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 9 SONG AND WORSHIP

FOLKWAYS RECORDS FA 2658
WHEN THE RIVER CEASE TO FLOW
I KNOW THE LORD, HE HEARD MY PRAYERS
BEFORE THIS TIME, ANOTHER YEAR
SERMON AND CHANTED RESPONSE
BACK TO THE TIME
SWEETER AS THE DAYS GO BY
HE GAVE ME A HEART TO LOVE

PRAYER
COME, YE THAT LOVE THE LORD
ON A MONDAY MORNING
PRECIOUS LORD, HOLD MY HAND
DON'T LET HIS NAME GO DOWN
PRAYER
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 by Frederic Ramsey, Jr. With photographs, notes, and personnel.

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 other date used so generally for southern reckoning, 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 Oakes, 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 1850-1900 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 of highly sophisticated reced-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, or probably a consciousness of "American" Negro music than by the Crooles, of the music from a country environment. This is the background of music which can be loosely grouped as comprising chant, ballads, hymns, and spirituals, on the religious side, and the field hollers, play songs, blues, reels, and rags, on the secular side.

"Each Sunday Bolden went to church," it was once stated by Rud Scott (veteran guitarist, 1890 - 1950. Record Changer, September, 1947), "and that's where he got his idea of jazz music. I think I am the first one who said that best for guitar and that's where I heard it... all down strokes, four straight down."

It is even possible, that in the earliest, most flutuant 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 or country songs, that it was felt that more of the country material, especially material relating to the former years of the Negro, should be sought 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 offer 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 some 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 person to remember, 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 country 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 simple 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, done previous work before the microphone. Every person heard in the entire series of "Music from the South" is, therefore, new to records. None are professionals.

By avoiding duplication, we wished to show both the richness and range of music 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 "Gospel Singers 1 and 2," an attempt was made to isolate and examine certain traditions of Negro song, as they have been preserved by elder individuals in southern communities. In Volume 6, "Young Gospel 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 affected during the last twenty years. Its end-result 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 Sudie Griffin, 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 dad and mother. Some tunes were from what his mother and father taught him, back 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 the Old Oak Grove Baptist Church. My parents used to carry me to church...I taken 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, 'long 'bout '36 or '37."

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 same elements were developed in other kinds of church song, especially among the "independent" or "disdiant" church groups, which went in for such a more impromptu type of song and worship. Throughout the development of secular 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 the form of "new awakening" and "revival" -- a sort of "rock music" that has gained many converts. Third -- and perhaps most significant -- it has become commercially exploitable, and the whole apparatus of mass entertainment media has thus become available to it. 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 achieve 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 have reached the radio, and they fill the jukeboxes and record stores. Many young groups "pick up on" their first "arrange-ments" by listening to records like those of the Skylark Gospel Singers, or Original Five Blind Brothers of Tennessee.

Along with these changes brought into 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 themselves. The churches and through the existence of these new singing at last perceived by members of their congregation as late as 1938.

The Starlight Gospel Singers wandered into a recording session one evening when the microphone and tape machine was set up on the front porch of a cab-sleeping man in a few hundred yards up from bottom land of the Caddo 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 and its old ways; it is more polished, more harmonized, and considerably more self-conscious. In a few years, this "licken" 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.

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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 Centerville to Marion (Alabama 5). Truck noises gave some trouble on this date, and for the third session, the group moved its equipment to the Little Rock Baptist Church near Heiserger. It is an old, all wood building, about 30 by 50 feet in size, and a place as close to ideal for recording as one could hope. We found in a remote Alabama clearing, alive with the call-and-response of a hundred or more whispering voices.

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 18; Cleophus Sanders, 20; Leophus Holman, 16; James Belcher, 19; Issa T. Cash, 18. The group, which began in 1952, has appeared in churches of all denominations throughout Bibb, Dallas, Hale, and...
The congregation of the First Independent Holy Church of God - Unity - Prayer in Marion, Alabama, is small in number but undaunted in devotion. It is composed of more than eight persons, all of them humble, devout and sincere. Their Elder, Effie Hall, labors long hours every day over washing, taken in from the neighborhood.

Every Wednesday evening, the group meets in the front room of her cabin, which is temporarily made over for the occasion. Spotless white sheets are draped over the furniture, and members of the congregation appear in long, white robes. A small podium and communion table are set up in one end of the room. Members fill in. One elderly lady totes a big bass drum, one of the sisters brings a guitar, and still another has a tambourine. With a few beats from the drum and a strum of the guitar, the members begin to raise their voices in song. After a round of songs and a reading of psalms, they "go down on the old sill" and join in prayer.

With the prayer heard on the final band of Side Volume 9, the musical portion of recordings from Guggenheim field trip is concluded. Volume 1 series, tentatively titled "Talking Background" will appear at a later date.

