

Fuguing Tunes: A History, Collection, and Lesson Plans

by

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Introduction

Fuguing tunes – the intriguing hybrid of congregational and choral music. Accessible to the layperson, and yet richly complex enough to engage even a professional chorister. These tunes were hugely popular during the surge of music literacy in the eighteenth and nineteenth century, and they now serve as a linchpin in the modern-day revival of those same principles. Choir directors, music educators, church musicians, anyone involved in music pedagogy and the advancement of musical culture would benefit from exploring this genre.

Historical Context

Fuguing tunes (i.e. fusing tunes, fuge, and fugue-tunes) originated in England but found full and immense popularity in America from the 1740s-1850s. American composers (often referred to as “tunesmiths”) adopted the basic form and began ambitiously producing fuguing tunes by the hundreds. Many of these were used in congregational music and were recognized for their “simple strength, [their] boniness and angularity,” and many were embraced by choral groups and “noted for the tunefulness of all their vocal lines, the vitality of their rhythms, the hard-edged openness and occasional wrenching pungency of their harmonies.” (Cooke, 2017, p. xiii) These unique compositions were specifically written to be sung and thus “composers made sure that each part was singable and interesting.” (Horn, 1970, p.86) The fuguing genre as a whole was rugged, fierce, and independent, and the newly formed American nation embraced these qualities with open arms.

Fuguing tunes are vocal compositions which contain both homophonic and polyphonic sections. The genre derives its name from the unique polyphonic section in which the voice parts “enter non-simultaneously... in such a way as to produce overlap of text.” (Temperley, 1981, p. x) For example, most readers are perhaps familiar with the iconic Christmas carol “Joy to the

World” (ANTIOCH) which fits this basic definition at the phrase “and heav’n and nature sing,” where the tenors and basses enter in rhythmic imitation a measure after the sopranos and altos. American composer William Billings (1746-1800) introduced fuguing tunes vividly in the preface of his tunebook *The Continental Harmony* in 1794:

There is more variety in one piece of fuging music, than in twenty pieces of plain song, for while the tones do most sweetly coincide and agree, the words are seemingly engaged in a musical warfare; and...each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony, and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted; in the mean time, their minds are surprizingly agitated, and extremely fluctuated; sometimes declaring in favour of one part, and sometimes another. – Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble, now here, now there, now here again. – O enchanting! O ecstatic! (p. xxviii)

In form, fuguing tunes generally contain three musical sections. The opening section of a fuguing tune is usually homophonic (chordal) and chorale-like (that is, hymn-like) with traditional block chords. The melody is often carried by the tenor part, in contrast to the traditional chorale/hymn where the melody is found in the soprano part. In the middle section of a fuguing tune, the four voice parts (soprano, alto, tenor, bass) enter individually in any order and exemplify rhythmic or melodic imitation/counterpoint. The precise length of imitation usually lasts for only a few notes, “after which each voice might then proceed as suited the purpose of the composer.” (Horn, 1970, p. 87) After all the voices have entered and the fuguing section completed, the piece ends with a brief homophonic section, similar to the opening but with the soprano part taking over the

melody. Amidst those generalities are as many variations as composers could invent, to the point that occasionally, identifying what is and what is not a fuguing tune can be quite difficult. For this study, the iconic, fully-developed form will be the format considered. The two basic compositional textures (homophonic chorale texture for the opening and closing sections and imitative polyphony for the middle) in a fuguing tune did not appear *ex nihilo* (out of nothing) but rather they emerge from definitive streams in music history.

The German chorales of the sixteenth and seventeenth century provide the backdrop for the homophonic sections of fuguing tunes, and the choral music of the Medieval Era provides the precedent for the tenor melody. Congregational chorales were first developed by Martin Luther (1483-1546) to be sung by the people in unison. (Grout, 1973) These melodies were harmonized quite naturally using homophonic and polyphonic forms. From these developments grew the stately, homophonic, four-part chorale. In the lineage a few generations down from Luther, J. S. Bach (1685-1750) further refined the German chorale and composed engaging alto, tenor, and bass lines which almost rivaled the melody in independence and interest without sacrificing creative, colorful, and correct harmonies. Thus, homophonic chorales existed at the time fuguing tunes were created, but the tenor melody was a unique spin. The placement of the melody in the tenor part dates back to the Medieval Era where the word *tenor* came from the Latin *tenere* meaning “to hold.” Modern English words derived from *tenere* include *tentative* (to hold an idea loosely), *tenacious* (to hold relentlessly), and *tender* (to hold gently). The tenor line used to hold the melody because only men and boys sang in choir during the Medieval Era, back when congregational song was temporarily absent. In Medieval Era choirs, the uppermost voice part (*soprano*, from *super* meaning “over and above”) was sung by boys. Men also sang the alto (from *altus* meaning “high”) but this was always considered a harmonizing descant rather than the

lead part. With fuguing tunes began the practice of doubling the tenor part by treble females and the youth in general whose voices were unchanged. So, although the tenor part in a fuguing tune is notated below the soprano and alto, it actually many times soared above because of the doubling. Developing harmonizing parts which were horizontally sound and yet at the same time vertically (harmonically) compatible was the goal for the opening and closing homophonic sections of a fuguing tune.

For musicians, the imitative polyphony section (or “fuguing section”) of a fuguing tune can be easily understood by comparing and contrasting it with both the form and history of the Baroque instrumental fugue. In comparison, these two genres share the same points of origin. The strict canon (“imitation of a complete subject by one or more voices at fixed intervals of pitch and time”) in the Middle Ages developed into freer imitation (overlapping mimicry in some form of a melodic or rhythmic motive) in the Renaissance which in turn gave birth to the formal instrumental fugue in the Baroque and the fuguing tune about twenty years later. (Randel, 2003, p. 137) These two genres also bear the same name whose Latin root *fuga* literally means *flight*, “which suggests the fleeing and chasing characteristic of all fugues.” (Randel, 2003) Generally speaking, the fuguing tune bears textural resemblance to the Baroque fugue in that both contain a section where a single voice enters, and when a delayed second voice comes in it imitates what the first voice stated. Occasionally, the imitation is a variation on the subject (such as real and tonal answers found in fugues). Lastly, both genres experienced a decline in popularity but neither entirely disappeared. Instrumental fugues declined after the Baroque Era but still were used to great effect by composers in later years, appearing in works by Handel, Mozart, Beethoven, Mendelssohn, Brahms, Schumann, Liszt, Verdi, Schoenberg, Berg, Stravinsky, Bartók, Shostakovich, and many others in both instrumental and vocal compositions. Like the

Baroque fugue, the fuguing tune also took a dip in popularity after its heyday but new fuguing tunes continue to be published and the genre is referenced in Classical works by Charles Ives, Henry Cowell, Ray Green, and Alice Parker. (Robinson, 2014) However, there ends the similarities between the two genres.

A stark contrast between fugues and fuguing tunes is that the Baroque fugue is primarily an instrumental genre in the stream of classical art music, whereas the fuguing tune is primarily a vocal genre hailing from the history of congregational psalmody/hymnody. Also in contrast, fugues always begin with a single melodic line and then the other voices are subsequently added whereas with the fuguing tune the opening measures are generally homophonic and the fuguing section occurs in the middle of the composition (some notable exceptions in this collection are CALVARY and MILFORD with other exceptions also in existence). Harmonically, Baroque fugues balance the horizontal line of melody with the vertical plane of harmony whereas fuguing tunes hearken more back to a pre-Baroque notion of polyphony where the melodic lines needn't always coincide to produce satisfying harmonies (for details on dispersed harmony and part-writing see *Sacred Harp Harmony: a part-writing primer for shape-note hymnody* by Robert T. Kelley, 2009). In addition, while a fugue employs almost identical imitation of a complete subject (melody), in fuguing tunes the imitation can be rhythmic rather than strictly melodic and may only last for a few notes. The development of each genre is also quite different. The Baroque instrumental fugue was developed and perfected for musicians by none other than J. S. Bach (mentioned above as having also mastered the chorale) in Germany during the 1720s. The archetypal structure for congregational fuguing tunes that contained homophonic sections and sections with overlapping text are *Hymn VII* by Henry Playford published in the *Divine Companion* in 1701 for vocal duet and *Psalms 24* by John Chetham published in the *Book of*

Psalmody in 1722, however, the mature fuguing tune didn't make an appearance until the 1740s, about twenty years after the Baroque instrumental fugue. (Appendix I) (Temperley, 1981) One of the things that makes fuguing tunes so incredible and unique is that they were composed primarily for laymen in order to solve a societal problem.

The story of the impetus to create fuguing tunes begins first with the decline in beautiful congregational singing, first in England and then in America. In England, many Anglican churches lacked cantors and organs. Without leadership and an instrument to provide pitch and tempo, the quality of congregational singing gradually declined. (Temperley, 1981) Clergy during the 1700s in England publicly lamented the poor quality of congregational singing and began hiring singing masters to travel from parish to parish to instruct congregations for the purpose of improving their singing. In New England, congregational singing declined primarily because “the early settlers ... were too much occupied with wresting a living from the stern forces of nature, fighting Indians, and chastising witches and heretics, to devote any thought to the improvement of church music.” (Pierce, 1930, p. 214) Protestant pastors also began writing about the problem of poor singing and arrived at an identical solution as the Anglican clergy. Singing masters began travelling from town to town in the New World “to teach people the elements of reading musical notation... in order to fulfill the second function: to enable them to participate fully and accurately in the congregational singing of the church.” (Music, 2017) Over the next century, thousands of singing masters taught music to the people. (Mark & Gary, 2007) As the singing masters first began their work, three developments occurred simultaneously: tunebooks, tunesmiths (composers), and singing schools. The itinerant singing masters needed material (both instruction and music) to teach, composers to produce pleasing music to draw in students, and singing schools to provide a venue for singing instruction.

Tunebooks contained pages of detailed instructions on the rudiments of music theory as well as selections of congregational tunes, fuguing tunes, and choral anthems. This basic format began in England but first came to America thanks to John Tufts (1689-1750), who paved the way with his *Introduction to the Singing of Psalm Tunes* (1721). This was the first of the American tunebooks and was followed by over a thousand others such as the famous *The Easy Instructor* (1805), *Southern Harmony* (1835), *Modern Psalmist* (1839), and the *Sacred Harp* (1844). In these original tunebooks were upwards of 1,300 fuguing tunes. They were not considered a strictly sacred genre but were used by the singing masters in England and New England to attract as many students to their singing schools as possible. This strategy was successful as there was an insatiable appetite for new fuguing tunes. The explosion of singing material and the resulting musical developments in America far eclipsed anything England had experienced, which is why it is considered an American phenomenon.

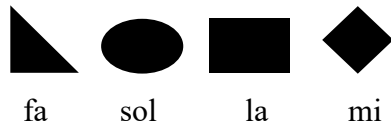
The four pioneering composers of the English fuguing tunes were Michael Beesly (ca.1700-1758), James Evison (fl.1747-1769), William East (fl.1748-1755), and Joseph Watts (fl.1749). Credit is tentatively given to Beesly as the originator of the fuguing genre, although identifying the very first fuguing tune is difficult. (Temperley, 1981) John Hopkinson's *Psalm 4* published in the collection *Urania* (1761) is probably the first published American-composed fuguing tune. The most prolific American composer of fuguing tunes was William Billings, although Daniel Read and Elisha West were more famous during their day. Other composers abounded during the eighteenth and nineteenth centuries, but a singular uniting factor among American composers was that they typically had to make a living by plying another trade or teaching singing schools, and not merely by composing.

Singing schools were first mentioned around 1723 by the Reverend Thomas Symmes in a treatise, and they went hand in hand with the development of tunebooks as an expedient means to train communities, particularly the young, to sing over a short period of time (usually about 2-3 weeks). The idea espoused by Symmes and others was that teaching the young people to read music in parts and to synchronize with others would over time lead to improvement in congregational singing. (Cooke, 2017) This basic concept harkens back to the *scholae cantorum* and other choir schools popular in Europe centuries before, with the American singing masters paralleling the role of the kapellmeister. (Mark & Gary, 2007) However, unlike their European predecessors, American singing schools were entirely funded by the students themselves and had no ties to any church or denomination. Without church oversight, the noble inception and lofty vision of developing music literacy soon became as much a social event for young people as it was a culture-transforming educational opportunity. (Temperley, 1981) The tradition of mixed genders singing the soprano, alto, and tenor parts may have originated from social desires of the students.

However, despite the social nature of singing schools, the students were also rigorously trained in the rudiments of music theory and solfege. Solfege has existed as the primary means of teaching music literacy ever since Guido of Arezzo (990-1050) developed solfege in the 11th century. The evolution of solfege has been well documented elsewhere (see McNaught, 1892) and it should suffice to note here that the primary system used during the days of the American tune books was the famous four shape-note system. Most fuguing tunes published from 1801 down to the present today are engraved using the shape-note system. (Fig. 1 and Appendix II)

Fig. 1

The four basic shapes of the shape-note system:



C Major scale with whole, half, quarter, and eighth notes:



Singing schools in America (and consequently, fuguing tunes) declined near the end of the 19th century primarily as a result of voices like Lowell Mason (1792-1872) and Thomas Hastings (1784-1872) who promoted public schools and encouraged more accessible styles of singing for communities. (Music, 2016) The singing masters were hired to become the first public school music teachers, but fuguing tunes require a diverse community to execute and the classroom demographics of the early public schools did not encourage four-part harmony to flourish. Communities instead developed annual conventions, choral societies, and monthly “singings” in order to both sing in parts and socialize, however, these events were not designed for music education purposes and had no designated singing master. Thus, fuguing tunes slowly disappeared from community and choral repertoire.

In England, fuguing tunes began fading as well. The parallel role of Lowell Mason was played by John Wesley (1703-1791), who evidently felt that the trend toward embellished hymnody was getting out of hand. It was not long before Wesley expressly forbade the use of "vain repetitions" in congregational singing and also condemned florid singing including fuguing tunes. (Chase, 1992) The organ too played a part as it “began to be common in churches, thereby reducing the need for the strong harmony and the dearly bought musical discipline of the folk.”

(Cobb, 1989, p. 62) Lastly, the never-ending battle for clarity of text was struck up again and fuguing tunes were accused of obscuring the plain words. (Randel, 2003) By the 1850s, the fuguing tune was considered archaic and included in only a few hymnals and tune books to satisfy the older members of congregations. (Pierce, 1930)

For over two hundred years, the fuguing tune lay mostly dormant in the American music scene. Then, the American bicentennial sparked a wave of patriotic nostalgia. Choral groups began digging back through America's musical heritage and unearthed the neglected fuguing tune. (Cooke, 2017) Community and professional choirs rallied around this long-forgotten genre, inserting fuguing tunes into their concert repertoire and producing dozens of recordings. Church choir directors and enthusiastic choristers also embraced the genre and began introducing fuguing tunes to their congregations. The occasional 1-2 fuguing tunes which had occurred in mainstream congregational hymnals (such as *The Book of Psalms for Singing* in 1973 and the *Trinity Hymnal Rev.* in 1990), saw a jump to five with the publishing of the *Cantus Christi* in 2002 and many more fuguing tunes will be published in *Cantus 2019*. This ripple effect continued on and currently fuguing tunes are making a slow but steady comeback in the American consciousness.

A Collection of Fuguing Tunes

These 80 fuguing tunes were selected as quality, diverse examples which could be used practically in a number of contexts. An effort was made to include modern examples and thus special thanks is given to the contemporary contributors which include: *The Sacred Harp* (1991) for use of SOAR AWAY, Timothy Kou for use of SANCTUS KOU, David R. Erb for use of FUNDAMENTUM, Douglas Wilson for use of the text “Word and Water, Bread and Wine”, *The Ailbe Psalter* (2006) for use of the texts “In You, O Lord, I Refuge Take” and “I Will Extol You, God, My King”, and Crown and Covenant Publications for use of the texts “O Sing a New Song to the Lord” and “Before Thee Let My Cry Come Near.”

In general, accidentals are not often included in original editions and thus in the following selections they have only occasionally been included per the editor’s discretion. Various groups who sing this music are known to add accidentals automatically in their singings but their choices, much like the original editions of the music, are far from universal when it comes to altered pitches. (Steel & Hulan, 2010, and Horn, 1970) The purpose here was to create a primarily practical resource and not necessarily to present an authoritative edition of each setting.

The decision was made to not set the tunes using the traditional four-shape notes but to rather update the notation and encourage the full solmization scale. Similar ideologies were espoused by the *Southern Harmony* (1835) and the *Christian Harmony* (1866), both of which used a seven shape-note system as well as by modern research which suggests greater value in students writing in the solfege syllables. (see Lovorn, 2016) However, the ten tunes which have accompanying lesson plans were engraved using both traditional notation in the main collection and also in shape notation in Appendix II.

Many tunebooks contain a predictable format of only 1-2 inlaid stanzas of a text and repeat markings for the fuguing section. For this collection, however, many of the tunes contain three or more stanzas, making repeats unwieldy for a performance or for congregational use. The following tunes then are exceptions; they have only a few stanzas and thus retain the traditional repeat: ATTLEBOROUGH, BALLSTOWN, BEHEST, CALVARY, CHILD OF THINE, CONVERSION, EVENING SHADE, EXHORTATION (2), GREENWICH, SCHENECTADY (1), SCHENECTADY (2), WAREHAM. Attempts to inlay more than two stanzas have proven unsuccessful and so the tune must be memorized to sing the text blocks.

The collection below was compiled based on a number of inspirations. Experienced singers of fuguing tunes were asked to suggest their favorites and their tastes often affected a tune's inclusion to this collection. The popularity of a tune was also considered and judged based on the number of printings a tune had received and/or the longevity a tune had experienced. Finally, consideration was given to represent multiple levels of difficulty. The spirit of the collection was an attempt to create a useful sampling of fuguing repertoire containing something for everyone. Below are a few comments on some of the tunes in the collection which seemed to require explanation, as well as useful details that would enhance the understanding and performance of a song.

ALABAMA

See details in the Lesson Plans. Laid in open score format because of extreme voice crossings.

ATTENTION

Mortality was often on the minds of the early Americans. Texts like this and the even more grim lyrics matched with CALVARY provide balance to the more exuberant songs in the collection.

BABYLONIAN CAPTIVITY

Perhaps a stretch to consider this a fuguing tune because of the paired voice entrances. Definitely non-traditional but still considered fuguing by Kroeger (1994) and Cooke (2017).

BENNINGTON

There originally existed a cross-relation alto F# against the tenor F natural in m.29.

BLOOMING VALE

Sacred harp singers don't attempt to sing polyrhythms like in m.12 in a precise manner but rather revel in the momentary chaos of the independent lines. (also EXHORTATION (2))

BON ACCORD (1) and (2)

Technically identified as a "Scottish tune in report" but how the structure differs from a fuguing tune is unclear. Many fuguing tunes exist in multiple musical variations such as this example in which two versions are presented. Also, an unusual instance of a fuguing tune with the soprano carrying the opening melody. See also DESERT and SANCTUS KOU.

BRISTOL

Interesting for its changing textures in m.9ff, 13ff, and 17ff.

CALVARY

Mortality was often on the minds of the early Americans. Texts like this and ATTENTION provide balance to the more exuberant songs in the collection.

CHILD OF THINE

See details in the Lesson Plans.

COWPER

The text for this tune is listed in some places as "Word and Water, Bread and Wine" instead of the opening lyrics "Our Triune God Rules Over All."

