

FOLK MUSIC OF THE UNITED STATES

Music Division

Recording Laboratory AFS L11

SACRED HARP SINGING

From the Archive of Folk Song

Edited by George Pullen Jackson

1 How long, dear Sa - viour, Oh, how long shall this bright hour delay?

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Recorded by Alan Lomax and George Pullen Jackson at the thirty-seventh
annual session of the Alabama Sacred Harp Singing Convention at
Birmingham, Alabama, August 1942

INTRODUCTION

by

Wayne D. Shirley

Reference Librarian, Music Division

During 1942, while the first six albums of folk music issued by the Archive of American Folk Song were in the works, Alan Lomax—head of the Archive and then editor of the recordings—and George Pullen Jackson, leading authority on “Sacred Harp” singing, went to the Alabama Sacred Harp Singing Convention to record material for possible inclusion in a second series of records. In 1943 the album appeared, edited and with an accompanying booklet by Jackson.

Jackson’s notes accompanying the album are still readable and informative. They do, however, refer readers to other sources for most information on Sacred Harp singing. As this record has itself in the quarter century since its first appearance become one of the classic documents of Sacred Harp singing, it was thought worthwhile to add to this reprinting of Jackson’s notes a second, more discursive introduction for the benefit of those who are turning to this record for their first taste of Sacred Harp. Jackson’s entire leaflet, unchanged save for the renumbering of selections to correspond to the numbering on the 33 $\frac{1}{3}$ rpm reissue of the record, follows this introduction.

Sacred Harp singing is a form of sacred group singing indigenous to the American South. While the singing is exclusively sacred, it does not

occur as a part of a church service; rather, people gather especially for a Sacred Harp sing, often an “all-day singing with dinner [potluck] on the grounds.” The assembled singers sing from a printed collection of sacred music—most often an edition of *The Original Sacred Harp*, which has given its name to this performance style. The entire assembly sings the songs—this is singers’ music, not listeners’ music. Members from the assembled singers take turns leading the group. Since all the music is sung without accompaniment, “leading” involves also giving an initial pitch for each song. Woe to the tenors and sopranos if the enthusiastic leader chooses too high a pitch!

The music printed in *The Original Sacred Harp* is printed in a format similar to the usual “open-score” format used for choral music; that is, one part per staff, not as in the so-called “closed score” of hymnbooks, with two voice parts per stave. It does, however, differ from the standard choral format in two aspects: the tune is in the tenor part; and the notes, instead of being round, are in various shapes (usually four: square, round, triangular, and diamond). Here, for instance, is how “Northfield” (track A6 on this record) looks in an early edition of *The Original Sacred Harp*:

NORTHFIELD. C. M.

1 How long, dear Sa - viour, Oh, how long shall this bright hour delay! Fly swift around, ye wheels of time, And bring the promised

Fly swift a - round, ye wheels of time, ♯

day, And bring the promised day.

The appearance of the tune in the tenor part is, in fact, a proud old tradition of Anglo-American hymn-tune and anthem writing. The late eighteenth-century New England tunesmiths whose publications are the ancestors of *The Original Sacred Harp*—tunesmiths such as William Billings, Daniel Read, and Jeremiah Ingalls—regularly wrote their hymn tunes with the tune in the tenor and they were following what was then the English practice.

In performance the listener—supposing someone is so heathenish as to listen rather than sing—does not notice this disposition of the tune, for often in Sacred Harp singing some sopranos sing the tenor part in their octave, while some tenors sing the soprano part in the tenors' octave. This doubling of the high parts at the octave is one of the things that gives Sacred Harp singing its massive sound.

