

Songbooks and
Hymnals from the
Sounding Spirit
Digital Library
(1850–1925)

SINGING THE SACRED

The Spring 2025 Exhibition at Pitts Theology Library curated by
Dr. Jesse P. Karlsberg and Erin Fulton with Dr. Meredith A. Doster.

Graphic design by Erica Bitting Olson and collections photography by Ann McShane.



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HUMANITIES

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INTRODUCTION TO SINGING THE SACRED

The Spring 2025 Exhibition at Pitts Theology Library

Singing the Sacred showcases southern vernacular songbooks published between 1850 and 1925, representing the music making of diverse religious groups. Across this dynamic period, modernizing publishing practices coincided with other far-reaching transformations. New book formats and sacred music genres flourished alongside devotional practices attuned to a changed and changing world.

This exhibition celebrates the Sounding Spirit Digital Library (library.soundingspirit.org), a National Endowment for the Humanities–funded resource for research and teaching with more than 1,250 books of southern vernacular sacred music. *Singing the Sacred* features works from Emory University, Middle Tennessee State University, University of Kentucky, University of Michigan, and University of Tulsa.

Book features ranging from covers and bindings to music notation and marginalia introduce the exhibition. Visitors will first encounter the physical form of spiritual collections, Sunday school and gospel songbooks, hymnals, and shape-note tunebooks. The second half of the exhibition explores the relationship of these volumes to contexts, communities, and geographies of diverse peoples and movements in the New South.

Browse exhibition books on the Sounding Spirit Digital Library website at library.soundingspirit.org or by scanning the QR code below.



ACKNOWLEDGMENTS

Singing the Sacred builds on insights and contributions of longstanding partners and colleagues, celebrating the launch of the Sounding Spirit Digital Library by practicing one of the project's core values: collaboration. In alignment with our related value of crediting contributors to shared work, Sounding Spirit acknowledges and thanks the many people who contributed to the conception, execution, and promotion of this exhibition.

Pitts Theology Library is a longstanding and valued project partner. Library leadership and staff contributed to every aspect of the exhibition and remain generous contributors to the ongoing work of the Sounding Spirit Collaborative. Emily Corbin was a skilled and responsive coordinator for the Pitts team. Emily also pulled, reshelfed, and pulled again the hundreds of books Sounding Spirit team members examined over the past few years. Erica Bitting Olson designed all posters, banners, panels, labels, and this exhibition catalog, creating an aesthetic that paired the publishing lifeworld of Sounding Spirit's tunebooks with present-day sensibilities. Her work brought "old books" to life in a beautiful way. Brandon Wason shared a deep knowledge of exhibition design and brought a craftsman's handiness to organizing and installing the exhibition. As Pitts Theology Library director and longtime project dialogue partner, Bo Adams helpfully advised on issues ranging from the intellectual conceptualization of the exhibition to contract arrangements with partner institutions. Ann McShane captured multifaceted perspectives on this exhibition's songbooks through their creative photography and ensured consistency and high quality standards in our project's digitization efforts. Last but not least, this exhibition would not have been possible without past Pitts director, M. Patrick Graham, who recognized the significance of southern vernacular sacred music to Pitts's English and American Hymnody and Psalmody Collection and who encouraged the early collaborations that led to what is now the Sounding Spirit Collaborative.

Much like the Sounding Spirit Digital Library, this exhibition features and celebrates the holdings of partner institutions. On the heels of sharing significant staff time and resources on the development and digitization of the Digital Library, select partner institutions opted to contribute physical copies of volumes to this exhibition. For their work in assessing, packaging, and shipping volumes to include in the exhibition, we thank:

- Middle Tennessee State University, Center for Popular Music: Yvonne Elliot, Rachel Morris, Gregory Reish
- University of Kentucky: Colleen Barrett, Revell Carr, Sarah Dorpinghaus, Karyn M. Hinkle
- University of Michigan: Lawrence Wentzel
- University of Tulsa: Melissa Kunz

The Sounding Spirit Collaborative is a project that celebrates sacred songbooks and the people and communities who continue to sing in a range of southern sacred vernacular traditions. Sounding Spirit director and technical lead Jesse P. Karlsberg collaborated with music bibliographer Erin Fulton and project manager and education lead Meredith Doster on all exhibition contents. In our customary division of labor, Jesse provided intellectual and institutional leadership, Erin contributed bibliographic expertise, and Meredith shared conceptual framing, instructional design, and editorial support. The exhibition is credited to Dr. Jesse P. Karlsberg and Erin Fulton with Dr. Meredith Doster. This verbiage reflects the chosen and preferred way our team understands and values our interlocking contributions.

In addition to our core trio, the Sounding Spirit Collaborative includes full and part-time members of a fluid project team based out of the Emory Center for Digital Scholarship. Em Nordling, Lucy Wallitsch, Chisomo Mwale, Patrick Pender, Brenda Umutohiwase, Rachel Shapiro, and Anne Evers collected metadata that helped identify which books to include in this exhibition. Sara Palmer oversaw the infrastructure that made the digitized books accessible. Sarah Dorpinghaus co-created the digitization standards that governed the entire Sounding Spirit Digital Library, including most images captured for this catalog.

The leaders and staff of the Emory Center for Digital Scholarship offered crucial support that helped make this exhibition possible. Thanks to ECDS co-directors Allen Tullos, Chase Lovellette, and retired former co-director Wayne Morse for making ECDS Sounding Spirit's institutional home and supporting the collaborative's initiatives. Thanks to the members of the Readux team, Joanna Mundy, Jay Varner, Yang Li, and James Bias, for pushing to launch the Sounding Spirit Digital Library to ensure that visitors to this exhibition and readers of this catalog can digitally page through each item included.

Diana Folsom and Billy Smith (Gilcrease Museum and University of Tulsa) are valued dialogue partners and friends whose insightful feedback on our treatment of indigenous hymnody reshaped our approach to several case and item-level labels. Tom George (Cornerstone Christian Academy) loaned personal copies of recent shape-note gospel convention songbooks for use in the Case 12 illustration. Katherine Preston (William and Mary) and her collaborators included this exhibition in the Forging an American Musical Identity initiative's list of programs exploring America's musical history for the country's semiquincentennial anniversary. Stephen Crist (Emory University), whose course *Singing the Sacred* provided subliminal inspiration for the title of our exhibition, has been an important mentor to the Sounding Spirit core team. Guest lectures for Stephen's course provided a setting for both Jesse and Meredith to offer early reflections as doctoral students on the significance of southern vernacular sacred music publishing.

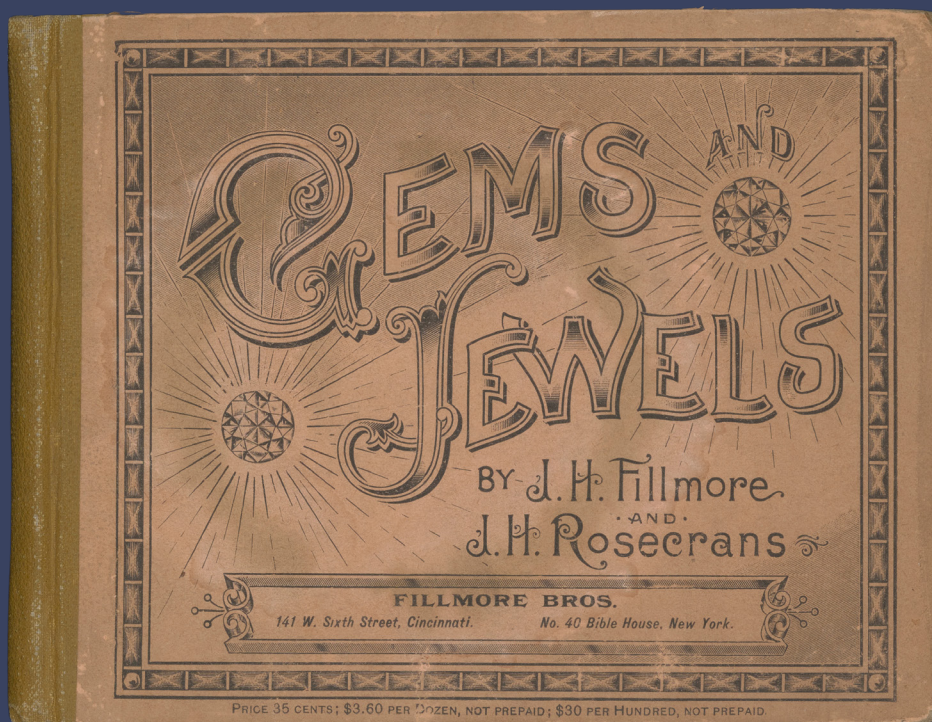
The Sounding Spirit Digital Library and associated *Singing the Sacred* exhibition celebrate a range of sacred singing traditions that shape family, community, and church life across an expansive and evolving US South. The work of digitizing and showcasing these materials for wide ranging audiences has required substantial commitments and investments. There are many ways to approach a sacred songbook. This exhibition features a Sounding Spirit framework that invites scholars, practitioners, community members, and the general public to carefully consider the various elements that contribute to a book's construction and impact. It is our hope that this exhibition serves those who sing from these volumes and those who study the singers and communities that keep these same volumes in circulation. To the singers, families, communities, and networks of southern sacred vernacular song, we extend gratitude. We look forward to singing with you soon! To the scholars and teachers taking up these texts in classrooms and articles and conference sessions, we say thank you. We hope to see you at an upcoming gathering!

To those whose work is reflected here, but not listed specifically, may you know yourself among the unnamed multitudes and hear our thanks.

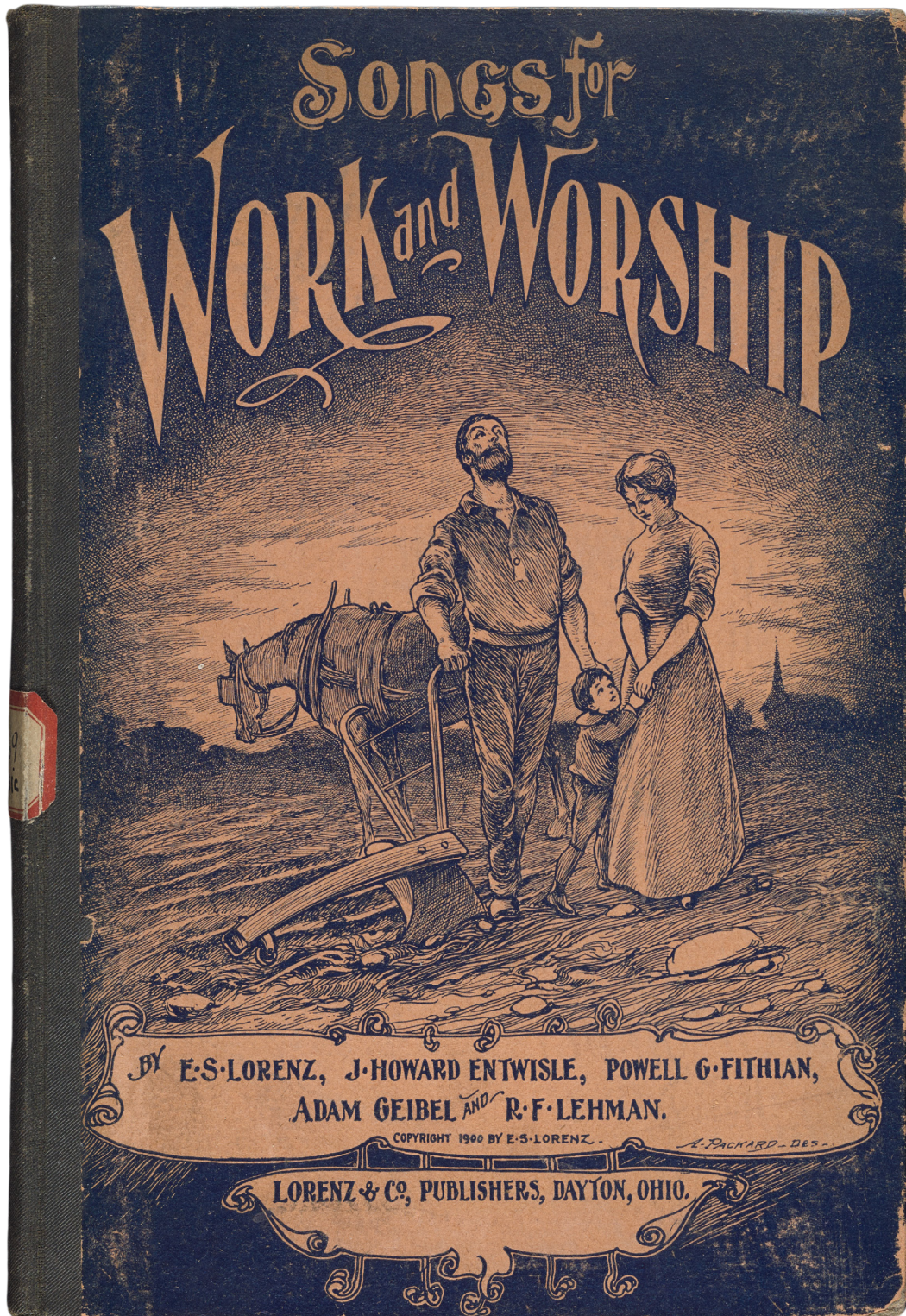
ENCOUNTERING SONGBOOKS

Southern sacred vernacular music books are greater than the sum of their many parts. To better understand the significance of these books in aggregate, we look first to the construction and composition of individual volumes. Inspired by the pedagogical “rudiments” included in many period works, we encourage visitors to learn about these songbooks’ shared and unique elements.

The first part of the exhibition follows the physical form of a book from front to back and outside in. **The second part** examines how sacred songbooks and hymnals resonate beyond the page to echo social changes that took place between 1850 and 1925. Join us for a tour of sacred music publishing as it played out in individual books and lives across and beyond a changing US South.



J. H. Fillmore and J. H. Rosecrans, *Gems and Jewels* (1890), front cover. Middle Tennessee State University, Center for Popular Music, Rare Books SP-050096.



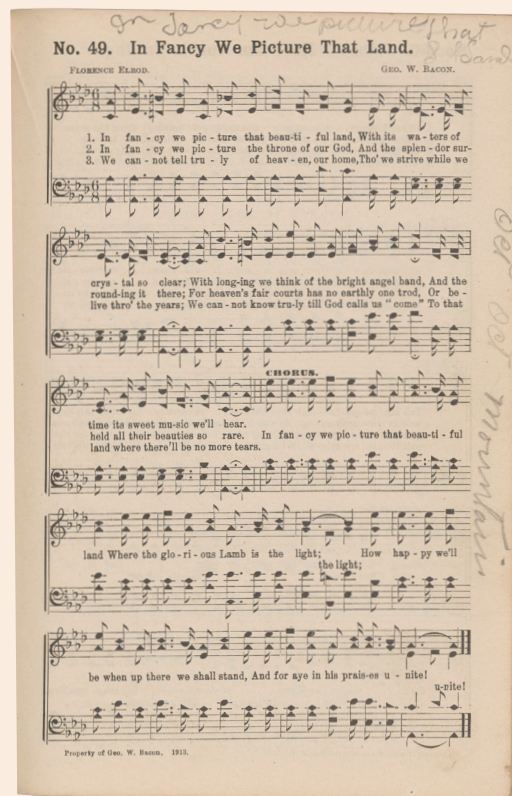
E. S. Lorenz et al., *Songs for Work and Worship* (1900), front cover. Brown University, John Hay Library, Harris Collection of American Poetry and Plays, Music L869.

Front to Back

8 SINGING THE SACRED

Case Study

The first nine cases explore the elements found in a typical book of sacred music, from the outside in and from front to back. These cases include volumes that represent the chronological, geographical, and stylistic breadth of the digital library. This catalog also presents a case study *not* included in the physical exhibition to illustrate how a single volume expresses these elements: Alfred E. Helton et al., *New Songs of Praise* (Lenoir, NC: Teachers' Music Publishing Company, 1913). Each of the initial nine cases includes the volumes in the physical exhibition alongside a relevant page from *New Songs of Praise*. This case study volume was the 1913 annual collection of a small gospel publisher headed by Helton in rural western North Carolina—a common type of work in the digital library. Publishing, manufacturing, and editorial choices about elements of *New Songs of Praise* are both typical of the time and genre and indicative of individual circumstance and preference.



AT FIRST GLANCE

We typically associate songbooks and hymnals with their sacred music. Before turning to hymn texts and tunes, a volume's cover, binding, format, title page, preface, and pedagogical sections suggest how, why, and for whom a sacred book was produced. Each case in this section explores the evolution of sacred music publishing through a single book element.

Covers document modernizing print technologies and shifting design aesthetics. **Formats** reflect changes in books' musical and religious functions. **Title pages** and **prefaces** point to a variety of settings where sacred music flourished. The **pedagogical sections** featured in many sacred songbooks show how religious and music education changed over a seventy-five year period. Careful consideration of these book elements provides important context to the sacred music that follows.

What do you notice at first glance?



Henry Liebhart, *Jugend-Harfe* (1867), p. [1]. Middle Tennessee State University, Center for Popular Music, Rare Books SP-001106.

THE Heavens declare the glory of God,
and the firmament showeth his handywork.

His glory is above the earth and Heaven.

Exalt the Lord our God
and worship at his holy hill.

He also exalteth the horn of His people,
the praise of all His saints.

Enter into His gates with thanksgiving,
and His courts with praise.

Let the people praise Thee, O God,
let all the people praise Thee.

Praise Him with the stringed instruments and organs.

It is good to sing praises unto our God.

No man could learn that song, but the forty and four
thousand that were redeemed from the earth.

Great is the Lord, and greatly to be praised
in the mountain of His holiness.

His name above is excellent.

All Thy works shall praise Thee, O God,
and Thy saints shall bless Thee.

Now is come salvation and strength, and the kingdom
of our God and the power of his Christ.

Delight thyself also in the Lord, and He
shall give thee the desires of thine heart.

TO EXAMINING COMMITTEES.

The following are among the characteristic pieces of this book, viz.: pages 4, 7, 8, 9, 10, 12, 14, 19, 23, 24, 25, 26, 28, 31, 36, 38, 40, 41, 48, 50, 55, 56, 61, 66, 81, 88, 91, 92, 94, 96, 97, 102, 108, 110, 128, 114.

Case 1

Positioning and Transitioning: Format

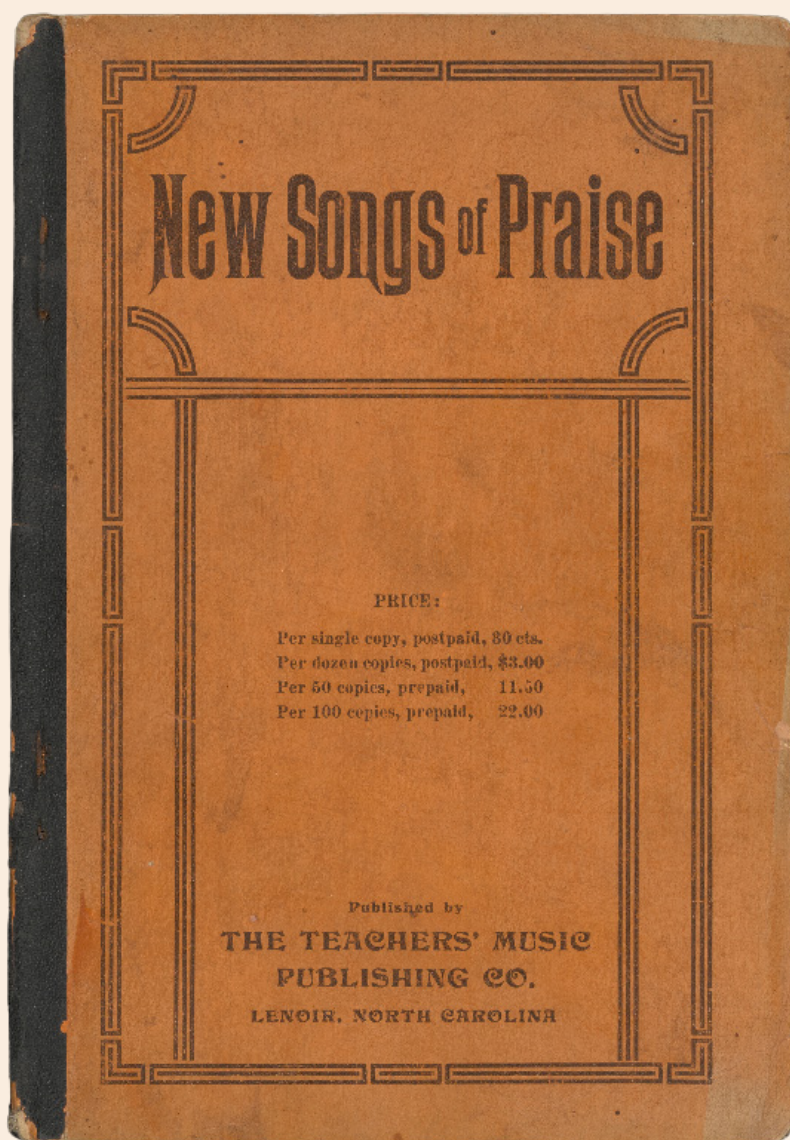
A sacred music book's format corresponds to its religious contexts, musical contents, and the needs of its intended audience. During this time period, singers recognized book dimension, binding, page design, and music notation as cues signaling musical style and practice. Between 1860 and 1870, oblong tunebooks featuring open scoring more conducive to reading complex musical textures gave way to upright songbooks whose condensed scoring allowed for more music to be included in each volume. Even as this transition reshaped most books, older formats persisted in some corners of sacred music publishing. Sunday school songsters, for example, retained an oblong format into the 1880s. Some books appeared in multiple formats to accommodate a variety of price points, including plain and luxe options as well as text-only and word-and-music versions.

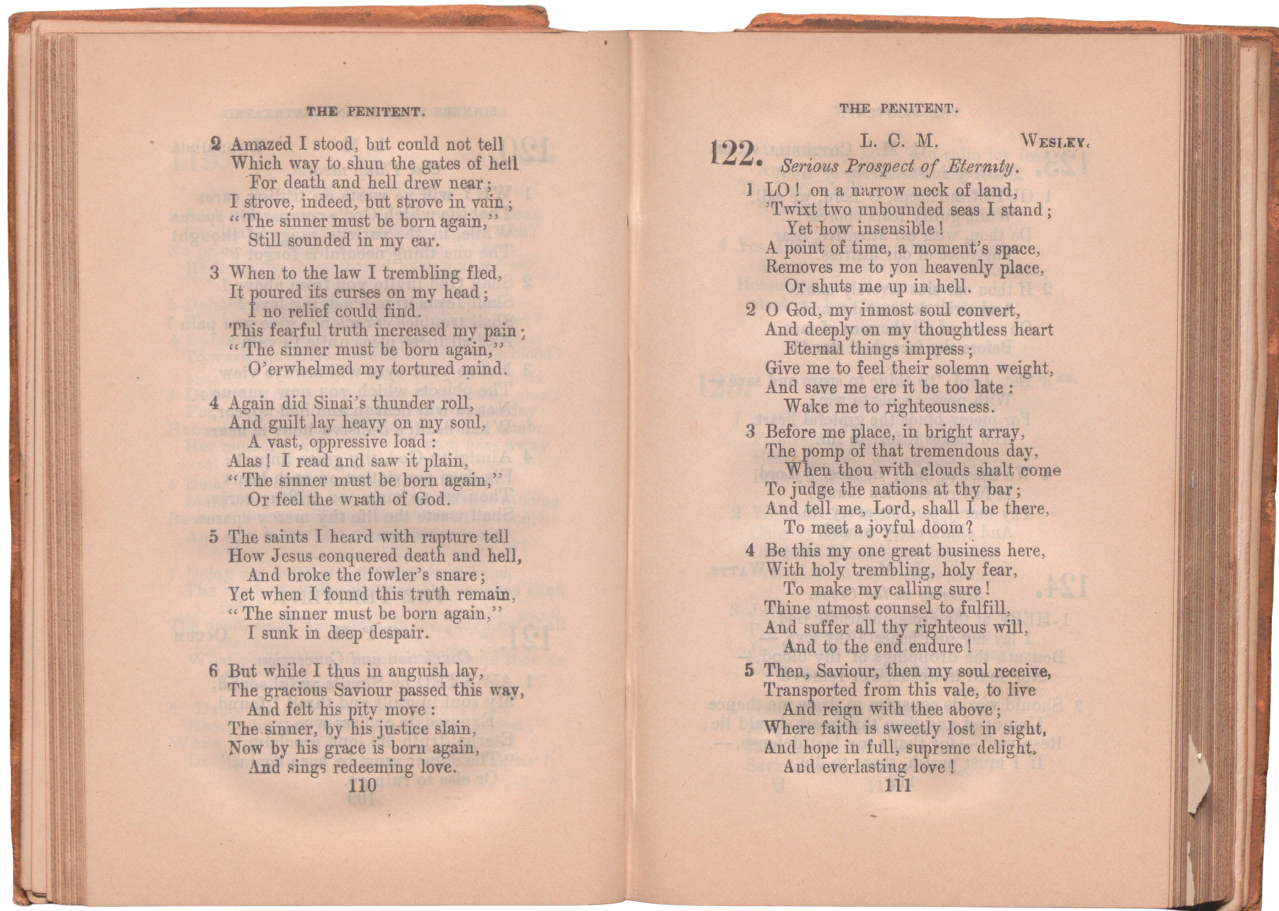


Singing from the oblong *Original Sacred Harp* tunebook, Atlanta, August 1937. Lane Brothers Commercial Photographers Photographic Collection, 1920-1976. Photographic Collection, Special Collections and Archives, Georgia State University Library. LBstrip014o.

Case Study: Format

At first glance, nothing serves to distinguish *New Songs of Praise* from any other Teachers' Music Publishing Company annual from the 1910s or 1920s. All appeared in the same upright format: as softbound octavos, 20 centimeters tall and 14 wide, 160 pages long. The amount of newly composed music to which the company had access varied year by year. Helton mixed in older, out-of-copyright music to reach this standard length. The Cincinnati-based Armstrong Printing Company mass-manufactured this book and countless others on behalf of local music publishers across the country.



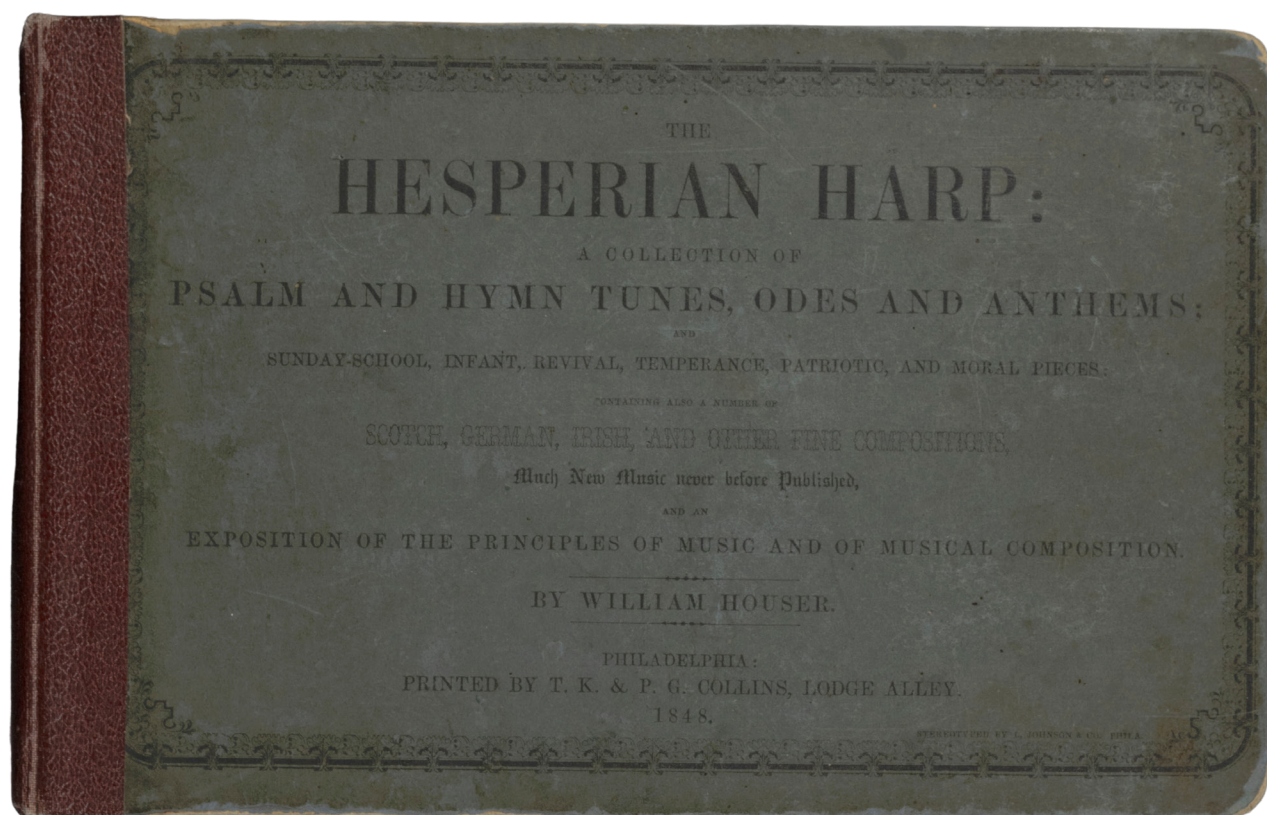


TEXT-ONLY HYMNAL

Sidney Dyer, *Dyer's Psalmist* (Louisville, KY: John P. Morton, 1853).

The upright format of this small hymnal is typical of text-only compilations. Like others without notated music, the hymnal's organization by religious subject and inclusion of indexed hymn numbers, meter, attribution, title, and full hymn text supported its use for congregational singing. Published after the 1845 split between Northern and Southern Baptists over slavery, the hymnal was influential in both denominations but sanctioned by neither.

University of Kentucky, Special Collections Research Center, BV350.D940 1853

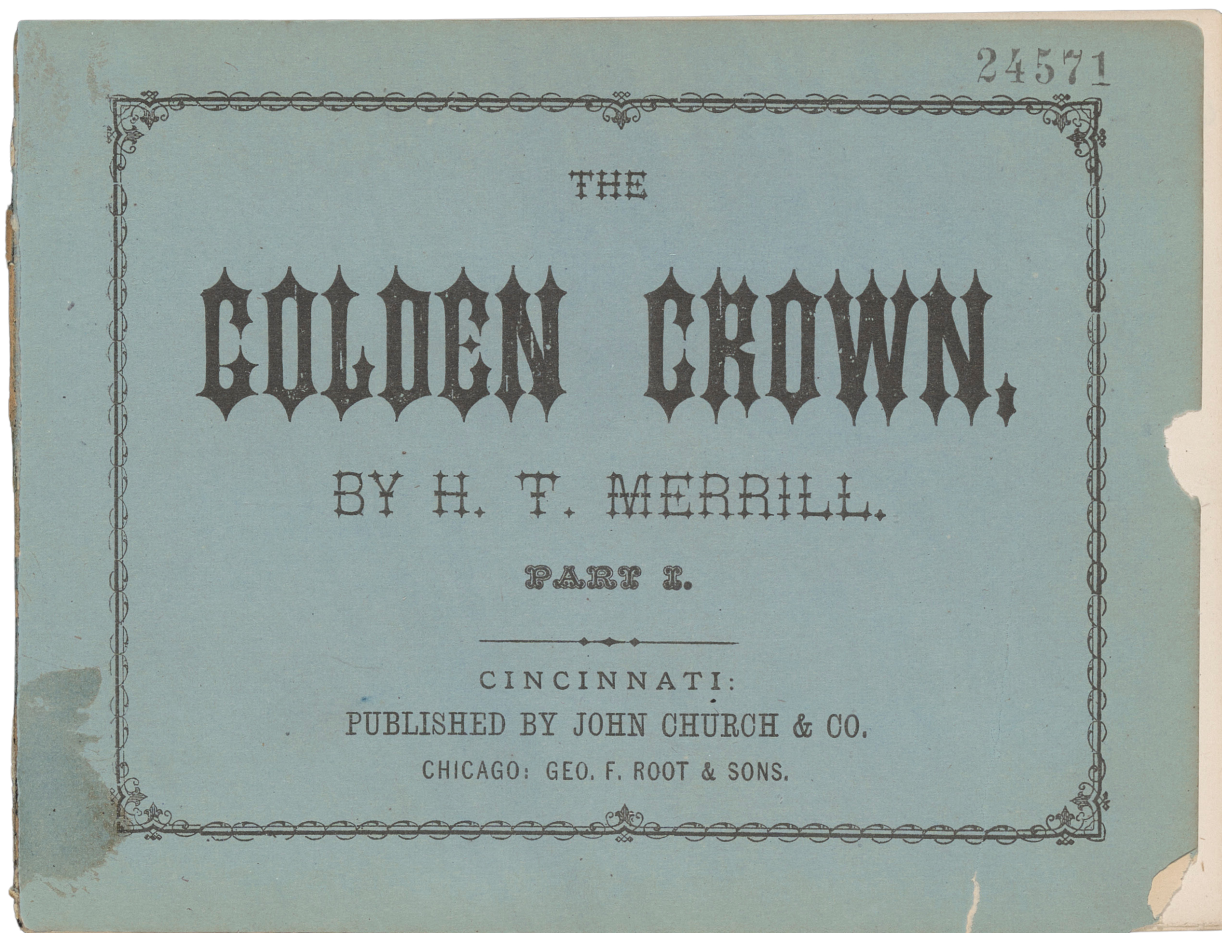


OBLONG TUNEBOOK

William Houser, *The Hesperian Harp* (Philadelphia: T.K. & P.G. Collins, 1848).

This oblong format facilitated the dissemination of tunes more than texts. Tunebooks like this one served as music class textbooks and included repertoire for choral societies and convention singers who learned anthems and fugal tunes with complex textures accommodated by the format's open scoring. These books also included strophic plain tunes and revival songs that congregations could pair with texts from denominational hymnals.

Emory University, Pitts Theology Library Special Collections, 1848 HESP



SUNDAY SCHOOL SONGSTER

H. T. Merrill, *The Golden Crown* (Cincinnati: John Church & Co., 1867).

This small book features the oblong format typical of Sunday school songsters of the 1830s through 1880s. By selecting an economical paperback binding and limiting its contents, editor H. T. Merrill (1830–1887) intended to help Sunday school classes “procure new music more frequently, without incurring heavy expense.” While Merrill planned a series of publications with “many more beautiful gems” in six to eight months, future volumes never materialized.

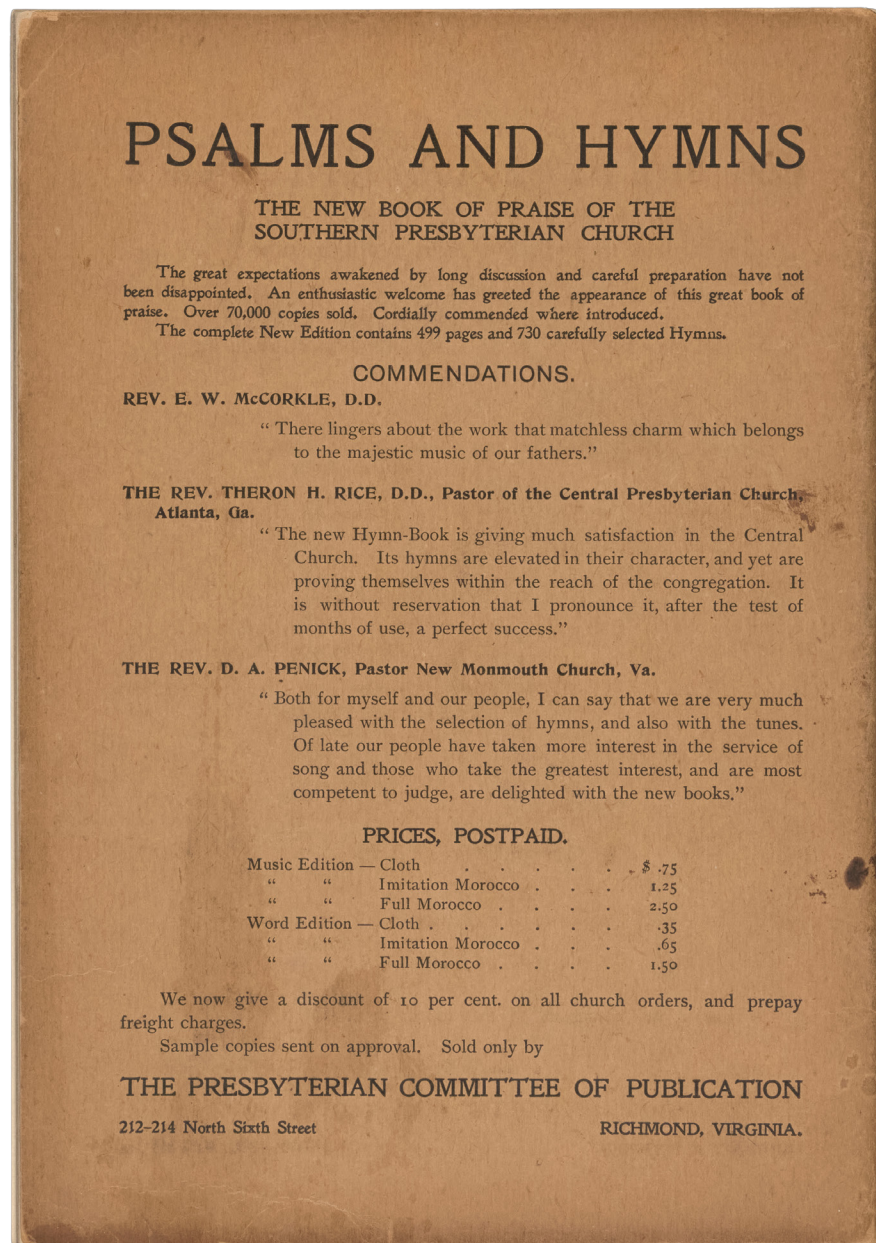
Emory University, Pitts Theology Library Special Collections, 1867 GOLD

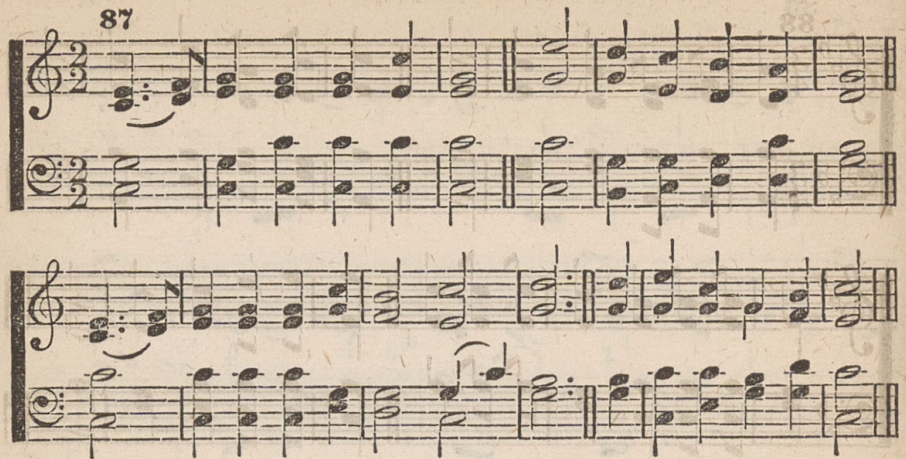
MULTIPLE FORMATS

Charles R. Robinson, *Favorites from Psalms and Hymns* (Richmond, VA: Presbyterian Committee of Publication, 1910s).

Targeting diverse budgets and needs, many nineteenth-century sacred music publishers issued their most popular hymnals in multiple formats. Meant for use at special meetings, this abridgement of the Southern Presbyterian *Psalms and Hymns* (1901) was never available for commercial sale. Its back cover, however, advertises the full-length version, available with and without music in three increasingly luxurious binding options.

Emory University, Pitts Theology Library Special Collections, 191- FAVO





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SELECTIONS

2 May Thy rich grace impart
 Strength to my fainting heart—
 My zeal inspire ;
 As Thou hast died for me,
 Oh may my love to Thee
 Pure, warm, and changeless be—
 A living fire.

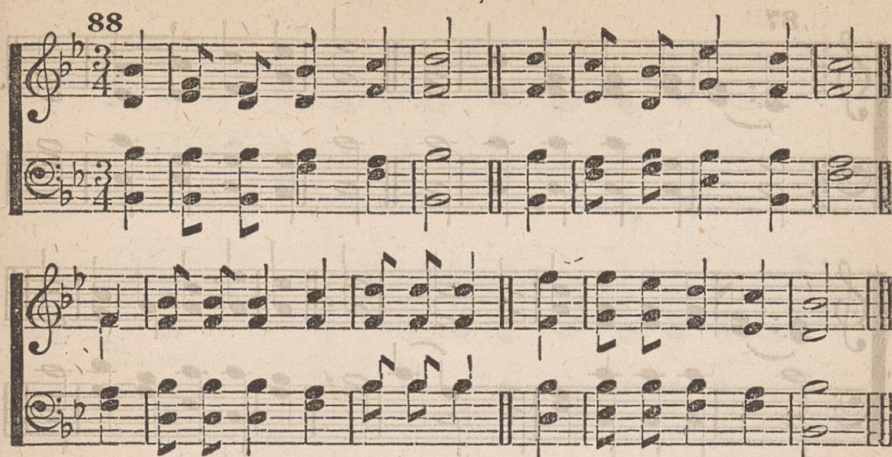
3 While life's dark maze I tread,
 And griefs around me spread,
 Be Thou my guide ;
 Bid darkness turn to day,
 Wipe sorrow's tears away,
 Nor let me ever stray
 From Thee aside.

4 When ends life's transient dream,
 When death's cold, sullen stream
 Shall o'er me roll,
 Blest Saviour, then, in love,
 Fear and distress remove ;
 Oh, bear me safe above—
 A ransomed soul.

117.

LISBON, S. M.

DANIEL READ.



FOR PRAISE.

117

111 Pres. 449; Meth. 973; Bap. 94. L. M.

Gratitude, 17; Duke Street, 9; Federal Street, 15.

MY God, how endless is Thy love!
 Thy gifts are every evening new;
 And morning mercies from above
 Gently distill, like early dew.

2 Thou spreadest the curtain of the night,
 Great Guardian of my sleeping hours;
 Thy sovereign word restores the light,
 And quickens all my drowsy powers.

3 I yield my powers to Thy command,
 To Thee I consecrate my days;
 Perpetual blessings from Thy hand
 Demand perpetual songs and praise.

112 Pres. 71 Ps., 2d pt.; Meth. 562; Bap. 558. C. M.

Athens, 52; Chimes, 61; Balerna, 55.

MY Saviour, my Almighty Friend,
 When I begin Thy praise,
 Where will the growing numbers end,
 The numbers of Thy grace?

SPLIT-LEAF HYMNAL

Albert Shotwell, *The Duplex Hymn and Tune Book* (Richmond, VA: Presbyterian Publishing Co., 1883).

English hymns traditionally conform to limited scansion, allowing singers to pair identically-metered texts and tunes. While most words-and-music hymnals obscure this practice, split-leaf books highlight its possibility. Here, singers turn separate blocks of text and music to produce any number of desired combinations. Although still in use by Scottish Presbyterians, split-leaf hymnals have always been rare in the United States.

Emory University, Pitts Theology Library
 Special Collections, 1883 DUPL

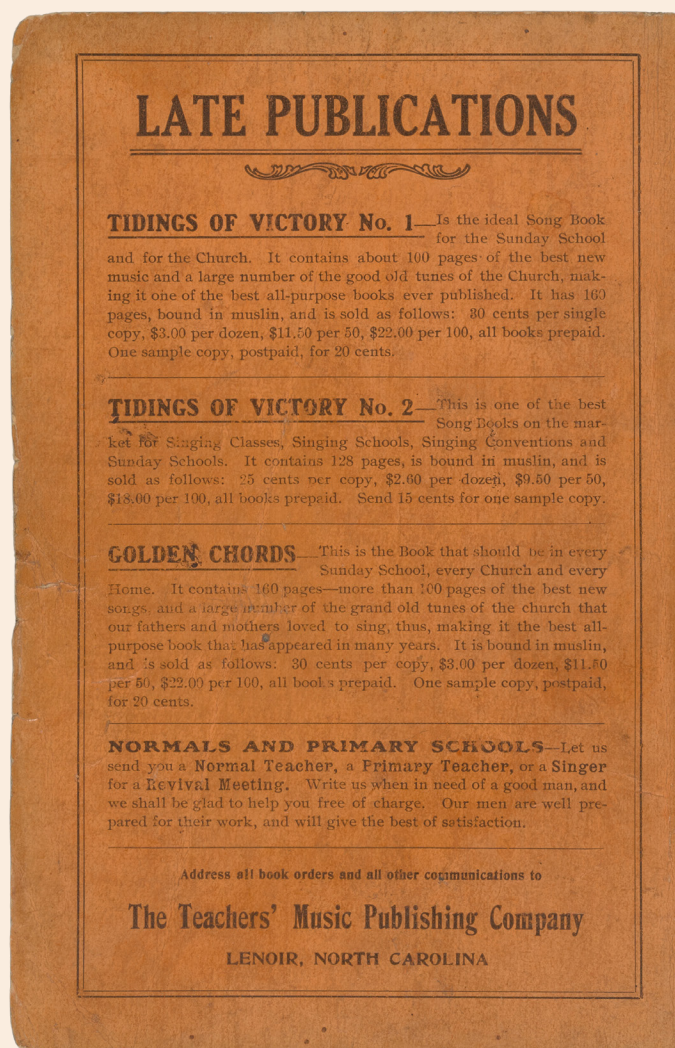
Case 2

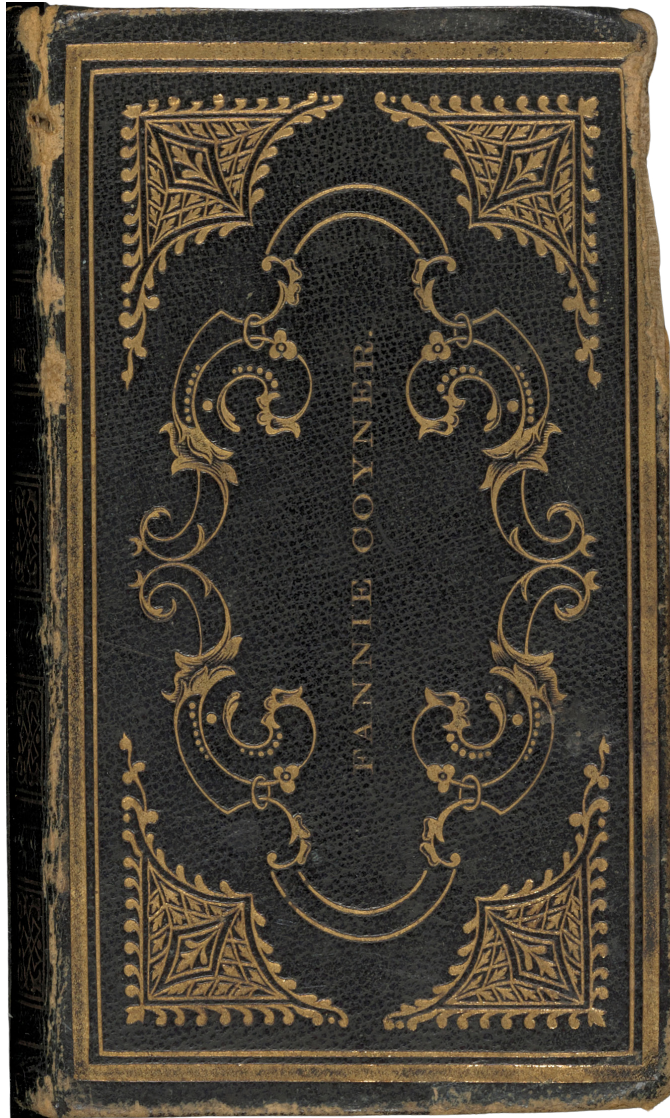
Covering and Manufacturing: Binding

A book's binding style determines its physical capabilities and often corresponds to intended use. In the 1850s, mass-produced uniform binding standardized sufficiently to cover a range of price points and practical requirements. Plain and relatively flimsy gospel annuals and highly elaborate publisher's bindings both served their intended communities. By 1925, technological advancement made it possible to produce colorful, pictorial covers on even economical paperbound books.

Case Study: Binding

Like most annuals, *New Songs of Praise* was bound with economy in mind, rather than durability or useability. The layer of muslin glued to the inside cover only marginally strengthens the volume; the metal staples holding the signatures in place not only limit the angle to which the book can open, but stain the gutter with rust. Although the volume's binding materials are typical of this publication type and era, the severity of design is exceptional. Many publishers took advantage of the decorative potential of paper covers, which, unlike traditional bookcloth, could be printed without the use of special inks or rollers. The use of only off-the-shelf borders and dingbats here might indicate particularly strained resources on the part of the publisher, or a deliberate preference for plainer design styles of the late nineteenth century.





CUSTOM BINDINGS

Paul Henkel, *Church Hymn Book* (Newmarket, VA: S. G. Henkel & Br. by the order of the Evangelical Lutheran Tennessee Synod, 1857).

Traditionally, consumers had books bound to order after purchase. By the mid-1800s, the availability of mass-manufactured bindings limited this once-common practice to especially prized volumes. Here, the maiden name of Fannie Coyner Awde (1837–1907), of the Fisherville, VA, area, is embossed into a bespoke binding. Decades later, her obituary reported how she personally selected the hymns sung at her funeral.