DESERT

This tune exists in some places under the name LYNGHAM. Though not notably popular during its day, it has become a well-known in many contemporary congregations and is also set to the text, “Behold the Glories of the Lamb.” Unusual because the soprano carries the melody.

DEVOTION NEW

Noteworthy for the fuguing entries BTAS and then immediately the reverse SATB.

EVENING HYMN

The dotted rhythmic figure in m.7, 8, 9, and 11 is unique.

EVENING SHADE

Noteworthy for the identical fuguing entrances.

EXALTATION

Included because it is an “unusually sophisticated and expressive piece.” (Cooke, 2017, Vol II p. 354)

EXHORTATION (2)

Sacred harp singers don’t attempt to sing polyrhythms like in m.12 in a precise manner but rather revel in the momentary chaos of the independent lines. (also BLOOMING VALE)

FILLMORE

The number of stanzas increases the length of the singing but they were necessary to preserve the storyline of the text.

GOSPEL TRUMPET

See details in the Lesson Plans.

HEROISM

See details in the Lesson Plans.

LENOX

Probably recognized by modern church-goers because it is one of the many fuguing tunes which was re-written and included in many hymnals with the fuguing section removed. The original tune was indeed fuguing.

MARYLAND

See details in the Lesson Plans.

MILFORD

Like CALVARY, this fuguing tune begins with a fuguing section.

MONTAGUE

Contains a very athletic tenor part.

NEW JORDAN

“One of the most exciting fuging tunes in the early American repertory.” (Cooke, 2017, Vol II p. 361)

NEWBURY

One of the most dissonant fuguing tunes with several intervals of the 2nd. Also unique because it fugues the fourth phrase of each stanza.

NORTHFIELD

See details in the Lesson Plans.

PENNSYLVANIA

Unusual for the half rest near the end.

PSALM 136

The alto part shines at m.19-20.

RAINBOW

See details in the Lesson Plans.

RUSSIA

See details in the Lesson Plans.

SANCTUS KOU

Multiple musical settings exist for most of the tunes in this collection. Here, two are included side-by-side as an example. In this example, like DESERT and BON ACCORD, the soprano carries the melody. The tonality of this example is ambiguous.

SCHENECTADY

Most of the tunes have been published with various texts over the years. Here, two texts are set to the same tune as an example. More details in the Lesson Plans.

SOAR AWAY

The first half is composed to feel like effortless soaring and the second half is musically crafted to feel like the beating of wings.

TOLLAND

The sharp in m.3 is not a typo and serves as an example of a chromatic note occurring on an unimportant beat.

WASHINGTON

The “pinnacle of the genre” according to Nym Cooke (2017, Vol II p. 365). Sometimes published as BEAR CREEK.

WORCESTER

See details in the Lesson Plans.

ALABAMA

1. The cross of Christ in - spires my heart, To sing re - deem - ing
 4. An - gels in shin - ing or - der stand A - round my Sav - ior's

melody
 1. The cross of Christ in - spires my heart, To sing re - deem - ing
 4. An - gels in shin - ing or - der stand A - round my Sav - ior's

5
 grace; A - wake, my soul, and bear a part In my Re - deem - er's praise.
 throne; They bow with rev - 'rence at His feet And make His glo - ries known.

8
 grace; A - wake, my soul, and bear a part In my Re - deem - er's praise.
 throne; They bow with rev - 'rence at His feet And make His glo - ries known.

10
 Oh, who can be com - pared to Him
 Those hap - py spir - its sing His praise

Oh, who can be com - pared to
 Those hap - py spir - its sing His

Oh, who can be com - pared to Him Who died up - on the tree?
 Those hap - py spir - its sing His praise To all e - ter - ni - ty;

Music: Alexander Johnson (1791-1832); arr. Ananias Davisson (1780-1857); alto William Walker (1809-1875)
 Text: G. H. Williams

8 6 . 8 6 . 8 6 . 8 6 .

This is my dear de - light - ful theme, That Je - sus
But I can sing re - deem - ing grace For Je - sus

died for me.
died for me.

2. His body broken, nailed, and torn,
And stained with streams of blood,
His spotless soul was left forlorn,
Forsaken of His God.
'Twas then His Father gave the stroke
That justice did decree;
All nature felt the dreadful stroke,
When Jesus died for me.

3. He took His meritorious blood,
And rose above the skies,
And in the presence of His God,
Presents His sacrifice.
His intercession must prevail
With such a glorious plea
My cause cause can never, never fail,
For Jesus died for me.

ARBACOOCHEE

1. Be - hold the love, the gen - 'rous love, That ho - ly Da - vid shows;

Be - hold his kind com - pas - sion move For his af - flict - ed foes.

When they are sick, When they are sick, his soul com - plains, And
When they are sick, his soul com - plains, And

The spir - it of the
seems to feel the smart; The spir - it of the gos - pel reigns,
The spir - it of the gos - pel reigns,
seems to feel the smart; The spir - it of the gos - pel reigns,

And melts his pi - ous heart, And melts his pi - ous heart.

Music: Seaborn McDaniel Denson (1854–1936)
Text: Isaac Watts (1674–1748); based on Psalm 35:12–14

8 6. 8 6. 8 6. 8 6. w/ repeats

2. How did his flowing tears condole
As for a brother dead!
And fasting mortified his soul,
While for their life he prayed.
They groaned, and curst him on their bed,
Yet still he pleads and mourns;
And double blessings on his head
The righteous God returns.

3. O glorious type of Heav'nly grace!
Thus Christ the Lord appears;
While sinners curse, their Savior prays,
And pities them with tears.
He, the true David, Israel's King,
Blest and beloved of God,
To save us rebels dead in sin,
Paid His own dearest blood.

ATTENTION

1. Hark! from the tombs a dole - ful sound! My ears at - tend the cry:

10 "Ye liv - ing men! come view the

"Ye liv - ing men! come view the ground,

"Ye liv - ing men! come view the ground,

15 ground, view the ground,

come view the ground, view the ground, view the

view the ground,

20 view the ground,

ground, view the ground, Where you must short - ly lie.

view the ground,

Music: Anonymous from *Federal Harmony*, 1790
 Text: Isaac Watts (1674-1748)

8 6. 8 6. w/ repeats

2. "Princes! this clay must be your bed,
In spite of all your towers;
The tall, the wise, the reverend head
Must lie as low as ours."

3. Great God! is this our certain doom?
And are we still secure?
Still walking downward to our tomb,
And yet prepare no more!

4. Grant us the pow'rs of quick'ning grace
To fit our souls to fly;
Then, when we drop this dying flesh,
We'll rise above the sky.

ATTLEBOROUGH

Lord, shall it be for - ev - er said, "The race of man was
 melody
 on - ly made For sick - ness, sor - row, and the dust?"
 Are not Thy ser-vants, day by
 Are not Thy ser-vants, day by day, Thy ser-vants,
 Are
 not Thy ser-vants, day by day, Are not Thy ser-vants,
 day, Sent to their graves,
 day not Thy ser-vants, day by day, Sent to their graves, and
 day by day,
 day by day,
 Lord, where's Thy kind - ness to the just?
 turned to clay?
 Lord, where's Thy kind - ness to the
 Lord, where's Thy

Music: Hezekiah Moors (1775–1814)
 Text: Isaac Watts (1674–1748); based on Psalm 89 portions

8 8 8. 8 8 8. w/ repeats

24 Lord, where's Thy kind - ness to the
just? kind - ness to the just? Lord, where's Thy kind - ness Lord,
Lord, where's Thy kind - ness to the just?
just?

27 to the just? Lord, where's Thy kind - ness to the just? just?
where's Thy kind - ness where's Thy kind - ness to the just? just?
1 2
Are

BABYLONIAN CAPTIVITY

1. A - long the banks where Ba - bel's cur - rent flows, Our cap - tive
 2. The tune - less harp that once with joy we strung, When praise em -
 3. The bar - b'rous ty - rants, to in - crease the woe, With taunt - ing
 4. But how, in hea - then chains and lands un - known, Shall Zi - on's

melody

bands in deep de - spond - ence strayed, While Zi - on's fall
 played and mirth in - spired the lay, In mourn - ful si -
 smiles a song of Zi - on claim; Bid sa - cred praise
 sons, a song of Zi - on raise? O hap - less Sa -

1. While Zi-on's fall in sad re - mem - brance
2. In mourn - ful si - lence on the wil - lows
3. Bid sa - cred praise in strains me - lo - dious
4. O hap - less Sa - lem, God's ter - res - trial

in sad re - mem - brance rose, Her friends, her chil - dren, min - gled with the dead.
 lence on the wil - lows hung. And grow - ing grief pro - longed the te - dious day.
 in strains me - lo - dious flow, While they blas - pheme the great Je - ho - vah's name.
 lem, God's ter - res - trial throne, Thou land of glo - ry, sa - cred mount of praise.

rose,
 hung.
 flow,
 throne,

5. If e'er my mem'ry lose Thy lovely name,
If my cold heart neglect my kindred race,
Let dire destructions seize this guilty frame;
My hand shall perish and my voice shall cease.

6. Yet shall the Lord, who hears when Zion calls,
Overtake her foes, with terror and dismay,
His arm avenge her desolated walls,
And raise her children to eternal day.

BALLSTOWN

Great GOD, at - tend, while Zi - on sings The joy that from Thy pres - ence

To spend one day with Thee on earth Ex - springs:
To spend one day with Thee on earth Ex - ceeds a thou - sand
To spend one day with Thee on earth Ex - ceeds a thou - sand years of mirth.

ceeds a thou - sand years of mirth. To spend one day with
Thee on earth Ex - ceeds a thou - sand years of years of mirth.
To spend one day with Thee on earth
To spend one day with Thee on earth,

Thee on earth,
mirth. To spend one day with Thee on earth Exceeds a thou - sand years of mirth. mirth.
To

Music: Nehemiah Shumway (1761-1843)
Text: Isaac Watts (1674-1748); based on Psalm 84:10-12

8 8 . 8 8 . w/ repeats

BEHEST

1. A - rise, my soul, my joy - ful pow'rs, And tri - umph in my God;

A - wake, my voice, and
A - wake, my voice, and loud pro - claim His

A - wake, my voice, and loud pro - claim His glo - rious grace a -
loud pro - claim His glo - rious grace

wake, my voice, and loud pro - claim A - wake, my voice, and loud pro -
glo - rious grace a - broad,
broad, His glo - rious grace a - broad,
claim His glo - rious grace a - broad, His glo - rious grace a - broad. broad.

A -

2. Arise, my soul; awake, my voice,
And tunes of pleasure sing;
Loud hallelujahs shall address
My Savior and my King.

Music: Abraham Maxim (1773–1829)
Text: Isaac Watts (1674–1748)

8 6. 8 6. w/ repeats

BENNINGTON

1. Say, might - y love, and teach my song, To
melody

whom my sweet - est joys be - long, And who the hap - py pairs,

Whose yield - ing hearts and join - ing hands Find bless - ings twist - ed with their

Whose yield - ing hearts and join - ing hands Find bless - ings twist - ed with their
ing Find bless - ings twist - ed with their hands To sof - ten all their
hands To sof - ten all their cares, To sof - ten all their

Music: attr. Abraham Wood (1752-1804)
Text: Isaac Watts (1674-1748)

8 8 6. 8 8 6. w/ repeat

22 hands To sof - ten all their cares,
 hands Find bless - ings twist - ed with their hands Find
 cares, Whose yield - ing hearts and join - ing hands
 cares, Whose yield - ing hearts and join - ing hands

25 bless - ings twist - ed with their hands To sof - - - - -
 - - - - -

29 - - - - - ten all their cares.

2. Not the wild herd of nymphs and swains,
 That thoughtless fly into the chains,
 As custom leads the way:
 If there be bliss without without design,
 Ivies and oaks may grow and sign,
 And be as blest as they.

3. Two kindest souls alone must meet;
 'Tis friendship makes the bondage sweet,
 And feeds their mutual loves;
 Bright Venus on her rolling throne
 Is drawn by gentlest birds alone,
 And Cupids yoke the doves.

BLOOMING VALE

1. Oh, were I like a feath - ered dove. And in - no - cence had wings;

I'd fly, and make a long re - move,

I'd fly, and make a long re - move, From

all these rest - less things, From all these rest - less things.

- 2. Let me to some wild desert go,
And find a peaceful home,
Where storms of malice never blow,
Temptations never come.
- 3. By morning light I'll seek His face,
At noon repeat my cry,
The night shall hear me ask His grace,
Nor will He long deny.

- 4. God shall preserve my soul from fear,
Or shield me when afraid;
Ten thousand angels must appear
If He command their aid.
- 5. I cast my burdens on the Lord,
The Lord sustains them all;
My courage rests upon His Word,
That saints shall never fall.

Music: J. P.? Storm (fl.1790s)

Text: Isaac Watts (1674-1748); based on Psalm 55 portions

8 6. 8 6. w/ repeat

BON ACCORD (1)

1. The LORD, the on - ly God, is great, And great - ly to be

5 praised In Zi - on, on whose hap - py mount In Zi - on, on whose hap - py mount

8 on whose hap - py mount His sac - red throne is raised.

2. In Zion we have seen performed
 A work that was foretold,
 In pledge that God, for times to come,
 His city will uphold.

3. According to Thy sov'reign name,
 Thy praise through earth extends;
 Thy pow'rful arm, as justice guides,
 Chastises, or defends.

4. Let Zion's mount with joy resound,
 Her daughters all be taught,
 In songs His judgments to extol,
 Who this deliv'rance wrought.

5. This God is ours, and will be ours,
 Whilst we in Him confide;
 Who, as He has preserved us now,
 Till death will be our guide.

Music: Anonymous from *Scottish Psalter*, 1625
 Text: Nahum Tate & Nicholas Brady, 1735; based on Psalm 48 portions

8 6. 8 6. w/ repeat

BON ACCORD (2)

1. The LORD, the on - ly God, is great, And great - ly to be praised

In Zi - on, on whose hap - py mount His sac - red

In Zi - on, on whose hap - py mount His sac - red

hap - py mount throne is raised, His sac - red throne is raised.

throne is raised,

2. In Zion we have seen performed
A work that was foretold,
In pledge that God, for times to come,
His city will uphold.

3. According to Thy sov'reign name,
Thy praise through earth extends;
Thy pow'rful arm, as justice guides,
Chastises, or defends.

4. Let Zion's mount with joy resound,
Her daughters all be taught,
In songs His judgments to extol,
Who this deliv'rance wrought.

5. This God is ours, and will be ours,
Whilst we in Him confide;
Who, as He has preserved us now,
Till death will be our guide.

Music: Anonymous from *Scottish Psalter*, 1929

Text: Nahum Tate & Nicholas Brady, 1735; based on Psalm 48

8 6. 8 6. w/ repeat

BRIDGEWATER

1. Who shall the Lord's e - lect con - demn? 'Tis God who jus - ti - fies their
 melody
 souls,
 And mer - cy, like a
 And mer - cy, like a might - y stream, And
 And mer - cy, like a might - y stream, O'er all their sins di -
 might - y stream, O'er all their sins di - vine - ly rolls.
 mer - cy, like a might - y stream, O'er all their sins di - vine - ly rolls.
 mer - cy, like a might - y stream, O'er all their sins di - vine - ly rolls.
 vine - ly rolls, O'er all their sins di - vine - ly rolls.

2. Who shall adjudge the saints to Hell?
 'Tis Christ who suffered in their stead;
 And, the salvation to fulfil,
 Behold Him rising from the dead.

3. He lives! He lives! and sits above,
 Forever interceding there:
 Who shall divide us from His love,
 Or what shall tempt us to despair?

4. Shall persecution, or distress,
 Famine, or sword, or nakedness?
 He who hath loved us bears us through,
 And makes us more than conqu'rors too.

5. Faith hath an overcoming pow'r,
 It triumphs in the dying hour:
 Christ is our life, our joy, our hope,
 Nor can we sink with such a prop.

6. Not all that men on earth can do,
 Nor pow'rs on high, nor pow'rs below,
 Shall cause His mercy to remove,
 Or wean our hearts from Christ our love.

Music: Lewis Edson (1748–1820)

Text: Isaac Watts (1674–1748); based on Romans 8:33–39

8 8 . 8 8 .

BRISTOL

1. The lofty pillars of the sky, And spacious concave melody

raised on high, Spangled with stars, a shining frame,

13 Their great original proclaim. Th'un-

19 Th'un-wearied sun, from Th'un-wearied sun, from day to day, Pours Th'un-wearied sun, from day to day, Pours knowledge on his

23 day to day, Pours knowledge on his golden ray; And knowledge on his golden ray; And publishes to ev-

gold ray; And publishes to every land And publishes to

Music: Timothy Swan (1758–1842)

Text: Joseph Addison (1672–1719); based on Psalm 19

8 8 . 8 8 . 8 8 . 8 8 .

27 - - 'ry land
 ev - 'ry land The work of an Al - might - y hand.
 ev - 'ry land

2. Soon as the evening shades prevail,
 The moon takes up its wondrous tale;
 And nightly, to the listening earth,
 Repeats the story of her birth;
 While all the stars, that round her burn,
 And all the planets in their turn,
 Confirm the tidings as they roll,
 And spread the truth from pole to pole.

3. What though in solemn silence all
 Move round this dark terrestrial ball?
 What though no real voice nor sound
 Amid their radiant orbs be found?
 In reason's ear they all rejoice,
 And utter forth a glorious voice;
 For ever singing as they shine,
 "The hand that made us is divine."

CALVARY

1. My thoughts that of - ten mount the
 melody
 1. My thoughts that of - ten mount the skies, Go
 1. My thoughts that of - ten mount the skies, Go

5
 skies, Go search the world be - neath,
 search search the world be - neath, Where na - ture all in
 search the world Go search the world be - neath, Where na - ture all in ru - in lies, Where

10
 Where na - ture all in ru - in lies, And owns,
 na - ture all in ru - in lies, And owns her sov - 'reign - death!
 ru - in lies, Where na - ture all in ru - in lies, And owns,
 na - ture all in ru - in lies, And owns her sov - 'reign - death!

14
 And owns, And owns her sov - 'reign - death! death!
 And owns, And owns her sov - 'reign - death! death!
 Where

Music: Daniel Read (1757-1836)
 Text: Isaac Watts (1674-1748)

8 6. 8 6. w/ repeats

2. The tyrant, how he triumphs here!
His trophies spread around!
And heaps of dust and bones appear
Through all the hollow ground.
3. Those skulls, what ghastly figures now!
How loathsome to the eyes!
Those are the heads we lately knew
So beautiful and so wise.
4. But where the souls, those deathless things
That left his dying clay?
My thoughts now stretch out all your wings,
And trace eternity!
5. Oh, that unfathomable sea!
Those deeps without a shore!
Where living waters gently play,
Or fiery billows roar.
6. Thus must we leave the banks of life,
And try this doubtful sea,
Vain are your groans, and dying strife,
To gain a moment's stay.
7. There we shall swim in heavenly bliss,
Or sink in flaming waves,
While the pale carcass breathless lies
Among the silent graves.
8. Some hearty friend shall drop his tear
On our dry bones, and say,
"These once was strong, as mine appear,
And mine must be as they."
9. Thus shall our mould'ring members teach
What now our senses learn:
For dust and ashes loudest preach
Man's infinite concern.

