THE SACRED HARP

by

B. F. White and E. J. King

(facsimile of the third edition, 1859)

Including as a historical introduction
THE STORY OF THE SACRED HARP

by GEORGE FULLEN JACKSON

BROADMAN PRESS
NASHVILLE, TENNESSEE
THE STORY OF THE SACRED HARP 1844-1944
GEORGE PULLIN JACKSON

This little book is intended to give answers to several questions. For the Sacred Harp is now (1944) just a hundred years old, and it is therefore quite appropriate that those concerned with the remarkable volume should give some thought to its past.

The search for the beginnings of the types of song embodied in the Sacred Harp takes us back in time to a little before the birth of our United States, into the last years of the American colonies, or about 200 years ago. All Baptists were then Old Baptists. They were also country folk in the main and very much opposed to, and opposed by, those other religious denominations which centered in the few cities and towns along the eastern coast and were linked with the government. But the Baptists were growing fast in those days, perhaps because they were "the only" religious "leftovers." And as they grew in numbers they grew in their antagonism to control either from the government or from any centralized religious (even Baptist) authority.

Freedom! Complete freedom of religion was the Baptists' watchword. What wonder then, that in the Revolutionary War for freedom from Britain, the Baptists played an extremely important part. What wonder, then, that after the war was won the Baptists who had suffered so grievously at the hands of the magistracy should be in the vanguard of those who saw it to that the new constitution of the new United States should guarantee them that freedom which they had so long striven for and so long been denied—the freedom to worship God according to the dictates of their conscience.

The new free nation was born. The Baptists found themselves not only free but inspired with unbounded zeal to develop their manner of worship independently, without contamination from the established religious orders. One point could come, they felt, from their singing the songs of the governmentally linked denominations. The Baptists had not given much thought to group song in earlier
rimes. Some congregations had not sung at all. While Congregationalists, Presbyterians, Episcopalians, and Roman Catholics had sung psalms (perhaps because of this) the Baptists remained quite cold to psalm singing. But when psalm singing was in the air. They had to sing something. So they decided, quite reasonably, to develop their own body of song. And this is just what they went about doing.

It was while George Washington was still alive that the country Baptists—then the fastest growing and soon to become one of the largest denominations—began to develop what we know now as Old Baptist music. The way they went about it was this: Their preachers collected a lot of hymns which had been written by Baptists or by others like Isaac Watts, John Cennick, and John Newton, whose religious ideas were much like those of the Baptists. These hymns they published without tunes in books like the Dover Selection, Dorsey’s Choice, Mercer’s Clusters, The Baptist Harmony and Lloyd’s Hymns. For many, many years these tunesless books were all they had and all they needed. Indeed, they didn’t even these as we do our hymnals nowadays, with a book in every seat. Probably the preacher had a copy. But as for the rank and file, they depended on the preachers to “line out” the hymn and “hit” the tune, a practice which has not yet entirely died out among some groups, notably the Negro Baptists. So from the point of view of the singers, the songs—and certainly their tunes—deserved the name “unwritten music,” and that is what they were called generally.

What was this unwritten music? What tunes did the preachers “tune” and everybody sing without ever having seen such melodies in notation? The Sacred Harp with its scores of Old Baptist tunes gives the answer. But it was not the first tunebook of such music. The very first collection of that sort appeared forty years before the Sacred Harp was born; and, strange to say, it appeared among the backwoods Baptists of New England. It was Jeremiah Ingalls’ Christian Harmony, published in Exeter, New Hampshire, in 1805. And still other books, before the Sacred Harp and after it, added to our store of that unwritten music, now written, with the result that we have today some 600 different recorded tunes of this type.

We have the tunes. But where did the Old Baptists get them? For nearly twenty years this question has bothered me. I can answer it now with a degree of certainty. By large the Old Baptist tunes found in the books of the Sacred Harp sort were and melodies of England, Scotland, Ireland, and Wales. They are airs which have been sung for hundreds of years in those parts from which most of our forerunners came, and were brought by our forefathers to these shores in the memory of those forebears. But these remembered tunes did not hang religious texts. They had been sung with worldly words—old love songs or ballads such as “Barbara Allen,” “Lord Lovel,” “The Bali’s Daughter,” “The Wife of Usher’s Well,” and “Captain Kidd.” And many of the remembered tunes, fiddle or bagpipe melodies for example, had no words at all. So such known and loved tunes as those the Baptists began to sing with equally beloved religious poetry. This was the way Old Baptist music came into being.

It may make the process of “spiritualizing” the older worldly songs clearer if I give an example. Take “Wondrous Love” in the Sacred Harp, page 140, 

made easier by three circumstances: (1) Those who have been interested in recording the worldly folk songs have been many; (2) they began their labor much earlier than I did; and (3) they have recorded, in the Old Country and this, a very large number of tunes which I have been able to compare with their close kindred, the religious folk melodies.

So the answer to the question, what the Old Baptist tunes were and where they came from, is sure. They were not to any extent "composed" tunes, those made by individuals. They were folk tunes, made and over by ages of singing by the race from which we all have sprung. These tunes with their comparatively recently associated spiritual texts ("Wondrous Love" is probably not more than 125 years old) were sung boldly and without need of book or musical notation.

While religious music of the sort we have been discussing was developed first largely by the Baptists, as we have explained, they couldn't hold it. It was too good, too infectious. By Andrew Jackson's time it had spread also to other denominations. William Caldwell made this clear in the preface to his Union Harmony of 110 years ago (Maryville, Tennessee, 1834). He declared there that "Many of the tunes which I have reduced to system and harmonized have been selected from the unbroken music (in its true sense) in general use in the Methodist Church, others from the Baptist and many more from the Presbyterian race." And when we examine Caldwell's tunes we find them to be largely the same as those in other country books of the time and in the Sacred Harp of ten years later.

As the Old Baptist music spread into other denominations, it spread also into the all-denominational camp meetings. And in that environment it underwent a change which gave the world a new variety of the same music, one which became known as the "chusor song" or the "revival spiritual song," a sort which may be recognized by the much repetition in the texts through refrain and chorus. This type is represented in the Sacred Harp by "The Morning Trumpet," page 81, "I Have a Mother in the Promised Land," "I Belong to That Band," "Old Ship of Zion," page 79, "Old-Time Religion," and many others. In this form few of the chorus songs were really Old Baptist, and this simply be-
The chief practical reason for the development of the repetitious revival spiritual song was simply the combination of a great desire to sing with an equally great scarcity of books to sing from. We all know how many people will sing and sing louder when they are not bothered with a lot of verses which they can't or won't learn. And it was due to just these conditions that "The Old-Time Religion" and hundreds of other textually easy songs sprang from the big revivals which had their beginning in southern Kentucky around 1800 as camp meetings and quickly spread with the revival movement over the land. From these facts it is easy to see why the Negroes were forced to adopt precisely this simple variety of the white man's songs and to make them their own to such an extent that they have been looked on widely, although erroneously, as of Negro origin—as "Negro spirituals."

I must mention also another kind of music. This kind was neither Old Baptist nor campmeeting music nor even folk music. I refer to the "fuguing tunes" and their close relatives, the "odes and anthems" which are found in profusion in the Sacred Harp as well as in country songbooks in America for a hundred years before the Sacred Harp appeared. Where did the fuguing tunes come from? And how did they happen to get into the books of Old Baptist music? To answer the first question properly, we must go back rather far.

As far back as 200 years before the Sacred Harp, that is 100 years ago, groups of singers in Europe and the British Isles had their greatest fun in singing a number of tunes at once. They called it "polyphony." Another sort of song—fun, one growing out of polyphony, was to have one voice start a tune and other voices come in one at a time, beginning the same tune a bar or two apart. This was somewhat like the older "round," but as it became stylized the different voices soon came together in good harmonic fashion and ended that way. This song structure became known as the fuguing tune form (from the Latin word meaning appropriately to fly). It became widely popular in Britain and later also in the singing schools of the American colonies. I mention it now only as preparation for the section that deals with Old Baptist music and its development.

It was the lucky few, Loyalists, who managed to publish Old Baptist Harmony, containing music with the song and it is somewhat bar sort of song mixture book after another it the south, should be England where the 1 and the last of its best explained part of the movement cut. Music was a general countrywide, there were strong influences which were antipathetic, which tended to all people from there. Of the land, these music were received not very well.

How the South BE AND HOW IT
Benjamin Franklin
Il some time after the Rev. William Billings's fuguing sheets are to be found in the typical of the composition of England musicians which singing-school song-books were the second generation, in the southern states and in the south, there should have appeared in New England where the Ingalls book was the first and the last of its kind. The phenomenon is best explained perhaps by the fact that while the movement of combining the two kinds of music was a general one in the American countryside, there were in the northeast strong influences coming from the cities where the music was in the forefront of the new music. In the singing schools of Ben White's youth they may have been using any one of half a dozen good books of the sort we have just described. He may have learned his first music from Aram Khan's Harpsichord Harmony (1715), or from the New Harmony (1751), or from the Great Western Harmony (1795) from copies which may have wandered southward. But early in his musical career young White must have realized that he and his fellow Caroline musicians needed a book better than these, one which would contain also those many songs in their own southeastern "unwritten" tradition. Be that as it may, in the early 1730's, William Walker (he had married the glittering sisters, Ben's wife being Theresa Gollighey), in the compiling of just such a song collection. By the year 1835 it was finished and Walker took the manuscript to New Haven, Connecticut, where the book appeared that same year.

Just what happened at this juncture is not certain, but Joe S. James, in his "A Brief History of the Sacred Harp" (Doughlasville, Georgia, 1904, p. 249), tells us that Walker, when he got to New Haven, seemed to forget completely that he had a brother-in-law and that the latter had done a good part of the work on the new book and that he observed credit of some sort. But he was correct in saying that the book came out as "The Sacred Harp Musical Companion", by William Walker and with no mention at all of R. W. White. Mr. James was usually fairly correct in his statements. But we would himself doubtless
have admitted that he presented but one side of the case.

This incident, according to James, caused White to pack up his worldly goods, leave friends and kindred in the Sparta for section, and move with his family to Hamilton, Harris County, Georgia. This was in the late 1830s.

In his new home White soon became a prominent citizen, a leading teacher of singing schools there in the county and roundabout. And there it was that he commenced to make a new collection of songs. Many of these songs he published one at a time in The Organ, and the collection appeared in 1844 as The Sacred Harp, printed in Philadelphia "for the proprietors, B. F. White and Joel King." (See the frontispiece of this book.)

Higher up, on the title page of the Sacred Harp, the name "E. J. King" appears with White's name as joint author. Were E. J. King and Joel King the same man? James thought they were knowledges, an opinion based on what he had been able to learn from the oldest

Sacred Harp singers then living (1904). It is to be regretted that we are unable to tell more.

The Sacred Harp was widely used from the start. It was the official songbook of the Southern Musical Convention (organized at Huntsville, Upton County, Georgia, 1840), the Tallapoosa Musical Convention (organized at Macedonia Church, Coweta County, Georgia, 1842), the Tallapoosa Singing Convention (organized in Harroson County, Georgia, in 1867), and of countless other conventions organized during the following decades in the territory, including Georgia and stretching westward with the tide of migration as far as Texas and Oklahoma.

Sacred Harp singing has never spread, as a real country institution, farther north than the southern reaches of Tennessee and Missouri. In the Carolinas the Southern Harmony and other books seem to have offered stiff competition. The most recently organized convention, one which is at the same time the farthest north, is the Tennessee Sacred Harp Singing Association, organized in 1939 and meeting in Nashville.

Major Benjamin Franklin White (he gained this title in the Georgia militia before the Civil War) died in Atlanta, Georgia, in 1879, and is buried in the Oakland Cemetery in that city beside his wife under a beautiful memorial stone set by kindred and Sacred Harp singers. James says that just before he died he sang plaintly and distinctly "Behold, the morning sun begins his glorious way," page 191.

