Valuable Song and Tune Book

"Original Sacred Harp"

REVISED, CORRECTED AND ENLARGED

STANDARD MELODIES

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

THE BEST ARRANGED MUSIC AND HYMNS YET PUBLISHED

BY AUTHORS OF WIDE REPUTATION

ALL PLATES AND EVERYTHING NEW

Just Out :: August 1921

ATLANTA, GEORGIA
The foregoing photographs contain the committee appointed by the United Sacred Harp Musical Association in September 1906, who have just completed the revision and compilation and present "Original Sacred Harp" as revised by them. A perusal of its pages will show the work done. Further statements of the corrections in music, additions made, in this little song book will be found in the Introductory, by the chairman of the committee, on following pages.
The above is a photograph of Dr. Len G. Broughton, Pastor of the Baptist Tabernacle Church of Atlanta, Ga. He is also the founder and director of the Baptist Tabernacle Infirmary. Dr. Broughton is one of the ablest Divines in America. His reputation is not confined to his own country, but he often fills the pulpits of London and other foreign countries. Dr. Broughton and his large church membership have generously furnished free of charge their spacious Tabernacle in Atlanta to the United Sacred Harp Musical Association for its annual meetings from the time it was first organized to the present.
CONTAINING:
A SUPERIOR COLLECTION OF STANDARD MELODIES
OF ODES, ANTHEMS, AND CHURCH MUSIC
AND HYMNS OF HIGH REPUTE

Revised, Corrected and Enlarged

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

The Best and Most Valuable Sacred
Tune and Hymn Book

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

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

THE MOST COMPLETE ASSORTMENT AND COLLECTION
OF SACRED MUSIC YET PUBLISHED

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

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

Total number of pages in this book, including Index and Introductory ........................................... 562
Total number of Tunes, Odes and Anthems .............................................................................................. 609
Number of Tunes, Odes and Anthems added 1911 .................................................................................. 101
In the Edition or Appendix 1911 ............................................................................................................ 91
In the old part of the Book 1911 ............................................................................................................... 10
Number of altos composed by S. M. Denson and added 1911 ................................................................. 327
The number of Hymns, all Hymns in the Book ....................................................................................... 578
The number of lines of poetry in these hymns ......................................................................................... 10,643
Number of Scripture citations and quotations from the Bible ............................................................... 563
Total number of words and parts of words in these citations ............................................................... 18,857
Total number of sharps in the book ......................................................................................................... 4,295
Total number of flats in the book ............................................................................................................ 2,241
Total number of clefs in the book ........................................................................................................... 3,958
Total number of all altos in the book, all tunes ........................................................................................ 493
Total number of letters and figures representing metre ......................................................................... 1,373
Total number of repeats in the book ........................................................................................................ 662
Total number of figures in different mode of time .................................................................................. 5,070
Number of authors of music and hymns known ..................................................................................... 1,226
(The persons' names who composed the words are counted in each tune where their names may appear connected with the words or music. This does not include tunes and hymns where their authors are not known, but includes the person who may appear, who has composed any part of the music or hymn.)

The following named countries or states have either authors of words in the tunes or hymns mentioned in this book, counting the name as it may appear to either of the tunes or hymns or words: Italian 5, Scotland 7, German 14, French 4, Welch 9, English 212. States: New York 10, Connecticut 16, South Carolina 36, Michigan 1, Texas 11, New Jersey 3, Massachusetts 51, New Hampshire 4, Pennsylvania 7, Tennessee 4, Alabama 360, Georgia 461, Old Papan Philosopher 1.
Total ..................................................................................................................................................... 1,226
Total number of notes used in entire book, about ............................................................................... 115,000
Total number of words used in entire book ........................................................................................... 183,240
The composing and compiling of sacred tune and song books in the United States has grown to great proportions, but the credit for such productions in the published histories of both hymn and tune books has been decidedly sectional. While many valuable hymns and sacred music books have been composed and published in the South and West by authors of undoubted ability as musicians, if mentioned at all in these histories, it has been done in such condensed form as to give but little idea of the contents of the works mentioned. It, however, is gratifying that the music writers of the South have kept before the singing public, more of the standard living hymns and melodies than in any other part of America, in proportion to the number published relating to sacred music, or that class which reaches the mind, heart, conscience and religious feeling of the people. In this respect the South is in the lead. Notwithstanding this, to a considerable extent the sacred song books of this section and in many cases church music is badly tainted with operatic, secular and rag-time strains of music forms in our hymns and melodies. Such compositions drive away, in place of promoting, religion and religious feeling among the church people and lovers of sacred music, and retards the great work of the Gospel and of the churches. The aim in the presentation of this volume is to continue in a simple form a great body and class of sacred tunes which are as far from secular, operatic, rag-time and jig melodies as it is possible. To this end, the music composed and compiled is in four shaped notes, and written on four staffs in dispersed harmony—some call it old harmony. In these compositions there are but few of the twisted rills and frills of the unnatural snaking of the voice, in unbounded proportions, which have in the last decade so demoralized and disturbed the church music of the present age, in this section, but in other sections to an alarming extent. We do not think a note of warning in this respect is out of place.

Atlanta, Ga., August 16, 1911.

THE AUTHORS.
REPORT OF SUB-COMMITTEE ON REVISION.

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

August 16, 1911.

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

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

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

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

Respectfully submitted

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

IV
INTRODUCTORY.

On the 8th day of September, 1866, the United Sacred Harp Musical Association, in Atlanta, Ga., passed resolutions, directing the appointment of a committee on the revision of the Sacred Harp. This committee was appointed and proceeded with the work specified in the resolutions, but was hindered in one way and another from carrying out the resolutions above mentioned. Several attempts have been made within the last two or three years to revise the Sacred Harp by others, but the work was done in such a way this committee could not endorse and accept the same, although their names are attached to some of these books as endorsing them. This, however, is without authority by the members of the committee. The endorsement could not be made because the revisors of these volumes did not comply with the resolutions under which the committee was appointed, and after all efforts to get a book published as specified and required in the resolutions had failed, no prospect of getting a publication in accordance with the resolutions, the committee proceeded last February to make and compile what they have christened the "Original Sacred Harp." A brief statement of the work performed is in part as follows:

1. None of the tunes have been removed from the book as it was published in 1869. All retain the same names and occupy the same page or pages, except in two or three instances, in which cases it was unavoidable.

2. The bass, tenor, alto and treble are exactly as they were in the old book of 1869, except to correct errors where notes and other characters of music were not on the proper line or space.

3. In all tunes which could not be improved by adding alto, it has been left out. Notwithstanding this, alto has been composed and added to number of tunes and composed in the same harmony as the other parts in such a way as to greatly improve the melody of each and all the tunes. These, alto are unlike those other books. Dispersed Harmony has been adhered to and the alto is in perfect accord with the other parts of the music.

4. More words, or verses, of the same hymn have been added to a large number of the church tunes, in most cases, placed under the lines of the music so it can be easily sung or played, and when the tune has only one verse, it is generally put in the lower and upper spaces of the tune, in many of them under the different parts, where it is necessary to do so.

5. At the top of the page the key is stated, in addition to the sharps and flats.

6. Following the name of the tune, the letters or figures which represent the metre are placed.

7. Under the name of the tune is placed the scripture text upon which the words of the tune are founded, giving citation of the book, chapter and verse in the Bible.

8. In Fugue pieces of music, the lines of poetry have been generally placed under each of the parts of the music, so as to prevent confusion in rendering them. Prisms have been used in but few instances.

9. Corrections of words, in spelling, division of words into syllables, arranging and correcting them in many cases so as to get proper pronunciation and accent. In many other instances, placing the notes and other characters on the right line or space, correcting all the parts so as to get the music as correct as possible. Inserting rests and other characters on correct line or space, slurs and ties of notes—these corrections run up into thousands.

10. On the left hand corner of the page, the name of the composer of the words or poetry, where known, and the date when composed, are stated. On the right hand corner of the page, the name of the composer of the music appears, where possible to find the name of the author of the composition. Some of the tunes have been published for a century or more, and no intimation appearing as to who is the author of the words or music, or date of either; and after unlimited research to find out the correct authors of words and music, we haven't been able to determine in some cases who are the authors of the music and words. Quite a number of persons are claiming the authorship of words and music, especially the latter. Where this occurs, we have tried, as best we could, to secure the name of the original author, and give credit as we believe it to be. In some of these there are only changes of a few notes in the tunes, and on this, claim them as their own productions. In such cases, we have credited the original author wherever found. In some of them, we may make mistakes; if so, an examination will show, they are few in number.

11. Following each of the tunes, odes and anthems, is a brief history of the author of the music and of the hymn or words, where known, or else reference to where such information can be found. In these sketches, the date of the birth and death of the authors is stated and other circumstances about them where known. Many of them make interesting reading and will give an insight into the character and standing of the authors. This has been a very difficult, tiresome task, for the reason that in many of the hymn and tune books published, there appear quite a number of mistakes in regard to the authorship of music and hymns, as well as dates of births and deaths. The information herein contained can be relied on as being correct, except in a few cases. We have also stated where and when many of these tunes
have been published in the early song books of this country, all of which has caused tedious research and patience. The plan of writing sketches of authors and tunes has not been attempted heretofore by authors of music in connection with the tune, except the writer of this article. (See Union Harp and History of Songs published by him in 1909.) In that book there was a much smaller number of tunes. To write the sketch of each tune and print it, in connection with the music, is an expensive and arduous labor and undertaking that no author before has been willing to attempt or expend. However, it will greatly add to the interest of all tunes to know something of their composition and the history of the composer of the words and music, and much benefit gained in reading them by one knowing the source from whence they came.

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

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

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

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

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

J. S. JAMES,
Chairman.

Atlanta, Ga., August 11, 1911.
RUDIMENTS OF MUSIC.
By Joe S. James, for Original Sacred Harp.

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

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

BRACE.

TREBLE.

ALTO.

TENOR

BASS

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

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

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

Staff

<table>
<thead>
<tr>
<th>1st line</th>
<th>2nd line</th>
<th>3rd line</th>
<th>4th line</th>
<th>5th line</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Intervening lines are

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

Space above

| Ledger lines above
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Space below

| Ledger lines below
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Degrees.

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

<table>
<thead>
<tr>
<th>Degree Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st degree</td>
</tr>
<tr>
<td>2nd degree</td>
</tr>
<tr>
<td>3rd degree</td>
</tr>
<tr>
<td>4th degree</td>
</tr>
<tr>
<td>5th degree</td>
</tr>
<tr>
<td>6th degree</td>
</tr>
<tr>
<td>7th degree</td>
</tr>
<tr>
<td>8th degree</td>
</tr>
<tr>
<td>9th degree</td>
</tr>
</tbody>
</table>

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

Lettered Staff

<table>
<thead>
<tr>
<th>Lettered Staff</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
<tr>
<td>B</td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>D</td>
</tr>
<tr>
<td>E</td>
</tr>
<tr>
<td>F</td>
</tr>
<tr>
<td>G</td>
</tr>
</tbody>
</table>

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

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

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

1
2
3
4
5
6
7
8

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

The Extended Scale.

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

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15

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

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

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

G - F - E - D - C - B - A - G

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

C - B - A - G - F - E - D - C

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

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

Musical Notes.

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

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

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

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

TENOR OR TREBLE STAFF. (G Clef.)

F - G -Sol - Space above
E - La - Fourth space
D - Sol - Fourth line
C - Fa - Third space
B - Me - Third line
A - La - Second space
G - Sol - Second line
F - Fa - First space
E - La - First line
D - Sol - Space below

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

F - G -Sol - Fifth line
E - La - Fourth line
D - Sol - Third line
C - Fa - Second space
B - Me - Second space
A - La - First line
G - Sol - First space
F - Fa - Space below
E - La - Space below

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

F - G -Sol - Fifth line
E - La - Fourth line
D - Sol - Third line
C - Fa - Second space
B - Me - Second space
A - La - First line
G - Sol - First line
F - Fa - Space below
The Seven Shaped Notes.

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

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

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

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

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

The Scale or Gamut, four Shape Notes.

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

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

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

Comparative Length of Notes.

A TABLE OF THE COMPARATIVE LENGTH OF NOTES.

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

A table of the comparative lengths of notes.

<table>
<thead>
<tr>
<th>Note</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole note</td>
<td>Four Minums</td>
</tr>
<tr>
<td>Two halves</td>
<td>Eight Quavers</td>
</tr>
<tr>
<td>Four quarters</td>
<td>Sixteen Semi-quavers</td>
</tr>
<tr>
<td>Eight eighths</td>
<td>Thirty-two Demi-semi-quavers</td>
</tr>
<tr>
<td>Sixteen sixteenths</td>
<td></td>
</tr>
</tbody>
</table>

When a dot is set to the right of the note it adds one half to its length.
A dotted whole note is equal in length to three half notes, etc.
A dotted half note is equal to or
A dotted quarter note is equal to or

As stated above they are called Do, Re, Me, Fa, Sol, La, Se. But their lengths as to whole, half, quarter etc. are the same in all the books.
There are six notes in relation to the time of each. They are called Semibreve, Minum, Crochet, Quaver, Semiquaver, and Demi-semi-quaver.
The following shows the proportion one note bears another as they appear in the songs regardless of notation.

One Semibreve is equal in time to Two Minums.

Four Crochets, Eight Quavers.

Sixteen Semiquavers.

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

**LEADING NOTE AND KEY NOTE.**

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

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

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

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

An Air, a Melody—A succession of measured sounds, agreeable to the ear and possessing a distinct and striking character; to bring into harmony. The different parts of music are called: 1. Bass, the lowest part; 2. Tenor, the leading part; 3. Alto, next to lowest part; 4. Treble, written on tenor staff.

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

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

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

---

**FLOW OF MELODY.**

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

When harmonic chords successfully blend into each other is a succession of simple tones so arranged as to produce a pleasing effect in the ear. (See for example under head of Melody.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The first note of the scale being called key note.

Where four notes are used, Mi is the leading note. When seven notes are used, Si or Te is the leading note. In the four note system when you find Mi, 'f in the Major key, it will be Faw, one degree above Mi. If Mi is on the line, Faw, the key note, will be on the space above. If Mi is on the space, then Faw, the key not will be on the line above. If Si is on the space, then Faw, the key note, will be on the first line above it. It if be in the Minor key, La will be the key note. It will be located on the line or space below the Mi. It is three degrees below the Major key.

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

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

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

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

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

| 1 3 5 8 | 3 1 5 8 | 5 1 3 8 | 8 1 3 5 |
| 1 3 8 5 | 3 1 8 5 | 5 1 8 3 | 8 1 5 3 |
| 1 3 8 | 3 5 1 8 | 5 3 1 8 | 8 3 1 5 |
| 1 8 5 | 3 5 8 | 5 3 8 1 | 8 3 5 1 |
| 1 8 3 5 | 5 8 1 5 | 5 8 1 3 | 8 5 1 3 |
| 1 8 5 3 | 3 8 5 1 | 5 8 3 1 | 8 5 3 1 |
RUDIMENTS OF MUSIC. Continued.

Lesson I.

Law of Sound.

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

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

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

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

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

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

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

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

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

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

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

10. What does acoustical mean? Acoustical means the science of sounds; the science treating of the laws of sound. For further definition see Groves' or Elsoms 'Music Dictionaries.

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

LESSON II.

1. What distinct property has every musical tone or sound?
   As above stated it has three; it may be long or short; high or low; loud or soft.
2. Tones or sounds in music being long or short, high or low, loud or soft, from this arises how many departments or known properties of music?
   There are three departments. Some music writers claim four. They are usually treated only in three departments.
3. Give the names of the three departments.
   The first is (1) Rhythms, (2) Melodies, (3) Dynamics.
4. What is rhythms?
   Rhythms is the division of musical ideas or sentences into regular metrical portions; represents the regular pulsation of music. It relates to all in music regarding time.
5. Of what does it treat?
   It treats of the length of musical tones or sounds which are represented by syllables or characters called notes. Such notes are placed on the music staff in each tune as may be necessary to make the tune desired. Under its provisions and sub-divisions it is to music what time is to nature.
6. Does rhythms treat of tone lengths, notes and rests?
   Yes.
7. What are the various tone lengths in common use called or named relatively?
   Whole, half, quarter, eighth, sixteenth, thirty-second, dotted whole, dotted half, dotted quarter, dotted eighth and dotted sixteenth.
8. How are the y represented?
   They are represented by syllables of different forms called notes, which are named according to the length each represent. See length of notes and rests as heretofore stated.
9. In music there are marks of rest, how do we reckon them?
   By different characters heretofore given.

LESSON III—MEASURES.

1. How is music divided in relation to measures?
   Music is divided into small portions called "measures" which are subdivided into accented and unaccented portions.
2. What is a measure?
   It is that division of time by which the movement of the music is regulated. It is the space between two bar lines on the staff.

3. Are there parts to the measure?
   Yes, the parts of a measure are manifest by regular counts, pulsation or motion of the hand, called beats.
4. How are measures represented?
   By spaces between vertical lines called bars, extended across the staff.
5. What is a double bar?
   A double bar is a broad bar drawn across the staff.
6. What does it generally denote?
   The beginning and ending of a line of poetry.
7. What is a close?
   The close consists of two double broad bars drawn across the staff.

8. What is the time of the meet?
   It is indicating each pulsation of a measure by certain motion of the hand, while engaged in rendering any composition in music. It keeps time with the music.
9. What is a slur?
   A curved line connecting two or more notes upon different degrees of the staff, thus:
10. What is a tie?
   It is a straight line connecting two or more notes upon the same
11. What is the rule for applying words when the slur or tie occurs?
   Apply one syllable of the word to as many notes as are so connected.
12. What are rests?
   Full answer and example given under head of Rests.
13. Staffs when connected by a brace are called what?
   It is called a score. See example.
14. What is the use of a dot?
   It adds one-half to the length of the note or rest after which it is placed. See "Dotted notes," page seven.
15. How is the repeat made and what does it mean?
   It consists of dots placed in the space at the left hand of a bar and shows that the preceding passage is to be repeated. And if the repeat is on the right of the bar it denotes repeat.
16. When only a part of the previous passage is to be repeated, how is it

to be indicated?

By dots placed in the spaces at the right hand of a bar, in which case,

all between the two sets or dots is to be repeated.

18. What does the Bis imply?

That the passage so marked is to be performed twice.

19. What does the hold or pause denote?

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

other notes.

20. What is a Unison Passage?

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

Unison Passage. Fine. Bis D.

22. How do we know them?

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

24. What do we understand by a Syncopation?

It is the commencing of a tone on an unaccented beat of a measure, and

continuing it into the following accented pulse, temporarily displacing the

natural accent.

SYNCOPATION.

25. What about intermediate tones?

They occur between the regular tones of a key.

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

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


1. What are modes or moods of time?

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

beats.

2. Does the time of a tune ever change from that set at the beginning?

If so, how is this done?

Yes, it often changes in some composition or tune. Whenever the change

occurred there is placed on the staff whatever mode it is, the figures represent-

ing that particular mode of time.

DIFFERENT MODES OF TIME.

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

There are several modes, among them are the following: Common, triple

and compound, etc.

4. How many modes of common time are there?

Generally three.

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

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

as in any change of time of the music.

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

Two over two.

3
2
1

has two beats to

the measure.

first down, second up.

Having a semibreve, or

its equivalent, thus:

for a measure note. It is rendered in three seconds to the measure. In some

books it is called double-time or two-two time, accented on first part of the

measure, on the down beat.

7. How is the second mode known?

By four over four. Having the same measure note as the first mode,

performed in two and one-half seconds to the measure. When the four-note

method is used, and has four beats to the measure, when seven shape or round

notes are used. If two beats they will be down and up; if four beats, down,

left, right, up. In some books it is called quadruple or four-four time, ac-

cented on the first and third parts of the measure. (See example below.)

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

By the figures Two over Four, sung in one and one-half seconds to the

measure, having two beats to the measure, down and up. It is called in some

of the books double-time. Accented on the first part of the measure, having

a minim for measure notes. In this book all modes of time have only two beats

to the measure except triple time; it has three beats.

TRIPLE TIME.

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

The first mode of triple time is known by three over two. Rendered

in three seconds to the measure and having a dotted, semibreve or three

minims to the measure. Three beats to the measure, down, left, up. Some-
times this is called three-two time, accented on the first part of each meas-

ure. (Example below.)

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

The second mode of triple time is known by three over four, two

seconds to the measure, three beats, down, left, up. Accented on the first beat

in the measure, having three Crotchets to the measure. (Example below.)

11. How about the third mode of triple time?

It is known by three over eight rendered in 11-4 seconds to the meas-

ure. Accented on the 1st part of the measure it has three beats, down, left, up.

(Example below.)
RUDIMENTS OF MUSIC.

12. How is the first mode of compound time known?
By the figures six over four. It has a dotted semi-breve for measure
notes, rendered in two and one-half seconds, two beats to the measure, down
and up, accented on first and fourth parts of the measure. It is also called
six-four time. (Example —).
13. How about the second mode of compound time?
It is known by six over eight. One and one-half seconds to the measure,
two beats, down and up, accented on the first and fourth parts of the
measure. It has a dotted minim for a beat note. (Example below.)
In some of the books this is called Compound Double and in some Sextuple
time.
14. What about intermediate tones?
They occur between the regular tones of a key.
15. In the major key when do we find intermediate tones?

\[ \begin{align*}
&\text{Between 1 and 2, 2 and 3, 4 and 5, 6 and 7. (Example below.)} \\
&\text{Yes, there are also modes of time as follows:} \\
&\text{They are not so frequently used by composers as those mentioned above.}
&\text{17. What are the Fractions, placed at the beginning of a composition?} \\
&\text{The yare called Numerator and Denominator.} \\
&\text{18. What does the Numerator denote?} \\
&\text{The number of pulsation in a measure.} \\
&\text{19. What does the Denominator denote?} \\
&\text{Tell us the kinds of notes which is referred to in each pulsation of the}
&\text{measure.}
\end{align*} \]

LESSON V.

1. What does the second department in music treat of?
Melodies.
2. What is Melodies?
That department of vocal elementary instructions which relates to the
pitch of tones.

MELODIES.

3. What is pitch as applied to music...
The acuteness and gravity of any particular sound. Pitch can most sci-
etically be defined as a rate of vibration. Rapid vibrations means a high
tone; slow vibrations a deep tone.
4. What is a Diatonic?
Naturally preceding in the order of the degrees of a natural scale, in-
cluding tones and semi-tones.

5. What is a Diatonic scale?
The different graduations of tones or gamut arranged in a prepared
order in conformity to some particular key.
6. What is a Diatonic Major scale?
That in which the same tones occur between the second and third sev-
enth and eighth, ascending, and between eighth and seventh and fourth and
third, descending.
7. What is a Minor Diatonic scale?
(See example of Minor Mode for the Diatonic scale.) That in which
the same tones occur between the second and third seventh and eighth, as-
cending between fifth and sixth, and second and third descending.
8. What is a scale?
The succession of tones upon which any music is built.
9. What is a Chromatic scale?
(See "Chromatic scale." A scale in which all the tones, intermediate
and diatonic, occur in successive order.
10. Why is this scale called Chromatic?
Because of the fact that the intermediate tones were formerly written
in colors.
11. What are Accidentals?
Sharps, Flats or cancel used throughout a composition for the purpose
of introducing intermediate tones or a modulation.
12. What is the rule for their continuance?
Accidentals continue their significance throughout the measure which they
occur.
13. What is 1 and 8 in any key called?
The key tone or tonic.
14. What is the difference between a scale and a key?
A scale implies a certain order of succession; while the family of tones
of which it is formed, called the key, may be used in any possible order.
15. What other difference is there?
A scale must have eight tones, while the key has seven.
16. What is the order of intervals in the major key?
Major seconds must occur between 1 and 2 and 2, 3, 4 and 5, 5 and 6, 6
and 7. Minor seconds must occur between 3 and 4, and 7 and 8.
Note.—Further explanation of seconds explained elsewhere.
17. What is a Signature?
Sharps or flats placed at the beginning of the composition are called
signatures, which indicate the key of the scale.
18. How many major keys are there in general use?
There are thirteen.
19. Name them.
C, G, D, A, E, B, F sharp, F, Bb, Eb, Ab, Db and Gb.
20. What is a Minor scale?
A scale in which the intervals from 2 to 3, and from 5 to 6, are minor.
21. What is the order of intervals in the minor scale?
Minor seconds must occur between 2 and 3, 5 and 6, 7 and 8. Major
seconds must occur between 1 and 2, 3 and 4, 4 and 5, while from 6 to 7 must
be an augmented second.
22. Should this order be observed in descending?
It should.
23. What are the keys in the minor scale?
A, E, B. F sharp minor, C sharp minor, G sharp minor, D sharp minor,
D minor, G minor, C minor, F minor, Bb minor, Eb minor.

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

3. What are the large and small distances in the scale called?
For the sake of convenience, they are called steps and half-steps.
4. How many steps and half-steps are there in the scale?
There are five whole steps and two half-steps.
5. Can you define the Diatonic Major scale?
The Diatonic Major scale is a scale of eight primary tones and seven intervals—five whole steps and two half-steps, the half-steps occurring between 3 and 4 and 7 and 8. Between all of the other numbers whole steps. (See following example).

<table>
<thead>
<tr>
<th>8</th>
<th>7</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

6. Does every musical tone have a name?
Yes, every tone, it matters not how high or how low, it bears a name. The names of the tones of the scale are as follows:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
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</thead>
<tbody>
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<td>C</td>
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<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
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<tr>
<td>Do</td>
<td>Re</td>
<td>Mi</td>
<td>Fa</td>
<td>Sol</td>
<td>La</td>
<td>Si</td>
<td>Do</td>
</tr>
<tr>
<td>Fa</td>
<td>Sol</td>
<td>La</td>
<td>Fa</td>
<td>Sol</td>
<td>La</td>
<td>Me</td>
<td>Fa</td>
</tr>
</tbody>
</table>
one to two is a step, from two to three a half-step, from three to four a step, from four to five a step, from five to six a half-step, and from six to seven an augmented second, or step and a half, from seven to eight a half-step. The seventh tone is obtained by the use of a sharp. The descending minor scale is like the ascending scale except from eight to seven and seven to six, which intervals are whole steps. (See example above.)

LESSON VIII.

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

Chromatic scale, ascending and descendings

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


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

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

LESSON IX—TETRACHORDS.

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

LESSON X.
SHARPS AND FLATS AS SIGNATURES AND ACCIDENTALS.
1. What is a sharp?
   A sharp is a sign of elevation. It is called a Signature Sharp when placed at the beginning of a piece of music, or when placed on the staff in the change of the key in the composition they change the pitch of notes.
   2. When is a sharp a sign of elevation and not a signature?
      When it is placed before a note. It is then called an Accidental Sharp, and raises the pitch of the note a half-step. A double sharp raises the pitch of a note a whole step.
3. What is a flat?
   It is a sign of depression and when used at the beginning it is called a Signature Flat. When used in the composition it is called an Accidental Flat.
4. What effect has a flat on a note?
   It lowers the pitch of it a half-step. A double flat lowers it a step.
5. What is a natural?
   A character to contradict a sharp or flat. It cancels their effect and is called by some the cancel.

TABLE OF KEYS OF SHARPS IN THE MAJOR AND MINOR.

The Clefs give the key of C major and A minor. Natural key.
1 Sharp Gives the key of G Major. Thus: 
2 Sharp Gives the key of E Minor.
3 Sharp Gives the key of B Minor.
4 Sharp Gives the key of A Major.
5 Sharp Gives the key of F Sharp Minor.
6 Sharp Gives the key of E Major.
7 Sharp Gives the key of C Sharp Minor.
8 Sharp Gives the key of F Sharp Major.
9 Sharp Gives the key of C Sharp Major.
10 Sharp Gives the key of A Sharp Minor.

FLATS IN THE MAJOR AND MINOR.

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

MUSIC. Continued.

3 Flats b b b gives the key of C Minor.
4 Flats b b b b gives the key of A b Major.
5 Flats b b b b gives the key of F Minor.
6 Flats b b b b b gives the key of D b Major.
7 Flats b b b b b gives the key of B b Minor.
8 Flats b b b b b gives the key of G b Major.
9 Flats b b b b b gives the key of C b Major.
10 Flats b b b b b gives the key of A b Minor.

The natural place for B in the Major scale is or B, no sharp or flat, thus the key note in Major would be as follows:
1. Sharp Faw the key note would be on G.
2. Sharp Faw the key note would be on D.
3. Sharp Faw the key note would be on A.
4. Sharp Faw the key note would be on E.
5. Sharp Faw the key note would be on B.
6. Sharp Faw the key note would be on F sharp.
7. Sharp Faw the key note would be on C. Sharp.

The above is for four-note method. If round or seven-shape headed notes are used, Do would be the key note in place of Faw. Minor key it would be A, no sharp or flat.
1. Sharp Law the key note would be on E.
2. Sharp Law the key note would be on B.
3. Sharp Law the key note would be on F sharp.
4. Sharp Law the key note would be on C sharp.
5. Sharp Law the key note would be on G sharp.
6. Sharp law the key note would be on D sharp.
7. Sharp Law the key note would be on A sharp.

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

Four-shape Method.
1. Flat key of F Faw.
2. Flat key of B b Faw.
3. Flat key of E b Faw.
4. Flat key of A b Faw.

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

Minor.
1. Flat key of D Law.
2. Flat key of G Law.
3. Flat key of C Law.
4. Flat key of F Law.
5. Flat key of B b Law.
6. Flat key of E b Law.
7. Flat key of A b Law.

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

SHARPS AND FLATS.

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

The following questions apply to the key note and letter major keys in flats:
1. What is the key note and letter of one sharp?
2. What is the key note and letter of two sharps?
3. What is the key note and letter of three sharps?
4. What is the key note and letter of four sharps?
5. What is the key note and letter of five sharps?
6. What is the key note and letter of six sharps?
7. What is the key note and letter of seven sharps?

MAJOR KEYS IN SHARPS—FOUR-NOTE SYSTEM.
1. What is the key note and letter of one sharp?
2. What is the key note and letter of two sharps?
3. What is the key note and letter of three sharps?
4. What is the key note and letter of four sharps?
5. What is the key note and letter of five sharps?
6. What is the key note and letter of six sharps?
7. What is the key note and letter of seven sharps?

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

MINOR KEYS IN SHARPS—FOUR-NOTE SYSTEM.

Note—If seven notes are used, the same key note will apply.
1. What is the key note and letter of one sharp?
2. What is the key note and letter of two sharps?
3. What is the key note and letter of three sharps?
4. What is the key note and letter of four sharps?
5. What is the key note and letter of five sharps?
6. What is the key note and letter of six sharps?
7. What is the key note and letter of seven sharps?

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

MINOR KEYS IN FLATS—FOUR NOTE SYSTEM.
1. What is the key note and letter of one flat?
2. What is the key note and letter of two flats?
3. What is the key note and letter of three flats?
4. What is the key note and letter of four flats?
5. What is the key note and letter of five flats?
6. What is the key note and letter of six flats?
7. What is the key note and letter of seven flats?

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

TRANSPOSITION.

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

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

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

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

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

LOCATING THE KEYS—MAJOR KEYS.

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

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

MINOR KEYS.

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

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

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

In our system of musical notation, the pitch C is assumed as a starting point, and all keyed instruments, as pianos and organs are constructed so as to play half steps between E and F, and B and C, and whole steps between all the other letters. Therefore, when the scale is based on C, the Clefs used to indicate the position and order of the letters, are sufficient also to form its signature, and the white keys play the order of intervals required to constitute the Major Diatonic Scale, as represented on page 7. For this reason the key of C is frequently spoken of as the natural key.

C Scale.

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

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

Four degrees above is the same thing as five degrees below, both leading to the same point in the Scale, thus:

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

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

Continued.

Change of Key.

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

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

From D, F and C Signatures, to A, F and D Signatures.

In transposing the Scale by fourths, it must commence from C also. From C, Clef Signature, to F, Bb Signatures.
RUDIMENTS OF MUSIC. Continued.

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

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

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

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

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

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

10. What is a tone commencing soft and increasing loud called?
    It is called Crescendo. It is marked Cres. or
called what?

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

12. A tone consisting of the union of Crescendo and Diminuendo is
called what?
    It is called Swell and is marked by union of Dim. and Cres.,
thus:

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

13. What is an accent?
    A particular stress of voice laid on a part of the measure.

14. Describe the difference in emphasis and accent.
    Emphasis has reference to the words which are sung to a piece of music.
    It consists in a particular stress of the voice upon emphatic words without
    regard to the rhymetical accent.

SOLMIZATION.

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

DYNAMICS.

1. What is Dynamics?
   It has reference to expression and the different degrees of power to
   be applied to notes or syllables.

2. How may musical tones be sung or played?
   They may be soft or loud.

3. From this fact what arises?
   From the nature of musical tones arises the necessity of the third
   department in the elements of music, called Dynamics, which treats of the force
   of the strength of tones.

4. What is the tone produced by the ordinary exertion of the vocal or-
gans called?
   It is the medium or middle tone, and it is called by the Italian word
Mezzo, and is marked by the initial M.

5. What is the tone produced by some restraint of the vocal organs
called?
   It is a soft tone and is called Piano, and is marked P.

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

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

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

From E, Signature, B, E, and A, to A, Signature, B, E, A, and D.
RUDIMENTS OF GREEK NOTATION.

1. How many syllables or notes did the Greeks have or use?
   History informs us that the Greeks had four syllable denominations of notes, which they applied to the tones of their tetrachord as we assign our Fa, Sol, La, Mi to to those of our octaves.

2. What was the names of these four syllables or notes?
   They were called Te, Ta, The, Tho. The Te answered the first sound of the first tetrachord.

3. What about the Guido system of notes?
   He adopted six notes or syllables.

4. What did he call them?
   He called them Ut, Re, Mi, Fa, Sol, La. He took them from the Hymn of St. John the Baptist.

5. Was Guido’s notes readily adopted?
   They were not. They were first introduced in Italy.

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

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

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

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

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

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

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

   If the signature be one sharp, Si or Mi is on F sharp.

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

MUSIC. Continued.

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

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

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

1. What organs are particularly active when one sings?
   The organs which are particularly active in singing are the vocal organs.

2. What have the lungs to do with it, and how are they arranged?
   The lungs into which, and out of which, the breath passes are two in number, and being sponge-like in their structure, may be expanded or compressed accordingly as they are inflated or emptied.

3. What proceeds from the lungs upwards?
   From each lung there proceeds upward a small tube. These tubes are called the bronchi or bronchial tubes.

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

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

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

7. What does the epiglottis do?
   It prevents the entrance of food or drink.

8. What is a third pharynx?
   It is the cavity which may be seen at the back of the throat, extending from the roof of the mouth downward. One can distend or contract it at pleasure so as to modify the sound which proceeds from the larynx.
RUDIMENTS OF MUSIC. Continued.

9. What does the mouth do and how is it used in singing?
The mouth, by means of the lips, teeth, tongue and palate becomes the
organ of pronunciation.

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

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

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

13. How and when should we breathe?
Inhalation should take place often enough to prevent exhaustion of the
breath and where it may not interrupt the words or music.

14. What is the rule of breathing while singing words?
As a rule in singing by words it may take place at the marks of punctua-
tion or after one of the more emphatic words between them.

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

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

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

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

18. While singing what about the pronunciation of words?
Every word and syllable of a word should be pronounced correctly and
spoken distinctly so that they may be easily heard by those listening. Pron-
unciation of words should not always be made according to Webster, but
according to the vocal division of the words as follows:

Webster—Music—Re-cord—Stor-y.
Vocal Division—Mu-sic—Rec-ord—Sto-ry.

INTERVALS.

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

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

What is a second?
An interval which involves two degrees as represented on the scale from
C to D.

How many kinds of seconds are there, and what are they called?
Three—Major second, Minor second and Augmented second.

What is a Minor second?
A second as small as a half-step.

What is a major second?
A second as great as a step.

What is an Augmented second?
A second as great as a step and a half-step.
What is a third?
An interval which involves three degrees, as C and E.
How many kinds of thirds are there?
Three—Major thirds, Minor thirds and Diminished thirds.
What is a minor third?
A third as small as three half-steps.
What is a Major third?
A third as great as two steps.
What is a fourth?
An interval which involves four degrees, as C and F.
How many kinds of fourths are there?
Three—Perfect fourth, Diminished fourth and Augmented fourth.
What is a Diminished fourth?
A fourth as great as one step and two half-steps.
What is a Perfect fourth?
A fourth as great as two steps and one half-step.
What is an Augmented fourth?
A fourth as great as three steps.
What is a fifth?
An interval which involves five degrees as C and G.
How many kinds of fifths are there?
Three—Perfect fifths, Diminished fifths and Augmented fifths.
What is a Diminished fifth?
A fifth as great as two steps and two half-steps.
What is a Perfect fifth?
A fifth as great as three steps and one half-step.
What is an Augmented fifth?
A fifth as great as four steps.
What is a sixth?
An interval which involves six degrees, as C and A.
How many kinds of sixths are there?
Three—Minor sixth, Major sixth and Augmented sixth.
What is a Major sixth?
A sixth as great as four steps and one half-step.
What is a Minor sixth?
A sixth as great as three steps and two half-steps.
What is an Augmented sixth?
A sixth as great as five steps.
What is a seventh?
An interval which involves seven degrees, as C and B.
How many sevenths have we?
Three—Major seventh, Minor seventh and Diminished seventh.
What is a Diminished seventh?
A seventh as great as three steps and three half-steps.
What is a Major seventh?
A seventh as great as four steps and two half-steps.
What is a Minor seventh?
A seventh as great as five steps and one half-step.
What is an octave?
An interval which involves eight degrees, as C and C above.
How many kinds of octaves are there?
Two—Perfect and Diminished octaves.
What is a Diminished octave?
An octave as great as four steps and three half-steps.
What is a Perfect octave?

MUSIC. Continued.
An octave as great as five steps and two half-steps.
What is a ninth?
An interval which involves nine degrees, as C and D and nine degrees
above.
How many kinds of ninths are there?
Three—Minor ninth, Major ninth and Augmented ninths.
What is a Minor ninth?
A ninth as great as five steps and three half-steps.
What is a Major ninth?
A ninth as great as six steps and two half-steps.
What is an Augmented ninth?
A ninth as great as five steps and two half-steps, and a step and a half-
step.

MISCELLANEOUS.
1. What is a song?
   Song is a tune which in a general sense covers all utterances with musical
   modulation of the voice, whether it is the human voice or that of the birds.
   It usually applies to simple compositions having one or two periods, and
   applies to sacred or secular words.
2. What is an anthem?
   A sacred composition, the words of which are taken from the Bible, prayer
   book or other sacred writing.
3. What is a Motet?
   A Motet signifies a vocal composition similar to the anthem, but the
   words are not taken from the Scriptures. Formerly a motet was a crude
   counterpoint added to a plainchant.
4. What is an Ode?
   A Greek word signifying an air or song; a lyrical composition of greater
   length and variety than a song; resembling a canto.
5. What is a Fanfare.
   A short, lively, loud and war-like music, of music composed of trumpets
   and kettle drums also the name of the lively little piece performed on
   hunting horns in the chase.
6. What is an Etude?
   A composition which is intended or may serve for a study.
7. What is an Aria?
   An accompanied song for a solo voice.
   What is a Nocturne?
   A piece of music for performance in the open air at night.
8. What is an Oratorio?
   An Oratorio is a sacred musical drama, unaccompanied by scenery.
9. What is an Overture?
   Generally it is an introductory movement prefixed to an oratorio and
   intended to foreshadow the incident of the work.
10. What is a Prelude?
    An introductory to a piece of music.
11. What is a Galop?
    A quick tune, generally in 2 over 4 measure.
12. What is a Jig?
    A bright, brisk tune, generally in measure.
13. What is a Recitative?
    It is a song that does not take the form of a melody; neither does it
    conform to the strict value of notation. No fixed musical rhythm, but strives
    in its rhythm and succession of tones to imitate as far as possible the declama-
    tory accents of speech.
15. What are the names of the ecclesiastical forms of vocal music? The Chant, the Chord, the Hymn, the Sentence, the Anthem, the Motet, the Canta, the Mass and the Oratorio.

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

17. What is a Chant?
It consists of words recited to musical tones without musical measure.

18. What is a Sentence?
A short Scriptural text set to music. It seldom extends beyond one or two periods.

19. What is a Mass?
A sacred composition for voices with accompaniment in several movements, performed at the celebrations in the Roman Catholic church.

20. What is a Canta?
A composition for voices with accompaniment consisting of solos and choruses.

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

22. What is a Hymn?
A song of thanksgiving to God. A choir tune of one or two periods.

23. What is a Duet?
A piece of music written for two voices or instruments.

24. What is a Trio?
A piece of music written for three voices or instruments.

25. What is a Quartet?
A piece of music written for four voices or instruments.

METRE.

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

2. What is iambic or iambus?
A poetical and metrical foot, consisting of one short not accented and one long accent in the syllable.

3. What is an anapest?
A music foot consisting of two short notes or syllables and a long one. The following letters apply to the different tunes in music:
C. M. means Common Metre; a stanza of four lines in Iambic measure.
The syllables of which are $8-8-8-8$.
L. M. means Long Metre, four lines in Iambic measure, each line containing eight syllables.
S. M., Short Metre, consists of four lines in Iambic measure, $6-6-8-6$.

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

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

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

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

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

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

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

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

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

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

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

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

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

SIGNS USED IN MUSIC.

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

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

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

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

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

Diminuendo. (It.) (De-me-noo-en-do). Diminishing gradually the intensity of power of the tone . and . Rinforzando, accented, (It.) (Rin-for-lsam-do.) Strengthened; reinforced; a reinforcement of tone or expression, indicating that either a single note or chord or several notes are to be played with emphasis, although not with the suddenness of a Sforzando \n, Forzando or Sforzato, accented.
RUDIMENTS. Continued.

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

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

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

Repeat preceding measure.

^ Is double sharp.

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

Redite. Repeat words. Thumb (pts-music.) American Fingerring.

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


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

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

Welcome, welcome, ev'-ry guest, Welcome to our music feast: Music is our on-ly cheer, Fills both soul and rav-ish'd ear.

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

FIRE ALARM. In Four Parts.

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

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

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

\[ \text{A stave.} \]  \[ \text{A bar.} \]  \[ \text{A double bar.} \]

\[ \text{Grace notes.} \]

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

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

CLEFS. Clefs are keys or characters used to determine the name of pitch or the notes on the staff to which it is prefixed. The clef began in music about 900; there were then no notes. G Clef, C Clef and F Clef.

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

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

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

O John! O John! can you tell us?

O John! O John! can you tell us?

Tell you what?

Tell you what?

Tell you what?

Tell you what?

Tell you what?

How to what?

How to what?

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

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

John, John, John, John, we have learned this song.

No, no, no, do, no, no, no, no, no, no, no, no, never will I teach you how to sing, no! no! Such a set of blunderheads, such a set of blunderheads, never’ll learn to sing.
RUDIMENTS OF

Accompaniment—A part added to principal one by way of enhancing the
effect of the composition.
Adagio (It.) (Ah-dah-jio)—A very slow degree of movement.
Adagissimo (It.) (Ah-dah-jiss-mo)—Extremely slow.
Accent—Stress, emphasis or force given to certain notes or chords, greater
than upon the surrounding notes or chords.
Ad-Lib-i-tun (Lati-) (Ad-lib-tun)—At will.
Affettuoso (It.) (Af-fel-too-o-zo)—With tender and passionate expres-
sion.
Air—A short song. Melody or tune, with or without words.
Agitato (It.) (Aj-ta-to)—Hurried, restless.
Allegretto (It.) (Al-leh-gret-to)—Rather light.
Allegro (Fr. and It.) (Al-leh-gro)—Quick, lively; a rapid movement.
Al Segno (It.) (Al-sehn-yo)—Signifies that the performer must return
to the sign.
Alto (It.) (Alto)—In vocal music the highest male voice, sometimes
called counter.
Appetito—Between a tone and a semi-tone.
Andante (It.) (An-dan-te)—A movement in moderate time, but flowing
easily and gracefully.
Aria (It.) (Air-e-a)—An air, a song, a tune, sung by a single voice, either
with or with accompanied.
Arpeggio (It.) (Ar-ped-je-o)—Harping, harp music succession, imita-
tion of the harp.
A Tempo (It.) (A-tem-po)—In the regular time.
Ballad—A short and familiar song.
Bass (Base)—Lowest part in a musical composition.
Bass Voice—The lowest or deepest of male voices.
Beat—The rise and fall of the hand or baton in marking the division of
time in music.
Beat Not—The falling of the hand in beating time.
Beating Time—Marking the division of the measure by means of the
hand, foot or baton.
Beat Upr—The elevation of the hand or baton in beating time.
Breve (Lat.)—An ancient note equal in length to two semi-breves.
Cadence (Fr.) (Ka-danhs)—A shake or trill; also a close in harmony.
1. A close in melody or harmony, dividing into numbers or periods, or
bringing it to a final termination. 2. An ornamental passage.
Catch—A vocal piece in several parts of a humorous character.
Contabile (It.) (Kan-ta-bi-le)—In a graceful singing style.
Capo (It.) (Ka-po)—The head or beginning.
Cantante (It.)—A part to be executed by voice singing.
Chant—A simple melody generally harmonized in four parts to which
lyrical portions of Scriptures are set. 2. To recite musically; to sing.
Chant (Fr.) (Shant)—The voice part; a song.
Chord—The union of two or more sounds heard at the same time.
Chorus—A company of singers; a composition sung by a number of voices.
Chromatic—Proceeding by semi-tones. Any music or chord containing
notes not belonging to the diatonic scale.
Clef—A key. A character to determine the pitch of notes.

MUSIC. Continued.
Coda (It.) (Ko-da)—A few measures added to the end of a piece of music
beyond its natural termination.
Comma (Cam-ma)—The smallest of all the sensible intervals of a tone.
Composer (Fr.) (Kam-po-zo)—To compose music.
Counter—A name given to a part sung.
Crescendo (It.) (Kre-shen-do)—With a gradual increasing quantity of
tone.
Concert—A performance in public of practical musician, either in vocal,
instrumental or both.
Da Capo or D. C. (It.) (Da-Ka-po)—From the beginning; an expression
often written at the end of the movement.
Dal Segno (It.) (Dal-sen-yo)—From the sign, a word directing repeti-
tion from the sign.
De Crescendo (It.) (De-kre-shen-do)—Diminishing to the softest possible
sound.
Dissonance—A discord; an interval or chord displeasing to the ear.
Gran (It.) (Gran)—Great, grand, full, complete, pleasing.
Diatonic (Ger.) (Di-a-ton-ik)—Naturally; proceeding according to the
degrees of the major and minor scale, including tones and semi-tones only.
Deminuendo (It.) (De-mi-noo-en-do)—Implies that the quantity of the
tone must be gradually diminished.
Duet—A composition for two voices or instruments.
Fina (It.) (Feen-ay)—The end; the termination.
Foot—A certain number of syllables constituting a distinct, metrical
element in a verse.
Folkissimo, or ff (It.) (For-te-se-mo)—Very loud.
Fugue (Lat.) (Fug)—A flight. The parts of music follow each other in
succession.
Gamut (It.) (Gam-mo)—The gamut or scale, sometimes called Rudiments
of Music.
Grave (It.) (Gra-ve)—A slow and solemn movement; also a deep low
pitch in the scale of sounds. The lowest tempo in music.
Harmony—The arrangement of two or more united sounds; the art
of combining sounds into chords.
Hezometre—In ancient poetry, a verse of six feet, the first four of which
can be either dactyle or spondee.
Infonation—A word referring to the proper emission of the voice so as
to produce any required note in exact time.
Interval—The difference in pitch between two tones.
Key—A scale, or series of notes progressing diatonically in a certain
order of tones and semi-tones, the first note of the scale being called the
key note.
Key Note—The tonic or first note of every scale.
Largo (It.) (Lar-go)—A slow and solemn degree of movement.
Larghetto (It.)—In a smooth and connected manner.
Major Chord—An interval having more semi-tones than the minor chord
of the same degree.
Major Diatonic Scale—The scale in which semi-tones fall between the
third and fourth and seventh and eighth tones, both in ascending and
descending.
Major Key. Major Mode.—The mode or scale in which the third from the tonic in major.

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

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

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

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

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

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

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

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

Metre.—Arrangements of poetical feet or long and short syllables in verse.

The succedences of accents in music.

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

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

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

Minor Second.—The smallest interval in practical use.

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

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

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

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

Mode.—A particular or constituting sounds.

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

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

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

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

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

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


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

Musica (It.) (Moo-ze-ka)—Music.

Musical Grammar.—The rules of musical composition.

Musical Science.—The theory of music.

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

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

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

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

Note (It.) (No-ta)—A note.

Note Characters.—Representing tones or sound in music.

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

Passion Music.—Music picturing the suffering of the Saviour and His death.

According to St. Matthew.

RUDIMENTS OF MUSIC. Continued.

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

Perfect.—A term applied to certain intervals.

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

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

Phrase.—A short musical sentence, musical.

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

Phone (Gr.) (Foni) —A sound or tone.

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

Prelude.—A short introduction.

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

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

Refrain.—The burden of a song.

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

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

Repeat Bux.—Repeat an octave higher.

Response.—Answering of the choir.

Retardation.—Slacking; retarding the time.

Root.—Character indicating silence.

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

Score.—The fundamental note of any chord.

Song (Ger.) (Song).—Song.

Singer (Eng.) (Sang)—A singer.

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

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

Second.—An interval of one degree.

Sharp.—A sign.

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

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

Sola (It.) (So-la)—Alone.

Song.—Vocal musical expression.

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

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

Theory of Music.—The science of music.

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

Tone.—A given fixed sound of certain pitch.

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

Trill.—Like a shake or role (Fr.)

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

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

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

Vocal.—Belonging or relating to the human voice.

Voice (It.) (Vo-teh)—The voice.

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

Voice Chest.—The register of the chest tones.

Voice Parts.—The vocal parts; chorus parts.

Wind.—To give a prolonged and varied sound, as, to wind a horn.
"And before he shall be gathered all the nations."—Matt. 5:22; Rom. 14:10; Col. 5:19; Rev. 12:20.

RUDIMENTS Continued.

THE GREAT ROLL-CALL.

LACY FREER SHAFFER, 1909.

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

2. Shall we meet the Saviour gladly, As He stands with outstretched arm, Shall we feel we've done our duty, hearted, And have no cause for alarm, Sel-dom read His precious word.

3. Come, then let us do our duty, As we journey on the way, That our meeting may be joyous, In that great and perfect day, We shall gather, we shall gather, we shall gather, Like some guilty frightened soul (frightened soul).}

CHORUS.

We shall gather, we shall gather, we shall gather,

duty, And have no cause for alarm,
hearted, Sel-dom read His precious word.

joyous, In that great and perfect day,
trumpet, And answer that great roll call,

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RUDIMENTS Continued.

THE GREAT ROLL-CALL. Concluded.

We shall gather one and all, one and all, We shall gather, we shall gather (we shall gather), At the Saviour's great roll-call (great roll-call).

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

The history of S. M. Denson appears on page 110 and of T. J. Denson on page 155 in this book.
BETHEL. C. M.
"And Enoch walked with God, and he was not, for God took him."—Gen. 5: 24.
William Cowper, 1779.

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

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AYLESBURY. S. M.

According to thy name, O God, so is thy praise unto the ends of the earth: thy right hand is full of righteousness. For this God is our God forever and ever.

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

1. The God we worship now, Will guide us till we die, Will be our God while here below, And ours above the sky.

2. How decent and how wise! How glorious to behold, Beyond the pomp that charms the eye, And rites adorned with gold.

3. Far as Thy name is known, The world declares Thy praise; Thy saints, O Lord, before Thy throne Their songs of honor raise.

This tune appeared in many of the old song books. In William Billings' "Work of 18th century," "Southern Harmony," 1835; Mason's "Sacred Harp," 1840; "Missouri Harmony," 1879, and earlier editions. This hymn is taken from a book called "The Beauty of the Church," or "Gospel Worship and Order." It has six stanzas. The tune "Aylesbury" is in the older song books, and is a fine minor piece of music. It was composed by James Green.

WELLS, L. M.

"Whate'er thy hand findeth to do, do it with all thy might, for there is no work nor device, nor knowledge, nor wisdom, in the grave, whither thou goest."—ECCL. 9:10.

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

1. Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn The vilest sinner may return.

2. Life is the hour that God has given, To escape hell and fly to heaven; The day of grace, and mortals may secure the blessing of the day.

3. The living know that they must die, But all the dead forgotten lie; Their memory and their sense is gone, A-like unknown and unknown.

"Wells" is one of the old tunes composed by the above author. It is always coupled with the above hymn. Holdroyd was born in England, 1690, and was both a composer and publisher of psalmody. His chief collections were published in 1746. He wrote a historical account of music and dictionary of the same, 1755. In these sketches a number of items will be given about the great hymn writer, Isaac Watts. He was a very delicate man, as far as health was concerned. Was a fine orator, polished and eloquent minister, and a man of great power and influence, and one among the greatest hymn writers of the English-speaking people. He belonged to the English Congregationalists.
FAIRFIELD. C. M.

"And so I will go in unto the king, and if I perish, I perish. When the king saw Esther the queen standing in the court, that she obtained favor in his sight; and the king held out to Esther the golden sceptre that was in his hand."—Esther 4: 10; 5: 2.

EDMUND JONES, 1750. Key of A Minor.

Tribulation. C. M. "Boast not of tomorrow" Pro. 27: 1.

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

Isaac Watts, 1707. Key of A Major.

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

2. "Worthy the Lamb that died," they cry. "Worthy the Lamb," our lips reply, Heav'n and earth shall pass away: "For He was slain for us"

3. The whole creation joins in To bless the sacred name Of Him who sits upon the throne, And to adore the Lamb.

4. Let all that dwell above the sky, And air and earth and seas, Conspire to lift Thy glories high, And speak Thy endless praise.

The words of this hymn were first published in the author's "Hymn Book and Spiritual Songs," 1707, the original title being "Christ Jesus, the Lamb of God Worshiped by all Creation." Changes in some of the verses have been made. See remarks in reference to Dr. Watts on first page of this publication. This appears in many of the earlier publications of American composers. See William Billings, Andrew Law, Lowell Mason, "Missouri Harmony," 1837, and other editions; "Southern Harmony," 1835 and 1849; "Christian Harmony," 1836, and later books.

PROSPECT. L. M.

Isaac Watts, 1707. Key of C Major.

1. Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate to endless joy, And yet we dread to enter the

2. The pains, the groans, the dying strife, Fright our approaching souls away; And we shrink back again to life, Fond of our prison and our

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

4. Jesus can make a dying bed Feel soft as downy pillows are, While on His breast I lean my head, And breathe my life out sweetly.

The original title to this hymn was "Christ's Presence Makes Death Easy." Full sketch of Dr. Watts is given in other parts of this book. He was born in 1674 and died in 1748. He was one of the greatest ministers in the world. "Prospect" is one of the older melodies. It appears in "Southern Harmony."
NINETY-THIRD PSALM. S. M.

PHILIP DODDRIDGE, 1785. Key of C Major.

"By grace ye are saved."—EPH. 2: 5.

Jeremiah Ingalls, 1805.

1. Grace 'tis a charming sound, Harmonious to the ear; Heaven with the echo shall respond, And all the earth shall hear.

2. Grace first contrived the way To save rebellious man; And all the steps that grace display, Which drew the wondrous plan.

3. Grace taught my wandering feet To tread the heavenly road; And new supplies each hour I meet, While pressing on to God.

4. Grace all the work shall crown Through everlasting days; It lays in heaven's topmost stone, And well deserves our praise.

This hymn is on "Salvation by Grace," from the author's hymns, 1755. The original name of this tune was "Kentucky." Philip Doddridge, D. D., the author of the hymn, was born in London, 1702, over two hundred years ago. He was a scholar of high attainments; was ordained to the Nonconformist ministry at an early age; and for many years pastor of one of those churches, from 1829 to the time of his death, 1852. He was a great pulpit orator and theologian. He composed many standard hymns and high-class sacred music.

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

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

WEBSTER. S. M.

ISAAC WATTS, 1707. Key of G Major.

"If a man love me, he will keep my words." JOHN 14:23

1. Come we who love the Lord, And let our joys be known; Join in a song with sweet accord And thus surround the throne.

2. Let those refuse to sing who never knew our God; But servants of the heavenly King May speak their joys abroad.

3. The God that rules on high, That all the earth surveys, That rides upon the stormy sky, And calms the roaring sea.

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

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

REV JOSEPH GRIGG, 1765. Key of G Major.

1. Jesus, and shall it ever be, A mortal man ashamed of thee? Ashamed of Thee whom angels praise, Whose glories shine through endless days.
2. Ashamed of Jesus! just as soon Let midnight be ashamed of noon; 'Tis midnight with my soul till He, Bright morning star, bids darkness flee, flee.
3. Ashamed of Jesus, sooner far Let evening blush to own a star; O He sheds the beams of light divine O'er the be night-ed soul of mine.
4. Ashamed of Jesus, that dear Friend On whom my hopes of heav'n depend! No, when I blush, be this my shame, That I no more revere His name.

This hymn was originally composed by Joseph Grigg when he was but ten years old. It is one among the hymns selected in the "National Hymn Book of American Churches." It appears in the leading hymn books of the seven denominations therein described. The original name of the hymn in the author's publication was "Ashamed Of Me." This is one of the favorite hymns, and the music to which it is applied has some of the sweetest chords found in most sacred tunes. Joseph Fawcett, one of the greatest orators and hymn writers of London, was a nephew of Joseph Grigg. Mr. Grigg was born about 1720 and died 1768. This tune is credited to John Messenagle. There is some doubt, however, about his writing the music, yet he may have made some important changes in it. It was not in its present form when first published. It appears in the earlier editions of "Missouri Harmony," in 1827, and Mason's "Sacred Harp," in 1841; also in "Hesperian Harp," by William Houser, in about 1839, as well as many other publications.

PETERBOROUGH. C. M.

JOHN NEWTON, 1779. Key of A Major.

1. Approach, my soul, the mercy-seat, Where Jesus answers prayer; There humbly fall before His feet, For none can perish there.
2. Thy promise is my only plea, With this I venture nigh; Here on my heart the burden lies, And past offences pain mine eyes.
3. Bowed down beneath a load of sin, By Satan sorely prest, By war without and fear within I come to thee for rest.

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

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

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

Rev. Benjamin Beddome, about 1849. Key of F Sharp Minor.

Joseph Barnby.

1. Did Christ o'er sinners weep? And shall our cheeks be dry?
   Let floods of penitential grief Burst forth from ev'ry eye.

2. The Son of God in tears The won'dring angels see;
   Be thou aston-ished, O my soul, He shed those tears for thee.

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

Rev. Beddome was born in Wishshire, 1717, and died 1795. He was a Baptist minister of great distinction. He composed a large number of hymns, among them was the above. His hymns were mostly written for his own services, but many of them now appear in the hymn books of the various denominations.

"Weeping Saviour" is probably an English air. It is found in early American tune books.

Joseph Barnaby, author of the music. He wrote many tunes and hymns, which are referred to in many hymnals of this country.

ABBEVILLE. S. M.

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

Rev. Benjamin Beddome, 1818. Key of G Major.

1. Come, Ho-ly Spir-it come, With energy divine, And on this poor, be-night- ed soul, With beams of mercy shine.

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

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

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

Key of A Major.

"Jesus said unto him, Thou shalt love the Lord thy God. This is the first and great commandment."—MAT. 22: 87. Arr. by B. F. WHITE, 1844.

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

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

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

The words of the above hymn are taken from a book called "The Zion Songster," page 222, hymn 193. It has nine verses; was published in 1832. Seventh edition. Compiled by Thomas Mason. Many of the songs were for camp-meeting purposes and other religious gatherings. Major B. F. White rearranged this tune for the "Sacred Harp," in 1844. In its original form it was published on an earlier date by Thomas Mason and other authors of tune books.

bleeding saviour. c. m.

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

isaac watts, 1707. Key of A Minor.

Psalmist, hymn 472. Z. Chambless.

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

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

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

The original title to the above hymn was "Godly Sorrow Arising From the Sufferings of Christ." It was first published in Watts' "Hymn Book No. 2." It originally contained six verses. It is found in all the principal hymn books in this and foreign countries. See sketches of Isaac Watts elsewhere in this book. We have been unable to get any data that is reliable about Z. Chambless. For a short sketch of him see James' "History of the Sacred Harp."
Aud the people gave a shout, saying, It is the voice of a god, and not of a man. — Acts 12: 22.

J. Young. Psalmist, hymn 248. Key of F Major.

T. W. Carter.

AMERICA. S. M.
ISAAC WATTs, 1719. Key of A Minor. “The Lord is merciful and gracious, slow to anger, and plenteous in mercy.—Ps. 103:8.”

1. My soul repeat his praise, Whose mercies are great, Whose anger is so slow to rise, So ready to abate.

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

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

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

NINETY-FIFTH. C. M.
ISAAC WATTs, 1707. Key of A Major.

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

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

3. There I shall bathe my weary soul In seas of heav’nly rest, And not a wave of trouble roll And not a wave of trouble roll Across my peaceful breast, breast.

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

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

Isaac Watts, 1707. Key of D Major.

TIMOTHY SWANN, about 1790.

1. Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

2. Why should we tremble to convey Their bodies to the tomb? There the dear flesh of Jesus lay, And scattered all the gloom.

3. Thence He arose, ascending high, And showed our feet the way; Up to the Lord they too shall fly At the great rising day.

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

LIVERPOOL. C. M.

Key of F Major.

"Remember now thy Creator in the days of thy youth."—Eccles. 12: 1. M. C. H. DAVIS.

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

2. 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.

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

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

Daniel Reed, 1786.

Key of F Major.

His hoar-y frost, his fleec-y snow, Descend and clothe the ground; The liquid streams bear to flow, In icy fetters bound.

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

WINDHAM. L. M.

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

Isaac Watt, 1709. Key of E Minor.

Daniel Reed, 1785.

1. Broad is the road that leads to death And thousands walk together there; But wisdom shows a narrow path, With here and there a traveler.

2. "Deny thyself, and take thy cross," Is the Redeemer's great command; Nature must count her gold but dross, If she would gain this heav'nly land.

3. The fearful soul that tires and faints, And walks the ways of God no more, Is but esteemed almost a saint, And makes his own destruction sure.

4. Lord, let not all my hopes be vain, Create my heart entirely new, Which hypocrites could never attain, Which false apostates never knew.

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

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DETROIT. C. M.

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

PHILIP DODDRIDGE, 1755. Key of E Minor.

DETROIT. C. M.

Hesaith unto him, Yea, Lord; thou knowest... Also in Mason's "Sacred Harp," page 17-18. Both of these books credited the tune to Leach.

Philip Doddridge, D.D., the author of this hymn, was born in London in 1702, over two hundred years ago. He was a scholar of high attainments; was ordained to the Nonconformist ministry; was an English Congregationalist, and for many years was pastor of one of these churches—from 1829 to the time of his death in 1832. He was a great pulpit orator and theologian. He composed many standard hymns and high-class sacred music.

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

WATCHMAN. S. M.

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

CHARLES WESLEY, 1762. Key of G Major.

"There are two accounts of the date of this hymn. The "Baptist Hymnal," printed in 1837, gives the date in 1757. The "United Hymn Book of the United States" of 1893 fixes the date of composition in 1762. We are inclined to believe the latter date is the correct one. See also "M. E. Church South Hymnal," page 486, in 1889. See sketch of Charles Wesley, under tune of "Arnold," page 274.

"Watchman" was in all editions of the "Sacred Harp," by White and King, from 1844 to 1869; also in Mason's "Sacred Harp," 1841, page 177; "Temple Harp," page 122. Both of these books credited the tune to Leach.
1 Blow ye the trumpet blow, The gladly solemn sound; Let all the nations know, To earth's remotest bound,

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

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

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

Original title to this hymn was "The Year of Jubilee." Published in the author's Hymn Book for the year 1750. Some authorities have credited this hymn to Toplady. This is incorrect for the reason that Toplady was not born until 1740, and could have been only 10 years old at that time. Lewis Edson was born 1746 and died 1820. Was an American composer of great ability.

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INVITATION. C. M.

Edmond Jones, 1750. Key of B Minor.

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

Oliver Bronson, 1783.

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

The above tune was composed by Oliver Bronson, sometimes called Brunson. He composed a book entitled "Select Tunes and Anthems." Among those that he published is "Invitation," "Jerusalem," and "Virginia," and many other tunes, since 1780. He taught music in various parts of New England, and composed some select music in addition to the above-named. He composed a book called "Select Harmony." See encyclopedia of John W. Moore.
"If the Lord delight in us, then he will bring us into his land, and give it to us."—Num. 34:13.

CLAMANDA. L. M. D.

Key of E Minor.

F. F. Chopin.

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

:Isaac Watts, 1709. Key of G Major.

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

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

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

3. Let cares, like a wild deluge, come, Let storms of sorrow fall, So I but safely reach my home, My God, my heav'n my all,

4. There I shall bathe my weary soul In seas of heav'nly rest, And not a wave of trouble roll, Across my peaceful breast,

Then I can smile at Satan's rage, Then I can smile at Satan's rage, And face a frowning world.

So I but safely reach my home, So I but safely reach my home, My God, my heav'n, my all.

And not a wave of trouble roll, And not a wave of trouble roll, Across my peaceful breast.

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

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And he said unto Jesus, Lord, remember me when thou comest into thy kingdom.—Luke 23: 42.

1. As on the cross the Saviour hung, And wept, and bled, and died; He poured salvation on a wretch That languished at his side.

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

3. Amid the glories of that world, Dear Saviour, think on me, And in the victories of Thy death Let me a shar'er be.

His crimes, with inward grief and shame, The penitent confessed, Then turned his dying eyes to Christ, And thus his prayer addressed.

Yet quickly from these scenes of woe In triumph thou shalt rise, Burst through the gloomy shades of death, And shine above the skies.

His prayer the dying Jesus hears, And instantly replies, To-day thy parting soul shall be With me in paradise.

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

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

“And David the king came and sat before the Lord and said, Who am I, O Lord?—1 Chron. 17:16. “According unto the multitude of thy tender mercies, blew my transgressions. —Ps. 51:1.

JOHN NEWTON, 1789. Key of C Major.

1. A maz-ing grace! how sweet the sound, That saved a wretch like me! I once was lost, but now I’m found, Was blind but now I see. see.
2. ’Twas grace that taught my heart to fear, And grace my fears relieved; How precious did that grace appear The hour I first believed believed.
3. Thro’ many dangers, toils and snares, I have already come; ‘Tis grace has brought me safe thus far, And grace will lead me home. home.
4. The Lord has promised good to me, His word my hope secures; He will my shield and portion be As long as life endures. endures.
5. The earth shall soon dissolve like snow, The sun forbear to shine; But God, who called me here below, Will be forever mine. mine.

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

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

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**SUPPLICATION. L. M.**

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

ISAAC WATTS, 1719. Key of A Minor.

O Thou who hearest when sinners cry, Tho’ all my crimes before Thee lie, Be hold them not with angry look, But blot their mem’ry from Thy book.

Key of A Minor.

Lord, what is man, poor, feeble man! Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.

The above tune appears on page 27 of "Missouri Harmony," 1837; page 13 of "Southern Harmony," by William Walker, 1835, and many of the old books of Holden and others.

HANOVER. C. M.

JOHN NEWTON, 1790. Key of A Minor.

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

2. I'll go to Jesus, though my sin Like mountains round me close; I know His courts I'll enter in, What ever may oppose.

See history of John Newton, author of the hymn, under tune "New Britain," page 25. This tune is one of the old melodies, and has been in the "Sacred Harp," by White and King, from 1844 to 1869; "Southern Harmony," by William Walker, 1835; "Missouri Harmony," 1837, as well as many other of the song books anterior dating that time.
PRIMROSE. C. M.

ISAAC WATTS, 1709. Key of A Major.

"The grace of God bringeth salvation."—Titus 3:11

Amzi Chopin, 1805.

1. Salvation, O the joyful sound! Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

2. Buried in sorrow and in sin, At hell's dark door we lay; But we arise by grace divine, To see a heav'n-ly day.

3. Salvation! let the echo fly The spacious earth a-round; While all the armies of the sky Conspire to raise the sound.

First published in the author's "Hymns and Spiritual Songs," under the title of "Salvation." Walter Shirley, it is thought, added the fourth verse to this hymn in 1774. It appeared in Lady Huntingdon's "Selections," of which he was at the time editor. This hymn is said also to be approved and indorsed by the leading church denominations of America. See "National Hymn Book," page 14. Lyrically speaking, it is correct, and has literary excellence, fair propriety, reverence, and spiritual reality. Isaac Watts was born in 1674 and died in 1748. He was a minister in the English Congregationalist Church.

This tune was printed in the "Southern Harmony," in 1835, page 5, by William Walker; "Missouri Harmony," in 1837, page 21, as well as in many other earlier books. Amzi Chopin was born in 1768. He composed a great deal of sacred music, and was a splendid musician. Copyright, 1808, by J. S. James.

IDUMEA. C. M.

CHARLES WESLEY, 1758. Key of A Minor.

"A time to be born and a time to die."—Eccl. 3:2.

A. DAVIDSON, 1817.

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

2. A land of deepest shade, Unpierced by human thought; The dreary regions of the dead, Where all things are forgot.

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

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

The original title to these words was "And Others of Riper Years." See history of Charles Wesley on this and other pages of this work. He composed over 6,000 hymns, and this one was among his favorites.

"Idumea" was printed in Walker's "Southern Harmony," in 1835, page 31; "Missouri Harmony," in 1837, page 32. It was first published in 1817. No trace can be found of A. Davidson, author of the music.
DEVOTION. L. M.

"To shew forth thy lovingkindness in the morning, and with faithfulness every night, upon an instrument of ten strings, and upon a psaltery; upon the harp with a solemn sound."—Ps. 92:2, 3.

ISAAC WATTS, 1719. Key of C Major.

AMARICK HALL, about 1811.

Key of E Minor.

THE WORDS AS ARRANGED IN THIS HYMN BEGIN ON THE SECOND VERSE OF THE ORIGINAL HYMN, THE FIRST VERSE BEING "Sweet is the work of God, my King." The original name of the hymn was "A Song for the Lord's Day." Mr. Hall, the author of the music, was born in 1718 and died in 1827. He taught music for several years. Many of his tunes are in the old tune books, among some of the names are "My Glory," "Canaan," "Crucifixion," "Harmony," "Hosanna," "All Saints" (new) is said to be his greatest piece. He was a good singer, and taught music for a long time in Massachusetts and other States. "Devotion" was first published by Amarick Hall in 1811. See page 13 of "Southern Harmony," 1835; "Missouri Harmony," 1827, page 34.

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KEDRON. L. M.

"Lord, remember me."—Luke 23:43

John Wyett.

This tune appears in "Southern Harmony," by William Walker, 1845 and 1849, and "Sacred Harmony," by White and King, 1844 and 1869. The tune is credited in "Southern Harmony" to Dare as the author. It is one of the old melodies of the nineteenth century.
OLD HUNDRED. L. M.

"Sing, O ye heavens,. . . shout, ye lower parts of the earth: break forth into singing, ye mountains, O forest, and every tree therein."—ISA. 44:23.

BISHOP KEN, 1661. Key of A Major.

O come, loud anthems let us sing, Loud thanks to our Al-might-y King. For we our voic-es high should raise, When our sal-va-tion's Rock we praise.

Bishop Ken was born in Great Britain in 1637 and died in 1711. He was educated at New Oxford in 1762, and eighteen years later King Charles II. appointed him Chaplain to Princess Mary of Orange, and before his death made him Bishop of Bath and Wells. He was a great orator, minister, and poet. King James II. imprisoned him for refusing to sign the Declaration of Independence. He ministered to Charles II. in his last moments. His "Manuel of Prayers," in which his hymns were published, appeared in numerous editions up to the time of his death.

The music of "Old Hundred" is generally credited to Guil. Franc, of France, who is sometimes called William the Frenchman. He founded a school in Geneva, in 1541, where he was Chapel Master for some time. He died in 1576. Some claim the music of "Old Hundred" to be one of Luther's melodies, while others attribute it to Bourgeois. It is generally conceded, however, to William the Frenchman. It is one of the oldest tunes in the books, and has been used throughout Christendom for over 300 years.

MEAR. C. M.

"What if God, willing to shew his wrath, and to make his power known, endured with much long-suffering."—ROM. 9:22.

JESSE MERCER. Key of G Major.

AARON WILLIAMS, 1760.

1. Will God for - ev - er cast us off? His wrath for - ev - er smoke Against the peo - ple of His love, His lit - tle cho - sen flock.

2. Think of the tribes so dear ly bought With the Re-deem - er's blood, Nor let Thy Zi - on be for - got, Where once Thy glo - ry stood.

3. Where once Thy church-es prayed and sang Thy foes pro-fane - ly rage; A - mid Thy gates their en-signs hang, And there their host en - gage.

4. And still to height-en our dis - tress, Thy pres - ence is with - drawn; Thy wonted signs of pow' r and grace Thy pow' r and grace are gone.

5. No proph - et speaks to calm our grief, But all in si - lence mourn; Nor know the hour of our re - lief, The hour of Thy re - turn.

