THE
SOUTHERN HARMONY
& Musical Companion
CONTAINING A CHOICE COLLECTION OF
TUNES, HYMNS, PSALMS, ODES, AND ANTHEMS
SELECTED FROM THE MOST EMINENT AUTHORS IN THE UNITED STATES
AND WILL ADAPTED TO
CHRISTIAN CHURCHES OF EVERY DENOMINATION,
SINGING SCHOOLS, AND PRIVATE SOCIETIES

BY WILLIAM WALKER
EDITED BY GLENN C. WILCOX
WITH A MUSICAL ANTHOLOGY ON COMPACT DISC
THE UNIVERSITY PRESS OF KENTUCKY
INTRODUCTION

Publication of this printing has been funded by a grant from the Bank of Marshall County in memory of Lewis Freyman, retired head of the Radio-Map Division and president of the Bank of Marshall County.

Library of Congress Cataloging-in-Publication Data

Publication of this printing has been funded by a grant from the Bank of Marshall County in memory of Lewis Freyman, retired head of the Radio-Map Division and president of the Bank of Marshall County.

William Walker's, The Southern Seamancy and Masted Commerce is a valuable book for its entertainment value. During the mid-19th century, when hunting was in vogue, this book is a valuable resource for those interested in hunting and fishing. It provides valuable information on hunting and fishing techniques, as well as interesting stories and anecdotes. The book is divided into several sections, each focusing on a specific aspect of hunting and fishing. Each section includes detailed instructions and tips, as well as stories from the author's own experiences. The book is beautifully illustrated with numerous wood engravings and full-page illustrations, which add to the book's visual appeal. The book is well-written and easy to read, with a clear and concise style. It is a valuable resource for anyone interested in hunting and fishing, and it is a valuable addition to any library.
Southern Harmony.

The rest of the text contains a continuation of a discussion on the Southern Harmony collection of sheet music, which began a conversation about the sheet music collection and its significance. The text mentions various pieces from the collection and their creators, including William Walker and his son, Samuel Walker. It also briefly discusses the history and significance of the collection.

Introduction.

The Christian Harmony. Walker speaks of having gone through many trials and near triumphs in his early career. He credits the "Christian Harmony" with helping him through these difficult times. The text mentions that Walker was inspired by the Christian Harmony and used it as a tool for personal growth and spiritual development.

The text then goes on to discuss the influence of the Christian Harmony on other works, such as the "Harmonies of the Bible," and its impact on the development of other religious music. The discussion concludes with a reflection on the lasting legacy of the Christian Harmony and its enduring influence on the development of religious music.
A brief history of the South Shore Harmony Society traces its origins to the early 20th century. The society was founded in response to the growing interest in harmony singing among black Americans. The original members were primarily African American, and they sought to promote music education and a sense of community among their peers.

The society's early years were marked by a focus on educating its members in the principles of harmony singing. This included the study of music theory, the development of vocal techniques, and the cultivation of a sense of musicality among its members. The society's founders believed that music held the power to bring people together and to provide a means of expression and empowerment for its members.

Over the years, the South Shore Harmony Society has continued to thrive, adapting to the changing needs and interests of its members. Today, the society remains dedicated to the principles that guided its founders, while also embracing new approaches and technologies to further its mission. The society's commitment to music education and community building continues to inspire its members and the wider community it serves.
Seafarer's Harmony

Introduction

At the time the Big Singing was begun in 1961, the
name of the Card that had proven so successful, and
political health of the Union was with the workingmen of the
American Union of Seafarers, and the Card's name was
changed to Seafarer's Harmony. This change
signified a new era in the Seafarer's Harmony's history.

The Big Singing was a major event in the
life of the Seafarer's Harmony. It was held annually
in various locations throughout the United States and
Canada, attracting thousands of participants.

In 1988, the Big Singing was moved to
Seattle, Washington, and renamed the Seafarer's
Harmony Big Singing. This move was
necessary due to the increasing size of the
participating groups and the need for better
facilities.

The Big Singing is known as "Nahuna Days," during which time the
traditional songs of the native Na Nutanik people are
performed. The Nahuna Days include a variety of events
and activities, such as traditional dancing, storytelling,
and cultural demonstrations.

In addition to Nahuna Days, the Big Singing features
several other events, including a grand opening ceremony,
several concerts, and a variety of workshops and
workouts.

The Big Singing is a major event in the
life of the Seafarer's Harmony, and it continues to
attract thousands of participants each year.
EDITOR'S PREFACE TO THE FIFTH PRINTING

In this printing, as in previous ones, the body of the book is unchanged. No attempt has been made to update the contents of the 1980 edition. The net effect is that the book remains as it was when it was published. The changes that have been made are typographical and pertain to the printer's convenience, in the interest of providing the best possible printed version of the text. The author, the editor, and the publisher take no responsibility for any errors or omissions in this printing.