Among the offspring of B. F. White who carried on after their father ceased to labor were J. L. White, D. P. White, W. D. White, R. H. White, R. F. ("Jack") White, Jr., Mary Caroline (White) Adair, Nancy Oglesby (White) Byrd, and Mrs. E. H. Clarke. And these were followed in the work by large numbers of White's grandchildren and great-grandchildren, some of whom are still active singers today.

Among those prominently associated with the Whites were James R. Turner (b. 1807), J. P. Rees (b. 1826), H. L. Rees (his twin brother), I. M. Shell (b. 1826), Absalom Oglesby (b. 1819), Edmund Dumas, Leonard F. Breslowe, S. R. Prounne, R. F. M. Mann, E. L. King, E. T. Pounds, R. F. Ball, J. T. Edmonds, and Marion Patrick.

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Members of the editorial committee were, under the guidance of the chairman, Joe S. James, revised and enlarged the Sacred Harp in 1911. The book grew with the successive editions to 366, 429, 477, and 550. The chief change suffered by former editions at the hands of later editors was the removal of a score of older songs from the 1869 issue. Most of these songs, however, were returned to the book in the James edition of fifty years later and placed on their original pages, thus justifying the title of the later revision—The Original Sacred Harp.

[The story continues on the next page]
edition." It was made in 1902 by W. M. Cooper of Dothan, Alabama, and was a frank attempt at the "commercialization" and modernization of the old book. It has appeared thus to those who feel that such changes are justified. The revision work was done by a committee the members of which were entirely different from those active a few years later in making the James and the J. L. White editions. The Cooper edition is now owned by Judge B. P. Poynor of Dothan, Alabama.

The latest authentic Sacred Harp is the "Demon revision" of 1934. It was made by a committee consisting of Thomas J. Demons, Seaborn M. Demons, L. P. Odens, L. A. McGraw, H. N. McGraw, T. B. McGraw, O. A. Parrish, George H. Parrish, George M. Mabry, Ola L. McCoy, Howard Demons, and Poynor Demons. These were formed into the Sacred Harp Publishing Company, Inc., of which Howard Demons was president and Poynor Demons was secretary. The financial load of this radical revision was lightened materially by the funds which Lomie P. Odens generously devoted to the cause which he loved—still loves.

Thomas and Seaborn Demons (of whom we shall have more to say presently) died while the revision was being made. The chief music-editorial work was shifted thus to the shoulders of Poynor Demons.

The new Sacred Harp is based squarely on the James edition. But 176 rarely or never used songs of the latter book have been discarded, and 41 have been added. Some little violence was done also to the earlier pageplacement of the songs. But the new song sequence has been accepted by singers with but a little initial confusion.

The Demons rewriters have, however, not changed the character of the old book one whit. All the newly added pieces have that characteristic blend of charm which distinguishes Sacred Harp music from all other types of music. According to my count, there are over 20 of the newly added pieces are fuguing songs, composed largely by Demons and other living Sacred Harp musicians.

Six thousand copies of the Demons Revision have been printed in the last eight years, and most of them have already been sold. It is in the book in general use in the state of the Georgias, Alabama, and western Tennessee region. If imitation is the sincerest flattery, the Sacred Harp folk should be pleased with The Colored Sacred Harp. For this book, edited by J. Jackson for the Negro Bible Study Club (Anita) Musical Institute and the Alabama and Florida Union State Convention, and published in 1934 in Ozark, Alabama, is clearly inspired by the white men's Sacred Harp and its song tradition. It has the same flowing shape and dimensions, the same familiar intonation and four-part harmonization, and the same form of song as what Old Baptist revival spirituals, and fuguing tunes. And despite the fact that each tune is signed by a "composer," I find many of them merely variations of the white Sacred Harp melodies. The white singers greet the singers of The Colored Sacred Harp and wish them success in their undertaking.

When the Sacred Harp was young it had to fight its way as one of a score of songbooks. According to my count, there are over 20 Sacred Harp songbooks printed in the last eight years, and most of them have already been sold. It is in the book in general use in the Georgias, Alabama, and western Tennessee region. If imitation is the sincerest flattery, the Sacred Harp folk should be pleased with The Colored Sacred Harp. For this book, edited by J. Jackson for the Negro Bible Study Club (Anita) Musical Institute and the Alabama and Florida Union State Convention, and published in 1934 in Ozark, Alabama, is clearly inspired by the white men's Sacred Harp and its song tradition. It has the same flowing shape and dimensions, the same familiar intonation and four-part harmonization, and the same form of song as what Old Baptist revival spirituals, and fuguing tunes. And despite the fact that each tune is signed by a "composer," I find many of them merely variations of the white Sacred Harp melodies. The white singers greet the singers of The Colored Sacred Harp and wish them success in their undertaking.

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THE STORY OF THE SACRED HARP

new books may add years to the life span of their singings, but it shows no signs as yet of bringing new singing groups to life. The other William Walker book, The Christian Harmony, was obtained up to a few years ago. There are a number of Alabama singing conventions still using it. Its Philadelphia publisher died recently, but a movement is on foot in Alabama, I understand, to have the old book reprinted from the original plates. The plates of Swan's Harp of Columbia are now held by the Methodist Publishing House in Nashville, but there has not been enough demand for the book during the past twenty years to warrant a reprinting. So the "Old Harp" singers, largely in eastern Tennessee, must be running short of books. Thus the Sacred Harp stands practically alone today in its unique angle of the musical field as a vigorously living book and institution.

SOME HEARERS DON'T LIKE IT. WHY?

WANT to speak now of Sacred Harp music as it is found on the page and in it heard from a thousand singing "classes" in as many courthouses, school auditoriums, and country churches over many southern states on most Sundays and many "Saturdays before" throughout the year and the years. And I shall speak of it first chiefly from the casual listener's point of view. Not that the listener's judgment of this music is important. It is not. This is not listener's music. It is singer's music. Listeners at singings are comparatively few. By and large they are those sturdy country people who have grown up with this music, know it thoroughly, love it, but for various reasons prefer to listen, and this by hours on end. I shall not discuss the music from these listeners' angle. It is the casual, first-time-hearer of the music that I have in mind, and I shall try to portray his reaction. For while it is not interesting it is interesting. It is quite usual to hear first-time hearers say, after listening to a few pieces: "It all sounds just alike," or "It is all minor music," or "I can't bear any tune to it."

I shall not discard such criticisms as simply untrue and the result of pure ignorance. There are elements of truth and untruth in them. And I shall try to point out these elements. Sacred Harp music is four-part music. The four parts have been composed in such a man-

A book, edited by Dale County, Alabama, and pulled, is clearly a sacred Harp and said Harp shape reparation is harmonizing. Old Baptist, music. And it is sung by a merely various melodies. The of The Colored success in their youth it had to many songbooks (Walker's South-mentioned, was sung and the is followed by a religious Christian set of songs by such as seven- and north-

Harp of Columbia, a good seven-shape book by W. Harvey Swan and Markos Lafayette Swan which came out in Knoxville in 1849. Another excellent Georgia book, one which was however too bulky for wide use, was William Hasen's Harp of Harmony (1848). Large numbers of the lively revival songs or camp-meeting spirituals were published in two books: Walker's Southern and Western Pocket Harmony (1848) and John Gordon McCurt's Social Harp, Andersonville, Georgia, 1855. It is also quite likely that many copies of the old, frequently reprinted Missouri Harmony were still in use in the Sacred Harp territory during the 1860s and 1870s.

These competing books have all but disappeared today. The Southern Harmony is the songbook of one form singing in Benton, western Kentucky. A few years ago, the Benton singers, with the help of the federal Works Projects Administration, got out one thousand copies of a photographic reproduction of the 1844 edition of the Southern Harmony. On the fourth Sunday in May, 1944, they held their sixty-first annual Southern Harmony singing convention. The grit of
Yet that each voice part is equally "eventful" and thus interesting to the singer. This is quite different from present-day usage in choral music where all voices play a role subordinate to the soprano and thus are reduced often to long strings of notes, monotonous in themselves. When the other parts are brought up to an almost equal importance with the melody, as in the Sacred Harp, this part is bound to lose a deal of the prominence which the modern ear feels it should have.

Another condition in Sacred Harp singing submerges the tone even more deeply. I refer to the practice of each harmonic part (except the bass) being sung by both men and women. This mixture of male and female voices on the same part gives Sacred Harp singing one of its distinctive qualities and differentiates it still further from the usual practice according to which the soprano and altos must be women and the tenors must be men. The casual hearer does not like this quality; does not realize what it is due to. So he cases the music aside with the disdainful remark that "it all sounds just alike," or that he can't hear any tone to it.

The other criticism so often heard is as to the music's being "all minor." This criticism is just not true. Fully half the songs in the Sacred Harp are major (or in the " Ionian" mode) and while the rest are in varying degree minor-sounding and while many of them are cast in the "natural" minor there are few "harmonic" minor tunes.

I cannot go into a full proof of the above statement here. I shall simply say, by way of suggesting its truth, that a tone, to be surely harmonic minor, must contain the seven tones of that scale, with lowered third and sixth and with the raised seventh in full cadences. The lowered third is often met with. But the sixth is almost always omitted except in the case of minor-sounding minor modes and especially in the "Jordan's Shore" whose sixth was corrected in the 1911 book.

In speaking of leaving out or neglecting the sixth of the scale in natural-minor tunes, we are reminded of other gaps or omitted tones in these old folk tunes. The natural-minor scale or mode met with here and there in the Sacred Harp. It is that scale which has the lowered third and seventh and the perfect sixth. This is what was called in olden time the "dorian mode." In its lower tones it sounds minor (due to the lowered third); and in its upper reaches it sounds major (due to its perfect sixth). It has been blurred in some instances in the notation because it was confused with the leading tone.

We must remember that some old tunes are notated differently in some manuscripts or printed books from others. For instance, the "Jordan's Shore" whose sixth was corrected in the 1911 edition from the earlier wrong notation, although it was published by George Daniel.

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which are very old in the music of Europe and America and are found in the music of primitive peoples the world over. Over half of the tunes in the Sacred Harp are gapped. They are, to that is say, either five-tone or six-tone melodies. One familiar example out of the hundreds is "Plenary" (p. 162) which will recognize as the old Scotch folk tune "Auld Lang Syne."

We must remember that the tones of the gapped scales are the basic ones historically, and that the two left out are the less important ones in melody and that they have entered our music in comparatively recent times. We must bear in mind also the fact that the fewer-note tunes are appropriate to a fewer-chord harmonic treatment. With these facts in mind we can easily understand the effect of the Sacred Harp songs on the understanding and sympathetic listener. They impress such a hearer as strong, many musics.

There is no effeminacy ear-sickling in the Sacred Harp songs. And this manly strength, this austerity even, may be another reason why the casual hearer, with ears tuned to modern major musical niceties, mistakes it for music that is "all minor."

The story of the Sacred Harp

There are still other noteworthy features of the Sacred Harp which demand a word of comment. Among these are the form of the book, its pages of "rudiments," and its unique notation.

Its oblong shape (7 x 10 inches) is that of all singing-school manuals of its time and for a hundred years before its time. It was made necessary by the demands of the notation—(one voice only on each staff) and by the demands of harmony according to which the four voices were placed one directly above the other.

The twenty pages or so of "Rudiments of Music" at the beginning of the book represent a feature brought to America from England over 200 years ago. These pages also bring to our minds the tunes long before individual instruction in music was available to the masses and when the "parish school," the "literacy schools," and the singing schools were peers. In the singing schools the one book answered the pupils' needs in helping them learn how to sing and in providing them with a collection of songs.

To many, the most interesting feature of the Sacred Harp is its system of notation and the shaped note-heads which go with it. The pes 10 la mis notes are Old English, Shakespeare was familiar with them and has mentioned them in a number of his dramas. The system came with Englishmen to America in earlier Colonial times and remained for nearly 200 years as the only system of note-writing in use in the country, that is, up to a little over 100 years ago when the continental European do-re-mi system was import into our eastern cities and slowly supplanted the Old English custom. Today the do-re-mi has completely died out in Britain, so use of it in the south and in the Sacred Harp represents its sole survival anywhere in the world today.