There are two sources claiming the authorship of this tune. In one it is credited to Aaron Williams, who was born in 1734 and died in 1776. The tune is a Welsh air without doubt. The Americans claim an earlier date for the tune, 1726; that it is an American tune, and was composed by a Boston minister, but do not give his name. There has been but little change in the melody. B. F. White made slight changes in the tenor and treble about 1845-47. It is one of the standard melodies, and has been for nearly 200 years. "Mear" appears in all the earlier publications of American tune books. See "Southern Harmony," by William Walker, 1835, page 24; "Missouri Harmony," 1837, page 24.

The words are from "Mear's Cluster," by Jesse Mercer, minister of the gospel, Washington, Ga., 1830, 5th edition, page 391, and publication by same author of same hymn but in 1823, page 397, while he lived at Powellton, Ga.
CONSORTATION. C. M.

ISAAC WATTS, 1707. Key of A Minor.

1. Once more, my soul, the rising day salutes thy waking eyes; Once more, my voice, thy tribute pay To Him that rules the skies.

2. Night unto night His name repeats, The day renews the sound, Wide as the heav’n on which He sits, To turn the seasons round.

3. ’Tis He supports my mortal frame, My tongue shall speak His praise, My sins would rouse His wrath to flame, And yet His wrath delays.

4. On a poor worm Thy pow’r might tread, And I could never withstand; Thy justice might have crushed me dead, But mercy held Thine hand.

5. A thousand wretched souls are fled Since the last setting sun, And yet Thou length’nest out my thread, And yet my moments run.

6. Dear God, let all my hours be Thine, Whilst I enjoy the light, Then shall my sun in smiles decline, And bring a pleasant night.

The above hymn was in the old hymn books printed under the name of “Morning Song.” It was taken from “Hymns and Spiritual Songs,” and contains six verses. See remarks about Mr. Watts, on page 47, under the tune “Primrose.”

We can find nothing about Mr. Dean, the author of the music. It was published in “Southern Harmony,” in 1835, page 17; “Missouri Harmony,” in 1837, page 25, and books of earlier date. See “Sacred Harp,” by White and King, from 1844 to 1869.

DISTRESS. L. M.

ANNE STEELE. Key of E Minor. Psalmist, hymn 1088.

1. So fades the lovely blooming flow’r, Frail, smiling solace of an hour; So soon our transient comforts fly, And pleasure only blooms to die.

2. Is there no kind, no healing art, To soothe the anguish of the heart? Spirit of grace, be ever nigh; Thy comforts are not made to die.

3. Let gentle patience smile on pain, Till dying hope revives again, Hope wipes the tear from sorrows’ eye, And faith points upward to the sky.

Anne Steele was born in 1706 and died in Broughton Hampshire in 1779. This hymn was supposed to have been composed by her in 1735. She was a great woman. Her works of many volumes—prose and hymns—were published in 1760 and 1780, and reprinted in 1861, and credited to Anne Steele. “Distress” is rightly named, and applies to Miss Steele’s hymns, for she was a great sufferer all her life from bodily illness and lasting grief over the loss of her intended husband, who was drowned the day before the appointed wedding. See further statements in the “Story of Hymns and Tunes,” by Brown and Butterworth.

No trace can be found of the author of the music. It was published on page 22 of “Southern Harmony,” in 1825, by Walker, and its origin, no doubt, was much earlier than this.
"Thine eyes shall behold the land."—ISA. 33:17.

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

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

O the transport-ing, rap-t'rous scene, That rises to my sight! Sweet fields ar-rayed in liv-ing green, And riv-ers of de-light.

O the transport-ing, rap-t'rous scene, That rises to my sight! Sweet fields ar-rayed in liv-ing green, And riv-ers of de-light.

CHORUS.

Don't you feel like go-ing home, Don't you feel like go-ing home; My home it is in the prom-ised land, And I feel like go-ing home.

Don't you feel like go-ing home, Don't you feel like go-ing home; My home it is in the prom-ised land, And I feel like go-ing home.

Yes, I feel like go-ing home, Yes, I feel like go-ing home; My home it is in the prom-ised land, And I feel like go-ing home.

Yes, I feel like go-ing home, Yes, I feel like go-ing home; My home it is in the prom-ised land, And I feel like go-ing home.

Samuel Stennett was one of the most influential and highly respected ministers of the Dissenting persuasion in England, and was a confidant of many of the distinguished statesmen of his time. Doctor of Divinity was bestowed upon him by the Aberdeen University. He composed and published thirty-eight hymns. Beside this, he wrote and published theological works. He died in London in 1795.

Nothing is known of C. F. Letson, the person to whom credit is given as being the author of this tune. No trace can be obtained when he composed it.
ALBION. S. M.

"When two or three are gathered together in my name, there am I in the midst of them."—Matt. 18:20.

ISAAC WATTS, 1707. Key of G Major. Psalmist, hymn 767. BOYD.

1. Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, While ye surround His throne, While ye surround His throne.

2. Let those refuse to sing Who never knew our God, But servants of the heav'ly King May speak their joys abroad, May speak their joys abroad.

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

Isaac Watts was born in 1674 and died in 1748. He was an English Congregationalist. He was one of the greatest hymn writers in all Christendom. Other sketches of his life and works can be found in other parts of this book.

This tune is credited in the "Southern Harmony," 1835, to Mr. Boyd (see page 23), and "Missouri Harmony," 1837, page 49. We have been unable to obtain any data about Mr. Boyd. The tune also appears in earlier volumes of Mr. Holden and other song writers. The date of its composition is unknown.

CHARLESTOWN. 88, 78.

Key of F Major. "Jesus, thou Son of David, have mercy on me And many charged him that he should hold his peace."—Mark 10:47, 48. STEPHEN JENKS, 1806.

1. "Mercy, O Thou Son of David," Thus blind Bar-ti me-us prayed, "Others by Thy word are saved, Now to me afford Thine aid."

2. Many for his crying chid him, But he called the louder still, Till the gracious Saviour bid him, "Come and ask me what you will."

Stephen Jenks, New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the tunes in that book were composed by him, and it was published on subscription. He removed to Thompson, and died there in 1856. He was a ready composer. "Charleston" is among the old tunes, and has been printed a great many years, early in the song books of the nineteenth century, and by Stephen Jenks about 1805. He was a musician of some note. It was first published in the South by William Walker in the "Southern Harmony," page 23. The words of this hymn are taken from "Mercer's Cluster," page 281, by Jesse Mercer, in 1823, 3d edition. None of the books at our command give the name of the author of the words.
JERUSALEM. L. M.

"Hope of eternal life, which God, that cannot lie, promised before the world began."—Titus 1:2.

John Cennick, 1743. Key of A Minor.

Arr. by Wm. Walker, about 1882.

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. Sometime after that he joined the Moravians, and spent the remainder of his life with them. He died in 1755. He was a man of sincere piety, was a polished poet and writer. His hymns were published in 1741. He was the author of two great and well-known hymns, "Children of the Heavenly King," and the above-named hymn. The stanzas in both hymns are regarded of the highest standard of hymnics. The last named has found its way into the hymn books of the American churches. Alto by S. M. Denson, 1911.

This tune is credited to William Walker (about 1832). See "Southern Harmony," by him, page 11, 1835; "Christian Harmony," by same author, page 207, 1856. The tune in its present form was arranged by Mr. Walker, but the author is unknown.

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JERUSALEM

1. 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 I view.
2. The way the holy prophets went, The road that leads from banishment, The King's high-way of illness I'll go, for all His paths are peace.

3. This is the way I long have sought, And mourned because I found it not; My grief a burden long has been, Because I was not saved from sin.
4. I'll point to Thy redeeming blood, And say, "Behold the way to God." I'll tell to sinners round, What a dear Saviour I have found;

5. Lo! glad I come, and thou, blest Lamb, Shalt take me to thee, whose I am; Nothing but sin have I to give, Nothing but love shall I receive.

I'm on my journey home to the new Jerusalem,

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.

The tune in its present form was arranged by Mr. Walker, but the author is unknown.
GEORGIA. C. M.

"Return unto me, and I will return unto you, saith the Lord of hosts. But ye said, Wherein shall we return?"—MAL. 3:7.

Key of E Minor.

Return unto me, and I will return unto you, saith the Lord of hosts. But ye said, Wherein shall we return?"—MAL. 3:7.

IMANDRA (New). 11s.

"He that loveth not his brother abideth in death."—JOHN 3:14.

Key of F Major.

Farewell, my dear brethren, the time is at hand,
When we must be parted from this social band;
Our several engagements now call us away,
Our parting is needful and we must obey.

This tune appears in "Southern Harmony," by Walker, 1835, page 72; "Missouri Harmony," 1837, page 28. The author of the words can not be found.

This tune is taken from "Dover's Selections," page 192, and printed in "Southern Harmony," page 34, 1835; "Sacred Harp," by White and King, 1844 to 1869. None of the hymn books in this section show who composed the words. Alto by S. M. Denson, 1911.
Key of A Major.

This spacious earth is all the Lord's, And men, and worms, and beasts, and birds; He raised the buildings on the seas, And gave it for their dwelling-place.

"Paris" is one of the old melodies, printed in the "Missouri Harmony," page 65, 1837, and many of the song books of the earlier part of the nineteenth century. It has the same words now as in all the books in which it was published.

VERNON. L. M.

Key of E Minor.

"No man hath seen God at any time; the only begotten Son, which is in the bosom of the Father, he hath declared him."—St. John 1: 18.

"Vernon" is among the oldest melodies, and its composition dates back to the first of the nineteenth century. See "Southern Harmony," by Walker, page 34, 1835; "Missouri Harmony," page 55, 1837. It appears also in some of Oliver Holden's books.
SALEM. C. M.

John Newton, 1779. Key of F Major.

"Thy name is as ointment poured forth."—Songs of Sol. 1: 8.

"Dossey's Choice," page 58.

1. How sweet the name of Jesus sounds in a believer's ear; It soothes his sorrows, heals his wounds, And drives away his fear,

2. It makes the wound-ed spirit whole, And calms the troubled breast; 'Tis manna to the hun-gry soul, And to the wea-ry rest,

And drives away his fear, And drives away his fear, It soothes his sorrows, heals his wounds, And drives away his fear.

And to the wea-ry rest, And to the wea-ry rest, 'Tis man-na to the hun-gry soul, And to the wea-ry rest.

3. Dear name! the Rock on which I build,

My shield and hiding place;

My never-failing treasury, filled
With boundless stores of grace.

4. Jesus! my shepherd, husband, friend,

My prophet, priest, and king;

My Lord, my life, my way, my end,
Accept the praise I bring.

5. Weak is the effort of my heart,

And cold my warmest thought;
But when I see Thee as Thou art,
I'll praise Thee as I ought.

6. Till then! I would Thy love proclaim

With every fleeting breath;
And may the music of Thy name
Refresh my soul in death.

See remarks about John Newton under tune "New Britain," page 45. This tune is printed in "Southern Harmony," by Walker, page 12, 1835, and some of the earlier song books. "Salem" is considered one of the best hymns in use. See "Standard Hymn Book," No. 93, by Robert Ellis Thompson; also see "Best Hymns," No. 11, page 20, by Lewis F. Benson, D. D. It stands as No. 11 in the hymn books published in America.
CHRISTIAN SOLDIER. C. M.

“Watch ye, stand fast in the faith, quit you like men, be strong.”—1 Cor. 16: 13.

ISAAC WATTS, 1709. Key of G Major. Alto by S. M. DRNSON, 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, the author of the music. It was published by William Walker, in “Southern Harmony,” page 45, 1835.
"Lord, remember me."—Luke 23:42.

Thru hymn was first published in the author's new hymn book of diverse subjects. He trusted in the grace of his Master for an abiding place of his immortal soul. He was buried in Totenham Court Chapel in 1810. J. C. Lowry was a musician of standing in his day and wrote a great deal of sacred music. The time of his birth and death we have not been able to ascertain.

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HOLY MANNA. 8s & 7s.

\begin{quote}
\textit{"Worship the Lord in beauty of holiness."—Ps. 29: 2. \"It is manna. This is the bread which the Lord hath given you to eat."—Ex. 16: 16.}
\end{quote}

Key of C Major

\begin{equation}
\begin{aligned}
1 & \quad \text{Brethren, we have met to worship, And adore the Lord our God;}
& \quad \text{Will you pray with all your power, While we try to preach the Word?}
& \quad \text{All is vain unless the Spirit Of the Holy One comes down; Brethren, pray and}

2 & \quad \text{Brethren, see poor sinners round you,}
& \quad \text{Trembling on the brink of woe;}
& \quad \text{Death is coming, hell is moving,}
& \quad \text{Can you bear to let them go?}
& \quad \text{See our fathers, see our mothers,}
& \quad \text{And our children sinking down;}
& \quad \text{Brethren, pray, and holy manna Will be showered all around.}

3 & \quad \text{Sisters, will you join and help us?}
& \quad \text{Moses' sisters aided him;}
& \quad \text{Will you help the trembling mourners,}
& \quad \text{Who are struggling hard with sin?}
& \quad \text{Tell them all about the Saviour,}
& \quad \text{Tell them that He will be found;}
& \quad \text{Sisters, pray, and holy manna Will be showered all around.}

4 & \quad \text{Is there here a trembling jailer,}
& \quad \text{Seeking grace, and filled with fears?}
& \quad \text{Is there here a weeping Mary,}
& \quad \text{Pouring forth a flood of tears?}
& \quad \text{Brethren, join your cries to help them;}
& \quad \text{Sisters, let your prayers abound;}
& \quad \text{Pray, O pray that holy manna May be scattered all around.}

5 & \quad \text{Let us love our God supremely,}
& \quad \text{Let us love each other, too;}
& \quad \text{Let us love and pray for sinners,}
& \quad \text{Till our God makes all things new}
& \quad \text{Then He'll call us home to heaven,}
& \quad \text{At His table we'll sit down;}
& \quad \text{Christ will gird Himself, and serve us}
& \quad \text{With sweet manna all around.}
\end{aligned}
\end{equation}

This is one of the tunes of long standing, and has been sung and played by church people in conventions and singing societies for almost one hundred years. It is suggested that the chorus may be successfully rendered to "Lord, Revive Us." From the best information at our command we credit J. W. Moore with the music, who wrote and published an encyclopedia of music, known as Moore's "Encyclopedia of Music," with an appendix introducing musical events up to 1876. It was first published in 1854. Printed in "Southern Harmony," page 103, 1835. Mr. Moore was from the State of Vermont.

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PORTUGAL. L. M.

Blessed is the man whose strength is in thee.'—Ps. 84: 5.

ISAAC WATTS, 1719. Key of G Major.

THORNTON.

1. How pleasant, how divine, how fair, O Lord of hosts, Thy dwellings are! With long desire my spirit faints,

My flesh would rest in Thine abode,
My panting heart cries out for God;
My God! my King! why should I be
So far from all my joys and Thee!

To meet the assemblies of Thy saints.

2. My God! my King! why should I be
God is their strength; and through the road
They lean upon their Helper, God.

3. Blest are the souls that find a place
Within the temple of Thy grace;
There they behold Thy gentler rays,
And seek Thy face, and learn Thy praise.

4. Blest are the men whose hearts are set
To find the way to Zion's gate;
God is their strength; and through the road
They lean upon their Helper, God.

5. Cheerful they walk with growing strength,
Till all shall meet in heaven at length,
Till all before Thy face appear,
And join in nobler worship there.

It is one of the oldest melodies that can be found. Mr. Thornton, the author of the tune, is unknown. It is credited to him in "Missouri Harmony," page 61, 1837, and in "Southern Harmony," by William Walker, page 287, 1835.

See remarks about Isaac Watts in other parts of these sketches.
**SWEET RIVERS. C. M.**

Key of F Major.

"And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb."—Rev. 22:1.

1. \(\text{Sweet rivers of redeeming love Lie just before mine eye, }\)
   \(\text{I'd rise superior to my pain, }\)

2. \(\text{A few more days, or years at most, My troubles will be o'er; }\)
   \(\text{My raptured soul shall drink and feast }\)

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

In love's unbounded sea: The glorious hope of endless rest is ravishing for me.

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This tune appears in "Southern Harmony," by Walker, 1835, page 166. It is credited by William Walker to Moore. It is taken from "Baptist Harmony," page 468. It is highly probable that the tune was composed by J. W. Moore, of Vermont. He published an "Encyclopedia of Music," in 1854, and added an edition of the same in 1876.
PARTING HAND. L. M.

"But as touching brotherly love ye need not that I write unto you: for ye yourselves are taught of God to love one another."—1 Thess. 4:9.

Jeremiah Ingalls, 1819.

Key of G Major.

1. My Christian friends, in bonds of love, Whose hearts in sweetest union join, Your friendship's like a drawing band, Yet we must take the parting hand. Yet

2. Your company's sweet, your union dear, Your words delightful to my ear

3. How sweet the hours have passed away Since we have met to sing and pray; How loath we are to leave the place Where Jesus shows his smiling face.

4. O could I stay with friends so kind, But

5. And since it is God's holy will, We must be parted for a while, Duties makes me understand That we must take the parting hand.

6. My youthful friends, in Christian ties, Who seek for mansions in the skies, And heard you tell your hopes and fears! Your hearts with love were seen to flame, Where parting will be known no more.

7. How oft I've seen your flowing tears, And heard you tell your hopes and fears! Your hearts with love were seen to flame, Which makes me hope we'll meet again.

8. Ye mourning souls, lift up your eyes To glorious mansions in the skies; Ye, my friends, both old and young, I hope in Christ you'll still go on;

9. And now, my friends, both old and young, I hope in Christ you'll still go on; And if on earth we meet no more, O may we meet in Canaan's shore.

10. I hope you'll all remember me If on earth no more I see; I hope you'll all remember me If on earth no more I see;

11. O glorious day! O blessed hope! My soul leaps forward at the thought When, on that happy, happy land, We'll not more take the parting hand.

12. But with our blessed holy Lord We'll shout and sing with one accord, And there we'll all with Jesus dwell, So, loving Christians, fare you well.

Jeremiah Ingalls was a native of the State of Massachusetts: born in 1764 and died in 1828. In 1804 he published a book called "Christian Harmony." The above tune, "Parting Hand," was composed in 1803. He was a music teacher, and traveled through the States of New Hampshire, Vermont, and Massachusetts. Among some of the leading tunes of his are "Northfield" and "New Jerusalem." A more extended sketch of Mr. Ingalls is given under the tune of "Northfield." It may be that he wrote the words to "Parting Hand," as well as the music. He usually wrote the words to his own tunes.

Copyright, 1809, by J. S. James.
"Thou shalt be a crown of glory in the land of the Lord, and a royal diadem in the hand of God." Isa. 62:3.


Oliver Holden, 1793.

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

2. Ye chosen seed of Israel's race, A remnant weak and small; Hail Him who saves you by His grace; And crown Him Lord of all, Hail Him who saves you by His grace, And crown Him Lord.......

3. O that with yonder sacred throng, We at His feet may fall! We'll join the everlasting song, And crown Him Lord of all, We'll join the everlasting song, And crown Him Lord.......

See History of Oliver Holden on page 313.

Copyright, by J. S. James, 1909.
"Thou shall be like a watered garden, and like a spring of water, whose waters fail not."—Isa. 58:11.

1. The Lord into His garden come, The spices yield their rich perfumes, The lilies grow and thrive; The spices yield their rich perfumes, The lilies grow and thrive;

2. O that this dry and barren ground In springs of water may abound, In springs of water may abound, A fruitful soil become; 

3. Come, brethren, ye that love the Lord, Who taste the sweetness of His word, In Jesus' ways go on; Who taste the sweetness of His word, In Jesus' ways go on; 

4. The glorious time is rolling on, The gracious work is now begun, The gracious work is now begun, My soul a witness is;

Refreshings showers of grace divine From Jesus flows to every vine, From Jesus flows to every vine, Which make the dead revive.
The desert blossoms as the rose, While Jesus conquers all His foes, While Jesus conquers all His foes, And makes His people one.

Our troubles and our trials here Will only make us richer there, Will only make us richer there, When we arrive at home, home. 

I taste and see the pardon free For all mankind as well as me, For all mankind as well as me, Who come to Christ may live, live.

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

Jeremiah Ingalls was born in 1764 and died in 1828. He was the author of several hymns, as well as composer of a great deal of music, and published several volumes of music. He was an American.
Samuel Stennett was a Doctor of Divinity. The degree was bestowed upon him by Aberdeen University. He was often engaged in writing theological works. He composed and published a number of popular hymns. He was the author of "On Jordan's Stormy Banks I Stand." He died in London in 1795.

William Walker, who composed the above tune, lived and died in Spartanburg, S. C. In 1835 he published "Southern Harmony;" afterward the "Christian Harmony," and revised the same in 1866, and printed several editions of "Southern Harmony." He also printed, in 1857, a book called "Southern-Western Pocket Harmony." In 1842 and 1866 he published the "Christian Harmony." It has been revised since his death, in 1901. He also composed a song book called "Fruits and Flowers."
The above hymn appears in "Zion Songster." Second and third verses are not of the same hymn, and must have been taken from another hymn book. The original hymn has ten verses. The author's name in this book is not stated.

"Kingwood" is one of the old melodies published by William Walker in "Southern Harmony," in 1835, page 98. We can find no data nor information about Mr. Humphreys, the author of the music, in "Southern Harmony."
COLUMBUS.  C. M. D.

"Now the Just shall live by faith: but if any man draw back, my soul shall have no pleasure in him."—Heb. 10: 38.

MERCER'S "Cluster," page 383.

Key of F# Minor.

1. Oh, once I had a glorious view Of my re-deeming Lord, He said, I'll be a God to you, And I believed His word. But now I have a deeper stroke Than all my groanings are; My heart's complaint is bitter now, For all my joys are gone; I've shed a joyful tear; And with them joyless stay; My conversation's spiritless, Or else I've naught to say.

2. Oh, what immortal joys I felt On that celestial day, When my hard heart began to melt, By love dissolved a way! But my complaint is bitter now, For all my joys are gone; I've strolled, and on the left hand where he doth work, Among the wicked crew, And on the right I find him not Among the favored few.

3. Once I could joy the saints to meet, To me they were most dear; I then could stoop to wash their feet, And shed a joyful tear; But now I meet them as the rest, And with them joyless stay; My conversation's spiritless, Or else I've naught to say.

4. I once could mourn o'er dying men, And longed their souls to win; I travailed for their poor children, And warned them of their sin; But now my heart's so careless grown, Although they're drowned in vice, My bowels o'er them cease to yearn—My tears have left mine eyes.

5. I forward go in duty's way, But can't perceive him there; Then backward on the road I stray, But cannot find him there; On the left hand, where he doth work, Among the wicked crew, And on the right I find him not Among the favored few.

6. What shall I do?—shall I lie down And sink in deep despair; Will He forever wear a frown, Nor hear my feeble prayer? No; He will put His strength in me, He knows the way I've strolled, And when I'm tried sufficiently I shall come forth as gold.

The words in the above hymn are selected from Mercer's "Cluster," by Jesse Mercer, of Powelton, Ga., 1823. The title of the hymn was "Perplexed, But Not In Despair." "Columbus" is one of the good old tunes, but the author's name is unknown. It was published in 1835 in "Southern Harmony," by William Walker, page 55.
SALEM. L. M.

"Christ died for our sins."—1 Cor. 15:3.

Isaac Watts, 1709. Key of B Minor.

He dies, the Friend of sinners dies! Lo Salem's daughters weep around:
A solemn darkness veils the skies, A sudden trembling shakes the ground.

Say, "Live forever, glorious King. Born to redeem, and strong to save!"
Then ask, "O Death, where is thy sting. And where thy victory, boasting Grave?"

None of the books we have examined give the author of the above tune. It is published in Missouri Harmony by Gardom, 1827 and 1837, page 47; in the Southern Harmony by Walker, 1837 and 1848, page 53. The other hymn was taken from where it bears the title, "Christ Dying, Rising, and Reigning." The hymn has six verses.

MIDDLEBURY. 68, "98.

"I will rejoice in the Lord."—Haba. 3:18.

Charles Wesley, 1755. Key of A Major.

We have been unable to find the author of the above tune. The first book we have been able to find it printed in is the Southern Harmony by Walker, 1835, page 17. It has been printed in each revision of The Sacred Harp 1844-1850 and 1869. None of the tune books give the author of the music. The hymn was composed by Wesley, 1755, under the title, "On the Birthday of a Friend," being his wife's 29th birthday. There are two additional stanzas.
Dear friends, farewell! I do you tell, Since you and I must part; Your love to me has been most free, How can I bear to journey where
You and I cannot meet!

1. I go away and here you stay, But still we're joined in heart. Your conversation sweet; With you I cannot meet!

2. Yet do I find my heart inclined
   To do my work below;
When Christ doth call I trust I shall
   Be ready then to go.
I have you all, both great and small,
   In Christ's encircling arms.
Who can you save from the cold grave
   And shield you from all harms.

3. I trust you'll pray, both night and day,
   And keep your garments white,
For you and me, that we may be
   The children of the light.
If you die first, anon you must,
   The will of God be done:
I hope the Lord will you reward
   With an immortal crown.

4. If I'm called home whilst I am gone
   indulge no tears for me;
I hope to sing and praise my King
   To all eternity.
Millions of years over the spheres
   Shall pass in sweet repose,
While beauty bright unto my sight
   Thy sacred sweets disclose.

5. I long to ago,—then farewell, woe,
   My soul will be at rest;
No more shall I complain nor sigh,
   But taste the heavenly feast.
O may we meet and be complete,
   And long together dwell,
And serve the Lord with one accord,
   And so, dear friends, farewell!

This tune was published in a number of song books by different authors early in the nineteenth century, and in all the revised editions of the "Sacred Harp," by White and King, since 1844. None of these publications give any information about the author of the music or words. Publications of a more recent date have changed the tune in several respects, and put their names to it as the author. The original author is unknown. See "Southern Harmony" by William Walker, page 14, 1834.
GAINSVILLE. 7s. (Original.)


1. Lord, we come before Thee now, At Thy feet we humbly bow; O do not our suit disdain; Shall we seek Thee, Lord, in vain?

2. Lord, on Thee our souls depend; In compassion now descend; Fill our hearts with Thy rich grace, Tune our lips to sing Thy praise.

3. In Thine own appointed way Now we seek Thee, here we stay; Lord, we know not how to go, Till a blessing Thou bestow.

4. Send some message from Thy word That may joy and peace afford; Let Thy Spirit now impart Full salvation to each heart.

5. Comfort those who weep and mourn; Let the time of joy return; Those who are cast down lift up, Strong in faith, in love, and hope.

6. Grant that all may seek and find Thee a God supremely kind; Heal the sick, the captive free, Let us all rejoice in Thee.

W. D. Jones, or "Willis" Jones, as he is usually called, who composed the above tune, resides in Carroll County, Georgia, and has lived there all his life. He is a member of the Baptist church, is a great lover of sacred music, and has composed sacred tunes. He has been a member of Chattahoochee Musical Convention for forty years, and was several times tax collector of his county.

The hymn to this tune is taken from Mercer's "Cluster," published in 1829.

SAVE, MIGHTY LORD. L. M.

John Cennick, 1743. Key of F Minor.


1. Jesus, my all, to heav'n is gone, Save, mighty Lord, He whom I fix my hopes upon, Save, mighty Lord.

2. The way the holy prophet went, Save, mighty Lord, The road that leads from banishment, Save, mighty Lord.

3. The King's highway of holiness, Save, mighty Lord, Pritty, for all His paths are peace, Save, mighty Lord.

"The Lord was received up into heaven, and sat at the right hand of God."—Mark 16: 19.

John Cennick was born in 1718 and died in 1755. He was an English Moravian, and published the above words in 1743, twelve years before he died. The name of the song was "O Save." We have changed it to "Save, Mighty Lord." See remarks of him in other parts of this book.

J. A. and J. F. Wade lived in South Carolina when they composed the above music. Several of their songs appeared in "Social Harp," published by John G. McCurry, in 1855. We can obtain no further trace of them. They were probably brothers.

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"Then answered Peter and said unto him, Behold, we have forsaken all, and followed thee."—Matt. 19:27.

Isaac Watts, 1707. Key of A Minor.

The above is one of Isaac Watts' hymns, and is supposed to have been composed about 1707. The exact date, however, is hard to ascertain. "Leander" is a very old tune, and dates early in the nineteenth century, and can be found in most American song books. See "Southern Harmony," by Walker, 1835, page 128. It is credited in that book to Austin. We can find no information concerning him. See also "Missouri Harmony," 1837, page 120.
THE WEARY SOUL.

Key of F Major.

"Come unto me, all ye that labour and are heavy laden, and I will give you rest."—Matt. 11:28.

J. T. White, 1844.

1. Ye weary, heavy laden souls, Who are oppressed and sore, Tho' chilling winds and beating rains, And enemies surrounding us, And waters deep and cold, Take courage and be bold.

2. Farewell, my brethren in the Lord, Who are for Canaan bound, I hope that I shall meet you there In mansions of eternal bliss, Where parting is no more.

J. T. White, the author of the above tune, was a nephew of B. F. White. He moved to Texas about thirty years ago; taught singing school in that State for thirty years; was alive when last heard from, over ninety years of age. See further statements about him in James' "History of the Sacred Harp," page 51.

The words of "The Weary Soul" are taken from "Zion's Songster," page 185, seventh edition, 1832.

BELLEVUE. 118.

"He hath said I will never leave thee, nor forsake thee."—Heb. 11:6.

In the "Sacred Harp" this tune is credited to Z. Chambers.

It was originally written by Anne Steele.

GEORGE KEITH, 1787. Key of B flat Major.

1. How firm a foundation, ye saints of the Lord, Is laid for your faith in his excellent word, What more can He say than to you He hath said, You who unto Jesus for refuge have fled.

2. "Fear not, I am with thee; O be not dismayed!" I, I am thy God, and will still give thee aid; I'll strengthen thee, help thee, and cause thee to stand, Upheld by my righteous, omnipotent hand.

3. "When through the deep waters I call thee to go, The rivers of sorrow shall not overflow; For I will be with thee, thy troubles to bless, And sanctify to thee thy deepest distress.

4. "The soul that on Jesus hath leaned for repose I will not, I will not desert to his foes, The soul, though all hell should endeavor to shake, I'll never, no never, no never forsake."

Miss Anne Steele was the daughter of a Baptist minister. She was born in England, in 1706, at Broughton Hampshire, spending her life there. She died in 1778. In 1760 and 1780 volumes of her works in verse and prose were published, and many hymns, psalms, poems, and tunes are credited to her. Mr. Chambers made a few alterations in the above tune. The original title to this hymn was "Precious Promises."

George Keith was a Baptist minister, publisher, and bookseller. He wrote a number of hymns. Some high authorities claim that Robert Keene, a member of Dr. John Rippon's church (Baptist) of London composed the above hymn. "How Firm a Foundation" was the favorite of President Andrew Jackson's wife, and on his deathbed he requested that it be sung. It was also a favorite of General Robert E. Lee, the greatest of modern generals, and it was sung at his funeral.

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**CUSSETA. L. M.**

Isaac Watts, 1709. Key of B♭.

"Create in me a clean heart, O God; and renew a right spirit within me."—Ps. 51:10.


1. Shown pity, Lord; O Lord, forgive; Let a repenting rebel live: Are not Thy mercies large and free? May not a sinner trust in Thee? Thee?

2. My crimes, though great, cannot surpass The power and glory of Thy grace; Great God, Thy nature hath no bound; So let Thy pardoning love be found.

3. Yet save a trembling sinner, Lord, Whose hope still hov'ring round Thy word, Would light on some sweet promise there, Some sure support against despair.

Prof. John Massengale, sometime between 1840 and 1844, wrote the melody of the above tune, and composed many sacred songs in the "Sacred Harp" and other books. He was a Georgian. See remarks about Isaac Watts on other pages of this book.

**ARLINGTON. C. M.**

"Whosoever therefore shall be ashamed of me and of my words, of him also shall the Son of man be ashamed, when he cometh into the glory of his Father with the holy angels."—Mark 8:38.

Isaac Watts, 1720. Key of G Major.

Thomson A. Arne, 1782.

1. I'm not ashamed to own my Lord Or to defend His cause; Maintain the honor of His word, The glory of His cross.

2. Jesus my God! I know His name; His name is all my trust; Nor will He put my soul to shame, Nor let my hope be lost.

Dr. Thomas Augustine Arne composed "Arlington." He was born in London in 1710, and attended Eton college. Although intended for the legal profession, he gave his whole time to music. When 23 years old he began to write opera for his sister Susanna, who became a great favorite among the English people. He was engaged as a composer in 1759 when he received from Oxford his degree of Doctor of Music. Later in life he turned his attention to oratorio and other forms of sacred music. He was the first to introduce female voices in choir singing. He died in 1778, chanting hallelujahs, it is said, with his last breath. The tune, "Arlington," derives its name from a Boston street, and the beautiful chimes of Arlington street church (Unitarian) rings its music on special occasions, as it has since the bells were tuned. "Arlington" was the favorite tune for the above hymn. It is one of the oldest tunes in the United States. It has been copied in most books since 1762. See "Southern Harmony," 1835, page 285, by Walker; "Missouri Harmony," 1837, page 71.
THE ENQUIRER. C. M.

"Whereby, when ye read, ye may understand my knowledge in the mystery of Christ."—Eph. 3:4.

ISAAC WATTS, 1709. Key of G Minor.


Isaac Watts is one of the great hymn writers of the world.

KING OF PEACE. 7s.

"No good thing will he withhold from them that walk uprightly."—Ps. 84:11.


Isaac Watts is one of the great hymn writers of the world.
I WOULD SEE JESUS. C. M. D.

"And they shall see his face; and his name shall be in their foreheads."—Rev. 22:4

L. P. BREEDLOVE, 1887. Alto by S. M. DENSON.

I would see Jesus when the flow'rs Of joy adorn my way;
When friends I cherish

I heard the voice of Jesus say, "Be hold, I freely give live!"
I came to Jesus

I heard the voice of Jesus say, "I am this dark world's light, And all thy day be bright!"
I looked to Jesus,

most are near, And hearts encircle mine, Then, Father, would I turn from all To lean alone on Thine.

and I drank Of that life-giving stream; My thirst was quenched, my soul revived, And now I live in Him.

and I found In Him my star, my sun; And in that light of life I'll walk, Till traveling days are done.

This is an original song by Prof. Breedlove, composed especially for the "Sacred Harp," and if ever printed in any other book we have been unable to find it. It is supposed he is the author of the words as well as the music. In another part of this book other references will be found concerning Mr. Breedlove. The two last verses are taken from Horatio Bonner's "Hymn of Faith," published in 1858. The title was "The Voice from Galilee."
HOLINESS. 6 lines, 7s.

“HOLINESS. 6 lines, 7s.

Key of G Major.

If any of you lack wisdom, let him ask of God.”—Jas. 1:5.


Daniel’s wisdom may I know,
John’s divine communion feel,
Run like the unwearied Paul, Win the day and conquer all!

Stephens’s faith and spirit show,
Moses’ meekness, Joshua’s zeal;

The words in the above tune are taken from “Zion Songster,” 1832, page 288, seventh edition. For sketch of E. J. King see “Reverential Anthem,” page 234.

DESIRE FOR PIETY.

Key of C Major.

“He that saith he abideth in him ought himself also to walk, even as he walked.”—1 John 2:6.


(CHORUS)

{ ‘Tis my desire with God to walk, Till the war-fare is o-ver, hal-le lu-jah,
{ And with his children pray and talk, Till the war-fare is o-ver, hal-le lu-jah.}

Cry A-men, pray on till the war-fare is o-ver, hal-le lu-jah.

The words in the above hymn are selected from “Baptist Harmony,” page 457. It is not in any of the recent publications of hymn books. It is of long standing, and published in the early part of the nineteenth century. See remarks on B. F. White in other parts of these sketches.
THE CHILD OF GRACE. C. M. D.
In whom we have redemption through his blood, even the forgiveness of sins."—Col. 1: 14.

Charles Wesley, 1759. Key of A Minor.

How happy's every child of grace, Who feels his sins forgiv'n; A country far from mortal sight,

This world, he cries is not my place, I seek a place in heaven. Yet, oh! by faith I see

The land of rest, the saints' delight,

A heaven prepared for me.

This is one of Charles Wesley's best hymns, first published in 1759. It was considered by John Wesley to be one of the best hymns his brother ever composed. See sketch of Charles Wesley under tune "Arnold," page 285. Sketches about E. J. King appear on different pages of this book.

TALBOTTON. 78.
Let him know, that he which converteth the sinner from the error of his way shall save a soul from death, and shall hide a multitude of sins."—Jas. 5: 20.

Key of G Major.

Hark! my soul, it is the Lord; 'Tis the Saviour, hear His word! Jesus speaks, He speaks to thee, "Say, poor sinner, loveth thou me? me?"

Lord, it is my chief complaint That my love is weak and faint; Yet I love Thee, and adore; Oh, for grace to love Thee more! more!

Sweet the moments rich in blessing, Which before the cross I spend; Life, and health, and peace possessing From the sinner's dying Friend. Friend.

"Mine is an un-changing love, Higher than the heights above, Deeper than the depths beneath, Free and faithful, strong as death. death."

STAFFORD. S. M.

"To whom coming, as unto a stone, disallowed indeed of men, but chosen of God, and precious."—1 Pet. ii: 4.

Daniel Reed, 1793.

Daniel Reed, the author of this tune, also composed the tunes of "Greenwich," "Russia," "Sheburne," "Newport," and "Windham." They appear in "Columbian Harmony," 1793. See further statements about Mr. Reed on page 38 under the tune "Windham."

We cannot give any information about the words in this tune. They were published long ago in different books, from 1793 to the present time, in connection with Mr. Reed's tune, "Stafford," on this page.
The hymn, "Voices Crying Out in the Wilderness," is traced back as far as the "American Vocalist." Both hymns and tunes have lost the authors' names, and, like many others, they have left no record of beginning of dates. In the old "Sacred Harp" this tune is credited to Thos. W. Carter. Perhaps he may have made some changes in the tune, so as to credit himself with the changes, but the melody was written many years before his time, and was among the old tunes that have stood the test through the ages. It is a very fine piece of music with which to stir the emotions of the people.

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SHOUTING SONG. 7s & 8s.

Key of F♯ Minor.

1. Jesus, grant us all a blessing, Shout-ing, sing-ing, send it down; Shout, O glo-ry! sing glo-ry, hal-le-lu-jah! I'm going where pleasure never dies.

2. Jesus, par-don all our fol-iies, Since to-geth-er we have been, Shout, O glo-ry! sing glo-ry, hal-le-lu-jah! I'm going where pleasure never dies.

The words in this song are taken from "Zion Songster," page 268, published in 1832. The name of the author is not given. While the outline of the above appears in some of the books of the early part of the nineteenth century, it was so remodeled as to make it practically a new tune, by Major White, about 1844. He added the chorus. It originally had this chorus, "Farewell, brethren, farewell, sisters, till we all shall meet again!"

SERVICE OF THE LORD. L. M.

Key of F Major.

1. Farewell, vain world, I'm going home; I am bound to die in the army; I am bound to live in the service of my Lord, I am bound to die in the army.

2. Sweet an-gels beck-on me a-way, I am bound to die in the army; I am bound to live in the service of my Lord, I am bound to die in the army.

It is supposed that Prof. E. J. King composed this tune at the same time that Major White composed "Shouting Song," and they are intended to match each other. The tunes are similar, and have been printed in "Sacred Harp" in the different revisions. We are unable to find the author's name of the hymn.
BEACH SPRING. 8, 7.
"He freely gives us all things."—Rom. 8: 22.

1. {Come, ye sinners, poor and needy, Weak and wounded, sick and sore,
   Je-sus ready stands to save you, Full of pit-y, love and pow’r.
   Let not conscience make you linger, Nor of fit-ness fond-ly dream,
   All the fit-ness He re-qui-eth is to feel your need of Him.
   He is able, He is able, He is willing, doubt no more He is able, He is able, He is willing.

2. {This He gives you, ’Tis the Spirit’s rising beam, This He gives you,
   He is able, He is able, He is willing, doubt no more He is able, He is able, He is willing.

3. {Ag-on-iz-ing in the gar-den, Lo! your Mas-ter pro-strate lies; 
   ’It is fin-ished,” Sinners, will not this suffice?
   ‘It is fin-ished,” Sinners, will not this suffice?

4. {On the blood-y tree behold Him, Hear Him cry before He dies: 
   ‘It is fin-ished,” Sinners, will not this suffice?
   ‘It is fin-ished,” Sinners, will not this suffice?

Joseph Hart was born in 1712 and died in 1768. After being a backslider from his early religious training, he heard John Wesley preach in 1757. He became converted, and began at once to preach himself, and continued up to the time of his death. He composed a large number of valuable hymns, and published religious works. This tune is one of the old melodies, but none of the books we have seen give the date or the name of the author of the music.

COOKHAM. 7s.

CHAS. WESLEY, 1739. Key of G Major.
"Christ Jesus came into the world to save sinners."—1 Tim. 1: 15.

Psalmist, hymn 207.

1. Hark! the herald an-gels sing, "Glory to the new-born King; Peace on earth, and mercy mild, God and sinners reconciled.”
   Let us then with an-gels sing, "Glory to the new-born King! Peace on earth and mercy mild, God and sinners reconciled!"

2. See, He lays his glo-ry by; Born that man no more may die; Born to raise the sons of earth; Born to give them second birth.
   Hail, the holy Prince of peace! Hail, the Sun of righteousness, Light and life to all He brings, Risen with healing in His wings.

3. Can do helpless sinners good, None but Jesus Can do help-
   Less sinners good.

4. Ven-ture on Him, venture wholly, Let no other trust ‘n-trude.
   Ven-ture on Him, venture wholly, Let no other trust ‘n-trude.

“Cookham” is among the oldest American tunes, selected from “Baptist Harmony,” page 327. See “Southern Harmony,” by William Walker, page 8, 1835. The above hymn is claimed by the English people as being the best hymn Charles Wesley ever wrote. See Duffield’s “English Hymns,” page 207. Full history by Rev. David R. Breev, in his work on the “Use of Hymns and Tunes,” pages 115 and 116; also “Anglican Hymnology.” In the “Standard Hymn Book of the United States” it is put down as one of the greatest hymns in the world. See page 39. Rev. Lewis F. Benson, D. D., in work on “Best Church Hymns,” page 17, puts this hymn as number eight of all American hymns. Some authors place it as number one.
BOUND FOR CANAAN.
"Ye see him not, yet believing ye rejoice with joy unspeakable and full of glory."—1 Pet. 1: 8.

REV. JOHN LELAND, 1833. Key of B Flat Major.

1. O when shall I see Jesus, And reign with Him above,
   And from the flowing fountain Drink everlasting love.
   I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.

2. When shall I be delivered from this vain world of sin,
   And with my blessed Jesus, Drink endless pleasures in.
   I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.

3. But now I am a soldier, My Captain's gone before,
   He's given me my orders, And bids me not give o'er.
   I'm on my way to Canaan, I'm on my way to Canaan, I'm on my way to Canaan, To the new Jerusalem.

The original name of this song was "Evening Song." Rev. John Leland was born in 1754 and died in 1844. He was a Baptist preacher. In 1801 he took a preaching tour from his home in Massachusetts to Washington with his Cheshire cheese, which made his name national on account of that trip. He wrote his own hymns. He composed the hymn, "The Day is Passed and Gone, the Evening Shades Appear." The farmers of Cheshire, for whom he was pastor, conceived the idea of sending the biggest cheese in America to President Jefferson. Mr. Leland offered to go to Washington with an ox team with it and preach along the way, which he did. The cheese weighed 1,450 pounds. He died with great hope of resting in the glory world.

E. J. King made material changes in the tune, and re-arranged it about the year 1844. He prepared it for "Sacred Harp."

EDGEFIELD. 8s.

JOHN NEWTON, 1779. Key of F Sharp Minor.

"None upon earth that I desire resides thee.—Ps. 78: 25.

How tedious and tasteless the hours When Jesus no longer I see!
Sweet prospects, sweet birds, and sweet flowers, Have lost all their sweetness to me.

VALE OF SORROW. P. M.

Key of A Minor.

"For we are saved by hope."—Rom. 8: 24.

Published in 1769.

While in this vale of sorrow I travel on in pain;
My heart is fixed on Jesus, I hope the prize to gain.

But when I come to bid adieu To those I dearly love, My heart is often melted—It is the grief of love.

This is old tune, first published in 1769, has been printed in many tune books since then. The hymn is taken from Romans 8: 24.

BRUNSWICK. C. M.

Key of A Minor.

"Strive together with me in your prayers to God."—Rom. 15: 30.

Taken from PILLSBURY, 1790.

To thee, O God, my cries ascend; O haste to my relief, And with accustomed pity hear The accents of my grief.

The above tune was taken from Pillsbury's publications in 1790. The words have been in many song books since then. "Pillsbury" is understood to be a large hymn and note book, and is supposed to have been written by Mr. Pillsbury. See James' "History of Sacred Harp," page 22.
Key of A Major.

1. Throughout our wide-spread union, What cheering scenes arise, The temp’rance flag is waving Where’er we turn our eyes, Bright in the South ’tis floating, The

North has raised it high, The East and West unfurl it, The East and West unfurl it, The East and West unfurl it, In glory to the skies.

2. Ten thousand times ten thousand
   Around her banner stand,
   Resolved to drive intemperance
   From our beloved land.
   From every rolling river,
   From city, town, and plain—
   The cry is heard, Deliver:
   From rum’s destructive reign.

3. What though the gifts of Heaven
   On every hand abound,
   And God’s abundant blessing
   Our dear-loved nation crown—
   In vain, with lavished kindness,
   Do all these blessings come,
   While drunkards, in their blindness;
   Bow down, the slaves of rum.

4. Shall we, whose souls are lighted
   With ardour from on high,—
   Shall we, to men benighted,
   The helping hand deny;
   No, no! our tongues, unceasing,
   Deliverance shall proclaim,
   Till not one erring mortal:
   Shall hear the drunkard’s shame.

5. Waft, waft, ye winds, the story,
   And you, ye waters, roll,
   Till, like a sea of glory,
   It spreads from pole to pole,
   Till the last wretched drunkard
   His liberty shall gain,
   And temperance, all victorious, Throughout the nation reign.

This is one of the early tunes on the subject of temperance, but the author of the music and words is unknown.
THE MORNING TRUMPET.

"There shall be a resurrection of the dead, both of the just and unjust.—Acts 24:15."  

B. F. WHITE, 1847.

John Leland, 1833. Key of F Sharp Minor.

John Leland was born in Massachusetts in 1754 and died in 1844. He was a Baptist minister, laboring mostly in Virginia and Massachusetts. His life and writings were published in 1845 by Miss L. F. Green. His two noted hymns were, "O When Shall I See Jesus?" and "The Day is Fast and Gone." For further sketch see "Bound for Canaan." This is claimed by William Walker under another name. We find it credited to Major White for so long a time that we are unwilling to make the change as to authorship. See revisions of "Sacred Harp" up to 1860.
LITTLE CHILDREN. 8s & 7s.

"And Jesus called a little child unto him, and set him in the midst of them."—Matt. 18:2.

Key of E Major.

T. W. CARTER, about 1844.

Come, little children, now we may Partake a little morsel, For little songs and little ways Adorned a great Apostle.

A little drop of Jesus' blood Can make a feast of union; It is by little steps we move Into full communion.

The words, as well as the music in this song, are supposed to have been composed by T. W. Carter. See remarks about him under tune "Ecstasy," page 106.
SWEET CANAAN. 8s & 9s.

"I will give unto you to possess it, a land that floweth with milk and honey."—Lev. 20: 24.


The original name of this song was "O Canaan, Bright Canaan." John Wesley tried to change it and applied it to another song, "How Happy is the Pilgrim's Lot." It would not be changed from the old air. One of the old verses was, "If you get there before I do, I am bound for the land of Canaan; look out for me, I am coming, too! I am bound for the land or Canaan." The original chorus was "O Canaan, bright Canaan." It is a fact that in the early days of this song many souls were born into the kingdom of God by the sound of the crude woodland songs. About 1844 E. J. King made a few alterations in the tune and words, changing "Bright Canaan" to "Sweet Canaan." With few exceptions the tune is as it was originally written.
DONE WITH THE WORLD. L. M.

JOHN CENNICK, 1843. Key of F Major.

"Received up into glory."—1 TIM. 6: 16.

B. F. WHITE, about 1844.

MOUNT ZION. C. M.

CHARLES WESLEY, 1739. Key of F Major.

"While I live will I praise the Lord; I will sing praises unto my God while I live any being."—Ps. 146: 2.

JOHN MASSENGALE, about 1860.

This hymn, "Jesus, my all, to heaven is gone," was written by John Cennick, and is found in the author's "Sacred Hymns," 1743, under the title, "Following Christ, the Sinner's Way to God." See history of B. F. White under "Baptismal Anthem," page 232.

This is one of the old melodies, and arranged by Massengale. See sketch of him in other pages of this book.

THE CHURCH'S DESOLATION. 8s 7s.

Key of B Flat Major.

"And great fear came upon all the church, and upon as many as heard these things."—Acts 6:11.

J. T. White, 1844.

1. Well may thy servants mourn, my God, The Church's desolation; Once she was all alive to Thee.

2. And has religion left the Church Without a trace behind her? A dieu, ye proud, ye light and gay.

3. Some few, like good Elijah, stand, While thousands have revolted, With such religion doth remain.

And thousands were converted, But now a sad reverse we see, Her glory is departed.

I'll seek the broken hearted, Who weep when they of Zion say, Her glory is departed.

For they are not converted; O may they all through men regain The glory that's departed.

See remarks about J. T. White, the author of this tune, on other pages of these sketches. We have been unable to find the name of the author of the words. While they appear in the earliest song books in the United States, none of them, so far as we could find, has given the author of the hymn nor the date of its composition.
LOOK OUT. P. M.

"Be not deceived; God is not mocked: for whatsoever man soweth, that shall he also reap."—Gal. 6: 7.

B. F. W., about 1842. Key of A Major.

B. F. WHITE, 1842.

As far as we can ascertain Major B. F. White composed the music and the words to the above hymn. This tune has also been regularly printed in the "Sacred Harp," in each edition since 1844, as well as in several other books. It has some very sweet chords and strains, and presents a strong appeal to those who profess religion to wake up to the gospel sound. It stands very much as it did when first composed. Further statement of B. F. White on page 232.
ASSURANCE. C. M.

"The ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads."—Isa. 65: 10.

William Billings, 1779.

Now shall my soul be lifted high, be lifted high, Above my foes around,

Now shall my soul be lifted high, be lifted, high, Above my foes around,

Now shall my soul be lifted high Above my foes around, And songs of joy and

And songs of joy and victory Within Thy temple found, Within Thy temple found.

And songs of joy and victory Within Thy temple found, Within Thy temple found.

And songs of joy and victory Within Thy temple found, Within Thy temple found.

The words in the above piece of music are taken from Revelation 14:13. William Billings was born in Boston in 1746 and died there in 1800. He was buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was, "New England Psalm," the next was called "Billings' Best." He published several other books and wrote and composed many national tunes that stirred the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. "Easter Anthems," "Heavenly Vision," "Rose of Sharon," and many other anthems, known to many people of the South, were composed by him.

We could find no trace of the words of this tune. It was published by Billings in some of his volumes, but no author of them is stated.
The above tune appeared in the first "Sacred Harp" that was published by B. F. White, in 1844, and has remained practically the same in various revisions from 1844 to 1870. It is a sweet, old melody, and the words are cherished by many of the older people, as well as those that like the old-time sacred music. Professor White either composed the words, as well as the chorus to this tune, or so changed them that no trace can be found of them except in other books that have been printed and published since the composing of the tune by Mr. White.
FROZEN HEART.  L. M.

"Call on the Lord out of a pure heart."—2 Tim. 2:22

1. Lord, shed a beam of heavenly day, To melt this stubborn stone away; And thaw, with rays of love divine, This heart, this frozen heart of mine.

2. To hear the sorrows Thou hast felt, All but an adamant would melt; Goodness and wrath in vain combine, To move this stupid heart of mine.

3. But One can yet perform the deed; That One in all His grace I need; Thy Spirit can from dross refine And melt this stubborn heart of mine.

4. O Breath of life, breathe on my soul! On me let streams of mercy roll; Now thaw with rays of love divine, This heart, this frozen heart of mine.

See history of Joseph Hart, author of the words of the above hymn, under tune "Beach Spring," page 81. The music was re-arranged by Prof. King in 1844 for the "Sacred Harp."
MULBERRY GROVE.  L. M.

H. Wood, 1869.  Key of B Flat Major.

"For by grace are ye saved"—Ephi. 2: 8.

J. P. Reese, 1869.

My sands of life are running fast; I can't recall one moment past; I've much to do

in little space, O can I yet be saved by grace? O can I yet one effort make?

Prof. J. P. Reese was born in Jasper County, Ga., in 1828, died in Coweta County, in 1900, and was buried in Oak Hill Cemetery, Newnan, Ga. He composed many tunes and hymns, which are published in different song books. He helped revise "Sacred Harp" in 1869. There are 27 different tunes in "Sacred Harp" composed by him. He taught music in many different counties in Georgia and Alabama, and was engaged in its composition for over 20 years. He belonged to the Southern Musical Convention from 1845 up to the time of his death, and was a strict member of the Baptist church.

If Prof. H. Wood did not compose the words to the above hymn he so changed it that there can be no trace of it found in the hymn books. We have been unable to get any data about Mr. Wood, who is credited with being the author of the words in this tune.
SAMSON OCCUNE, 1760. Key of D Major.

"Even Sinai itself was moved at the presence of God."—Ps. 68: 8.

1. Awaked by Sinai's awful sound, My soul in guilt and thrall I found,
And knew not where to go;
O'erwhelmed with sin, with anguish slain,
Or sink in endless woe.
The sinner must be born again.

2. Amazed I stood but could not tell Which way to shun the gates of hell,
For death and hell drew near;
I strove, indeed, but strove in vain;
"The sinner must be born again"

This hymn was written by a converted Indian, Occune, sometimes spelled Ochun and Ocone. He was converted under the preaching of Whitfield, in America, and afterward became a useful minister of the gospel. In England, in 1766, a fund was raised for the Indians on account of this conversion. Occune was the first Indian preacher ever known to the English speaking people. This hymn is now used the world over. The tune is an old one, and was published in America in the early tune books, but its author is unknown.

FUNERAL HYMN. 7s. (Original.)

R. F. M. MANN, 1869.

1. Clay to clay and dust to dust, Let them mingle, for they must; Give to earth the earthly clod, For the spirit's fled to God. Glory, glory, praise the Lord on high.

R. F. M. Mann is the author of the above tune. He was said to have had a very strong voice, was a good singer and a music teacher. He was a Georgian, living near Milledgeville, where he died several years ago, diseased in body and mind. He was a member of the Methodist church, also a member of the Southern and Chattahoochee Musical Conventions, and was highly respected by all who knew him. He has 17 tunes credited to him in "Sacred Harp."
Lady Huntington (Countess) was born in 1707. Her maiden name was Selina Sherly. She was married in 1728 to Theophilus, Earl of Huntington, with whom she lived happily until his death in 1746. She was one of the most pious, noble, and benevolent women whose name adorns the Christian Church. She supported her large income the cause of the Methodists, which was so ably presented by John and Charles Wesley. George Whitfield was one of her many chaplains, in connection with whom may be said to have founded the Calvinistic branch of Methodism. She was an earnest Christian worker all her life. She died in 1791. The above hymn portrays unaffected humanity of a Christian character. She was one of the great women having unbounded influence in her day.

Sketches of B. F. White and E. J. King are given in other parts of this book.
"Know ye that the kingdom of God is nigh at hand."—Luke 21:8.

RICHARD JINKES, 18th Century, English.

B. F. WHITE, about 1844.

We're traveling home to heaven above, Will you go? Will you go?
To sing our Saviour's dying love, Will you go? Will you go?

Our sun shall then no more go down, Our moon shall be no more withdrawn, Our

days of mourning past and gone, Will you go? Will you go?

We're going to reap the great reward, Will you go? Will you go?
Which Jesus Christ for us prepared, Will you go? Will you go?

A rich supply of milk and wine, And everlasting joys divine,
And robes that will the sun outshine, Will you go? Will you go?

We're going to walk in plains of light, Will you go? Will you go?
Where endless day excludes the night, Will you go? Will you go?

There crowns of glory we shall wear, And palms of victory ever bear,
And all the joys of heaven shall share, Will you go? Will you go?

This tune was composed by B. F. White for "Sacred Harp" set to old words.
Richard Jinkes, the author of these words, was a Primitive Methodist. He died in England about 30 years ago. He also composed, "By Faith I View My Saviour Dying." See "Our Hymns and Authors." by Tillett, page 288.
"And when the people complained, it displeased the Lord."—Num. 11: 1.

Key of B Flat Major.

We have been unable to find the author of the words to the above hymn in any of the hymnals at our command, although it may be found in some of the earlier hymn books. See sketch of Prof. King in other parts of this book.
Go ye into all the world, and preach the gospel to every creature. — Mark 16:15.

E. J. King, 1844.

This hymn was selected from "Mercer's Cluster," page 409, by Jesse Mercer, Powelton, Ga.; revised 1830. It is an old hymn, but the author's name is not given in the hymn books.

See sketches about Prof. King in other parts of this book.
THE BOWER OF PRAYER.


REV. JOHN OSBORN, 1815.

1. To leave my dear friends, and with neigh-bors to part, And go from my home it a-dicts not my heart, Like thoughts of ab-

Dear bow'r, where the pine and the pop- lar have spread, And wove with the branch-es a roof o'er my head; How oft have I

The ear-ly shrill notes of the night-ingale that dwelt in my bow-er I ob-served as my bell, To call me to

sent-ing my-self for a day, From that bless-ed re-treat where I've cho-sen to pray, Where I've cho-sen to pray.

knelt on the ev-er-green there, And pour ed out my soul to my Sav-iour in pray'r, To my Sav-iour in pray'r.

du-ty, while birds of the air Sang an-thems of prais-es as I went to my pray'r, As I went to my pray'r.

John Osborn was born in New Hampshire, and belonged to the Christian denomination. It is said that this tune was originally arranged from a flute interlude in one of Haydn's themes. The warbling notes of the air are full of heartfeeling, and, usually, the best available treble voices sing it as a solo.

In compiling "Sacred Harp," E. J. King made slight changes in the words and notes, but not enough to give him credit for the above tune.
Mr. Hall was born in Massachusetts in 1785. He was a farmer, and manufactured straw bonnets, kept a hotel, and taught singing schools. Music was only an avocation, however, and he was an artist in his way. He composed a number of tunes. From the best information we learn that he was almost self-taught in music. Some of his tunes have come down through the different note books, among them "Morning Glory," "Restoration," "Hosanna," "Harmony," "Zion," "Devotion," and a number of others.

E. J. King was an associate of B. F. White in getting out "Sacred Harp." He has several songs in this book. It is thought that he added the chorus, as well as applied the words, of "Canaan's Land," and changed its name adding "Land to Canaan," making the tune "Canaan's Land."

No information can be obtained about the author of the words of the above tune. They were first published in the early part of nineteenth century.

**HOLY CITY. 6s, 7s.**

Key of F Sharp Minor.

"For he looked for a city which hath foundations, whose builder and maker is God."—Heb. 11:10.

1. { There is a holy city, A happy world above, An everlasting temple, They serve their great Redeemer, They serve their great Redeemer, They serve their great Redeemer,
   { Beyond the starry regions, Built by the God of love, } And saints array'd in white; And dwell with him in light.
   } 1 2

2. { It is no world of trouble, The God of peace is there, Their joys are still increasing, They praise th' eternal Father, The Son and Spirit, too.
   { He wipes away their sorrows, He banishes their care; } Their songs are ever new,
   } 1 2

3. { Is this the Man of sorrows, Who stood at Pilate's bar, He seems a mighty conqueror, And ransomed many captives
   { Contemn'd by haughty Herod, And by his men of war? } And spoil'd the powers below, From everlasting woe.
   } 1 2

The words of this hymn are found in "Zion Songster, page 235, published by Thomas Mason, 1832. We have been unable to get the date when "Holy City" was first published. It is an old hymn, and has been in the books for a hundred years.
FULFILLMENT.  P. M.

"But I will shew thee that which is noted in the Scripture of truth."—Dan. 10:21.

Key of E Minor.

E. J. King, 1844. Alto by S. M. Denson, 1911.

1. See how the Scriptures are fulfilling, Poor sinners are returning home,
The time that prophets were foretelling, With signs and wonders now is come.

2. Ten thousand fall before Jehovah, For mercy, mercy loud they cry;
They rise, all shouting "hallelujah!" And "glory be to God on high."

But many cry, "It's now are blowing From sea to sea, from land to land; God's holy Spirit down is pouring, And Christians joining heart and hand.

all disorder," And disbelieve God's holy word; Yet Christians sing and shout the louder, "All glory, glory to the Lord."

These words are taken from "Zion Songster," page 120, by Thomas Mason, published in 1832, 7th edition. This book has in it an engraved picture of a camp meeting, called "view of Haverstraw camp meeting, September 30, 1850." The book was compiled by Thomas Mason. Prof. King arranged this tune for "Sacred Harp." None of the hymn books give the name of the author of the hymn.
Key of G Major.

1. And let this feeble body fail, And let it faint or die; My soul shall quit this mournful vale, And soar to worlds on high.

2. Shall join the disembodied saints, And find its long sought rest, That only bliss for which it pants, In my Redeemer's breast.

3. O what are all my sufferings here, If, Lord, Thou count me meet With that enraptured host t'appear, And worship at Thy feet!

And let this feeble body fail, And let it faint or die; My soul shall quit this mournful vale, And soar to worlds on high.

Shall join the disembodied saints, And find its long sought rest, That only bliss for which it pants, In my Redeemer's breast.

And worship at Thy feet, With that enraptured host t'appear, And worship at Thy feet!

The above hymn was published in the second series of Charles Wesley's "Funeral Hymns." It originally had nine stanzas. Mr. Wesley was born in 1708 and died in 1788. He originally belonged to the Church of England, but with his brother John, in connection with others, established the English Methodist Church. This is one of his standard hymns among thousands he composed. See full statement in reference to him in other parts of this book. Mr. Wesley composed over 6,000 valuable hymns. He was one of the founders of Methodism, which has proven to be one of the greatest religious denominations.

"Animation" is a very old tune, printed early in the nineteenth century. See "Southern Harmony," by William Walker, 1835, page 85. It is printed there as on this page, except the alto is added here. No trace can be found of the author of the music.
THE LOVELY STORY.

"Now is my soul troubled and what shall I say? Father, save me from this hour: but for this cause came I unto this hour."—John 12: 27.

E. J. King, about 1850. Key of G.

1. A story most lovely I'll tell, Of Jesus' wondrous surprise, He left His exalted abode. When man by transgression was lost, Appeasing the wrath of a God, He shed forth His blood as the cost.

2. O did my dear Jesus thus bleed, And pity a ruined lost race; His body bore anguish and pain, His spirit most sunk with the load, A short time before He was slain, His sweat was as great crops of blood.

It is not known whether Prof. E. J. King composed or re-arranged the words to the above tune. He was a fine singer, taught music in many counties of Georgia, and wrote some acceptable hymns and tunes. A sketch of Mr. King is given elsewhere in this book.
"Let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us."—Heb. 12: 1.

Daniel's wisdom may I know, Stephen's faith and spirit show; Moses' meekness, Joshua's zeal; Win the day and conquer all.

John's divine communion feel, Run like the unwearied Paul,

See remarks about R. F. M. Mann, author of this tune, under tune "Funeral Hymn," page 95.

TURN, SINNER, TURN. L. M.

Key of D Minor.

"Be ye angry, and sin not: let not the sun go down upon your wrath."—Eph. 4: 26. E. J. KING. Alto by S. M. Denson, 1911.

Other sketches give the history of Prof. King, the author of the music. The words of the hymn are found in Loyd's "Hymn Book," page 118, published in 1858, and "Mercer's Cluster, page 165, editions of 1823 and 1870.
ECSTASY. 7s & 6s.

"And I said, Oh that I had wings like a dove! for then would I fly away, and be at rest."—Ps. 65: 6.

T. W. CARTER, about 1844.

JOHN LELAND. Key of E Minor.

1. Oh when shall I see Jesus, And reign with him above? And from the flowing fountain, Drink ever-lasting love?
2. When e'er you meet with troubles And trials on your way, Then cast your care on Jesus and don't forget to pray.
3. Gird on the gospel armor Of faith, and hope, and love, And when the combat's ended, He'll carry you above.
4. O do not be discouraged, For Jesus is your Friend; And if you lack for knowledge He'll not refuse to lend.
5. Neither will He upbraid you, Though often you request; He'll give you grace to conquer, And take you home to rest.

CHORUS.

O had I wings I would fly away and be at rest, And I'd praise God in his bright abode.
James Montgomery was a minister, poet, editor, and also a musician. He published several volumes of splendid hymns, and did a great deal of literary work. He was an English Moravian, born in Scotland in 1771 and died in 1854.

Sketches of J. T. White, author of the above music, appear elsewhere in this book. This hymn has been in the earlier books of America. See "Psalmist," hymn 934, and Baptist hymn books for many years past.
WEEPING SINNERS. 7s. (Original.)

Key of C Major.

"Blessed are they that mourn: for they shall be comforted."—Matt. 5: 4. J. P. Reese, 1868.

1. Weeping sinners, dry your tears, Jesus on the throne appears; Mercy comes with balm-y wings, Bids you his salvation sing.

2. Peace he brings you by his death, Peace he speaks with ev'-ry breath; Can you slight such heav'n-ly charms, Flee, oh, flee to Jesus' arms.

See sketch of J. P. Rees under tune "Golden Harp," page 274, and other pages in this book. The hymn to this tune is in none of the books we have seen. If it was not composed by Reese, he so changed it so as to lose its identity.

THE TRAVELER. 7s.

Key of A Minor.

"How shall we escape, if we neglect so great salvation."—Heb. 2: 8. Arr. by A. Ogletree, 1868.

CHORUS.

1. Trav'ler haste, the night comes on Many a shining hour is gone; Oh, come, trav'ler haste away, Oh, come, trav'ler haste away,
   Storm is gathering in the west, And you are so far from home. You must walk while it is day, You will find in Christ the way.

2. Far from home thy footsteps stray, Christ the life and Christ the way, Oh, come, trav'ler haste away, Oh, come, trav'ler haste away,
   Christ the light,yon setting sun, Ere the noon is scarce begun. You must walk while it is day, You will find in Christ the way.

3. Rising tempest sweeps the sky, Rains descend, the winds are high, Oh, come, trav'ler haste away, Oh, come, trav'ler haste away,
   Waters swell, and death and fear, Sets thy path no refuge near. You must walk while it is day, You will find in Christ the way.

See sketch of Prof. A. Ogletree under tune, "Heavenly Dove," page 371.
Key of B Flat Major.

"Thou knowest that I love thee."—John 21:15.

E. J. King, 1844. Alto by S. M. Denson.

1. I love my bless-ed Sav-iour, I feel I'm in his fav-or, And I am his for-ev-er, If I but faith-ful prove.

2. Poor sin-ners may de-ride me, And un-believers chide me, But noth-ing shall di-vide me From Je-sus my best friend,

3. The pleas-ing time is hast-ning, My tot-t'ring frame is wast-ing, Whilst I'm en-gaged in prais-ing, Im-pelled by His love.

And now I'm bound for Ca-naan, I feel my sins for-giv-en, And soon shall get to heav-en, To sing re-deem-ing love.

Sup-port-ed by His pow-er, I long to see the hour..... That bids my spir-it tow er, And all my trou-bles end.

When yon-der shin-ing or-ders, Who sing on Ca-naan's bor-ders, Shall bear me to the Lord there, To praise his name a-bove.

The words of this tune are taken from a hymn book called "Zion Songster," revised edition of 1830, page 78. Reference is made in other sketches in this book to Prof. King.
Mount Vernon is an old tune, and dates back to the days of Billings, Law, and Holden. See "Southern Harmony," page 52, 1835, by William Walker. None of the books gives the author's name of the music. They are supposed to be based on Psalm 92:3.
JOURNEY HOME. L. M. (Original.)

I am filled with comfort. I am exceeding joyful.”—2 Cor. 7: 4.

The words are from Watts' "Hymns and Spiritual Songs." The hymn is entitled "Christ's Presence Makes Death Easy." See other sketches of Dr. Watts, also of R. F. M. Mann, under tune "Funeral Hymn."

TO DIE NO MORE. L. M.


Elder E. Dumas, the author of the above tune assisted B. F. White in the revision of the Sacred Harp in 1869. He was a Primitive Baptist minister, died at Forsythe, Monroe County, Ga. He was ordinary of that county when he died and had been for thirty or forty years. He composed sixteen tunes in the Sacred Harp. See further history of him in James History of Sacred Harp, page 107.
THE LAST WORDS OF COPERNICUS. C. M. (Original.)

"They need no candle neither light of the sun, for the Lord God giveth them light."—Rev. 22:5.

Miss Sarah Lancaster, the author of the above tune is at this time about ninety years of age. Resides somewhere in the state of Texas. Statements made about her having died at West Point, Georgia, twenty-five or thirty years ago is a mistake. The hymn of this tune is based on Rev. 22nd chapter and 5th verse.
THE PRODIGAL SON. C. M.

"Many are the afflictions of the righteous: but the Lord delivereth him out of them all."—Ps. 34:19.

Key of A Major.

1. Afflictions, tho' they seem severe,
   They stopped the prodigal's career.
   They stopped the prodigal's career.
   Oh! I die with hunger, here, he cries,
   And starve in a foreign land, My Father's house hath large supplies,
   And bounteous are his hands.

2. Although he no relenting felt
   Till he had spent his store,
   His stubborn heart began to melt,
   When famine pinched him sore.

3. What have I gained by sin, he said:
   But hunger, shame and fear, I grieve
   My Father's house abounds with
   Whilst I am starving here.

4. I'll go and tell him all I've done,
   Fall down before his face;
   Not worthy to be called his son,
   I'll ask a servant's place.

5. He saw his son returning back,
   He looked, he ran, he smiled,
   And threw his arms around the neck
   Of his rebellious child.

The words in the above tune appear in the "Zion Songster," page 21 by Thomas Mason, Seventh Edition, 1832, also in the "Baptist Harmony," page 227, and in the "Southern Harmony," by Walker, page 70. Prof. King re-arranged the tune for the "Sacred Harp" in 1844. No Author is given of the words in any of the books referred to.
"Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am."—Ps. 39: 4.

Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am.

1 A span is all that we can boast, An inch or two of time; Man is but vanity and dust, In all his flower and prime.

3 What should I wish, or wait for there, From creatures, earth and dust? They make our expectations vain, And disappoint our trust.

4 Now I forbid my carnal hope, My fond desire recall; I give my mortal interest up, And make my God my all.

SUFFIELD. C. M.

ISAAC WATTS, 1719.  Key of E Minor.

Psalmist, 165th Hymn

THE MIDNIGHT CRY.  7, 6, 7, 6, 7, 6, 7, 7.

"And at midnight there was a cry made, behold the bridegroom cometh; go ye out to meet him."—Matt. 25: 6.

Key of A Major.


This tune was originally taken from the "Baptist Harmony," page 483, it also appears in the "Southern Harmony" of Wm. Walker, 1835, page 32 as well as other older books. It has ten verses in "Southern Harmony." None of the books we can get hold of give the name of the author of the music. It is an old tune and has been in use for 100 years.
EDMONDS. 7, 8. (Original.)

"But from the beginning of the creation God made them male and female."—MARK 10: 6.

Key of F Sharp Minor.


1. When Adam was created, He dwelt in Eden's shade; As Moses has related, Before a bride was made.

2. Ten thousand times ten thousand, Of creatures swarmed around, Before a bride was made.

3. He had no consolation, But seemed as one alone, Till, to his admiration, He found he'd lost a bone.

4. This woman was not taken From Adam's head, we know; And for a bride was formed, Or any mate was found.

5 This woman she was taken From near to Adam's heart, By which we are directed That they should never part.

6 The book that's called the Bible, Be sure you don't neglect; For in every sense of duty, It will you both direct.

7 The woman is commanded To do her husband's will, In every thing that's lawful, Her duty to fulfill.

8 Great was his exultation, To see her by his side; Great was his elevation, To have a loving bride.

9 This woman she was taken From under Adam's arm; And she must be protected From injury and harm.

10 This woman was not taken From Adam's feet, we see; And she must not be abused, The meaning seems to be.

11 The husband is commanded To love his loving bride; And live as does a Christian, And for his house provide.

12 The woman is commanded Her husband to obey, In every thing that's lawful, Until her dying day.

13 Avoiding all offences, Not sow the seed of strife, These are the solemn duties Of every man and wife.

See other sketches of Edmund Dumas, the author of the above tune. This tune was written and named Edmonds for Eld. Edmonds who helped to revise the "Sacred Harp" in 1859. It was put in the place of the tune "Creation," removed in 1859. We cannot find when the words were first published. Mr. Edmonds taught music with E. T. Pounds. He lived in Monroe county, Georgia, and died in that county when he was over sixty years old, 1884.
UNION. P. M.