CHILD OF THINE

1. Fa - ther, I wait be - fore Thy throne, Call me a child of Thine,
 2. Then shed Thy prom - ised love a - broad, And make my com - fort strong.

melody

Send down the Spir - it of Thy Son, Send down the
 Then shall I say, "My Fa - ther God," Then shall I

Send down the Spir - it of Thy Son,
 Then shall I say, "My Fa - ther God,"

Send down the Spir - it of Thy Son, Send down the
 Then shall I say, "My Fa - ther God," Then shall I

Son, Send down the Spir - it of Thy Son,
 God," Then shall I say, "My Fa - ther God,"

Spir - it of Thy Son,
 say, "My Fa - ther God,"

Send down the Spir - it of Thy Son, To form my heart di - vine. vine.
 Then shall I say, "My Fa - ther God," With an un-wa-v'ring tongue. tongue.

Spir - it of Thy Son,
 say, "My Fa - ther God,"

Music: Bascom Franklin Faust (1874–1946)
 Text: attr. Isaac Watts (1674–1748)

86.86.

CONVERSION

1. When God re - vealed His gra - cious name, And changed my mourn - ful state,
 melody
 My rap - ture seemed a pleas - ing dream, My rap - ture seemed a pleas - ing
 My rap - ture seemed a pleas - ing dream, My rap - ture
 My rap - ture seemed a pleas - ing
 dream, The grace ap - peared so great.
 10
 seemed a pleas - ing dream, The grace ap - peared so great. great.
 dream, The grace ap - peared so great.

2. Let those that sow in sadness wait
 Till the fair harvest come,
 They shall confess their sheaves are great,
 And shout the blessings home.

Music: Supply Belcher (1751–1836)
 Text: Isaac Watts (1674–1748); based on Psalm 126

8 6. 8 6. w/ repeat

COWPER

1. Our tri - une God rules o - ver all, And feeds all crea tures great and small.

melody

From sky, from earth, from

From sky, from earth, from sky a - gain, From

From sky, from earth, from sky a - gain, From sky, from

sky a - gain,

sky, from earth, from sky a - gain, Our God feeds all the sons of men.

earth, from sky a - gain,

From sky, from earth, from sky a - gain, Our God feeds all the sons of men.

Music: Oliver Holden (1765–1844)
 Text: Douglas Wilson, 2005 © dougwils@christkirk.com

8 8. 8 8. w/ repeat

2. His Word restores the blind to sight;
Our God has made the darkness light.
Clean water on our heads was poured,
We took the name of Jesus, Lord.
3. At this white table, wine and bread
Will weave us now into the Head,
As we grow to a perfect man
And there fulfill salvation's plan.
4. The Lord has spoken living words,
He gave us ears, and thus we heard.
We will not give our sons a stone,
We will not live by bread alone.
5. Salvation comes and— face to face—
He sets before us means of grace.
We know all this was kindly meant;
We taste the Word and sacrament.

DELIGHT

1. Up - ward I lift mine eyes, From GOD is all my aid; The God that
 melody
 built the skies, And earth and na - ture made;
 God is the tow'r To which I fly;
 God is the tow'r To which I fly; His grace is the tow'r
 God is the tow'r To which I fly; His grace is nigh
 His grace is nigh In ev - 'ry hour.
 To which I fly; His grace is nigh In ev - 'ry hour. In ev - 'ry hour.
 In ev - 'ry hour.
 God is the tow'r To which I fly; His grace is nigh In ev - 'ry hour.

Music: Simeon Coan (1767-1815)

Text: Isaac Watts (1674-1748); based on Psalm 121

6 6. 6 6. 8 8. w/ repeat

2. My feet shall never slide
And fall in fatal snares,
Since God, my guard and guide,
Defends me from my fears,
Those wakeful eyes
That never sleep,
Shall Israel keep,
When dangers rise.

3. No burning heats by day,
Nor blasts of ev'ning air,
Shall take my health away,
If GOD be with me there:
Thou art my sun,
And Thou my shade,
To guard my head
By night or noon.

4. Hast Thou not giv'n Thy Word
To save my soul from death?
And I can trust my LORD
To keep my mortal breath;
I'll go and come,
Nor fear to die,
Till from on high
Thou call me home.

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DEVOTION NEW

1. Thy sanc - tu - ar - ies, Lord, To me de - light af - ford,

melody

My

My soul in peace re -
My soul in peace re -
My soul in peace re -
My soul in peace re -

soul in peace re - pos - ing there; My soul in peace re -
pos - ing there; 'Tis there Thou most ex - cels;
pos - ing there; 'Tis there Thou most ex - cels;

pos - ing there; 'Tis there Thou most ex -

cels;
'Tis there Thine hon - or dwells; 'Tis there Thine hon - or

Music: Walter Janes (1778–1827)

Text: Francis Hopkinson (1737–1791; based on Psalm 26:8–12)

6 6 8. 6 6 8. w/ repeats

dwells; And thith - er I with joy re - pair.
 And thith - er I with joy re - pair.
 And thith - er I with joy re - pair.

2. Let not the sinners doom
 On me, Thy servant, come;
 Nor leave my soul to be confined,
 With those, who blood enjoying,
 The harmless are destroying;
 To blood and murder still inclined.

3. Urged by a wicked spite,
 They seize another's right,
 And make oppression thus their trade;
 They secret bribes are taking,
 Their oaths in private breaking,
 Or else by open force invade.

4. But my delight shall be,
 To walk in falsehood free;
 The paths of truth I will pursue:
 Then by Thy grace direct me,
 In virtuous ways protect me;
 Thy former mercies, LORD, renew!

5. My foes assail in vain,
 I still my ground maintain;
 Though armed with rage they stand around:
 Among the congregation
 Of saints, I'll fix my station,
 Thy praises ever to resound.

EDOM

1. With songs and hon - ors sound - ing loud Ad - dress the melody

6 O - ver the heav'ns He spreads His cloud, And wa - ters veil the Lord on high; O - ver the heav'ns He spreads His cloud, And wa - ters veil the

11 sky. And wa - ters veil the sky. sky. And wa - ters veil the sky. He sky. And wa - ters veil the sky.

15 He sends His show'rs of sends His show'rs of bless - ings down To cheer the plains be - low: He He sends His show'rs of bless - ings down To cheer the plains be -

19 sends His show'rs of bless - ings down To cheer the plains be - low: low: He makes the grass the moun - tains crown, low: He

Music: Elisha West (1758–ca.1808)

Text: Isaac Watts (1674–1748); based on Psalm 147:7–9, 13–18

8 6. 8 6. 8 6. 8 6. w/ repeats

low:

He makes the grass the moun - tains crown, And
 makes the grass the moun - tains crown, And corn in val - leys
 corn in val - leys grow. And corn in val - leys grow.
 grow.

2. He gives the grazing ox his meat;
 He hears the raven's cry:
 But man, who tastes His finest wheat,
 Should raise His honors high.
 His steady counsels change the face
 Of the declining year;
 He bids the sun cut short his race,
 And wintry days appear.

3. His hoary frost, His fleecy snow,
 Descend and clothe the ground;
 The liquid streams forbear to flow,
 In icy fetters bound.
 When from the dreadful stores on high,
 He pours the rattling hail,
 The wretch that dares this God defy
 Shall find his courage fail.

4. He sends His word, and melts the snow;
 The fields no longer mourn;
 He calls the warmer gales to blow,
 And bids the spring return.
 The changing wind, the flying cloud,
 Obey His mighty word:
 With songs and honors sounding loud,
 Praise ye the sov'reign Lord.

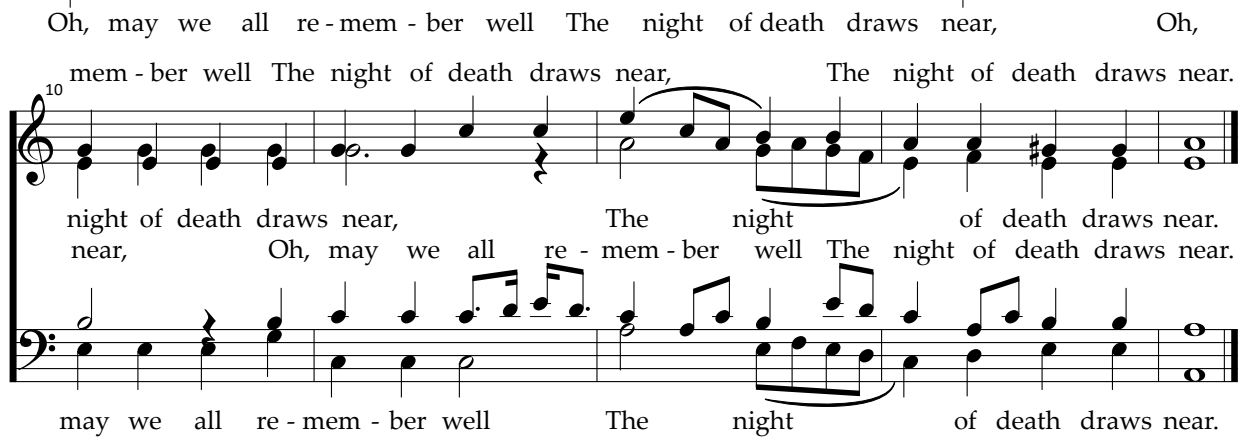
EVENING HYMN



1. The day is past and gone; The eve - ning shades ap - pear.



Oh, may we all re - mem - ber well The night of death draws near, Oh, may we all re - mem - ber well The night of death draws near.



Oh, may we all re - mem - ber well The night of death draws near, The night of death draws near. The night of death draws near. Oh, may we all re - mem - ber well The night of death draws near. may we all re - mem - ber well The night of death draws near.

2. We lay our garments by,
 Upon our beds to rest;
 So death will soon disrobe us all
 Of what we here possess.

3. Lord, keep us safe this night;
 Secure from all our fears;
 May angels guard us while we sleep
 Till morning light appears.

4. And when we early rise
 And view th'unwearied sun,
 May we set out to win the prize
 And after glory run.

5. And when our days are past
 And we from time remove,
 Oh, may we in Thy bosom rest,
 The bosom of Thy love.

Music: Elisha West (1758–ca.1808)
 Text: John Leland (1754–1841)

6 6 . 8 6 . w/ repeat

EVENING SHADE

1. I constant care will take, Lest sinful words they hear;

My lips their silence shall not break

My lips their silence shall not break
 lence shall not break
 My lips their silence shall not break While wicked men are near.

2. My heart was all on fire,
 With burning thoughts suppressed;
 My tongue was loosed, my soul's desire
 I then to God addressed.

3. "My end, LORD, make me know,
 My days, how soon they fall;
 And to my thoughtful spirit show
 How weak I am and frail.

Music: Stephen Jenks (1772–1856)
 Text: *The Psalter*, 1912; based on Psalm 39

6 6. 8 6. w/ repeat

EXALTATION

1. The Lord of glo - ry is my light, And my sal - va - tion
melody

too; God is my strength; nor will I fear, God is my strength; nor
 What all my foes can do, What

will I fear What all my foes can do, What

do, What all my foes can do, What

all my foes can do, What all my foes can do. What all my foes can do.
 all my foes can do.

2. Now shall my head be lifted high
 Above my foes around,
 And songs of joy and victory
 Within Thy temple sound.

Music: Walter Janes (1778–1827)

Text: Isaac Watts (1674–1748); based on Psalm 27 portions

8 6. 8 6. w/ repeats

EXHORTATION (1)

1. Lord, in the morn - ing Thou shalt hear My voice as -
 melody
 cend - ing high; To Thee will I di - rect my pray'r, To
 To Thee will I di - rect my pray'r, To Thee lift up mine
 To Thee will I di - rect my pray'r, To Thee lift up mine eye,
 Thee lift up mine eye,
 rect my pray'r, To Thee lift up mine eye, To Thee lift up mine eye.
 eye, To Thee will I di - rect my pray'r,
 To Thee will I di - rect my pray'r,

2. My watchful enemies combine
 To tempt my feet astray;
 They flatter, with a base design
 To make my soul their prey.

3. Up to the heav'ns, where Christ is gone
 To plead for all His saints,
 Presenting at His Father's throne
 Our songs and our com plaints.

4. Lord, crush the serpent in the dust,
 And all his plots destroy;
 While those that in Thy mercy trust,
 Forever shout for joy.

Music: S. Hibbard (fl. ca.1778–1795)

Text: Isaac Watts (1674–1748); based on Psalm 5 portions

8 6. 8 6. w/ repeat

EXHORTATION (2)

1. Show pit - y, Lord, O Lord, for - give, Let a re -

pent - ing re - bel live; Are not Thy mer - cies large and free? Are

Are not Thy mer - cies large and free? May not a sin - ner not Thy mer - cies large and free? Are not Thy mer - cies large and free? May

trust in Thee? free? May not a sin - ner trust in Thee? Thee? trust in Thee? Are

Music: Eliakim Doolittle (1772-1850)
 Text: Isaac Watts (1674-1748); based on Psalm 51 portions

8 8. 8 8. w/ repeat

2. My crimes are great, but can't surpass
The power and glory of Thy grace:
Great God, Thy nature hath no bound,
So let Thy pardoning love be found.

FARMINGTON

1. From my youth up, may Is - rael say, They oft - en - times
melody

have me as - sailed; Re - duced me oft to heav - y straits,

But nev - er yet have quite pre - vailed: But nev - er yet have quite pre - vailed: But

quite pre - vailed: But nev - er yet have quite pre - vailed: But nev - er yet have quite pre - vailed: But nev - er yet have quite pre - vailed: But nev - er yet have quite pre - vailed:

They plowed my back with fur - rows long; But God has - res - cued

Music: Rev. Alexander Gillet (1749–826)

Text: Francis Hopkinson (1737–1791); based on Psalm 129

8 8 . 8 8 . 8 8 . w/ repeat

30

us from wrong. But God has res - cued us from wrong.

2. Defeat, confusion, shameful rout
 Be still the dreadful doom of those,
 Their righteous doom, who Sion hate,
 And Sion's holy God oppose:
 Like corn that's withered, let them fade,
 Untimely blasted in the blade.

3. Which in his arms no reaper takes,
 But in the field neglected leaves;
 Nor binder thinks it worth his pains
 To fold and gather into sheaves:
 Nor traveller vouchsafes to stop,
 And crave a blessing on the crop.

FILLMORE

1. Praise ye the Lord, ex - alt His name, While in His ho - ly courts ye wait,

Ye saints, that to His house be - long, Or stand at - tend - ing at His gate.

Praise ye the Lord, the Lord is good; To Praise ye the Lord, the Lord is good; To praise His name is Praise ye the Lord, the Lord is good; To praise His name is

Praise His name is sweet em - ploy: Is - rael He chose of Lord is good; To praise His name is sweet em - ploy: Is - rael He chose of old, and sweet em - ploy: Is - rael He chose of old, and still His

Music: John Palmer Reese (1828–1900)
 Text: Isaac Watts (1674–1748); based on Psalm 135

8 8 . 8 8 . 8 8 . 8 8 . w/ repeat

20. old, and still His church is His pe-cu-liar
 rael He chose of old, and still His church is His pe-cu-liar
 still His church is His pe-cu-liar joy. church is His pe-cu-liar joy.

24. joy. cu-liar joy. His church is His pe-cu-liar joy.

2. Great is the Lord, exalted high
 Above all powers and every throne:
 Whate'er He please, in earth or sea,
 Or Heav'n or Hell, His hand hath done.
 At his command the vapors rise,
 The lightnings flash, the thunders roar;
 He pours the rain, He brings the wind
 And tempest from His airy store.
3. 'Twas He those dreadful tokens sent,
 O Egypt, through thy stubborn land,
 When all thy first-born, beasts and men,
 Fell dead by His avenging hand.
 What mighty nations, mighty kings,
 He slew, and their whole country gave
 To Israel, whom His hand redeemed,
 No more to be proud Pharaoh's slave!
4. His power the same, the same His grace,
 That saves us from the hosts of Hell;
 And heav'n He gives us to possess,
 Whence those apostate angels fell.
 The Lord Himself will judge His saints;
 He treats His servants as His friends;
 And when He hears their sore complaints,
 Repents the sorrows that He sends.
5. Through every age the Lord declares
 His name, and breaks th'oppressor's rod
 He gives His suff'ring servants rest,
 And will be known th'Almighty God.
 Bless ye the Lord, who taste His love,
 People and priest, exalt His name:
 Amongst His saints He ever dwells;
 His church is His Jerusalem.

FLORIDA

1. Let sin - ners take their course, And choose the road to death But
 melody

But

6 But in the wor - ship of my God I'll spend my dai - ly breath;
 in the wor - ship of my God I'll spend my dai - ly breath;
 But in the wor - ship of my God I'll spend my dai - ly breath;

11 But in the wor - ship of my God I'll spend my dai - ly breath.

Music: Truman S. Wetmore (1774–1861)
 Text: Isaac Watts (1674–1748); based on Psalm 55:15–17, 19, 22

6 6. 8 6. w/ repeats

2. My thoughts address His throne
When morning brings the light;
I'll seek His blessing ev'ry noon,
And pay my vows at night.
3. Thou wilt regard my cries,
O my eternal God,
While sinners perish in surprise,
Beneath Thine angry rod.
4. Because they dwell at ease,
And no sad changes feel,
They neither fear nor trust Thy name,
Nor learn to do Thy will.
5. But I with all my cares
Will lean upon the Lord;
I'll cast my burdens on His arm,
And rest upon His Word.
6. His arm shall well sustain
The children of His love;
The ground on which their safety stands,
No earthly pow'r can move.

FUNDAMENTUM

1. My hope is built on noth-ing less Than Je - sus' blood and right-eous-ness;

melody

I dare not trust the
I dare not trust the sweet-est frame, But whol - ly lean on Je - sus' name.

I dare not trust the
On Christ, the sol - id rock, I stand;
On Christ, the sol - id

On Christ, the sol - id rock, I stand; I stand, on
On Christ, the sol - id rock, I stand;
rock, I stand; I stand; I stand; All oth - er ground is

Christ, the sol - id rock, I stand;
sink - ing sand, All oth - er ground is sink - ing sand.

Music: David R. Erb (b.1970) ©
Text: Edward Mote (1797-1874)

8 8. 8 8. w/ refrain

2. When darkness veils His lovely face,
I rest on His unchanging grace;
In ev'ry high and stormy gale,
My anchor holds within the veil.

3. His oath, His covenant, His blood
Support me in the whelming flood;
When all around my soul gives way,
He then is all my hope and stay.

4. When He shall come with trumpet sound,
Oh, may I then in Him be found;
Dressed in His righteousness alone,
Faultless to stand before the throne.

GLORY SHONE AROUND

1. In You, O LORD, I ref - uge take; Let me not come to shame!

melody

In right - eous - ness de - liv - er me, Ac -

In right - eous - ness de - liv - er me, Ac - cord - - - ing

In right - eous - ness de - liv - er me, Ac - cord - - - ing

cord - - - ing to Your name. In - cline Your ear, my pray'r to hear,

to Your name. In - cline Your ear, my pray'r to hear, My For - tress strong to save!

- - - ing to Your name. In - cline Your ear, my pray'r to hear,

to Your name. In - cline Your ear, my pray'r to hear, My For - tress strong to save!

15 My For - tress strong to save! My For - tress strong to save!

Music: Thomas Jefferson Allen (1853–1948)

Text: *The Ailbe Psalter*, 2006; based on Psalm 31 portions © ailbe.org

8 6. 8 6. 8 6. w/ repeats

2. For You my Rock and Fortress are;
In Your name lead and guide.
You rescue me from ev'ry net
Which wicked men might hide.
My Refuge strong, my spirit long
In Your hand shall abide.