-- Frederic Ramsey

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COVER PHOTO VOL. 8: Head of member of Starlight Gospel Singers.

COVER PHOTO VOL. 9: Elder E. E., Head of First Independent Holy Church of God - Unity - Prayer.

All photographs by Frederic Ramsey, Jr., unless otherwise credited.

Production Director: Moses Asch
MUSIC from the SOUTH, VOLUME 5, SIDE 1: YOUNG SONGSTERS

Note: All recordings of Side 1 were taken April-May, 1934, in Perry County, Alabama.

THE STARLIGHT GOSPEL SINGERS

Personnel and dates:
(1) Nathaniel Benson, Joe Massey, Cleophus Sanders, Leon Holmes. Night session out of doors near Dobine Creek, April 27.
(3) Nathaniel Benson, bass; Joseph Massey, lead; Cleophus Sanders, second lead; Leon Holmes, tenor; James Belcher, alto; Ira T. Cash, third lead. Recorded in Little Rock Baptist Church, Sunday May 2.

SIDE 1

4.04

BAND 1: IN THAT NEW JERUSALEM (1:58) (MC 94C-4)

By Starlight Gospel Singers (3).

In that new Jerusalem
That sun refuse to shine
When the sun refuse to shine, my Lord

We gonna walk
We gonna walk, up the golden streets,
We gonna walk, up the golden streets,
When we walk them golden streets,
When we walk them golden streets,

And face the rising sun singing Lord have mercy if you please -
Oh Jesus my rock
Oh Lord Mary's baby
When I get to Heaven
I know I am going
to shout nobody there
to turn me out, singing
Lord have mercy if you please -

4.04

BAND 7: THE LORD GOD IS MY SHEPHERD (3:47) (MC 184-2)

Starlight Gospel Singers (1).

MUSIC from the SOUTH, VOLUME 6: YOUNG SONGSTERS (PP657)

WORK SHEET

SIDE 2

15 IPS (1:52)

BAND 1: ALL OF MY TROUBLES SOON WILL BE OVER (MC 34E-1)

ELLA CASHE. Recorded in Little Rock Baptist Church, May 2, 1934.

This old world o' mine
Goin' on, to
All my troubles soon will be over
That's when I 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
Oh, what a day, they tell me there's gonna be
Yes, it will
Eyes and bye

Good Lord, well, bye and bye
Yes, but I'm going to love him
Through my days is lone
Until the victory has been won
When I get to fightin' on this old life's battlefield
That's when I lay -- yes, I will -- down this old

sewing machine

Oh, he's my burden, (say) it so well
And this old race have been so uh sad-ly run
What a day, they tell me there's gonna be
Yes, it will
Days get cold -- Good Lord! -- when days get cold . . .

4.04

BAND 2: YES, HE CARES

15 IPS (1:06) (MC 34E-4)

ELLA CASHE, J. T. CASHE, JOSHEPH NABERRY. Recorded same date, place as above.

Yes, I remember
Yes he cares
refrain throughout
When I was a little boy

Mother used to call me

By her side
Mother said I worryin'

You know Jesus
Always fix a way
Mother used to pray
Now make 'round
But it was such a loud
Get your soul afire
Such a loud
Such a loud
I'll be the victor
And I know God cares
Yes, he cares...he cares...he cares

Verse 1

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 Griffin (V, 51, 81, B1 & 2).

Verse 2

I want Jesus to walk with me
All along this ten-ger-ous (tedious) journey
I want Jesus to walk with me

Charles Edward Smith has pointed out that "In I Want Jesus to Walk With Me the rather difficult phonetics of 'ten-ger-ous' are a substitute for 'Pilgrim Journey' rather then 'Pilgrim Journey' which occurs in earlier versions such as that included in the Clarence G. White Collection of Spirituals (Schmier). This substitution of a word with one more familiar is common practice in folk songs.

Verse 3

At the rail...railroad station one day
Just a soldier, was 'pin' away
(Down) in the crowd there stood around them, 'pin' to the ground

Verse 4

Hey, mother, keep your lamp burning, high in the window
Till I come home
Then your child will soon return
Just keep your lamp burning high, high in the window
Till I come home...etc...

Verse 5

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

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Verse 6

I want Jesus to walk with me
All along this ten-ger-ous (tedious) journey
I want Jesus to walk with me

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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 goes on until all the hymn has been executed in this manner. A later conclusion of the hymn's third verse, the group returns to the introductory song, and so ends this gospel performance by a group of young women, whose tent was erected in New Orleans, Louisiana.