Key of A Minor.

"And let thy saints shout for joy."—Ps. 132: 9.

E. J. King, 1844.

There was Joshua and Joseph, Elias and Moses,
That prayed, and God heard from his throne;
There was Abraham, and Isaac, and Jacob, and David,
And Solomon, and Stephen, and John; [many,
There was Simeon, and Anna, and I don't know how
That prayed as they journeyed along;
Some cast among lions, some bound with rough irons,
Yet glory and praises they sung.

Some tell us that praying, and also that praising
Is labour that's all spent in vain;
But we have such a witness that God hears with swift-
From praying we will not refrain.
There was old father Noah, and ten thousand more,
That witnessed that God heard them pray;
There was Samuel, and Hannah, Paul, Silas and Peter,
And Daniel, and Jonah, we'll say.

That God, by his Spirit, or an angel doth visit
Their souls and their bodies while praying,
Shall we all go fainting, while they all go praising,
And glorify God in the flame?
God grant us to inherit the same praying spirit,
While we are journeying below,
That when we cease praying, we shall not cease praising
But round God's white throne we shall bow.

The Hymn is from a very old edition, 1820. It is not in any of the hymn books found since that date. See other sketches of Prof. King in this book.
"Prayer and supplication with thanksgiving let your requests be made known unto God."—Phil. 4:6.

Key of G Major.


The tune was put in the "Sacred Harp" in place of Jordan's Shore in 1859. We have not been able to find any data about E. T. Williams. The words of this tune have been in use for many years. See "L. Loyds Hymn Book," page 441 and "Mercy's Cluster," 385 of 1823 and 1830.
STOCKWOOD. 8s & 7s. (Original.)

"How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices."—SOLOMONS SONGS 4:10.

Dr. S. F. Smith. Key of A Minor.

By M. Mark Wynn, 1859.

1. Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening, When it flows among the trees.

2. Dearest sister, thou hast left us, Here thy loss we deeply feel, But 'tis God that hath bereft us, He can all our sorrows heal.

3. Peaceful be thy silent slumber, Peaceful in the grave so low; Thou no more wilt join our number, Thou no more our songs shall know.

4. Yet again we hope to meet thee, When the day of life is fled, Then in heaven with joy to greet thee, Where no farewell tear is shed.

Dr. S. F. Smith was an American Baptist minister, born 1808 and died 1895. He wrote some very fine hymns. Some of them are, "My Country, 'tis of Thee," "When the Harvest is Past and the Summer is Gone," and the above hymn. It was composed on the death of a young lady, and supposed to have been composed between 1830 and 1840. This tune is inserted in place of tune "Ball Hill Removed." M. Mark Wynn was a noted teacher of music. He went west 40 years ago and his whereabouts are unknown. He is supposed to be dead. He was a great singer, and a composer of music. The following tunes are credited to him in this book, Elder, Stockwood, Dodridge, Zinderzee, Save Lord or We Perish. He was a member of the Southern Musical Convention and was Secretary of it 1865 and 1866. He was also a member of the Chattahoochee Singing Convention and for several years Secretary of this Convention.
HEAVEN'S MY HOME. 11s.
"In heaven we look for the Saviour, the Lord Jesus Christ."—Phil. 3:20.

R. H. Davis and J. S. Terry, 1869. Key of G.

Dr. R. H. Davis and J. S. Terry, 1889.

1. Come, all my dear brethren and help me to sing; I'm going to Jesus, he's heaven's great King.
2. While here in the valley of conflict I stay, Oh, give me submission, and strength as my day,
3. I long, dearest Lord, in thy beauties to shine, No more as an exile in sorrow to pine;

Chorus.
Heav'n's my home, Heav'n's my home, I'm going to Jesus, For heav'n's my home.

This tune is supposed to have been composed about 1869. It is credited to R. H. Davis and J. S. Terry, but little is known of either of them. They were prominent in the sacred musical conventions and societies from 1859 up to the early seventies. We have been unable to get any data about them since that time. The tune here presented is practically as it appears, changes are only made to carry out the seeming intention of the music.
"That as sin hath reigned unto death, even so might grace reign through righteousness unto eternal life by Jesus Christ our Lord."—Rom. 5: 21.

Key of D Major.


The Lord Jehovah reigns, And royal state maintains: His head with awful glories crowned. Arrayed in robes of light, Begirt with sov'reign might, And rays of majesty a-round, Arrayed in robes of light, And rays of majesty a-round, And rays of majesty a-round.

This tune was put on this page in place of tune "Lumpkin," in 1869. The words were also re-arranged by B. F. White. The alto appears is by S M Denson in 1911. With the present alto, it is believed, that the tune will prove to be much better than it has ever been.
"The harvest is the end of the world."—Matt. 13:30.

Key of F Major.

Not many years their rounds shall roll,
Each moment brings it nigh,
Ye wheels of nature speed your course,
Ye mortal pow'rs, decay;
Fast as ye bring the night of death,
Ye bring eternal day.

Ere all its glories stand revealed,
To our admiring eye,
Thro' chilling winds and beating rains,
The waters deep and cold,
And enemies surrounding you,
Take courage and be bold.

Ye weary heavy laden souls,
Who are oppressed sore,
Thro' travelers through the wilderness To Canaan's peaceful shore.

Ye wea'ry heavy laden souls, Who are oppressed sore,
Thro' chilling winds and beating rains, The waters deep and cold,
And enemies surrounding you, Take courage and be bold.

Thro' the enchant'd ground,
Dark nights, and clouds, and gloomy fear—And dragons oft'en roar—But while the gospel trump we hear, We'll press for Canaan's shore.

The above tune has been in all of the "Sacred Harps" from 1844 to the present. It is an old melody. Prof. Carter took the outlines and arranged it in 1844. Some claim that it is an earlier date than 1844. See other sketches of Prof. Carter in this volume, also the tune appears in the "Social Harp," by McCurry in 1855, page 77. Alto by S. M. Denson, 1911.
ALL IS WELL. P. M.

Through the righteousness of God and our Saviour Jesus Christ. — 2 Pt. 1:1.

Key of A Major.

Slow.

What's this that steals, that steals upon my frame? Is it death, is it death? That soon will quench, will quench this mortal flame, Is it death, is it death? If this be death, I

2. Weep not, my friends, my friends weep not for me, All is well, all is well! There's not a cloud that soon shall be From every pain and sorrow free. I shall the King of glory see, All is well, all is well!

dothis arise, To hide my Jesus from my eyes. I soon shall mount the upper skies, All is well, all is well!

3 Tune, tune your harps, your harps ye saints on All is well, all is well! I to will strike my harp with equal joy, Bright angels are from glory come, They're round my bed, they're in my room, They wait to waft my spirit home, All is well, all is well.

4 Hark! hark! my Lord, my Lord and Master's voice, Calls away, calls away! I soon shall see—enjoy my happy choice, Why delay, why delay? Farewell, my friends, adieu, adieu, I can no longer stay with you, My glittering crown appears in view, All is well, all is well!

5 Hail! hail! all hail! ye blood-washed throng, Saved by grace, saved by grace, I come to join, to join your rapturous song, Save by grace, saved by grace, All, all is peace and joy divine, And heaven and glory now are mine, Loud hallelujahs to the Lamb, All is well, all is well!

In other part of this book see reference to J. T. White, author of this tune, and also of words. The tune has been published before it was printed in the "Sacred Harp." It was named by White for the "Sacred Harp." The words are also a part of the old melodies.
THE DYING CHRISTIAN. II, 8.

"Dying, and, behold, we live."—2 Cor. 11, 8.

Key of A Major.

1. Ye objects of sense, and enjoyments of time, Which oft have delighted my heart, I soon shall exchange you for views more sublime, For joys that shall never depart.

2. Thou, Lord of the day, and thou, Queen of the night, I soon shall behold, with increasing delight, A sun that shall never go down.

3. Ye mountains and valleys, groves, rivers and plains, More permanent regions where righteousness reigns, Present their bright hills to my view.

"The Dying Christian" is an old melody—much older than the "Sacred Harp" by White and King, in 1844; yet Mr. King made some valuable improvements in it in 1844. Hence we give him credit for the tune. However the air of the tune is believed to have been composed in the 18th century, and others claim a much earlier date than this. The first verse of the hymn is found in "Mercer's Cluster," page 456, dated 1823; author of the hymn not given. The other two verses have been added by compilers, 1911, and alto by S. M. Denson at same time.—See history of King, page 234; Denson, 529; Edward Harwood was an English musician, born near Blackburn, Lancaster co., 1707, died about 1787.

CROSS OF CHRIST. C. M. D.

"Christ died for us"—Rom. 5:8.

Key of G Minor.

1. The cross of Christ inspires my heart To sing re-deem-ing grace; A- wake, my soul, and bear a part In my Redeem-er's praise.

2. A glorious band, the cho- sen few, On whom the Spir-it came, Twelve valiant saints, their hope they knew, And mocked the cross and flame; Oh, who can be compared to him Who died up-on the tree?

3. O God, to us may grace be given To fol-low in their train.

L. P. BREEDLOVE, 1844.
HEAVENLY LAND. C. M.
"Thine eyes they shall behold the land."—ISA. 33: 17 R. F. M. MANN, 1867. Alto by S. M. Denson, 1911.

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

A number of sketches of R. F. M. Mann, author of the music of "Heavenly Land," can be found in connection with his tunes in this volume; also "James' History of the Sacred Harp," page 115, see sketch of Isaac Watts, author of the words, numerously stated in these statements in various parts of this edition.

THE DYING MINISTER. C. M.
"In due season we shall reap, if we faint not."—GAL. 6: 9.

E. D., 1854. Key of F Major.

1. The time is swiftly rolling on, When I must faint and die; My body to the dust return, And there forgotten lie.

2. Let persecution rage around, And Antichrist appear; My silent dust beneath the ground, There's no disturbance there.

3. My brother preachers, fare you well, Your fellowship I love; In time no more, I shall you see, And soon we'll meet above.

The above tune was composed by Elder E. Dumas in 1854. He was a Georgian Minister of the Primitive Baptist Church. He composed sixteen tunes in this book. He was one of the revisers in 1869. He died and was buried at Forsyth, Georgia, in 1884. He was a member of both the Southern and Chattahoochee Musical Conventions. See full sketch of him in "James' History of the Sacred Harp," page 107. It is supposed that he arranged the words at the same time that he composed the music. Alto added by S. M. Denson, 1911.
Oh, Jesus, my Saviour, I know thou art mine; For thee all the pleasures of earth I resign.

Thou art my rich treasure, my joy and my love, (None richer possessed by the angels above.)

Thy Spirit first taught me to know I was blind, And taught me the way of salvation to find.

Of objects most pleasing, I love thee the best; Without thee I'm wretched, but with thee I'm blessed.

For thee all the pleasures of sense I forego, And wander pilgrim despised below.

For when I was sinking in dreadful despair, My Jesus relieved me and bid me not fear.

The words in the above tune were taken from the "Zion Songster" by Thomas B. Mason, published in 1832, Seventh Edition. No trace discloses the author of this tune. It is an old melody, but none of the books we have seen gives the author of the music or words. Alto was added by S. M. Denson, 1911.
"We hanged our harps upon the willows in the midst thereof."—Ps. 137: 2:

By Babel's streams we sat and wept, While Zion we thought on; Amidst there-of we hung our harps, The willow trees upon.

With all the pow'r and skill I have, I'll gently touch each string; If I can reach the charming sound, I'll tune my harp again.

Babel's Streams is one of the oldest melodies. It is strongly claimed that the music and words came from the Welch musicians. It is in several of the music books of Billings, Holder, Hall, Ingalls, and others in the first part of the Nineteenth Century. Also in the "Southern Harmony," by William Walker, 1835, page 52. It is believed the words were also composed by the authors of the music. Evidently the words are based on the imprisonment of the Children of Israel while they were in captivity at Babylon. Alto has been added by S. M. Denson, 1911.
GREENFIELD. 8s.

J OHN NEWTON, 1779. Key of G.

"Whom have I in heaven but thee? and there is none upon earth I desire beside thee." Psa. 73:25.

1. How tedious and taste-less the hours, When Jesus no longer I see
   Sweet prospects, sweet birds and sweet flow'rs, Have lost all their sweetness to me; The mid summer sun shines but dim, The

2. His name yields the sweet-est perfume, And sweeter than music His voice;
   His presence disperses my gloom, And makes all within me rejoice; I should, were He always thus nigh, Have

3. Content with beholding His face, My all to His pleasures resigned,
   No changes of season or place. Would make any change in my mind, While bles'd with a sense of His love; A

4. Dear Lord, if indeed I am thine, If thou art my sun and my song,
   Say, why do I languish and pine, And why are my winters so long? Oh, drive these dark clouds from my sky. Thy

fields strive in vain to look gay; But when I am happy in him, December's as pleasant as May.

nothing to wish or to fear; No mortal as happy as I, My summer would last all the year.

palace a toy would appear, And prisons would palaces prove, If Jesus would dwell with me there.

soul-cheering presence restore, Or take me to thee up on high, Where winter and clouds are no more.

This widely popular hymn, on "Delights in Christ," was taken from "Olney Hymns," in 1779. John Newton was one of the best English hymn writers. Born 1725 and died 1807; belonged to the Church of England.

Louis Edson was born 1748 and died 1820. He was an American, and wrote some very valuable music. If he had never written any other tune but "Greenfield," it would stand as a monument to his name throughout all ages.

Since writing the above sketch, it will be noticed that there is a mistake in the date of the tune Greenfield, while it is put down in a number of the song books as being composed in 1840, as it is at the head of this page. It could not possibly have been composed at that date, for its author died in 1820, and it appears in several books before the close of the 18th century. The earliest book that we have examined, except the published histories, is John Wyeth's repository of "Sacred Harp" in 1810. Certain it was before that date.
Samuel Stennett was one of the most influential and highly respected ministers of the Dissenting persuasion in England, and was a confidant of many of the distinguished statesmen of his time. Doctor of Divinity was bestowed upon him by the Aberdeen University. He composed and published thirty-eight hymns. Beside this, he wrote and published theological works. He died in London in 1795.

This tune is credited to Miss M. Durham in the "Sacred Harp." We have been unable to find out anything about her, and whether or not she arranged the tune for the "Sacred Harp," and made changes in it. The melody of this tune, and its main features, can be traced back for over one hundred years. See "Southern Harmony," 1835, page 51, by Wm. Walker.
HEAVENLY ARMOR. 7s & 6s.

"Let not your heart be troubled, neither let it be afraid."—John 14:27.

John Leland, 1835. Key of C Major.


And if you meet with troubles And trials on the way, Gird on the heav'n-ly

{ They cast your care on Jesus, And don't forget to pray, }

Through grace I am determined To conquer, though I die;}

Fare well to sin and

{ And then a way to Jesus On wings of love I'll fly; }

armour Of faith, and hope, and love; And when the com bats end ed, He'll take you up a bove.

sorrow, I bid you all a dieu, Then, O my friends, prove faith ful, And on your way per sue.

This tune was composed by William Walker in 1828. See "Southern Harmony," by Walker, 1835, page 93, also 1840, and "Christian Harmony" by same author 1857 and revised in 1901, page 238. William Walker was a South Carolinian, lived and died in Spartanburg, S. C. He was a fine musician—composed the "Southern Harmony," 1835, revised 1840. "Nest and Southern Pocket Harmonist," "Fruits and Flowers," and other books. John Leland, author of the words was a Baptist Minister, born 1753, died 1844. See full history of him under tune "Religion is a Fortune," page 315. This is a part of the old hymn, "Oh, when shall 'see Jesus &c." See 3rd and 4th verses.
MILLENIUM. 12, 12, 12, 13.

"But the end shall not be yet."—Matt. 24: 6.

Key of F Major.


1. The time is soon coming, by the prophets foretold, When Zion in purity, the world shall behold.

2. But truth cuts it away, and love melts down all foes, The pure word of God will conquer all who oppose.

3. Let all who would wish to see Millennium begin, Come out, and be separate from sinners and sin.

When Jesus' pure testimony will gain the day, Denominations, selfishness will vanish away.

The church stands in purity, in peace and in love, In the sight of her enemies she rises above.

As soon as the churches are redeemed from sin, The day of the Millennium will surely begin.

MESSIAH. C. M.


Key of F Sharp Minor.

He comes, he comes! to judge the world. A-loud th'archangel cries,
While thunders roll, from pole to pole, and lightning cleave the skies;
The slumb'ring ten-ants of the ground in liv-ing armies rise.

Thou aw-ful judge of quick and dead, the watchful pow'r bestow.
So shall I to my ways take heed, to all I speak, or do.
And make my peace with God, be-fore I at thy bar appear.

Thy Word is troth and light, it shall return, it shall bring in the thought.
Let down the armor of thine an-tique, and the dust of ages rise.
And make my peace with God, be-fore I at thy bar appear.

This tune is credited by William Walker in the "Christian Harmony," page 152 to Carroll, but no mention of where he came from or anything about him. See also "Southern Harmony" by Walker, 1815, page 97, same credit is given. The words and music have been of long standing. Some claim the tune was taken from the great Oratorio, "Messiah." One other verse has been added to the tune, 1911.

INVOCATION. 7, 6, 7, 6, 7, 7, 6.

Rise, my soul, and stretch thy wings, thy better portion trace,
Rise from transitory things, to heav'n thy native place.

Yet a season, and you know, Happy entrance will be giv'n,
All our sorrows left below, And earth exchanged for heav'n.

This tune was printed in the "Southern Harmony" by William Walker, 1815, page 72, and again 1849, same book, same page, and in the "Sacred Harp" by White and King from 1844 to 1860. The hymn was composed by Robert Seagrave 1742. He was born in England in 1691 and died in 1755. He was an eloquent and able minister. He compiled and compiled a hymn book in 1742. In 1738 he began preaching independently of the Church of England. His hymns were under the title of "Hymns for Christian Worship." He died 1755. He composed about fifty hymns.
EXULTATION, 6, 6, 9.

"If ye loved me, ye would rejoice, because I said, I go unto the Father.,'—John 14: 28.

Key of A Minor.

HUMPHREYS, 1885.

1 Come a-way to the skies, My loved, arise, And rejoice in the day thou wast born; On this festival day, Come exulting a-way.

We have laid up our love and our treasure above,
Though our bodies continue below,
The redeemed of the Lord will remember his word,
And with singing to paradise go.

Now with singing and praise, let us spend all the days,
By our heavenly Father bestowed,
While his grace we receive from his bounty, and live
To the honour and glory of God.

For the glory we were first created to share,
Both the nature and kingdom divine!
Now created again that our souls may remain,
Throughout time and eternity thine.

We with thanks do approve, the design of that love
Which hath joined us to Jesus' name;
So united in heart, let us never more part,
Till we meet at the feast of the Lamb.

There, Oh! there at his feet, we shall all likewise meet,
And be parted in body no more;
We shall sing to ours lyres, with the heavenly choirs.
And our Saviour in glory adore.

Hallelujah we sing, to our Father and King,
And his rapturous praises repeat,
To the Lamb that was slain, hallelujah again,
Sing, all heaven, and fall at his feet.

This tune is credited to Mr. Humphries in the "Sacred Harp" by White and King in 1844, and all subsequent revisions; also on page 88 of the "Southern Harmony" by Walker, 1835 and 1840. It is probably one of the old American tunes of much earlier date than when first in the "Southern Harmony. The same has been used in all of the books above named.
MISSIONARY HYMN. 7, 6.
“Go ye, therefore, and teach all nations.”—Matt. 28:19.


1. From Greenland's icy moun-tains, From In-dia's cor-ral strand; Where Af-ric's sun-ny foun-tains Roll down their gold-en sand.

2. What though the spi-cy breez-es Blow soft o'er Cey-lon's isle, Though ev'-ry pros-pect pleas-es, And only man is vile;

3. Shall we, whose souls are light-ed With wis-dom from on high, Shall we to men be-night-ed The lamp of light de-ny?

From many an an cient riv-er, From many a palm-y plain, They call us to de-liv-er Their land from er-ror's chain.

In vain with lav-ish kindness The gifts of God are strown; The heath-en in his blind-ness Bows down to wood and stone.

Sal-va-tion, oh, sal-va-tion! The joy-ful sound pro-claim, Till earth's re-mot-est na-tion Has learned Mes-si-ah's name.

Reginald Heber, D. D., was born 1783 and died 1826. He belonged to the Church of England. He was an American, and Bishop of Calcutta. He was the son of a clergyman of the same name; was reared at Cheshire, England, and educated at Oxford. He wrote fifty-seven valuable hymns, among one of his best was the preceding one. He was also a poet, and wrote books on this subject.

Lowell Mason wrote the music to this hymn in Savannah, Ga., when he was a clerk in a bank, in 1823. It is claimed that the joining of the hymn and tune together was providential. A lady, having received and greatly admired one of Heber's lyrics from England, knew no music that would fit the metre, sent them to Lowell Mason, and in half an hour he wrote the music and returned them to the lady. It came to him naturally on reading the poetry. The song flashed through his mind like lightning, and he wrote and composed the music as if by magic. Mr. Mason said that he made no effort at all in this composition. It was the natural impulse flowing through his mind that dictated it. He was born 1792 and died 1872. He was an American composer, wrote many valuable books, and was the most able composer of sacred music of his time. He was a Doctor of Music, and stood high the world over as a musician.
THE CHRISTIAN'S HOPE. 8, 8, 8, 6, 8, 8, 8, 6.

"For we are saved by hope; but hope that is seen is no hope."—Rom. 8: 24.

WILLIAM WALKER, about 1832. Alto by S. M. Denson, 1911.

Key of A Major.

1. A few more days on earth to spend, And all my toils and cares shall end, And I shall see my God and friend, And praise his name on high.

2. Then, O my soul, despise no more:... The storm of life will soon be o'er, And I shall find the peaceful shore Of everlasting rest.

3. To earthly cares I bid farewell... And triumph o'er death and hell, And go where saints and angels dwell, To praise the Eternal Three.

No more to sigh or shed a tear, No more to suffer pain or fear; But God, and Christ, and heav'n appear Unto the raptured eyes.

O happy day! O joyous hour! When, freed from earth, my soul shall tow'r Beyond the reach of Satan's pow'r, To be forever blest.

I'll join with those who've gone before, Who sing and shout, their sufferings o'er, Where pain and parting are no more, To all eternity.

The above tune is one of the songs composed by William Walker for the "Southern Harmony." It appears with all the words on page 74 "Southern Harmony," 1835 and in 1840, and also page 127 "Christian Harmony," by same author in 1866 and in 1901. The words were originally taken from a hymn book called "Dover's Selections," page 173. Its author can not be found. It was published early in the 19th century. Alto was added to this tune by S. M. Denson, 1911. See history of William Walker on page 129.
"The fountain is Christ."—Zek. 13:1. "We shall receive the blessings from the Lord, and righteousness from the God of his salvation."—Ps. 34:5.

Rev. John Robinson, 1758. Key of F.


Chopin was born in 1800 and died in 1849. He was one of the great masters of music. His last words were said to his attending physician, "Now my death struggle begins." He remained conscious to the last, and added, "God shows man rare favor when he reveals to him the moment of the approach of his death. This he shows me—do not disturb me."

John Robinson was born in Norfolk, Eng., 1735, and left an orphan. He was converted under preaching of Whitfield, and ordained to the Methodist ministry. He later joined the Baptist, then the Independent, and finally became a Unitarian. He died 1790.
MORALITY. 10, II, III.

"But I thy servant fear the Lord from my youth."—2 Kings 18:12.

Alto by S. M. Denson, 1911.

Key of G Major.

While beauty and youth are in their full prime, And folly and fashion affect our whole time;

I sigh not for beauty, nor languish for wealth, But grant me, kind Providence, virtue and health;

The vain and the young may attend us a while, But let not their flattery try our prudence beguile;

Oh, let not the phantom our wishes engage; Let us live so in youth that we blush not in age.

Then, richer than kings, and far happier than they, My days shall pass swiftly and sweetly away.

Let us covet those charms that shall never decay, Nor listen to all that deceivers can say.

"Morality" is an old tune—much older than the oldest Southern books. It appears with the same words in "Southern Harmony" by Walker, 1835, page 44; "Missouri Harmony," 1827 and 1837, page 54. All the books referred to have all the words, containing six verses, in the hymn, but none discloses the author of the music or words.
"Deliver me from the oppression of man."—Ps. 119: 131.


No more beneath the oppressive hand Of tyranny we groan.

No more beneath the oppressive hand Of tyranny we groan.

No more beneath the oppressive hand Of tyranny we groan.

No more beneath the oppressive hand Of tyranny we groan.

No more beneath the oppressive hand Of tyranny we groan.

No more beneath the oppressive hand Of tyranny we groan.

No more beneath the oppressive hand Of tyranny we groan.

Be hold the smiling, happy land, Be hold the smiling, happy land, Be hold the smiling, happy land; That freedom calls her own, that freedom calls her own.

Be hold the smiling, happy land, That freedom calls here own,

Be hold the smiling, happy land, That freedom calls here own,

That freedom calls her own, that freedom calls her own.

That freedom calls her own, that freedom calls her own.

That freedom calls her own, that freedom calls her own.

That freedom calls her own, that freedom calls her own.

Stephen Jenks, of New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the tunes in this book were composed by him, and the work was published by subscription. He removed to Thompson and died there in 1856. He was a ready composer. He is supposed to have composed the words of this tune.
SONG OF THE LAMB.* C. M.

"Remember that Jesus Christ of the seed of David was raised from the dead, according to my gospel."—2 Tim. 2:8.


Key of A Major.

1. Be- hold the glo- ries of the Lamb, A-midst his Fa- ther's throne; Pre-pare new hon-ors for his name, And songs be-fore un-known.

2. Let el-ders wor-ship at his feet, The church a-dore a-round, With vi-als full of o-dors sweet, And harps of sweetest sound.

3. Now to the Lamb that once was slain, Be end-less bless-ings paid; Sal-va-tion, glo-ry, joy, re-main For-ev-er on thy head.

CHORUS.—Oh, the Lamb, the lov-ing Lamb, The Lamb on Cal-va-ry, The Lamb was slain, but rose a-gain, To in-ter-cede for me.

This tune was re-arranged by D. P. White in and Revision of the "Sacred Harp" by White and King, in 1890, and is put in, and tune "Solitude in the Grave," removed by revisers. See History of D. P. White in other parts of this book. The hymn was taken from a hymn book called "The Psalmist Supplement," No. 348 hymn. Author of hymn not known.

OGLETREE. C. M. (Original.)


Key of G Major.

1. Frequent the day of God re-turns To shed its quick'ning beams; And yet how slow de-vo-tion burns, How languid are its flames.

2. In-crease, O Lord, our faith and hope, And fit us to as-cend, Where the as-sem-bly ne'er breaks up, And Sabbaths nev-er end.

3. There shall we join, and nev-er tire, To sing im-mor-tal lays; And, with the bright ser-a-phic choir, Sound forth Immanuel's praise.

The above tune was composed by S. M. Brown and named Ogletree in honor of Absalom Ogletree, who died in 1910. Mr. Brown composed "Man's Redemption," "Span of Life," and "Panting for Heaven." He died several years ago in Haralson County, Ga. He was a fine leader and director of music; composed well. He is the father of J. C. Brown, who also has some tunes in Fifth Appendix to this book 1911. The verses are taken from the hymn entitled, "Increase our Faith." Alto added by S. M. Denson, 1911.
ELYSIAN. 7, 6, 7, 6, 7, 7, 7.

"There was a rainbow round about the throne, in sight like unto an emerald."—Rev 4:3.


Key of G Major.

1. Burst, ye emerald gates, and bring To my raptured vision
   Lo, we lift our longing

2. Floods of everlast ing light Free ly flash before him;
   Myriads, with supreme delight, In stantly adore him.

3. Four and twenty elders rise From their princely station;
   Cast their crowns before his

...
SWEET SOLITUDE. L. M.

"The wilderness and the solitary places shall be glad for them: and the desert shall rejoice, and blossom as the rose."—ISA. 65:1.

Key of A Major.

Alto by S. M. Denson, 1911.

Little is known of "Sweet Solitude." So far as we have been able to find, it was first published in the "Southern Harmony," 1835, by William Walker. See page 155. No book, so far as we can find, gives the author of the words or music. The tune no doubt is of much older date than 1835. It has been published in all of the different revisions of the "Sacred Harp" from 1844 to 1869 practically as it is in this volume, except alto has been added by S. M. Denson, 1911.
"These are murmurers, complainers, walking after their own lusts."—JER. 16.

Key of G Major.

1. I am a great complainer, that bears the name of Christ; Come, all ye Zion mourn-ers, and listen to my cries

2. I wish it was with me now, as in the days of old, When the glorious light of Jesus was flowing in my soul,

3. It is great pride and passion beset me on my way, So I am filled with folly, and so neglect to pray;

I've many sore temptations, and sorrows to my soul; I feel my faith declining, and my affections cold.

But now I am distressed, and no relief can find, With hard, deceitful heart, and wretch-ed, wand'ring mind.

I am so weak I stumble, and so I'm left behind, While others run rejoicing, and seem to lose no time.

This tune was composed by William Walker of Spartanburg, S. C., about 1835 for the "Southern Harmony," see page 18. It is also published in the "Christian Harmony" by same author, page 236. No trace can be found in any of the recent hymn books of the words, nor of the older hymn books at our command. It may be that Mr. Walker compiled the words himself. He has composed several valuable hymns. See other sketch of Walker under other tunes. Alto added by S. M. Denson, 1911.
"Heaven is my throne, and earth is my footstool, what house will ye build me? saith the Lord, or what is the place of my rest?"—Act 7: 49.

STRATFIELD. L. M.


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

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

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

earth thy humble footstool laid, High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

earth thy humble footstool laid, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

earth thy humble footstool laid, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, Or earth thy humble footstool laid.

foot stool laid. High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

"Strafield" is one among the old time minor melodies. In all the books in which it appears it has the same words. The tune was printed in the "Missouri Harmony," 1837 and 1837, page 94. It is believed to be an English tune or composed in the early settlement of this country. We have been unable to find the author of the music. The title of the hymn is "God's Eternity and Man's Frailty." The words have been printed in the "Missouri Harmony" and the "Sacred Harp" as being in common meter. This is an error, which we have corrected. It is set to long meter and cannot be sung to common meter, tune or verses. There are five verses in the hymn, each of them is very fine. See page 565 of Psalmist, Hymn No. 1073.
PLEYEL'S HYMN. C. M. (Second.)

"Power belongeth unto God; also unto thee, O Lord, belongeth mercy; for thou rederest to every man according to his work."—Ps. 62: 11, 12.

HELEN MARIA WILLIAMS, 1790. Key of F Major.

IGNAZ J. PLEYEL, 1831.

The author of this hymn wrote two volumes of poetry in 1786, which were published about that time. Miss Williams was born in England in 1762. Her poems were published when she was twenty-one years old. She visited Paris in 1788, at a period of great trouble, war being waged between England and France at that time. She was arrested on suspicion of being a foreigner, and an advocate of the Girondist cause, and imprisoned. She was not released until 1794. From this time until her death she lived partly in England, but mostly in France, and died in Paris in 1827. She composed this hymn while in prison.

Ignaz Joseph Pleyel, author of the foregoing music, was born in 1757 and died in 1831 in Paris. He was the twenty-fourth child of a village school-master. He commenced the study of music when very young. He studied under Haydn, who often spoke of him as his best and dearest pupil. He was reared in Austria, and composed a great deal of music, and stood high as a musician.
JUBILEE. P. M.

"For the grace of God that bringeth salvation hath appeared to all men."—Titus 2: 11.

William Cowper, about 1779, Key of A Major.

Oliver Bronson, 1783.

"Jubilee" has been printed in each edition of the "Sacred Harp" from 1844 to 1869. Also printed in "Social Harp," by McCurry, 1855, page 101, "Christian Harmony," 1866, page 257, and in the "Southern Harmony," 1835, page 118; also in the "Missouri Harmony," 1837. The words are taken from "Zion's Songster," 7th edition, of 1832, by Mason, but are supposed to have been composed, 1779, by William Cowper. See his history, page 27. See further remarks about Bronson under tune "Virginia," page 101.
WARRENTON. 8s, 7s.

“And shall lead them unto living fountains of waters.”—Rev. 7:1.

Rev RObT. ROBINSON, 1758. Key of G Major.

Bass and Tenor by J. WILLIAMS. Treble by WILLIAM WALKER, 1835.

CHORUS.

{ Come, thou fount of every blessing, Tune my heart to sing thy grace; }
{ Streams of mercy never ceasing, Call for songs of loudest praise. }
{ I am bound for the kingdom, Hallelujah, praise the Lord. }
{ Will you go to glory with me? }

1. Oh, to grace how great a debtor Daily I’m constrained to be! I am bound for the kingdom, Hallelujah, praise the Lord. Will you go to glory with me?
2. Let that grace Lord, like a fetter, Bind my wandering heart to thee. I am bound for the kingdom, Hallelujah, praise the Lord. Will you go to glory with me?
3. Prone to wander, Lord, I feel it, Prone to leave the God I love; I am bound for the kingdom, Hallelujah, praise the Lord. Will you go to glory with me?

This tune was published in the “Southern Harmony” by Wm. Walker, 1835, page 94, and is an old tune. Alto has been added by S. M. Denson, 1911. The tune appears in books before 1835, and a great many since then, but none of them give the author. This hymn of Rev. Robert Robinson was for a long time used in connection with the tune “Netleton,” composed by J. W. Wyatt in 1812. It is also found in connection with a large number of tunes and melodies. Mr. Robinson was born in England in 1735. He was converted under the preaching of Whitfield, and was ordained a Methodist minister. He afterward became a Baptist and then an Independent and finally a Socinian. He died in 1797.

SWEET AFFLICTION. 8s, 7s.

“In the world ye shall have tribulation, but be of good cheer, I have overcome the world.”—John 16:33.

J. J. R. Key of F.

J. J. ROSSEAU, 1752. Alto S. M. DENSON.

1. In the floods of tribulation, While the billows o’er me roll, Jesus whispers consolation, And supports my fainting soul, Hallelujah, Hallelujah, Hallelujah, praise the Lord.
2. Wearing there a weight of glory, Still the path I'll near forget. But exulting cry it led me To my blest Saviour's feet, Hallelujah, Hallelujah, Hallelujah, praise the Lord.

D. C.
Hallelujah. C. M.

"Let me die the death of the righteous, and let my last end be like his."—Neh. 32: 10.

CHARLES WESLEY, 1759. Key of A Flat.

HALLELUJAH. C. M.


CHORUS.

1. And let us fear the body fail, And let it faint or die;
   And I'll sing hallelujah, And

2. Shall join the disembodied saints, And find its long-sought rest,
   In my Redeemer's breast.

3. O what are all my sufferings here, If, Lord, Thou count me meet
   And I'll sing hallelujah, And

4. With that enraptured host t'appear, And worship at Thy feet!
   And I'll sing hallelujah, And

—W—0—W—

you'll sing hallelujah, And we'll all sing hallelujah, When we arrive at home.

The above hymn was published in the second series of Charles Wesley's "Funeral Hymns." It originally had nine stanzas. Mr. Wesley was born in 1708 and died in 1788. He originally belonged to the Church of England, but with his brother John, in connection with others, established the English Methodist Church. This is one of his standard hymns among thousands he composed. See full statement in reference to him in other parts of this book. Mr. Wesley composed over 6,000 valuable hymns. He was one of the founders of Methodism, which has proven to be one of the great churches.

William Walker was born and died in South Carolina. He was a brother-in-law of Major White, who composed and compiled the "Sacred Harp," and revised the same several times. It was written in 1844. A few years previous to this time—about 1830—Mr. Walker and Mr. White composed the "Southern Harmony," although Major White's name does not appear as one of the authors of this book. The two men became estranged on account of this. Mr. White moved to Georgia and composed the "Sacred Harp," and Mr. Walker continued to publish the "Southern Harmony." He afterward compiled the "Christian Harmony," which is now considerably used in parts of Georgia, South Carolina and North Carolina. He also published some other song and tune books. He was considered a fine music writer, composer and was well up in the profession.
WASHINGTON. L. M.

Key of A Minor.

"For it is sanctified by the word of God and prayer"—1 Tim. 4: 6.

PSALMIST, 64th hymn.

{ Dismiss us with thy blessing, Lord, Help us to feed up-on thy word; }
{ All that has been amiss, forgive, And let thy truth within us live. }

Though we are guilty, thou art good, Wash all our works in Jesus' blood,

Give ev'ry fettered soul release, And bid us all depart in peace, Give ev'ry fettered soul release, And bid us all depart in peace.

This tune is credited to a Mr. Munday in the "Southern Harmony," by William Walker, 1835, page 67; also in the "Social Harp," by John G. McCurry, page 150. The words were composed by Joseph Hart. He was a minister; composed a number of standard hymns. He was born 1713 and died about 1768. See other sketches about him in this volume. He was an Englishman—a great and good man.
Hallelujah. C. M.

"Let me die the death of the righteous, and let my last end be like his."—Num. 23:10.

CHARLES WESLEY, 1759. Key of A Flat.

WILLIAM WALKER, about 1837. Alto by S. M. Denson, 1911.

CHORUS.

1. And let th'e'fe'ble bod'y fail, And let it faint or die; And I'll sing hal-le-lu jah, And
   My soul shall quit this mour-nful vale, And soar to worlds on high, Shall join the dis-em-bodied saints, And find its long-sought rest,
   That on ly bliss for which it pants, In my Re-deem'er's breast.

2. O what are all my suf-frings here, If, Lord, Thou count me meet
   With that en-raptu-red host t'ap-pear, And wor-ship at Thy feet! And I'll sing hal le lu jah, And
   Give joy or grief, give ease or pain, Take life or friends a-way,
   But let me find them all a-again, In that e-ter-nal day.

3. And we'll all sing hal le lu jah, When we ar-rive at home.

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WASHINGTON. L. M.

"For it is sanctified by the word of God and prayer."—1 Tim. 4: 5.

Key of A Minor.

Psalmist, 64th hymn.

Dismiss us with thy blessing, Lord, Help us to feed upon thy word;
Though we are guilty, thou art good, Wash all our works in Jesus' blood,

Give ev'ry fettered soul release, And bid us all depart in peace,

This tune is credited to a Mr. Munday in the "Southern Harmony," by William Walker, 1835, page 67; also in the "Social Harp," by John G. McCurry, page 190. The words were composed by Joseph Hart. He was a minister; composed a number of standard hymns. He was born 1713 and died about 1768. See other sketches about him in this volume. He was an Englishman—a great and good man.
JEFFERSON. 8s 7s.


1. {Glo - rious things of Lee are spo - ken, Zi on, ci ty of our God!} On the Rock of a ges found - ed,

2. {Round her hab - i ta - tion hov - ring, See the cloud and fire ap - pear,} On the Rock of a ges found - ed,

Who can shake thy sure re pose? With sal va - tion's wall sur - round - ed, Thou mayst smile at all thy foes.

“Jefferson” was printed in “Southern Harmony,” by William Walker, 1835, page 42, “Missouri Harmony,” page 55, 1827 and 1837, and in many of the earlier song books than this, just as it appears above, except S. M. Denson composed the alto, 1911. The words were composed by John Newton, 1779. See “Oney's Hymns,” 206. See sketches of John Newton under tune “New Britain,” page 45, as well as other tunes in this book.
THE TRUMPET.  12s.

"For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."—1 Cor. 15: 52.

J. Williams. Alto by S. M. Denson, 1911.

Key of D Major.

1. The chariot! the chariot! its wheels roll in fire, As the Lord cometh down in the pomp of his ire!
2. The glory! the glory! a round him are poured Mighty-y hosts of the angels that wait on the Lord;
3. The trumpet! the trumpet! the dead all have heard, Lo! the depths of the stone-cov-ered char-nel are stirred;
4. The judgment! the judgment! the thrones are all set, Where the Lamb and the white-vest-ed el-ders are met;
5. O mercy! O mercy! look down from above, Great Cre-at-or, on us, thy sad children, with love;

Lo! self-moving it drives on its path-way of cloud, And the heav’ns with the bur-den of God-head are bowed.
And the glory-fied saints and the mar-tyrs are there, And there all who the palm-wreaths of vic-to-ry wear.

From the sea, from the earth, from the south, from the north, And the vast gen-er-a-tions of man are come forth.
There all flesh is at once in the sight of the Lord, And the doom of eternity hangs on his word.

When beneath to their dark-ness the wicked are driv’n, May our just-fied souls find a wel come in heav’n.

The "Triumph" is credited to J. Williams in "Southern Harmony," by William Walker, 1835, page 57; same book, 1849, page 57. "Christian Harmony," same author, page 357. We have been unable to get any data about J. Williams. It is supposed he composed the above tune, bass and tenor, about 1835, for it appears in the "Southern Harmony" and "Christian Harmony" that William Walker was the author of the treble. The tune was published in the "Sacred Harp," by White and King from 1844 to 1850 without an alto.

As the tune now stands, alto has been composed by S. M. Denson, 1911.
THE SPIRITUAL SAILOR. 7s & 6s.

Key of A Minor.

Yet if any man suffer as a Christian, let him not be ashamed, but let him glorify God on this behalf. - 1 Peter 4:16.

I. NEIGHBORD, date not known. Alto by S. M. Denson, 1911.

1. The people called Christians, Have many things to tell About the land of Canaan, Where saints and angels dwell;

2. Many have been impatient To work their passage through, And with united wisdom Have tried what they could do;

3. The ever lasting gospel, Hath launched the deep at last, Be hold the sails expanded, Around the tow'ring mast!

4. We're now on the wide ocean, We bid the world farewell, And tho' where we shall anchor No human tongue can tell;

5. To those who are spectators, What anguish must endure, To hear their old companions, Bid them a last a dieu!

6. The passengers united, In order peace and love, The wind is in our favor, How swiftly do we move!

But here a dismal ocean Enclosing them around With its tides, still divides Them from Canaan's happy ground.

But vessels built by human skill have never sailed for, Till we find them around On some dreadful, sandy bar.

Along the deck in order The joyful sailors stand, Crying, "Here we go To Emanuel's happy land.

About our future desolate There need be no debate, While we ride on the tide, With our captain and his mate.

The pleasures of your paradise, No more our hearts invite, We will sail—you may rail, We shall soon be out of sight.

Though tempests may assail us, And raging billows roar, We will sweep thro' the deep, Till we reach fair Canaan's shore.

"The Spiritual Sailor" is an old minor melody. It has been in a number of old books. "The Columbian Harmony," Missouri Harmony," dating from early in the Nineteenth Century. It has been in all editions of the "Sacred Harp" from 1844 to 1869. Alto has been added by S. M. Denson, 1911. See "Southern Harmony, 1835, page 41."
Key of E Flat Major.

SYMPHONY. F-

"For the hour of his judgement has come, and worship him that made heaven, and earth, and sea." - Rev. 14:7.

R. D. Munson, 1810.

"Symphony" is one of the oldest American tunes. It occurs in quite a number of the early song books. See "Missouri Harmony," page 84. It has also been in the "Sacred Harp" in each Revision of it since 1844. This tune is on page 40 "Repository of Sacred Music" by John Wyeth in 1810, and it may be possible in other books of earlier date. R. D. Munson must have composed this tune about 1810. It appears credited to him in John Wyeth's "Repository of Sacred Music," which song book first published 1810. Munson was of Williston, Vermont. He constructed a wonderful musical calendar clock. It was an eight day time keeper, besides being a day, hour, minute and weather indicator. It had a cylinder attachment in which it played a number of tunes. Its author has been dead several years.
BRUCE'S ADDRESS. (Spiritualized.) 7, 7, 5, 7, 7, 7, 5.

"Thou therefore endure hardness, as a good soldier of Jesus."—2 Tim. 2: 3.

Key of C Major.


1. Soldiers of the cross, arise! Lo, your Captain from the skies, Holding forth the glit't'ring prize, Calls to victory.

2. Who the cause of Christ would yield? Who would leave the battle-field? Who would cast away his shield?—Let him base-ly go.

3. By the mercies of our God, By Emmanuel's streaming blood, When alone for us he stood, Ne'er give up the strife:

Fear not, though the battle low'r, Firmly stand the try-ing hour, Stand the temp-ter's utmost pow'r, Spurn his slaver-y.

Who for Zion's King will stand? Who will join the faith-ful band? Let him come with heart and hand, Let him face the foe.

Ever to the latest breath, Hark to what your Captain saith: "Be thou faith-ful un-to death; Take the crown of life."

Rev. John Pierpont, the author of the music of "Bruce's Address," was born in Connecticut, 1785. Graduated at Yale College, 1804. Studied law, and after practicing for a while, took a course in Theology and became a Unitarian Minister; he was Pastor of Hollis Church, Boston, Mass., thirty-six years. He wrote poems; traveled in the old world extensively. His poem, "The Yankee Boy," has been quoted all over the world. He died in Bedford, Mass., 1866. The original from which the tune was taken was set to one of Robert Burns' poems: Title, "Stand the Grounds Your Own, My Brave." William Walker set the tune to sacred music in 1835. See "Southern Harmony" page 132, also "Christian Harmony," page 313, 1866. S. M. Denson added alto in 1911.
SALUTATION. 7, 6, 8, 7, 7, 6, 6.

Key of D Minor.

"Confessed that they were strangers and pilgrims on the earth."—Heb. 11:13.

Mercer's Cluster, page 230.

1. Good morning, brother pilgrim,
March you towards Jerusalem,
What, bound for Canaan's coast?
To join the heav'ly host?
Pray, wherefore are you smiling,
We soon shall cease from toiling;
And reach that heav'nly place; We smile, and weep, and praise him, And on our way pursue,
We smile, and weep, and praise him, And on our way pursue.

2. To Canaan's coast we'll hasten,
Hark! from the banks of Jordan,
To join the heav'ly throng,
How sweet the pilgrim's song!
Their Jesus they are viewing,
We soon shall cease from toiling, And reach that heav'nly place;
We smile, and weep, and praise him, And on our way pursue, And on our way pursue; We smile, and weep, and praise him, And on our way pursue.

3. Though sinners do despise us,
And treat us with disdain,
Our former comrades slight us.
Esteem us low and mean:
No earthly joy shall charm us
While marching on our way.
Our Jesus will defend us
In the distressing day.

4. The frowns of old companions
We're willing to sustain,
And, in divine compassion,
To pray for them again:
For Christ, our loving Saviour,
Our Comforter and Friend.
Will bless us with his favor
And guide us to the end.

5. With streams of consolation,
We're filled, as with new wine,
We die to transient pleasures,
And live to things divine:
We sink in holy raptures,
While viewing things above;
Why glory to my Saviour,
My heart is full of love.

This tune is found in the "Southern Harmony," by Walker, 1835, page 143; "Social Harp," by McCurry, 1855, page 216; and is also in the earlier song books of Holder, Ingalls, and others of the first part of the 19th century. The tune is predicated on the Children of Israel going from the Jordan to Jerusalem, and the words are arranged so as to be typical of the New Jerusalem. None of the books we have found give the authors name of the music; the words and music have always gone together, and have not been separated so far as can be found.
HOLY LAND. C. M. (Original.)

ISAAC WATTS, 1707, Key of F Major.

“Unto the city of the living God, the heavenly Jerusalem.”—H. 12: 22.

By R. F. M. MANN, Nov. 20, 1869.

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

The above music was composed by R. F. M. Mann. See history of him in other parts of this book. The words are taken from first verse of Watts' hymn, “There is a Land of Pure Delight.” Title of the hymn is “Prospect of Heaven Makes Death Easy.” There are various remarks of Isaac Watts in the different parts of this book. Alto by S. M. Denson, 1911. The tune “Saints Delight” was taken from the above page and this hymn and “Eden” inserted in 1869.

EDEN. C. M.

“To be spiritually minded is life and peace.”—Rom. 8: 6.


O land of rest! for thee I sigh; When will the moments come When I shall lay my arm—or by And dwell in peace at home?

This tune with the tune of “Holy Land” was inserted in 1869. “Saints Delight” removed. It was re-arranged by B. F. White, 1869. The original was by John J. Hicks. This tune was used a great deal by Lorenzo Dow, Evangelist, born in Connecticut 1777, died in Washington, D. C. 1834. The favorite hymn of his wife Peggie Dow. “How Sweet to Reflect on the Joys that Await Me” was re-arranged by White and the words of W. S. Turner’s tune 390 of this book inserted. Alto by S. M. Denson, 1911. Mr. Hicks composed a great deal of music early in the Nineteenth Century.
Isaac Watts, 1701. Key of B Flat.

NORTHFIELD. C. M.

"I say unto you, hereafter ye shall see heaven open."—John 1:51.

Isaac Watts, 1701. Key of B Flat.

Jeremiah Ingalls, 1804.

1. How long, dear Saviour, O how long Shall this bright hour de lay?
   Fly swift a round, ye wheels of time, And bring the prom ised day.

2. From the third heaven, where God resides, The new Jerusalem comes down,
   That holy, happy place, Adorned with shining grace,
   And be the living God.

3. The God of glory down to men Men, the dear object of his grace,
   Removes his blest abode;
   He taught for a long time in the States of New Hampshire, Vermont and Massachusetts.

Jeremiah Ingalls was born in Massachusetts 1764 and died 1808. Between his thirdieth and fourtieth year he composed a number of tunes. In 1804 he published a book, "Christian Harmony," a collection of his own and other tunes, and among two of his best were "Northfield" and "New Jerusalem." Both of these pieces are set to the same hymn, "Lo, What a Glorious Sight Appears." "New Jerusalem" set to the first verse, and "Northfield" to "How Long, Dear Saviour?" These two great tunes and hymns have been in most of the choice selections since they were composed. Ingalls was self-taught in music. He taught for a long time in the States of New Hampshire, Vermont and Massachusetts. The origin of "Northfield" is: During his travels as a singing teacher, he stopped at a tavern in the town of Northfield for dinner. His dinner was very slow coming. He kept thinking, "how long?" He fell into the rhythm of Watts' sacred lines and the tune came with it. He named the tune "Northfield." He also compiled several other volumes in music.

Isaac Watts was among the most numerous hymn writers of the English-speaking people. He was an English Congregationalist. Born 1674 and died 1742.
THE PILGRIM'S LOT. 8, 8, 6.


How happy is the pilgrim's lot, How free from anxious care and tho't, How free from anxious care and tho't, From worldly hope and fear:

Consigned to neither court nor cell, His soul disdains on earth to dwell, His soul disdains on earth to dwell, He only sojourns here.

This tune is supposed to have been composed by A. Gramblin. We can find nothing more of him other than the fact that he was a member of the Southern Musical Convention for several years before the war. No trace of him since the civil war.

The words of this tune are taken from a hymn book called "Mercer's Cluster," revised 1823 and again by same author in 1832, by Jesse Mercer, who lived at Powellton, Ga., and for a while in Washington County. Words were written by John Wesley, the founder of Methodism. His history is so well known that it is unnecessary to state it here. He composed a large number of hymns and changed some of the hymns of his brother, Charles Wesley.
ESSAY. 7.6, 7.6, 7.6.7.6, 7.6-7

1. See how the wick-ed king-dom is fall-ing ev’ry day!... And still our bless-ed Je-sus Is win-ning souls a-way:

2. With weep-ing and with pray-ing, My Je-sus I have found, To cru-ci-fy old na-ture, And make his grace a-bound.

3. If sin-ners will serve Sa-tan, And join with one ac-cord, Dear breth-ren, as for my part, I’m bound to serve the Lord;

But oh, how I am tem-p- ed, No mor-tal tongue can tell!..... So oft-en I’m sur-round-ed With en-e mies from hell.

Dear chil-dren, don’t be wea-ry, But march on in the way;..... For Je-sus will stand by you, And be your guard and stay.

And if you will go with me, Pray give to me your hand,..... And we’ll march on to-geth-er, Un-to the promis-ed land.

This tune was composed by A. C. Clark for the “Southern Harmony,” in 1835, see page 255, and has been printed in the “Sacred Harp” from 1844 to 1869. The words have appeared in all the books as they appear in the tune as it is now arranged and were taken from a hymn book called the “Baptist Harmony,” p. 455. Mr. Clark was related to William Walker, the author of the “Southern Harmony,” and to B. F. White, author of the “Sacred Harp.” Alto by S. M. Denson, 1911.
"And there shall be no night there, and they need no candle, neither light of the sun, for the Lord God giveth them light."—Rev. 22:5.

Reginald Heber, 1818. Key of F Major.


The hymn of this tune was composed by Bishop Reginald Heber on the death of his only child. It is a hymn of resignation and faith in the resurrection of the dead. Reginald Heber, D.D., was born 1783 and died 1826. He belonged to the Church of England. He was an American, and Bishop of Calcutta. He was the son of a clergyman of the same name, was reared at Cheshire, England, and educated at Oxford. He wrote fifty-seven valuable hymns, among one of his best was the preceding one. He was also a poet, and wrote books on this subject. This tune was composed by Caldwell. See "Southern Harmony," by William Walker, page 257. It has been in the "Sacred Harp" since 1844. We have been unable to find out anything about Mr. Caldwell further than his name is marked to the tune in the old song books.
WONDROUS LOVE. 12, 9, 6, 6, 12, 9.

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him, should not perish, but have everlasting life."—John 3:16.

Key of F Minor.

Tune was printed in the "Southern Harmony," 1835, page 282.

The authorship of the words and music of this tune are unknown. The words represent the great manifestation of the love of God for the world, in giving His only begotten Son to die for the world and that all who believe in Him shall not perish but have everlasting life. No greater love has ever been expressed in the world than this. This tune is one of the stirring melodies of the old sacred songs and is yet loved and highly appreciated by the church people in many sections of the country. Tune was printed in the "Southern Harmony," 1835, page 282.
The above song was composed, it is believed, soon after one of the wars with the Indians. The words indicate this. The tune is supposed to have been composed about 1835, but the author of the tune is not given in any of the books so far as we can find. It was first published in the "Southern Harmony," by William Walker, 1835, see page 94. Nothing further is known of the tune and words. See "Social Harp," by McCurry, 1853, page 167.

MARYSVILLE. L. M.

This tune was first published in the "Southern Harmony" by William Walker, 1835, page 6. It has been printed in all the editions of the "Sacred Harp" from 1844 to 1869, but none of the books furnish any information about the author of the music. There are several pages in these sketches which explain the source of the words of this tune. See page 82 and other pages.
SWEET HOME.  II, II, II, II, 5, II.

"We rejoice by faith in hope of the glory of God."—Rom. 5: 2.

Howard Payne, 1823. Key of E Flat.

SIR HENRY BISHOP, about 1826. Alto by S. M. Denson, 1911.

1. 'Mid scenes of confusion and creature complaints, How sweet to my soul is communion with saints; To find at the banquet of mercy there's

2. Sweet bonds that unite all the children of peace, And thrice precious Jesus, whose love cannot cease; Though oft from thy presence in sadness I

3. I sigh from this body of sin to be free, Which hinders my joy and communion with thee; Though now my temptations like billows may

ff CHORUS.

room, And feel in the presence of Jesus at home. Home, home, sweet, sweet home; Prepare me, dear Saviour, for glory, my home.

room, And feel in the presence of Jesus at home. Home, home, sweet, sweet home; Prepare me, dear Saviour, for glory, my home.

foam, All, all will be peace when I'm with thee at home. Home, home, sweet, sweet home; Prepare me, dear Saviour, for glory, my home.

"Sweet Home," according to the older histories, was composed by John Howard Payne, being one of the airs of his opera, "Clari, the Maid of Milan," used by him in London in 1823. It is asserted by Mackey, an English poet, that Sir Henry Bishop, an eminent musician, composed the music, and that the air of this tune was of Sicilian nationality. It is certain, however, that John Howard Payne was the author of the words, "Mid scenes and confusion," etc. He was an American, born in New York in 1704. He was a singer of great ability, and wrote many tunes. It is claimed by some, and it seems on good authority, that he wrote the music of "Sweet Home" in 1823, as well as the words, when he was himself homeless, without friends or money, and among strangers, resting, temporarily, in an attic in Paris. His fortune after this time, however, improved, and he was appointed by the United States Government as Consul to Tunis, where he died in 1852. He began his usefulness as a clerk when 13 years of age, and edited a newspaper at that age in New York. The publishers of "Sweet Home" cleared 2,000 guineas in two years. In 1832 more than 100,000 copies had been sold. Returned to America in 1832, and in 1841 he represented his county as consul. In 1851 he was re-appointed. The United States has erected a monument over his remains at the Cemetery St. George, Tunis, and a bust has also been placed in Prospect Park, Brooklyn.
PLENARY.  C. M.

"Marvel not at this, for the hour is coming, in the which all that are in the graves shall hear his voice."—John o: ...
PART II.
Consisting Principally of Pieces Used in Singing Schools and Societies.

MORNING. L. M.

"But that ye may know that the Son of man hath power on earth to forgive sins."—MARK 2:10.

ISAAC WATTS, 1709. Key of E Minor.

Ye saints approach! the anguish view
Of him who groans beneath your load,
He gives his precious life for you,
For you he sheds his precious blood.

Here's love and grief beyond degree:
The Lord of glory dies for men;
But lo! what sudden joys we see!
Jesus, the dead, revives again.

The hymn was first published by Watts in 1700, under the title of "Christ Dying, Raising and Reigning." Some of the hymn has been changed from the original composition. John Wesley made some material alterations in some of the verses. The tune "Morning" was composed by Henry K. Oliver about 1832. He was born in Mass., 1800, died 1885. He was the author of the tune "Federal Street," a widely known hymn tune. He composed a great deal of music, "National Lyrics," with Dr. Tuckerman, 1860. Oliver "Calls of Church Music," and in 1875 "Oliver's Original Music" were published. "Federal Street" was rendered under his leadership at the Peace Jubilee 1872 by 20,000 singers in Boston. The audience of 40,000 singers joining with them. Alto by S. M. Denson, 1911.
DUANE STREET. L M D

"For I hungered and ye gave me meat; I was thirsty and ye gave me drink: I was a stranger and ye took me in, naked and ye clothed me."—Matt. 25:35-36. James Montgomery, 1826. Key of A. Major.


The original title to this hymn was “The Stranger.” This hymn has been set to many different tunes, but more immediately associated with Coles’ “Duane Street” than any other music. This is one of the standard tunes that has stood the test many years and is still popular in many sections of the country. George Coles was born in England, 1792, and died in New York City, 1858. He was editor of the “New York Christian Advocate for several years. He was a musician of notability and a fine singer. In Montgomery’s poems, “The Stranger” has seven stanzas. James Montgomery was a minister, was born in Scotland, 1771, and died in 1854. He was an editor and did a great deal of literary work. He published several volumes of splendid hymns, and was also a musician. He was an English Moravian, and poet. Alto by S. M. Denson, 1911, and other verses added.
"And it came to pass, when Moses had made an end of writing the words of this law in a book, until they were finished."—Deut. 31:24.

Key of A Minor.

The above tune is one of the old minor melodies. Its source cannot be definitely traced, but words and parts of the tune are found in the song books early in the Nineteenth Century. There are claims of its authorship from two or three sources, but we do not think they are so fixed as to make it sufficiently established as to who did really compose the tune. It has words dating back for over a century. There is a hymn in "Southern Harmony" by William Walker, 1835, page 20, which has the same verse as this and all the hymn. Also see "Old Fashion Bible," 342, and "Blessed Bible," 347. It is claimed that all of these tunes emanated from same source. See other statements about them under the other two tunes. Alto composed by S. M. Denson, 1911. See "Social Harp," 58.
FAMILY BIBLE. Concluded.

The family Bible that lay on the stand. And th' richest of books which excels every other, The family Bible that lay on the stand.

Hath raised us from earth to that rapturous dwelling Described in the Bible that lay on the stand.

JOYFUL. C. M.

"Watch ye, stand fast in the faith, quit you like men, be strong—1 Cor. 16:13.


1 Am I a soldier of the cross—a follower of the lamb Must I be buried to see skies On flow'ry beds of ease? While others
And shall I fear to own his cause or blush to speak his name?

2 Are there no foes for me to face? Must I not stem the flood? Sure must fight if I would reign; Increase my courage Lord; I'll bear the
Is this vile world a trial to grace, To help on to God?

"Joyful" was originally composed by Rev. Abraham D. Merrell. He was born in New Hampshire 1796 and died in 1878. He was a Methodist minister and preached all over New England. It is claimed that he resembled George Washington very much. "Joyful" was linked with Dr. Hunter's hymn, "Death, With Thy Weapons of War Lay Me Low." Major White and E. J. King rearranged the tune in 1844 and put in The Sacred Harp and fixed it for common meter, but retained a part of the original verse in the chorus. Prof. S. M. Denson added the alto 1911, "Joyful" is a fine tune when properly rendered.
JOYFUL. Concluded.

fought to win the prize, And sall'd through bloody seas. Oh that will be joy-ful, joy-ful, joy-ful. Oh, that will be joy-ful, To meet to part no more. To meet to part no more, On Canaan's happy shore,— We all shall meet At Jesus' feet, With those who've gone before.

toil, endure the pain, Supported by thy word. Oh, that will be joy-ful, joy-ful, joy-ful! Oh, that will be joy-ful, To meet to part no more. To meet to part no more, On Canaan's happy shore,— We all shall meet At Jesus' feet, With those who've gone before.
From the best information we can get, this tune was named in honor of the celebrated poet, William Cowper. The words were undoubtedly composed by him. They are so much in accord with the trend of the hymns composed by this great man, we give him credit for same. We, however, have not been able to find this poem in any of the Hymnologies, but have added another verse to it. See full history of him under tune Bethel, page 27.
Come sound his praise abroad, And hymns of glory sing, Je-ho-vah is the sov'reign God, The universal King. He form'd the deep unknown, He gave the seas their bound. The wat'ry worlds are all his own, And all the solid ground.

Come, worship at his throne, Come, bow before the Lord; We are his work, and not our own: He formed us by his word. Today attend his voice, Nor dare provoke his rod; Come, like the people of his choice, And own your gracious God.

The composer of the tune above named is unknown. There are two dates given when this hymn was composed by Dr. Watts, 1704 and 1719. The tune is of old date, but the exact date has not been found by us, yet it appears in some of the song books early in the Nineteenth Century. See sketches of Isaac Watts in other parts of this book.
EXHILARATION.  L. M.


Key of F Major.

1. Oh! may I worthy prove to see The saints in full pros-per-i-ty, Then my troubles will be over.
   To see the bride, the glistening bride, Close se-t-ed by my Saviour's side, Then my troubles will be over.
   I never shall forget the day when Jesus wash'd my

2. I'll praise him while He gives me breath. I hope to praise him after death, Then my troubles will be o-ver.
   I hope to praise him when I die, And shout sal-mar-tion as I fly. Then my troubles will be o-ver.

3. I soon shall pass the vale of death, And in his arms resign my breath, Then my troubles will be o-ver.
   Oh then my ha-py soul shall tell My Je-sus has done all things well, Then my troubles will be o-ver.
   I never shall forget the day when Jesus wash'd my

4. Then shall I see my blessed God, And praise Him in His bright a-bode. Then my troubles will be o-ver.
   My theme to all e-ter-ni-ty, Shall Glo-ry, Glo-ry, Glo-ry, be Then my troubles will be o-ver.
   I never shall forget the day when Je-sus wash'd my

sins a-way, And then my troubles will be o-ver. Will be o-ver, Will be o-ver, And re-joic-ing, And then my troubles will be o-ver.

strs a-way, And then my troubles will be o-ver. Will be o-ver, Will be o-ver, And re-joic-ing, And then my troubles will be o-ver.

sins a-way, And then my troubles will be o-ver. Will be o-ver, Will be o-ver, And re-joic-ing, And then my troubles will be o-ver.

Dr. T. W. Carter, author of the above tune has a number of tunes credited to him in this volume. But little is known of him since the War between the States. He was a member of the Southern Musical Convention from 1846 to 1860. This tune it is thought, was composed in 1844. It has been in the "Sacred Harp" from 1844 to 1869. Alto by S. M. Denson, and more words added by compilers of this volume 1911. The words are printed in "Mercer's Cluster" 214-5 of 1823 and 1835 and also a much older hymn book than either of the above, over one hundred years old, now owned by Mrs. Mattie Johnson, of Flovilla, Ga.
EXHORTATION. C. M.

"My precious voice thou shalt hear in the morning, O Lord, in the morning will I direct my prayer unto thee."—Ps. 5:3.

Lord, in the morning thou shalt hear my voice ascending high;

Up to the hills where Christ is gone To plead for all his saints,

To thee will I direct my prayer, To thee lift up mine eye.

Presenting at his father’s throne Our songs and our complaints.

This hymn originally had eight stanzas, and the title was "For The Lord’s Day, Morning." It represents Dr. Watts’ idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748. The composer of the melody is unknown, as no trace has been kept of its authorship. See page 88 of Southern Harmony, by Wm. Walker, 1835. Also see page 91 of "Timbrel of Zion."
HARMONY.  P. M.

"Praise ye the Lord; beasts, and all cattle; creeping things, and flying fowl."—148 Ps.9:10.

Americh Hall, 1811;  Alto by S. M. Denson, 1911.

Wake, all ye soaring throngs, and sing, Ye cheerful war.... blers of the spring, Harmonious anthems raise,

To him who shaped your finer mould,

Who tipped your glitt'ring wings with gold,

Who tipped your glitt'ring wings with gold.

And tuned your voice to praise. praise.

tipp'd your glitt'ring wings with gold, To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, And tuned your voice to raise.

finer mould, Who tipp'd your glitt'ring wings with gold, To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, And tuned your voice to praise

Hall was born in Massachusetts in 1785. He was a farmer, and manufactured straw bonnets, kept a hotel and taught a singing school. Music was only an avocation, however, he was an artist in his way. He composed a number of tunes. From the best information that can be had, he was almost self-taught in music. Some of his tunes have come down through all the different note books, among them, "Morning Glory," "Restoration," "Hosanna," "Harmony," "Zion" "Devo-
tion," and a number of others. He died 1827. This tune has appeared in The Sacred Harp since 1844. Alto by S. M. Denson, 1911. Harmony is one hundred years old and stands out as one of the bright, cheerful major tunes. We have been unable to find the author of the words. They may have been composed by Mr. Hall, author of the tune. See Southern Harmony 1835, page 54.
PHOEBUS. C. M. L.

"Evening, and morning, and at noon, will I pray, and cry aloud: and he shall hear my voice. Ps. 55:17


Psalmist 8th Hymn

1. Lord, in the morning thou shalt hear My voice ascending high: To thee will I direct my prayer, To thee lift up mine eye: Up to the hills where Christ is gone To

2. Thou art a God before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight. Nor dwell at thy right hand, But to thy house will I resort, To

plead for all his saints, Presenting at his Father's throne, Presenting at his Father's throne Our songs and our complaints.

taste thy mercies there; Thy word into our minds in still; Thy word into our minds in still; And worship in thy fear.

This hymn originally had eight stanzas, and the title was, "For The Lord's Day, Morning." It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748. The composer of the melody is unknown. This tune is an old minor melody.

It was in the first edition of the "Southern Harmony" and in the first edition of the "Missouri Harmony," but none of them give the author's name. The words were taken from "Psalmist" 8th Hymn.
Key of D Major.

"Thy kingdom is an everlasting kingdom, and thy dominion endureth throughout all generations." Ps. 145:13.

PETERSBURG. L. M.

Thus saith the high and lofty One I sit up-on my ho-ly throne, My name is God, I dwell on high, Dwell in my

Petersburg is one of the old tunes of long standing and was published in the early song books of the Nineteenth Century, but so far as we have been able to find none of these books give the author's name. It has appeared in the "Sacred Harp" from the time of its publication in 1844 by White & King without any change. It seems to have a peculiar run of its own, and while it is a little varied in some respects, it is a fine melody, and if properly rendered, will prove very satisfactory. No trace of the words can be found in books we have consulted.
STAR IN THE EAST. 115 and 10s.

"And they came with haste, and found Mary and Joseph, and the babe lying in a manger."—Luke 2:16.

R. Herron, 1835.

1 Hail the blest morn when the great Mediator Down from the regions of glory descends; Shepherds, go worship the babe in the manger, Lo for his guard the bright [angels attend.

2 Brightest, and best of the sons of the morning, Dawn of our darkness and lend us thine aid! Star of the east the horizon adorning, Guide where our infant Redeemer lies laid.

Key of C Major.

3 Cold on his cradle the dew-drops are shining, Low lies his bed with the beasts of the stall; Angels adore him in slumber reclining, Maker, and Monarch and Saviour of all.

4 Say, shall we yield Him in costly devotion, Odours of Edom and offerings divine; Gems of the mountain, pears of the ocean, Myrrh from the forest, and gold from the mine.

3 Vainly we offer each ample oblation, Vainly with gold would his favor secure; Richer by far is the heart's adoration, Dearer to God are the prayers of the poor.

After diligent search no sort of data can be secured of R. Herron, the apparent author of "Star in the East." It has been in The Sacred Harp since 1844. It appears in The Southern Harmony, by Walker 1835, page 10, with same name as author. The tune has the same hymn in the different books; but author's name is
RAGAN. L. M.

"Precious in the sight of the Lord is the death of his saints."—Ps. 116:15

Key of F Major.

RAGAN. L. M.

Fare-well, vain world, I'm going home; I belong to this band, Halle-lu-jah.
My Saviour smiles and bids me come; I belong to this band, Hallelujah.

Sweet angels beckon me away; I belong to this band, Halle-lu-jah.
To sing God's praise in endless day; I belong to this band, Hallelujah.

Author's Note—I learned the Air of the above piece of music from the Rev. R. G. Ragan, of Davisville, Ala.
See history of W. F. Moore under tune "The Christian's Flight," page 476. He was a fine singer, leader and director of music. Rev. R. G. Ragan of Davisville, Ala., was a Methodist minister, and it is claimed he was a good Christian man and very fond of music. The writer has conferred with persons who have heard him preach. He has long since gone to the Beyond—died at Oxford, Ala. He was a fine literary teacher. The above tune was named by Prof. Moore in honor of Ragan the time it was composed. We have been unable to find the author of these words. See page 278. The chorus was changed in the tune Ragan and then applied to the tune by Moore. One other verse has been added and alto by S. M. Denson, 1911. "Goodly Land" first was on this page. It was removed 1869 and "Ragan" and "Good Physician" inserted.

THE GOOD PHYSICIAN. A Revival Song.

"Jesus said unto them, They that are whole need not a physician; but they that are sick."—Mark 2:17.


How lost was my condition, Till Jesus made me whole: There is but one physician Can cure sin-sick soul.

2 Next door to death he found me, And snatch'd me from the grave; To tell to all around me His wondrous pow'r to save.
3 The worst of all disasters Is light compared with sin; On ev'ry part it siizes, But rages most within.

Chorus—Poor sinners, come to Jesus. Oh, come without delay, For Jesus is inviting. Oh, come, oh come today.

The above tune was composed by Eld. E. Dumas, a Primitive Baptist minister. It was inserted on this page in place of "The Goodly Land" by the revisors of The Sacred Harp in the year 1869. Mr. Dumas helped to revise the Sacred Harp in 1867. See Report of Committee on Revision on page 430. The words were applied to the tune by Mr. Dumas at the time the tune was composed. See other sketches of him following tunes.
"We rejoice by faith in hope of the glory of God." Rom. 5:2.

1. Mid scenes of confusion and creature complaints, How sweet to my soul is communion with saints: To find at the banquet of mercy there's room.

2. Sweet bonds, that unite all the children of peace! And thrice precious Jesus, whose love cannot cease! Though oft from thy presence in sadness I roam,

And feel in the presence of Jesus at home. Home, sweet home; Prepare me, dear Saviour, for glory, my home.

I long to behold thee in glory, at home. Home, sweet home; Prepare me, dear Saviour, for glory, my home.

But little is known of Professor Thomas W. Carter outside of the music credited to him in the "Sacred Harp." Ecstasy is supposed to have been composed by him some time before the first revision of the "Sacred Harp," in 1844 or 1845. He is credited in that song book of composing "Augusta," "Florence," "Exhilaration," "Banquet of Music," "The Old Ship of Zion," "Little Children," and he was a member of the Southern Musical Convention from the time of its organization until after the war, and was also a member of the Chattahoochee Musical Convention from the time it was formed until after the war. We have been unable to learn the place of his birth or death, or secure a sketch of his life. See history of words under tune Sweet Home, page 161.
HOSANA. 7s 8s.

“Children crying in the temple, and saying, Hosana to the Son of David.”—Matt. 21:15.

Key of G Major. Joshua King, 1830.

Americh Hall, 1811. Alto by S. M. Denson, 1911.

1. When his sal-va-tion bring-ing, To Zi on Je-sus came; The chil-dren all stood sing-ing Ho-san-na to his name.

2. And since the Lord re-tain-eth His love for chil-dren still; Though now as King he reign-eth on Zi on’s heaven-ly hill:

3. For should we fail procla-iming Our great Re-deemer’s praise. The stones our si-ence shaming, Might well ho-san-na raise:

Nor did their zeal of-fend him. But as he rode a-long, He let them still at tend him, And smiled to hear their song. song.

We’ll flock around his ban-ner, Who sits up-pon the throne. And cry loud “Ho-san-na To David’s roy-al son. son.

