AN ECUMENICAL HARMONY

A Small Collection of Early American Hymns, Set Pieces and Anthems
suitable for choir, congregation or both, and appropriate for all the churches.

The settings are presented in standard notation, many with new texts, all carefully selected.

Compiled and edited by David G. Jensen.

version 1.1

TABLE OF CONTENTS

i 
Introduction

1 
Compositions suitable for Congregation and, or for, Choir (see following page)

28 
Compositions more suitable for Choir (see following page)

57 
First Line Index

59 
Author Index

62 
Biblical and Patristic Texts

63 
Composition Index

64 
Composer Index

66 
Source Index

68 
Metrical Index

69 
Modal Index

70 
Il Ponte Vecchio (“The Old Bridge”)

O sing unto the LORD a new song: for he hath done marvellous things. Psalm 98.1
HYMN = a metrical musical setting with a text of one or more stanzas, and which expresses a particular theme or sentiment.

FUGING TUNE = a metrical musical setting with two sections, the first of which proceeds in chordal unison to its conclusion. In the succeeding section (sic), called the fuge, the parts enter separately, a measure apart and using the same textual and melodic phrase, and proceed in counterpoint. The bass usually enters first, but the order of the other parts may vary. The counterpoint is progressively resolved, and the piece concludes in chordal and verbal unison. Although American origin is sometimes asserted, the practice began in England during the Eighteenth Century.

SET PIECE = a musical setting, metrical or not, often through-composed, and suitable only for a particular text.

ANTHEM (cf. MOTET) = musical exposition of a text, often from Sacred Scripture; usually unmetered and through-composed.

### Compositions Suitable for Congregation and, or for, Choir

<table>
<thead>
<tr>
<th>PAGE</th>
<th>TYPE</th>
<th>FIRST LINE</th>
<th>METER</th>
<th>SETTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HYMN</td>
<td>Breathe on me, breath of God</td>
<td>S.M.</td>
<td>NINETY-THIRD PSALM</td>
</tr>
<tr>
<td>2</td>
<td>HYMN</td>
<td>Christ be with me, Christ within me</td>
<td>L.M.</td>
<td>NEWBERRY</td>
</tr>
<tr>
<td>3</td>
<td>HYMN</td>
<td>Come, Holy Ghost, Creator blest</td>
<td>L.M.</td>
<td>ROCKBRIDGE</td>
</tr>
<tr>
<td>4</td>
<td>HYMN</td>
<td>Do not I love Thee, O my Lord</td>
<td>C.M.</td>
<td>DETROIT</td>
</tr>
<tr>
<td>5</td>
<td>HYMN</td>
<td>God of my life, look gently down</td>
<td>S.M.</td>
<td>POLAND</td>
</tr>
<tr>
<td>6</td>
<td>HYMN</td>
<td>How firm a foundation, ye saints of the Lord</td>
<td>11.11.11.</td>
<td>BELLEVUE</td>
</tr>
<tr>
<td>7</td>
<td>HYMN</td>
<td>I heard the voice of Jesus say</td>
<td>C.M.</td>
<td>THE INQUIRER</td>
</tr>
<tr>
<td>8</td>
<td>HYMN</td>
<td>I want to live a Christian here</td>
<td>8.7.8.7.</td>
<td>NEW HARMONY</td>
</tr>
<tr>
<td>9</td>
<td>HYMN</td>
<td>Jerusalem, my happy home</td>
<td>C.M.</td>
<td>AVON</td>
</tr>
<tr>
<td>10</td>
<td>HYMN</td>
<td>Jesus, the very thought of Thee</td>
<td>C.M.</td>
<td>LIVERPOOL</td>
</tr>
<tr>
<td>11</td>
<td>HYMN</td>
<td>Jesus, my all, to Heaven is gone</td>
<td>L.M.</td>
<td>NORTH PORT</td>
</tr>
<tr>
<td>12</td>
<td>HYMN</td>
<td>Lord Jesus, think on me</td>
<td>S.M.</td>
<td>NEWRY</td>
</tr>
<tr>
<td>13</td>
<td>HYMN</td>
<td>Love's redeeming work is done</td>
<td>7.7.7.7.</td>
<td>KING OF PEACE</td>
</tr>
<tr>
<td>14</td>
<td>HYMN</td>
<td>My God, I love Thee, not because</td>
<td>C.M.</td>
<td>BLACKBURN</td>
</tr>
<tr>
<td>15</td>
<td>HYMN</td>
<td>My Shepherd will supply my need</td>
<td>C.M.</td>
<td>RESIGNATION</td>
</tr>
<tr>
<td>16</td>
<td>HYMN</td>
<td>Now that the daylight fills the sky</td>
<td>L.M.</td>
<td>DEVOTION</td>
</tr>
<tr>
<td>17</td>
<td>HYMN</td>
<td>O Christ our Hope, our Hearts' desire</td>
<td>C.M.</td>
<td>ROCKINGHAM</td>
</tr>
<tr>
<td>18</td>
<td>HYMN</td>
<td>O for a thousand tongues to sing</td>
<td>C.M.</td>
<td>REMEMBER ME</td>
</tr>
<tr>
<td>19</td>
<td>HYMN</td>
<td>O Lord my God, because my heart</td>
<td>C.M.</td>
<td>LIBERTY HALL</td>
</tr>
<tr>
<td>20</td>
<td>HYMN</td>
<td>Oh come and mourn with me a while</td>
<td>L.M.</td>
<td>KEDRON</td>
</tr>
<tr>
<td>21</td>
<td>HYMN</td>
<td>Oh the delights, the Heavenly joys</td>
<td>C.M.</td>
<td>PRIMROSE</td>
</tr>
<tr>
<td>22</td>
<td>HYMN</td>
<td>Shepherds, rejoice! lift up your eyes</td>
<td>C.M.</td>
<td>THE WEARY SOULS</td>
</tr>
<tr>
<td>23</td>
<td>HYMN</td>
<td>Take up thy cross, the Savior said</td>
<td>L.M.</td>
<td>SUPPLICATION</td>
</tr>
<tr>
<td>24</td>
<td>HYMN</td>
<td>The God whom Earth, and sea, and sky</td>
<td>L.M.</td>
<td>MUSGROVE</td>
</tr>
<tr>
<td>25</td>
<td>HYMN</td>
<td>This world is not conclusion</td>
<td>7.6.7.6.</td>
<td>ECSTASY</td>
</tr>
<tr>
<td>26</td>
<td>HYMN</td>
<td>To Thee before the close of day</td>
<td>L.M.</td>
<td>DISTRESS</td>
</tr>
</tbody>
</table>

### Compositions more Suitable for Choir

<table>
<thead>
<tr>
<th>PAGE</th>
<th>TYPE</th>
<th>FIRST LINE</th>
<th>METER</th>
<th>SETTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>SET PIECE</td>
<td>Along the banks where Babel's current flows</td>
<td>1010.10.10.</td>
<td>BABYLONIAN CAPTIVITY</td>
</tr>
<tr>
<td>29</td>
<td>HYMN</td>
<td>Children of the heavenly king</td>
<td>7.7.</td>
<td>HEAVENLY KING</td>
</tr>
<tr>
<td>30</td>
<td>FUGING</td>
<td>Early, my God, without delay</td>
<td>C.M.</td>
<td>MONTGOMERY</td>
</tr>
<tr>
<td>32</td>
<td>FUGING</td>
<td>From all that dwell below the skies</td>
<td>L.M.</td>
<td>SCHENECTADY</td>
</tr>
<tr>
<td>35</td>
<td>FUGING</td>
<td>Great God, attend while Zion sings</td>
<td>L.M.</td>
<td>BALLSTOWN</td>
</tr>
<tr>
<td>37</td>
<td>FUGING</td>
<td>He dies! The friend of sinners dies</td>
<td>L.M.</td>
<td>MORNING</td>
</tr>
<tr>
<td>38</td>
<td>FUGING</td>
<td>Let others take their course</td>
<td>S.M.</td>
<td>FLORIDA</td>
</tr>
<tr>
<td>39</td>
<td>HYMN</td>
<td>May the grace of Christ our Savior</td>
<td>8.7.8.7.</td>
<td>COLUMBIANA</td>
</tr>
<tr>
<td>40</td>
<td>FUGING</td>
<td>'Tis by Thy Strength the mountains stand</td>
<td>C.M.</td>
<td>RAINBOW</td>
</tr>
<tr>
<td>41</td>
<td>SET PIECE</td>
<td>Vital spark of heavenly flame</td>
<td>P.M.</td>
<td>CLAREMONT</td>
</tr>
<tr>
<td>46</td>
<td>SET PIECE</td>
<td>Who hath our report believèd</td>
<td>8.8.7.D.</td>
<td>SHILOH</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PAGE</th>
<th>TYPE</th>
<th>FIRST LINE</th>
<th>METER</th>
<th>SETTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>ANTHEM</td>
<td>I beheld, and lo</td>
<td>irreg.</td>
<td>HEAVENLY VISION</td>
</tr>
<tr>
<td>51</td>
<td>ANTHEM</td>
<td>Sing unto the Lord</td>
<td>irreg.</td>
<td>REVERENTIAL ANTHEM</td>
</tr>
<tr>
<td>53</td>
<td>ANTHEM</td>
<td>The Lord is risen indeed</td>
<td>irreg.</td>
<td>EASTER ANTHEM</td>
</tr>
</tbody>
</table>
PREFACE

The purpose of this anthology is to present a selection of Early American choral pieces in a manner suitable for contemporary use, including in those churches whose mode of worship is liturgical. American music of this period is little known, and is often misunderstood. A few Colonial-Era composers, esp. William Billings (1746-1800) receive some recognition, but too often without adequate regard for the musical culture in which they flourished. Folk hymns such as Wondrous Love are now accepted, and the shape-note (an early Nineteenth-Century experiment in didactic notation) hymnals in which they were preserved are eagerly collected. The goal here is to free this music from any misconceptions about its nature and origin. Primarily, this collection is meant to be sung. Reference material is provided to encourage further study of the subject.

DISTINCTIVE CHARACTERISTICS OF THE COMPOSITIONS

Much Early American worship music retains some anomalous characteristics, most of which, predictably, reflect earlier European usage, but which may appear obscure to musicians accustomed to common-practice SATB arrangements:

- The melody is in the tenor. Continuing earlier European custom, rural American hymnody kept the melody in the middle voice long after it had moved upward in Europe and the American cities. While the melody can be difficult to distinguish at first, harmony above and below creates a textured effect, quite capable of subtle expression. This effect often is due also to the surrounding parts being more polyphonic than chordal in nature.

- Most of the hymns are in three parts, and the harmony often includes open fifths, which lends a Medieval sound. Yes, and for those reasons. The resemblance is not evidence of historical descent. There is an historical analogy, though, as both are the product of natural acoustics. Both began with the resonant intervals which are generated alongside any specific pitch. This characteristic, often identified as “quartal” in early European music, is called “dispersed harmony” in Early American hymnody. The weightless, Medieval sound is especially apparent (a capella!) in a resonant singing environment.

- In some compositions, mostly four-part, the parts take off successively in the second half, but find their way back by the conclusion. These are called fuging tunes, and are discussed on page ii of the present collection.

RHYTHM

Shape-note, or fasola, method is typified at present in Sacred Harp (a shape-note hymnal which remains in print) singing. This tradition has for generations been characterized by loud volume, with a pounding, duple rhythm, and accent on the downbeat (the first beat). While perhaps it may appeal to its singers, this style is seldom appropriate for a Liturgy or similar, likewise decorous, occasions of Christian worship. Neither need the shape-note custom of solfège, or “singing the notes”, properly a method of rehearsal, be discussed here. Accent on the downbeat, however, does merit further comment. This also is a survival of earlier, once universal, practice in Europe. It is certainly evident in the early metrical psalters.

As stated in the Preface, the scores in this book have been carefully edited, without significant revision, for use by contemporary, including volunteer, church choirs and congregations. The notation (or at least typesetting) of the early editions is notoriously erratic. Numerous changes here of bar lines, including subdivision of measures, may at first appear confusing, but are not without reason. One criterion has been the elimination of unnecessary rests, especially those preceding pick-up notes. While the missing beat in a truncated measure may be carried forward, or “suspended”, for a time, there are no “orphan” notes. Another criterion has been to push the accent to the downbeat of the next measure, for the reasons cited above. The overriding factor has been to respect the correlation of the text and music, which does not preclude a fair amount of syncopation. The above should present no difficulty, except, perhaps, to those accustomed to counting from the first note of each measure. The latter method, however, does tend to obscure the rhythm of the text.

