

WHITE SPIRITUALS
FROM THE
SACRED HARP

BY ALAN LOMAX

Many listeners will be surprised to learn that this fiery choral sound comes not from somewhere in eastern Europe but from a rural white singing convention in northern Alabama. Even more astonishing is that the hundred-odd farmers, country lawyers, tradesmen, and wives and children were sight-singing this counterpoint from printed scores composed in some cases by members of the chorus. They were using the *Sacred Harp*, a compendium of 573 four-part folk hymns, which has been the bible of the southern rural singing-school movement since 1840.

During the 1940s I had tried and failed, as had many others, to record this music monaurally. In 1959 I returned to the South with a modern stereo machine, hoping that with this equipment I could finally do justice to the haunting beauty of southern congregation singing, black and white. My old friends invited me to a weekend singing convention in a country church in Fyffe, a village in the low red hills of northeastern Alabama. When we arrived at ten o'clock that summer Saturday morning the singing had been in progress for an hour, and it went steadily on until lunchtime, when all adjourned to the long picnic tables set up under the post-oak trees. Lunch was fried chicken, ham, potato salad, hot biscuits and corn pone, and every kind of cake and pie known to the cooks of northern Alabama. I think the congregation enjoyed seeing us stuff ourselves almost as much as they did our struggles to make their lively triple-forte choralizing. They were kindly, rural folk, whose summer recreation is to meet and sing together from the *Sacred Harp*.

Promptly at two o'clock the chairman formally called the convention to order again. The school assembled in the nave of the church—about forty people in rows around four sides of a hollow square, both sexes and all ages in each group—with a participating audience of about sixty in the pews. The committee had already made a list of song leaders containing the name of every experienced singer present, and the chairman now called the first conductor into the center of the square of singers, each of whom had a copy of the *Sacred Harp* in hand. The conductor immediately called out the page number of his first song, and in seconds

every singer had found the page, an oldster had sung the tonic pitch, and the conductor, with vigorous straight movements of his right arm, had launched his scholars into a sol-fa rendition of the tune. Following the easy path of the shaped notes, they rehearsed the tune, and then, without a pause, they sang the verses of the hymn, all four parts at full volume—generally in quick time—right to the final note. There was no sentimental ending and no time to reflect before the next song was called for, located, pitched, rehearsed, and quickly caroled, and another leader summoned. Matters proceeded so briskly that in one day a hundred songs had been performed, and before the weekend was over all the favorites in the book had been heard, and everyone, down to the children, had conducted a set.

There was much changing of sides and parts as the session wore on, for every well-practiced Sacred Harp knows all the parts of all the songs in the book and can function on any side of the square. All conducted capably, but when one of the old-timers stepped before his scholars, he carried them with more swing. Yet there were no stars, just as there was no prettying up of the voice. The atmosphere was totally democratic, all participants displaying confidence in their natural voices, each adding his own embellishments and variations to the written part. This combination of musical skill and passionate individualism creates a thrilling choral texture, far from the classically admired blend but a quite original and fascinating way of performing counterpoint. The effect is not just of four individualized parts but of two-score emotion-filled variations on them. I wondered if this was not the way much early European polyphony was originally sung, before the singers were drilled and subdued. Here, I thought, is a choral style ready-made for a nation of individualists.

The meeting at Fyffe was intensely moving. The voices of speakers trembled with feeling. One old gentleman told me, as he slapped his big country palm down on his song-book, "I believe that every living word in that there book is as true as gospel." The convention ended with a memorial service for members who had passed away since the last meeting, and in the closing moments tears coursed down sunburned cheeks. The Sacred Harp folk feel they belong to a big family that will someday be singing its harmony with the angels.

HISTORICAL NOTE

The story of this music takes us back to the beginnings of the Reformation in Europe and to the stirrings

of an independent musical culture in Revolutionary America. The founders of insurgent Protestantism, from Bohemian Jan Hus onward, scorned the priestly dominance of the Catholic service. They insisted that every worshiper should take part in the musical service and rallied their followers with mass songs. Because this musical revolt began in Middle Europe (Bohemia, eastern Germany, Switzerland), these songs were harmonized.