There is less tradition for bass and alto doublings at the octave. There are several reasons for this. One is psychological. While sopranos who want to sing the tune and tenors who like to sing something besides the tune can get their wish by switching parts, basses and altos who

switch parts are only changing one harmony part for another. (If they opt to sing the tune they have become “tenors.”) Another reason is historical. Eighteenth-century tune books printed both soprano and tenor parts in the treble clef, while the alto and bass parts were printed in alto and bass clef respectively. (“Sherburne,” one of the most popular Sacred Harp tunes, retained alto clef for its alto part until the 1971 edition of *The Original Sacred Harp*.) Thus soprano and tenor were familiar with each other’s clefs, while alto and bass faced a strange clef if they wished to change parts.¹

This distribution of parts can most easily be checked by listening to “Montgomery” (A5). At the words “So pilgrims on the scorching sand” the first part to enter—the bass—is sung by men only; the second part—the tenor—is sung chiefly by men, but also by one or two women. The first part to sing “Long for a cooling stream”—the soprano—is clearly being sung by men and women. (On the next track, “Northfield,” one lone woman is quite audibly singing the line “Fly swift around” with the basses. Is she that exception, a woman bass, or is she just singing the only line available at that point?)

More striking to the eye than the placing of the tune is the unusual appearance of the notes in Sacred Harp books. These “shape notes” go back to a revised notation invented in America at the beginning of the nineteenth century. The purpose of this singular notation was to make the reading of music easier and accessible to more people by using a differently shaped note for each scale step represented. (Unlike most “new notations” this type has the advantage of

being easily read by those who read standard notation. After about a minute of shock the traditionally trained musician ignores the shapes of the notes and reads them all as though they were the round notes he is used to.)

Many newer hymnbooks produced in the American South are printed in a seven-shape notation which uses a different shape for each note of the scale from *do* to *ti*. Sacred Harp notation, which goes back to an earlier tradition of music instruction, uses only four shapes: a triangle for *fa*, a circle for *sol* ("round like the sun"), a square for *la*, and a diamond for *me*

(i.e., *mi*). In this system the ascending major scale is not the *do-re-mi* most of us learned in school, but *fa-sol-la-fa-sol-la-me-fa*. (For the modal, "gapped"-scale music which comprises much of the Sacred Harp repertory this singing by tetrachord rather than by scale is an advantage.)

It is a tradition in Sacred Harp performances to sing each piece through once with the *sol-fa* syllables before singing it through with the words. Thus, what the listener hears on this record between the opening intonation of "Montgomery" and the first verse is the following:

MONTGOMERY. C. M. Psalmist, 18th Hymn.

The image displays a musical score for the hymn "Montgomery" in C Major. It consists of four systems of staves. Each system includes a vocal line with sol-fa syllables (fa, sol, la, me) and a piano accompaniment. The notation is a mix of standard musical notation and sol-fa shapes. The first system is the most complex, with multiple staves for each system. The second system has fewer staves. The third and fourth systems are simpler, with fewer staves. The score concludes with a double bar line and a repeat sign.

Sacred Harp music can be divided into two classes: hymn tunes—music designed for the strophic singing of rhymed texts—and anthems—through-composed pieces set to texts which are usually in prose, often from the Bible.

Several types of hymn tunes are represented in the Sacred Harp repertory. The variety with the longest pedigree, which is not quite the same as saying “the oldest pieces,” consists of the hymn tunes designed for the singing of the great hymn and psalm texts of the seventeenth and eighteenth centuries created by writers like Isaac Watts, John Newton, and Charles Wesley. As the hymns of Watts were written in standard metrical patterns, allowing them to be sung to many tunes, so the earliest type of hymn tune represented in the Sacred Harp is one written to a set rhythmic pattern, capable of being sung to any text written to fit that pattern. (This is why hymn tunes, even those we associate particularly with one text, like “St. Anne” (“O God, our help in ages past . . .”), have names. One needs a way of identifying the tune apart from referring to the text it is being sung to.) Thus there is not necessarily a close connection between words and music in these songs. “Mear” (A2) was written long before the words to which it is sung on this record were, while the words were not written with the intention that they be sung to the tune “Mear”—they can just as well be sung to “St. Anne” or any other common meter hymn tune, that is, any hymn bearing the rhythmic superscription “C.M.” in standard hymnbooks.

Windham (A1), the other hymn tune from the earliest style on this record, has from its earliest publication been associated with the text it is sung to here. Indeed, it seems to have been conceived for this particular text. Certainly the hollow open fifths sustained by the soprano and bass at the end of the first and third lines, an effect written out in the music, serve to mirror the bleakness of the words. Such a close relationship between text and tune is exceptional in hymns of this style.