The key is to conduct, as well as to sing, from the text. This does not require subordination of the musical to the verbal accent, and presents no obstacle once the basic rhythm is established. The re-barring mentioned above is intended toward this end. The writer is confident, from experience as well as pious hope, that this goal can be achieved with a moderate degree of practice, and without very much difficulty.
“Singing from the text” is not a new thing, but was, literally (so to speak), common usage in Earlier America and long before. As mentioned on the second page of the First Line Index, the theology of a text was once a primary consideration. Pocket hymnals, containing texts without melodies, were onetime commonplace. These were used not only for private study and meditation, but for singing improvised *ab initio* in religious gatherings. As has been mentioned, a certain amount of improvisation was also a significant factor in the genesis of Early American popular hymnody, and was accepted practice as well in the rendition of the more formal compositions. Notwithstanding, it is not necessary, nor desirable, to imitate most of the historical or “folk” mannerisms, including the elaborate ornamentation once fashionable, in order to be “authentic”. Scoops, slides, arpeggios etc. are not cultural heirlooms, but recur throughout the history of song according to circumstance (and tolerance threshold). J. S. Bach complained about them at his rehearsals.

**“PERFORMANCE” PRACTICE**

The term may seem inappropriate with reference to a worship gathering, but it does suggest issues which need to be addressed.

First among these is how the hymns, almost all three-part, are to be learned by the congregation. The melody being in the tenor, they are seldom amenable to customary organ accompaniment. Frequent voice-crossing makes the layering of parts on a single staff impractical. Moreover, the modern ear is accustomed to hearing the melody in the treble (soprano), and must learn to seek it in the tenor. The best way to introduce one of these hymns may be for a soloist to sing the first verse *a cappella*, and to invite the congregation to join as they are able and inclined. The melody can be printed in the bulletin. The remaining parts can be introduced successively, *sotto voce*, by the choir. It may take several occasions for the congregation to “own” the melody, but, once done, they will be able better to “sing also with the understanding” (*I Cor.* 14:15). This is more evident with these old melodies than with the later, albeit more familiar, Victorian tunes.

If the choir undertakes to sing a three-part composition without the congregation, the following problem may appear: *viz.* the assignment of parts. The now customary SATB system does not correspond directly. The melodic tenor can be especially troublesome. The probable solution, commonly done during the heyday of this *repertoire*, is simply to mix the voices (male and female, an octave apart) in the middle part(s), and even in the bass or treble. There is no fixed rule. The main question is whether the result is pleasing to both choir and congregation. The earlier, Eighteenth Century four-part pieces present less of a problem, although careful voice mixing is not beyond the pale.

Another, often decisive, factor regarding the assignment of parts is pitch. Some of these compositions are set a step or more above comfortable performance range. Various explanations have been offered, of which the obvious that the identification of key with absolute pitch is a relatively recent development, fixed by international convention. (It is sometimes presented as natural law; it is not.) In practice, the director is free to vary the starting pitch on occasion (weather, time of day, who shows up, etc.). Some singers will not like this, esp. those with perfect pitch (actually, good pitch memory). Traditional wisdom is to keep the same pitch, once it has been established during rehearsal. This writer’s opinion, however, is that facility in vocal transposition is a good skill to have, for the reason stated, and more so because it hones the singer’s ear for relative intervals. To avoid confusion, and difference of opinion, the original key is preserved in most of the contents of this collection.

**INSTRUMENTS**

As has been mentioned, these settings adapt poorly to the present organ regime. Although the old melodies are *en vogue*, the contemporary arrangements often diminish or conceal their modal character. That does not preclude use of the organ altogether, nor, for that matter, of other instruments. Small bands were customary in English churches during the Eighteenth and into the Nineteenth Centuries. This period is now termed “West Gallery”, after the choir balconies fashionable in churches at the time. Similar practice obtained during the Colonial Era in certain American churches, New England in particular, and lasted a bit longer in certain rural areas. It can still be done, within taste and reason. Strings are a good place to start. Organ can be included, when practicable. The choice of instruments depends, of course, on who is available, and consensus among clergy, choir and congregation.

Let everything that hath breath : praise the LORD. *Psalm* 150.6
Breathe on me, Breath of God

Edwin Hatch, 1878

arr. Lucius Chapin, 1812 : NINETY-THIRD PSALM

1. Breathe on me, Breath of God, Fill me with life anew, That I may

2. Breathe on me, Breath of God, Until my heart is pure, Until with

love what Thou dost love, And do what Thou wouldst do.

Thee I will one will, To do or to endure. Amen.

S.M. hexatonic major (no 4th = fa scale + mi)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Christ be with me, Christ within me

Patrick of Ireland : tr. C. Frances Alexander

William C. Davis, 1855 : NEWBERRY, alt.

1. Christ be with me, Christ with-in me, Christ be-hind me, Christ be-fore me,

2. Christ be-neath me, Christ a-bove me, Christ in qui-et, Christ in dan-ger,

Christ be-side me, Christ to win me, Christ to com-fort and re-store me.

Christ in hearts of all that love me, Christ in mouth of friend and stran-ger. A-men.
Come, Holy Ghost, Creator Blest

Rabanus Maurus (776-856) : tr. Edward Caswall

Lucius? Chapin (1760-1842) : ROCKBRIDGE

Come, Holy Ghost, Creator Blest, and in our hearts take up Thy rest; come

1. O Comforter, to Thee we cry, Thou heavenly gift of God most high, Thou

2. O Finger of the hand divine, the seven-fold gifts of grace are thine; true

3. O Finger of the hand divine, the seven-fold gifts of grace are thine; true

4. Thy light to every sense impart, and shed thy love in every heart; thine

5. Drive far away our ghostly foe, and thine abiding peace be stow; if

6. Praise we the Father and the Son and Holy Spirit with them One; and

with Thy grace and heavenly aid, To fill the hearts which Thou hast made.

Fount of life, and Fire of love, and sweet anointing from above.

own un-failing might supply to strengthen our infirmity.

thou be our preventing Guide, no evil can our steps betide.

may the Son on us bestow the gifts that from the Spirit flow. Amen.

L.M. pentatonic scale on fa

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Do Not I Love Thee

1. Do not I love Thee, O my Lord? Behold my heart, and see,

2. Do not I love Thee from my soul? Then let me nothing love;

3. Thou know'st I love Thee, dearest Lord, But Oh! I long to soar

And turn each cursed idol out, That dares to rival Thee.

Dead be my heart to every joy Which Thou dost not approve.

Far from the spheres of mortal joys, And learn to love Thee more.

C.M. hexatonic minor (no 2nd = re scale + ti-flat)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen: CC BY-NC-SA 4.0
God of my Life

Isaac Watts (1674-1748) : Ps. 39, vv. 9, 13

1. God of my life, look gently down, Behold the pains I feel: But

2. I'm but a sojourner below, As all my fathers were; May

3. But if my life be spared a while, Before my last remove, Thy

I am dumb before thy throne, Nor dare dispute thy will.

I be well prepared to go when I the summons hear.

praise shall be my business still And I'll declare thy love.

Polish

C.M. heptatonic minor (Aeolian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
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, To you who for refuge to Jesus have fled.

2. Fear not, I am with thee, O be not dismayed. For I am thy
God and will still give thee aid. I'll strengthen thee, help thee and cause
upheld by my righteous omnipotent hand.

3. 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 trou-
bles to bless, And sanctify to thee thy deepest distress.

4. The soul that on Jesus hath leaned for repose, I will not, I
will not desert to its foes. That soul, though all hell Should endeavour

pentatonic scale on fa
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
I Heard the Voice of Jesus Say

Benjamin Franklin White, 1855 : THE INQUIRER

Horatius Bonar (1808-1899)

1. I heard the voice of Jesus say, "Come unto me and rest; Lay down, thou weary one, lay down, Thy head upon My breast." I came to Jesus, as I was, Weary and worn and sad; I found in Him a resting place, And He hath made me glad.

2. I heard the voice of Jesus say, "Be hold, I freely give The living water, one, Stoop down, and drink, and live." I came to Jesus, and I drank Of that living stream; My thirst was quenched, my soul revived, And now I live in Him.

3. I heard the voice of Jesus say, "I am this dark world's Light; Look unto Me, thy morn shall rise, And all thy day be bright." I looked to Jesus, and I found In Him my Star, my Sun; And in that light of life I'll walk, Till trav'ling days are done.
I want to feel my Savior near, While soul and body's parting. -

I want to live a Christian here, I want to die a shouting, -

I want to see bright angels stand, And waiting to receive me, To

bear my soul to Canaan's land, Where Christ is gone before me.

8.7.8.7. pentatonic scale on fa
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Jerusalem, my Happy Home

orig. Hugh Wilson (ca. 1766-1824) : AVON

Francis Baker (Presbyter), 1583

C.M.                             pentatonic scale on fa

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0

1. Jerusalem, my happy home, When shall I come to thee?

2. O happy harbor of the Saints, O sweet and pleasant soil,

3. Quite through the streets with silver sound, The flood of life doth flow,

4. There trees for evermore bear fruit, And evermore do spring;

When shall my sorrows have an end, Thy joys that I might see?

In thee no sorrow may be found, No grief, no care, no toil.

There evermore the angels sit, And evermore do sing.

C.M.                             pentatonic scale on fa

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Jesu, the Very Thought of Thee
attr. Bernard of Clairvaux : tr. Edward Caswall
arr. Martin C. H. Davis, 1835 : LIVERPOOL

1. Je - su, the ver - y thought of Thee With sweet-ness fills my breast;
2. Nor voice can sing, nor heart can frame, Nor can the mem - ory find
3. Je - su, our on - ly joy be Thou, As Thou our prize wilt be;

But sweet-er far Thy face to see, And in Thy pres - ence rest,
A sweet-er sound than thy blest Name, O Sav - ior of man - kind,
Je - su, be Thou our glo - ry now, And through e - ter - ni - ty,

C.M.  hexatonic major (no 4th; scale on fa + mi)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Jesus, my All, to Heaven is Gone

John Cennick, 1743

R. R. Osborne, 1850

R. R. Osborne, 1850 : NORTH PORT

John Cennick, 1743

L.M. hexatonic minor (no 6th)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Lord Jesus, Think on Me

Synesius of Crete: tr. Allen W. Chatfield

1. Lord Jesus, think on me, And purge a way my sin; From earth born passions set me free, And make me pure with in rush the enemy, O Savior, be Thou nigh!

2. Lord Jesus, think on me, When floods the tem-pest high; When on doth ter-nal bright-ness see, And share Thy joy at last. Spir-it, and to Thee The strains of praise and love. Amen.

3. Lord Jesus, think on me, That, when the flood is past, I may the-en-try, -my, O Sav-i-or, be Thou nigh!

4. Lord Jesus, think on me, That I may sing a bove to Fa-ther,

Martin C.H. Davis, 1859: NEWRY

excerpts from An Ecumenical Harmony, © 2016 by David G. Jensen: CC BY-NC-SA 4.0
Love's Redeeming Work is Done

Charles Wesley (1707-1788)

1. Love's redeem-ing work is done; Fought the fight, the battle won:
   Love's Redeeming Work is Done
   Wyeth's Repository, 1810 : KING OF PEACE

2. Vain the stone, the watch, the seal, Christ has burst the gates of Hell;

3. Lives again our glorious King; Where, O Death, is now thy sting?

4. Hail the Lord of Earth and Heaven! Praise to Thee by both be given:

Lo, our Sun's eclipse is o'er! Lo, He sets in blood no more!

Dying once, He all doth save; Where thy victory, O grave?

Thee we greet triumphant now; Hail, the Resurrection Thou!

7.7.7.7. hexatonic minor (no 6th)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
My God, I Love Thee

Francis Xavier (1506-1562) : tr. Edw. Caswall

The Social Harp, 1855 : BLACKBURN

1. My God, I love Thee; not because I hope for heaven there by,
   Nor yet because who love Thee not Are lost e ter nal ly.

2. Thou, O my Je sus, Thou didst me Up on the cross em brace;
   But as Thy self hast lov ed me, O ev er lov ing Lord!

3. And griefs and tor ments num ber less, and sweat of a go ny;
   Sole ly be cause thou art my God, and my e ter nal King. A men.