We know now that Middle and eastern Europe have a long-standing polyphonic tradition, whereas the folk music of the Mediterranean and western Europe tends to be monophonic. The roots of both the composed polyphony of seventeenth- and eighteenth-century Germany and of the folksy counterpoint in these American spirituals may go back to this old European polyphonic folk tradition on which Hus and Luther based Protestant hymnody. It is no coincidence that this. Sacred Harp counterpoint sounds so much like early Bach: Bach and his peers drew on just such folk tradition for their chorales. Thus, as William Billings and other eighteenth-century American composers determined to reform and enliven American religious music, they turned to early Bach for their model and developed a popular kind of counterpoint, the "fuging" tune. The *Sacred Harp* and the other books of the frontier singing movement are packed with these fuging tunes and with much innovative part writing, the work of rural arrangers who had more respect for the melodies than for the traditional rules of harmony. This harmony was "book-learned," not traditional with the Anglo-American folk, of course.

Northwestern Europeans, including most Britons and Anglo-Americans, habitually sing together in a rhythmically rather individualized unison. In performing the psalms where a precentor lines out a complex text and the congregation trails along behind him, this rough unison assumes a heterophonic character. Commentators on the musical habits of congregations in rural England and among American Puritans constantly bemoaned the lack of vocal blend. Yet this much-criticized ragged choral style, which expresses the native individualism of most northwestern Europeans, adds the spice of heterophony to Sacred Harp harmonizing.

The rich multicultural history of Protestant music, which absorbed in the folk styles of each region that was converted, is reflected in the repertory of the Sacred Harpers. There is the influence of John Calvin and the 1539 *Genevan Psalter* and of the brilliant Scots psalmists later in the sixteenth century, where unison and heterophony were fostered; of the musical reformers of the Anglican service; of the radical Methodists, like John and Charles Wesley, who brought many British folk and popular tunes into the hymns

by setting religious words to them; and, all-pervasive, of the Baptists, who led the way in the popular religious revivals in Britain and America and thus introduced many folk tunes and much folksy singing into the church. George Pullen Jackson, the great scholar of American religious folk music (see Bibliography), argues that the Baptists, by encouraging the expression of religious feeling in their meetings, were the main source of the revival hymns and spirituals, in which the refrain lines and choruses dominate the text and make group performance easy. He shows how these songs arose from the more formal texts of Isaac Watts and the Wesleys as congregations "sang them to pieces." It was this Baptist style that most closely matched the African religious tradition and helped inspire the black spiritual.

The editors of the early New England hymnbooks largely included the more formal hymns and psalms from British sources; but from the time of the Revolution forward, more native and more folk-originated material was included. As Jackson and others have demonstrated, a large proportion of these tunes were simply religious remakes of secular love songs and dance tunes, exhibiting the traits of traditional folk music in their gapped modal scales and their use of the lowered seventh.

The Revolution was, for the common man, as much a throwing off of religious as of secular authority. Once freed of the authority of the established churches, the American revival ran like wildfire through the frontier; in the summers thousands met and sang and prayed together exhorted by folk preachers at huge camp meetings and brush arbor meetings. Multitudes were converted in scenes of religious ecstasy. These revival meetings gave rise to the American spiritual, black and white.

Just as the circuit-riding preacher aimed to democratize religion, so the singing-school master brought musical training to the many. About 1800 Andrew Law introduced a system designed to make sight-reading easy by giving the notes of the scale distinctive shapes. (A variation of this system is still used in the *Sacred Harp* scores that follow.) Singing schools, where hundreds were taught the rudiments of music in a few simplified steps, sprang up in rural areas. Soon itinerant Yankee music masters and their followers were giving lessons all across the frontier, using the shape-note method. Jackson has shown how the singing-school movement spread first from New England into Pennsylvania, then down the Shenandoah Valley, along with the Scotch-Irish and German pioneers, and then across the Blue Ridge into Kentucky and as far as eastern Texas, carrying with it the folkish modality of our native music.

The first shape-note songbooks appeared in 1800 in New England. In 1817 the very folksy *Kentucky Harmony* appeared and in 1820 *The Missouri Harmony*, out of which Abe Lincoln sang. Eventually the epicenter of the movement came to be Georgia, where in 1844 the *Sacred Harp* was edited by F. F. White, a man regarded by all who knew him as an inspired genius. Major White and his successors—Joseph James, the Densons, the Cagles, and the McGraws—refined and improved the original work, and from it hundreds of thousands of people across the South learned to sing and to perform skillfully in counter-point. At the height of the movement shape-note singing conventions were attended by thousands, and, though somewhat reduced in size these days, the movement is still vital. This treasure of music and of thrillingly original performance styles may well now come into its own. Just as bluegrass has provided an instrumental style for many Americans, so this music may provide a suitable choral mode.