The “fuging tunes,” a style of music which first flourished in the middle of the eighteenth century, date back almost as far as the old-style hymn tunes. The purpose of the fuging tunes was the same as that of the (unfuged) hymn tunes: to furnish music for the singing of the metrical hymn and psalm texts of Watts and his

successors. Where they differ from the straight hymn tunes is that they incorporate a bit of fuging²—imitative counterpoint. Traditionally the fuging occurs at the halfway point of the verse. Also traditionally, the second half of the tune is repeated, starting with the fuging spot. This style had its origin in eighteenth-century England, but it reached its highest development at the hands of the late eighteenth-century American tunesmiths of whom William Billings is the arch-exemplar.

Fuging tunes of this generation on this record are “Montgomery” (A5), “Northfield” (A6), “Milford” (A8; atypically, this tune starts with the fuge—an early nineteenth-century European production, it stands somewhat outside the regular Sacred Harp tradition), “Stratfield” (A9), “Evening Shade” (A10, to a fine text by American hymnodist John Leland), “Ballstown” (B1), “Edom” (B2, an elaborate and late example of the style, with an alto part added in 1911 by S. M. Denson), “Fillmore” (B3), “Sardis” (B4), and “Sherburne” (B9).³ “Fillmore” and “Sardis,” composed in the 1860s, remind us that pieces in the two oldest styles represented in *The Sacred Harp* need not be among the oldest pieces in *The Sacred Harp*. Hymn tunes are still being written in both styles. (“Sardis” also reminds us that even when you choose an established style as a model you are still likely to be influenced by the sounds you hear around you, for the text to this classically constructed fuging tune is in nineteenth-century folk style rather than in the standard hymn meters of Dr. Watts and his followers.)

Hymn tunes, straight and fuging, along with the anthem made up the main part of the contents of the oblong New England tune books of the late eighteenth century, books which were the ancestors of *The Original Sacred Harp*. Early in the nineteenth century this variety of tune book, driven from New England by the growing sophistication of Northern musical taste, began its migration southward. In its travels it began to pick up another type of hymn tune. These were the tunes which were to be called “folk hymns” or “white spirituals”; hymn tunes with the characteristic gapped scales and model patterns of Anglo-American folk melodies. Many, indeed, were sacred parodies of secular folk tunes: as Jackson points out in his notes, “Wondrous Love” (A3) and “Vain World Adieu”

(B6) on this record are certainly sacred parodies of secular tunes, while "Mission" (B5) is probably a parody of an unidentified carol tune. These tunes in their amazing variety form a large part of the *Sacred Harp* repertory. (Interestingly enough, the one white Southern folk hymn to make most standard hymnals, "Foundation" ("How firm a foundation . . .") does not appear in *The Original Sacred Harp*.) Unlike the old-style hymn tunes and fusing tunes, these melodies are not designed for the old, set-rhythm hymn texts of Dr. Watts and his colleagues. Each text and tune follows its own rhythmic pattern. Often the large-scale pattern is that of verse and refrain. The verse is sometimes drawn from the Isaac Watts repertory, as is the case on this record in "Lover of the Lord" (A4), whose verse ("Lovers of pleasure more than God . . .") was written by Charles Wesley, the greatest of Methodist hymn writers.

Occasionally the fusing-tune style and the folk-hymn style fuse, creating folk-style hymn tunes with a bit of fusing for spice. "Mount Zion" (A7 on this record) is such a tune.

The other principal division of the Sacred Harp repertoire is the anthem. Anthems are through-composed (that is, not strophic, go-back-and-repeat-for-the-next-stanza) settings of a text, often narrative, often Biblical, often prose. They are therefore often longer than hymn tunes; however, "David's Lamentation" (B8), one of the glories of the Sacred Harp repertory, is as short as a hymn tune and might be mistaken for one by someone who did not notice the nature of the text. "Heavenly Vision" (B7), the other anthem on this record, is a more usual example of the Sacred Harp anthem (if one of the best of the anthems can be tagged with the term "usual"). Listeners will note that this recording of "Heavenly Vision" contains neither a preliminary sing through on the *sol-fa* syllables nor a separate pitch given at the beginning. The singers dispensed with the preliminary sing through because of the length and familiarity of the composition; and, as the piece starts with the tenors alone, Paine Denson simply slams into the first measure and lets the others join in as they may (most of the tenors are in by the second note). No one has a better right to begin "Heavenly Vision" the way he wants than Paine Denson, who after all is the editor of the edition of *The Original Sacred Harp*

being sung from.