4. Then why, O bless èd Je su Christ, Should I not love Thee well,
   Not for the sake of win ning Heav n, Or of es cap ing Hell:

5. Not with the hope of gain ing aught, Not seek ing a re ward;
   Not for the sake of win ning Heav n, Or of es cap ing Hell:

6. E'en so I love thee, and will love, And in thy praise will sing,
   Sole ly be cause thou art my God, and my e ter nal King. A men.

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
My Shepherd will Supply my Need

Isaac Watts, 1719 : Ps. 23, vv. 1-3
The Southern Harmony, 1835 : RESIGNATION

1. My Shepherd will supply my need; Jehovah is his name;

2. When I walk through the shades of death, Thy presence is my stay;

3. The sure provisions of my God Attend me all my days;

In pastures fresh he makes me feed, Beside the living stream. He

One word of thy supporting breath Drives all my fears away. Thy

O may thy house be mine abode, And all my work be praise! There

C.M.D. pentatonic scale on fa
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
brings my wandering spirit back, When I forsake his ways, And
hand, in sight of all my foes, Doth still my table spread; My
would I find a settled rest, While others go and come, No
leads me, for his mercy's sake, In paths of truth and grace.
cup with blessings overflows, Thine oil anoints my head.
more a stranger, nor a guest; But like a child at home.
Now that the Daylight Fills the Sky

Ambrose of Milan (340-397) : tr. John M. Neale
Alexander Johnson, 1818 : DEVOTION

1. Now that the day-light fills the sky, We lift our hearts to God on high,
   That He, in all we do or say, Would keep us free from harm to-day.

2. May He re-strain our tongues from strife, And shield from anger's din our life,
   And guard with watchful care our eyes From earth's absorbing vanities.

3. O may our in-most hearts be pure, From thoughts of folly kept secure,
   And pride of sinful flesh subdued Through sparing use of daily food.

4. So we, when this day's work is o'er, And shades of night return once more,
   Our path of trial safely trod, Shall give the glory to our God.

5. All praise to God the Father be, All praise, eternal Son, to Thee,
   Whom with the Spirit we adore Forever and ever-more. Amen.

L.M. pentatonic scale on fa
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
O Christ, our Hope, our Hearts' Desire

Lucius Chapin (1760-1842) : ROCKINGHAM anonymous, 7th-8th cc.: tr. John Chandler, 1837

C.M. heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
O for a Thousand Tongues

1. O for a thousand tongues to sing my great Redeemer's praise,
2. My gracious Master and my God, assist me to proclaim,
3. Jesus! the Name that charms our fears, that bids our sorrows cease,
4. To God all glory, praise, and love be now and ever giv'n

the glo ries of my God and King, the tri umphs of his grace!
'tis music in the sinner's ears, 'tis life and health and peace.
by saints below and saints above, the Church in Earth and Heav'n.

heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
O Lord my God (Benedictus)

Sternhold & Hopkins, 1562
Lucius? Chapin, 1810 : LIBERTY HALL

1. O Lord my God, be cause my heart hath long èd earnest ly My
2. The joy and health of all man kind de si red long be fore; Who
3. Then suf fer, Lord, thy ser vant now in peace for to de part, Ac-
4. Be cause my eyes which thou hast made to give my bo dy light, have
5. Whom thou hast mer ci fully set, of thy abun dant grace, in
6. The Gen tiles to il lu minate, who do in dark ness dwell, al-

Lord and Sa viour to be hold, and see be fore I die;
now is come in to the world lost man for to re store.
Lord and Sa viour to be hold, and see be fore I die;
now is come in to the world lost man for to re store.
now be held thy say ing health, which is the Lord of
now be held thy say ing health, which is the Lord of

One in Three, and Three in One, Let saints and an gels join. A men
C.M. hexatonic minor (no 6th)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Oh Come and Mourn with me a While

Frederick W. Faber, 1849

The United States Sacred Harmony, 1799 : KEDRON

L.M.  heptatonic minor (Aeolian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Oh, the Delights, the Heavenly Joys

Isaac Watts (1674-1748)  
Amzi Chapin, 1812 : PRIMROSE

1. Oh, the de-light-s, the heav'n-ly joys, The glo-ries of the place

2. Sweet ma jes-ty and aw-ful love Sit smil-ing on his brow,

Where Je-sus sheds the brigh-est beams Of his o'er-flow-ing grace!

And all the glo-rious ranks a-bove At hum-ble dis-tance bow.

C.M.  hexatonic major (no 7th)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Shepherds, Rejoice!

Isaac Watts (1674-1748)  Jesse Tom White, 1844 : THE WEARY SOULS

C.M.               pentatonic scale on fa
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0

1. Shepherds, rejoice! lift up your eyes, And send your fears away; News from the regions of the skies, "A Savior's born to-day.

2. "No gold nor purple swaddling bands, Nor royal shining things: A manager for his cradle stands, And holds the King of kings.

3. Thus Gabriel sang, and straight around The heavenly armies throng; They tune their harps to lofty sound, And thus conclude the song:

"Jesus, the God whom angels fear, comes down to dwell with you; To-

Go, shepherds, where the infant lies, And see his humble throne; With

"Glory to God that reigns above! Let peace surround the earth; Mor-

-day He makes his entrance here, But not as monarchs do.

tears of joy in all your eyes, Go, shepherds, kiss the Son!"

-tals shall know their Maker's love, At their Redeemer's birth."
Take up thy Cross

Charles William Everest, 1833

The Southern Harmony, 1835: SUPPLICATION

1. Take up thy cross, the Savior said, If thou wouldst my disciple be; De-
   ny thyself, the world forsake, And humbly follow after me.

2. Take up thy cross, nor heed the shame, Nor let thy foolish pride rebel; The
   Lord for thee the Cross endured, To save thy soul from death and hell.

3. Take up thy cross, and follow Christ, Nor think till death to lay it down; for
   only he who bears the cross may hope to wear the glorious crown.

4. To thee, great Lord, the One in Three, All praise for evermore ascend; O
   grant us in our home to see the heavenly life that knows no end. Amen.

L.M. hexatonic minor (no 6th)
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen: CC BY-NC-SA 4.0
The God whom Earth, and Sea, and Sky

Venantius (530-609) : tr. John Mason Neale Edward Rucker White, 1855 : MUSGROVE

L.M.

pentatonic scale on fa

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
This World is not Conclusion

Emily Dickinson (1830-1886)

Thomas W. Carter, 1844 : ECSTASY

1. This World is not Conclusion; a Species stands beyond, invisible, as

2. Much Gesture, from the Pulpit, strong hallelujahs roll; narcotics cannot

Music, but positive, as Sound. Oh, had I wings, I would fly a-

still the tooth That nibbles at the soul. Oh, had I wings, I would fly a-

—way and be at rest; And I’d praise God in His bright abode.

—way and be at rest; And I’d praise God in His bright abode.

7.6.7.6.    pentatonic scale on re
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
To Thee before the Close of Day

Ambrosian, 7th cen.: tr. John Mason Neale

The Southern Harmony, 1835: DISTRESS

1. To Thee before the close of day, Creator of the world, we pray

2. From all ill dreams defend our sight, From fears and terrors of the night;

3. O Father, that we ask be done, Through Jesus Christ, Thine only Son,

That, with Thy wended favor, Thou Wouldst be our guard and keeper now.

Withhold from us our ghostly foe, That spot of sin we may not know.

Who, with the Holy Ghost and Thee, Doth live and reign eternally. Amen.

L.M. pentatonic scale on re

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen: CC BY-NC-SA 4.0
Along the Banks

E. K. Dare (1782-1826) : BABYLONIAN CAPTIVITY

Joel Barlow (1754-1812)

Along the banks where Ba-bel’s cur-rent flows, Our cap-tive bands in
A- long the banks where Ba-bel’s cur-rent flows, Our cap-tive bands in
A- long the banks where Ba-bel’s cur-rent flows, Our cap-tive bands in
A- long the banks where Ba-bel’s cur-rent flows, Our cap-tive bands in
deep de-spon-dence stray’d, While Zi-on’s fall in sad re-
deep de-spon-dence stray’d, While Zi-on’s fall in sad re-
deep de-spon-dence stray’d, While Zi-on’s fall in sad re-
deep de-spon-dence stray’d, While Zi-on’s fall in sad re-
mem-brance rose, Her friends, her chil-dren min-gled with the dead.
mem-brance rose, Her friends, her chil-dren min-gled with the dead.
mem-brance rose, Her friends, her chil-dren min-gled with the dead.
mem-brance rose, Her friends, her chil-dren min-gled with the dead.

10.10.10.10. heptatonic minor (Aeolian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Children of the Heavenly King

John Cennick, 1743

1. Chil-dren of the heav'n-ly King, When we get to heav'n we will part no more. Friends,
As ye jour-ney, sweet-ly sing, When we get to heav'n we will part no more.

2. Je-sus Christ, your Fath-er's Son, When we get to heav'n we will part no more. Friends,
Bids you un-dis-may-ed go on, When we get to heav'n we will part no more.

3. Ye are trav'ling home to God, When we get to heav'n we will part no more. Friends,
In the way the fath-ers trod, When we get to heav'n we will part no more.

fare you well, friends, fare you well, When we get to heav'n we will part no more.

As ye jour-ney, sweet-ly sing, When we get to heav'n we will part no more.

fare you well, friends, fare you well, When we get to heav'n we will part no more.
Early, my God, without Delay

Isaac Watts, 1719 : Ps. 63, vv. 1, 2

Justin Morgan, 1790 : MONTGOMERY

L.M. heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream at hand, Long for a

scorching sand, Beneath a burning sky, Long for a cooling stream at hand, And

pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream

scorching sand, Beneath a burning sky, Long for a

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

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

cooling stream at hand, Long for a cooling stream at hand, And they must drink or die. die.
From All that Dwell below the Skies

Isaac Watts, 1719 : Ps. 117, vv. 1, 2

Nehemiah Shumway, 1805 : SCHENECTADY

L.M.               heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Eternal are thy mercies, Lord, Eternal are thy mercies, Lord,
Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy
Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till
Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till
Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and
suns shall rise and set no more. Till suns shall
shore to shore, Till suns shall
suns shall rise and set no more. Till suns shall
set no more.

rise and set no more. set no more.
rise and set no more. set no more.
rise and set no more. set no more.
rise and set no more. set no more.
Great God, Attend

Isaac Watts, 1707 : Ps. 84, vv. 2, 10

Nehemiah Shumway, 1809 : BALLSTOWN

C.M.               heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
ceeds a thousand days of mirth, To spend one day with thee on Earth,

thee on Earth, Exceeds a thousand days of mirth,

days of mirth, To spend one day with thee on Earth,

To spend one day with thee on Earth, Exceeds a thousand days of mirth.
The Friend of Sinners Dies!

Isaac Watts, 1709

Amos Pilsbury, 1799 : MORNING

L.M.

heptatonic minor (Aeolian) scale

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Let Others take their Course

Isaac Watts, 1719 : Ps. 55, vv. 15-17 alt. 
Truman S. Wetmore, 1803 : FLORIDA

S.M.                   hexatonic minor (no 6th)
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May the Grace of Christ our Savior

John Newton, 1779

David Patillo White, 1859 : COLUMBIANA

1. May the grace of Christ our Savior, And the Father’s boundless love,
   With the Holy Spirit’s favor, Rest upon us from above.
   And possess, in sweet communion, Joys which earth can not afford.

2. Thus may we abide in union, With each other and the Lord;
   With the Father’s boundless love, Rest upon us from above.
   May the grace of Christ our Savior, And the Father’s boundless love,
   With the Holy Spirit’s favor, Rest upon us from above.

8.7.8.7. pentatonic scale on fa
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
"Tis by thy Strength the Mountains Stand

Isaac Watts, 1719 : Ps. 65, vv. 6, 7

Timothy Swan, 1785 : RAINBOW

C. M. heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
Vital Spark of Heavenly Flame

Alexander Pope, 1712

Temple & Merrill, 1799 : CLAREMONT

P.M. heptatonic minor (Aeolian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
cease thy strife, And let me languish into life, and let me languish into life. Hark! they whisper, -

angels say, Sister spirit, come away. Hark! Hark! Hark! they whisper, angels say, Sister spirit, come away,

Sister spirit, come away. What is this absorbs me quite, Steals my senses, shuts my sight;

Sister spirit, come away. What is this absorbs me quite, Steals my senses, shuts my sight? Drowns my
Drowns my spirit, draws my breath? Tell me, my soul, can this be death?