SONG TYPES

The songs in this collection are from the *Original Sacred Harp*, Denson Revision. Of both ancient and recent vintage, they all use texts derived from the Bible. The songs fall into four general classes: folk tunes, psalm tunes, revivalist hymns, and fugal tunes.

The folk tunes are probably the oldest. They are English, Scottish, Irish, and Welsh in origin and have been passed by oral tradition to the people of the rural South. Frequently a contemporary authorship has been claimed by the tunesmiths of the *Sacred Harp*, who saw themselves as collectors and revisers of music that was "in the air." Of this type we include "North Port," "Wondrous Love," "Baptismal Anthem," "New Harmony," and "Hallelujah."

The next oldest type is the psalm tune, deriving from the extensive tradition of church music in northern Europe and passed along, relatively intact, through the churches.

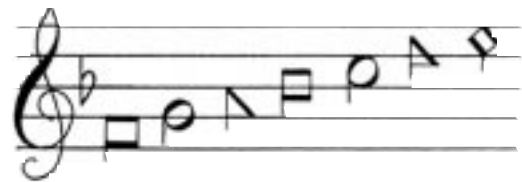
These songs tend to follow rather strict rules of musical structure but are much loved by the singers. The psalm-style tunes here are "Amsterdam," "Northfield," and "David's Lamentation." The last was written by William Billings in the manner of the classic psalm tunes.

We enter a more modern era of composition with the revivalist tunes, dating from the Great Revival period (c. 1780-c. 1840), when many songwriters sought to bring to their music the rousing fervor of the revival meetings. These songs have clear relationships to the older folk and psalm tunes but most often feature use of refrain, lively tempos, syncopated choral effects, and a structure that consciously

ascends toward a stirring climax. "The Morning Trumpet," "Homeward Bound," "Cusseta," "Traveling On," and "Loving Jesus" are examples here.

By far the largest single category is the fugal tunes, often older songs from the other types put into the new style by popular demand. The fugal tunes, and their ancestor areas, are: "Greenwich" a psalm base, "Milford" from a revivalist background, "Montgomery" a psalm base, "The Last Words of Copernicus" an old folk melody, "Sherburne" revivalist, "Soar Away" a folk song, "Traveling On" revivalist, "Melancholy Day" from a lovely old folk song, and "Loving Jesus" revivalist.

The songs are printed here with their arrangements so that listeners may sing along with the Alabama Sacred Harp Convention, and by so doing perhaps not only come close to the feeling and the beauty of the music, but also begin to learn to sing in this important style. The key to the singing of the music of the Sacred Harp is to be found in its shape-note system of notation, which is well explained in the preface to the *Original Sacred Harp* as well as in most other Sacred Harp hymnals. In brief, contrary to the seven syllables used in modern solfège, the shape-noters use only four syllables in singing the basic scale. They sing "fa" for the first note, "sol" for the second note, "la" for the third note, then "fa" for the fourth note, "sol" for the fifth, "la" for the sixth, "mi" for the seventh note, and "fa" at the octave—the whole scale being fa-sol-la-fa-sol-la-mi-fa. Practical experiments had convinced them that sight-reading was facilitated by varying the shapes of notes according to their position on the staff, and their four-syllable system allowed them to represent the scale with only four shapes—fa by a triangle, sol by a circle, la by a square, and mi by a diamond. As the reader will learn from inspection of the scores reproduced in these notes, conventional symbols are employed for rhythm and other matters. (The scale F in shape notes is depicted in the following illustration.)



Fa So La Fa So La Mi
(Modern solfège uses Do, Re, Mi, Fa, So, La, Ti, Do)

ALAN LOMAX, co-founder of the Archives of American Folksongs, has been, for over a quarter of a century, among the most active field recordists of folk songs.

Sherburne (Track 1)

Daniel Read (1757-1836) composed this Christmas hymn, based on Luke 2:8, in 1803. Read was one of the most active and prolific shape-note authors and editors in the early New England period of the movement.