Anthem styles in the Sacred Harp cannot be pigeonholed as neatly as hymn-tune styles. Both "David's Lamentation" and "Heavenly Vision," however, are major examples of the early style of anthem which Sacred Harp singers inherited from the New England tunesmiths.

The harmonic style of the music of *The Original Sacred Harp* is founded on the style of the tune books which started the tradition: simple harmonies, including many chords which contain no thirds ("open fifths"); and a somewhat casual approach to voice leading. There is almost no chromatic alteration. ("Mear," which in early tune books has a sharped fourth degree just before the midpoint—the last syllable of *together* in the first verse—loses it in the Sacred Harp version.) Seventh chords are almost unknown. The writer has spotted just one dominant seventh in the 1971 edition of *The Original Sacred Harp* ("The Penitent Thief," p. 44). Perhaps we should note that not all the oblong shape-note tune books used at sings are so ascetic. The *Christian Harmony*, a principal rival (using seven shapes), has plenty of tunes with late nineteenth-century gospel harmonies—"Farther Along," "Angel Band," "Gospel Waves," and the like.

The singing style is perhaps the aspect of Sacred Harp singing which is strangest to most newcomers to this music. Those used to cultivated choral singing are likely to be particularly shocked: everything the usual choir director makes it his goal to remove, root and branch, from his choir's singing is present here in full force. But then Sacred Harp is singers' music, not listeners' music; therefore the vocal mannerisms which must be restrained in a group whose purpose is to give pleasure to listeners are not a problem in a music whose aim is to praise God in the congregation. Perhaps, in one purely technical sense Sacred Harp singing comes closer to the abstract ideal of choral sound than the singing of most trained choirs; while trained choruses, used to singing with keyboard instruments, accommodate their chords to these instruments with their not-quite-in-tune fifths, Sacred Harp is sung in—or at least aims for—the pure natural intonation of these intervals. These pure sonorities—achieved or intended—are one of the things that give Sacred Harp its marmoreal sound.

The aesthetic of singing that is aspired to by Sacred Harp singers was very well described by George Ives, who, as a Connecticut Yankee who grew up in the 1860s, would have had no personal contact with Sacred Harp singing. Here is his definition as told by his son, Charles Ives:

Once when Father was asked "How can you stand it to hear old John Bell (who was the best stonemason in town) bellow off-key the way he does at camp-meetings?" his answer was: "Old John is a supreme musician. Look into his face and hear the music of the ages.

Don't pay too much attention to the sounds. If you do, you may miss the music. You won't get a heroic ride to Heaven on pretty little sounds!"

John Bell would have been welcome at a Sacred Harp sing, where he could have led "Mear" and "Coronation" with the best of them; and if Sacred Harp singing is not filled with what the average listener thinks of as pretty sounds, the Heroic Ride to Heaven, as well as the terrifying vision of the Road that Leads to Death, is something it offers its participants as much as does any American folk music.

NOTES

1. Many pieces in *The Sacred Harp* had no alto part at all until 1911, when S. M. Denson added alto parts to the three-voice tunes in his edition of the book. Tunes on this record with alto parts added in 1911 by Denson are "Wondrous Love" (A3), "Mount Zion" (A7), "Evening Shade" (A10), "Edom" (B2), and "Mission" (B5). The alto part to "Evening Shade" is particularly well-wrought in such a way as to keep up the fuguing.

2. When twentieth-century scholars first talked about these tunes they rejected the eighteenth-century spelling in favor of "fuguing tune," a spelling more in line with the usual current musicians' spelling of the word *fugue*. (Jackson does this in his notes.) Now it is more cus-

tomary to use the older spelling in talking about this repertory. It has the advantage of reminding the reader that the fuguing tune is not a fugue *manquè*—something that would be Bach if only it could—but a hymn tune which indulges in a bit of fuguing for the special delight of its singers.