Tell me, my soul, can this be death? The world recedes, it disappears, Heav’n opens on my eyes, my ears with sounds seraphic ring. My ears with sounds seraphic ring.

My eyes, my ears with sounds seraphic ring. My ears with sounds seraphic ring.

My eyes, my ears with sounds seraphic ring. My ears with sounds seraphic ring. My
ears with sounds seraphic ring. Lend, lend your wings! I mount! I fly! I mount! I fly! O grave, where is thy vic-try? O grave, where is thy vic-try? O death, where is thy sting?

Lend, lend your wings! I mount! I fly! I mount! I fly! I mount! I fly! I mount! I fly!

Lend, lend your wings! I mount! I fly! I mount! I fly! I mount! I fly! I mount! I fly!
O grave, where is thy victory? O death, where is thy sting? I mount! I fly! I mount! I fly! O grave, where is thy victory? O death, where is thy sting? I mount! I fly! I mount! I fly! O grave, where is thy victory? O death, where is thy sting? I mount! I fly! I mount! I fly! O grave, where is thy victory? O death, where is thy sting?
Who hath our report Believèd

Mitchison's Sacred Music (U.K., 1834)

SHILOH

8.8.7.D.    heptatonic minor (Aeolian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
I Beheld, and Lo

Revelation 7:9, 5:11, 4:8, 6:15-17, 8:13 cent.  Jacob French, 1786 : HEAVENLY VISION

excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen : CC BY-NC-SA 4.0
they had palms in their hands; and they cease not day nor night, saying Holy, Holy, Holy, Holy, Holy,

Lord God Almighty, Which was, and is, and is to come, Which was, and is, and is to come. is to come.

And I heard a mighty angel flying through the midst of heaven,
cry ing - with a loud voice: Woe, woe, woe, woe, Be un - to - the earth, by

Be un - to - the earth, by

Be un - to - the earth, by

And when the last trum pet - sound - ed, - the great men and no - bles, - rich men and

And when the last trum pet - sound - ed, - the great men and no - bles, - rich men and

And when the last trum pet - sound - ed, - the great men and no - bles, - rich men and

poor, bond and free, gath - er - ed them - selves to - geth - er, and cri - ed to the rocks and moun - tains to fall up - on them, and

poor, bond and free, gath - er - ed them - selves to - geth - er, and cri - ed to the rocks and moun - tains to fall up - on them, and

poor, bond and free, gath - er - ed them - selves to - geth - er, and cri - ed to the rocks and moun - tains to fall up - on them, and

poor, bond and free, gath - er - ed them - selves to - geth - er, and cri - ed to the rocks and moun - tains to fall up - on them, and
And who shall be able to stand? And who shall be able to stand?
Sing unto the Lord

Elisha J. King, 1844: REVERENTIAL ANTHEM Psalm 96 cent.

Come in to his Courts; Worship the Lord in the beauty of holiness. Fear before Him, all the Earth.

Give unto the Lord the glory due unto his Name. Come in to his Courts; Worship the Lord in the beauty of holiness. Fear before Him, all the Earth.

irreg. heptatonic major (Ionian) scale
excerpt from An Ecumenical Harmony, © 2016 by David G. Jensen: CC BY-NC-SA 4.0
He shall judge the peoples righ-teous-ly. Let the heavens re-joice, and the Earth be

righ-teous-ly.

and the Earth be

glad be-fore the Lord.

For He com-eth, To

glad be-fore the Lord.

For He com-eth,

To

judge the world with righ-teous-ness, and the peo-ple with his Truth.

judge the world with righ-teous-ness, and the peo-ple with his Truth.

judge the world with righ-teous-ness, and the peo-ple with his Truth.
Hal le - lu - jah! The Lord is ris'n in - deed! Hal - le - lu - jah!

Hal le - lu - jah! The Lord is ris'n in - deed! Hal - le - lu - jah!

The Lord is ris'n in - deed! Hal - le - lu - jah!

Hal le - lu - jah! Now is Christ ris' - en from the dead, and be - come the
Now is Christ risen from the dead, and become the first-fruits of them that slept. Now is Christ risen from the dead, and become the first-fruits of them that slept.

And did He rise? Did He rise? Did He rise? Hear it, ye nations!

And did He rise? And did He rise? And did He rise? Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah! And did He

And did He rise? And did He rise? Did He rise? Hear it, ye nations!

And did He rise? Did He rise? Hear it, ye nations!

And did He rise? And did He rise? Did He rise? Hear it, ye nations!
Hear it, O ye dead! He rose, He rose, He burst the bars of death, And triumphed o'er the grave. Then, then I rose, then I rose, then I rose, then I rose, then I rose, then I rose.
Man, all immortal, hail, hail, heaven, all lavish of strange gifts to man,

Thine's all the glory, man's the boundless bliss,
### FIRST LINE INDEX

A first line in the original language is listed following the first line of its translation.

* indicates that another text was used in the original musical settings which are listed below.

<table>
<thead>
<tr>
<th>FIRST LINE</th>
<th>AUTHOR</th>
<th>SETTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Along the banks where Babel’s current flows</td>
<td>Joel Barlow (1754-1812)</td>
<td>BABYLONIAN CAPTIVITY</td>
</tr>
<tr>
<td>Breathe on me, breath of God*</td>
<td>Edwin Hatch, 1878</td>
<td>NINETY-THIRD PSALM</td>
</tr>
<tr>
<td>Children of the heavenly king</td>
<td>John Cennick, 1743</td>
<td>HEAVENLY KING</td>
</tr>
<tr>
<td>Christ be with me, Christ within me*</td>
<td>Cecil Frances Alexander tr.</td>
<td>NEWBERRY</td>
</tr>
<tr>
<td>Lúireach Phádraig, excerpt</td>
<td>Patrick of Ireland (387-460-61)</td>
<td>NEWBERRY</td>
</tr>
<tr>
<td>Come, Holy Ghost, Creator blest*</td>
<td>Edward Caswall (1814-1878) tr.</td>
<td>ROCKBRIDGE</td>
</tr>
<tr>
<td>Veni, Creator Spiritus</td>
<td>Rabanus Maurus (776-856) attr.</td>
<td>ROCKBRIDGE</td>
</tr>
<tr>
<td>Do not I love Thee, O my Lord</td>
<td>Philip Doddridge, 1755</td>
<td>DETROIT</td>
</tr>
<tr>
<td>Early, my God, without delay</td>
<td>Isaac Watts (1674-1748)</td>
<td>MONTGOMERY</td>
</tr>
<tr>
<td>From all that dwell below the skies</td>
<td>Isaac Watts, 1719</td>
<td>SCHENECTADY</td>
</tr>
<tr>
<td>Give unto the Lord</td>
<td>Psalm 96 cent.</td>
<td>REVERENTIAL ANTHEM</td>
</tr>
<tr>
<td>God of my life, look gently down</td>
<td>Isaac Watts, 1707</td>
<td>POLAND</td>
</tr>
<tr>
<td>Great God, attend while Zion sings</td>
<td>Isaac Watts, 1709</td>
<td>BALLSTOWN</td>
</tr>
<tr>
<td>He dies! The friend of sinners dies!</td>
<td>Robert Keen, 1787</td>
<td>MORNING</td>
</tr>
<tr>
<td>How firm a foundation, ye saints of the Lord</td>
<td>Rev. 7:9, 5:11, 4:8, 8:13, 6:15-17 cent.</td>
<td>BELLEVUE</td>
</tr>
<tr>
<td>I beheld, and lo</td>
<td>Horatius Bonar (1808-1899)</td>
<td>HEAVENLY VISION</td>
</tr>
<tr>
<td>I heard the voice of Jesus say*</td>
<td>John Cennick, 1743</td>
<td>THE INQUIRER</td>
</tr>
<tr>
<td>I want to live a Christian here</td>
<td>Edward Caswall tr.: Lyra Catholica, 1849</td>
<td>NEW HARMONY</td>
</tr>
<tr>
<td>Jerusalem, my happy home*</td>
<td>Francis Baker (Presbyter), 1583</td>
<td>AVON</td>
</tr>
<tr>
<td>Jesu, the very thought of Thee*</td>
<td>Bernard of Clairvaux (1090-1153) attr.</td>
<td>LIVERPOOL</td>
</tr>
<tr>
<td>Jesu dulcis Memoria</td>
<td>Isaac Watts, 1719</td>
<td>NORTH PORT</td>
</tr>
<tr>
<td>Jesus, my all, to hea'vn is gone</td>
<td>Allen William Chatfield tr.</td>
<td>FLORIDA</td>
</tr>
<tr>
<td>Let others take their course (alt.)</td>
<td>Isaacs, 1719</td>
<td>NEWRY</td>
</tr>
<tr>
<td>Lord Jesus, think on me*</td>
<td>Francis Xavier (1506-1562 ) attr.</td>
<td>KING OF PEACE</td>
</tr>
<tr>
<td>Love's redeeming work is done*</td>
<td>Isaac Watts, 1719</td>
<td>COLUMBIANA</td>
</tr>
<tr>
<td>May the grace of Christ our Savior</td>
<td>John M. Neale (1818-1866)</td>
<td>BLACKBURN</td>
</tr>
<tr>
<td>My God, I love Thee, not because*</td>
<td>Francis Xavier (1506-1562 ) attr.</td>
<td>BLACKBURN</td>
</tr>
<tr>
<td>O Deus, ego amo te</td>
<td>Isaac Watts, 1719</td>
<td>RESIGNATION</td>
</tr>
<tr>
<td>My Shepherd will supply my need</td>
<td>John M. Neale (1818-1866) tr.</td>
<td>DEVOTION</td>
</tr>
<tr>
<td>Now that the daylight fills the sky*</td>
<td>Ambrose of Milan (340-397)</td>
<td>ROCKINGHAM</td>
</tr>
<tr>
<td>iam lucis orto sidere</td>
<td>John Chandler, tr. 1837</td>
<td>ROCKINGHAM</td>
</tr>
<tr>
<td>O Christ our hope, our hearts' desire*</td>
<td>anonymous, 7th-8th cc.</td>
<td>REMEMBER ME</td>
</tr>
<tr>
<td>Jesu nostra Redemptio</td>
<td>Charles Wesley, 1739</td>
<td>KEDRON</td>
</tr>
<tr>
<td>O for a thousand tongues to sing*</td>
<td>Frederick W. Faber (1814-1863)</td>
<td>PRIMROSE</td>
</tr>
<tr>
<td>Oh come and mourn with me a while*</td>
<td>Isaac Watts (1674-1748)</td>
<td>THE WEARY SOULS</td>
</tr>
<tr>
<td>Oh the delights, the Heavenly joys*</td>
<td>Isaac Watts (1674-1748)</td>
<td>SUPPLICATION</td>
</tr>
<tr>
<td>Shepherds, rejoice! lift up your eyes*</td>
<td>Charles William Everest, 1833</td>
<td>MUSGROVE</td>
</tr>
<tr>
<td>Take up thy cross, the Savior said*</td>
<td>John M. Neale (1818-1866) tr.</td>
<td>MUSGROVE</td>
</tr>
<tr>
<td>The God whom Earth, and sea, and sky*</td>
<td>Venantius (530-609)</td>
<td>EASTER ANTHEM</td>
</tr>
<tr>
<td>The Lord is risen indeed</td>
<td>Sternhold &amp; Hopkins (1562)</td>
<td>LIBERTY HALL</td>
</tr>
<tr>
<td>Then suffer, Lord, thy servant now*</td>
<td>Luke 2:29-32</td>
<td>ECSTASY</td>
</tr>
<tr>
<td>Nunc dimittis</td>
<td>Emily Dickinson (1830-1886)</td>
<td>RAINBOW</td>
</tr>
<tr>
<td>This world is not conclusion*</td>
<td>Isaac Watts,1719</td>
<td>DISTRESS</td>
</tr>
<tr>
<td>'Tis by thy strength the mountains stand</td>
<td>John M. Neale (1818-1866) tr.</td>
<td>DISTRESS</td>
</tr>
<tr>
<td>To Thee before the close of day*</td>
<td>Ambrosian, 7th century; rev. Urban VIII</td>
<td>CLAREMONT</td>
</tr>
<tr>
<td>Te lucis ante terminum</td>
<td>Alexander Pope, 1712 meditation</td>
<td>CLAREMONT</td>
</tr>
<tr>
<td>Vital spark of heavenly flame</td>
<td>Hadrian, Roman Emperor 117-138</td>
<td>SHILOH</td>
</tr>
<tr>
<td>Animula, vagula, blandula</td>
<td>Mitchison's Sacred Music (U.K., 1834)</td>
<td></td>
</tr>
</tbody>
</table>
THE RELATION OF TEXT AND MUSIC

Different, at times unfamiliar, texts are matched in this collection with the majority of the hymn tunes designated for congregational use. This is not an innovation, but rather a return to former practice. The single tune-text identification is, relatively speaking, a new thing, and results from the introduction of a more prescriptive style of hymnal since the middle of the Nineteenth Century. Some mobility of texts can still be observed in the older American books. That is why, since then and for centuries prior, the tunes have independent names, in the present collection shown in capital letters. The custom was extended to invariable matches, including set pieces and anthems, for ease of reference.