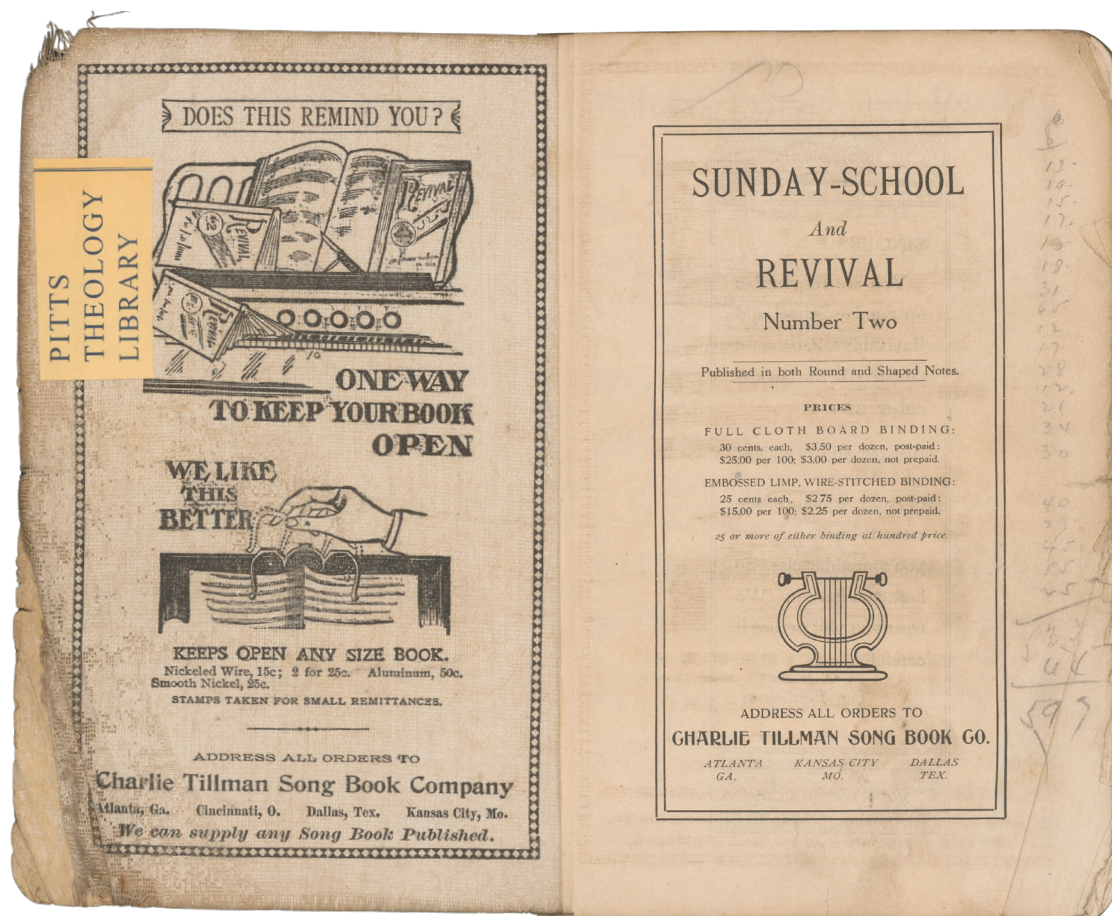
Middle Tennessee State University, Center for Popular Music, Rare Books SP-070243

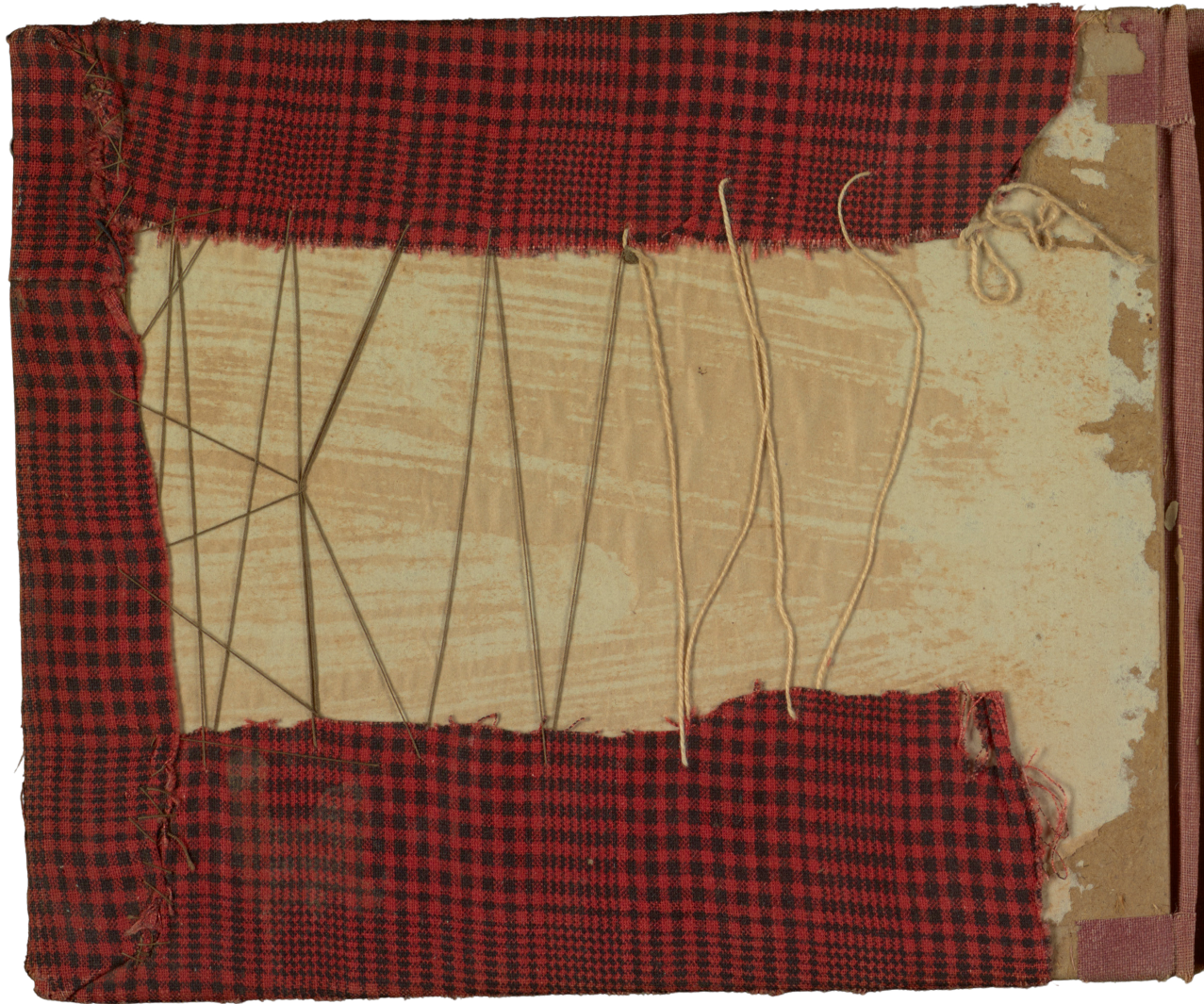
WEAR AND TEAR

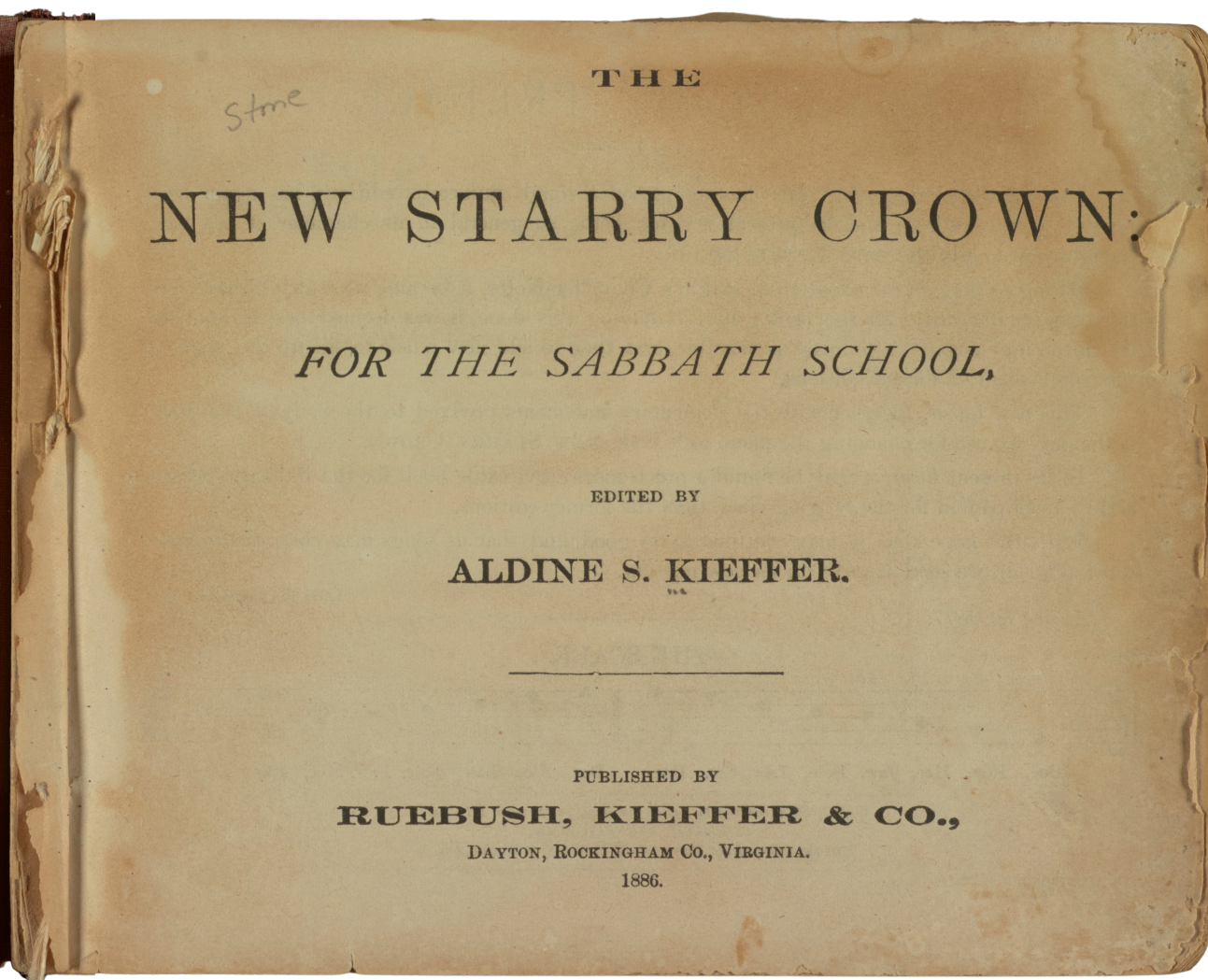
[Charlie Tillman,] *Sunday School and Revival No. 2*
(Atlanta: Charlie Tillman Song Book Co., 1912).

Binding methods affect not only production cost and aesthetic appeal, but a book's physical capabilities. This hymnal is bound in the "limp" option offered for \$0.25 per copy. It is plainer and less durable than the \$0.30 "full cloth board" binding, but easier to hold open. The humorous illustration of books splayed across a parlor organ, held open with a pen knife, suggests the rough use that mass-produced songbooks typically endured.

Emory University, Pitts Theology Special Collections, 1912 TILL







HOMEMADE REPAIRS

Aldine S. Kieffer, *The New Starry Crown*
(Dayton, VA: Ruebush, Kieffer & Co., 1886).

Countless mass-manufactured songbooks were used and discarded; others survive in conditions that demonstrate the inadequacy of their original bindings for long-term use. Here, a handy singer salvaged a children's Sunday school songster by sewing a makeshift protective case out of spare gingham tightened with twine. Although the flyleaves are disintegrating, the homemade case has effectively protected the original paper-over-pasteboard covers.

University of Kentucky, Lucille Caudill Little Fine Arts Library, Wilcox Collection M2193.N49 K540 c.2

Schule und Haus.

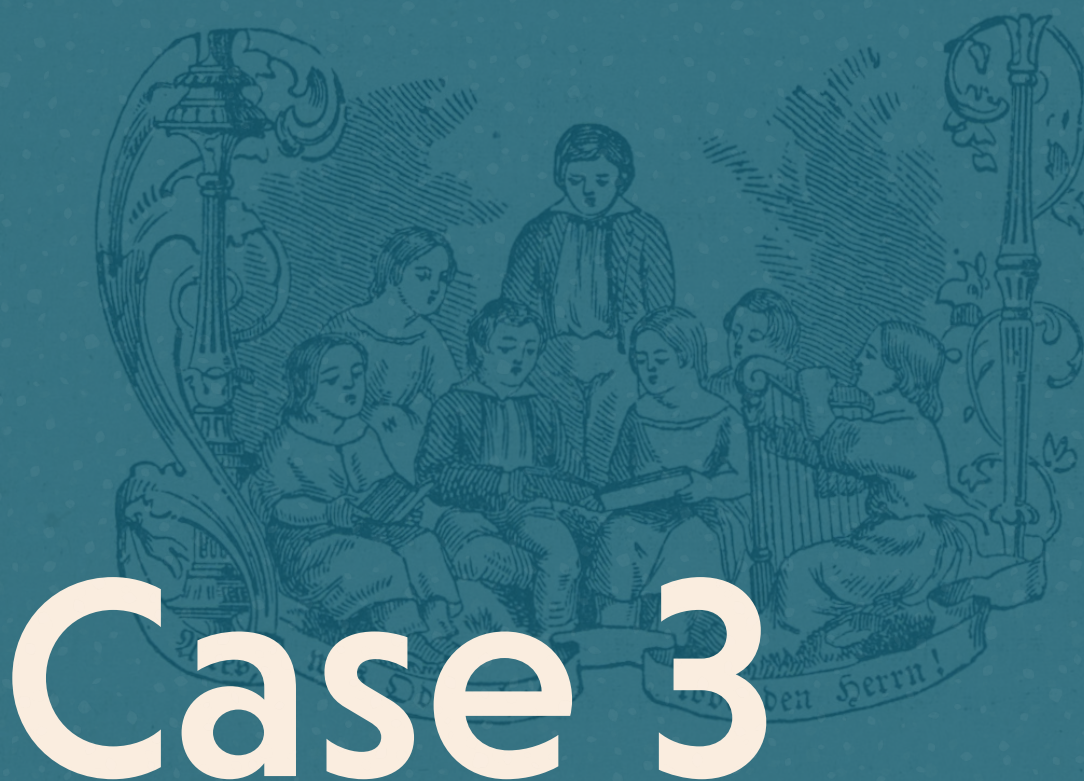
Bearbeitet

von

H. Tiebhart,

Editor der Sonntagschul-Glocke.

Das 30ste Tausend. Neueste, verbesserte Auflage.



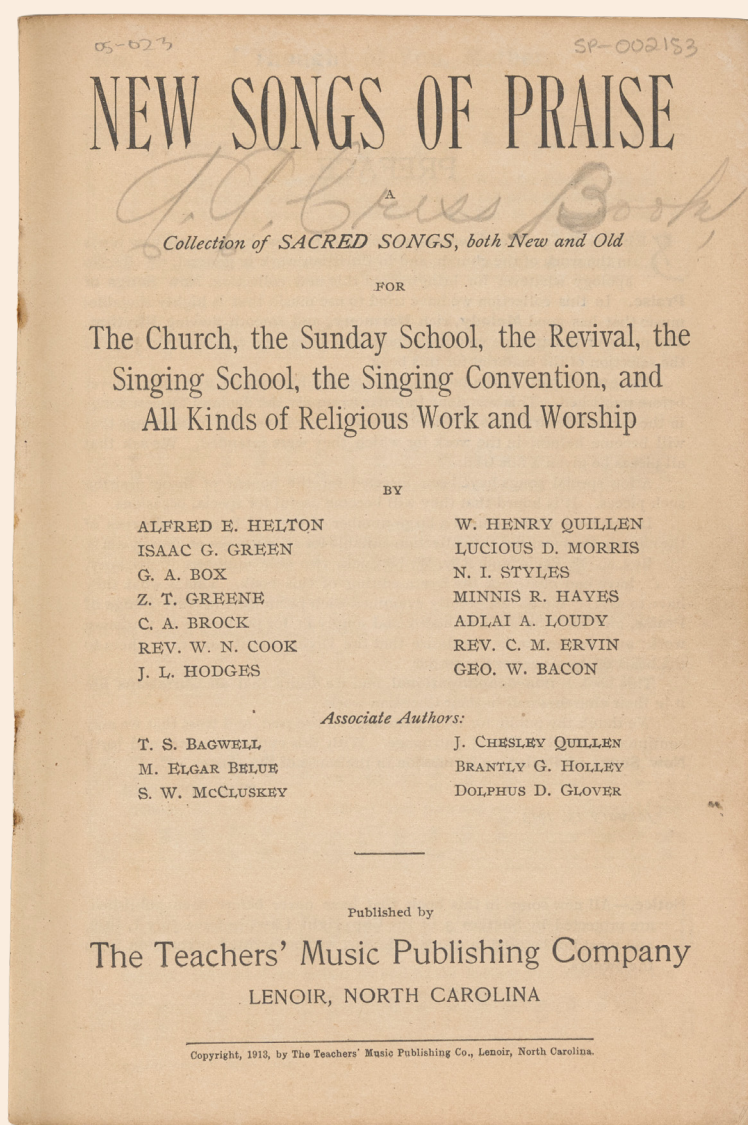
Case 3

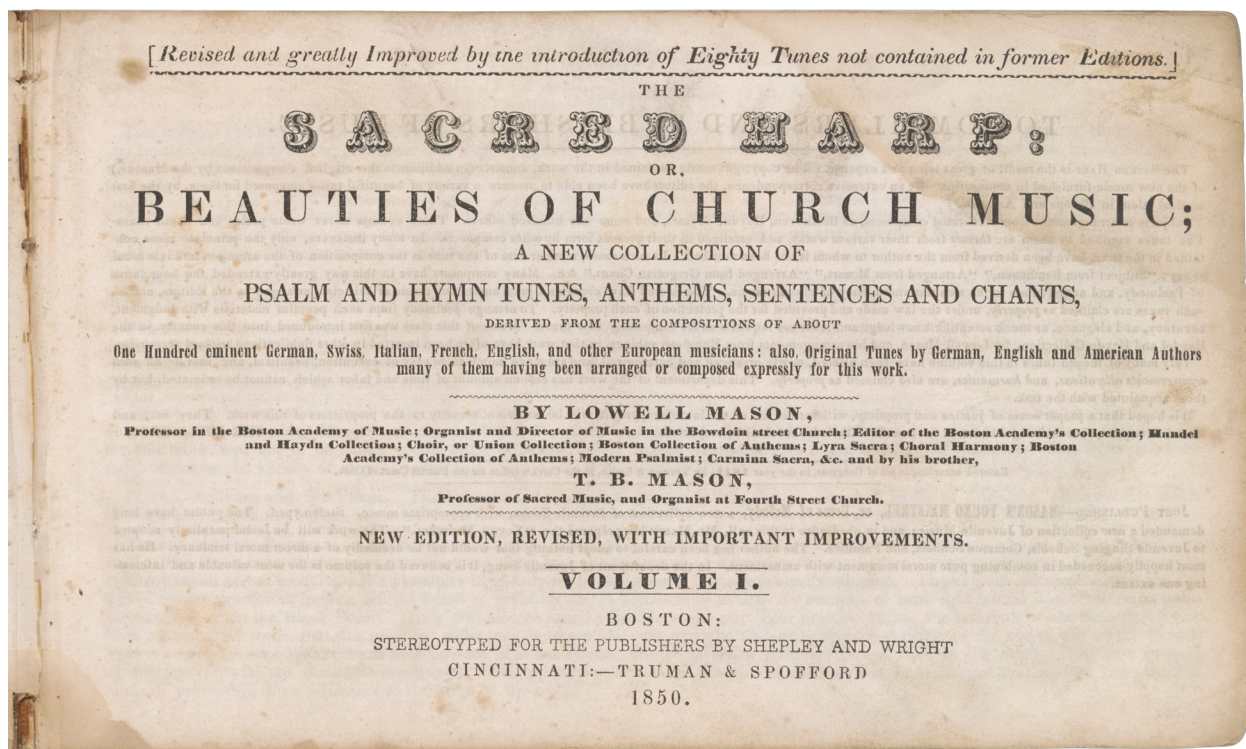
Prioritizing and Promoting: Title Page

Information emphasized on a title page signals how a songbook or hymnal was marketed to its audience. Many include denominational affiliation or authorization, describe worship or performance contexts, detail included musical styles and genres, and list contributors who sometimes served as informal distributors in their home areas. Across our time period, title pages increasingly emphasized contributor names and roles over other bibliographic information.

Case Study: Title Page

Like many elements of *New Songs of Praise*, its title page combines modern and retrospective features. The long list of authors is characteristic of an early-twentieth-century gospel annual, as is the smaller group singled out as "associate authors." Other books of this type typically used short, punchy titles with vivid imagery. The comparatively generic title and lengthy subtitle that lists contexts for use of the book are retrospective conventions dating to the mid-nineteenth century. These contexts range from the timeless (public worship) to the comparatively newfangled (singing conventions).





EYE-CATCHING TYPES

Lowell Mason and T. B. Mason, *The Sacred Harp*
 (Cincinnati: Truman & Spofford, 1850).

The title pages of oblong tunebooks from the 1850s frequently adopted a verbose and typographically varied format dating to the late eighteenth century. These pages featured mixed typefaces (including fancy types) and included long titles that listed music genres, sources, and editor qualifications. While visually confusing to the modern eye, this type of title page provided relevant details to potential consumers considering a purchase.

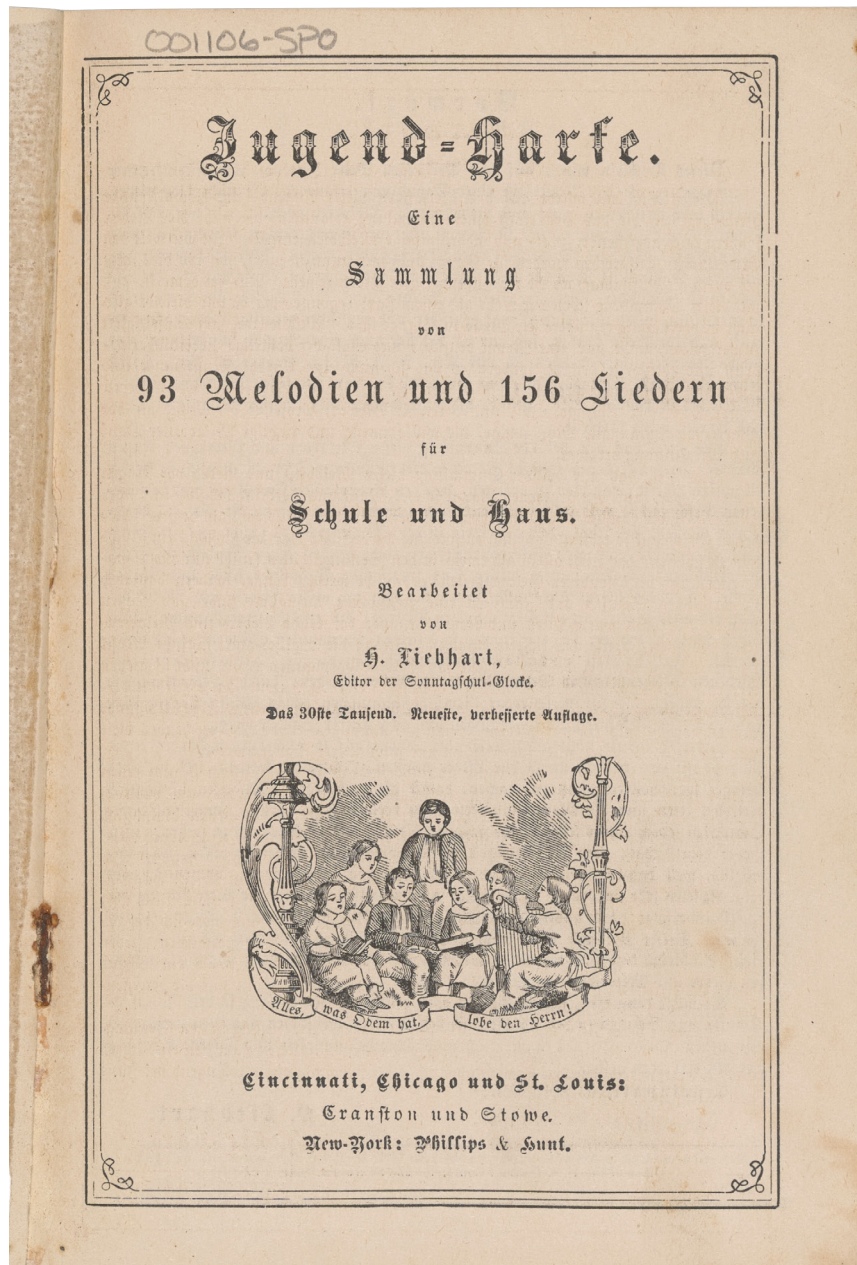
Emory University, Pitts Theology Special Collections, 1850 MASO A

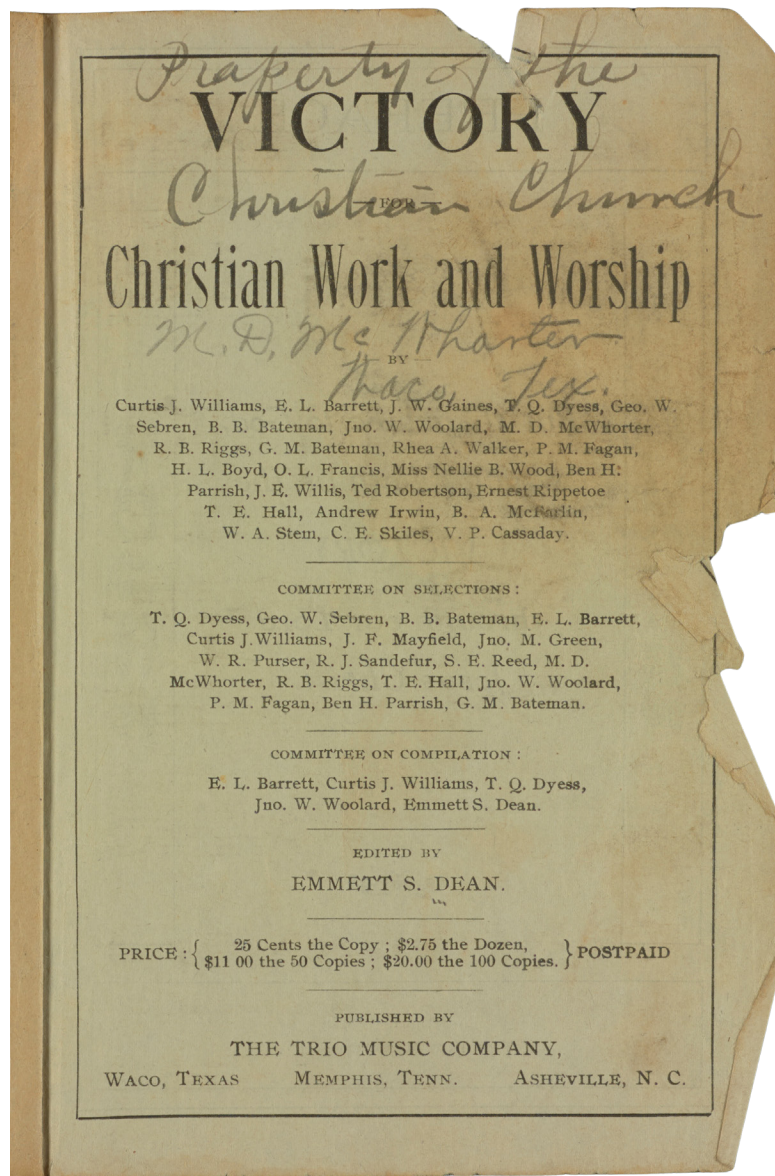
DESIGN FOR YOUNG AUDIENCES

H. Liebhart, *Jugend-Harfe* (Cincinnati: Cranston und Stowe, 1867).

The title pages of Sunday school songsters and other books for children adopted aesthetics designed for their intended audience. This title page from a Methodist Episcopal Church (MEC) publication features engaging design elements including an illustration of children singing. Editor Johann Heinrich "Henry" Liebhart (1832-1895) worked collaboratively with the MEC to supply the German-speaking market with materials.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-001106





LISTS, LISTS, AND MORE LISTS

Emmett Sidney Dean et al., *Victory* (Waco, TX: The Trio Music Company, 1918).

The title pages of gospel annuals devoted considerable space to long lists of contributors organized in unique ways. These lists typically implied hierarchies rather than specific roles. Unusually, this title page groups overlapping lists of contributors by responsibility. The prominence of these lists served marketing purposes by foregrounding contributors whose networks might be enticed to purchase and sing from the book.

University of Kentucky, Lucille Caudill Little Fine Arts Library, Wilcox Collection BV385.V53 1918 c.2

He also exalteth the horn of His people,
the praise of all His saints.

Enter into His gates with thanksgiving,
and His courts with praise.

Let the people praise Thee, O God,
let all the people praise Thee.

Praise Him with the stringed instruments and organs.

It is good to sing praises unto our God.

No man could learn that song, but the forty and four
thousand that were redeemed from the earth.

Great is the Lord, and greatly to be praised
in the mountain of His holiness.

His name above is excellent.

All Thy works shall praise Thee, O God,
and Thy saints shall bless Thee.

Now is come salvation and strength, and the kingdom
of our God and of His Christ.

Delight ourselves in Thee, O Lord, and He
will satisfy the desires of Thine heart.

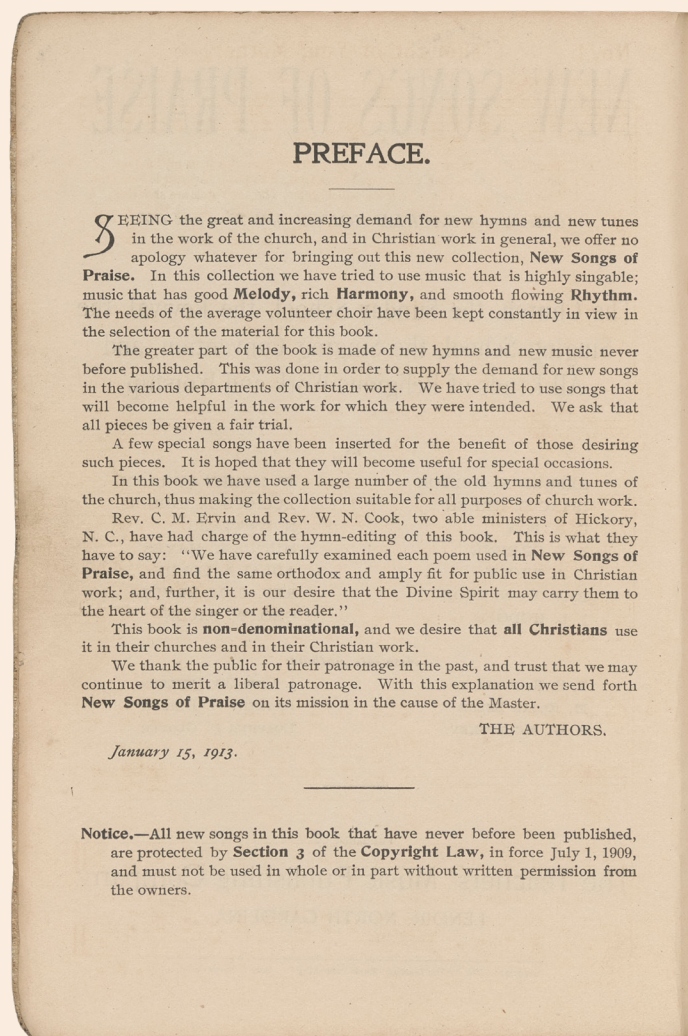
Case 4

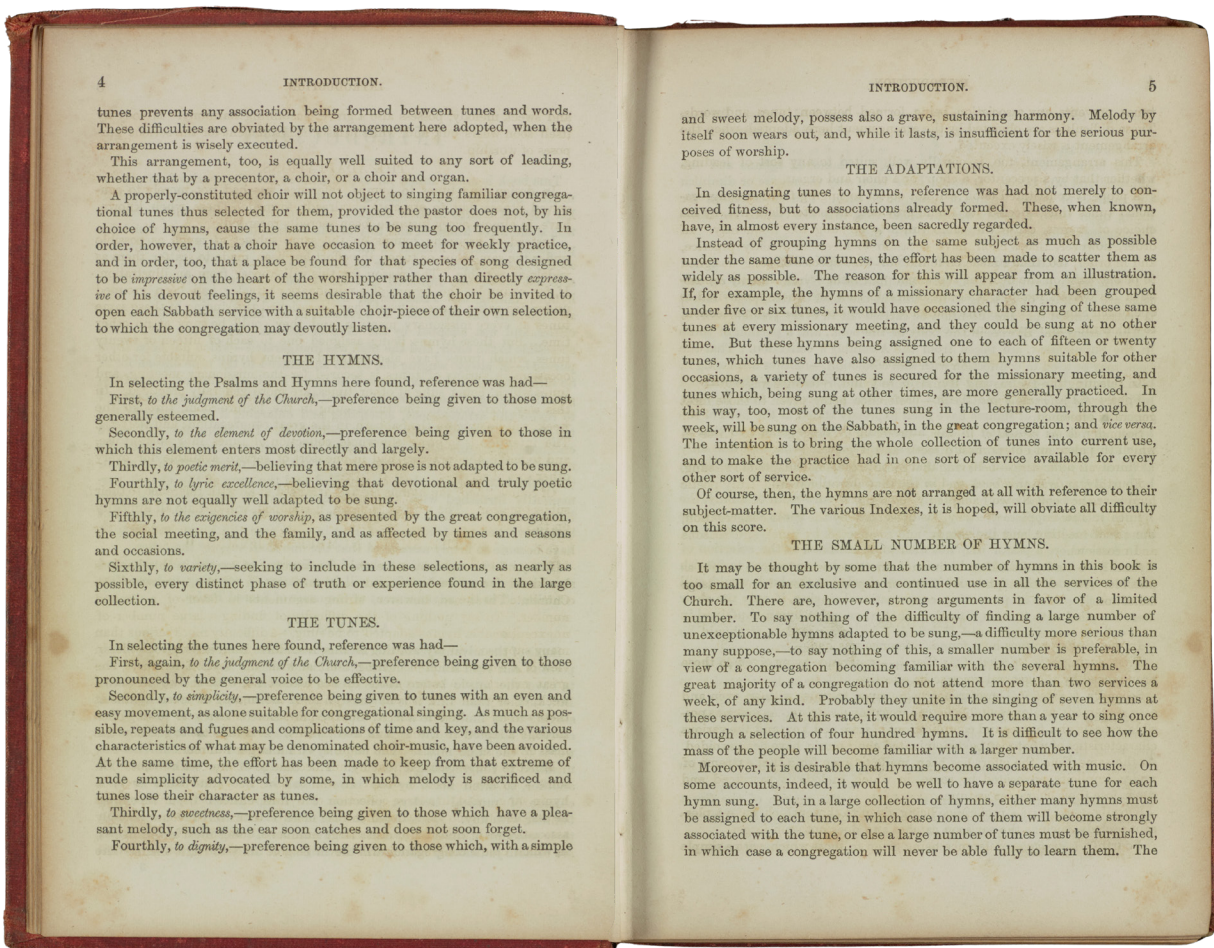
Editorializing and Presenting: Preface

This often skipped-over passage can be a treasure trove of theological positioning, editorial posturing, and denominational jockeying. While hymnbook prefaces of the era detailed editorial procedure, songsters identified settings for singing such as social worship, protracted meetings, or revivals. The lack of a preface in many gospel annuals reflects compilers' consistent editorial approach to these serially published works. By 1925, the preface had become antiquated, yet remained a standard feature.

Case Study: Preface

At a time when gospel annual editors had almost universally abandoned the preface, formerly a standard feature of hymn collections, Teachers' Music Publication Company continued to print them—reusing almost identical text, year after year. This preface has much in common with those in songbooks from a half century earlier: explaining the editors' practices with regard to musical style and the theological implications of lyrics, describing contexts in which the book might be used, and defending the introduction of a new work in a crowded sacred music marketplace. As if anticipating the limited attention of a potential buyer, though, the editors have taken the unusual step of bolding key words. The signed date of January 15, 1913, reflects the typical anxiety of gospel publishers to get their "new" book into circulation as early in the year as possible.





EDITORIAL POSTURING

N. C. Burt, *A Pastor's Selection of Hymns and Tunes*
(Philadelphia: J. B. Lippincott & Co., 1859).

The preface of this early hymn and tunebook expounds on editorial decision making, the most common topic in prefatory remarks. Here, the editor describes an appreciation for simple hymn tunes and his approach to "the adaptation" of tunes to texts. He also explains the decision to publish both hymn texts and tunes, an uncommon editorial choice for this time period as the addition of music limited the number of texts that could be included.

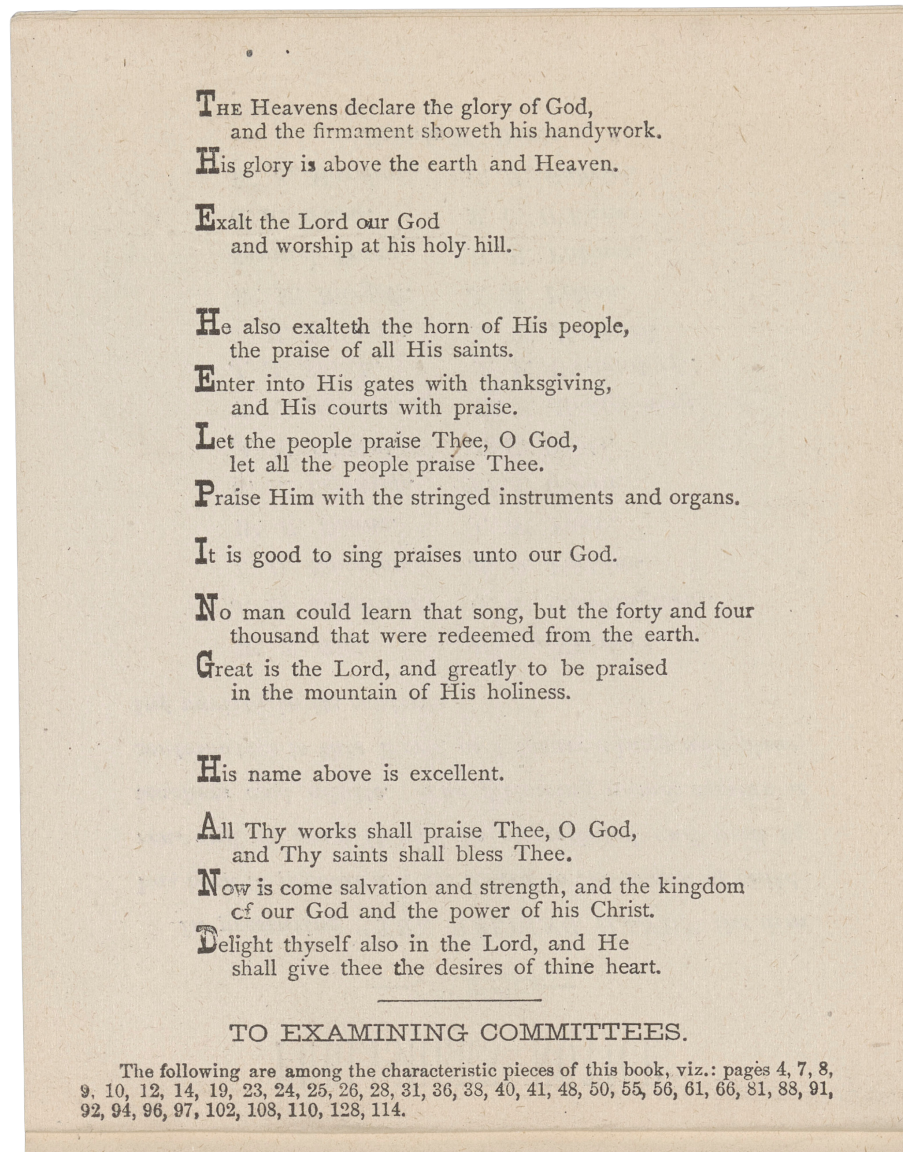
University of Kentucky, Special Collections Research Center, M2130.P378 1859

ACROSTIC FOR CHILDREN

W. T. Giffe and J. H. Rosecrans, *The Helping Hand*
(Cincinnati: Geo. D. Newhall & Co., 1878).

Sunday school songster editors often adopted a playful approach to prefatory material, likely hoping to catch the eye of their youthful audience. This preface foregoes standard format and fare, featuring instead an acrostic of topically relevant Bible verses. A brief note for examining committees demonstrates the editors' interest in the adult consumers making purchasing decisions for Sunday schools.

Emory University, Pitts Theology Library Special Collections, 1878 HELP



Case 5

Naming and Claiming: Copyright and Index

Copyright statements and indices document the circulation and categorization of sacred music. Between 1850 and 1925, practices of “borrowing” musical selections without citation decreased, yet rights remained contested. Indices proved equally dynamic. The form of a songbook or hymnal index documents different ways singers and worshippers used these works. Rather than foregrounding topics, most songbook indices were organized by first line, tune name, or both in order to provide access to hymn tunes and lyrics.

Case Study: Copyright

Although the Copyright Act of 1909 had recently expanded and introduced new procedures to ensure copyright protection, Teachers' Music Publishing Company did not attempt to copyright *New Songs of Praise* as a whole book. Rather, individual composers were responsible for copyrighting their selections. Because of this approach, most newly written songs included here are described as the "property" of one or more contributors, rather than presented with a conventional copyright claim. These statements provide valuable information about contributors to *New Songs of Praise*, often otherwise obscure composers from western North Carolina, eastern Tennessee, and northwestern Alabama. For example, the copyright notice for "We Shall See the King" places Lida Allen in the Kodak neighborhood of Sevierville, Tennessee; census records reveal that she would have been only sixteen or seventeen years old when her song was printed.

No. 30. We Shall See the King.

JENNIE WILSON. LIDA ALLEN.

1. There's a bright, unclouded morn-ing that is com-ing by and by, Which to
2. It is sweet while here we la-bor, oft-en-times oppressed by care, To be
3. Let us now be faith-ful servants and o-bey the King's command, Knowing

us will new and ho-ly rapt-ure bring, For with darkness past for-ev-er,
cheered by looking forward to that dawn, When the King from time will call us
that He free-ly gives suf-fi-cient grace For each du-ty He as-signs us

in the light that shines on high, Reigning in his glo-ry, we shall see the King.
star-ry di-a-dems to wear With the ransomed while e-ter-nal years roll on.
till be-fore Him we shall stand, And with joy and wonder view his bless-ed face.

CHORUS.

We shall see..... our Saviour King,..... We shall see.....
In that golden morning we shall see the King, our Saviour King, In that happy morning

..... our Saviour King;..... By and by..... be-yond the
we shall see the King, our Saviour King; In that morning by and by when we a-

Property of Lida Allen, Kodak, Tenn. 1912.

Case Study: Index

Most of the songs included in *New Songs of Praise* were newly composed for the book. Typical for the 1910s, each song was printed with a title referring to the indivisible unit of lyrics and music that a user could easily access and reference via a single, alphabetical index. The practice of filling out the book with uncopyrighted music, however, complicates the organization of this index slightly. Some 1910s editors standardized their indices by inventing new song titles for older pieces conventionally known by their tune titles. The Teachers' Music Publishing Company editors did not follow suit, producing an index in which the song title "Step By Step" appears adjacent to the tune title SUMMER. Here, the editors relied on their audience's presumed familiarity with this selection at a time when tune titles were scarcely used in the gospel repertoire. They may have been correct in this assumption: first introduced in *Harp of Columbia* (1848), SUMMER is still sung from *New Harp of Columbia* in the east Tennessee region where this copy of *New Songs of Praise* was used.

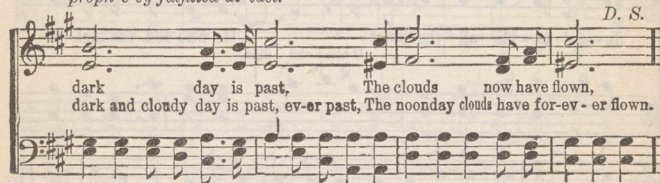
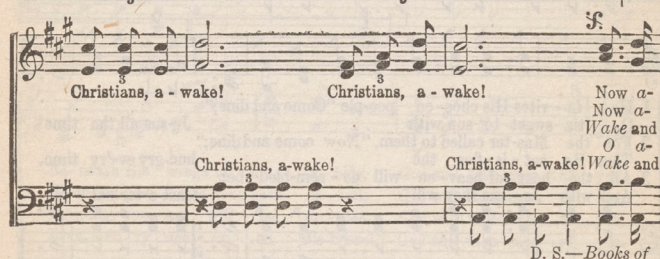
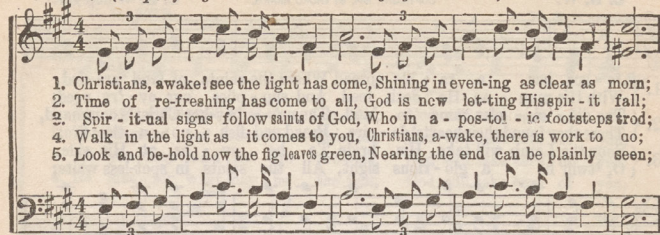
INDEX.	
No.	No.
All Heaven Shall King	No Room for God
Am I a Soldier of the Cross?	Not Tonight
Banished from His Presence	O Father, Forgive
Be Thou My Guide	Oh! How Sweet to Be There
Bring Your Life	O Land Beyond!
By the Shining Stream	One Thousand Years
Christ is Born	On That Golden Shore
Christ is the Door	On the Golden Strand
Christ will Save You	Only Trust Him
Clinging to the Cross	Onward!
Close to Jesus	O Rejoice!
Come Closer to the Saviour	O Revive Us!
Come to Me	O What Then?
Come Unto Me	Ortonville
Coronation	O What Have I Done?
Dennis	O What Then?
Depart from Me	Parting Hand
Don't Give Up the Fight	Prayer
Dorance	Reapers for the Master
Dunbar	Receive Me Now
Enlisted in the Saviour's Name	Religion is a Fortune
Facing the Throne	Rest, Sweet Rest
Faithful Be	Retreat
For My King	Revive Us Again
Forward Today	Ring On, Sweet Bells
For Your King	Rise Not the Risk
Gather in the Lost	Sailing On
Gather the Grain	Scouring Christ
Glorify for Me	Seek the Lost
Glorify in His Name	Shall We Meet?
Greenville	She Sweetly Dwells Up There
Guard Thy Thoughts	Sinner, Come Today
Guide Us Aright	Solon
Happy and Free	Some Bright Day
Happy Day	Stand Up for Jesus
Happy in His Love Every Day	Step by Step
Happy Soldiers	Summer
Hear Ye Him	Sweet By and By
Heavenly Light Should Shine	Sweet Hour of Prayer
He Gives Us Strength	Talking for Our King
He Loves Me	Toplady
Help Thine Me	Trust Him Today
Hold Me Fast	Turn Away from Sin
Holy Manna	"Will Be Too Late I
Home at Last	That Beautiful Home
How Firm a Foundation	That Heavenly City
How Sad the Hour I	The Beautiful Home
I Am Glad	The Beautiful Pool
If God Did Not Love Us	The City Eternal
If I Wait	The Harvest is Ended
If We Do Our Best	The Lord's Prayer
I'll Be Watching and Waiting for You	The Old-Time Religion
I'm Going Home	The Promised Land
In Fancy We Picture That Land	The Shepherd's Tender Care
In the Home Above	There is a Fountain
In the Happy by and by	There is a Home for All
In the Valley	There'll be Glory for the Respers
I Shall Not Want	Waiting Too Long
I Thought of You, Mother	Walking with Him
I will Arise and Go to Jesus	We Are Marching
I will Go	We Shall See the King
Jesus in Every Home	We Shall Sing with Angels
Joy and Consolation	We Shall Meet
Joy of a Convert	We'll Work Till Jesus Comes
Just to Save the Lost Like Me	What a Friend We Have in Jesus!
Keep the Love-Light Gleaming	What a Meeting that Will Be!
Keep Us in Thy Fold	What Wondrous Love
Let Him Come In	When I Hear the Angels Calling
Let Us Sing Praise	When This Life is Over
Let Us Work for Him	Where is Your Heart?
Little Toilers	Why Shed Such Bitter Tears?
Look for Me	Will You Let Them Die?
Lottie	Will You Meet Me?
Loved Ones are Waiting for Me	Will You Speak for Christ Today?
Maidland	With the Redeemed
Marlow	With the Blessed at Home
Martyn	Witness Today
Marvel Not	Wonderful Love
Master, Still the Storms	Woodworth
Mother's Smiles	Work, for the Night is Coming
Nearer, My God, to Thee	You Should Tell for Jesus
Nettleton	

The Armstrong Printing Co., 419-421 Elm St., Cincinnati, O.

Evening Light.*

See Zech. 14:6; Act 3:19; Mark 16:17; John 12:35; Matt. 24:32.

R. E. W. (Respectfully inscribed to all evening light laborers.) R. E. W. WSETT.



Owned by R. E. Winsett, Chattanooga, Tenn.

*We are truly living in the evening light of time. When the prophesies have most all been fulfilled, and the church is returning to apostolic faith and doctrine, this wave of full salvation will no doubt girdle the globe, and the signs are following them. Mark 16:17, 18. Read Matt. 24th chapter. "Soon He'll come to gather up His bride-elect." Will you be one of that number?

Let no one copyright. Free to be used for the glory of God and the advancement of His kingdom. Any one feeling led by the Spirit to do so send contributions to the Beulah Orphanage, Doxey, Okla.

COPYRIGHT CLAIMED AND WAIVED

Selected Gospel Songs (Chicago: Full Gospel Assemblies, 1917).

R. E. Winsett (1876–1952) copyrighted most of his compositions. Here, although claiming ownership of the Adventist song "Evening Light," Winsett releases its copyright, declaring it "free to be used for the glory of God and the advancement of His kingdom." Although this was an uncommon practice, composers sometimes omitted copyright in the service of unimpeded circulation or because they did not wish to profit from spiritual work.

Emory University, Pitts Theology Library Special Collections, 1917 FULL

MIXING UP A TEXT-TUNE INDEX

R. M. Hopkins, *Standard Revival Songs*

(Cincinnati: The Standard Publishing Company, 1903).

The combined text-tune index displayed here indicates hymn text first lines by italics and song titles by small capitals. As the book was published at a moment when song titles might reference either music alone or a text-tune combination, this sought-for distinction was not clear. A book user was evidently dissatisfied with the resulting confusion and independently marked which of the first lines is also a tune name.

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, Wilcox Collection M2117.
S828 1903

INDEX OF SONGS.	
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Titles in small capitals, first lines in italics.	
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<i>Anywhere with Jesus I can safely go</i>	61
<i>AT THE CROSS</i>	13
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<i>Beautiful valley of Eden</i>	41
<i>BETHANY</i>	9
<i>Ble-ssed assurance, Jesus is mine</i>	14
<i>Blest be the tie that binds</i>	32
<i>BRINGING IN THE SHEAVES</i>	17
<i>BRING THEM IN</i>	38
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<i>CHRIST IS PRECIOUS</i>	71
<i>Closer to thee, my Father, draw me</i>	27
<i>COME UNTO ME</i>	29
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<i>JESUS IS CALLING</i>	46
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<i>JESUS LOVES EVEN ME</i>	6
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<i>LOOKING FOR THE CITY</i>	21
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<i>MAKE SOME OTHER HEART REJOICE</i>	30
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<i>My faith looks up to Thee</i>	70
<i>My Jesus, I love Thee</i>	19
<i>My life, my love, I give to Thee</i>	67
<i>Nearer, my God, to Thee</i>	9
<i>Nearer the cross my heart can say</i>	20

PAGING THROUGH

When flipping to the musical content of exhibition volumes, we encounter an impressive diversity of music genres and forms. Stately church hymns, lively revival spirituals and gospel choruses, music in three- and four-part harmony, songs for both solo and ensemble performance, familiar standards, as well as newly composed tunes and texts all contributed to this era's musical richness.

Page design reflects this variety: melodic placement, harmonic setting, and instrumentation correspond to wide-ranging worship practices and preferences. **Music notation** includes multiple shape-note and numeral systems competing with the reigning conventional style. Page by page, the volumes in the exhibition show how book design responded to and met the needs of communities and contexts in transition.

In addition to seeing a variety of music across volume pages, you can hear a range of musical styles in the soundtrack playing in the gallery.