But shall we on-ly rend-er The tri-bute of our words? Nol while our hearts are ten-der: They too shall be the Lord’s. Lord’s.

Americh Hall, the author of the above tune, was born in Raynham, Mass., 1785; died there 1827. He farmed and manufactured straw bonnets, kept tavern and taught singing c. 1810-15. Music was only an avocation with him. Among his compositions found in some of the ancient tune books are “Morning Glory,” “Canaan,” “Re-storation,” “Crucifixion,” “Harmony,” “Devo-tion,” “Zion” and “All Saints.” New, which is said to be his masterpiece. See further remarks about him under tune “Devo-tion.” page 48. Under “Devo-tion” it is stated Mr. Hall was born 1718. This is an error, as his birth was 1785. See “Timbrell of Zion” page 319, 1853. Alto added by S. M. Denson, 1911.
"In the world ye shall have tribulation; but be of good cheer: I have overcome the world."—John 16:33.

"The Christian Warfare" is an old tune, probably composed in the last part of the 18th Century or the first of the 19th Century. It is printed in Southern Harmony by Walker, 1835, page 37. See Christian Harmony 363 by Walker. None of the books we have give the name of the author of the words or music. In Benjamin Joyd's Hymn Book of 1858 we find the hymn title, "The Christian Warfare." It has six verses. No doubt it appears in the earlier editions of this Hymn Book.
VERMONT. C. M. D.

"For it is a good thing that the heart be established with grace; not with meats."—Heb. 13:9

Key of E Minor.

In vain we "lav-ish out our lives, To gath-er em-py wind; The choicest blessings earth can yield Will starve a hun-gry mind.

Come, and the Lord shall feed our souls With more substan-tial meat, With such as saints in glo-ry love, With such as an-gels eat.

This tune is among the older melodies. It was probably printed very early in the 18th Century. It was printed in the "Missouri Harmony" 1837, by Allen D. Carden, Supplement 1827, and no doubt appears in earlier editions of that book. It was printed in the Sacred Harp by White and King in 1844 and in the same book up to 1869. The words have lost the name of their author. No trace of them can be found outside of the books above mentioned. It is quite a favorite with a num-ber of the older singers. It has some peculiar minor strains in it we find in no other tune.
"He cometh forth like a flower, and is cut down." Job 14:2.

Death, like an over flowing stream, Sweeps us away; our life's a dream,
An empty tale, a morn-ing flow'r,
An empty tale, a morn-ing flow'r,
Cut down and with-er'd in an hour.

2. Our age to seventy years is set;
How short the time! how frail the state
And if to eighty we arrive,
We rather sigh and groan than live.

3. But oh how oft thy wrath appears,
And cuts off our expected years.
Thy wrath awakes our humble dread:
We fear the power that strikes us dead.

4. Teach us, O Lord, how frail is man;
And kindly lengthen out the span.
Till a wise care of pley
Fit us to die and dwell with thee.

Watts, Psalm 90, pt.
Newburgh appears in "The Southern Harmony" by William Walker, 1836; "Missouri Harmony," 1837, 1839 by Allen D. Carden, supplement. It is credited to Munson in "Southern Harmony," also see Christian Harmony" by Walker, 1866, page 52. The tune is credited to Munson in the "Christian Harmony." Also see "Lute of Zion," by T. B. Woodbury, 1856, page 361. The oldest book we can find this tune in is "Wyeth's Repository of Sacred Music," 1810, page 141. In this book R. D. Munson is put down as its author. The same words are in the tune in 1810 as those in the present page; the words also appear in Mercer's Cluster, 1823, page 173, title of the hymn, "Universal Praise." It has four verses. Munson of Williston, Vermont. He constructed a wonderful musical calendar clock. It was an eight day time keeper, besides keeping the day, hour, minute and weather. It had a cylinder attachment, in which it played a number of tunes. Its author has been dead several years.
One of the oldest books in which we have been able to find the tune "Greenwich" is the "Presbyterian Psalmist," page 364. This book was printed very early in the 19th century, and perhaps even an earlier date than this; it is highly probable in the 18th century. We gather from the remarks on page 364 of this old book that the tune had been of long standing at the time of this "Presbyterian Psalmist." Also see John Wyeth's "Repository of Sacred Music," 1810, page 108. We find the words "A few tunes embraced in the Assembly's list," so imperfect in their structure that any effort toward appropriate correction would have destroyed the identity. These tunes the editor has thought fit to throw together at the close of this volume without the slightest revision.

See "Sacred Harp," by White and King, 1844 to 1869. Same words in all the books. It was first published in the author's book, 1793, "Columbian Harmony."
Key of E Major.

"I will sing with the spirit, and I will sing with the understanding also."—1 Cor. 14:15.

S. Chandler; about 1830.

Before the rosy dawn of day, To thee, my God I'll sing; A-wake my soft and tune-ful lyre, A-wake each charming string: A-

Before the rosy dawn of day, To thee, my God I'll sing; A-wake my soft and tune-ful lyre, A-wake each charming string: A-

Wake, and let thy flowing strains Glide through the midnight air, While high amidst, the silent orb, the silver moon rolls clear, clear.

Wake, and let thy flowing strains Glide through the midnight air, While high amidst, the silent orb, the silver moon rolls clear, clear.

The above tune is credited to S. Chandler in Presbyterian Psalmist, page 121, a book published some time in the early part of the 19th Century; the date of the copyright and all other dates gone. See "John Wyets Repository of Music," 1810, page 31, and Church Chois by Joseph Munschun, 1839, page 191; also see Anthem Dulcimen, 1856, page 114. It has leather back, but it is badly worn. It was also printed in the Missouri Harmony Supplement, 1827 and 1837, by Carden, and no doubt in earlier prints of last named books. See The Sacred Harp, by White and King, 1844 on up to 1869. No trace of the hymn can be found further back than the date of the tune. We cannot find out anything about Mr. Chandler, the author of the music.
PILGRIM'S FAREWELL. 12s, 8s.

"Farewell. Be perfect, be of good comfort, be of one mind, live in peace."—2 Cor. 13:11.


1. Farewell, farewell, farewell, my friends, I must be gone, I have no home or stay with you;
   Till I a better world can view. world can view. I'll take my staff and travel on,
   1
   2
   Farewell, farewell, farewell, my friends, time rolls along, Nor waits for mortal cares or bliss;
   Till I arrive where Jesus is. Jesus is.
   1 2
   I'll leave you here, and travel on,
   3. Farewell, farewell, farewell, dear brethren in the Lord, To you I'm bound with chords of love;
   We all ere long shall meet above. meet above.
   But we believe his gracious word,
   1
   2

I'll march to Canaan's land, Where pleasures never end, Farewell, farewell, farewell, my loving friends, farewell.
   1
   2
   I'll land on Canaan's shore, And troubles come no more.

This tune is one of the old melodies, published early in the 19th century, but its author is not stated in any of the books before named. See "Southern Harmony" by William Walker, 1835 and 1848, page 158. The words are published in "Mercer's Cluster" by Jesse Mercer, 1823, page 366, title of the hymn being, "The Final Farewell." The words are typical of the Christian's experience, traveling through the world to his final home in the beyond. See hymn in "Zion Songster," 1832, page 269; same book, revised 1840, page 221. Alto composed by S. M. Denson, 1911.
SHERBURNE, C

Nahum 1:14. 186

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.” Luke 2:8

Daniel Reed 1793

The angel of the Lord came down and glory shone around, Good will henceforth from heaven to men begin and never cease.

This tune was first published by its author in 1793 in the Columbian Harmony composed by him. In the same book composed by Daniel Reed was Greenwich. Russia, Newport and Windham. See history of Daniel Reed on page 38 under tune Windham. Sherburne is a fine tune and has been a favorite a long time. The Hymn is an old one, first published 1713. Mr. Tate composed several great hymn. He was a son of an Irish Clergyman; was born in Dublin, Ireland, 1652. When educated he moved to London. He was a great man, in connection with others, he published new version of the Psalms, c. 1715.
"He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts." Luke 1:51.

Rearranged by Rollin H. Sherman, about 1835.

This tune was rearranged by Sherman between 1830 and 1844. See further remarks about Mr. Sherman under tune Exit, page 181. The tune and words have been printed in the "Sacred Harp" by White & King from 1844 to 1869. The words of the tune are printed on page 155 of the "Presbyterian Psalmist" mentioned elsewhere in these sketches. The air to the tune "Protection" is without doubt of very old origin. It is claimed by the Psalmist above named, to be of English source. Mr. Sherman's age is mistated in some of the books.
SPRING. P.M.

"Let the inhabitants of the rock sing, let them shout from the top of the mountains."—Isa. 42:11.

Alto by S. M. Denson, 1911.

Key of G Major.

The scatter'd clouds are fled at last, The rain is gone, the winter's past; The lovely vernal flowers appear, The warbling choirs enchant our ear. Now, with sweetly pensive moan, Gently doth he chide my stay.

The voice of my beloved sounds, While o'er the mountain top he bounds; He flies exulting, o'er the hills, And all my soul with transport fills.

"Spring" has been in the Sacred Harp since 1844 by White and King. It has also been printed in several other books. See "Lute of Zion" by T. B. Woodbury, 1856, and recopyrighted by Mrs. M. A. Woodbury 1881, page 217. "Spring" is a lively melody and requires close attention to render it correctly. It is clearly a very old tune for it was in use in the early part of the Nineteenth Century and perhaps long before this. Some claim it is of English origin. None of the books give the author of the words or music. See "Columbian Harmony" by Swann, page 170. Judging from the words it was written in the Spring by some one who lived in a section where rainy seasons came during the winter.
SPRING. Concluded.

Coos the tur-tle dove a-lone, Now with sweetly pensive moan Coos the tur-tle dove a-lone.

Coos the tur-tle dove a-lone, Now with sweetly pensive moan Coos, the tur-tle dove a-lone. Coos the tur-tle dove a-lone.

Rise my soul and come a-way. Gently doth he chide my stay, Rise my soul and come a-way.

Rise, my soul and come a-way. Coos the tur-tle dove a-lone. Rise, my soul and come a-way.

MONTGOMERY. C. M. Psalmist, 18th Hymn.

"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them." —Ecc. 12:1.

Isaac Watts, 1719. Key of C Major.

Rev. David Morgan, about 1805.

There are two sources laying claim to this tune. One is that of "Moore;" the other by David Morgan, a Presbyterian minister. We are satisfied that Morgan is the author of the tune. It was applied to Dr. Watts' hymn, "Early My God Without Delay," while it has been applied to other tunes. "Montgomery" has been attached to this hymn for almost one hundred years. See Missouri Harmony, 1827 and 1837, page 80; Southern Harmony, by Walker 1835 and 1846, page 170; Repository of Sacred Music," by John Wyeth, page 43, and later editions. Rev. Morgan was a noted minister, preaching both in America and England. The most powerful revival the world has ever witnessed occurred under his ministry 1857-8. See further about him on pages 391-2 Brown & Butterworth's "Story of Hymns and Tunes." Also about words and tune, same book, page 35.
out thy cheering grace; So pilgrims on the scorching sand, beneath a burning sky, Long for a cooling stream at hand, And they must drink or die.
Oliver Bronson, author of "Virginia," in 1783 published a song book entitled "Select Tunes and Anthems." It has some very beautiful original pieces in it. Among some of the tunes composed by him were "Virginia," "Invitation" and "Jubilee." Mr. Bronson was a ready composer and director of music. This tune is one of the old minor melodies. See John Wyeth's song book, "Repository of Sacred Music," page 18. The same words have been associated with it from the time it was first published. It was published in The Sacred Harp by White and King in 1844 to 1869; also in Missouri Harmony 1837 and earlier editions, page 41.
SCHENECTADY. L. M.
“O sing unto the Lord a new song: sing unto the Lord, all the earth.” Ps. 96:1.
Isaac Watts, 1707. Key of E Flat Major.

From all that dwell below the skies, Let the Cre-a-tor’s praise a-rise; Let the Redeem-er’s name be sung, Thro’ ev’ry land, by ev’ry tongue.

E-ter-nal are thy mercies Lord, E-ter-nal truth attends thy word; Thy praise shall sound from shore to shore.
SCHENECTADY. Concluded.

HUNTINGTON. L. M.
Key of A. Major.

"Wait on the Lord, and keep his way, and he shall exalt thee to inherit the land." Ps. 37:34.

This tune is one among the older melodies, though placed in many of the song books of to-day. See "Missouri Harmony" 1827 and 1837, page 82 and earlier editions. "Southern Harmony" by Walker, 1835, page 169. John Wyeth's "Repository of Sacred Music," 1810, page 37 and later editions. "Sacred Harp" by White and King, 1844 to 1869. None of these books give the name of the author of the music. The same words are in all the books. The hymn is published in full in "Mercer's Cluster" by Jesse Mercer, 1823, page 173, edition revised. The title of the hymn is "The Prosperity of the Wicked Cursed." It is probably one of Watts' compositions.
HUNTINGTON. Concluded.

But, oh, their end, their dreadful end! Thy sanctuary taught me so; But—taught me so:

Of honor shine. But, oh, their end, their dreadful end! Thy sanctuary taught me so; But—taught me so:

On slippery rocks I see them stand, And fiery billows roll.... be-low.
And words of peace reveal! And words of peace reveal!
Who bring salvation on their tongues, How charming, charming is their voice;
Who brings salvation on their tongues, Who bring salvation on their tongues, How charming, charming is their voice;
And words of peace reveal! And words of peace reveal!
Who bring salvation on their tongues, Who bring salvation on their tongues, How charming, charming is their voice;
Who stand on Zion's hill; Who bring salvation on their tongues, How charming, charming is their voice; And words of peace reveal!
How beauteous are their feet Who bring salvation on their tongues, Who bring salvation on their tongues, How charming, charming is their voice; And words of peace reveal!
How sweet the tidings are, Zion, behold thy Saviour king, Zion, behold thy Saviour king,
He reigns and triumphs here, Zion, behold thy Saviour king, He reigns and triumphs here!
Zion, behold thy Saviour king, He reigns and triumphs here! Zion, behold thy Saviour king, He reigns and triumph here!
Zion, behold thy Saviour king, Zion, behold thy Saviour king, Zion, behold thy Saviour king, Zion, behold thy Saviour king,
He reigns and triumphs here! He reigns and triumphs here! He reigns and triumphs here! He reigns and triumphs here!
Zion, He reigns and triumphs here! Zion, He reigns and triumphs here! Zion, He reigns and triumphs here! Zion, He reigns and triumphs here!

The above is one of the oldest American tunes. Some claim it is an English tune, older than any of the American composers of Billings and others. It was in the first "Sacred Harp" by White and King 1844 and in all revisions up to 1869, also "Missouri Harmony" and in other American publications. None of these books gives any idea of the author of the music. The hymn was composed by Isaac Watts, 1707 under title "The Blessing of Gospel Times." The hymn has six verses. See other sketches of Isaac Watts, one of the greatest hymn writers of the world. "Southern Harmony" by Wm. Walker, page 157.
**ALABAMA. C. M. D.**

Key of E Minor.


Angels in shining order stand, Around the Saviour's throne; They bow with reverence 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.

Angels in shining order stand, Around the Saviour's throne; They bow with reverence 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.

The cross of Christ inspires my heart
To sing redeeming grace:
Awake, my soul, and bear a part
In my Redeemer's praise.

Oh! who can be compared to him
Who died upon the tree!
This is my dear, delightful theme,
That Jesus died for me.

Alabama is among the old American tunes, composed in the early part of the 19th Century. It has been in the "Sacred Harp" of White and King from 1844 to 1869, and in the "Southern Harmony" 1835 and 1848, page 116. "Social Harp;" by John G. McCurry, 1855, page 176, and many of the earlier books than this. The words have been arranged under all of the parts, so each can join in as they come in. There are some minor runs in this tune not in any other in this book. We have been unable to get any data about who is the author of the music or words of Alabama. Corrections made in some words and notes.
MENDELSSOHN. 7s. D.

"Behold, angels ministered unto him."—Matt. 4: 11.

1. Hark! the herald angels sing, "Glory to the new-born King; Peace on earth, and mercy mild, God and sinners reconciled!" Joyful all ye nations rise,

2. Christ, by highest heav'n adored, Christ, the everlasting Lord; Late in time behold Him come, Offspring of a virgin's womb; Veiled in flesh the Godhead see;

3. Adam's likeness, Lord, efface; Stamp Thine image in its place; Second Adam from above, Re-instate us in Thy love! Let us Thee, tho' lost, regain;

Join the triumph of the skies; Universal nature say, "Christ the Lord is born to-day," Universal nature say, "Christ the Lord is born to-day."

Hail! the In-car-nate De-i-ty, Blessed as man with men t' appear, Jesus, our Im-man-u-el, here! Blessed as man with men t' appear, Jesus, our Im-man-u-el, here!

Thee the Life, the heav'nly Man; O to all Thy-self impart, Formed in each be-liev-ing heart! O to all Thy-self impart, Formed in each be-liev-ing heart!

This hymn of Charles Wesley, dated about 1739, has been altered several times in some particulars, but its present shape is almost identical with the first production of the hymn. Mendelssohn is a favorite musical interpreter of the hymn. It is taken from J. L. F. Mendelsson-Bartholdy's cantata. He was one of the great masters; born 1809 and died 1847.

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STAR OF COLUMBIA. 11s.
"Righteousness exalteth a nation; but sin is a reproach to any people."—Prov. 14:34.

Dr. Timothy Dwight, about 1777.

Key of A Minor.

Miss M. T. Durham, 1834.

1 Columbia! Columbia to glory arise,
The queen of the world, and the child of the skies: Thy genius commands thee with

2 To conquest and slaughter let Europe aspire,
Whelm nations in blood, or wran cities in fire. Thy heroes the rights of man

3 Fair silence her gate to thy sons shall unbar,
And the east see thy morn; hide the beams of her star. New bards and new ages un

raptures behold, While ages on ages thy splendours unfold,
Thy reign is the last and the noblest of time,

most kind shall defend, And triumph pursue them and glory attend.
A world is thy realm, for a world be thy laws. Enrivalled shall soar, To fame unextinguished, when time is no more.

To the last refuge of virtue designed shall

The words of the above tune were composed by Dr. Timothy Dwight. Born North Hampton, Mass., 1752, died 1817. He graduated at Yale College at the age of 17. He wrote several religious poems of considerable length. In 1795 he was elected President of Yale College. In 1803 he revised Watts' Psalms at the request of the General Assembly of Connecticut, adding a number of translations of his own. In 1777 he became Chaplain in the Revolutionary Army. He was a great theological writer. It is claimed he wrote the words of "Star of Columbia" while he was chaplain in the army. There is no certainty when the tune was composed by Miss Durham. It was published in Southern Harmony by William Walker 1835, page 260; in Social Harp by McCurry, 1855, pages 63-4. Its date is not given. No doubt it is of earlier date than 1835, yet this is the first time we have been able to find a book containing it.
STAR OF COLUMBIA. Concluded.

fruit-ful thy soil, most in-vi-ting thy clime: Let crimes of the east ne'er en-crime thy name, Be free-dom, and si-ence and vir-tue thy fame

larged as thy em-pire, and just as thy cause; On free-dom's broad ba-sis that em-pire shall rise; Ex-

fly from all na-tions, the best or man-kind: There, grateful to Heaven, with transport shall bring Their in-cense, more sa-cred than o-dours of spring.

EVENING. 7s, Original.

"And there I will meet with thee, and I will commune with thee from above."—Ex. 25:22

George W. Doane, 1824. Key of C Major.

Soft-ly now the light of day Fades up-on our sight a-way: Free from care, from la-bor free, Lord, we would commune with thee

Thou whose all per-va-ding eye Naught escapes, with-out, with-in; Par-don each in-firm-i-ty, O-pen fault and se-cret sin.

Soon for us the light of day Shall for-ev-er pass way: Then from sin and sor-row free, Take us, Lord, to dwell with thee.

The hymn was composed by Rev. George W. Doane. The title of the hymn was "Evening." He was a bishop in Protestant Episcopal Church, New Jersey; born 1799; died at Birmingham, N. J., 1859. He was a man of great power and energy as a minister. He composed several hymns. Further about his history can be seen on page 377 of "Our Hymns" by Tillet, published 1889. Prof. J. L. White, author of the music, is a son of B. F. White, one of the authors of Sacred Harp, 1844. J. L. White resides at this time, 1911, in Atlanta, Ga. He composed and printed in connection with his brother, B. F. White, "New Sacred Harp," in 1882, seven-shape notes. He has made in connection with others two revisions of the Sacred Harp, 1909 and 1910. This tune is placed on this page for the reason that it could not be put on page 70, where it originally was, on account of the length of the history, and also added by S. M. Denson.
"Who covereth the heaven with clouds, who prepareth rain for the earth, who maketh grass to grow upon the mountains." Ps. 147:8.

Isaac Watts, 1707. Key of F Major.

With songs and honours sounding loud, Address the Lord on high, Over the heav'ns he spreads his clouds, And waters veil the sky.

And waters veil the sky.

He sends his show'rs of blessing down To cheer the plains below; He sends his show'rs of blessings down To cheer the plains below;
EDOM. Concluded.

blessings down To cheer the plains below: He makes the grass the mountains crown; And corn in valleys grow. And corn in valleys grow.

PILGRIM. 8, 6s,

'Thou therefore endure hardness; as a good soldier of Jesus Christ.'—2 Tim. 2.3.

Dr. John B. Dyke. 1835. Alto S. M. Denson, 1911.

Come, all ye mourning pilgrims dear, Who'er bound for Canaan's land. Our Captain's gone before us
Take courage and fight valiantly, Stand fast with sword in hand. Our Father's only Son,

Then, Pilgrims dear, pray do not fear,

But let us follow on.

Dr. John B. Dyke is credited in the books with having composed the tune "Pilgrim." We have no right to change the history, yet we will say that if he did compose it, he did it when he was very young. The tune was published in 1835 in The Southern Harmony, page 150, and Missouri Harmony, 1837, page 147. There is no doubt but there is some mistake about this.

Dr. Dyke afterward rearranged the tune. He was a great music composer and all along from 1830 up to the time of his death, composed a lot of fine sacred songs, as well as many valuable hymns. He was almost the equal of Lowell Mason. He died 1876. He was a man of great ability and influence as a musician and minister. Author of the words can be found but once printed in "Mercer's Cluster," page 175, by Jesse Mercer, 1824.
NEW LEBANON. 8s.

Key of E Flat Major.

"Let the heaven and earth praise him, the seas, and everything that moveth therein." Ps. 69:34.

Roland Sherman, 1835.

Some musicians claim that P. Sherman is the author of the above tune. We are inclined to believe that this is a mistake; we think that the tune was composed by Roland Sherman, who died in Vermont several years ago. He was a teacher of music of much reputation. He published several works on the subject of music, and was a very fine performer on instruments of various kinds, and composed a great deal of sacred music, however, there are some mistakes in the history about the birth-day of Mr Sherman, his birth was of much earlier date than given in some of the histories. This tune also appears in the Southern Harmony by William Walker, 1835, page 159. We have been unable with the books before us to find the author of the word in your book.
FLORIDA. S. M.

"And it shall come to pass, that whosoever shall call on the name of the Lord shall be saved."—Acts, 2—21

Key of E. Minor.

1. Let sinners take their course, And choose the road to death;
2. My thoughts ad-dress his throne, When morning brings the light;

But in the wor-ship of my God, I'll spend my dai-ly breath, But in the wor-ship of my God, I'll spend my dai-ly breath.

1. Let sin-ners take their course, And choose the road to death,
2. My thoughts ad-dress his throne, When morning brings the light,

But in the wor-ship of my God, I'll spend my dai-ly breath, But in the wor-ship of my God, I'll spend my dai-ly breath.

The tune "Florida was composed by the author. He was born 1774 at Winchester, Conn. He was one of the old pioneers of music in England. Contemporary of Jenks and a composer of popular music in his time. He died at the place of his birth in 1861. He composed two tunes in this volume, Florida and America. These two old melodies are still popular with a great many people. In some of the tune books they spell the name "Witmore." In others, "Wetmore," but the proper way to spell the name is "Wetmore." This tune is published in Missouri Harmony, 1827 and 1837, page 73. It is also first printed so far as we have been able to find out in Wyeth's Repository of Sacred Music in 1810, revised in 1814. page 33. The words to the present tune is also in Wyeth's book, published in connection with the tune: also see Merser's Cluster, 1823, by J. Mercer, page 379, Loyds hymn book, page 437.
MISSION.  L. M. D.  Baptist Harmony, p. 266.

Key of G. Major.  "Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth."  Ecc 11:9. A. Gramling, 1830.  Alto by S. M. Denson, 1911.

1. Young people, all attention give, While I address you in God's name,
You who in sin and wretched live, Come hear the counsel of a friend,
I've sought for bliss in glistening toys
And ranged the luring scenes of vice; But never knew substantial joys, Until I heard my Saviour's voice.

2. He spake at once my sins forgiven, And washed my load of guilt away;
He gave me glory, peace, and heaven, And thus I found the heavily way, And now with trembling sense I view
The billows roll beneath your feet, For death eternal waits for you, Who slight the force of gospel truth.

3. Youth, like the spring, will soon be gone, By fleeting time or conqu'ring death;
Your morning sun may set at noon, And leave you ever in the dark.
Your sparkling eyes and blooming cheeks
And with sigh move slowly; Still gazing on the spires of grass, With which your graves are overgrown.

The above tune is credited to A. Gramling in Baptist Harmony, page 266, from which it was originally taken and placed in the "Sacred Harp" of 1844, and has been published all along in the "Sacred Harp" from that time to 1869, in each revision thereof. See "Southern Harmony," page 96; also 201 "Christian Harmony by William Walker." He says this tune was composed by "Rev. A. Gramling, Spartanburg, S. C. We have been unable to find out anything further of Mr. Gramling. The words in the above tune appear in "Loyd's Hymn Book," 120, in Mercer's Cluster, 146. The title to the hymn is "Solemn Address to Young People." See "Zion Songster," page 201.
PLEASANT HILL. C. M. D. Baptist Harmony p. 273.

"Therefore shall ye keep my commandments, and do them." Lev. 22:37.


Let deep repentance, faith, and love, Be join'd with Godly fear,

And all my conversation prove, My heart to be sincere.

Preserve me

this than glistening wealth, Or aught the world bestows; Nor reputation, food, or health, Can give us such re-pose.

Heart, by grace renew'd, Be my Redeemer's throne And be my stub-born will subdued, His government to own.

From the snares of sin Through my remaining days, And in me let each virtue shine, to my Redeemer's praise.

The tune appears in the "Sacred Harp" from 1844, and has been printed in many of the old song books. "Southern Harmony, by William Walker," 1835, page 167, Social Harp, by John G. McCurry," page 180, 1855. In the New Harp of Columbia, by M. L. Swan; he gives credit to Nicholson for the music of this tune. The words of the above hymn appear in "Loyd's Hymn Book by Benjamin Loyd," title to the hymn being "Inward Religion." It has seven verses, only six in the tune as it appears here. No authors name is given.
CONSOLATION NEW. 8, 8, 6.

"Arise, contend thou before the mountains, and let the hills hear thy voice ". Mich. 6-1.

Key of A. Minor.

This tune is one of the old melodies. It appears in the Southern Harmony by William Walker 1835, page 58, and probably in other earlier books. It has the same hymn in Southern Harmony it does in this book.
Louisiana. 8s. 7s.

1. Come, little children, now we may partake a little morsel, For little songs and little ways A-dorn’d a great apostle. A little drop of Jesus’ blood Can

2. A little faith doth mighty deeds, Quite past all my recounting; Faith, like a little mustard seed, Can move a lofty mountain. A little charity and zeal, A

3. A little cross with cheerfulness, a little self denial. Will serve to make our troubles less, and bear the greatest trial. The Spirit like little dove On

4. The title of the little Lamb Unto our Lord was given, Such was our Saviour’s little name, The Lord of earth and heaven. A little voice that’s small and still Can

make feast of union; It is by little steps we move In to full communion. Little tribulation, A little patience makes us feel Great peace and consolation.

Jesus once descended: To show his meekness and his love, The emblem was in tended. Rule the whole creation; A little stone the earth shall fill, And humble ev’ry nation.

The tune above named appears in “William Walker’s Southern Harmony,” page 62. In that book Mr. Walker gives himself credit for the tune, also see “Christian Harmony” by same author, page 267 ’866. We have no information about who composed the words, if Mr. Walker did not do so. Sometimes he composed the words to his own tune.
THE TURTLE DOVE.  L. M. D.

"Shall be on the mountains like doves of the valleys, all of them mourning, every one for his iniquity." Ezek. 9-16.

Key of D Major.


1. Hark! don't you hear the turtle dove, The token of redeeming love? From hill to hill we hear the sound, The neighboring valleys echo round. O Zion, hear the turtle

dove. The token of your Saviour's love! She comes the desert land to cheer. And welcome in the jubil year.

2. The winter's past, the rain is o'er, We feel the chilling winds no more; The spring is come; how sweet the view, All things appear divinely new. On Zion's mount the watchmen

cry, 'The resurrection's drawing nigh;' Behold, the nations from abroad, Are flocking to the mount of God;

told, in ancient times, by prophets old; They long'd to see this glorious light. But all have died without the sight.

3. The trumpet sounds, both far and nigh, How can you spurn the gospel charms? O sinners, turn! why will ye die? Enlist with Christ, gird on your arms. These are the days that were fore-

This tune was taken from "Dover's Selection," page 154. It is also printed in the "Southern Harmony" by William Walker, 1835, page 43, and in the "Sacred Harp" from 1844. None of these books give the name of the author of the book or the words. The stanzas appear in "Zion's Songster" by Mason, 1832, page 116, and in "Lloyd's Hymn Book." 218. In , title "The Turtle Dove."
EVENING SHADE. S. M.

"The night cor reth when no man can work." John, 9-4.

John Leland, 1835.
Key of E Minor.

The day is past and gone, The evening shades appear;
We lay our garments by, upon our beds to rest.

The day is past and gone, The evening shades appear;
We lay our garments by, upon our beds to rest.

O may we all remember well...
So death will soon disrobe us all...

O may we all remember well, O may we all remember well, The night of death is near.
So death will soon disrobe us all, Of what we here possess.

O may we all remember well, The night of death is near.
So death will soon disrobe us all, Of what we here possess.

O may we all remember well, The night of death is near.
So death will soon disrobe us all, Of what we here possess.

See other sketches of John Leland. The above tune is one of the old melodies, printed in Mo. Harmony by Carden 1827 and 1837, page 56, also in Social Harp, by McCurry 1855, page 169. There is no doubt: ve mistake in reference to the date of this hymn. Tillets Hymn Book of our hymns and their authors 1889. It is credited to John Leland in 1845. This is incorrect for the season that Leland died in 1844. Other works put the date of the composition of the hymn in 1835.
Leno. 8. 7.
“Jesus, when he had cried again with a loud voice, yielded up the ghost.” Matt. 27:50.

A. H. Denson, 1911.

1. See the Lord of glory dying! See him gasping! hear him crying! See his burdened bosom heave!

2. Bear with patience, tribulation, Overcoming all temptation, Till the glorious jubilee;

3. See the Blissful scenes before us, Join the universal chorus, Bid the flowing numbers rise;

Look ye sinners, ye that hung him, Look how deep your sins have stung him! Dying sinners, look and live.

Soon he'll come with bursts of thunder, Then we shall adore and wonder, Singing on the highest key.

Songs immortal, sweetly sounding Notes angelic, loud, rebounding, Trembling round the vocal skies.

The above tune appears among the old melodies in some of the first books published in America. See “Southern Harmony” by William Walker 1835 and 1848, page 149, same author “Christian Harmony,” 1866, page 270, “Timbrel of Zion,” 210, also “John Wyeth’s Song Book “Repository of Sacred Music” 1814 and 1826. The oldest hymn book that we find these words as they appear in this tune with slight changes are in “Loyd’s Hymn Book,” page 34. The hymn is somewhat changed in various authors publications, but this seems to be the old hymn or practically so. None of the books give the author of the hymn or tune that we have seen.
"The good seed are the children of the kingdom; but the tares are the children of the wicked one."—Matt. 13: 38.

**WHITESTOWN. L. M.**

THOMAS HOWELL, 1808.

Key of B Minor.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th'oppress'd and poor repair, And build them towns and cities there.

They sow the fields, and

They sow the fields, and trees they plant, Their race grows up from fruitful stocks, Their wealth increases with their flocks.

sow their fields, and trees they plant. Whose yearly fruit supplies their want: Their race grows up from fruitful stocks, Their wealth increases with their flocks.

This is one of the old melodies of the early part of the 19th century. It was printed in John Wyeth's "Repository of Sacred Music," 1810, page 39; in the "Southern Harmony," by William Walker, 1835, page 135, and in the "Missouri Harmony," by Carden, 1827 and 1837, page 19. We have no data as to who composed the words to this tune; in the "Sacred Harp" it is credited to — Ward. We are convinced that this is a mistake, as the tune is of much earlier date than this, as referred to above in "Wyeth's Song Book." He credits the tune to — Howell. On further investigation it is believed that Thomas Howell is the author of the above tune in place of Ward. Mr. Howell was born at Bristol, England, 1783, was a celebrated flutist and teacher of music. He invented a new musical way for teaching the degrees in the treble and bass clefs.
"And he said, Let me go, I pray thee, for our family hath a sacrifice in the city; and my brother, he hath commanded me to be there:" Sam. 20:29.

Key of D Major.

SHARON. P. M.

How pleasant 'tis to see Kindred and friends agree,

Each in his proper station move,

And each fulfil his part.............. With sympathizing heart, In all the cares of life, In all the cares of life and love.

And each fulfil his part, With sympathizing heart......... In all the cares of life, In all the cares of life and love.

This tune was printed in "Wyeth's Repository of Sacred Music in 1810, page 115, in the "Southern Harmony by William Walker 1835, page 124, also in the New Harp of Columbia, page 153 by M. L. Swan. None of these books give the author of the music or words; all of them have the same stanzas.
THE GOOD OLD WAY. L. M.

Key of F Major.


Key of G Major. WARNING. 6s & 4s. Peculiar.


This tune was originally selected from "Dover's Selection," page 56. It is probable that William Walker emodeled the tune in 1835. It is believed to be of an earlier date than that, for the reason that he in his book called "Southern Harmony," page 156, says that tune is taken from "Dover's Selection," page 56. The words appear in "Zion Songster" by Thomas B. Mason, 7th edition 1832, page 187. No author's name is given. This short tune was composed by E. Heritage of New York. See history of him in James' "History of the Sacred Harp," page 112. The words to this tune were composed by S. F. Smith, in 1832, a Baptist Minister born in Boston in 1808. He is quite a noted divine and scholar. We are not informed of the date of his death.
Oh, if my soul was formed for woe, How would I vent my sighs! Repentance should like rivers flow, From both my streaming eyes.

'Twas for my sins my dearest Lord Hung on that cursed tree, And groaned away his dying life, For thee, my soul, for thee, For thee, my soul, for thee.

"New Topia" is a great old minor piece of music. It is probable that it was printed in the early books of the 19th century. See "Missouri Harmony," by Carden 1827 and 1837, page 74, "Southern Harmony" by William Walker, 1835, page 163, the "Social Harp by John G. McCurry, 1855, page 176, "New Harp of Columbia" by M. L. Swan, page 169. All of these books except the "Sacred Harp" credits this tune to Munday. We have been unable to find anything in relation to him. The words are in "Mercer's Cluster" by Mercer, 1823, page 146, title to the hymn is "Solemn Address to Young People." See further statement about the stanzas under tune "Liverpool," page 37.
Key of E Minor.

DELIGHT.  P. M.

"I will guide thee with mine eye."  Ps. 32-8.

Coan Guilford about 1800.

We have been unable to find out anything about Mr. Guilford, the author of the above tune. The tune however is of long standing. It is published in the Southern Harmony of Walker 1835 and 1848 page 167, and the Missouri Harmony by Carden 1827 and 1837 page 65 and the early edition of same book. Also See Social Harp by John G. McCurry 1855 page 180. The most we can find out about the author of this music is that he lived in Connecticut in the early part of the 18th Century. Also see John Wyeth's Repository of Sacred Music 1810 page 59. The tune is supposed to have been composed about 1800. No trace of the words except in the above named and Sacred Harp by White and King, 1844 to 1869.
Great God, attend, while Zion sings the joy that from thy presence springs;
To spend one day with thee on earth.

Great God, attend, while Zion sings the joy that from thy presence springs;
To spend one day with thee on earth, Exceeds a thousand days of mirth.

Great God, attend, while Zion sings the joy that from thy presence springs;
To spend one day with thee on earth, Exceeds a thousand days of mirth.

Great God, attend, while Zion sings the joy that from thy presence springs;
To spend one day with thee on earth, Exceeds a thousand days of mirth.

To spend one day with thee on earth, Exceeds a thousand days of mirth.

This tune is one of the old melodies. The hymn was originally in "Psalmist No. 20." It was composed 1719, title of the hymn was "God and His Church of Grace and Glory." It is based on the last part of the 84th Psalm. The hymn has five stanzas. The author of the music is unknown, however it is a very old song, printed in "Missouri Harmony" of 1827 and 1837, page 79, and in the "Southern Harmony" by Walker in 1835, page 162, and in the "Social Harp by McGurry" in 1855, page 89.
"We have a building of God, an house not made with hands, eternal in the heaven." 2—Cor. 5-1.

Isaac Watts 1719.

James Leach 1789.

James Leach was a Master musician. He was an Englishman born at Wadley, near Lancashire, 1762. He was a great tenor singer. In 1789 he published a new set of hymns and Psalm tunes, and a revised edition 1794. His tunes are found in several of the American collection, Easy Instructor, Albany, N. Y. 1798, Gidwater Collection (Boston 1832) The David Companion or Methodist Standard Baltimore 1810 contains forty-eight of his pieces. Among his church of English Psalmody will be found Mount Pleasant, Oldham, Smyrna: and a number of other valuable tunes. A large part of his tunes were republished in 1856, with a Biographical sketch by Thomas Newbering. Leach died from an accident received 1798, and was buried at Rockdale, England. See history of Isaac Watts in other sketches.

111 lliir MM A'-<i -ci ti'iii- in Missouri lUrmnny 1827, 1837, page 199.
MOUNT PLEASANT.  C. M.  Concluded.

God shall bid it fly,

fly, fly, fly, fly, fly, fly, fly.

Till God shall bid it fly, And here my spirit waiting stands, Till God shall bid it fly.

fly, fly, fly, fly, fly, fly, fly, fly, fly, fly, fly.
MOUNT ZION. S. M.

"I will lift mine eyes to the hills, from whence cometh my help." Ps. 121--1

Key of C Major.

The hill of Zion yields, A thousand sacred sweets, before we reach the heav'ly fields, or walk the golden streets.

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

The words to this tune are the two last verses of the hymn The men of grace have found. See the hymn in this volume 313 connected with the tune Concord while this tune is credited in all the books we have examined, in which it appears to be credited to Brown, we can find no trace of him. There are several Browns who were prominent in music in the nineteenth century. We are unable to tell which of these composed the above tune. It appears in the Mo. Harmony by Carden 1827 and 1837, page 56 and 87. See Southern Harmony by William Walker 1837 page 175, New Lute of Zion 133.
MOUNT ZION. Concluded.

fair-er world's on high
We're marching through Im-man-uel's ground, To fair-
er world's on high.

fair-er world's on high
We're marching through Im-man-uel's ground, To fair-
er world's on high.

fair-er world's on high
We're marching through Im-man-uel's ground, To fair-
er world's on high.
**Ocean. P. M.**

Key of F Major.


Thy works of glory, mighty Lord, That rul'st the boist'rous sea; The sons of courage shall record, Who tempt the dang'rous way.

At thy command the winds arise, And swell the tow'ring waves; The men astonished mount the skies, And sink in gaping graves.

The tune "Ocean" was composed by Timothy Swan in 1793, and published in that year in the "New England Harmony" by Timothy Swan. He was born 1760 at Sheffield, Conn. See other remarks about him in different sketches in this book. Tune has appeared in different books. See "Missouri Harmony," by Walker, 1827 and 1837, page 4; John Wyeth's "Repository of Sacred Music," 1810, page 30, as well as a large number of other books. In all of the books it retains the same words, but the author of the words is not given so far as we have been able to find.
PORTUGUESE HYMN. 

"Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him."—Matt. 2:2.

Key of A Major.

Marco Portogallo, about 1780. Alto by S. M. Denison. 1911.

Chorus.

This is one of the oldest melodies of America. There are different claims about the tune. Some claim that it was composed by John Reading, but the most reliable source claims it was by Marco Portogallo, or Marco, the Portuguese, a musician born 1763, who became a composer of music in Italy at an early age. He was Chapel Master to the Portuguese King. He died in Italy in 1830. For further history of this matter would refer to the story of hymns and tunes by Brown and Butterworth, pages 205 and 206. Portuguese Hymn has been published in Missouri Harmony, 1827 and 1837, page 120, in the American Psalmody, 1812, page 205; in "Church Choirs of the Early Date," page 30; in "Boston Academy of Music," page 230; in "Church Music" by R. H. Wall, page 19. "The Boston Hayden Society," page 239, and in many other songbooks, all dating early in the 19th century.
SAVE, LORD, OR WE PERISH. 12s. Original.

Riginauld Heber, 1820. Key of E Minor.


By M. Mark Wynn, 1869.

1. When thro' the torn sail the wild tem-pest is stream-ing, When o'er the dark wave the red light ning is gleam-ing.

2. When thro' the torn sail the wild tem-pest is stream-ing, When o'er the dark wave the red light ning is gleam-ing. (Nor hope lends a)

Nor hope lends a ray the poor sea-man to cher-ish, we fly......to our Maker, Save, Lord, or we per-ish.

Nor hope lends a ray the poor sea-man to cher-ish, We fly to our Maker, Save, Lord, or we per-ish.

Nor hope lends a ray the poor sea-man to cher-ish. We fly......to our Maker, Save, Lord, or we per-ish.

Nor hope lends a ray the poor sea-man to cher-ish, We fly to our Maker, Save, Lord, or we per-ish.

Ray the poor sea-man to cher-ish, We fly......to our Ma-ker, Save, Lord, or we per-ish.

Riginauld Heber author of the above hymn was a D. D. born in England 1783 died 1826. He was a great hymn writer and composer of poetry. See further about him under tune Funeral Thought page 158. See other sketches of M. Mark Winn in this volume, connected with his compositions. This tune was put in the Sacred Harp in 1869 by the revisors and the tune The Saints Bound For Heaven removed. See The Saints Bound For Heaven in the fifth edition, 1911. It has been revised and alto added and has come back to stay after an absence of forty years. See page 489.
PART III.

CONSISTING OF ODES AND ANTHEMS.

CHRISTMAS ANTHEM.

"And she spake out with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb." Luke 1:42.

Key of G Major.


Prof. James Denson composed the above Anthem in 1844. He is supposed to have been born about 1820 in Walton county, Ga. He died out west soon after the Civil War according to the best information we can obtain. He had composed a large lot of music, and intended to compile a song book, but died before doing so. He was a brother of Rev. L. P. Denson of Cleburn county, Ala., who died in 1889, who was a Methodist minister and is the father of Prof. S. M. Denson and T. J. Denson, who have a number of compositions in this volume. James Denson and L. P. Denson were both fine directors and leaders of music. The fact is, all the Denson family are musical inclined.
CHRISTMAS ANTHEM. Continued.

Are the radiant bands of music, flying in the air. The church triumphant gives the tone, while they surround the holy 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.
ODE OF LIFE'S JOURNEY.

"But he forsook the counsel of the old men, which they had given him, and consulted with the young men." Kings 12:8.

E. J. King, 1844. Alto by S. M. Denson, 1911.

The above ode is supposed to have been composed by E. J. King in or about 1844 for the "Sacred Harp" of B. F. White & E. J. King. Walker in his book, called "The Christian Harmony," 1866, says that King died soon after getting out the Sacred Harp 1844, other sources claim that he was living long after that. He was one of the compilers of the Sacred Harp in 1844. See full history of him under "Reverential Anthem," page 234 and 235. Alto to this tune was composed by S. M. Denson, 1911. It is supposed that Prof. King composed the words of this tune. It is claimed that he was an educated man and started out with bright prospects, as a musician, but died at an early age.
MASONIC ODE.

"And she gave the king a hundred and twenty talents of gold."

Key of D Major.

Treble by E. J. King, 1844.

Sacred to heav'n behold the dome appears: Lo! What august solemnity it wears; Angels them-selves have deign'd to deck the frame, And

beauteous She-ba shall report its fame.

When the queen of the south shall re-turn, To the climes which acknowledge her

This ode was in the the earliest books published in America, and it is believed to be a much longer standing than any of these composers of this country. It is published in the book we have before us of John Wyeth's song book on Repository of Sacred Music, 1810 page 84, and no doubt in many other song books of perhaps an earlier date than this. It has been in the Sacred Harp ever since that book was compiled by B. F. White and E. J. King. The treble was composed by E. J. King in 1844. In Wyeth's book it is stated that the author is unknown. It has the same words in the Sacred Harp and in John C. McCurry's Social Harp, page 222, 1855, and in Wyeth's book above mentioned on two parts tenor and base. It is rather a difficult strain of music to render, especially so on account of the extreme height of some of the notes in the tenor and treble.
MASONIC ODE.  Continued.

"And king Solomon gave to the queen of Sheba all her desire." 2 Chr. 9:12.

sway, Where the sun's warmer beams fiercely burn, the princess, with transport shall say Well worthy my journey! I've seen A monarch both graceful and wise, De-

serving the love of a queen, And a temple well worthy the skies. Open, ye gates, receive a queen, who shares With equal sense your happiness and cares.

serving the love of a queen, And a temple well worthy the skies. Open, ye gates, receive a queen, who shares With equal sense your happiness and cares.
Of riches much, but more of wisdom see; Proportion'd workmanship and masonry. Oh charming Sheba, there behold What

massive stores of burnish'd gold, Yet richer is your art. Yet richer is your art. Wisdom and beauty both combine Our art to raise, our
hearts to join, Wisdom and beauty both combine Our hearts to raise, our hearts to join. Give to masonry the prize, Where the fairest choose the wise, Beauty still should

Cres.

wisdom love; Beauty and or-der reign above, Beauty and or-der reign a-bove, Beauty and or-der reign a-bove.

Slow.

wisdom love; Beauty and or-der reign above, Beauty and or-der reign a-bove, Beauty and or-der reign a-bove.
BAPTISMAL ANTHEM:


In those days came John the Baptist, preaching in the wilderness of Judæa, And saying, Repent ye, For the kingdom of heaven is at hand. For this is He that was spoken of by the prophet Esaias,

B. F. White was born in Spartanburg, S. C., 1800, and died in Atlanta, Ga., 1879. He married a Miss Golightly in 1825; moved from Spartanburg to Hamilton, Harris County, Ga., in 1842. His wife died in 1877. His father and grandfather were both named Robert. His grandfather lived to be 104, and his father 102 years old. Major White, as he was called on account of being a major of the Militia, met with an accident by falling on Spring Street in Atlanta, from the effect of which he died in eight days. He was a strict member of the Missionary Baptist church for almost all his life. He first compiled the "Sacred Harp" and "Tune Book of Sacred Songs" in 1844. White revised it several times—in 1850, 1859, 1869. In 1845 Major White organized the Southern Musical Convention, and was president from that time until 1862, and again in 1867. He was self-taught in music, and it came to him...
naturally to sing; and he composed some very valuable hymns, tunes, odes, and anthems. The above-named anthem has been in all the editions of the "Sacred Harp," and in many other song and tune books. Major White was for several years connected with the county affairs of Harris county, Ga., and held the office of Clerk of the Superior Court. He also published a newspaper in that county called the "Organ," in which many of his compositions, and those of other persons connected with him in that day, appeared. His work in composing and compiling the "Sacred Harp" was of such extreme merit the book is used as much or more than any other tune book in the Southern States. A full sketch of the life and character of Major B. F. White and his family, and the music book he wrote, can be found in a brief history of the "Sacred Harp," compiled by J. S. James in 1904.
REVERENTIAL ANTHEM.
"Give unto the Lord the glory due unto his name: 96th Psalm.
E. J. King, 1844. Alto by S. M. Denson, 1911.

This anthem was composed by Prof. E. J. King 1844. He was a member of the Missionary Baptist Church, and a fine singer. He was the brother of a music teacher, who once lived in Georgia, by the name of Joel King. It is claimed he died in Crawford County, Ga., He was also a music teacher, receiving instructions and educated in music by B. F. White and others. He is credited with being the author of twenty-six tunes in this book. He also assisted in revising the Sacred Harp at one time. He was a member of the Southern Musical Convention and of the Chattahoochee Musical Convention a number of years. He died in a short time after the publication of the Sacred Harp by B. F. White and E. J. King in 1844. See page 278.
REVERENTIAL ANTHEM. Concluded.

Glad be fore the Lord. For he com-eth To judge the world with righteousness, and the people with his truth.

Glad be fore the Lord. To judge the world with righteousness, and the people with his truth.

Glad be fore the Lord. For he com-eth, To judge the world with righteousness, and the people with his truth.

Glad be fore the Lord. For he com-eth, To judge the world with righteousness, and the people with his truth.

PLEADING SAVIOUR. 8s and 7s.

"He shall save his people from their sins."—Matt. 1:21

For he cometh, To judge the world with righteousness, and the people with his truth.

For he cometh, To judge the world with righteousness, and the people with his truth.

For he cometh, To judge the world with righteousness, and the people with his truth.

For he cometh, To judge the world with righteousness, and the people with his truth.

Sinners hear your God and Saviour, Hear his gracious voice to-day.

Sinners, can you hate this Saviour? will you thrust him from your arms?

Sinners, can you hate this Saviour? will you thrust him from your arms?

Sinners, can you hate this Saviour? will you thrust him from your arms?

Sinners, can you hate this Saviour? will you thrust him from your arms?

The above tune was composed by William Walker, Spartanburg, S. C., about 1866. He published The Southern Harmony 1835 and 1848, Christian Harmony 1866, and other books. See various sketches of him. No trace of the author of the words can be found. It is in Zion Songster, page 309, revised by Peter D. Myer, 1850.
EASTER ANTHEM.

Key of A. Major. Young's Night Thoughts, 4th Night. Cor. 1.15-20.

Wm. Billings. 1785.

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. Now is Christ risen from the dead and be...
EASTER ANTHEM. Continued.

come the first fruits of them that slept. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

And did he rise?

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

And did he rise.
238 A Continued.

Key of A Major. "The spirit itself beareth witness with our spirit, that we are the children of God."—Rom. 8: 16. Oliver Holder, 1793. Alto by S. M. Denson, 1911

SMYRNA C. M.

Great comforter, descend, and bring The tokens of thy grace. Great comforter, descend, and bring the

1. 'Why should the children of a king Go mourning all their days. Great comforter, descend, and bring The tokens of thy grace. Great comforter, descend, and bring the

2. Dost thou not dwell in all thy saints, And seal the heirs of heav'n? When wilt thou banish my complaints, And show my sins forgiv'n. When wilt thou banish my com-

And bear thy witness with my heart, That I am born of God.

(plaints and

3. Assure my conscience of her part In the Redeemers blood; And bear thy witness with my heart, That I am born of God. And bear thy witness with my heart that

Smyrna is one of the early tunes of America composed by Oliver Holden. See full sketch of him under tunes Corination and Concord, pages 63 and 313. It was first published in Holdens American Harmony in 1793. See Wyths Repository of Sacred Music page 24, 1810. Oliver Holden composed the following song books American Harmony 1793, Union Harmony 1795, The Mass Compiler 1797. The Worchester of Sacred Music 1800. He made six editions of this last book. See many sketches of Rev. Isaac Watts in this volume.
DAVID'S LAMENTATION.

"And as he went, thus he said, O my son Absalom! my son, my son Absalom, would God had died for thee, O Absalom, my son, my son!" 2 Sam. 16:33.

Slow.  Key of A Minor.

David the king was grieved and moved, He went to his chamber, his chamber, and wept:

Was published in the early song books by William Billings, and it was one of his early fugue tunes, probably printed in his "American Cholster Bay Psalmist Book." Others claim that he composed it in 1800. It is not definite when he did compose it, but it was somewhere near that date. It also appears in the "Southern Harmony" by Walker, 1835, page 213, and in the "Missouri Harmony," by Garden, 1827 and 1837, page 162 and in the "Christian Harmony by Walker, 1866, page 367. The words are based or taken from 2nd Samuel 18th chapter and 33rd verse, and it is named "David's Lamentation for his rebellious son "Absalom."
CHRISTIAN SONG.

"Write, Blessed are the dead which die in the Lord." Rev. 14:13. Alto by S. M. Denson, 1911.

This tune is on the anthem order. It appears in the Southern Harmony by William Walker, 1835, page 129, and Missouri Harmony by Carden, 1827-1837, page 124-5, and in the Christian Harmony by the same author in 1866, page 380 and 381 in the Sacred Harp by White & King in 1844 up to 1869. None of these books account for the composer of the music. It is highly probable that it is an old melody of earlier date than the above named books we have examined.
O tell me, O tell me, my soul, is it death, Releasing me kindly from clay?

The regions of pleasure and love, My spirit triumphant shall fly, And dwell with my Saviour above.

The regions of pleasure and love, My spirit triumphant shall fly, And dwell with my Saviour above.
ODE ON SCIENCE.


The morning sun shines from the east, And spreads his glories to the west, All nations with his beams are blest, Where'er the radiant light appears. So science spreads her lucid ray O'er lands which

This is one of the oldest in the American song and tune book. The first book we have before us, in which it appears is John Wyeth's song book, "Repository of Sacred Music." It is on page 130, being the first edition to this book above named. This book is published on four shape headed notes, me, fa, sol, la, and has 132 pages. There may be other pages that belong to the book as it old and seems to have been rebound. The ode also appears in the "Missouri Harmony" by Allen and D. Carden, 1837, same shape and number of notes. It also is printed in William Walker's "Southern Harmony," 1835, page 210, and in the "Sacred Harp," 1844 to 1869.
long in darkness lay, She visits fair Columbia, And sets her sons among the stars.

Fair freedom her attendant waits, To bless the portals of her gates, To crown the young and rising states With
lau-rels of immortal day: The Brit-ish yoke, the Gal-lic chain, Was urged up on our

lau-rels of immortal day: The Brit-ish yoke, the Gal-lic chain, Was urged up on our

necks in vain. All haugh-ty tyrants we dis-dain. And shout, Long live A mer-i-ca, mer-i-ca.

necks in vain. All haugh-ty tyrants we dis-dain. And shout, Long live A mer-i-ca, mer-i-ca.
CLAREMOUNT. 7s & 8.

Key of A Minor.

Vital spark of heav'nly flame Quit, oh? quit this mor-tal frame;
Trembling, hope-ing, ling' ring, fly - ing, fly - ing, fly - ing.

The above hymn is credited to Alexander Pope. This favorite ode or anthem is a free version of the emperor Adrian's Address To His Soul When Dying. As it is wrote in dim and timid uncertainty, but Pope Alexander in a more Christian strain speaks definitely of heaven, and concluded with the scripture quotation of confident triumph; Oh Grave, Where is Thy Victory? Oh Death, Where Is Thy Sting?  The old hymn writer, by the name of Flatman, wrote one somewhat similar to
Hark! they whisper; angels say, Sis-ter spi-rit, come away. Hark! Hark! Hark! they whisper; angels say, Sis-ter spi-rit, come away; Sis-ter spi-rit, come away.

What is this absorbs me quite—Steals my sen-ses, shuts my sight; Drowns my spi-rit, draws my breath? Tell me, my soul, can come a-way. What is this absorbs me quite—Steals my senses, shuts my sight? Drowns my spi-rit, draws my breath? Tell me, my soul, can come a-way.

To Adrian's address, which is as follows: When on my sick bed I languish, Full of sorrow, full of anguish, Fair-tling, gasping, trembling, crying, Panting groaning, speechless, dying; Methinks I hear some gentle spirit say, "Be not fearful, come away." Pope Alexander combined these two poems with words of divine inspiration. "Oh Death, Where is Thy Sting?" "Oh Grave, Where is Thy Victory?" and made the christian hymn out of "The Old Pagan, Phylosipher's Poem," and it has been
attached to the ode or anthem Claremont and the Dying Christian. Alexander Pope was an English poet, was born in London 1688, died 1744. He was deformed and afflicted. It is said of him, "As a Poet, He was made, not born. His poetry is mechanical and immitative, but never the less holds an honored and prominent place in English literature. If he did nothing else for the world that would make him great, the remodling and suiting these verses to the "Christian Religion" will ever live to make him cherished and grand in the world.
It is said that the address of Adrian or the fragments of it are to be cherished by the world for the reason of great literary interest that hangs about it, it being of rare antiquity, came into existence about six hundred years B.C., and on account of its poetic excellence, it has been often referred to by writers, and has greatly influenced the poets of all ages. It is supposed to have been translated about 1711 or 1712. It is not known when the tune Claremont was first composed. It is of long standing and is published in a great many of the early song and tune books of America.
John Wyeth in his tune book Repository of Sacred music 1810, 1816, and 1826, page 50 credits the ode or anthem to Temple and M. We have been unable, however, to find out anything about these authors. It is highly probable that Chas. W. H. Temple was born in Claremont, N. H., in 1801, was either a son or close relative to the Temple who composed Claremont. It is believed that Claremont was named for the town, Claremont in the state of New Hampshire. Chas. W. H. Temple commenced teaching music in 1817. He went to Cincinnati, Ohio, then to Oxford, and was associated in the music societies in 1817. He taught music for fifty-five years, and composed some high class sacred music. This tune also appears in the Southern Harmony, by Wm. Walker, 1835, page 183, in the Missouri Harmony, by Carden, 1827, and 1837, page 155, and many other sacred song books.
Heavenly Vision is one of the old American Anthems, as appeared in the early publications of Wm. Billings. He has the distinction of being the first American who composed, compiled and published a sacred song book. He was born in Boston, 1746, and died there in 1800. His remains lie in an unmarked grave, in the old Granary Burying Ground, in the city of his birth. Heavenly Vision has appeared in a number of song books, in Lowell Mason's Sacred Harp, about 1830, Missouri Harmony in 1835, in the B. F. White Sacred Harp, 1844, The Hesperian Harp, in 1847, in McCurry's Social Harp, 1854, in one of Andrew Law's books, of a much earlier date, than any of the above. It has also been published in a number of other four shaped note books, as well as seven shape and round note books. Heavenly Vision is one of Billings' great Anthems. It is taken from Rev., chapter 5, verse 11.
thousands, Stood before the Lamb, and they had palms in their hands, and they cease not day nor night, saying Holy, holy,
ten times thousands

Stood before the

ho-ly, ho-ly, ho-ly, Lord God Almighty, Which was, and is, and is to come, Which was, and is, and is to come,
HEAVENLY VISION. Continued.

is to come, And I heard a mighty angel flying thro' the midst of heav'n, crying with a loud voice Wo, wo, wo, wo, Be unto the earth by reason of the trumpet which is
HEAVENLY VISION. Continued.

yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gathered themselves together, and cried...to the rocks and mountains to fall...upon them, and hide them from the face of Him that sitteth on the throne;
For the great day of the Lord is come, and who shall be able to stand? And who shall be able to stand? — St. John 14, 2.

LONG SOUGHT HOME. C. M.

"In my father's house are many mansions: if it were not so, I would have told you." — St. John 14, 2.

Francis Baker Priest, about 1750. Key - C. Major.

1 Je ru-sa-le! my hap- py home! Oh how I long for thee! When will my sor-rows have an end? Thy joys when shall I see? Home, sweet home, my long-sought home, My home in heav'n above.

2 Thy walls are all of precious stones, Most glo-ri-ous to be hold! Thy gates are richly set with pearl, Thy streets are paved with gold.

3 My friends, I bid you all a-dieu! I leave you in God's care: And if I here no more see you, Go on, I'll meet you there.

Home, sweet home, my long-sought home, My home in heav'n above.

William Bobo, the author of the above tune, resided at Union, S. C., and was living there prior to 1866. Since that time, we have been unable to get any information about him. He composed several tunes in William Walker's song book, "Christian Harmony," "Fruits and Flowers." The chorus in this tune was composed by William Walker. He published the "Southern Harmony," "Fruits and Flowers" and other music books. The tune as here appears has been revised into four shape notes by S. M. Denson, 1811. The hymn was composed by Francis Baker Priest, and first published in the publication of James Boden, 1801.
Key of A Major. J. S. about 1802,
ROSE OF SHARON.  
Sol. Song,

"I am the rose of Sharon, and the lily of the valleys.,, 1-2

William Billings, about 1793.

The above anthem was composed by William Billings, who it is claimed was the first American composer of Sacred music. He has quite a number of anthems, and many sacred songs, which are in various song books from the time he first began to compose music in the 18th century. See further history of William Billings, the author of this anthem under tune of Funeral Anthem page 520. He composed this anthem and a number of others in the latter part of the 18th century. They were published in his books all along from 1770 to 1800, at the time of his death.
so is my beloved among the sons, so is my beloved among the sons. I sat down under his shadow with great delight,

so is my beloved among the sons, so is my beloved among the sons. I sat down under his shadow with great delight,

so is my beloved among the sons. I sat down under his shadow with great delight,

And his fruit was sweet to my taste; And his fruit, and his fruit was sweet to my taste.

And his fruit, and his fruit was sweet to my taste.

And his fruit was sweet to my taste.

And his fruit, and his fruit, was sweet to my taste! And his fruit, and his fruit, was sweet to my taste. He brought me to the banqueting house
He brought me to the banqueting house, his banner over me was love. Stay me with flagons.

His banner over me was love. He brought me to the banqueting house, his banner over me was love.

for I am sick, for I am sick... of love; I charge you, O ye daughters of Je-ru-sa-lem.

apples, for I am sick, for I am sick... of love; I charge you, O ye daughters of Je-ru-sa-lem.
By the roes, and by the hinds of the field, that you stir not up, nor a-

that you stir not up, that you stir not up, nor a-

By the roes, and by the hinds of the field, that you stir not up, that you stir not up, nor a-

that you stir not up, that you stir not up, nor a-

wake a-wake, a wake a wake my love, till he please. The voice of my be-loved,

wake a wake, a wake a wake my love till he please.

wake a-wake a-wake, wake my love, till he please.

wake a-wake a-wake, wake my love, till he please.

Be.......hold! he com-eth.
ROSE OF SHARON. Continued.

skipping, leaping upon the mountains, skipping upon the hills.

skipping, leaping upon the mountains, skipping upon the hills.

leaping upon the mountains, skipping.

leaping upon the mountains, skipping, upon the hills.

My beloved spake,

said unto me,

rise up, my love, my fair one, and come away. For lo, the winter is

rise up, rise up, my love, my fair one.

rise up, rise up, my love, my fair one, and come away.

Rise up, rise up my love, my fair one. For lo, the winter is.
past, the rain is over and gone. For lo, the winter is past, the rain is over and gone.

For lo, the winter is past, the rain is over, and gone, the rain is over, the rain is over and gone. For lo, the winter is past, the rain is over and gone, the rain is over, the

past.

For lo, the winter is past, the rain is over and gone, the rain is over, the

rain is over, the rain is over and gone. For lo, the winter is past, the rain is over and gone.

For lo, the winter is past, the rain is over and gone. For lo, the winter past, the rain is over and gone.

For lo, the winter is past, the rain is over and gone. For lo, the winter is past, the rain is over and gone.
FAREWELL ANTHEM.


My friends, I am going a long and tedious journey, Never to return

My friends, I am going long and tedious journey Never to return.

My friends, I am going a long and tedious journey, Never to return.

My friends, I am going a long and tedious journey, Never to return.

My friends, I am going a long and tedious journey, Never to return.

My friends, I am going a long and tedious journey, Never to return.

My friends, I am going a long and tedious journey, Never to return.

The above anthem is the last tune in the 1st edition of the Sacred Harp by White & King, published in 1844, and has occupied the same pages in all the revisions since that
FAREWELL ANTHEM. Continued.

Never to return, Never, never, never, never. Never to return.

Fare you well, my friends, Fare you well, my friends.

Never to return, Never, never, never, Never to return.

Fare you well, Fare you well, my friends, Fare you well, my friends.

Never, never to return; Fare you well, my friends.

Never, never to return, Fare you well, Fare you well, my friends.

Fare you well, my friends, And God grant we may meet together in that world above, Where trouble shall cease and harmony shall bound.

Fare you well, my friends, And God grant we may meet together in that world above, Where trouble shall cease and harmony shall bound.

Fare you well, my friends, And God grant we may meet together in that world above, Where trouble shall cease and harmony shall bound.

time 1850, 1859, and 1869. It is a very old minor melody and very difficult for unexperienced music people to render. It takes close attention and very careful management to render it correctly. The date of the tune is unknown, and its composer is also unknown. The oldest book at our command, in which it appears is
farewell anthem. concluded.

hark! hark! my dear friends, for death hath called me, and i must go, and lie down in the cold and silent grave, where the mourners cease from mourning.

and the pris'ner is set free: where the rich and the poor are both alike. fare you well, fare you well, fare you well, fare you well, fare you well, my friends.

"southern harmony" by william wallker, 1835, page 214. it is also in the harp of columbia by m. i. swan, page 219. in order that it can be more easily sung in this edition, 1911, we have put the lines or words of the verses immediately under each of the four parts, bass, tenor, alto, treble.
FIRST APPENDIX TO THE SACRED HARP, 1850.
CONTAINS A VARIETY OF
STANDARD AND FAVORITE TUNES NOT COMPRISED IN THE BODY OF THE WORK.
COMPILED BY
A COMMITTEE APPOINTED BY "THE SOUTHERN MUSICAL CONVENTION.

The Committee appointed by the "Southern Musical Convention," at its last session, to whom was referred the revision and enlargement of the Sacred Harp, beg leave to say to all whom it may concern, that we, according to appointment, have taken the work under consideration and inspection, and have corrected the rudimental errors in said work, and the typographical errors in the music, and have also added such pieces of composition as we think are calculated to enhance the value of the work, and are happily adapted to the use of the public generally, as an Appendix to the Sacred Harp, and have adopted the same. All of which is respectfully submitted.


SINGING SCHOOL. P. M.

J. H. Moss, 1832.

Ecc. 11-9.

J. H. Moss, 1832.

1. O tell me, young friends while the morning's fair and cool, { You'll find it in a large church, A-mid the sha-dy grove, You'll find half a hundred All singing fa, sol, fa. O where, tell me where, Shall I find your sing-ing school? }

2. O yes, I've found them; And am glad indeed to see { And while they sing so sweetly, O yes I think I see Some hearts that are swelling, O Lord with praise to Many young people All singing with so much glee. }

3. May these young people All meet in heaven above, { O God, we humbly pray thee, We all may faithful prove, And all meet in heaven To praise thee. }

J. H. Moss, the author of the above tune, was a native Georgian, lived in Hall county; taught singing in Hall, Milton and adjoining counties. The last three schools he taught were at Boiling Springs, Bethany and Union, in the counties above named. He was a splendid teacher and director of music. He taught but little after he moved to Sand Mountain, Ala. He went there just before or about the beginning of the War, and from best information obtainable he died in 1864 or 1865. He was a good, true Christian man. We are indebted to Prof. T. B. Newton (who received his early musical instruction from Prof. Moss) for the above sketch.
"Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you."—Matt. 7:7.

John Hatton, 1790.

Great God! attend to my complaint, Nor let my drooping spirit faint; When foes in secret spread the snare, Let my salvation be thy care.

"Duke Street" is an old melody. Little is known of John Hatton, author of "Duke Street." He was originally an Englishman of Warrington; afterwards of St. Helena, then a resident of Duke Street, in the township of Windle. Composed several hymn tunes; died in 1793. He was killed by being thrown from a stage-coach. He was a fine music teacher and director and composed a great many valuable tunes. The verse is a part of another hymn. See "Southern Harmony" by William Walker, 1835, page 291.

HEBRON. L. M.

Isaac Watts, 1707. Key of B Flat Major.

Lowell Mason, 1823.

"Therefore for thy name's sake lead me, and guide me."—Ps. 31:3

Thus far the Lord hath led me on, Thus far his power prolong my days; And every evening shall make known Some fresh memorial of his grace.

2. Much of my time has run to waste, And I, perhaps, am near my home; But he forgives my follies past, And gives me strength for days to come.

3. I lay my body down to sleep: Peace is the pillow for my head; While well-appointed angels keep Their watchful stations round my bed.

4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to rouse my tomb, With sweet salvation in the sound.

"Hebron" is among the old melodies, published in the early tune and song books of America. See "Southern Harmony," 1835, by Walker, page 286. The hymn was composed by Isaac Watts, 1707, and published by him under title of "An Evening Hymn." See other remarks in this volume about Isaac Watts. Lowell Mason was born 1792, died 1872. The tune was printed by Lowell Mason at the time he composed it.
RESTORATION. L. M.  Baptist Hymn Book. p. 594.  265

"For the husband is the head of the wife, even as Christ is the head of the church: and he is the Saviour of the body."—Eph. 5: 23.

Americh Hall, 1811.

How many years has man been driv'n, Far off from happiness and heav'n: When wilt thou, gracious Lord, restore Thy wand'ring church to roam no more?

Americh Hall of Massachusetts composed the above tune 1811. It has been published in many of the hymn books in the early part of the 19th Century. See "Southern Harmony" 1835 and 1848, page 5. by Walker. See sketch of Mr. Hall under tune “Devotion,” page 48. S. M. Denson composed also 1911, one hundred years after the tune was composed. The alto adds a great deal to this tune. The words have been greatly changed from the original hymn.

GRAVITY. L. M.

"If ye be reproached for the name of Christ, happy are ye."—1 Peter 4: 14.

Phillip Doddridge, 1755.  Key of A Major.

O happy day that fixed my choice On thee my Saviour and my God! Well may this glowing heart rejoice, And tell its raptures all a-broad.

Phillip Doddridge, D. D., was an English Congregationalist. He was born 1702 and died 1752 of consumption. He was a noted scholar, and was a Non-conformist as a minister. He was for a long time pastor of the Congregational church at North Hampton, and was a man of great power and influence. He composed some of the best standard hymns in the English language. This tune is in several of the early tune and song books published in the beginning of the 19th Century, but none of the books give the author's name. It has been in the Sacred Harp since 1850.
UXBRIDGE. L. M.

"The heavens declare the glory of God; and the firmament sheweth his handywork."—Ps. 19:1. Lowell Mason, 1823.

Dr. Isaac Watts, 1719.

1. The heav'n's declare thy glo-ry, Lord! In ev'ry star thy wis-dom shines; But when our eyes behold thy word, We read thy name in fair-er lines.

2. The rolling sun, the changing light, And nights and days thy power con-fess, But the blest vol-ume thou hast writ Re-veals thy jus-tice and thy grace.

3. Sun, moon, and stars convey thy praise, Round the whole earth, and never stand: So when thy truth be-gan its race, It touched and glanced on ev'ry land.

"Uxbridge" is one of Lowell Mason's first group of tunes. It is a fine old church harmony and has been in a great many of the hymnals and song books, but in nearly all of them it has been associated with Dr. Watts' hymn, "The Heavens Declare thy Glory." We have put in these words in order to get a number of verses. The old hymn is not obtainable. There is so much said about Dr. Mason it is not necessary to repeat it. The hymn is one of Dr. Watts' best. The title of the hymn is "The Books of Nature and Scripture Compared," published "1719.

LEBANON, NEW. L. M.


Charles Wesley, 1747.

Come, sinners to the gospel feast, Let ev'ry soul be Je-sus' guest, Ye need not one be left behind, For God hath bid-den all man-kind.

We have been unable to obtain anything definite about Rev. Jas. P. Carrell. It is claimed by those who knew him that he once lived in Carroll County, Ga., and belonged to the Chattahoochee and Southern Musical Conventions, but what finally became of him we have up to this writing failed to find. He composed the above tune, Lebanon, New," and "New Port." See page 294. The hymn was composed by Charles Wesley, first published 1747. It has five verses and is considered a splendid hymn. See numerous sketches of Charles Wesley. Alto by S. M. Denson, 1911.
Sacred Stream. L. M. Original.

Key of A Major.

1. There is a stream, whose gentle flow Supplies the city of our God: Life, love, and joy, still gliding through: And w reminder our divine abode.

2. That sacred stream, that holy word, Supports our faith, our fear controls: Sweet peace thy promises afford, and give new strength to fainting souls.

The tune "Sacred Stream" was composed by Henry G. Mann at the same time he composed "Fleeting Days," "Blooming Youth," "Sharon's Lovely Rose," and "Peaceful Rest." See sketch of him on page 446. "Days of Worship" was removed by the revision, and "Sacred Streams" and "Hedgebury" inserted on this page. "Days of Worship" has been remodeled. Alto added and put in the 5th Edition 1911. See page 490. The words of the hymn have been changed from the original hymn so as to fit this tune.

Hedgebury. L. M.

"Christ sitteh on the right hand of God. Col. 3-1.

Arranged by B. F. W. 1869.

Thus the eternal Father spake. To Christ, the Son, "Ascend, and sit At my right hand till I shall make Thy foes submissive at Thy feet."