Of neither the original nor the new texts, in most cases, are all the stanzas included. That has been, and is, common practice. At the time of their composition, however, many of the texts were intended as doctrinal as well as devotional statements, and were often studied as such, apart from their expression in song. This observation suggests the importance of text selection, in general as well as for specific occasions, and, no less, of the selection of appropriate music. Both serve not only to instruct, but to edify: “let all things be done for edification” I Cor. 14.26. The form of song as well as text has an ethical dimension.

A KEY TO THE ABBREVIATIONS USED IN BOTH INDICES

attr. = attributed to;  rev. - revised by;  tr. = translation of, or translated by cent.: = centonization of, i.e. assembled from fragments of one or more existing texts

ORIGINAL FIRST LINE INDEX

Following are the first lines of the texts originally employed in the settings listed on the left side:

<table>
<thead>
<tr>
<th>SETTING</th>
<th>ORIGINAL FIRST LINE</th>
<th>AUTHOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>AVON</td>
<td>Oh! thou, whose tender mercy hears</td>
<td>Anne Steele, 1760</td>
</tr>
<tr>
<td>BLACKBURN</td>
<td>O why did I my Saviour leave</td>
<td>Charles Wesley (1707-1788)</td>
</tr>
<tr>
<td>DEVOTION</td>
<td>Sweet is the day of sacred rest</td>
<td>Isaac Watts (1764-1748)</td>
</tr>
<tr>
<td>DISTRESS</td>
<td>So fades the lovely, blooming flow'r</td>
<td>Anne Steele (1716-1778)</td>
</tr>
<tr>
<td>ECSTASY</td>
<td>Oh when shall I see Jesus</td>
<td>John Leland (1754-1841)</td>
</tr>
<tr>
<td>KEDRON</td>
<td>Thou man of grief, remember me</td>
<td>Charles Wesley, 1762</td>
</tr>
<tr>
<td>KING OF PEACE</td>
<td>Lord, I cannot let thee go</td>
<td>John Newton (1725-1807)</td>
</tr>
<tr>
<td>LIBERTY HALL</td>
<td>Death! what a solemn word to all!</td>
<td>Kentucky Harmony, 1816</td>
</tr>
<tr>
<td>LIVERPOOL</td>
<td>Young people all, attention give</td>
<td>The Southern Harmony, 1835</td>
</tr>
<tr>
<td>MUSGROVE</td>
<td>Oh, Musgrove, he persuaded me</td>
<td>The Social Harp, 1855</td>
</tr>
<tr>
<td>NEWBERRY</td>
<td>One day, while in a lonesome grove</td>
<td>The Social Harp, 1855</td>
</tr>
<tr>
<td>NEWRY</td>
<td>Did Christ o'er sinners weep</td>
<td>Benjamin Beddome, 1799</td>
</tr>
<tr>
<td>NINETY-THIRD PSALM</td>
<td>Grace! Tis a charming sound</td>
<td>Philip Doddridge, 1755</td>
</tr>
<tr>
<td>PRIMROSE</td>
<td>Salvation, O the joyful sound</td>
<td>Isaac Watts, 1707</td>
</tr>
<tr>
<td>REMEMBER ME</td>
<td>There is a fountain filled with blood</td>
<td>William Cowper, 1772</td>
</tr>
<tr>
<td>ROCKBRIDGE</td>
<td>Life is the time to serve the Lord</td>
<td>Isaac Watts, 1709</td>
</tr>
<tr>
<td>ROCKINGHAM</td>
<td>Come, happy souls, approach your God</td>
<td>Isaac Watts (1674-1748)</td>
</tr>
<tr>
<td>SUPPLICATION</td>
<td>O thou who hear'st when sinners cry</td>
<td>Isaac Watts, 1719</td>
</tr>
<tr>
<td>THE INQUIRER</td>
<td>I'm not ashamed to own my Lord</td>
<td>Isaac Watts, 1707</td>
</tr>
<tr>
<td>THE WEARY SOULS</td>
<td>Ye weary, heavy-laden souls</td>
<td>John A. Granade (1770-1807)</td>
</tr>
</tbody>
</table>
INDEX OF AUTHORS
OF THE TEXTS FOUND IN THIS BOOK

ABBREVIATIONS
attr. = attributed to; rev. = revised by; tr. = translation of, or translated by;
cent. = centonization of, i.e. assembled from fragments of one or more existing texts

Ambrose of Milan (born 340 Trier, Germany; died 397 Milan, Italy)
A Roman Catholic saint; converted and baptized St. Augustine of Hippo; his metrical, rhymed hymn texts provided model for subsequent work in the genre; influential in Western acceptance of non-Scriptural texts in worship.

Iam lucis orto sidere (DEVOTION)

Ambrosian, 7th century = composed in manner of Ambrose (above)  Te lucis ante terminum (DISTRESS)

Barlow, Joel (born 1754 Redding, Connecticut; died 1812 Żarnowiec, Poland)
An American politician and diplomat; supported the French Revolution.

Along the banks (BABYLONIAN CAPTIVITY)

Baker, Francis, Presbyter (Roman Catholic priest) 1583 England
A candidate for the original ms. attribution: “F.B.P.”; the text is said to have been inspired by the writings of St. Augustine of Hippo.

Jerusalem, my happy home (AVON)

Bernard of Clairvaux (born 1090, Fontaine-lès-Dijon, France; died 1153 Clairvaux, France)
A Roman Catholic saint and Cistercian abbot; promoted the Cistercian reform of the Benedictine Order.

Iesu dulcis Memoria, attr. (LIVERPOOL)

Bonar, Horatius (born 1808 Old Broughton, Edinburgh, Scotland; died 1899 Edinburgh, Scotland)
Scottish churchman, also a prodigious hymnwriter.

I heard the voice of Jesus say (THE INQUIRER)

Cennick, John (born 1718 Reading, Berkshire, England; died 1755 London, England)
Of Quaker background; was an early Methodist supporter, finally ordained as Moravian deacon.

Children of the heav’nly king (1743) HEAVENLY KING Jesus, my all, to heav’n is gone (1743) NORTH PORT

Dickinson, Emily (born 1830 Amherst, Massachusetts; died 1886 Amherst, Massachusetts)
American poet and recluse, spent life in her father’s house in Amherst, Massachusetts. Learned poetic meters from study of Isaac Watts (1674-1749). Not published for most part until after her death. Although it is not overtly religious, there is a mystical bent in much of her work. The chorus (“Oh, had I wings…”) is retained in the setting chosen for Dickinson’s text.

This world is not conclusion (ECSTASY)


Do not I love thee, O my Lord (DETROIT)

Everest, Charles William (born 1814 East Windsor, Connecticut; died 1877 Waterbury, Connecticut)
American poet and hymnwriter; concerned with human mortality.

Take up thy cross (SUPPLICATION)

Faber, Frederick William (born 1814 Calverley Vicarage, West Riding, Yorkshire, England; died 1863, buried Rednal, West Midlands, England) Anglican priest, converted 1845 to Roman Catholicism, later joined the Oratory of St. Philip Neri, founded 1575 in Rome, and established in England by John Henry Newman 1845 in Birmingham. Led by Faber, a second congregation was founded 1849 in London, which became the Brompton Oratory. Faber wrote theology and many hymns.

Oh come and mourn with me a while (KEDRON)

Francis Xavier (born 1506 Navarre, now part of Spain; died 1562 Shanchuan Island, China)
A Roman Catholic saint, of Navarrese and Basque descent; among the first Jesuits, did extensive mission work in Asia.

O Deus, ego amo te, attr. (BLACKBURN)
Hadrian (Roman Emperor AD 117-138) near death, dictated a stanza of verses to his soul, which were later a subject of Alexander Pope (below)

Animula, vagula, blandula (CLAREMONT)

Hatch, Edwin (born 1835 Derby, Derbyshire, England; died 1889, St. Clement, Headington, Oxfordshire, England)
An Anglican priest, educated at Cambridge and Oxford Universities; taught in Canada, then returned to Oxford; a well-known scholar.

Breath on me, breath of God (NINETY-THIRD PSALM)

Keen, Robert (fl. 1787) possibly Robert Keene, director of music in John Rippon's (his publisher) congregation.
Text first published in Rippon's A Selection of Hymns from the Best Authors; little is known of the author.

How firm a foundation (BELLEVUE)

Onetime a slaver, repented and became an Anglican cleric and hymnwriter; best known as the author of “Amazing Grace.”

May the grace of Christ our Savior (COLUMBIANA)

Patrick of Ireland (born 387 Kilpatrick, near Dumbarton, Scotland; died 493 or 460-61) Saul, Downpatrick, Ireland)
A Roman Catholic saint. Born in Roman Britain; credited with converting Ireland, of which he is the patron saint.

Láireach Phádraig, excerpt (NEWBERRY)

Pope, Alexander (born 1688 London, England; died 1774 Twickenham, near London)
A Roman Catholic, son of convert parents. Denied access to higher education (Catholicism was proscribed in England at the time), he was largely self-educated. Pope was crippled by a form of tuberculosis from age 12. A gifted poet and satirical writer, he is remembered as well for his translations of Homer.

Vital spark of heav'nly flame (CLAREMONT)

Rabanus Maurus (born 776 Mainz, Germany; died 856 Winkel, near Mainz)
Of Frankish descent. Benedictine Abbot of Fulda, and later Archbishop of Mainz; noted author and theologian.

Veni, Créátor Spiritus (ROCKBRIDGE)

Synesius of Cyrene (born ca. 375 in present-day Libya; died 430 Ptolemaïs, also in Lybia)
A Neo-Platonic philosopher who became bishop of Ptolemaïs in Cyrenaica (present Lybia).

Μνώεο Χριστέ [Μνóεο Χριστέ] (NEWRY)

Venantius Honorius Fortunatus (born 530 between Ceneda and Treviso, in upper Italy; died 609 Poitiers, France)
A Roman Catholic bishop, he attached himself to several royal courts; and was also a prominent Latin poet and hymnwriter.

Quem terra, pontus, aethera (MUSGROVE)

Watts, Isaac (born 1674 Southampton, Hampshire, England; died 1748 Stoke Newington, in the London Borough of Hackney). A prominent English Non-Conformist minister, theologian and prolific hymnwriter; his texts are still widely used.

Early, my God, without delay (MONTGOMERY)
God of my life, look gently down (POLAND)
He dies! The friend of sinners dies (MORNING)
My Shepherd will supply my need (RESIGNATION)
Oh the delights, the Heavenly joys (PRIMROSE)

From all that dwell below the skies (SCHENECTADY)
Great God, attend while Zion sings (BALLSTOWN)
Let others take their course; alt. (FLORIDA)
Shepherds, rejoice! lift up your eyes (THE WEARY SOULS)
'Tis by thy strength the mountains stand (RAINBOW)

Among most prolific and influential of hymnwriters in English; with brother John, both Anglican clergy, founded the Methodist movement, which became independent of the Church of England.

O for a thousand tongues to sing (REMEMBER ME)

Young, Edward (born 1683 Upham, Hampshire, England; died 1765 Welwyn, Hertfordshire, England)
English poet, author of Night Thoughts (1742-45), a long meditative work in nine sections on death and immortality, which was later illustrated by William Blake; although florid in style, it contains passages of remarkable beauty.