3. In the original 78 rpm issue of this album "Sherburne" was placed on the final record among the anthems in order to fill up the side containing "David's Lamentation," a short anthem. We have kept "Sherburne" at the end largely to avoid discographical confusion; still, it is a great tune by one of the best early American tunesmiths, and an old favorite of Sacred Harp singers. What better piece to end our LP?

PREFACE

This album of Sacred Harp songs, recorded at the thirty-seventh annual session of the Alabama Sacred Harp Singing Convention at the courthouse in Birmingham, August 1942, and issued on the occasion of the hundredth anniversary of *The Sacred Harp*, presents a cross section of a tradition which was born centuries ago in the British Isles, crossed the Atlantic with the early colonists, took on the colors of the eighteenth-century singing school, and, after the Revolution, spread into the remotest parts of the Southeast.

During the youth of our republic, and notably in the Southeast, the tradition was enriched by numberless songs taken over from the "unwritten music" of the freer and less trammelled groups of Baptists, Methodists, and Presbyterians. The new component consisted of homespun verse (or its equivalent by such writers as Isaac Watts and John Newton, who were close to the folk in mind and feeling) set to ancient melodies borrowed from equally hoary "lewd lays" like "Barbara Allen" and even from the fiddle and bagpipe repertory.

The Sacred Harp is the title of a collection of sacred songs compiled by B. F. White and E. J. King and published by J. L. White at Atlanta, Georgia, in 1844. Its tunes were printed in the American-invented four-shape notes which conformed to the old English *fa-sol-la-mi* solmization heard on these records as a prelude to the singing of the words. This book soon became the "song bible" of tens of thousands of country singers in a dozen Southern states, and even now (its latest revised edition appeared in 1936)* shows few signs of obsolescence.

Are the Sacred Harp pieces "folk songs"? With group singing like this, old notions as to "what is folk song" have to be altered somewhat. The fascinating folk "style" of the individual has to be sacrificed in a measure to the exigencies of the group. Harmony comes in. Song styles develop. But if any defense were needed for classing this as folk music, the defender could merely point by way of comparison to

most of the so-called folk music of continental Europe. Such comparison would make clear that these white spirituals and even the "fuguing" songs (though perhaps not the anthems), if judged by their modal, melodic, harmonic, and textual aspects, are far more firmly rooted in tradition and far less affected by urban trends.

In stressing the folk hymn and the "fuguing" song types of the eighteenth and nineteenth centuries the Sacred Harp folk have shown good sense. The other types of songs in their book (camp-meeting spirituals and religious ballads) do not lend themselves so easily to their large-group part-singing undertaking.

Further information as to the Sacred Harp, its singers, songs, and the broader picture of American religious folk music may be found in four books by George Pullen Jackson: *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933), which tells of the tradition chiefly in our times; *Spiritual Folk-Songs of Early America* (New York: J. J. Augustin, 1937), 250 tunes and texts; *Down-East Spirituals and Others of Olden Times* (New York: J. J. Augustin, 1943), 300 tunes and texts; and *White and Negro Spirituals, Their Life Span and Kinship* (New York: J. J. Augustin, 1943), which treats of the whole 200-year movement in religious folk song; Annabel Morris Buchanan, *Folk Hymns of America* (New York: J. Fischer and Brother, 1938), fifty songs arranged for choir; John Powell, Annabel Morris Buchanan, and Hilton Rufty, *Twelve Folk Hymns from the Old Shape Note Hymn-books and from Oral Tradition* (New York: J. Fischer and Brother, 1934), arranged for choir; *The Old Harp Singers of Nashville, Tenn., Series of Old American Folk Songs* (New York: J. Fischer and Brother, 1936), arrangements for chorus. Two of the old compilations are still obtainable in new editions: *Original Sacred Harp (Denson Revision)* (Haleyville, Ala.: Sacred Heart Publishing Company, Inc., 1936), from which the songs of this album were sung; and *The Southern Harmony Songbook* (New York: Hastings House, 1939), the 1854 edition, reproduced, with an introduction by the Federal Writers' Project of Kentucky, Works Progress Administration.