This tune was put in the "Sacred Harp" 1869. Rearranged by B. F. White from an old tune but made much better than the old tune. Alto added by Prof. S. M. Denson 1911, which greatly improves the music. The words were arranged for this tune. See full sketch of Major White under "Baptismal Anthem," page 232.
SWEET AFTON. 11s.

Key of B Flat Major

"Submit yourselves therefore to God. Resist the devil, and he will flee from you."—James 4:7. Arranged by B. F. White, 1869.

1. O Jesus, my Saviour, to thee I submit; With love and thanks giving fall down at thy feet; The sacrifice

of my soul, flesh, and blood, To thee, my Redeemer, my Lord, and my God. I love thee, I love thee, I love thee, my Lord,

love thee, my Saviour, I trust in thy word, I love thee, I love thee, And that thou dost know, But how much I love thee, I never can show.

This tune was re-arranged by Major B. F. White from an old melody, changed in several particulars, and the tune "All Saints, New" removed and "Sweet Afton" put in its place. "All Saints, New" has been revised and alto added by S. M. Denson, and put back in the Fifth Edition, 1911. See pages 544-5, which we consider as it now stands the much better tune of the two. See words in "Zion Songster" by Mason, page 260.
BEAR CREEK. L. M.

"The chariots of God are twenty thousand, even thousands of angels."—Ps. 67: 17.

Isaac Watts, 1710. Key of E Major.

Arranged by B. F. White. Alto by G. B. Daniell

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

Those heav'ly guards around thee wait, Like chariots that attend thy state.

Those heav'ly guards around thee wait, Like chariots that attend thy state, Those heav'ly guards around thee wait,

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

Those heav'ly guards around thee wait, Like chariots that attend thy state.

Those etc., Like chariots that attend thy state. Those heav'ly guards around thee wait, Those heav'ly guards around thee wait,

Like chariots that attend thy state, Like chariots that attend thy state, Like chariots that attend thy state.

Tend thy state, Tend thy state, Those heav'ly guards around thee wait, Those heav'ly guards around thee wait.

Like chariots that attend thy state, Those heav'ly guards around thee wait, Like chariots that attend thy state.

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. Words were composed by Watts. It was re-arranged by Major White, 1869, and put in place of the tune, "All Saints Now." The original hymn has four verses. This is an important hymn. See M. E. Hymn Book, South, by Tillis, 1895, No. 120. See other sketches of Isaac Watts in this volume.
CONFIDENCE. L. M. D.

“Repentance toward God, and faith toward our Lord Jesus Christ.”—Acts 20:21.

J. R. Turner, about 1858.

Professor James R. Turner, author of the above words and music, was born in Hancock county in 1807, died in 1874, and buried at Wesley Chapel, Villa Rica, Ga. He was the father of W. S. Turner, who is the author of some music in this book. He was a fine singer, leader, and teacher. He taught music in Georgia and Alabama for more than forty years, and helped revise the “Sacred Harp” in 1858. His son, W. S. Turner, and himself composed music, and intended to publish a song book, but died before doing so. A full history of J. R. Turner appears in James ‘Brief History of the Sacred Harp,” pages 91-95. He was a member of the Chattahoochee Music Convention from the time of its organization in 1852 up to the time of his death. He gave the writer his first instruction in music, We print the above tune just as it was originally composed by him.

Copyright, 1909, by J. S. James.
ARKANSAS. L. M. Original.

"Be ye not conformed to this world."—Rom. 12. 2.

For the Organ, by S. P. Barnett. 1869.

For the Organ, try S. P. Barnett.

Fare-well, farewell to all below; My Saviour calls and I must go; I'll launch my boat up on the sea,—this land is not the land for me.

S. P. Barnett, author of the above tune, resided for a long time in Carroll County, Ga., and died in that county some time between 1890 and 1895. He was a fine director of music. He composed music well. He helped to organize the Southern Musical Convention and Chattahoochee Singing Convention and was for a while President of each of these conventions. He was a co-worker with B. F. White and other music people up to the time of his death. The tune "Russell" was on page 271, but this tune and "Come on, Friends" inserted. Hymn was composed by Barnett.

COME ON, MY FRIENDS. L. M.

Eld. E. D., 1869.

Key of F Sharp Minor.

By Eld. E. Dumas, 1869.

De Capo for Chorus.

Chorus.—Come on, come on, my friends, come on, The gospel sounds the jubilee.

Eld. E. Dumas, the author of the above tune and words, composed a great many tunes and hymns appearing in this song book. Several sketches are given of him in connection with his various tunes. He was a minister, a great lover of music, died and is buried in Forsyth County, Ga.
EXHORTATION. L. M.

"Flee also youthful lusts." 2 Tim. 2:22.

Now, in the heat of youthful blood, Remember your Creator, God.

Now, in the heat of youthful blood, Remember your Creator, God!

Be-hold the months come hast'ning on, When you shall say, My joys are gone.

Be-hold the months come hast'ning on, When you shall say, My joys are gone.

Be-hold the months come hast'ning on, When you shall say, My joys are gone.

Be-hold the months come hast'ning on, When you shall say, My joys are gone.

Be-hold the months come hast'ning on, When you shall say, My joys are gone.

The words of the above tune were taken from "Mercer's Cluster," by Jesse Mercer of Powellton, Ga., published in 1823, Third Edition, page 174. The tune is credited in "Sacred Harp" from 1844 to 1869 to "Doolittle." Also in the "Southern Harmony" by William Walker in 1835 and in 1848, page 88. It is believed that this old minor melody was composed long before it was printed in Walker's Book. No data can be found about Dr. Doolittle.
And many of them said, He hath a devil, and is mad; why hear ye him?—John 10:20.

A poor way-faring man of grief Hath oft' pass'd me on my way: Who sued so humbly for relief, That I could never answer nay.

Whither he went or whence he came, Yet there was something in his eye That won my love, I know not why.

I had no power to ask his name, Whither he went or whence he came, Yet there was something in his eye That won my love, I know not why.

The above tune was put on this page in place of the tune "Texas," removed by the revision of 1869. See other sketches of R. F. M. Mann, connected with his tunes in this song book. See full account of James Montgomery, the great hymn writer, and the balance of this valuable hymn, with Coles' "Duane Street," page 164.
THE GOLDEN HARP. L. M.

"Yea, upon the harp will I praise thee." Ps. 43-4.

Fine. Chorus—By J. P. Reese, 1869. D. C.

Key of F. Minor

1. Fare-well vain world, I'm going home To play on the Golden Harp. |
   My Sav-iour smiles and bids me come To play on the Golden Harp. |
   To play on the Golden Harp, To play on the Golden Harp, |

2. Sweet an-gels beck-on me a-way To play on the Golden Harp. |
   To sing Gods praise in end-less day. To play on the Golden Harp. |
   To play on the Golden Harp, To play on the Golden Harp. |

Chor.—I want to be where Je-sus is, To play on the Golden Harp.

Prof. J. P. Reese was born in Jasper County, Ga., in 1828, died in Coweta County, in 1900, buried at Oak Hill Cemetery, Newnan, Ga. He composed many tunes and hymns, which are published in different song books. He helped revise the "Sacred Harp" in 1869. There are 27 different tunes in the "Sacred Harp" composed by him. He was a music teacher, and taught in many different counties in Georgia and Alabama. He was a strict member of the Baptist church. He was engaged in composing music for over twenty years; belonged to the Southern Musical Convention from 1845 up to the time of his death. He frequently mixed with politicians of his section, and was a regular correspondent of the Newnan papers from 1855 up to the time of his death. Reference is made to a more extended sketch of Prof. Reese in James' "Brief History of the Sacred Harp," pages 94-99, inclusive.

Baldwyn. C. M.

Isaac Watts, 1707. Key of F Major.

By J. L. Arnold, 1869. Alto by S. M. Denson, 1911.

That aw-ful day will sure-ly come, Th' appointed hour makes haste, When I must stand be-fore my Judge, And pass the solemn test.

That aw-ful day will sure-ly come, Th' appointed hour makes haste, When I must stand be-fore my Judge, And pass the solemn test.

See remarks about Arnold, the author of this tune, on page 453. "The Golden Harp" and "Baldwyn" inserted. "Russia" has been revised, alto added and put in Fifth Edition of this Book 1911. See page 491. The verse to this hymn was composed by Dr. Watts. The hymn has four verses. Refers to the Judgment Day and is a very fine hymn. See numerous remarks in this Book about Dr. Watts. The tune Russia was removed by the revisors in 1869.
LOVING-KINDNESS.  L. M.

"Praise ye the Lord. Sing unto the Lord a new song, and his praise is in the congregation of saints." Ps. 149:1.

Samuel Medley, 1787. Key of A Minor.

By J. P. & S. R. Penick, 1850.

1. Awake my soul, to joyful lays, Halle, Hallelujah! And sing the great Redeemer’s praise, Halle, Hallelujah! He justly claims a song from me, Halle, Halle-ju-jah, His loving kindness O how free! Halle, Halle-u-jah.

2. He saw me ruined in the fall, Halle, Hallelujah! Yet loved me, notwithstanding all; Halle, Hallelujah! He saved me from my lost estate, Halle, Hallelujah, His loving kindness O how great! Halle, Hallelujah.

3. Tho’ num’rous hosts of mighty foes, Halle, Hallelujah! Tho’ earth and hell my way oppose, Halle, Hallelujah! He safely leads my soul along, Halle, Hallelujah! His loving kindness O how free Halle, Hallelujah.

"Loving Kindness was composed by the above named authors for the first Appendix for the Sacred Harp, 1850. Alto composed by S. M. Denson, 1911. See History of S. R. Penick under tune Penick, page 367. It is believed that they were brothers. They have long since passed into the beyond. Were both fine vocalists and directors of music, so say those who were acquainted with them. Three other verses added to hymn 1911. Samuel Medley was a Baptist Minister, born in England 1738, died 1799. When young he joined the navy and was severely wounded. His hymns were published the year 1800. He had composed 230 valuable hymns now printed in all hymn books of Christendom.

ROLL ON.  L. M.

Isaac Watts, 1707. Key of F Major. "For the word of the Lord is right; and all his works are done in truth." Ps. 33:4. Miss Cynthia Bass, 1850. Alto S. M. Denson, 1911.

Why should we start and fear to die What tim’rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there. Roll on, roll on, sweet moments roll on, and let the poor pilgrim go home, go home.

We have been unable to get any information about Miss Bass, author of the above tune, further than she was for a long time, a member of the Southern Musical Convention. J. M. Shell, in his lifetime, informed the writer that she was a fine leader and had often led the music before the Singing Conventions. Alto by S. M. Denson, 1911. This is one of Isaac Watts’ best hymns. See statement about the hymn under tune “Prospect,” page 30 of this book.
From all that dwell below the skies, let the Redeemer's praise arise:
From all that dwell below the skies, let the Redeemer's praise arise:
From all that dwell below the skies, let the Redeemer's praise arise: Let the Redeemer's name be sung through every land by every tongue.

The tune Bridgewater was composed by Edson 1782. At the same time he composed the tune Lenox, see page 40. Lewis Edson was born in 1746, died 1820. This tune is in a great many of the old Books. See Presbyterian Psalmist, page 43 about 1800; Missouri Harmony by Carden 1837, page 62; Lute of Zion, page 42; Timbrel of Zion, page 34, by B. K. Collins, and a number of the other older books. Bridgewater is a valuable old major tune—been in the Sacred Harp by B. F. White since 1850. This is a standard hymn. In National Hymn Book, page 39. It appears in many of the hymn books of this country and England, as well as other countries. It is one of Watts' best hymns.
ANTIOCH.  L. M.

"For I know that my Redeemer liveth, and that "e shall stand at the latter day upon the earth." (Job 19:25)

Daniel Medley about 1784.  Key of G Minor.


1. I know that my Redeemer liveth, and that the sentence gives me comfort this sweet promise. Glory, Hallelujah! Shout on, pray on, we're near to see "e stand at the latter day upon the earth."

2. He lives to bless you with His love; Glory, Hallelujah! He lives to plead my cause above; Glory, Hallelujah!

3. He lives to crush the fiends of hell; Glory, Hallelujah! He lives and death with me I dwell; Glory, Hallelujah! She on, pray on, we're near to see "e stand at the latter day upon the earth.

4. He lives, all glory, to His name; Glory, Hallelujah! He lives, my Jesus, still the same, Glory, Hallelujah!

The words in the above hymn were first published in "Medley's Hymns" in 1800. It originally contained nine stanzas as it appears in the hymn. Mr. Medley was a Baptist minister, born in England in 1739 and died in 1799. The hymn was composed about 1784. He had 230 hymns in his book. U. C. Wood composed the music to the above tune. We can not state anything definite about him, except B. F. Wilson in leading this tune in the various Musical gatherings in Georgia, stated that Mr. Wood, whom he knew intimately, was a good man, fine singer and director of music, and that he was killed by a falling tree or limb. Mr. Wood also composed the treble to "Pray, Brethren Pray," page 467. Dr. Wood's death occurred since 1869, in which year he composed the above named treble. Alto by S. M. Denson 1911, and to him we are indebted for this sketch.
SWEET HEAVEN. L. M.
"Ask and it shall be given you." Math, 7-7
E. L. King, 1850. Alto by S. M. Denson 1911.

Key of F. Minor,

The Lord who built the earth and sky, in mercy stoops to hear thy cry,
His promise all may freely claim, Ask, and receive in Jesus' name,
Oh, heaven, sweet heaven, when shall I see? Oh when shall I get there?

See History of E. L. King under Reverential Anthem page 234, see the sketches about E. J. King, author of this tune in the Christian Harmony by Walker, page 330, under Fulfilment. This beautiful old tune was set to music by E. J. King, junior author of the "Sacred Harp," who died a few weeks after its publication, in 1844 much lamented by his Christian brethren and musical friends!

TRAVELING PILGRIM L. M.
"Man goeth to his long sought home, Ec. 12-5.
H. S. Reese, 1850. Alto by S. M. Denson, 1911

S. H. R. Key of E. Minor,

1. Farewell vain world, I'm going home, Where there's no more stormy clouds to rise. To the land, To the land, To the land I am bound Where there's no stormy clouds to rise,
   My Saviour smiles and bids me come, Where there's no more stormy clouds to rise.

2. Sweet angels beckon me away, Where there's no more stormy clouds to rise. To the land, To the land, To the land I am bound Where there's no more stormy
   To sing God's praise in endless day, Where there's no more stormy clouds to rise.
   (clouds to rise.

Rev. H. S. Reese was born in Jasper County, Ga., 1827, and is now living at Turin, Ga. He is a minister of the Missionary Baptist Church, and has been preaching over fifty-five years; has baptized thousands of people and has married hundreds of couples. He is a twin brother of Professor J. F. Reese, deceased. He contributed fourteen tunes to the "Sacred Harp," and composed a number of other first-class tunes. The first tune he composed was "Traveling Pilgrim." He wrote "Some Day," in his eighty third year, and says, "I love music," and would leave a legacy of sweet music to be sung by others. When this faltering tongue is silent in the Grave, yet in heaven, music will be my eternal theme," The words were arranged to the tune by Prof. Reese.
THE BIRMAN HYMN. L· M· D.

Christ hath redeemed us from the curse of the law, being made a curse for us: for it is written, Cursed is every one that hangeth on a tree. Gal. 3–10.

Key of E Minor.

1. O. Seek ye heaven a golden land, Where happy souls rejoicing stand,
   And ever view the Saviour's face, And speak and sing of matchless grace.

2. Exempt from sin and sorrow's rage,

3. Love fills entire each burning breast Of ever lasting bliss possessed;
   They quaff with joy their mortal spring, Of grace divine they speak and sing.

4. God's presence is their dwelling place.

From sickness, death and wasting age: All suffering banished from the place, They speak, and sing of matchless grace!

The glorious and effulgent rays From Jesus' face around them shine. They speak and sing of grace divine.

The best information we can gain is that W. W. Parks composed the above tune in 1850. In connection with M. H. Thomas he composed "A Home in Heaven." See page 411. We have been unable to find out anything about either Parks or Thomas. They were both members of the Southern Musical Convention in 1846 when it was first founded up to the beginning of the war. Since that time we have been unable to get further data concerning them. Neither have we been able to find out anything about the hymn. The tune has been published all along since 1850 in the "Sacred Harp."
"Therefore sprang there even of one, and him as good as dead, so many as the stars of the sky in multitude, and as the sand which is by the sea shore innumerable."

Isaac Watts, 1707. Key of B Flat Major.

Heb. 11-12.

Isaac Watts, 1707. Key of B Flat Major.  
Daniel Read, 1806.

See History of Daniel Read under tune "Windham" 38. In addition to the song books named in sketch on page 38, in 1806 he published the "Litchfield Collection of Church music. It contained a number of Read's own compositions, and among them "Westford. "

See Mason's "Sacred Harp" 1840, page 75. The original of Mr. Watts' hymn of which the above is a part, was published in his second series of Hymn Books. It is entitled "The Enjoyment of Christ," or "Delight in Worship." It has six stanzas. It is one among the many Great hymns of this gifted author.
ho-ly fire, And kin-dles with a pure de-sire. Come, my dear Je-sus, from bove. And feed my soul with heav'nly love. Blést

Je-sus, what de-li-cious fare! How sweet thine en-ter-tain-ments are! Nev-er did an-gels taste a-bove. Re-deem-ing grace and dy-ing love. love.
I'M GOING HOME L. M.

"And I will rejoice in Jerusalem, and joy in my people: and the voice of weeping shall be no more heard in her, nor the voice of crying. Is. 65:19.

Key of F Major.


Breedlove was a music teacher in Georgia. He died about forty years ago in South Georgia. He was a member of the Southern Musical Convention from the time it was organized in 1844 up to the time of his death. He was secretary of the convention from 1845 to 1850. In the Sacred Harp, compiled by B. F. White and E. J. King he is credited with Arnold and ten other tunes. See further statement of him in James Brief History of the Sacred Harp, page 113. The hymn is used in a number of tunes in this book. Alto has been added by S. M. Denson 1911. The words in the part of this tune have been used in connection with several tunes in this book. See traveling Pilgrim by R. H. Rees, 278 and page 70 in the Union Harp by J. S. James 1909, same book page 69 by J. P. Rees and in tune Golden Harp page 274, as well as other tunes, each of the authors have changed the words to suit their tune.
BALERMA. C. M.

"I have caused thee to see it with thine eyes, Deut. 34:4.

Alto by S. M. Denson, 1911.

Robert Simpson, 1800. Re-arranged by B. F. White, 1858

1. There is a land of pure delight, Where saints immortal reign; In - fi - nite day excludes the night, And pleasures ban - ish pain.

2. There ever-last - ing spring abides, And nev - er fad - ing flow - ers: Death, like a nar - row sea, di - vides That heavenly land from ours.

3. Sweet fields be - yond the swell - ing flood, Stands dress - ed in liv - ing green; So to the Jews old Ca - naan stood, While Jordan rolled be - tween.

4. Could we but climb were Moses stood, And view the lands - cape o'er. Not Jordan's stream nor death's cold flood, Should fright us from the shore.

The original title to this hymn was "Prospect of Heaven Makes Death Easy." It was written by the author at his home in Southampton, while sitting at a parlor window, looking over the waters and beautiful scenery. This hymn suggests the leading of the children of Israel to the banks of the stream which separated them from the promised land, that God had long before promised to the children of Israel. The crossing of the river has ever been an image of the glorious home of the good in heaven. Robert Simpson was born in 1792 and died in 1832. He was a Scotchman, and composed a great many valuable tunes.

ORTONVILLE. P. M.

"Thy name is and ointment pouring forth." S. Solomon. 1-3.

Revised by B. F. White, 1858. Alto by S. M. Denson.

Rev. Lewis F. Benson, D. D., from 107 hymn books of 30,000 hymns, he only found 32 of the standard hymns in these books appearing in 80 per cent. of them. The hymn stands No. 11 of the 32. John Newton was one of the best hymn writers of his day. Thomas Hastings, Mus. Doc., was born in Conn. 1787. Issued his first music 1816, moved to New York 1832, where he published a number of music books. He died 1872.
ROCKINGHAM, C. M.

"For whosoever shall call upon the name of the Lord shall be saved." Rom. 10—13.

B. F. White 1850.
Lowell Mason on or about 1826
Alto by S. M. Denson 1911.

Isaac Wat's 1707.
Key of A. Major.

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1. Salvation! oh, the joy-ful sound 'Tis pleasure to our ears, A sove-reign balm for every wound, A cor-dial for our fears.

2. Buried in sorrow and in sin, At hell's dark door we lay: But we arise, by grace di-vine, To see heaven ly day.

3. Salvation! let the echo fly, These spacious earth a-round: While all the armies of the sky, con-spire to raise the sound!
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See full history of the words in this tune, under tune Prim Rose page 47. The tune above was arranged and composed by Lowell Mason. Maj White made several changes in it for the first edition of the Sacred Harp 1850. Some of the histories gives this tune a much earlier date than Mason's composition. We think this may arise on account of several tunes being given the same name. Alto has been composed by S. M. Denson 1911. See Sacred Harp by Mason 1840 page 183. Mo. Harmony 1821 and 1837 page 39.

PIETY, C. M.

"And he shall be as the light of the morning, when the sun riseth, even a morning without clouds. 2-Sam. 23—4.

B. F. White 1850.
Alto by S. M. Denson. 1911. D. C.

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O for a closer walk with God, A calm and heavenly frame;
A light to shine upon the road That leads me to the lamb!

That leads me to the lamb! That leads me to the lamb!
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See full history of William Cowper under tune Bethel page 27 and history of B. F. White under tune Baptismal Anthem page 232 and 233, and a more extended history of him in James brief history, in the Sacred Harp, page 27 to 37 inclusive.
ARNOLD. C. M.

“And have hope toward God, which they themselves also allow, that there shall be a resurrection of the dead, both of the just and unjust.” Acts. 24-15.

Charles Wesley 1759.

Key of B Flat.

 Come let us join our friends a'bove That have obtain'd the prize
And on the eagle wings of love To joy celestial rise!

For all the servants of our King, In heaven and earth are one.

One family, we dwell in him One church 'bove beneath.
Though now divided by the stream, The nar-row stream of death.

Part of the host have crossed the flood, And part are crossing now.

The above hymn was published in the second series of Charles Wesley's "Funeral Hymns." Mr. Wesley was born in 1708 and died in 1788. He originally belonged to the Church of England, but with his brother John, in connection with others, established the English Methodist Church. This is one of his standard hymns among thousands he composed. See full statement in reference to him in other parts of this book. Mr. Wesley composed over 6,000 valuable hymns. He was one of the founders of Methodism, which has proven to be one of the great churches.

The Hymn was used by John Wesley when he preached his Bro. Charles Wesley's funeral See History of Breedlove under tune! Am Going Home. page 282 as well as other tunes of him in this song book.

LAND OF REST. C. M.

Lord thy God hath given thee rest in the land which the Lord thy God giveth. Deu. 25-19.

Key of F. Major.

O land of rest, for thee I sigh. When will the moments come?
When I shall lay my armour by, And dwell with Christ at home.

O land of rest, for thee I sigh, When will the moments come?
When I shall lay my armour by, And dwell with Christ at home.

See History of R. H. Rees under tune Traveling Pilgrim page 278. And other tunes in this volume.
SAINTS' REQUEST.  C. M.

Key of D Major. “For if ye live after the flesh, ye shall die: but if ye through the Spirit do mortify the deeds of the body, ye shall live.” Rom. 8:13 By J. S. Terry, 1850.

Chorus

Young people all attention give. And hear what I shall say;
I wish your souls with Christ to live, in everlasting day.
I want you to go to that bright world, To dwell with saints for-ever there.

MELODY.  C. M.

Key of C Major. Chas. Wesley, 1763. “And they were judged every man according to their works.” Rev. 20:13. Alt by S. M. Denson, 1911. B. F. White, 1850.

1. And must I be to judgment brought, And answer in that day For every vain and idle thought, And every word I say?

2. Yes, every secret of my heart, Shall shortly be made known, And I receive my just dessert, For all that I have done.

3. How careful, then, ought I to live, With what religious fear! Who such strict account must give, For my behavior here.

See history of J. S. Terry, author of the above tune, under Esther, page 437. The words appear in Zion Songster by Mason, 1832 page 297, and in Mercers Cluster 1823, 146, by Jesse Mercer of Powellan, Ga., and later of Washington, Wilks county, Ga. None of the hymn books we have examined gives the name of the author of the words to this hymn.

This tune was composed by Major White about 1850 for the first appendix to the Sacred Harp of White and King, 1844; Alto composed by S. M. Denson, 1911. The hymn was composed by Charles Wesley under the title of "A thought and judgement." There are five verses to the hymn, only three of them in the words of this tune. See Various History of White and Watts in this book.
CAMBRIDGE. C. M. Dr. John Randall, 1790

Key of C Major.

“Draw nigh to God and he will draw nigh to you. Cleanse your hands, ye sinners; and purify your hearts, ye doubleminded.” James 4:8.

We have been unable to find out anything about Dr. John Randall, the author of the above music, although it is one of the standard tunes, and is placed on page 14 in the “National Hymn Book of the American Churches,” by Robt. Ellis Thompson, S T. D. It is over one hundred years old, and has very fine chords. The tune and words which appear in the Presbyterian Psalmist are one hundred years old. The first edition, page 174, and hymn in Loyd’s Hymn Book, page 392 of the Revised Edition before us. None of these books give the author of the hymn. The tune Cambridge is in many of the song books. See also National Hymn Book, page 14, the tune is set to a different hymn.
"For whatsoever is born of God overcometh the world; and this is the victory that overcometh the world, even our faith." 1 John 5:4.

Key of E. Major.

Chorus.
By Eld. Edmund Dumas, 1856.

1. Ye fleeting charms of earth fare-well, Your springs of joy are dry; My soul now seeks another home. A brighter world on high. I'm a long time trav'ling here below, I'$$m a long time trav'ling here below, I'm a long time trav'ling away from home, I'm long time trav'ling here below To lay this body down.

2. Fare-well, my friends, whose tender care Has long engaged my love; Your fond embrace I now exchange For better friends above. I'm a long time trav'ling here below, I'm a long time trav'ling away from home, I'm long time trav'ling here below To lay this body down.

In honor of B. F. White.

See various remarks about Mr. Dumas, connected with his tune in the "original Sacred Harp." This volume he composed it in honor of B. F. White. It is a good tune. It was placed on this page by the revisers in 1859, by removing another splendid tune from this page, "Shepherds Rejoice." It has been remodeled by B. S. Akin and also Alto by S. M. Denson 1911, and put in the fifth edition, 1911, page 479. See also Union Harp and history of song by J. S. James, 1909, page 41. See about Akin, page 479, and Breedlove in various parts of this book.
Thine eyes shall behold the Land.

1. There is a land of pure delight, where saints immortal reign; In finite day e
2. There ever lasting spring abides, And never withering flowers; Death, like a narrow e
3. Sweet fields, beyond the swelling flood, Stand drest in living green, So to the Jews old e
4. But timorous mortals start, and shrink, To cross this narrow sea, And linger, shivering e
5. Of could we make our doubts remove, Those gloomy doubts that rise, And see the Caanaan e
6. Could we but climb where Moses stood, And view the landscape o'er, Not for sans stream nor e

This hymn of Dr. Watts stands in the Rev. Lewis Benson's compilation of the best church hymns of American Churches, No. 87, of a vast number of hymns of the leading denominations of the United States. It is considered one of the best, and heartily approved by all Christian denominations. Further details of the hymns of Dr. Watts appear elsewhere in this book. We have been unable to get anything definite about John Mercer, author of the above tune. He is down in some of the old books, as Colonel John Mercer. See Sacred Harp 1859, page 289. He is simply mentioned in James' History of the Sacred Harp as being author of the tune Greensborough; nothing further can be found of him.
VICTORIA  C. M.

"Christ Jesus came to save sinners."  Tim.  1:15.  

Leonard P. Breedlove 1859.  
Alto by S. M. Denson 19.. 

Isaac Watts 1707.  Key of B. Flat Major.  

1. A las! and did my Saviour bleed? A las! and did my Saviour bleed? A-las and did my Saviour bleed? and did my Sovereign die?  

2. Would he devote his sacred head Would he devote his sacred head Would he devote his sacred head For such a worm as I?  

have but one more river to cross, I have but one more river to cross I have but one more river to cross, And then I'll be at rest.

See history of Leonard P. Breedlove on several pages in this book, connected with his compositions. This tune Victoria was composed by him for the revision of the second appendix; to the Sacred Harp 1859. It is highly probable that Mr. Breedlove re-arranged this tune in place of composing it, for it appears in the Mo. Harmony by Carden In 1837, page 206. See various histories of Isaac Watts in different sketches in this book.
"And behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it." Matt 28:2.

1. The Lord descended from above, And bow'd the heav'n's most high; And underneath his feet he cast the darkness of the sky

Full roy-ally he rode, Came flying all abroad, And on the wings of mighty winds Came flying all abroad

On the ch:ubs and on cherubims.

Williams Billings was born in Boston in 1746 and died there in 1800. He is buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was New England Psalm Singer, the next was called Billings's Best. He published several other books and wrote and composed many national tunes that the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. Easter Anthems, Heavenly Vision, Rose of Sharon, and many other anthems, known to many people of the South, were composed by him. Majesty and Chester are considered Billings's master compositions, both published in his early books. Majesty mentioned above as well as others he composed before the 19th century. The words appear in the early editions of Loyds hymn books, as well as revised edition page 11 in the one we have before us, also tune and words appear in the Lute of Zion, page 126. See other sketches about Billings connected with his tunes.
HAPPY DAY. C. M.


Blest is the man who shuns the place Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat. Yes, yes, yes, My Lord, Glory hallelujah

He like a plant of gen'rous kind By living waters set, Safe from the storm and blasting wind Enjoys a peaceful state. Yes, yes, yes, my Lord, Glory hallelujah.

See sketches of Mann in other parts of this song book.

THE WONDER. L. M. Original.

"And they were filled with wonder and amazement at that which had happened unto him." Acts 3:10. By E. Dumas, 1869. D. C.

Oh, 'tis a glorious mystery, 'tis a wonder,]
That I should ever sav ed be, 'tis a wonder.]
No heart can think, no tongue can tell,—'tis a wonder.

The love of God un-speak-a-ble,—'tis a wonder.

See various sketches of E. Dumas in connection with his tunes in other parts of this volume.
WARNERVILLE. S. M.

"For if, when we were enemies, we were reconciled to God by the death of his Son." Rom. 5:10.

Mr. Dana Shindler, 1840. Key of F Major.


When the last moment comes, O watch my dying face. And catch the bright, seraphic gleam Which on each feature plays. Which on each feature plays.

Then to my rav'ish'd ear Let one sweet song begin. Let music charm me last on earth, And greet me first in heaven.

Mrs. Mary Stanley Bunce Dana was born in Beaufort, S. C., 1810, and died in Texas, 1883. Her husband died while they were on a visit to the Northern States. She first married Mr. Dana, and afterwards became Mrs. Shindler. She wrote several hymns besides the above, and among them she wrote, on the death of her husband, "I am a Pilgrim and a Stranger." The hymn written in 1840 was on account of the death of a pious friend of hers. She was a great and good woman. The words to this hymn are the 3rd and 4th stanzas to the hymn to tune "Sing me of heaven." See page 312. I. M. Shell, author of the above tune, "joined the Methodist Church when a boy. Was born in South Carolina in 1826, and moved to Georgia one year later. Never attended school except 17 days. He was quick of perception. His first music books he studied were the Missouri Harmony and Sacred Harp in 1844. He had a large collection of words on music, but they were destroyed by fire. He taught singing schools from 1847 to 1879 in many counties in Georgia and Alabama. He has been president several times of the Southern Chattahoochee Convention. He died three years since. See full sketch of him in James' History of the Sacred Harp, page 100 to 103.

ST. THOMAS. S. M.

"Sing unto the Lord, bless his name; show forth his salvation from day to day." Ps. 95-2.

Isaac Watts, 1707. Key of A Major.

William Towser, 1768.

Come sound his praise abroad, And hymns of glory sing. Je-ho-vah is the sovereign Lord, the uni-versal King.
NEVER PART.  C, M.  

Key of F Major.  Edmond Jones, 1757.  

"If we suffer, we shall also reign with him."  2 Timothy 2:12.  


John Carroll, author of the above tune, "Never Part," little is known of him. He was a member of the Southern and Chattanooga Musical Convention in 1750 to 1860, and it is claimed for him that he was a splendid singer and leader of music. See history of the words under tune Fairfield, page 29. This is one of the old standard hymns.
NEVER PART  Concluded.

"These men are the servants of the most high God, which shew unto us the way of salvation." Acts. 16-17.  ByDr. W. J. Thomas.

ZIONS JOY.  S. M.

Dr. W. J. Thomas, author of the above tune was at one time a member of the Southern Musical Convention. Further than this we can get no data about him. Alto composed 1911 by S. M. Denson. The hymn from which the words are taken was published by the author Dr. Watts under the title Blessing of Gospel Hymns has six stanzas, and has been greatly improved by the alto.
SARDINIA C. M. D.

"Then said Jesus, Father forgive them; for they know not what they do." Luke 23-34.

G. Castil, 18th Century.

G. Castil, the author of the tune Sardinia, was a composer and author born at Mantefiascon in 1721, died in Paris 1808, the exact date of the tune is not known, it was sometime during the 18th century. It is one of the oldest melodies. Mr Castil resided for some time at the Court of Joseph II; this tune was in the early song books of America. See Southern Harmony by Wm. Walker 1835, page 126. Missouri Harmony 1837 by Carden, page 92. The words are in Mercers Cluster, page 71 under the title of "The Love of Christ in death to sinners typified in David." The book was printed by Jesse Mercer in 1823. He was a Georgian, lived at Powellton, Ga. The book does not give the authors name.
CONVERSION.  C. M.

Key of C Major.

"And of his fullness have all we received, and grace for grace."  John 1-16.

1. When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, My tongue broke out in unknown strains, My tongue broke out in unknown strains, And sung surprising grace, And sung surprising grace,

My rapture seemed a pleasing dream, The grace appeared so great, The grace appeared so great, great,

unknown strains, My tongue broke out in unknown strains, And sung surprising grace, And sung surprising grace, grace,

My rapture seemed a pleasing dream, The grace appeared so great! The grace appeared so great! great!

unknown strains, My tongue broke out in unknown strains, And sung surprising grace, And sung surprising grace;

ra-true seemed a pleasing dream, My rapture seemed a pleasing dream, The grace appeared so great! The grace appeared so great!

tongue broke out in unknown strains, My tongue broke out in unknown strains, And sung surprising grace; And sung surprising grace;

My rapture seemed a pleasing dream, The grace appeared so great! The grace appeared so great!

My tongue broke out in unknown strains, And sung surprising grace, And sung surprising grace, grace

After diligent search we have been unable to find the author of the above tune or words. The tune is an old tune, and has been of long standing, it was published in the Sacred Harp by B. F. White, 1850, and in each edition since that time and in earlier song books, but none of them give the name of the author. The words or hymn appears on page 977 in the Presbyterian Psalmist of a very old date and was coupled with the tune Archdale, the hymn has 5 verses.
PROVIDENCE. C. M.

"To give light to them that sit in darkness and in the shadow of death, to guid our feet into the way of peace." Luke 1—79.

Isaac Watts 1719 Key of A Major.

Altc 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

What shall I render to my God For all his kindness shown? My songs address thy

What shall I render to my God For all his kindness shown? My feet shall visit Thine a-bode my songs address thy

Throne, My feet shall visit thine a-bode My songs address thy throne. My feet shall visit thine a-bode My songs address thy throne.
NEW JERUSALEM. C. M.

“And I John saw the holy city, new Jerusalem, coming down from God out of heaven.” Rev. 21:2.

Isaac Watts, 1701. Key of F Major

1. Lo, what a glorious sight appears To our believing eyes; From the third heaven, where God resides, That holy, happy place:

The earth and seas are pass’d a-way, and The New Je-ru-sa-lem comes down A-dorn’d.

2. Lo, what a glorious sight appears To our believing eyes; From the third heaven, where God resides; That holy, happy place,

The earth and seas are pass’d a-way, and the.................. old The New Je-ru-sa-lem comes down, A-dorn’d........ with

3. Lo what a glorious sight appears To our believing eyes; From the third heaven, where God resides; That holy, happy place,

The earth and seas are pass’d a-way, And the old roll-ing skies, And the old roll-ing skies!

The earth and seas are pass’d a-way, And the old roll-ing skies, And the old roll-ing skies!

The earth and seas are pass’d a-way, And the old roll-ing skies, And the old roll-ing skies, And the old roll-ing skies!

This is considered one of Isaac Watts’ best hymns, especially in reminding one of Fruition Day. The tune, “New Jerusalem,” was composed by Jeremiah Ingalls. He was born 1764 and died 1829. Further details appear about him under the tune “Northfield.” See John Wyeth “Repository of Music,” 1810, page 38.
My thoughts, that oft-ten mount the skies, Go, search the world be-neath,

Where na-ture all in ru-in lies,

And owns, And owns, And owns, — her sove-reign—Death!

na-ture all in ru-in lies, And owns her sover-eign—Death!

ru-in lies, Where na-ture all in ru-in lies, And owns, And owns, And owns, her sove-reign—Death!

na-ture all in ru-in lies, And owns her sove-reign—Death, And owns, And owns, And owns her sove-reign—Death!

The above tune was composed by Daniel Reed in 1706 and published on that day in a book composed by him called "Litchfield's Collections" of church music. It contained about 112 pages. Quite a large number of the authors own compositions were in the song books previously published in 1793 a song book. Columbian Harmony. See other sketches about him in this volume, especially page 38, under tune Windham. The hymn to the above tune has seven verses, and title to the hymn is "Death and Eternity." It is one of the old hymns. See page 246 over one hundred years old, Old Psalmist Hymn Book.
SABBATH MORNING. C. M. D. Original.

"My voice shalt thou hear in the morning, O Lord, in the morning will I direct my prayer unto thee, and will look up." Ps. 5-3

Isaac Watts, 1719. Key of G Major.

See authors of this tune below.


This hymn originally had eight stanzas, and the title was, "For The Lord's Day, Morning." It represents Dr. Watts' idea of the Psalm above, and it is referred to in the works of hymnology as one of the standard hymns of this gifted, fluent writer. He was born in 1674 and died in 1748.

Sabbath Morning—This is considered one of the standard hymns and it is in all the Christian Church Hymnals. See page 171 of this vol., same hymn to a different tune. W. B. Mann, author of the tenor, was for a long time permanently connected with the Sacred Harp by White & King. R. H. White, author of the treble, was a son of B. F. White, Sr. J. L. White, the author of the alto, was also a son of B. F. White deceased, lives at present, 1914, in Atlanta, Ga. He has been teaching music for over thirty years, is one of the authors of the New Sacred Harp, published 1853—seven shape notes, and is the principal revisor of the B. F. White Sacred Harp in 1909 and 1910. He has composed a considerable lot of music. See history of his on page 41 of James History Sacred Harp, also same book, page 46 as to R. H. White.
GREENLAND. C. M. D. Original.
Who maketh grass to grow upon the mountains. Ps. 147-8.

By W. F. Moor. 1867
Alto by S. M. Denson. 1911.

Key of F. Major Isaac Watts 1707
GREENLAND. C. M. D. Original.
Who maketh grass to grow upon the mountains. Ps. 147-8.

By W. F. Moor. 1867
Alto by S. M. Denson. 1911.

1. With songs and honors sounding loud, Adress the Lord on high over the heav'ns he spreads his clouds, And waters veil the sky. And waters veil the sky

2. His steady counsels change the face Of each declining year He bids the sun cut short his race And wintry days appear And wintry days appear

He sends his showers of blessings down To cheer the plains below: He makes the grass the mountains crown, And corn in valleys grow. And corn in valley grow

On us his providence has shone, With gentle shining rays; O, may our lips and lives make known His goodness and his praise. His goodness and his praise

Greenland, See statement about W. F. Moore under tune The Christians Flight, page 476. He is the author of the music, except the Alto by Denson 1911.
The hymn to which the music is set the same as those in Edom page 200-1 by Isaac Watts. one of the greatest hymn writers in any age of the world, see different sketches of him in this volume. 'Title of the hymn is The Seasons'
"Restore unto me the Joy of thy salvation." Ps. 51-12.

Look, how we grovel here below, Fond of these earthly toys, Our souls how heavily they go, To reach eternal joys: In vain we tune our formal songs, In vain we strive to rise;

Ho-san-nas languish on our tongues And our devotion dies.

Zynder-zee, composed by Mark Wynn, is one of the peculiar melodies. See sketch of its author attached to his several tunes in this edition. The words of the hymn are taken from Early's hymn book, compiled by a man by the name of Early, in the early part of the 19th century. The author of the words are not stated in any of the books we have examined.

LITTLE MARLBOROUGH. S. M.

"And ye shall find rest unto your soul." Matt. 11-29.

Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.

Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.

This tune appears in the Lute of Zion, 144, also in Presbyterian Psalmist, first edition, over one hundred years old, also in the Temple Harp, 177, and in many song and tune books. None of them we have seen, gives the composers name. See words in English hymn book by Duffield, page 591. It is an English tune. See Presbyterian Psalmist above 192, and in the book called Psalm Hymns and Chants of the Protestant Episcopal Church 1828, page 69.
MORGAN. C. M.

"My doctrine shall be as the small rain upon the tender herd and as the showers upon the grass."—Deut. 32:2.

Dr. Isaac Watts, 1707.

Key of E Major.

With songs and honours sounding loud, Address the Lord on high! Over the heav'ns he spreads his cloud, and waters veil the sky. He sends his show'rs of blessings down, To

He sends his show'rs of blessing down, To

After diligent search, we have been unable to find the author of the above tune. It has been in The Sacred Harp since the revision in 1850. It is highly probable that the tune was composed by David or Daniel Morgan. Any way, it is believed to be named after the celebrated musician, David Morgan. There are short notices of Samuel, David and Daniel Morgan in these sketches with different tunes in the book.
The tune "Morgan" is rather in the nature of an anthem, yet it is not claimed to be an anthem. Words were composed by Isaac Watts, the celebrated hymn writer and minister. See further about the words under tune Edom, page 200 and 201 in Duffield's English Hymns, page 620. He says this is Dr. Watts rendering of Psalm 147, 7, 8, 13 and 18. The Season of the Year. The hymn has eight stanzas.
MORGAN. Concluded.

He makes the grass the mountains crown,
And corn in valleys grow.


"For unto us a child is born, unto us a son is given."—Isa. 9:6.

Key of A Major.

Shepherds, rejoice! lift up your eyes, And send your fears away: News from the regions of the skies.—

No gold nor purple swaddling bands, Nor royal shining things, A manger for his cradle stands, And

See full history of John Massengale, author of this tune, in other sketches in this book. Hymn in the tune is the same as that in the tune "Shepherds Rejoice," page 479 in the appendix to this volume. This hymn has direct reference to the advent of the Saviour into the world. The hymn also appears in the Methodist Hymn Book, very beautiful, page 426. Alto has been added to this tune by S. M. Denson, 1911.
Sa - viour’s born to - day! Je - sus, the God whom an - gels fear, Comes down to dwell with you.
holds the King of kings.

Sa - viour’s born to - day... Je - sus, the God whom an - gels fear... Comes down to
holds the King of kings.

Sa - viour’s born to - day! Je - sus, the God whom an - gels fear... Comes down to
go, shep - herd where the in - fant lies... And see his

To - day he makes his en - trance here, But not as mon - archs do.
With tears of joy in all your eyes, Go, shep - herds, kiss the Son.
dwell with you; To - day he makes his en - trance here, But not as mon - archs do!
hum - ble throne, With tears of joy in all your eyes, Go, shep - herds, kiss the Son.
dwell with you; To - day he makes his en - trance here, But not as mon - archs do!
hum - ble throne, With tears of joy in all your eyes, Go, shep - herds, kiss the Son.
dwell with you; To - day he makes his en - trance here, But not as mon - archs do!
hum - ble throne, With tears of joy in all your eyes, Go, shep - herds, kiss the Son.

To - day he makes his en - trance here, But not as mon - archs do!
With tears of joy in all your eyes, Go, shep - herds, kiss the Son.

To - day he makes his en - trance here, But not as mon - archs do!
With tears of joy in all your eyes, Go, shep - herds, kiss the Son.

To - day he makes his en - trance here, But not as mon - archs do!
With tears of joy in all your eyes, Go, shep - herds, kiss the Son.
PARTING FRIENDS.  C. M. D.

"And to wait for his son from heaven."—I Thess 1:10.

Key of E Minor.

E. L. King, author of the above tune, was on the committee to make the first appendix to The Sacred Harp, 1850, and engaged with the committee in the revision. See page 263. He was a close relative of E. J. King, one of the first compilers of The Sacred Harp. He has three tunes in the appendix to Sacred Harp. He helped to write, to-wit: "Parting Friends," "The Lost City," and "The Cause of Christ." He was a young man in 1850; a splendid director of music. He was one of the organizers of the Southern Musical Convention in 1845. We have no data about him since the Civil War. The words are so changed as to suit the hymn by the author of the music.
LIVING LAMB.  C. M.

Isaac Watts, 1709.  Key of D Major

"Endure hardships as a soldier of Jesus Christ."  2 Tim. 2:3.

C. Davis, 1850.  Alto by S. M. Denson, 1911.

1. Am I a soldier of the cross A fol’wer of the Lamb? And shall I fear to own his cause, Or blush to speak his name?

2. Must I be carried to the skies On flow’ry beds of ease, ‘While others fought to win the prize, And sail’d through bloody seas?

3. Are there no foes for me to face? Must I not stem the flood? Is this vile world a friend to grace to help me on to God?

4. Sure I must fight if I would reign; Increase my courage Lord: I’ll bear the toil, endure the pain, supported by thy grace.

Chorus.

Oh the Lamb, the liv-ing Lamb, the Lamb of Cal-va-ry, The Lamb that was slain, but lives again, to inter-cede for me.

Oh the Lamb, the liv-ing Lamb, the Lamb of Cal-va-ry, The Lamb that was slain, but lives again, to inter-cede for me.

The above tune was placed in the "Sacred Harp" in 1850, and credited to C. A. Davis 1850. The words are taken from Isaac Watts' hymns 1709. We have been unable to find any data concerning C. A. Davis, except he was a member of the "Southern Musical Convention" from 1850 to 1860. See Isaac Watts' history in other sketches in this book and of S. M. Denson in the new appendix, page 529.
"In whom we have redemption through his blood, the forgiveness of sins." Eph. 1—7.

Chorus.

1. A—las and did my saviour bleed! And did my sov'reign die! Oh, come, sinner, you will hear the Saviour say weep

2. Thus might I hide my blushing face, While his dear cross appears. I

3. But drops of grief can never repay. The debt of love I owe! Oh, come, sinner, you will hear The Saviour say weep

Here, Lord, I give myself away. 'Tis all that I can do!

This tune was composed by Elder E. Dumas in 1859 for the first edition of the Sacred Harp. See other sketches of him in his various tunes, in this volume. The original title to the above hymn was Godly Sorrow arising from the suffering of Christ. It was published in Watts' Hymn Book No. 2. It originally contained six verses. Dr. Watts, author of the hymn composed a large lot of hymns, and is one, among the greatest hymn writers in all the world. See many sketches of him in this volume.
Original title of the hymn is "Psalms before Service." It has six stanzas and is based on the ninety-fifth Psalm. See other sketches of Isaac Watts in this book. Silver Street was composed by Isaac Smith, an English composer, born in London about 1735, died there about 1800. The tune has been published in many of the American Song and Tune Books, and is a fine old melody. It appears in the Presbyterian Psalmist, Mason Sacred Harp 1840, Southern Harmony by Walker, 1835 and 1848, page 280, and many other books. Mr. Smith, its author, composed a great deal of very valuable sacred music, also see U. S. Psalmody by S. B. Pond, page 143, 1841, Boston Academy, collection of church music, 1836, page 150, and many other books.
SING TO ME OF HEAVEN.  S. M.

Mrs. Dana (Shindler), 1840.

"I will sing with the Spirit."—1 Cor. 14:15. Jno. Massengale, between 1860 and 1869. Alto, S. M. Denson, 1911.

1. Oh, sing to me of heav'n, When I am called to die, Sing songs of holy ecstasy, To waft my soul on high.
2. When cold and slug-gish drops Roll off my marble brow, Burst forth in strains of joyful ness, Let heav'n begin below.
3. When the last moment comes, Oh, watch my dy ing face, And catch the bright seraphic gleam Which on each verse ture plays.

RESTORATION. 8s 7s


Dr. Robinson was born in England in 1735, was ordained a Methodist minister. He died in 1797. This tune was re-arranged by Professor T. B. Newton and Dr. S. W. Everett. Professor Newton is from Milton County, Ga. He has been teaching music in Georgia and adjoining states for fifty years, and he is a great admirer of the old Sacred Harp songs. He has a fine voice, perfectly clear and mellow, and sings every time opportunity presents itself. He has taught thousands of people to sing. He has spent his life in the field of music. Dr. S. W. Everett resides in Newton County, Georgia. He, too, is a fine singer. He is a regular practicing physician. Both Prof. Newton and Dr. Everett are strict members of the Primitive Baptist church.
CONCORD. S M.

"Which is Christ in you, the hope of glory."—Col. 1:27.

Key of C Major.

1 The men of grace have found Glory begun below; 

Celestial fruits on earthly ground, Celestial fruits on earthly ground. From faith and hope may grow, Before we reach the heavenly fields, Before we reach the heavenly fields. Or walk the golden streets. We're marching through Immanuel's ground. We're marching, Etc., To fairer worlds on high.

2 The hill of Zion yields, A thousand sacred sweets. 

Celestial fruits on earthly ground, Celestial fruits on earthly ground. From faith and hope may grow, Before we reach the heavenly fields, Before we reach the heavenly fields. Or walk the golden streets. We're marching through Immanuel's ground, We're marching through, Etc., To fairer worlds on high.

3 Then let our songs abound, And every tear be dry. 

Celestial fruits on earthly ground, Celestial fruits on earthly ground. From faith and hope may grow, Before we reach the heavenly fields, Before we reach the heavenly fields. Or walk the golden streets. We're marching through Immanuel's ground, We're marching through, etc., To fairer worlds on high.

Oliver Holden, the author of "Concord," was a self-taught musician, born in Massachusetts, and reared at the carpenter's trade. He composed a number of hymns and tunes, and published several books. His first book of sacred music, much of which was original, was called "American Harmony." He commenced teaching music in a store for the sale of music books. His second book in two volumes was called "Union Harmony." In 1795 he associated himself with Hans Gram and Samuel Holyoke, and they published the "Massachusetts Compiler." Holden was a conscientious, religious and amiable man. See other remarks about him, following tune "Coronation," page 63. "Concord is published in John Wyeth's "Repository of Sacred Music," page 104, 1810; also see "Timbrel of Zion," page 33. We have been unable to find the author of the words. There is but one verse in "Concord & Wyeth's Book." It is set to the verse, "The Hill of Zion Yields." It may be possible that Holyoke also composed the words.
All things were made by him; and without him was not anything made that was made.” — St. John 1:3.

Lord of the worlds above, How pleasant and how fair The dwellings of thy love,

2 The sparrow for her young, With pleasure seeks nest, And wand'ring swallow longs long

2 O happy souls that pray, Where God appoints to hear; O happy men that pay

Thine earthly temples are! To thine bode My heart aspires, with warm desires To see my God.

To find their wonted rest; They raise thee still: And happy they That love the way To Zion's hill.

Their constant service there! My spirit faints With zeal To rise and dwell Among thy saints.

William Billings composed the above tune about 1793, and applied it to Watts' hymn of 1719, beginning "Lord of the Worlds Above." See full history of William Billings under "Funeral Anthem," page 527 of this volume. Alto by S. M. Denson, 1911.
WORLDS ABOVE.  H. M.  Original.

"And be not conformed to this world." —Rom. 12:2.

Isaac Watts. 1719.  Key of F Sharp Minor.


I Lord of the world above, How pleasant and how fair
The dwellings of thy love, Thine earthy temples

2 To spend one sacred day
Where God and saints abide affords diviner joy
Than thousand days before

are! To thine bode my heart aspires, With warm desires To see my God. God.

side: Where God resorts I love it more To keep the door, Than shine in courts.

The above tune was composed by Prof. B. F. White, first appendix of The Sacred Harp, in 1859. See history of B. F. White under "Baptismal Anthem," under pages 232 and 233 and other sketches in this work, also see various statements in this work about Isaac Watts, the great hymn writer, and author of the above hymn.
Wm. Houser, about 1837.

William Walker in his "Christian Harmony," page 294, credited the fore-going tune to the "Hesperian Harp" composed by William Houser. He first published the "Hesperian Harp" in 1837, and finally completed it in 1848. Mr. Houser's book consisted of 376 pages, and the author says he had diligently labored for twelve years in preparing the work for publication. Houser was a Georgian, but of German decent. He resided for a long time in Jefferson county. His book was printed in four notes, fa. sol. la. me. He had a strong treatises in his book in favor of the use of these syllables, in which he stated they are fully adequate, "To the expression of every musical sound in a scale;" and that four shapes the glorious patent notes of William Smith and William Little are just the thing indeed." The words of this tune appear in "Mercer's Cluster," page 95, Presbyterian Psalmist," 238, "Timble of Zion," 171, and "Temple Harp," 155.
PLEYEL'S HYMN.  7s.

"Men ought always to pray and not to faint." Luke 18-.

1. Sin-ner art thou still se-cure? Wilt thou re-fuse to pray? Can thy heart or hands en-dure In the Lord's a-veng-ing day?

2. Lord, pre-pare us by thy grace, Soon we must re-sign our breath, And our souls be called to pass, Through the i-ron gate of death.

3. Let us now our day im-prove, Lis-ten to the gos-pel voice; Seek the things that are a-bove; Scorn the worlds pre-tend-ed joys.

Ignaz Joseph Pleyel, author of the foregoing music, was born 1757 and died 'n 1831 in Paris. He was the twenty-fourth child of a village school-master. He commenced the study of music when very young. He studied under Haydn, who often spoke of him as his best and dearest pupil. He was reared in Austria, and composed a great deal of music, and stood high as a musician. Pleyel's Hymn is one of the old standard tunes in this and many other countries, it is in many of the tune and song books of this country as well as more recent publications. See Timbrel of Zion by Collins 1853, and earlier edition Boston Academys church music 1836, and later editions "Music of the Protestant Episcopal Church," 1828, page 105, and many other books. The words are taken from Mason's Zion Songster 1832, page 9, seventh edition.

AUBURN.  7s.

"Take ye heed, watch and pray: for ye know not when the time is." Mark 13-33.


Pilgrim burden'd with thy sins, Haste to Z|on's gate to-day; There, till mer-cy lets thee in, Knock, and weep, and watch and pray.

D. P. White, the author of the above tune was the son of B. F. White, who was the author of the Sacred Harp. D. P. White moved to Texas and married there. His wife is also dead. He died near Mt. Saleman, Texas. He composed several songs for his father's book. See extended history of him in James, history of the Sacred Harp, page 45. Words in this tune, were so changed by Prof. White as to give him the authorship of the words.
MORNING MEDITATION. 7s.

"Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh."—Matt. 25: 13.

Key of A Minor.

Miss S. G. Jones, 1850. Alto by S. M. Denson, 1911.

1 Though the morn may be se - ren e,— Not a threat'ning cloud be seen, Who can un - der - take to say 'Twill be pleas - ant all the day? Tem - pests sud - den ly may

2 Tried be - liev- ers too can say, In the course of one short day, Though the morn - ing has been fair, Prov'd a gold - en hour of pray'r Sin and Sa - tan long e'er

3 Dear - est Sa - viour, call us soon, To thine high e - ter nal noon, Nev - er there shall tem - post rise, To con - ceal thee from our eyes Sa - tan shall no more de -

rise, Light'nings flash and thun - ders roar, Dark - ness ver - spread the skies E'er short - lived day be o'er.

night, Have their com forts put to flight: Ah, what heart - felt peace and joy Un ex - pected storms de stroy.

de - lve, We no more thy Spi - rit grieve, But through cloud - less, end less days Sound to gold - en harps, thy praise.

We have not been able to get any data with reference to Miss S. G. Jones, further than that she was a member of the Southern Musical Convention in 1850, and for some time after that. It is claimed by some that she lived in Harris County, Ga., at that time. We have been unable to find out anything further about her. She was probably assisted in making this tune by B. F. White. Alto by S. M. Denson, 1911. The stanzas are taken from the hymn in "Mercer's Cluster," by Jesse Mercer, 1823. See page 415. No author is given of the hymn.
John Leland was born in 1754 and died in 1844. He was a Baptist minister, and composed his own hymns. He was also the author of several tunes. Some persons claim he was very eccentric. He traveled all the way to Washington from Cheshire, Mass., to carry President Jefferson a cheese weighing 1,450 pounds: He went through the country on an ox team, and preached all along wherever he could get an audience. He was a good man; and it is said on his deathbed he quoted the words of this hymn! O When shall I see Jesus? Rev. Wm. L. Williams was a Welsh Calvinistic Methodist; born in 1717. He studied medicine, and was for a long time an itinerant preacher, having left the Established Church. He died in 1791. He is generally known in history under the name of William Williams, but some of books put him down as W. L. Williams—He wrote a great many strong and forcible hymns, as well as composed some splendid melodies.
John Leland, 1833.
Key of C Major.

THE LOST CITY. 7, 6.

"But the righteous is an everlasting foundation."—Prov. 10:25.

By E. L. King, 1859
Alto by S. M. Denson, 1911.

O when shall I see Je-sus, And reign with him above, And from the flow-ing foun-tain Drink ever-last-ing love, And to

2 Through grace I feel de-ter-mined To conquer, though I die, And then a-way to Je-sus, On wings of love I'll fly, And to

glo-ry I will go And to glo-ry I will go, will go, will go, And to glo-ry I will go.

The above hymn was composed by John Leland, a Baptist minister; born in Massachusetts 1754, died 1841. His life and writings were published 1845 by Miss L. F. Green. The history, "Oh When Shall I See Jesus?" appears in several places in this book. E. L. King, author of the above tune, was on the committee to make the first appendix to the Sacred Harp 1850, and engaged with the committee in their revision. See page 263. He was a close relative of E. J. King, one of the compilers of the Sacred Harp. E. L. King has three tunes in the appendix to the Sacred Harp he helped to write, to-wit: "Parting Friends," "The Lost City," and "The Cause of Christ." He was a young man in 1850; a splendid director of music. He was one of the organizers of the Southern Musical Convention in 1845. We have no data of him since the Civil War.
MAN'S REDEMPTION. 9s & 7s. Original.

Arranged by S. M. B. Key of G Major.

"His life a ransom for many."  Mark 10:45.

By S. M. Brown, 1869. Also by S. M. Denson.

1. The glorious plan of man's redemption, By the Son of God was wrought, Glory honor, and salvation.

To save the lost and ruined nation, So to heaven we might be brought.

2. His precious blood to save us streamed, Lo! he sends salvation free.

And now the poor by him redeemed, Find both life and liberty.

3. And now dear friends what more is wanted, Than what is already done.

Christ has to himself sinners granted, Will you then to ruin run.

Glorious, To the Lamb, who once was slain; Sound his praise through every nation, May it never cease again.


He was a splendid leader and director of music; belonged to the Primitive Baptist Church; lived for a long time in Haralson county, Ga. He died near Buchanan, Ga., over twenty years ago. He has sons who composed music, J. C., J. M. and Sam Brown, all live in Haralson county. His family are all musical. Prof. B. B. Bell, of Paulding county, Ga., who has a number of song and tune books, is a grandson of Sam M. Brown. See Union Harp and History of songs by J. S. Sames. 1909, pages 129 and 167, and 218. Words of this tune appear in Mercer's Cluster by Jesse Merces, 1823, page 157, under title of The Plan of Redemption Ground of Expostulation, six verses to original, no author given.
AUTAUGA. 7s, 6s.

“They shall be satisfied abundantly with the fatness of thy house: and thou shalt make them drink of the river of thy pleasure.”—Ps. 36:8.

John Leland, 1833. Key of F Major.

Alto by S. M. Denson, 1911.

The words in this tune are taken from the hymn, “O When Shall I See Jesus?” John Leland, author of the words, was born in Massachusetts, 1754; died 1844. He was a Baptist minister, laboring mostly in Virginia and Massachusetts. His life and writings were published in 1847 by Miss L. F. Green. His two most noted hymns are “O When Shall I See Jesus?” and “The Day is Past and Gone.” For further history about him see “Bound for Canaan.” There can be no trace obtained by us of the above tune or its author.
MULLINS. 8.8 & 7.

Key of F Major.

"The blessing of the Lord, it maketh rich." Prov. 10:22.

1. Jesus grant us all a blessing; Send it down, Lord, from above:
   May we all go home a praising, And rejoicing in thy love.

Farewell, brethren, farewell sisters Till we all shall meet again.

2. Jesus, pardon all our folly, Since together we have been.
   Make us humble, make us holy, Cleanse us all from every sin.

In honor of Eld. John Mullins.

The above tune was composed by Edward E. Dumas in honor of Elder John Mullins. Mr. Mullins was a Primitive Baptist preacher, and was a strong friend and brother in the church of Dumas. The words of this tune were taken from Zion Songster, page 268, hymn No. 228, by Rev. Thomas Mason 1832, 7th edition of this book. The tune Griffin was removed, and Mullins inserted in its place in 1869.

SOFT MUSIC. 7. 6. 7. 7.

Mrs. Dana (Shindler.) Key of F Major.


1. Soft, soft music is sweet—Sweet, sweet, lingers the strain; Loud, loud, now it is pealing, Waking the echoes again! Yes, yes, yes, yes. Waking the echoes again.

2. Join, join, children of sadness, Send, send, sorrow away; Now, now, changing to gladness, Waking this beautiful lay, Yes, yes, yes, yes. Waking this beautiful lay.

3. Hope, hope, fair and enduring, Joy, joy, bright as the day: Love, love, heaven inspire. Sweetly invites you away, Yes, yes, yes, yes. Sweetly invites you away.

Mrs. Mary Stanley Bunce Dana was born in Buaford, S. C. 1810, and died in Texas, 1883. Her husband died while they were on a visit to the Northern States. She first married Mr. Dana, and afterwards became Mrs. Shindler. She wrote several hymns besides the above, and among them she wrote, on the death of her husband, "I am a Pilgrim and a Stranger." She was a great and good woman. Maj. B. F. White re-arranged "Soft Music" in 1850. The tune as it originally stood was a German Air, as it is shown by a number of early song books in the early part of the nineteenth century. It appears in the Social Harp by John G. McCurry, page 76. The Christian Harmony by William Walker, 1866, page 239. Mr. Walker printed the music in his book, called "Fruits and Flowers," page 238 and a collection of old hymns by the early American Society of old hymns and tunes in the nineteenth century. The Air of SOFT MUSIC is laid down as being an old German Air. B. F. White in 1850, arranged the present tune of the Sacred Harp. Walker harmonized the Air for his books above named.
This hymn, "Jesus, my all to heaven is gone," was written by John Cennick, and is found in the author's "Sacred Hymns," 1743, under the title, "Following Christ, the Sinner's Way to God." The above tune is credited to Dr. R. R. Osborne, and bass by J. Smith. Dr. Osborne belonged to the Southern Musical Convention, was a very fine singer, so reported; further than this, we are unable to get any data concerning him, and any data at all as to J. Smith.
THE CAUSE OF CHRIST. 7s, 5s.

Key of F Major.

“For we are made partakers of Christ: if we hold the beginning of confidence steadfast unto the end”—Feb. 3-14.

E. L. King, 1859. Alto by S. M. Denson, 1911.

Who the cause of Christ would yield? Who would leave the battle field? Who would cast away his lot? Let him base ly go!

Who for Zion's King will stand? Who will join the faithful band? Let him come with heart and hand,—Let him face the foe.

E. L. King, author of the above tune, was on the committee to make the first appendix to The Sacred Harp, 1850, and engaged with the committee in their revision. See page 263. He was a close relative of L. J. King, one of the compilers of The Sacred Harp. E. L. King has three tunes in the appendix to The Sacred Harp he helped to write, to-wit: "Parting Friends," "The Lost City" and "The Cause of Christ." He was a young man in 1850; a splendid director of music. He was one of the organizers of the Southern Musical Convention in 1845. We have no data about him since the Civil war. Words were arranged for this tune by Prof. King.
WEARY PILGRIM. 7s, 9s-
"And ye shall find rest unto your souls."—Matt. 11:29.

1 Come and taste, along with me, The weary pilgrim's consolation; 
Joy and peace in Christ I find, My heart to him is all resigned.

2 When the world and flesh would rise, And strive to draw me from my Saviour, 
Friends, believe me when I tell, If Christ be present all is well.

The fulness of his pow'r I prove, The sweetness of redeeming love! Jesus is the pilgrim's portion, Love as boundless as the ocean.

The world and flesh in vain may rise, I all their efforts do despise In the world I've tribulation, But in Christ sweet consolation.

L. P. Breedlove, author of the above tune, has nine other tunes in this book. Two reports of him are that he died in South Georgia thirty years ago. He assisted in revision of The Sacred Harp 1850. See page 263, first supplement. It is claimed he was a fine leader and composer, having a strong, smooth voice, especially for bass. He sang along with J. R. (King) Turner, Chambers and others. He was very active in introducing the first Sacred Harp by Major White. He helped to organize the Southern Musical Convention 1845, at Huntersville, Upson County, Ga., and was its Secretary 1845-6, 7-8-9, and 1850. He was also a member of the Chattahoochee Singing Convention. Words in Zion Songster, page 84, by T. Mason, 1832.
And said, Naked came I out of my mother's womb—Job 1:21.

This is an old melody, published in the Presbyterian Psalmist nearly one hundred years ago, page 572. The author's name is not given, and is unknown. It was first published in the Sacred Harp in 1850. Isaac Watts is the author of the stanza. Only a part of the hymn is presented in this tune. It also appears in the Psalmist above mentioned.
NARROW SPACE. 8. 8. 6.


Lo! on narrow neck of land, 'Twixt two unbound ed seas I stand, Yet how in-sensi ble!
A point of time, a moment's space, Re moves me to that heav'ny place, Or shuts me up in hell.

"Narrow Space" was composed by S. R. Penick in 1850 for the first appendix to the Sacred Harp. We refer to several different sketches elsewhere in this volume about Mr. Penick. He was a fine singer, leader and composer. He was a member of the Southern Musical Convention for a long time. The hymn is found in "Baptist Hymnal," page 226 and in the hymns of Chas. Wesley, published 1749. Wesley is the author of the hymn. It is in many of the hymn books since it was first published.
VAIN WORLD ADIEU.

Kej of G Major.

"Hear this, all ye people, give ear, all ye inhabitants of the world." Ps. 49d By Elder E. Dumas, 1856. Alto by S. M. Denson, 1911.

1. When, for eternal worlds we steer, And faith in twenty exercises, And distant hills of Canaan rise, The soul for joy then claps her wings, And

2. With cheerful hope her eyes explore Each mark on the distant shores— The trees of life, the pastures green, The crystal stream—delightful scene. A—gain for joy she claps her wings, And

3. The nearer still she draws to land, More eager all her powers expand; With steady helm, and free bent sail, her anchor drops within the vale A—gain for joy she claps her wings, And

laid her hallelujahs, Vain world, a—dieu, And loud her hallelujahs, Vain world, a—dieu, Vain world, a—dieu, Vain world, a—dieu, Vain world, a—dieu, Vain world, a—dieu.

laid her hallelujahs, Vain world, a—dieu, And loud her lovely sonnets sing, Vain world, a—dieu, Vain world, a—dieu, Vain world, a—dieu, Vain world, a—dieu.

her celestial sonnets sings, I'm there at last, And her celestial sonnets sing, I'm there at last, I'm there at last.

Elder E. Dumas composed the above tune in 1856. It was first published in the Sacred Harp in 1859. The above contains the entire hymn, revised and rearranged by Mr. Dumas at the time he composed the music. See various sketches of him in this book.
LOVE DIVINE.  8. & 7.  Original.

"God is love, and he that dwelleth in love dwelleth in God, and God in him."  1 John 4:16
For the Organ, by Thomas Waller, 1850. Alto by S. M. Denson, 1911. D. C.

Key of C Major.

Love divine, all love excelling, Joy of heav'n to earth come down;
Fix in us thy humble dwelling, all thy faithful mercies crown!
Jesus, thou art al-Com-passion, Pure, un-bounded love thou art;
Visit us with thy Salva-tion; Enter ev'ry trem-bling heart.

The above tune was composed by Thomas Waller. He lived in Upson county, Ga. He taught singing school in that county with Prof. H. S. Rees. He died in the late Civil War. He was a fine teacher, leader and singer. He belonged to the Southern Musical Convention from 1850 up to the time he died in the war. He was something over thirty years old at the time of his death. The words to this tune were re-arranged by Mr. Waller, and chorus added at the same time he composed the tune.

SACRED MUSIC. Original. 8s 7s

Key of F Major. "In the world ye have tribulation; but be of good cheer, I have overcome the world." John 16:33. By R. F. M. Mann. March 4, 1853. Alto by S. M. Denson, D. C. 1911

In the floods of trib-ula-tion, While the bil-lows o'er me roll;
Jesus whispers con-so-la-tion, And supports my faint-ing soul.

This tune was composed by R. F. M. Mann in 1853. I think, however, there must be some mistake about this date. It must have been 1850. It was in the first appendix of the Sacred Harp in 1850, so it could not have been dated 1853, although that date is mentioned in connection with the tune in the Sacred Harp. The Words of this tune are found in "Mercer's Cluster," by Jesse Mercer, in 1823.
Key of C Major.

**COLUMBIANA. 8. 7.**

"And God is able to make all grace abound toward you." 2 Cor. 8-9. Buck's Hymn Book, H. 530.

By D. P. White, 1859.

1. **The words in this tune also appear in** *Mercer's Cluster* by Jesse Mercer, page 335. Only 2 verses in original hymn, author not given. D. P. White, a son of B. F. White, died in Texas, October 1904. He married in Texas. His wife is also dead. He has one daughter living at Mt. Selman, Texas. Mr. White was extremely fond of music and sang in the old Sacred Harp as long as he lived. He understood it well, and composed music. He has the following songs in the Sacred Harp, namely: Auburn, Song To The Lamb, Columbiana, and Norwich.

**VILLULIA. 8. 7.**

"Because of the blindness of their heart." Eph. 4-18.

By J. M. Day.

1. **Mercy** thou Son of David, Thus poor blind Bar-ti-meo-us pray'd, Others by thy grace are sa-ved, Now to me af-ford thine aid.

2. Money was not what he wanted, Though by beg-ging used to live; But he ask'd and Je-sus grant-ed, Alms which none but he could give.

3. "Lord, re-move this gra-vo us blind-ness, Let mine eyes be-hold the day; Straight he saw, and, won by kindness, Follow'd Je-sus by the way.

The hymn in the above tune is over one hundred years old. See following 262 *Mercer's Cluster* 1823, Zion Songster 1832, page 57, Loyd's hymn book, 147, 1858, and earlier editions. Old hymn books over one hundred years old, page 237, under the title Bartimeous. See sketch of J. M. Day, page He composed several tunes in *McCuny's Social Harp*, 1855.
SONS OF SORROW. 8s, 7s.


1. Hail ye sighing sons of sorrow; Learn with me, your certain doom; Learn with me, your fate to morrow.—Dead, perhaps, laid in the tomb! See all nature fading, dying.

2. Of the autumn tempest rising, Makes the lofty forest nod; Scenes of nature how sur prising, Read in nature, Nature's God. And our sovereign sole, creating.

3. Fast my sun of life's declining, Soon 'twill set in dismal night; But my hopes, pure and refining, Rest in future life and light. Cease then trembling, fearing, sighing.

Silent, all things seem to mourn; Life from vegetation flying, Calls to mind the mouldring urn.

Lives eternal in the sky, While we mortals yield to nature, Bloom while, then fade and die.

Death will break the sullen gloom, Soon my spirit flitting, flying, Shall be borne beyond the tomb.

We have searched diligently for the author of the above named tune, but have been unable from any of the song books we have examined, running up into the hundreds of the old books, from fifty years back of that, but none of them disclose the authors name further than the treble which was composed by William Houser. He was an author of the Hesperian Harp, published in 1837 to 1847. He was a Georgian, and published his book in this state. The hymn as it appears in the song, was taken from "Mercer's Cluster, published by Jesse Mercer in 1823, 3rd edition, page 508; alto composed by S. M. Denson, 1911."
Family Circle. 8. 7.


1. Come, thou fount of every blessing, Tune my heart to sing thy grace;
   Streams of mercy never ceasing, Call for songs of loudest praise.
   Bless the Lord, O my soul! Praise the Lord, O my brother! Shout and sing, O my

2. Teach me some melodious sonnet, Sung by flaming tongues above;
   Praise the mount, Oh fix me on it, Mount of God's unchanging love.
   Bless the Lord, O my soul! Praise the Lord, O my brother, Shout and sing, O my

3. O, to grace how great a debtor Daily I'm constrained to be!
   Let that grace, Lord, like a fetter, Bind my wandering heart to thee.
   Bless the Lord, O my soul! Praise the Lord, O my brother! Shout and sing, O my

sister! Give Him glory, O my father! And rejoice, O my mother!
   And we'll travel on together, And we'll join heart and hands for Canaan.

sister! Give Him glory, O my father! And rejoice, O my mother!
   And we'll travel on together, And we'll join heart and hands for Canaan.

sister! Give Him glory, O my father! And rejoice, O my mother!
   And we'll travel on together, And we'll join heart and hands for Canaan.