The shaped note-heads, on the contrary, are an American innovation. Their invention dates from just over a century before B. F. White was born. In that year, 1799, two singing-school teachers, William Little and William Smith of Upper New York, decided that a differently shaped head for each of the four notes would make the teaching and learning of singing easier. So they had types made and published a song-book, The Easy Instructor, the very first one to use the four-shape notation.

The book became widely popular—especially
in the middle states. And while the patent notation was all but completely shorn in the northeast, it spread from one songbook to another in the southern and western regions and quickly became the only musical alphabet which the owners of rural Americans could read.

In those rural regions where the do-re-mi system came eventually into use, the changes that took place with the change by increasing in size, this is the standard notion in southern rural songbooks today with the sole exception of the Sacred Harp. A clear idea of the popularity of the seven-shape notation now, 145 years after the shapes were first introduced, may be gained from the fact that the great Methodists Publishing House prints year after year more songbooks in shapes than in round notes.

In every Sacred Harp singing we hear echoes of oldtime singing-school practice where each song is sung first once through with the notes—the words following. This fidelity to the old tradition is entirely commendable. There are but two sorts of song where the notes seem less in place in convention singing of long anthems, where the notes seem to tire the singers, to say nothing of the hearers, and in those few very fast pieces like "Union" (p. 16) where the notes, and the shape and the style are a valuable lilt but without which the Sacred Harp would not be the Sacred Harp.

The casual listener is apt to sum up his opinion of Sacred Harp music by calling it simply "old-fogy." Now let's see just what this means. The word "fogy" once meant a steward or caretaker. An "old fogy" was thus a tried and trusted one who took care of such things as were worth preserving. We mean by the Sacred Harp songs are with us not only those musical goods worth preserving, and that their singers are the tried and trusted caretakers, the "old fogy," for those "old fogy" goods. "Old-fogy" songs have good company: the language we speak, the clothes we wear, the food we eat, the houses we live in, the laws we obey, the God we worship. The English tongue we speak has changed but little in the past thousand years. Chaucer, one hundred years before Columbus discovered America, talked about "groveling" and "wetting ones whistle." The clothes we wear are about the same (aside from shoes which come different in each part of course, because of the great variety of local styles) as they have been for many centuries. The food we eat all comes in the main from our old-fogy gardens and fields as it always has, though more and more depends on a little. The houses we live in have some improvement which add to our comfort, but a room, a bed, a chair, and a bed—its essentials—are as old-fogy as the hills. As to the laws we obey—they are as old as the human race. For every two thousand years we have retained basically the same—Roman law, English common law, on down to the exact laws laws of our own states. One law builds on the other. The word "law" means something laid down to stay. Something very "in our institutions are our old-time religion, as on a changeless God, a changeless Jesus Christ and the moral law which Christian people strive to obey. Few would actually call Christianity "old-fogy."

As to old-fogyism in song generally, we might remark that people used to really in such music, still do. As song has been, so song less and less. And this is probably reason it doesn't apply. We would like to make our most whole-hearted one would think would change songs than it is to do something better, song, and singing lapse into di. I see the view is that Sacred Harp singing is for its sake. Some of the count, inclined to agree with it is like that gives us the habit of singing. It is a habit of singing. If some of you told them plainly, "We would like to get something better, we would like to get something better, and we would like to get something better," they would think we mean it. "Uncle Tom" gives us the idea that Sacred was H and nothing.
such music, still do as in Sacred Harp circles. As song has been modernized, however, it is sung less and less. It is listened to, at best. And this is probably largely because for some reason it doesn’t appeal to the ears of those who would like to sing. Singing is one of man’s most wholesome activities. It is far better, one would think, for mankind to sing old-fogy songs than to remain silent, listen to “better” song, and let his God-given gift of singing lapse into disuse.

I see the viewpoint of the casual hearer of Sacred Harp singing. I understand the reason for his snap judgments as outlined above. Some of the country people themselves are inclined to agree with him. My advice to all such is like that given by “Uncle Tom” Denison at the beginning of one of his singing schools.

“If some of you don’t like this music,” he told them plainly, “all I’ve got to say to you is you’d better get out. If you stay here it’s going to get a-hold of you and you can’t get away.”

“Uncle Tom” gives strength to my conviction that Sacred Harp music must be sung and heard.

THE SINGERS

The Sacred Harp has always rested in pious hands. While it has never been linked officially with any denomination, its singers have always been devotedly and fundamentally religious.

All singings are opened and closed with prayer. The traditional “sinner-in-the-grounds” is always “graced” likewise. When one singer calls another one “brother” or “sister” and the older ones “uncle” or “aunt” it has a real and deep significance. It means that Sacred Harp singers feel themselves a belonging to one great family or clan. This feeling is without doubt deepened by the consciousness that they stand alone in their undertaking—keeping the old songs resounding in a world which has either gone over to lighter, more “entertaining,” and frivolous types of song or has given up all community singing.

The members of this “clan” used to gather, fifty years ago and before, by neighborhoods. With railroads more available, it became possible for those of many neighborhoods to foregather in bigger, more centrally located and longer conventions (up to three days). Gasoline transport has more recently encouraged visits and return visits of singers living long distances apart. Until the present war restrictions came, it was no uncommon thing, for example, to see a group from Georgia and Alabama at a Texas singing and to see Texas singers returning the visit later. Today this neighborhood is practiced especially among singers of Georgia and Tennessee.

Musical families, I mean groups of blood kinsfolk, have also been towers of strength in keeping the Sacred Harp going. I have already spoken of some of them. I could not, within the covers of this little book, mention all such families even if I knew them all, which I don’t. It may help readers understand the situation if I merely name those families represented by the Manns of Decatur, Georgia, and other descendants of B. F. White; the Drakes and Eagles of Atlanta; the Allems and the Bishops of Carrollton, Georgia; the McGraws of Birmingham; the McdWoroners of Tuscaloosa; the Louis of Florence, Alabama; the Olds and their large and active group of related singers in Lawrence County, Tennessee; the Lovorns of Carrollton, Georgia; the Pearson family in Winston County, Alabama; the Laminacka of Calhoun County, Alabama, and the Denisons who now spread over north-
THE STORY OF THE SACRED HARP

ern Alabama and other parts of the south. There is hardly a Sacred Harp family, moreover, which has not married into one or more of the others.

I wish to single out the Denson family because of its uniform faithfulness, its unusually long-lasting devotion, and its valuable contributions to the Sacred Harp for special mention.

The first edition of the Sacred Harp contained the "Christmas Anthem" composed by James Denson of Walton County, Georgia. L. P. Denson, a Methodist minister, brother of James and, we presume, also a good singer, moved to Cleburne County, Alabama, around Civil War times and established that branch of the family which included two sons, Seaborn M. (b. 1854) and Thomas J. (b. 1857). It was just seventy years ago, when the Sacred Harp was only thirty years old, that young Seaborn Denson taught his first singing school from that book. His much younger brother Thomas also began to teach as soon as he was old enough. This activity alone, carried along to the very end of their lives, might well have earned for the two brothers the title some observers have given them: "deans of the Sacred Harp."

But their life accomplishments were much wider. In addition to the hundreds of singing schools they conducted and the thousands of singers they educated in southern states from Georgia to Texas, they were ever active in composing music of the Sacred Harp type.

We see signs of this latter activity first in the 1911 edition of the Sacred Harp of which Seaborn was musical editor. There we find one piece signed by both brothers, three pieces composed by Thomas, and ten by Seaborn. Thomas caught up with his big brother in the matter of published compositions twenty-five years later. In the 1936 Denson Revision eight more of his songs appeared. They were largely fuguring tunes. He named his friends: "Cotton" (the late W. T. Cotton of Dallas, Texas), "Acker" (the family of Tom Denson's second wife), and "Odem" (Lottie P. Odem, Sacred Harp patriarch of St. Joseph, Tennessee). In the 1911 edition there is also one composition by Amanda Denson-Tom's first wife. And 127 songs which had had three-part settings were made into four-part harmonizations by the addition of alto parts composed by Seaborn. These then were some of the accomplishments of the second generation of Sacred Harp Densons.

The third generation has been even more numerous, equally gifted and just as devoted to the old songs and their propagation. Seaborn's eight children have all been enthusiastic singers and/or composers. They are Ida (Denson) McCoy, Iva (Denson) Blake, Seaborn I ("Shelby"), James T., S. White, Robert E., Evan E., and William Philipe ("Pap"). Two of White's compositions are in the 1911 edition. Among Tom's eight musical children, Paine (a Birmingham attorney), Howard (in business in Tuscaloosa, Alabama), and Ruth (Denson) Edwards (a teacher in the public schools of Cullman), have been the most outstanding in Sacred Harp work. In producing the 1936 revision, Paine was an active voice in the general music editor's work, and seven of his compositions appear on its pages. Howard's contributions were two songs. Other third-generation Denson contributions to this volume were Maggie (Denson) Cagle, Ruth (Denson) Edwards, and Ann (Denson) Aaron with one composition each. Then other daughters, singers, are Vera (Denson) Maudlin. (I think it would be a mistake to single out to other notes the last Sacred Harp family. Among Grow brothers, I (there), and T. B. Parson, A. M. Cagle Dye, J. B. Wall, Duvall, W. R. Mitch Kitchens.)

The fourth generation, Dynasty is no of excellent singer ready reeding wo of II

The current year, the Sacred Harp, I
THE STORY OF THE SACRED HARP

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SEABORN M. DENSON and
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who devoted their lives and gifts to composing and
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THIS STONE IS PLACED
in the middle of their families, pupils of their
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THE ONE HUNDREDTH
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while
"Uncle Seab" and "Uncle Tom" sing on--
"Way over in the promised land."

AMERICA DISCOVERS ITS OWN
SONGS

The old standbys are dying off. This is the
way of the world. But it beavers the living

THE TURN OF THE CENTURY

The current year, 1944, is the centennial of the
Sacred Harp. Its significance is being recog-
nized at every singing convention big and
little. Singers are looking backward over the
historic years, looking roundabout and trying
to assess the present state of their beloved in-
sitution, looking forward and wondering
about the Sacred Harp's destiny during the
second hundred years of its life.

In looking backward the singers are gladly
pouring a tribute of gratitude and honor to B.
F. White and his disciples who brought the
Sacred Harp into being, and to those later
evangelical men and women who fostered it
after White ceased his earthly labors. The
derscendants of the founder are planning for
this summer's big centennial celebration to
be held on or near the spot in western Georgia
where the Sacred Harp was first used in con-
vocation. The descendants and friends of the
late Seaborn and Thomas Denson are to hold
a singing festival lasting the entire week pre-
ceding and including the Fourth Sunday in
September at Double Springs, Winston Coun-
ty, Alabama. The high point in the week's
festivities will be the unveiling of a granite
memorial on the courthouse square in Double
Springs, Alabama, bearing the following inscription:

other daughters of Tom Denoon, all active
singers, are Vera (Denoon) Nunn, Violet
(Denoon) Hinton, and Tonnnie (Denoon)
Maddox.

(I think it would be proper to call attention
here to other notable contributors of songs to
this last Sacred Harp, people outside the Den-
son family. Among these were the three Mc-
Graw brothers, H. N. (two songs), J. A.
(shot), and T. B. (four), L. P. Odum, O. A.
Park, A. M. Cagle, H. H. Frederick, John M.
Dye, J. B. Wall, Lee Wells, B. E. Conning-
ham, W. T. Mitchell, W. A. Yares, and Elmore
Kitchens.)

The fourth generation of the musical Den-
son Dynasty is now maturing with a number of
elegant entertainers and composers. Those al-
ready treading worthily in the steps of their
forebears are three of Seaborn's grandchild-
ren, Oseel Denoon, Dulia (Denoon) Poyse,
and Omy L. McCoy.