William Walker, *The Southern Harmony and Musical Companion* (1850), p. 80. Photograph by Jack Kears. Emory Libraries, Pitts Theology Library Special Collections, 1850 SOUT A.

Case 6

Laying Out and Lining Up: Page Design

Page design showcases the relative importance of music and text in wide-ranging theological contexts. Whereas *The Southern Harmony* applies limited verses to each tune, E. T. Hildebrand's "The City of God" in *The Silver Trumpet* pairs many verses with a scriptural citation. Layout considerations also signal performance practice. Open scoring facilitates part singing whereas condensed scoring emphasizes melody and accommodates a keyboardist. During this period, placement of contextual information, such as composer and lyricist attributions and metrical indication, became increasingly standardized.

No. 143. By The Shining Stream.

LAURENCE HIGHFIELD.

(FEMALE VOICES.)

GEO. W. BACON.

1. By the shin - ing stream..... flow-ing from the throne,....
2. By the crys - tal stream..... far from grief and pain,....
3. By the liv - ing stream..... in the daz - zling light,....

Where no fear or night..... or de-spair is
In the glo - ry - land..... ev - er to re-
We shall meet our King,..... we shall own his

known (or de-spair is known), Stands the tree of life.....
main (ev - er to re-main); We shall see his face.....
might (his e - ter - nal might); Since He bore our sins.....

with its heal - ing leaves..... In the land of
and his prais - es tell,..... We shall know our
on the cross in love,..... We may share his

light,..... where no sad heart grieves (where no sad heart grieves).
Lord,..... we with Him shall dwell (ev - er with Him dwell).
joy,..... in the home a - bove (in the home a - bove).

Property of Geo. W. Bacon. 1913.

Case Study: Page Design

By 1913, a sustained period of experimentation with music layouts had resolved into an era during which publishers favored condensed scoring. This style allowed songbook editors to fit far more music into a single book—especially those with small dimensions with modest page counts like *New Songs of Praise*. Advancements in music engraving technology had also made the underlay of lyrics in condensed scoring more legible and accurate.

While the advantages for publishers and manufacturers were clear, condensed scores occasionally proved inconvenient for the singer. “By the Shining Stream,” a gospel chorus for “female voices” was less suited to condensed scoring because its SSAA voicing style permitted non-stylistic voice crossings. In the third system of the chorus, the first and second alto parts occupying the bottom staff briefly cross. The measure is messily notated: not only must singers rely on stem direction to identify their part, but a tie in the first alto faces the wrong direction to accommodate the noteheads of the second alto. The flag of a first alto eighth-note has also been stamped directly above the notehead of the second alto part. Although a conventional mixed-voice gospel song would not pose these notational problems, “By the Shining Stream” shows how some repertoire presented challenges for the page design gospel annuals employed.

By The Shining Stream. Concluded.

CHORUS.

By the shin - ing stream we shall
By the shin - ing stream..... we shall know no care,.....

know no care, For the God of love and the Christ are
..... For the God of love..... and the Christ are

in that land so fair; By the shin - ing stream
there;..... By the shin - ing stream.....

is no sin or loss, Je - sus left them
..... is no sin or loss, Je - sus left them

Je - sus left them all nailed up - on his cross.
all..... nailed up - on his cross.....



OPEN SCORING

William Walker, *The Southern Harmony and Musical Companion*
(Philadelphia: Miller & Burlock, 1854).

This oblong tunebook features an open score format dating to the eighteenth century that privileged harmony singing by presenting each voice part on its own staff. The design accommodated "dispersed" harmonic features common to sacred music of the preceding decades, such as free-moving melodic parts that cross one another as seen here in William Walker's (1809–1875) arrangement of MINISTER'S FAREWELL. Compare this to the scoring in *Apostolic Hymns*.

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, Wilcox Collection M2117.
W18 S5 1854

CONDENSED SCORING

J. V. Kirkland, R. S. Kirkland, and A. M. Kirkland, *Apostolic Hymns* (Nashville: Publishing House of the Methodist Episcopal Church, South, 1898).

Condensed scoring, featuring upper and lower voices on a single grand staff, predominated by the late 1800s. Useful for keyboard accompaniment and compatible with heterophonic textures, the design was an awkward fit for older arrangements. In this layout of MINISTER'S FAREWELL, stem directions provide the only indicators connecting notes and parts, making it difficult for the singer to follow. Compare this to the scoring in *Southern Harmony*.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-000352

A Few More Days on Earth to Spend. Concluded.

5 To earthly cares I bid farewell,
And triumph over death and hell,
And go where saints and angels dwell,
To praise the eternal Three.
I'll join with those who're gone before,
Who sing and shout their sufferings
o'er
Where pain and parting are no more,
To all eternity.

6 Adieu, ye scenes of noise and show,
And all this region here below,
Where naught but disappointments
grow
A better world's in view.
My Saviour calls, I haste away;
I would not here for ever stay:
Hail! ye bright realms of endless day;
Vain world, once more, adieu!

No. 178. MINISTER'S FAREWELL. C.M. 8 lines.

1. { Dear friends, farewell, I do you tell, Since you and I must part; }
 { I go a-way, and here you stay, But still we're joined in heart. }
 2. { Yet do I find my heart inclined To do my work be-low: }
 { When Christ doth call, I trust I shall Be read-y then to go. }

Your love to me has been most free, Your con-ver-sa-tion sweet; How
 I leave you all, both great and small, In Christ's en-cir-cling arms, Who

can I bear to jour-ney where With you I can-not meet.
 can you save from the cold grave, And shield you from all harm.

3 I trust you'll pray, both night and day, 4 If I'm called home whilst I am gone,
 And keep your garments white, Indulge no tears for me;
 For you and me, that we may be I hope to sing and praise my King
 The children of the light, To all eternity.
 If you die first, anon you must, Millions of years over the spheres
 The will of God be done; Shall pass in sweet repose.
 I hope the Lord will you reward While beauty bright unto my sight
 With an immortal crown. Thy sacred sweets disclose.

EXPLANATION:—No. 178 being an old standard piece and such a general favorite, we were unwilling to leave it out, yet experienced some difficulty in reducing it to the modern form of writing music; as the alto is frequently above the soprano and the bass in a few cases, above the Tenor. To avoid confusion, the stems of the bass and alto notes extend downward, tenor and soprano upward, unless all parts are in their natural places. The last note in the piece has no stem. Alto is above soprano, bass and tenor natural. The same thing occurs in Nos. 112, and 118.

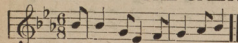
181

No. 172. HOW FIRM A FOUNDATION. 11s.

GEORGE KEITH.

- 1 How firm a foundation, ye saints of the Lord,
Is laid for your faith in His excellent word!
What more can He say than to you He hath said,
You who unto Jesus for refuge have fled?
- 2 In every condition—in sickness, in health;
In poverty's vale, or abounding in wealth;
At home and abroad; on the land, on the sea—
"As thy days may demand, shall thy strength ever be.
- 3 "Fear not; I am with thee; O be not dismayed!
I, I am thy God, and will still give thee aid;
I'll strengthen thee, help thee, and cause thee to stand,
Upheld by my righteous, omnipotent hand.
- 4 "When through the deep waters I call thee to go,
The rivers of woe shall not thee overflow;
For I will be with thee, thy troubles to bless,
And sanctify to thee thy deepest distress.
- 5 "E'en down to old age, all my people shall prove
My sovereign, eternal, unchangeable love;
And when hoary hairs shall their temples adorn,
Like lambs they shall still in My bosom be borne.
- 6 "The soul that on Jesus still leans for repose,
I will not, I will not, desert to His foes;
That soul, though all hell should endeavor to shake,
I'll never, no, never, no, never forsake."

No. 173. THE GREAT PHYSICIAN.

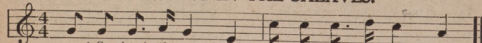


- 1 The great Physician now is here,
The sympathizing Jesus;
Hespeaks the drooping heart to cheer,
Oh, hear the voice of Jesus.

Cho.—Sweetest note in seraph song,
Sweetest name on mortal tongue,
Sweetest carol ever sung,
Jesus, blessed Jesus.

- 2 Your many sins are all forgiven,
Oh, hear the voice of Jesus;

No. 174. BRINGING IN THE SHEAVES.



- 1 Sowing in the morning, sowing seeds of kindness,
Sowing in the noon-tide, and the dewy eve;
Waiting for the harvest, and the time of reaping,
We shall come rejoicing, bringing in the sheaves.

Cho.—Bringing in the sheaves, bringing in the sheaves,
We shall come rejoicing, bringing in the sheaves.

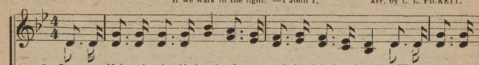
- 2 Sowing in the sunshine, sowing in the shadows,
Fearing neither clouds nor winter's chilling breeze,
By and by the harvest, and the labor ended,
We shall come rejoicing, bringing in the sheaves.

- 3 Go, then, even weeping, sowing for the Master,
Though the loss sustained our spirit often grieves;
When our weeping's over He will bid us welcome,
We shall come rejoicing, bringing in the sheaves.

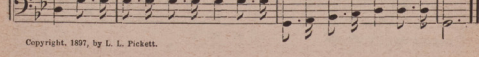
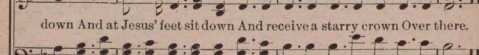
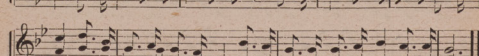
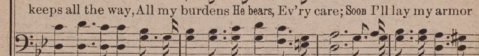
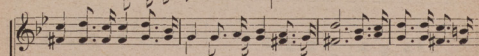
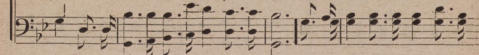
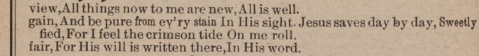
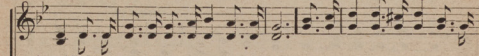
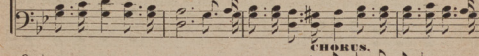
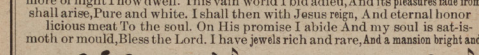
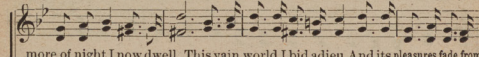
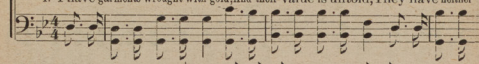
172

No. 175. WALKING IN THE LIGHT.

"If we walk in the light."—1 John 1. Arr. by L. L. PICKETT.



1. I am walking in the light And my path is shining bright, Where there is no
2. I have glory for a prize And a crown beyond the skies When from earth we
3. I have angel food to eat And no honey is so sweet, It is most de-
4. I have garments wrought with gold And their value is untold, They have neither



Copyright, 1897, by L. L. Pickett.

INCIPITS

L. L. Pickett and M. W. Knapp, *Tears and Triumphs* No. 2
(Louisville, KY: The Pickett Publishing Company, 1897).

The final pages of this Holiness songbook shift from condensed scoring to text-only layout, with the occasional presentation of familiar hymn texts paired with only two or three measures of the associated melody. Here, music notation serves as a memory aid. This page design supports the singing of popular songs with standard tune-text pairings while leaving space for new compositions elsewhere.

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, Closed Stacks M2117.T4
1897

THE TOP OF THE PAGE

James D. Vaughan, *The Silver Trumpet*
(Lawrenceburg, TN: James D. Vaughan, 1908).

By the late nineteenth century, the top of songbook pages had standardized to feature a centered title flanked by text attribution on the left and music attribution on the right. The occasional inclusion of a biblical quotation beneath the title created a placeholder for other paratextual elements, such as copyright notice, dedication, devotional anecdote, performance note, or editorial comment like this couplet about J. D. Vaughan's (1864-1941) "special" contribution.


Middle Tennessee State University, Center for Popular Music, Rare Books SP-001745

No. 82. I AM CLINGING TO HIS HAND.

*If we to the hand of Jesus, Brother, firmly, ever cling,—
Then we shall have great rejoicing, Such, as true devotions bring.*

Ascribed to Prof. James D. Vaughan, and is a special contribution to this book.

F. L. E. F. L. EILAND.



1. I am safe from ev'ry dan-ger, While by Him I firm-ly stand,
2. On, by faith, I'm ev-er lock-ing, T'ward that fadeless glo-ry land,
3. There 'twill be a joy e - ter - nal, With the saint-im-mor-tal band,
4. I would go still closer to Him, There, to heed each blest command,

And my song is this, for - ev - er, I am clinging to His hand!
With the hope that's all ex - ult - ant, I am clinging to His hand!
Which I'm seeking to in - her - it, I am clinging to His hand!
This most joy - ful song still sing-ing, I am clinging to His hand!

REFRAIN.

I am clinging to His hand, I am clinging to His hand.
I am clinging, I am clinging,

And my song is this, for - ev - er, I am clinging to His hand!

Copyright, 1908, by F. L. Eiland. Used by per.

Case 7

Noting and Numbering: Music Notation

Between 1850 and 1900, music notation was the site of considerable experimentation and innovation. At their heyday, a number of competing systems flourished across the southeastern United States, including several that illustrated scale degree with differently shaped note heads or numerals. All notation systems had the primary goal of streamlining music literacy, facilitating individual and congregational sight-singing without the need for complex music theory knowledge. By 1880, vigorous competition culminated in consolidation with only standard round notes and Jesse B. Aikin's seven shape-note system remaining in wide use in new music books. Discrete notation systems were also associated with specific publishers and their regions, such as the Fillmore Brothers of the Lower Ohio Valley, Joseph Funk & Sons in the Shenandoah Valley, and M. L. Swan in East Tennessee. In some of these places, nineteenth-century sacred music books using less common, pre-consolidation notation systems remain in use today.



M. L. Swan's distinctive pre-consolidation seven-shape system featured in a post-consolidation tunebook. *The New Harp of Columbia* (1916 [1867]), 28. Emory University, Pitts Theology Library, Pitts 1916 NEW C.

Case Study: Notation

New Songs of Praise was printed in Aikin notation, the most popular seven-shape system, which is still used in western North Carolina today. Shape notation allows vocalists to sing tonal music accurately without any knowledge of key signatures. For keyboardists, however, they are more hindrance than help; not only do keyboardists need to understand key signatures in order to finger their parts accurately, but chordal music written in shape notes is comparatively difficult to sight-read because of the visual difference between noteheads. In this duet for soprano and alto with keyboard accompaniment, the left-hand keyboard part appears in conventional round notes, improving its legibility to accompanists.

No. 85. Come Unto Me.
 LAURENE HIGHFIELD. G. A. Box.
 Duetto.

1. "Come un - to me,"..... the Mas - ter has said,..... "Ye who on
 2. "Ye need not bring..... a gift or a fee,..... The heal - ing
 3. "Come un - to me..... in grief or in pain,..... That from life's
 husks..... in sor - row have fed,..... And I will give..... you
 draught..... is of - fered to thee,..... And peace and joy..... and
 stream..... new strength you may gain;.... No one e'er sought..... the
 com - fort instead,..... Oh! come, and eat and live!"
 bless - ing are free,..... Oh! come, and drink and live!"
 fountain in vain,..... Oh! come, and drink and live!"

CHORUS.
 In your need..... come un - to me,..... Liv - ing
 come un - to me, ye thirsty, come to me,
 wa - ters wait for thee;..... End - less
 wa - ters wait for thee, they free - ly wait for thee;

Property of G. A. Box, Florence, Ala. 1912.

THE "JOY" OF NUMERAL NOTATION

Silas W. Leonard and A. D. Fillmore, *The Christian Psalmist* (Louisville, KY: S. W. Leonard, 1851).

Here, the familiar tune to “Joy to the World” is presented in numeral notation. Largely associated with the Ohio Valley, numeral systems conveyed scale degree by number. Editors sometimes presented numeral systems without staves, forgoing costly specialized musical type. Other songbooks placed numbers on standard staff lines. At their heyday, numeral notation systems were regionally popular before falling into relative obscurity by the mid-1870s.

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, American Music M2131.
L4 C7 1851

ANTIOCH. C. M. ³

HANDEL.

2g 1 1- 1 1- 1 1- 1

D 6 5 4 3- 5- 5- 5- 5-

2q

2g C 3 5- 4 3- 2 1 1- 5 4- 4 2- 2 3 3-

2q Joy to the world, the Lord is come, Let earth re-ceive her King:

2g 1 1- 1- 1- 1- 1- 1- 1- 1- 1- 1- 1-

A 7- 6 5- 4 3 2 1- 5 6- 6 7- 7

2q

2g B 1 1- 1- 1- 4 5 5 1- 3 4- 4 5- 5 1 1-

2q

2g D R a R a R a R P a

2q

2g C 3 3 5 4 3 3- 2 1 3 3 5 4 3 3- 2 1

2q Let eve-ry heart pre-pare him room.

2g 1 1- 1- 1- 1- 1- 1- 1- 1- 1- 1- 1-

A 7 6 5 5- 4 3 7 6 5 5- 4 3

2q

2g B R a R a R a R

2q

2g D R R a 5 5 5 5 5

2q

2g C 1 1 1 1 2 3- 2 1 1

2q And heaven and na-ture sing— And heaven and na-ture

2g A 3 3 3 3 3 4 5- 4 3 2 2 2 3

2q

2g B R R a 1 1 1 1 1 5-

2q

And heaven and na-ture sing— And

ANTIOCH. Continued.

2g 1 1-

D 5 5- 6 5 5 4 3

2q

2g C 2- 1 1 3 4 3- 2 1 2 1 1

2q sing— And heaven and na-ture sing

2g 1

A 4- 3 2 3 6 5- 4 3 4 3 2 1

2q

2g B 1- 1 1- 1

2q 5 5 5 5 4 5 5

heaven and nature sing— And heaven and na-ture sing.

* Mason's Sacred Harp, by permission.

2 Joy to the earth—the Saviour reigns !
Let men their songs employ ;
While fields and floods, rocks, hills, and plains,
Repeat the sounding joy.

3 No more let sins and sorrows grow,
Nor thorns infest the ground ;
He comes to make his blessings flow,
Far as the curse is found.

4 He rules the world with truth and grace ;
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

25 C. M. MEDLEY.
The Incarnation.

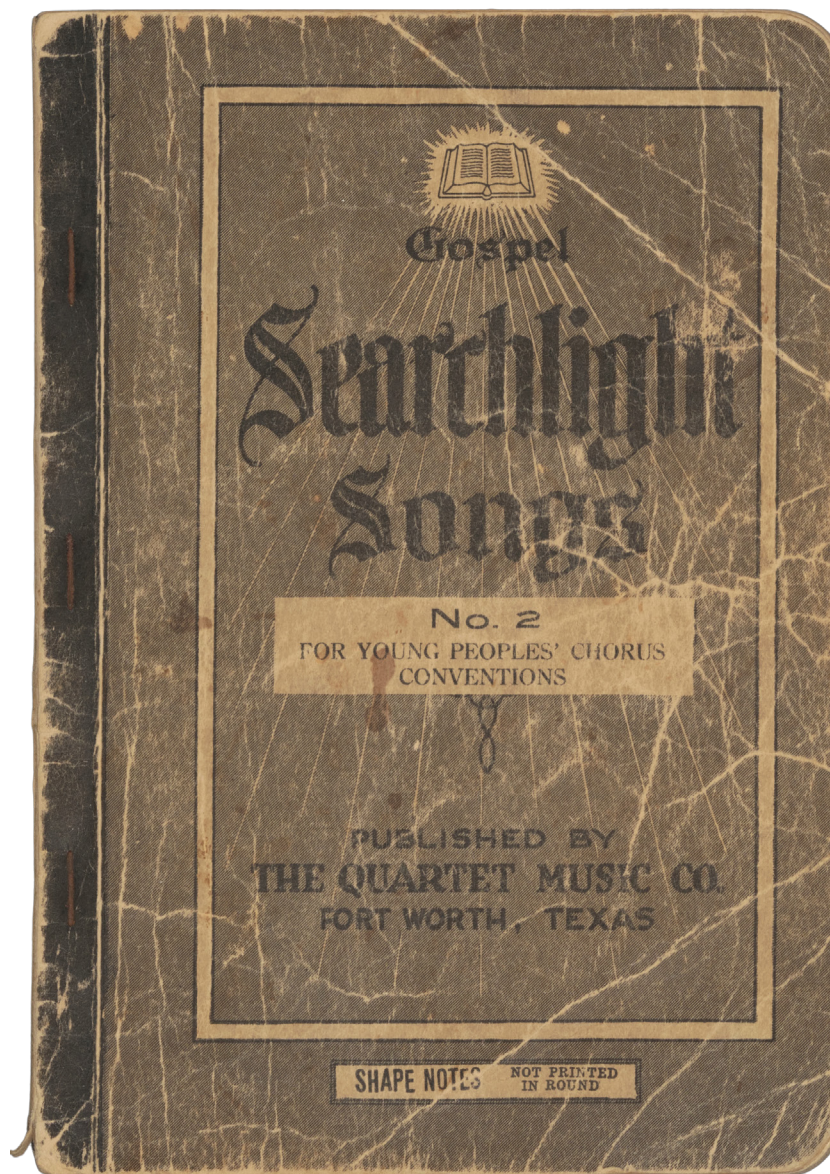
1 MORTALS, awake, with angels join,
And chant the solemn lay,
Joy, love, and gratitude combine
To hail th' auspicious day

2 In heaven the rapturous song began,
And sweet seraphic fire
Through all the shining regions ran,
And strung and tuned the lyre.

3 Swift through the vast expanse it flew,
And loud the echo roll'd ;
The theme, the song, the joy was new,
'Twas more than heaven could hold.

4 Down through the portals of the sky
The impetuous torrent ran ;
And angels flew with eager joy,
To bear the news to man.

5 With joy the chorus we'll repeat,
" Glory to God on high !
Good will and peace are now com-
plete,
Jesus was born to die "

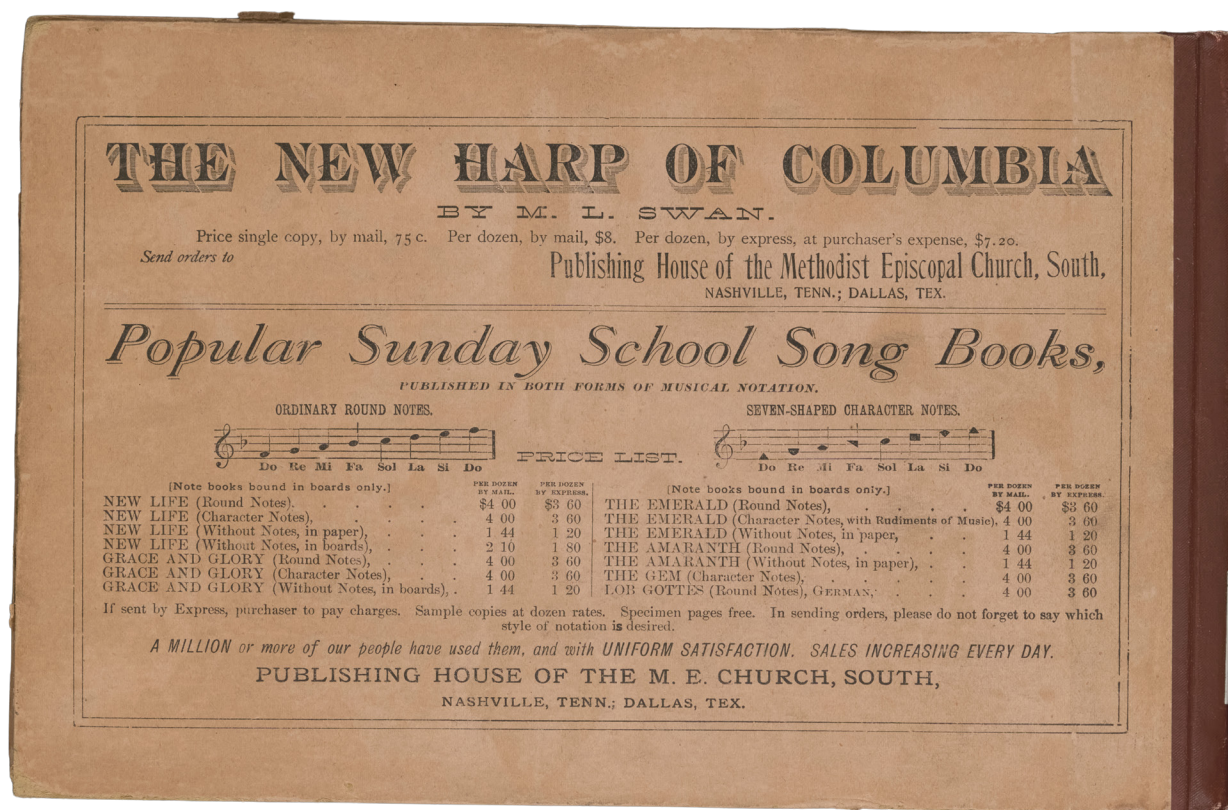


“NOT PRINTED IN ROUND”

J. E. Thomas et al., *Searchlight Songs No. 2*
(Fort Worth: Quartet Music Company, 1923).

In the late nineteenth and early twentieth centuries, many gospel songbooks, Sunday school songsters, and denominational hymnals were published in both shape- and round-note editions. The dual publishing strategy addressed the needs and preferences of diverse congregations and singing contexts. J. E. Thomas (1860–1946) cast his lot firmly on the side of the seven-shape system, noting that *Searchlight Songs No. 2* was “not printed in round.”

Emory University, Pitts Theology Special Collections, 1923 SEAR



A SWAN SONG FOR SWAN'S SHAPES

M. L. Swan, *The New Harp of Columbia*

(Nashville: Publishing House of the M.E. Church, South, 1916).

M. L. Swan's (1827-1869) *New Harp of Columbia* continued to employ the editor's distinctive seven-shape system into the twenty-first century. Even so, the shape-note publications advertised on the back cover of this 1916 edition used Jesse B. Aikin's (1808-1900) shapes instead of Swan's, documenting the considerable success of the seven-shape system consolidation effort. This tunebook remains in use in East Tennessee's Sevier County.

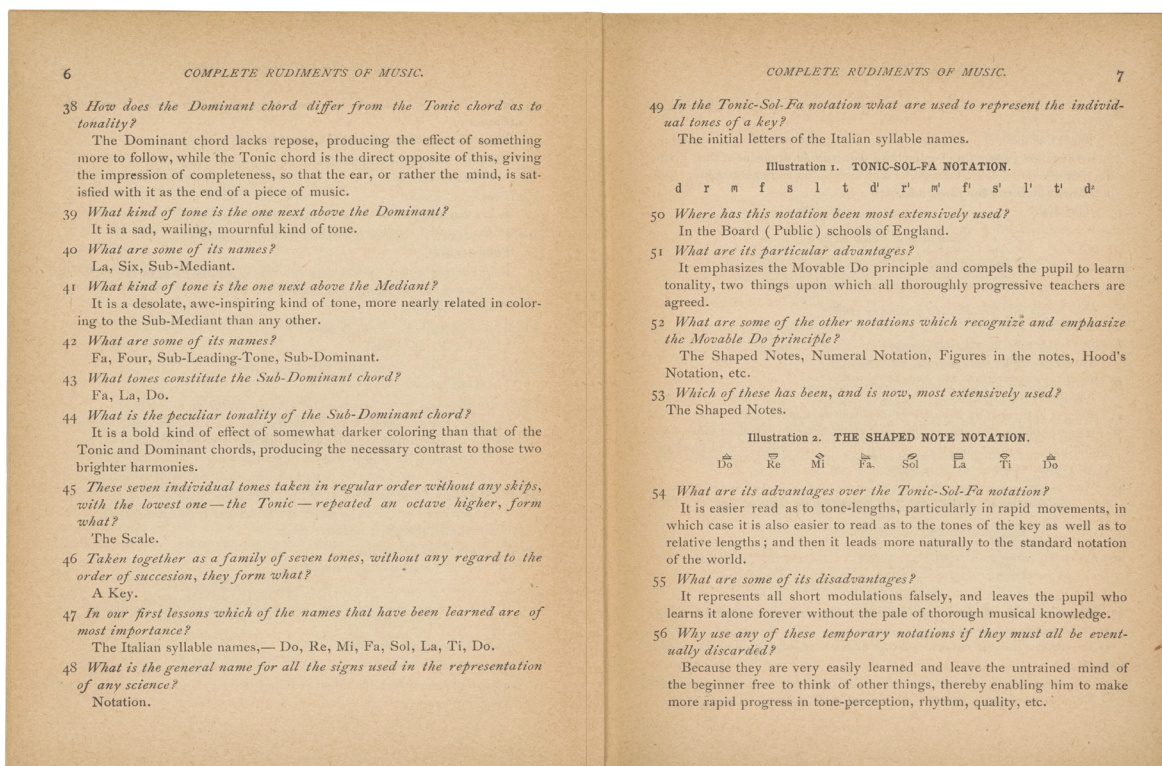
Emory University, Pitts Theology Special Collections, 1916 NEW C

SHAPED NOTES ANYWAY

A. J. Showalter, *Class, Choir and Congregation No. 2*
(Dalton, GA: The A. J. Showalter Co., 1896).

Here, editor A. J. Showalter (1858–1924) compares approaches to music notation, describing pros and cons of the tonic sol-fa and seven-shape systems. Showalter characterizes shaped notation as a crutch, but concludes that the system makes the notes “so very easily learned.” Despite mixed feelings, Showalter persistently included shape-note editions in his extensive catalog, becoming almost synonymous with the music notation practice.

Emory University, Pitts Theology Special Collections, 1896 CLAS



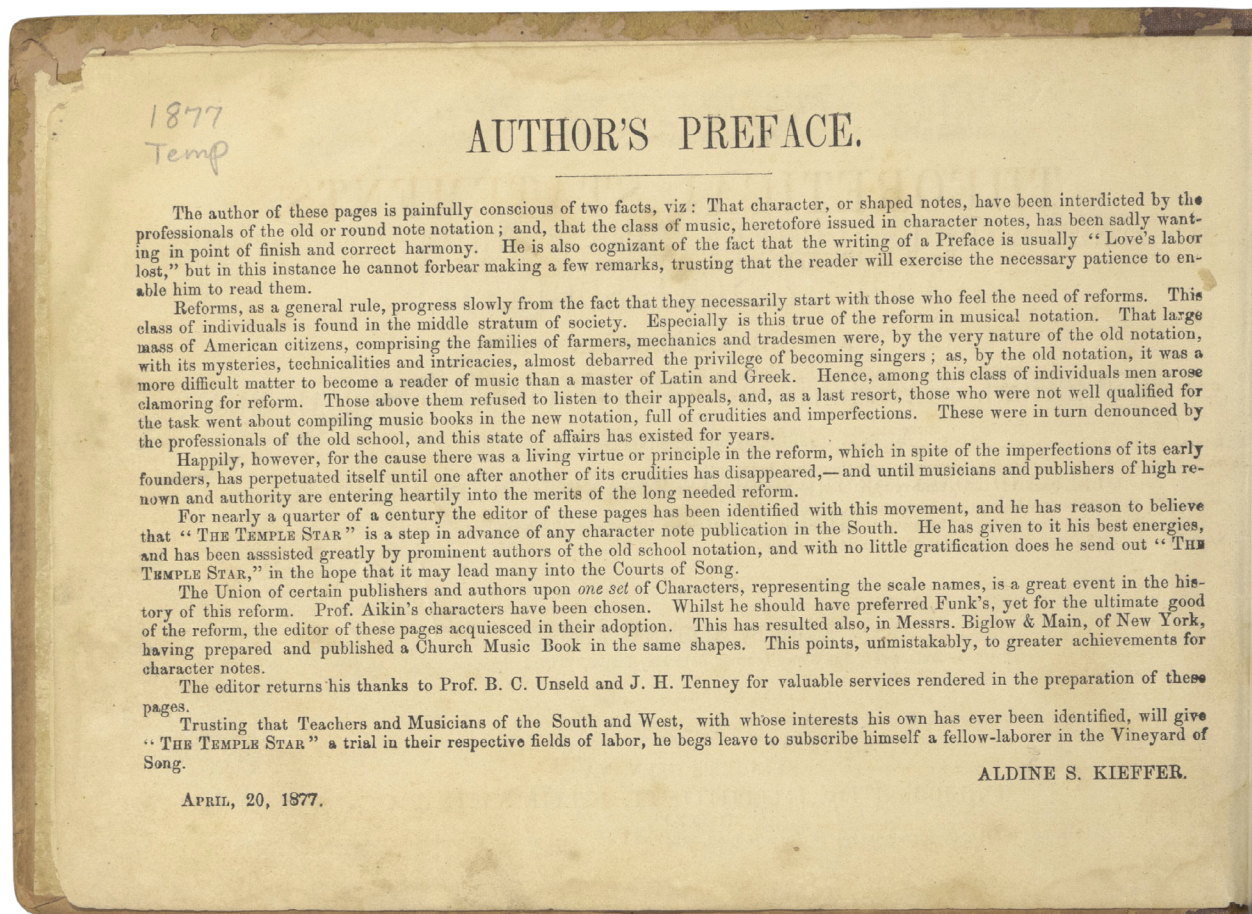
A FAMILY AFFAIR: SEVEN-SHAPE CONSOLIDATION

Aldine S. Kieffer, *The Temple Star*

(Singer's Glen, VA: Ruebush, Kieffer & Co., 1877).

From the mid-1840s through the late 1870s, Jesse Aikin, Andrew Johnson, Joseph Funk, M. L. Swan, William Walker, and others passionately championed competing seven-shape notation systems. Aldine S. Kieffer (1840–1904) preserved the use of his grandfather Funk's shapes until finally abandoning them in this book. Kieffer describes this change, which catalyzed widespread adoption of "Aikin's shapes," as a "great event" for the "ultimate good" of music literacy.

Emory University, Pitts Theology Library Special Collections, 1877 TEMP



THEORETICAL STATEMENTS.

By B. C. UNSELD, Principal Virginia Normal Music School.

A WORD OF EXPLANATION.

THE following elucidation of the Elementary Principles is designed as a sort of catechism for the use of the pupil. The statements are worded, for the most part, as concisely as possible—in short sentences—and are intended to be committed to memory by the pupil and recited at each lesson.

The committing to memory of these statements is not to take the place of the teacher's regular instructions, blackboard exercises, &c., but as an addition to them—something for the pupils to learn between the lessons. Each subject should be taught orally, fully explained and illustrated with blackboard exercises, and then (not before) the pupils should be referred to the statements embodying the subject taught, and be required to memorize them and recite them at the next lesson. Used in this way they will prove to be a valuable review of the lessons, and will serve to fix them in the memory of the pupils.

No attempt has been made to arrange the statements in the order of a series of lessons; each teacher will arrange the order of his lessons to suit himself, or rather to suit the condition of his class.

The Scale, Staff, Notes.

1. The SCALE is a series of eight tones.
2. The tones of the scale are named by the *Numerical Names*, ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.
3. Also by the *Syllables*, DO, RE, MI, FA, SOL, LA, SI, DO.

Pronounced, Doh, Ray, Mee, Fah, Sole, Lah, See, Doh.

4. The scale is represented by a character called the STAFF.
5. The Staff consists of *Five Lines* and *Four Spaces*.
6. Each line and each space is called a *Degree*.
7. The staff contains nine degrees.
8. When more than nine degrees are required, the spaces above and below may be used, and *short lines* may be added above and below.

9. The short lines are called *Added Lines*.

10. The tones are indicated on the staff by NOTES.

11. In the Character Note System of Notation, the tones are represented, and more readily indicated on the staff, by notes of different shapes for the different tones.

12. The scale is extended upward by considering *Eight* as *One* of an *upper scale*.

13. The scale is extended downward by considering *One* as *Eight* of a *lower scale*.

QUESTIONS.—1. What is the scale? 2. How are the tones of the scale named? 3. What other names? 4. How is the scale represented? 5. Of what does the staff consist? 6. What is each line and each space called? 7. How many degrees does the staff contain? 8. When more than nine degrees are required, how are they obtained? 9. How are tones indicated on the staff? 10. How are the tones represented in the Character Note System of Notation? 11. How is the scale extended upward? 12. How is the scale extended downward?

BEYOND THE BOOKS

Books matter, as do the individuals, congregations, and communities who turn pages of sacred music into devotional practice. The diverse historical contexts of these books spanned many aspects of life across the US South and its borderlands and diasporas. Churches, singing schools, conventions and other social gatherings, performances both sacred and secular, and revivals big and small were all sites of late nineteenth- and early twentieth-century worship and music making. Singers who met and interacted in these contexts crossed contested color-lines and shifting political and commercial boundaries.

Books bear evidence of dynamic encounters between peoples and texts, with **marginalia** documenting how the sacred and profane can meet on a page. Many songs in these books remain in use among a range of **contemporary communities** whose worship practices keep musical styles, bibliographic features, and beloved volumes from this period alive and sounding.

Who is still
singing these
songs today?





S. J. Oslin et al., *Eureka Carols* (1901), front cover. Emory Libraries, Pitts Theology Library Special Collections, 1901 EURE.

The background of the top half of the page is a photograph of a piece of aged, yellowed paper. On the paper, there are five horizontal lines drawn in pencil. Handwritten in blue ink are various musical notes and letters. From top to bottom, the first line has a long horizontal line with a small 'f' at the end. The second line has a 'd' and a 'c'. The third line has a 'b' and a 'c'. The fourth line has a 'g' and an 'a'. The fifth line has a 'f' and a 'g'.

Case 8

Marking Up and Making Use: Marginalia

Marginalia in late nineteenth- and early twentieth-century songbooks and hymnals documents how singers and worshippers made use of these works in church, civil, and social settings. Handwritten notes connect songs to biblical passages; detail performance practices; and reference lectures, sermons, or singing schools. Others humorously capture the tedium of long services.

Case Study: Marginalia

This copy of *New Songs of Praise* was marked up by a user with the last name Cress. Some inscriptions suggest boredom, such as partially transcribed song titles and the endlessly repeated location of Mountain City, Tennessee. Other marks record the book's active use as a repository of sacred song. As in many gospel annuals, a small collection of "standard" hymn tunes appears at the very end of the book. Yet not all of the old favorites are found there. Others are inserted throughout the body of the work to fill up voids left by newly composed songs that are more than one, but less than two pages in length. Cress has worked through the book and identified several dozen of these unexpectedly positioned familiar songs, circling the number of each—in this case, William B. Bradbury's "Sweet Hour of Prayer."

W. B. Bradbury

When I Hear the Angels Calling. Concluded.

On - ly the morn - ing af - ter the night.
change appalling, On - ly the morning, yes, after the night.

No. 51. Sweet Hour of Prayer.
W. W. WALFORD. W. B. BRADBURY.

1. Sweet hour of pray'r, sweet hour of pray'r, That calls me from a world of care,
2. Sweet hour of pray'r, sweet hour of pray'r, Thy wings shall my pe - ti - tion bear,
3. Sweet hour of pray'r, sweet hour of pray'r, May I thy con - so - la - tion share,

And bids me at my Fa - ther's throne Make all my wants and wish - es known;
To Him whose truth and faith - ful - ness En - gage the wait - ing soul to bless;
Till, from Mount Pisgah's loft - y height, I view my home and take my flight;

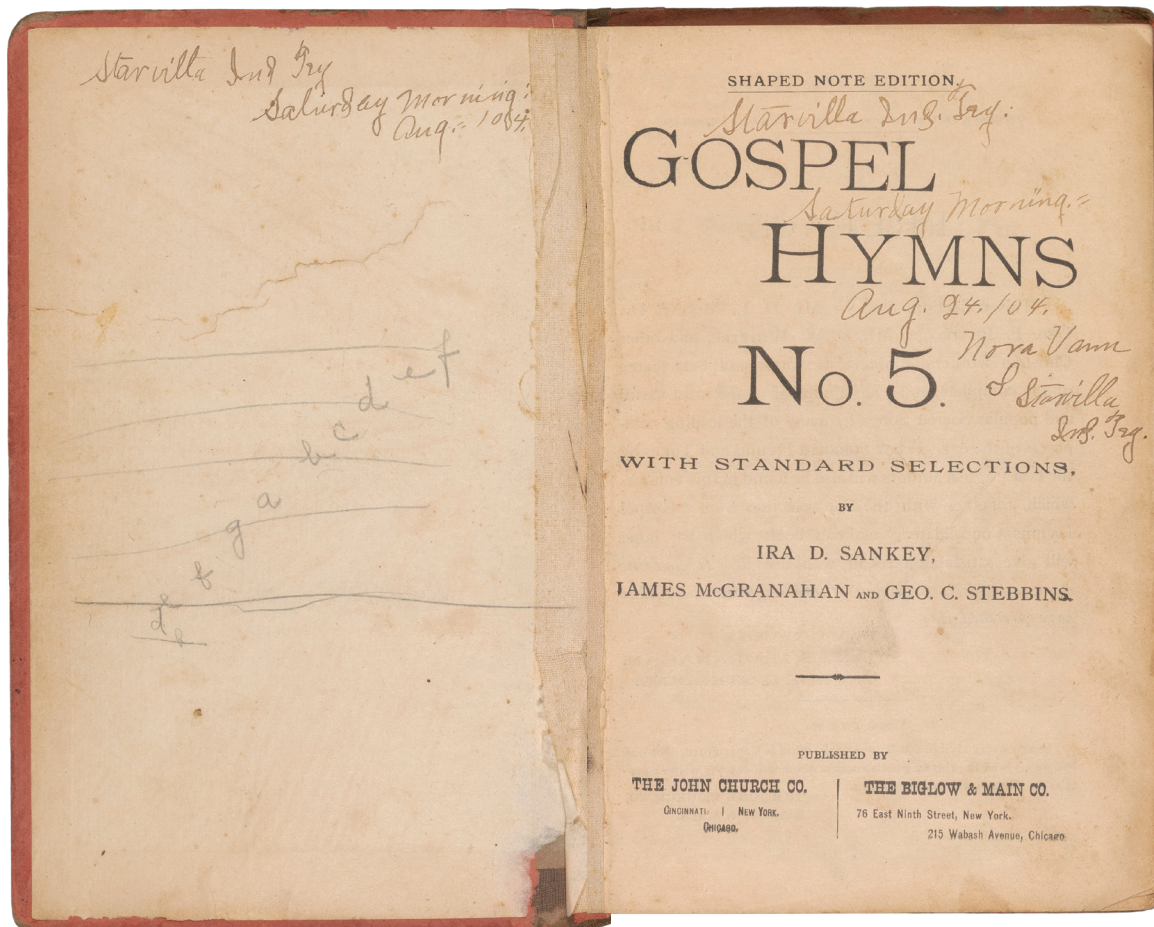
In sea - sons of dis - tress and grief My soul has of - ten found re - lief,
And since He bids me seek his face, Be - lieve his word and trust his grace,
This robe of flesh I'll drop, and rise To seize the ev - er - last - ing prize,

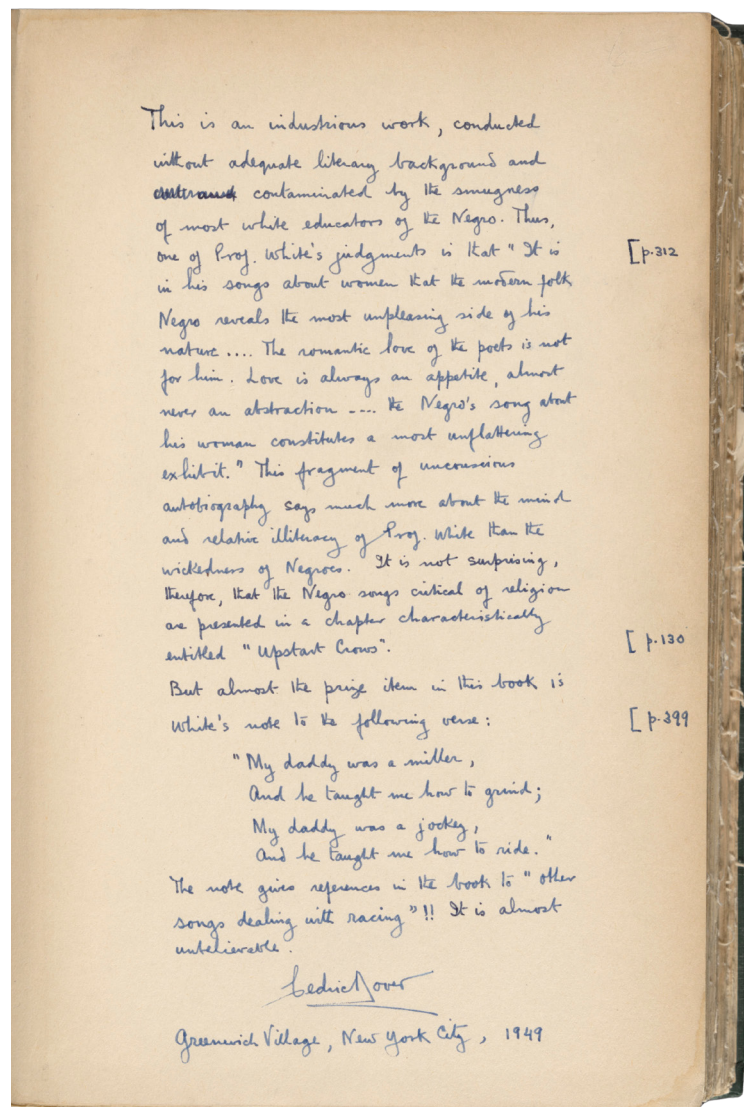
And oft es - caped the tamper's snare, By thy re - turn, sweet hour of pray'r.
I'll cast on Him my ev - 'ry care, And wait for thee, sweet hour of pray'r.
And shout while pass - ing thro' the air, Fare - well, farewell, sweet hour of pray'r.

Ira D. Sankey, James McGranahan, and George C. Stebbins, *Gospel Hymns No. 5* (Cincinnati: The John Church Co., 1887).

Singers learning to read and sing music often took notes in their “textbooks.” In 1904, Cherokee Nation member Elnora Vann (1890–1980) wrote and labeled the note names of a staff in Starville (Cherokee Nation, Indian Territory). Her copy of this songbook, from the popular *Gospel Hymn* series by Ira D. Sankey (1840–1908) documents the role sacred music books played in the education of those who sang from their pages.

University of Tulsa, McFarlin Library Special Collections, M2198.G67 1887





SPIRITED CRITIQUE

Newman I. White, *American Negro Folk-Songs*
(Cambridge, MA: Harvard University Press, 1928).

Here, Anglo-Indian zoologist and anthropologist Cedric Dover (1904-1961) critiques a scholarly study of spirituals and Black secular songs, pushing back at this literary treatment of vernacular lyrics for its racially biased "smugness." As a scientist and scholar with a keen interest in uprooting racial prejudice, Dover pokes fun at the author's inability to recognize double entendre or the multiple registers in which Black music operates.

Emory University, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Locked Stacks ML3556 .W4 1928



DISTRACTION BY DRAWING

G. O. Robinson, *The New Casket*
(Richmond, VA: Claxton, Remsten & Haffelfinger, 1877).

Doodles and drawings on countless sacred songbook flyleaves document the relationship between creativity and childhood boredom. In late nineteenth-century Mannsville, KY, this tune-book became a canvas for young singer Mary Allie Pruitt (b. 1877), who made this hand-drawn sketch of a fancily-clad woman with prominent eyebrows.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-050306

SPANNED WITH A RAINBOW

S. H. Hall and Flavil Hall, *Ninety and Nine Living Songs*
(Trion, GA: Mrs. Flavil Hall, 1922).

This artful drawing highlights word painting in an elaborate convention gospel song. The passage where upper voices form a "rainbow" by singing an arched triplet over a bell chord in the lower voices exemplifies this compositional technique. Here, an unknown user highlighted the melodic flourish with a hand-drawn rainbow illustration in colored pencil.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-002276

No. 10. Spanned With a Rainbow.
F. H. Copyright, 1922, by Flavil Hall, Flavil Hall.

1. Time and e - ter - ni - ty—O tho't so solemn! We're pass-ing swift - ly from
2. Time and e - ter - ni - ty—O let us blend them! And here pre-pare for the
3. Time and e - ter - ni - ty—O words mo-ment-ous! Be warned to-day and by
4. Time wings our souls a-way, Brief is our jour-ney, And mul-ti-tudes un - pre-

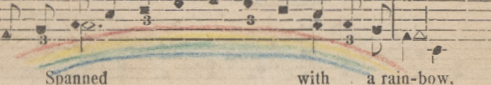
time's shores a - way, And soon e - ter - ni - ty's land-scape of won-der We shall in
"home o-ver there;" Then when from time we go All will be glo - ry And we the
faith ev - er live, Not for this world a-lone, But for the fu-ture, Then life e-
pared die, a - las! O, wick-ed one, re-pent! And come to Je - sus, Lest from the

REFRAIN. Spanned with a

joy or in anguish s r-vey. Time and e - ter - ni - ty, Spanned with a rain-bow
mansions of heaven shall share.
ter-nal the Fa-ther will give.
earth unredeemed you must pass. Time and e - ter - ni - ty, Spanned with a rain-bow,

rain-bow of promise while o - ver life's o - cean we sail,

Spanned with a rain-bow,
Spanned with a rainbow of promise while



Case 9

Teaching and Training: Rudiments

In contrast to sacred songbooks from other times and places, nineteenth- and early twentieth-century southern tunebooks served both pedagogical and devotional purposes.

A songbook's "rudiments," or teaching section, supported music literacy needs by including complete lessons for instructor use or short study guides with basic definitions and summary content for students to memorize.

Pedagogical approaches to teaching music-reading featured the same experimental fervor that characterized the era's diversity of music notation.

Diagram of the scale from "Practical Exercises for Learning to Read Music." *The Modern Singer* (1917), 3. Middle Tennessee State University, Center for Popular Music, SP-001911.

PRACTICAL EXERCISES
FOR LEARNING TO
READ MUSIC.

1. Teach the **Scale**. See chart on page 2 of Rudiments, and Statements 1, 2 and 3.

a. Teacher sings the scale to the syllables, numeral names or *lah*, as he prefers, pupils look at Exercise 1 while he sings and then repeat his example. Practice the scale with syllables, numerals and with *lah, loh, loo* and other neutral syllables; also sing each tone twice, *do, do, do, re, re, re, mi, mi, mi*, and so on.

Ex. 1. The Scale.

THE SCALE

2. Teach the **Tonic Chord**. See chart, page 2 of Rudiments, and Statement 4.

a. **Preparatory Exercises—How to use them.** Pupils, book in hand, look at the example in the book and listen while the teacher sings it; the pupils then repeat the "pattern" given by the teacher. A "pattern" is a short phrase sung by the teacher to be imitated by the pupils. If necessary the pattern may be repeated several times by teacher and pupils until a satisfactory response is had.

b. The purpose of these preparatory exercises, and similar ones to follow, is to give the pupils training on the tones, to develop the ability to recognize and produce the tones in any order of succession. See *b* in paragraph 4.

c. It will be noticed that these first exercises are formed upon the tones of the Tonic chord—*do, mi, so*. Teachers who may prefer stepwise exercises—*do, re, mi*, etc.—for their first lessons may begin with No. 22 or 24.

Ex. 2.

These are patterns to be sung by the teacher and imitated by the pupils. Repeat each pattern as often as may be necessary. Take the pitch *D, E* or *F* for *Do*.