1. While shepherds watch'd their flocks by night, All seated on the ground,
The an-gel of the Good will hence- forth from

2. All glo-ry be to God on high And to the earth be peace,
The an-gel of the Lord came down, And glo-ry
Good will hence- forth from heaven to men be- gin and

The an-gel of the Lord came down, And glo-ry
Good will hence- forth from heaven to men be- gin And

Lord came down, And glo-ry shone around, And glo-ry shone a-round,
The an-gel of the Lord came down, And glo-ry shone a-round,
heav'n to men be- gin and new-er cease, Be- gin and new-er cease,
Good will hence- forth from heav'n to men be- gin and new-er cease,

glo-ry shone a-round, And glo-ry shone a-round, The an-gel of the Lord came down, And glo-ry shone a-round,
glo-ry shone a-round, and new-er cease, Be- gin and new-er cease, Good will hence- forth from heav'n to men be- gin and new-er cease, Be- gin and new-er cease.

shone a-round, And glo-ry shone a-round, The an-gel of the Lord came down, And glo-ry shone a-round, And glo-ry shone a-round,
new-er cease, Be- gin and new-er cease, Good will hence- forth from heav'n to men be- gin and new-er cease, Be- gin and new-er cease.

And glo-ry shone a-round,
Be- gin and new-er cease.

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David's Lamentation (Track 2)

William Billings (1746 -1800), author of the American Revolutionary hymn "Chester," also wrote this magnificent dramatic spiritual, certainly one of the great pieces in the early history of American composition. The date is about 1800. It is sung here by a small group of the Alabama Sacred Harp Singers.

David the king was griev-ed and mov-ed. He went to his cham-ber, his cham-ber, and wept;

David the king was griev-ed and mov-ed. He went to his cham-ber, his cham-ber, and wept:

David the king was griev-ed and mov-ed. He went to his cham-ber, his cham-ber, and wept; And as he went he wept, and said,

O my soul O my soul Would to God I had died, Would to God I had died For thee, O Ab-sa-lom, my son, my soul

O my soul O my soul Would to God I had died. For thee, O Ab-sa-lom, my son, my soul

O my soul O my soul Would to God I had died, Would to God I had died For thee, O Ab-sa-lom, my son, my soul

O my soul O my soul Would to God I had died, Would to God I had died, Would to God I had died. For thee, O Ab-sa-lom, my son, my soul

Melancholy Day (Track 3)

Isaac Watts (1647-1748) is said to have written this gloomy text. One folk-tune setting appears in *Kentucky Harmony* (1815). This one was composed in 1850 by Reverend H.S. Rees, an active maker of tunes born in Jasper County, Georgia, in 1828. Uncle Will Laminack conducts.

MELANCHOLY DAY. C. M. D. H. S. Rees. Alto by W. M. Cooper. 419

Death! 'tis a mel-an-chol-y day To those who have no God,..... When the poor soul is
forced a-way To seek her last a-bode, In vain to heav'n she lifts her eyes, she lifts her eyes,....
In vain to heav'n she lifts her eyes,....
In vain to heav'n, etc.

For guilt, a heav-y chain, Still drags her downward from the skies To darkness, fire and pain.

Soar Away (Track 4)

This popular singing-convention piece was written in 1935 by A. Marcus Cagle, the chairman of the group who edited the Denson Revision of the *Original Sacred Harp*. Mrs. Leslie Crowden conducts.

1. I want a so-ber mind, An all sustaining eye, To see my God above, And to the heavens fly, Lively I'd soar a-way a-

I'd soar a-way a - love the sky,

2. I want a Godly ear, A quick discerning eye, That sees in Thee my God And sees the tempter fly, I'd soar a - way a - love the sky,

I'd soar a-way a - love the sky,

love the sky, I'd fly, And fly, To see my God a - love, I'd fly, to see my God a - love,

I'd fly, and fly, To see my God a - love, I'd fly, and fly, To see my God a - love,

I'd fly, and fly, To see my God a - love, I'd fly, fly, fly, To see my God a - love,

I'd fly, and fly, To see my God a - love, I'd fly, fly, fly, To see my God a - love,

Wondrous Love (Track 5 & 6)

Joyce Smith speaks; and then sings “Wondrous Love.” This hymn is a member of the “Captain Kidd” family, so called because the ballad of “Captain Kidd” is set to one form of the tune. The “Captain Kidd” type has for several centuries been responsible for a very large number of beautiful songs, including “The Wars of Germany,” “Johnny, I Hardly Knew Ye,” “Sam Hall,” and “Sugar Babe.” This text is attributed to Rev. Alexander Means, a Methodist minister of Oxford, Georgia, and has been published again and again by Sacred Harp songbook compilers. Mrs. King Roberts conducts.