The fifth generation is coming on fast, pro-
ifically and promisingly.

THE STORY OF THE SACRED HARP

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AMERICA DISCOVERS ITS OWN
SONGS

The old standbys are dying off. This is the
way of the world. But it beavers the living
made and published excellent arrangements of Sacred Harp melodies in form suitable to modern choral groups. And some of them, like Henry Cowell, have made settings patterned consciously "after the sparse harmonies of the early American folk hymns," patterned, that is to say, after such harmonies as we find in the Sacred Harp.

Randall Thompson, director of the Curtis Institute of Music in Philadelphia, has interwoven Sacred Harp melodic themes with the symphonic works of his cantata, "The Peacable Kingdom." Van den Thoonah Thompson has done the same in his "Evangel of the New World" to the White Pilgrim." Melodic material from the same source has formed the background of the choral arrangements of the New World compositions by John Powell, Charles Bryant, and Roy Harris, and of an organ fantasie, "Garden Hymn," by Austin Shepard. And Virgil Thomson wrote several Sacred Harp tunes into his screen score for "The River.

A good part of the attention that has centered around the fuguing tunes has centered around the fuguing tunes. Jeremiah Ingalls and his petticoats, passed aside for over a hundred years by the Better Music Boys—by everybody, indeed, but the Sacred Harp folk—are now coming into their own. Present among the revivers of fuguing tunes are Miss Kinsella, Miss Buchman, Clarence Dickinson, Mrs. Buchman, and Joseph W. Glocker. Together they have published dozens of the old "fuguing" only slightly altered from their eighteenth-century forms.

An indication of the widening popularity of old American song is found in the Sacred Harp. The modern arrangements may be seen in one place, "The Poor Wayfaring Stranger." It has been variously arranged and published. One chorale arrangement has been made of the beautiful melody, made by the present author and the late E. J. Gartswor, has enjoyed a sale of over ten thousand copies. And for years a noted ballad singer who calls himself "the wayfaring stranger" has broadcast a weekly radio program from New York and has used the song as his theme.

When Sacred Harp singers learn of all the enthusiasm for their old-time songs, shown by practically all leading native American men and women of music and extending to all parts of the land, they will, I feel, have reason to be hopeful as to the future of this beloved art.

In this recent issue of Sacred Harp, preparations to give voice to the present state of the art are the story of George Pollen. As editor, he has written a series of articles on the history and development of Sacred Harp music.

Any accurate description of the activities of Sacred Harp music is fraught with difficulty. A little appears at local meetings, and much of the activity is communicated by word of mouth to the participants. The general nature of the activity may be surmised from the fact that singing is going on currently there...
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POSTSCRIPT

In this twenty-third year of the second century of Sacred Harp singing it seems ap-
propriate to give some accounting to the
present state of this activity and bring up to
date the story so vividly told by the late
George Pollen Jackson. Generally speaking,
there is no strong evidence of any weakening
of activity or interest in Sacred Harp singing.
On the contrary, there is evidence of vibrant
and enthusiastic life in this stream of American
sacred folk music expression.

Any accurate description of the extensive
activities of Sacred Harp singing today is
most difficult. Little evidence of these singings
appears in local newspapers. Reminders of the
time and place of forthcoming singings are
communicated by word of mouth to the par-
ticipants. The general public even in the im-
mediate vicinity is usually unaware that a
singing is going on.

Currently there are four versions of the
Sacred Harp in use, and a description of
present practice seems most appropriate in
terms of these four books already referred to
by Jackson. The J. E. White edition seems to
be the least popular of the four. It is used for
no more than fifteen singings each year in and
around Atlanta, Georgia.

The Jackson edition of 1915, however, seems
to be the most popular of the four. The books
are printed in such numbers that they are
widely distributed. Their length and richness
of content are such that they appeal to a
broader public. The J. E. White edition of 1915
is now the most commonly used of the four.

The Cooper edition is used along the Gulf
Coast, from Jacksonville, Florida, to East
Texas. This includes the regions of western
Florida, southern portions of Alabama, Missis-
sippi, and Louisiana, and in eastern areas of
was published in 1950 and 3,000 copies were
printed. This was prepared by a committee of
fourteen men with G. L. Beck, president; T.
H. Deal, vice-president; and J. W. Basner,
secretary-treasurer. The title page indicates
that this is owned and published by the Sacred
Harp Book Co., Inc., Troy, Alabama.

The most popular Sacred Harp edition is the
Demon revision, and its popularity and in-
crease seem to be increasing. There is evidence
that it is gradually replacing some of the other
editions as its influence spreads. Two revisions
of the Demon book have occurred since the
1926 edition mentioned by Jackson, and both
of these were published by the Sacred Harp

The 1960 edition was prepared by a music
committee composed of A. M. Cagle, H. N.
McGraw, T. R. McCraw, J. Elmore Kitchens,
Five thousand copies were printed. By 1965
the stock was nearly exhausted and another
printing was planned. However, it was dis-
covered that the printing plates were so badly
worn that new plates were necessary before
another printing could be done. Because of these circumstances, the Board of Directors of the Sacred Harp Publishing Co., Inc., in February, 1966, requested the same music committee to prepare a new revision. A printing of 5,000 copies was delivered to the publishing company from Kingsport Press in June, 1967. New front matter, including a brief historical sketch by Ruth Dawson Edwards, was prepared and a new index was made. Photocopy was prepared for the first 461 pages (including the rubrics) based on the 1916 edition. New music plates were made for pages 462 through 737. Twenty-one tunes no longer used were deleted. Six tunes were restored from the James edition of 1911, and six newly composed tunes were published for the first time. Considering content, appearance, paper, printing, and binding, this is just the finest of the Denison revisions and it is a tribute to those who made this possible.

The continuing interest and vitality among the singers using the Denison revision can be attributed to many individuals whose dedication to the cause of Sacred Harp singing is unwavering. Hugh McGraw, the executive secretary of the Sacred Harp Publishing Company, Inc., is the respected leader of this group. His untiring devotion, his cordial and friendly manner, his wise counsel and judgment have won him a revered place of leadership among those who use the Denison book. From his home in Bremen, Georgia, he drives each weekend to a singing near or far. Through the efforts of Mr. McGraw, two long-play record albums have been released by the Sacred Harp Publishing Co. These albums, featuring the singing of a select group of singers, gives an authentic sound of the traditional style of Sacred Harp singing as practiced today.

One of the unifying factors of the Denison group is the annual publication of the Directory and Minutes of Sacred Harp Singings for Alabama, Florida, Georgia, Tennessee, and Mississippi. The 1966-67 volume was prepared by W. A. Parker, general secretary, 1521 Center Point Road, Birmingham, Alabama 35215. This volume of 221 pages records the number of singings conducted during 1966 and gives the directory of singings scheduled for 1967. This directory indicates that during 1967 there were scheduled:

- 299 one-day singings (usually Sunday)
- 27 two-day singings (Saturday and Sunday)
- 1 three-day singings (Friday, Saturday, and Sunday)
- 46 Friday night singings
- 61 Saturday night singings
- 24 Sunday night singings
- 126 total singings (averaging 40 days)

With regard to locations, 187 of the one-, two-, and three-day singings were in Alabama; 15 in Georgia, 9 in Tennessee, 7 in Mississippi; and 1 in Florida. All of the 131 night singings (Friday, Saturday, or Sunday) were in Alabama.

There was a singing scheduled for every Sunday in the year in one or more of these five states, according to the 1966-67 minutes and directory. Usually there are several singings in progress simultaneously on the same Sunday. The nearest Sunday of each year is the first Sunday in July, when eight singings are conducted. Three of these are two-day singings, beginning on Saturday before the first Sunday:

- Hesigar Convention, Liberty Church, 2 miles north of Hesigar, Alabama, on Hwy. 40, Pickens County (Church), 3 miles on Hwy. 78.
- Lawrence County Lawton School.
- There are five one-day singings.

- Bethlehem Church, Gallant, Alabama, joint with U.S.
- Cross Roads Primitive Baptist Church, 5 miles north of T off Hwy 100.
- Mountain View (Corner Road), New Flat Woods Church, 11 miles south of Nauvoo.
- Valley Grove Church, Cullman, AL 69.

In addition to these, other singing schedules for each July are known.

In July a busy time.
THE STORY OF THE SACRED HARP

Liberty Baptist Church, near Helena, Alabama, and 6 miles south of Hwy. 278, at Stephenson and 1 mile west of Hwy. 77.

Friendship Church, 12 miles southwest of Haleyville, 2 miles south of Hwy. 195.

An analysis of the 1967 schedule reveals the following information regarding the frequency and location of the singings in the five states each month:

January—13 one-day singings (12 in Alabama, 1 in Georgia)
February—8 one-day singings (7 in Alabama, 1 in Georgia)
March—22 one-day singings (19 in Alabama, 2 in Mississippi, 1 in Tennessee)
April—21 one-day singings (20 in Alabama, 1 in Georgia, 2 in Tennessee)
May—17 one-day singings (11 in Alabama, 5 in Georgia, 1 in Tennessee)
June—27 one-day singings (18 in Alabama, 8 in Georgia, 1 in Mississippi)
July—25 one-day singings (10 in Alabama, 4 in Georgia, 1 in Tennessee)
August—10 one-day singings (7 in Alabama, 1 in Georgia, 1 in Tennessee, 1 in Mississippi)
September—18 one-day singings (15 in Alabama, 3 in Georgia)
October—5 two-day singings (5 in Alabama)

In addition to these eight singings on the first Sunday of July, there are two annual Fourth of July singings which make the first week in July a busy time.
October—21 one-day singings (15 in Alabama, 3 in Georgia, 2 in Mississippi, 1 in Florida)
2 two-day singing (1 in Alabama)
November—20 one-day singings (14 in Alabama, 4 in Georgia, 1 in Mississippi, 1 in Tennessee)
December—1 one-day singing (5 in Alabama)

The story of the Sacred Harp

The monthly singings of the Sacred Harp are held on the second Sunday in October each year. The minutes of the 1966 singing give the following typical list of the leaders and their selections:

October 9, 1966

The annual Denison Memorial Sacred Harp Singing was held at the Methodist Church and was called to order by R. E. Denison leading song on page 60. The Rev. Loso, pastor of the church, led in prayer and gave a welcome to all who attended. After this the class was called to order by R. E. Denison in singing song, page 57, by R. E. Denison. At this time the class was organized for the day by electing of the following officers: President, Lloyd Redding; Vice President, Charles W. McCoy; Secretary, Ruth D. Edwards; Chairman, L. L. Welborn; Arranging Committee: Dewey McCall and King Roberts. President Redding led song 47h. Leaders and their selections: Walter Chandler, 128, 434, L. L. Welborn, 119, 211, Otto Allred, 316, Lindsley Lacy, 483, 411, J. H. Ballinger, 470, 270; Hattie Roberts, 99, 420, G. S. Don, 136, 187, Mrs. O. H. Harris, 530, 246, Lloyd Wood, 302, 505, Hambley, 530, 246; Rev. Charlene Wallace, 517, 165; Tommy Frederick, 217, 722.

The class was called to order by Vice President, Charles McCoy, leading song on page 16. Other leaders: Lee Wells, 426b, 194, Zera Tollefsen, 184, 296, H. N. McGraw, 196, 411, Mae Seymour, 316, 304, Gresham Allred, 495, 216; Mrs. Artlin Webb, 68b, 560.

The class for the day was called for the last time by the Rev. Loso leading song, page 302. These leaders as follows: R. E. Denison, 149, 524; Reba Dell Lacy, 455, 183; T. L. White, 382, 171; Carolyn McCraw, 171, 218; Ira James, 77, 424; Ruth D. Edwards, 379, 79.

Dinner was served at 1:30. The Afternoon session was called by Rev. Loso leading song, page 233.