1	2	3	4
do mi so—	so mi so—	so mi do—	do mi do—
5	6	7	8
do so mi—	mi do so—	so do mi—	mi so do—
9	10	11	12
do do mi—	mi mi so—	so so mi—	mi mi do—
13	14	15	16
do mi mi—	mi so so—	so mi mi—	mi do do—

d. **Dictation.**—After the exercises have been practiced by pattern the pupils may sing them as called for by the teacher in any order he chooses, thus—“Sing pattern number one,”—“number three,”—“two,”—“four,”—“numbers one and three,”—“two and four,”—“three and two,”—“four and one,”—“one, three and five,” and so on.

e. **Ear Training.** Teacher sings the patterns to *lah*, pupils tell what number he sang, or, the pupils repeat the pattern to the syllables.

Case Study: Rudiments

Although *New Songs of Praise* does not include a pedagogical section, it was intended for a range of teaching contexts. In fact, its preface explicitly mentions "singing schools." Instead of taking up valuable space otherwise available for more songs, early twentieth-century gospel annual publishers often printed rudiments as freestanding books that could be reused year after year. Singing school teachers combined these rudiments with a current annual to give students a taste of whatever music was currently fashionable.

MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEYS.

NOTE.—The diagram shows the right hand as seen by the pupils sitting in front of the teacher towards his left hand.

1893
Hall A



LAH.

THE SAD or *weeping* tone.
The Minor TONIC.



LE.

THE PIERCING or *sensitive* tone.
The Major LEADING TONE.



FAH.

THE DESOLATE or *awe-inspiring* tone.



SOLE.

THE GRAND or *bright* tone.



RAY.

THE ROUSING or *hopeful* tone.



ME.

THE STEADY or *calm* tone.



DOH.

THE STRONG or *firm* tone.
The Major TONIC.

The above Manual Signs may be useful as a means of aid in the early stages of practice, especially in classes of young children. A few months' School practice may be had at any time without resorting to book or blackboard.

GENERAL DIRECTIONS.

Let the teacher require the scholar to sit or stand erect, with the mouth duly open, so far that the end of the finger may have free play between the teeth. It is essential to good singing that some words and syllables should have more stress of voice than others, and that the same syllables should be accented in singing as in speaking, such words or syllables are called accented or emphatic. You should never exert yourself, or strain your voice in singing so as to make a change in your countenance; a tone is full and clear, when it is given with complete, free and unconstrained exertion of the appropriate organs of sound. The breath should be fully drawn and used only to produce the sound. In singing by note, care should be taken to sound the notes round and smooth, always taking care to preserve a proper accent, which is the life and beauty of music. Learners should understand the tunes well by note before they undertake to sing them to verse or poetry; each part should be sung so soft as to distinctly hear the teacher's voice. Loud singing is calculated to create confusion and discord, and is apt to make persons conceit in their own voice and performance. All affectation should be avoided; for it is disgusting in the performance of sacred music. The nearest perfection at which we can arrive in singing, is to pronounce the words, and make the sounds as feeling as if the sentiments and sounds were our own. The great Jehovah, who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents.

All are advised to learn to sing; it gives us employment in our leisure hours, and qualifies us for singing correctly the praises of Almighty God.

The author has taken pains to exclude every character that is of no utility or benefit. These improvements consist chiefly of the following particulars:

- 1st. The use of only three varieties of time.
- 2nd. Discarding the theory of the minor scale.
- 3rd. The use of flats and sharps to determine the key, is laid aside.
- 4th. The seven letters placed in all parts of music, the same.
- 5th. The use of the figures 1, 2, at the end of a tune, excluded.

VARIETIES OF MEASURE OR MODES OF TIME.

1st. We have placed only three varieties of time in this book; each variety expressed by figures, double measure, triple measure, sextuple measure. Different varieties with the same measure note is of no use; the four varieties of common time in my former publications, are all placed in one variety, the three of treble in one, the two of compound in one. You will observe in this book only three parts of music written to each tune; the counter is left out, as it is but seldom ever used either in school or church.

MUSIC THEORY, SIMPLIFIED

A. W. Johnson, *The Western Psalmodist*

(Nashville: Printed at the Nashville Union Office, 1853).

Many songbook editors experimented with music pedagogy during the innovative and competitive decades between 1850 and 1880. In his rudiments of music, editor Andrew W. Johnson (1802–1885) describes his unique simplification of music theory. Here, Johnson limited the number of time signatures, omitted first and second endings, and eliminated the minor scale, which, he argued, “answers no practical purpose whatsoever.”

Emory University, Pitts Theology Library Special Collections, 1853 JOHN

GENERAL OBSERVATIONS.

THE MINOR SCALE EXCLUDED.

2nd. There is no ground for such distinction; it answers no practical purpose whatever; it is difficult to conjecture why it was invented; it is calculated to involve the whole subject in mystery. The minor scale is no more nor less than portions of two octaves of the natural scale, commencing with the sixth of the octave below the key, and ending with the sixth in the octave above. It is a part of the scale embracing such a portion of half intervals, as to secure a plaintive effect and when a certain amount of this plaintive influence is introduced it has been called the minor scale or minor key.

THE SIGNATURE.

3rd. The flats and sharps at the commencement of a tune, is of no use only to remove the key note, so that most of the notes could be placed within the staff, or to prevent as many leger lines from occurring as possible, they have been laid aside, and the word *key* and its letter supplied in their places.

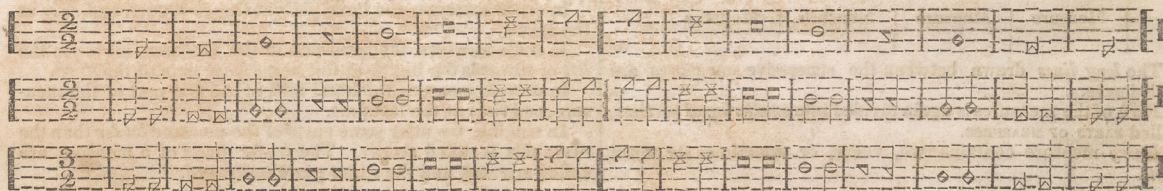
THE POSITION OF THE LETTERS.

4th. The cliffs are entirely left out, and the first seven letters of the alphabet placed on each line and space the same way, in all the parts of a tune commencing with space below D, first line E, and so on with the letters through the staff, in all the parts teachers and students will find a great advantage in this arrangement, and the student will find his mind no longer confused by the various positions of seven letters. Much might be said in favor of this mode of writing music, but as there can be no particular objection to it, I will submit it to the public to judge for themselves.

THE FIGURES AT THE END OF A TUNE LAID ASIDE.

5th. This plan of writing music, might have been done away with long since, had composers of music noticed the motion of the hand at the beginning of the tune.

PRACTICAL EXERCISES FOR THE VOICE.

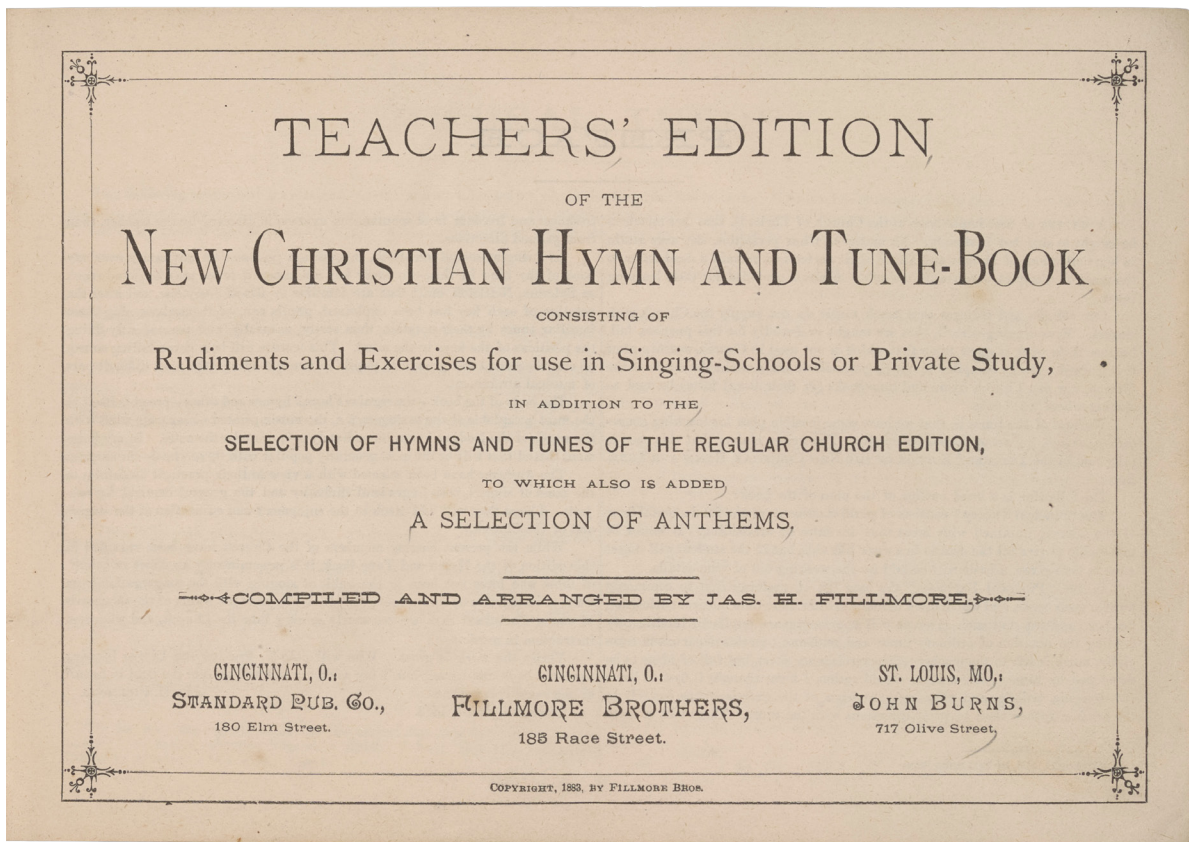


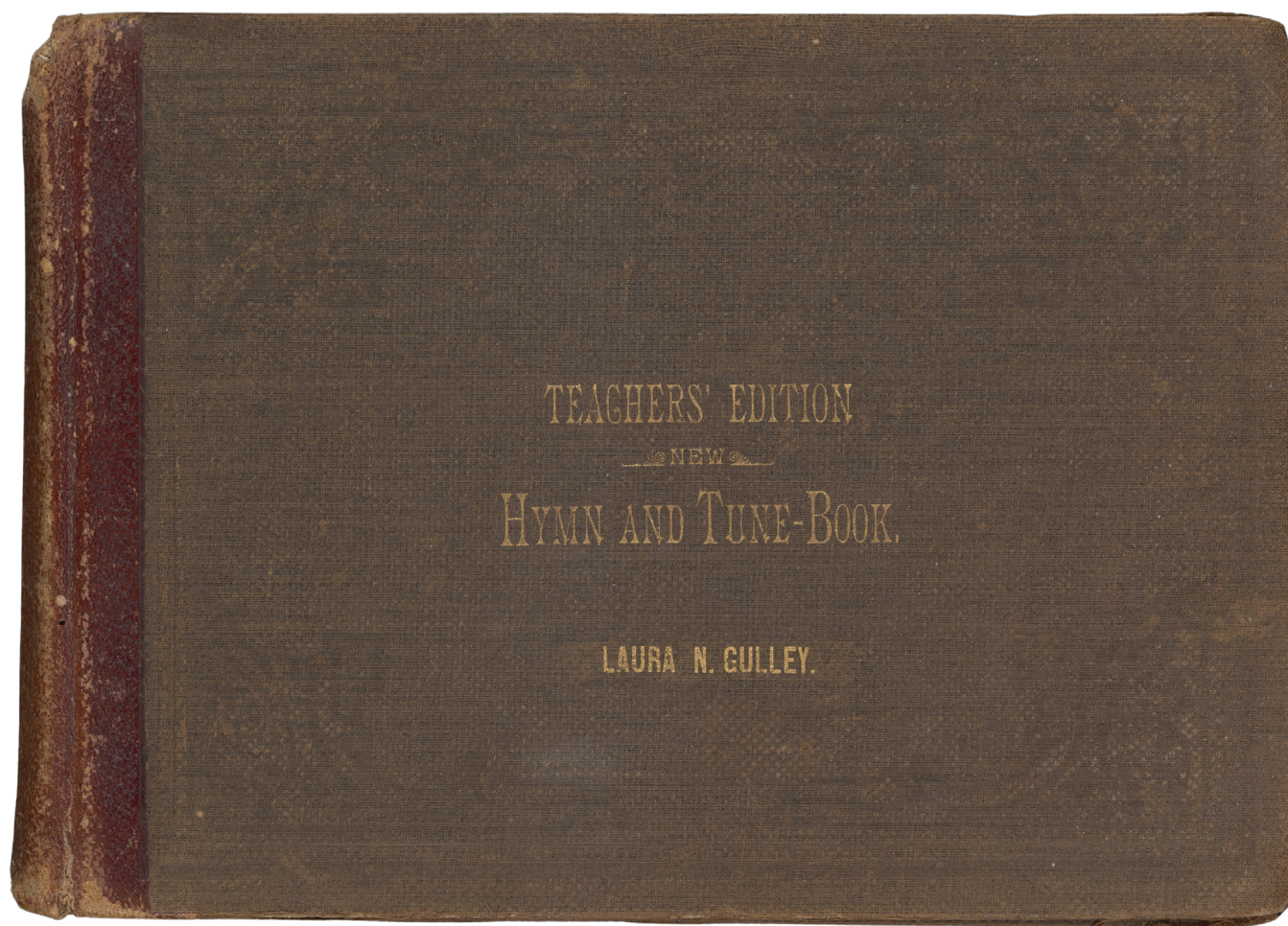
TEACHER'S EDITION

James H. Fillmore, *Teachers' Edition of the 'New Christian Hymn and Tune-Book'* (Cincinnati: Standard Pub. Co., 1883).

As its name implies, this "Teacher's Edition" provided music educators with specialized instructional material. This copy, with a binding personalized for Laura Gulley (1860–1935), of Snow Hill, AL, featured the same "hymns and tunes of the regular church edition," but included an extensive rudiments section with blackboard exercises and elaborate anthems useful in teaching contexts.

Emory University, Pitts Theology Library Special Collections, 1883 FILL





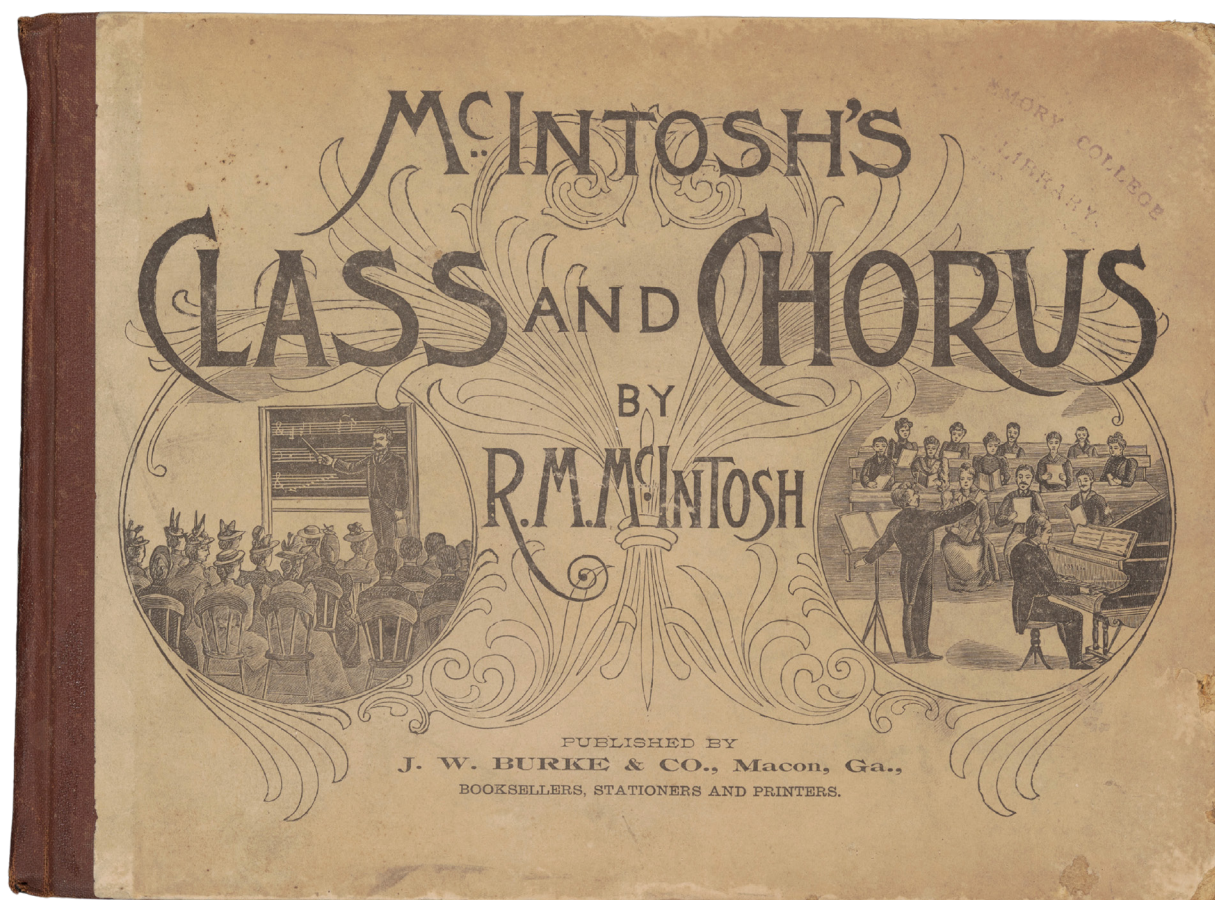
KEY SIGNATURES

H. N. Lincoln, *Song-Land Messenger Complete* (Dallas: H. N. Lincoln, 1892).

By the turn of the twentieth century, editors had excised or substantially condensed rudiments sections, reflecting the marginalization of the tunebook-as-textbook model that characterized many nineteenth-century works. Here, rudiments share a page with the preface. A table listing the "key letter and place of do" in all major keys may have helped singers familiar with shape notes acclimate to this round-note compilation.

Emory University, Pitts Theology Library Special Collections, 1892 SONG A





FOR SINGING SCHOOLS AND CHOIRS

R. M. McIntosh, *McIntosh's Class and Chorus*
(Macon, GA: J. W. Burke & Co., 1893).

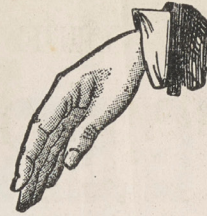
Some music books reached a larger audience by targeting both teaching and performance contexts. The cover of this collection, edited by Emory Music Department founder R. M. McIntosh (1836–1899), dramatizes this marketing strategy with evocative illustrations of a singing class instructor at the blackboard and a choir in rehearsal.

Emory University, Pitts Theology Library Special Collections, 1893 MCIN

MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEYS.

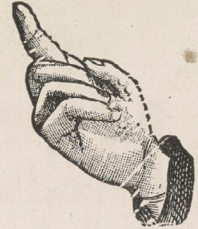
NOTE.—The diagram shows the right hand as seen by the pupils sitting in front of the teacher towards his left hand.

1893
Hall A



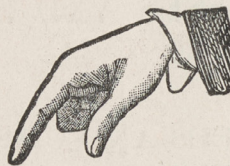
LAH.

THE SAD or *weeping* tone.
The Minor Tonic.



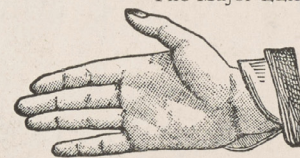
LE.

THE PIERCING or *sensitive* tone.
The Major LEADING TONE.



FAH.

THE DESOLATE or *awe-inspiring* tone.



SOLE.

THE GRAND or *bright* tone.



RAY.

THE ROUSING or *hopeful* tone.



ME.

THE STEADY or *calm* tone.



DOH.

THE STRONG or *firm* tone.
The Major Tonic

The above Manual Signs may be useful as a means of association, in the early stages of practice, especially in classes of young pupils. A few minutes Scale Practice may be had at any time without resorting to book or blackboard.

(2)

CURWEN HAND SIGNS

J. H. Hall, J. H. Ruebush, and E. T. Hildebrand, *The Messenger of Song* (Dayton, VA: The Ruebush-Kieffer Co., 1893).

This chart diagrams hand signs associated with the tonic sol-fa system developed by nineteenth-century English minister John Curwen (1816–1880). In contrast with the homegrown pedagogical experimentation of the mid-nineteenth century, this teaching method incorporated far-flung European teaching philosophies into southern songbook rudiments. This hand system remains in use today through the well-known Kodály method.

Emory University, Pitts Theology Library Special Collections, 1893 HALL A

THEORETICAL STATEMENTS.

1. A musical sound is called a *Tone*.
2. Every tone has four properties, viz: Length, Pitch, Power, and Quality.*
3. *Length*, the duration of a tone.
4. *Pitch*, the highness or lowness of a tone.
5. *Power*, the loudness or softness of a tone.
6. *Quality*, the character or kind of a tone.
7. There are three departments in the rudiments of music as follows:
 - Rhythmics*, treating of the length of tones.
 - Melodics*, treating of the pitch of tones.
 - Dynamics*, treating of the power and quality of tones.
8. Characters called *notes* represent the length of tones of which there are six kinds in general use.

Example 1. Showing Notes

Whole Note	Half Note	Quarter Note	Eighth Note	Sixteenth Note	Thirty-Second Note
○	◐	◑	◒	◓	◔

9. We represent the *pitch* of tones by a character called the *staff*. It consists of five lines and four spaces,† and may be enlarged by adding short lines. Each line and space is called a degree.

Example 2. The Staff.

5th line.	Added line above.	First Space above.	4th space.
4th line.			3d space.
3d line.			2d space.
2d line.			1st space.
1st line.	Added line below.	First space below.	

10. The *Scale* is a series of eight tones, and are named by the numerals 1, 2, 3, 4, 5, 6, 7, 8. The syllables Do, Re, Mi, Fa, Sol, La, Ti, Do, are ap-

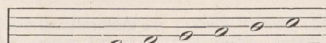
* One of the wonderful things about the human voice is that it can change its quality as no instrument can.

† As the eye can take in five lines easier than six, or more, so can it take in four spaces easier than six, as some have it. See Ex. 2.

‡ Called by some Authors *Compound Double measure*.

plied in singing: and the first seven letters of the alphabet A, B, C, D, E, F, G, are used as pitch names.

Example 3. The Scale represented on Staff.



Numeral names. 1, 2, 3, 4, 5, 6, 7, 8.
Pitch names. C, D, E, F, G, A, B, C.
Syllable names. Do, Re, Mi, Fa, Sol, La, Ti, Do.

11. *Pitch* is usually classified as being both *Relative* and *Absolute*.
12. *Relative Pitch* is the relationship of tones as to pitch, or the position a tone occupies in the scale, while *Absolute pitch* is fixed and the same under all circumstances.
13. A *measure* is a group of beats, and is represented to the eye by the space between upright lines drawn across the staff called *bars*.
14. The *broad bar* usually denotes the ending of a line of words, or the ending of a musical phrase, while the *double bar* denotes the close, or end of a composition.

Example 4. Measures and Bars.

Bar.	Broad Bar.	Bar.	Close.
Measure.	Measure.	Measure.	Measure.

15. *Counting time* is indicating each pulse, or beat of a measure by counting.
16. *Beating time* is indicating each pulse, or beat of a measure by a certain motion of the hand.

17. *Accent* is a slight stress upon a certain pulsation, or beat, to mark its position in a measure.

18. All music will cause its beats to flow, or group, in one of two ways, viz: either by an accented beat followed by an unaccented beat, or an accented beat followed by two unaccented beats.

Example 5. Showing single groups between the bars.

Accented, unaccented,	Accented, unaccented, unaccented.
◑ ◒ ◓	◑ ◒ ◓

Example 6. Showing double groups between the bars.

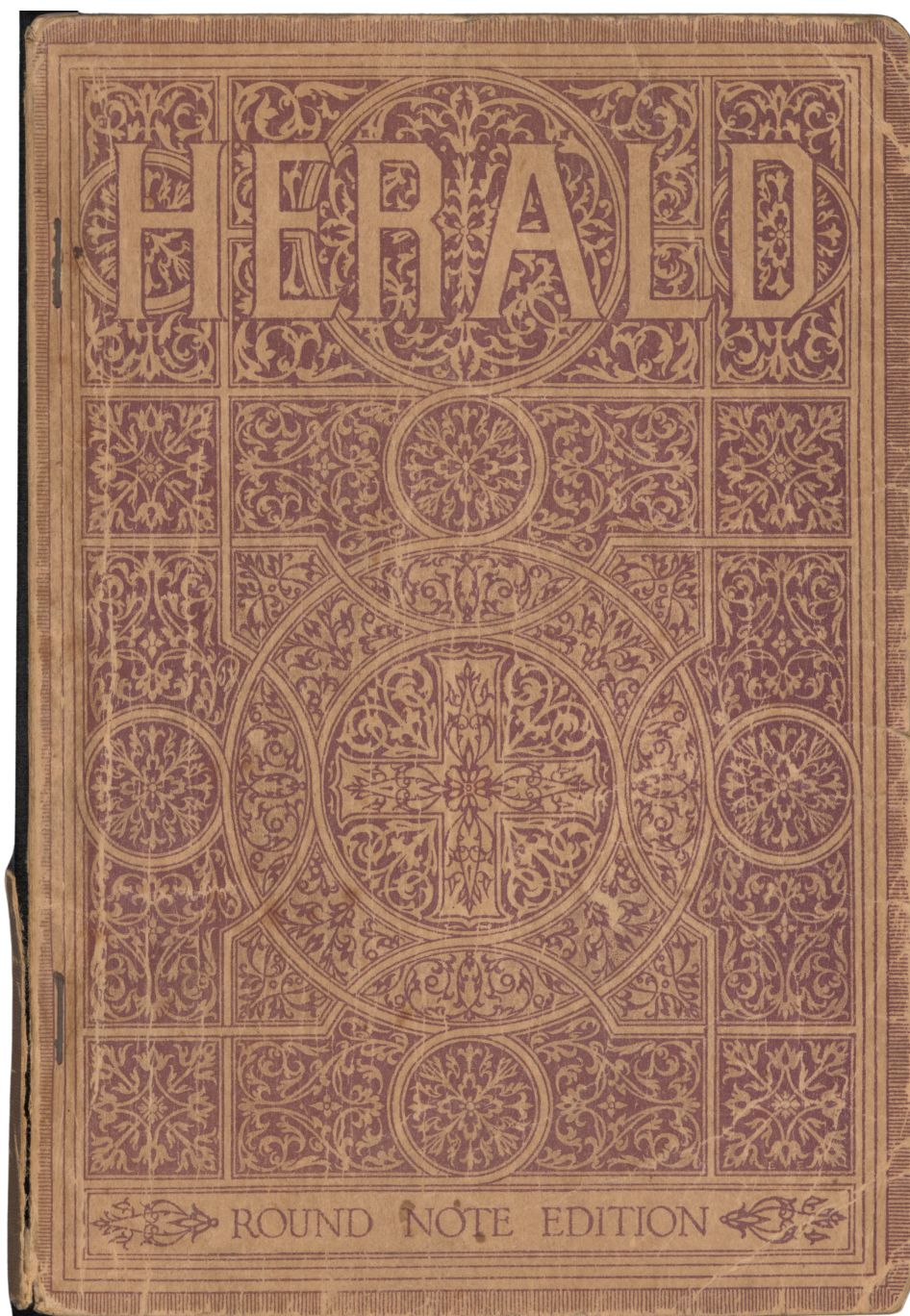
Accented, u-a.	A. u-a.	A. u-a, u-a.	A. u-a, u-a.
◑ ◒ ◓	◑ ◒ ◓	◑ ◒ ◓	◑ ◒ ◓

19. A measure having two beats, is called *Double Measure*, and is indicated by counting *One, Two*, or by two motions of the hand—*Down, Up*. The first beat is accented.
20. A measure having three beats, is called *Triple Measure*, and is indicated by counting *One, Two, Three*, or by three motions of the hand—*Down, Right, Up*. The first beat is accented.
21. A measure having four beats, is called *Quadruple Measure*, and is indicated by counting *One, Two, Three, Four*, or by four motions of the hand—*Down, Left, Right, Up*. The first and third beats are accented.
22. A measure having six beats, is called *Sextuple Measure*, and is indicated by counting *One, Two, Three, Four, Five, Six*, or by six motions of the hand *Down, Left, Left, Right, Up, Up*, or *Down, Up*, and counting *One, Two*,—comprehending three beats to each count or motion of the hand. The first and fourth beats are accented.

Interlude

Case 10 and Case 11: From Cover to Cover

You can't judge a book by its cover. Even so, a publisher's aesthetic and commercial decisions reveal motivations about market and audience. In the mid-nineteenth century, only the largest publishers designed book-specific covers. As manufacturing processes evolved, smaller publishers took advantage of the expressive potential of the cover as a marketing tool. Covers of this era increasingly made use of color, material, typography, and iconography to attract singers and worshippers.



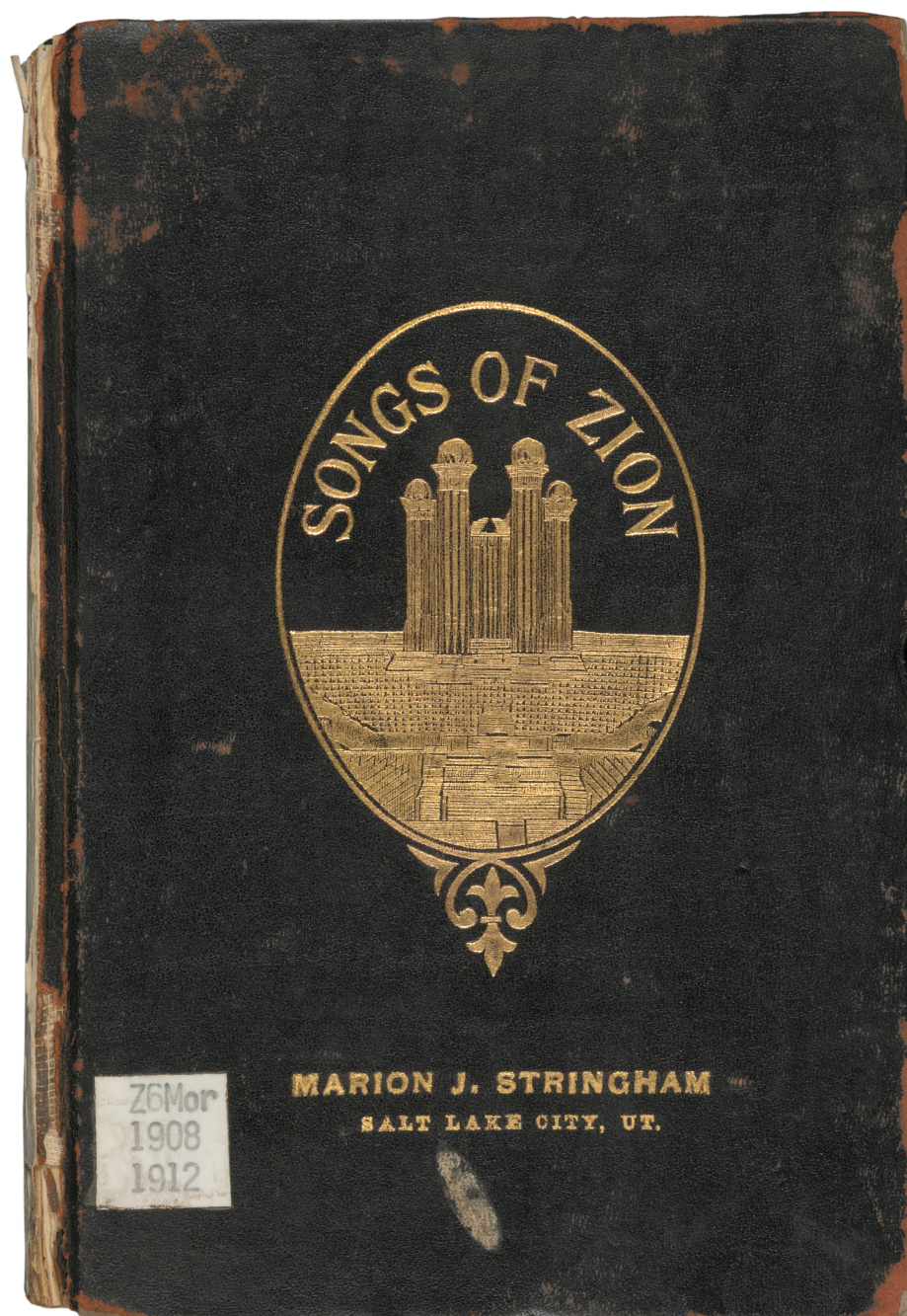
Robert H. Coleman, *The Herald* (Dallas: Robert H. Coleman, 1915).

Emory University, Pitts Theology Library Special Collections, 1893 HALL A



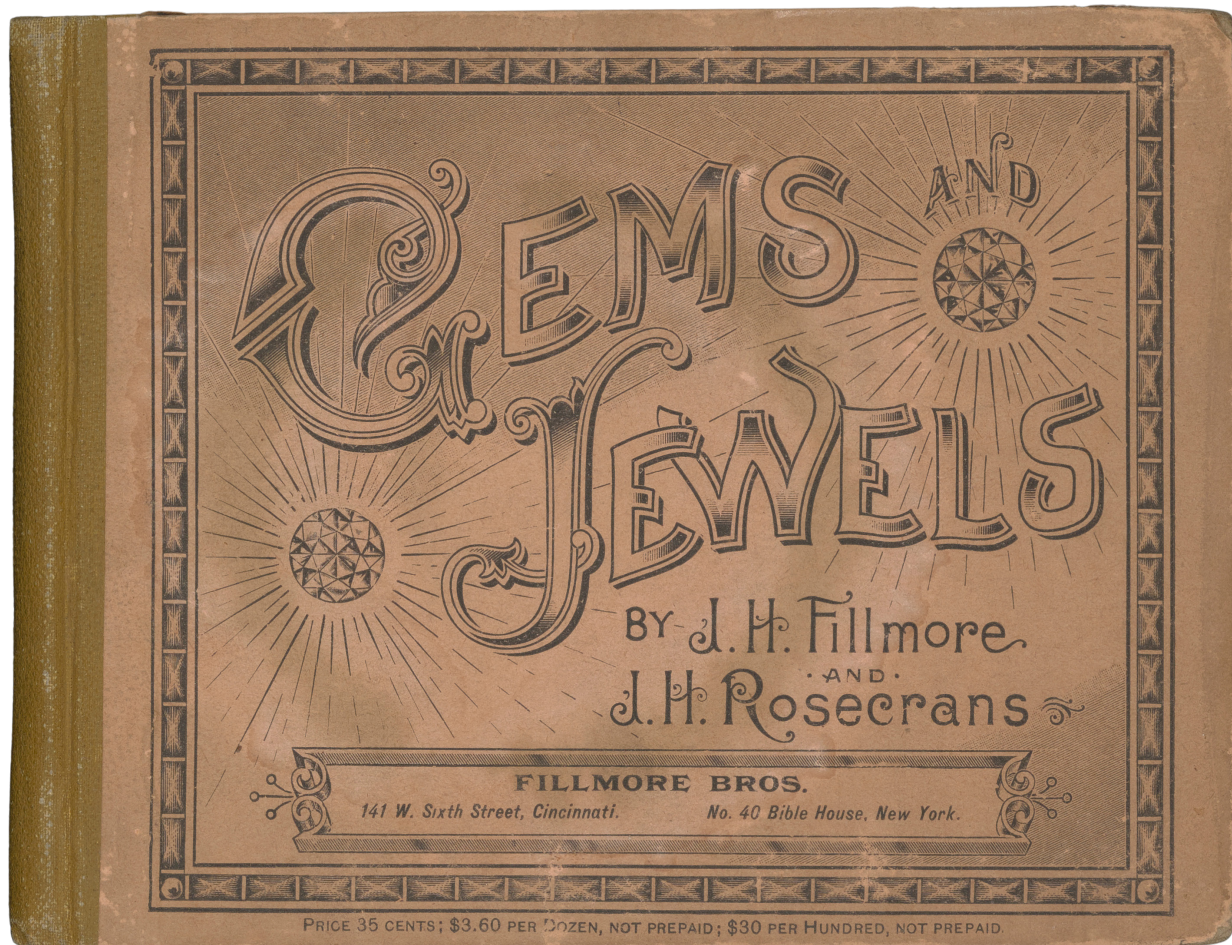
Wherahiko Rawei, *Songs* (Los Angeles: Reality Publishing Co., 1900).

Emory University, Pitts Theology Library Special Collections, 1900 RAWI



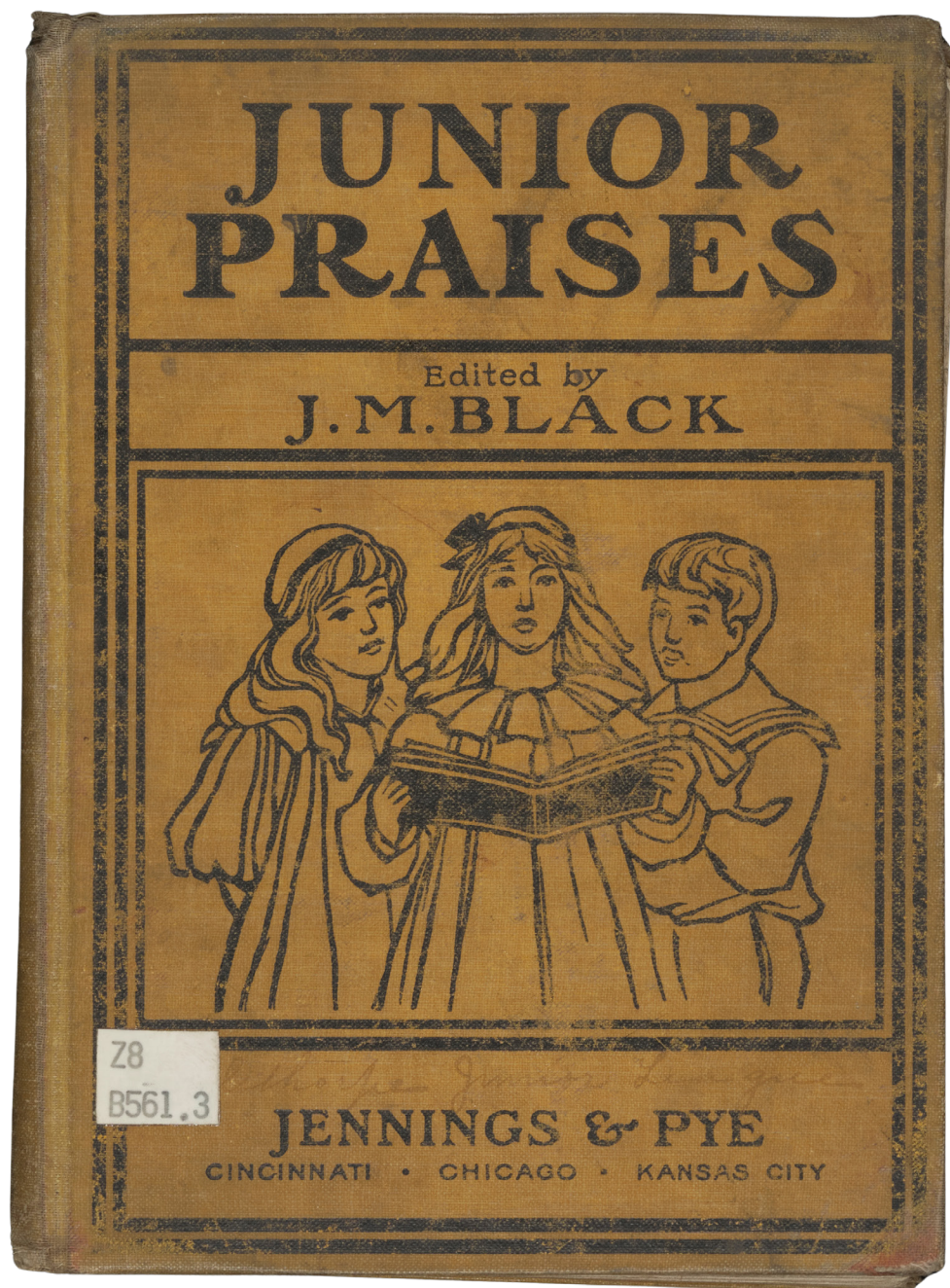
The Songs of Zion (Independence, MO: Missions of the Church of Jesus Christ of Latter-Day Saints in the United States, 1912).

Emory University, Pitts Theology Library Special Collections, 1912 SONG A



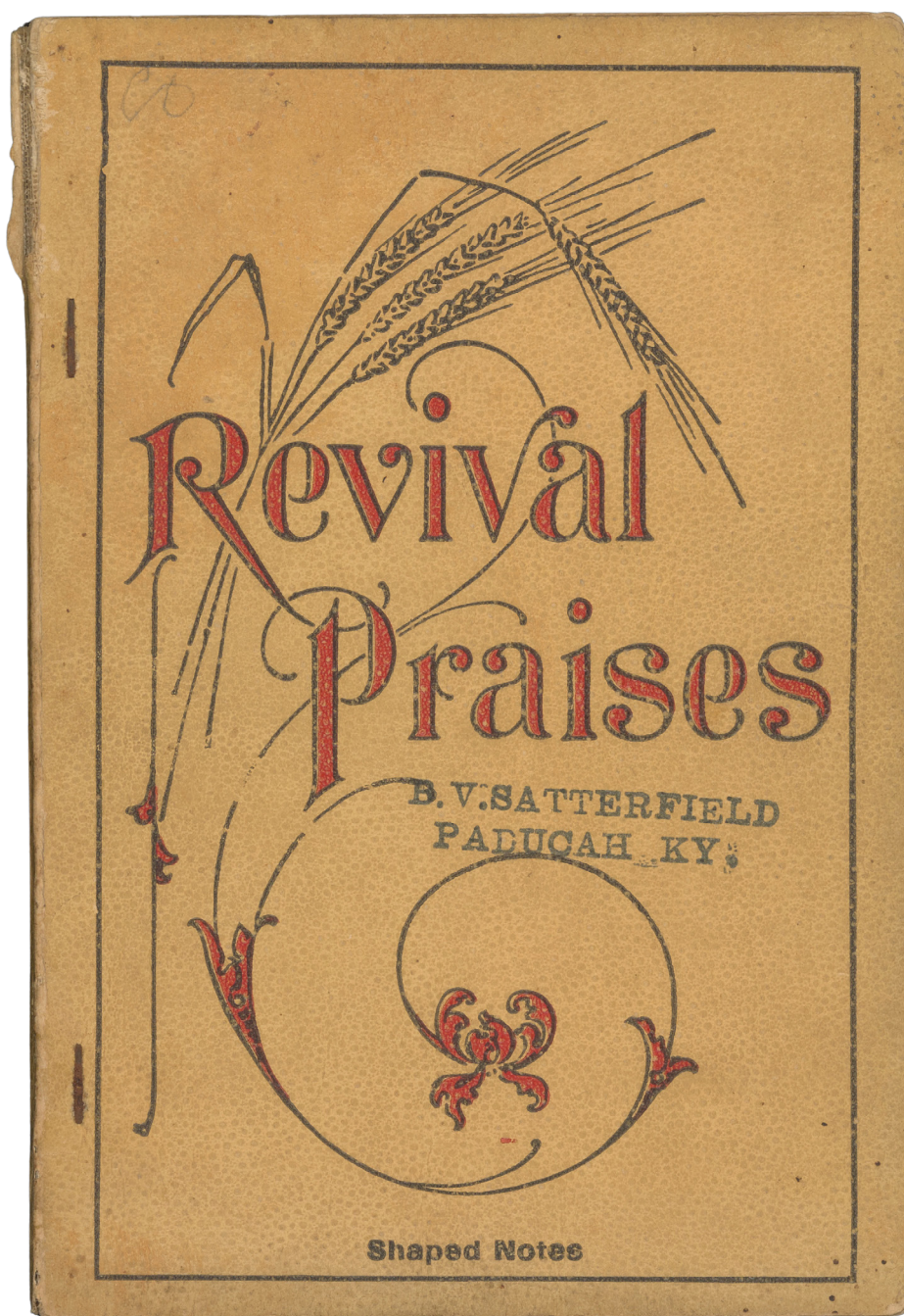
J. H. Fillmore and J. H. Rosecrans, *Gems and Jewels*
(Cincinnati: Fillmore Bros., 1890).

Middle Tennessee State University, Center for Popular Music, Rare Books SP-050096

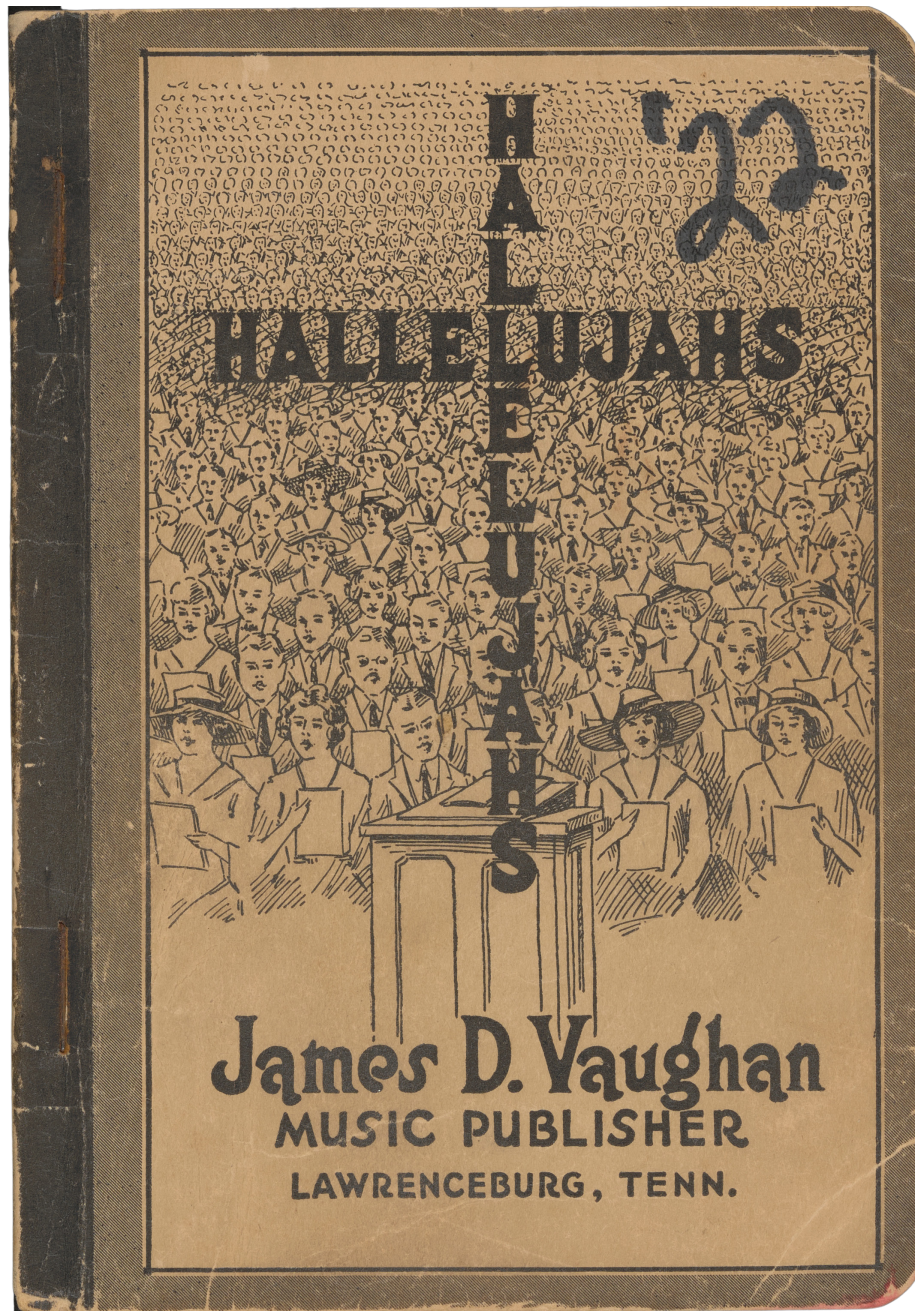


J. M. Black, *Junior Praises* (Cincinnati: Jennings & Pye, 1901).

Emory University, Pitts Theology Library Special Collections, 1901 JUNI

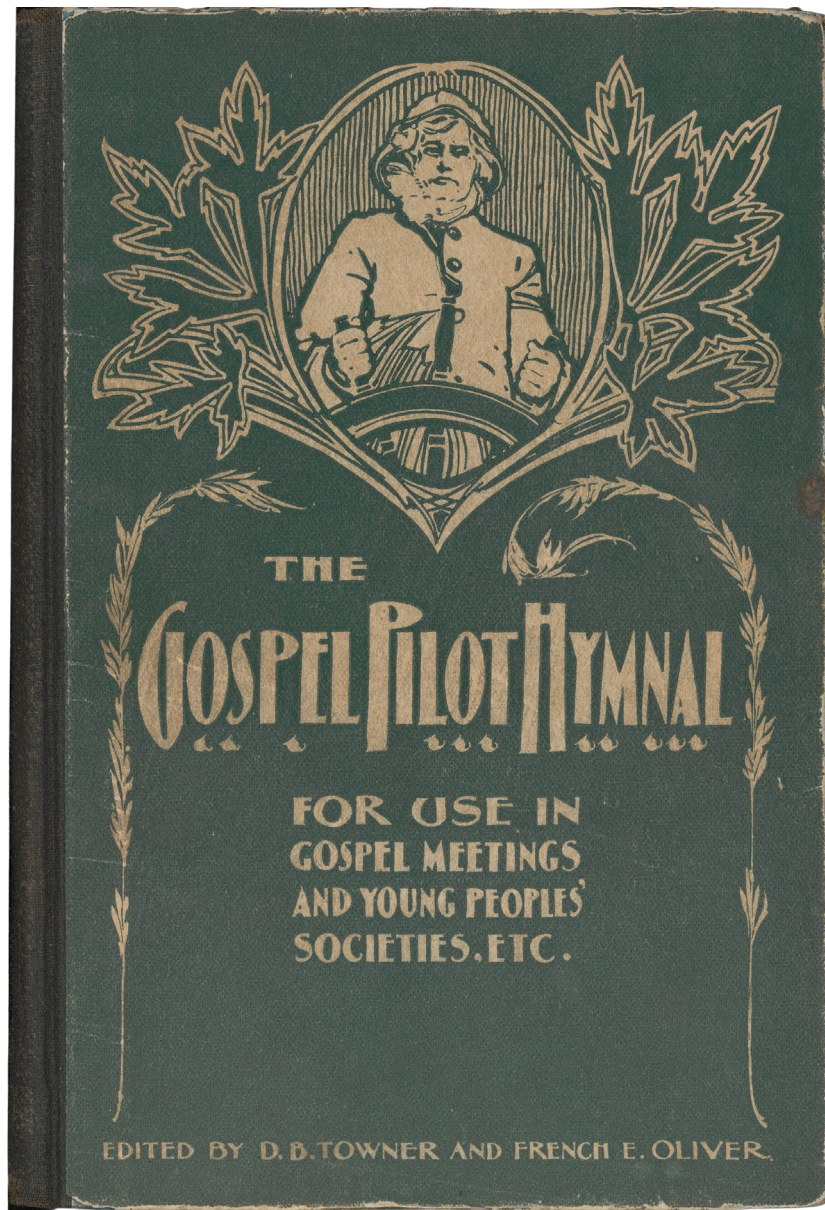


George R. Stuart et al., *Revival Praises*
(Nashville: Methodist Publishing House, Smith & Lamar, agents, 1907).
Middle Tennessee State University, Center for Popular Music, Rare Books SP-000957



James D. Vaughan et al., *Hallelujahs*
(Lawrenceburg, TN: James D. Vaughan, 1922).