* The most recent revision was in 1971. Those interested in purchasing a copy may do so from Sacred Heart Publishing Company, Inc., Cullman, Ala. wds

HYMNS

A1—WINDHAM. (*Original Sacred Harp*, p. 38.)
Led by "Uncle Dock" Owen of Sand Mountain, Marshall County, Alabama.

The *Sacred Harp* editor attributes the tune to Daniel Read (Massachusetts, 1757-1836). Charles Zeuner in his *Ancient Lyre* calls the melody a chorale by Martin Luther, arranged by Read. Note that the singers raise the sixth tone of the scale and lower the seventh, thus making over what is printed as E-minor into the Dorian mode. The words are by Isaac Watts. For a variant from oral folk tradition, see Jackson, *Down-East Spirituals*, No. 103.

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

A2—MEAR. (*Original Sacred Harp*, p. 49.) Led by Paine Denson of Birmingham, Alabama.
The tune is generally attributed to Aaron Williams (England, 1734-1776). The words are by Jesse Mercer.

1. Will God forever cast us off,
His wrath forever smoke
Against the people of His love,
His little chosen flock?
2. Think of the tribes so dearly bought
With the Redeemer's blood,
Nor let Thy Zion be forgot,
Where once Thy glory stood.

A3—WONDROUS LOVE. (*Original Sacred Harp*, p. 159.) Led by Lee Wells of Jasper, Alabama.

The tune is a version of a very old melodic pattern best known by its association with the 250-year-old ballad about Captain Kidd (see Jackson, *Spiritual Folk Songs of Early America*, No. 88, and *Down-East Spirituals*, No. 272). Like "Windham," the tune is printed in the natural minor and sung by the *Sacred Harp*

singers in the Dorian mode, as heard here. The author of the words is unknown, but he was probably an American of the early nineteenth century when the "Captain Kidd" song formula began to be widely sung to easily made religious texts.

1. What wondrous love is this! Oh, my soul! Oh, my soul!
What wondrous love is this! Oh, my soul!
What wondrous love is this,
That caused the Lord of bliss
To bear the dreadful curse for my soul, for my soul,
To bear the dreadful curse for my soul.
2. When I was sinking down, sinking down, sinking down,
When I was sinking down, sinking down,
When I was sinking down
Beneath God's righteous frown,
Christ laid aside His crown for my soul, for my soul,
Christ laid aside His crown for my soul.
3. And when from death I'm free, I'll sing on, I'll sing on,
And when from death I'm free, I'll sing on,
And when from death I'm free,
I'll sing and joyful be,
And through eternity I'll sing on, I'll sing on,
And through eternity I'll sing on.

A4—LOVER OF THE LORD. (*Original Sacred Harp*, p. 124.) Led by Lonnie P. Odem of St. Joseph, Tennessee.

R. H. Reeves, Georgia *fa-sol-la* musician, made this song for the 1869 edition of the *Sacred Harp* out of a gospel hymn then popular and subsequently widely parodied, of which he used the infectious chorus without change. Songs like this show that the *Sacred Harp* folk were not completely immune to the gospel hymn virus which was in the air during the last half of the nineteenth century.

Lovers of pleasure more than God,
For you He suffered pain;
For you the Savior split His blood,
And shall He bleed in vain?

Chorus:
Oh, you must be a lover of the Lord, (3)
Or you can't go to heaven when you die.
(Repeat.)

"FUGUING" SONGS

A5—MONTGOMERY. (*Original Sacred Harp*, p. 189.) Led by Mrs. Delilah Denson Posey of Birmingham, Alabama.

The tune is attributed by the *Sacred Harp* editor to David Morgan, "about 1805." The words are by Isaac Watts.

Early, my God, without delay,
I haste to seek Thy face;
My thirsty spirit faints away
Without 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.

A6—NORTHFIELD. (*Original Sacred Harp*, p. 155.) Led by Paine Denson of Birmingham, Alabama.

The tune is by Jeremiah Ingalls (Vermont, 1764-1828). The words are by Isaac Watts. As to the interesting character, Ingalls, and the story of the birth of his "Northfield," see Jackson, *Down-East Spirituals*, p. 12, and *White and Negro Spirituals, Their Life Span and Kinship*, chap. 5.