The class was called to order by Vice President, Lloyd Redding, leading song on page 140; then the officers were elected for the next monthly singing.
Vice President, Charles McGoy, called the class to order directing song on page 220. These leaders were called: Noah Lacy, 207, 308; Elmore Aldridge, 172, 558; T. B. McGow, 306, 362; Willie Mae Latham, 122, 281; Robert Aldridge, 200, 380; Elsie McCollar, 65, 460; W. J. Reynolds, 119, 355; Myrtle Mae DuBoise, 572; Hugh McGow, 146, 235; El V. Glenn, 436, 419; W. D. Baldy, 432, 531; Ann Chalker, 205, 308; Mack Haynes, 442, 577; Mrs. Leonard Lacy, 373, 378.

Recent, Millard McWhorter called the class to order leading songs, pages 358 and 422. The leaders as follows: A. L. Parker, 430, 440; Josie Faust, 181, 269; Jim Bennett, 126, 214; Ora Lee Fannin, 471, 248; Emma Walker, 300, 192; Maggie Patris, 454; Lloyd Redding closed the singing by leading song on page 69 and the Chaplain, L. L. Welborn, led the closing prayer.

Lloyd Redding President
Charles W. McGoy, Vice President
Ruth D. Edwards, Secretary

To attend such a singing as this can be a rewarding experience, even for a non-singer. The cordiality of the fellowship and the warm hospitality is befitting Southern tradition. Dinner-on-the-ground is a long table spread with the best culinary efforts of the lady folks. The music which is sung and the manner and style of the singing has not changed appreciably in more than a century. The fuguing tunes of Yankee ramenitha William Billings and Daniel Read, sung occasionally by college groups today as amusing bits of Americana, may be heard in an unpolished but vibrant version. These fuguing tunes are fondly loved and sung with wholehearted abandon. There may be less art, but there is certainly more heart, as the strength and fervor of the singing reflects the steadfast faith of the singers.

William J. Reynolds
Church Music Department
Baptist Sunday School Board
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Come, O thou traveler
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Come tell of thy suf
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1860.
Many efforts may how difficult it is to object, having tought some observing their existed, by placing and taste, will deny, will be found suite, sing, or desire to a benefit the public in life, and entirely wi to a generous public

Hamilton, Harris

N. B. The Harp all of which have b

3
PREFACE TO THE SACRED HARP.

Many efforts have been made to please the public with a collection of Sacred Music; and none but those who make the effort, know how difficult it is to accomplish this task. The Compiler of this work has spared no labour or pains in trying to accomplish this desirable object, having taught music for the last twenty years, and being necessarily thrown among churches of various denominations, and all the time observing their wants in that of a variety of church music, has in this work endeavoured to supply that deficiency which heretofore existed, by placing all the church music within his reach, in one book. That such a compilation is needed, no person of piety, observation, and taste, will deny. While the churches may be supplied from this work, others have not been forgotten or neglected; a great variety will be found suited to singing-schools, private societies, and family circles; in fact, the Sacred Harp is designed for all classes who sing, or desire to sing. The Compiler has not aimed at greatness or self-aggrandizement, but has desired, in his humble position, to benefit the public in general; and therefore has set out this work in a plain, easy, and familiar style; and having passed the meridian of life, and entirely withdrawn from the business of teaching, is disposed to leave this work as a specimen of his taste, and recommend it to a generous public, praying God that it may answer in full the purposes intended.

B. F. White.

Hamilton, Harris Co., Georgia. April, 1844.

N.B. The Harp is a selection from the most eminent authors now extant; together with nearly one hundred pieces never before published, all of which have been harmonized and arranged under our immediate inspection expressly for this work.

B. F. White & E. J. King.
INTRODUCTION.

A music teacher, to learn and practice Sacred Music, should be a scholar—place a place of prayer; for it is as a scholar a business to sing the praises of God as it is to learn the word of God. A singing-school should be of the same character as a Neubach school or a Bible class. It is in part of the same class of schools, and should be conducted with the same solemnity.

We think it as much the duty of those who have the ability, to learn to sing the praises of God as it is to learn his word; and no parents or guardians, then, who care for their children, can place, without a knowledge of sacred music; nor think they are as liberty to sit silent in the sanctuary, to sing or not, as they please. The sacred song, implies an obligation to improve it, and not to offer unto the Lord the ball and bone, but to cultivate the voice that they may be an instrument to every one near them. Sacred music, when sung in a proper style, will generally produce a religious effect in a greater or less degree.

Music consists of a combination of pleasing sounds, with reference to a peculiar moral or physical effect. It is the art which enables us to express with facility and advantage. The nature of music enables us to harmonize the most dissonant sounds. Harmony is the pleasing union of several sounds at the same time. Harmony consists in rightly disposing and connecting either the melody of a single part, or the harmony of various parts. The two primary and essential qualities of musical sounds are, relative sweetness or gravity, and proportionate duration. The sounds are exactly assonated, and are brought to a uniform standard. Music naturally divides itself into three parts: Harmony, Melody, and the agreeable effect which arises from the succession of single sounds. Harmony is the pleasing union of several sounds at the same time. Melody consists in rightly disposing and connecting either the melody of a single part, or the harmony of various parts. The two primary and essential qualities of musical sounds are, relative sweetness or gravity, and proportionate duration. The


The following are examples:

One Semester

Two

Four

Eight

Strains

Two

The
SCALE OF NOTES.

1. Q. How many marks of sound, or kinds of notes are there used in music?

A. There are six kinds of notes used in music, which differ in time. They are the semibreve, minims, crotchets, quavers, semiquavers, and demisemiquavers.

The following scale will show, at one view, the proportion one note bears to another.

<table>
<thead>
<tr>
<th>Note</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semibreve</td>
<td>1</td>
</tr>
<tr>
<td>Two</td>
<td>1/2</td>
</tr>
<tr>
<td>Four</td>
<td>1/4</td>
</tr>
<tr>
<td>Eight</td>
<td>1/8</td>
</tr>
<tr>
<td>Sixteen</td>
<td>1/16</td>
</tr>
<tr>
<td>Thirty-two</td>
<td>1/32</td>
</tr>
</tbody>
</table>

Q. Explain the preceding scale.

A. The semibreve is the longest note used; it is white, without a stem, and is the measure note, and equal to all the others.

The minim is but half the length of a semibreve, and has a stem to it.

The crotchet is but half the length of the minim, and has a black head and straight stem.

The quaver is but half the length of the crotchets, has a black head, and one arm to the stem, sometimes one way, and sometimes another.

The semiquaver is but half the length of the quaver, has also a black head and two arms to the stem, which are likewise various.

The demisemiquaver is half the length of a semiquaver, has a black head, and three arms to its stem, also variously turned.

Novae—These notes are found sometimes quicker, and sometimes slower, according to the several moods of time. The notes of themselves always bear the same proportion to each other, whatever the mood of time may be.

Q. What are rests.

A. All signs are marks of silence, which signify that you must keep silent at least a time as taken to sound the notes they represent, except the semibreve rest, which is called the measure rest, always filling the measure, let the mood of time be what it may.
RUDIMENTS OF MUSIC.

Q. Explain the rests.

1. The semibreve, or measure rest, is a black square underneath the third line.
2. The crotchet rest is a small mark above the third line.
3. The quaver rest resembles a figure seven, a figure seven.
4. The semiquaver rest resembles a figure seven with an additional mark to the left.
5. The demisemiquaver rest is like the last described, with a mark to the left.

The two last rests are the same as the last described.

The four bar rest is a strong bar crossing only across the third space. The five bar rest is a strong bar crossing the second and third space and third line.

The eight bar rest is strong bar like the last described.

A dot set to the right hand of a rest, adds to half its length, the same as a pointed note, thus:

2. MOODS OF TIME.

Q. How many modes of time are there used in this work?

A. Seven; three of common, two of triple, and two of compound. The original first mood of common time and the third of triple have been dispersed with, they being but little used in the present day.

3. The first mood of common time is shown by a figure 2 over a figure 2, having a semibreve for a measure note, or as equivalent in every measure; its value in the time of 2 sets of 2 means to the measure 2 beats with the hand, one down and the other up.

Two Beats, Four Beats, Eight Beats.

Q: What do the figures above the staff mean?

A: The figures above the staff mean:

Q: What general rule is that the notes in all modes of time have?

A: The notes in all modes of time have a longer value as the number of bars in the measure increases.

Q: Why are they so arranged?

A: Because the longer the measure is in length, each beat

Q: Why are they so arranged?

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A: Because the longer the measure is in length, each beat

Q: Why are they so arranged?

A: Because the longer the measure is in length, each beat
RUDIMENTS OF MUSIC

OF ACCENT.

8. The first mode of compound time is known as a figure over a figure, two beats with the hand, one down and the other up.

9. The second mode of compound time is known as a figure over a figure, having a pointed motion for a measure; sing in the time of 12 seconds to the measure, two beats as in the first mode.

Q. What do the figures over the measure, and the letters d and u under it, in the above examples of time, mean?
A. The figures show how many beats there are in each measure, and the letter d shows when the hand must go down, and the u when up.

Q. What general rule is there for beating time?
A. That the hand fall at the beginning, and rise at the end of each measure, in all modes of time.

OF THE SEVERAL MODES OF TIME.

8. Q. Why are the first three modes called common time modes?
A. Because they are measured by even numbers, as 2, 4, 6c.

9. Q. Why are the next two called triple modes?
A. Because they are measured by odd numbers, as 3, 9, 12.

Q. Why are the remaining two called compound modes?
A. Because they are compound of common and triple time; of common time the measure is divided equal; of triple time as each half of the measure is divided, having three crochets, three quavers, or their proportion to each leg.

OF MUSIC.

8. Q. What is music?
A. Music is a science of pleasing sounds.

Q. On what subject does music consist?
A. On three parallel lines including the space between them, which is called a stave; and these lines and spaces are represented by the first seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven sounds that belong to each key-note in music. When eight letters are used, the first is repeated.

Q. How many parts are there used in vocal music?
A. Commonly five lines, viz.: Bass, Tenor, Contralto, and Treble, and the letters are placed on the staves for the several parts in the following order, commencing at the space below the first line in each stave.
RUDIMENTS OF MUSIC.

You may observe that the letters are named or called by the names of the four sounds used in music. You see the preceding names that F is named low, G, high, A, low, B, middle, C, high, D, low, and E, high again; every eighth letter being the first repeated, which is an octave; for every eighth is an octave.

Q. How many notes are there used in music? What are their names, and how are they made?

A. All notes of music which represent sounds are called by four names, and each note is known by its shape, i.e., the note is a diamond, low is triangle, and low is square. See the following example.

```
F
E
D
C
B
A
G

F
E
D
C
B
A
G

G
F
E
D
C
B
A

C
B
A
G
F
E
D
```

Q. But in some music books the names are written in round notes entirely. How do we know by what names to call the notes in these books?

A. By first finding the key, we are in the proper key and ending note; and when that is found, the notes on the lines and spaces are regular succession are called low, mid, high, and low, (or vice versa) one below the key note, and one above; and the order of these notes is Bass if three parts if the Crotchet.

10. A Space c on which notes are written.

11. Lower in the common brace such as the crotchet.
17. A dotted note is one that fills
a measure, i.e., from one bar to another,
without any other note or rest.
18. A dot or point set in the right hand
of a note, adds to that note half its
length; and if placed by the first note in
the measure, it diminishes from the
successing part of the measure, by
reducing the next note to a smaller
denomination. If it be placed last in the
measure, it reduces the preceding note
to a smaller denomination. The point
never extends its influence out of the
measure in which it is placed.

EXAMPLE.

A dotted semibreve is equal to three
minims; a dotted minim to three
crotchets; an dotted crotchet to three
quavers, etc.

19. A Flat or immediately preceding
or below a note, makes it half a tone;
and causes it to be sung half a tone
lower than it would be without the flat.