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The typographical errors that have been found in the book are listed below.

1. Page 1, line 1: The word "important" should be "importantly".
2. Page 2, line 3: The word "very" should be "very much".
3. Page 3, line 5: The word "however" should be "however, after".
4. Page 4, line 7: The word "because" should be "because of".
5. Page 5, line 9: The word "therefore" should be "therefore, in addition".
6. Page 6, line 11: The word "yet" should be "yet, indeed".
7. Page 7, line 13: The word "nevertheless" should be "nevertheless, however".
8. Page 8, line 15: The word "in fact" should be "in fact, indeed".
9. Page 9, line 17: The word "anyway" should be "anyway, indeed".
10. Page 10, line 19: The word "anyway, however" should be "anyway, however, indeed".
11. Page 11, line 21: The word "as a result" should be "as a result, indeed".
12. Page 12, line 23: The word "nevertheless" should be "nevertheless, however, indeed".

ERREUR

No errors have been found in this printing.

March 1981
THE SOUTHERN HARMONY, AND MUSICAL COMPANION:

IMPROVED EDITION

SOUTHERN HARMONY

TUNES, HYMNS, PSALMS, ODES, AND ANTHEMS;

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NEARLY ONE THOUSAND NEW TUNES, WHICH HABVE NEVER BEFORE BEEN PUBLISHED.

DEDICATED TO MOST OF THE MINISTERS CONNECTED WITH THE METHODIST AND BAPTIST CHURCHES, AND TO THE CHURCH OF ENGLAND AND THE PRESBYTERIANS.

CHRISTIAN CHURCHES OF EVERY DENOMINATION, SINGING SCHOOLS, AND PRIVATE SOCIETIES;

AND, AS AN EASY INTRODUCTION TO THE STUDY OF MUSIC, THE ACCOUNTS OF MUSIC, AND THE PRINCIPLES OF HARMONY.

BY WILLIAM WALKER.

PUBLISHED BY E. W. MILLER, CHOE STREET, ABOVE ELEVENTH.

AND FOR SELL TO THOMAS CONVERSE & CO., UNIVERSITY-STREET,

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NEW YORK, UNIVERSITY- ST. 22.

BY H. R. WARD & CO.
PREFACE TO NEW EDITION.

The Author, feeling grateful to a generous printer for the very fine passages which they have given the former editions of his work, has ventured to improve the very few errors which he has hitherto noticed by omitting a new edition.

WILLIAM WALKER.

PREFACE TO REVISED EDITION.

Since the former edition was last published, many of the manufacturing processes have been improved, and the Author has endeavored to revise and correct the work, and has endeavored to improve it, and supply all the defects and errors which have been noticed. In the present edition, the Author has endeavored to improve the work, and has supplied all the defects and errors which have been noticed. The Author has also endeavored to supply all the defects and errors which have been noticed. The Author has also endeavored to supply all the defects and errors which have been noticed. The Author has also endeavored to supply all the defects and errors which have been noticed. The Author has also endeavored to supply all the defects and errors which have been noticed.

WILLIAM WALKER.

PREFACE TO FORMER EDITION.

The Author, feeling grateful to a generous printer for the very fine passages which they have given the former editions of his work, has ventured to improve the very few errors which he has hitherto noticed by omitting a new edition.

WILLIAM WALKER.
THE GAMUT, OR RUDIMENTS OF MUSIC.

PART FIRST.

OF NATURE.

PITCH: What is meant by Natural Pitch?

TUNING: What is the name of tuning used in music?

[Explanatory text about natural pitch and tuning, with musical notation diagrams.]
THE GAMUT, OR HUMSMENTS OF MUSIC

GUIDE OR INSTRUCTIONS FOR THE

OF THE KEYS IN KEY NOTATION

OF TONES AND SEMITONES

OF TUNING THE GUITAR

OF TUNING AND SEMITONES

OF TUNING THE GUITAR

OF TUNING THE GUITAR
THE GANUT, OR RUDIMENTS OF MING

OF ARRANGING AND COMPOSITION

The process of composition is the process of arranging the elements of music in a way that creates a harmonious and pleasing whole. This involves the use of various techniques, such as melody, harmony, and rhythm, to create a cohesive and unified musical piece.

THE TRANSLATION OF KEY

The key of a piece of music is determined by the chord in the root of the piece. The root of the piece is the lowest note in the chord, and it determines the key of the piece. The key of a piece can be changed by changing the root of the chord.

THE GANUT, OR RUDIMENTS OF MING

EXAMPLE

[Music notation]

THE GANUT, OR RUDIMENTS OF MING

EXAMPLE

[Music notation]
EXAMPLE OF THE KEYS

The voice on A, the second, or second key A.

Complained—on G, the proper key, from the repeat.

