPTIST CHURCH, AT MORNING
STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. PIANO:
SISTER ANNE PAVAGEAU. Same date as above.

4 bars
BAND 6: SWEETER AS THE DAYS GO BY
(MC 66-2)

REV. D. THOMAS, CHOIR, AND CONGREGATION AT MORNING
STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. Same
date. PIANO: SISTER ANNE PAVAGEAU.

Introductory remarks by Rev. Thomas: "... Now we're going to get; have a selection from the choir, and we're going to let our audi (esse) ... we're going to ask everybody to ... (second voice: you all feel like walkin' ... ) sittin' down in the audience, to dray, the time. We don't pass no (?) present tonight. When the choir comes, all follow the choir, just as long, as they march ... won't that be fun?
All right ... (Piano in) ... Now we're gonna ... come out in gettin' this ... uh ... collection ... we ... we're not going to pass the (troh) collection. We still the choir comes ... we're going to ask everybody ... We're just gonna, line up ... you know how the train's gonna, round the mountain?

CHURCH COMES IN, SINGING.

MUSIC FROM THE SOUTH, VOLUME 9: SONG AND WORSHIP WORKSHEET
(Polkovsky FP 658)
SIDE II

4 bars
BAND 1: HE GAVE ME A HEART TO LOVE
(MC 51-3)

ELDER DAVID GOSS, GUITAR AND VOICE. Recorded New
Orleans, Louisiana, June 2, 1954.

4 bars
BAND 2: PRAYER (Chanted Invocation)
(MC 53-1)

DOOLY BLINN. Recorded in the home of Mr. and Mrs.
Tom Sancon, 2606 Carondelet Street, New Orleans,
Louisiana, June 5, 1954.

4 bars
BAND 3: COME, YE THAT LOVE THE LORD
(MC 53-2)

DOOLY BLINN. Recorded same place, date as above.

Come, ye that love the Lord
And let your joys be known (learned)
Join in the son, of sweet accord (that sweetly calls...)
And thus surround the throne.

Church ... I am a lad
Salvation, Free
I am Lord ... Salvation, Free, Free, Free,
Free, pray for me and me
I am Lord ... Salvation and Free
Let those refuse to say
Who never knew they (in) God
The children of thy heavenly kin,
Let them spend their joys abroad.

Church ... etc., etc.
I am Lord ... Salvation, Free, Free, Free,
Note: The first and third four-line stanzas are from the "Old Dr. Watts," No. 350 in the Baptist Hymnal, No. 302 (As "Come, we that love the Lord") in the 1850 American edition of Dr. Watts, referred to in Vols. 6 and 7 of "Music from the South." The second and fourth stanzas are interpolated by Dora Blinns from memory. Possibly they are fragments from a jubilee hymn, or perhaps lines of her own invention.

4 bars
BAND 4: ON A MEDIUM MORNUNG
(MC 24-3)

DOOLY BLINN. Same place, date as above.

4 bars
BAND 5: PRECIOUS LORD, HOLD MY HAND
(MC 12-3)

ELDER EFFIE BALL AND CONGREGATION OF FIRST INDEPEN-
DENT HOLY CHURCH OF GOD - UNITY - PRAYER, WITH
ANNE, JENNY JACOB, DORA BLINN, JENNIE JACKSON,
AND SISTER WILLIAMS. ACCEMPANIMENT: DRUM, GUITAR,
TAMBOURINE. Marion, Alabama, April 15, 1954.

4 bars
BAND 6: DON'T LET HIS NAME GO DOWN
(MC 24-4)

ELDER EFFIE BALL AND CONGREGATION OF FIRST INDEPEN-
DENT HOLY CHURCH OF GOD - UNITY - PRAYER, as
above. ACCOMPANIMENT: DRUM, TIMBAL, GUITAR, TAMB-
BOURINE. Same date, place as above.

4 bars
BAND 7: PRAYER
(MC 13-3)

ELDER EFFIE BALL AND CONGREGATION OF FIRST INDEPEN-
DENT HOLY CHURCH OF GOD - UNITY - PRAYER, as
above.

'We goin' down and have a word of pray, by the old stall ..."

Father, in Jesus' name ... in Jesus' name 
Good Lord, we just want to thank you ... in thy precious name ... Father, in Jesus' name etc.

We lay by the old stall in prayer ... I come a runnin' ...

Our dear heavenly Father ... to get my crown ...

Again, Lord Jesus, your weak humble servant have bawed (come a runnin')
before thee in thy holy presence ... O Lord, I come ...

this evenin' the bestest way I know how ... I pray thee, Heavenly Father, God Bless each and every one that
bow in the sound of my weak voice this evenin', my Father my God for what you told us last night (this evenin') and ... o God in Heaven, we want to thank you, Jesus I want to thank you, dear Heavenly Father (an you see it) this Fether this mornin', look out on a new day a I never all ...

before, thanking you this evening, Jesus that you enable me to make another day's journey ...

ooh, God in Heaven this evening, I know that thou art ... one of you ... no man can hinder you ...

Jesus, no man can believe ... O God in Heaven this evenin', I pray this evenin', my Father, to take this service in your mercy, My God, I pray this evenin', my Father in heaven this evenin', we come as servants callin' on you ... Pray this evenin', keep the sinners clean in the heart, and the this evenin', an I pray you Jesus, 0 Lord, 0 Jesus, I be you this evenin' if I go high an' high the spirit this evenin' My Father, let me down (God) ... O Lord in Heaven, I pray to Jesus, that peace continue existin' my own time, pray Jesus this evenin', O God in Heaven! I pray thee Jesus, people could (?) come (ac)prayin'! ... (good) has ... in Heaven I pray thee this evenin', Heavenly Father (let the Bible go ... ?) this evenin'! I pray thee, Jesus, 0 Lord, 0 Lord God of Heaven, will you stretch out your (nightly) hand, Jesus, my Father, in the time of trouble I prayed you ... to let 'em know they dyin' the same...

there ... mercy, My Father ...

0 God in Heaven ... bless my little (grandson) tonight, I pray thee, Jesus ... on the battlefield somewhere, My Father ... Now My Father, bless my boys and girls, Jesus ... not only my children, Jesus, but my neighbor, and neighbors' children this evenin' ... O, God of Heaven, will you remember Marion this evenin', Elise the sheriff and police this evenin', My Father ... Bless the lawyers and doctors, My Father ... Bless the undertakers over here, Jesus ... 0 My God, My God ... Have mercy here, I pray thee this evenin' ... Now, My Father, when you become a servant of God hold out a sign of my hand to do Jesus (Re)cove my soul high in the kingdom, for prayer's sake ...

END OF PRAYER