3. I hate all those who idols serve;
I trust in You, O LORD.
Your steadfast love fills me with joy;
You see my ev'ry hurt.
In my distress You reach and bless,
And plant me in Your Word.

GOSPEL TRUMPET

1. Hark! how the gos - pel trum - pet sounds, Through all the earth the melody ech - o bounds; And Je - sus, by re - deem - ing blood, Is bring - ing
 And Je - sus, by re - deem - ing blood, Is bring - ing sin - ners home to
 sin - ners home to God; And guides them safe - ly by His blood To end - less day.
 God;

Music: arr. Elisha James King (1821-1844)
 Text: Samuel Medley (1738-1799)

8 8 . 8 8 . 8 4 .

2. Thy blood, dear Jesus, once was spilt
 To save our souls from sin and guilt,
And sinners now may come to God
 And find salvation through Thy blood,
And sail by faith upon that flood
 To endless day.
3. Hail! all-victorious conqu'ring Lord,
 Be Thou by all Thy works adored,
Who undertook for fallen man,
 And brought salvation through Thy name,
That we with Thee might live and reign
 In endless day.
4. Fight on, ye conqu'ring saints, fight on,
 And when the conquest you have won,
Then palms of vict'ry you shall bear,
 And in His kingdom have a share,
And crowns of glory you shall wear
 In endless day.
5. Through storms and calms by faith we steer,
 By feeble hopes and gloomy fears,
Till we arrive at Canaan's shore,
 Where sin and sorrow are no more
We shout our trials, there all o'er,
 To endless day.
6. And when, through grace, our course is run,
 The battle fought, the vict'ry won,
Then crowns unfading we shall wear,
 The glory of Thy kingdom share,
With Thee, our glorious Leader, there
 In endless day.
7. Then we shall in sweet chorus join,
 With saints and angels all combine,
To sing of His redeeming love,
 When rolling years shall cease to move,
And this shall be our theme above,
 In endless day.
8. Then, in Thy presence, Heav'nly King,
 In loftier strains Thy praise we'll sing,
When with the bloodbought hosts we meet,
 Triumphant there, in bliss complete,
And cast our crowns before Thy feet.
 In endless day.

GREENWICH

Lord, what a thought-less wretch was I, To mourn, and mur-mur,

and re-pine To see the wick-ed placed on high, In pride and robes of

hon-or shine! But, oh! their end, their dread-ful end! Thy sanc-tu-

dread-ful end! Thy sanc-tu-ar-y taught me so: On slip-p'ry rocks I

ar-y taught me so: slip-p'ry rocks I see them stand, And fier-y bil-lows roll be-low.

Music: Daniel Read (1757-1836)

Text: Isaac Watts (1674-1748); based on Psalm 73 portions

8 8 . 8 8 . 8 8 . 8 8 . w/ repeat

HAMPTON

1. Ye flow - 'ry plains, pro - claim His skill; Val - leys, lie low

And let His
be - fore His eye; And let His praise from ev - 'ry hill Rise

And let His praise from ev - 'ry hill Rise
And let His praise from ev - 'ry hill Rise
let His praise from ev - 'ry hill And let His praise from ev - 'ry hill
tune - ful to the neigh - b'ring sky. And let His praise from

tune - ful to the neigh - b'ring sky. And let His praise from
hill ev - 'ry hill Rise tune - ful to the neigh - b'ring sky.
ev - 'ry hill

2. Ye stubborn oaks, and stately pines,
Bend your high branches and adore:
Praise Him, ye beasts, in diff'rent strains;
The lamb must bleat, the lion roar.

3. Birds, ye must make His praise your theme;
Nature demands a song from you;
While the dumb fish that cut the stream
Leap up, and mean His praises too.

4. Wide as His vast dominion lies
Make the Creator's name be known;
Loud as His thunder shout His praise,
And sound it lofty as His throne.

5. Speak of the wonders of that love
Which Gabriel plays on ev'ry chord:
From all below, and all above,
Loud hallelujahs to the LORD!

Music: Eliakim Doolittle (1772-1850)

Text: Isaac Watts (1674-1748); based on Psalm 148 portions

8 8. 8 8. w/ repeats

HEROISM

1. Why should vain mor - tals trem - ble at the sight of Death and de -

struc - tion in the field of bat - tle, Where blood and

Where blood and car - nage

Where blood and car - nage clothe the ground in

Where car - nage and car - nage clothe the ground in crim - son, Sound - ing,

clothe the ground in crim - son, Sound - ing, sound - ing,

15. crim - son, Sound - ing, sound - ing, Sound - ing, sound - ing with death groans? death groans?

sound - ing,

Music: Supply Belcher (1751-1836)
 Text: Nathaniel Niles (1741-1828)

11 11 11. 5.

2. Now, Mars, I dare thee, clad in smoky pillars,
Bursting from bombshells, roaring from the cannon,
Rattling in grape shot like a storm of hail-stones,
Torturing aether.

3. While all their hearts quick palpitate for havoc,
Let slip your bloodhounds, named the British Lions.
Dauntless in death stares; nimble as the whirlwind;
Dreadful as demons.

4. Life for my country and the cause of freedom
Is but a trifle for a worm to part with.
And if preserved in so great a contest,
Life is redoubled.

INVITATION

1. Oh, let my name en - grav - en stand Both on thy heart and on thy hand;

melody

6 Seal me up - on thine arm, and wear That pledge of love for - ev - er there.

11 Seal me up - on thine arm, and wear That pledge of love for - ev - er

Seal me up - on thine arm, and wear That pledge of love for - ev - er

Seal me up - on thine arm, and wear That pledge of love for - ev - er

15 on thine arm, and wear That pledge of love for - ev - er and wear

love for - ev - er there. Seal me up - on thine arm, and wear

er there. Seal me up - on thine arm, and wear

Music: Jacob Kimball (1761-1826)

Text: Isaac Watts (1674-1748); based on Song of Solomon 8:6 & 7, 13 & 14

8 8 . 8 8 . w/ repeats

there, That pledge of love for - ev - er there.

there,
That

That pledge of love for - ev - er there.

That pledge of love for - ev - er there.

2. Stronger than death thy love is known,
Which floods of wrath could never drown;
And Hell and earth in vain combine
To quench a fire so much divine.

3. Come, my Beloved, haste away;
Cut short the hours of thy delay.
Fly like a youthful hart or roe
Over the hills where spices grow.

KITTERY

1. ⁹Our Fa - ther, who in Heav - en art, All hal - low - ed be Thy name;
melody

⁵ Thy king - dom come; Thy will be done, Through -

¹⁰ Thy king - dom come; Thy will be done, Through - out this earth - ly

¹⁰ Thy king - dom come; Thy will be done, Through - out this earth - ly frame. ⁹Our

¹⁰ out this earth - ly frame. ⁹Our Fa - ther, who in Heav - en art, All hal - low - ed

king - dom come; Thy will be done, Through - out this earth - ly frame.

frame. ⁹Our Fa - ther, who in Heav - en art, All hal - low - ed be Thy

Fa - ther, who in

be Thy name;

name; ¹⁰ Thy king - dom come; Thy will be done, Through - out this earth - ly frame.

2. As cheerfully as 'tis by those
Who dwell with Thee on high;
¹¹ Lord, let Thy bounty day by day
Our daily food supply;

3. ¹² As we forgive our enemies,
Thy pardon, Lord, we crave;
¹³ Into temptation lead us not,
But us from evil save.

4. For kingdom, pow'r and glory, all
Belong, O Lord, to Thee;
Thine from eternity they were,
And Thine shall ever be.

Music: William Billings (1746–1800)

Text: Nahum Tate and Nicholas Brady, 1696; based on Matthew 6:9–13

8 6. 8 6. w/ repeats

LENOX

1. A - rise, my soul, a - rise, Shake off thy guilt - y fears,

melody

The bleed - ing Sac - ri - fice In my be - half ap - pears;

Be - fore the throne my Sure - ty stands, Be -

Be - fore the throne my Sure - ty stands, Be - fore the throne my Sure - ty stands, My name is writ - ten on His hands.

2. He ever lives above
 For me to intercede;
 His all-redeeming love,
 His precious blood to plead.
 His blood atones for ev'ry race,
 And sprinkles now the throne of grace.

3. Five bleeding wounds He bears
 Received on Calvary;
 They pour effectual pray'rs,
 They strongly speak for me:
 "Forgive him! Oh, forgive," they cry,
 "Nor let that ransomed sinner die!"

4. My God is reconciled,
 His pard'ning voice I hear:
 He owns me for His child,
 I can no longer fear:
 With confidence I now draw nigh,
 And "Father, Abba Father!" cry.

Music: Lewis Edson (1748–1820)
 Text: Charles Wesley (1707–1788)

6 6 . 6 6 . 8 8 .

MARLBOROUGH

1. Oh, for a shout of sa - cred joy To God the sov - 'reign King!

melody

Let ev - 'ry land their
Let ev - 'ry land their tongues em - ploy, Let

Let ev - 'ry land their tongues em - ploy,
tongues em - ploy, Let ev - 'ry land their
ploy, ev - 'ry land their tongues em - ploy,
em - ploy,

tongues em - ploy, And hymns of tri - umph sing.
And hymns of tri - - - umph sing.

And hymns of tri - - - umph sing.

Music: Abraham Wood (1752-1804)
Text: Isaac Watts (1674-1748); based on Psalm 47

8 6. 8 6. w/ repeats

2. Jesus our God ascends on high;
His Heav'nly guards around
Attend Him rising through the sky,
With trumpets' joyful sound.
3. While angels shout and praise their King,
Let mortals learn their strains;
Let all the earth His honors sing;
O'er all the earth He reigns.
4. Rehearse His praise with awe profound,
Let knowledge guide the song;
Nor mock Him with a solemn sound
Upon a thoughtless tongue.
5. In Israel stood His ancient throne,
He loved that chosen race;
But now He calls the world His own,
And heathens taste His grace.
6. The Gentile nations are the Lord's,
There Abrah'm's God is known;
While pow'rs and princes, shields and swords,
Submit before His throne.

MARYLAND

1. And must this bod - y die, This well-wrought frame de - cay? And must these

ac - tive limbs of mine Lie mould - 'ring in the clay,

And must these ac - tive

must these ac - tive limbs of mine Lie mould - 'ring in the clay, Lie

And must these ac - tive limbs of mine Lie mould - 'ring in the

limbs of mine Lie mould - 'ring in the clay, And must these

mould - 'ring in the clay, Lie mould - 'ring in the clay?

mould - 'ring in the clay, Lie mould - 'ring in the clay?

clay, Lie mould - 'ring in the clay?

ac - tive limbs of mine Lie mould - 'ring in the clay?

Music: William Billings (1746–1800)
 Text: Isaac Watts (1674–1748)

6 6. 8 6. w/ repeats

2. Corruption, earth and worms
Shall but refine this flesh,
Till my triumphant spirit comes
To put it on afresh.

MILFORD

1. If an - gels sang our Sav - ior's birth, If an - gels sang our Sav - ior's birth, If an - gels sang our Sav - ior's birth, On that most birth, If an - gels sang our Sav - ior's birth, Then bless - ed morn, Then let us im - i - tate their mirth, Then let us im - i - tate their mirth, Now He a - gain is born, Now He a - gain is born, Now He a - gain is born, Now

Music: Joseph Stephenson (1723–1810)
 Text: Isaac Watts (1674–1748)

8 6. 8 6. w/ repeats

born, Now He a - gain is born, Now He a - gain is born.

Now He a - gain is born, Now He a - gain is born.

He a - gain is born, Now He a - gain is born.

2. Grieve not, vain man, who mortal art,
 That thou to earth must fall;
 It was His portion, 'twas His part
 Of Him who made us all.

3. Himself He humbled to the grave,
 Made flesh like us to show,
 That we as certainly shall have,
 A resurrection too.

4. Then with perpetual hymns let Christ,
 Who from the dead was raised,
 With Father and the Holy Ghost,
 Eternally be praised.

MONTAGUE

1. Great Shep - herd of Thine Is - ra - el, Who didst be - tween the
 melody
 cher - ubs dwell, And led the tribes, Thy cho - sen sheep,
 Safe through the de - sert and the deep: Thy church is in the Thy
 Thy church is in the de - sert now, Shine
 Thy church is in the de - sert now, Shine
 church is in the de - sert now, Shine from on high, and guide us through; Turn
 de - sert now, Shine from on high, and guide us through; Turn
 from on high, and guide us through; Turn us to
 from on high, and guide us through;
 and us to guide us through; Turn us to Thee,
 us to Thee, Thy love re - store, Turn us to Thee,
 Thee, Thy love re - store,

Music: Timothy Swan (1758–1842)
 Text: Isaac Watts (1674–1748); based on Psalm 80

8 8 . 8 8 . 8 8 . 8 8 .

22
Thy love re-store,
Thy love re-store, We shall be saved and sigh no more.

2. Great God, whom Heav'nly hosts obey,
How long shall we lament and pray?
And wait in vain Thy kind return?
How long shall Thy fierce anger burn?
Instead of wine and cheerful bread,
Thy saints with their own tears are fed;
Turn us to Thee, Thy love restore,
We shall be saved and sigh no more.

3. Hast Thou not planted with Thy hands
A lovely vine in heathen lands?
Did not Thy pow'r defend it round,
And heav'nly dews enrich the ground?
How did the spreading branches shoot,
And bless the nations with the fruit;
But now, dear Lord, look down and see
Thy mourning vine, that lovely tree.

4. Why is her beauty thus defaced?
Why hast Thou laid her fences waste?
Strangers and foes against her join,
And ev'ry beast devours the vine.
Return, almighty God, return;
Nor let Thy bleeding vineyard mourn:
Turn us to thee, Thy love restore,
We shall be saved and sigh no more.

5. Lord, when this vine in Canaan grew,
Thou wast its strength and glory too;
Attacked in vain by all its foes,
Till the fair branch of promise rose.
Fair branch, ordained of old to shoot
From David's stock, from Jacob's root;
Himself a noble vine, and we
The lesser branches of the tree:

6. 'Tis Thy own Son; and He shall stand
Girt with Thy strength at Thy right hand;
Thy firstborn Son, adorned and blest
With pow'r and grace above the rest.
Oh! for His sake attend our cry,
Shine on Thy churches lest they die;
Turn us to Thee, Thy love restore,
We shall be saved and sigh no more.

24
Long for a cool - ing stream at hand, And they must drink or die.

2. I've seen Thy glory and Thy pow'r
 Through all Thy temple shine;
 My God, repeat that Heav'nly hour,
 That vision so divine.
 Not all the blessings of a feast
 Can please my soul so well,
 As when Thy richer grace I taste,
 And in Thy presence dwell.

3. Not life itself, with all its joys,
 Can my best passions move,
 Or raise so high my cheerful voice,
 As Thy forgiving love.
 Thus till my last expiring day
 I'll bless my God and king;
 Thus will I lift my hands to pray,
 And tune my lips to sing.

4. 'Twas in the watches of the night
 I thought upon Thy pow'r,
 I kept Thy lovely face in sight
 Amidst the darkest hour.
 My flesh lay resting on my bed,
 My soul arose on high;
 My God, my Life, my Hope, I said,
 Bring thy salvation nigh.

5. My spirit labors up Thine hill,
 And climbs the Heav'nly road;
 But Thy righthand upholds me still,
 While I pursue my God.
 Thy mercy stretches o'er my head
 The shadow of Thy wings;
 My heart rejoices in Thine aid,
 My tongue awakes and sings.

6. But the destroyers of my peace
 Shall fret and rage in vain;
 The tempter shall forever cease,
 And all my sins be slain.
 Thy sword shall give my foes to death,
 And send them down to dwell
 In the dark caverns of the earth,
 Or in the deeps of Hell.

MOUNT VERNON

1. Blest is the man, whose heart will move And melt with pit - y to the poor,

melody

Whose soul, by sym - pa - thiz - ing love, Feels what his fel - low saints en - dure.

His heart con - trives for their re - lief More good than his own

His heart con - trives for their re - lief More good than his own hands can

heart con - trives for their re - lief He, in the time of gen - 'ral grief, He,

do;

in the time of gen - 'ral grief, Shall find the Lord hath mer - cy too.

Music: Stephen Jenks (1772–1856)

Text: Isaac Watts (1674–1748); based on Psalm 41; alt.

8 8 . 8 8 . 8 8 . 8 8 . w/ repeat

2. His soul shall live secure on earth
With sacred blessings on his head,
When drought, and pestilence, and dearth,
Around him multiply their dead.
Or if he languish on his couch,
God will pronounce his sins forgiv'n,
Will save him with a healing touch,
Or take his willing soul to Heav'n.

NEW JERUSALEM

1. I will ex - tol You, God, my King, And ev - er praise Your name!

melody

I bless You, Lord, for ev-ry-thing Each day,

I bless You, Lord, for and

I bless You, Lord, for ev-ry-thing Each day, and e'er the same!

and e'er the same! Great is the LORD! My praise I

ev - 'ry - thing Each day, and e'er the same!

e'er the same! Great is the LORD! My praise I

Great is the LORD! My praise I bring; Un - search - a - ble His

bring; Un - search - a - ble His fame!

Un - search - a - ble His fame! Un - search - a - ble His fame!

bring; Un - search - a - ble His fame! Un - search - a - ble His fame!

fame!

Music: Jeremiah Ingalls (1764-1838)

Text: *The Ailbe Psalter*, 2006; based on Psalm 145 © ailbe.org

8 6. 8 6. 8 6. w/ repeat

2. To ev'ry generation we
Your wondrous works shall tell.
The splendor of Your majesty
We see and know full well.
We speak of all Your mighty deeds
And all Your greatness tell!

3. Then shall we all the glorious fame
Of Your great goodness sing—
Your righteousness, Your gracious name,
Your mercy; praise we bring!
Your steadfast love remains the same,
Mercy our covering.

4. Your works shall thank You; all Your saints
Shall bless and praise You, Lord.
Your reign we bless without restraint;
Your power fills our words.
Our children we shall educate
In all Your splendor, Lord.

NEW JORDAN

1. My soul, the aw - ful hour will come, A - pace it pass - eth on,

To bear this bod - y to the tomb, And thee to scenes un - known.

My heart, long la - b'ring with its woes, Shall pant and sink a - way; And you, my eye - lids, soon shall close

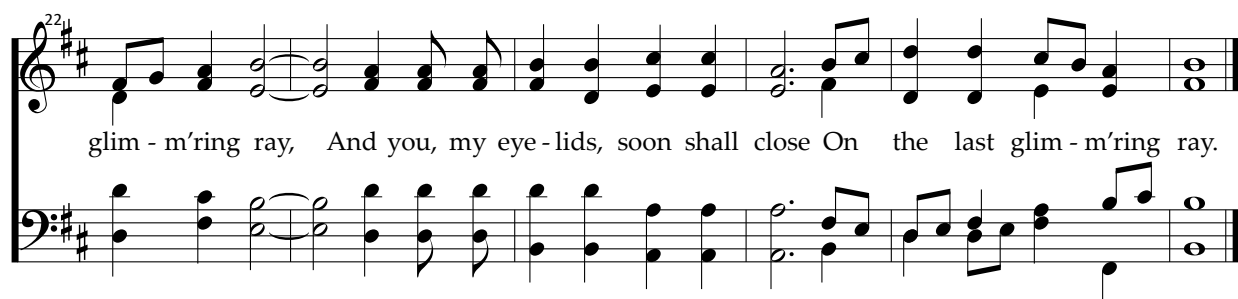
My heart, long la - b'ring with its woes, Shall pant and sink a - way; And you, my eye - lids, soon shall close

And you, my eye - lids, soon shall close On the last

Music: attr. Nehemiah Shumway (1761-1843)
 Text: Philip Doddridge (1702-1751); based on Psalm 38

8 6. 8 6. 8 6. 8 6. w/ repeat

22.



glim - m'ring ray, And you, my eye - lids, soon shall close On the last glim - m'ring ray.