How long, dear Savior, O how long
Shall this bright hour delay?
Fly swift around, ye wheels of time,
And bring the promised day.

A7—MOUNT ZION. (*Original Sacred Harp*, p. 220.) Led by Mrs. Maud Moncrief of Birmingham, Alabama.

As to the maker of this "fuguing" song, nothing more is known than the name Brown, which is found in many of the old *fa-sol-la* song books. From its melodic trend, along the lines of the natural horn tones, and from its galloping movement one might suspect that it was originally a hunting song; and it seems to have an eighteenth-century flavor.

The hill of Zion yields
A thousand sacred sweets,
Before we reach the heav'nly 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.

A8—MILFORD. (*Original Sacred Harp*, p. 273.) Led by Mrs. M. L. Mann of Opelika, Alabama.

Words and tune are attributed to John Stephenson (Ireland, 1772-1833).

If angels sung a Savior's birth,
On that auspicious morn,
We well may imitate their mirth,
Now He again is born.

A9—STRATFIELD. (*Original Sacred Harp*, p. 142.) Led by John M. Dye of Birmingham, Alabama.

The source of the tune is unknown. It is a good example of the eighteenth-century "fuguing" manner in England and America. It is printed in F-minor but sung in the Dorian mode (notice the raised sixth on the last syllable of "eternal"). The words are by Isaac Watts.

Through every age, eternal God,
Thou art our rest, our safe abode;
High was Thy throne ere Heav'n was made
Or earth Thy humble footstool laid.

A10—EVENING SHADE. (*Original Sacred Harp*, p. 209.) Led by Euna Vee Denson Nail of Birmingham, Alabama.

The composer is unknown. John Leland (Massachusetts, 1754-1841) is credited with the words. Leland was a Baptist itinerant preacher who was active in Virginia for fifteen years after the revolutionary war. See Jackson, *Down-East Spirituals*, pp. 165 and 210.

1. The day is past and gone,
The evening shades appear;
O may we all remember well,
The night of death is near.

2. We lay our garments by,
Upon our beds to rest;
So death will soon disrobe us all
Of what we here possess.

B1—BALLSTOWN. (*Original Sacred Harp*, p. 217.) Led by Ernestine Tipton of Birmingham, Alabama.

The composer of this "fugue" is the early nineteenth-century singing school master, Nehemiah Shumway. It was common property in Southern *fa-sol-la* tune books during the early decades of the nineteenth century. The words are by Isaac Watts. This song is here intoned by a male singer as is usual when a woman leads.

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.

B2—EDOM. (*Original Sacred Harp*, p. 200.) Led by Mrs. Delilah Denson Posey of Birmingham, Alabama.

The tune is by John Cole (1774-1855). He was an Englishman who went to Baltimore as a boy and remained there the rest of his life. The words are by Isaac Watts.

With songs and honors sounding loud,
Address the Lord on high;
Over the heav'ns He spreads His clouds,
And waters veil the sky.
He sends His show'rs of blessings down
To cheer the plains below;
He makes the grass the mountains crown
And corn in valleys grow.

B3—FILLMORE. (*Original Sacred Harp*, p. 434.) Led by Ernestine Tipton of Birmingham, Alabama.

Composed for the 1869 edition of *The Sacred Harp* by John P. Rees (1828-1900), prominent *fa-sol-la* musician of Georgia. Like many another Southern singing master before and after his time, Rees composed faithfully in the eighteenth-century English and American "fuguing" manner. Words are by O. Heginbothom (England, 1744-1768).

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

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

B4—SARDIS. (*Original Sacred Harp*, p. 460.) Led by "Uncle Dock" Owen of Sand Mountain, Marshall County, Alabama.

Composed after the eighteenth-century "fuguing" manner by the Georgian, Miss Sarah Lancaster, for the 1869 edition of *The Sacred Harp*. Although the author of the words is unknown, their familiar folk-hymn character leads one to suspect that Miss Lancaster wrote the words, too.