The Lord is ris'n indeed (EASTER ANTHEM)
INDEX OF TRANSLATORS
OF THE TEXTS NOT WRITTEN IN ENGLISH

**Alexander, Cecil Frances** (1818-1895) translator: *Lúireach Phádraig*, excerpt (Patrick of Ireland, 387-493 or 460,61)
Born in Dublin (Ireland) of English parents; she wrote a number of collections of poetry and hymns, for children as well for adults.

**Bromehead, Joseph** (1748-1826) revised: ‘Jerusalem, my happy home’ (1583 ms. attribution: “F.B.P.”)
Anglican curate; wrote *Psalms and Hymns for Public or Private Devotion*, published in 1795.

**Caswall, Edward** (1814-1878) A Catholic priest, many his English translations of Latin hymns were standard for years, incl.:
- *Iesu, dulcis memoria* (attr. Bernard of Clairvaux, 1090-1153); appeared in *Lyra Catholica*, 1849
- *O Deus, ego amo te* (attr. Francis Xavier, 1506-1562)
- *Veni, Creátor Spiritus* (attr. Rabanus Maurus, 776-856)

**Chandler, John** (1806-1876) translator: *Iesu, nostra Recemptio* (anonymous, 7th-8th cc.)
An Anglican priest; also a renowned translator of Latin hymns in his time and following.

**Chatfield, Allen William** (1808-1896) translator: *Μνώεο Χριστε = Mnōeo Christe* (Synesius of Cyrene, ca. 375-430)
An Anglican priest; his translations of Greek hymns are widely admired.

**Neale, John Mason** (1818-1866)
A scholarly Anglican priest, Neale produced many highly regarded translations of Greek and Latin hymns, incl.:
- *Iam lucis orto sidere* (Ambrose of Milan, 340-397)
- *Quem terra, pontus, aethera* (Venantius, 530-609)
- *Te lucis ante terminum* (Ambrosian, 7th century; rev. Urban VIII)

**Sternhold and Hopkins** (1562) translators: *Nunc dimittis* (*Luke* 2:29-32)
Thomas Sternhold (1500-1549) was the principal author of the first complete metrical psalter in England, a work later augmented by John Hopkins (d. 1570). Their work (now known as the “Old Version”, was in common use until supplanted by Tate and Brady (the “New Version”) after 1717.

**Urban VIII** (Pope 1623-1644) revised: *Te lucis ante terminum* DISTRESS

SOME REMARKS ON LANGUAGE

Along with occasional archaic diction (choice of words), the language of these texts sometimes shows some other obsolete features. The most obvious of these may be the suffix -*èd* in the past tense and past participle of a verb. The grave accent ` indicates that the (short) e is pronounced, as once it always was, and not only after *d* and *t* as in modern English. There is also a single instance (in *ECSTASY*) of what might be termed a syntactic contraction: the omission of the relative pronoun in:

“I love that union [which] never dies”

Similar examples are found elsewhere in older English, in poetry and certain dialects. A possible example of dialectic rhyme occurs in in *SHILOH*: “Promis’d branch from root of Jesse, / David’s offspring sent to bless you”. It is tempting to sing “you” as “ye”, but the pronunciation remains hypothetical. Note, however, the contracted e in “(Promis’d)” (see above).
SCRIPTURAL INDEX

The following is a very incomplete list of direct citations, metrical translations and other allusions to Sacred Scripture found in the texts of the present collection.

I Cor. 14:20 cent. The Lord is ris'n indeed EASTER ANTHEM
Luke 24:34 cent. The Lord is ris'n indeed EASTER ANTHEM
Psalm 96 cent. Sing unto the Lord REVERENTIAL ANTHEM
Revelation 4, 5, 6, 7, 8 cent. I beheld, and lo HEAVENLY VISION

Sternold & Hopkins (1562)

Luke 2:29-32 Then suffer, Lord, thy servant now LIBERTY HALL

Isaac Watts (1674-1748):

Ps. 63, vv. 1, 2 Early, my God, without delay (MONTGOMERY)
Ps. 117, vv. 1, 2 From all that dwell below the skies (SCHENECTADY)
Ps. 39, vv. 9, 13 God of my life, look gently down (POLAND)
Ps. 84, vv. 2, 10 Great God, attend while Zion sings (BALLSTOWN)
rf. Lk. 23:28; Mat. 27:45, 51 He dies! The friend of sinners dies (MORNING)
Ps. 55, vv. 15-17 Let others take their course, alt. (FLORIDA)
Ps. 23, vv. 1-3 My Shepherd will supply my need (RESIGNATION)
cf. Ps. 16:11 Oh the delights, the Heavenly joys (PRIMROSE)
rf. Lk. 2:8-13; Ps. 2:12 Shepherds, rejoice! lift up your eyes (THE WEARY SOULS)
Ps. 65, vv. 6, 7 Tis by thy strength the mountains stand (RAINBOW)

PATRISTIC INDEX

The Patristic Age (conservatively reckoned A.D.100-450; some extend to 800, others as late as1054. The following lists the authors of this period of whose work are found translations in the texts of the present collection:

Ambrose of Milan (340-397) Iam lucis orto sidere DEVOTION
Ambrosian, 7th century Te lucis ante terminum DISTRESS
anonymous, 7th-8th cc. Iesu nostra Redemptio ROCKINGHAM
Bernard of Clairvaux (1090-1153) attr. Iesu dulcis Memoria LIVERPOOL
Francis Xavier (1506-1652) attr. O Deus, ego amo te BLACKBURN
Hadrian, Roman Emperor 117-138 Animula, vagula, blandula CLAREMONT
Patrick of Ireland (ca. 372-466) Láireach Phádraig, excerpt NEWBERRY
Rabanus Maurus (776-856) attr. Veni, Creator Spiritus ROCKBRIDGE
Synesius of Cyrene, ca. 375-430 Mvóo Χριστε (Mnöo Chríste) NEWRY
Venantius (530-609) Quem terra, pontus, aethera MUSGROVE

62
George Pullen Jackson (1874–1953) was a Professor of German from 1918 until his retirement in 1943 at Vanderbilt University (Nashville, Tennessee). He was also an eminent musicologist, who was the first to draw attention to the remarkably distinctive features of Early American spiritual song. He wrote a series of books and articles on the subject, including collections of tunes which he identified as folk derived or folk influenced. “Noteworthy” among these is:

*Spiritual Folk-Songs of Early America: Two Hundred and Fifty Tune and Texts with an Introduction and Notes.*
(New York: J. J. Augustin, 1937)

in which he identifies nine tunes in the present collection as folkish (the numbers are Jackson's):

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Meter</th>
<th>Composer/Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>147</td>
<td>DETROIT</td>
<td>87</td>
<td>ENQUIRER</td>
</tr>
<tr>
<td>120</td>
<td>DEVOTION</td>
<td>57</td>
<td>KEDRON</td>
</tr>
<tr>
<td>197</td>
<td>ECSTASY</td>
<td>7</td>
<td>LIVERPOOL</td>
</tr>
<tr>
<td>105</td>
<td>SUPPLICATION</td>
<td></td>
<td>34 NEWBERRY</td>
</tr>
<tr>
<td>240</td>
<td>NORTH PORT</td>
<td></td>
<td>34 NEWBERRY</td>
</tr>
</tbody>
</table>

---

**COMPOSITION INDEX**

<table>
<thead>
<tr>
<th>PAGE</th>
<th>TYPE</th>
<th>NAME</th>
<th>METER</th>
<th>COMPOSER (or first published source)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>HYMN</td>
<td>AVON (MARTYRDOM)</td>
<td>C.M.</td>
<td>orig. Hugh Wilson (ca. 1766 – 1824)</td>
</tr>
<tr>
<td>28</td>
<td>SET PIECE</td>
<td>BABYLONIAN CAPTIVITY</td>
<td>1010.10.</td>
<td>Elkanah Kelsay Dare (1782-1826)</td>
</tr>
<tr>
<td>35</td>
<td>FUGING</td>
<td>BALLSTOWN</td>
<td>L.M.</td>
<td>Nehemiah Shumway, 1809</td>
</tr>
<tr>
<td>6</td>
<td>HYMN</td>
<td>BELLEVUE (FOUNDATION)</td>
<td>11.11.11.</td>
<td>arr. Z. Chambless, 1844</td>
</tr>
<tr>
<td>14</td>
<td>HYMN</td>
<td>BLACKBURN</td>
<td>C.M.</td>
<td>The Social Harp, 1855</td>
</tr>
<tr>
<td>41</td>
<td>SET PIECE</td>
<td>CLAREMONT</td>
<td>P.M.</td>
<td>Temple &amp; Merrill, 1799</td>
</tr>
<tr>
<td>39</td>
<td>HYMN</td>
<td>COLUMBIANA</td>
<td>8.7.8.7.</td>
<td>David Patillo White, 1859</td>
</tr>
<tr>
<td>4</td>
<td>HYMN</td>
<td>DETROIT</td>
<td>C.M.</td>
<td>William Bradshaw, 1820</td>
</tr>
<tr>
<td>17</td>
<td>HYMN</td>
<td>DEVOTION</td>
<td>L.M.</td>
<td>Alexander Johnson, 1818</td>
</tr>
<tr>
<td>27</td>
<td>HYMN</td>
<td>DISTRESS</td>
<td>L.M.</td>
<td>The Southern Harmony, 1835</td>
</tr>
<tr>
<td>53</td>
<td>ANTHEM</td>
<td>EASTER ANTHEM</td>
<td>irreg.</td>
<td>William Billings, 1877</td>
</tr>
<tr>
<td>26</td>
<td>HYMN</td>
<td>ECSTASY</td>
<td>7.6.7.6.</td>
<td>Thomas W. Carter, 1844</td>
</tr>
<tr>
<td>38</td>
<td>FUGING</td>
<td>FLORIDA</td>
<td>S.M.</td>
<td>Truman S. Wetmore, 1803</td>
</tr>
<tr>
<td>29</td>
<td>HYMN</td>
<td>HEAVENLY KING</td>
<td>7.7.</td>
<td>Alexander W. McCurry, 1855</td>
</tr>
<tr>
<td>47</td>
<td>ANTHEM</td>
<td>HEAVENLY VISION</td>
<td>irreg.</td>
<td>Jacob French, 1786</td>
</tr>
<tr>
<td>21</td>
<td>HYMN</td>
<td>KEDRON</td>
<td>L.M.</td>
<td>The United States Sacred Harmony, 1799</td>
</tr>
<tr>
<td>13</td>
<td>HYMN</td>
<td>KING OF PEACE</td>
<td>7.7.7.7.</td>
<td>arr. F. Price (1835)</td>
</tr>
<tr>
<td>20</td>
<td>HYMN</td>
<td>LIBERTY HALL</td>
<td>C.M.</td>
<td>Wyeth's Repository of Sacred Music, 1810</td>
</tr>
<tr>
<td>10</td>
<td>HYMN</td>
<td>LIVERPOOL</td>
<td>C.M.</td>
<td>arr. Martin C. H. Davis, 1835</td>
</tr>
<tr>
<td>30</td>
<td>FUGING</td>
<td>MONTGOMERY</td>
<td>C.M.</td>
<td>Justin Morgan, 1790</td>
</tr>
<tr>
<td>37</td>
<td>FUGING</td>
<td>MORNING</td>
<td>L.M.</td>
<td>Amos Pilsbury, 1799</td>
</tr>
<tr>
<td>25</td>
<td>HYMN</td>
<td>MUSGROVE</td>
<td>L.M.</td>
<td>Edgar Rucker White, 1855</td>
</tr>
<tr>
<td>8</td>
<td>HYMN</td>
<td>NEW HARMONY</td>
<td>8.7.8.7.</td>
<td>M. L. A. Lancaster, 1859</td>
</tr>
<tr>
<td>2</td>
<td>HYMN</td>
<td>NEWBERRY (alt.)</td>
<td>L.M.</td>
<td>William C. Davis, 1855</td>
</tr>
<tr>
<td>12</td>
<td>HYMN</td>
<td>NEWRY</td>
<td>S.M.</td>
<td>Martin C.H. Davis, 1859</td>
</tr>
<tr>
<td>1</td>
<td>HYMN</td>
<td>NINETY-THIRD PSALM</td>
<td>S.M.</td>
<td>arr. Lucius Chapin, 1812</td>
</tr>
<tr>
<td>11</td>
<td>HYMN</td>
<td>NORTH PORT</td>
<td>L.M.</td>
<td>R. R. Osborne, 1850</td>
</tr>
<tr>
<td>5</td>
<td>HYMN</td>
<td>POLAND</td>
<td>C.M.</td>
<td>Timothy Swan, 1785</td>
</tr>
<tr>
<td>22</td>
<td>HYMN</td>
<td>PRIMROSE</td>
<td>C.M.</td>
<td>Amzi Chapin, 1812</td>
</tr>
<tr>
<td>40</td>
<td>FUGING</td>
<td>RAINBOW</td>
<td>C.M.</td>
<td>Timothy Swan, 1785</td>
</tr>
<tr>
<td>19</td>
<td>HYMN</td>
<td>REMEMBER ME</td>
<td>C.M.</td>
<td>Benjamin F. White &amp; L. L. Leadbeater, 1859</td>
</tr>
<tr>
<td>15</td>
<td>HYMN</td>
<td>RESIGNATION</td>
<td>C.M.</td>
<td>The Southern Harmony, 1835</td>
</tr>
<tr>
<td>51</td>
<td>ANTHEM</td>
<td>REVERENTIAL ANTHEM</td>
<td>irreg.</td>
<td>Elisha J. King, 1844</td>
</tr>
<tr>
<td>3</td>
<td>HYMN</td>
<td>ROCKBRIDGE</td>
<td>L.M.</td>
<td>Lucius Chapin (1760-1842)</td>
</tr>
<tr>
<td>18</td>
<td>HYMN</td>
<td>ROCKINGHAM</td>
<td>C.M.</td>
<td>Lucius Chapin (1760-1842)</td>
</tr>
<tr>
<td>32</td>
<td>FUGING</td>
<td>S第一百乘子</td>
<td>L.M.</td>
<td>Nehemiah Shumway, 1805</td>
</tr>
<tr>
<td>46</td>
<td>SET PIECE</td>
<td>SHILOH</td>
<td>8.8.7.D.</td>
<td>Mitchison's Sacred Music (U.K., 1834)</td>
</tr>
<tr>
<td>24</td>
<td>HYMN</td>
<td>SUPPLICATION</td>
<td>L.M.</td>
<td>The Southern Harmony, 1835</td>
</tr>
<tr>
<td>7</td>
<td>HYMN</td>
<td>THE INQUIRER</td>
<td>C.M.</td>
<td>Benjamin Franklin White, 1855</td>
</tr>
<tr>
<td>23</td>
<td>HYMN</td>
<td>THE WEARY SOULS</td>
<td>C.M.</td>
<td>Jesse Tom White, 1844</td>
</tr>
</tbody>
</table>
COMPOSER INDEX
OF THE SETTINGS FOUND IN THIS BOOK