2. Whence in that hour shall I receive
 A cordial for my pain,
 When, if earth's monarchs were my friends,
 Those friends would weep in vain?
 Great King of nature and of grace!
 To thee my spirit flies,
 And opens all its deep distress
 Before Thy pitying eyes.

3. All its desires to Thee are known,
 And ev'ry secret fear;
 The meaning of each broken groan
 Is noticed by Thine ear.
 Oh, fix me by that mighty pow'r,
 Which to such love belongs,
 Where darkness veils the eyes no more,
 And groans are changed to songs.

NEWBURGH

1. Let ev - 'ry crea - ture join To praise th'e - ter - nal God; Ye melody
Ye heav'n - ly hosts, the
Ye heav'n - ly hosts, the song be - gin,
heav'n - ly hosts, the song be - gin, Ye heav'n - ly hosts, the song be - gin, And
song be - gin, Ye heav'n - ly hosts, the song be - gin,
sound His name a - broad. Thou sun with gold - en beams, And moon with
pal - er rays; Ye star - ry lights, ye twin - kling flames, Shine to your Mak - er's praise.
Ye star - ry lights, ye twin - kling flames, Shine to your Mak - er's praise.

Music: Amos Munson (1772–1810)
Text: Isaac Watts (1674–1748); based on Psalm 148

6 6 . 8 6 . 6 6 . 8 6 . w/ repeat

2. He built those worlds above,
And fixed their wond'rous frame;
By His command they stand or move,
And ever speak His name.
Ye vapors, when ye rise,
Or fall in show'rs of snow;
Ye thunders, murm'ring round the skies,
His pow'r and glory show.

3. Wind, hail, and flashing fire,
Agree to praise the Lord,
When ye in dreadful storms conspire
To execute His word.
By all His works above
His honors be expressed;
But saints that taste His saving love,
Should sing His praises best.

NINETY-FIFTH

1. Sing to the Lord Je - ho - vah's name, And in His strength re - joice;
 melody
 When His sal - va - tion
 When His sal - va - tion is our theme, When His sal - va - tion
 is our theme,
 His sal - va - tion is our theme, Ex - alt - ed be our voice.
 is our theme,

2. With thanks approach His awful sight,
 And psalms of honor sing;
 The Lord's a God of boundless might,
 The whole creation's King.

3. Let princes hear, let angels know,
 How mean their natures seem,
 Those gods on high and gods below,
 When once compared with Him.

4. Earth, with its caverns dark and deep,
 Lies in His spacious hand;
 He fixed the seas what bounds to keep,
 And where the hills must stand.

5. Come, and with humble souls adore,
 Come, kneel before His face;
 Oh, may the creatures of His pow'r
 Be children of His grace!

6. Now is the time, He bends His ear,
 And waits for your request;
 Come, lest He rouse His wrath and swear,
 "Ye shall not see My rest."

Music: Anonymous from *Patterson's Church Music*, 1813

Text: Isaac Watts (1674-1748); based on Psalm 95

8 6 . 8 6 .

NORTHFIELD

1. Ye choirs of new Je - ru - sa - lem, Your sweet - est notes em - ploy,
 2. How Ju - dah's Li - on bursts His chains And crushed the ser - pent's head;

melody

The
 And

The Pas - chal vic - to -
 And brought with Him from

The Pas - chal vic - to - ry to hymn In
 And brought with Him from death's do - mains The

The Pas - chal vic - to - ry to hymn The Pas - chal vic - to -
 And brought with Him from death's do - mains And brought with Him from

Pas - chal vic - to - ry to hymn
 brought with Him from death's do - mains

ry to hymn
 death's do - mains In strains of ho - ly joy.
 strains of ho - ly joy, The long - im - pri - soned dead.
 long - im - pri - soned dead,

ry death's to - hymn
 death's do - mains

3. From Hell's devouring jaws the prey
 Alone our Leader bore;
 His ransomed hosts pursue their way
 Where He hath gone before.

4. Triumphant in His glory now
 His sceptre ruleth all,
 Earth, Heav'n, and Hell before Him bow,
 And at His footstool fall.

5. While joyful thus His praise we sing,
 His mercy we implore,
 Within His palace bright to bring
 And keep us evermore.

6. All glory to the Father be,
 All glory to the Son,
 All glory, Holy Ghost, to Thee,
 While endless ages run.

Music: Jeremiah Ingalls (1764–1838)

Text: St. Fulbert of Chartres, c. 1000; tr. Robert Campbell (1814–1868)

8 6 . 8 6 .

NORWICH

1. My sor - rows, like a flood, Im - pa - tient of re - straint,
 melody

In - to Thy bos - om,
 In - to Thy bos - om, O In - to Thy
 In - to Thy bos - om, O In - to Thy bos - om,
 In - to Thy bos - om, O my God, In - to Thy bos - om,

O my God,
 bos - om, O my God, Pour out a long com - plaint.
 O my God,
 O my God,

Music: S. Hibbard (fl. ca.1778–1795)
 Text: Isaac Watts (1674–1748)

66.86.

2. This impious heart of mine
 Could once defy the Lord,
Could rush with violence on to sin
 In presence of Thy sword.
3. How often have I stood
 A rebel to the skies.
And yet, and yet—oh, matchless grace!—
 Thy thunder silent lies.
4. O'ercame by dying love.
 Here at Thy cross I lie.
And throw my flesh, my soul, my all;
 And weep, and love, and die.
5. "Rise," says the Savior, "rise!
 Behold My wounded veins!
Here flows a sacred crimson flood
 To wash away thy stains."

OCEAN

1. Thy works of glo - ry, might - y Lord, That rule the bois - t'rous sea,

The sons of cour - age shall re - cord, Who tempt that dan - g'rous way.

At Thy com-mand the winds a - rise, And swell the tow - 'ring waves!
At Thy com-mand the winds a - rise, And swell the tow - 'ring

At Thy com-mand the winds a - rise, And swell the tow - 'ring waves!
winds a - rise, And swell the tow - 'ring waves!

The men a - ston - ished mount the skies, And sink in gap - ing graves.

Music: Anonymous from *The Rudiments of Music* (2nd ed.), 1786
Text: Isaac Watts (1674-1748); based on Psalm 107:23-32

8 6 . 8 6 . 8 6 . 8 6 .

2. Again they climb the wat'ry hills,
And plunge in deeps again;
Each like a tott'ring drunkard reels,
And finds his courage vain.
Frighted to hear the tempest roar,
They pant with flutt'ring breath;
And hopeless of the distant shore
Expect immediate death.

3. Then to the Lord they raise their cries;
He hears the loud request,
And orders silence through the skies,
And lays the floods to rest.
Sailors rejoice to lose their fears,
And see the storms allayed;
Now to their eyes the port appears;
There let their vows be paid.

4. 'Tis God that brings them safe to land;
Let stupid mortals know
That waves are under His command,
And all the winds that blow.
Oh, that the sons of men would praise
The goodness of the Lord!
And those that see Thy wond'rous ways,
Thy wond'rous love record.

OLD BRICK

1. O God of my sal - va - tion, hear My night - ly groan, my dai - ly pray'r,
 melody
 That still em - ploy my wast - ing breath; My soul, de - clin - ing
 My soul, de - clin - ing to the soul, de - clin - ing to the grave, Im - plores Thy sov - 'reign
 to the grave, Im - plores Thy My soul, de - clin - ing to the grave, Im - plores Thy sov - 'reign
 to the grave, Im - plores Thy
 15. sov - 'reign pow'r to save From dark de - spair and last - ing death.
 sov - 'reign pow'r to save

2. Thy wrath lies heavy on my soul,
 And waves of sorrow o'er me roll,
 While dust and silence spread the gloom;
 My friends beloved in happier days,
 The dear companions of my ways,
 Descend around me to the tomb.

3. As, lost in lonely grief, I tread
 The mournful mansions of the dead,
 Or to some throned assembly go;
 Through all alike I rove alone,
 While, here forgot and there unknown,
 The change renews my piercing woe.

4. And why will God neglect my call;
 Or who shall profit by my fall?
 When life departs and love expires,
 Can dust and darkness praise the Lord,
 Or wake, or brighten at His Word,
 And tune the harp with Heav'nly choirs?

5. Yet though each melancholy day,
 I've prayed to Thee, and still will pray,
 Imploring still Thy kind return—
 But, oh! my friends, my comforts, fled,
 And all my kindred of the dead
 Recall my wand'ring thoughts to mourn.

Music: Anonymous from *The First Church Collection of Sacred Music (2nd ed.)*, 1806
 Text: Joel Barlow (1754–1812); based on Psalm 88

8 8 8 . 8 8 8 .

OTFORD

1. While shep - herds watched their flocks by night, All seat - ed on the ground,
 melody
 The an - gel of the Lord
 The an - gel of the Lord came down The an - gel of the
 The an - gel of the Lord came down The an - gel of the
 Lord came down And glo - ry shone a - round.

2. "Fear not," said he— for mighty dread
 Had seized their troubled minds—
 "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 Savior, who is Christ, the Lord,
 And this shall be the sign:

4. "The Heav'nly Babe you there shall find
 To human view displayed,
 All meanly wrapped 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 hence forth, from Heav'n to men,
 Begin and never cease!"

Music: Michael Beesly (1700–ca.1758)
 Text: Nahum Tate (1652–1715)

8 6. 8 6. w/ repeat

OXFORD

1. Shep - herds, re - joice! lift up your eyes, And send your fears a - way;

melody

News from the re - gions of the skies, Sal - va - tion's born to - day.

Je - sus, the God whom an - gels fear, Comes down to dwell with you;

an - gels fear, Comes down to dwell with you; To - day He you;

makes His en - trance here, But not as mon - archs do.

Music: arr. John Massengale (fl.1840s)
 Text: Isaac Watts (1674-1748)

8 6. 8 6. 8 6. 8 6. w/ repeat

2. "No gold nor purple swaddling bands.
Nor royal shining things;
A manger for His cradle stands,
And holds the King of kings.
Go, shepherds, where the infant lies,
And see His humble throne
With tears of joy in all your eyes,
Go, shepherds, kiss the Son."
3. Thus Gabriel sang, and straight around
The Heav'nly armies throng;
They tune their harps to lofty sound,
And thus conclude the song:
"Glory to God that reigns above!
Let peace surround the earth!
Mortals shall know their Maker's love,
At their Redeemer's birth."
4. Lord, and shall angels have their songs,
And men no tunes to raise?
Oh, may we lose our useless tongues
When they forget to praise.
Glory to God that reigns above,
That pitied us forlorn;
We join to sing our Maker's love,
For there's a Savior born.

PENNSYLVANIA

1. The God of glo - ry sends His sum - mons forth, Calls the south na - tions, and a - melody

wakes the north; From east to west His sov - reign or - ders spread, From east to west His sov - reign or - ders spread, From east to west His sov - reign or - ders spread,

west His sov - reign or - ders spread, From east to west His sov - reign or - ders spread, Through From east to west His sov - reign or - ders spread, The trum - pet sounds: Hell trem - bles;

dis - tant worlds and re - gions of the dead. The trum - pet sounds: Hell The Heav'n re - joic - es;

The trum - pet sounds: Hell trem - bles; Heav'n re - joic - es; The trum - pet sounds: Hell trem - bles; Heav'n re - joic - es; The trum - pet sounds: Hell trem - bles; Heav'n re - joic - es;

The trum - pet sounds: Hell trem - bles; Heav'n re - joic -

Music: Jeremiah Ingalls (1764-1838)
 Text: Isaac Watts (1674-1748); based on Psalm 50 10 10. 10 10. 11 11. w/ repeat

trem - bles; Heav'n re - joic - es; The trum - pet sounds: Hell trem - bles; Heav'n re - joic - es;

trum - pet sounds: The trum - pet sounds: Hell trem - bles; Heav'n re - joic - es;

es;

29

Lift up your heads, ye saints, with cheer - ful voic - es.

2. No more shall atheists mock His long delay;
 His vengeance sleeps no more; behold the day!
 Behold, the Judge descends! His guards are nigh;
 Tempests and fire attend Him down the sky.
 When God appears, all nature shall adore Him:
 While sinners tremble; saints rejoice before Him.

3. Sinners, awake betimes; ye fools, be wise;
 Awake before this dreadful morning rise.
 Change your vain thoughts, your wicked ways amend;
 Fly to the Savior, make the Judge your friend;
 Then join the saints; wake ev'ry cheerful passion:
 When Christ returns, He comes for your salvation.

PLEASANT VALLEY

1. My soul lies cleav - ing to the dust; Lord, give me melody

life di - vine; From vain de-sires and ev - 'ry lust, Turn off these eyes of mine; From vain de-sires and ev - 'ry lust, Turn off these eyes of mine;

From vain de-sires and ev - 'ry lust, Turn off these eyes of mine, From vain de-sires and ev - 'ry lust, Turn off these eyes of mine;

From vain de-sires and ev - 'ry lust, Turn off these eyes of mine. From vain de-sires and ev - 'ry lust, Turn off these eyes of mine;

Music: Justin Morgan (1747-1798)

Text: Isaac Watts (1674-1748); based on Psalm 119 portions

8 6. 8 6. w/ repeats

2. I need the influence of Thy grace
To speed me in Thy way,
Lest I should loiter in my race,
Or turn my feet astray.

3. Then shall I love Thy gospel more,
And ne'er forget Thy Word,
When I have felt its quick'ning pow'r,
To draw me near the Lord.

The image shows a musical score for a fuguing tune. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The score begins with a measure number '23' in the top left. The lyrics are written below the notes. The top staff has lyrics: 'at night shall rest his head.' The bottom staff has lyrics: 'night shall rest shall at night shall rest his head.' The music features a mix of eighth and sixteenth notes, with some phrases being repeated or answered between the staves.

2. Just as a hen protects her brood,
 From birds of prey that seek their blood,
 The Lord His faithful saints shall guard
 And endless life be their reward.

PORTLAND

1. 1-3 Not un - to us, O LORD of Heav'n, But un - to Thee be glo - ry giv'n;
melody

In love and truth Thou
In love and truth Thou dost ful - fill The
In love and truth Thou dost ful - fill The coun - sels of Thy
In love and truth Thou dost ful - fill The

dost ful - fill The coun - sels of Thy sov - 'reign will; The
coun - sels of Thy sov - 'reign will; The coun - sels of Thy
coun - sels of Thy sov - 'reign will; The coun - sels of Thy
coun - sels of Thy sov - 'reign will;

coun - sels of Thy sov - 'reign will; Though na - tions fail Thy
coun - sels of Thy sov - 'reign will; Though
coun - sels of Thy sov - 'reign will; Though na - tions fail Thy pow'r to own, Yet
Though na - tions fail Thy pow'r to own, Yet Thou dost reign, and

Music: Abraham Maxim (1773–1829)
Text: *The Psalter*, 1912; based on Psalm 115

8 8 . 8 8 . 8 8 .

18 pow'r to own,
na - tions fail Thy pow'r to own,
Thou dost reign, and Thou a - lone. Yet Thou dost reign, and Thou a - lone.
Thou a - lone.

2. 4-8 The idol gods of heathen lands
Are but the work of human hands;
They cannot see, they cannot speak,
Their ears are deaf, their hands are weak;
Like them shall be all those who hold
To gods of silver and of gold.

3. 9-11 Let Israel trust the LORD alone,
The LORD whose grace and pow'r are known;
To Him your full allegiance yield,
And He will be your help and shield;
The LORD will those who fear Him bless,
His saints have proved His faithfulness.

4. 12-15 All ye that fear Him and adore,
The LORD increase you more and more;
Both great and small who Him confess,
You and your children He will bless;
Yea, blest are ye of Him who made
The heav'ns, and earth's foundations laid.

5. 16-18 The heav'ns are GOD's since time began,
But He hath giv'n the earth to man;
The dead praise not the living GOD,
But we will sound His praise abroad.
Yea, we will ever bless His name;
Praise ye the LORD, His praise proclaim.

PROTECTION

1. GOD, my sup - port - er and my hope, My help for - ev - er near,

Thine arm of mer - cy held me up, Thine arm of mer - cy held me up, Thine arm

held me up, When sink - ing arm of mer - cy held me up, When arm of mer - cy held me up, When

in de - spair, sink - ing in de - spair, When sink - ing in de - spair.

Music: P. Sherman (fl. ca.1808)

Text: Isaac Watts (1674-1748); based on Psalm 73:23-28

8 6. 8 6. w/ repeat

2. Thy counsels, Lord, shall guide my feet
Through this dark wilderness;
Thine hand conduct me near Thy seat,
To dwell before Thy face.
3. Were I in Heav'n without my God,
'Twould be no joy to me;
And whilst this earth is my abode,
I long for none but Thee.
4. What if the springs of life were broke,
And flesh and heart should faint,
God is my soul's eternal rock,
The strength of ev'ry saint.
5. Behold the sinners that remove
Far from Thy presence die;
Not all the idol gods they love
Can save them when they cry.
6. But to draw near to Thee, my GOD,
Shall be my sweet employ;
My tongue shall sound Thy works abroad,
And tell the world my joy.

PSALM 34

1. Through all the chang - ing scenes of life, In trou - ble

and in joy, The prais - es of my God shall still

God shall still The prais - es of my God shall still

My heart and tongue em - ploy, My heart and tongue em - ploy.

Music: Joseph Stephenson (1723–1810)

Text: Nahum Tate and Nicholas Brady, 1696; based on Psalm 34 portions

8 6. 8 6. w/ repeat

2. Of His deliverance I will boast,
Till all that are distressed,
From my example comfort take,
And charm their griefs to rest.
3. Oh! magnify the Lord with me,
With me exalt His name,
When in distress to Him I called,
He to my rescue came.
4. Their drooping hearts were soon refreshed,
Who looked to Him for aid:
Desired success in every face
A cheerful air displayed:
5. "Behold," say they, "Behold the man
Whom providence relieved;
So dangerously with woes beset,
So wondrously retrieved!"
6. The hosts of God encamp around
The dwellings of the just;
Deliv'rance He affords to all
Who on His succor trust.
7. Oh! make but trial of His love,
Experience will decide,
How blest they are, and only they,
Who in His Truth confide.
8. Fear Him, ye saints; and you will then
Have nothing else to fear;
Make you His service your delight;
He'll make your wants His care.
9. While hungry lions lack their prey,
The Lord will food provide
For such as put their trust in Him,
And see their needs supplied.