MUSIC FROM THE SOUTH, VOLUME 9; SONG AND WORSHIP WORK SHEET (Polkamay PP 68)

SIDE I

4 vows 15 IPS (2:03)

BAND 1: WHEN THE RIVER CEASE TO FLOW (NC 62-5)

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

4 vows 15 IPS (4:10)

BAND 2: I KNOW THE LORD, HE HEARD MY PRAYERS - CHANT (NC 68-7)

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 this year's-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) know the Lord; he heard my (cries) prayer, And pities every groan, Lord, as I live, (when) whiles troubles rise, I'll hasten to his throne. I love the Lord; he bow'd his ear, And so'd my griefs many; ...

4 vows 15 IPS (2:28)

BAND 3: BEFORE THIS TIME, ANOTHER YEAR (NC 63-2)

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

4 vows 15 IPS (1:54)

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

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

4 vows 15 IPS (2:14)

BAND 5: BACK TO THE TIME (NC 65-3)

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

4 vows 15 IPS (7:23)

BAND 6: SWEETER AS THE DAYS GO BY (NC 66-2)

REV. D. THOMAS, CHOIR, AND CONGREGATION AT MORNING STAR BAPTIST CHURCH, NEW ORLEANS, LOUISIANA. Same date. PIANO: SISTER ANNIE 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 start the time. We don't pass no (?) passment tonight. When the choir comes, all follow the choir, just as long; as they march ... won't that be fun! All right, now. (In piano) ... we're gonna ... turn out in getting this ...) uh ... collection ...) ... we're not going to pass the (?) collection ...) ... still the choir comes ...) we're going to ask everybody ... We're just gonna, to line up ...) you know how the train's going, round the mountain!

CHORUS COMES IN, SINGING:

MUSIC FROM THE SOUTH, VOLUME 9; SONG AND WORSHIP (Cont.) WORK SHEET

SIDE II

4 vows 15 IPS (2:12)

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

4 vows 15 IPS (2:22)

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

DONA BILIGGEN. Recorded in the home of Mr. and Mrs. Tom Sancion, 2406 Carondelet Street, New Orleans, Louisiana, June 5, 1954.

4 vows 15 IPS (3:2-2)

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

DONA BILIGGEN. Recorded same place, date as above.

Come, ye that love the Lord And let your joys be known (learned)

Join in the song, so sweet accord (that sweetly calls) And thus surround the throne Church ...

Salvation, Free ...

I am Lord ... Salvation, Free ...

Free ...

Praise you and me ...

I am Lord ... Salvation and Free ...

Let those refuse to stay

Who never knew they (or) God

The children of thy heavenly kin,

Let them spend their joys abroad Church ...

etc. ...

I am Lord ...

Salvation, Free, etc.

Note: The first and third four-line stanzas are from the "old Dr. Watts," No. 350 in the Baptist Hymnal, No. 320 (As "Come, we that love the Lord") in the 1820 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 Doris Biliggen from memory. Possibly they are fragments from a jubilee hymn, or perhaps lines of her own invention.

4 vows 15 IPS (3:02)

BAND 4: ON A MONDAY MORNING (MC 24-3)

DONA BILIGGEN. Same place, date as above.

4 vows 15 IPS (2:10)

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


4 vows 15 IPS (1:23)

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

ELDER EPPIE HALL AND CONGREGATION OF FIRST INDEPENDENT HOLY CHURCH OF GOD - UNITY - PRAYER, as above.

ACCOMPANIMENT: DRUM, GUITAR, TAMBOURINE. Same date, place as above.

4 vows

BAND 7: PRAYER (MC 13-3)

ELDER EPPIE HALL AND CONGREGATION OF FIRST INDEPENDENT HOLY CHURCH OF GOD - UNITY - PRAYER, as above.

"We goin' down and have a word of prayer, 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 bowed (come a waterfall)

before thee in thy holy presence ... O Lord, I come this evenin' the humblest 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') ... I do Lord, in Heaven, we want to thank you, Jesus I want to thank you, dear Heavenly Father 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 ... O Lord, I want you to be in Heaven this evening, I pray this evening, my Father, to take this service in your charge, My God, I pray this evening, O my Father in heaven this evening, we consider callin' on you ... Pray this evenin', keep the sinners clean in the heart, and the evenin' ... an! I pray to you Jesus, O Lord, O Jesus, I pray you this evenin' it if I go high an' high the spirit this evening! 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 (so)praying! ... (good half) in Heaven I pray thee this evenin!' Heavenly Father (let the Bible go ... ?) this evening!

I pray thee, Jesus, O Lord, O Lord God of Heaven, will you stretch out your (mighty) hand, Jesus my Father, in the time of trouble I prayed ... to let 'em know they dyin' the same ... there ... mercy, My Father ... O 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 evening ... O, God of Heaven, will you remember Marion this evening'! Bless the sheriff and police this evenin', My Father ... Bless the lawyers and doctors, My Father ... Bless the undertakers over here, Jesus ... O 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) 'ceive my soul high in the kingdom, for prayer's sake ... END OF PRAYER