Middle Tennessee State University, Center for Popular Music, Rare Books SP-000668



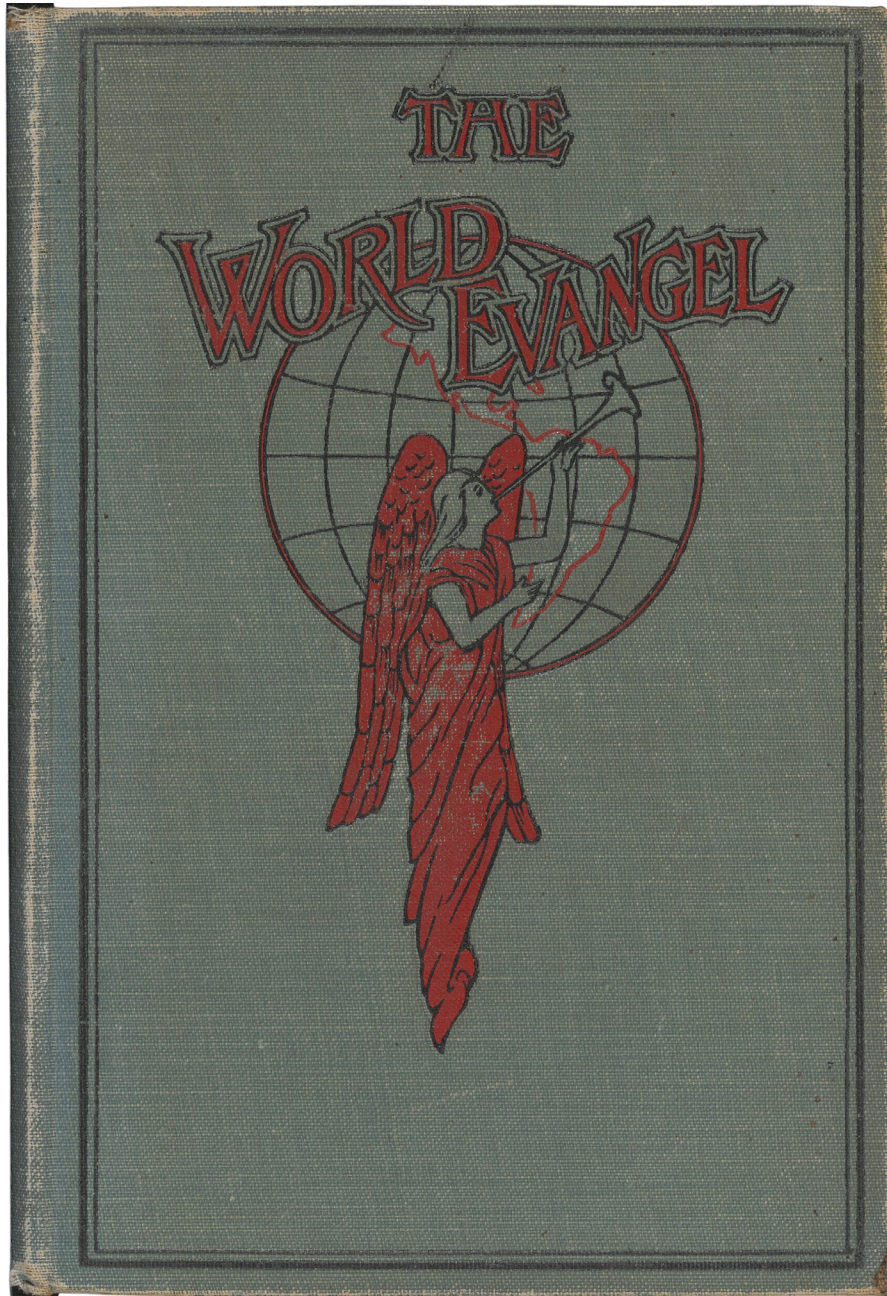
D. B. Towner and French E. Oliver, *The Gospel Pilot Hymnal*
(Chicago: Towner & Oliver, 1899).

Middle Tennessee State University, Center for Popular Music, Rare Books SP-000643



David Dailey et al., *Hymns for the Use of the Methodist Episcopal Church* (New York: Lane & Scott, 1850).

University of Kentucky, Lucille Caudill Little Fine Arts Library, American Music, BV415.A3 1850



Robert H. Coleman, *The World Evangel* (Dallas: Robert H. Coleman, 1913).

Middle Tennessee State University, Center for Popular Music, Rare Books SP-000090

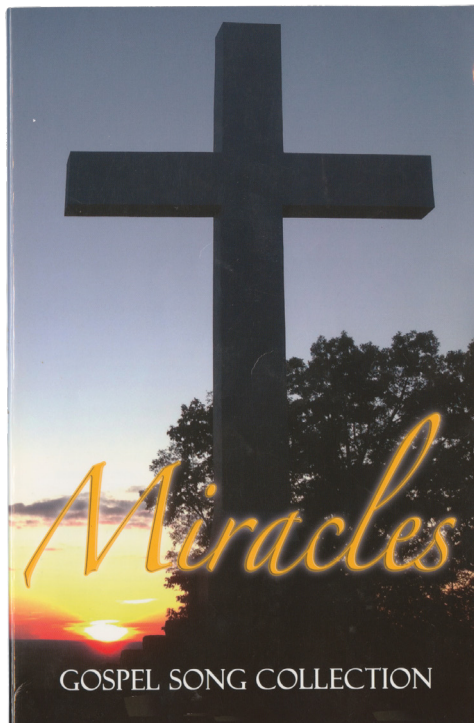
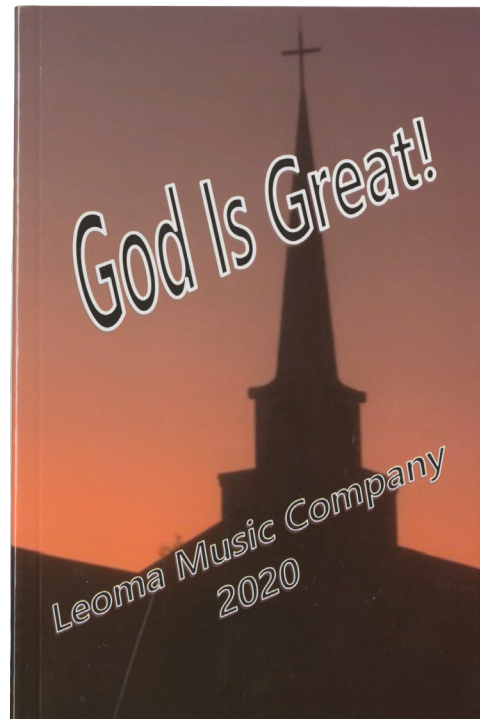
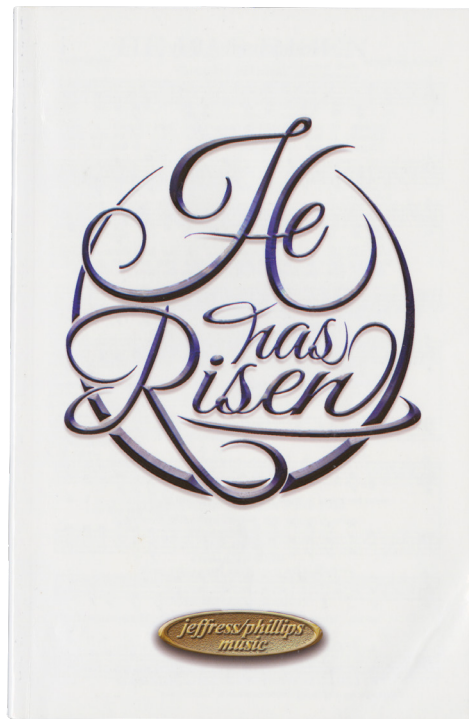
Case 12

Still Sounding: Contemporary Communities and Contexts

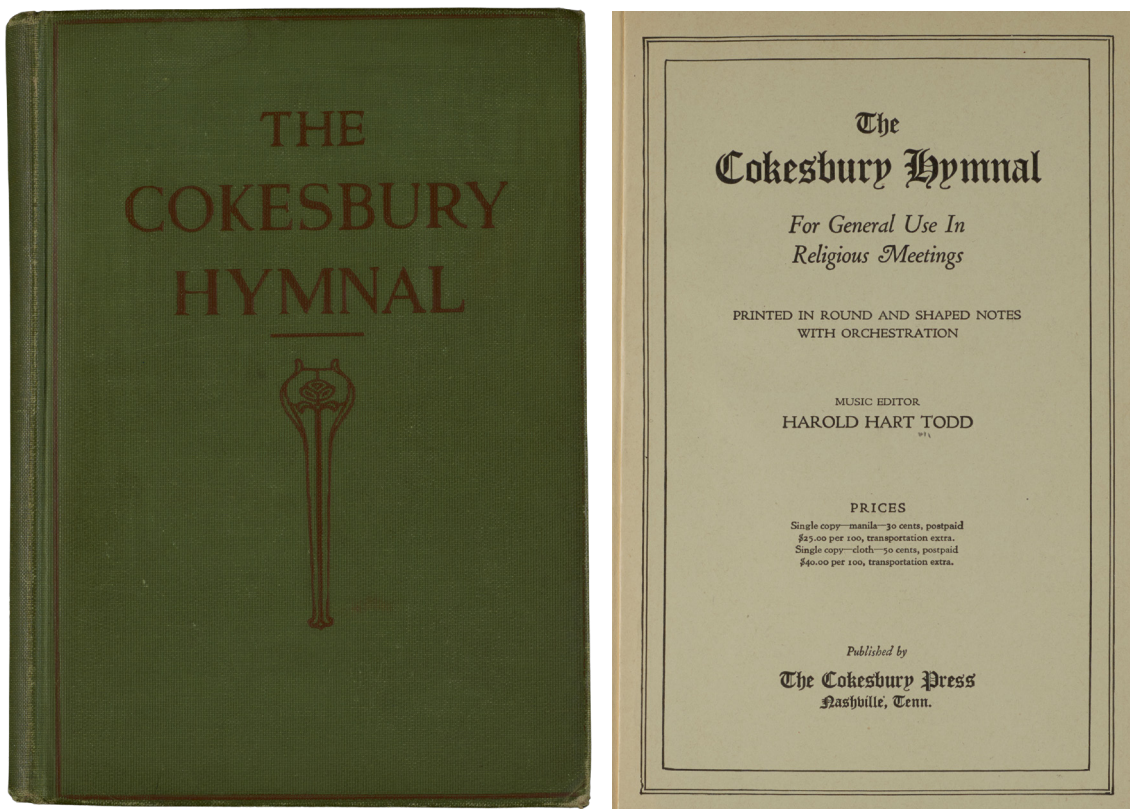
The sacred music printed in this period continues to find voice in present-day worship, fellowship, and performance. Gospel music and lined-out hymn singing, for example, remain vibrant and beloved sacred music traditions that include repertoire dating from the present day to songs found in these pages. Texts, tunes, and even entire volumes from this historical era remain in circulation in different denominational, cultural, and linguistic contexts. The networks keeping this music alive and sounding range from churches and their congregations to art music ensembles and social singing communities. Works like the *Cokesbury Hymnal* remain in national circulation while volumes with regional use include *The Christian Harmony* with active singings in western North Carolina, and *Nakcokv esyvhi ketv* used by churches in the Muscogee Nation. Music books from the nineteenth and twentieth centuries continue to inspire contemporary sacred song.



Note singing, a Black gospel community music tradition, at Zion Baptist Church, Marietta, GA, May 2024. Photograph by Jesse P. Karlsberg, used by permission.



Recent gospel annuals continue a publishing tradition dating to the early 1900s.
He Has Risen (jeffress/phillips Music, 2023), front cover.
God Is Great (Leoma Music Company, 2020), front cover.
Miracles (Singing Time Music, 2013), front cover.
Amazing (Leoma Music Company, 2023), front cover.



CHURCHES AND CAMP MEETINGS

Harold Hart Todd, *The Cokesbury Hymnal*
(Nashville: The Cokesbury Press, 1923).

This century-old Methodist hymnal remains in use in the denomination's churches across the southeastern United States and beyond. The inclusion of many late nineteenth- and early twentieth-century gospel songs contrasts with the more formal repertoire of the denomination's contemporary church hymnals. A mainstay at camp meetings, revivals, and special song services, *The Cokesbury* is a beloved touchstone for generations of singers.

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, Wilcox Collection M2117.
C653 1923

CONCERT STAGES

H. T. Burleigh, *Nobody Knows de Trouble I've Seen*
(New York: G. Ricordi & Co., 1917).

Initially a form of worship by enslaved peoples, spirituals today are often associated with concert performance. This arrangement was part of a first wave of concert spirituals that established this art form. African American composer-arranger Harry T. Burleigh (1866-1949) became a household name for this type of setting that married Black musical expression with classical form. His performance notes ask singers to approach these arrangements "impressively" and respectfully.

University of Kentucky, Lucille Caudill Little Fine Arts Library, M1671.B87 N7 1917

Nobody Knows de Trouble I've Seen

Negro Spiritual
Arranged by
H. T. BURLEIGH

Poco Adagio

Voice

No-bod - y knows de troub-le I've seen,

Piano

No-bod - y knows but Je - sus No-bod - y knows de

troub - le I've seen, Glo - ry hal - le - lu - jahl Some -

Copyright 1917 by G. Ricordi & Co., Inc.
116435-4 All rights of execution, reproduction, translation and transcription are strictly reserved

NEGRO
SPIRITUALS

Arranged for Solo Voice by
H. T. BURLEIGH

Ain't Goin' to Study War No Mo'. *Two keys.*
Balm in Gilead. *Two keys.*
By An' By. *Two keys.*
Couldn't Hear Nobody Pray. *Two keys.*
De Blin' Man Stood on De Road An' Cried. *Two keys.*
De Gospel Train. *Two keys.*
Deep River. *Three keys.*
Didn't My Lord Deliver Daniel. *One key.*
Don't Be Weary Traveler. *Two keys.*
Don't You Weep When I'm Gope. *One key.*
Ev'ry Time I Feel the Spirit. *Two keys.*
Give Me Jesus. *Two keys.*
Go Down in the Lonesome Valley. *Three keys.*
Go Down Moses. *Two keys.*
Go Tell It On De Mountains.
Hard Trials. *One key.*
Hear de Lambs a-Cryin'. *One key.*
Heav'n Heav'n. *Two keys.*
He's Just De Same Today. *Two keys.*
I Don't Feel No-Ways Tired. *One key.*
I Know De Lord's Laid His Hands On Me. *Two keys.*
I Got A Home In A-Dar Rock. *Two keys.*
I Want To Be Ready. *One key.*

I Stood On De Ribber Ob Jordon. *Two keys.*
I've Been In De Storm So Long.
John's Gone Down On De Island. *Two keys.*
Let Us Cheer The Weary Traveler. *Two keys.*
Little David Play on Your Harp. *Two keys.*
My Lord What A Morning. *Two keys.*
My Way's Cloudy. *One key.*
Nobody Knows De Trouble I've Seen. *Two keys.*
Oh Didn't It Rain. *Two keys.*
Oh Wasn't Dat a Wide Ribber. *One key.*
Oh Peter Go Ring Dem Bells. *Two keys.*
O Rocks Don't Fall On Me. *Two keys.*
Ride on King Jesus.
Sinner Please Doan Let Dis Harves' Pass. *One key.*
Sometimes I Feel Like A Motherless Child. *Three keys.*
Stan' Still Jordan. *Three keys.*
Steal Away. *Two keys.*
Swing Low, Sweet Chariot. *Two keys.*
'Tis Me O Lord. *One key.*
Weepin' Mary. *Two keys.*
Were You There. *Three keys.*
Wade In De Water. *Two keys.*
You May Bury Me In De Eas'. *Two keys.*

Low Medium High

PRICE 50 CENTS

G. Ricordi & Co.
MUSIC - NEW YORK - PUBLISHERS
MILAN - ROME - NAPLES - PALERMO
LONDON - PARIS - BUENOS-AYRES

Printed in U. S. A.

No. 125. How Firm a Foundation.
GEORGE KITH. 1877.

1. How firm a foun-da-tion, ye saints of the Lord, Is laid for your
faith in His ex-cel-lent word! What more can He say than to
you He hath said, You who un-to Je-sus for ref-uge have fled?

2. In every condition—in sickness, in health,
In poverty's vale, or abounding in wealth,
At home and abroad, on the land, on the sea—
"As thy days may demand, shall thy strength ever be.

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

4. "The soul that on Jesus still leans for repose,
I will not, I will not, desert to his foes;
That soul, though all hell should endeavor to shake,
I'll never, no, never, NO, NEVER forsake."

Adeste Fidelis.

1. How firm a foun-da-tion, ye saints of the Lord, Is laid for your
faith in His ex-cel-lent word! What more can He say than to
you He hath said, You who un-to Je-sus for ref-uge have
fled? You who un-to Je-sus for ref-uge have fled?

No. 126. Ortonville. C. M.
JOHN NEWTON. 1779. Dr. THOS. HASTINGS. 1837.

1. How sweet the name of Je-sus sounds In a be-
2. It makes the wound-ed spir-it whole, And calms the
3. Weak is the ef-fort of my heart, And cold my
4. Till then I would Thy love pro-claim With ev-ry

liev-er's ear; It soothes his sor-rows, heals his wounds, And
troub-led breast; 'Tis man-na to the hun-gry soul, And
warm-est tho't; But when I see Thee as Thou art, I'll
fleet-ing breath; And may the mu-sic of Thy name Re-

drives a-way his fear, And drives a-way his fear.
to the wea-ry rest, And to the wea-ry rest.
praise Thee as I ought, I'll praise Thee as I ought.
fresh my soul in death, Re-fresh my soul in death.

No. 127. Jesus, Lover of My Soul.

1. Jesus! lover of my soul,
Let me to Thy bosom fly
While the billows near me roll;
While the tempest still is high;
Hide me, O my Savior! hide
Till the storm of life is past;
Safe into the haven guide:
Oh, receive my soul at last!

2. Other refuge have I none;
Hangs my helpless soul on Thee;
Leave, ah! leave me not alone,
Still support and comfort me;

All my trust on Thee is stayed;
All my help from Thee I bring;
Cover my defenceless head
With the shadow of Thy wing.

3. Penteous grace with Thee is found,
Grace to pardon all my sin;
Let the healing streams abound,
Make and keep me pure within;
Thou of life the fountain art,
Freely let me take of Thee;
Spring Thou up within my heart,
Rise to all eternity.

No. 128. Amazing Grace! How Sweet the Sound.

1. Amazing grace! how sweet the sound! How precious did that grace appear
That saved a wretch like me! The hour I first believed!

1. Once was lost, but now am found, 3. Thro' many dangers, toils, and snares,
Was blind, but now I see. I have already come;

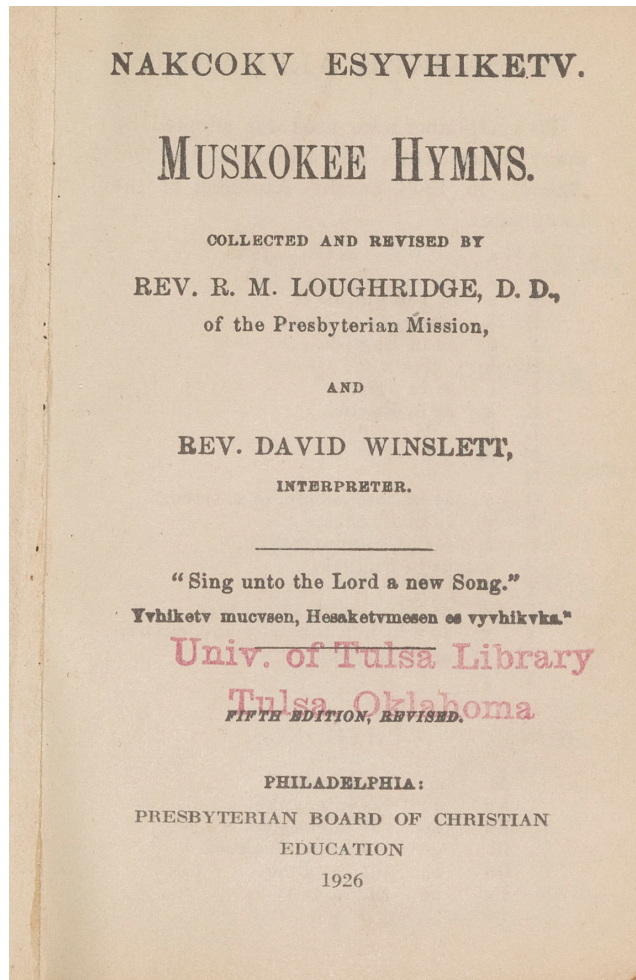
2. 'Twas grace that taught my heart to fear, 'Tis grace hath brought me safe thus far,
And grace my fears relieved; [fear,] And grace will lead me home.

SINGING SCHOOLS AND SERVICES

B. B. Beall, *Bright Beautiful Bells* (Birmingham, AL: B. B. Beall & Co., 1900).

Some texts and tunes from this era remain in broad circulation, even as the books that introduced them have faded into obscurity. Convention gospel annuals like this one are still published and contribute to the recirculation of repertoire that includes a number of "standard" texts and tunes toward the back of each yearly volume. These favorites provide congregations and singing schools with familiar content as they learn a slate of new compositions.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-001138



MUSCOGEE HYMN SINGING

R. M. Loughridge, *Nakcokv esyvhiKETV*

(Philadelphia: Presbyterian Board of Christian Education, 1926).

The first full-length hymnal published in the Muscogee (Creek) language, *Nakcokv esyvhiKETV* includes translations of well-known English hymns and original selections written in Muscogee. Many of the original hymns were contributed by the Perrymans, a prominent Muscogee family. First published in 1851, *Nakcokv esyvhiKETV* remains in print and is the source for a vibrant contemporary Muscogee hymn singing tradition.

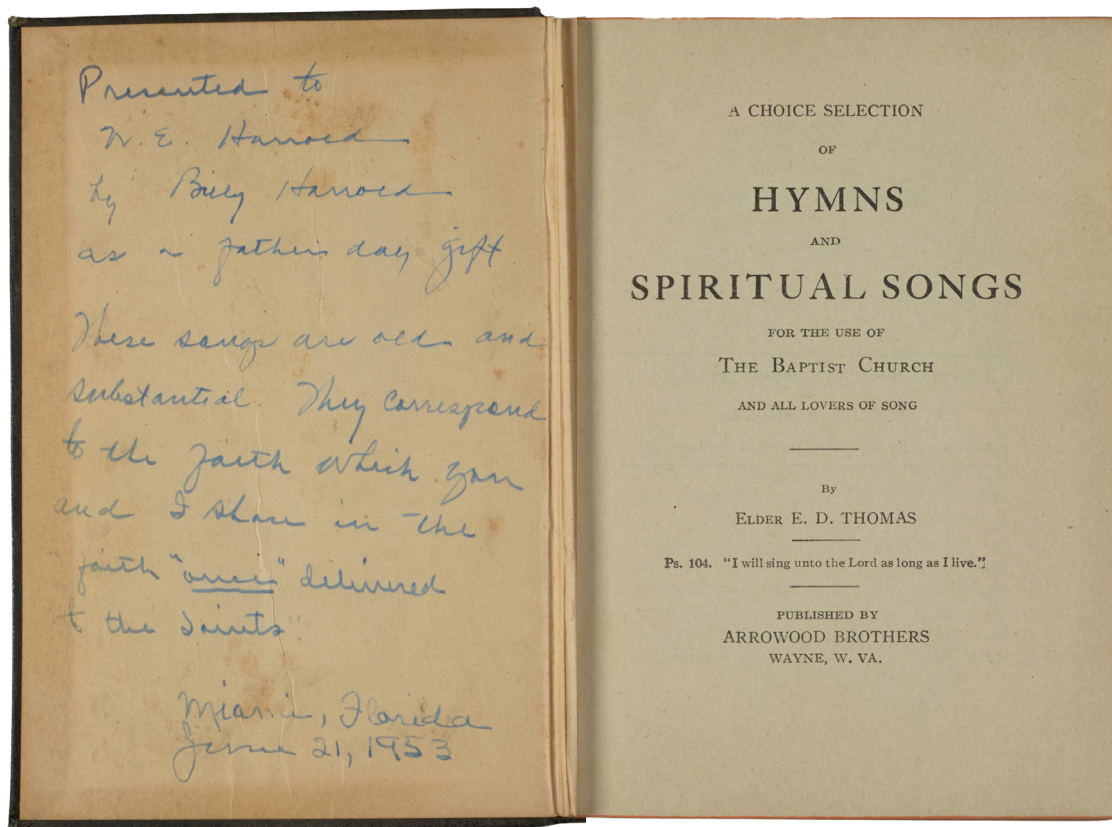
University of Tulsa, McFarlin Library Special Collections, PM 991.Z72 1926 Undrsz

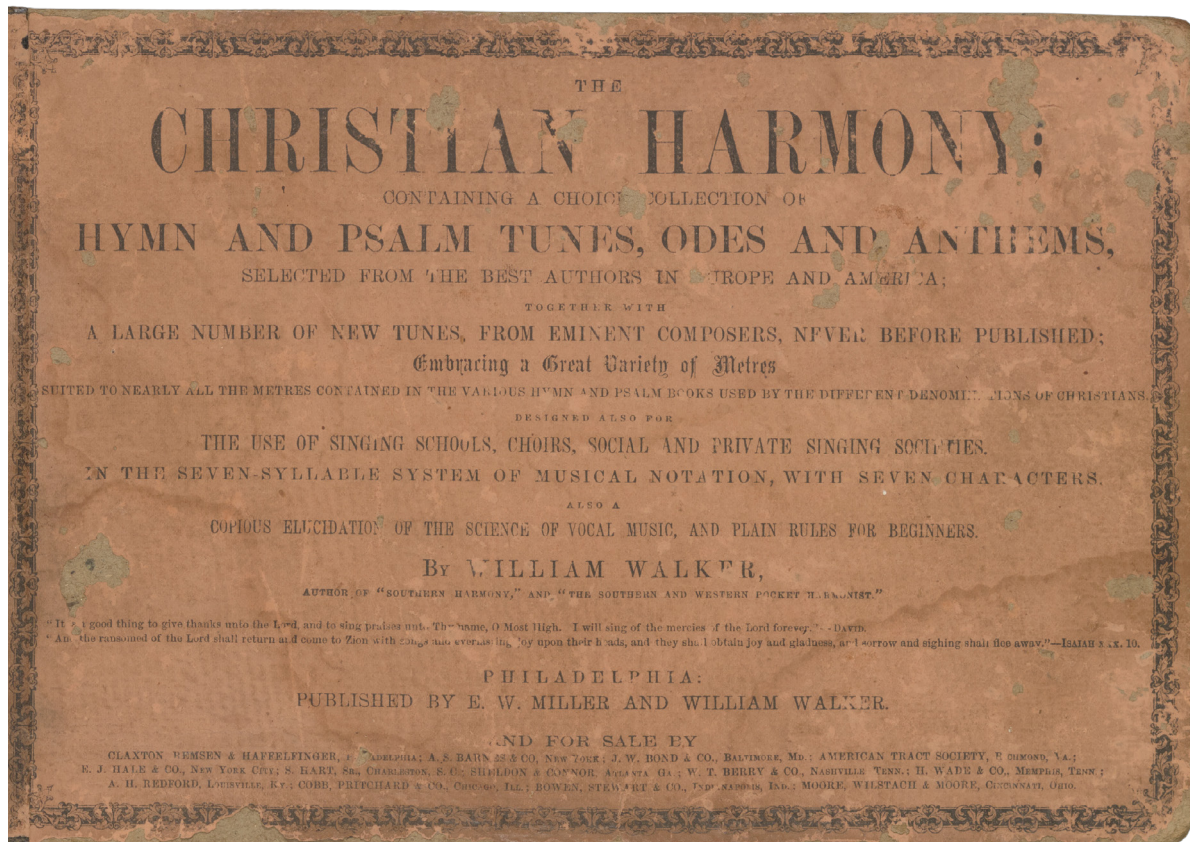
LINED-OUT HYMN SINGING

E. D. Thomas, *Choice Selection* (Wayne, WV: Arrowood Brothers, 1877).

This Regular Baptist hymnal remains in use in far eastern Kentucky and neighboring Virginia. The 1953 inscription attests to its enduring relevance: "These songs are old and substantial. They correspond to the faith which you and I share and the faith 'once' delivered to the saints." Conservative, independent Baptist groups continue to use nineteenth-century text-only hymnals like this one to sustain their a cappella lined-out hymn singing tradition.

University of Kentucky, Special Collections Research Center, BV380.T48 1877





CONVENTION SINGING

William Walker, *The Christian Harmony*

(Philadelphia: E. W. Miller and William Walker, 1866).

This popular oblong tunebook was widely adopted by singing conventions: annual, participatory group harmony singing events featuring a rotation of song leaders. Today, this tunebook remains in active use by contemporary conventions. Historical networks in western North Carolina and north Alabama have been joined by enthusiasts in the Northeast, Pacific Northwest, the United Kingdom, and Germany in singing from this nineteenth-century tunebook.

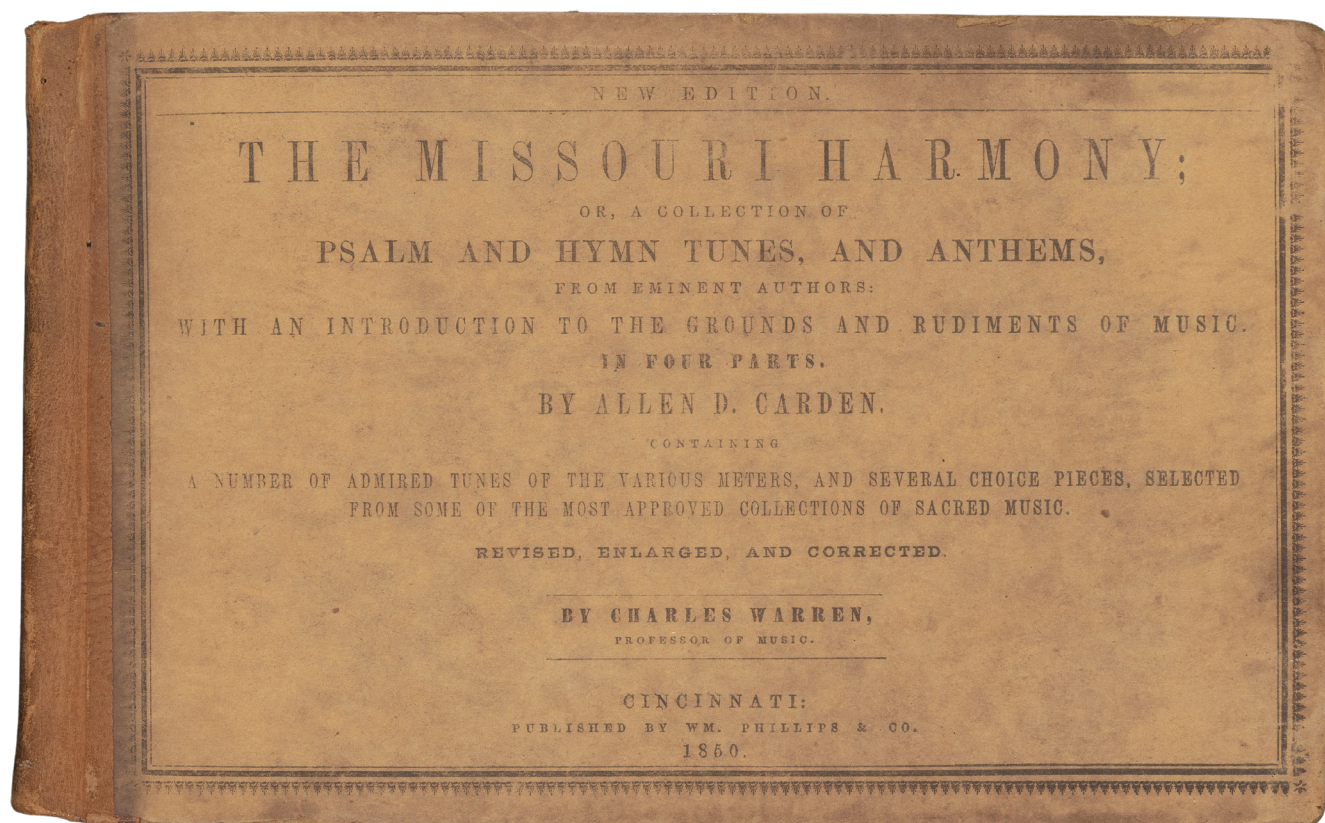
Middle Tennessee State University, Center for Popular Music, Rare Books SP-050633

SHAPE-NOTE SINGING, REVIVED

Allen D. Carden and Charles Warren, *The Missouri Harmony*
(Cincinnati: Wm. Phillips & Co., 1850).

This tunebook remained in print thirty years after its publication, benefitting from a new editor's approach of retaining original tunes while "correcting" their outmoded harmonies. Even so, the book ultimately fell out of print. When revived in 2005 as a Midwestern companion to *The Sacred Harp*, contemporary shape-note singers reverted to the harmonic approach of *The Missouri Harmony*'s earliest editions and included new music in that style.

Emory University, Pitts Theology Library Special Collections, 1850 MISS B



Part 2

Resonances

500 Amazing Grace! How Sweet the Sound

(WILLIA. C. M.)

John Newton.

Arr. by Dr. A. M. Townsend.

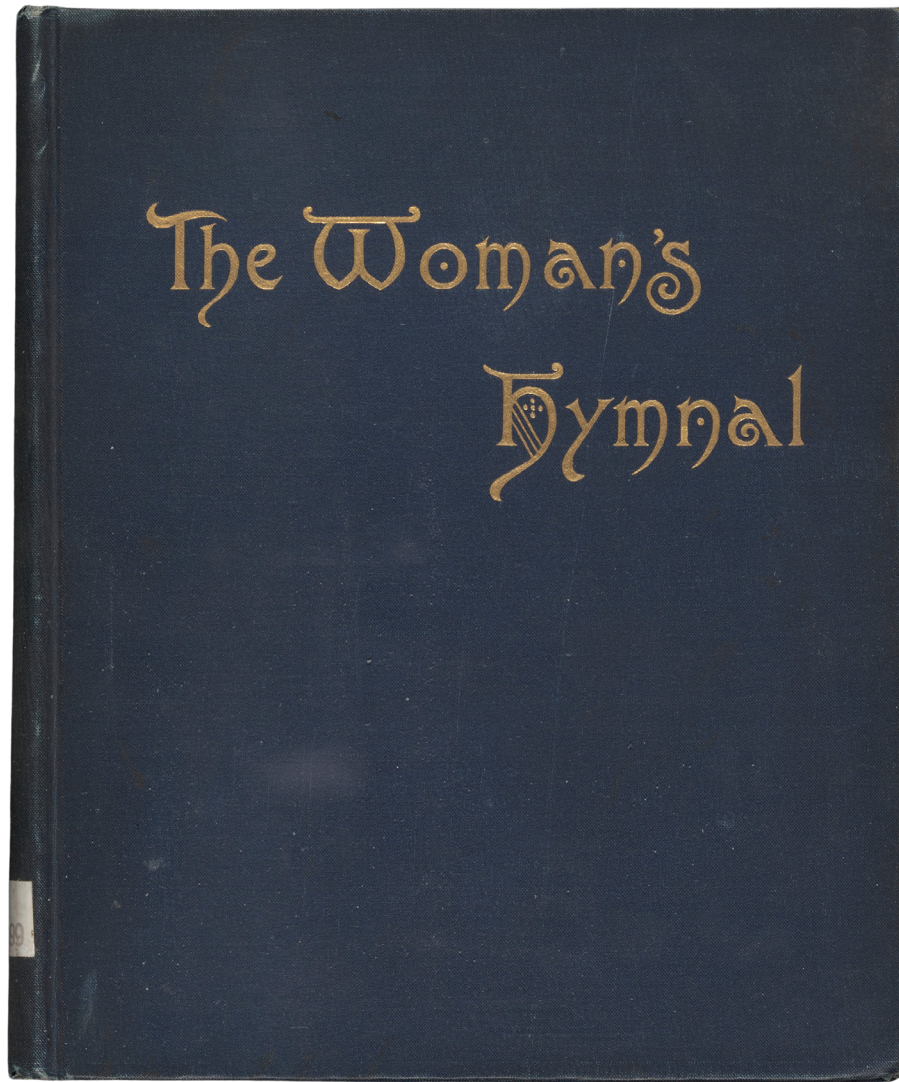
1. A - maz - ing grace! how sweet the sound That
 2. 'Twas grace that taught my heart to fear, And
 3. Through man - y dan - gers, toils and snares, I
 4. The Lord has prom - ised good to me; His
 5. Yes, when this heart and flesh shall fail, And
 6. The earth shall soon dis - solve like snow, The
 7. When we've been there ten thou - sand years, Bright

saved a wretch like me! I once was lost, but
 my fears re - lieved; how precious did that
 have a re - come; his grace hath brought me
 ord re - hures; he was my shield and
 I for - all cease, he will pos - sess, with -
 sun - for - bear to shine; But God, who called me

Case 13

By Women's Hands

During this dynamic era of societal transformation, professional activities available to female musicians expanded to include composition, music editing, and publishing. While the most common role for women active in music publishing remained lyricist, women were increasingly active in musical leadership in denominations, communities, and individual churches. No matter their professional role or personal affiliation, women were a viable consumer group, purchasing music and educational materials created for women's use by female-only educational institutions, benevolent societies, and social groups.



WOMEN'S COLLEGES

Henry Schwing, *The Woman's Hymnal*
(Baltimore: The Woman's College of Baltimore, 1892).

This book was published for daily use in morning chapel services at the Women's College of Baltimore City (now Goucher College). German-educated organist and faculty member Henry Schwing (1825-1907) arranged the songs for women's voices but unusually chose to retain bass and tenor parts. This copy's owner, Emma Fowler Weeks (1874-1936) later became president of the all-female Pittsburgh Kindergarten College, a position she held until her marriage.

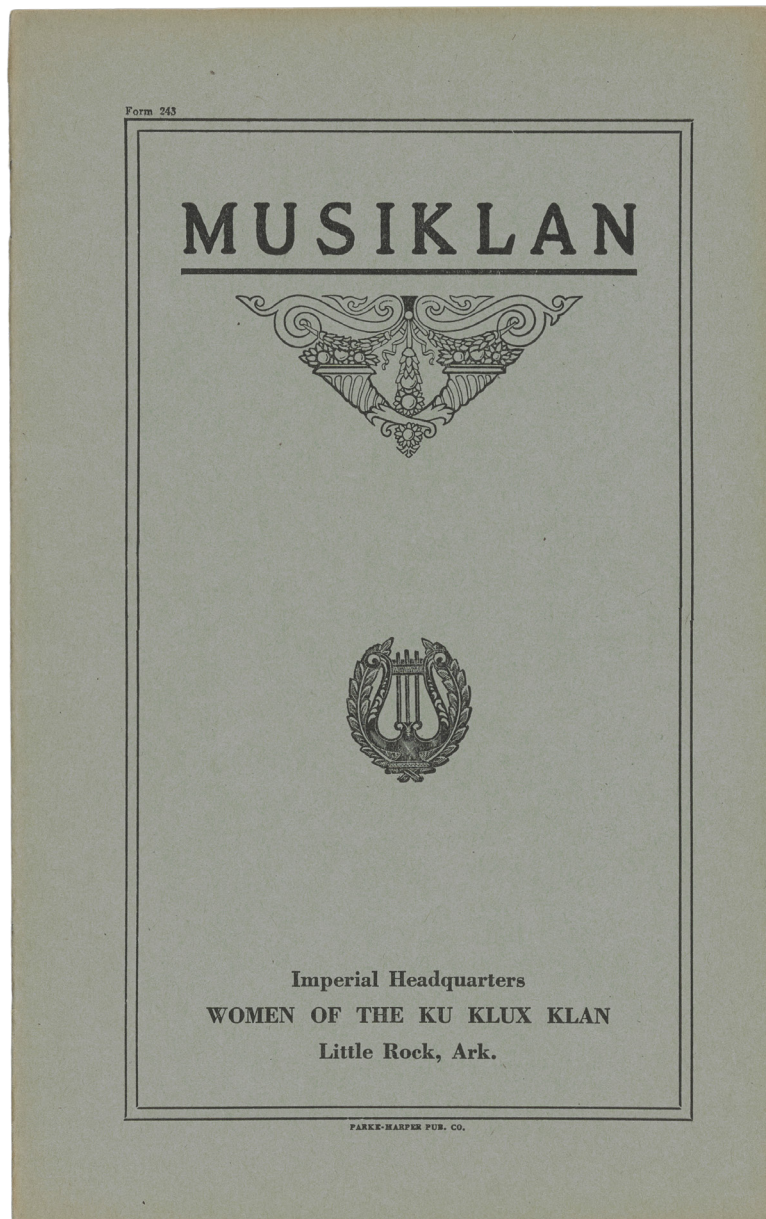
Emory University, Pitts Theology Special Collections, 1892 WOMA

WOMEN'S ORGANIZATIONS

Musiklan (Little Rock: Women of the Ku Klux Klan, 1925).

The Women of the Ku Klux Klan published this pamphlet of hymns and patriotic music “adapted to the Ritualistic Work as outlined in the Kloran,” including music for Klan rituals such as cross burnings. Headquartered in Little Rock, AR, the women’s white supremacist organization included selections with racist subtexts, such as the hymn “Whiter than Snow.” The collection reflects how the color line divided music publication into a vehicle for some women’s social uplift and others’ subjugation.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-041482



WOMEN IN PUBLISHING

Willa A. Townsend, *The Baptist Standard Hymnal* (Nashville: Sunday School Publishing Board, National Baptist Convention, U.S.A., 1924).

Willa Townsend (1880–1947) was a leading composer, editor, and music publisher in the predominantly African American National Baptist Church, USA. Townsend headed editorial boards for two hymnal projects, including *Baptist Standard Hymnal*. The tune WILLA was named in Townsend's honor by her husband. It demonstrates a style in which a vocal soloist ornaments a popular melody, in this case NEW BRITAIN/"Amazing Grace," over keyboard accompaniment.

Emory University, Pitts Theology Special Collections, 1924 BAPT

THE CHRISTIAN—SECURITY

500 Amazing Grace! How Sweet the Sound

(WILLA. C. M.)

John Newton. Arr. by Dr. A. M. Townsend.

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The background of the page is a dark teal color with a faint, light blue musical score. The score is written on five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a treble clef and a key signature of two sharps. The lyrics are written in a serif font, with some words in italics. The lyrics are: "men and fathers ho - ry, Raise your voi - ces loud and high; Join your reigns, O blessed sto - ry, Sing a joy - ful song of praise! Praise the days are now before us, Let us sing and praise the Lord, Praise the voi - ces all to - geth - er! Sing the song of lib - er - ty, Freedom Lord with heart and voi - ces, He has gained the vic - to - ry! Ev - 'ry Lord who reigns in heaven, On the earth and on the sea! Ev - 'ry Freedom Ev - 'ry Ev - 'ry".

Case 14

Songs for Every Season

Many hymnals and songbooks of the era included music for both sacred and civil holidays alongside selections celebrating special occasions. The definition of holy day, from which holiday derives, varied by theological disposition. Songbooks of antiformalist groups honored only Easter and Christmas, while those from more liturgical traditions included material covering the annual calendar. Other selections marked civil holidays introduced between 1850 and 1925, including Decoration Day, Juneteenth, and Children's Day.

- 3 The night becomes as day,
When from the heart we say,
May Jesus Christ be praised!
The powers of darkness fear,
When this sweet chant they hear,
May Jesus Christ be praised!
- 4 Be this, while life is mine,
My canticle divine,
May Jesus Christ be praised!
Be this the eternal song
Through ages all along,
May Jesus Christ be praised!

165

- WHEN our heads are bowed with woe;
When our bitter tears o'erflow;
When we mourn the lost, the dear,
Jesus, Son of Mary, hear!
Thou our feeble flesh hast worn;
Thou our mortal griefs hast borne;
Thou hast shed the human tear:
Jesus, Son of Mary, hear!
- 2 When the heart is sad within,
When the thought of all its sin;
When the spirit shrinks with fear,
Jesus, Son of Mary, hear!
Thou the shame, the grief, hast known;
Though the sins were not Thine own,
Thou hast designed their load to bear:
Jesus, Son of Mary, hear!
- 3 When our eyes grow dim in death;
When we heave the parting breath;
When our solemn doom is near,
Jesus, Son of Mary, hear!
Thou hast bowed the dying head;
Thou the blood of life hast shed;
Thou hast filled a mortal bier:
Jesus, Son of Mary, hear!

166

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

- 2 "Fear not," said he, for mighty dread
Had seized their troubled mind;
"Glad tidings of great joy I bring
To you and all mankind.
- 3 "To you, in David's town, this day
Is born of David's line,
The Saviour, who is Christ the Lord:
And this shall be the sign:
- 3 "The heavenly Babe you there shall find
To human view displayed,
All meanly wrapt in swathing bands,
And in a manger laid."
- 5 Thus spake the seraph; and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song:
- 6 "All glory be to God on high,
And to the earth be peace;
Good-will henceforth from heaven to men
Begin and never cease."

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WHILE Thee I seek, protecting Power,
Be my vain wishes stilled;
And may this consecrated hour
With better hopes be filled.

CHRISTMAS AT THE "FARM"

A Manual for Worship (Washington, DC: Press of McGill & Wallace, 1900).

Children incarcerated at the United States Reform School Farm in Washington, DC, sang from this ecumenical hymnal during racially-segregated daily small groups and in mandatory Sunday services. The book's hymns are arranged in alphabetical order, resulting in the juxtaposition of this familiar Christmas hymn with liturgically and thematically unrelated texts.

Emory University, Pitts Theology Special Collections, BV25.W279

JUNETEENTH IN GALVESTON

J. W. Randolph, *The Everlasting Joy* (Galveston, TX: Thos. Goggan & Bro., 1884).

Black compiler J. W. Randolph (b. 1842) edited this hymnal in post-Civil War Galveston, TX. The book featured primarily African American composers, with some selections celebrating the local Black community, including a tune named for the city's influential Reedy Chapel African Methodist Episcopal Church and this Juneteenth song that commemorates the 1865 date when recently enslaved people in Galveston were informed of their emancipation.

Emory University, Pitts Theology Special Collections, 1884 EVER

16 **FREEDOM'S JUBILEE.**
W. H. YOUNG. PROF. A. J. MOORE.

men and fathers ho - ry, Raise your voi - ces loud and high; Join your reigns, O blessed sto - ry, Sing a joy - ful song of praise! Praise the days are now before us, Let us sing and praise the Lord, Praise the

poco a poco.

voi - ces all to - geth - er! Sing the song of lib - er - ty, Freedom Lord with heart and voi - ces, He has gained the vic - to - ry! Ev - ry Lord who reigns in heaven, On the earth and on the sea! Ev - ry

Freedom Ev - ry Ev - ry

ff cres.

reigns on land and wa - ter, This is freedom's ju - bi - lee! freed - man now re - joi - ces, On the land and on the sea! shack - el he has riv - en, He has let th' oppressed go free.

reigns on land and wa - ter, This is free - dom's ju - bi - lee. freedman now re - joi - ces, etc. shack - el he has riv - en, etc.

Chorus. Vivace.

Sons of freedom, wake to glory! Let your anthems fill the sky! Children,

FREEDOM'S JUBILEE. Concluded. 17

men and fathers hoary, Raise your voi - ces loud and high!

WINDHAM. L. M. READ.

Mournful.

Broad is the road that leads to death, And thousands walk to - gether there;

But wisdom shows a narrow path, With here and there a trav - el - ler.

One thing needful. **L. M.**

1. **W**HY will ye waste on trifling cares
That life which God's compassion spares;
While, in the various range of thought,
The one thing needful is forgot?

2. Shall God invite you from above?
Shall Jesus urge his dying love?
Shall troubled conscience give you pain?
And all these pleas unite in vain?

3. Not so your eyes will always view
Those objects which you now pursue:
Not so will heaven and hell appear
When death's decisive hour is near.

4. Almighty God! Thy power impart;
Fix deep conviction on each heart;
Nor let us waste on trifling cares
That life which thy compassion spares.



CHILDREN AND FLOWERS: A SUNDAY SPECIAL

Emma Pitt, *Bright Blossoms* (Baltimore: Emma Pitt, 1891).

Mainline churches began celebrating the second Sunday of June as “Children’s Day” or “Flower Sunday” in the late 1850s. Widespread by the late nineteenth century, the day’s special services for and by children often included pageants and tableaux. This collection by Baltimore composer Emma Pitt (b. 1846) includes responsive readings, a recitation for five little girls, and an elaborate opening number for church choir, children, and two cornets.