PSALM 136

1. Give thanks to God most high, The u - ni - ver - sal Lord,

melody

The sov-'reign King of kings;

The sov-'reign King The sov - 'reign King of kings;

The sov-'reign King of kings; The sov-'reign King of kings;

The sov-'reign King The sov - 'reign King The sov-'reign King of kings;

His pow'r and grace Are still the same;

And be His grace a - dored. His pow'r and grace Are still the His pow'r and grace Are His

His pow'r and grace Are still the same;

same; His pow'r and grace Are still the same; And let His name still the same; And let His name Have end - less praise.

pow'r and grace Are still the same; And let His name

Music: Deaolph or Dewolf (fl. ca.1775–ca.1803)
 Text: Isaac Watts (1674–1748); based on Psalm 136

6 6 . 6 6 . 4 4 . 4 4 .

2. How mighty is His hand!
 What wonders hath He done!
 He formed the earth and seas,
 And spread the heavens alone.
 Thy mercy, Lord,
 Shall still endure;
 And ever sure
 Abides Thy Word.
3. His wisdom framed the sun
 To crown the day with light;
 The moon and twinkling stars
 To cheer the darksome night.
 His pow'r and grace
 Are still the same;
 And let His name
 Have endless praise.
4. He smote the firstborn sons,
 The flow'r of Egypt, dead:
 And thence His chosen tribes
 With joy and glory led.
 Thy mercy, Lord,
 Shall still endure;
 And ever sure
 Abides Thy Word.
5. His pow'r and lifted rod
 Cleft the Red Sea in two;
 And for His people made
 A wondrous passage through.
 His pow'r and grace
 Are still the same;
 And let His name
 Have endless praise.
6. But cruel Pharaoh there
 With all his host He drowned;
 And brought His Israel safe
 Through a long desert ground.
 Thy mercy, Lord,
 Shall still endure;
 And ever sure
 Abides Thy Word.
7. The kings of Canaan fell
 Beneath His dreadful hand;
 While His own servants took
 Possession of their land.
 His pow'r and grace
 Are still the same;
 And let His name
 Have endless praise.
8. He saw the nations lie
 All perishing in sin,
 And pitied the sad state
 The ruined world was in.
 Thy mercy, Lord,
 Shall still endure;
 And ever sure
 Abides Thy Word.
9. He sent His only Son
 To save us from our woe,
 From Satan, sin and death,
 And ev'ry hurtful foe.
 His pow'r and grace
 Are still the same;
 And let His name
 Have endless praise.
10. Give thanks aloud to God,
 To God the heavenly king:
 And let the spacious earth
 His works and glories sing.
 Thy mercy, Lord,
 Shall still endure;
 And ever sure
 Abides Thy Word.

RAINBOW

1. 'Tis by Thy strength the moun-tains stand, God of e-ter-nal pow'r;
melody

6 The sea grows calm at Thy com-mand, And tem-pests
The sea grows calm at Thy com-mand, at

11 cease to roar, The sea grows
calm at Thy com-mand, And tem-pests cease to roar,

16 And tem-pests cease to roar, And tem-pests cease to roar.

2. Thy morning light and ev'ning shade
Successive comforts bring;
Thy plenteous fruits make harvest glad;
Thy flow'rs adorn the spring.

3. Seasons and times and moons and hours,
Heav'n, earth, and air are Thine;
When clouds distill their fruitful show'rs,
The Author is divine.

4. Those wand'ring cisterns in the sky,
Borne by the winds around,
With wat'ry treasures well supply
The furrows of the ground.

5. The thirsty ridges drink their fill,
And ranks of corn appear:
Thy ways abound with blessings still,
Thy goodness crowns the year.

Music: Timothy Swan (1758-1842)

Text: Isaac Watts (1674-1748); based on Psalm 65

8 6. 8 6. w/repeat

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SANCTUS KOU (2)

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes lyrics in English and some musical notations such as bar lines, repeat signs, and dynamic markings.

Ho - ly, ho - ly, ho - ly, Lord God of hosts! The whole earth is full of His
 glo - ry! Ho - ly, ho - ly, ho - ly is the Lord God Al - mighty, who
 was and is and is to come, and is to come! Bless - ed is He who
 Bless - ed is He who comes in the
 Bless - ed is He who comes, who comes in the
 comes in the name of the Lord, who comes in the
 is He who comes in the name of the Lord, the
 name of the Lord! Ho - san - na in the high - est!

Music: Timothy Kou (b.1984) ©; alt.
 Text: traditional

SAVE, LORD

1. When through the torn sail the wild tem-pest is stream-ing, When o'er the dark

melody

wave the red light - ning is gleam - ing, Nor

Nor hope lends a ray the poor

Nor hope lends a ray the poor sea - man to

hope lends a ray the poor sea - man to

Nor hope lends a ray the poor

sea - man to cher - ish, We fly to our

cher-ish, We fly to our Mak - er: "Save, Lord, or we per - ish."

sea-man to cher-ish, We fly to our Mak - er: "Save, Lord, or we per - ish."

cher-ish, We fly to our Mak - er: "Save, Lord, or we per - ish."

Mak - er: "Save, Lord, or we per - ish."

Music: Matthew Mark Wynn (1835-1897)
 Text: Reginald Heber (1783-1826)

12 12. 12 12.

2. O Jesus, once rocked on the breast of the billow,
Aroused by the shriek of despair from Thy pillow,
Now seated in glory, the mariner cherish,
Who cries in his anguish, "Save, Lord, or we perish."

3 And oh! when the whirlwind of passion is raging,
When sin in our hearts its wild warfare is waging,
Then send down Thy Spirit, Thy redeemed to cherish,
Rebuke the destroyer; "Save, Lord, or we perish."

SCHENECTADY (1)

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise;

melody

Let the Re - deem - er's name be sung Through ev - 'ry land by ev - 'ry tongue.

E - ter - nal are Thy mer - cies Lord; E -

E - ter - nal are Thy mer - cies Lord; E - ter - nal are Thy

E - ter - nal truth at -

E - ter - nal are Thy mer - cies Lord; E - ter - nal truth at -

ter - nal truth at - tends Thy Word; Thy praise shall sound from

mer - cies Lord; E - ter - nal shall truth at - tends Thy Word; Thy

tends Thy Word; Thy praise shall sound from shore to shore

tends Thy Word; Thy praise shall sound from shore to shore Till

shore to shore Till suns shall rise and set no more.

praise shall sound from shore to shore Till suns shall rise and

shore Till suns shall rise and set no more. shall rise and

suns shall rise and set no more.

Music: Nehemiah Shumway (1761-1843)

Text: Isaac Watts (1674-1748); based on Psalm 117

8 8. 8 8. 8 8. 8 8. w/ repeats

24

set no more. Till suns shall rise and set no more. set no more.

1 2

E -

SCHENECTADY (2)

melody

Praise ye the LORD, praise ye the LORD! All na - tions, peo - ples, all the earth,

Ex - tol Him, praise Him ev - 'ry - one, Through ev - 'ry land by ev - 'ry tongue.

Great is His stead - fast love toward us, And

Great is His stead - fast ev - er faith - ful

Great is His stead - fast love toward us, And ev - er faith - ful

ev - er faith - ful is our God. The LORD is faith - ful

love toward us, And ev - er is faith - ful is our God. The LORD is faith - ful ev - er -

is our God. The LORD is faith - ful ev - er - more. Praise ye

ev - er - more. Praise ye the LORD, Praise ye the LORD!

LORD is faith - ful ev - er - more. Praise ye the LORD, Praise ye the LORD! the LORD, Praise

ye the LORD, Praise ye the LORD!

Music: Nehemiah Shumway (1761-1843)

Text: Jordan Doolittle (b.1986); based on Psalm 117

8 8 . 8 8 . 8 8 . 8 8 .

24

1

2

ye the LORD! Praise ye the LORD, Praise ye the LORD! ye the LORD!

Great

Detailed description: This is a musical score for a fuguing tune. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins with a measure rest in the treble staff, followed by a series of eighth and quarter notes. The lyrics 'ye the LORD! Praise ye the LORD, Praise ye the LORD! ye the LORD!' are written below the treble staff. The music features a first ending (marked '1') and a second ending (marked '2'). The piece concludes with the word 'Great' centered below the bass staff.

32



then the praise shall all be Thine, And then the praise shall all be Thine.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music consists of a series of chords and single notes. The lyrics are written below the staves, corresponding to the notes. The score ends with a double bar line.

SHARON

1. How pleas - ant 'tis to see Kin - dred and friends a - gree, Each
melody
 Each in his prop - er
 Each in his prop - er sta - tion move; Each in his prop - er
 in his prop - er sta - tion move; Each in his prop - er sta - tion move; And
 Each in his prop - er sta - tion move;
 sta - tion move; Each in his prop - er sta - tion move;
 sta - tion move; And each ful - fills his part With
 each ful - fills his part And each ful - fills his part With sym - pa - thiz - ing
 And each ful - fills his part With
 sym - pa - thiz - ing heart,
 heart, In all the cares of life In all the cares of life and love.
 sym - pa - thiz - ing heart,

2. 'Tis like the ointment shed
 On Aaron's sacred head,
 Divinely rich, divinely sweet;
 The oil through all the room
 Diffused a choice perfume,
 Ran through his robes, and blest his feet.

3. Like fruitful show'rs of rain
 That water all the plain,
 Descending from the neighb'ring hills;
 Such streams of pleasure roll
 Through ev'ry friendly soul,
 Where love like heav'nly dew distills.

Music: Elisha West (1758–ca.1808)

Text: Isaac Watts (1674–1748); based on Psalm 133

6 6 8. 6 6 8. w/ repeats

SHERBURNE

1. The Babe in Beth-l'hem's man-ger laid In hum-ble form so low;
 melody
 By won-d'ring an-gels
 By won-d'ring an-gels is sur-veyed Through all His
 By won-d'ring an-gels is sur-veyed Through all His
 10 is sur-veyed Through all His scenes of woe, Through all His scenes of woe,
 all His scenes of woe, Through all His scenes of woe, Through all His scenes of woe,
 scenes of woe, Through all His scenes of woe. By won-d'ring an-gels
 scenes of woe, Through all His scenes of woe. By
 15 By won-d'ring an-gels is sur-veyed Through all His scenes of woe.
 By won-d'ring an-gels is sur-veyed Through all His scenes of woe.
 is sur-veyed Through all His scenes of woe, Through all His scenes of woe.
 won-d'ring an-gels is sur-veyed Through all His scenes of woe.

2. A Savior! sinners all around
 Sing, shout the wondrous word;
 Let ev'ry bosom hail the sound,
 A Savior! Christ the Lord.

3. Not just to sit on David's throne
 With worldly pomp and joy,
 He came on earth for sin 't atone,
 And Satan to destroy.

4. To preach the Word of life divine,
 And feed with living bread,
 To heal the sick with hand benign
 And raise to life the dead.

5. He preached, He suffered, bled and died
 Uplift 'twixt earth and skies;
 In sinners' stead was crucified,
 For sin a sacrifice.

6. Well may we sing a Savior's birth,
 Who need the grace so giv'n,
 And hail His coming down to earth,
 Who raises us to Heav'n.

Music: Daniel Read (1757-1836)
 Text: Anonymous English, c. 1847

8 6. 8 6.

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STAFFORD

1. See what a liv - ing stone The build - ers did re -
 melody fuse!
 Yet God hath built His church there - on, Yet God hath built His
 Yet God hath built His church there - on, Yet God hath built His
 church there - on,
 on, there - on, church there - on, In spite of en - vious Jews.
 church there - on,

2. The scribe and angry priest
 Reject Thine only Son;
 Yet on this Rock shall Zion rest,
 As the chief corner stone.
3. The work, O Lord, is Thine,
 And wondrous in our eyes;
 This day declares it all divine,
 This day did Jesus rise.
4. This is the glorious day
 That our Redeemer made;
 Let us rejoice, and sing, and pray,
 Let all the church be glad.
5. Hosanna to the King
 Of David's royal blood;
 Bless Him, ye saints; He comes to bring
 Salvation from your God.
6. We bless Thy holy Word,
 Which all this grace displays;
 And offer on Thine altar, Lord,
 Our sacrifice of praise.

Music: Daniel Read (1757-1836)
 Text: Isaac Watts (1674-1748)

6 6 . 8 6 .

STONEHAM

1. Thy praise, O God, in Zi - on waits; All flesh shall crowd Thy

sa - cred gates, To of - fer sac - ri - fice and

of - fer sac - ri - fice and pray'r, And pay their will - ing fice and pray'r, And pay their will - ing hom - age there, And

pay pay their will - ing hom - age there.

2. What though iniquity prevail,
And feeble flesh be prone to fail;
Yet, Lord, Thy grace Thou wilt display,
And purge each hateful stain away.

3. Blest is the man approved by Thee,
And brought Thy holy courts to see!
Goodness, immense and unconfined,
Shall largely feast his longing mind.

THE LAST WORDS OF COPERNICUS

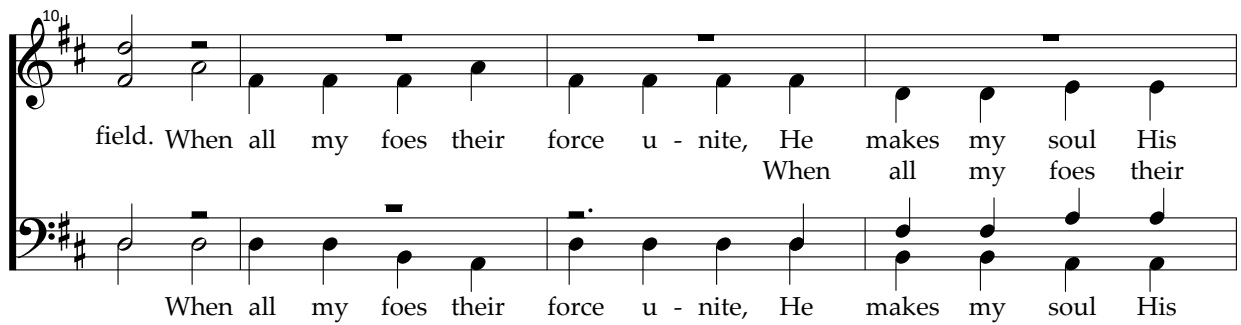


1. For-ev - er bless - ed be the Lord, My Sav - ior and my shield!

melody



He sends His Spir - it with His Word, To arm me for the



field. When all my foes their force u - nite, He makes my soul His

When all my foes their force u - nite, He makes my soul His



care; When all my foes their force u - nite, He makes my soul His

force u - nite, He makes my soul His care;

care;



care; In - structs me in the Heav'n - ly fight, And guards me through the war.

Music: Sarah "Sally" Lancaster (1834-1918)

Text: Isaac Watts (1674-1748); based on Psalm 144:1-6

8 6. 8 6. 8 6. 8 6. w/ repeat

2. A friend and helper so divine
My fainting hope shall raise:
He makes the glorious vict'ry mine,
And His shall be the praise.
Lord, what is man, poor feeble man,
Born of the earth at first?
His life a shadow, light and vain,
Still hasting to the dust.

3. Oh, what is feeble dying man,
Of all his sinful race,
That God should make it His concern
To visit him with grace?
That God who darts His lightnings down,
Who shakes the worlds above,
And terrors wait His awful frown,
How wondrous is His love?

2. Why should I make a man my trust?
Princes must die and turn to dust;
 Vain is the help of flesh and blood:
Their breath departs, their pomp, and pow'r,
And thoughts, all vanish in an hour,
 Nor can they make their promise good.

3. Happy the man whose hopes rely
On Israel's God: He made the sky,
 And earth, and seas, with all their train:
His truth for ever stands secure;
He saves th'oppressed, He feeds the poor,
 And none shall find His promise vain.

4. The Lord hath eyes to give the blind;
The Lord supports the sinking mind;
 He sends the lab'ring conscience peace;
He helps the stranger in distress,
The widow and the fatherless,
 And grants the pris'ner sweet release.

TRAVELLING ON

1. Fare - well, my lov - ing friends, fare - well, I have no home or stay with
 melody
 I'll take my staff and trav - el on Till
 you;
 I'll take my staff and trav - el on Till I a bet - ter
 I'll take my staff and trav - el on Till I a bet - ter world can view.
 I a bet - ter world can view. I'll take my staff and
 trav - el on Till I a I'll bet - ter world can
 world can view. I'll take my staff and trav - el on
 trav - el on I'll take my staff and trav - el on
 view. I'll take my staff and trav - el on Till I a bet - ter world can view.

2. Farewell, my brethren in the Lord,
 To you I'm bound in cords of love;
 Yet we believe His gracious words,
 That soon we all shall meet above.

3. Farewell, old soldiers of the cross,
 You've struggled long and hard for Heav'n.
 You've counted all things here but dross,
 Fight on, the crown shall soon be giv'n.

4. Farewell, poor careless sinners, too,
 It grieves my heart to leave you here.
 Eternal vengeance waits for you,
 Oh, turn and find salvation near.

Music: Seaborn McDaniel Denson (1854-1936) & Joseph Stephen James (1849-1931)
 Text: Samuel Crossman (1623-1684)

8 8. 8 8. w/ repeat

VIENNA

1. My soul lies cleav - ing to the dust; Lord, give me life di - vine; From
 melody
 From vain de - sires and
 From vain de - sires and ev - 'ry lust,
 From vain de - sires and ev - 'ry lust, From vain de - sires and ev - 'ry
 vain de - sires and ev - 'ry lust,
 ev - 'ry lust, From vain de - sires
 Turn off these eyes Turn off these eyes of mine.
 lust, Turn off these eyes of mine, Turn off these eyes of mine.
 Turn off these eyes of mine, Turn off these eyes of mine.

2. When sore afflictions press me down,
 I need Thy quickening powers;
 Thy Word that I have res'ed on
 Shall help my heaviest hours.

3. Are not Thy mercies sovereign still?
 And Thou a faithful God?
 Wilt Thou not grant me warmer zeal
 To run the Heavenly road?

4. Does not my heart Thy precepts lore,
 And long to see Thy face?
 And yet how slow my spirits move
 Without enlivening grace!

5. Then shall I love Thy gospel more,
 And ne'er forget Thy Word,
 When I have felt its quick'ning pow'r
 To draw me near the Lord.

Music: Daniel Read (1757-1836)

Text: Isaac Watts (1674-1748); based on Psalm 119 portions

8 6. 8 6. w/ repeat

WAREHAM

1. My God, my life, my love, To Thee, to Thee I call; I can-not

melody

live if Thou re - move, For Thou art all in all, For Thou art all in all.

Thou art all in all, For Thou art all in all.

I can - not live if

I can - not live if Thou re - move, For

I can - not live if Thou re - move, I can - not live if

I can-not live if Thou re - move, For Thou art all in all,

Thou re - move, For Thou art all in all, in all, For

Thou art all in all, all in all,

Thou re - move, For Thou art all in all, Thou art

Thou art all in all, Thou art all in all,

Music: William Billings (1746–1800)
 Text: Isaac Watts (1674–1748)

6 6 . 8 6 . w/ repeats

WASHINGTON

1. LORD, when Thou didst as - cend on high, Ten thou-sand an - gels filled the sky,

Ten thou-sand an - gels filled the sky; Those Those heav'n - ly guards a -

Those heav'n - ly guards a - round Thee wait, Like heav'n - ly guards a - round Thee wait, Like Those heav'n - ly guards a - char - iots that at - round Thee wait, Like char - iots that at - tend Thy state, Like

char - iots that at - tend Thy state, Those heav'n - ly round Thee wait, Like char - iots Those heav'n - ly tend Thy state, Like char - iots Like char - iots that at - tend Thy state. Those heav'n - ly guards a -

Music: William Billings (1746–1800)

Text: Isaac Watts (1674–1748); based on Psalm 68:17 & 18

8 8. 8 8. w/ repeats

19. guards a - round Thee wait, Like char - iots Like
 guards a - round Thee wait, Like char - iots that at - tend Thy state, Those
 char - iots Those heav'n - ly guards a -
 round Thee wait, Like char - iots that at - tend Thy state, Those heav'n - ly guards a -

23. char - iots
 heav'n - ly guards a - round Thee wait, Like char - iots that at - tend Thy state.
 round Thee wait,
 round Thee wait, Like char - iots

2. Not Sinai's mountain could appear
 More glorious when the Lord was there;
 While He pronounced His dreadful law,
 And struck the chosen tribes with awe.
3. How bright the triumph none can tell,
 When the rebellious pow'rs of Hell,
 That thousand souls had captive made,
 Were all in chains like captives laid.
4. Raised by His Father to the throne,
 He sent His promised Spirit down,
 With gifts and grace for rebel men,
 That God might dwell on earth again.