1. Come on, my fellow pilgrims, come
And let us all be hast'ning home,
We soon shall land on yon blest shore,
Where pain and sorrow are no more;
There we our Jesus shall adore,
Forever blest.
2. No period then our joys shall know,
Secure from ev'ry mortal foe;
No sickness there, no want nor pain
Shall e'er disturb our rest again,
When with Immanuel we reign,
Forever blest.

B5—MISSION. (*Original Sacred Harp*, p. 204.) Led by A. Marcus Cagle of Atlanta, Georgia.

No trace has been found of the author of the tune (reproduced in Jackson, *Down-East Spirituals*, No. 15). It has earmarks of the old English carol airs. The text is a ballad of religious experience and exhortation. Its type was widely popular among the country Baptists of America for a century beginning before the revolutionary war. The present example, in the New England tradition, emerged in 1809. The religious ballads, being by nature one-singer pieces, did not fit well into the four-part musical setting offered by *The Sacred Harp*.

Young people, all attention give,
While I address you in God's name;
You who in sin and folly live,
Come, hear the counsel of a friend.
I've sought for bliss in glitt'ring toys
And ranged the luring scenes of vice;
But never knew substantial joys,
Until I heard my Savior's voice.

B6—VAIN WORLD ADIEU. (*Original Sacred Harp*, p. 329.) Led by A. Marcus Cagle of Atlanta, Georgia.

The tune and arrangement are attributed by the *Sacred Harp* editors to Elder Edmund Dumas, primitive Baptist preacher and *fa-sol-la* singer during the first half of the nineteenth century. It was taken into the 1859 edition of *The Sacred Harp*. For a variant, see Jackson, *Spiritual Folk Songs of Early America*, No. 6. Elder Dumas's tune is a version of the old Irish melody, "Rocks of Pleasure" (*Journal of the Irish Folk Song So-*

ciety, xxii, 73). There is no clue to the authorship of the text. A guess from internal evidence would place it in eighteenth-century England.

When for eternal worlds we steer,
And seas are calm and skies are clear,
And faith in lively exercise,
And distant hills of Canaan rise,
The soul for joy then claps her wings,
And loud her hallelujah sings,
Vain world, adieu;
And loud her hallelujah sings,
Vain world, adieu,
Vain world, adieu.

ANTHEMS

B7—HEAVENLY VISION. (*Original Sacred Harp*, p. 250.) Led by Paine Denson of Birmingham, Alabama.

Composed by the folk-minded William Billings (Massachusetts, 1746-1800). For a hundred years this anthem was a high spot in the achievements of the down-cast singing school folk. Long since disappeared from those parts, it is still a beloved showpiece of the Southern *fa-sol-la* singers. Billings based his text on *Revelations*, chap. v-viii.

I beheld, and lo a great multitude, which no man could number:

Thousands of thousands and ten times thousands,
Thousands of thousands, and ten times thousands, etc.,
Stood before the Lamb, and they had palms in their hands, and they ceased not day nor night, saying,
Holy, holy, holy, holy, holy, Lord God Almighty,
Which was, and is, and is to come,
Which was, and is, and is to come, etc.

And I heard a mighty angel flying through the midst of Heav'n, crying with a loud voice,

Woe, woe, woe, woe,

Be unto the earth by reason of the trumpet which is 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?

For the great day of the Lord is come, and who shall be able to stand?

And who shall be able to stand?

B8—DAVID'S LAMENTATION. (*Original Sacred Harp*, p. 268.) Led by Howard Denson of Tuscaloosa, Alabama.

Composed by William Billings (Massachusetts, 1746-1800). The text is based on II Samuel, xviii, 33.

David the king was grieved and moved,
He went to his chamber, his chamber, and wept;
And as he went he wept, and said,
O my son! O my son!
Would to God I had died,
Would to God I had died,
Would to God I had died
For thee, O Absalom, my son, my son!

B9—SHERBURNE. (*Original Sacred Harp*, p. 186.) Led by R. M. Hornsby of Clay County, Alabama.

Composed by Daniel Read (Massachusetts, 1754-1836). Words are by Nahum Tate (of Tate and Brady, noted psalmbook authors); first published in 1698. The words were subsequently widely sung to folk-carol tunes for Christmas.

While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.



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