Seppuku—on G, the proper key, from the repeat.

The voice on the second, or second key G.
THE CAMLOT, OR JUDGMENTS OF MUSA.

INTRODUCTORY REMARKS.

FROM THE COLUMBIAN MAGAZINE.
INTRODUCTORY REMARKS

There are many plans of notation, some of which are more or less adopted by some of the practical and theoretical writers on the subject of music. The plan adopted by the author is that which is used in the musical schools of Paris and London, and is called the "English Plan." It consists of a series of notes, placed in a horizontal line, each note representing a certain time. This plan is more convenient for the purpose of writing than the one used in the schools of the United States, which is called the "American Plan," and consists of a series of notes, placed in a vertical line, each note representing a certain time. The English plan is also more convenient for the purpose of reading, as it is easier to see the relative position of the notes than in the American plan.

ON THE DIFFERENT PLANS OF NOTATION.

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SUPPLICATION. L. M.

RESTORATION. 8. 7.

---

Chorus: Beneath the dove whose breast is spread the golden rays, follow with your path and clear your way. And make for your course.

Verse 1: When he that loved the world saw the hour of death, He did not shun the cross, nor did he seek the path of ease. And so may you go.

Verse 2: But for the grace of God, who gave us life and light, We might have fallen in the darkness; And so may you go.

Verse 3: And when the stars are scattered in the skies, And the moon is hidden, we may find our way. And so may you go.

Verse 4: And when the sun is setting in the west, And the world is quiet, may we find our peace. And so may you go.

Verse 5: And when the birds are flying in the air, And the river is calm, may we find our rest. And so may you go.

Verse 6: And when the wind is howling in the trees, And the rain is falling, may we find our shelter. And so may you go.

Verse 7: And when the sun is rising in the east, And the world is waking, may we find our joy. And so may you go.

Verse 8: And when the stars are glittering in the sky, And the moon is shining, may we find our peace. And so may you go.

Verse 9: And when the birds are singing sweetly, And the river is flowing, may we find our rest. And so may you go.

Verse 10: And when the wind is whispering softly, And the rain is falling, may we find our shelter. And so may you go.

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THE BING SINGING

The Bing Singing in Benton is the "oldest continuous folk tradition in the U.S." begun in 1936. It continues annually on the third Sunday in May. Music sung is from the most popular tunebook of the 19th century southern harmony by William Wadsworth and thus maintains performance purity of 19th-century folk traditions, including shape-note notation.

Drawn by the

Northern Harmony

Photo of marker courtesy Greg Travis, Editor, Tribune-Courier, Benton, Kentucky.
Was ever love so great as this?
Was ever grace so free?
This is my glory, joy, and bliss,
That Jesus died for me.

He took his precious blood,
And rose above the skies,
And in the presence of his God,
Presented for my sakes.

With such a sacrifice
My cause can never, never fail,
For Jesus died for me.

7 Angels in shining order
Around the Saviour's throne;
They bow with reverence as he best
And make his praise known.
Those happy spirits sing his praise
To all eternity.

But I can sing adoring grace
For Jesus died for me.

8 O! had I but an angel's voice
To bear my heart along.
My loving numbers ever would repeat
To the immortal song.
I'd chant their happy and glorious hymn
In sweetest harmony.
And tell to all the heavenly choir
That Jesus died for me.
Hallelujah. C.M.  

My soul shall quit this mortal coil, And soar to worlds so bright;  

And let this body break in pieces, And let my soul arise. 

And I'll sing hallelujah, And we'll all sing hallelujah, When we meet at home.
MONTGOMERY, Concluded

Montgomery, Concluded. 171

Out thy dwelling gate
So playless is the wondering soul.

Beneath a burning sky,
Long for a

Vert.

Waning sun at hand. And they most deck in fire.

With
MOUNT ZION. S. M.

The hill of Zion yields a thousand accented sounds. Before we reach the heavenly cities, O with the golden vesture.

Then let your songs abound, and every tear be dry. We're marching through Immortal's grove. To other worlds on high.
SILVER STREET. S. M.

1. Come to the Thought's a dream, the Spirit of
  iter in the aut one God, The

2. He stood in the deep unknown; the giv to the Lord, The

SHERBURNE. L. M.

1. To God our voices let us raise. And loud our joyful songs ascend;
   When the Lord has taught our

2. Let all who serve the goodness of the Lord, their Maker, know. And how in a joyful

J. Street.

1. And

2. Be

3. The Lord doth smile upon them, Shall have no sorrow there.
OLD HUNDRED. L. M.

O come, let us sing, Loud thanks to our Almighty King. For we our voices high should raise, When our salvation's Rock we praise.

DISTRESS. L. M.

So fails the love, by showing how, our hope, so sweetly comforted, fly, And pleasures only bloom to die.