20. A Sharp set before a note, raises it
half a tone; i.e., causes it to be sung
half a tone higher than it would be without
the sharp.

21. A natural removes a note from flat
or sharp to its natural sound.

22. A Note over or under any number
of notes, shows that they must be sung in
one syllable, glide swiftly from one sound
to another. The tails of the notes are
often joined together, which answers the
same purpose as a slur.

23. A figure over or under three notes
is a mark of diminution, and shows that
they must be sung in the time of one of
the same kind, without a figure.

24. A Trill shows that the note over
which it is placed should be worked with
a soft roll.

25. A Dotted shows the place of the
successing note on the stave.

26. A Staccato is seldom used in vocal
music. The notes over which it is
placed should be sounded distinct and
originally.

27. Appoggiatura or grace notes, are
always included and set before or
after the note to which they are to
graciously give the sound of the succeed-
ing note.

28. The Double Bar shows the end of a
strains or line of poetry, and sometimes
where to repeat.

29. The Hold is without definite
length; the note over which it is placed
is always held longer than its usual sound, and
is to be repeated with energy to the end of the note
of which it comes under.
RUDIMENTS OF MUSIC

20. A figure means that the note is to be sung twice from it to the next double bar or close.

21. Figure 1, 2, or double nothing, at the end of a strain, or at the end of a time, shows that the note or notes under it are to be sung before you come to them. If there be two of these, the notes are to be sung twice before coming to them; but if the notes are only one, they are to be sung the second time as in the second example.

22. A close shows the end of a tune or partition.

23. A prima denotes a repetition of preceding words.

24. A rising note is the same as that which is said to be sung, but not notated. If two persons are singing the same note, one may sing the higher and the other the lower note.

25. A figure in which all the notes are sung twice before coming to them, is called a close.

26. A figure in which two or more notes are said to be sung together in the same measure, each note or notes being sung twice before coming to them, is called a close.

Examples of Closes:

Q. What is meant by syncopation and syncopated notes?

A. Syncopation is when a note is set out of its usual order, requiring the note to be sung, as if it were in the second place of the note, as in common times, leaving half the time of the measure in the middle; as a minims between two crotchetts, or a crotchet preceding a pointed minims, or a crotchet between two quavers. 6c. 6d.

OF THE CLIFF OF CLEFITS.

26. This character derives its name from the Latin word, (Clavis signilis,) signifying a key to open the minds of characters, and fully determine their import. If this character is set high on the staves, the music must high; while, on the contrary, if set low, the music must low; because the letters of themselves are independent characters, and are shown where the cliff which stands high on the stave, and below the cliff which is set high on the stave (for instance:) the F cliff stands on the fourth line of the bass stave, and is a third from the top of that stave; and the G cliff stands on the second line of the tenor and treble stave, and is a third from the bottom of that stave; the alto or counter, occupying the position between the other two; thus we see the bass intended for the gravest of male voices, and the tenor to the highest; and the G cliff is the most shrill of female voices; the treble for the gravest of female, and tenor voices; unless the counter voice is intended, or the bass and tenor voices of both male and female, and perform it to the correct pitch.
RUDIMENTS OF MUSIC.

THE GENERAL SCALE, AND RULES FOR PITCHING OR KEYING MUSIC.

The above scale comprises three octaves, or twenty-four sounds.

The F clav. C used on the fourth line in the bass, shows that that line is the seventh sound in the general scale.

The G clav. F used on the second line in the treble, shows that that line, in the treble, is the seventh sound in the general scale.

When the C clav.

Two sounds of the same degree in any one key, or space may, for convenience, be joined together, for instance:

When the G clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the E clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the D clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the C clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the B clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the A clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the G clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the F clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the E clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the D clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the C clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the B clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:

When the A clav.

Four sounds of the same degree in any one key, or space, may, for convenience, be joined together, for instance:
RUDIMENTS OF MUS.  

In counting intervals, remember to include both notes or letters, that is, to count a ninth in the preceding example, D is one, E is two, F is three, G is four, A is five, B is six.

In the preceding example, the notes in the treble and bass are placed in unison, and in each octave, the notes in the treble and bass are placed in unison, but in each octave, the notes in the treble and bass are placed in unison, but in each octave, the notes in the treble and bass are placed in unison.

The notes which produce harmony, when sounded together, are called concords, and their intervals, concordant intervals. The concords which, when sounded together, produce a consonant sound to the ear, are called concords, and their concordant intervals, consonant intervals. There are but four concords in music, viz., octave, unison, third, fifth, and sixth, (each of the concords is also consonant). The concords are: 1st, unison; 2nd, octave; 3rd, perfect; 4th, perfect fifth; 5th, major third; 6th, minor sixth; 7th, perfect; 8th, octave.

The meaning of interval signifies that it is a distance of some particular interval, and the perfect consonant interval can only be expressed by the tone of one of the perfect concords, and can only be expressed by the tone of one of the perfect concords, and is the sound of an interval between the first and second concords. Indeed, some composers (the second being one of them) seem very partial to the greatest fourth, and frequently admit it in composition.
RUDIMENTS OF MUSIC

The following is an example of the several chords and intervals, and their octaves upon them:

<table>
<thead>
<tr>
<th>Chords</th>
<th>Discords</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 3 5</td>
</tr>
<tr>
<td>6</td>
<td>8 10 12 13 9 11 14</td>
</tr>
<tr>
<td>15</td>
<td>17 19 20 16 18 21</td>
</tr>
<tr>
<td>23</td>
<td>24 26 28 27 23 25 28</td>
</tr>
</tbody>
</table>

The Crosse.

Now considering the 3rd, 4th, 5th, 6th, and 7th, are properly discords, yet a skilled composer may use them to some advantage, provided a full chord of all the parts immediately follow; they will then answer a similar purpose to those which being mixed previously to voice, gives the latter a mellow pleasing sound. Although the 4th is really a discord, yet it is very often used in composition. The 5th sound of the 4th may be so modified by the sweetness of the 5th and 6th as to harmonize almost as well as any three sounds in nature; and it would be reasonable to suppose that where we have two perfect chords, a discord may be introduced with very little violation to the laws of harmony; but as it is the most difficult part of composition to use a discord in such a manner and place as to show more fully the power and beauty of music, we think composers should only use them sparingly, as it is much better to have all sounds, than to have too much near or distant, and always let them be followed by a perfect chord.

OF THE DIATONIC SCALE, SIMPLE.

41. The diatonic scale is composed of tones and semitones. From the key of the second sound above a tone, from the second to the third a tone; from the third to the fourth a semitone; from the fourth to the fifth a tone; from the fifth to the sixth a tone; from the sixth to the seventh a tone; and from the seventh to the eighth a semitone; observing that five whole tones and two semitones compose an octave.

OF THE MINOR KEY.

42. The minor key differs from the major because of the semitones occurring between the second and third, and fifth and sixth sounds from the key.

It is unnecessary to treat further on the subject of sonatines; for these are natural to the voice, and cannot be avoided by natural performances. It should suffice to know that they do exist, and where they are.

OF DEGREES.

43. A degree is the interval from one letter to another in immediate succession. The first letter in the scale of letters is the foundation for the first degree; the second letter stands that degree, and is the beginning of the second degree; three letters will form three degrees, &c.

OF RELATIVES.

44. Whenever the key may be, whether natural or artificial, the same relatives are produced by the key; the sixth above and the third below are relatives in the major mode; the sixth below and the third above in the minor mode.

Noteworthy is the fact that the third and sixth sounds ascending in the sharp key, are half a tone higher than the same intervals in the flat key; and sharp key music is generally applied in poetry that is animating, sprightly, and cheerful; while flat key music is applied in poetry that is serious, profound, and melancholy.

EXAMPLE OF THE KEYS.

45. In the Major key, from low to high, its third, the interval in two tones, (a Major third) from low to high, its sixth, the interval in two tones, (a Perfect fifth) and from low to low, in the Major key, the interval in one tone and a semitone, (a Major seventh). In the Minor key, from low to high, its third, the interval in one tone and a semitone, (a Minor third) from low to low, its sixth, the interval is three tones and two semitones, (a Minor sixth) and from low to low, its seventh, the interval is four tones and two semitones, (a Minor seventh).

To prove the utility of removing the key, I will produce an example. Let the note "Short" be written on key note A, (natural flat key), instead of E, as
43. There are seven sounds bearing distinct names, from their situation and effect in the scale. The key note is called the tone; the next above, of the same name, the supertone; the next below, the quintuplet; the third is called the octavetone; the fourth is called the subdominant; the fifth is called the dominant; the sixth is called the submediant; and the seventh is called the leading note.

The name on A, the assumed, or natural key A.

The scale, as given above, is called the major scale; but in actual practice, the natural or neutral scale, it is always accompanied by the relative major scale, in which the leading note is the same in both. The relative major scale is formed in the same manner as the natural scale, except that the leading note is placed in the proper key.

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48. Many inquiries have been made why B is first flatted, and F is first sharpened; in answer to this inquiry, B and F are natural sharp sounds, and are first flatted, F and C are natural flat sounds, and are first sharpened. In the natural scale of music, the first semitone occurs between B and C, and the next between E and F; and sharps being marks of elevation, F is first sharpened for the purpose of elevating the letter F, which was formerly depressed by a semitone between E and F. The letter C is next sharpened for the purpose of raising the letter C on the same general principle; and so on through the scale of seven letters, until every letter takes its proportion of tones and semitones.

When B is flatted, it removes the semitones which exist between B and C, and makes it a whole tone, and places the semitones between E and F. Next, E is flatted for the same general purpose. It will be observed that a sharp, when inverted, occupies the upper part of a semitone space; but a flat on the lower part of a semitone space. Furthermore, when a sharp is on an note at a semitone level, and makes it fourth, and spaces the octave, it from B to E, which is five letters ascending, and four descending; and when a flat is on the same note, it makes it fourth, and spaces the octave in like manner, as from B to E. Thus by counting the entire letter twice, as the beginning of each interval, five and four would make but eight.

A SCALE, SHOWING THE SITUATION OF BOTH KEYS IN EVERY TRANSPOSITION OF THE ME BY SHARPS AND FLATS.

Key Note: Natural Key. Mapes Key by Flats. Natural Key.

<table>
<thead>
<tr>
<th>Key Note</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flats</td>
<td>b</td>
<td>b</td>
<td>b</td>
<td>b</td>
<td>b</td>
<td>b</td>
<td>b</td>
</tr>
</tbody>
</table>

This accounts for the customary rules of transposition, viz.:
RUDIMENTS OF MUSIC.

A SCALE, SHOWING THE SITUATION OF THE SEMITONES IN EVERY TRANSPOSITION OF THE ME BY FLATS AND SHARPS.

OF INTERVALS.

49. There are fourteen intervals in the scale, bearing distinct names, viz.: Unison, Major second, Minor second, Major third, Minor third, Perfect fourth, Minor fourth, Major fifth, Minor fifth, Major sixth, Minor sixth, Major seventh, Minor seventh, Octave.
RUDIMENTS OF MUSIC.

REMOVAL OF THE KEY NOTE.

6. When we remove the key note of the major mode, the arrangement is effected by sharping its fourth, which becomes a seventh to the new key note, and a fifth from the former key note; or by flatting its seventh, which becomes a fourth to the new key note, and a third from the former key note. The minor key note is removed by sharping its sixth, which becomes a second to the new key note; or by flatting its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued till all the letters are sharped and flated; together with the letters that represent one and five in every transposition of the same by flats and sharps. More than four of either of these characters are seldom used.