Emory University, Pitts Theology Special Collections, 1891 BRIG A

Case 15

Crossings and Connections

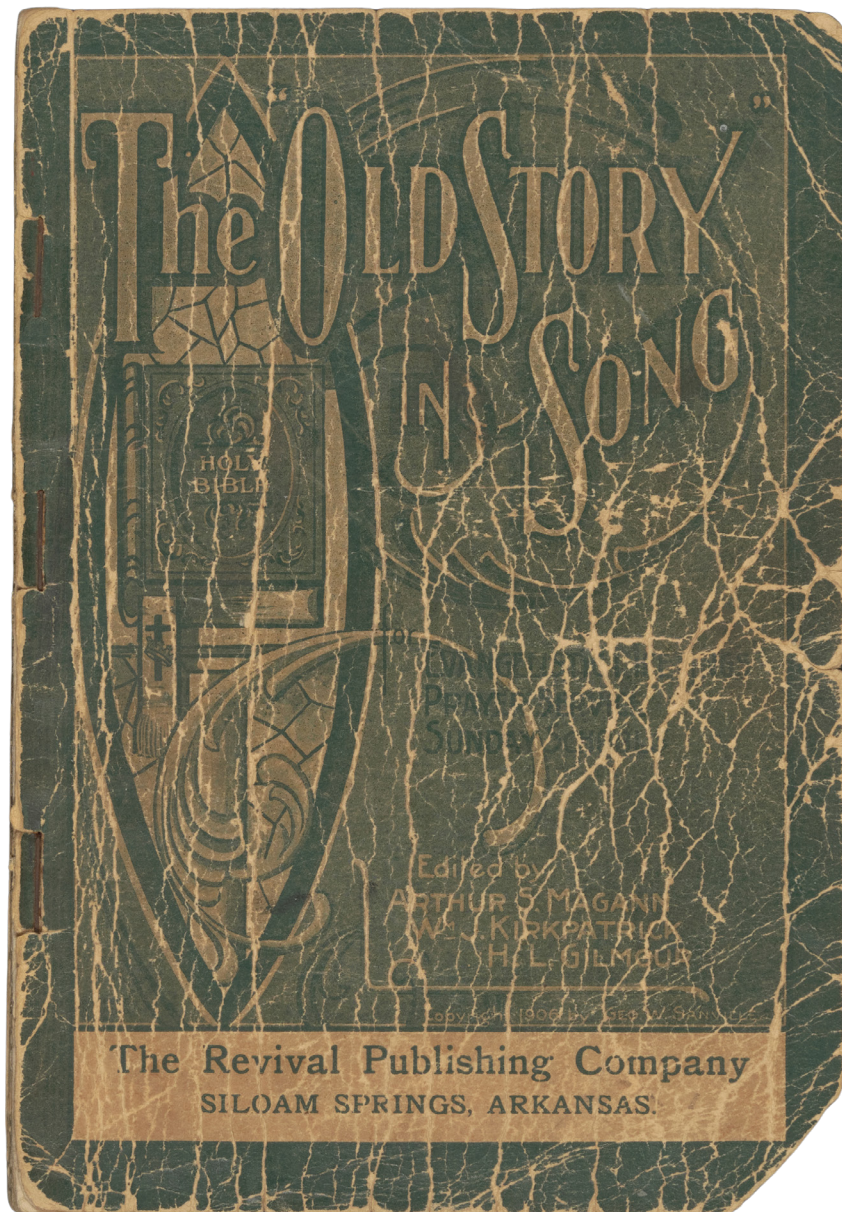
The sacred music of the US South echoed throughout the United States and beyond as people and musical styles of this period traveled across sectional and international boundaries. Many professional musicians born in or educated in the South moved to northern or international publishing hubs during a time when forced and voluntary migrations displaced networks of African American, Indigenous, and white southerners. Meanwhile, southern editors and publishers also readily adapted and reprinted the music of religious movements originating elsewhere.

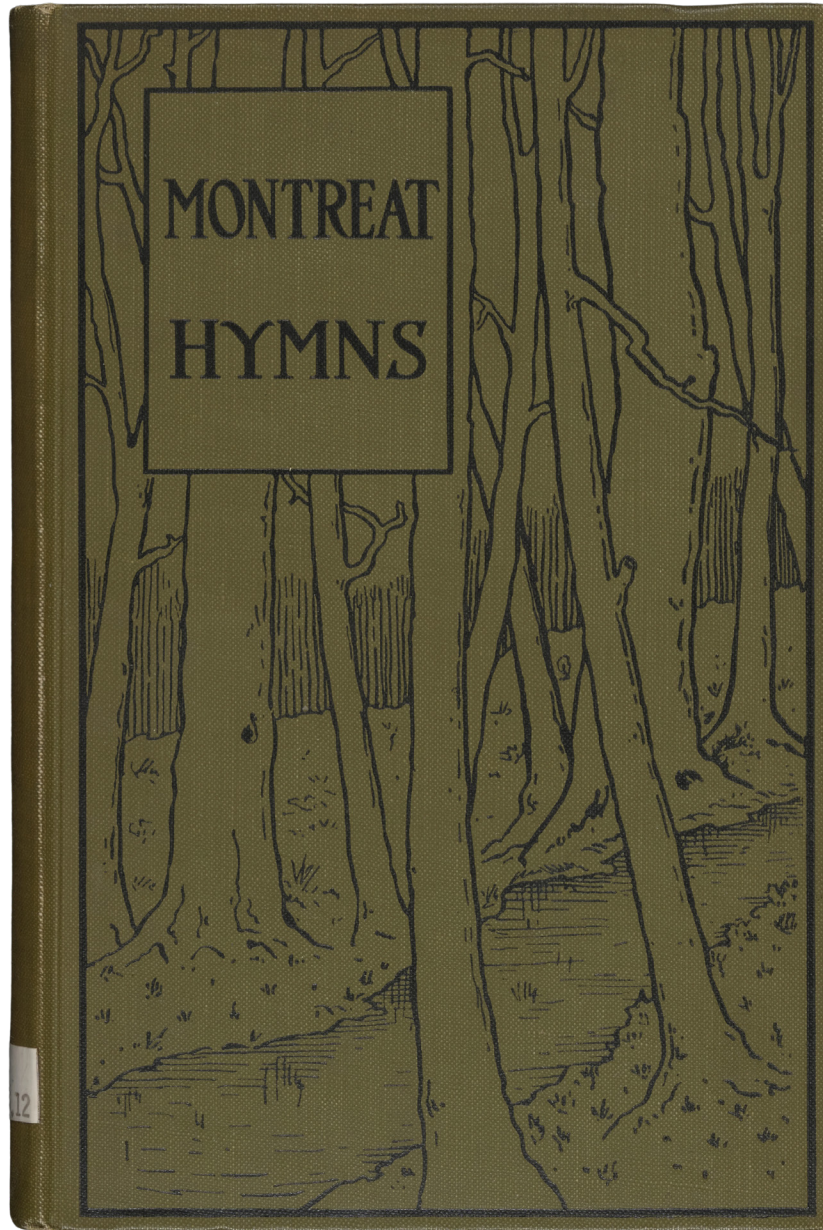
NORTH AND SOUTH

Arthur S. Magann, William J. Kirkpatrick, and H. L. Gilmour, *The Old Story in Song* (Siloam Springs, AR: The Revival Publishing Company, 1906).

Many southern songbook editors relied on established northern publishing houses when bringing music books to market, as rare local outfits had limited offerings. This gospel hymnal by three northern editors is unusual because of its publisher's location in Siloam Springs, AR. The Revival Publishing Company, which later attracted distribution partners in Chicago and Los Angeles, mostly published non-musical religious works including sermons and evangelistic workers' manuals.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-002323



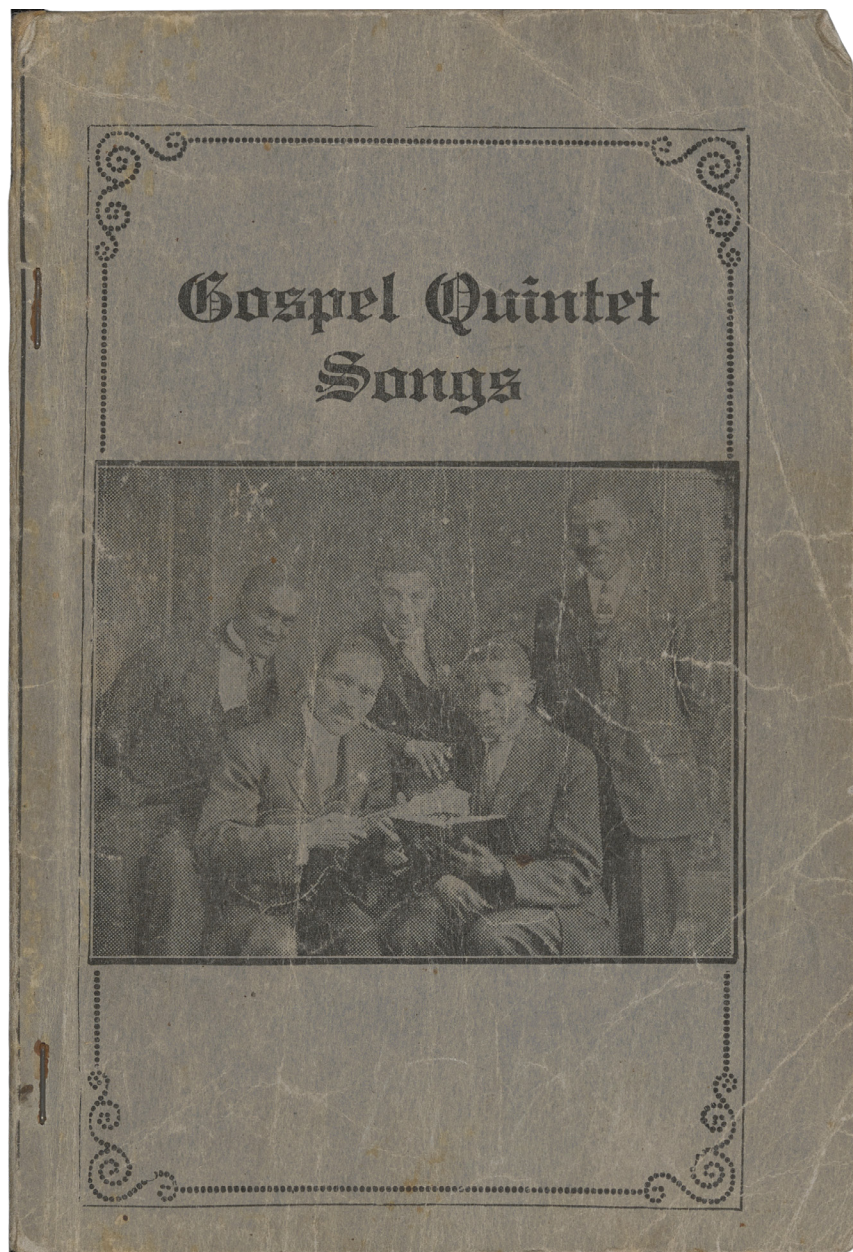


APPALACHIAN BORN

Charles M. Alexander, *Montreat Hymns*
(Montreat, NC: Mountain Retreat Association, 1916).

Charles Alexander (1867–1920) spent a fraction of his working life in East Tennessee, but his storied beginnings in central Appalachia served the image he cultivated in a career that took him to Philadelphia, Chicago, and England. Alexander reconnected with his rural roots editing this book for the Mountain Retreat Association, now the renowned Montreat Conference Center in Montreat, NC, where retreatants continue to seek physical and spiritual renewal.

Emory University, Pitts Theology Library Special Collections, 1916 MONT



SOUNDS FROM THE GREAT MIGRATION

Thoro Harris, *Gospel Quintet Songs* (Chicago: Thoro Harris, 1920s).

This songbook advertised the performances and sound recordings of the Christian and Missionary Alliance Gospel Quintet, a Holiness ensemble led by the Afro-Canadian John W. Parker (1881/2-1974). All other members arrived at the group's home-base in Cleveland, OH, via the Great Migration, emigrating from southern locales ranging from North Carolina to West Virginia. The exhibition soundtrack features several of the group's performances.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-001881

Tune 149, A.

ch, mein Geist, bereit. } 7, 6, 7, 6, 3, 3, 6, 6, Trochaic.)

Johann Rose

Case 16

"Singing the LORD's Song in a Strange Land": German-American Hymnody

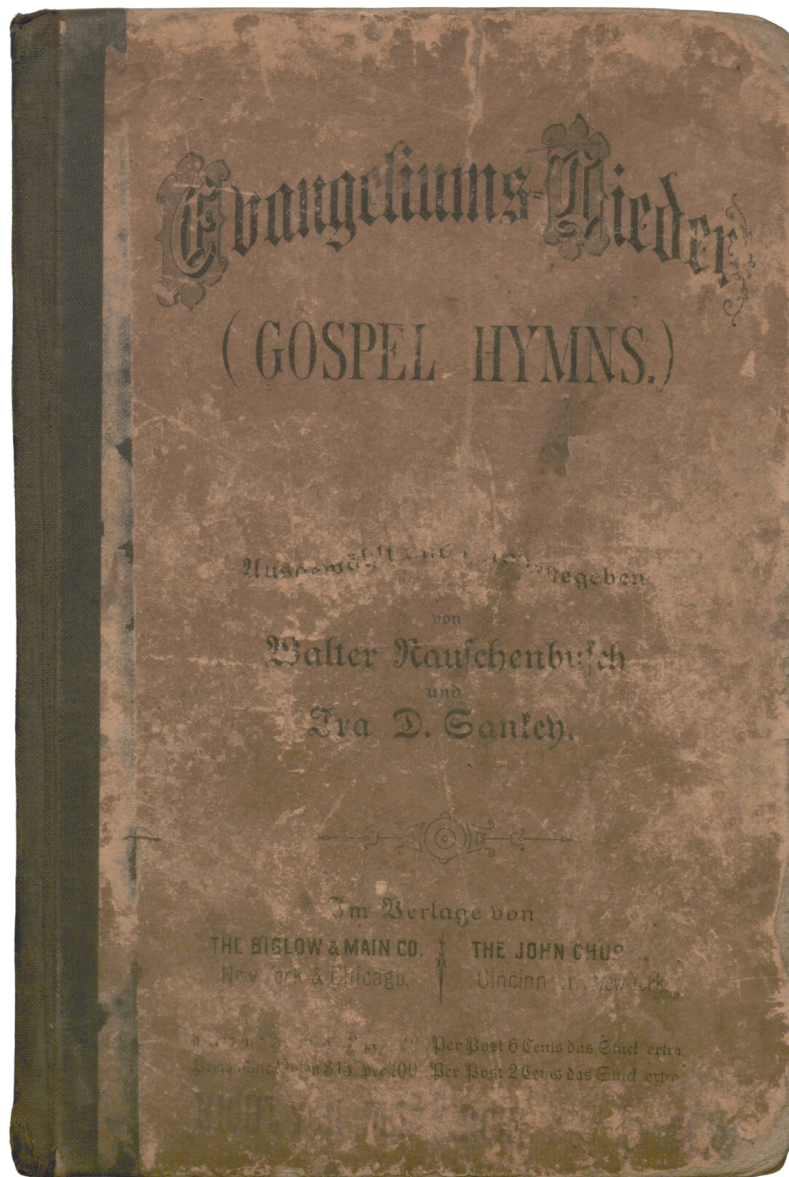
Between 1850 and 1925, waves of immigration to the United States resulted in a major influx of German speakers. As individuals and families settled in communities on the eastern seaboard and across the shifting frontier, Baltimore and St. Louis became important publishing centers. Publishers supplied worshippers interested in conservative reprints of decades-old European titles and German-language editions of contemporary Anglo-American style music. Historically Germanophone denominations like Moravians and Lutherans maintain a nostalgic connection to German-language hymnody to this day.

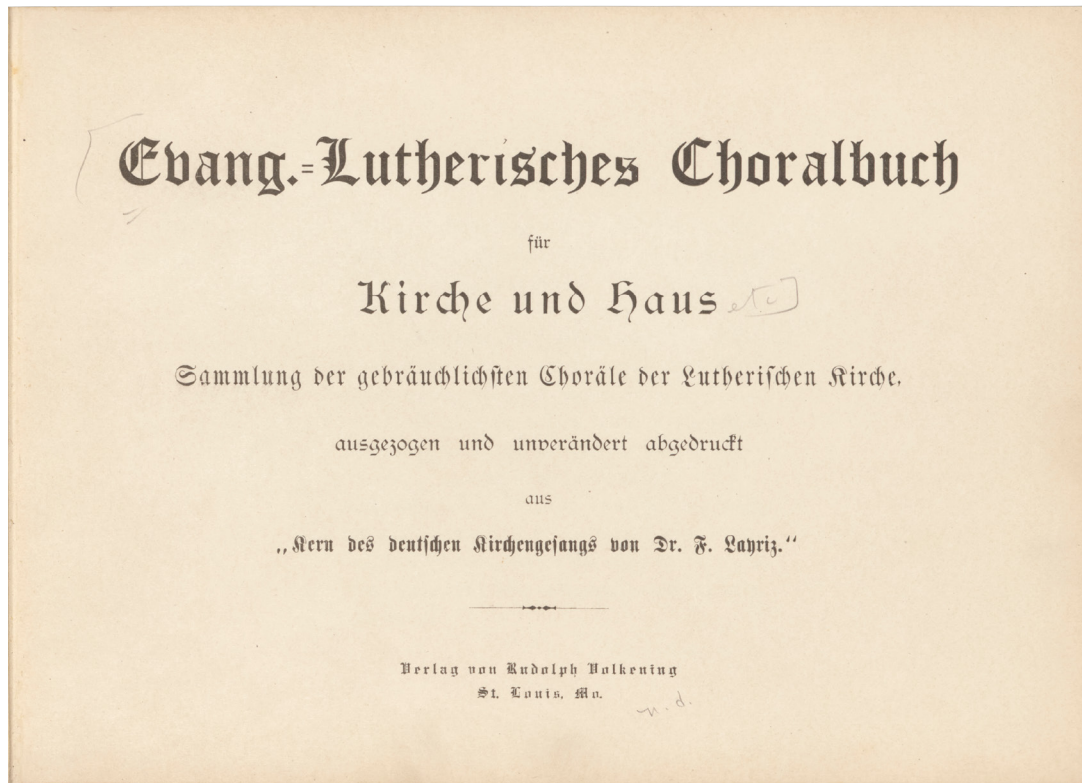
GERMAN "GOSPELS"

Walter Rauschenbusch and Ira D. Sankey, *Evangeliums-Lieder*
(New York: The Bigelow & Main Co., 1890).

This German adaptation of the overwhelmingly popular *Gospel Hymns* series (No. 5 is in Case 8) added a selection of classic German chorales (*Kernlieder*) to the book's English-style gospel hymns in translation. The title *Evangeliums-Lieder* ("songs of biblical gospels") seemingly redundantly paired with the English "gospel hymns" reflects the arrival of "gospel" as a particular style of music with no direct translation into German.

University of Michigan, UM Libraries, Music Rare Book Rm. M2198.E92 1890





GERMAN LUTHERANS

F. Layriz, *Evang.-Lutherisches Choralbuch*
 (St. Louis: Verlag von Rudolph Volkening, 1911).

This book was likely intended for members of the theologically and linguistically conservative Deutsche Evangelisch-Lutherische Synode von Missouri, Ohio und andern Staaten, precursor to the modern Lutheran Church-Missouri Synod. An abridged reprinting of an 1844 German collection that sought to restore chorales to their pre-Classical forms, this version emphasized the “unaltered” reprinting of those selections.

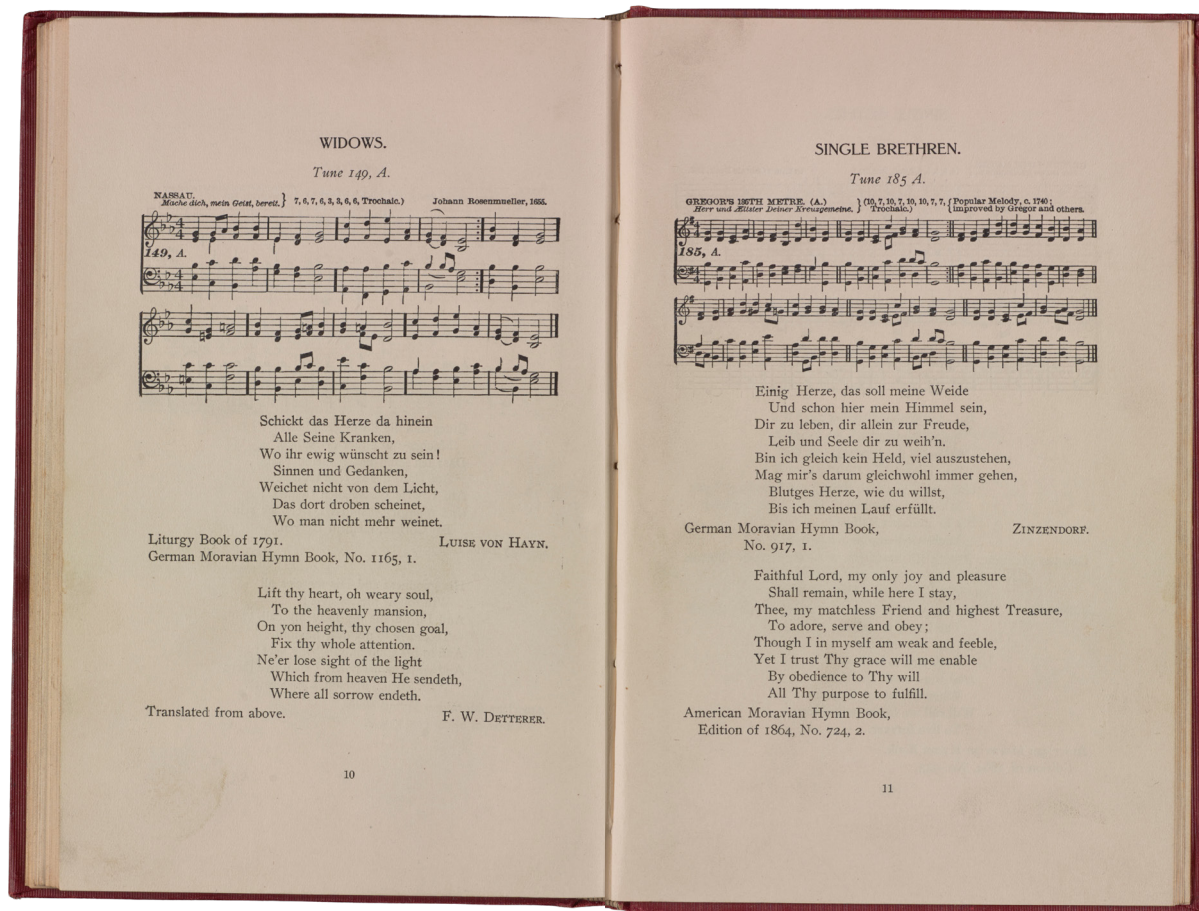
Emory University, Pitts Theology Library Special Collections, 1911 LAYR

MORAVIAN COMMUNITIES

Adelaide L. Fries, *Funeral Chorals of the Unitas Fratrum*
(Winston-Salem, NC: Salem Home Sunday School, 1909).

This collection features chorales that announced deaths in Moravian Church ("Unitas Fratrum") communities in Pennsylvania, North Carolina, and Saxony (Germany). Traditionally, a quartet of trombonists played each chorale. By 1909, these pieces were a historical curiosity to all but the Bethlehem or Winston-Salem Moravians. Here, one verse of each chorale in German is followed by a singable English translation.

University of Kentucky, Special Collections Research Center, BX8565.B7 1909





Case 17

Playing and Accompanying Sacred Song

In the mid-nineteenth century, some denominations and social singing conventions sang a capella in both unison and harmony while abstaining from instrumentation. And yet, instruments have long accompanied sacred song. Increased availability of keyboard instruments as the century progressed supported the mainstream adoption of pianos and organs in and beyond congregational settings. Even as instrumental accompaniment became pervasive in denominations where their use was theologically permissible, instrumental parts were rarely notated.

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Marching to Glory.

S. W. B.

COPYRIGHT, 1916, BY SAMUEL W. BEAZLEY.

Samuel W. Beazley.

March time.

1. Saved by His blood, on-ward we go, With our ban-ners bright un-furled;
2. Safe - ly He leads, tru - ly de-fends, Strength and courage He im-parts;
3. Heaven's bright gates soon will ap-pear, Heaven's glo-ry soon un - fold;

Free - ly our joy dai - ly we show To the sad ones of the world;
Bless-ings un-told dai - ly He sends To our faithful, trusting hearts;
Loved ones who wait pa-tient-ly there, Soon a - gain we shall be - hold;

Do - ing His will, sing-ing His praise, All so hap - py in His love,
Foes may as-sail, true we will be Till a - bove His praise we sing;
So, on we go, bless-ing His name, Trusting Je - sus more and more;

Marching on, marching on, To the soul's bright home above,
With our ev-er-last-ing King.
Marching on, Marching on, With the Captain we a - dore.

Marching to Glory.

CHORUS.

March - ing, march - ing, On to glo - ry with our Cap-tain
March-ing, tramp, tramp, marching, tramp, tramp, On to glo - ry

true; March - ing, march - ing,
with our Cap - tain; March - ing, tramp, tramp, march - ing, tramp, tramp,

Step-ping to the bu-gle's tone. that's sounding; March - ing,
Step - ping to the bu - gle's tone; March-ing, tramp, tramp,

march - ing, Heed-ing or-ders giv-en down the line;
march-ing, tramp, tramp, Heed - ing or - ders down the line, while

Trust-ing Him, we will still March, march on. (march on.)

NOTES FOR PIANO

B. B. Edmiaston et al., *Tidings of Glory*
(Waco, TX: The Trio Music Company, 1916).

Early twentieth-century keyboardists typically improvised when elaborating on notated hymnody. Samuel W. Beazley's (1873-1944) "Marching to Glory" provides the rare example of flourishes explicitly notated for keyboard. Here, the smaller, round notes distinguish the keyboard part from the seven-shape vocal lines. The keyboard part is particularly elaborate in the chorus, with an extensive and challenging triplet countermeleody.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-002390

RECORDS FOR SUNDAY SCHOOL

Edith Lovell Thomas, *A First Book in Hymns and Worship*
(New York: The Abingdon Press, 1922).

This collection for the youngest worshippers dedicates an entire page to the benefits of listening to new "Victrola records for special occasions." Compiler Edith Thomas (1878-1970) notes that sound recordings allowed children to hear "the folk songs of different peoples ... stimulating that friendship which is the essence of genuine missionary effort." The exhibition soundtrack includes some of the records Thomas recommended.

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, Wilcox Collection M2193.
F57 1922

VICTROLA RECORDS LISTED FOR SPECIAL OCCASIONS		
<p>The Victrola may be used to supplement, never to supplant, singing or playing that can be done by the group or individuals in the school. When there is need for the knowing of some standard religious composition, unusual solo instruments or voices, unique descriptive music or songs of birds, the Victrola is an essential part of the equipment of a well-ordered school.</p> <p>The hearing of the folk songs of different peoples has been shown to be a vital factor in cultivating the appreciation on the part of the children for unfamiliar folk, and in stimulating that friendship which is the essence of genuine missionary effort.</p> <p>The following list gives some varieties of music which have been found to evoke gratifying response from children. (Most of the records listed are double-faced, but only one side is referred to):</p>		
Introductory Numbers		
TITLE	INSTRUMENT, VOICE, COMPOSER	NUMBER
Coming of the Year—Church Bells with Organ Accompaniment.....		16825
Morning—Victor Concert Orchestra—(Grieg).....		35470
Rondino—Kreisler with String Quartet (On a Theme by Beethoven).....		64600
Souvenir—Violin, Elman (Drdla).....		64644
The Heavens are Telling—Conway's Band (Haydn).....		35484
He Shall Feed His Flock—Elsie Baker, Contralto (Handel).....		45144
Marches		
Coronation—Pryor's Band (Meyerbeer).....		35683
Marche Miniature—Boston Symphony Orchestra (Tschaikowsky).....		64766
Marche Slave—Victor Herbert's Orchestra (Tschaikowsky).....		55105
Otilia March—Hurtado Bros. Royal Marimba Band (Hurtado).....		18040
Pomp and Circumstance March—Pryor's Band (Elgar).....		35247
Nature Descriptions		
At the Brook—Violin with Harp Accompaniment—Maud Powell (Boisdeffre)...		64103
Butterfly—Pianoforte—Schendel (Grieg).....		35448
Canary-Thrush Duet—Actual Birds.....		45058
The Fountain—Harp—Ada Sassoli (Zabel).....		55102
To a Water-Lily—Florentine Quartet (MacDowell).....		18648
To a Wild Rose—Celesta—Felix Arndt (MacDowell).....		17691
Wind Amongst the Trees—Flute—John Lemmon (Briccialdi).....		55109
Folk Songs		
Hebrew: Kol Nidrei—Violin—Elman (Bruch).....		74601
Indian: Hiawatha's Childhood—Elsie Baker, Contralto.....		35617
Negro: Good News—Tuskegee Institute Singers (Spiritual).....		17663
Russian: Sun in the Sky—Balalaika Orchestra.....		70034
Welsh: All Through the Night—Evan Williams, Tenor (Harold Boulton).....		16245
German: Silent Night (in German)—Schumann-Heink (Gruber).....		88138

Case 18

Atlanta Individuals and Institutions



A concert venue today, the Baptist Tabernacle was a nationally significant church after its construction in 1911. Photograph by William Haun, 2011, CC BY-NC 2.0.

As the newly-designated capital of Georgia, Atlanta quickly became a major hub of business and industry after the Civil War. The city was home to sacred music compilers including gospel publishers, rival *Sacred Harp* editors, and influential ministers, many of whom moved to Atlanta from surrounding rural areas. New Atlanta institutions included churches such as the Baptist Tabernacle and colleges and universities that employed songbook editors and supported sacred music publication. Emory University's Pitts Theology Library has long collected sacred music from individuals and institutions, making Atlanta a modern-day hub for "southern" tunebooks regardless of their original place of publication.

Dedicated to the Tabernacle Philathea Class, Atlanta, Ga.

No. 11. EVERY ONE FOR JESUS.

Miss EULALIE MEWBOURN. J. B. VAUGHAN.

1. We are chil-dren of the great high King, He's our Fa-ther
 3. We are trust-ing all to Christ to-day, We are pray-ing
 3. Fa-ther keep us, make us on-ly Thine, Bless our ef-forts

and His praise we'll sing, If we serve Him we His face shall see,
 that His spir-it may Guide us, keep us, use us Lord for Thee,
 made from time to time, Teach us Mas-ter how to work for Thee,

CHORUS.

Ev-'ry one for Je-sus, this our song shall be. We are band-ed in His
 ser-vice here, We are work-ing for our Saviour dear, Working for the
 Mas-ter, we are trusting Him to-day, Hap-py all the way.
 hap-py all the way.

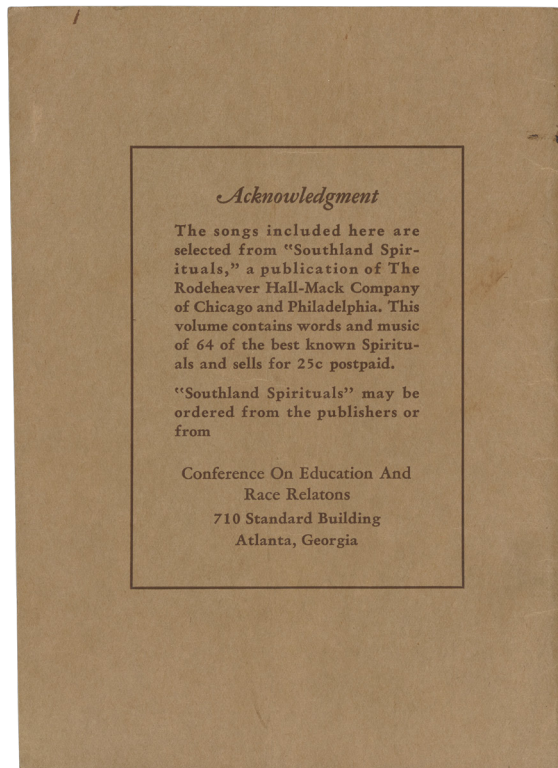
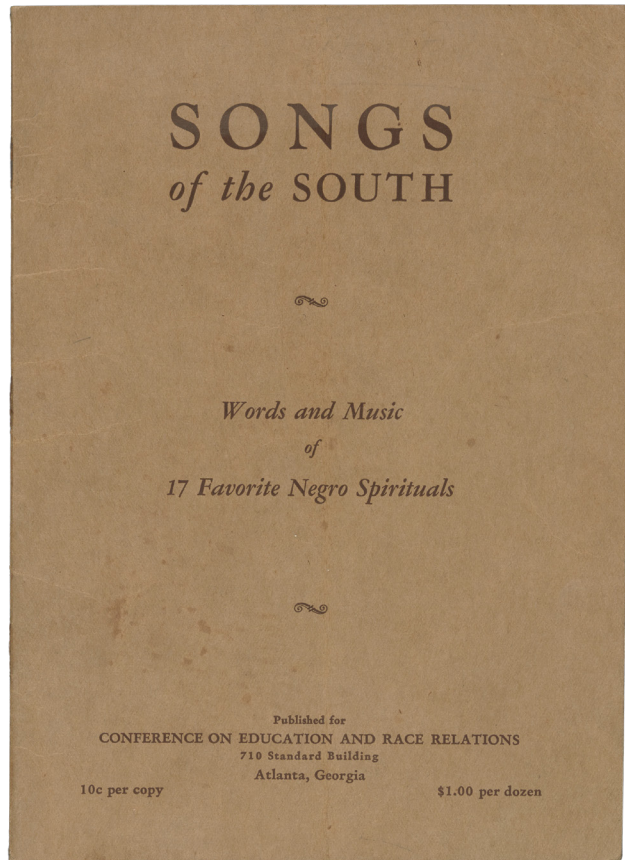
J. B. VAUGHAN, OWDER.

THE BAPTIST TABERNACLE

Eulalia Mewbourne, *Missionary Songs*
 (Athens, GA: J. B. Vaughan, ca. 1905-1907).

Eulalie Mewbourne (1877-1960) of Elbert County, GA, edited this collection of mission songs that her future husband J. B. Vaughan (1862-1918) published. Their "Every One for Jesus" is dedicated to the Tabernacle Philathea Class, an Atlanta chapter of the World Wide Baraca Philathea Union based at the Baptist Tabernacle. This group promoted religious education classes for adults in an era when Sunday schools had become associated with children.

Emory University, Pitts Theology Library Special Collections, 18- MEWB



THE COMMISSION ON INTERRACIAL COOPERATION

Homer Rodeheaver, *Songs of the South*

(Atlanta: for the Conference on Education and Race Relations, ca. 1936).

The Commission on Interracial Cooperation was founded in 1918 to address racism amid outrage over lynchings. The Atlanta-based, integrated organization distributed this pamphlet of spirituals to white schools along with other material on Black history and literature. As the back cover notes, its songs are reprinted from Homer Rodeheaver's (1880–1955) *Southland Spirituals*, privileging this midwestern collection over those published in the South or arranged by Black musicians.

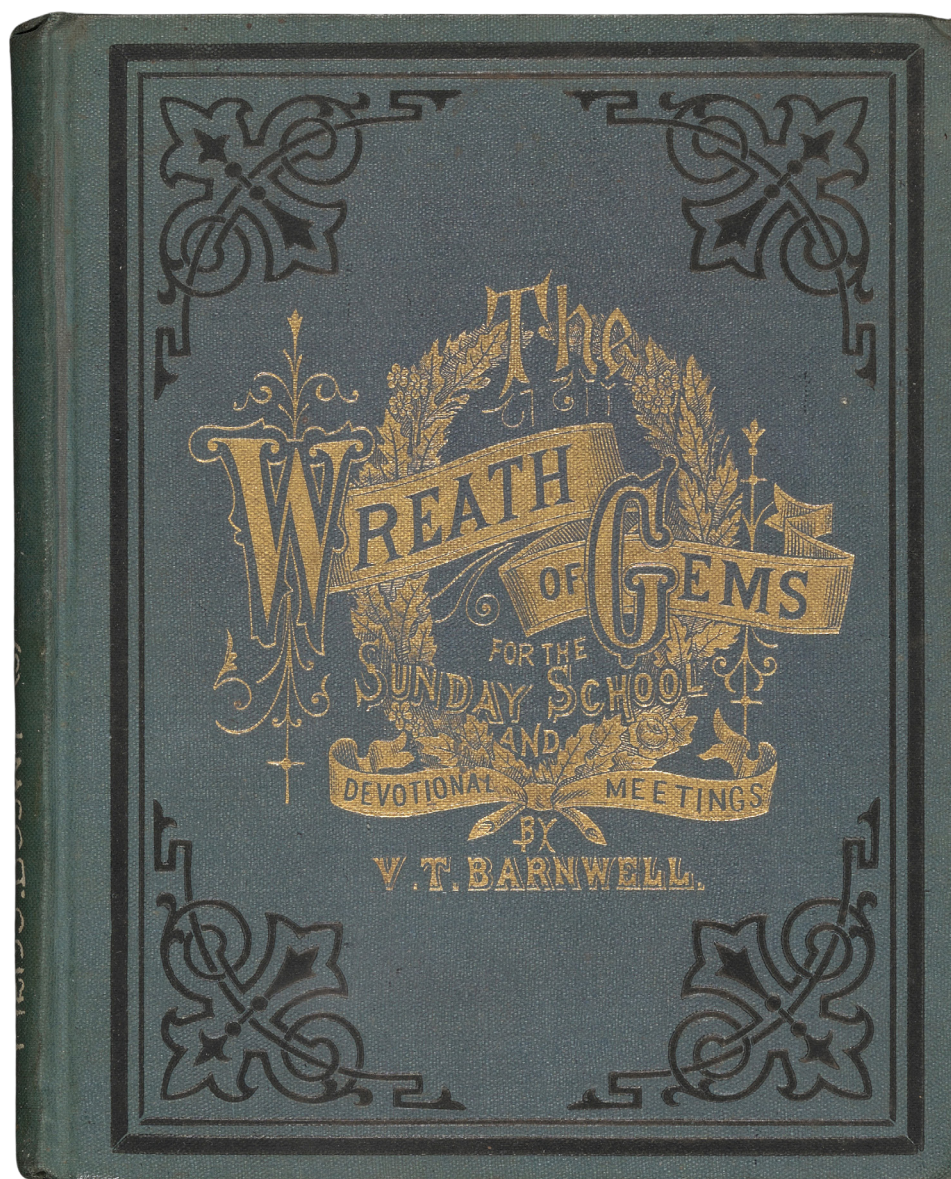
Middle Tennessee State University, Center for Popular Music, Rare Books SP-001420

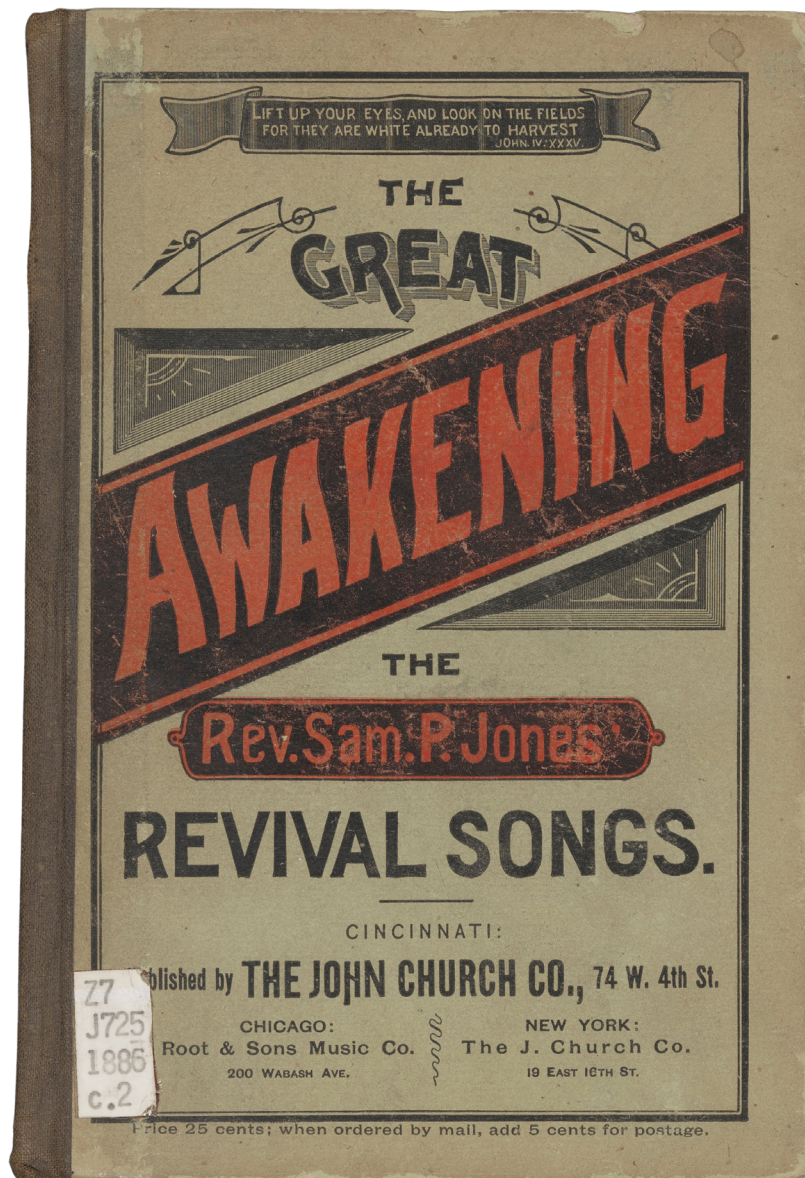
PROFESSIONAL MUSICIANS

V. T. Barnwell, *The Wreath of Gems* (New York: Wm. A. Pond & Co., 1879).

As gospel music surged in popularity, songbook editors combated its imagined deleterious effects on children's spiritual formation by publishing alternatives stylistically aligned with conventional church repertoire. This work that developed children aesthetically and theologically for participation in public worship was prepared by Atlanta music teacher, V. T. Barnwell (1835–1921), well before the city emerged as a center for music publishing.

Emory University, Pitts Theology Library Special Collections, 1879 BARN A





CELEBRITY PREACHERS

M. J. Maxwell, *The Great Awakening* (Cincinnati: The John Church Co., 1886).

A minister in the Methodist Episcopal Church, South, and former lawyer based in Cartersville, GA, Sam P. Jones (1847–1906) preached across the United States and Canada. His coarse, vernacular style played into his reputation as an “uneducated” southerner. A co-publication of major New York and Chicago publishers, this collection of revival songs promoted one of Jones’s evangelistic campaigns, prominently signed with his facsimile autograph.

Emory University, Pitts Theology Library Special Collections, 1886 GRE A



Case 19

Collaborating, Publishing, Indexing, Convening

This exhibition and the digital library it celebrates are among the initiatives of the Sounding Spirit Collaborative, which explores how sacred music shapes the experience and understanding of race, religion, culture, and modernity in the US South and beyond. Future initiatives include scholarly editions and a hymnody index. Forthcoming convenings and curricula will invite singers and scholars to share in sacred song and fellowship.

22 DRESDEN. L. M. L. MASON, 8. [DOUBLE.] Arranged by L. MASON.

Moderato. C♯♯ZWF.

1 D A T a! D h a! o J E A D A T a!

2 s a G D E F a a! R G A D E F a a! 3 R T o, T K A G A, o a Y R h a h P a;

4 h A T h Y f a T, o; h A T h a T A a, o!

LYCONIA. L. M. W A H, 8. L. MASON.

Larghetto. Solemn. C♯♯ZWF. V A K T.

O G A T Y E G a s a W A R a o a h, a f P h s o o T s a W A J o s A T.

A POST-REMOVAL ELEGY TO THE CHEROKEE HOMELAND

ᏊᏍᏚᏚᏚ ᏊᏍᏚᏚᏚ = *The Cherokee Singing Book* (Boston: printed for the American Board of Commissioners for Foreign Missions by Alonzo P. Kenrick, 1846).

Edited by white missionary Samuel Worcester (1798–1859) and Cherokee Christian Stephen Foreman (1807–1881), *The Cherokee Singing Book* contains the only rudiments of music published in the Cherokee language. The book features hymns set to music, with many tunes named for pre-removal Cherokee places. Sara Snyder Hopkins's scholarly edition of the book includes her and Cherokee speaker Tom Belt's full interlinear translation of the text.

University of Tulsa, McFarlin Library Special Collections, PM784.C52 1846

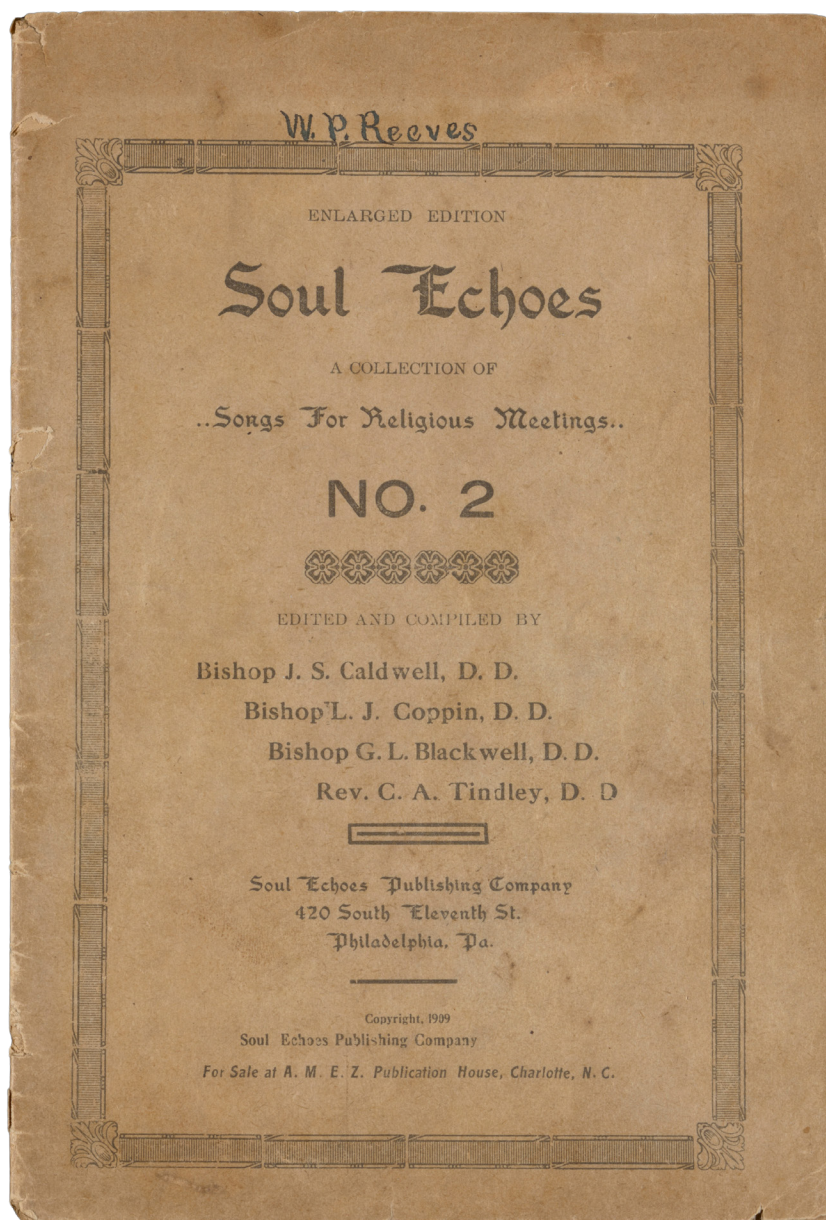
GOSPEL MUSIC IN TRANSITION

A. J. Showalter, *Class, Choir, and Congregation*
(Dalton, GA: A. J. Showalter, 1888).

In print for more than half a century, *Class, Choir and Congregation* spans the transition from shape-note tunebooks to gospel songbooks. Editor A. J. Showalter (1858–1924) of Dalton, GA, pioneered the gospel annual and later influenced the genre's transformation from a practice driven by singing schools and convention networks to one buoyed by traveling quartets and radio shows. Kevin Kehrberg's scholarly edition documents this transitional era in sacred song.

Emory University, Pitts Theology Library Special Collections, 1888 CLAS





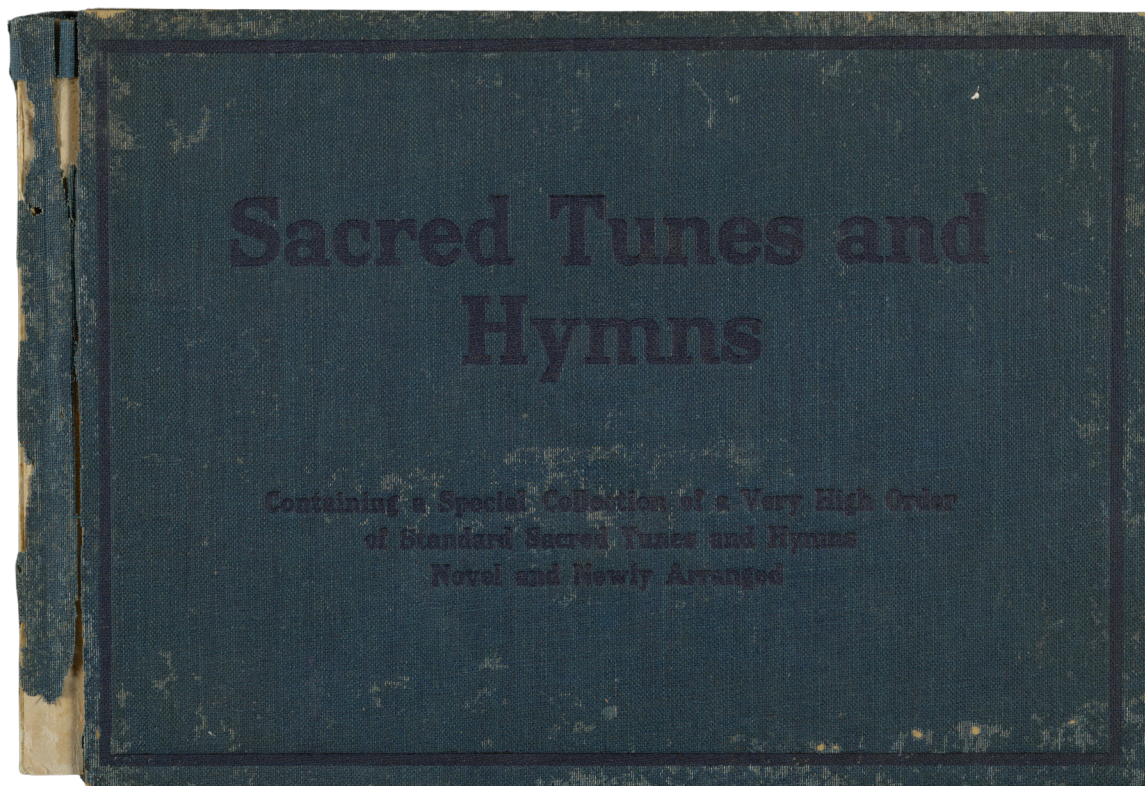
C. A. TINDLEY'S BLACK CHURCH TREASURES

J. S. Caldwell et al., *Soul Echoes No. 2*

(Philadelphia, PA: Soul Echoes Publishing Company, 1909).

A majority of the songs in this joint project of the African Methodist Episcopal and African Methodist Episcopal Zion churches are attributed to minister and Black gospel pioneer Charles Albert Tindley (1851–1933). Several *Soul Echoes, No. 2* titles remain favorites among Black worshippers today, including “We’ll Understand It Better By and By” and “I’ll Overcome Some Day.” Emmett G. Price III and Horace Maxile Jr.’s edition is supported by Donté Ford, Joslyn Henderson, and Rylan Harris.

Emory University, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Locked Stacks M2198.S68 1909



TOO MANY AUDIENCES, TOO FEW ADOPTERS

Sacred Tunes and Hymns ([Atlanta]: J. S. James, 1913).