Billings, William (born 1746 Boston, Massachusetts; died 1800 Boston, Massachusetts) the best known of American Colonial-Era composers, but hardly unique in that regard. He was a tanner by trade; among his friends were Paul Revere and Samuel Adams. In 1774 Billings married Lucy Swan, who died in 1795. They had nine children, of whom two (twins) died in infancy. Self-educated, and his own most zealous promoter, he died in poverty. His determination did make good use of considerable natural gifts. His work is at times startlingly original, e.g. in the cento of texts employed in Easter Anthem. Billings published a half-dozen anthologies of his own work.

Bradshaw, William (fl. 1820 American)

Carter, Thomas W. (fl. 1844 American)

Chambless, E. Z. (fl. 1844 American)

Chapin, Amzi (born 1768 Springfield, Massachusetts; died 1835 Northfield Township, Summit County, Ohio) brother of Lucius (below); born into a family of cabinet makers, mostly of Puritan descent. He taught singing schools as far distant as North Carolina and Kentucky; Amzi and Lucius were among the first to teach music west of the Allegheny mountains. Amzi settled to marry in Pennsylvania, remaining there from 1800 until 1830, when he, with immediate family and a number of other relations, moved to Ohio.

Chapin, Lucius (born 1760 Longmeadow, near Springfield, Massachusetts; died 1842 Hamilton County, Ohio) joined the Continental Army in 1775 as a fifer; he served in several major battles, and, with the other troops under command of George Washington, endured the winter of 1777-78 at Valley Forge, Pennsylvania. He taught singing schools in New England, then in 1787 moved to the Shenandoah Valley in Virginia. In 1835 he retired to Ohio, to the same county as his brother Amzi.

Dare, Elkanah Kelsay (born 1782 New Jersey (?Cumberland or Salem County); died 1826 Colerain Township, Lancaster County, Pennsylvania) when 23 years old, he joined the Presbyterian Church in Greenwich, Cumberland County, New Jersey. From 1817 for the remainder of his life, he was pastor of Union Presbyterian Church in Colerain Township (Pennsylvania). Dare's compositions were published as early as 1820. He was also Dean of Boys at Wilmington College in Delaware.

Davis, Martin C. H. (born 1795 ?Newberry County, South Carolina; died ca. 1880 ?Concord, South Carolina) a clockmaker and silversmith, before 1870 he and his wife Melinda moved in with their daughter in Concord, where they lived at least through 1880.

French, Jacob (born 1754 Stoughton, Massachusetts; died 1817 Simsbury, Connecticut) and his brother Edward were both composers, although Jacob's work remains better known. He published three anthologies of sacred music. He sold the copyright to Heavenly Vision to Isaiah Thomas, compiler of the Worcester Collection, in the 1791 edition of which it appears without attribution.

Johnson, Alexander (born 1791; died 1832 American) compiled the Tennessee Harmony (1818), in which he acknowledges his debt to John Wyeth's Repository of Sacred Music, Part Second (Harrisburg, PA 1813). The latter work was the first to print a significant number of the folk hymns which went on to characterize the first half of the nineteenth century.

King, Elisha J. (fl.1844, American) assisted Benjamin Franklin White (1800-1879) in compiling The Sacred Harp (1844).

Leadbeater, L. L. (fl. 1859 American) with Benjamin Franklin White (1800-1879), composer of REMEMBER ME

McCurry, John Gordon (fl. 1855 Hart County, Georgia) compiled The Social Harp (1855)

Merrill, David (fl. 1799 American) with ? Temple, composer of CLAREMONTE

McCurry, John Gordon (fl. 1855 Hart County, Georgia) compiled The Social Harp (1855)

Moore, William (from Wilson County, Tennessee; fl. 1825) compiled The Columbian Harmony (1825 Cincinnati, Ohio)
Morgan, Justin  (born 1747 West Springfield, Massachusetts; died 1798 Randolph, Vermont) operated a tavern on the Connecticut River, composed music, and bred horses. He owned a stallion named Figure, which sired the Morgan horse breed, among the oldest breeds developed in the United States. Justin Morgan was also town clerk in Randolph, Vermont.

Osborne, R. R. (fl. 1850 American)

Pilsbury, Amos  (born 1772 Newbury, Massachusetts; died 1812 Charleston, South Carolina) with his parents moved to South Carolina around 1788. He compiled two anthologies of sacred music, and spent the last five years of his life as a preacher.

Price, E. (fl. 1835 American)

Shumway, Nehemiah  (born 1761 Oxford, Massachusetts; died 1843 Freehold Township, New Jersey) a farmer, music teacher and composer. Graduated from the College of Rhode Island in 1790, became principal of an academy in New Jersey. He married thereafter in 1795. His wife died in 1831 in New York state, where they had lived for years in several locations. After losing his farm several years later, he returned to spend the remainder of his life in New Jersey. He compiled The American Harmony, published 1793 in Philadelphia. (Several other books of that title were published around the same time.)

Temple, ? (fl. 1799 American) with David Merrill, composer CLAREMONT

Wetmore, Truman S.  (born 1774 Winchester, Connecticut; died 1861 Winchester, Connecticut) family prominent in ecclesiastical and civic affairs. Discovered a talent for music at age 18, and two of his compositions were published in 1798. In 1800 he undertook the study of medicine, and began his practice in 1802. Widowed once (1800), he remarried in 1804. That decade (1800-1800) was his most productive musical period, of both composition and publication of his work. He left a carefully prepared tunebook, Republican Harmony, in manuscript, which contains compositions by himself and others.

White, Benjamin Franklin  (born 1800 near Cross Keys, South Carolina; died 1879 Harris County, Georgia) a fifer in the War of 1812, he became the best known composer/publisher of his time and region; he compiled The Sacred Harp in 1844, a collection which remains in print. In 1842, White and family moved to Harris County Georgia, where he edited the local newspaper and was active in local affairs. His wife, Thrurza Melvina Golightly, was the sister of Amy Shands Golightly, who married William Walker (1809-1875), compiler of The Southern Harmony (1835), a definitive work of of the shape-note genre. His brother-in-law's collection proved the main competition to this book, ultimately surpassing it in popularity. White's Sacred Harp is now virtually synonymous with the tradition of which it is a product.

White, David Patillo  (born 1828 South Carolina; died 1903 Cherokee County, Texas) son of Benjamin Franklin White (above) and Thrurza M. Golightly. He married 1852 in Alabama, and remained there with his wife and children until they moved to Texas sometime in the next decade. Although farming was his primary occupation, he was also active in public service and music. D. P. White composed five songs in the 1850 edition of The Sacred Harp, and collaborated with his father on the 1870 edition of that book.

White, Edward Rucker  (1824-1888) a farmer in Hart County, Georgia. Four, rather distinctive, of his compositions are found in John G. McCurry's (above) The Social Harp (1855).

White, Jesse Tom  (fl.1844) a nephew of Benjamin Franklin White (above)

Wilson, Hugh  (born ca. 1766 Ayrshire Scotland; died 1824 Duntocher, Scotland) learned shoemaking from his father, and subsequently studied music and mathematics. Around 1800 he undertook work in the cotton mills, and became a draftsman. Active in his church, which was separate from the established Church of Scotland, he also composed psalm tunes. Unfortunately, only two of these survive, as he left instructions before his death that all his music manuscripts be destroyed.

BOOK SOURCES WITHOUT OTHER ATTRIBUTION

- Kentucky Harmony 1816
- Mitchinson's Sacred Music  (U.K., 1834)  SUPPLICATION
- Repository of Sacred Music, Part Second 1813 SHILOH
- Social Harp, The 1855 LIBERTY HALL
- Southern Harmony, The 1835 BLACKBURN
- United States Sacred Harmony, The 1799 DISTRESS; RESIGNATION; SUPPLICATION
- KEDRON
The compositions, with one exception, included in the present collection can be found in one or more of five Early American hymnals, all of which use four-shape notation. In only seven cases, however, is any of these books the first (known) site of publication. The key to the three-letter title abbreviations is found following. As minor modifications (mostly-re-barring) have been made to much of the content of the present work, this Index is provided to facilitate comparison with the original settings, as well as location of similar material. In no instance is any piece in the present work to be identified exclusively with the shape-note genre.

Given the British origin of so much Early American hymnody, a logical question would be the degree to which the present collection corresponds to usage in various parts of the U.K. during the same period. For this reason, and of interest in itself, one composition (SHILOH) from the book described below is included. It lacks the distinctive characteristics of the American tradition, except perhaps the open fifth in the final cadence, but that feature here is likely coincidental.

*Mitchison's Selection of Sacred Music*
*An improved and enlarged edition of Robertson's Selection of Sacred Music.*

William Mitchison, born 1809, was a prominent musician and, from 1839, music seller in Glasgow, Scotland. His *Sacred Music* contains several American compositions, and many more of European origin which recur in the American books. One of the former, Timothy Swan's *Rainbow*, also appears in the present work. Mitchison moved to New York in 1854, and died 1869 in Brooklyn.

**KEY TO THE ABBREVIATIONS USED ON THE FOLLOWING PAGE:**

- **KYH** *Kentucky Harmony.* Ananias Davisson, ed. Lexington, Kentucky. 1816.
- **MOH** *The Missouri Harmony.* Allen D. Carden, ed. This edition Cincinnati, Ohio. 1846; original copyright 1835.