WONDROUS LOVE. P. M. Alto by Mrs. R. D. B. 159

1. What wondrous love is this? O my soul! O my soul! What wondrous love is this? O my soul! What wondrous love is this

2. When I was sinking down, Sinking down, sinking down; When I was sinking down, Sinking down; When I was sinking down,

3. Ye friends of Zion's King, Join the praise, join the praise; Ye friends of Zion's King, Join the praise; Ye friends of Zion's King,

That caused the Lord of bliss To send this precious peace To my soul, to my soul? To send this precious peace To my soul!

Be-nath God's righteous frown, Christ laid a-side his crown. For my soul, for my soul, Christ laid a-side his crown For my soul.

With heart and voice-a- sing, And strike each tuneful string In his praise, in his praise, And strike each tuneful string In his praise.

Traveling On (Track 7)

An old favorite of the shape-note singing movement. The anonymous text was published in 1823, again in 1835, and often subsequently. The setting was composed for the fifth edition of the *Sacred Harp* (1911) by S. M. Denson and J. S. James. Maud Quinn conducts.

Farewell, my loving friends, farewell, I have no home or stay with you; I'll take my staff and travel on Till I a bet-ter world can view.

I'll take my staff and travel on Till I a bet-ter world can view.

I'll take my staff and travel on Till I a bet-ter world can view.

I'll take my staff and travel on Till I a bet-ter world can view.

New Harmony (Track 8)

“New Harmony,” Miss M. L. A. Lancaster’s 1859 setting of an anonymous text, was changed in 1911, when more verses were added to the tune. The first verse, however, which was the last verse of the original, is as published in the *Sacred Harp* of 1869 by B. F. White. H. A. Bertram conducts.

406 **NEW HARMONY.** Miss M. L. A. Lancaster. Alto arranged by W. J. McCoy.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The lyrics are written below the vocal staves. The music features a mix of eighth and quarter notes, with some rests. The lyrics are: "I want to live a Chris-tian here, I want to die a-shout-ing, I want to see bright an-gels, I want to feel a Sav-our near, While soul and bod-y's part-ing, I want to see bright an-gels, stand and wait-ing to re-ceive me, To bear my soul to Ca-naan's land, Where Christ is gone be-fore me."

I want to live a Chris-tian here, I want to die a-shout-ing, I want to see bright an-gels,
I want to feel a Sav-our near, While soul and bod-y's part-ing, I want to see bright an-gels,
stand and wait-ing to re-ceive me, To bear my soul to Ca-naan's land, Where Christ is gone be-fore me.

Hallelujah (Track 9)

One of the sixty-five hundred hymns by Charles Wesley (1708-1788), that prodigious genius of Methodist music. William Walker (E F White's brother-in-law and the compiler of the other most important shape-note book, *Southern Harmony*) gave it a new setting in 1837, and S. M. Denson added the alto in 1911.

146 **HALLELUJAH. C. M.** Alto by R. P. Poyner.

And let this fee-ble bod-y fail, And let it faint and die;
My soul shall quit this mournful vale, And soar to worlds on high, And I'll sing hal-le-lu-jah, And

you'll sing hal-le-lu-jah, And we'll all sing hal-le-lu-jah, When we ar-rive at home.

Prayer for Recess (Track 10)

Loving Jesus (Track 11)

B. F. White (1800-1879) wrote this text in 1850. After only three years of formal education, White mastered first the law and then "the science of music." It is said that he taught more people to sing than any other man who ever lived in the South. His book, which is still used, has appeared in many editions and is one of the foundation stones of the shape-note movement. Enis Wall conducts.



Here's my heart, my loving Je-sus, Here's my heart, my loving Je-sus, Here's my heart, my loving Je - sus, Thou who didst from sin re-lieve us.

Lov-ing Je - sus, Lov - ing Je - sus,

Take the purchase of thy blood, Take the purchase of thy blood! Thou hast bo't a ransom! Thou hast bo't a ransom!

Lov-ing Je - sus, Lov-ing Je - sus,

Thou hast bo't a ransom! Thou hast bo't a ransom!

Glo-ry, glo - ry, hon - or, praise and pow - er, Glo - ry, glo-ry to the Lord! Glory, glo-ry to the Lord!

Glo-ry, hon-or, praise and power Be un - to the Lamb for-ev - er! Glo-ry, etc.

Glo-ry, etc.

Glo - ry, glo-ry to the Lord! Glory, glo-ry to the Lord!

Glo-ry, etc.

Greenwich (Track 12)

Daniel Read's setting of a text by Isaac Watts that was first printed with a tune that appeared in the *Presbyterian Psalmist* in the early nineteenth century but probably dates back to the eighteenth. Dr. M. O. Slaughter conducts.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked placed on high, In pride and robes of hon - our shine.