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B. F. White, author of the above tune is one of the compilers of the Sacred Harp, 1844, and has made three appendix to it 1850, 1859, and 1869. He composed a large lot of music, but if he composed any music except for the Sacred Harp, we have not been able to find it. Many of his tunes appear in other books; quite a number of his tunes in the "Sacred Harp," he re-arranged for that volume, and a large number of the tunes he composed himself, which appear from the different pages in the book. For a more extended history of him, we refer to "Baptismal Anthem," page 232, 233, and "Red Sea Anthem," 350, as well as various other sketches connected with his tunes. He died in Atlanta, Ga., 1879. For complete history of him, we also refer to pages 27 to 37 inclusive of "James' Brief History of the Sacred Harp." R. E. Brown, at the time this tune was composed 1850. He lived in Barber county, Ala. He was a Baptist Minister, and also a vantriliquest. He belonged to the Southern Musical Convention at that time. He died in prison during the war.
O COME AWAY H. M.

Key of D Major,

"And be not drunk with wine wherein Is excess:" Eph. 5-18.

1. O come, come a-way, From la-bour now re-pos-ing, Our ju-bil-lee has set us free. O come, come a-way!
2. We wel-come you here! With heart and hand wide o-pen, Ye gal-lant sons of tem-per-an-ce, We wel-come you here!
3. We wel-come you here! Ye who with taste per-ver-t ed Have seized the cup, and drank it up, We wel-come you here!
4. We wel-come you here! Ye who your vows have brok-en, Fall-ing be-fore the tem-ter's power, We wel-come you here!
5. We wel-come you here! Ye maids and ma-trons love-ly Whose charms, we yield, must win the field, We wel-come you here.

Come, hail the day that cel-e-brates The ran-som of th'in-e bri-at-es From all that in-tox-cates, O come, come a way! 
Heav'n's bless-ings on your plans we pray! Ye come our sinking friends to save, and res-cue from a drunk-ard's grave, We wel-come you here.

Come, join us in our holy aim, the poor be-sot-ted to re-claim. The broken heart to cheer a-gain, O come, sign the pledge! 
Ye who have sold your-selves for naught. Take back the price-less boon you bought, O take a sober, second thought, and try, try again!

Ye who have hearts to feel for woe, Wide as the streams of sor-row flow, O frown on the dead-ly foe But smile on the sons!

The above tune was first published in the Sacred Harp by B. F. White in 1850. It is one of the temperance songs, composed for a temperance association, called the sons of temperance. This association had quite a collection of tunes on the same order of the above. This tune is supposed to have been taken from one of these collections. It also appears in the Christian Harmony by Walker 1866 page 358, also in Missouri Harmony by Garden in 1827, and published in many other songs and tune books. Walker in his book gives William Houser credit for the treble.
"Will thou not revive us again that the people may rejoice in thee?" Ps. 85:6.  

**RETURN AGAIN.**  Ss. & 7s.  

Chorus. Arr. by Wm. L. Williams, 1851

The original title to this hymn was, "Prayer For Revival." It appeared in Olney's collection. Rev. William Williams (1717-1781), a Welsh preacher and medical doctor, left the Established Church, and wrote fine melodies and hymns. He was a man of great energy and power, and splendid revivalist and missionary. John Newton (1725-1807) belonged to the Church of England. His father and mother died when he was young. He was a minister, and one of the finest hymn writers. He composed many splendid and valuable hymns, which are published in all the leading hymn books where the English language is spoken. He was an associate of William Cowper. Other sketches are given of him in this collection. Note—it is not definitely certain that William Williams, above stated, composed the tune Return Again, others claim that the Wm. L. Williams who composed the tune, lived in Chambers county Alabama. He was a fine director of music.
WOODVILLE. 8s.

Key of B Minor.

'The law is spiritual: but I am carnal, sold under sin.' Rom. 7-14.

Rev. Mr. Thomas, 1850.

1. Sinners, perhaps this news with you May have no weight, altho' so true; The aged sinner will not turn, His heart's so hard he cannot
   The carnal pleasure of this earth Break off the thoughts and fears of death;

2. See blooming youth, all in their prime, And counting up their length of time; But, Oh! the sad, the awful state Of those who come, but come too
   They oft-times say 'tis their intent, When they get old, they will repent:

3. When Christ the Lord shall come to reign, In solemn pomp and burning flame, Oh! how will parents tremble there who've raised their children without
   See Gabriel go proclaim the sound, Awake, ye nations under ground!

mourn much harder than the flinty rock. It will not break, though Jesus knock! Arise! Arise! we're going home, Away to new Jerusalem!

late! The foolish virgins did begin To knock; but could not enter in Arise, Arise! we're going home, Away to new Jerusalem!

prayer? methinks you'll hear some children say — I never heard my parents pray! Arise! Arise! we're going home, Away to new Jerusalem!

We have been unable to find out anything definite from the oldest Sacred Harp singers about Rev. Mr. Thomas, author of the above tune. He was a member of the Southern Musical Convention before the Civil War, but no trace can be found of him since the war. Woodville is a peculiar old minor melody, stands alone in a great many of its chords. No trace of the words can be found in any of the hymn books we have examined.
MERCY'S FREE. 9, 6, 9, S, S, S, 6.

"According to his mercy, he saved us." - Titus 3: 5.

LEONARD P. BREEDLOVE, 1858.

1. What's this that in my soul is rising? Is it grace? Is it grace? This work that's in my soul be-
Which makes me keep for mercy crying, Is it grace? Is it grace?

2. Great God of love, I can but wonder, Mercy's free! Mercy's free! Though mercy's free Our God is
Though I've no price at all to tender, Mercy's free! Mercy's free!

3. This true through all our life shall cheer us, Mercy's free! Mercy's free! And when to Jordan's bank we
And through the vale of death shall bear us, Mercy's free! Mercy's free!

gun, It makes me strive all sin to shun, It plants my soul be neath the sun, mercy's free! Mercy's free!

Just And if a soul should e'er be lost, This will torment the sinner most Mercy's free! Mercy's free!

come, And cross the raging billow's roam. We'll sing, when safely landed home, Mercy's free! Mercy's free!

L. P. Breedlove was a member of the Southern Musical Convention, and was one of the committee appointed by said convention to add an appendix to the Sacred Harp, and assisted in 1859 in making an addition to it. The tune and words of this song are credited to Mr. Breedlove in that book. We have no knowledge about him except that he was one of the old-time singers fifty or sixty years ago. Several claims are made about him being dead, but nothing definite about it. Rev. H. S Reese, says he lived near Montgomery Ala and died before the Civil war.
SAWYERS EXIT. 9. 8.

Key of A major

"Precious in the sight of the Lord is the death of his saints." 116 Ps. 15.

John Massengale, 1859.

1. How bright is the day when the Christian, Receives the sweet message to come, To rise to the mansions of glory, And be there forever at home, And be there forever at home, And be there forever at home, To rise to the mansions of glory, And be there forever at home.  

2. The angels stand ready and waiting, The moment the spirit is gone, To carry it upward to heaven, And welcome it safely at home, And welcome it safely at home, And welcome it safely at home, To carry it upward to heaven, And welcome it safely at home.  

3. The saints that have gone up before us, All raise a new shout as we come, And sing hallelujah the louder, To welcome the travelers home, To welcome the travelers home, To welcome the travelers home, And sing hallelujah the louder, To welcome the travelers home.  

4. And there are our friends and companions, Escaped from the evil to come, And crowding the gates of fair Zion, To wait our arrival at home.

5. And there is the blessed Redeemer, So mild on his merciful throne, With hearts and hands widely extended, To welcome his ransom'd ones home.

6. Then let us go onward rejoicing, Till Jesus invites us to come, To share in his glorious kingdom, And rest in his bower at home.

These words were composed by Rev. S. B. Sawyer on the day of his death, with request that this tune should be published.

The air of this tune is one of the old national melodies of America, and in its Secular form it was called "Old Rosan the Bow." It took its present name, "Sawyers Exit," from Rev. S. B. Sawyer. The words of the tune were composed by him on the day of his death, with a request that they be applied to the melody and published, and on completing the words his spirit took its eternal flight into its new life. Prof. Massengale applied the words to the tune. These words composed by this Christian man, shows the glorious and triumphant death of the righteous. See numerous sketches of John Massagale in other parts of this volume. We have no further data about Mr. Sawyer than the above.
WHEN I AM GONE.  10s & 4s.

M. H. T.  Luke 23-28

M. H. Turner.  1852,

"Weep not for me."  

1. Shed not a tear o'er your friend's ear-ly biar, When I am gone, When I am gone;  
Smile when the slow tril-ling bell you shall hear, When I am gone, When I am gone.  
Weep not for me as you stand round my grave, 

2. Plant you a rose that shall bloom o'er my grave, When I am gone, When I am gone:  
Sing a sweet song such as an-gels may have. When I am gone, When I am gone.  
Praise ye the Lord that I'm freed from all care, 

Think who has died His be-loved to save. Think of the crown all the ransomed shall wear, When I am gone, I am gone. 

Pray Ye the Lord that my joys ye shall share. Look up on high and believe that I'm there, When I am gone, I am gone.

But little is known of Mr. Turner, the author and composer of the above tune. He was a member of the Southern Musical Convention and of the Chattahoo-chee Musical Convention from 1850 to 1860. He taught music in Coweta county Georgia, previous to the war and died in that county, the date of which we have not been able to find out. He was a good singer and director of music. He married and lived all his life in the county above named.
THE ROCK THAT IS HIGHER THAN I. 118.

"Not knowing that the goodness of God leadeth thee to repentance."—Rom. 2: 4.

Key of B Flat Major.


1. Convinced as a sinner, to Jesus I come, Informed by the gospel for such there is room, O'erwhelmed with sorrow for sin I will cry.

2. When sorely afflicted and ready to faint, Before my Redeemer I'll spread my complaint, 'Midst storms and distresses my soul shall rely,

3. 'Tis there with the chosen of Jesus, I long, To dwell, and eternally join in the song, And praising and blessings, with angels on high,

Lead me to the rock that is higher than I, Higher than I, higher than I, Lead me to the rock that is higher than I.

On Jesus the rock that is higher than I, Higher than I, higher than I, Lead me to the rock that is higher than I.

It's Jesus, the rock that is higher than I, Higher than I, higher than I, Lead me to the rock that is higher than I.

The tune as it was printed in the "Sacred Harp" was re-arranged from the tune as composed by William Houser, printed by John G. McCurry, 1855 in the "Social Harp," see page 233. The tune is also printed in the "Lute of Zion," page 323. Words are in Jessie Mercer's Hymn Book, called "Mercer's Cluster," 1823, 3rd edition. See sketch of Houser connected with "Carmarthen," page 316 and other tunes. Alto by S. M. Denson, 1911.
THE LONE PILGRIM.  11s, 8s.

"For if we believe that Jesus died and rose again, even so them also that sleep in Jesus will God bring with him." — 1 Thess. 4:14.  


1. I came to the place where the lone pilgrim lay, And pensive ly stood by his tomb,

2. The tempest may howl, and the loud thunders roar, And gathering streams may arise,

3. The cause of his master propelled him from home, He bade his companions farewell:

4. When in a low whisper I heard something say, "How sweetly he sleeps here alone," Yet calm are his feelings, at rest is his soul, The tears are all wiped from his eye.

5. O tell his companions and children most dear: To weep not for him, now he's gone.

He blessed his dear children, who for him now mourn, In far distant regions they dwell.

He met the contagion and sank to his tomb, His soul flew to mansions on high.

The same that led him through the scenes most severe, Has kindly assisted him home.

These words and tune were composed by Major B. F. White at the grave of a friend who had once lived in Georgia, and who had gone West and died. Major White visited there, and while at the grave wrote the words and music to the above hymn. The grave was in the lone prairies, and the words show the inwardness of his great heart, and the feeling he possessed for a parted friend and former companion. William Walker claims this tune. See "Christian Harmony," page 341. In the "New Harp of Columbia" by L. M. Swan he gives credit for the music of "The Lone Pilgrim" to M. L. Swan. See page 49. White and Walker have the same words in their tunes, but Swan has the hymn, "In Songs of Sublime Adoration and Praise."
THE OLD-FASHIONED BIBLE. 12s, 11s.

And this is the law which Moses set before the children of Israel."—Deut. 4:44.

L. P. Breedlove, 1869.

Key of A Major.

1 How painfully pleasing the fond recollection Of youthful connections and innocent joy; While bless'd with parental advice and affection. Surrounded with mercy and peace from on high; I still view the chairs of my father and mother, Their offspring, as seated and ranged on each hand And the richest of books, 

2 Though age and misfortune press hard on my feelings, I'll fly to the Bible and trust in the Lord. Though darkness should cover his merciful dealings, My soul is still cheered by his heavenly word. And now from things earthly my soul is removing, I soon shall shout glory with heaven's bright band. And in raptures be for to sinners confess'd

They range the bless'd fields on the banks of the river, Surveying the breadth of Immanuel's land, And they love him and praise him for ever

L. P. Breedlove, author of the above tune, has nine other tunes in this book. Two reports of him are that he died in South Georgia thirty years ago.

He assisted in the revision of The Sacred Harp 1850. See page 263, first supplement. It is claimed he was a fine leader and composer, having a strong, smooth voice, especially for bass. He sang along with J. R. Turner, Chambers and others. He was very active in introducing the first Sacred Harp by Major White. He helped to organize the Southern Musical Convention 1845, at Huntersville, Upson County, Ga., and was its Secretary 1845-6-7-8-9 and 1850. He was also a member of the Chattahoochee Singing Convention.
THE OLD FASHIONED BIBLE. Concluded.

The family Bible, that lay on the stand! The old-fashion'd Bible, The dear, blessed Bible! The family Bible, that lay on the stand!

ever adoring.—The family Bible, that lay on the stand! The old-fashion'd Bible, The dear, blessed Bible! The family Bible, that lay on the stand!

and ev-er.

LET US GO. L. M.

Key of A Major.

"At thy right hand there are pleasures forevermore." Ps. 16:11.

C. A. Davis, 1850.

The above tune was composed by C. A. Davis, 1850, for the first appendix of the Sacred Harp. He resided in the state of Alabama, but little is known about him. Prof. H. S. Reese says he knew him previous to the war, and that he was a fine singer, musician and composer, and belonged to the Southern Musical Convention at one time. The words to this tune were selected from "Zion's Songster" by Thomas B. Mason, 1832, page 187. They were slightly changed to suit the music to which they are attached. No author of them is given.
1. Hosanna to Jesus! I'm fill'd with his praises, Come, O my dear brethren, and help me to sing! No theme is so charming, No love is so warming. It gives joy and gladness, and comfort with

2. Hosanna to Jesus, who died to redeem us, He's now gone to heaven, the spirit he's given, To quicken and comfort his children below, I'll serve him I [and love him wherever go; Hosanna for ever, his grace like a river, His love is unbounded, to all it's extended, And sinners are feeling the heavenly flame, Is rising and spreading all over the land.

The words to this hymn are in Mercer's cluster, page 231: 3rd edition revised 1823. See other sketches about Mercer in this book. They also appear in Zona Songster by Mason, 1832, page 102. The author of the hymn is not given. See page 360: Royal Band same words. We have been unable to find the author of the above tune. It was placed in the Sacred 1850. It is probably one of the old American tunes. It has been published in some of the earlier books, but none of them give the author.
J. P. R. 1859. Key of F Major.

**JESUS IS MY FRIEND.**  L. M.  Original.

"Ye are my friends, if ye do whatsoever I command you."  St. John 15-14.

Chorus.

Come life, come death, come, then, what will, Jesus is my friend, Jesus is my friend. Oh! hallelujah; Jesus is my friend.

His footsteps I will follow still, Jesus is my friend, Jesus is my friend. Oh! hallelujah; Jesus is my friend.

See various sketches of Prof. J. P. Rees, in this volume in connection with his tunes. He arranged the words for the tune at the time he composed the music.

**ANHALT.**  L. M.  Original.

Isaac Watts, 1719. Key of F Major.

"That they may rest from their labors."  Rev. 14-13.

W. H. B. Mosher, 1859.

Sweet is the day of sacred rest; No mortal cares shall seize my breast; Oh! may my heart in tune be found, Like David's harp of solemn sound.

Then shall I share a glorious part When grace hath well refined my heart, And fresh supplies of joy are shed, Like holy oil, to cheer my head.

Nothing is known of the author of the above music. He was for a long time connected with, and a member of the Southern Musical Convention, but nothing has been known of him since the war. See history of Isaac Watts in various sketches of this book. He composed the words to this tune in 1719.
Key of D Minor.

THE AMERICAN STAR. H. M.

"I will make thee a nation." Deut. 9:14. D. P White, 1859.

The spirits of Washington, Warren, Montgomery. Look down from the clouds with bright aspect serene. Come, soldiers, a tear and a toast to their mem'ry. Rejoicing they'll see us as they once have been. To us the high boon, by the gods have been granted. To spread the glad tidings of liberty far. Let millions invade us, we'll meet them undaunted, and conquer or die by the American Star.

D. P. White, a son of B. F. White, died in Texas 7 years ago. He married in Texas. His wife is also dead. He has one daughter living at Mt Selman, Texas. Mr. White was extremely fond of music and sang in the old Sacred Harp as long as he lived. He understood it well, and composed music. He has the following songs in this book, namely: "Auburn, Song To The Lamb, Columbiana, and Norwich." He taught music in Alabama and Texas for many years. He was a member of the church and had been for years.
THE BLESSED BIBLE. 12s 11s

"These are the testimonies, and the statutes, and the judgments, which Moses spake unto the children of Israel. " - Deut 4:42.

Slow.  Key of G Minor.  Wm. L. Williams, 1859.

How pain-fu-l-ly pleas-ing the fond re-col-lec-tion, Of youthful con-nec-tion and in-no-cent joy, I still view the chairs of my
While blest with pa-ren-tal ad-vice and af-fec-tion, Surrounded with mercy and peace from on high.

How pain-fu-l-ly pleas-ing the fond re-col-lec-tion, Of youthful con-nec-tion and in-no-cent joy, I still view the chairs of my
While blest with pa-ren-tal ad-vice and af-fec-tion, Surrounded with mercy and peace from on high.

fath-er and mother, Their seats of their off-spring as ranged on each hand, And the richest of books which excels ev’ry other, The fam-i-ly Bi-b-le that
fath-er and mother, Their seats of their off-spring as ranged on each hand, And the richest of books which excels ev’ry other, The fam-i-ly Bi-b-le that

This tune was composed by William L. Williams of Alabama. See various sketches of him connected with his several tunes in this book. The words to this tune are the same as those in "Old Fashion Bible" and "The Family Bible," 165. For further history of the words see page 165. The stanza also appears in Zion's Songster, by Mason, 1832, page 331, and in Loyd's Hymn Book, page 685.
THE BLESSED BIBLE. Concluded.

lay on the stand. The old-fashion'd Bible, the dear blessed Bible, The family Bible that lay on the stand.

lay on the stand. The old-fashion'd Bible, the dear blessed Bible, The family Bible that lay on the stand.

BE JOYFUL IN GOD. 11s and 8s. OLD AIR OF "NELLIE GRAY."

"And my soul shall be joyful in the Lord: it shall rejoice in his salvation."—Psa. 35:9.

Arranged by B. F. White, 1850.

1. Be joyful in God, all ye lands of the earth, Oh, serve him with gladness and fear: Exult in his

2. Oh, enter his gates with thanksgiving and song, Your vows in his temple proclaim: His praise with me-

It will be seen that this tune is the air of old "Nellie Gray," and was arranged by B. F. White for the second appendix of The Sacred Harp in 1850. The hymn to which he applied it was selected from Loyd's Hymn Book, page 582. The old air of "Nellie Gray" is one of the national songs of America, and is too well known to all Americans to apply an extended sketch of it.
BE JOYFUL IN GOD. CONCLUDED.

presence with music and mirth, With love and devotion draw near. The Lord he is God, and Jehovah alone, Creator and ruler of all; And we are his people, his sceptre we own; His sheep, and we follow his call.

adorable name. For good is the Lord, inexpressibly good, And we are the work of his hand; His mercy and truth from eternity stood, And shall to eternity stand.
THE RED SEA ANTHEM.  
Key of A Major.  
The Red Sea Anthem.  

And the Lord spake unto Moses face to face. Exodus 33:11.  

The Lord spake unto Moses, say-ing, Sancti-fy unto me all the first born. And Moses said unto the peo-ple, Remember this day in

The Lord spake unto Moses, say-ing, Sancti-fy unto me all the first born. And Moses said unto the peo-ple, Re-mem-ber this day in

Vivace.  
Piano.

which ye came out of E-gypt:  
Out of the house of bondage, by the strong hand of the Lord. And Pharaoh, the king of E-gypt, was loth to let them

which ye came out of E-gypt:  
Out of the house of bondage, by the strong hand of the Lord. And Pharaoh, the king of E-gypt, was loth to let them

The above anthem was composed by B. F. White about 1850, for the first appendix of the "Sacred Harp" of White & King. It is claimed by those who are in possession to know that Prof. White composed the anthem while engaged in singing schools in Harris county, Ga. It has had no alto since its composition in 1850 up to the present edition of the "Sacred Harp." Alto has been composed by S. M. Denson.
Led them towards the Red Sea, Through the wilderness, And Pharaoh, the king, pur-

God, by his servant Moses led them towards the Red Sea, Through the wilderness: And Pharaoh, the king, pur-

God, by his servant Moses led them towards the Red Sea, Through the wilderness, And Pharaoh, the king, pur-

And when he had let them go, God, by his servant Moses, led them towards the Red Sea, Through the wilderness: And Pharaoh, the king pur-

sued them in the anger of an enemy With all the hosts of Egypt array'd in army form; But the Lord was with Moses and his chosen race.

sued them in the anger of an enemy With all the hosts of Egypt array'd in army form; But the Lord was with Moses and his chosen race.

1911, under its new arrangements: has been placed in the three spaces following immediately under the different parts of the music. One of B. F. White's old associates in music stated to the writer that B. F. White worked for a long time on "Red Sea Anthem" before he completed it.
And led them safely on and enabled them to make their escape from the hands of the king, and when they arrived at the Red Sea, the Lord commanded Moses to stretch out his hand over the sea, and Moses obey'd the Lord, and the waters were roll'd back, and became a wall on either side.

The Red Sea Anthem. Continued.

It is one of the longest pieces in this volume. It covers four and one-half pages. See history of B. F. White under "Baptismal Anthem," composed by him, pages 232 and 233 in this volume.
and the children of Is-ra-el passed through on dry land, with all his army; And when they entered

And when they entered, and Pharaoh the king attempted to pursue with all his army; And when they entered

in-to the deep, the waters return'd, and buried them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and

in-to the deep, the waters return'd, and buried them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and

in-to the deep, the waters return'd, and buried them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and
THE RED SEA ANTHEM.  Concluded.

shout-ed Glory to God in the highest, Glory and honour, power and blessing be un-to his name for-ev-er and ev-er.

shout-ed Glory to God in the highest, Glory and honour, power and blessing be un-to his name for-ev-er and ev-er.

HAPPY LAND.  H. M.

A. Y., 1830.  Key of F. Major.  

"Then shall every man have the praise of God."  1 Cor. 4:5.  Andrew Young, 1830.  Alto by S. M. Denson, 1911.

1. There is a happy land, far, far a-way, 
   Where a-sits in glory stand, bright, bright as day, 
   O how they sweetly sing, worthy is our Saviour, King, Loud let His prais-es ring, Praise, praise for aye.

2. Come to that happy land, come, come, a-way, 
   Why will ye doubting stand, why yet de-lay?  
   O we shall happy be when from sin and sor-row free, Lord, we shall live with Thee, blest, blest for aye.

3. Bright in that happy land beams ev-'ry eye, 
   Kept by a Father's hand, love can-not die, 
   Then shall His kingdom come, Saints shall share a glorious home, And bright above the sun we reign for aye.

It is thought that Leonard P. Breedlove made some changes in the treble of the music, and re-arranged the chorus.  The air of "Happy Land" came from the Hindees, and is being hummed in the Pagan temple, and has been sung all over the world wherever missionaries have roamed.  The musician, Samuel Wesley, some time in 1840, tried to substitute another melody to these lines, but "There is a happy land" seemed to carry forth its own name, and cannot be supplanted by another melody.  Andrew Young Chapel master of Niddrey St. School, Eoenburg, and subsequently English instructor at Maddres College.  E. I. the author of the above tune was born 1807, died 1899.
"The Anthem on the Saviour" is supposed to have been composed by Prof. B. F. White in 1859, may have been composed by him before that time. It was put in the Sacred Harp on this date. It is claimed by some of the admirers of Major White, that this Anthem is the best ever composed by him. See full history of him under Baptismal Anthem, pages 232-3 this volume. The words to this Anthem are predicated on Matthew 1:23, Isa 9:6, Luke 20:17, John 1:11, and many other passares.
teaching the people right-ous-ness; And for this he was con-dem’ed to die, To which he con-sent-ed, And in the act of dy-ing
gave up the ghost, And said, It is finish-ed! Then he was bur-ied, And the third day.

He rose from the grave, A tri
gave up the ghost, And said, It is finish-ed! Then he was bur-ied, And the third day.

He rose from the grave, He rose from the grave, A tri
gave up the ghost, And said, It is finish’d! Then he was bur-ied, And the third day, He rose from the grave, He rose from the grave, He rose from the grave, A tri
umph-ant conquerer, And ascended to mansions on high. And is now exalted a Prince and a Saviour, And grants repentance unto men.

Then let us praise him, Magnify and adore, World without end, Amen.

(Then let us praise him.) Then let us praise him, Magnify and adore, World without end, Amen.
"The valleys are spread forth as gardens by the river’s side, the trees the Lord hath planted, cedar trees beside the waters." Num. 24:6.

As down a lone valley with cedars o’er-spread, From wars dread con-fusion Pensive ly strayed, The gloom from the face of fair heav’n re-tired The winds hushed their murmurs, The thunders expired; Perfumes as of

Fair science her gate to thy sons shall un-bar, And the east see thy morn hide the beams of her star New bards and new sages unrivall’d shall soar To fame un-ex-tin-guished, when time is no more.

Eden flowed sweetly, along A voice as of angels, en-chant-ing ly sung. A voice, as of angels, en-chant ing ly

Usage of vir-ture de signed, shall fly from all na-tions, the best of mankind, shall fly from all na-tions, the best of man-

It is not known who composed the music of the above tune. Dr. Dwight is credited in the histories with having composed the words to "Star of Columbia" when he was Surgeon in the army of the U. S. See full statement in relation to him on pages 198 and 189 of this volume. It is not known, however, whether Dr Dwight composed the last verse in the hymn under "Star of Columbia or whether he changed it to suit that particular tune, or whether the person who composed Murillo’s Lesson changed the verses to suit the tune or not. We have added third verse of Dwight’s hymn to Murillo’s Lesson, the last line of which has been disregarded and new lines inserted by J. S. James. See further about Murillo, the great Spanish artist for whom it is believed this tune was named in honor of, on page 188 and 189 of the Unw. Harp, and history of songs by J. S James, 1909.
MURILLO'S LESSON. Concluded.

Sung Columbia, Columbia, to glory rise. The queen of the world and the child of the skies.

PROSPERITY. 8s.


O may I worthly prove, to see, Glory to Emmanuel! The saints in full prosperity! Glory to Emmanuel! To see the bride—the glitt'ring bride, Glory to Emmanuel!

Close seat-ed by our Saviour's side, Glory to Emmanuel!

L. P. Breedlove, author of the above tune, has nine other tunes in this book. Two reports of him are that he died in South Georgia, thirty years since, the other, that he removed out west thirty-five years ago. He assisted in Revision of the Sacred Harp 1850. See page 263, first supplement. It is claimed he was a fine leader and composer, and had a strong, smooth voice, especially for bass. Words are part of hymn on page 170. See history, thus, changed to fit this tune, by author.
THE ROYAL BAND. 12s & 11s.


1. Hosanna to Jesus, my soul's fill'd with praises, Come, O my dear brethren, and help me to sing; No music so charming, no look so warming. It gives life, and comfort, and gladness within! Hosanna is ringing, O how I love singing, There's nothing so sweet as the sound of His name; The angels in glory repeat the glad story Of love which in Jesus is made known to man.

2. Hosanna to Jesus! my soul how it pleases, To see sinners falling and crying to God; Then shouting and praising, they cry, "Tis amazing, We've found peace and pardon in Jesus's blood! Hosanna is ringing, hark how they are singing "All glory to Jesus, we've tasted his love." The kingdom of heaven to mortals is given, And rolls through my soul from the mansions above.

Little is known of W. T. Power. He was a member of the Souther Musical Convention for several years, and also a member of the Chattahoochee Singing Convention. He only composed this one tune and hymn, so far as we have been able to ascertain. Neither have we found the time of his birth, or where and when he died. He was a teacher; and taught music in and around Georgia and Alabama for several years. The words to this tune are printed in "Mercers' Cluster" by Jesse Mercer, 1823. 3rd edition, page 231. He was of of Powellton, Ga., and wrote several editions of this book before and after the one above named. See "Zion's Songster," 1832, by Mason, page 132. The authors name of the hymn or words are not given. The words in this hymn were erroneously credited to W. T. Power in the "Union Harp" and History of Songs" by J. S. James, 1909, page 125. J. S. J.
LOVING JESUS. 8s, 7s, 10s. 361

B. F. White, author of the above tune is one of the compilers of the Sacred Harp 1844, and made three appendix to it 1850, 1859, and 1869. He composed a large lot of music, but if he composed any music except for the Sacred Harp we have not been able to find it out. Many of his tunes appear in other books; quite a number of them in the Sacred Harp, he re-arranged specially for that purpose, and a large number of tunes he composed himself, which appear from the different pages in the book. For a more extended history of him we refer to "Baptismal Anthem," page 232 and 233 and "Red Sea Anthem," 350, as well as various other sketches connected with his tunes. See pages 23, 27 to 37 inclusive of James' Brief History of "The Sacred Harp."
LOVING JESUS. Concluded.

Glo-ry, glo-ry, hon-our, praise and pow-er. Glo-ry, glo-ry to the Lord! Glo-ry, glo-ry to the Lord!

Glo-ry, hon-our, praise, and pow-er Be un-to the Lamb, for-ev-er! Glo-ry, glo-ry to the Lord! Glo-ry, glo-ry to the Lord!

Glo-ry, glo-ry, hon-our, praise and pow-er. Glo-ry, glo-ry to the Lord! Glo-ry, glo-ry to the Lord!

Glo-ry, hon-our, praise, and pow-er Be un-to the Lamb for-ev-er! Glo-ry, glo-ry to the Lord! Glo-ry, glo-ry to the Lord!

NORWICH. C. M.

Key of B Flat Major. "These things have I spoken unto you, that my joy might remain in you, and that your joy might be full." John 15:11. D. P. White, 1869.

Oh the de-lights, the heav-enly joys. The glo ries of the place Where Je-sus sheds the bright-est beams, Where Je-sus sheds the

Oh the de-lights, the heav'ny joys, The glo ries of the place Where Je-sus sheds the bright-est beams, Where

Oh the de-lights, the heav'ny joys, The glo ries of the place

Oh the de-lights, the heav'ny joys, The glo ries of the place where Je-sus sheds the

Norwich is credited in the Sacred Harp to D. P. White. The outlines of the tune can be traced back to many of the early books in the 19 century, but it was re-arranged and re-moddled by D. P White for the 3rd appendix of the Sacred Harp in 1869. "Norwich" is one of the old tine melodies. D. P. White was the son of B. F. White. He died in Texas several years ago. He married in the state and his wife is also dead. He has a daughter at this time, 1911, living near Mt. Selmon, Texas. Mr. White was extremely fond of music and composed well. He taught music in Alabama and Texas for many years. The outlines of the tune are published in "Mason's Hallelujah" 233 and in the "Presbyterian Psalmist nearly one hundred years ago.
brightest beams, Where Jesus sheds the brightest beams
Of his o'er-flow-ing grace.
Where Jesus sheds the
brightest beams Of his o'er-flow-ing grace!
Where Jesus sheds the bright-est beams Of his o'er-flow-ing grace!
Where Jesus sheds the
bright-est beams, Where Jesus sheds the bright-est beams
Of his o'er-flow-ing grace!
Where Jesus sheds the bright-est beams, Where Jesus sheds the bright-est beams
Of his o'er-flow-ing grace!
Where Jesus sheds the
brightest beams Of his o'er-flow-ing grace!
Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his
brightest beams Of his o'er-flow-ing grace!
Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his
brightest beams Of his o'er-flow-ing grace!
Sweet ma-jes-ty and aw-ful love, Sit smi-ling on his
NORWICH. Concluded.

And all the glorious, all the glorious ranks above.

At humble distance bow.

All the glorious ranks above; At humble distance bow.

bow, And all the glorious ranks above, At humble distance bow,
SOUTHWELL.

Samuel Stennett, 1778.

Key of E Major.

'Tis finish'd, 'tis finish'd, 'tis finish'd, 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.

The poetry in this tune was composed by Samuel Stennett in 1778. He was an English Baptist minister, and was the son of Rev. Joseph Stennett, born 1727; died 1795. He composed a number of hymns. The four generations of Stennetts were noted for their ability and piety. Several of the Stennetts hymns are in this volume, one noted hymn of his being, "On Jordan's Stormy Banks I Stand." We have been after, considerable search, unable to find the author of "Southwell." It is published in the Presbyterian Psalmist, a song book nearly one hundred years old. See page 66; in another book called the American Psalmody, published early in the Nineteeth Century, page 230. None of these books give the author of the music.
This tune has some very fine chords that are quite different from any other tune published in this volume. The words are exceptionally good in their conclusion that the work of the "Lord is finished in the Redemption of the world from sin through his Son, Jesus Christ." This tune is exceedingly good when properly rendered. It is the last tune in the first appendix to The Sacred Harp by White & King, and has been in The Sacred Harp ever since 1850.
NEW APPENDIX.
November, 1859.

The Committee appointed by the Musical Convention to enlarge "The Sacred Harp," met according to appointment and have adopted about one hundred pieces, among new compositions never before published, for a second Appendix to "The Sacred Harp."

All of which is respectfully submitted:

B. F. White
A. Ogletree,
E. T. Pound,
T. Waller,
J. P. Rees,
J. T. Edmunds,
R. F. Ball,
A. S. Webster.
Committee.

SWEET DAY. C. M.

Isaac Watts, 1709. Key of F Major.

"Thine eyes shall behold the land." Isa. 33:17.

T. J. Denson, 1908.

1. There is land of pure delight where saints immortal reign, Infinite day excludes the night, and pleasure banishes pain.

2. Sweet fields beyond the swelling flood stands dressed in living green; So to the Jews old Canaan stood, while Jordan rolled between.

This hymn of Dr. Watts stands in the Rev. Lewis Benson's compilation of the best church hymns of American Churches, No. 87, of a vast number of hymns of the seven leading denominations of the United States. It is considered one of the best, and heartily approved by all Christian denominations. Further details of the hymns of Dr. Watts appear elsewhere in this book. Sketch of Prof. Denson appears on page 527 at the close of the tune. Jasper, "Sweet Day" was first printed in the Union Harp and History of Songs, in 1909, page 198.
REMEMBER ME. C. M.

"In whom we have redemption through his blood, even the forgiveness of sins."—Col. 1:14.
Da Capo for Chorus.

Key of A Major.

1 There is a fountain filled with blood, Drawn from manuel’s veins, And sinners plunged beneath that flood, Lose all their guilty stains.
Chorus.—I will believe, I do believe, That J e- sus died for me; Remem-ber all thy dy-ing groans, And then Remem-ber me.

2 And when this fee-ble, fall’ring tongue Lies si-lent in the grave, Then in no-bler, sweet-er song, I’ll sing thy pow’r to save.

The above tune was re-arranged by B. F. White and L. L. Leadbeater. The same persons also composed the tune "Ser’d A Blessing," page 369. The valuable words of this tune were composed by the celebrated hymnist, William Cowper, 1779. See various sketches of him in this volume. L. L. Leadbeater was a Methodist preacher, and helped Major White to compose two or three tunes. Mr. Leadbeater resided at Hamilton, Harris County, Ga., at the time.

NEWMAN. C. M.D.


Key of F Major.

Vain man, thy fond pursu-its for- bear, Re-pent, thy end is nigh; I Re-flect, thou hast soul to save, Thy sins, how high they mount.
Death at the farthest cant be far, O think be-fore thou die!

D. C.—What are thy hopes beyond the grave? How stands that dark account?

Vain man, thy fond pursu-its for- bear, Re-pent, thy end is nigh; I Re-flect, thou hast soul to save, Thy sins, how high they mount.
Death at the farthest cant be far, O think be-fore thou die;

Prof J. P. Rees composed the above tune and re-arranged the words of the same for the 2nd appendix of The Sacred Harp, in 1859. He died in 1900, and is buried at Newman, Ga., and was a resident of Coweta county for many years prior to his death. He was a twin brother to Rev. H. S. Rees, both of whom have many tunes in this volume. Alto composed by S. M. Denson, 1911.
SEND A BLESSING. 10s & 11s.

"Hereafter ye shall see heaven open, and the angels of God ascending and descending upon the Son of man." John 1:51.

John Gambold, 1748. Key of A Major.

B. F. White and L. L. Ledbetter, about 1859.

This hymn is taken from the author's works of 1748. It originally contained 14 three-line stanzas. Dr. Gambold was a bishop of the Moravian or United Brethren church. He was born in South Wales in 1711, and educated at Oxford. He entered the ministry of the Church of England, but joined the Moravian church in 1742, and in 1754 was made a bishop among them. He wrote several prose works, and edited a volume of hymns which was published in 1748. He died in 1771. This and "Thee We Adore, Eternal Lord," are considered his best hymns. This tune is credited to B. F. White and L. L. Ledbetter in the "Sacred Harp," and supposed to have been composed or re-arranged by them about 1867. The words of this tune were composed by Rev. John Gambold 1748, the music by B. F. White and L. L. Ledbetter 1859, alto by S. M. Denson, 1911. See history of S. M. Denson, page 529, in this volume. "Send A Blessing" has some rare strains of music in it. We have no data about Mr. Ledbetter other than the fact that he is associated with B. F. White in the composition of this tune, and of the tune "Remember Me, page 368.
MONROE. 8, 7. Original.

"Let him deny himself, take up his cross and follow me." Matt 16:24.

Henry F. Lyte, 1832 Key of A Minor.


1. Jesus, I my cross have taken, All to leave and follow thee;
   Perish, ev'ry fond ambition,
   Naked poor, despised and forsaken, Thou from hence, my all shall be.

2. Let the world despise and leave me; They have left my Saviour too;
   And while thou shalt smile upon me,
   Human hearts and looks deceive me, Thou art not, like them untrue;

3. Man may trouble and distress me, "Twill but drive me to thy breast;
   O' twere not in grief to harm me,
   Life with trials hard may press me: Heaven will bring me sweeter rest.

All I've sought or hoped or known; Yet how rich is my condition, God and heaven is still my own.

God of wisdom, love and might, Foes may hate, and friends disown me; Show thy face and all is bright.

While thy love is left to me! O' twere not in joy to charm me. Were that joy unmixed with thee.

The above hymn was composed in 1832. The author is Henry Francis Lyte: he gave it the title of Low, we have left all and followed thee. The hymn has six double stanzas. This is said to be one of the noblest of our Christian Lyric. Henry Francis Lyte, a clergyman of the church of England, was born in 1793, ordained minister in 1818, and died in 1847. W. S. Turner was a Methodist minister, author of the above tune, died at Fort Valley, Ga. in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full sketch of Turner, we refer to James' brief history of Sacred Harp, page 137. And also see page 390 in this volume.
HEAVENLY DOVE. C. M.

Isaac Watts, 1707.

"I saw the Spirit descending from heaven like a dove, and it abode upon him."—John 1: 32.

Absalom Ogletree, 1869.

Come, Holy Spirit, heav'nly Dove, With all Thy quick'ning pow'rs; Kindle a flame of sacred love in these cold hearts of ours; Kindle a flame of sacred love in these cold hearts of ours.

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ENDLESS DISTRESS. 8s, 11s. Original.

"Prepare to meet thy God."—Amos 4:12.

Key of F Major.

1 While sorrows en-cum-press me round, And end-less dis-tress-es I see. As ton-ish'd, I cry, can a

2 O may I pre-pare for that day, When Christ shall de-scend from a-bove, Be filled with his pres-ence, Go

This tune was composed by Rev. Edmund Dumas, 1859. He was a Primitive Baptist minister, who helped at one time to revise The Sacred Harp; was for a long time Ordinary of Monroe County, and died at Forsyth, Ga., about 25 years ago. See further statements about him under his various tunes in this volume. The hymn, or rather the stanzas, in this tune were originally taken from Floyd's Primitive Hymn Book, No. 382. It also appears in Mercer's Cluster, by Mercer, 1823, page 342.
WEeping peteR. 7s. 6s.

Then will the Lord pity his people." Joel 2:18.

Charles Wesley, 1749. Key of C Major.

1. Jesus, let thy pitying eye Call back wand’ring sheep, False to thee like Peter, I Would fain like Peter weep:

2. Saviour, Prince! enthroned above, Repentance to impart, Give me through thy dying love, The humble, contrite heart;

3. See me, Saviour! from above, Nor suffer me to die; Life and happiness and love, Drop from thy gracious eye.

Let me be by grace restored, On me be all long suffering shown, Turn and look upon me, Lord, And break my heart of stone.

A portion of thy grief unknown; Give, what I have long implored, Turn and look upon me, Lord, And break my heart of stone.

Break the reconciling word, And let thy mercy melt me down, Turn and look upon me, Lord, And break my heart of stone.

The hymn in the above tune was composed by Chas. Wesley. The title to the hymn is "For One Fallen From Grace." It has five verses. It is based on the "Fall, Repentance and Recovery of the Apostle, Peter," observes Stevenson, are here related by the poet with much feeling and energy. "The Original Appealing Prayer," is eleven times offered: "Turn and Look Upon Me, Lord, and Break my hard heart of Stone." See other sketches on John Wesley in this volume. We have been unable to find the composer's name of the music; alto by S. M. Doneen, 1911.
OH, SING WITH ME! L. M.

Key of G Major.

"Serve the Lord with gladness: come before his presence with singing."—100 Ps. 2

By Miss P. R. Lancaster, 1859.  Alto by S. M. Denson, 1911.

This tune was composed by Miss P. R. Lancaster in 1859 for the second appendix of The Sacred Harp. She lived at the time in Harris County, Ga., about the commencement of the war. She went with her sister, Sarah, and other sister mentioned in these sketches, to Texas, and has probably been dead for a long time. She was instructed in music by Prof. J. P. Rees and B. F. While. S. M. Denson composed the alto to this tune in 1911.

Oh! sing with me of social spheres, Where breathes in kindness mutual love, Come sing of all that's

Where no ungentle look appears, Though faithfulness should ev'n reprove,

bright and fair In azure sky and beauteous earth, Oh, sing of heav'n, our hopes are there, With treasures of immortal worth.

Come sing of all that's
LOVE THE LORD. C, M.

"Yea, I have loved thee with an everlasting love."—Jer. 31:3.

Isaac Watts, 1719. Key of F Sharp Minor


A-las and did my Saviour bleed, And did my sov'reign die, 
Would he devote that sacred head, For such a worm as I? 

O who is like Je-sus?

A-las and did my Saviour bleed, And did my sov'reign die, 
Would he devote his sacred head, For such a worm as I? 

O who is like Je-sus,

hal-le-lu-jah, Praise ye the Lord, There's none like Je-sus hal le lu jah, Love and serve the Lord.

hal-le-lu-jah, Praise ye the Lord; There's none like Je-sus hal le- lu-jah, Love and serve the Lord.

J. P. Rees composed the above named tune Love The Lord for the 2nd appendix of the Sacred Harp in 1859. See various sketches about him connected with his tunes in this volume; alto by S. M. Denson 1911. See page 529. The above hymn is found in Dr. Watt's works, book two No. 19, "Hymns of Divine Subject." See other statements about this hymn in this volume. It originally possessed six stanzas with the title, "Godly Sorrow Arising from the Sufferings of Christ." See detailed history of the hymn in English Hymns, by Duffield, page 14.
HELP ME TO SING.  P. M.

"Sing unto him, sing psalms unto him."—Ps. 105:2


Ye souls who are bound unto Canaan, Come join in and help me to sing The praises of my loving Jesus, My prophet, My priest and my King.

His name is most sweetly melodious, 'Twill help you most swiftly to move. While Jesus himself is the leader, We're bound by the cords of his love.

This tune was composed by Prof. White for the 2nd appendix of The Sacred Harp in 1859. See history of him under tune "Baptismal Anthem," pages 232 and 233, and "Red Sea Anthem, 350 and following pages. Alto by S. M. Denson, 1911. The other parts of the music, including the hymn, are just as they were printed in 1859.
HAPPY HOME.  L. M.


J. P. Reese composed this tune 1859 for the 2nd appendix of the "Sacred Harp" and arranged the words at the same time he made the tune. See numerous sketches of him in this volume; alto by S. M. Denson, 1911.

PARTING FRIEND.  C. M. D.

Key of G Major.

"A friend loveth at all times." Prov. 17:17.

The time must come when we must part, When we must say Farewell? When I am gone and far away, I still will think of thee.

To part with you gives to my heart, A sting no one can tell,

I'll think of thee both night and day, O then remember me.

The music of this tune was re-arranged by J. C. Graham 1859. At that time he lived in the state of Alabama, and was a regular attendant and belonged to the Southern Musical Convention from 1850 up to the war, since which time nothing has been heard of him. Prof. H. S. Reese says he was a fine leader and director of music and a man of fine physical appearance and great ability in music.
THE HEAVENLY PORT.  C. M.

"Thine eyes shall behold the land that is very far off." Isa. 33:17.

Samuel Stenett, 1787. Key of a Major.

By Eld Edmund Dumas, Aug. 8, 1859. Alto by S. M. Denson, 1911.

Chorus: We'll stem the storm, it won't be long, the heav'nly port is nigh,
We'll stem the storm, it won't be long, we'll anchor by and by.

1. On Jordan's stormy banks I stand, And cast a wish-ful eye, To Canaan's fair and hap - py land Where my possessions lie.

This tune was composed by Elder Edmund Dumas 1859, for the second appendix of the "Sacred Harp," Dumas assisted in revising the "Sacred Harp, at one time he was a Primitive Baptist Minister, musician of considerable note; died and buried at Forsyth, Monroe county, Ga. See other sketches of him connected with his tunes in this volume.

EUREKA. L. M.

"And they were judged every man according to their works." Rev. 20:13.


1. Soon will this mor-tal life be o'er, This bod- y mould-er into dust: Na - ked my soul will stand before A God that's ho - ly, pure and just.

2. Its standing doom of bliss or woe, Will from the great I am re - ceive; Up to the realms of glo - ry go, Or in hell's torments ev - er live.

3. Without an inter-st in the blood Of Je - sus shed on Cal- va-ry, We can't escape his venge - ful rod, How - er so mor-tal here we be.

4. A-way then all self - righte-ous ness! My soul from nature's sleep a - rise, Be jus - ti - fied by faith thro' grace, And claim a mansion in the skies.

5. Perfection's height may I ascend, And feel my soul dis-solved in love; That when my days be - low shall end, Angels may waft my soul above.

J. P. Reese, composed this tune for the 2nd appendix of the "Sacred Harp" in 1859. He has a "note" at the heading of this tune which is as follows: "Campmeeting Song: alto composed by S. M. Denson, 1911. The tune now stands with all of its verses as it was originally composed by Prof. Reese.
1. My span of life will soon be gone. The passing moments say:
   As lengthening shadows o'er the mead Proclaim the close of day.
   Oh, that my heart might dwell loof

2. Ere first I drew this vital breath, From nature's prison free,
   Crosses in number, measure, weight, Were written, Lord, for me.
   Be thou my Shepherd, Friend, and Guide,

3. So comforted and so sustain'd With dark events I strove,
   And found them rightly understood All messengers of love:
   With silent and submissive awe.

From all created things, And learn that wisdom from above, Whence true contentment springs.

Hast kindly led me on, Taught me to rest my fainting head On Christ the corner stone.

A dor'd chastening God, Rever'd the terrors of his law, And humbly kissed the rod.

See history of S. M. Brown, the author of the above tune, under tune "Man's Redemption," page 321 of this volume. The year of Jubilee was removed and this tune inserted its place, 1869. The year of Jubilee has been remodeled and alto added and placed in the fifth edition of this volume, 1911, page 499. The words to this hymn are found in Mercer's Cluster, by Jesse Mercer of 182, page 3593. It has five verses and is printed under title, "Courage taken from the approach of Death."
THE HILL OF ZION. S. M. Original.

“How sweet are thy words unto my taste! yea, sweeter than honey to my mouth.”—Ps. 119:103.


The Hill of Zion yields thousand sacred sweets, Before we reach the heavy fields, Or walk the golden streets.

Then let our songs a-bound, And every tear be dry: We’re marching through Immanuel’s ground, To fairer worlds on high.

This tune was composed by B. F. White, 1859, for the second appendix to his book, “Sacred Harp.” The words to this tune are the second and third verses of the hymn in the tunes “Concord,” page 313, and “Mt. Zion,” page 220-1. There are some unusual chords in this tune to what are generally found in the other tunes in this book. Alto by S. M. Denson, 1911. The above hymn is in Wyeth’s Song Book, 1810; In Repository of Sacred Music in connection with “Concord,” page 104.

PARADISE PLAINS. L. M. D.

“Where the wicked cease from troubling; and there the weary be at rest.”—Job 3:17.


J. L. Hinton and H. S. Rees, 1859.

The busy scene of life is clos’d, And active usefulness is o’er; The happy soul is gone to rest, Where cares no more shall spoil its peace.

Re-clining on its Saviour’s breast, It shall enjoy eternal bliss.

The above tune was composed by H. S. Rees and J. L. Hinton for the second appendix to The Sacred Harp in 1859. See history of H. S. Rees under tune. “Traveling Pilgrim,” page 278, and other tunes of his in this book. J. L. Hinton lived and died at Greenville, Ga., but little is known of him. He was a member of the Southern Musical Convention from 1850 to 1859. The date of his death we have not obtained. The words in this tune were arranged by Prof. Rees, 1859.
L. M. NEVER TURN BACK.  Arr for the Organ, by J. P. Reese and Miss F. E. Parkerson, 1859.  381
Key of G. Minor.  "Our heart is not turned back, neither have our steps declined from the way."—Psa: 44:18.
Alto by S. M. Denson, 1911.

When to that bless-ed world I rise, I'll nev-er turn back an-y more;  Any more, Any more, Any more my Lord: I'll never turn back any more.

And join the anthems in the skies, I'll nev-er turn back an-y more;  Any more, Any more, Any more my Lord: I'll never turn back any more.

This tune was rearranged by J. P. Reese and Miss Parkerson.  See history of J. P. Reese in various parts of this book, at the time of the composition of this tune, Miss Parkerson lived in Harris Co., Ga. and was one of the pupils of J. P. Reese.  She belonged to the Southern Musical Convention; moved to Cleburne Co. Ala. previous to the war and has not been seen since.

THE SURRENDER.  8, 7, 4.
"In whom we have redemption through his blood, the forgiveness of sins, according to the riches of his grace;"  Eph.—5: 7.

Wel-come, welcome, dear re-deem¬er, Welcome to this heart of mine:  Lord I make a full sur ren der, Ev'-ry power and thought be thine'


The above tune was composed by S. R. Pennick.  See tune Pennick page 387 for history.  He composed this tune in 1859.
SWEET COMMUNION. 8s 7s

"The communion of the holy Ghost, be with you all." 2; Cor. 13-14.


Key of A. Major.

May the grace of Christ our Saviour, And the Fathers 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.

D. C. And possess in sweet communion, Joys which earth cannot afford.

This tune was composed by Prof H. S. Reese of Turin Coweta Co, Ga. and J. H. Jenkins, Alto by S. M. Denson 1911. See history of H. S. Reese under Traveling Pilgrim 278. See about S. M. Denson in the appendix 529. We have no data about J. H. Jenkins. He was a member of the Southern Musical Convention from 1850 to 1860. He came from N. C. to Mariwether Co, Ga. and married there. He was a fine singer and leader, and moved back to N. C. about the beginning of the war and has not been heard of since. See words of this hymn in Mercers Cluster, by Jesse Mercer 1823, page 335. Also see words in tune Columbiana Pg. 331

JESUS WEPT. S. M. Original.


"Jesus wept." John, 11-35.

John P. Reese, 1855. Alto by S. M. Denson, 1911

He wept that we might weep, Each sin demands a tear, In heaven alone no sin is found, And there's no weeping there.

He wept that we might weep, Each sin demands a tear, In heaven alone no sin is found, And there's no weeping there.

The above tune was composed by John P. Reese of Coweta Co, Ga. He died there 1900. Alto by S. M. Denson, 1911. See history of him page 529. It is supposed that Reese composed the words at the same time he composed the music.
**Eternal Day. C. M. D.**

"He became the author of eternal salvation unto all them that obey him," Heb. 5:9.


1. O what of all my sufferings here, if, Lord, thou count me meet
   With that enraptured host t'appear
   Rivers of life divine I see.
   And worship at thy feet.
   And trees of paradise.

2. O what hath Jesus bought for me: Before my ravished eyes.
   With that enraptured host t'appear...
   Rivers of life divine I see...
   And worship at thy feet.
   Give joy or grief, give ease or pain.

Give joy or grief, give ease or pain, Take life or friends away, But let me find them all again. In that eternal day
I see a world of spirits bright, Who taste the pleasures there. They all are robed in spotless white, And conquering palms they bear.

The words of the above hymn were composed by Rev. Chas. Wesley, in 1759. It was published in a funeral hymn 2nd series. The three stanzas appearing in the Methodist Hymn Book, by Tillet in 1889, No. 646 are the 1st and 2nd verses appearing in this tune is the last verse of the hymn, as it appears in the Methodist Hymn Book, but we have printed it and let it remain as it was published by Prof. J. P. Rees when he composed the tune in 1859. See various sketches of J. P. Rees, the author of the music connected with his different tunes in this volume "Original Sacred Harp."
PANTING FOR HEAVEN. 8s


Oh, when will the period appear, When I shall unite in your song? I'm weary of lingering here, And I to your Saviour belong. I'm fetter'd.

I'm fetter'd and chain'd up in clay; I struggle and pant to be free: I long to be soaring a-way, My God and my Saviour to see.

The above tune was composed by S. M. Brown in 1869 for the second appendix to the Sacred Harp. He lived at the time in Haralson county, Ga., where he resided up to the time of his death, about twenty years or more ago. See other sketches of him connected with his tunes in this volume, and references made about his musical genius and that of his family. He composed several tunes for the "Sacred Harp." We have been unable to find the author of the above hymn. It is probable that Prof. Brown altered the hymn and the words so as to suit the tune as it was written.
"I have fought a good fight, I have finished my course, I have kept the faith." 2 Tim. 4:7.  

"Even so them also which sleep in Jesus will God bring with him." 1 Thess. 4:14.  

Author of the above tunes was J. P. Reese, born in Jasper county, Ga., 1828, lived in Coweta county, Ga., for many years; composed a great deal of music. He was a fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention. Each of said Conventions are still in existence; both of them organized over fifty years ago. Reese died 1900, and is buried at Newnan, Ga. See other sketches of him in this volume.

Words arranged by Reese.
THE GREAT DAY: As sung by Judge Falkerner of Ala.

Key of A Minor.

"They shall give account thereof in the day of judgment." Matt.—12:36.

1. I’ve long time heard that there will be judgment. That there will be judgment in that day.

2. I’ve long time heard that the sun will be darken’d, That the sun will be darken’d in that day.

O, there will be judgment in that day, O, sinner, where will you stand in that day.

O the sun will be darken’d in that day—Oh! sinner, where will you stand in that day.

3. I’ve long time heard that the moon will be bleeding. That the moon will be bleeding in that day.

O the moon will be bleeding in that day
Oh! sinner, where will you stand in that day?

See various histories of J. P. Reese connected with his various tunes in this volume.
M. Sykes, 1857. Key of F Major.

"Shall find rest for your soul."—Jer. 6:16.


Chorus.

Carry me home, Carry me home, When my life o'er, Then carry me to my long-sought home, Where pain is felt no more.

Carry me home, Carry me home, When my life s o'er, Then carry me to my long-sought home, Where pain is felt no more.

But little is known of the author of this tune which is credited to him in The Sacred Harp, page 387. He disappeared several years ago. He was in the Southern Musical Convention along through the 50s, it was so claimed byshell, Ogletree, Turner and Rees, who were members of this convention. The tune was written in honor of Prof. S. R. Penick, a devoted Christian man, and one who was very fond of music. His birthplace and death are unknown so far as we are able to ascertain. It is claimed by some that Penick wrote the words. The last line in the hymn would indicate that he did write them. However, it is claimed by Rev. H. S. Rees, often mentioned in this book, that Mr. Sikes wrote the words to this hymn. Sikes was a singing school teacher and belonged to the Southern Musical Convention, and had previous to the time of the composing of the above tune.
THE HAPPY SAILOR, 10s.

"Having your loins girt about with truth, and having on the breast plate of righteousness." Ephe. 6:14


Key of B Flat Major.

1. Come tell of your ship and what is her name, Oh, tell me, happy Sailor!}
   Come tell of your captain what is his fame, Oh, tell me, happy Sailor!}
   She's the old ship of Zion, hallelujah! And her captain, Judah's Lion, hallelujah.

2. Say, is her keel sound, her garner well stord', Oh, tell me happy Sailor!
   And will she leave other comrades on board, Oh, tell me happy Sailor!
   She's the old ship of Zion, hallelujah! And her captain, Judah's Lion, hallelujah.

3. She will land us safe on Canaans bright shore, Oh, glory hallelujah!
   We'll land with our friends, who've gone on before, Oh, glory hallelujah!
   She's the old ship of Zion, hallelujah! And her captain, Judah's Lion, hallelujah.

Maj. White re-arranged the tune "Happy Sailor," for the 2nd appendix of the Sacred Harp of 1859. See further history of him under "Baptismal Anthem," page 232. We have been unable to find the author of the words for first verse; it was printed in the present form in the book of 1859. C. J. Griggs, of Atlanta, composed 2nd and 3rd verses in 1911. He is at present, 1911, Assistant President of the United Sacred Harp Musical Association, possesses a strong voice, and is a great admirer and lover of the old sacred songs, and has been singing them for thirty-five or forty years. He often leads in conventions and other large musical gatherings. He is a member of the Methodist church, was borned and raised 'n Cobb County, Ga.
ST. PETERS. 88.

This is an old melody composed by William Billings about 1793. See history of William Billings under "Funeral Anthem," and a number of other tunes credited to him in this volume. Alto by S. M. Denson, 1911. "St. Peter's is published here as it has been in the books for some time, except alto added by Prof. Denson. The same verse is in all the books in which the tune appears, but no author's name is given.

THE SKY. L. M. Original.
"Praise ye the Lord: for It is good to sing praises unto our God."—Ps. 147-1

By R. F. M. Mann, June 13, 1869.

The above tune and words were composed by R. F. M. Mann in 1869 for the 2nd appendix of The Sacred Harp. See full sketches of R. F. M. Mann in various sketches in this book.
NEW PROSPECT. C. M.

"Yes, saith the Spirit, that they rest from their labors." — Rev. 14: 13.

Rev. W. S. Turner, 1866.

Alto by S. M. Denson, 1911.

W. S. Turner was the son of J. R. Turner and was a Methodist minister. His father was for many years a singing teacher, and composed many tunes. He and his son, in their lifetime, composed and prepared a large number of tunes, intending to publish a note and song book, but they died before it was completed, and the manuscript was lost or burned. J. R. Turner was born in Hancock county, Ga., in 1807, died in Carroll county, Ga., and was buried at Wesley Chapel Methodist church. W. S. Turner the author of the above tune and words, died at Fort Valley, Ga., in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full history of Professor J. R. Turner and Rev. W. S. Turner we refer to James' brief history of the Sacred Harp, pages 91 and 137.
BOUNDING JOY.  S. M.
Isaac Watts, 1719. Key of E Major. "Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun." Eccl. 11:7. B. F. White. 1859. Alto S. M. Denson, 1911

1. Behold the morning sun, Begins his glorious way, His beams through all the nations run, And life and light convey.

2. But when the gospel comes, It spreads dvier light, It calls dead sinners from the tomb And gives the blind their sight.

3. My gracious God how plain Are thy directions given, Oh, may I never read in vain, But find the path to heav'n.

B. F. White, author of the above tune, is one of the compilers of the Sacred Harp 1844, and made three appendix to it, 1850, 1859, and 1869. He composed a large lot of music, but if he composed any music except for the "Sacred Harp" we have not been able to find it. Many of his tunes appear in other books; quite a number of his tunes in the Sacred Harp, he re-arranged specially for that volume, and a large number of his tunes he composed himself, which appear from the different pages in the book. For a more extended history of him we refer to "Baptismal Anthem," page 232 and 233 and "Red Sea Anthem," page 350, as well as various other sketches connected with his tunes. We would also refer to pages 27 and 37, inclusive of "James' Brief History of the Sacred Harp." The hymn to the above tune was composed by Isaac Watts in 1719, under title "God's Word Most Excellent." This is said to be the last tune B. F. White ever sang a little while before he died.
CONVERTING GRACE. C. M.

"The law of the Lord is perfect, converting the soul:" Psa.—19: 7.

Rec. R. E. Brown, Jr. 1899.

As pants the heart for cooling streams, When heated in the chase;
So longs my soul, O God for thee, And thy refreshing grace.
Oh, for converting grace, and oh, for sanctifying pow'r'
Lord, we ask in Jesus's name, A sweet, refreshing show'r.

See history of R. E. Brown under tune Family Circle, page 333. He was a Baptist minister and vaudevillist.
Key of A Minor.

"Thou hast ascended on high," Ps. 68:18.

1. Look from on high, great God, and see Thy saints lamenting after thee, We sigh, we languish and complain, Re-vive thy gracious work again.

2. To-day thy cheering grace impart, Bind up and heal the broken heart; Our sins subdue, our souls restore, And let our foes prevail no more.

3. Thy presence in thy house afford, To ev'ry heart apply thy word, That sinners may their danger see, And now begin to mourn for thee.

"New Hundred," is one among the old early melodies of the United States. Its composer or its exact date are unknown. It was put in the 2nd appendix of the Sacred Harp in 1859. The first book in which we find this tune published, is "The Missouri Harmony," by Carden, 1827, and "Supplement," 1837, page 25. The hymn is taken from "Mercer's Cluster," 3rd edition, 1823, page 317. The title to the hymn is, "A Revival Sought." It has three verses only, all of which appear in the tune in this revision of the "Original Sacred Harp."

I'M ON MY JOURNEY HOME, L. M. Original.

Key of G Minor.


Chorus.

O who will come and go with me, I am on my journey home!
I'm bound fair Canaan's land to see, I am on my journey home!
O come and go with me, O come and go with me, O come and go with me, For I'm on my journey home.

The above piece of music was composed by Miss S. Lancaster in 1859; Alto by S. M. Denson, 1911. Miss Lancaster lived at the time of the composition of this tune in Harris county, Ga., and removed to Texas. See further sketch about her and her two sisters in this volume. The same words in this tune are in the tune "Journey Home," composed by R. F. M. Mann. See page 111.
THE MESSIAH'S PRAISE. 6s, 8s. Original.

"Every man have praise of God."—1 Cor. 4:5.

Key of F Major.

My heart and voice I raise
To spread Messiah's praise, Messiah's praise; Let all repeat the universal Lord.

Praise him, Praise him, By whose almighty word, Creation rose in form complete.

Praise him, Let all praise him, By whose almighty word, Creation rose in form complete.

This tune was composed by R. F. M. Mann and James A. Sparks. See different sketches of R. F. M. Mann connected with his tunes in this book. But little is known of James A. Sparks. He has been dead, so reports say, for many years. We have been unable to learn from whence the authors of the above tune procured the words of the same. It is probable they re-arranged them for this tune.
CAN I LEAVE YOU? 8s

Dr. S. Smith, about 1844. Key of A Minor.


Alto by S. M. Denson, 1911.

1. Yes, my na-tive land, I love thee. All thy scenes I love them well.
   Friends, connections, hap-py coun-try, Can I bid you all farewell?
   Can I leave you, Far in heathen lands to dwell?

2. Home, thy joys are pass-ing love-ly. Joys no stranger heart can tell.
   Happy home in deed I love thee; Can I, can I, say “Farewell?”
   Far in heathen lands to dwell?

3. Scenes of sacred peace and plea-sure, Ho-ly days and Sab-bath bell,
   Rich-est, brightest, sweet-est treasure, Can I say a last farewell?
   Can I leave, Can I leave you,
   Far in heathen lands to dwell?

Dr. S. F. Smith, the composer of the above hymn is also author of “My Country ‘Tis of Thee.” These words were composed for missionaries. Dr. Smith was a Baptist preacher, and did a great deal of missionary work. He edited a missionary paper, and composed a great many hymns, and was a fine writer of prose. He was born in Boston 1808 and died in 1898. See sketch of J. P. Reese in other parts of this book. Prof. Reese arranged the words to suit his tune in the above tune in 1852, so reports say, but it was not published till long after that. Dr. S. Smith also assisted in the composition of the words and tune.

FLEETING DAYS. C. M. Original.

Key of F. Major.

“He cometh forth like a flower, and is cut down.”


1. Timel what an em-py va-por-tial Our days, how swift they are. Swift as an In-dian arrow flies, Or like shoot-ing star.

2. Our life is ev-er on the wing; And death is ev-er nigh; The mo-men-t when our lives be-gin We all be-gin to die.

Henry G. Mann composed the tune in 1869, and it was first published in the Sacred Harp. See other sketch of Mr. Mann in this volume. The words were arranged at the same time of the music to suit the tune.
My God, my life, my love, To thee, to thee, I call, I cannot live if thou remove, For thou art all in all.

Did Christ o'er sinners weep, And shall my cheeks be dry! Let floods of penitential grief Burst forth from ev'ry eye.

The son of God in tears, Angels with wonder see; Be thou astonished, Oh my soul! He shed those tears for me.

The tune "Hingham" is supposed to have been composed about 1859, but the author is not known; the words were composed by Isaac Watts, 1767. The tune "Newry," is credited in the Sacred Harp of 1869, to M. C. H. Davis. In history of him under Liverpool, page 37. In history of Rev. B. Beddome, Author of the hymn under tune "Weeping Saviour," page 33.
WE'LL SOON BE THERE. L. M.


"Chorus"

Oh, who will come and go with me, We'll shout and sing Ho-san-na. I'm bound fair Canaan's land to see, We'll shout and sing Ho-san-na.

Go on, go on, we'll soon be there We'll shout and sing Ho-san-na. Come, come on, we'll soon be there, We'll shout and sing Ho-san-na.

See history of Oliver Bradfield under tunes Hope and Williams page 427. "We'll Soon Be There," is a fine stirring tune.
Farewell to All

J. P. Reese, 1852. Key of G Minor.

And now my friends, both old and young, I hope in Christ you'll still go on;
And if on earth we meet no more, Oh may we meet on Canaan's shore,
I hope you'll still re-member me. If you on earth no more I see.

D. C.—An interest in your prayers I crave That we may meet beyond the grave.

Professor J. P. Reese composed a large number of tunes in the "Sacred Harp," as well as in many other books. He was also a correspondent for musical journals and secular papers. He was born, 1828 in Jasper county, Ga., and died at his home, near Newnan, 1900. He was buried in Oak Hill Cemetery, Newnan. An extended history of him is given in James' "History of the Sacred Harp, pages 94 to 99" Alto by S. M. Denson, 1911. Words arranged for this tune by Prof. Reese.

The Dying Boy

C. M. D.

Softly. Key of F Major.

Rev. H. S. Reese, who now lives at Turin, Ga., composed "The Dying Boy" for the 2nd appendix of the "Sacred Harp" in 1859. Mr. Reese is in his 84th year at this time, 1911. He has composed a large lot of tunes in this book. See further remarks about him under the first tune he composed "Traveling Pilgrim," page 278, in this volume.
Kiss my fevered cheek, I'll soon be free'd from all the pain. For now I am so weak.

2. Now light the lamps, my mother dear,
   The sun has passed away;
   I soon must go, but do not fear,
   I'll live in endless day.

3. I'm sinking fast, my mother dear,
   I can no longer dwell;
   Yet I'll be with you, do not fear,
   But now, oh now, farewell!

4. A band of angels beckon me,
   I can no longer stay;
   Hark! how they sing: "We welcome thee:
   Dear brother, haste away."

5. The hour has come, my end is near,
   My soul is mounting higher,
   What glorious strains salute my ear,
   From heaven's angelic choir.

6. Their flowing robes in brightness shine.
   A crown is on each hand,
   Say, mother, will not such be mine
   When I am with the dead?

7. Then do not weep, sweet mother, now,
   'Twill break this body frail;
   Those burning tears fall o'er my brow,
   Farewell, oh I fare thee well.
The above tune is another of H. S. Rees's compositions, both words and music. It is a favorite melody of a great many people, and is often sung in the Musical Conventions of today.
CUBA. 9s 8s


1. Go, preachers, and tell it to the world, Go, preachers, and tell it to the world, Go, preachers, and tell it to the world, Poor mourners found a home at last.

2. Go, fathers, and tell it to the world, Go, fathers, and tell it to the world, Go, fathers, and tell it to the world, Poor mourners found a home at last.

3. Go, mothers, and tell it to the world, Go, mothers, and tell it to the world, Go, mothers, and tell it to the world, Poor mourners found a home at last.

Through free grace and a dying Lamb, Through free grace and a dying Lamb, Through free grace and a dying Lamb, Poor mourners found a home at last.

The above tune was composed H. S. Reese and J. H. Bolen, 1859. We have not been able to find out anything about Mr. Bolen further than he belonged to the Southern Musical Convention from 1850 to 1860. H. S. Reese composed the words at the same time of the composition of the music. See further sketch of him under tune “Traveling Pilgrim,” page 278.
PROTECTION. L. M. Six lines. Original.

"The Lord is my Shepherd I shall not want." Psa. 23-1.

By C. F. Letson, I

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye; (My noon-day walks he shall attend) My noon-day walks he shall attend And all my midnight hours defend.

2. With gloomy horrors o-ver-spread, Though in the paths of death I tread; My steadfast heart shall fear no ill, For thou, O Lord, art with me still; (For thou, O Lord,) Art with me still, Thy friendly crook shall give me aid, And guide me through the dreadful shade.

The hymn was composed by Addison, and it has four verses originally. Predicated on the 23rd Psalm; title to the original hymn is “Trust in the Supreme Being.” The author of the hymn composed several valuable hymns, and was first published in a hymn book called The Spectator; same hymn appears now in Tillet's hymn book of 1859, No. 40. The words also appear in Loyd's hymn book, page 583, and also in several other books.

Prof. C. F. Letson has several tunes in the Sacred Harp. See partial history of him in other sketches.
HEAVENLY REST.  C. M.  Original.

Then shall ye also appear with him in glory."—Col. 3:4.

By John S. Terry, 1859.  Alto by S. M. Denson, 1911.

"Heavenly Rest" was composed by John S. Terry. He belonged to the Southern Musical Convention; was said to be a fine singer and composer. He is dead, but the date of his death has not been ascertained. Alto by S. M. Denson, 1911. The tune is published in Christian Harmony by William Walker, page 253. The words are taken from Jesse Mercer's Cluster, 476, published in 1823, third edition.

Key of F Major.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.

How happy are the souls above, From sin and sorrow free: With Jesus they are now at rest, And all his glory see.
YOUTH WILL SOON BE GONE. L. M. D. Original.

Key of F Major. "From the womb of the morning: thou hast the dew of thy youth." Ps. 110:3. J. P. Rees, 1859. Alto by S. M. Denson, 1911.

1. Youth like the spring, will soon be gone, By fleeting Time or conqu'ring Death, Your morning sun may set at noon, And leave you ev' - er in the dark. Your sparkling eyes and glowing cheeks, Must with'er like the blasted rose The coffin, earth and winding sheet, Will soon your active limbs en - close.

2. Ye heedless ones, that wildly stroll, The grave will soon become your bed, Where silence reigns, and va - pors roll, In solemn darkness round your head. Your friends will pass the lonesome place, And with a sigh move slowly on still gazing on the spires of grass, With which your graves are o - ver - grown.

3. Ye blooming youth, this is the state Of all who do free grace re - fuse; And soon with you will be too late The way of life and Christ to choose. Come lay your car - nal weapons by, No longer fight a - gainst your God: But with the gos - pel now com - ply, And heav'n shall be your great re - ward.