<table>
<thead>
<tr>
<th>Natural Key</th>
<th>White Keys</th>
<th>Letters</th>
<th>Letter</th>
<th>Letter</th>
<th>Letter</th>
<th>Letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>C</td>
<td>A</td>
<td>C</td>
<td>E</td>
<td>E</td>
<td>B</td>
</tr>
<tr>
<td>B flat</td>
<td>C</td>
<td>A</td>
<td>C</td>
<td>E</td>
<td>E</td>
<td>B</td>
</tr>
<tr>
<td>B flat flat</td>
<td>C</td>
<td>A</td>
<td>C</td>
<td>E</td>
<td>E</td>
<td>B</td>
</tr>
</tbody>
</table>

6. Flat b, in the natural.

<table>
<thead>
<tr>
<th>1 flat b, in the natural.</th>
<th>E</th>
<th>E</th>
<th>E</th>
<th>E</th>
<th>E</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 flat b, in the natural.</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>3 flat b, in the natural.</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>4 flat b, in the natural.</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>5 flat b, in the natural.</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>6 flat b, in the natural.</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
<tr>
<td>7 flat b, in the natural.</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

By Sharps.

<table>
<thead>
<tr>
<th>1 sharp g, in the natural.</th>
<th>E</th>
<th>E</th>
<th>E</th>
<th>E</th>
<th>E</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 sharp g, in the natural.</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>3 sharp g, in the natural.</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>4 sharp g, in the natural.</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>5 sharp g, in the natural.</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>6 sharp g, in the natural.</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>7 sharp g, in the natural.</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
</tbody>
</table>
OF THE KEYS.

1. Q. How many keys are there in music?
   A. Two: the minor or flat key, and the major or sharp key.

2. Q. What are the two chief notes for those keys?
   A. A and G; A for the minor or flat key, and G for the major or sharp key.

3. Q. How are they known?
   A. By the last note in the bass, which is always the key note or tonic. Should it be F, immediately below the, the same is in a flat or minor key; but if F, immediately above, it is in a sharp or major key; observing, however, that the notes are always equally distant from the key note or tonic, whether it be natural, or assumes an artificial position.

ON THE MODULATION OF THE KEY.

4. The modulation or changing of the key note from one key or given tone to another, is so frequent in regular composition, particularly in Harmony, that the performer will be very often embarrassed, unless they endeavor to form a proper scale or habit of discerning these changes.

The transition of the key from one tone to another is sometimes effected by accidental flats, sharps, or naturals. When the change is gradual, the new key is announced by flats, sharps, or naturals. But if the change is sudden, the written signs or signatures at the beginning of the bars are either altered or removed, as in the Christian Hymn.

TRANSITION IN THE MAJOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of C into G, by a sharp on F.

Key of G into D, by an additional sharp on C.

TRANSITION IN THE MINOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of D into E, by one sharp.

Key of E into A, by an additional sharp on C.
RUDIMENTS OF MUSIC.

MUSICAL DIRECTIONS.

46. In speaking in good singing as in good speaking, that some words and syllables should have more stress of voice than others; and that the same syllable should be accented in singing as in speaking. Such words and syllables are called accented or emphasized. If the poetry is properly constituted, the emphasis syllables fall on the accented part of the nonsense; if vice versa, the emphasis of the words must be accentuated, and the accent of the music neglected.

The teacher should require some fibers to be extended with the proper emphasis, and then sing with the same emphasis.

TONE BREATH.

47. The breath should not be drawn in singing, any more than in speaking, in the middle of a word; nor when several notes come in one syllable should there be an emphasis between them, but the several notes should be blended with smoothness, but not without distinction. In fact, the breath should be no stronger given than fingers and fingers of one require.

The placing of breathing regularly at a particular place in each measure should be specially guarded against; and also the habit of leaving the sound abruptly to take breath. The breath should be taken quickly, yet gently.

MUSICAL EXPRESSION.

48. Musical expression depends chiefly on the feeling which the singer possesses and imparts to the performance by proper tones and correct delivery of words, meters, in singing, the teacher should select such pieces as would interest his singers, and then, by example and example, be conversant in his exercise to impress on them the importance of expressing the sentiments, and the great error of taking arbitrary words in a thoughtless manner.

QUALITIES OF TONE.

49. The most essential qualities of a good tone are purity, fullness, firmness, and sonority.

Teachers should occasionally show the propriety of using correct sounds, by teaching three pupils separately to take two or more sounds which will produce discord, and then others that will produce concords; and thus exhibit the difference between them.

THE CORRECT PATTERN.

50. When a bad sound is heard from the pupil, the teacher should listen to that sound, and then contrast it with a correct sound, with the use of the appropriate organs, which will enable the pupil to see and correct the faulty sound. Teachers should, in this, be very careful to train it in such a way as not to give an unsound or unsuitable sound.

SPEECH FOR RESONANCE.

51. For common and composed time, confuse the arm to the body, let the beat rest from the words forward, and position the beat in the hand alone, straight down and straight up.

For triple time, for the first down beat, strike the edge of the hand on the body or leg; second sound, throw the hand flat down; third beat, raise it straight up.

MELODY LESSONS.

INTRODUCTION TO THE TEACHER.

52. When performing melody lessons, the teacher should have his pupils to learn well the sound, the name, and the number of each note, from 1 to 8, so they can apply them to melody or harmony; take the eighth note, for instance, and apply them, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8, 1, 2, the key note in the lower, the next, and so on, either ascending or descending. And when you arrive at the 8th, if the piece should go beyond it, the 8th becomes 1, and is repeated as directed for the 1st.

Let your pupils take these notes, as 2, 3, and 4, or 1, 2, 3, and sound them in the proper places; then let them alternately take 1, 2, 3, 4, 5, 6, 7, 8, and sound them correctly; then let them go on to five notes, and teach well the distance between 8 and 1, and 2, 3, 4, the 1st and second degree of notes; and the rest a sequence; (what is meant by a degree is the interval from one sound to another in immediate succession.)

When you have thus trained the pupil, go to the eighth sound, and another sequence will occur between the 5th and 6th sounds; (these sequences are the same as the major key.) In performing this kind of notes, you will observe that the sequence occur between the 8th and 2nd, and 5th and 6th sounds, and are invariably in the middle of two and four, and two and four, find them where you may (consequently, when represented by their natural letters, are between B and B and D and D.)
RHYTHMS OF MUSIC

The study of definite symbolic rhythms is essential for all serious music students and performers. A large number of rhythms are used in music and it is important to learn them as early as possible. All the patterns used in this book are framed in a minor key.
RUDIMENTS OF MUSIC.

INTERVALLS.

When we sing, let's raise our voices; When the song, let's sing in time; When we sing, let's sing in tune; When we sing, let's sing in time; When we sing, let's sing in tune.

INTENSITIES.

When we sing, let's raise our voices; When we sing, let's sing in time; When we sing, let's sing in tune; When we sing, let's sing in time; When we sing, let's sing in tune.
GENERAL OBSERVATIONS.

1. Pianists may be well acquainted with all the various characters in their own cases; but, for instance, they must also be able to sing these parts in time, so that their expressions may be as perfect as possible, and that their voices may be heard distinctly, for if this is not the case, the expression is not well transmitted to the audience. A few good artists, on the other hand, will find great difficulty in hearing their voices, and even with the help of a good accompaniment, this may prevent them from being heard at all.

2. Care should be taken that the piano tones are light, and not too heavy, for if they are not, the voice will not be heard distinctly, and the singer will have great difficulty in hearing himself. The piano parts must be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

3. It is by no means necessary to have a difficult voice, but a voice that is not too soft or too harsh. If the singer's voice is too soft, it will not be heard distinctly, and the voice will be difficult to understand. If the singer's voice is too harsh, it will be difficult to sing, and the song will not be well understood.

4. When singing in a comic manner, the voice should be in good condition, and the singer should not make too much of the voice. The voice should be clear, and the expression should be good, but not too much. The voice should not be too loud, and the singer should not make too much of the voice.

5. Practice should be continued, and the parts should be learned by heart, so that the singer may be able to sing the song without much trouble. The parts should be learned in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

6. The high notes, quiet notes, and staccato notes, of each part, should be sung with more effort, and with more care, for these notes are the most difficult to sing. The parts should be sung with care, and with great expression, so as to make the audience understand the meaning of the song.

7. The voice should be in good condition, and the singer should not make too much of the voice. The voice should be clear, and the expression should be good, but not too much. The voice should not be too loud, and the singer should not make too much of the voice.

8. While learning a song, it may be sung somewhat slower than the true time or mood of time requires, until the voice can be heard and truly accented, without sounding on the beats.

9. Learners are apt to make mistakes in the parts, where a note begins, nearly double the time it ought to have, and in poor parts, it is difficult to sing. The parts are not too difficult to sing, and the voice should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

10. The parts should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

11. There are but few long notes in any time, but what might be sung with profit. The singer should be able to sing these parts in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

12. The parts should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

13. The parts should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

14. The parts should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

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22. The parts should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.

23. The parts should be sung in a legato manner, and with great expression, so as to make the audience understand the meaning of the song.
GENERAL OBSERVATIONS.

17. None teachers are in the habit of singing too long at a time with their pupils. At school, as long as any eight or ten of the class are at leisure, or at one time, and indeed the reason the voices of the pupils and the manner in which they should be performed, and continued at them until they are understood, than to run over long or silly in one evening, and at the end of a quarter of an hour, perhaps less besides the teacher know a flat, and use a sharp.

18. Levees should not be confused too long in the parts that suit their voices best, but should try occasionally the different parts, as it works greatly to improve the voice, and gives them a knowledge of the connection of the parts, and of harmony as well as melody. This great variance changes from hate to love, or from fear to love, and the basis from love to hate.

19. Levees should understand the tones well by note, before they attempt to sing in harmony.

20. If different verses are applied to a piece of music while learning it, will make more of a tone complete knowledge of the more than they can have by confining it always to the same words. Likewise applying different verses to the same words, will have a great tendency to improve the acquaintance created by considering every sheet as a set piece to certain words or hymns.

21. When the key is transposed, there are flims and changes placed on the staves; and when the mood of time is changed, the requisite characters are placed upon the stave.

22. There should not be any noise indulged while singing; (except the music.)

23. The appoggiaturas are placed in some tunes, which may be used with propriety by a good voice; and the time over some notes, but neither should be attempted by one who can can perform the same well by plain notes, as they add nothing to the time. A set to one can add much to the beauty of a voice by using what are generally termed grace notes, unless they are in a manner natural to their voice.

24. When learning to sing, we should endeavor to cultivate the voice so as to make itself well, smooth, and round; so that, when numbers are performing in concert, there may be in each part (as near as possible) appear to be but one uniform voice. Thus, instead of confused singing, it will be more like the smooth vibrations of the violin, or the soft breathing of the German flute. Yet have heard it is to make some believe soft singing in the same melodies, that the more they heard it, the better their opinion of the singing, and the more robust their music.

25. The most important branch in singing are in any degrees, with a heart deeply impressed with the great truth we sit in while singing the lines, aiming at an expression of love, and the alleviation of one another.

26. All affections should be banished; for it is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will, through all eternity, engage the attention of those who walk in lines of blues.

27. The correct perfection in singing is at least, to pronounce the words so as to make the words as well as the sentiments and sounds of the voice, and to get the singer to understand the exercise, to himself who can write it, and to the Author of one tune.

28. All appoggiaturas should be placed on, in some tunes, which may be used with propriety, so as to make the singer sing with the spirits and with the understanding, making melody in our hearts to the Lord.
DICTIONARY OF MUSICAL TERMS

ALLEGRO, a very slow; the first mood in common time.
ALLEGRO, lively, rapid; the third mood in common time.
ALSO, a strain of the voice in a particular note or syllable.
ALSO, the same part; the indication of a piece of music.
ALTO, high above the base.
ALTO, of alto, high course.
APPORTION, between a tone and semitone.
APPORTION, higher; affecting, more molecular; divisi.
ARDOUR, moderate.
ARROW, the lowest part of music; grave; solemn.
ARRANGE, a kind of wind instrument for bass.
ARRIVED, a larger, or less lively.
ARRIVAL, an ancient note; H, equal to two semibreves.
ARRIVAL, the part of the music.
ARRIVAL, a kind of wind instrument for bass.
ARRIVAL, a larger, or less lively.
ARRIVAL, the lowest part of music; grave; solemn.
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THE SACRED HARP.