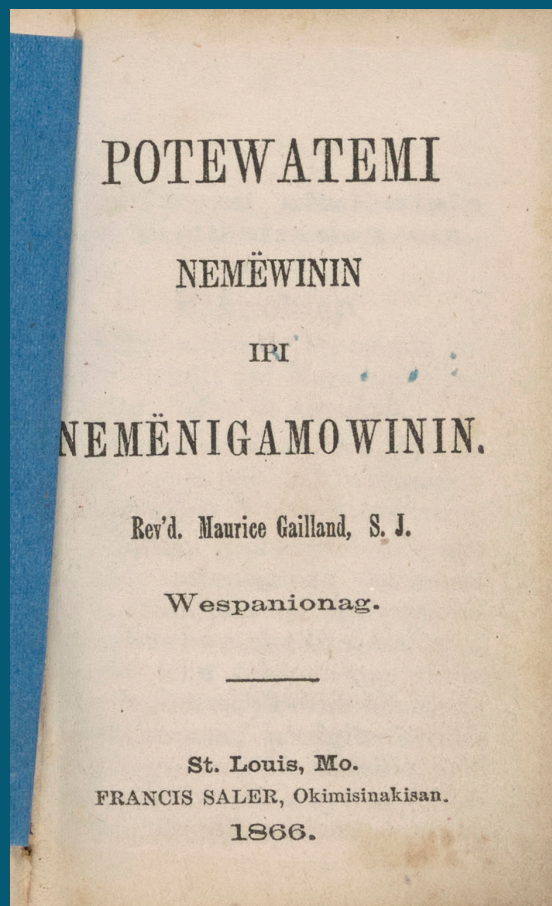
Sacred Tunes and Hymns was a failed attempt to bridge congregational and singing convention contexts in early twentieth-century Atlanta. Edited by white businessman and politician Joseph Stephen James (1849–1931), the tunebook paired the four-shape system with a keyboard reduction, presenting fusing tunes alongside gospel songs. Jesse P. Karlsberg’s scholarly edition explores how these formal and genre experiments intersect with racial and religious dynamics.

Emory University, Pitts Theology Library Special Collections, 1913 SACR A

Case 20

Reverberations from Indian Country

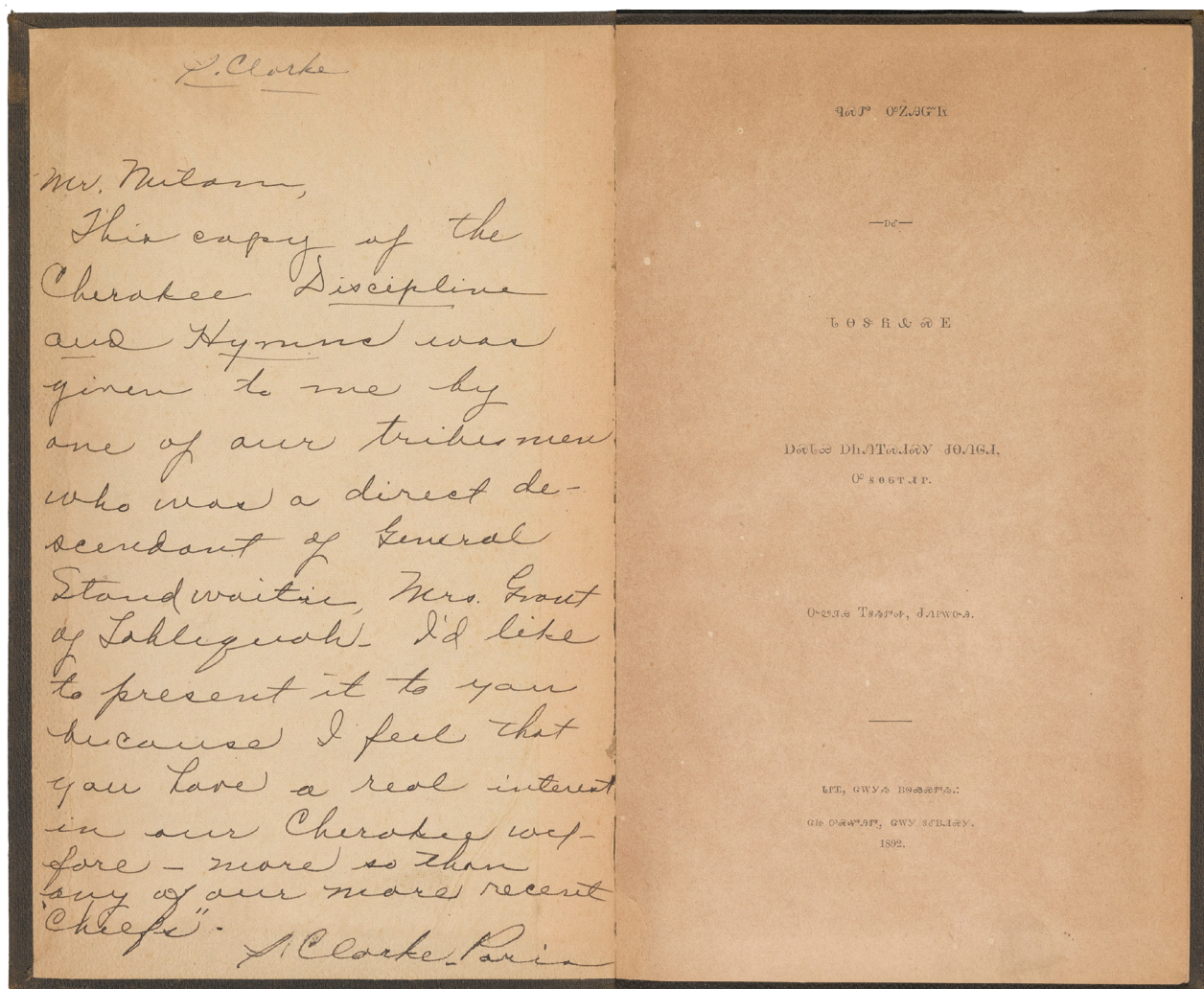
Hymnals and tunebooks from southeastern Native American nations are repositories of sacred song representing living hymn traditions that connect singers to Spirit, ancestor, and community. Nations with historic homelands across the present-day US South include the Choctaw, Cherokee, and Muscogee/Creek. Each is shaped by historical contexts that feature forced displacement and disruption alongside nation-building and revitalization. In this crucible moment when many Native languages are in sharp decline, these texts matter deeply in the lived experience and worship of present-day communities across Indian Country.



Native American nations share connections to the Southeast that include sacred music publishing networks. This Potawatomi prayer book and hymnal was published in St. Louis, a major nineteenth century border state publishing hub. *Potewatemi Nemëwinin Ipi Nemëñigamowinin* (1866), title page.

ඉබ්බ් ටැචර් ධ් ලෙසදැනේ = Cherokee Discipline and Hymns
(ලෆ්, ගුණි බවටත්තුව : ශ් ටොම්ස්, ගුණි ද්වය, 1892).

University of Tulsa, McFarlin Library Special Collections, PM784.N87 1892 c.3



CREEK ALPHABET

FOR THE ENGLISH LEARNER.

A.	a.	äh	has the open sound, as in <i>father</i> .
E.	e.	ēē	has the long sound, as in <i>me</i> .
II.	ii.	ī	has the long sound, as in <i>mine</i> .
I.	i.	ī	has the short sound, as in <i>hit</i> .
Ō.	ō.	ō	has the long sound, as in <i>go</i> .
Ō.	o.	ōh	has the sound of oo in <i>book</i> .
O.	o.	ōh	has the short sound of o, as in <i>got</i> .
U.	u.	yū	has the sound of u in <i>rule</i> .
V.	v.	ū	has the sound of u in <i>smut</i> .
Ch.	ch.	chēē	as ch in <i>cheese</i> .
F.	f.	fēē	as f in <i>female</i> .
H.	h.	hēē	as h in <i>he, hero</i> .
R.	r.	hlēē	aspirated l, as in <i>hlaſ</i> (Sax.) a loaf.
K.	k.	kēē	as k in <i>keep</i> .
L.	l.	lēē	as l in <i>leap, Levi</i> .
M.	m.	mēē	as m in <i>me</i> .
N.	n.		as in <i>knee</i> ; or when thus, ñ as ng in <i>among</i> .
P.	p.	pēē	as p in <i>Peter</i> .
S.	s.	sēē	as s in <i>see</i> .
T.	t.	tēē	as t in <i>tea</i> .
W.	w.	wēē	as w in <i>weevil</i> .
Y.	y.	yēē	as y in <i>ye</i> .

DIPHTHONGS.

AE.	āē,	as in <i>Acha</i> !
IE.	īē,	as in <i>iielah</i> !
Ōe.	ōē,	or Ōe, as in Ōewv or Ōewv.
OW.	ow,	as in <i>now, how</i> .

ACCENTS.—Where a syllable is strongly accented, I denote it by the following " as hōpiye.

MASKŌKE ALPHABET.

A.	a.	as in <i>aha, yaha, ayō</i> .
E.	e.	" <i>eme, eſv, emette</i> .
II.	ii.	" <i>iiyetv, mōmīs, iiepv</i> .
I.	i.	" <i>irō, irki, ichki</i> .
Ō.	ō.	" <i>ōpv, ōſv, ōwallv</i> .
Ō.	ō.	" <i>Ōkkitv, hŌkte, nŌkke</i> .
O.	o.	" <i>okhvssi, sokchowhkv</i> .
U.	u.	" <i>chula, suletarv</i> .
V.	v.	" <i>vni, vnhisse, vpvtnv</i> .
Ch.	ch.	" <i>chemi, Chehōſv, Chusvllki</i> .
F.	f.	" <i>finnv, fōſvv, fō</i> .
H.	h.	" <i>hvmkin, hōkwōlin</i> .
R.	r.	" <i>re, relōpŌchkōsat, rrvō</i> .
K.	k.	" <i>ke, kehvssi, kerokkō</i> .
L.	l.	" <i>letkiis, lvmhe, lvste</i> .
M.	m.	" <i>mekō svpkv, mōmīs</i> .
N.	n.	" <i>nerkv, nvpv, nire</i> .
P.	p.	" <i>pinvv, pōme, pīrō</i> .
S.	s.	" <i>svmpv, svtv, sōkchv</i> .
T.	t.	" <i>tōmes, timpōsat</i> .
W.	w.	" <i>wewōkv, wiikvs</i> .
Y.	y.	" <i>yōmŌchke, yekchitv</i> .

DIPHTHONGS.

AE.	ae,	as in <i>acha</i> !
IE.	ie,	as in <i>iielah</i> !
Ōe.	ōē,	or Ōe, as in Ōewv or Ōewv.
OW.	ow,	as in <i>ahowki</i> .

LEARNING MUSCOGEE

H. F. Buckner and G. Herrod, *Mäskōke Hymns* (Marion, AL: Domestic and Indian Mission Board of the Southern Baptist Convention, 1860).

This Muscogee (Creek) hymnal opens with two parallel alphabets—one aimed at English-speakers learning Muscogee, the other at Muscogee-speakers learning to read. Afro-Muscogee lay-woman Arsino Walker McIntosh (fl. 1890) of Arkansas Colored, Chickasaw Nation, donated this copy to white linguist Ann Eliza Worcester Robertson (1826–1905). Once she learned Muscogee, Robertson herself became an author and translator of hymns, some of which remain in Muscogee repertoire to this day.

University of Tulsa, McFarlin Library Special Collections, BV510.M37 B8 1860 Undersz

No. 76. MY INDIAN TERRITORY HOME.

(Dedicated to Hon. Green McCurtain, chief of the Choctaw Nation.)

S. J. O.

S. J. OSLIN.

1. In our own sun - ny land, On Co - lum - bi - a's strand,
 2. 'Tis a land rich in soil, Where there's coal and there's oil,
 3. There are moun - tains and hills, There are foun - tains and rills,
 4. Springing up here and there, Towns are seen ev - 'ry-where,

Where the mild - est balm - y breez - es gen - tly blow;
 Mines of i - ron, sil - ver, as - phalt, lead, and gold;
 And the spring and sum - mer flow - ers sweet - ly bloom;
 There are rail - roads, fac - t'ries, mills, and yet there's room;

In our loved Southern clime, With its fu - ture sub - lime, Find our
 There are prai - zies of green, Where the cat - tle are seen, Round our
 Songs of sweet - sing - ing birds In the wood - lands are heard, At our
 And our fruit is the best, You can eat it with zest, At our

D. S. - Come and see where we live, And a wel - come we'll give At our

Fine. CHORUS.

hap - py In - dian Ter - ri - to - ry home. Of our homes we will sing, Gladdest

hap - py In - dian Ter - ri - to - ry home.

D. S.

cat - ois shall ring; O'er the flowered hills and val - leys we will roam;

Copyright 1904, by S. J. Oslin

WHITE SETTLERS IN INDIAN COUNTRY

S. J. Oslin et al., *Sunlight Glee*s (Hot Springs, AR: The Hartford Music Co., 1904)

A white settler in Indian Territory dedicated this song about its agricultural and mineral resources to Choctaw Republic Chief Greenwood McCurtain (1848-1910) in 1902. That same year, McCurtain participated in the Sequoyah Constitutional Convention's unsuccessful effort to establish an Indian-controlled state. In 1906, the United States annexed the Choctaw Republic; Oklahoma would join the union with a constitution based on the Convention's draft.

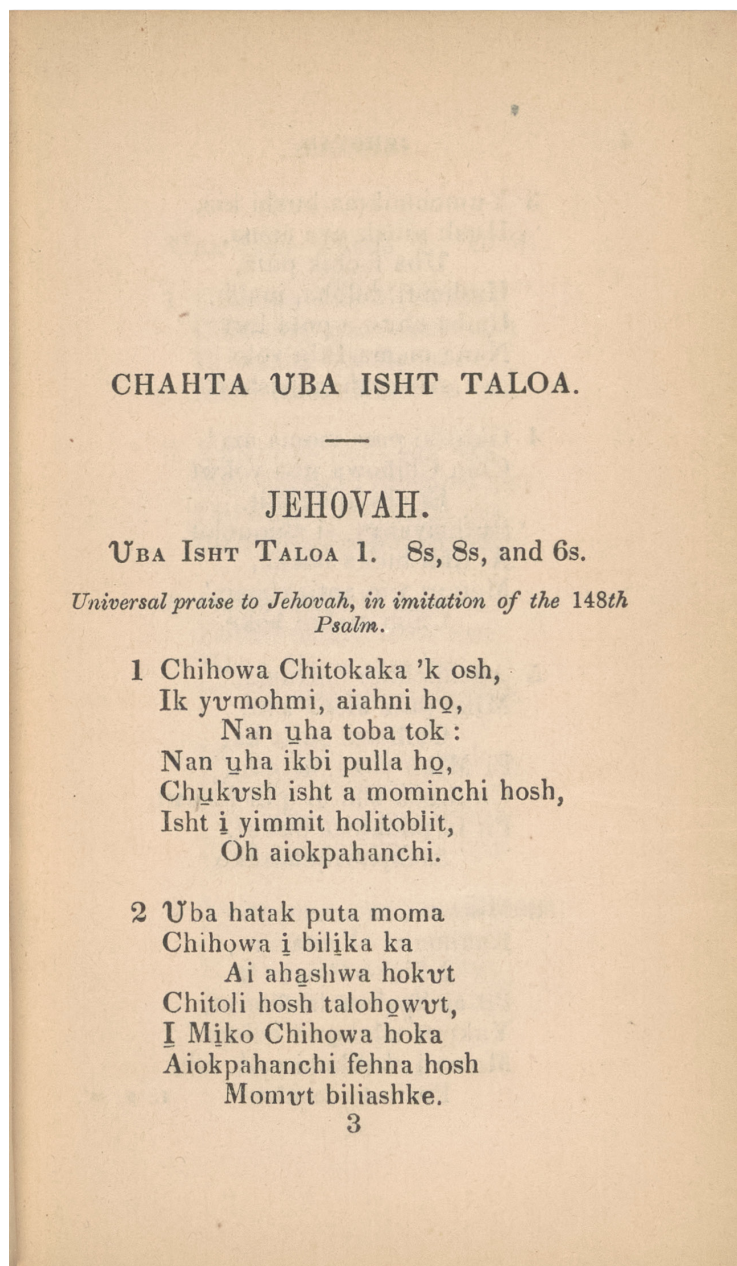
Middle Tennessee State University, Center for Popular Music, Rare Books SP-002442

CHOCTAW HYMN SINGING

Chahta vba isht taloa holisso (Boston: Press of T. R. Marvin, 1858).

The Choctaw hymn book was first published in 1829, shortly before removal (1831–1833). This edition is one of several that expanded the book until the 1872 edition, which remains in print and in cross-denominational use. Both displaced Choctaws in Indian Country and those who remained in Mississippi and North Carolina continue to sing this body of hymn texts, pairing them with distinct sets of tunes.

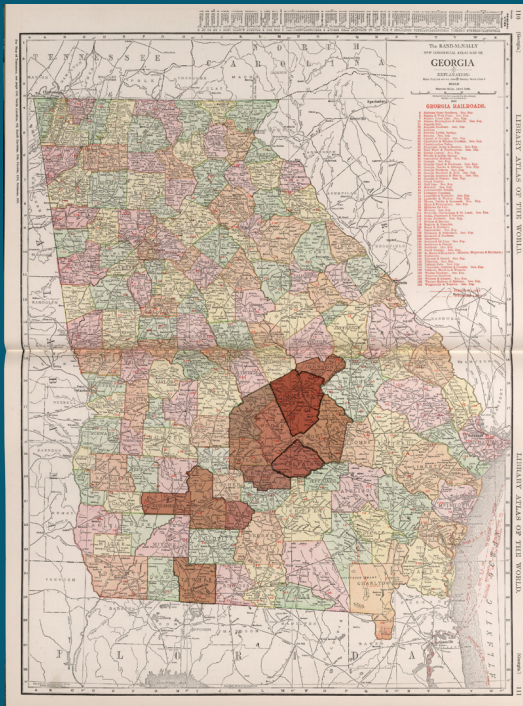
Emory University, Pitts Theology Library Special Collections, 1858 CHAH



Case 21

Rural Networks of Sacred Song

This seventy-five-year period saw a decline in southern rural population as industrial, political, and social forces pulled and pushed people to burgeoning regional cities and to points North and West. Even as these migrations disrupted lifeways, vibrant sacred music networks flourished in rural hubs such as the Wiregrass region around the tri-state Georgia, Alabama, and Florida border and the Sand Mountain region in northeastern Alabama.



From these and other far-flung locales, a few prolific compilers established local publishing operations, while other composers and editors relied on correspondence and expanding transportation networks to collaborate with urban publishers. Nostalgia for rural life emerged as a theme in sacred music as compilers also migrated from non-urban areas to both northern and southern cities. The sheer quantity of songbooks by these editors points to the largely unrecognized prominence of rural southern places in the flourishing of sacred music during this era.

This map shows how the contributors to *Charming Melodies* (1912) were concentrated in the rural Georgia area of the Wiregrass region.

- Dark red = three contributors
- Medium red = two contributors
- Light red = one contributor

Historical map from *The Library Atlas of the World* (1912), 110–111, David Rumsey Historical Map Collection. Overlay by Jesse P. Karlsberg.

No. 18. Lovest Thou Me?

W. T. S. WALTER T. SMITH.

1. When the Mas - ter walked on Ti - ber - ia's shore, He pre - pared some
 2. Now the Mas - ter stands out on life's dark sea, Sav - ing all His
 3. When you give your - self to the bless - ed Christ, You must leave your

fish and bread; His dis - ci - ples ate and did want no more,
 own that fall, And He speaks to you, and He speaks to me,
 lakes and boats, You must leave them all, you must pay the price,

REFRAIN.

Then to Pe - ter this He said: Lov - est thou Me?
 Why not an - swer when He calls?
 Or He'll call you in clear notes: Lov - est thou Me?

Lov - est thou Me? Lov - est thou Me? Lov - est thou Me

bet - ter than these? bet - ter than these? Lov - est thou

Property of W. T. Smith, McRae, Ga.

Lovest Thou Me? Concluded.

Lov - est thou Me? Lov - est thou Me? Lov - est thou
 Me? Lov - est thou Me? Lov - est thou

Rit.

Lov - est thou Me bet - ter than these? bet - ter than these?
 Me? bet - ter than these? bet - ter than these?

No. 19. McRae.

WM. COWPER. WALTER THOMAS SMITH.

1. O for a clos - er walk with God, A calm and heav'nly frame;
 2. Where is the bless - ed - ness I knew When first I saw the Lord?
 3. What peaceful hours I then en - joyed, How sweet their mem - ry still!
 4. Re - turn, O Ho - ly Dove, re - turn, Sweet mes - sen - ger of rest!

A light to shine up - on the road That leads me to the Lamb!
 Where is the soul - re - fresh - ing view Of Jo - sus and His word!
 But they have left an ach - ing void The world can nev - er fill.
 I hate the sins which made Thee mourn, And drove Thee from my breast.

Property of W. T. Smith, McRae, Ga.

AMATEURS AND PROFESSIONALS

Adger M. Pace et al., *Charming Melodies*
 (Eastman, GA: The Progressive Music Company, 1912).

This volume is the only known publication from Adger M. Pace's Progressive Music Company in Dodge County, GA. Of the contributors listed, three are professional musicians. The others were all amateurs from counties along the fall line in rural south-central Georgia. By 1920, Pace (1882-1959) had given up his own publishing company and relocated to Lawrenceburg, TN, where he edited songbooks for prominent gospel publisher J. D. Vaughan (1864-1941).

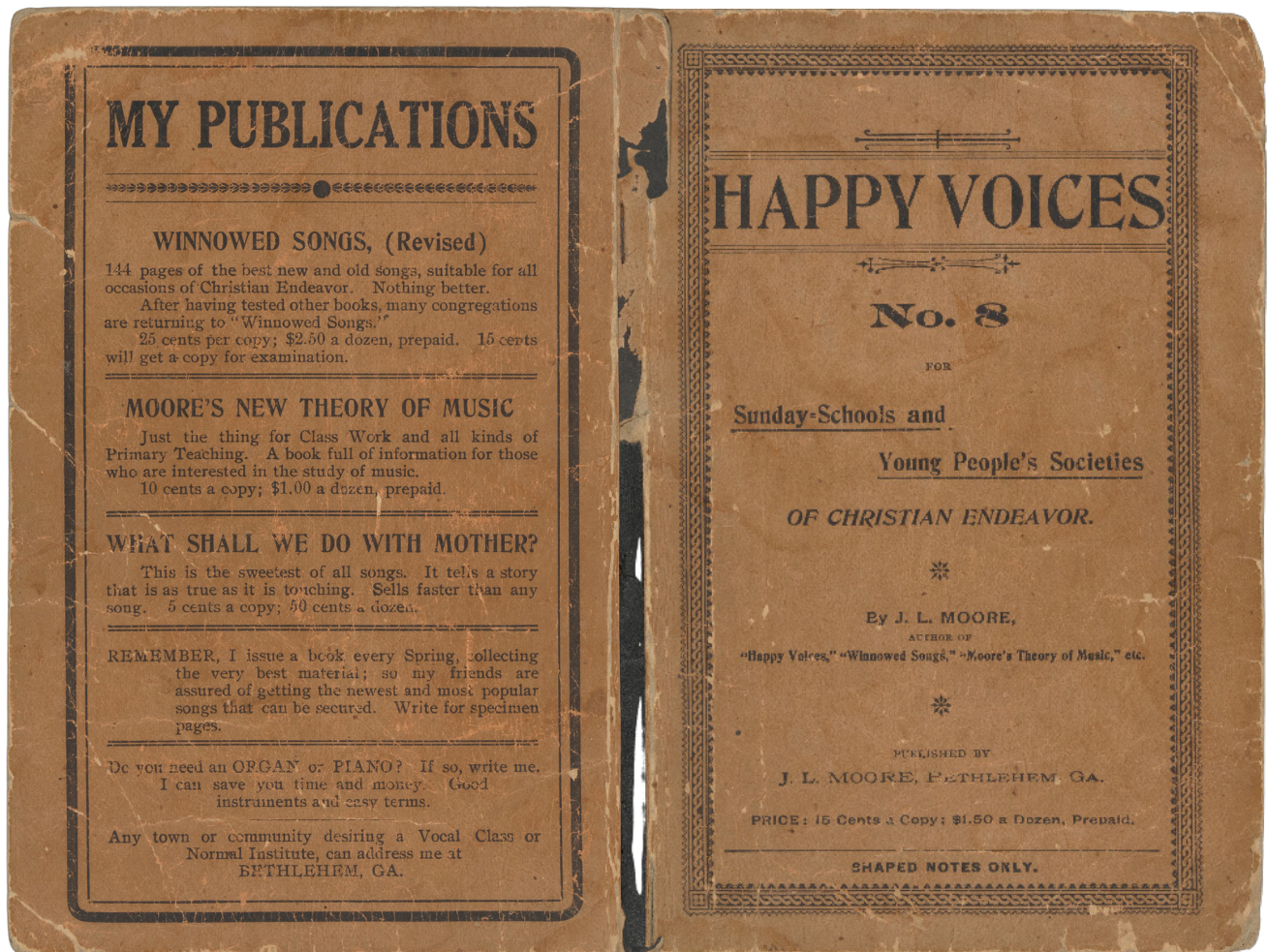
Emory University, Pitts Theology Library Special Collections, 1912 CHAR

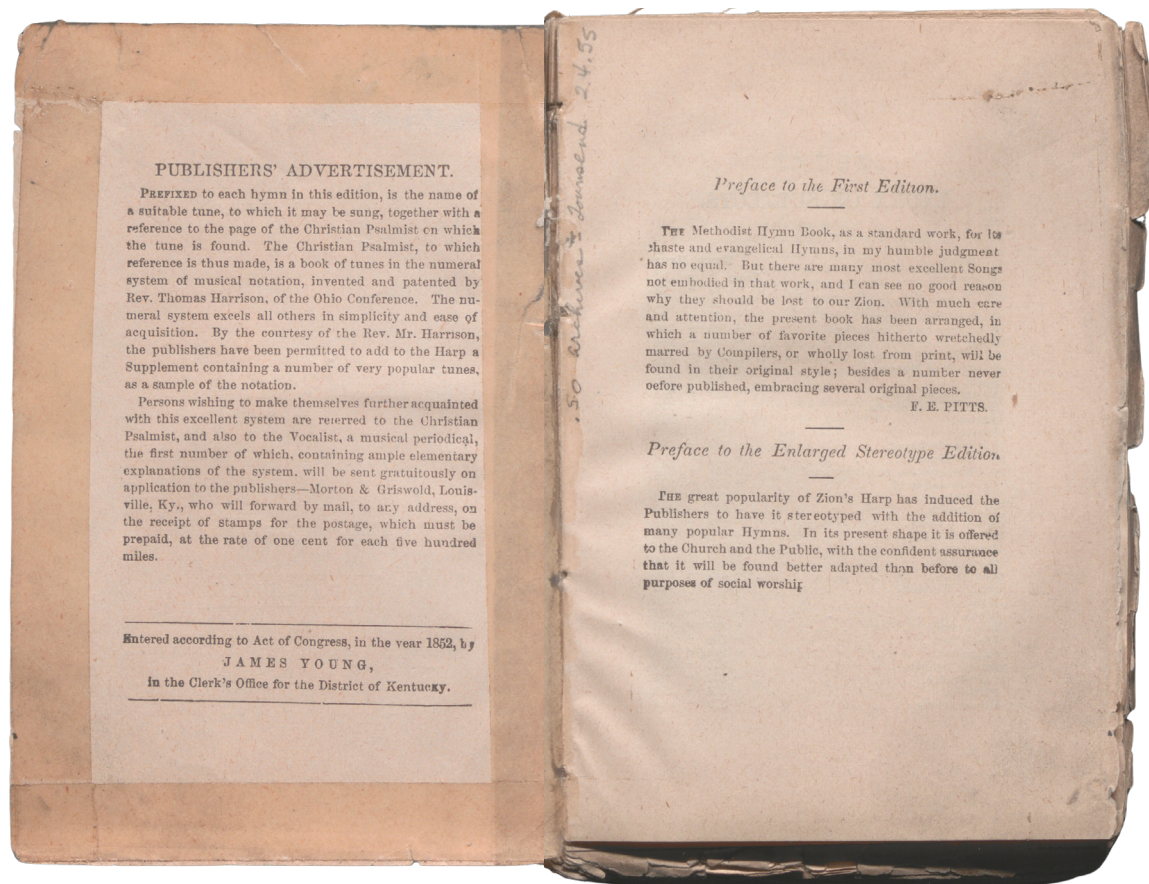
REGIONAL RELATIONSHIPS

J. L. Moore, *Happy Voices No. 8* (Bethlehem, GA: J. L. Moore, 1913).

On the back of his 1913 gospel annual, J. L. Moore (1857–1947) presents his Bethlehem, GA, company as a one-stop shop for musical needs. The cover lists the sweeping variety of music Moore published for vocal classes and music normals, as well as his brokerage of organs and pianos. Moore's conversational tone highlights his close relationship to the surrounding rural community, where he found both future contributors and a market for new songbooks.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-002252





LONG-DISTANCE DISTRIBUTION

F. E. Pitts, *Zion's Harp* (Louisville, KY: John P. Morton & Co., 1852).

Books of this era were typically sold by local publishers from their own facilities or in bulk to brokers and booksellers. This unusual publishers' advertisement lists retail and shipping prices for direct sale of individual numeral notation books and music education periodicals, conceiving a far-flung market for this collaboration between a Louisville, KY, publisher and the Methodist minister who collected the work's new texts around Lebanon, TN.

University of Kentucky, Special Collections Research Center, M2117.P57 Z50 Tray 0495

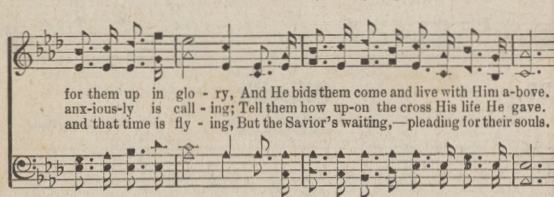
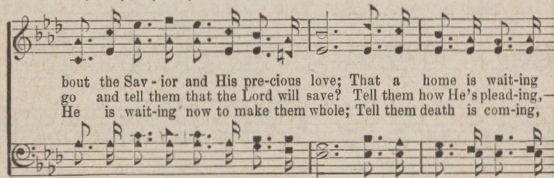
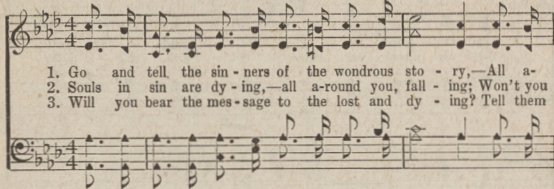
28.

Go Tell the Story.

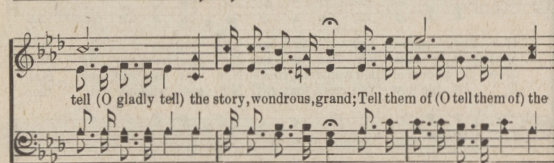
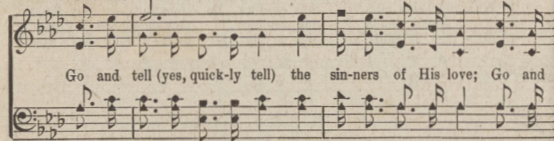
J. M. G.

COPYRIGHT, 1916, BY THE TRIO MUSIC CO.,
IN "TIDINGS OF GLORY."

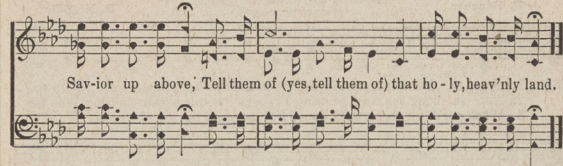
Jno. M. Green.



CHORUS.



Go Tell the Story—Concluded.



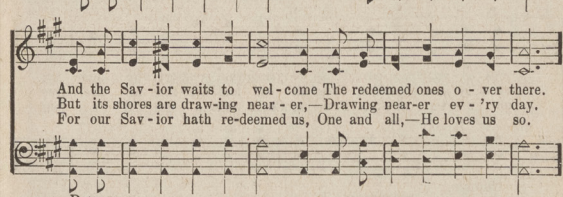
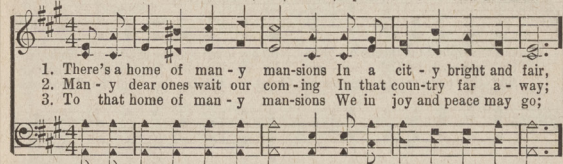
29.

We Shall Rest Over There.

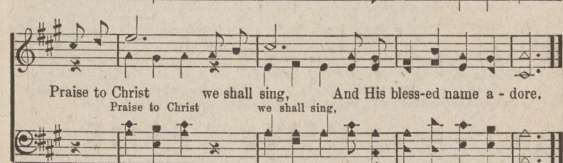
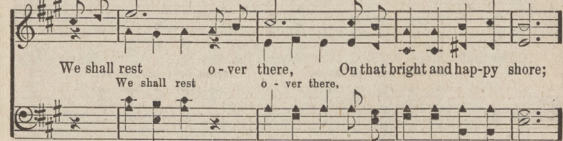
Elia Summers.

In the Gamaliel, Ark., S. D. N., Sept. 1915.

Frederick O. Beard.



REFRAIN.



THE TRAVELING NORMAL

Emmett S. Dean et al., *Tidings of Glory*
(Waco, TX: The Trio Music Company, 1916).

"We Shall Rest Over There" by Frederick O. Beard (1865–1925) carries the note "In the Gama - liel, Ark., S.D.N., Sept. 1915," referencing the Southern Development Normal that F. L. Eiland (1860–1909) and Emmett Dean (1876–1951) ran from Waco, TX. Normal schools moved from place to place, offering local access to advanced music education including composition classes. Gamaliel, for example, was nearly 600 miles from the Normal's homebase in Waco.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-002390

GATHERING PLACES

Songs ([Carrollton, GA]: The A. and M. Fair, [1910]).

Singings often coincided with other events that drew rural communities together, such as homecomings and decoration days, annual revivals, fairs, and swap-meets. This pamphlet contains music for the "Big Singing Day" at the 1910 Agricultural and Mechanical Fair in Carrollton, GA. The songs were selected from books by the Southern Music Company based in Oneonta, AL, with two board members living in Carrollton.

Emory University, Pitts Theology Library Special Collections, 1910 SONG E



REMEMBERING ROOTS

W. I. Varner, *Memorial Number to John B. Vaughan*
(Athens, GA: Mrs. John B. Vaughan, [1918]).

Upon the death of her husband J. B. Vaughan (1862–1918), Eulalie Mewbourne Vaughan (1877–1960) published this collection. A biographical sketch mythologizes Vaughan's homespun roots on a dirt farm (photograph shown) in Elbert County, GA, during Reconstruction. Vaughan spent most of his career in the city of Athens, GA, where he cultivated a nationwide audience that bought over 300,000 copies from his catalog each year.

Emory University, Pitts Theology Library Special Collections, 1918 VAUG A



Birthplace of John B. Vaughan, Elbert County, Georgia.
The oak under which he wrote many of his first compositions.

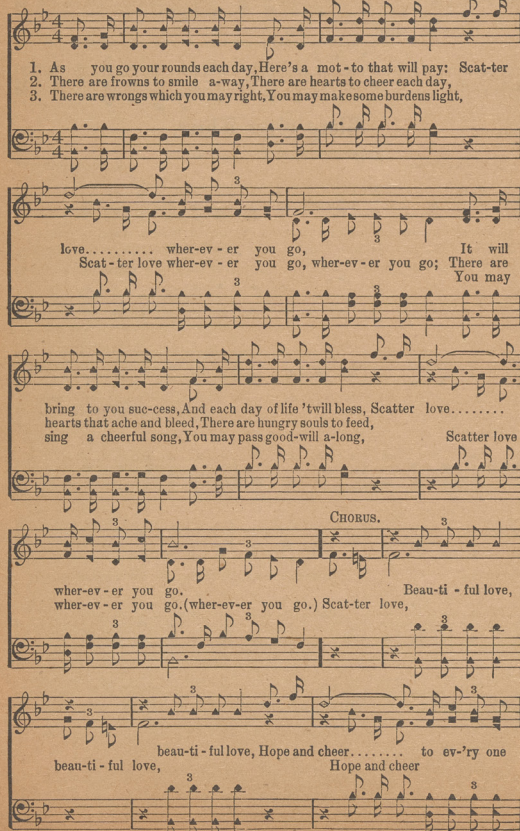
86.

Scatter Love.

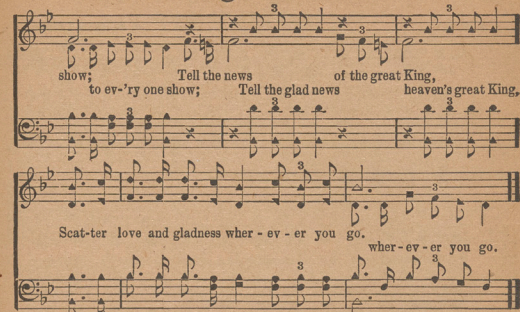
B. B. Edmiaston.

Dedicated to the Rural Mail Carriers of America.
COPYRIGHT, 1916, BY THE TRIO MUSIC CO.,
IN "TIDINGS OF GLORY."

E. L. Barrett.



1. As you go your rounds each day, Here's a mot-to that will pay: Scatter
2. There are frowns to smile a-way, There are hearts to cheer each day,
3. There are wrongs which you may right, You may make some burdens light,
love..... wher-ev - er you go, It will
Scat-ter love wher-ev - er you go, wher-ev - er you go; There are You may
bring to you suc-cess, And each day of life 'twill bless, Scatter love.....
hearts that ache and bleed, There are hungry souls to feed,
sing a cheerful song, You may pass good-will a-long, Scatter love
CHORUS.
wher-ev - er you go. Beau-ti - ful love,
wher-ev - er you go. (wher-ev - er you go.) Scatter love,
bean-ti - ful love, Hope and cheer..... to ev-'ry one
bean-ti - ful love, Hope and cheer Hope and cheer

Scatter Love—Concluded.


show; Tell the news of the great King,
to ev-'ry one show; Tell the glad news heaven's great King,
Scat-ter love and gladness wher - ev - er you go, wher-ev - er you go.

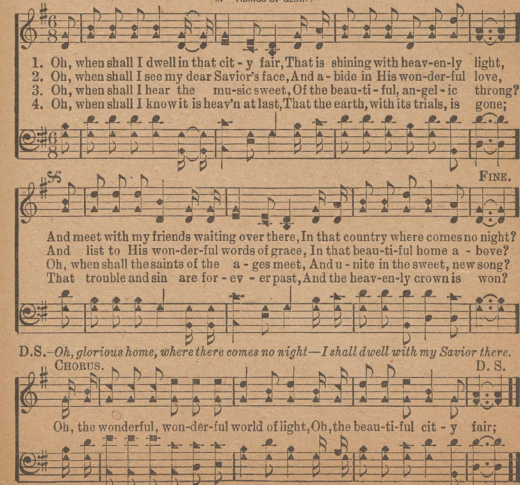
87.

Oh, Wonderful Home.

Mrs. Ida L. H.

COPYRIGHT, 1916, BY THE TRIO MUSIC CO.,
IN "TIDINGS OF GLORY."

Mrs. Ida L. Harrison.



1. Oh, when shall I dwell in that cit - y fair, That is shining with heav-en-ly light,
2. Oh, when shall I see my dear Savior's face, And a - bide in His won-der-ful love,
3. Oh, when shall I hear the music sweet, Of the beau-ti - ful an-gel - ic throng?
4. Oh, when shall I know it is heav'n at last, That the earth, with its trials, is gone;
FINE.
And meet with my friends waiting over there, In that country where comes no night?
And list to His won-der-ful words of grace, In that beau-ti-ful home a - bove?
Oh, when shall the saints of the a - ges meet, And u - nite in the sweet, new song?
That trouble and sin are for - ev - er past, And the heav-en-ly crown is won?
D.S. - Oh, glorious home, where there comes no night - I shall dwell with my Savior there.
CHORUS. D. S.
Oh, the wonderful, won-der-ful world of light, Oh, the beau-ti-ful cit - y fair;"

RURAL MAIL DELIVERY

B. B. Edmiaston et al., *The Guiding Star*
(Waco, TX: The Trio Music Company, 1917).

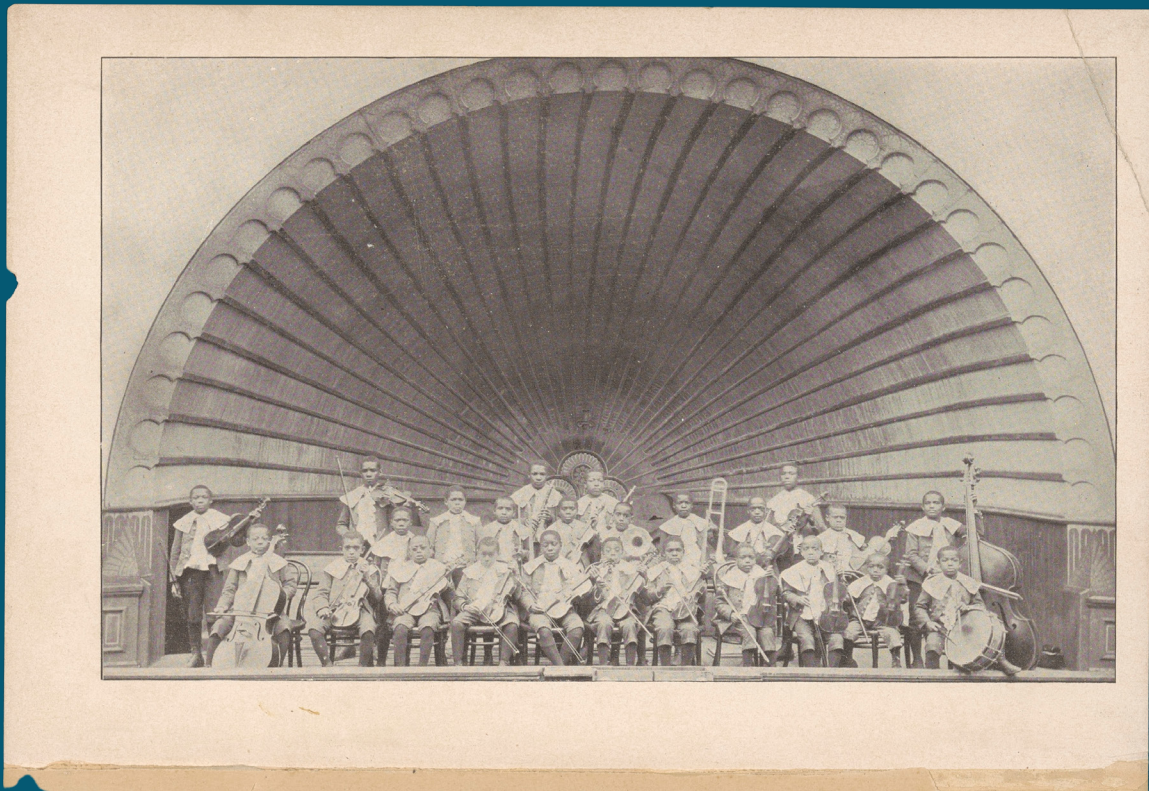
The popular 1916 song "Scatter Love" by E. L. Barrett (fl. 1916–1918) was dedicated to the rural mail carriers of America. B. B. Edmiaston's (1881–1955) lyrics encourage the "scattering" of love like the letters a mail carrier scatters on his rounds. Home delivery was introduced nationwide in 1902, transforming rural life. Mail delivery contributed to the decline of crossroad towns but also spurred rural infrastructure and development.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-001819

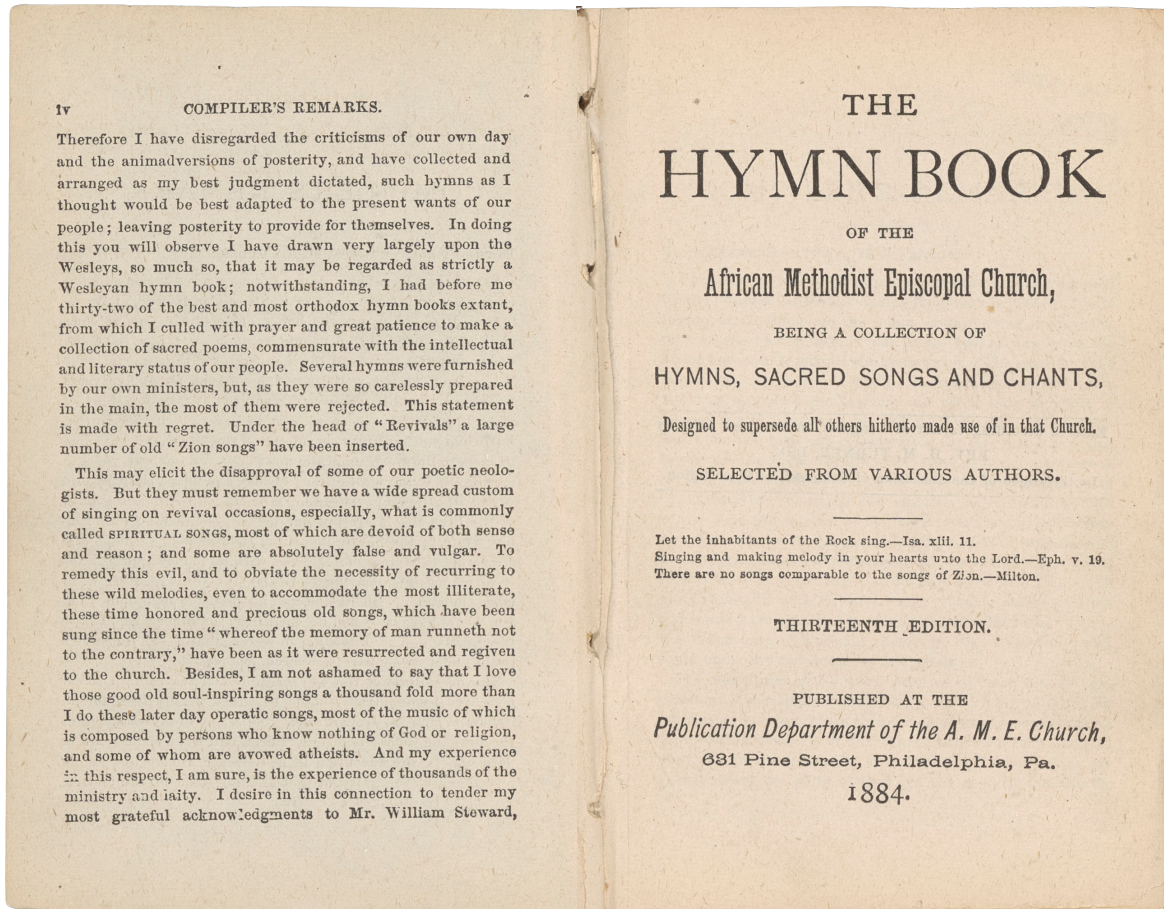
Case 22

Across the Color Line: Sacred Music by and for African Americans

The Civil War and Reconstruction eras profoundly impacted southern Black life and worship. White-authored pre-Civil War publications policed Black religious musical practices even as some free Black hymnodists printed sacred music in border states. After the Civil War, songbooks, hymnals, and other collections document the exploding variety of Black sacred music making in churches, educational settings, and concert halls. Black worshippers edited, contributed to, published, and sang from their own hymnals and songbooks, including those associated with new Black Methodist, Baptist, and Holiness denominations. Some sacred music books targeted Black audiences exclusively; others addressed audiences that spanned the color-line. Black congregations also used books published for implicitly white audiences, including those reissued under the auspices of Black denominational publishers.



The youth band at W. Henry Sherwood's Orphan School, Petersburg, Virginia, in 1893. *Harp of Zion* (1893), frontispiece. Emory University, Pitts Theology Library, Pitts 1893 HARP.



DENOMINATIONAL PUBLISHERS

H. M. Turner, *The Hymn Book of the African Methodist Episcopal Church* (Philadelphia: Publication Department of the A.M.E. Church, 1884).

Henry McNeal Turner (1834-1915), the Savannah, GA, editor of this post-Reconstruction update of an 1801 African Methodist Episcopal hymnal, promoted theologically acceptable lyrics "commensurate with the intellectual and literary status of our people." At a time when Black participation in civic life was under attack, Turner was particularly frustrated with the popularity of spirituals, which he regarded as "devoid of both sense and reason."

Emory University, Pitts Theology Library Special Collections, 1884 HYMN A

EDUCATIONAL INSTITUTIONS

Calhoun by Picture and Song ([Calhoun, AL]: Calhoun Colored School, 1909).

This pamphlet interspersed spiritual arrangements with photography, likely to support fund-raising for the Calhoun Colored School in Lowndes County, AL. Founded in partnership with the Tuskegee Institute, the school educated about 300 day and boarding students in farming, trades, and domestic science. Alongside spirituals, the pamphlet featured romanticized images of young and elderly Black people, included perhaps for their appeal to charitable, missionary supporters.

Emory University, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Locked Stacks LC2761.C35 1909





TOURING CHOIRS

Williams' Colored Singers (Chicago: Williams' Lyceum Bureau, ca. 1924).

Mississippi-born impresario Charles P. Williams (1870–1957) and his wife Clara Kindle Williams (1882–1949) formed Williams' Colored Singers after defecting from rival Dixie Jubilee Singers. This souvenir pamphlet of “American folk songs” mirrors the group’s performances for predominantly white audiences in mixing spirituals with minstrel show material and other secular songs. Biographical sketches of each member emphasize the ensemble’s “high moral as well as musical standard.”

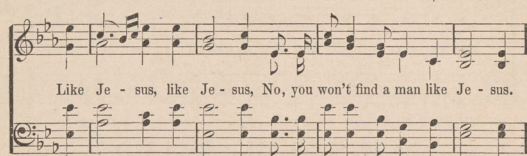
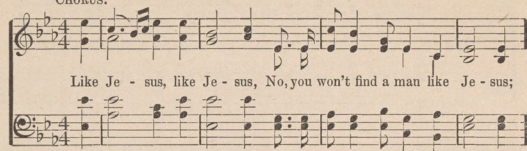
University of Michigan, UM Special Collections, Joseph A. Labadie Collection M1670.A52 192-

4. You Won't Find a Man Like Jesus.

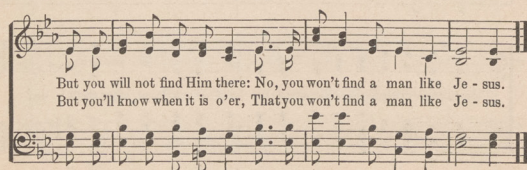
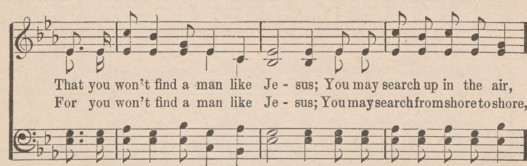
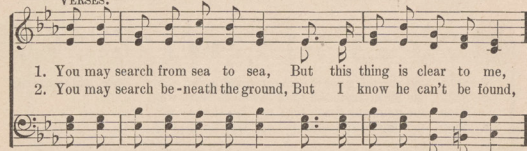
Selected by B. E. Mitchell.

Arranged by E. C. Deas.

CHORUS.



VERSES.



High-Brown Face Powder



HE quality in this package is rare, the perfume rich and fragrant. In a popular size container. It is truly wonderful the way it stays on the face when properly and modestly applied. You will be satisfied with its velvet smoothness

and delighted with its delicate fragrance. In four shades: Natural, Brunette, Pink and White.

Have you tried a good many varieties of face powder in search for the one quality which will be distinctive enough to satisfy your highly developed taste? The wider

and more varied your experiences the more probably *High-Brown Face Powder* will appeal to you.

High-Brown Face Powder is made and prepared by



the latest and most up-to-date scientific and sanitary devices. Every known facility and method for the manu-

facture of face powder are employed so as to yield the famous *High-Brown Quality* demanded by the "lady who knows."

Price 50 cents.

If your dealer does not carry it, write to us and let us direct you to one who does.