T following a page number indicates top of page
B following a page number indicates bottom of page
<table>
<thead>
<tr>
<th>PAGE</th>
<th>TYPE</th>
<th>COMPOSITION</th>
<th>SOURCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>HYMN</td>
<td>AVON</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>SET PIECE</td>
<td>BABYLONIAN CAPTIVITY</td>
<td>077  101  164</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>FUGING</td>
<td>BALLSTOWN</td>
<td>043  079  162  217  089</td>
</tr>
<tr>
<td>6</td>
<td>HYMN</td>
<td>BELLEVUE</td>
<td>072B  204T</td>
</tr>
<tr>
<td>14</td>
<td>HYMN</td>
<td>BLACKBURN</td>
<td>218T</td>
</tr>
<tr>
<td>42</td>
<td>SET PIECE</td>
<td>CLAREMONT</td>
<td>155  183B  245</td>
</tr>
<tr>
<td>40</td>
<td>HYMN</td>
<td>COLUMBIANA</td>
<td>331T</td>
</tr>
<tr>
<td>4</td>
<td>HYMN</td>
<td>DETROIT</td>
<td>040T  039T  175T</td>
</tr>
<tr>
<td>17</td>
<td>HYMN</td>
<td>DEVOTION</td>
<td>034T  013B  048T</td>
</tr>
<tr>
<td>27</td>
<td>HYMN</td>
<td>DISTRESS</td>
<td>022B  050B</td>
</tr>
<tr>
<td>54</td>
<td>ANTHEM</td>
<td>EASTER ANTHEM</td>
<td>101  163  189  235  229</td>
</tr>
<tr>
<td>26</td>
<td>HYMN</td>
<td>ECSTASY</td>
<td>106  112</td>
</tr>
<tr>
<td>39</td>
<td>FUGING</td>
<td>FLORIDA</td>
<td>045T  073  120  203  178</td>
</tr>
<tr>
<td>29</td>
<td>HYMN</td>
<td>HEAVENLY KING</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>ANTHEM</td>
<td>HEAVENLY VISION</td>
<td>104  185  206  250  020B</td>
</tr>
<tr>
<td>20</td>
<td>HYMN</td>
<td>KEDRON</td>
<td>014T  003B  048B  175B</td>
</tr>
<tr>
<td>13</td>
<td>HYMN</td>
<td>KING OF PEACE</td>
<td>006B  074B  059</td>
</tr>
<tr>
<td>25</td>
<td>HYMN</td>
<td>LIBERTY HALL</td>
<td>018B  032T</td>
</tr>
<tr>
<td>10</td>
<td>HYMN</td>
<td>LIVERPOOL</td>
<td>001  037B  076T</td>
</tr>
<tr>
<td>30</td>
<td>FUGING</td>
<td>MONTGOMERY</td>
<td>042  080  170  189</td>
</tr>
<tr>
<td>38</td>
<td>FUGING</td>
<td>MORNING</td>
<td>163  087</td>
</tr>
<tr>
<td>24</td>
<td>HYMN</td>
<td>MUSGROVE</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>HYMN</td>
<td>NEW HARMONY</td>
<td>406  131</td>
</tr>
<tr>
<td>2</td>
<td>HYMN</td>
<td>NEWBERRY</td>
<td></td>
</tr>
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<td>12</td>
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<td>019B  031B  007T  031T  187</td>
</tr>
<tr>
<td>11</td>
<td>HYMN</td>
<td>NORTH PORT</td>
<td>324</td>
</tr>
<tr>
<td>5</td>
<td>HYMN</td>
<td>POLAND</td>
<td>033T</td>
</tr>
<tr>
<td>21</td>
<td>HYMN</td>
<td>PRIMROSE</td>
<td>010B  021  003T  047T  024B</td>
</tr>
<tr>
<td>41</td>
<td>FUGING</td>
<td>RAINBOW</td>
<td>039B</td>
</tr>
<tr>
<td>19</td>
<td>HYMN</td>
<td>REMEMBER ME</td>
<td>368T</td>
</tr>
<tr>
<td>15</td>
<td>HYMN</td>
<td>RESIGNATION</td>
<td>038  124</td>
</tr>
<tr>
<td>52</td>
<td>ANTHEM</td>
<td>REVERENTIAL ANTHEM</td>
<td>234</td>
</tr>
<tr>
<td>3</td>
<td>HYMN</td>
<td>ROCKBRIDGE</td>
<td>009T  022B  288B</td>
</tr>
<tr>
<td>18</td>
<td>HYMN</td>
<td>ROCKINGHAM</td>
<td>039T  300B</td>
</tr>
<tr>
<td>32</td>
<td>FUGING</td>
<td>SCHENECTADY</td>
<td>060  091  192  160</td>
</tr>
<tr>
<td>47</td>
<td>SET PIECE</td>
<td>SHILOH</td>
<td>090B  Mitchison's Sacred Music (U.K., 1834)</td>
</tr>
<tr>
<td>23</td>
<td>HYMN</td>
<td>SUPPLICATION</td>
<td>012B  026B</td>
</tr>
<tr>
<td>7</td>
<td>HYMN</td>
<td>THE INQUIRER</td>
<td>074T  157</td>
</tr>
<tr>
<td>22</td>
<td>HYMN</td>
<td>THE WEARY SOULS</td>
<td>072T  065</td>
</tr>
</tbody>
</table>
**METRICAL INDEX**

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>meter</td>
<td>a regular sequence of accents in a given number of syllables, usually within each stanza (below)</td>
<td></td>
</tr>
<tr>
<td>stanza</td>
<td>a set number of verses (below) in a particular metrical order; characteristic of hymns, and usually serial</td>
<td></td>
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<tr>
<td>verse</td>
<td>a single line within a text divided in an orderly sequence; the term is often used to mean stanza (above)</td>
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<tr>
<td>C.M.</td>
<td>= Common Meter 8.6.8.6</td>
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</tr>
<tr>
<td>P.M.</td>
<td>= Particular, or Peculiar Meter; metered verses (lines) in an irregular or uncustomary order</td>
<td></td>
</tr>
<tr>
<td>S.M.</td>
<td>= Short Meter 6.6.8.6.</td>
<td></td>
</tr>
</tbody>
</table>

| C.M.     | AVON; BLACKBURN; DETROIT; LIBERTY HALL; LIVERPOOL; MONTGOMERY; PRIMROSE; RAINBOW; REMEMBER ME; RESIGNATION; ROCKINGHAM; THE INQUISIER; THE WEARY SOULS |                                              |
| L.M.     | BALLSTOWN; DEVOTION; DISTRESS; KEDRON; MORNING; MUSGROVE; NORTH PORT; ROCKBRIDGE; SCHENECTADY; SUPPLICATION |                                              |
| S.M.     | FLORIDA; NEWRY; NINETY-THIRD PSALM; POLAND |                                              |
| P.M.     | CLAREMONT |                                              |

| 7.6.7.6. | ECSTASY |                                              |
| 7.7.     | HEAVENLY KING |                                              |
| 7.7.7.7. | KING OF PEACE |                                              |

| 8.7.8.7. | COLUMBIANA; NEW HARMONY |                                              |

| 10.10.10.| BABYLONIAN CAPTIVITY |                                              |
| 11.11.11.| BELLEVUE |                                              |

**anthem**

| EASTER ANTHEM; HEAVENLY VISION; REVERENTIAL ANTHEM |
The following remarks describe the modality of Early American spiritual music in general. The compositions in the present collection use only about 40% of the scales found in that genre, and are not intended to illustrate the entire tradition. The only criteria have been to select tunes and settings of intrinsic worth and beauty, and, for new texts, to find the best possible match.

Early American hymnody was inundated by the oral (folk) tradition with the advent of camp meetings after the turn of the nineteenth century. This comprised both adaptation of existing tunes, and new compositions conditioned by folk tonality. This influence is conspicuous in the archaic modality of numerous melodies. This modality consists of permutations of the diatonic scale other than major (Ionian, on do) or minor (Aeolian, on la), such as Dorian (tonic re), etc.

Cultivation as well as preservation of this burgeoning tradition was encouraged by the invention of shape-note notation, originally devised to facilitate sight reading, but which, by the end of the twentieth century, became identified with the folkish singing tradition of which this notation was the primary means of transmission. The form of this notation most familiar in contemporary use is often called fasola, as it preserves an archaic solmization (the names given to the notes).

Folk influence is also evident in the occurrence of gapped scales, which lack one or both semitones (mi or ti):

- **heptatonic** = complete, seven note scale
- **hexatonic** = lacking one semitone
- **pentatonic** = lacking both semitones

It should be emphasized, however, that the repertoire also retains numerous compositions from prior to the Nineteenth Century, both before and after the American Revolution, and which reflect, even past the turn of the century, the Eighteenth-Century ear, whether trained or untrained, rather than later (actually, earlier) folk usage. This music was of particular interest in compiling the present collection, as it often is more easily adapted to liturgical use (and for that reason may merit further exploration).

Further discussion of the oral and written characteristics of Early American hymnody, while of possible interest, is unnecessary here, and may only distract. The following table is purely descriptive, without recourse to any theory of modal classification. The do re mi solmization is used to indicate relative pitches, rather than A, B, C etc. which represent absolute pitches.

<table>
<thead>
<tr>
<th>Scale Type</th>
<th>Tunes</th>
</tr>
</thead>
<tbody>
<tr>
<td>pentatonic scale on fa</td>
<td>AVON; BELLEVUE; COLUMBIANA; DEVOTION; MUSGROVE; NEW HARMONY; NEWBERRY; RESIGNATION; ROCKBRIDGE; THE WEARY SOULS</td>
</tr>
<tr>
<td>pentatonic scale on do</td>
<td>HEAVENLY KING; NEWRY</td>
</tr>
<tr>
<td>hexatonic major (no 4\textsuperscript{th})</td>
<td>LIVERPOOL; NINETY-THIRD PSALM</td>
</tr>
<tr>
<td>hexatonic major (no 7\textsuperscript{th})</td>
<td>EASTER ANTHEM; PRIMROSE</td>
</tr>
<tr>
<td>heptatonic major (Ionian) scale</td>
<td>BALLSTOWN; HEAVENLY VISION; MONTGOMERY; RAINBOW; REMEMBER ME; REVERENTIAL ANTHEM; ROCKINGHAM; SCHENECTADY</td>
</tr>
<tr>
<td>hexatonic Dorian (raised 6\textsuperscript{th})</td>
<td>THE INQUIRER A natural sixth (Dorian) is customary in certain compositions.</td>
</tr>
<tr>
<td>pentatonic scale on re</td>
<td>DISTRESS; ECSTASY</td>
</tr>
<tr>
<td>hexatonic minor (no 2\textsuperscript{nd})</td>
<td>DETROIT</td>
</tr>
<tr>
<td>hexatonic minor (no 6\textsuperscript{th})</td>
<td>BLACKBURN; FLORIDA; KING OF PEACE; LIBERTY HALL; NORTH PORT; SUPPLICATION</td>
</tr>
<tr>
<td>heptatonic minor (Aeolian) scale</td>
<td>BABYLONIAN CAPTIVITY; CLAREMONT; KEDRON; MORNING; POLAND; SHILOH</td>
</tr>
</tbody>
</table>
Il Ponte Vecchio (Il Póhn-tay Véck-ee-oh), tr. “the Old Bridge” is an historic bridge in Florence, Italy. The term is used here with allusion to The Sacred Bridge (Eric Werner, Columbia University Press: 1959), a major work which documented the convergence of various cultural traditions in Christian music during the first millennium; the title was later used by Joel Cohen, conductor of the Boston Camerata, for their CD (Erato: 1989), an audio exploration of Werner’s thesis during the subsequent Middle Ages. The intention of the present work is to propose renewed attention to various traditions in pursuit of the same spiritual goal.

Following are the traditional plainsong melodies for five of the hymns represented in this collection. Sharing similar modal variety, the music in this anthology is quite compatible with Gregorian Chant. Numerous polyphonic settings were also composed during the Renaissance and Baroque periods.

IAM LUCIS

John Mason Neale's translation is set to DEVOTION

II.

Iam lucis orto sidere Deum precémur supplices, Ut in diurnis actibus Nos servet a nocentibus.

IESU DULCIS MEMORIA

Edward Caswall's translation is set to LIVERPOOL

I.


IESU NOSTRA REDEMPTIO

John Chandler's translation is set to ROCKINGHAM

IV.

Ie-su, no-stra Re-demp-ti-o, A-mor et de-si-de-ri-um, De-us Cre-á-tor om-ni--um, Ho-mo in fi-ne tem-po-rum.

TE LUCIS

John Mason Neale's translation is set to DISTRESS

VIII.

Te lucis ante terminum Rerum Creátor poscimus, Ut solita clemen-ti-a Sis praesul ad custodiam.

VENI CREATOR SPIRITUS

Edward Caswall's translation is set to ROCKBRIDGE

VIII.