Prof. J. P. Rees composed the above tune about 1859 for the Sacred Harp. It is unnecessary to give further data about Prof. Rees, other than to refer to sketches of him connected with his various tunes in this volume. The three verses connected with this hymn is the 3rd, 4th, and 5th verses of the same hymn of Young people all attention give. See tune Mission, 204, this vol. See further statement about the hymn under tune Liverpool, page 37.
“To God only wise, be glory through Jesus Christ forever.”—Rom 16:27.

John Cennick. 1742. Key of E Flat Major.

1. Children of the heavenly King. As we journey sweetly sing; Sing your Saviour’s worthy praise.

2. Fear not, brethren—joyful stand On the borders of your land; Jesus Christ, your father’s son.

3. Lord submissive make us go, Gladly leaving all below; Only thou our leader be.

Glorious in his works and ways: Sing your Saviour’s worthy praise, Glorious in his works and ways.

Bids you undismayed go on Jesus Christ, your Father’s Son, Bids you undismayed go on.

And we still will follow thee. Only thou our leader be, And we still will follow thee.

The above hymn was first published in 1742. Some changes in the words have been made. It originally had 12 stanzas. John Cennick also composed other hymns, one of them being, “Jesus, my All to Heaven is Gone.” He was born in 1718 and died in 1755; was a Methodist minister. The tune “Marcellas” is an old melody, dating far back into the early parts of the Nineteenth Century. So far as we have been able to find, in the last sixty years or more it has been attached to John Cennick, composed 1742, “Children of the Heavenly King,” but none of the books give the author’s name of this tune.
NEW HARMONY. 8s, 7s.

"For in him we live, and move, and have our being. Acts, 17-28.

Key of G. Major.

Arranged by Miss, M. L. A. Lancaster. 1859.

1. I want to live a Christian here, I want to die a shouting.
   I want to feel my Saviour near, While soul and body's parting.
   I want to see bright Angels.

2. My heart is often made to mourn, Because I'm faint and feeble.
   And when my Saviour seems to frown, My soul is fill'd with trouble.
   But when he doth gain re-

3. I have my bitter and my sweet, While through this world I travel.
   Sometimes I shout, and often weep; Which makes my foes to marvel.
   But let them think, and think a-

stand And waiting to receive me, To bear my soul to Canaan's land, Where Christ is gone before me.

turn And I repent my folly: 'Tis then I after glory run, And still my Jesus follow.

gain, I feel I'm bound for heaven; I hope I shall with Jesus reign, I therefore still will praise him.

We have added more verses, 1911, to this hymn, but have left the 1st as it has been published in the Sacred Harp by Major White, it is the last verse in the original hymn. See Zion Songster by Mason 1832, page 196. Original hymn has 4 verses. Miss M. L. A. Lancaster, author of New Harmony, was a member of the Southern Musical Convention, she moved to Texas before the civil war. She was a fine director of music, and her two sisters who have compositions in this volume, Misses Sarah and P. R. Lancaster were all taught music by Prof. E. T. Pound two years ago. Sarah was still alive in Texas, the other two are dead.
"For I have learned, in whatsoever state I am, therewith to be content." Phil. 4:11.

Francis Maria Cowper, 1792. Key of E Flat Major.

L. P. Breedlove, 1859.

B. Breedlove composed the above tune in 1859, of the Second Edition of the Sacred Harp. There are many sketches about Mr. Breedlove in this volume, connected with his tunes, hence it is unnecessary to say more about him here. The above hymn was composed by Francis Maria Cowper, 1792. It is spoken very highly of by Dr. Tilley in his book "Our Hymns and their Authors," published in 1889. See hymn 564, pages 225 and 226. The original title to the hymn was "The Consolation." It has six stanzas. The hymn was revised by the celebrated Port William Cowper Esq., a relative of the author.

They crucified the Saviour, They crucified the Saviour, They crucified the Saviour, They crucified the Saviour. And

See Mary comes a weeping, See Mary comes weeping, See Mary comes a weeping, To

nailed him to the Cross; He arose, He arose, He arose, He arose, And ascend-ed in cloud

see where he was laid; He arose, He arose, He arose, He arose, And ascend-ed in a cloud

Author of the above tune was J. P. Rees, born in Jasper county, Ga., 1828; lived in Coweta county, Ga., for many years; composed a great deal of music. He was a fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention, each of said conventions are still in existence; both of them organized fifty years ago. Rees died 1900 and is buried at Newnan, Ga. See other sketches of him in this volume. Prof. Rees arranged these words in their present shape when he wrote the music.
Isaac Watts, 1701. Key of F Major.

PROMISED DAY. C. M.

“I say unto you, hereafter ye shall see heaven open.” John 1:51.

L. M. Ranford, 1859. Alto by S. M. Denson.

1. How long dear Saviour, Oh, how long shall this bright hour de-lay? Fly swift a-round, ye wheels of time, And

2. The God of glory down to men, Re-moves his blest abode; Men, the dear ob-ject of his grace, And

3. His own soft hand shall wipes the tears From every weeping eye; And pains and groans, and griefs and fears, And

bring the promised day. And bring the prom-ised day. Fly swift a-round, ye wheels of time, And bring the promised day.

he the lovin-g God. And he, the lovin-g God. Men, the dear ob-ject of his grace, And he, the lovin-g God.

death it-self shall die, And death it-self shall die. And pains and groans and griefs and fears, And death it-self shall die.

Isaac Watts was among the most numerous hymn writers of the English-speaking people. He was an English Congregationalist. Born 1674 and died 1747. L. M. Ranford, author of the tune, resided for a long time in Harris county, Georgia. He was living there when he composed the tune in 1856. He was a member of the Southern Musical Convention from 1850 until sometime since the war. The exact date of his death, we have been unable to find. The above information we get from Rev. H. S. Rees.
1 Lay up nearer brother, nearer For my limbs are growing cold: And thy presence seemeth nearer, When thine arms around me fold.

2 I am dying, brother, dying, Soon you'll miss me in your birth For my form will soon be lying 'Neath the ocean's briny deep.

3 I am going, surely going, But my hope in God is strong: I am willing, brother, knowing That he doth nothing wrong.

4 Tell my father when you greet him, That in death I prayed for him, Prayed that I might only meet him In a world that's free from sin.

5 Tell my mother—God assist her, Know that she is growing old,— That her child would glad have kissed her When his lips grew pale and cold.

6 Listen, brother, catch each whisper, 'Tis my wife I'll speak of now; Tell, O tell her, how I missed her, When the fever burned my brow.

7 Tell her she must kiss my children, Like the kiss I last impressed, Hold them as when last I held them, Folded closely to my breast.

8 Give them early to their Maker, Putting all her trust in God, And He never will forsake her, For He's said so in his word.

9 Oh! my children, Heaven bless them! They were all my life to me; Would I could once more caress them, Before I sink beneath the sea.

10 'Twas for them I crossed the ocean, What my hopes were I'd not tell, But they gained an orphan's portion— Yet he doth all things well.

11 Listen, brother, closely listen, Don't forget a single word, That if death my eyes did glisten With the tears her memory stored.

12 Tell them I never reached the haven, Where I sought the precious dust, But have gained a port called Heaven Where the gold will never rust.

13 Tell my sisters I remember Every kind and parting word, And my heart has been kept tender, By the thoughts its memory stirred.

14 Urge them to secure an entrance For they'll find a brother there, Faith in Jesus and repentance Will secure for them a share.

15 Hark! I hear my Saviour speaking 'Tis—I know his voice so well, When I am gone, O don't be weeping Brother, hear my last farewell.

M. Ball, one of the composers of the above tune, was one of the revisors of The Sacred Harp. See further sketches of him in other parts of this book. We have no history of Mr. Drinkard. It is supposed that the authors either set this music to the words composed by somebody else, or arranged the same themselves from some incident of a son who was dying away from home and giving to his father, mother, and brother, and sending message to his children. The stanzas are self-explanatory.
A HOME IN HEAVEN.  9s 10s


1 A home in Heaven! What a joy-ful thought, As thee poor man toils in his weary lot: His heart oppressed, and with anguish driv'n From his home below to his home in Heaven. In Heaven—From his home below to a home in Heaven.

2 A home in Heaven as the sufferer lies On his bed of pain, and uplifts his eyes To that bright home, what a joy is giv'n, From the blessed thought of his home in Heaven. In Heaven—From the blessed thought of his home in Heaven.

3 A home in Heaven when the faint heart bleeds By the Spirit stroke for its evil deeds; Oh! then what bliss in that heart forgiven, Does the hope inspire of its home in Heaven. In Heaven—From the blessed thought of home in Heaven.

4 A home in Heaven when our friends are fled To the cheerless gloom of the mould'ring dead; We wait in hope on the promise given, That we'll meet up there in our home in Heaven. In Heaven! That we'll meet up there in our home in Heaven.

W. W. Parks and M. H. Thomas prepared the above for the second appendix to The Sacred Harp in 1859. The tune "A Home In Heaven" appears in The Christian Harmony by William Walker, page 331, and also in the Lute of Zion, frequently mentioned in these pages, page 317. We have no information from the composers or other source as to who was the author of the words. They have been published with the tune regularly from 1859 up to the present time. Alto by S. M. Denson, 1911.
New Hosanna. L.

Key of B Flat Major.

"Blessed is he that cometh in the name of the Lord, Hosanna in the highest."—Matt. 21:9.

CHORUS.

Wake, O my soul, and hail the morn, For unto us a Saviour's born; See how the angels wing their way To usher in the glorious day.

Hark! what sweet music, what a song, Sounds from the bright celestial throng; Sweet song, whose melting sounds impart Joy to each raptured list'ning heart.

Come, join the angels in the sky, Glory to God who reigns on high; Let peace and love on earth abound, While time revolves and years roll round.

Hosanna, Hosanna to the Lamb of God, Glory, glory let us sing, While heav'n and earth his praises ring, Hosanna, Hosanna, Hosanna to the Lamb of God.

This tune was placed in the 2nd appendix to the "Sacred Harp" in 1859. The tune and words appear in "The Timbrel of Zion," 319, and in the early addition of said book, and also in the "Christian Harmony" by William Walker, 214. The words are practically the same of each publication, and there are several tunes called "Hosanna" and "New Hosanna" in the early books, and it is difficult to assert who is the author of any particular tune. Some of the song books put them down as "New Hosanna," some "Hosanna," and some as "Hosanna New." In our investigation, we have been unable to satisfactorily credit this tune to any particular one of these authors. It is a stirring melody, and has some peculiar strains of music in it not in but few other tunes. Alto is composed by S. M. Denson, 1011, which will greatly improve the music when properly rendered. See history of Prof. Denson, page 529.
THE LOVED ONES. 11, 8.

“A wise son maketh a glad father; but a foolish man despiseth his mother.”—Prov. 15: 20.


Be kind to thy father, for when thou wert young, Who loved thee so fondly as he? He caught the first accent that fell from thy tongue, And join’d in thy innocent glee. Be kind to thy father, For now he is...
THE LOVED ONES. Concluded.

old, his locks intermingled with grey; His footsteps are feeble. Once fearless and bold, Thy father is passing away.

THE WANDERER'S GRAVE. C. M.

"The Lord preserveth the strangers."—Psa. 146:9

A way from home, away from friends, And all the heart holds dear,
A weary wanderer laid him down, Nor kindly aid was near.

While sorrow marked his pallid cheeks, And sunk his spirits low.

Nor waiting friends stood round his couch
4 The stars of night his watchers were,
A healing to impart,
Nor human voice spoke sympathy.

To soothe his aching heart.

W. L. Williams, the author of the above tune lived in Chambers County, Ala. He was a fine singer and composer. He belonged to the Southern Musical Convention, and attended it on up to the Civil War, but has not been heard of since that time. Alto by S. M. Denson, 1911. See Christiam Harmony, by William Walker page 139. same tune and words.
UNION GROVE.  L. M.

Key of G Major

"A faithful man shall abound with blessings." — Pro. 28-20.

W. L. Williams, 1859.

1. O welcome, welcome festal day That marks our years, that cheers our way, We offer thanks and we would pray That God would bless us day by day. The

O welcome, welcome festal day That marks our years, that cheers our way, We offer thanks and we would pray That God would bless us day by day. The

Sabbath bells we love to hear That call us to the house of prayer, Our pastor there we love to see, Who points us upward, Lord, to thee.

Sabbath bells we love to hear That call us to the house of prayer, Our pastor there we love to see, Who points us upward, Lord, to thee.

The above tune was composed by W. L. Williams, 1859. He lived in Chambers County, Ala., was a fine singer and director and leader of music, and composed a great many songs. He belonged to the Southern Musical Convention. Nothing has been heard of him since 1870. Reports show that he has been dead for a great many years. He probably re-arranged the poetry to suit the tune.

“To the praise of the glory of his grace.”—Eph. 1:6.

Key of E Minor.

I'll sing my Saviour's grace, And his sweet name I'll praise, While in this land of sorrow I remain. My sorrows soon shall end, And then my soul ascend, Where freed from trouble, sorrow, sin and pain, pain.

But oh, and shall I then Behold the friend of men, The man who suffered, bled and died for me: Who bore my load of sin, and sorrow and grief and pain To make me happy and set me free.

Prof. E. T. Pound is one of Georgia's best known music teachers and composers. He composed two tunes for The Sacred Harp, “The Loved Ones” and “The Christian’s Nightly Song.” He has taught singing schools in Georgia for over fifty years. He has held normal schools for instructions for over 30 years. He was an associate of B. F. White in the early days of The Sacred Harp. He has been a hard student, and has done much to advance the cause of music in this State and in the South. He was one of the revisors of The Sacred Harp, and helped to add an appendix to it in 1850. He has belonged to the Southern Musical Convention for over half a century, and has been the president of it for many years. He has composed a large number of music books and much valuable music in other books than his own. He invented a new system of music, notes or characters in the notes, and has published a great many of his tunes in his own notation. He is well up in music on all lines, and continues to teach and attend all the music gatherings, and is full of energy and activity for a man of his age, and bids fair to live many years. Words from Mercer's Cluster, 1823, page 382, by Jesse Mercer.
Weeping Pilgrim. 6s 4s 7p.

Moderate Key of G Major.

"And the voice of weeping shall be no more heard in her, nor the voice of crying."—Isa. 5:19.

J. P. Reese. 1859 Alto by S. M. Denson, 1911.

1 You may tell them father when you see them—I'm a poor mourning Pilgrim. I'm bound for Canaan's land.

2 You may tell them mother when you see them—I'm a poor mourning Pilgrim. I'm bound for Canaan's land.

3 You may tell them brother when you see them—I'm a poor mourning Pilgrim. I'm bound for Canaan's land.

4 You may tell them sister when you see them—I'm a poor mourning Pilgrim. I'm bound for Canaan's land.

I weep, and I mourn, and I move slowly on,—I'm a poor mourning Pilgrim, I'm bound for Canaan's land.

Author of the above tune was J. P. Reese: born in Jasper County, Ga. 1828; lived in Coweta County for many years; composed a great deal of music. He was a fine leader and director of music, and several times president of the Southern Musical Convention, also Chattahoochee Singing Convention, each of which are still in existence, both of them having been organized 50 years ago. Reese died in 1900 and is buried at Newnan, Ga. See other sketches of him in this volume. Words arranged by Prof. Reese.
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.

Shortly this prison of my clay Must be dissolv’d and fall;
Then, O my soul, with joy Obey Thy heav’ly Father’s call.
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.

’Tis he, by his almighty grace, That forms thee fit for heav’n,
An as an earnest of the place, Has his own spirit giv’n.
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.

Elder Edward Dumas composed the above tune in 1859 for J. P. Rees, one of his musical brethren. Edward Dumas was for a long time Ordinary of Monroe county, Ga. He died there over thirty years ago. See different sketches of him, connected with his tune in this book. The hymn in the above tune was selected from Loyd’s book 1859, page 598.
Death, 'tis melancholy day, to those who have no God, When the poor soul is forced away, To seek her last abode.

In vain to heav'n she lifts her eye, For guilt, a soul is forced away, To seek her last abode.

In vain to heav'n she lifts her eye, For guilt, a soul is forced away, To seek her last abode.

Rev. H. S. Rees, author of the above music, resides at this time, 1911, at Turin, Coweta county, Ga. He was born 1828 in Jasper county, Ga., and is a twin brother of J. P. Rees. He has composed a large number of sacred tunes. His first tune for the Sacred Harp was "Traveling Pilgrim," see page 278. Last one, "Weep-Not," page 550. Mr. Rees has been engaged as a minister over fifty years. He is a good man: much beloved by all who know him, especially by church people, and those who love sacred songs. He is now, 1911, eighty-four years of age. See various sketches of him in this book, connected with tunes composed by him. Alto by S. M. Denson, 1911. Hymn was arranged by author at time of the composition of music.
MELANCHOLY DAY. Concluded.

lifts her eyes, For guilt, a heavy chain, Still drags her downward from the skies, To darkness, fire and pain. Darkness, fire and pain.

heavy chain, Still drags her downward from the skies, To darkness, fire and pain. To darkness, fire and pain. And pain.

For guilt a heavy chain, Still drags her downward from the skies, To darkness, fire and pain. To darkness, fire and pain. And pain.

REligiON IS SWEEt. 7s.

"But in that he liveth, he liveth unto God."—Rom. 6:10.

Mary Masters, 1750. Key of G Major.

Tis religion that can give Sweetest pleasures while we live; 'Tis religion must supply Solid comfort when we die.

After death, its joys will be Lasting as eternity Be the living God my Friend! Then my bliss shall never end.

The above tune was composed by W. R. Waldrup in 1850 for the second appendix of The Sacred Harp. We have no data in relation to Mr. Waldrup other than that he belonged to the Southern Musical Convention, and to the Chattahoochee Singing Convention between 1850 and 1860. Since that time we have no data about him. Prof. S. M. Denson composed the alto to this tune in 1911.

Mary Masters composed the above hymn in 1750. There are only two verses in the entire hymn. She was an English poetess, born 1702. It is said that she enjoyed very poor educational advantages. She published a volume of poetry in 1733 and a second appendix in 1755. The year of her death is unknown. This hymn is published in "Thomas' Hymns," in "Loyd's Hymn Books," and in "Mercer's Cluster,"
SWEET MORNING. L. M. 421


Key of E Minor.

1. The happy day will soon appear, And we'll all shout together in that morning. When Gabriel's trumpet you shall hear, And we'll all shout together in that morning.

2. Behold the righteous marching home. And all the angels bid them come. And we'll all shout together in that morning.

Chorus.

Sweet morning, Sweet morning, And we'll all shout together in the morning.

Rev. H. S. Reese, author of the above music, resides at this time, 1911, at Turin, Coweta County, Ga. He was born 1828, Jasper County, Ga., and is a twin brother of J. P. Reese. He has composed a large number of sacred tunes. His first tune for the Sacred Harp was "Traveling Pilgrim." See page 278, last one "Weep Not," 550. Mr. Reese has been engaged as a minister over fifty years. He is a good man, much beloved by all who know him, especially by the church people and those who love sacred songs. He is now, 1911, 84 years of age. See various sketches of him in this book, connected with tunes composed by him. Words arranged by Prof. Reese.
SONG OF TEXAS. 1s, 8.
"Therefore will we not fear, though the earth be removed." Ps. 46:2
S. W. Palmer & H. S. R.

Away here in Texas, the bright Sunny South, The cold storms of winter defy. The dark, lurid clouds that envelope the North, Scarce darken our beautiful sky.

S. W. Palmer assisted H. S. Reese in composing the "Song of Texas." But little is known of him, except that he was a member of the Southern Musical Convention. It is understood that Prof. H. S. Reese arranged the words of this hymn in 1850.

THE GRIEVED SOUL. 7, 6.

Come my soul and let us try For a little season, Every burden to lay bye, Come and let us reason. What is this that cast thee down? Who are those that grieve thee?

Speak and let the worst be known? Speaking may relieve thee.

"The Grieved Soul." We have been unable to get any reliable data about Miss M. A. Hendon, who composed the above tune, lived for a long time in Harris county, Ga. She was said to be a very fine singer: belonged to a highly respected family of people. She was a member of the Southern Musical Convention for a long time, but she was lost sight of sometime between 1870 and 1880. The hymn in the above tune could be found in "Mercer's Cluster," published 1823, page 362.
CRANTVILLE. C. M.

"That we may obtain mercy, and find grace to help in time of need."—Heb. 4:16.

Isaac Watts 1707. Key of F Sharp Minor.


Author of the above tune was J. P. Reese: born in Jasper County, Ga., 1828; lived in Coweta County, Ga., for many years; composed a great deal of music; fine leader and director of music, and several times president of the Southern Musical Convention, also the Chattahoochee Singing Convention, each of said conventions are still in existence; both of them were organized over 50 years ago. Reese died 1900 and is buried at Newnan, Ga. See other sketches of him in this volume.

Isaac Watts composed the stanzas in the above tune about 1707. "Should Earth Against My Soul Engage?" is the beginning of the second verse of the hymn. The title to this hymn is "The Hopes of Heaven are Supported under Trials on Earth." This old precious lyric is loved wherever the English language is known, and is applied to many thousand tunes. Alto composed to this tune by S. M. Denson, 1911. The first verse is "When I Can Read my Titles Clear."
SWEET UNION. L. M.

"I will praise thy name." Isa. 25:1.

J. F. Reese, 1859. Alto by S. M. Denson, 1911.

1. A-wake my soul in joyful lays, Oh, Glory Hal-le lu-jah, And sing thy great Re-deem-er's praise.

2. He saw me ru-in'd by the fall. Oh, Glory Hal-le lu-jah, His lov-ing kind-ness, oh, how great

3. Though num'rous hosts of migh-ty foes, Oh, Glory Hal-le lu-lah, Prone from my Sa-viour to de part;

4. I of ten feel my sin-ful heart, Oh, Glory Hal-le lu-lah, His lov-ing kind-ness chang-es not.

Chorus.

Don't you love God, Glory Hal-le lu-jah. There's u-nion in heav'n, and there's u-nion in my soul,

Don't you love God, Glory Hal-le lu-lah. There's u-nion in havev'n, and there's u-nion In my soul.

Don't you love God, Glory Hal-le lu-lah. There's u-nion in heav'n, and there's u-nion In my soul.

Author of the above tune was J. P. Reese; born in Jasper county, Ga., 1828; lived in Coweta county for many years; composed a great deal of music. He was a fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention, each of said conventions are still in existence; both of them organized over fifty years ago. Reese died 1900 and is buried at Newman, Ga. See other sketches of him in this volume. Samuel Meadley is the author of the words. He was born in England 1738; died 1799. He composed two hundred and thirty hymns, and perhaps more, and he published the same called "Meadley's Hymns." He was a Baptist Minister and a great and good man.
SWEET UNION. Concluded.

Key of E Flat Major.

Oh, glory Hallelujah, Sweet music in Zion's beginning to roll, Don't you love God, Glory Hallelujah.

GOLDEN STREETS. 7s

"We are journeying unto the place." Num. 10:29. J. L. Pickard, 1859. Alto S. M. Denson, 1911.

I am on my journey home, I am on my journey home, I am on... I am on my journey home.

Chorus: To the New Jerusalem, To the New, Jerusalem, To the New... To the New... Jerusalem.

This tune was composed by J. L. Pickard, 1859, for the 2nd appendix of the Sacred Harp: alto by S. M. Denson, 1911. Nothing is known of him. The words were supposed to be arranged by him or arranged for the tune at the time he composed it, practically the same words are in tune "I'm on My Journey Home," and the chorus or second verses are in the other hymns mentioned in this book.
DUMAS  C. M.

"Saved with an everlasting salvation."—Isa. 45:17.


Key of A Major.

1 When we've been there ten thousand years, Bright shining as the sun, We've no less time to sing God's praise, Than when we first begun.

2 Weak is the effort of my heart, And cold my warmest thought, But when I see thee as thou art, I'll praise thee as I ought.

Author of the above tune was J. P. Reese, born in Jasper County, Ga., 1828; lived in Coweta County, Ga., for many years; composed a great deal of music; fine leader and director of music; several times President of the Southern Musical Convention, also Chattahoochee Singing Convention. Each of said conventions are still in existence. Both of them were organised over 50 years ago. Reese died 1900 and is buried at Newnan, Ga. See other sketches of him in this volume.

In 1859 Prof. J. P. Reese composed the above tune in honor of Elder E. Dumas, a Primitive Baptist minister. See various sketches of Rev. Dumas and Prof. J. P. Reese connected with their various tunes in this book.

SHILOAH.  C. M.

"But every man shall die for his own sin."—2 Ch. 25-4.

Key of D Major.

1 The time is swiftly rolling on, When I must faint and die, My body to the dust return, And there forgotten lie, And there forgotten lie.

2 Let persecutions rage around, And Anti-christ appear, My silent dust beneath the ground, There's no disturbance there, There's no disturbance there.

Very little is known of Thomas Waller, the author of the above tune. It was composed by him for the second appendix of The Sacred Harp. Mr. Waller lived in Upson County, Ga. In connection with Prof. H. S. Reese, he taught singing schools together previous to the Civil War. He died in the var. He was a good teacher, and about 30 years old when he died. He belonged to the Southern Musical Convention.
HOPE. H.M.


Key of C Major.

Young men and maidens raise your tuneful voices high,
Old men and children praise The Lord of earth and sky.

Him three in one and one in three, Him three in one and one in three, Extol to all eternity.

WILLIAMS. S.M.

"Keep the charge of the Lord."—Lev. 8:35.

Charles Wesley, 1762. Key of C Major.

A charge to keep I have, A God to glorify—
A never dying soul to save And fit it for the sky.

A charge to keep I have, A God to glorify—
A never dying soul to save And fit it for the sky.

The above tunes were composed by Thomas Bradfield for the second appendix of The Sacred Harp. Little is known of Prof. Bradfield. He lived in Coweta County, Ga., near Newnan. He belonged to the Chattahoochee Singing Convention. He was a good singer and leader. He is dead. Reports say that he died in Coweta County, but the oldest people of the country cannot give the date of his death. He composed several tunes in The Sacred Harp. Among them is "Hope, "Williams," "chieves," Words were composed by Charles Wesley, 1762, and were often heard at camp meetings, in the history of this country, and it is in most all the hymn books of all denominations. The hymn in the tune "Hope" was also composed by Charles Wesley, in 1763, and under the title "For Children." It is based on the 148th Psalm, 12th and 13th verse.
And am I born to die, To lay this body down,

And must my trembling spir-it fly,

And see the judge with glo-ry crowned,

And see the flaming skies,

And see the flaming skies.

In to a world un-known,

To lay this body down,

And must my trembling spir-it fly,

And see the judge with glo-ry crowned,

And see the flaming skies,

And see the flaming skies.

In to a world un-known.

Waked by the trumpets sound, I from my grave shall rise;

And must my trembling spir-it fly,

And see the judge with glo-ry crowned,

And see the flaming skies,

And see the flaming skies.

In to a world un-known.

In to a world un-known.
CHRISTIAN'S DELIGHT. L. M

"He will not forsake thee, neither destroy thee." Duet. 4:31.

Wm. L. Williams 1859.
Alto by S. M. Denson, 1911.

Chorus

1. Peace, troubled soul thou need not fear, Jesus says he will be with us to the end.
Thy Great Provider still is near, Jesus says he will be with us to the end.

2. Who fed thee last, will feed thee still? Jesus says he will be with us to the end.
Be calm, and sink into his will.

3. The Lord, who built the earth and sky, Jesus says he will be with us to the end.
In mercy stoops to hear thy cry.

4. His promise all may freely claim, Jesus says he will be with us to the end.
Ask, and receive in Jesus name.

And he has been with us, And he yet is with us, And he's promised to be with us to the end.

The hymn above was first published in the author's hymn book, on "Grace, Faith and Repentance." It was composed before the nineteenth century. It was used in 1806 by Rev. James Haxley, itinerant preacher in his travels through Louisiana in its early settlement. See complete history in No. 48 by Tillat, published 1889. Sketch of Professor Denson on page 579. See other sketches of Wm. L. Williams in other parts of this book. He is supposed to have lived and died in Chambers Co., Ala. He composed several tunes in the Sacred Harp was a member of the Southern Musical Convention for a long time fine leader and director of music.
NEW APPENDIX TO THE SACRED HARP.

REPORT OF COMMITTEE, Nov. 1869.

The Committee appointed by the "Southern Musical Convention of the State of Georgia," at its last session, to whom were referred the revision and enlargement of the Sacred Harp, beg leave to make the following report. In discharging the duties of said appointment to the best of their ability, they carefully examined the work, and corrected a few verbal and typographical errors which had escaped detection in the previous edition. In this Appendix they have introduced a large number of new compositions from the pens of the most eminent teachers and composers of vocal music. They have also displaced several pieces in the body of the work for others which they think will prove favorite compositions. In the judgment of the Committee The Sacred Harp is now fully suited to the wants of the singing public, and will meet the taste and feelings of the Southern people. All of which is respectfully submitted. B. F. White, Edmund Dumas, Absalom Ogletree, R. F. M. Mann, Marion Patrick.

MUTUAL LOVE. 7s and 6s.

"Ye see him not, yet believing ye rejoice with joy unspeakable and full of glory."—Pet. 1:8.

John Leland, 1833.

Key of G Major.

1. O when shall I see Je-sus, and reign with Him above? I When shall I be deliver'd From this vain world of sin? And with my blessed Jesus, Drink endless pleasures in? And from the flowing fountain, Drink ev'rant-lasting love?

2. But now I am a soldier, My Captain's gone be-fore | His promises are faithful. A righteous crown he'll give, And all his valiant soldiers, Eternally shall live. He's given me my orders, And bids me not give o'er.

Rev. John Leland was born in 1754 and died in 1844. He was a Baptist preacher. In 1801 he took a preaching tour from his home in Massachusetts to Washington with his Cheshire cheese, and made his name national on account of that trip. See full history of William Walker, author of this music, under tune, "Hal-le-lu-jah," page 146. First published in Southern Harmony, 1835, page 53; Christian Harmony, page 244. We have utilized this page, as it never had a tune on it befor
NEW BETHANY. L. M. Original.
"Before the mountains were, or thou formed the earth and the world, even from everlasting to everlasting, thou art God.—Ps. 90:2.
Harriet Auber, 1820.

Ere mountains rear'd their forms sublime, Or heav'n and earth in or-der stood,

Before the birth of ancient times, Before the birth of ancient times.

Ere mountains rear'd their forms sublime, Or heav'n and earth in or-der stood,

Before the birth of ancient times, Before the birth of ancient times.

Ere mountains rear'd their forms sublime, Or heav'n and earth in or-der stood,

Before the birth of ancient times, Before the birth of ancient times.

Before the birth of ancient times, Before the birth of ancient times, Before the birth of ancient times.

Before the birth of ancient times, Before the birth of ancient times, Before the birth of ancient times.

B. F. White, Jr., the author of the above tune, is a son of B. F. White, author of The Sacred Harp, and resides in Atlanta at this time, 1911. The tune, "New Bethany," was composed for the fourth edition of The Sacred Harp. In connection with his brother, J. L. White, B. F. White composed and printed the New Sacred Harp in 1882. seven shaped notes. The words of the tune were composed by Harriet Auber, 1820. She was born in London, 1773, and died in 1862. She wrote a great deal of poetry and hymns. She was a great and good woman.
CHEVES. L. M.

"My grace is sufficient for thee,"—2 Cor. 12:9. By Oliver Bradfield, 1857.

Alto by S. M. Denson, 1911.

Grace, 'tis a most de-light-ful theme, 'Tis grace that res-cues guilty man,

'Tis grace di-vine, all con-quering free, 'Tis grace di-vine, all con-quering free,

Or it had nev-er res-cued me, Or it had nev-er res-cued me.

Or it had nev-er res-cued me, Or it had nev-er res-cued me.

Or it had nev-er res-cued me, Or it had nev-er res-cued me.

The above tune, "Cheves," was composed by Oliver Bradfield, who also composed "Hope" and "Williams," page 427, and "We'll Soon Be There." The words of the hymn were changed from the original so as to fit the tune. The tune was composed in 1857, but was not printed until 1869. Mr. Bradfield was a member of the Southern Musical Convention.
LINDLER. L. M. Original.

"For thou hast made him a little lower than the angels." Heb. 2-7

By B. F. W., 1869.

KEY OF E MINOR.

For the 4th edition of White’s Sacred Harp, 1869. See history of him in various parts of this book.

THE SAVIOUR’S CALL. 6s.

"Rejoice with me; for I have found my sheep which was lost." Luke 15:6.

By E. Heritage, 1869.

Key of G Major.

The author of this tune was of the state of New York. He composed the tune Warning, page 213. See further about him in James’ history of Sacred Harp, page 213. The words to this tune is supposed to have been composed by the author of the tune 1869.
FILLMORE.  L. M.

Key of F Major.

"I will sing unto the Lord as long as I live." Ps. 104:33.

For the Organ, by John P. Rees, 1869.

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

2. Seasons and moons still rolling round, In beauteous order, speak thy praise; And years, with smiling mercy crowned, To thee successive honors raise.

Thus will I sing till nature cease, Till sense and language are no more, And after death Thy boundless love.

Thus will I sing till nature cease, Till sense and language are no more, And after death Thy boundless grace.

Through my life, my health, my friends I owe, All to thy vast unbounded love; Ten thousand precious gifts, below, Ten thousand gifts, below, Ten thousand gifts, below.

John P. Rees, the author of this tune, was born in Jasper County, Ga., 1828, and died in Newnan, Ga., 1900. He was President of the Chattahooche Singing Convention and President of the Southern Musical Convention for years. He composed a large number of sacred tunes, which were published in different books. He composed a large number of tunes and intended to compile a book, but died without doing so. He helped to revise the "Sacred Harp" twice, and has a large number of tunes composed by himself in that book. "Fillmore is a stirring song, and is greatly enjoyed in conventions and singing societies.
SACRED REST. L. M. Original.


Sweet is the day of sacred rest, No mortal care shall fill my breast; Oh, may my heart in tune be found, like David's harp of solemn sound.
HUMBLE PENITENT. L. M.

"Believe on the name of his Son Jesus Christ."—1 John 3: 23.

Chorus.

1. Just as I am without one plea, Oh, pity me, my Saviour,
   Love that the blood was shed for me, Oh, pity me, my Saviour;
   Is there any mercy here, Oh, pity me, O Lord, and I'll sing hal-le, hal-le- lujah.

THE INFANT REQUEST. L. M.

"And Jesus said, Suffer little children to come unto me, and forbid them not."—Mark, 10: 14.

Chorus—(For the Organ) By W. T. Webb, 1869.

1. For just before the fatal hour, In which cold death did nip the flower,
   He begg'd me—and it makes me weep—To sing my little one to sleep.

2. The flower budded: hope was strong; But hope could not its life prolong:
   For soon, too soon alas, I'm made to see it bloom but to fade.

See history of H. S. Rees under tune, "Traveling Pilgrim," page 278. He lives at Turin, Ga., at the present time, 1911, and has lived in Coweta county for many years. He is a minister of the Baptist church and engaged in the service of his Master for over 60 years. A man without a blemish on his character, and a twin brother of J. P. Rees, mentioned in these sketches. See full history of Miss Elliott in Sankey's Stories of the Gospel Hymn, published in 1906, page 136. She became a Christian woman by Dr. Malan telling her to come to Christ and "take me just as I am without one plea." Her brother, H. V. Elliott, was an eminent divine. These words are in all the leading hymn and song books wherever the Christian religion is taught. Miss Elliott was born in England, 1789, died 1871.

Chorus was arranged by Prof. Rees.

We have been unable to find out anything about W. T. Webb, author of "Infant's Request, except that he was for some time after the Civil War a member of the Southern Musical Convention. We learn from reliable sources that the words to the tune were composed in memory of the infant child of Mr. Webb. Those who have had such experience can more readily appreciate the words in this tune.
ESTER. L. M.  
Original.  
"Flee, youthful lusts, call on the Lord out of a pure heart." — 2 Tim. 2:22.  
By John S. Terry, 1869.

Key of F Major.  
Sírén.

1. Young ladies, all attention give, You that in wicked pleasures live: One of your sex, the other day, Was called by death's cold hand away.

2. This lesson she has left for you, To teach the careless what to do: To seek Jehovah while you live, And ever-lasting honors give.

3. Her honored mother she addressed, While tears were streaming down her breast; She grasped her tender hands and said, "Remember me when I am dead."

4. She called her father to her bed, And thus, in dying anguish, said: "My days on earth are at an end, My soul is summoned to attend.

5. "Before Jehovah's awful bar, To hear my awful sentence there: And now, dear father, do repent, And read the holy Testament."

J. S. Terry was a music teacher and he wrote music correctly. Many years ago he moved to the State of Alabama and nothing has been heard of him for several years. He composed four pieces in the Sacred Harp, all in 1869: Ester, 437; Heavenly Rest, 403; Heaven is My Home, 119; Saints Request, 286. The words in the above hymn were arranged by Mr Terry so as to suit the tune. 

"TIS WONDER, L. M.  
Original.  
"Such knowledge is too wonderful for me." — Ps. 139:6.  
By J. P. Rees, 1857.

Key of A Major.  
Chorus.

Oh, 'tis a glorious mystery, 'Tis a wonder, 'Twill be a wonder, wonder, wonder; 'Twill be a wonder, If I am saved.

That I should ever saved be! 'Tis a wonder.

Oh, 'tis a glorious mystery, 'Tis a wonder, 'Twill be a wonder, wonder, wonder, wonder, 'Twill be a wonder, If I am saved.

That I should ever saved be! 'Tis a wonder.

MISSOURI. C. M.
They may rest from their labours. Rev.—14: 13
By Eld. Edmund Dumas, 1869.

This tune is set to the same verses as New Prospect: page 390 by W. S. Turner. It is supposed that he composed or rearranged this hymn. See history, page 390.

JEWETT. C. M. Original by R. F. Mann. 1869
"For by grace are ye saved through faith."—Eph. 2: 8.
John Newton. 1789 Key of F Major.
Alto by S. M. Delcourt 1911

A-maz-ing grace how sweet the sound! That saved a wretch like me! I once was
home, When I shall lay my armor by, And dwell in peace at home.

JEWETT—Concluded.

ADORATION. C. M. Original.

"Praise him for his mighty acts,"—150 Ps. 2.

Key of G Major.

For the Organ.) By W. W. Parks, 1869.

Lord, when my raptured thought surveys Creation's beauties o'er,

All nature joins to teach thy praise, And bid my soul adore, And bid my soul adore.

The above tune was composed by W. W. Parks for the fourth edition of the Sacred Harp. He also has the credit, in connection with M. H. Thomas, of composing the tune, "A Home in Heaven," on page 411 of the third edition of the Sacred Harp by B. F. White. We can give no data about Mr. Park. He was once a member of the Chattahoochee and Southern Music Conventions.
SHADY GROVE.  C. M.

"Blessed are they whose iniquities are forgiven."  Rom. 4:7.

by j. D. Arnold, 1869.

SHARPSBURG.  C. M.

"Blessed is he whose transgression is forgiven."  Ps. 33:1.


J. P. Reese lived and died in Coweta county, Ga.  Mr. Shell has for many years resided in Coweta county, Ga.  Both Shell and Reese were members of the Singing Convention from the time each were established, over 50 years ago.  See further sketches of Reese in this volume.  Mr. Shell is a fine leader and director of music.  The above is only a part of a hymn in each of the above tunes on this page.
ISLINGTON. C. M.

Key of G Major.

"For God is love."—John 4:8.

By R. H. Reeves, 1869.

See sketch of R. H. Reeves under tune "Lover of the Lord," page 475. The tune "Islington" was composed by Mr. Reeves for the fourth edition of the Sacred Harp. He was once a member of the Southern and Chattahoochee Musical Conventions, from 1860 to 1869. See other sketches of him in other parts of this book.

HOME ABOVE. C. M. Double, Original.

Key of A Major.

J. L. Hinton, 1859.

D. C.

J. L. Hinton, author of "Home Above," composed it for the fourth edition of the Sacred Harp, 1869. It is the only tune he ever composed, so far as we have been able to find. We have been unable to find out more about Mr. Hinton than that he attended the musical conventions before 1869. Both of the above tunes are fragments of hymns arranged to suit the time in which they are attached. He attended the Southern Musical Conventions for several years after and before 1869.

See also tune "Paradise Plain" by Reeves and Hinton on page 380.
BLOOMING YOUTH.  C. M.  Original.

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

By Henry G. Mann, 1869.

Key of C Major.

1. In the bright season of thy youth, in nature's smiling bloom,
   Ere age arrives, and trembling waits its summons to the tomb, its summons to the tomb.

2. Re-mem-ber thy Cre-a-tor, God. For him thy powers employ
   Make him thy fear, thy love, thy hope, Thy portion and thy joy, Thy portion and thy joy.

3. The Lord will safely guide thy course O'er life's uncertain sea
   And bring thee to the peaceful shore, The heav'n prepared for thee, The heav'n prepared for thee.

And bring thee to

PICKARD'S HYMN.  C. M.  Original.

"When he shall appear, we shall be like him; for we shall see him as he is."—1 John 3:2.

(For the Organ.)  By T. Waller.

Key of G Major.

1. In vain my fan-cy strives to paint The mo-ment after death;
   The glo-ries that sur-round the saints, When yield-ing up their breath.

2. In vain my fan-cy strives to paint The mo-ment after death;
   The glo-ries that sur-round the saints, When yield-ing up their breath.

One gen-tle sigh their

One gen-tle sigh their

One, &c.

The words in "Blooming Youth" were taken from an old hymn book, No. 213, belonging to Mrs. Mattie Johnson, of Flovilla, Ga. The title of the hymn is "The Death of a Believer." The hymn has seven verses. We cannot give the name of the author. The title of the hymn is "Life." It must, from appearances, be over 100 years old. All the dates and title pages are off of it. We can find nothing about Mr. Waller, the author of the music of "Pickard's Hymn." He was once a member of the Southern Musical Convention. He was one of the revisors of the Sacred Harp, 1859. See history of Henry G. Mann, author of "Blooming Youth," on page 453. No trace of the author of the words has been found by us. It is believed that Mr. Mann composed the poetry himself at the same time he composed the music. It was claimed by those who knew him that he often composed poetry. Thos. Waller also composed "Shiloh," page 426; "Love Divine," page 330; helped to revise the Sacred Harp, 1859, see page 367.
BEATRICE. C. M. Original.

Isaac Watts, 1707.

Key of F Major.

"Draw nigh to God and He will draw nigh to you."—James 4:8.

By I. A. Hill, 1869
Alto by S. M. Denson, 1911.

1. Oh, that I knew the secret place Where I might find my God,
   I'd spread my wants before His face. And pour my woes abroad
2. I'd tell Him how my sins arise: What sorrows I sustain;
   How grace decay and comfort dies. And leaves my heart in pain.
3. He knows what an inward struggle I'd make To wrestle with my God.
   I'd plead for His own mercy's sake. And for my Saviour's blood.
4. Arise, my soul, from deep distress. And banish every fear.
   He calls thee to his throne of grace. To spread thy sorrows there.

The above tune was composed by Mr. Hill for the fourth edition of the Sacred Harp. We have no data about Mr. Hill. The words are taken from Isaac Watts' Hymns Alto by S. M. Denson, 1911. Mr. Hill was a member of the Southern Musical Convention for several years.
THE GOSPEL POOL. S. M. Original.

"Expectation of the poor shall not perish forever."—Ps. 9: 18.

By Eld. E. Dumas 1869.

See Mercer's Cluster, 1823, page 196.

Key of F Major.

1. Beside the gospel pool, Appointed for the poor, From time to time my helpless soul Has waited for a cure, Has waited for a cure.

2. Beside the gospel pool, Appointed for the poor, From time to time my helpless soul Has waited for a cure, Has waited for a cure.

THE TEACHER'S FAREWELL. S. M.

"Deal truly; he is just, he shall surely live, saith the Lord God."—Ezk. 18:9.

Eld. Edmund Dumas, 1858. (Poetry original.)

Key of A Major.

1. Our school now closes out, And we today must part; How sad the thought to part with you; I hope we'll meet again.

2. You've been so kind to me; How can I bear the thought; To part with you, it grieves my heart, Perhaps to meet no more.

3. Where-ever you may go; Dear students, think of me; Oh, pray for me wher'er you go, That we may meet in heaven.

CHORUS.

Oh, let us meet in heav'n, The Christian's happy home, The house above, where all is love; There'll be no parting there.

"The tune "Gospel Pool" was composed by the author for the fourth edition of the Sacred Harp in 1869. The other tune on this page, "The Teacher's Farewell," was composed in 1866, but not published till 1869. Neither of these tunes have ever been published in any other book, so far as we have been able to find. Mr. Dumas was a primitive Baptist minister and lived in Monroe County, Ga. He was for a long time the Ordinary of that county, died about 40 years ago and is buried at Forsyth, Ga. He was musical, was a splendid director of large classes of vocal singing. He composed 16 tunes in this Song Book. See full sketch about him in James History of the Sacred Harp, 1904, page 107, as well as the different remarks about him in connection with his tunes in this book. He was a fine teacher of music."
HILL OF ZION. S. M. Original.

"I set my King upon my holy hill of Zion."—Ps. 2. 6.

Key of C Major.

The hill of Zion yields a thousand sacred sweets, Before we reach the heavenly field. Or walk the golden streets. Glory, glory, hal-le-lu-jah. Amen.

By R. F. Mann, April 12, 1868.

The above tune, "Hill of Zion," was composed by Mr. Mann in 1868 and first printed in the Sacred Harp in 1869, fourth edition. See other sketches of Mann in her parts of this book in connection with his various tunes. He helped to revise Sacred Harp in 1850.

MY LAST MOMENTS. S. M. Original.

"In the way of righteousness is life; and in the pathway thereof there is no death."—Proverbs 12: 28

Key of F Major.

When the last moments come, Oh, watch my dying face, And catch the bright se-raphic gleam Which o'er each feature plays, Which o'er each feature plays.

J. P. Rees is the author of the above tune, "My Last Moments," and composed it for the Sacred Harp, 1869. Prof Rees has 27 tunes credited to him in the Sacred Harp. He lived and died in Coweta County. He was one of the revisors of the Sacred Harp, 1859. See full history of J. P. Rees in James' History of the Sacred Harp, pages 94, 95, 96, 97, 98 and 99, as well as other remarks about him in this volume. Words were taken from hymn "Sing to Me of Heaven," 3 verses. See page 312.
SHARON'S LOVELY ROSE, S. M. Original.

"Behold the beauty of the Lord."—Ps. 27:4

By Henry G. Mann, Oct. 30, 1869.

Key of A Major.

1. In Sharon's lovely rose, immortal beauties shine; Its sweet, refreshing fragrance shows its original divine, Its original divine.

2. How blooming and how fair! Oh, may my happy breast This lovely rose forever wear, And be supremely blest, And be supremely blest.

CHARMING SOUND. S. M. Original.

"Unto me, who am less than the least of all saints, is this grace given."—Eph. 3:8.


Key of C Major.

1. Grace! 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall re-sound, And all the earth shall hear. Glory, hal-le-lu-jah.

The first tune above, "Sharon's Lovely Rose," was composed by Henry G. Mann, and "Charming Sound" was composed for the Sacred Harp, fourth edition. Henry G. Mann and R. F. M. Mann were closely related. R. F. M. has quite a number of tunes, under several of which sketches are given of him. H. G. Mann was a Georgian. He died a great many years ago. He composed "Fleeting Days," "Blooming Youth," "Sharon's Lovely Rose" and "Peaceful Rest" in this volume. If he ever composed any other music we have not found it. See page 45 for history of Philip Doddridge, author of words to "Charming Sound."
BOYLSTON. S. M.

Isaac Watts, 1767.  Key of C Major.

Whom have I in heaven but thee? and there is none upon earth that I desire besides thee.” Psal. 73:25.

Lowell Mason, 1832.

1. My God, my life, my love, To thee, to thee I call; I cannot live if thou re-move, For thou art all in all.

2. Thy shin-ing grace can cheer, This dungeon where I dwell; 'Tis par-a-disc when thou art here, If thou de-part 'tis hell.

3. The smil-ings of Thy face, How ami-a-ble they are; 'Tis heav'n to rest in Thine em-brac-e, And no-where else but there.

4. To Thee, and Thee a-lone, The an-gels owe their bliss; They sit a-round Thy gracious throne, And dwell where Je-sus is.

5. Not all the harps a-bove, Can make a heav'n-ly place; If God His res-i-dence re-move, Or But con-ceal His face.

Original title to this hymn was “God All in All,” in hymns of “Spiritual Songs,” book two, published 1707, by Dr. Watts. It is based on Psalm 73, 25. It is claimed by some that this tune was not originally composed by Lowell Mason; that it was taken from Pilsbury. It is conceded, however, by most writers, that at least the tune in its present shape was either composed or rearranged by Dr. Mason among the large number of others he composed in 1832.

LABAN. S. M.

George Heath, 1781.  Key of C Major.

For I have kept the ways of the Lord, and have not wickedly departed from my God.”—11. Sam. 22:22.

Lowell Mason, 1830.

1. My soul, be on thy guard; Ten thou-sand foes a-rise; The hosts of sin are press-ing hard To draw Thee from the skies.

2. O watch, and fight, and pray; The bat-tle ne'er give o'er; Re-new the con-flict ev-ry day; And help di-vine im-plore,

3. Ne'er think the vic-t'ry won, Nor lay thine armorer down. The work of faith will not be done, Till thou ob-tain the crown.

4. Fight, on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy part-ing breath, To His di-vine a-bode.

Geo. Heath, the author of this hymn, was an English minister, born in 1781 and died in 1822. For a time he was pastor of the Pressley church, at Honiton, Devonshire. He was a very prolific writer, having written and composed one hundred and forty hymns, and had printed several editions of the same. “Laban” has a dash and animation, and is well adapted to the hymn, “My Soul, Be On Thy Guard.” It is one of the standard hymns of American churches, and is also one of the leading tunes. Dr. Lowell Mason always wrote fine music. His manner of writing tunes brought about a reformation in this country in composing sacred music.
Rev. Wm. S. Turner, 1866.

There then to thee thine own I leave, mould as thy will thy passive clay; I serve with a single heart and eye, And to thy glory live or die
But let me all thy stamp re-ceive, But let me all thy words obey.

W. S. Turner was the son of J. R. and was Methodist minister. His father was for many years a singing teacher and composed several tunes. He and his son, in their lifetime, composed and prepared a large number of tunes, intending to publish a note and song book, but they died before it was completed, and the manuscript was lost or burned. J. R. Turner was born in Hancock County, Ga., in 1807, died in Carroll County, Ga., and was buried at Wesley Chapel Methodist Church. W. S. Turner, author of the above tune and words, died at Fort Valley, Ga., in 1891. He composed a large number of hymns and tunes, and was an itinerant preacher. For a full sketch of Prof. J. R. Turner and Rev. W. S. Turner we refer to James brief history of the Sacred Harp, pages 91 and 137.

FESTIVAL DAY. 6, 9, 9.
"Rejoice evermore." Thes. 5-16.

John Wesley Oct. 12, 1755. Key of A Major.

Come a-way to the skies. My be-loved arise. And re-joice in the day thou was born. On this festi-val day, Come ex-ult-ing a-way. And with

Mr. Man composed the above tune for the fourth edition of the Sacred Harp 1869, we refer to other sketches about him in this book. Alto composed by S. M. Denson 1911. The title of the above hymn is On the Birth-day of a Friend, written on the 29 birth-day of the authors wife. The hymn has two verses only. See full sketch of Chas. Wesley under tune Arnold. page 285.
**JESUS REIGNS.** 7.

"Grace reign through righteousness unto eternal life by Jesus Christ our Lord." Rom. 5:21.

By Miss Bettie Gunn, 1869

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**THE KINGDOM.** 7s. Original.

"To God only wise, be glory through Jesus Christ forever." Rom. 16:27.

By R. F. M. Mann, June 17, 1869.

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We can not find out anything definite about Miss Gunn. Reports say she was a pupil of J. P. Reese, and that he taught her music soon after the Civil War.

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See full history of R. M. Mann on another pages of this book. This tune was composed for the 4th edition of the Sacred Harp by Mr. Mann. See other sketches of both the author of this music and author of the words.
ELDER. 7s, Double.

"Things which are seen are temporal; but the things which are not seen are eternal." — 2. Cor. 4:18.

Key of E Major. Soft and Slow.


2. Life's an ev-er va-ried flood, Al-ways roll-ing to its sea; Slow, or quick, or mild, or rude, Tend-ing to ter-ni-ty.

This tune was composed for the fourth edition of the Sacred Harp. See sketch of M. Mark Wynn under tune "Doddridge," page 463, and in James' History of The Sacred Harp, 1904, page 109. The words were re-arranged by the author to suit the tune at the time it was first published in 1869.
MARY’S GRIEF AND JOY. 7s.

"Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him"—Mark 16:1.

Key of D Major.

Mary to her Saviour’s tomb Hast-ed at the ear-ly dawn: Spice she brought and sweet per-fume But the Lord she lov’d was gone.

For a-while she weep-ing stood, Struck with sor-row and sur-prise: Shed-ding tears a plen-teous flood, For her heart supplied her eyes.

Major B. F. White arranged this tune for the fourth edition of the Sacred Harp, 1869. We have been unable to find the original composer of the tune. The hymn was composed by John Newton, the great hymn writer of the Eighteenth Century. See full history of him under tune “New Britain,” page 45, and of B. F. White under “Baptismal Anthem,” page 232, and other sketches herein stated.
MARY'S GRIEF AND JOY—Concluded.

CHORUS. Pathetic.

Oh, my Saviour, oh, my Saviour, Where has my Saviour gone? Oh, my Saviour here's my Saviour, He has risen from the tomb.

Oh, my Saviour, oh, my Saviour, Where has my Saviour gone? Oh, my Saviour here's my Saviour, He has risen from the tomb.

MARTIN. 7s.

Chas. Wesley, 1740.
Key of F Major.

"A hiding place from the wind."—Isa. 32:2.

FINE.

S. B. Marsh, 1836.
Alto by S. M. Denson, 1911.

Chas. Wesley wrote over 6,000 hymns, and a great portion of his hymns are used wherever a Protestant church is found. "Jesus, Lover of My Soul," is entitled to the position of number one in all hymnody, and the entire Church with absolute unanimity assigned to it the first place, while, in Dr. Benson's "Rock of Ages," it is the only hymn he puts before "Jesus, Lover of My Soul." Dr. Ellis Thompson, in his "National Hymn Book of American Churches," places this hymn equal with "Rock of Ages." S. B. Marsh was born 1798 and died 1875. There is but little said of him as a musician. The music to this tune shows that he had at least gathered all of the essential elements to give to the world one of the standard melodies. It is equal to Toplady's "Rock of Ages" and Oliver Holden's "Coronation."

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PEACEFUL REST. C. M. Original.

"Rejoice in hope of the glory of God."—Rom. 5:2.

By Henry G. Mann, 1869.

William Bingham Toppan, 1818.

Key of G Major.

1. There is an hour of peaceful rest, To mourning wand'rs given; There is a tear for souls distressed, A balm for every wounded breast, 'Tis found alone in heaven.

There is an hour of peaceful rest, To mourning wand'rs given; There is a tear for souls distressed, A balm for every wounded breast, 'Tis found alone in heaven.

This tune was composed by Henry G. Mann for the fourth edition of the Sacred Harp. See sketch of him under tune, "Shady Grove," page 446. This is the forth verse to the original hymn. See full statement about the hymn and its author under hymn No. 635. Our Hymns and Their Authors, by Tillett, 1889.

HIGHLANDS OF HEAVEN, 6s and 7s.

"My kingdom is not of this world."—John 18:36.


Key of F Major.

Sin-ner, go, will you go, To the highlands of heav-en; Where the bright blooming flow'rs Are their dorns e-mitting;

And the leaves of the bow'rs On the breezes are flit-ting.

2. Where the saints robed in white,
Cleansed in life's flowing fountain,
Shining, beauteous, and bright,
Shall inhabit the mountain.
Where no sin, nor dismay,
Neither trouble, nor sorrow,
Will be felt for to-day,
Nor be feared for the morrow.

3. He's prepared thee a home:
Sinner, canst thou believe it?
And invites thee to come:
Sinner, wilt thou receive?
Oh, come, sinner, come,
For the tide is receding,
And the Saviour will soon,
And forever cease pleading.

Mr. Arnold composed three tunes in the Sacred Harp: "Shady Grove," "Highlands of Heaven," and "Zion's Ship." We are unable to give any further data about him, or the words to this tune. Alto by S. M. Denson, 1911.
THE BLESSED LAMB.  8s & 7s.

"Make sweet Melody, sing many songs, that thou mayest be remembered."—Isa. 23: 16.

Slow.  Key of C Major.

See the happy spirits waiting On the banks beyond the stream; See they whisper; Hark! they call me, Sister spirit, come away;
Sweet responses still repeating Jesus Jesus is their theme.

See the happy spirits waiting On the banks beyond the stream; See they whisper; Hark! they call me, Sister spirit, come away;
Sweet responses still repeating Jesus Jesus is their theme.

Lo, I come, earth can't contain me; Hail, ye realms of endless day! Hail, hail, hail, hail, The blessed Lamb. Glory, glory, glory to his name.

Lo, I come, earth can't contain me; Hail, ye realms of endless day! Hail, hail, hail, hail, The blessed Lamb. Glory, glory, glory to his name.

This tune was first published in the Sacred Harp by B. F. White in 1869. We have been unable to find it in any other book before that date. No doubt, however, it was printed before that time, and perhaps the author was not known at that time or Major White would have given the author's name. It has some peculiar runs not in any other tune. The words are looking to the beyond after death to Jesus on the banks of eternal deliverance.
VESPER. 8, 7, 8, 7. Original.

"And whatsoever ye shall ask in my name, that will I do, that the Father may be glorified in the Son."—John 14:13.

Key of C Major. Slow and Soft.

1. Sa-viour, ten-der Shepherd, hear me. Bless thy lit-tle lamb to-night. Through the darkness be thou near me, Watch me till the morn-ing light.

2. Sa-viour, ten-der Shepherd, hear me. Bless thy lit-tle lamb to-night. Through the darkness be thou near me, Watch me till the morn-ing light.

Mr. Letson, the author of the tune "Vesper," has three tunes in the Sacred Harp, "My Home," page 51, and "Protection," page 402. He was not only musical, but was a literary teacher. He was raised in Carroll County, Ga. He also taught singing schools in that county. His relatives live in North, Ala., in Franklin Co. He has been dead several years, so it is reported to us. We have learned this additional history about Mr. Letson since writing the matter at the foot of page 51 of this volume. He was said to be a fine director of music. The tune "My Home" was probably composed in 1869. It was put in place of the tune "Tennessee," removed.

STILL BETTER. 8s & 7s. Original.


Key of C Major.

By Israel Bradfield and J. L. Meggs, 1869.

1. Teach me how to do my du-ty In the ser-vice of my Lord. 
   Then when time with me is o-ver, I'll re-ceive the great re-ward. 
   And with Je-sus Christ, my Sa-viour, I shall live in end-less day.

2. Teach me how to do my du-ty In the ser-vice of my Lord. 
   Then, when time with me is o-ver, I'll re-ceive the great re-ward. 
   And with Je-sus Christ, my Sa-viour, I shall live in end-less day.

Israel Bradfield and J. L. Meggs both are said to have lived in Alabama. Reports state that they resided in the Southwestern portion of the State. Mr. Bradfield was a close relative of Oliver Bradfield, who also has several songs in this book. We have been unable to find out anything definite about either Bradfield or Meggs since they composed the tune "Still Better." They are probably both dead. Bradfield is claimed by those who knew him best to be a fine director of music.
ALMIGHTY FATHER. Ss 7s.

"Make sweet melody, sing many songs, that thou mayest be remembered." Isa. 23-16.

Old Air of "Go Forget Me."
Arranged by B. F. White. 1869.

Key of C. Major. B. F. W. 1869.

Up to thee, almighty Father, Ancient of eternal days; Thron'd in uncreated glory, Hear us while our songs we raise.

Praise for thy unceasing bounty, Pour'd with an indulgent hand. Praise for blessings still increasing, Crowning freedom's favoured land.

See History of B. F. White under tune Baptismal Anthem, Page 232, as well as other pages in this book.

The outlines of this tune are taken from the Old Air "Go Forget me," The words are rearranged from an old melody of long standing but never took definite shape until arranged by Mr. White in the above tune.
ZION'S SHIP. 8s 7s

Robert Robinson, 1790.
Key of B Flat Major.

"Through the grace of the Lord Jesus Christ we shall be saved."—Acts 15:11.

Tenor by J. D. Arnold, 1869.
Bass and Treble by C. F. White.

Oh, to grace how great a debt or, Daily I'm constrained to be; Let thy goodness like fetter, Bind my wandering heart to thee.

Oh, to grace how great a debt or, Daily I'm constrained to be; Let thy goodness like fetter, Bind my wandering heart to thee.

Zion's ship is on the ocean, Zion's ship is on the ocean, Zion's ship is on the ocean, Bound for Canaan's happy shore.

Zion's ship is on the ocean, Zion's ship is on the ocean, Zion's ship is on the ocean, Bound for Canaan's happy shore.

There is wide differences of opinion about when Robert Robinson composed the hymn "Come Thy Fount of Every Blessing," of which the above third verse was taken. Some claim it was written as early as 1758 and others in 1790, and still others 1781. See full history of Dr. Robinson in English Hymns, by "Duffield," page 116, and "Our Hymns and Their Authors," by Tillett, No. 525. J. D. Arnold and C. F. White arranged this tune for the fourth edition of the Sacred Harp in 1869, or perhaps at an earlier date than this. From the best information we can obtain both Arnold and White are dead.
FRIENDSHIP. Ss 7s

Key of G Minor.

"Thou son of David, have mercy on me."—Mark 10:48.

By E. F. Williams, 1869.

We have been unable to get any data about E. F. Williams that we consider reliable further than he was at one time a member of the Southern Musical Convention and the Chattahoochee Singing Convention. He also composed the tune Timmons, page 117. This hymn is taken from Zion Songster, published 1832, by Thomas Mason, page 57, and also page 231 Mercer's Cluster, by Jesse Mercer, 1823, headed Blind Bartimeus Healed and Praising.
TOLLING BELL. 10s 4s


For Miss M. A. White and E. A. Mann.

M. H. Turner, 1859.

Key of A. Major.

By R. F. M. Mann in memory of Misses M. H. White and E. A. Mann for the Fourth Edition of the Sacred Harp. The words are set to first verses of tune "When I Am Gone" page 339. It is supposed M. H. Turner composed the words in 1859 see sketch of him page 339. Other remarks about Mr. Mann can be found elsewhere in these pages.

Shed not a tear o'er your friend's early bier, When I am gone, When I am gone. Weep not for me when you stand round my grave,

Smile when the slow tolling bell you shall hear,

Think who has died His beloved to save, Think of the crown all the ransomed shall wear, When I am gone I am gone.

This tune was written by R. F. M. Mann in memory of Misses M. H. White and E. A. Mann for the Fourth Edition of the Sacred Harp.
BIRTH OF CHRIST. H. M. Original


Rearranged 1869 by R. F. M. Mann, Key of D Major

By R. F. M. Mann, Oct. 22, 1869.

Awake, awake, arise, and hail the glorious morn! Hark! how the angels sing to you a Saviour born; Now let our hearts in concert move, And every tongue be tuned to love

See sketch of R. F. M. Mann, author of the above tune in other parts of this book in detail.

THE BRIDE’S FAREWELL. P. M. Original.

“And they lifted up their voice, and wept again: but Ruth clave unto her.” Ruth. 1:14.

Arranged 1869 by H. S. Reese, Key of D Major.

By H. S. Reese, 1869.

1. Fare-well, moth-er, tears are beaming Down thy pale and ten-der cheek; I in gems and ro-ses gleam-ing. Scarce this sad farewell can speak.

2. Fare-well, mother, now I leave you, Griefs and hopes my bo-som swell; One to trust, who may de-cheive me: Fare-well, moth-er, fare you well.

The above tune as it appears was composed by H. S. Reese in 1869 specially for the fourth edition of the Sacred Harp, and so far as we have been able to find has never been published in any other book except the Sacred Harp in the year 1869 and in the revision of this book by W. M. Cooper, and later by J. L. White, each in separate books but in many particulars is distinctly different from each other. See remarks about H. S. Reese in other pages of these sketches.
LET US SING. 7s os 5s.

W. F. M. Key of G. Major

Meet in "a house not made with hands, eternal in the heavens" — 2 Cor. 5:1.

Shall we ever meet again at the house, at the house, Then to make the chorus ring at the house of God?

Shall we ever meet again at the house, at the house, Then to make the chorus ring at the house of God?

Let us sing, Sweetly sing, sing, At the house then we'll sing, Sweetly sing at the house of God.

Let us sing, Sweetly sing, sing, At the house then we'll sing, Sweetly sing at the house of God.

Let us sing, Sweetly sing, sing, At the house then we'll sing, Sweetly sing at the house of God.

W. F. Moore was the first President of the Tallapoosa Singing Convention in 1867 and 1878. He lived at this time in Ala. He was, in 1866 at the Chattachoochee Singing Convention, in Paulding County, Ga. He was a very fine leader and fond of vocal music. He was also a member of the Southern Musical Convention from 1850 to 1870. He composed several songs in the "Sacred Harp." The time of his birth and death are unknown to us. This song is partly the old melody of the old tune, "Let Us Walk in the Light of God."

Copyright, 1909, by J. S. James.
"For where your treasure is, there will your heart be also."—Matt. 6:21.

Silas W. Kay, 1855.

There is a place where my hopes are stay'd, My heart and my treasures are there; Where virtue and blessings never fade, And fields are e-ternal-ly fair.

By faith its delights I ex-plore, Come, fa-vor my flight, an-gel-ic band, And waft me in peace to the shore:

That bliss-ful place is my fa-ther-land. By faith its delights I ex-plore, Come, fa-vor my flight, an-gel-ic band, And waft me in peace to the shore,

There is no trace given in any of the books as to the authorship of the above tune or words, so far as we have been able to find except as above. There is quite a similarity between this tune and some melodies in two or three of the old books from which the outlines are taken. It was placed in the Sacred Harp's fourth edition in 1869. The words no doubt are fragments of some published hymn, but so changed as to make it difficult to find the source from whence it came. See So-cial Harp by John G. McCurry, 1855, page 142.
"And if the righteous scarcely be saved, where shall the ungodly and the sinner appear." — 1 Peter 4:18

By M. M. Wynn, 1869.

M. Mark Wynn, author of the above tune, was a Georgian and taught music for quite a while from 1865 to 1868. Those who knew him say he was a very fine vocalist. He went west, it is claimed, about 40 years since and is supposed to be dead at this time, 1911, at least no trace can find him. He composed the following tunes in this book: "Stockwood," 118; "Save, Lord," or "We Perish," 224; "Zinderzee," 303; "Elder," 450, and "Doddridge," the above tune, which covers three pages, 463-4-5. The words are supposed to have been composed or arranged by Mr. Wynn. He was a member of the Southern Musical Convention in 1865 and 1866 and later date was secretary of it for two years. He was also a member of the Chattahoochee Musical Convention and secretary of same for several years.
silence I have wait-ed. Long thy guilt in se cret grown; Still, thy heart, with pride e la ted, Thought my coun sels like thy own.

I' ll re prove thee, I' ll re prove thee, Till thy crimes ex act are known. Sin ners, hear Je ho vah speak ing! Ye who thought

I' ll re prove thee, I' ll re prove thee, Till thy crimes ex act are known. Sin ners, hear Je ho vah speak ing! Ye who thought
DODDRIDGE. Concluded.

less God de-spisè! Hear, lest in His wrath a-wak-ing, Vengeance rend you as it flies. None can save you....

None can save you, None can save you, None None can save you, If his arm to judgment rise, NoneNone can save you, If his arm to judgment rise.

If his arm to judgment rise, None can save you, If his arm to judgment rise, None can save you, If his arm to judgment rise.

If his arm to judgment rise, None None can save you, If his arm to judgment rise, None None can save you, If his arm to judgment rise.
HOME. L. M. Original.
B. F. W., 1869. Key of A Minor.

"God hath prepared for them a city."—Heb. 11:16.

Music and Poetry by B. F. White, 1869.

While trav'ling through this vale of tears, A-midst temp-ta-tions, doubts and fears; Our Sav-iour, by His precious grace, Has of-fer'd us a home—a

Chorus Key of A Major

bet-ter place. A home where saints and an-gels sing A heav'nly cho-rus to their King. Home, home, home, There is no place like home.

The above was composed, music and poetry by B. F. White in 1869 for the fourth edition of the Sacred Harp. See remarks about him, page 232,
PRAY, BRETHREN, PRAY. 4s 7s Zion Minstrel.

"I will pray with the spirit and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also,"—1 Cor. 14:15.

Key of F Major.

Treble by U. G. Wood, 1869.

The above tune is taken from Zion Minstrel, one of the early hymn books, but its author is unknown. The music in the tune is an old melody. It was prepared and arranged for the fourth edition of the Sacred Harp.
ODE ON PIOUS LIFE.

Key of C Major

"Ye are the light of the World."—Matt. 5:14.

Rearranged by B. F. White. 1869.

Thus shall we best proclaim a-broad The honors of our Saviour God; When the salvation reigns within, And grace subdues the power of sin,

The above melody was arranged by Prof. B. F. White for the Sacred Harp fourth edition, 1869. It is supposed that Mr. White got the outlines of this ode from the American Harmony, compiled by Oliver Holden, first published in 1793, and revised in the early part of the nineteenth century. See history of both Holden and White in other parts of these sketches.
PASSION and envy, lust and pride, While justice, temp'rance, truth and love, Our inward pi-e-ty ap-prove.

Our flesh and sense must be de-nied,—Passion and envy, lust and pride, While justice, temp'rance, truth and love, Our inward pi-e-ty ap-prove.

While justice, temp'rance, truth and love, Our inward pi-e-ty ap-prove.

That blessed hope.

That blessed hope, The bright appearance of the Lord, And faith stands leaning, And faith stands leaning on his word.

Religion bears our spirits up, while we expect that blessed hope; The bright appearance of the Lord, And faith stands leaning, And faith stands leaning on his word.

That blessed hope,
SARDIS. Original. L. M.

Key of G Major. "There shall be no more death, neither sorrow, for the former things have passed away." Rev. 21:4. By Miss Sarah Lancaster, 1869.

1. Come on, my fellow pilgrims, come, And let us all be hastening home.
2. Oh what a joyful meeting, when With all the saints and righteous men.

3. No period then our joys shall know, Secure from every mortal foe;

Soon shall land on yon blest shore, Where pains and sorrows are no more. There we our Jesus shall adore, For ever blest.

an-gels and arch-an-gels too, We sing the song for ev-er new. And still have Jesus in our view, For ev-er blest.
sickness there, no want or pain, Shall e'er disturb our rest again. When with Iman-uel we reign, For ev-er blest.

Soon shall land on yon blest shore, Where pains and sorrows are no more. There we our Jesus shall adore, For ev-er blest.

sickness there, no want or pain, Shall e'er disturb our rest again. When with Iman-uel we reign, For ev-er blest.

There we our Jesus shall adore, For ev-er blest.

And still have Jesus in our view, For ev-er blest.
GOSSIP, OR THEY SAY.— Original. L. M.

B. F. W., 1869. Key of A Minor.

"He that uttereth slander is a fool.—Prov. 10:18.

Music and Poetry by B. F. White.

1. They say—ah well, suppose they do, But does that prove the story true? Suspicion may arise from naught, Or

2. They say—but why the tale rehearse, And help to make the matter worse? No good can possibly accrue From

The above tune was made for the fourth edition of the Sacred Harp by Major B. F. White in 1869. He also composed the words. See remarks about B. F. White under tune Baptismal Anthem, pages 232 and 233.
THE SINNERS FRIEND.  P. M.

"Christ Jesus came into the world to save sinners."—Tim. 1:15.

Arranged for the Organ by J. P. Reese, 1869.

He dies! the friend of 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.

J. P. Reese was born in Jasper county, Ga., 1828. He died in Newnan, Ga., 1900. He composed a great deal of music as well as hymns. He has 35 compositions credited to him in the Sacred Harp, and was always during his lifetime a great favorite with Sacred Harp singers. He was several times president of its musical gatherings both of the Chattahoochee and Southern Musical Conventions. See further remarks about Prof. Reese on pages 94, 95, 96, 97, 98 and 99 James' History of the Sacred Harp. This hymn was originally written by Isaac Watts in 1709. The words were originally written to L. M.
Go and tell His disciples, Go and tell His disciples, Go and tell His disciples, He has risen from the dead.

chorus

Jesus rose, brethren, Jesus rose, brethren, Jesus rose, brethren, He has risen from the dead. Through the earth And through the sky.

Jesus rose, brethren, Jesus rose, brethren, Jesus rose, brethren, He has risen from the dead, Through the earth And through the sky.

See History of H. S. Reese in other pages of these sketches. He is living at present, 1911, at Turin, Coweta county, Ga. He is a Baptist minister, and a twin brother of J. P. Reese, who composed a lot of tunes in this song book. They both composed a great deal of good music.
REST FOR THE WEARY. Ss 7s

Key of E. Flat Major, "I will sing unto the Lord; I will sing praise to the Lord God of Israel."—Judge 5:3.