Lord, what a thoughtless wretch was I, To ~~mourn~~ and murmur, and repine, To see the wicked placed on high, In pride and robes of hon - our shine.

But oh, their end, their dreadful end, Thy sanctuary taught me so, On slip'ry rocks I see them stand, And fiery billows roll be-low.

On slip'ry rocks I see them stand, And fiery billows roll be-low.

But oh, their end, their dreadful end, Thy sanctuary taught me so,

But oh, their end, their dreadful end, Thy sanctuary taught me so, On slip'ry rocks I see them stand, And fier - y bil - lows roll be-low.

But oh, their end, their dreadful end, Thy sanctuary taught me so, On slip'ry rocks I see them stand, And fier - y bil - lows roll be-low.

Milford (Track 13)

The *Original Sacred harp* attributes this rousing hymn to Sir John Stepheson, born in Ireland in 1772. Reba Dell Lacy conducts.

If an - gels sung a Sa - vior's birth, If an-gels sung a Sa-vior's birth, On that auspicious morn,

If an-gels sung..... a Sa-vior's, Sa-vior's birth, On that auspicious morn,

If an-gels sung..... a Sa - vior's birth, If an-gels sung a Sa-vior's, Sa-vior's birth, On that auspicious morn, We

If an-gels sung..... a Sa - vior's birth, If an-gels sung a Sa-vior's birth, On that auspicious morn, We well may im - i -

We well may im - i - tate their mirth, Now He a-gain is born, Now He a-gain is born, Now He a-gain is born,

We well may im - i - tate..... their mirth, Now He a-gain is born,..... Now He a-gain, Now He a-gain is born,

well may im-i-tate their mirth, We well may imitate their mirth, Now He a-gain is born, Now He a-gain is born,

tate their mirth, We well may imitate..... their mirth, Now He a-gain is born, Now He a - gain is born,

Baptismal Anthem (Track 14)

Another composition by B. F. White. "When he started to compose a tune," wrote a contemporary, "it was his habit to invoke the blessing of the Maker. If he felt he did not have it, he would abandon and lay aside that piece of music." The singers here handle his partly fugging melody with considerable freedom. Jim Ayres conducts.

BAPTISMAL ANTHEM. B. F. White. 227
Transposed from key of B to A, and Alto by Miss Lella Underwood.

And say-ing, Re-
In those days came John the Baptist, preaching in the wilderness of Judea, And say-ing, Re-
And say-ing,
pent ye; for the kingdom of heav-en is at hand, For this is he that was spoken of by the prophet, E - sa - ias,
say - ing, The voice of one cry - ing in the wil-der-ness, Pre-pare ye the way of the Lord, make his paths straight, And
the same John had his raiment of cam - el's hair and bound with a leathern girdle, and his meat was locust and wild hon-ey.

Amsterdam (Track 15)

The *Original Sacred Harp* calls this tune one of the “great old melodies.” The words were written by Rev. Robert Seagraves in England in 1693. Seagraves took a degree at Cambridge, was a minister in the Church of England, and collaborated closely with the Wesleys. James Nares, who is credited with the tune, was a prominent church organist in the same period. Virginia Dell Schrader conducts.

508 Robert Seagraves, 1742 AMSTERDAM. 7s,6s. Anon.; ca. 1742

1. Rise, my soul, and stretch thy wings, Thy better por-tion trace, Rise from all ter-res-tial things, T'wards heav'n thy na-tive place;
2. Riv-ers to the o-cean run, Nor stay in all their course, Fire, ascending, seeks the sun; Both speed them to their source;

3. Fly my rich-es! fly my cares while I that coast explore, Flattering world with all your snares So-lic-it me no more,
4. Cease, ye pilgrims, cease to mourn, press onward to the prize; Soon the Savior will re-turn, Triumphant through the skies,

Sun and moon and stars de-cay; Time shall soon this earth remove: Rise my soul and haste away, To seats prepared a-bove,
So a soul that's born of God, Pants to view his glo-rious face, Up-wards tends to his a-bode, To rest in his em-brace.

Pilgrims fix not here their home, Strangers tar-ry but a night; When the last bright morn shall come, We'll rise to joy-ful light,
Yet a ses-son, and you know, Hap-py en-trance will be given; All your sor-rows left be-low, And earth exchanged for heaven.