Department M

OVERTON-HYGIENIC MFG. CO.
CHICAGO

BLACK ECONOMIES

Edward C. Deas, *Songs and Spirituals of Negro Composition* (Chicago: The Overton-Hygenic Co., 1921).

Published by the Black-owned Overton-Hygenic cosmetic company, this pamphlet interspersed spirituals newly collected and arranged by Chicago musician Edward C. Deas (ca. 1875-1944) with magazine-style advertisements for hygiene products including toothpaste, face bleach, pomade, and hair straightener. An example of the market power and reach of the Black economy, this particular copy has inscriptions from both Fort Worth, TX, and Bloomfield, NJ.

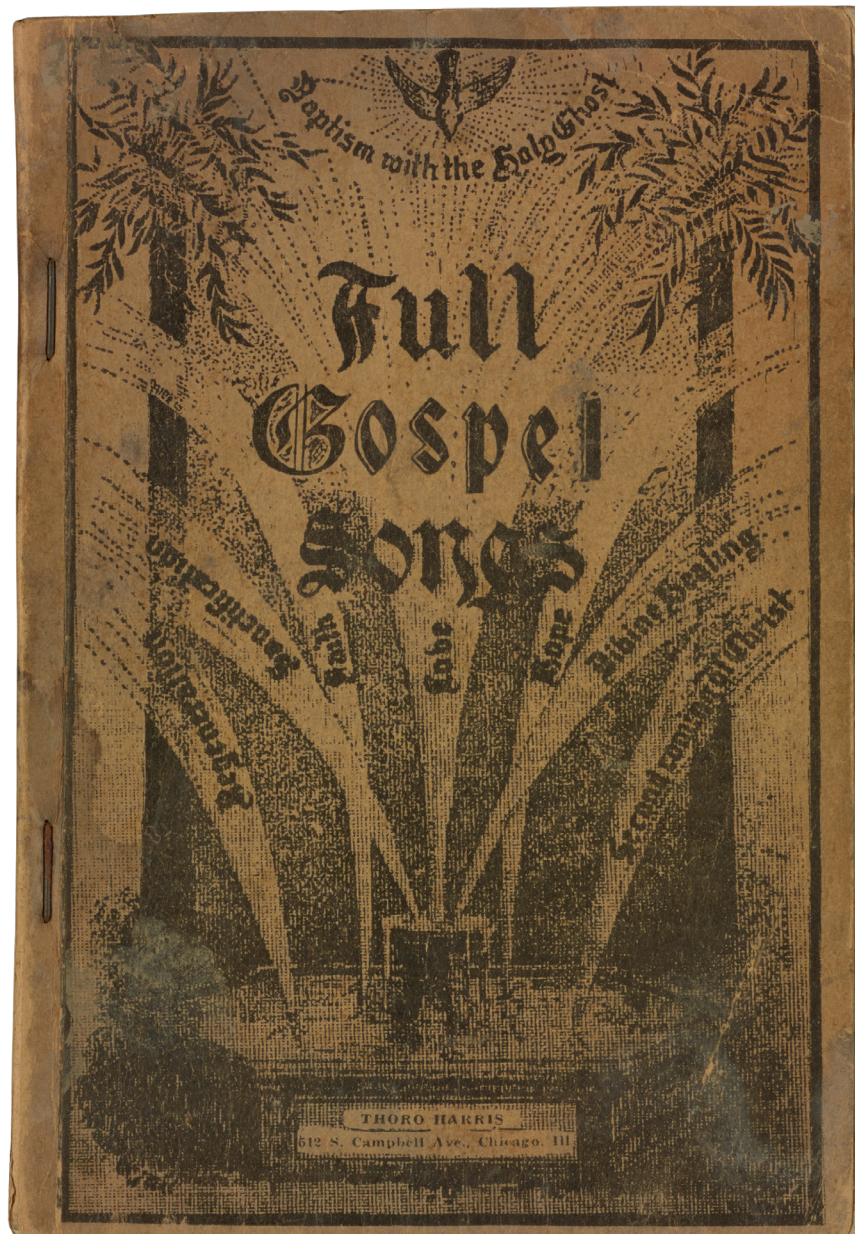
Emory University, Pitts Theology Library Special Collections, 1921 SONG C

HOLINESS-PENTECOSTAL COLLABORATIONS

Thoro Harris, *Full Gospel Songs* (Chicago: Thoro Harris, 1924).

Originally from the Washington, DC, area, Thoro Harris (1874–1955) was a mixed-race composer who strategically navigated the color-line, passing as Black and white in different settings. After relocating to Arkansas in the 1930s, he began presenting himself exclusively as white. Harris frequently compiled songbooks for use in Holiness-Pentecostal revivals. He edited this book for use at meetings led by white evangelist and faith healer John W. Sproul (1896–1962).

University of Kentucky, Lucille Caudill Little Fine Arts Library Special Collections, Wilcox Collection M2198. F850 1924



No. 76.

T. O. Chisholm.
CENTRAL MUSIC CO., OWNER. Mrs. Carrie Booker Person.

1. What shall I do when the day is dark, When there's not one ray of
2. What shall I do when the way is long And be-set with snares on
3. What shall I do when I lie on And my best on-deav-or
4. What shall I do when the time shall come I must bid these earth-ly

light for me? What shall I do when my frag-ile bark Toss-es wild-ly
ei-ther hand? What shall I do when my foes are strong, And I have no
seems but vain? What shall I do when, my pur-pose gone, Life is filled with
scenes fare-well? What shall I do as I near life's brink And the waves of

CHORUS.

on a storm-swept sea? (storm-swept sea)
longer strength to stand? (strength to stand?) "I will trust and not be a-fraid," "I will
bit-ter-ness and pain? (and pain?)
death a-bout me swell? (me swell?)

trust and not be a-fraid," "For the Lord Je-ho-vah is my strength and

song; "I will trust and not be a-fraid," "I will trust and not be a-
strength and song;

What Shall I Do?

fraid," For the Lord will lead and keep me all a-long. (all a-long.)

No. 77. How Long, O Lord, How Long?

T. O. Chisholm. CENTRAL MUSIC CO., OWNER. Carrie Booker Person.

- How long, O Lord, shall e-vil triumph? How long shall wrongs go unredressed?
- Hast Thou for-got-ten to be gracious? Wilt Thou be mer-ci-ful no more?
- Thou art a God who lov-est jus-tice, Thy throne a throne of righteousness,
- Be-hold! what aw-ful des-o-lations! O hear the moanings of de-spair!

How long shall greed and strife and tur-moil Sweep o'er the na-tions, un-re-pressed?
Hast Thou with-drawn Thy lov-ing kindness? Shall we in vain Thy help im-plore?
Thou hast no pleas-ure in the wick-ed, In those who cru-el-ly op-press.
And yet so man-y are Thy people,—Wilt Thou de-spise their piteous prayer?

CHORUS.

O speed the day of earth's re-dem-p-tion, When wars forevermore shall cease,

When Christ shall rule o'er all the na-tions In love and righteousness and peace.

BLACK CONTRIBUTORS TO WHITE GOSPEL

Will M. Ramsey, *Bethlehem's Star*

(Little Rock: The Central Music Company, 1922).

Black editors and composers contributed to a range of books, including those primarily produced for white singers. The list of editors and compilers for this 1922 gospel annual includes Carrie Booker Person (b. 1895), a prominent Black educator living in Tulsa, OK, who also assisted with Black denominational hymnals. Person's two songs here include "How Long, O Lord, How Long," which follows the trajectory of its lyrics from minor to major.

Middle Tennessee State University, Center for Popular Music, Rare Books SP-002146

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[Tahlequah, Indian Territory : publisher not identified,] 1892. 2 unnumbered pages, 48, 1 unnumbered page, iii ; 23 x 15 cm. Case 20.

<https://library.soundingspirit.org/volume/1892-Nusdvu-UTL/page/all>

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Montreat hymns : psalms and gospel songs with responsive scripture readings. / Charles M. Alexander, editor. Montreat, N.C., New York, N.Y. : Mountain Retreat Association, Fleming H. Revell Co., 1916. 319 pages ; 23 x 15.5 cm. Case 15.

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The wreath of gems, or, Strictly favorite songs and tunes : for the Sunday school, and for general use in public and social worship. / By V. T. Barnwell. New York, N.Y., Atlanta, Ga. : published by Wm. A. Pond & Co., J.J. & S.P. Richards, 1879. 107 pages, 3 unnumbered pages ; 17.5 x 14.5 cm. Case 18.

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Bright beautiful bells : a collection of songs for Sunday schools, gospel meetings, revivals, young people's meetings, and all other religious and musical endeavor. / By B. B. Beall. Birmingham, Ala., Buchanan, Ga. : published by B. B. Beall & Co., 1900. [118 pages] 20.5 x 14 cm. Case 12.

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Mäsköke hymns : original, collected, and revised. / By H. F. Buckner, a Baptist missionary, and G. Herrod, interpreter. Marion, Ala. : published by the Domestic and Indian Mission Board of the Southern Baptist Convention, 1860. 140, 26, 2 unnumbered pages ; 12.5 x 8 cm. Case 20.

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A pastor's selection of hymns and tunes for worship in the church and family : the hymns in the body of the work being taken from the book of Psalms and hymns of the Presbyterian Church; those in the supplement, from various sources. / Philadelphia : J. B. Lippincott & Co., 1859. 192 pages ; 20 x 14 cm. Case 4.

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Soul echoes : a collection of songs for religious meetings, no. 2. / Edited and compiled by Bishop J. S. Caldwell, D. D., Bishop L. J. Coppin, D. D., Bishop G. L. Blackwell, D. D., Rev. C. A. Tindley, D. D. Philadelphia, Pa., Charlotte, N.C. : Soul Echoes Publishing Company, for sale at A.M.E.Z. Publication House, 1909. [41 pages] ; 21.5 x 15 cm. Case 19.
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The Missouri harmony, or, a collection of Psalm and hymn tunes, and anthems, from eminent authors : with an introduction to the grounds and rudiments of music ; in four parts, containing a number of admired tunes of the various meters, and several choice pieces, selected from some of the most approved collections of sacred music. / By Allen D. Carden, revised, enlarged, and corrected by Charles Warren, professor of music. Cincinnati, Ohio : published by Wm. Phillips & Co., 1850. 20, 268 pages ; 14.5 x 23.5 cm. Case 12.
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Coleman, Robert Henry (1869–1946)

The herald : a song book with a message, printed in round and shaped notes. / Edited and compiled by Robert H. Coleman, compiler of The Evangel, The New Evangel, The World Evangel. Dallas, Tex. : published by Robert H. Coleman. 224 pages ; 20 x 13.5 cm. Case 10.
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Gems and jewels : a collection of new songs for the Sunday-school. / By J. H. Fillmore and J. H. Rosecrans. Cincinnati, Ohio, New York, N.Y. : Fillmore Brothers, 1890. 160 pages ; 14 x 18 cm. Case 10.
<https://library.soundingspirit.org/volume/1890-Gemsan-MTS/page/all>

Teachers' edition of the New Christian Hymn and Tune-Book : consisting of rudiments and exercises for use in singing-schools or private study, in addition to the selection of hymns and tunes of the regular church edition, to which also is added a selection of anthems. / Compiled and arranged by Jas. H. Fillmore. Cincinnati, Ohio, St. Louis, Mo. : Fillmore Brothers, Standard Pub. Co., John Burns, 1883. 36, 3-350 pages ; 17.5 x 24 cm. Case 9.
<https://library.soundingspirit.org/volume/1883-Teache-EMU/page/all>

Fries, Adelaide Lisetta (1871–1946)

Funeral chorals of the Unitas Fratrum or Moravian church. Winston-Salem, N.C., Raleigh, N.C. : Salem Home Sunday School, Edwards & Broughton Printing Co. 23 pages ; 23.5 x 15.5 cm. Case 16.

<https://library.soundingspirit.org/volume/1905-Funera-UKY/page/all>

Giffe, William Thomas (1848–1926), and James Holmes Rosecrans (1845–1926)

The helping hand : extended & dedicated to Sunday schools & praise meetings. "By songs of praise, and heavenward prayer, God's helping hand, shall guide thee there." / by W. T. Giffe and J. H. Rosecrans. Cincinnati, Ohio : Geo. D. Newhall & Co., 1878 2 unnumbered pages, 157 pages, 3 unnumbered pages ; 13.5 x 17.5 cm. Case 4.

<https://library.soundingspirit.org/volume/1878-Helpin-EMU/page/all>

Hall, Jacob Henry (1855–1941)

The messenger of song : contains a graded course for singing classes and day schools, also solos, duetts, quartetts [sic], glees and choruses for musical conventions, musical institutes, etc., etc. / By J. H. Hall, J. H. Ruebush and E. T. Hildebrand. Dayton, Va. : The Ruebush-Kieffer Co., 1893. 191 pages, 2 unnumbered pages ; 17 x 24.5 cm. Case 9.

<https://library.soundingspirit.org/volume/1893-Messen-EMU/page/all>

Hall, Samuel Henry (1877–1961)

Ninety and nine living songs : (with supplement of seven times seven living songs). / By S. H. and Flavil Hall, special contributors Mrs. Flavil Hall, Leonard Orange, A. M. Festriss ... Trion, Ga. : published by Mrs. Flavil Hall, 1922. [127 pages] ; 19.5 x 13.5 cm. Case 8.

<https://library.soundingspirit.org/volume/1922-Ninety-MTS/page/all>

[Harris, Thoro (1874–1955)]

Full gospel songs. / Chicago, Ill. : Thoro Harris, 1924. [187 pages] ; 19.5 x 13.5 cm. Case 22.

<https://library.soundingspirit.org/volume/1924-Fullgo-UKY/page/all>

Gospel quintet songs. / Chicago, Ill. : published by Thoro Harris, [1920s]. [192 pages] ; 20 x 13.5 cm. Case 15.

<https://library.soundingspirit.org/volume/192x-Gospel-MTS/page/all>

Hauser, William (1812–1880)

The Hesperian harp : a collection of psalm and hymn tunes, odes and anthems, and Sunday-school, infant, revival, temperance, patriotic and moral pieces: containing also a number of Scotch, German, Irish, and other fine compositions, much new music never before published, and an exposition of the principles of music and of musical composition. / By William Houser. Philadelphia, Pa. : printed by T. K. and P. G. Collins, 1848. xix, 1 unnumbered page, 556 ; 16 x 25 cm. Case 1.

<https://library.soundingspirit.org/volume/1848-Hesper-EMU/page/all>

Helton, Alfred Elisha (1870–1947) et al.

New songs of praise : a collection of sacred songs, new and old, for the church, the Sunday school, the revival, the singing school, the singing convention, and all kinds of religious work and worship / by Alfred E. Helton, W. Henry Quillen, Isaac G. Green, Lucious D. Morris, G. A. Box, N. I. Styles, Z. T. Greene, Minnis R. Hayes, C. A. Brock, Adlai A. Loudy, Rev. W. N. Cook, Rev. C. M. Ervin, J. L. Hodges, Geo. W. Bacon. Associate authors T. S. Bagwell, J. Chesley Quillen, M. Elgar, Belue Brantly, G. Holley, S. W. McCluskey, Dolphus D. Glover. Lenoir, N.C. : published by the Teachers' Music Publishing Company, 1913. [160 pages] ; 20 x 14 cm.

<https://library.soundingspirit.org/volume/1913-Newson-MTS/page/all>

Henkel, Paul (1754–1825)

Church hymn book : consisting of Psalms and hymns, original and selected, adapted to public worship, and many other occasions. / By the Rev. Paul Henkel. Newmarket, Va. : published by S. G. Henkel & Br. by order of the Evangelical Lutheran Tennessee Synod, 1857. 3, iv-xiv, 15–576 pages ; 14 x 8 cm. Case 2.

<https://library.soundingspirit.org/volume/1857-Church-MTS/page/all>

Hopkins, Robert Milton (1878–1955)

Standard revival songs and Bible readings : a collection of music and responsive Bible readings for use in revival meetings. / Edited by R. M. Hopkins. Cincinnati, Ohio : The Standard Publishing Company, 1903. [104 pages] ; 20.5 x 14 cm. Case 5.

<https://library.soundingspirit.org/volume/1903-Standa-UKY/page/all>

[James, Joseph Stephen (1849–1931)]

Sacred tunes and hymns : containing a special collection of a very high order of standard sacred tunes and hymns, novel and newly arranged, nothing like it on the market. / [Atlanta, Ga.] : J. S. James, 1913. 2 unnumbered pages, 189 pages, 1 unnumbered page ; 15 x 22 cm. Case 19.

<https://library.soundingspirit.org/volume/1913-Sacred-SHM/page/all>

Johnson, Andrew W. (1802–1885)

The western psalmodist : a new system of notation; a collection of church music, consisting of a great variety of Psalms and hymns, tunes, anthems and sacred songs, original and selected, including many new and beautiful tunes never before published, well adapted to Christian churches, singing schools, private societies ; also, an easy introduction to the grounds of music. / Harmonized and arranged by Andrew W. Johnson. Nashville, Tenn. : published by A. W. Johnson, printed at the Nashville Union Office, 1853. 127 pages ; 15 x 24.5 cm. Case 9.

<https://library.soundingspirit.org/volume/1853-Wester-EMU/page/all>

Kieffer, Aldine Silliman (1840–1904)

The new starry crown : for the Sabbath school. / Edited by Aldine S. Kieffer. Dayton, Va. : Ruebush, Kieffer & Co., 1886. 112 pages ; 15 x 18 cm. Case 2.

<https://library.soundingspirit.org/volume/1886-Newsta-UKY/page/all>

The temple star : for singing schools, conventions, choirs, day schools, and musical societies. Containing theoretical statements of the principles of vocal music, by B.C. Unseld, of the Virginia Normal Music School, glees and songs for the singing school, hymn tunes, sabbath school music, anthems, and chants. / Edited by Aldine S. Kieffer. Singer's Glen, Va. : published by Ruebush, Kieffer & Co., 1877. 182 pages, 2 unnumbered pages ; 17.5 x 25.5 cm. Case 7.

<https://library.soundingspirit.org/volume/1877-Temple-EMU/page/all>

Kirkland, John Vinus (1857–1918), and Robert Samuel Kirkland (1865–1933)

Apostolic hymns : a collection of hymns and tunes for all occasions of religious worship and social singing, containing selections of upward of fifty ministers, music teachers and singers and a comprehensive gamut. / By J. V. Kirkland and R. S. Kirkland. Nashville, Tenn. : Gospel Advocate Pub. Co., 1898. 287 pages ; 22 x 15.5 cm. Case 6.

<https://library.soundingspirit.org/volume/1898-Aposto-MTS/page/all>

Layriz, Freidrich (1808–1859)

Evang.=Lutherisches Choralbuch für Kirche und Haus : Sammlung der gebräuchlichsten Choräle der Lutherischen Kirche = Evangelical Lutheran tunebook for church and home : collection of the most widely used chorales of the Lutheran church. / Ausgezogen und unverändert abgedruckt aus dem „Kern des deutschen Kirchengesangs von Dr. F. Layriz.“ St. Louis, Mo. : Verlag von Rudolph Volkening, 1911. 140 pages, 48 pages, 3 unnumbered pages ; 19 x 27 cm. Case 16.

<https://library.soundingspirit.org/volume/1911-Evange-EMU/page/all>

Leonard, Silas W. (1814–1870), and Augustus Damon Fillmore (1823–1870)

The Christian psalmist : a collection of tunes and hymns, for the use of worshipping assemblies, singing and sunday schools. / Compiled from many authors, by Silas W. Leonard and A. D. Fillmore. Louisville, Ky. : published by S. W. Leonard, Printed by Morton and Griswold, 1851. 416 pages ; 15.5 x 11.5 cm. Case 7.

<https://library.soundingspirit.org/volume/1851-Christ-UKY/page/all>

Liebhart, Johann Heinrich "Henry" (1832–1895)

Jugend-Harfe : eine Sammlung von 93 Melodien und 156 Liedern für Schule und Haus. / Bearbeitet von H. Liebhart, Editor der Sonntagsschul-Glocke. Cincinnati, Ohio, Chicago, Ill., St. Louis, Mo., New York, N.Y. : Cranston und Stowe, Phillips & Hunt, 1867. 104 pages ; 20 x 13.5 cm. Case 3.

<https://library.soundingspirit.org/volume/1867-Jugend-MTS/page/all>

Lincoln, Horace Neely (1859–1948)

Song-land messenger complete : a new song book for use in all public gatherings where select music is desired. / By H. N. Lincoln. Dallas, Tex. : Published by H. N. Lincoln, 1892. 192 pages ; 21.5 x 15.5 cm. Case 9.

<https://library.soundingspirit.org/volume/1892-Songla-EMU/page/all>

Loughridge, Robert McGill (1809–1900) and David Winslett (d. 1862)

Nakcokv esyvhikey : Muskokee hymns. / Collected and revised by Rev. R. M. Loughridge, D.D., of the Presbyterian Mission, and Red. David Winslett, interpreter. Philadelphia, Pa. : Presbyterian Board of Christian Education, 1926.

2 unnumbered pages, 221 pages ; 12 x 8.5 cm. Case 12.

<https://library.soundingspirit.org/volume/1926-Nakcok-UTL/page/all>

Loughridge, Robert McGill (1809–1900) and David Winslett (d. 1862)

Nakcokv esyvhikey : Muskokee hymns. / Collected and revised by Rev. R. M. Loughridge, D.D., of the Presbyterian Mission, and Red. David Winslett, interpreter. Philadelphia, Pa. : Presbyterian Board of Christian Education, 1926.

2 unnumbered pages, 221 pages ; 12 x 8.5 cm. Case 12.

<https://library.soundingspirit.org/volume/1926-Nakcok-UTL/page/all>

A manual for worship : adopted for use at the Reform School of the District of Columbia, by a vote of the Board of Trustees, May 14, 1900. Washington, D.C. : Press of McGill & Wallace, 1900. 2 unnumbered pages, 5–249 pages ; 21.5 x 15 cm. Case 14.

<https://library.soundingspirit.org/volume/1900-Manual-EMU/page/all>

Magann, Arthur S. (1874–1956), William J. Kirkpatrick (1838–1921), and Henry Lake Gilmour (1836–1920)

The old story in song : for evangelistic meetings, prayer services, Sunday schools, and the young people's meetings. / Edited by Arthur S. Magann, Wm. J. Kirkpatrick, & H. L. Gilmour. Siloam Springs, Ark. : The Revival Publishing Company, 1906. [186 pages] ; 19.5 cm. Case 15.

<https://library.soundingspirit.org/volume/1906-Oldsto-MTS/page/all>

Mason, Lowell (1792–1872), and Timothy Batelle Mason (1801–1861)

The sacred harp, or, Beauties of church music : a new collection of psalm and hymn tunes, anthems, sentences and chants, derived from the compositions of about one hundred eminent German, Swiss, Italian, French, English, and other European musicians, also, original tunes by German, English and American authors, many of them having been arranged or composed expressly for this work. / By Lowell Mason, Professor in the Boston Academy of Music; Organist and director of music in the Bowdoin Street Church; editor of the Boston Academy's Collection; Handel and Haydn Collection; Choir, or Union Collection; Boston Collection of Anthems; Lyra Sacra; Choral Harmony; Boston Academy's Collection of Anthems; Modern Psalmist; Carmina Sacra, &c. and by his brother, T. B. Mason, professor of sacred music, and organist at Fourth Street Church. Boston, Mass., Cincinnati, Ohio : Truman & Spofford, stereotyped for the publishers by Shepley and Wright, 1850.

352 pages ; 15 x 23 cm. Case 3.

<https://library.soundingspirit.org/volume/1850-Sacred-EMU/page/all>

Maxwell, Marcellus Jennings (1841–1916), and Sam Porter Jones (1847–1906)

The great awakening : a choice collection of new and standard gospel songs, prepared under the personal supervision of Rev. Sam. P. Jones, for use in all gospel meetings. Cincinnati, Ohio, Chicago, Ill., New York, N.Y. : the John Church Co., Root & Sons Music Co., the J. Church Co., 1886. 160 pages ; 20.5 x 14 cm. Case 18.

<https://library.soundingspirit.org/volume/1886-Great-EMU/page/all>

McIntosh, Rigdon McCoy (1836–1899)

McIntosh's class and chorus : a collection of choice music, consisting of solos, duets, trios, quartets and choruses, suitable for use in singing classes, public schools, academies, seminaries, colleges, musical institutes, conventions, concerts and the home circle ; together with a new, full, complete and systematic course of elementary instruction, designed alike for elementary and advanced class work, and chorus drill. / By R. M. McIntosh. Macon, Ga. : J. W. Burke & Co., 1893. 256 pages ; 19 x 26 cm. Case 9.

<https://library.soundingspirit.org/volume/1893-McInt-EMU/page/all>

Merrill, Hiram T. (1830–1887)

The golden crown : a new and choice collection of hymns and tunes, original and selected, for sabbath schools and the home circle. / By H. T. Merrill. "O sing unto the Lord a new song."—Ps. 96:1. Cincinnati, Ohio: Published by John Church & Co., [1867]. 32 pages ; 12 x 16 cm. Case 1.

<https://library.soundingspirit.org/volume/1867-Golden-EMU/page/all>

Mewbourne Vaughan, Eulalie (1877–1960)

Missionary songs : dedicated to the woman's missionary societies. / Edited by Eulalia Mewbourn. Athens, Ga. : published by J. B. Vaughan, [ca. 1905–1907].

[76 pages] ; 20 x 14 cm. Case 18.

<https://library.soundingspirit.org/volume/190x-Missio-EMU/page/all>

Moore, Judson L. (1857/8–1947)

Happy voices no. 8 : for Sunday-schools and Young People's Societies of Christian Endeavor. / By J. L. Moore, author of "Happy Voices," "Winnowed Songs," "Moore's Theory of Music," etc. Bethlehem, Ga. : published by J. L. Moore, [1913].

[77 pages] ; 19.5 x 14 cm. Case 21.

<https://library.soundingspirit.org/volume/1913-Happyv-MTS/page/all>

Musiklan. / Little Rock, Ark. : Imperial Headquarters, Women of the Ku Klux Klan, [ca. 1925].

[11 pages] ; 23 x 14.5 cm. Case 13.

<https://library.soundingspirit.org/volume/1925-Musikl-MTS/page/all>

Oslin, Stephen Jesse (1858–1928) et al.

Sunlight Glee : for use in singing schools[,] literary schools[,] conventions and musical societies, containing an excellent and varied collection of sacred and secular songs. / Written and compiled by Rev. S. J. Oslin, G. L. Young, and J. T. Lane, with J. M. Aslin, W. F. Harrison and S. B. Claiborn as associate authors. Hot Springs, Ark. : published by the Hartford Music Co., Inc., 1904. 96 pages ; 21 x 14 cm. Case 20.
<https://library.soundingspirit.org/volume/1904-Sunlig-MTS/page/all>

Pace, Adger McDavid (1882–1959) et al.

Charming melodies : contains a collection of the best gospel songs for the Sunday school, church, singing convention, revivals, etc. / By Adger M. Pace, J. C. Lenderman, E. L. Faircloth, G. W. Stapleton, Chas. W. Cooper, and J. M. Spivey. Associate authors W. T. Smith, C. Crisp Fitzgerlad, W. W. McGlamry, J. A. Wilkes, T. I. Brown, J. E. Pope, and E. G. McLendon. Special contributors J. W. Askew, S. W. Smith, L. L. Whiddon, L. A. Brooks, and Jesse B. Hardin. Eastman, Ga. : The Progressive Music Company, 1912.
[126 pages] ; 19.5 x 13.5 cm. Case 21.
<https://library.soundingspirit.org/volume/1912-Charmi-EMU/page/all>

Pickett, Leander Lycurgus (1859–1928), and Martin Wells Knapp (1853–1901)

Tears and triumphs no. 2. / By L. L. Pickett and M. W. Knapp. Louisville, Ky. : The Pickett Publishing Company. [175 pages] ; 20.5 x 14.5 cm. Case 6.
<https://library.soundingspirit.org/volume/1897-Tearsa-UKY/page/all>

Pitt, Emma (b. 1845)

Bright blossoms : scripture & song service for Children's Day. Baltimore, Md. : published by Emma Pitt, 1891. 15 pages ; 22.5 x 14.5 cm. Case 14.
<https://library.soundingspirit.org/volume/1891-Bright-EMU/page/all>

Pitts, Fountain Elliott (1808–1874)

Zion's harp : being a choice selection of the richest sacred songs not found in the Methodist hymn book, and many never before published. With several original pieces. / By F. E. Pitts. Louisville, Ky. : John P. Morton & Co., 1852. 384 pages ; 13.5 x 9 cm. Case 21.
<https://library.soundingspirit.org/volume/1852-Zionsh-UKY/page/all>

Ramsey, Will Morgan (1872–1939)

Bethlehem's star : a book of choice new songs for all occasions where sacred songs are used. / Edited and compiled by Will M. Ramsey, L. B. Leister, Luther G. Presley, Thos. F. Johnson, E. F. Stanton, Tracy Beane, Jas. B. Pennington, E. F. Johnson, Walter E. Campbell, Floyd Formby, Carrie B. Person, Grady Moose, Samuel W. Beazley, John R. Harris, Thos. J. Farris, W. L. Saxon, A.L. Summers, W. T. Kendrick, Samuel J. Henderson, P. M. Claunts, Walter Bumpers, J. H. O'Daniel, N. P. Gates, Scott Couch, J. W. Adams, with contributions from many others. Little Rock, Ark. : The Central Music Company, 1922.
[160 pages] ; 19.5 x 13.5 cm. Case 22.
<https://library.soundingspirit.org/volume/1922-Bethle-MTS/page/all>

Randolph, James Weldon (b. 1842)

The everlasting joy : adapted to the use of public and private worship, sabbath schools, prayer meetings, also, anniversary occasions, etc., etc. / By J. W. Randolph. Galveston, Tex. : published by Thos. Goggan & Bro., 1884. 83 pages ; 22 x 15 cm. Case 14.
<https://library.soundingspirit.org/volume/1884-Everla-EMU/page/all>

- Rauschenbusch, Walter (1861–1918), and Ira David Sankey (1840–1908)
 Evangeliums-Lieder : gospel hymns mit deutschen Kernliedern = Gospel songs : gospel hymns with core German chorales. / Ausgewählt und herausgegeben von Walter Rauschenbusch und Ira D. Sankey. New York, N.Y., Chicago, Ill., Cincinnati, Ohio : im Verlage von The Bigelow & Main Co., The John Church Co., 1890. 224 pages ; 20.5 x 14 cm. Case 16.
<https://library.soundingspirit.org/volume/1890-Evange-UMI/page/all>
- Rawei, Francis "Wherahiko" (ca. 1850–1928)
 Songs. / Sung by Rawei, the New Zealand Native Evangelist. Los Angeles, Cal. : Reality Publishing Co., 1900. 16 pages ; 14 x 20 cm. Case 10.
<https://library.soundingspirit.org/volume/1900-Songss-EMU/page/all>
- [Robinson, Charles Seymour, (1829–1899)]
 Favorites from Psalms and Hymns : for use at General Assembly, synod, presbytery, Sunday school institutes, and other gatherings. / Richmond, Va. : Published by the Presbyterian Committee of Publication, [1910s]. 72 unnumbered pages ; 22 x 15.5 cm. Case 1.
<https://library.soundingspirit.org/volume/191x-Favori-EMU/page/all>
- Robinson, George O. (1825–1885)
 The new casket : containing sparkling gems, gathered from the works of Handel, Haydn, Mozart, Beethoven, Rossini and other great masters, also, choice selections from eminent American composers, besides, a large amount of new music, being the most complete collection of sacred melodies ever published. / By G. O. Robinson. Columbia, S.C., Charleston, S.C., Richmond, Va., Philadelphia, Pa., New York, N.Y., Savannah, Ga. : published by Duffie & Chapman, H. Siegling, Holmes's Book House, Starke & Ryland, Claxton, Remsen & Haffelfinger, E. J. Hale & Son, John M. Cooper & Co., 1881. 352 pages ; 17.5 x 25.5 cm. Case 8.
<https://library.soundingspirit.org/volume/1877-Newcas-MTS/page/all>
- Rodeheaver, Homer (1880–1955)
 Songs of the South : words and music of 17 favorite Negro spirituals. / Atlanta, Ga. : published for Conference on Education and Race Relations, 1920. 17 pages ; 15 x 20.5 cm. Case 18.
- Sankey, Ira David (1840–1908) et al.
 Gospel hymns no. 5 : shaped note edition, with standard selections, / by Ira D. Sankey, James McGranahan and Geo. C. Stebbins. Cincinnati, Ohio, New York, N.Y., Chicago, Ill. : published by the John Church Co., the Bigelow & Main Co., 1887. 208 pages, 4 unnumbered pages ; 20.5 x 13.5 cm. Case 8.
<https://library.soundingspirit.org/volume/1887-Gospel-UTL/page/all>
- Schwing, Henry (1825–1907)
 The woman's hymnal : a collection of sacred lyrics set to music and arranged as duets for soprano and alto, (tenor and bass ad libitum,) for the use of the Woman's College of Baltimore. / By Henry Schwing, instructor in theory of music. / Baltimore, Md. : published by the College, 1892. 117 pages, 4 unnumbered pages ; 19.5 x 16 cm. Case 13.
<https://library.soundingspirit.org/volume/1892-Womans-EMU/page/all>
- Selected Gospel Songs. / Chicago, Ill., Los Angeles, Calif. : edited and published by Full Gospel Assemblies, [1917]. [300 pages] ; 19.5 x 14 cm. Case 5.
<https://library.soundingspirit.org/volume/1917-Select-EMU/page/all>

Shotwell, Albert (1846–1898)

The duplex hymn and tune book, or, Selections for praise, for all Christians : with music in full, on a new plan. / Compiled and arranged by Rev. A. Shotwell. Richmond, Va. : Presbyterian Publishing Co., 1883. 2 unnumbered pages, 244 pages ; 14.5 x 9 cm. Case 1. <https://library.soundingspirit.org/volume/1883-Duplex-EMU/page/all>

Showalter, Anthony Johnson (1858–1924)

Class, choir and congregation : for singing schools, normal schools, Sunday schools, chorus choirs, and congregations. / By A. J. Showalter. Dalton, Ga. : A. J. Showalter, [1888]. 80 pages, 1–277 numbered selections, 5 unnumbered pages ; 15.5 x 20 cm. Case 19. <https://library.soundingspirit.org/volume/1888-Classc-KCP/page/all>

Class, choir and congregation no. 2 : for singing schools, conventions, normal schools, Sunday schools, chorus choirs, and congregations. / By A. J. Showalter. Dalton, Ga., Dallas, Tex. : The A. J. Showalter Co., The Showalter-Lincoln Co., 1896. 80 pages, 256 unnumbered pages ; 19 x 15 cm. Case 7. <https://library.soundingspirit.org/volume/1896-Classc-EMU/page/all>

The songs of Zion : a collection of choice songs especially selected and arranged for the home and for all meetings, Sunday schools and gatherings of Elders and Saints in the mission field / Independence, Mo., Denver, Colo., Chattanooga, Tenn., Brooklyn, NY., Chicago, Ill., Portland, Ore., Los Angeles, Calif., Salt Lake City, Utah: Published by the Missions of the Church of Jesus Christ of Latter-Day Saints in the United States ; Independence, Mo. : Press of Zion's Printing & Publishing Company ; Chicago, Ill. : German E. Ellsworth, 1908 [i.e., 1912]. [198 pages] ; 19.5 x 13 cm. Case 10. <https://library.soundingspirit.org/volume/1912-Songs2-EMU/page/all>

Stuart, George Rutledge (1857–1926)

Revival praises. / Compiled by Geo. R. Stuart, E. B. Chappell, John R. Nelson, W. W. Pinson, D. Sullins. Nashville, Tenn., Dallas, Tex. : Methodist Publishing House, Smith & Lamar, agents, 1907. 224 pages ; 20 x 13.5 cm. Case 11. <https://library.soundingspirit.org/volume/1907-Reviva-MTS/page/all>

Swan, Marcus Lafayette (1827–1869)

The new harp of Columbia : a system of musical notation, with a note for each sound, and a shape for each note, containing a variety of most excellent psalm and hymn tunes, odes and anthems, happily adapted to church service, singing-schools and societies, original and selected. / By M. L. Swan. Nashville, Tenn., Dallas, Tex., Richmond, Va. : Publishing House of the M. E. Church, South, Smith & Lamar, publishing agents, 1916. 224 pages; 15.5 x 24.5 cm. Case 7. <https://library.soundingspirit.org/volume/1916-Newhar-EMU/page/all>

Thomas, Edith Lovell (1878–1970)

A first book in hymns and worship. / By Edith Lovell Thomas. New York, N.Y., Cincinnati, Ohio : The Abingdon Press, 1922. xx, 150 pages ; 20.5 x 15.5 cm. Case 17. <https://library.soundingspirit.org/volume/1922-Firstb-UKY/page/all>

Thomas, Erasmus Darwin (1821–1897)

A choice selection of hymns and spiritual songs : for the use of the Baptist church and all lovers of song. / By Elder E. D. Thomas. Wayne, W.V.: published by Arrowwood Brothers, 1877. 543, 19 pages ; 15.5 x 11 cm. Case 12. <https://library.soundingspirit.org/volume/1877-Choice-UKY/page/all>

Thomas, James Edmond (1860–1946) et al.

Searchlight songs no. 2 : a book of both new and selected songs of best writers. Compiled especially to meet the needs of young people in their Sunday-school and song services.

/ By J. E. Thomas, J. B. Franklin, A. O. Thomas, Thos. Benton, John A. Halley, C. J. Hamrick, G. T. Murphy, J. W. Ferrill, G. E. Wright, Paul B. Collins, C. V. Cox, and many others whose songs herein appear. Fort Worth, Tex. : published by Quartet Music Company, 1923. [160 pages]; 19.5 x 13.5 cm. Case 7.

<https://library.soundingspirit.org/volume/1923-Search-EMU/page/all>

[Tillman, Charlie (1861–1943)]

Sunday-school and revival number two. / Atlanta, Ga., Dallas, Tex., Kansas City, Mo. : Charlie Tillman Song Book Co., 1912. 255 pages ; 20 x 13 cm. Case 2.

<https://library.soundingspirit.org/volume/1912-Sunday-EMU/page/all>

Todd, Harold Hart (1887–1949)

The Cokesbury hymnal : for general use in religious meetings ; printed in round and shaped notes with orchestration. / Music editor Harold Hart Todd. Nashville, Tenn. : published by The Cokesbury Press. [288 pages] ; 21 x 15 cm. Case 12.

<https://library.soundingspirit.org/volume/1923-Cokesb-UKY/page/all>

Towner, Daniel Brink (1850–1919) and French E. Oliver (1879–1960)

The gospel pilot hymnal : a collection of new and standard hymns for Sunday schools, young people's societies, gospel and social meetings. / Edited by D. B. Towner and French E. Oliver. Chicago, Ill. : Published by Towner & Oliver, [1899]. [208 pages] ; 20.5 x 14 cm. Case 12.

<https://library.soundingspirit.org/volume/1899-Gospel-MTS/page/all>

Townsend, Willa Ann (1880–1947)

The Baptist standard hymnal with responsive readings : a new book for all services (printed in both round and shaped notes). / Edited by Mrs. A. M. Townsend, professor of church worship, music and pageantry. Nashville, Tenn. : published by the Sunday School Publishing Board, National Baptist Convention, U.S.A., A. M. Townsend, D. D., Secretary, 1924. 672 pages ; 24 x 16 cm. Case 13.

<https://library.soundingspirit.org/volume/1924-Baptis-EMU/page/all>

Turner, Henry McNeal (1834–1915)

The hymn book of the African Methodist Episcopal Church : being a collection of hymns, sacred songs and chants, designed to supersede all others hitherto made use of in that church, selected from various authors. / Philadelphia, Pa. : published at the Publication Department of the A.M.E. Church, 1884. v, 994 pages ; 13.5 x 9 cm. Case 22.

<https://library.soundingspirit.org/volume/1884-Hymnbo-EMU/page/all>

Varner, William Iverson (1863–1946)

Memorial number : to John B. Vaughan. / Athens, Ga. : published by Mrs. John B. Vaughan, [1918]. 30 pages, 8 unnumbered plates, 4 unnumbered pages, 266 unnumbered pages ; 20 x 14 cm. Case 21.

<https://library.soundingspirit.org/volume/1918-Echoes-EMU/page/all>

Vaughan, James David (1864–1941)

Hallelujahs : for Sunday-schools, singing-schools, revivals, conventions and general use in Christian work and worship. / Authors: James D. Vaughan, B. C. Unseld, A. M. Pace ... Lawrenceburg, Tenn. : James D. Vaughan, music publisher, 1922.

[159 pages] ; 20 x 14 cm. Case 11.

<https://library.soundingspirit.org/volume/1922-Hallel-MTS/page/all>

The silver trumpet : for revivals, Sunday-schools, conventions and general use in religious work and worship. / Edited and published by James D. Vaughan. Lawrenceburg, Tenn. : James D. Vaughan, 1908. [144 pages] ; 20 x 13.5 cm. Case 6.

<https://library.soundingspirit.org/volume/1908-Silver-MTS/page/all>

Walker, William (1809–1875)

The Christian harmony : containing a choice collection of hymn and Psalm tunes, odes and anthems, selected from the best authors in Europe and America, together with a large number of new tunes, from eminent composers, never before published, embracing a great variety of metres suited to nearly all the metres contained in the -various hymn and Psalm books used by the different denominations of Christians ; designed also for the use of singing schools, choirs, social and private singing societies, in the seven syllable system of music notation, with seven characters, also a copious elucidation of the science of vocal music, and plain rules for beginners. / By William Walker. Philadelphia, Pa., New York, N.Y., Baltimore, Md., Richmond, Va., Charleston, S.C., Atlanta, Ga., Nashville, Tenn., Memphis, Tenn., Louisville, Ky., Chicago, Ill., Indianapolis, Ind., Cincinnati, Ohio : E. W. Miller and William Walker, Claxton, Remson & Haffelfinger, A. S. Barnes & Co., J. W. Bond & Co., American Tract Society, E.J. Hale & Co., S. Hart Sr., Sheldon & Connor, W. T. Berry & Co., H. Wade & Co., H. A. Redford, Cobb, Pritchard & Co., Bowen, Stewart & Co., Moore, Wilstach & Moore, 1866. iii-xx, 21-384 pages ; 16 x 25 cm. Case 12.

<https://library.soundingspirit.org/volume/1866-Christ-MTS/page/all>

The Southern harmony, and musical companion : containing a choice collection of tunes, hymns, psalms, odes, and anthems, selected from the most eminent authors in the United States, together with nearly one hundred new tunes, which have never before been published, suited to most of the metres contained in Watts's Hymns and Psalms, Mercer's Cluster, Dossey's Choice, Dover Selection, Methodist Hymn Book, and Baptist Harmony, and well adapted to Christian churches of every denomination, singing schools, and private societies ; also, an easy introduction to the grounds of music, the rudiments of music, and plain rules for beginners. Philadelphia, Pa., New York, N.Y., Charleston, S.C., Spartanburg, S.C. : published by E. W. Miller and for sale by Thomas Cowperthwaite & Co., Lippincott, Grambo & Co., Troutman & Hayes, A. S. Barnes & Co., Pratt, Woodford & Co., R. B. Collins, Geo. F. Cooledge & Bro., A. Carter, McCarter & Allen, 1854.

xxxiii, 336 pages ; 15 x 24 cm. Case 6.

<https://library.soundingspirit.org/volume/1854-Southe-UKY/page/all>

White, Newman Ivey (1892–1948)

Lyceum Bureau, [ca. 1924]. [28 pages] ; 27.5 x 19.5 cm. Case 22.

<https://library.soundingspirit.org/volume/192x-Americ-UMI/page/all>

[Worcester, Samuel (1798–1859), and Stephen Foreman (1807–1881)]

ᏍᏌᏏᏏᏏ ᏍᏌᏏᏏᏏ : the Cherokee singing book. / Boston: printed for the American Board of Commissioners for Foreign Missions by Alonzo P. Kenrick at C. Hickling's Office, 1846. 86 pages, 2 unnumbered pages ; 16.5 x 24.5 cm. Case 19.

<https://library.soundingspirit.org/volume/1846-Cherok-UTL/page/all>

DISCOGRAPHY

These audio recordings formed the soundtrack for the exhibition. The selections include recordings advertised in the displayed books and those performed or produced by their authors.

Alexander, Charles M. "The Glory Song" (Charles H. Gabriel). With Robert Harkness, piano, and the choir of the Torrey-Alexander Mission. Recorded Feb. 20, 1905. London Gramophone & Typewriter Company GC4804, 1905. 10" disc.

Baker, Elsie. "He Shall Feed His Flock" from *Messiah* (George Frideric Handel). Orchestra conducted by Josef Pasternack. Recorded Feb. 25, 1918. Victor 35699, 1920. 12" disc.

Christian and Missionary Alliance Gospel Quintette. "The Hallelujah Side" (J. Howard Entwisle; lyrics by Johnson Oatman). Recorded Jun. 20, 1923. Columbia Personal 91411, 1923. 10" disc.

"Preacher on the Fence Part II" (Clay Henry Work; lyrics by Floyd Henry Lacy). Solo by Lacy. Columbia Personal 91490, 1925. 10" disc.

"To Walk in Jerusalem Just Like John" (arranged by J. B. Herbert). Columbia Personal 91495, 1925. 10" disc.

Elman, Mischa. "Kol Nidre," op. 47 (Max Bruch), violin solo. With Josef Bonime, piano. Recorded Oct. 28, 1919. Victor 6098-B, 1919. 12" disc.

Erwin, Horace. "No Distinction Dar" (Capt. Charles H. Stanley). Rainbow 1045-B, 1922. 10" disc.

"You Must Unload" (Capt. Charles H. Stanley). Rainbow 1045-A, 1922. 10" disc.

Fisk Jubilee Quartet. "Little David, Play on Yo' Harp; Shout All Over God's Heaven" (arranged by John W. Work II). Recorded Dec. 1, 1909. Victor 16448, 1909. 10" disc.

"Po' Mo'ner Got a Home at Last: Negro Shout" (arranged John W. Work II). Recorded Feb. 10, 1911. Victor 16843, 1911. 10" disc.

Florida Normal and Industrial Institute Quartette. "The Train." Recorded Oct. 1922. Okeh 40010, 1924. 10" disc.

Hurtado Brothers Royal Marimba Band of Guatemala. "Otilia March" (Vincente B. Hurtado), instrumental. Recorded Apr. 11, 1916. Victor 18040-A, 1916. 10" disc.

Kim, Perry, and Einar Nyland. "I Will Shout His Praise in Glory" (John R. Sweney; lyrics by P. H. Dingman). Recorded late 1924. Rainbow 1100-A, 1924. 10" disc.

Myers, Rev. J. A., for Fisk Jubilee Singers. "The Old Tunes" (Paul Lawrence Dunbar), recitation. Recorded Feb. 10, 1911. Victor Black Label (popular) 16843, 1911. 10" disc.

Original Sacred Harp Choir. "The Christian Warfare: Original Sacred Harp, Page 179." Brunswick 5146, 1922. Recorded Jun. 1922. 10" disc.

"New Britain: Original Sacred Harp, Page 45." (arranged by William Walker; lyrics by John Newton). Brunswick 5150, 1922. Recorded Jun. 1922. 10" disc.

Paramount Jubilee Singers. "I Couldn't Hear Nobody Pray." Paramount 12070-B, 1924. Recorded 1923. 10" disc.

Rodeheaver, Homer. "Brighten the Corner Where You Are" (Charles H. Gabriel; lyrics by Ina Duley Ogdon). Orchestra conducted by Walter B. Rogers. Recorded Apr. 3, 1915. Victor 17763, 1915. 10" disc.

"Old Fashioned Faith" (B. D. Ackley; lyrics by Neal A. McAulay). Recorded Jan. 2, 1915. Edison 50229, 1915. 10" disc.

"The Promised Land: Old Fashioned Melody" (Matilda T. Durham; arranged by R. M. McIntosh; lyrics by Samuel Stennett), with spoken introduction. Rainbow 1056, ca. 1922. 10" disc.

"Tell Me the Story of Jesus" (John R. Sweney; lyrics by Fanny Crosby). Orchestra conducted by Rosario Bourdon. Recorded Jul. 9, 1920. Victor 18720, 1920. 10" disc.

"The Sinner and the Song" (Will L. Thompson). With Criterion Quartet. Silvertone 4916, 1922. 10" disc.

Schumann-Heink, Ernestine. "Stille Nacht, heilige Nacht" (Franz Xaver Gruber; lyrics by Joseph Mohr). Orchestra conducted by Walter B. Rogers. Recorded Dec. 8, 1911. Victor 88138, 1911. 12" disc.

Tuskegee Institute Singers. "Roll, Jordan, Roll; I Want God's Heaven to Be Mine: Negro Spirituals." Recorded Sep. 20, 1915. Victor 18237, 1918. 10" disc.

"Steal Away: Old Negro Spiritual." Recorded Feb. 14, 1916. Victor 17890-B, 1916. 10" disc.

Tuskegee Institute Singers. "Heaven Song; Inchin' Along." Recorded Feb. 14, 1916. Victor 18075-B, 1918. 10" disc.

Vaughan Quartet. "One at Last" (L. B. Harris; lyrics by James Rowe). Recorded Nov. 4, 1924. Vaughan 1100-A, 1924. 10" disc.

"Walking with My King" (Adger M. Pace). Recorded Nov. 5, 1924. Vaughan 1100-B, 1924. 10" disc.

Virginia Female Jubilee Singers. "I've Been a Sinner All My Life: Spiritual." Recorded Sep. 1921. Okeh 4482-B, ca. 1921. 10" disc.

"Lover of the Lord." Recorded Sep. 1921. Okeh 4430-B, 1921.

"Revival Day," with dialogue. Recorded Sep. 1941. Okeh 4558, 1921.

Walbert, James D. "Walking, Running, Flying, and My Lord Is Leading" (C. D. Keith), piano solo. Vaughan 2025, ca. 1922.

Wiseman Sextette. "Do You Think I'll Make a Soldier." With Homer Rodeheaver. Recorded Jul. 1923. Rainbow 1089, 1923. 10" disc.

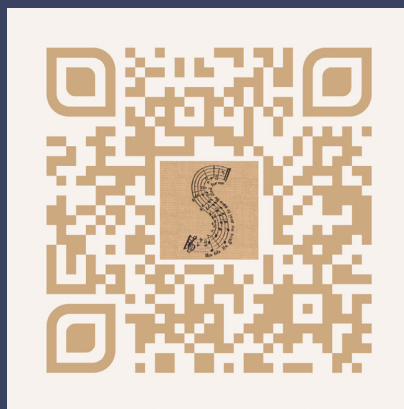
"I Have a Mother in the Rock of Ages." Recorded Jul. 1923. Rainbow 1096, 1923. 10" disc.

"Lord, I Can't Stay Away," with spoken introduction. Recorded Jul. 1923. Paramount 12076-A, 1923. 10" disc.

"Shine on Me," with spoken introduction. Recorded Jul. 1923. Rainbow 1093-A. 10" disc.

"Sign of Judgment: Negro Spiritual," with spoken introduction. Recorded Jul. 1923. Paramount 6050-B, 1923. 10" disc.

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