1. Come, Thy Fount of every blessing, Tune my heart to sing Thy grace: Streams of mercy, never ceasing, Call for songs of loudest praise.

2. Here I'll raise mine Ebenezer, Hither by Thy help, I'm come. And I hope, by Thy good pleasure, Safely to arrive at home.

Chorus for the First Part.

There is rest for the weary, There is rest for the weary, There is rest for the weary, There is rest for you.

There is rest for the weary, There is rest for the weary, There is rest for the weary, There is rest for you.

This tune was rearranged by Major B. F. White in 1869 for the fourth edition of the Sacred Harp. The air of this is an old melody and printed in the early song books of America, and appears in many song books. John Robinson was born in Norfolk, Eng., 1735, and left an orphan. He was converted under preaching of Whitfield, and ordained to the Methodist ministry. He later joined the Baptist, then the Independents, and finally became a Unitarian. He died 1790.
LOVER OF THE LORD. C. M.

Verses Arranged 1869.

Key of A Major.

By R. H. Reeves.

Chorus

Lovers of pleasure more than God, For you He suffered pain: Oh, you must be a lover of the Lord.

For you the Saviour spilt His blood, And shall He bleed in vain? Oh, you must be a lover of the Lord.

Oh, you must be a lover of the Lord, Oh, you must be a lover of the Lord. Or you can't go to heaven when you die.

The above tune was arranged by R. H. Reeves in 1869 for the fourth edition of the Sacred Harp. Its outlines were taken from the tune "You Must be a Lover of the Lord." The verses have been so changed as to destroy the first part of the hymn. The chorus is the same as in the old tune. R. H. Reeves belonged to the Convention in 1867, '68 and '69. We do not know what became of him.
THE CHRISTIAN'S FLIGHT.  C. M.  Original.

Key of F. Major.  "I will bless the Lord at all times: His praise shall continually be in my mouth."—Ps. 34:1.

Words Rearranged by W. F. Moore, 1866.

By W. F. Moore, 1866.

Not many years their rounds shall roll; Each moment brings it nigh, When the Christian's soul To heav'n above shall fly.

Softly.

Ye wheels of nature speed.

Ye wheels of nature speed your course, Ye mor-tal powers decay. Fast as ye bring the night of death, Ye bring eternal day.

W. F. Moore was the first president of the Tallapoosa Singing Convention in 1867 and 1873. He lived at this time in Alabama. He was, in 1866, at the Chattahoochee Singing Convention in Paulding county, Ga. He was a very fine leader and fond of vocal music. He was also a member of the Southern Musical Convention from 1856 to 1870. He composed several songs in the 'Sacred Harp.' The time of his birth and death are unknown to us. It has been claimed by some that he went west many years ago and died in Texas.
FAREWELL. 11s Original.

"Pray one for another" James 5—16.

By W. D. JONES. 1869.

Key of F Sharp Minor.
Words selected from "Zions Songster" 1832.

"FAREWELL. lis Original."

"Pray one for another" James 5—16.

By W. D. JONES. 1869.

W. D. JONES resides in Carroll Co. Ga. at this time "April 1911." He has been a member of the Chattahoochee Singing Convention for over Forty years. He has several tunes in this volume, see other sketches of him in this book and James' History of the Sacred Harp, page 116. The words in this song are printed in "Zions Songster" page 224. by Thos. Mason 1832. The hymn has seven verses.
LAST EDITION.

Fifth and Last Part of Original Sacred Harp,

Prepared, revised and arranged in 1911. It contains a large number of tunes heretofore in the Sacred Harp but removed by the revisors of that book in the revisions of 1850, 1859, and 1869. These tunes have been greatly improved, alto added and many parts made new and are now valuable melodies. Other tunes have been selected from the compositions of the best sacred music writers the country affords. A large number of new tunes are herein contained never before published, all of which are high, standard and superior sacred melodies. All the music here presented has been written and revised into dispersed and extended harmony, possessing many valuable combinations and chords not found in other books nor in other parts of this volume.

CHESTER. L. M.

"There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory." 1 Cor. 15:41.

Key of F Major.

Wm. Billings, 1770.

Let the high heav'ns your songs invite. These spacious fields of brilliant light, Where sun and Moon and Planets roll, And stars that glow from pole to pole.

Sun, Moon and stars, convey thy praise Round the whole earth, and never stand, So when thy truth began its race, It touched and glanced on ev'ry land.

See full sketch of William Billings under funeral anthem, page 520 as well as other tunes composed by him in this volume. We put in this appendix the tune, "Chester," one of his master pieces, on account of Billings being the first American to compose and publish sacred music. Chester is a fine old melody and was printed in Billings' song book from 1870-94, and in many of the early American tune books. It is still popular in many sections of the country. The words and tune as they are here presented, are found in John Wyeth Repository of Music, 1810, page 47.
SHEPHERDS REJOICE.  C. M. D.

Key of F Major.

1. Shepherds rejoice! lift up your eyes. And send your fears away.
   News from the regions of the skies, A Saviour's born to day, Jesus, the God whom

2. No gold nor purple swaddling bands. Nor royal shining things.
   A manger for His cradle stands, And holds the King of kings.
   Go, shepherd where the

3. Thus Gabriel sang, and straight a-bound The heav'nly armies throng,
   They tune their harps to softly sound And thus conclude their

These are part of the words taken from the tune "Oxford" in the "Sacred Harp," words originally appearing in the "Methodist Hymn Book," page 425. L. P. Breedlove composed several tunes which appear in the "Sacred Harp." B. S. Aiken resides at present in Pike county, Ga., is a fine singer and a great lover of music. He is on the committee of revision of the "Sacred Harp," appointed by the United Sacred Harp Musical Association of 1908. Mr. Aiken is a member of the Baptist-church. This tune was originally in the "Sacred Harp," on page 288. It was taken out and tune "White" put in its place.

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RHODE ISLAND.  

Charles Wesley, 1747. Key of C Minor. "Unto you it is given to know the mystery of the kingdom of God."—Mark 4:11.

1. Thou great mysterious God un-known, Whose love hath gently led me on E'en from my infant days.

2. Father, in me reveal thy Son, And to my inmost soul make known. How merciful thou art

Mine inmost soul expose to view, And tell me if I ever knew Thy justifying grace

The secret of thy love reveal, And by thy hallowing Spirit dwell For-ever in my heart.

The above tune was in the Sacred Harp of 1844, but was removed by the revision and Gainesville and Evening inserted in its place. It appears in the Southern Harmony, by Wm. Walker, 1835, page 145, and same book revised 1849, page 145. It is also in the earlier song books. None of them give the author's name. The words were originally taken from Methodist Hymn Book, 1835, page 107. Also see Hymn Book by Tillet in 1900, No. 357. It has eight stanzas. Originally taken from Redemption Hymns of Charles Wesley in 1747. It is now published in all the standard hymn books of this and many other countries. Also see Social Harp John G. McCurry, page 198, 1855.
THE HEBREW CHILDREN. H. M.

Key of D Minor.

"These men were cast into the midst of the burning fiery furnace."—Dan. 3:21.

1. Where are the Hebrew children? Where are the Hebrew children? Where are the Hebrew children? Safe in the promised land.

2. Where are the twelve apostles? Where are the twelve apostles? Where are the twelve apostles? Safe in the promised land.

3. Where are the holy Christians? Where are the holy Christians? Where are the holy Christians Safe in the promised land.

Tho' the furnace flamed a-round them, God, while in their troubles found them, He with love and mercy bound them, Safe in the promised land.

They went up thro' pain and sighing. Scoffing, scourging, crucifying. No bly for their Master dying, Safe in the promised land.

Those who've washed their robes and made them White and spot-less pure and laid them Where no earthly stain can fade them, Safe in the promised land.

The original name of the above tune was "Where Now Are the Hebrew Children." Peter Cartwright was a minister of the gospel, and used this tune in his camp meetings long before it was ever placed in notation. It is one of the old melodies of America, and has a long time been quite a favorite of many of the older people in their younger days who are now living. Peter Cartwright was born in Amherst county, Va., 1795, and died in Sangamon county, Ill., 1872. It was first published in the Sacred Harp of White & King, 1844, afterwards removed in later revisions. It was originally on page 78. Many of the older people remember the song well. Many other earlier song books have the air of "Hebrew Children. It is one of the old historic tunes of America. It has all along been presented without an alto. The present arrangement of the tune has been made by S. M. Denson and J. S. James. It is believed it is now in better form than it ever was before.
INVITATION. C. M. D.

"Hath not God chosen the poor of this world rich in faith, and heirs of the kingdom."—James 2:5.

T. W. Carter. 1844.

Key of F. Major.

1 What poor despised company of travelers are these,
That walk in yonder narrow way, along the rugged maze.

2 Ah they are of royal line, all children of king;
Heirs of immortal crowns divine, and loud for joy they sing.

3 What poor despised company of travelers are these,
That walk in yonder narrow way, along the rugged maze.

4 Ah they are of royal line, all children of king;
Heirs of immortal crowns divine, and loud for joy they sing.

This tune was originally on page 124. of the Sacred Harp by White snd King, and "Heavenly Land and The Dying Minister," inserted in it's place. Dr. T. W. Carter has several pieces credited to him in this book and we refer to these different sketches for his history. Some corrections have been made so as to give the tune a new life, and Alto added 1911. by S. M. Denson. The words in this tune are found in Zions Songster 1832, page 212. Hymn No. 185. Seven verses. See also Muchers Cluster page 349. of 1823. and same book revised 1835. page 349. none of these books give the name of the author of this hymn.
"The Lord is not willing that any should perish, but that all should come to repentance."—2 Peter 3:9.

OAK BOWER. L. M.

Key of G Major, Chas. Wesley, 1741.


This tune was once in the Sacred Harp on page 95, but was taken out by the revisors. See remarks about T. W. Carter in other pages of this book. The words were taken from Methodist Hymn Book, page 181 in 1844. Ganges and Funeral Hymn were inserted in place of this song when it was removed. The title to the hymn was "Jesus Christ the Saviour of All Men."
NIGHT WATCHMAN. 7sD.

John Bowring, 1825.
Key of F. Major.


Watchman, tell us of the night, what its signs of promise are, Trav'ler o'er yon mountains height, See that glory beam-ing star.

Watchman, tell us of the night, what its signs of promise are, Trav'ler o'er yon mountains height, See that glory beam-ing star.

Watchman, does its beauteous ray, Aught of hope or joy foretell, Trav'ler Yes, it brings the day, Promised day of Is-ra-el.

Watchman, does its beauteous ray, Aught of hope or joy foretell, Trav'ler Yes, it brings the day, Promised day of Is-ra-el.

See sketch of Dr. T. W. Carter in other parts of these remarks. This tune was originally in the Sacred Harp, by White & King, on page 108, and was removed by the revisors of that book and "Weeping Saviour" and "Traveler" inserted in its place. Alto composed 1911 by S. M. Denson. The tune has been re-arranged materially for this edition of the Sacred Harp, 1811. The hymn was by John Bowring. He got the idea of the words by hearing it sung by the missionaries in Turkey. It has three verses. He was a distinguished politician, statesman and literary man, born 1792 in England. Many years he represented his country in China, was a Unitarian in faith; died 1872. He published a volume of hymns in 1823 and in 1825.
AITHLONE. 8, 8. 6.

Rev. Augustus M. Toplady.

Key of G Major. 1759.

"And all things whatsoever ye shall ask in prayer, believing, ye shall receive."—Matt. 21: 22.

Oh, thou that hearest the prayer of faith, Will thou not save a soul from death, That casts it self on thee?

Slain in the guilty sinner's stead, His spotless righteousness I plead, And His vailing blood:

Then save me from eternal death, The spirit of a donation breathe, His consolations send;

I have no merit of my own, But fly to what my Lord hath done, And suffered for me.

That righteousness my robe shall be, That merit shall tone for me, And bring me to God.

By Him some word of life impart, And sweetly whisper to my heart, "Thy Maker is thy Friend."

Toplady, author of this hymn, was born in Fernham, Eng., 1740. Educated at Westminster school and Trinity College. He had doctrinal debates with Wesley and was a sharp and harsh combatant. He was sincere, a man of piety, physically he was very frail. It is said his fiery zeal wore out his body. His health failed him at 25. He possessed an ardent religious nature. He died in 1778. This tune was removed from the Sacred Harp by White & King by the revisors and the tune "Funeral Hymn" put in its place, page 95. The tune has been completely re-arranged and alto added by S. M. Denson. More verses have been added, and the present shape of the tune is by S. M. Denson and J. S. James, 1911. No doubt the origin of this tune is of very old source. It is in the early books of this country but none of them give the author's name.
Key of A Minor.

"Thine eyes shall see the King in His beauty: behold the land that is very far."—Isa. 33:17. Re-arranged by Geo. B. Daniel, 1911.

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

2. Oh the transport-ing rapt'rous scene, That rises to my sight, On the other side of Jordan, Hallelujah.
   Sweet fields arrayed in liv-green, And rivers of de-light, On the other side of Jordan, Hallelujah.

The above tune as it here appears was re-arranged by Geo. B. Daniel, 1911. It was originally published in the Sacred Harp, but was removed by the revisors and the tune "Timmmons" put in its place. It is claimed by many singers that "Jordan's Shore" is better tune than "Timmmons," especially since it has been corrected by Mr. Daniel. (See history of Samuel Stenett, author of the words under tune "Promised Land," page 128; of Geo. B. Daniel on page 534.) "Jordan's Shore" is an old melody remodeled by J. T. White in 1844, with a few notes changed in it. It appears in the song books of the early part of the Nineteenth Century, but none of these early books give the author of the music.
Urged by compassion, I look round upon my fellow clay; See men reject the gospel sound, Good God, what shall I say? My bowels yearn o'er dying men, Doom'd to eternal woe, Fain would I seek, but all is vain, Except the Lord speak too.

See sketch in other parts of this book of Dr. T. W. Carter. This tune was printed in the Sacred Harp on page 112, but was removed and "The Last Words of Capernaum" inserted. It has been remodeled and alto added by S. M. Denson, 1911. The author of the words is unknown. We have been unable to find the hymn.
Isaac Watts. 1707. Key of A. Flat.

Let thy will be done. Mat 10:9. H. K. Oliver. 1800.

FEDERAL STREET. L. M.

1. My dear Redeemer and my Lord, I read my duty in thy word; But in thy life the law appears, Drawn out in living characters.

2. Such was thy truth, and such thy zeal, Such deference to thy father's will, Such love, and meekness so divine,—I would transcribe and make them mine.

3. Cold mountains and the midnight air Witness'd the fervor of thy pray'r; The desert thy temptations knew, Thy conflict and thy vic't'ry too.

4. Be thou my pattern; make me bear More of thy gracious image here; Then God, the judge, shall own thy name Among the fol'wers of the lamb.

The above tune was composed by H. K. Oliver in Salem, Mass. 1800. He began studying music in childhood. His father compelled him to relinquish it as a profession but it remained his favorite avocation, and after he was graduated at Harvard, having taught as school master, and at one time, Treasurer of the state of Mass. His first piece of music was published in Lowell Mason's tune book. In 1833, Federal Street was sung at his wife's burial. The following tunes were composed by him; Harmony, Grove, Morning, Walnut Grove, Hudson, Bosworth, Salesbury, and several anthems and motets and Te, Duem. In his old age at the peace jubilee in Boston 1872. He conducted a chorus of ten thousand as they sung the words and music of his noble harmony. This tune Federal Street was widely advertised and became quite a favorite in New England.

Oliver died in 1885. The above is one of the great hymns of Isaac Watts the celebrated English Hymnist.
THE SAINTS BOUND FOR HEAVEN. H. M.

"I am the Lord thy God, which brought thee out of the Land of Egypt, from the house of bondage."—Deut. 5:6. "Ye shall know the truth, and the truth shall make you free."—John 8:32.

Key of B Flat Major.

E. J. King and Wm. Walker, 1834.

This tune is an old melody. It was printed in the first Southern Harmony by Wm. Walker, and in the same book in supplement in 1885, on page 226, and in revision of same book 1849, page 268. The tune in this book is credited to King and Walker about the year 1834. It was in the Sacred Harp 1844, page 224, and was removed by the revisors and "Save Lord or we Perish" put in its place. Alto has been added by S. M. Denson, 1911. The tune has been greatly improved and will be welcomed back into the Sacred Songs to the great delight of many of its former admirers. The tune also is printed in the Christian Harmony 1866 by Walker, page 360. The same words have accompanied the tune in all the books. The words are founded on the Bondage of the Children of Israel in Egypt and their delivery, which is typical of delivery from sin by Jesus Christ for the sins of the world. See above quotations of Scripture.
DAYS OF WORSHIP. L. M. D.,

"When ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation." Cor.—14: 26.

Key of G. Major.

Dear people we have met to day, To sing, to hear, to preach and pray; pray; But O the sad and awful state, It is our Father's great command, The road that leads to His right hand; hand;

Of those that stand and come to late, The foolish virgins did begin, To knock, but could not enter in.

The above tune was in the Sacred Harp on page 267, but was removed, and "Sacred Streams and Hedgebury, inserted in its place. The tune has never been published in any book so far as we can find. Alto composed by S. M. Denson and other arrangements of the music as it now stands by Denson and James. 191.
RUSSIA. L. M. 491.

"Looking unto Jesus the author and finisher of our faith; He sat down at the right hand of the throne of God." Heb. 12:2.

Key of A. Minor.

My spirit looks to God alone, My rock and refuge is His throne.

In all my fears, in all my straights, My soul on His salvation waits.

The above tune was once in the Sacred Harp page 274, and was removed and "Golden Harp and Baldwin," inserted in its place, see page 274. It was first published in Daniel Reed's book, The Columbian Harmony, 1793. See history of Daniel Reed under tune Windham page 38. Several of his tunes appear in these pages.

The verses in the above have always accompanied the tune wherever published. The tune has been corrected and finds its way back among its former songs in 1911.

After being removed for Fifty years it will prove to be a satisfactory old minor melody when properly rendered. We have been unable to find when the hymn was first published or who is its author. It was printed in Mercers Cluster 1823. See page 355. Third edition by John Mercer.
FORT VALLEY. C. M.

John Newton. 1779. Key of F Major.

"Sing unto him a new song; play skilfully with a loud noise."—Ps. 33:3.

E. L. King, 1844.

1. To our redeemer's glorious name, Awake the sacred song, O may His love Im-

2. His love what mortal tongue can reach, What mortal tongue display; Imagination's

mortal flame tune every heart and tongue, O may His love immortal flame, Tune every heart and tongue.

ut-most stretch in wonder dies a way, Imagination's ut-most stretch in wonder dies a way.

This was in the Sacred Harp of White & King, 1844, page 301, and removed and "Sabbath Morning" inserted in its place by the revisors. It is supposed to have been composed by King for the first Sacred Harp. Alto and other changes and corrections made by S. M. Denson, 1911. Words in the verses are by John Newton, the celebrated hymn writer, 1779. See history of him under tune "Bethel," page 27, this book, as well as other sketches in same.
RIVER OF JORDAN.  L. M.

"Looked up steadfastly into heaven, and saw the glory of God, and Jesus standing on the right hand of God." Acts 7:55.

John G. McCurry, 1853. Alto by S. M. Denson, 1911.

Key A Major.

1. Jesus my all to heaven is gone, Happy, O Happy, He whom I fixed my hopes upon, Happy in the Lord;
    His tracks I see and I'll pursue, Happy, O Happy. The narrow way till Him I view, Happy in the Lord.

2. The way the Holy prophets went, Happy, O Happy. The road that leads from banishment;
    I'll go, for all his paths are peace, Happy, O Happy. The King's highway of holiness.

3. Then will I tell to sinners round, Happy, O Happy, What a dear Saviour I have found;
    I'll point to thy redeeming blood, Happy, O Happy. And say 'Behold the way to God!' Happy in the Lord.

We'll cross the river of Jordan, Happy, O Happy. We'll cross the river of Jordan Happy in the Lord.

The original title to this hymn was "Christ, the Sinner's Way to God." Cennick was born in England in 1718. He joined the Methodist societies of the Wesleys when he was seventeen years old, and afterward became a preacher. A dispute arose in the church and he afterwards founded an independent church of his own, which gathered into the Whitfield and Huntington connection. Some time after that he joined the Moravians, and spent the remainder of his life with them. He died in 1755. He was a man of sincere piety, was a polished poet and hymn writer. His hymn books were published in 1741. He was the author of two great and well known hymn books. He founded "Children of the Heavenly King," and the above named hymn. The stanzas in both hymns are regarded of the highest standard of excellence. "Children of the Heavenly King" has found its way into the hymn books of the American churches. The original of the above tune was composed by John McCurry, who was born and raised in Hart county, Georgia, he died about 20 years ago. He compiled in 1855 a song and tune book called Social Harp, written in 4 shape notes. See further remarks about him on page 507. River of Jordon was taken from Social Harp, page 21. Remodeled, rewritten and arranged in its present shape by T. B. Newton, S. M. Denson and J. S. James.
The above hymn was written by Rev. Robt. Seagraves of England in 1693. He was educated at Cambridge. He was a member of the church of England, was a hearty co-worker afterwards with the Wesleys. James Nares was born in Hanwell Middlesex, in 1715. He was a fine musician and filled many important positions, at St. George's Chapel, Windsor, and became organist at Yorkminster in 1734, died in 1773. The tune Amsterdam, is one of the great old melodies, and the longer it is used the more it is cherished.
"God is no respecter of persons."—Acts 10:34.

In the dark wood no Indian nigh, Then I look Heaven and send up cry, Up on my knee so low That God on High

God send He angels take me care, He come Himself, He hear my prayer, If inside heart do pray, Now I love God

In shining place, See me at night with tear-y face, The priest did tell me so.

with inside heart, He fight for me, He take my part, He with me night and day.

The above tune was composed by T. and J. R. Turner, in 1850. We have been unable to find out anything of T. Turner. J. R. Turner helped to revise the Sacred Harp in 1850. Professor James R. Turner was born in Hancock County in 1807, died in 1874, and was buried at Wesley Chapel, Villa Rica, Ga. He was the father of W. S. Turner, who is the author of some music in this book. He was a fine singer, leader, and teacher. He taught music in Georgia and Alabama for more than forty years. He was a great and good man. His son, W. S. Turner, and himself composed music, and intended to publish a song book, but died before doing so. A full history of J. R. Turner appears in James' "Brief History of the Sacred Harp," pages 91-95. He was a member of the Chattahoochee Music Convention from the time of its organization in 1852 up to the time of his death. He gave the writer his first instruction in music. The tune was arranged by Mr. Turner as he got the words and music from a converted Indian during his travels as a singing teacher. Alto and tune re-arranged by S. M. Denson and J. S. James, 1911.

This tune was originally in Sacred Harp, page 329, inserting in lieu of it, "Vain World Adieu," on page 287: Christian Harmony by Wm. Walker, 1866. We find this note above the words: "These verses were taken almost verbatim, by a Missionary, from an Indian's experience while relating it."
O hearken sinners, we have come to warn you of your danger,
We pray be reconciled to Him who once lay in a manger.
Ho ev'ry one that thirst.........

O hearken sinners we have come to warn you of your danger,
We pray be reconciled to Him who once lay in a manger.
Ho ev'ry one that thirst.........

eth come ye to the waters, Freely drink and quench your thirst, Like Zion's sons and daughters.

eth come ye to the waters, Freely drink and quench your thirst, Like Zion's sons and daughters.

This tune was in the Sacred Harp page 330, and was removed by the revisors and "Love Divine and Sacred Music," inserted in its place. This tune was composed by Wm. Walker, 1837; and was first published in his book called the "Hesperian Harp" using the four shaped notes, his book contained 576. pages first edition 1837. and suppliment 1849. He was a Georgian and lived at a place called Spires Turn Out Ga. Mr. Houser had quite a reputation as a composer, in the south. It is said that his book was the largest Church Music Book ever published up to its date. Mr. Houser was a fine teacher, he worked eleven years on his book before he completed it. No data about when he was born or died, it is claimed he was of German decent: we find this note in the Christian Harmony page 262, in honor of Rev. Chas. Collins Pres. of the Williams and Henry College Virginia. No trace of the author of the words can be found, same words in all the books above mentioned.
MEDITATION. 11s 7s

"We beholding as in a glass the glory of the Lord."—2 Cor. 3: 18.

N. Little, 1798. Re-arranged by Breedlove, 1844.

Key of B Flat Major.

From gloomy dejection my thoughts mount the sky. And realms ever peaceful transported des cry.

There joys ever blooming enrapture the soul. And rivers of pleasure incessantly roll.

O my soul is full of love. How I long to be at home To range the New Jerusalem.

This tune was in the Sacred Harp, by White and King, when it was first published in 1844, and was removed by the revisors and "The Rock That Is Higher Than I" inserted. Breedlove remodeled the tune from an old tune, but in such a way as to destroy to a great extent the old melody. See sketch of Breedlove in other parts of this book. Alto was added by S. M. Denson, 1911, and other changes made by Denson and James at the same time. The words appear in Zion Songster Mason, 1832, page 299. Author of words not given.
THE SAINTS DELIGHT. C. M.

"Holding the mystery of the faith in a pure conscience. 1 Tim 3:9.

F. Price.

Alto by S. M. Denson, 1911. Chorus.

The original title of the hymn was, "The Hopes of Heaven Our Support Under Trials on Earth." It appears in the author's "Hymns and Spiritual Songs," Book No. 3. Verse two, line two, was originally written "hellish darts" instead of "fiery darts." In the third stanza, "may I" instead of "so I." This precious hymn is held in high esteem wherever the English language is spoken. It is applied to many different standard tunes in the Protestant church hymn books. It is one of the standard hymns, and so recognized in the "National Hymn Book," and by the leading Protestant churches of America. The Saints Delight is one of the old songs. See Southern Harmony by Walker 1835, page 104 Christian Harmony, same author 159. It was once in the Sacred Harp, page 154, and was removed by revisors 1869, and tunes Holy Land and Eden inserted in its place. Alto has been composed by S. M. Denson and some other corrections and tune put back in the Sacred Harp after an absence of 40 years at the suggestion of T. B. Newton. No trace can be found of its author F. Price.
THE YEAR OF JUBILEE. H. M.

"The trumpet of the jubilee to sound on the tenth day of the seventh month each year."—Lev. 25: 9.

Chas Wesley, 1750.
Key of F Major.

1. Blow ye the trumpet, blow, The gladly solemn sound, Let all the nations know, To earth's remotest bounds, The year of jubilee is come; Return, ye ransomed sinners, home.

2. The gospel trumpet hear, The news of pardoning grace; Ye happy souls draw near; Behold your Saviour's face:

3. Jesus, our great High Priest, Has full atonement made: Ye weary spirits, rest; Ye mourning souls be glad: The year of jubilee is come; Return, ye ransomed sinners, home.

Original title to this hymn was "The Year of Jubilee." Published in the Author's Hymn Book for the year 1750. Some authorities have credited this hymn to Toplady. This is incorrect for the reason that Toplady was not born until 1640, and could have been only 10 years old at that time. See other sketches of Chas. Wesley in this vol. This tune is credited to J. L. Pickran in the revised Edition of the Sacred Harp of 1859. Diligent inquiry fails to discover anything of him. Tune revised by Denson and James, and alto added by S. M. Denson, 1911. It was originally on page 379, but was removed in 1869 and "Span of Life" inserted in its place.
VALLEY GROVE. L. M.

"Blessed are the dead which die in the Lord."—Rev. 14: 13.

R. F. Ball, about 1844.

CHORUS.

Key of E Minor.

1. How blest the righteous when he die, How gently heaves the expiring breast, How mildly beams the closing eyes, When sinks a weary soul to rest.

Sweet Home, Oh, when shall I get there,

2. Life's duty done as sinks the clay, Light from its load the expiring flies, While heaven and earth combine to say, How blest the righteous when he dies.

Sweet Home, O when shall I get there?

3. Life's duty done as sinks the clay, Light from its load the expiring flies, While heaven and earth combine to say, How blest the righteous when he dies.

Sweet Home, O when shall I get there?

The above tune was once in the Sacred Harp by White and King, but was removed by the revisors and the tune "Eureka" put in its place. Some minor changes have been made to it. Alto added by Professor Denson, and the tune and words arranged in its present form for the Fifth Edition to the Sacred Harp of 1901. See history of R. F. Ball under tune, "I Am Passing Away," this page. The words have been re-arranged by J. S. James.

I AM PASSING AWAY. L. M.

"Remember how short my time is."—89th Ps. 47.

R. F. Ball, about 1844.

Key of F Major.

Pass a few swiftly fleeting years, And all that now in bodies are, Shall quit like me this vale of tears, Their righteous sentence to receive.

Pass a few swiftly fleeting years, And all that now in bodies are, Shall quit like me this vale of tears, Their righteous sentence to receive.

This tune was once in the Sacred Harp, on page 395, but was removed by the Revisors in 1869 and tune, "Fleeting Days" inserted. Alto has been added and corrections in words and music made. Its present form has been arranged by S. M. Denson and J. S. James. R. F. Ball was a fine leader and director of music. It is claimed he went West about 35 years ago. Others say he died many years ago in Georgia, helped to revise the Sacred Harp in 1859; was for a long while a member of the Southern Musical Convention of Georgia.
ROLL JORDAN. L. M.

"Blow the trumpet among the nations, prepare the nations."—Jer. 51:27.
A. W. and John G. McCurry, 1855.

CHORUS.

Key of G Major.

1. He comes! He comes! the Judge severe, Roll, Jor-dan, roll, I want to go to heaven. I do, Hal-le-lu-jah, Lord, We'll praise the Lord in heaven above, Roll, Jor-dan roll; The seventh trumpet speaks him near, Roll, Jor-dan roll;

2. His lightnings flash, his thunders roll, Roll, Jor-dan, roll; I want to go to heaven, I do, Hal-le-lu-jah, Lord, We'll praise the Lord in heaven above, Roll, Jor-dan roll; How welcome to the faithful soul! Roll, Jor-dan roll.

This tune was composed and first published by John G. McCurry in 1855 in the Social Harp, by him. See page 145. Alto added by S. M. Denson and words re-arranged by J. S. James, 1911. See history of John G. McCurry on page 507.

REDEMPTION. 11s

Key of G Minor.

"In whom we have redemption through his blood, even the forgiveness of sins."—Col. 1:14. Leonard P. Breedlove, 1844.

Come, friends and relations, Let's join hearts and hands; The voice of the turtle is heard in our land; Let's all walk together And follow the sound, And march to the place, Where redemption is found.

This tune was in the Sacred Harp and was removed by the revisors and the tune "St. Paul" put in its place, page 105. Alto added by S. M. Denson, 1911. See other sketches in this book of Breedlove, the original author of this tune. Words are taken from Mercer's Cluster, by Jesse Mercer, third edition 1823.
LOGAN. S. M.

John Leland, 1835. Key of E Minor.

"Whose builder and maker is God."—Heb. 11.10.

T. J. Denson, 1908.

1. The day is past and gone, The evening shades appear, O may we all remember well, The night of death draws near:

And when our days are past And we from time remove, And we from time remove...

2. Lord, keep us safe this night, Secure from all our fears, May angels guard us while we sleep, Till morning light appears

And when our days are past And we from time remove, And we from time remove...

And when our days are past And we from time remove, And we from time remove...

And when our days are past And we from time remove, And we from time remove...
LOGAN. Concluded.

John Leland was a Baptist minister, born in 1754 and died in 1844. See sketch on pages 85 and 319. See also sketch of T. J. Denson on page 526 of this book.

LOVE. C. M. D.


T. J. Denson, 1908.

O for a closer walk with God. A calm and heavenly frame.
A light to shine upon the road, That led me to the Lamb. Where is the blessedness I knew, When first I saw the Lord, Where is the soul refreshing view, Of Jesus and His word.

William Cowper was born in 1739 and died in 1800. He was one of the most beloved of English poets. This suffering man was also a true Christian and died in faith of salvation through the atonement of Jesus Christ. See full sketch of Mr. Cowper elsewhere in this book. See sketch of Prof. Denson on pages 526 and 527.

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INVITATION.  L. M.  (Number Two.)

"He is able also to save to the uttermost that come unto God by him."—Heb. 7: 25.

JACOB KIMBOLL, 1793.  Re-arranged by Denson and James, 1911.

Key of D Major.

Hark! the Redeemer from on high, Sweetly invites his fav’rites nigh, From caves of darkness and of doubt, He gently speaks and calls us out.

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

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

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

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

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

This tune is taken from the "New Harp of Columbia," by M. L. Swan, page 178. Mr. Swan signs the preface of his book at Bellefrute, Ala., 1867. The tune is credited in his book to Kimboll, and is an old melody printed in his Jacob Kimboll book, the "Royal Harmony," 1791, mostly original music by himself. He was a teacher of music of Massachusetts, New Hampshire, and Maine. He was a strong musician, fine composer and director. He wrote some of the psalms in "Belknap's Collections." He died at Tapsfeud, Mass., in 1826. Many of his tunes have been published since that time on up to the present. This tune has been re-arranged by S. M. Denson and J. S. James and a new alto added 1911. It is believed that the tune as presented here will, with its new arrangement, prove to be a favorite among the music people.
A SISTER'S FAREWELL.  C. M. D.

"Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of heaven. For in the resurrection they . . . are as the angels of God in heaven."—Mat. 19:14, 22:30.


1. Fare-well, dear broth-ers, fare you well, Pray do not weep for me, I'm go-ing home with Christ to dwell Through-out e-ter ni-ty.

2. Dear sis-ter, thou art left a-lone, But thou art kind and true, And when God calls you to come home, I hope to meet you, too.

3. Dear fa-ther, you've been kind to me, When I was young and wild, But now, dear fa-ther, do not weep, For-give your lov-ing child.

4. My lov-ing moth-er, fare you well, But do not fear a-larm, The Sav-iour dear is ev-er near, To shield you from all harm.

When I get home to that bright world, And meet my Sav-iour there, And all the loved ones gone be-fore, I'll no more shed a tear.

Thus we'll sur-round the great white throne, And dwell for ev-er there, And sing God's praise thro' endless days, From sor-row, pain and care.

O may we all to-geth-er meet, And shout, and praise and sing Hal-le lu-jah then to our God. Our Sav-iour and our King.

Yet may we meet and be com-plete, With all the blood-washed throng, And cast our crown at Je-sus fest. And sing re-demp-tion's song.

Prof. A. J. McLendon, who is the author of the above tune and words, wrote the same in memory of Bertha B. Brantly, youngest daughter of Mr. and Mrs. J. D. Laminack. Professor McLendon, at this time, 1909, resides in Carroll county, Ga. He has composed several tunes, and has successfully taught a number of singing schools. He is a member of the Chattahoochee Singing Convention, and for some time was its president. He helped to organize the United Sacred Harp Musical Association several years ago. He loves music, and often leads the great musical conventions of the country.

Copyright, 1909, by A. J. McLendon.
THE CHRISTIAN'S HOPE.

"Lord Jesus Christ, which is our hope."—I Tim. 1:1. H. A. Parris, 1907.

We have our troubles here below, We're traveling through this world of woe To that bright world where loved ones go, Where

2 We're fettered and chained up in clay, While in this body here we stay; By faith we know a world above, Where

3 I feel no way like getting tired, I'm trusting in His Holy Word To guide my weak, weary feet above, Where

all is peace and love, Where all is peace and love, To that bright world where loved ones go, Where all is peace and love.

all is peace and love, Where all is peace and love, By faith we know a world above, Where all is peace and love.

all is peace and love, Where all is peace and love, To guide my weary feet above, Where all is peace and love.

H. A. Parris, who composed the words and music to the Christian's Hope, resides at this time, 1911, at Helicon, Ala. He is a great lover of the old Sacred Harp tunes. He is a consistent member of the Missionary Baptist church, and none can be found who loves music better than Mr. Parris.
GOOD BY.  C. M.

"Lord I will follow thee; but let me first go bid them farewell, which are at home at my house." Luke 9:61.

J. G. McCurry, 1855.

Rearranged by S. M. Denson, Apr. 1911.

Fare-well, fare-well is lonely sound, And always brings a sigh. But give to me that good old word That comes from the heart, good-bye.

2. On Buena Vista's bloody field A Soldier dying lay His thought were of his mansion home Some thousand miles a way. He

3. My fellows, comrades, you will tell About this bloody fray, My country's standard, say to him, Was safe with me this day.

4. I know 'twill grieve his inmost soul. To think that never more, I'll sit with him beneath the oak, That shades his cottage door.

Tell the time-worn patriot, That, mindful of his fame, Upon this bloody battle field I sung not his name.

This tune as it was originally composed by John G. McCurry, appears in the Social Harp, by him 1855, page 253 and 254. The tune has been rearranged by S. M. Denson and J. S. James, and also composed by S. M. Denson in 1911. McCurry placed a note at the head of this tune, which was as follows: As played on the accordion by Mrs. Martha J. Hodge of Hartwell. John G. McCurry published a song book called The Social Harp 1855, four shape headed notes same as this book. The preface to this book is dated Amnersonville, Hart County Ga., March 16, 1855. It has a large number of old Sacred songs, and a great many tunes composed by himself. He died in that county about twenty years ago. He was a farmer, owning a large plantation at the time of his death, and was highly respected and loved by all who knew him.
TRAVELING ON.  L. M.

"I am not worthy of the least of all the mercies, and of all the truth, which thou hast shewed unto thy servant; for with my staff I passed over this Jordan."—Gen. 32:10.

Key of F Major.

CHORUS.

S. M. Denson and J. S. James, April 22, 1911.

This is a new tune composed for the Fifth Edition of the Sacred Harp of 1911. The words are the same as those found in "Pilgrim's Farewell." See page 185. Also in Southern Harmony by Wm. Walker, 1835 and 1948, page 158. Also see Mercer's Cluster, by Jesse Mercer, 1823, page 366. None of these books give the name of the author of the words. It is believed by the composer that the above tune will prove itself worthy of the approbation of the lovers of sacred songs. See hymn in Zion Songster, 1832, page 269, also book revised 1850, page 221.

(D. & J.)
INDIANS FAREWELL. 7, 6.


Key E Minor.

1. When shall we all meet again? When shall we all meet again? Oft shall glowing hope expire, Oft shall wearied love retire. Oft shall death and sorrow reign: Ere we all shall meet again.

2. Though in distant lands we sigh, Parch'd beneath the hostile sky: Though the deep between us rolls, Friendship shall unite our souls; And in fancy's wide domain, There shall we all meet again.

3. When the dreams of life are fled, When its wasted lamps are dead; When in cold oblivion's shade, Beauty, wealth and fame are laid, Where immortal spirits reign, There may we all meet again.

The tune Indians Farewell was composed by Wm. Walker. See Southern Harmony by him in 1835 and 1848, page 25. See sketch of Walker in other parts of this book. Tune also appears in the Christian Harmony by the same author, page 231, 1866. Alto by S. M. Denson, 1911. For the words, see Zion Songster, page 291, by Mason, 1832, no author of words given.

FLEMING. C. M.

"In whom we have redemption through his blood, forgiveness of sins according to the riches of his grace." Col. 1-14.

Isaac Watts, 1707. Key of G Major.

Rearranged in present form by J. M. Sweeney and J. S. James, 1909.

D. C.
Edward Paronet 1779. Key of B. Flat.

“Thou shall be a crown of glory in the hand of the Lord.” Isa. 62-3.

J. J. Husband, about 1809.

All hail the pow'r of Je-sus name! Let an-gels pro-strate fall.

Let

All hail the pow'r of Je-sus name! Let an-gels pro-strate fall, Let an-gels pro-strate

All hail the pow'r......... of Je-sus name! Let an-gels pro-strate fall, Let an-gels pro-strate

All hail the pow'r............. of Je-sus name! Let an-gels pro-strate fall, Let an-gels pro-strate

All hail the pow'r............. of Je-sus name! Let an-gels pro-strate fall, Let an-gels pro-strate

Let an-gels pro-strate fall, Let an-gels pro-strate

Let an-gels pro-strate fall, Let an-gels pro-strate

And, crown, &c.

And crown him Lord of all

And crown him, &c.

And crown him, &c.

J. J. Hubard was born in Plymouh Eng. He composed several Anthems, came to the U. S. 1809, settled in Pa, taught mu-

sic in Phil, was cler- k of St. Paul's Church. He died in Phil, in 1825. He composed a great deal of Sacred Music and was also...
E. Peronet was an English Methodist, he composed a great many church hymns, was born 1726, and died in England 1792.
BEYOND THE STARRY SKIES.  
Hymn.  
J. J. Husband.

Be-yond, be-yond the glitt'ring, star-ry skies, Far as th' e-ter-nal hills, Far as th' e-ter-nal hills, There, in the boundless realms of light,

Our dear re-deem-er dwells, Our dear re-deem-er dwells.  Im-mortal an-gels, bright and fair, In countless num-bers shine: At his right

BEYOND THE STARRY SKIES. Concluded.

hand, with gol·den harps, They of·fer songs di·vine, At his... right hand, with gol·den harps, They of·fer songs divine. They bro'gt his

cha·riot from a·bove, To bear him to his throne; Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, The glorious work is done.
BLESSED ARE THE PURE IN HEART.

Moderato. Key of E. Flat

"Blessed are the pure in heart for they shall see God" Mat. 5:8.


Bless-ed are the pure in heart,
Bless-ed are the pure in heart for they shall see God.

Bless-ed are the pure in heart,
Bless-ed, Blessed are the pure in heart, for they shall see God.

Bless-ed are the pure in heart,
Bless-ed are the pure in heart, For they shall see God.

Cres. Bless-ed are the pure in heart, For they shall see God.
Bless-ed are the pure in

Cres. Bless-ed are the pure in heart, For they shall see God, Bless-ed are the pure in

Cres. Bless-ed are the pure in heart, For they shall see God............. Bless-ed are the pure in

Bless-ed are the pure in heart, For they shall see God, Bless-ed are the pure in
Oh to grace how can it be, That sinner vile as me Can proclaim Saviour's name, And be saved through the same.

Oh for grace to love Thee more, and the Saviour's name adore. Would I could from sin be free, Oh, dear Lord, remember me.

The above tune is named in honor of Prof. S. M. & T. J. Denson, who reside in Winston county, Ala. Prof. McWhorter received instructions in music from them and named the tune for them. Prof. McWhorter is a fine director of music and has been employed in teaching music for 15 years or more. He resides in Cleburne county, Ala. This tune was first published in Union Harp and History of Songs by J. S. James, 1909.
Edward Perronett was born 1726 and died 1792. He was a bosom friend of Charles Wesley. He was an English Methodist and independent. He composed a large number of hymns. This is considered one of his best; it was first applied to the above tune, but is now used in thousands of tunes, especially in the United States. William Shrubsole was born 1760 at Canterbury. In 1782 he was appointed organist to Bangor Cathedral. He was one of the descendants from the Church of England. He moved to London 1783 and got a post as organist at Lady Huntingdon's Chapel. He held it until his death, 1806. A monument was erected for him 1892. He is best remembered by the composition of the tune "Miles Lane," which first appeared in the Gospel Magazine in 1779, the same year that the words "All Hall the power, &c" were composed by Perronett. Shrubsole was a lay minister, a fine musician and considered a master in music. He had a son by the same name of his father, and he too was a master musician. "Miles Lane stands at the head of sacred tunes in England and Canada, and has been given first place by a number of Americans.

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NEW HOPE. L.M.D.

Words arranged By A. M. C. 1908. Key of E. Flat Major.

"Greater love than this hath no man."—John 15: 13.

A. M. Cagle, 1908.

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

Lord, if a distant glimpse of Thee... Can give such sweet, such

Lord, if a distant glimpse of Thee... Can give such sweet, such

A. M. Cagle lives at this time 1909, in Winston, Co. Ala. He is one of the pupils of S. M. & T. J. Denson, and Son-in-law of T. J. Denson. He is specially fond of Sacred Music. A fine leader and director of large Conventions and Classes, no one is a greater lover of music than Mr. Cagle. He is also author of Present Joy on page 519, this book. This song was first published Union Harp And History Of Songs by J. S. James, 1909.
NEW HOPE. Concluded.

Jesse Mercer, 1825. Key of G. Major

1. I am a stranger here below, And what I am I dare not show, I am so vile, so prone to sin, I fear that I'm not born again.

2. When I experience confusion, My understanding is so blind, All feeling sense seems to be gone, Which makes me think that I am wrong.

3. I find myself out of the way, My thoughts are often gone astray, Like one a-lone I seem to be, Oh, is there any one like me?

A sketch of Prof. McWhorter, the author of the above tune, appears on page 516, under tune Denson. Jesse Mercer, the composer of the words, was a Primitive Baptist Minister, who resided at Washington, Ga., or at least the words were first published in his hymn book in 1830 called the "Cluster," on page 337. The tune was first published in the "Union Harp and History of Songs," by J. S. James 1909 page 217.
We thank the Lord of heav'n and earth, Who hath preserved us from our birth, For present joys for

How shall we half our task fulfill? We thank Thee for Thy mind and will, For present joys, for blessings past...

Re-deemed us oft from death and dread. And with thy gifts our table spread, For present joys, for blessings past...... And

For present joys, for blessings past...... And for the hope of

blessings past...... And for the hope of heav'n at last, For present joys, for blessings past, And for the hope of heav'n at last, last

And for the hope of heav'n at last, For present joys, for blessings past, And for the hope of heav'n at last, last

And for the hope of heav'n at last, For present joys, for blessings past, And for the hope of heav'n at last, last.

See sketch of A. M. Cagle on page 517. This tune was first published in Union Harp and History of Songs by J. S. James, 1909, and has proven a favorite of great many people and singers.
I heard a great voice from heav'n saying unto me, "Write from henceforth, write from henceforth, write from henceforth, Blessed are the dead that die in the Lord: Yea, saith the spirit, for they rest, for they rest, for they rest, for they rest, From their labors,

The words in the above piece of music are taken from Rev. 14:13. Wm. Billings was born in Boston in 1746 and died there in 1800. He is buried in the old Granary burying ground in the city of his birth. He was self-taught in music. He was criticised by many musicians and music writers, and while he did not believe so much in rules, he wrote some very fine music. His first book was, "New England Psalm Singer," the next was called "Billing's Best." He published several other books and wrote and composed many national tunes that stirred the people of the United States. Many of his tunes still remain in the note and hymn books of the different churches. Easter Anthem, Heavenly Vision, Rose of Sharon, and many other anthems, known to many people of the South, were composed by him.

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FUNERAL ANTHEM. Concluded.

J. M. and J. C. Brown, 1908. D. C.

THE BLIND GIRL. C. M. D.

"There shall be no night there; neither light of the sun: for the Lord God giveth them light."

—Rev. 22: 5.


This tune was first published in the Union Harp and History of Songs, compiled by J. S. James in 1909 (see page 121.) J. C. and J. M. Brown are the sons of S. M. Brown, who composed some tunes in this book before its revision in 1869. The Messrs. Brown are well up in music and live at this date, 1911, at Buchanan, Ga.
Oh, for a heart to praise my God, A heart from sin........ set free A heart made clean by thy rich blood

Oh, for a heart to praise my God, A heart from sin........ set free A heart made clean by thy rich blood.

Thy rich blood so freely shed for me for me, A heart made clean by thy............ rich blood so free ly shed for me.

So freely shed for me for me............... A heart made clean by thy............ rich blood. So freely shed for me.

Thy rich blood so freely shed for me for me. A heart made clean by thy rich blood. So freely shed for me.

Free ................. ly shed for me for me. A heart made clean by thy rich blood so freely shed for me.

Whit Denson, the composer of this tune, resides at this time, 1911, at Helicon, Ala. He gave it the name of "Burdette" in honor of his grandparents, Mr. and Mrs. W. H. Burdette, who died in Alabama several years ago. Mr. Denson is a fine singer and director of music, and has taught several schools. He composes well and has two tunes in this book. See tune "Sidney," page 532. He comes from a musical family, his father, Prof. S. M. Denson, having taught music 35 years. His mother has also assisted her husband in teaching school for many years. She often leads the singing conventions in Alabama. See sketch of her on page 523 under tune "Marriage in the Skies." See sketch of Prof. S. M. Denson, page 529. Sidney Denson was only 20 years of age when he composed the above tune. He is a consistent member of the Missionary Baptist church.
THE MARRIAGE IN THE SKIES. C. M. D.

"Alleluia; for the Lord God omnipotent reigneth. Let us be glad and rejoice and give honor to him: for the marriage feast of the Lamb has come."—Rev. 19: 9, 7.


Mrs. Sidney Denson, wife of S. M. Denson, 1909.

1. O ring the bells of heaven high, The marriage feast has come, The glorious ju-bil-lee is nigh, The saints are going home; The mighty pennants

2. The King is must - ter - ing His guests; I see His glorious band; I see the shin - ing hab - i - tants Of far - off Beu - lah land; They come, they come on

3. From cloud to cloud, from dome to dome, The myriad army cries, The marriage of the Lamb has come, The marriage in the skies; Come bring the linen

4. The bridegroom to, methinks I see While myriad voices ring, Chiepest among ten thousand, He, Im - man - u - el, my King, Thrice blessed are they who

of the skies Are waving in the air. And o'er the gates of Zion rise The battlements so fair. The battlements so fair, so fair, The battlements so fair.

wings of light, I hear the bugle blast. I know the reign of sin's dark night For ever - more is past. For ever - more is past... For ever - more is past.

white and clean. The wedding guests prepare, The garments gleam like silvery sheen. The bridal robe so fair, The bridal robe so fair... The bridal robe so fair.

hear the call. A mighty angel cries, Haste to the supper of the Lamb, The marriage in the skies. The marriage in the skies, The marriage in the skies.

Mrs. Denson, the author of the above tune and music, has been musical ever since childhood. She was a Miss Burdette before her marriage. She often assists her husband in teaching music schools, and attends the conventions and other musical gatherings in North Alabama. She leads and directs the same, and lectures on music and religious subjects. She is a good woman, and is laboring faithfully for the church and for the cause of religion. Mr. and Mrs. Denson have several children, who are splendid musicians. She is a great favorite among musical people, and is never happier than when directing a large singing convention. She is a good composer, as well as a fine singer. This tune was first published in Union Harp and History of Songs, 1909, by J. S. James. See page 205.

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RESURRECTED. P. M.

S. M. D., 1908. Key of F. Major.

“And they ascended up to heaven in a cloud.”—Rev. 11:12.

S. M. Denson, 1908.
Treble by Mrs. Sidney Denson.

My father’s gone to view that land, My father’s gone to view that land, My father’s gone to view that land, To wear star-ry crown.

CHORUS.

Away o-ver yon-der a-way o-ver yon-der, A-way o-ver yon-der To wear star-ry crown.

The words of this hymn were arranged by Professor Denson in 1908, and applied to music composed at the same date. See sketch of him on page 529.


1909. See history of Mrs. Denson on page 523.
AM I A SOLDIER OF THE CROSS? C. M.

Isaac Watts, 1709. Key of F. Major. "Endure hardships as a soldier of Jesus Christ."—2 Tim. 2: 3.

Am I a soldier of the cross, A follower of the Lamb, And shall I fear to own His cause; Or blush to speak His name.

Or blush to speak His name, Or blush to speak His name, And shall I fear to own His cause, Or blush to speak His name.

Or blush to speak His name, Or blush to speak His name, And shall I fear to own His cause, Or blush to speak His name.

Or blush to speak His name, Or blush to speak His name, And shall I fear to own His cause, Or blush to speak His name.

The words to the above tune were composed by Isaac Watts. See sketch and history of Geo. B. Daniel, author of the music of "After This Manner Pray Ye," page 534. This was first published in the Union Harp and History of Songs, By J. S. James, 1909. Copyright 1909, Geo. B. Daniell.
For ye yourselves are taught of God to love one another.' —1 Thess. 4:9.

My Christian friends to whom I speak, I have a crown in view. My sinner friends, now will you seek, How stands the case with you?

Copyright, 1909, by J. S. James.

Mrs. Denson is a fine singer and leader, and often attends the singing conventions with her husband, and engages in both singing and teaching. Her maiden name was Miss Burdette and she comes from a musical family. Since writing the above sketch Mrs. Denson died at her home at Helicon, Ala., in the fall of 1910. She was a great and good Christian woman.

Copyright, 1909, by J. S. James.
JASPER. Concluded.

Prof. T. J. Denson resides at this time, 1909, in Winston county, Ala. He has been singing ever since he was a small boy. He was taught music by his older brother, S. M. Denson. He has probably taught more singing schools and more people to sing than any teacher in Georgia or Alabama. No man lives who loves music more than Tom Denson, as he is usually called. He and his brother, S. M. Denson, have taught singing schools all over North Alabama and in several of the counties in Georgia. They have established a number of singing conventions in North Alabama. His father was a Methodist preacher, and was himself a musician. T. J. Denson and his brother, S. M. Denson, married the Misses Burdette. The Burdettes were also a musical family. Tom and his wife both lead the music in conventions and the great musical gatherings wherever they go. They have several children—boys and girls—and they are all up in music, some of whom are teachers and compose music. Prof. and Mrs. Denson are members of the Missionary Baptist church, their children also belong to the church. It is truly claimed that the Densons cannot be beaten in singing. All of them can sing or read music at sight regardless of notation, whether shape or round notes. T. J. Denson is president of several singing conventions in Alabama. He has several tunes in this book, and has composed a great deal of music. These tunes were first published in Union Harp and History of Songs by J. S. James, 1909, page 153-4.
PRAISE GOD. C. M.

Chas. Wesley, 1742. Key of G Minor. "Blessed are the pure in heart: for they shall see God."—Matt. 6: 8.

S. M. Denson, April 27, 1911.

1. Oh, for a heart to praise my God, A heart from sin set free; A heart that’s sprinkled with his blood, So freely shed for me.

2. Oh, for an humble, contrite heart, Believing, true and clean, Which neither life nor death can part From him that dwells within.

3. Oh, for a heart submissive, meek, My great Redeemer's throne, Where only Christ is heard to speak, Where Jesus reigns alone.

4. A heart in ev’ry thought renewed, And full of love divine; Perfect, and right, and pure, and good, A copy, Lord, of thine.

My great Redeemer's throne,
And full of love divine,

Where only Christ is heard to speak, Where Jesus reigns alone.

The above tune was composed by S. M. Denson on the date above stated for this 5th edition of the "Original Sacred Harp." The words were selected and arranged in this tune by J. S. James. The tune is entirely original, and will no doubt prove to be a valuable minor piece of music. See history of S. M. Denson, page 529 in this volume. The hymn to which the music is attached is one of Chas. Wesley's best. It is up to date in every respect, and is printed throughout Christendom. See history of Chas. Wesley in quite a number of these sketches, and especially under the tune "Arnold," page 285. After this tune and music were ready for the plate (market), we received the tune "Burdette," on page 523, from Whit Denson. We have printed same words to both tunes, one for the father and the other for the son. Whit Denson is the son of S. M. Denson.
CLEBURNE. C. M.


“A royal diadem in the hands of God.”—Isa. 62:3.

S. M. Denson, 1908.

1. All hail the power of Jesus’ name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all.

2. Ye chosen seed of Israel's race, A remnant weak and small, Hail Him who saves you by His grace, And crown Him Lord of all.

And crown Him Lord of all... And crown Him Lord of all, Bring forth the royal diadem, And crown Him Lord of all.

And crown Him Lord of all... And crown Him Lord of all, Hail Him who saves you by His grace, And crown Him Lord of all.

This great hymn was written by Rev. Edward Perronett about 1779. It was first published about that time, and has claimed the attention of many tunes. It is closely connected with “Coronation.” See further statements about Perronett under tune “Coronation,” page 63. Prof. S. M. Denson resides at the present time in Winston county, Alabama. His father was a Methodist preacher and spent most of his life in Georgia and Alabama. Prof. Denson has been teaching music for nearly forty years. He taught schools at many points in Georgia and Alabama, and has taught thousands of people to sing and play music. Seaborn M. Denson is a fine leader and director of music, and has composed a large number of hymns and tunes. He has a wife, whose maiden name was Burdette, and a large family of children in all of whom are fine musicians. Mrs. Denson leads and directs the music at conventions and large musical gatherings. All of their children are advanced in the teaching and composing of music for the last eighteen years. No family can be found who so much love music as the Densons. They belong to all the principal musical conventions and associations in Georgia and Alabama. He is a member of the Methodist church, also his wife and children, and are doing a great work in the Master's cause in the section where they live. A perusal of Prof. Denson's music in this volume will give a good index to his musical genius. First published in Union Harp, 1909.
ARBACOOCHEE. C. M. D.

Key of F Sharp Minor.

Typical of Christ's love for the church.—Isa. 63:9.  
S. M. Denson. 1908.

Behold the love, the generous love, That holy David shows,  
Behold His kind compassion move  
For His afflicted foes, When they are sick,  
When

Behold the love, the generous love, That holy David shows,  
Behold His kind compassion move  
For His afflicted foes, When they are sick,  
When

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

The words in this tune are the same as those in the tune "Sardinia," in B. F. White's "Sacred Harp," on page 296, same page in this book. The words are great favorites of Wyley J. James, who resides in Tallapoosa, Ga., and who is a great admirer of the old sacred songs. See sketch of Professor Denson on page 529.  
If our fathers want to go, Why don't they come along? I belong to this band, Hallelujah.

Chorus

Hallelujah, Hallelujah, I belong to this band, Hallelujah.
CULLMAN. C. M.

S. M. D., 1908. Key of A Major.

"And God shall wipe away all tears from their eyes."—Rev. 7:17.

S. M. Denson, 1908.

When Paul was parted from his friends, it was a weeping day. But Jesus made all the amends, And wiped all tears away.

The above tune is named for the county of Cullman, Ala. Prof. Denson first settled in Alabama after leaving Georgia. The words were arranged by him. See sketch of Prof. Denson, page 529.

SIDNEY. C. M. D.

H. A. Parris, 1908. Key of F. Major.

"I am the good shepherd: the good shepherd giveth his life for his sheep."—John 10:11.

Whit Denson, 1908.

My Shepherd will supply my need, Jehovah is His name, In pastures green He leads me on, Beside the living stream, With loving kind-ness, Thou hast drawn my wand'ring heart to Thee, With kind compassion send me on, To all eternity.

The words to this tune were arranged by H. A. Parris. He resides at Helicon Ala. is a fine singer and writer of music. He composed the tune "The Christians Hope" see page 506. Whit Denson is the son of Mr. and Mrs. S. M. Denson both of whom have songs in this book. See further remarks about Whit Denson under tune Burdette page 522. Sidney is named in honor of his mother Mrs. Sidney Denson.
"And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and the Lamb."—Rev. 22:1.

Samuel Stennett, 1787. Key of A Minor.

S. M. Denson, 1908.

O the transporting, rapturous scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of delight.

There generous fruits that never fail On trees immortal grow. There rocks and hills and brooks and vales With milk and honey flow.

This is the second and third verses of the hymn, "On Jordan's Stormy Banks I Stand." The hymn was written by Samuel Stennett, and was named the "Promised Land" in "Rippan's Selection." Some claim it is an imitation of Dr. Watts' "There is a Land of Pure Delight." The author was an English minister, born in 1727 and died in 1797. He composed a great many hymns. See sketch of Professor Denson on page 529. This Tune was first published in Union Harp and History of Songs by J. S. James, 1909, page 113.

AFTER THIS MANNER PRAY YE. Anthem

G. B. D., 1908. Key of F Major.

"After this manner therefore pray ye."—Mat. 6:9.

G. B. Daniell, 1908.

The words of the above anthem are taken from the ninth verse of the sixth chapter of Mathew, which words were used by Christ in directing His Disciples how to pray, and following these words is what is called the "Lord's Prayer." Prof. G. B. Daniell has composed and written the words of several tunes. This and one other, "Home in Glory," printed elsewhere in this book, are two of his tunes, composed in 1908. He has successfully taught singing at intervals for some time. He is a member of several singing conventions, and was one of the original organizers of the United Sacred Harp Musical Association. Mr. Daniell enjoys music, and often leads in the large singing assemblies in Georgia, and the various conventions throughout the country. He does not follow music as an occupation, but labors for a living to support his family. He is one of the committee engaged in the revision of B. F. White's "Sacred Harp." He lives at present in Atlanta, Ga., and is a member and clerk of the Primitive Baptist church in that city. Mr. Daniell is 48 years of age, and belongs to a very numerous and influential family, a number of whom reside in Georgia and other States. Seven of his grandfather's brothers were Primitive Baptist ministers. First printed in Union Harp and History of Songs, by J. S. James, 1909, pages 132-133. Copyright, 1909, by G. B. Daniell.
AFTER THIS MANNER PRAY YE. Concluded.

we forgive our debtors
into temptation

we forgive our debtors. And lead us not, And lead us not into temptation, but deliver us

from evil: For thine is the kingdom, and the power, for ever and ever. Amen and Amen.

from evil: For thine is the kingdom, and the glory, for ever and ever. Amen.
ETERNAL HOME. C.M.

Lord, thou hast been our dwelling-place in all generations: from everlasting to everlasting thou art God.”—Ps. 90:1

Dr. Isaac Watts, 1719.
Key of G Major.

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

Our shelter from the stormy blast, And our... 

The above tune was composed by S. M. Denson for the Fifth Edition of the Sacred Harp of 1911. Words were arranged by J. S. James from Rev. Isaac Watts’ hymn, based on the 90th Psalm. It has seven stanzas and the present words have been arranged from the first verse. This is considered as one of the best hymns in this country and in England. It is in the National Hymn Book and in Denson’s Best Hymns of America. The tune has been composed while aiding in compiling the Fifth Appendix to the Sacred Harp of 1911. See history of Denson on page 529.
MORNINC SUN. L. M. D.

"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh."—Ecc 12:1

Key of E Flat Major.

S. M. Denson, April 27, 1911.

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

The tune "Morning Sun" was composed by Prof. Denson for the Fifth Edition for the original "Sacred Harp." It will be found up-to-date. Words applied to the tune by J. S. James. The hymn presents an exhortation to the young. Prof. Denson is rather partial to the "Fugue" Tunes. The run of this tune is fine. See sketch of Prof. Denson on page 529. This tune is set to the three verses of the hymn, "Young People, all Attention Give," &c. See "Mission," page 204; also Zion Songster, by Thos. Mason, 1832, Seventh Edition, page 297. No trace of the author of the hymn. See further remarks about "words" under tune "Liverpool," page 37.
HARRIS. C. M.

"Let the wicked forsake his way." Isa. 55:7.

Key of F Major.

In evil long I took delight, Unawed by shame or fear, Till new object struck my sight, And stopped my wild career.

The above tune was on page 83 of Sacred Harp, but was taken out by the revisers and "Brunswick" inserted. S. M. Denson added alto, 1911. See sketch of J. T. White in other pages of this book. The verse was taken from Zion Songster, page 140, and Old Hymn Book by Rev. Thos. Mason.
NEW JORDAN. C. M.

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

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

See history of Samuel Stennett under tune, "Promised Land." Professor Cagle lives in Alabama, and is a lover of the old sacred songs. He is a good leader and a fine singer, and is loved by the music people.

Copyright, 1808, by J. S. James.
NORTH SALEM. C. M.

"But truly as the Lord liveth, and as thy soul liveth, there is but a step between me and death." 1 Sam. 20-3.

Stephen Jenks, 1805.

Re-arranged by Denson and James, 1911.

Key of E. Minor.

1. My soul come med-i-tate the day, And think how near it stands, When thou must quit this house of clay And fly to unknown lands, When e'er the summons come.

2. And you, mine eyes look down and view The hollow gaping tomb, When thou must quit this house of clay and fly to unknown lands, lands. When e'er the summons come.

This gloomy pris-on waits for you, When e'er the summons come, come.

When thou must quit this gloomy pris-on waits for you, When e'er the summons come, come.

When thou must quit this gloomy pris-on waits for you, When e'er the summons come, come.

Stephen Jenks, of New Canaan, Conn., published the "Delights of Harmony" in 1805. Twenty-six of the songs in this book were composed by him, and the work was published by subscription. He removed to Thompson and died there in 1856. He was a ready composer. The above tune was first published in his book in 1865 and has since been printed in several books. See music in Union Harp, of Columbia, page 110 by M. L. Swan, 1867, and in the Christian Harmony by Walker, 1866. We have been unable to find the name of the author of the words in any of the books in which the tune has been published. Alto by S. M. Denson and tune re-arranged by S. M. Denson and J. S. James, 1911. This is a fine tune as it now stands.
"The spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; To preach the acceptable year of the Lord." Luke 4:18-19.

Raymond. C. M.

1. Hark, the glad sound! the Saviour comes, The Saviour promised long; Let every heart prepare a throne, And the gates of brass before him burst, The iron fetters yield.

2. He comes, the prisoner to release, In Satan's bondage held; Let every heart prepare a throne, And every voice a song, The gates of brass before him burst, The iron fetters yield.

See history of this song on opposite page, (542)
NEW JORDAN. C. M. D.

Remodeled by S. M. Denson and J. S. James, April 29, 1911.

Thine eyes shall beold the King in his beauty: they shall behold the land that is very far off."—Isa. 33: 17.

Samuel Stennett.

Key of C Sharp Minor.

1. On Jordan's stormy banks I stand, And cast wishful eye, To Canaan's fair and happy land,

Where my possessions lie

Oh, the transport ing

All o'er those wide ex-

With milk and honey flow.

O the transport ing rap't'rous scene, That ri ses to my

All o'er these wide extend ed plains Shines one e ter nal

The title of the above Hymn is "Christ's Message." It is considered Doddridge's masterpiece. It is taken from the Author's Hymn Book of 1755, and is published in all the leading hymn books of the world. The hymn has five verses, but only two of them are in this tune. Phillip Doddridge, D.D., was an English Congregationalist. He was born 1702 and died 1752 of consumption, He was a noted scholar and was a Non-conformist as a minister. He was for a long time pastor of the Congregational church at North Hampton, and was a man of great power and influence. He composed some of the best standard hymns in the English language. See further about him under tune "Ninety-Third Psalm," page 31. This tune was composed by John G. McCurry, 1855. (See Social Harp, by him, page 83. Also see further remarks about McCurry under tune. "Goodby, page 507). The above re-arrangement of the tune "Raymond" is made by S. M. Denson and J. S. James, 1911.

History of "Raymond" on opposite page.
This tune was taken out of the Sacred Harp (see pages 302-3), and "Greenland" and "Zynderzee" put in its place. The tune was originally credited to Thomas, but no data can be found of him. The tune has been remodeled and re-arranged by S. M. Denson and J. S. James so as to make practically a new tune in several respects, and a lot of corrections made. When properly rendered will prove to be a fine piece of minor music. See history of Samul Stenntt, author of words, page 23, and of S. M. Denson, page 529.
Isaac Watts, 1707.

"Let me die the death of the righteous, and let my last end be like his." Num. 23:10. Amrick Hall, 1811. Alto by S. M. Denson, 1911.

Oh, if my Lord would come and meet, my soul should stretch her wings in haste, Fly fearless through death's iron gate, nor feel the terrors as she passed.

Oh, if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless through death's iron gate, nor feel the terrors as she passed.

Jesus can make a dying bed feel soft as downy pillows are; While on his breast I lean my head, And breathe my life out sweetly there

Jesus can make a dying bed feel soft as downy pillows are; While on his breast I lean my head, And breathe my life out sweetly there.

Amrick Hall, author of the above tune was born 1785; at Rayham, Mass., died 1827. "All Saints New," is claimed by the histories as being his master piece of music. It is rather difficult to render, yet it is a very fine old melody. See further remarks about Hall under tune "Devotion," page 48. "All Saints New," was in the Sacred Harp, page 268 and 269. It was removed by the Revisors in 1850, and "Sweet Afton," and "Bare Creek" inserted. It has come back again in 1911, with the new arrangements, and finds its place in the 5th edition. Alto by S. M. Denson, 1911, and other parts improved. See sketch of above in other parts of this work. This tune is in Missouri Harmony 1837 and 1827, pages 96 and 97. It is just one hundred years since this tune was composed. The words to this piece of music are set to the 3rd and 4th verses of the hymn, "Why should We Start and Fear to Die."
PASSING AWAY. C. M.

"It is appointed unto man once to die, but after this the judgment." Heb 9-27.

Chas. Wesley, 1763. Key of C. Major.

1. And must I be to judgment brought, and answer in that day | We are passing away, We are passing away, We are passing away To that great judgment day
   For ev'ry vain and idle thought And ev'ry word I say? | We are passing away, We are passing away, We are passing away To that great judgment day

2. Yes, ev'ry secret of my heart Shall shortly be made known; | We are passing away, We are passing away, We are passing away To that great judgment day
   And I receive my just desert For all that I have done. | We are passing away, We are passing away, We are passing away To that great judgment day.

3. How careful, then, ought I to be; With what religious fear, | We are passing away, We are passing away, We are passing away To that great judgment day
   Who such a strict account must give For my behaviour here. | We are passing away, We are passing away, We are passing away, To that great judgment day.

The above tune as it appears, is credited to John A. Watson, 1872. See Christian Harmony by Wm. Walker, 1866, revised 1901, page 130. We have not found out anything reliable of Mr. Watson, further than he appears as the author of this tune in the Christian Harmony. The words are taken from one of Chas. Wesleys best hymns, title of it being in Wesley's work, "A Thought On Judgment."
TRIBUTE ANTHEM.

4 "I have glorified thee on the earth: I have finished the work which thou gavest me to do. 5. And now, O father, glorify thou me with thine own self with the glory which I had with thee before the world was."—John 17:4-5.

Original by Samuel Stennett, 1787.
Revised by G. B. Daniell, 1911.
Key of F Major.

G. B. Daniell, 17:1.

Prof. J. B. Daniell has composed and written the words of several tunes. He has successfully taught singing schools at intervals for some time. He is a member of several singing conventions, and was one of the original organizers of the United Sacred Harp Musical Association. Mr. Daniell enjoys music, and often leads the large singing assemblies in Georgia, and in the various conventions throughout the country. He does not follow music as an occupation, but labors for a living to support his family. He is one of the committee engaged in the revision of the Sacred Harp. He lives at present in Atlanta, Ga., and is a member and clerk of the Primitive Baptist church in that city, belongs to a very numerous and influential family, a number of whom reside in Georgia and other States. Seven of his grandfather’s brothers were Primitive Baptist ministers.
TRIBUTE ANTHEM—Continued.

To Him their pray'rs and cries, Each humble soul presents.

And

He listens to their broken sighs,

He grants them all their wants; To them His Sovereign will, He Graciously imparts.
Give me, O Lord, A place within Thy blest abode Among the children of Thy grace.

Give me a place within Thy blest abode.

The servants of my God Then we'll sing Hosanna, To our Lord on high.

The servants of my God, Then we'll sing Hosanna, Hosanna, To our God on high, Glory be to our God of Light.

The servants of my God, Then we'll sing Hosanna, Hosanna, To our God on high. Glory be to our God of Light.

The servant of my God Then we'll sing Hosanna, To our God on high. Of light
TRIBUTE ANTHEM—Concluded.

John Leland, 1833.
Key of F Major.

Prov. 11:6.

Alto by S. M. Denson, 1911.

GRiffin. 7s 6s.

This tune was in the Sacred Harp, page 323, and was removed by the revisors and "Mullins" inserted in its place. See other sketches in different parts of this Song Book of R. F. M. Mann. This tune is set to the fourth verse of John Leland's hymn. "Oh! When Shall I See Jesus," &c. See history of John Leland under tune, "Bound for Canaan," page 82.
WEEP NO MORE. H. M.

"It is good that a man should both hope and quietly wait for the salvation of the Lord." Lam. 3-26.

Arranged by H. S. Rees, 1911. Key of G Major.

Rev. H. S. Rees, June 14, 1911.

The above is probably the last tune that Rev. H. S. Rees has composed. He lives at Turin, Ga., at the present time, June 1911. He is eighty-four years old. He has been a minister of the Missionary Baptist church for many years. See full history of him under tune Traveling Pilgrim, page 278 of this volume. That tune is said to be the first of his compositions, and this the last. He has composed many tunes, scattered in several books. He composed Traveling Pilgrim in 1850, sixty-one years ago. See further remarks in regard to Prof. Rees, following Traveling Pilgrim, above referred to.

1. A few more years shall roll, A few more sea-sons come, And we shall be with those that rest, A-

2. A few more strug-gles here, A few more part-ings o're A few more toils, a few more tears, And

3. A few more Sab-baths here, Shall cheer us on our way. And we shall reach the end-less rest, The

sleep with-in the tomb, A-sleep with-in the tomb. Happy thought to die no more, No nev-er, nev-er more.

we shall weep no more, And we shall weep no more. Happy thought to die no more, No nev-er, ner-er more.

end-less Sab-bath day. The end-less Sab-bath day. Happy thoughts to die no more, No nev-er nev er more.
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The Music and Hymns
in the
"Original Sacred Harp"

This volume are in accord
and keeping with the
"Sacred Music in the Bible"

From Judah 160 A. M. 3502 years before the deluge
From Abraham, Moses, the children of Israel,
The prophets, Levites, David, Solomon
donw to
Jesus Christ
His disciples and the founding of his church
and to the present.