Montgomery (Track 16)

Another text by Isaac Watts, regarded as the father of English hymnody, set by David Morgan, a Presbyterian minister.

MONTGOMERY. C. M.

Ear-ly, my God, without de-lay, I haste to seek thy face; My thirst-y spir-it faints a - way,..... With-

More.

So pil-grims on the scorching sand, Beneath a burning sky, Long for a

out thy cheering grace; So pil-grims on the scorch - ing sand, Beneath a burning sky,

So pilgrims, etc. So pilgrims, etc.

So pilgrims, etc. So pilgrims, etc.

cooling stream at hand, Long for a, etc.

Long for a cooling stream at hand, And they must drink or die. Long for a cooling stream at hand, And they must drink or die.

Long for, etc.

Long for, etc.

North Port (Track 17)

G. P. Jackson (1953; see Bibliography) points out that this spiritual, credited to Dr. R. Osborne (Georgia, 1825), belongs to an old northern European tune family that includes the pirate ballad "Henry Martin" (1476) and "The Three Ravens" (first printed in 1611). The text is by John Cennick (1743). B.W. Ashley conducts.

324 **NORTHPORT. L. M.** Dr. R. R. Osborne, Bass by J. Smith.

Je - sus, my all, to heav'n is gone, Glo - ry hal - le - lu - jah! He whom I fix my hopes up - on, Glo - ry hal - le - lu - jah!

CHORUS.

I want a seat in par - a - dise, Glo - ry hal - le - lu - jah! I love that un-ion nev - er dies, Glo - ry hal - le - lu - jah!

The image shows a musical score for the hymn 'Northport'. It consists of two systems of four staves each. The first system contains the main melody and accompaniment. The second system contains the chorus. The lyrics are written below the staves. The score is in 4/4 time and G major. The title 'NORTHPORT. L. M.' is at the top, followed by the composer 'Dr. R. R. Osborne' and the performer 'Bass by J. Smith'. The page number '324' is in the top left corner.

Memorial Service (Track 18)

Cusseta (Show Pity, Lord) (Track 19)

Written between 1840 and 1844 by Professor John Massengale, another prolific contributor to the *Sacred Harp*. Martin Blackman conducts.

SHOW PITY, LORD. L. M. Jno. Massengale. Alto by W. M. C. 73

Show pity, Lord; O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

The image shows a musical score for the hymn 'Show Pity, Lord'. It consists of two systems of four staves each. The first system contains the main melody and accompaniment. The second system contains the chorus. The lyrics are written below the staves. The score is in 4/4 time and G major. The title 'SHOW PITY, LORD. L. M.' is at the top, followed by the composer 'Jno. Massengale' and the performer 'Alto by W. M. C.'. The page number '73' is in the top right corner.

The Last Words of Copernicus (Track 20)

This gloomy poem, so often used in the closing part of a convention, was composed by Sarah Lancaster of West Point, Georgia, in 1869.

112 THE LAST WORDS OF COPERNICUS. For the organ. By Miss Sarah Lancaster. Alto, Miss Minnie Floyd.

The musical score is written for voice and organ. It consists of two systems of four staves each. The first system contains the first two lines of the poem, and the second system contains the remaining lines. The lyrics are written below the vocal staves. The organ part is written on the outer staves of each system. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and various note values and rests.

Ye golden lamps of heav'n, farewell,
With all, . . . your feeble light,
Farewell, thou ever-changing moon,
Pale empress of the night.
And thou, refulgent
And thou, etc.
orb of day, in brighter flames arrayed Thou refulgent orb of day,
In brighter flames arrayed.
My soul which springs beyond thy sphere,
No more demands thy aid.
And thou, refulgent orb of day, In brighter flames arrayed,
My soul, etc.

The Morning Trumpet (Track 21)

Typical of the stirring hymns that brought the sinners shouting to the mourners' bench in the days of the Great Revival. Black slaves sang a variant of this spiritual with the noble beginning:

You may bury me in the East,
You may bury me in the West,
But I'll hear that trumpet sound on that morning

THE MORNING TRUMPET.

R. F. White. Alto by W. M. C. 85

CHORUS.

O when shall I see Jesus, And reign with him above, And shall hear the trumpet sound in that morning. }
And from the flowing fountain Drink everlasting love, And shall hear the trumpet sound in that morning. } Shout, O glo - ry! for I shall

When shall I be delivered From this vain world of sin? And shall hear the trumpet sound in that morning. }
And with my blessed Jesus Drink endless pleasures in? And shall hear the trumpet sound in that morning. } Shout, O glo - ry! for I shall

mount above the skies, When I hear the trumpet sound in that morning.