WESLEY

1. Such grief was Thine, such deep dis - tress, Such pain, O Christ, in - tense and real,

melody

Sub - ject to all the pangs of death, And
Sub - ject to all the pangs of death, Sub - ject to all the

Sub - ject to all the pangs of death, Sub - ject to all the pangs of death, And

such And such for - sak - en - ness to feel, And such for - sak - en - ness to feel.

such pangs of death,

such

Music: Josiah Moore (fl. 1810–1816)
Text: *Evangelical Psalter*; based on Psalm 22

8 8. 8 8. w/ repeat

2. The pow'rs of darkness hem Thee 'round,
Malice with rage and hatred roar,
And human nature melts like wax,
As life and strength to death outpour.

3. No sorrows more, no greater hurt,
No more humiliation sore,
No greater judgment, heavier stroke,
Has ever been, nor evermore.

4. For Thou hast borne a host of hells
To raise our souls to life above;
That we may glorify Thy name
And feed upon Thy glorious love.

5. Such sorrows never shall be mine!
My Lord has borne them all away;
Oh, may this heart to all declare
Thy lovingkindness every day.

WHITESTOWN

1. When God, pro-voked with dar - ing crimes, Scourg - es the mad - ness of the times,
melody

He turns their fields to bar - ren sand, And dries the riv - ers from the land.

His word can raise the
 His word can raise the springs a - gain, And His
 His word can raise the springs a - gain, And make the with - ered
 springs a - gain, And make the with - ered moun - tains green;
 word can raise the springs a - gain, And make the with - ered moun - tains green;
 make the with - ered moun - tains green;

Send show - ry bless - ings from the skies, And har - vests in the de - sert rise.

Music: Howd (fl. ca.1800)

Text: Isaac Watts (1674-1748); based on Psalm 107:33-43

8 8 . 8 8 . 8 8 . 8 8 .

2. Where nothing dwelt but beasts of prey,
Or men as fierce and wild as they,
He bids th' oppressed and poor repair,
And builds them towns and cities there.
They sow the fields, and trees they plant,
Whose yearly fruit supplies their want;
Their race grows up from fruitful stocks,
Their wealth increases with their flocks.

3. Thus they are blest; but if they sin,
He lets the heathen nations in;
A savage crew invades their lands,
Their princes die by barb'rous hands.
Yet if the humbled nation mourns,
Again his dreadful hand he turns;
Again he makes their cities thrive,
And bids the dying churches live.

4. The righteous, with a joyful sense,
Admire the works of Providence;
And tongues of atheists shall no more
BlaspHEME the God that saints adore.
How few with pious care record
These wondrous dealings of the Lord!
But wise observers still shall find
The Lord is holy, just, and kind.

WORCESTER

1. How beau - teous are their feet, Who stand on Zi - on's hill, Who brings sal -
 va - tion on their tongues, And words of peace re - veal! Who brings sal -
 va - tion on their tongues, And words of peace re - veal! How charm - ing, charm - ing
 is their voice! How sweet the tid - ings are!
 Zi - on, be - hold thy Sav - ior
 Zi - on, be - hold thy Sav - ior King, He reigns and tri - umphs here!
 hold thy Sav - ior King, He reigns and tri - umphs here! Zi - on, be - hold thy

Music: Abraham Wood (1752–1804)
 Text: Isaac Watts (1674–1748)

6 6. 8 6. 6 6. 8 6. w/ repeats

King, He reigns and tri-umphs here!
tri-umphs here!
Zi-on, be-hold thy Sav-ior King, He reigns and tri-umphs here!
Sav-ior King, He reigns and tri-umphs here!

Zi-on, be-hold thy Sav-ior King, He reigns and tri-umphs here!

2. How happy are our ears,
That hear this happy sound,
Which kings and prophets longed to know
And sought, but never found!
How blest our ravished, ravished eyes,
That see this Heavenly light;
Prophets and kings desired it long,
But died without the sight!

3. The watchmen join their voice,
And tuneful notes employ;
Jerusalem breaks forth in songs,
And deserts learn the joy.
The Lord displays, displays His arm
Through all the earth abroad;
Let every nation now behold
Their Savior and their God.

Lesson Planning

The purpose of this portion of the document is to present a generalized, adaptable instruction outline for use with fuguing tunes. This outline involves two main components: first, an overview of some fuguing tune distinctives to be taken into consideration when planning a rehearsal, and second, some basic guidelines, resources, and suggested teaching sequences which may be particularly useful for music directors considering this genre for the first time. Because research books on fuguing tunes are often difficult to locate, this document may save a music director time in researching background materials and finding additional resources. The sequences and suggestions can all be modified and adjusted, but this provides a place to start.

Historically, it is impossible to know exactly how fuguing tunes were originally taught because the colonial singing masters of the mid 1700-1800s did not leave behind their own lesson plans. We do, however, know solfege was involved. (Cobb, 1989) The ability to sing a song on solfege (aka solmization or “by the notes”) required training, and the tunebooks where fuguing tunes were published contained extensive beginning sections of music theory basics. These pages of theory lessons were used by traveling singing masters to teach music literacy to communities. It can be inferred that these theory lessons were then applied in some way to the hymns, anthems, and fuguing tunes found in the later pages of the tunebooks.

Performance Practices

Fuguing tunes as a genre come along with a distinct set of performance practices, that is, “conventions and knowledge... usually thought to encompass everything about a performance that is not unambiguously specified in notation.” (Randall, 2003, p. 648) These may be implemented, adapted, or at least mentioned to the ensemble to heighten the singers’ understanding and performance of fuguing tunes. Connecting performance practice with the

genre will help the ensemble/audience better appreciate how fuguing tunes fit in the scope of both music history and American history. Though many conventions exist, there are eight performance practices which have been selected to be highlighted and are detailed below: Location, Formation, Accompaniment, Conducting, Solfege, Vocal Production, Choosing Notes, and Socializing.

Location. Fuguing tunes were originally sung in singing schools that met in churches, meeting houses, private houses, or even taverns. (Westermeyer, 1998) This is particularly worth noting for those wishing to use them in non-sacred institutions. During colonial America, the architectural features of churches and meeting houses were similar in design: both were built with high ceilings, wooden pews/chairs, and bare wooden walls. Though a resonant acoustic is desirable for most singing, this particular fuguing performance practice would dictate finding as resonant a space as possible in order to appreciate the “musical warfare” of the separate vocal lines as they swirl around the room. (Crawford & McKay, 1973)

Formation. Fuguing tunes require a specific seating arrangement called “hollow square formation.” Each voice part sits on one side of a square (altos facing tenors, sopranos facing basses) and all sides facing the leader who stands in the middle. For fuguing tunes, the musical emphasis is on multiple independent melodies as opposed to other musical genres which might draw more attention to harmonic progression, unique rhythms, unusual melody, or inventive timbre. A hollow square formation allows each part to be considered equally significant, thus encouraging robust democracy. Often, the soprano part was also sung by males singing an octave lower and the tenor part was doubled by females singing an octave higher. This created up to a six-part texture. There are instances of men singing the alto line, but these are rare, and children generally all sang tenor (melody) until their reading improved and their voices developed. (Cobb,

1989) The leader faces the section that holds the melody (usually the tenor line) but turns to face the other sections in order of entrance during the fuguing part to cue them.

Accompaniment. Fuguing tunes were originally performed *a cappella*, first on solfege (usually using the four-syllable shaped notes) and then on text for a verse or two (depending on the preference of the leader). With that as a backdrop, today's music directors are encouraged to at least teach fuguing tunes *a cappella* if not to also perform them that way. *A cappella* singing brings to the forefront the human voice, or the "sacred harp," as the voice came to be called in colonial America. ("Harp" refers to the vocal chords, and the word "sacred" refers to the voice's unique capability of communicating words [Biblical text, in particular].) Instruments were not prohibited but were rare in early American towns. If instruments were available, they often just doubled the voice parts. (Crawford, 1984) It was also tradition to stomp along with the beat almost as a percussive accompaniment, not by rule but because "foot-stamping [sic] is impulsive and irresistible." (Cobb, 1989, p. 2).

Conducting. The conductor doesn't use a music stand but holds the tunebook in one hand (usually closed because he/she has the music memorized) and leads the conducting with the free hand. While the leader is conducting, almost everyone conducts along with him/her, again emphasizing harmony. The formation of the ensemble into a hollow square allows for mirrored synchronized movements.

The basic conducting gesture was a raw-looking "hatchet chop," with the arm swinging down then back up for most tunes that are in common or compound time. (Cobb, 1989) Contrary to contemporary conducting practices, the palm is actually held perpendicular to the floor. It descends on the downbeat and rises on the upbeat while the elbow pulls closer to the body. Conducting a three-pattern could be done in two ways. The first involves pushing the arm up and

away from the body on beat one, then down on beat two, and up on beat three while the elbow pulls closer to the body. An alternative option for conducting in three is to swing the arm halfway down on beat one, farther down on beat two, and then up on beat three. Conducting in four is down, left, right, up with the arm moving in completely straight lines. The traditional way to finish the song is for the conductor not to do a cutoff gesture but to simply stop beating time and hold his/her hand up, palm forward, in a “halt” gesture.

Solfege. Singers in the colonies were “expected to read music and carry their own part as in a choral piece.” (Music, 2016, p. xii) They knew how to read music because the singing masters focused on sight-singing. (Cobb, 1989) In the spirit of that, each lesson involving fuguing tunes should strive towards music literacy in whatever manner is best fitting the ensemble, adapting and applying concepts involving solfege, rhythm syllables, count-singing, harmonic analysis, etc.

Each fuguing tune is traditionally sung entirely on solfege syllables the first time through, even after a song has been mastered. The solfege “verse” is often included in choral performances as well. Furthermore, if the text is found objectionable to the ensemble or audience, the song may even be taught and performed entirely on solfege and simply appreciated for its musical and pedagogical value. (Temperley & Manns, 1983)

Vocal Production. The vocal production for fuguing tunes is extremely robust and vigorous. While choral groups may want to refine their tone, this fact should at least be mentioned in the teaching process because of its historical significance. Singing raucously at the top of the lungs was a marked contrast to the slow and off-key singing that had previously existed in churches in early America, before the era of the singing masters. (See the History

section for further explanations.) This genre may be very useful for a director to introduce to a choir whose default sound is timid in order to encourage confident, sturdy singing.

Choosing Notes. In many of the fuguing tunes, there are moments where a particular voice part is given more than one note as an option to sing. These “choosing notes” allow the singers to extemporaneously decide which to sing. As previously mentioned, singers also often switched voice sections and weren’t tied to a particular voice part (see Formation, above). Modality too was flexible and accidentals were often added in an impromptu manner. (Music, 2005) All of these considerations, (and the fact that there were many versions of various tunes which developed over the years) indicate that fuguing tunes are not meant to be taken as urtext editions, but rather as a flexible genre. (Crawford, 1984) For example, many of the fuguing tunes in this collection have been lowered from their original key but could be just as easily raised or re-arranged should a choir desire it. (Cobb, 1989)

Socializing. One of the enjoyable aspects of people coming together to sing during colonial America was the opportunity it gave for people (particularly the younger generation!) to socialize. Like the Play Parties held in the midwestern states, singing schools provided an adult-sanctioned social environment. (for more information regarding Play Parties, see *Waltz the Hall* by Alan L. Spurgeon, 2009) Potluck meals were often enjoyed as well. In the spirit of that, it is encouraged to make socializing a part of the teaching process. For choirs, that may mean simply taking a few minutes of rehearsal time to greet people with less-familiar faces or learn some trivia about other choristers. For a congregation, socializing could be as simple as taking a few moments to “pass the peace” or as elaborate as actually serving food after a rehearsal. The fuguing tune genre is a celebration of harmony, both in music, formation, conducting, and socializing.

Rehearsal Recommendations

James Jordan in his article “Rehearsal Technique: A Guide for Planning the Choral Rehearsal” recommends conductors adopt a single system for teaching so the ensemble will know what to expect each time and thereby expedite the learning process. (Webb, 1993) Detailed instructions and other useful suggestions are provided below to aid directors in crafting informed and consistent lesson plans. The lesson plans each include a Tune Introduction, Text (optional), and Suggested Teaching Sequence.

Tune Introduction. Each plan below begins with relevant background information about the music and the tunesmith for the benefit of the director, to enrich the “about part” of a lesson, for use in a school setting in testing purposes, or to amplify program notes. Further information about the genre can be found in the History section above or in the books and articles noted in the References.

Most of the tunes can be heard and even observed by doing a simple search engine entry using the tune name followed by the Sacred Harp tune number. For example, recordings for ALABAMA can be found by searching the words “ALABAMA 196”. Sometimes the addition of the words “Sacred Harp” brings up more/better results such as “RUSSIA 107 sacred harp”. Some tunes are shown conducted either using a 2-pattern or a 4-pattern depending on the ensemble, so it is worth investigating several sources in order to make informed artistic decisions. The Lesson Plans below contain references to pertinent CDs when applicable and further research can be explored from the discography section at the end of this paper.

Text. Sometimes there are meaningful textual comments, additional verses, alternative texts, etc. included in this section. When left blank, there is nothing significant to report. Fuguing tunes were considered in their day as a secular genre, regardless of the content of the lyrics,

because the overlapping parts obscured the comprehension of the words, the joy of the fugue was considered inappropriate for the often solemn texts, and the entire purpose of the genre was primarily aimed in bringing pleasure and challenge to the singers engaged in the singing schools. (Temperley & Manns, 1983) A case can be made for the repertory not being entirely disengaged from sacred settings in that singing school students would be equipped to sing the songs they loved in church and thus fuguing tunes “entered the sanctuary.” (Kroeger, 1994, p. ix)

Suggested Teaching Sequence. The suggested tempo indicated is just that and not an authoritative tempo for every space and ensemble. Performance practice tempo suggestions are a beat lasting for 1 second for the time signatures 4/4, 2/2, 3/2, and 6/4, the beat lasting 2/3-3/4 second for time signatures 3/4 and 6/8, and the beat lasting 1/2-3/4 second for time signatures 2/4. (Cook, 2017) However, amongst the various groups singing this genre today it is common for there to be disagreements about tempo. (see Crawford, 1984, and Cobb, 1989, for alternative tempo markings and considerations)

To prepare for singing challenging sections as accurately as possible, there is an initial “Solfege Patterns Warmup” given which can be adapted for choirs to congregations in the form of echo exercises, reading exercises (using a tone chart or hand signals or projection system), vocalises to make warmups more purposeful, or presented in other creative ways to encourage literacy in the ensemble. A comma indicates solfege lower than *do* (such as *l,t,d*) and an apostrophe indicates high *do* and pitches above that (such as *ltd'r'm'*). No rhythms are generally suggested as the original intent was mastery of solfege and preparation for navigating tricky melodic patterns. But rhythmic and harmonic exercises can and should be adapted as well based on the material of each fuguing tune.

Listed below is the basic Suggested Teaching Sequence for initially mastering the three types of musical sections found in fuguing tunes:

homophonic sections with the tenor carrying the melody (usually the opening measures).

- All sing the tenor part (solfege then text)
- All sing the tenor part except for basses who sing the bass part (solfege then text)
- Sopranos and tenors sing the tenor part, basses on the bass part, and altos on the alto part (solfege then text)
- SATB (solfege then text)

fuguing sections.

- All sing the first entering voice (solfege then text)
- All sing the second entering voice (solfege then text)
- All sing the third entering voice (solfege then text)
- All sing the fourth entering voice (solfege then text)
- SATB solfege then text

possible exceptions:

If a fugue has 2-3 voices with identical or similar entrances, it may be best to have those with similar entrances sing in succession, regardless of the actual order of entrance (see ALABAMA below as an example).

homophonic sections with the soprano carrying the melody (usually the final measures or notes of the song).

- Bass part alone or all sing the bass part (solfege then text)
- Bass and Tenor alone or with all singing (solfege then text)

- Alto alone or with all singing (solfege then text)
- Alto and Soprano alone or with all singing (solfege then text)
- SATB (solfege then text)

As mentioned above, after each individual section (the homophonic and fuguing parts) has been perfected the entire song is to be sung from beginning to end on solfege then text. This constitutes the final review.

Sample Lesson Plans

In the following pages are lesson plans for 10 selected fuguing tunes. These specific ten were chosen for a variety of reasons but primarily in order to make the sampling size as diverse as possible. The plans also contain several examples of Suggested Teaching Sequences which were altered and adapted from the basic outlines above.

It is encouraged that every lesson would also contain some form of assessment that would indicate the success of the concepts and/or skills being taught. A teacher should prepare the assessment expectations well in advance for the students. Information assessments might involve in-class questions about the historical/biographical component or even the creation and use of formal (written) assessments testing specific knowledge of facts. Written reflections about the music or text might also be appropriate. Assessing the singing style and accuracy could be done by having small groups sing or perhaps one voice part sing and the others evaluate what they hear. The goal with the assessments is to determine whether the students are truly internalizing the genre.

ALABAMA (p.19 and 195)

Introduction. This tune is highlighted because of the strong folk origins of the melody, the uncommon time signature, the distinct fuguing section which both begins and ends with imitation, and the unusual number of times that the alto line (composed by William Walker) crosses over the soprano line. Hymns based on folk melodies were a common occurrence (see the References books by George Pullen Jackson) and it is logical that tunesmiths would borrow from folk material because that was the primary music they themselves heard growing up in early America. **Alexander Johnson** (1791-1832) served in the War of 1812 and settled in Tennessee, compiling *The Tennessee Harmony* (1818). He composed ALABAMA based on a folk melody and harmonized it. (Cooke, 2017) The tune was later turned into a fuguing tune and the alto line added later still. The key is C aeolian and has been transposed from the original e aeolian because the alto rides over the treble so frequently. A recording can be found on the CD *Rivers of Delight* (2006) as well as searching by the Sacred Harp number 196.