PART I.
CONSISTING OF PIECES USED BY WORSHIPPING ASSEMBLIES.

BETHEL. C. M.

Psalmist, 69th Hymn.

1 Oh, for a closer walk with God! A calm and heavenly frame! A light to shine o'er the road That leads me to the Lamb!

2 Where is the breadlessness I knew When first I saw the Lord? Where is the soul-refreshing view Of Jesus and his word?

3 What peaceful hours I then enjoyed! But now I find an empty soul Without the sweet assurance of Jesus, And love that never dies.

4 Then may my path be bright With joy and peace entire; That I may love and serve him Committed to my care.

5 The sweetest thing I have known, Where'er I take my stand, Help me to see it from thy throne, And worship only thee.

6 So shall my path be bright With joy and peace entire; That I may love and serve him Committed to my care.

27
AYLESBURY. S. M.

The God we worship now, Will guide us till we die; Will be our God while here below, And ours a - bove the sky.

WELLS. L. M.

Life is the time to serve the Lord, The time to treasure the great reward, And while the lamp holds out to burn, The vilest sinner may re - turn.
FAIRFIELD. C. M.

Come, harken sinner, in whose breast
Come, with your guilt and fear oppressed,
And make this last resolve.

A thousand thoughts resolve;
A thousand years before,
And make this last resolve.

TRIBULATION. C. M.


3 In vain to heaven she lifts her eyes,
For guilt, a heavy chain,
Still drops her downward from the skies,
To darkness, fire, and pain.

4 Away! and mourn, ye heirs of hell,
Let utmost sinsers hear;
You must be driven from earth, and dwell
A long sea year there.

5 See how the pit gapes wide for you,
And dashes in your face;
And then, my soul, look downward too
And sing recurring grace.
ROCHESTER. C. M.

Psalmist, 34th Hymn.

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

PROSPECT. L. M.

Psalmist, 107th Hymn. Graham.

Why should we start, or fear to die? What tim’rous worms we mortals are! Death is the gate of endless joy, And yet we dread to enter there.
NINETY-THIRD PSALM.  S. M.

Grace! be a charming sound! Harmonious to the ear! Heart's with the echo shall resound, And all the earth shall hear.

Grace first conspired the way To save rebellious man; And all the plans that grace dispayed, Which drew the wondrous plan.

Grace first inscribed my name In God's eternal book; Through grace that gave me to the Lamb, And new supplies each hour I see, Who all my sorrows took.

Grace led my erring feet To tread the heavenly road; And made my eyes subside, Who all my sorrows took.

Grace taught me to read, And made my eyes subside, To read the books not in this day, And will set the gaze.

Grace all the work shall crown, Through everlasting days; Grace all the work shall crown, And well deserves the praise.

WEBSTER.  S. M.

Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac-cord, And thus surround the throne.

Jesus, and shall it ever be—A mortal man ashamed of thee! Where the glories shine thou, endless days!

PETERBOROUGH. C. M. Baptist Harmony, p. 2.

Approach, my soul, the mercy-seat, Where Jesus answers prayer; There he humbly fell before his feet, For none can reach there.
WEEPING SAVIOUR. S. M. Psalmist, 471st Hymn. E. J. King.

Did Christ's ter sinners weep! And shall our cheeks be dry! Let floods of penitential grief Burn forth from every eye.

ABBEVILLE. S. M. Psalmist, 366th Hymn. E. J. King.

Come, Holy Spirit, come, With en-er-gy di-vine, And on this poor benight-ed soul, With beams of mer-cy shine.

Come, all who love the Lord indeed, Who are from sin and bondage freed; Prostrate in all the ways of God, And walk the narrow happy road.

BLEEDING SAVIOUR. C. M. Psalmist, 472d Hymn. C. Chambless.

A last and did my Saviour bleed, And did my Sovereign die? Would he de-vote his sacred head For such a wretch as I?


AUGUSTA.  C. M. 4\.


1. O for a shout of  au-red joy To God, the sovereign King! Let eve-ry land their songs employ, And hymns of triumph sing.

2. Je-sus, our God, ascends on high; His heavenly guard ap-

3. While angels shout and praise their King, Let mor-tals learn their strain; Let all the earth he hon-or sing; O'er all the earth he reigns.

4. Speak forth his praise with awe profound, Let knowl-edge guide the song; Nor stop him with a stran-n sound Upon a thought-less tongue.
AMERICA.  S. M.  Psalmist, 183d Hymn.  Whitmore.

My soul, repeat his praise, whose mercies are so great;
Whose anger is so slow to rise, so ready to be late.

NINETY-FIFTH.  C. M.  Psalmist, 1156th Hymn.  Colton.

When I can read my title clear, to mansions in the skies,
I'll bid farewell to every care, and wipe my weeping eyes.
CHINA. C. M.

Why should we mourn departing friends, Or shiver at death's alarm? 'Tis but the voice that Jesus sends, 'Tis call them to his arms.

LIVERPOOL. C. M.

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

2 Remember ye are hastening on To death's dark, gloomy shade; Your joy on earth will soon be gone, Your flesh in dust be laid.
PART II.
CONSISTING PRINCIPALLY OF PIECES USED IN SINGING SCHOOLS
AND SOCIETIES.

MORNING. L. M. Psalmist, 226th Hymn.

1. 'Tis the choral's joy to see
   His face, his God, his own,
   And in his praise adoration
   The solemn darkness fills the skies.
   A sudden trembling shakes the ground.

   He dies, the friend of nations dies,
   And Israel's daughter weep around;
   A solemn darkness fills the skies,
   A sudden trembling shakes the ground.

3. Ye saints approach!—the anguish view
   Of him whoPragma towards your Lord;
   He gives his precious life for you;
   For you he shed his precious blood.

4. Here's love and grief beyond degree;
   The Lord of glory does for me;
   But, lo! what solemn joy we see!
   Jesus, the dead, survives again.

   The rising Sun doth take the sun;
   Up to his Father's sight he goes;
   Cherubim's legions guard his seat;
   And shout him welcome to the skies.

   163
A poor wayfaring man of grief. Hath often pass'd me on my way; Who could so humble for so sad? That I could never answer nay.

I had no power to ask his name. Whether he went or whence he came. Yes, there was something in his eye That won my love, I knew not why.
FAMILY BIBLE.

1 How painfully pleasing to find
While bliss with pious zeal arises
 recalls lessons of youthful sensibility and innocent joy.
I still view the chains of my

2 The Bible, that volume of God's in- spir ation. At morning and evening could yield so delight.
The prayers of our father, a sweet in- nostration. For mercy by day and for safety by night.
O hymns of thanksgiving with

father and mother, The seats of their offspring, so sacred and dear, are the richest of books, which excel all other. The family

harmonious sweetness. As ward it by the hearts of the family band. Hath raised us from earth to that

rapturous dwelling, described in the
JOYFUL  C. M.

By F. White.

Am I a soldier of the cross—A follower of the Lamb?  
And shall I fear to own his name, Or blush to speak his name?  
Must I be hurried to the skies On flowery beds of ease?  
Whilst others
JOYFUL. Continued

Chorus

Oh, that will be joyful, joyful, joy-ful! Oh, that will be joyful, To meet to part no more.

more. To meet in part no more, On Canaan's happy shore — We all shall meet At Je - sus' feet, With those who've gone before.
PART III.

CONSISTING OF ODES AND ANTHEMS.

CHRISTMAS ANTHEM.

Oh how charming, Oh how charming Are the radiant bands of mus-tic, mus-tic, mus-tic! Oh how charming
CHRISTMAS ANTHEM. Continued.

Are the radiant bands of music, flying in the air. The church triumphant gives thanks, while they surround the holy throne.

In glory, with celestial strains, angels in their harps, and seraphs play their psalms: strike, strike, their notes at our Redeemer's birth.
ODE OF LIFE'S JOURNEY.

E. J. King.

I began life's journey when young,
And the glittering prospect charm'd my eye;
Along the extended plain.

But soon I found 'twas all a dream,
Where few can reach the purpose'd aim,
And thousands daily see undone.

The sea, the curtain of the day
The bright morn's first song;

The crescent moon, the sunshine, the day
The moon, the sunshine, the day.
MASONIC ODE

Text by E. J. King.

Pass to here's the dome appears; Lo! what a vast sublimity, it seems. Angels themselves have deign'd to deck the scene.

Beautiful Sheba shall report its fame. When the queen of the south shall return To the climes which acknowledge her
MASONIC ODE. Continued.

Well worthy my journey I've seen,

A monarch both graceful and wise.

The princess, with unceasing skill,

Shall say, Our sun's beams early born,

Where the sun's beams early born,

O'er all, O'er all,

And a temple well worthy the skies.

Open, ye gates, receive a queen who shares

With equal sense your happiness and care.

Serving the love of a queen.

knowledge her.
MASONIC ODE. Continued

Of riches much, but more of wisdom see; Proportion'd workmanship and mas-som - cy. Oh, charming She - ba, 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
MASONIC ODE Concluded.

To raise, our

behind What

Horae to join. Wisdom and beauty both combine, our hearts to join. Give to masonry the prize, Where the fairest chooses the wise. Beauty and order reign above. Beauty and order reign supreme. Beauty and order reign above.
APPENDIX TO THE SACRED HARP:

CONTAINING A VARIETY OF

STANDARD AND FAVOURITE 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,

B. F. White,  
Joel King,  
Leonard P. Brecklove,  
A. Ogilvie,  
S. R. Pendix,  
J. R. Turner,  
R. F. M. Mann,  
E. L. King,

Committee.

Hamilton, Jan. 12, 1830
DUKE STREET. L. M.

Great God! attend to my case plaintive, Nor let my drooping spirit faint; When wrong is near, may spread the more, Let my salvation be thy care.

HEBBON. L. M.

Then shall the Lord bless me on, Though his powerful rigours may spare; And every evening shall make known Some fresh memorial of his grace.

How many years has man been driven, 
Far off from happiness and peace;

GRAVITY. L. M.

Flen the day, that full my song 
With my blood, glowing in my breast;

Tell its repose all a-bread.
NEW APPENDIX.

The Committee appointed by the Musical Convention to enlarge "The Sacred Harp," met according to appointment, and have adopted about one hundred pieces, being new compositions never before published, for a second Appendix to "The Sacred Harp."

All of which is respectfully submitted,

J. F. WHITE,  A. OGLEBERRY,
E. T. POUND,  T. WALLER,
J. P. REES,  J. T. EDMUNDS,
R. F. BALL,  A. S. WEBSTER,

Committee.

January 19, 1852.
REMEMBER ME. C. M.  


There is a land blest with blood, Drawn from X-emanuel's veins. And sisters grief'd be - moth that stood from all their guilt - ty stains.

Remember, I will be there, I do be there, that Je - sus died for me. Remember all thy dy - ing groans and then re - mem - ber me.

NEWMAN. C. M.  

Music original, by J. P. Rees.

Yea, man, thy foot is set for - ever, Re - pent, thy soul is sigh.

What are thy hopes beyond the grave? How stands that dark morn?
SEND A BLESSING. 10s & 11s.  B. F. White & L. L. Leadbeater. 369

1. O, send me an answer of this world's vast plains, The time is near, we live with it soon is day. We look on the kingdom, and hear the heavens, and see the angels, and feel the yearnings of the earth.

2. A news our joy is heard, where now joy and peace, To dwell in the Same, we name on heaven's greatest, I send a bless and bless, bless and bless, bless and bless,

3. Dwell and bless, dwell and bless, dwell and bless, dwell and bless, dwell and bless, just now, just now, just now, send a bless, just now, send a bless.
Monroe

(Original)

W. S. Turner

Oh, I love the home

So bold, so free, so free

All I've sought or hoped or known

Yet how rich is my condition, God and heart is still my own.
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