2 But now I am a soldier,
My Captain's gone before;
He's given me my orders,
And bids me ne'er give o'er;
His promises are faithful—
A righteous crown he'll give,
And all his valiant soldiers
Eternally shall live.
Shout, etc.

3 Thro' grace I feel determined
To conquer, though I die,
And then away to Jesus,
On wings of love I'll fly:
Farewell to sin and sorrow,
I bid them both adieu!
And O, my friends, prove faithful
And on your way pursue.
Shout, etc.

4 Whene'er you meet with troubles
And trials on your way,
Then cast your care on Jesus,
And don't forget to pray.
Gird on the gospel armor
Of faith, and hope, and love,
And when the combat's ended,
He'll carry you above.
Shout, etc.

5 O do not be discouraged,
For Jesus is your friend;
And if you lack for knowledge,
He'll not refuse to lend.
Neither will he upbraid you,
Though often you request,
He'll give you grace to conquer.
And take you home to rest.
Shout, etc.

Homeward Bound (Track 22)

Composed in 1935 by Howard Denson for the Denson Revision of the *Original Sacred Harp*. The Denson family instructed more singing schools and more sol-fa scholars than did any other group in the Sacred Harp movement. J. M. Denson is said to have taught twelve thousand people to sing from shape notes. Irene Parker conducts.



1. The Lord is lead-ing me to-day, His love shines all a-round: De-light I find a-long the way, For I am home-ward bound.

2. I nev-er knew the hap-pi-ness that is His love is found: Un-til He came, my soul to bless, And now I'm homeward bound.

3. It will not give me cause for fear To hear the trum-pet sound: And as that hap-py time draws near, I still am homeward bound.

I'll lay my ar-mour down, From Him no more a-gain to roam, For I am homeward bound, bound.

So soon the great call for us will come, He raised me from the depths of sin To high-er, ad-mir-able ground; I'm drink-ing end-less pleas-ure in, Since I am homeward bound, bound.

So soon the great call for us will come, He raised me from the depths of sin With saints of great re-nown, And join that great har-mo-nious choir: Oh, I am homeward bound! bound!

Closing Prayer (Track 23)

Northfield (Track 24)

Another text by Isaac Watts. Set by Jeremiah Ingalls (1764 - 1828) of Massachusetts, the composer of a large number of sacred tunes and compiler of the early and influential *Christian Harmony* (1804). Rosie Hughes conducts.



1. How long, dear Sav-iour, O how long shall this bright hour de-lay? Fly swift a-round, ye wheels of time, And Fly swift a-round, ye wheels of time, etc.

Bring the prom-ised day, And bring the prom-ised day.

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80205-2

WHITE SPIRITUALS FROM THE SACRED HARP

THE ALABAMA SACRED HARP CONVENTION

- 1 SHERBURNE (Daniel Read) 1:52
- 2 DAVID'S LAMENTATION (William Billings) 1:08
- 3 MELANCHOLY DAY (H. S. Rees) 2:08
- 4 SOAR AWAY (A. M. Cagle) 3:15
- 5 COMMENTARY (Spoken) Joyce Smith 1:25
- 6 WONDROUS LOVE (Anon.) 2:51
- 7 TRAVELING ON (S. M. Denson and J. S. James) 1:49
- 8 NEW HARMONY (M. L. A. Lancaster) 2:43
- 9 HALLELUJAH (William Walker) 2:16
- 10 PRAYER FOR RECESS 0:58
- 11 LOVING JESUS (White and Searcy) 1:51
- 12 GREENWICH (Daniel Read) 2:19
- 13 MILFORD (John Stepheson) 1:41
- 14 BAPTISMAL ANTHEM (B. F. White) 2:23
- 15 AMSTERDAM (James Nares) 1:40
- 14 MONTGOMERY (David Morgan) 2:09
- 17 NORTH PORT (R. Osborne) 1:46
- 18 MEMORIAL SERVICE 0:34
- 19 CUSSETA (John Massengale) 1:44
- 20 THE LAST WORDS OF COPERNICUS (Sarah Lancaster) 1:55
- 21 THE MORNING TRUMPET (B. F. White) 1:18
- 22 HOMEWARD BOUND (Howard Denson) 1:55
- 23 CLOSING PRAYER 1:33
- 24 NORTHFIELD (Jeremiah Ingalls) 2:06

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