Text. The stanza beginning with “Angels in shining order stand...” is in some sources listed as the first stanza. Several other stanzas were included in the original hymn but omitted from this collection. (Music, 2005)

Suggested teaching sequence. (Half note = 69)

solfege patterns warmup

- l,drmfslld (tenor opening 9 pitches, the parallel at m.5-7, and the similar jump from *la* to *do* in the alto part m.20-21)
- l,drmmrt,d (bass m.11-12)

homophonic section with tenor melody

- The tenor and bass are identical m.1-5(beat 1) and m.5(beat 2)-9. The alto and soprano have an almost identical swap m.4 compared to m.8.
- To be taught using the Suggested Teaching Sequence.

fuguing section

- It is advised to first rehearse the identical entrances and then the bass, thus:
soprano, tenor, alto, then bass.
- The ending of this section is also fugal and best taught in the order: bass, tenor, soprano, alto.
- Each part is logical on its own but there are intervals of 2^{nds} when sung with other parts and thus imperative to rehearse each part individually until it is secure independently.
- After highlighting the opening and ending of the fugues, the section can be taught using the Suggested Teaching Sequence.

homophonic section with soprano melody (usually the final few measures):

- This tune does not conclude with a homophonic section.

CHILD OF THINE (p.41 and 197)

Introduction. This tune was selected because it is primarily pentatonic (the only exception is the penultimate alto pitch), it is a sample from *The Colored Sacred Harp* (1934), and because of the word painting in the fuguig section in stanza 1. Pentatonic hymns and gapped melodies are particularly useful for teachers using the Kodály Method. (Choksy, 1999) *The Colored Sacred Harp* (1934) is an interesting collection and worth highlighting for occasions such as Black History Month. The music descends in the fuguig section which corresponds with the text asking God to “send down the Spirit.” This tune is considered the major key variation and modification of the minor key tune GRANTVILLE (Sacred Harp “Cooper” #423).

Bascom Franklin (or B. F.) Faust (1874-1946) is one of the more obscure tunesmiths to research. What we do know is that Faust was the white mayor of Ozark, Alabama, from 1937 to 1940 and he put up one thousand dollars to help subsidize the publication of the book *The Colored Sacred Harp* (1934). (Boyd, 2002) Recordings can be heard by searching the Sacred Harp “Cooper” number 567.

Text. The text of this hymn is altered from stanzas 9-10 of Hymn 143 “Characters of the Children of God” by Isaac Watts. (Watts, 1838)

Suggested teaching sequence. (Half note = 60)

solfege patterns warmup

Use a tone chart to sing pentatonic solfege patterns from low *so* to high *do* and especially:

- dsls
- dmsls
- dl,s,d

- s,mrd
- mdl,s,d
- d'd'ls
- slsmrd

homophonic section with tenor melody

- Interestingly, the tenor in this section uses just four pitches and soprano/alto/bass use just three pitches each.
- To be taught using the Suggested Teaching Sequence.

fuguing section and homophonic section with soprano melody

- These two sections are recommended to be taught together because of the brevity (only 6 pitches) of the concluding homophonic section.
- The altos have the half-step leading tone on the penultimate pitch.
- To be taught using the Suggested Teaching Sequence.

GOSPEL TRUMPET (p.69 and 198)

Introduction. This tune was highlighted because of it has folk hymn roots and enormous popularity. **Elisha James King** (1821-1844) was a co-compiler (along with B. F. White), tunesmith, and arranger for the first edition of *The Sacred Harp* (1844) but died just a few weeks after it was published. (Cooke, 2017) B. F. White himself trained King in music and King's tunes show unique style and promising skill. The original key of A Major was lowered in this edition to make the tune more accessible for congregations and beginning choirs. This song is often sung with extensive vocal sliding/scooping, which can be heard on the numerous recordings but especially from the 5th Ireland Sacred Harp Convention (2015). Further recordings can be found by searching by the Sacred Harp number 99.

Suggested teaching sequence. (Half note = 80)

solfege patterns warmup

- dfs|fmrd (excerpted from the tenor ending)
- d'sdd'flsd (bass m.4-7)
- s,drmt,t,dt, (alto fuguing entrance)
- mlsrms (soprano fuguing entrance)

homophonic section with tenor melody

- To be taught using the Suggested Teaching Sequence.

fuguing section and homophonic section with soprano melody

- These two sections are recommended to be taught together because of the simplicity of the concluding homophonic section.

- The bass and altos enter identically and the soprano entrance is similar to that of the tenor. Because of the parallels, the Suggested Teaching Sequence for this section could be modified to the following:
 - Bass and tenor together (solfege then text)
 - Bass and alto (solfege then text)
 - Tenor and soprano (solfege then text)
 - Soprano and alto (solfege then text)
 - SATB (solfege and text)

HEROISM (p.73 and 199)

Introduction. This tune is included because of the patriotic text and vivid word painting. Many of the early American singing masters and tunesmiths participated in the American Revolution, serving as fifers and/or drummers. (Steel & Hulan, 2010) The music of this setting expresses well the confusion of war, the driving beat, and the sounding cannons. An unusual feature is the alto ending which has three “choosing notes.” Only one recording of this tune appears to be available at the time of this printing and is from the recording *Make a Joyful Noise* (1996).

Supply Belcher (1751-1836) may have been taught by the most famous early American composer William Billings who was the singing master in his town when Belcher was in his 20s. After the American Revolution, Belcher moved to Maine and authored *The Harmony of Maine* (1794), which contained 26 of Belcher’s own fuguing tunes. Some consider his composing shaky (Temperley & Manns, 1983) but others say, “his tuneful, intricate sacred compositions earned him the title ‘The Handel of Maine’.” (Steel & Hulan, 2010, p.86)

Text. The included text for this collection are stanzas 1, 8, 10, and 15 of Nathaniel Niles’ (1741-1828) *A Sapphic Ode*. (Niles, 1775) Interestingly, these four stanzas give the impression the poem is secular, but the other stanzas show the poem in its entirety is actually sacred.

Suggested teaching sequence. (Half note = 72)

solfege patterns warmup

- ltmsfsd' (bass opening)
- slsfmdr (tenor m.7)
- drdt,l,si,l, (alto m.17-18)

homophonic section with tenor melody

- To be taught using the Suggested Teaching Sequence.

fuguing section and homophonic section with soprano melody

- These two sections (m.9-15 and 16-end) may be taught separately or together.
- The tenor, alto, and soprano enter the fugue on the same pitches and the bass entrance follows the same intervals.
- To be taught using the Suggested Teaching Sequence.

MARYLAND (p.81 and 201)

Introduction. This tune is highlighted here because of the fame of the composer, the composition demonstrating the “fuguing chorus” form, and because of the free style of the counterpoint in the fuguing section. **William Billings** (1746-1800), probably the most famous early-American composer, had an “original mind and a rare talent but died in poverty, unappreciated.” (Steel & Hulan, 2010, p. 86) Though prolific, not many of his fuguing tunes became general favorites. (Temperley & Manns, 1983) Interestingly, Billings often employed the form known as a “fuguing chorus,” in which the opening homophonic section ends on a tonic triad. Thus, the opening homophonic section can stand alone and was even published independently in some cases. (Crawford, 1984) The counterpoint of the fuguing section in MARYLAND is noteworthy in that it demonstrates free counterpoint, imitative only in rhythm. There are no recordings made of this tune at the time of this publication but of all the fuguing tunes Billings published, this one received the most printings by far. Billings’ other published fuguing tunes include KITTERY (Sacred Harp #287, this collection p.77), WAREHAM (this collection p.145), and WASHINGTON (Sacred Harp #269, this collection p.147).

Text. MARYLAND appears about 58 times published with this text and only twice with other texts.

Suggested teaching sequence. (Half note = 56)

solfege patterns warmup

- Natural minor scale ascending and then descending.
- Also the patterns l,s,l, and l,si,l, (soprano and bass voices both alternate *so* and *si* throughout)

homophonic section with tenor melody

- Because this is a fuguing chorus, it is recommended that the opening homophonic section be taught initially as an independent song and sung to all the verses, emphasizing it as a complete musical section.
- To be taught using the Suggested Teaching Sequence.

fuguing section

- To be taught using the Suggested Teaching Sequence.

homophonic section with soprano melody

- There is no concluding homophonic section as the tenor text overlaps until the final pitch.

NORTHFIELD (p.98, 203, and 204)

Introduction. This tune was highlighted because of its enormous popularity and the fugue is one of the few which builds from the bottom voice to the top. **Jeremiah Ingalls** (1764-1838) was a farmer, tavern-keeper, and singing teacher in New England whose other most famous fuguing tune was NEW JERUSALEM (Sacred Harp #299, this collection p.91). Ingalls compiled *The Christian Harmony* in 1805 which contained numerous anonymous tunes whose gapped melodies and unusual, non-tonic ending notes suggested strong folk origins.

There is a story that Ingalls “stopped at the tavern in Northfield and ordered dinner. It was slow in coming, ‘but the inevitable “how long?” that formulated itself in his hungry thoughts, instead of sharpening into profane complain, fell into the rhythm of Watt’s sacred line... How long, dear Saviour, O how long, Shall this bright hour delay?’” (Horn, 1970, p. 140 quoting *The Story of the Hymns and Tunes* p. 508 by Theron Brown and Hezekiah Butterworth, 1906). The original key of Bb Major has been lowered to Ab Major for the ease of congregations and beginner choirs. CDs containing this fuguing tune include *New England Harmony* (1964) and *Rivers of Delight* (2006).

Text. The original text by Isaac Watts (1701) is included in Appendix II p.204 because of how frequently it is paired with the music.

Suggested teaching sequence. (Half note = 80)

solfege patterns warmup

- dtd'mfsd' (bass ending, note the two half-steps in a row: *ti do* and *mi fa*)
- sd'lsfs (alto m.8-9)
- mds,m (soprano m.10-11)
- ds,f,m,s,dmr (tenor arpeggio opening)

homophonic section with tenor melody

- To be taught using the Suggested Teaching Sequence.

fuguing section and homophonic section with soprano melody

- It is recommended that these two sections be taught together because of the brevity (only 6 pitches) of the concluding homophonic section.
- It is recommended that everyone sing their first two notes of their entrance on solfege then text, noting the similarities between the tenor and soprano pitches.
- To then be taught using the Suggested Teaching Sequence.

RAINBOW (p.121 and 205)

Introduction. This tune was selected because of the text painting, the enormous popularity, the fame of the composer, and the skill of the fuguing section melody. Of note, the music was composed with this specific text in mind, painting through music the calming of the sea. This tune also “contains one of the most unusual and expressive fugues in the entire repertory. Introduced in the treble voice, the subject moves downward until it reaches the bass; then, instead of launching the customary drive toward the final cadence, Swan takes voices away one by one as ‘tempests cease to roar,’ until only the bass, intoning a quiet low C, is left.” (Crawford, 1984, p. lv) RAINBOW was later rearranged by Phil A. Taber in 1988.

Timothy Swan (1758-1842) published several enormously popular tunes during his lifetime due to his “unusual melodic gift.” (Steel & Hulan, 2010, p. 157) He eventually compiled his own tunebook *New England Harmony* in 1801. His other famous fuguing tunes include, BRISTOL (Sacred Harp #468, this collection p.37) and MONTAGUE (this collection p.85). CDs containing this tune include *American Harmony* (2018), *New England Harmony* (1964), and *Early American Choral Music Vol. 2* (2005).

Text. This tune only exists with this text because of the close connection between music and words. This sort of link between music and a single text is unusual. (Crawford, 1984) See also WORCESTER p.153.

Suggested teaching sequence. (Half note = 88)

solfege patterns warmup

- ld'tm'r'td' (soprano m.3-6)
- dmrs,d (tenor m.12-13) or s,mrmdfmr (tenor ending)
- dsd'sdt,l,dfm (bass m.16-19)

homophonic section with tenor melody

- To be taught using the Suggested Teaching Sequence.

fuguing section

- The bass, tenor, and soprano enter on the same pitches for 6 notes. The alto first note is different but notes 2-4 are the same.
- The choir may first take a moment to make sure tenors and basses know which notes they sing in m.10.
- To be taught using the Suggested Teaching Sequence or the following alternative sequence which highlights comparative parts:
 - Soprano (solfege then text)
 - Tenor (solfege then text)
 - Bass (solfege then text)
 - Alto (solfege then text)
 - SATB (solfege then text)

homophonic section with soprano melody

- To be taught using the Suggested Teaching Sequence or the following slightly abbreviated sequence:
 - Bass (solfege then text)
 - Bass and Tenor (solfege then text)
 - Alto and Soprano (solfege then text)
 - SATB (solfege then text)

RUSSIA (p.122 and 206)

Introduction. This tune was selected because of the fame of the composer and how this tune has continued in popularity through modern sacred publications such as the *Cantus Christi* (2002) and *The Book of Psalms for Worship* (2009). The popularity of the tune may be in part because it is easy, being written in the middle register for each voice with the alto spanning a fourth, the tenor and soprano a sixth, and the bass only as much as an octave. The original key of A minor has been lowered to G minor for ease of singing.

Daniel Read (1757-1836) was a colonial comb-maker, general merchant, and singing teacher. He was a lover of music who even named his oldest son George Frederick Handel Read. Read is regarded as one of the greatest early American composers, second only to William Billings. Irving Lowens (1964) stated that Read's music surpassed Billings' "in establishing the high popularity of the American fuguing-tune." Interestingly, Read tends to fugue BTSA (RUSSIA, see below, being an exception) with a static harmony in the fuguing section. His other most famous fuguing tunes are CALVARY (Sacred Harp #300, this collection p.39), GREENWICH (Sacred Harp #183, this collection p.71), SHERBURNE (Sacred Harp #186, this collection p.134), STAFFORD (Sacred Harp #78, this collection p.136), LISBON, and VIENNA (this collection p.144). CDs containing this tune include *New England Harmony* (1964) and *Awake, My Soul* (2008).

Text. Modern printings primarily set the music to Psalm 119:169-176 but the 66 original printings all use Psalm 62 by Isaac Watts (1719) and are reprinted here because of this frequency:

My spirit looks to God alone,

My rock and refuge is His throne.

In all my fears, in all my straits,

My soul on His salvation waits.

Trust Him ye saints in all your ways,

Pour out your hearts before His face;

When helpers fail, and foes invade,

God is our all-sufficient aid.

Suggested teaching sequence. (Half note = 63)

solfege patterns warmup

- ldtlsl (tenor m.1-2)
- mfmsfm (alto m.2-4)
- m,llm (fuguing entrances)
- lmrtdl (soprano fugue)

homophonic section with tenor melody

- Beware the contrary motion between tenor and soprano in notes 2-4.
- To be taught using the Suggested Teaching Sequence.

fuguing section and homophonic section with soprano melody

- These sections may be taught together because the tenor flows directly into the final section or they may be taught separately, either way using the Suggested Teaching Sequence.

SCHENECTADY (p.127, 129, 207, and 209)

Introduction. This tune sets Psalm 117 quite well and is interesting because the text in every printing is only one verse long due to the brevity of the psalm itself. The original key of Eb Major has been lowered for ease of singing. Even though it is a lengthy piece, the alto part covers only five pitches (drmf). The tune is named after a city in New York. **Nehemiah Shumway** (1761-1843) was a New England farmer and schoolteacher who composed three tunes in this collection, the other two being BALLSTOWN (Sacred Harp #217, this collection p.29) and NEW JORDAN (Sacred Harp #442, this collection p.93). CDs containing this tune to the text of SCHENECTADY (1) include *Awake, My Soul* (2008), *The Shapenote Album* (2001), and *Early American Choral Music Vol. 2* (2005).

Suggested teaching sequence. (Half note = 92)

solfege patterns warmup

- d'lfrdd' (tenor part m.14-15)
- mdl,ds, (bass m.11-12 and 18-19)
- mfmsmmrd (in the alto rhythm of m.22-23 beat 3) contrast with soprano m.21-22
- d'r'ts (soprano m.17 and 25)

homophonic section with tenor melody

- The ensemble may want to take a moment to note the stem direction, indicating who sings what.
- To be taught using the Suggested Teaching Sequence.

fuguing section and homophonic section with soprano melody

- Each fuguing entrance begins on *mi* except for the soprano, though it quickly moves to *mi*.
- Each fuguing entrance is unique melodically but similar rhythmically.
- May be taught using the Suggested Teaching Sequence or the following sequence which simply provides an alternative:
 - Bass (solfege then text)
 - Bass and tenor (solfege then text)
 - Bass, tenor, and soprano (solfege then text)
 - SATB (solfege then text)

WORCESTER (p.153 and 211)

Introduction. **Abraham Wood** (1752-1804) was one of the first and finest of the early American composers. His other famous fuguing tunes include BENNINGTON (this collection p.31) and MARLBOROUGH (Sacred Harp #228, this collection p.79). WORCESTER follows a unique format with “long opening antiphonal section, ... varied ways in which it repeats the last two lines in each stanza of text, and ... its fuge’s carrying out of strict imitation for two full measures in each voice.” (Crawford, 1984, p. lxxv) It is an excellent and outstanding piece from a compositional viewpoint. The fugue also enters from lowest voice to the top, Wood’s preferred format. The original key of F Major has been lowered for ease of singing. CDs containing this tune include *Early American Choral Music Vol. 2* (2005).

Text. Every printing uses the given text because the tune is tailor-made for the text. This sort of link between music and a single text is unusual. (Crawford, 1984) See also RAINBOW.

Suggested teaching sequence. (Half note = 88)

solfege patterns warmup

- d'tlsfml'd' (bass m.23-26)
- d'r'ts (tenor m.29)
- mdl,rmd (alto m.10-12)
- smsd'lfls (soprano m.29-31)

opening antiphonal section (m.1-14)

- The ensemble may first want to take a moment to make sure tenors and basses know which notes they sing in m.13.
- The Suggested Teaching Sequence may be used or simply singing SATB (solfege then text).

homophonic section (m.15-20)

- The ensemble may first want to take a moment to make sure altos and sopranos know which notes they sing in m.19.
- To be taught using the Suggested Teaching Sequence.

fuguing section

- The first 10 notes of each entrance are identical.
- The Suggested Teaching Sequence may be used or the following alternative sequence which may work well because of how the parts are written complementing each other:
 - Bass (solfege then text)
 - Bass and Tenor (solfege then text)
 - Alto (solfege then text)
 - Alto and Soprano (solfege then text)
 - SATB (solfege then text)

homophonic section with soprano melody

- The ensemble may first want to take a moment to make sure tenors and basses know which notes they sing in m.32
- The Suggested Teaching Sequence may be used or the following slightly abbreviated:
 - Bass (solfege then text)
 - Bass and Tenor (solfege then text) (tenor careful with the pitches m.29-30)
 - Alto and Soprano (solfege then text)
 - SATB (solfege then text)

Conclusion

One of the best ways to really engage with this genre is to be a participant. Conventions and singings take place monthly all around the United States and even abroad in Ireland, the United Kingdom, Australia, Germany, Japan, and Canada. These are community singing events which include the singing of hymns and fuguing tunes. Actual singing schools also still exist today, usually lasting for a week or two directly prior to a monthly singing. (Cobb, 1989)

Fuguing tunes are a fascinating, vital part of American music history. They represent the tenacious and indomitable spirit of our forefathers and provide a rich context for the historical events of the eighteenth and nineteenth century. The revival of this intriguing genre represents a return to pursuing music literacy and excellence.

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Discography

Various CDs have also been produced which contain fuguing tunes as well as hymns and anthems from the same period/genre. The following are examples (though not comprehensive) of CDs/recordings containing multiple fuguing tunes:

American Harmony (2018). Nym Cooke. David R. Godine (pub).

Awake, My Soul (2008). Traditional groups from Georgia and Alabama. Awake Productions.

Early American Choral Music Vol 2: Anglo-American Psalmody 1550-1800. (2005) (first produced as *Goostly Psalmes*). Paul Hillier and His Majestie's Clerkes. Harmonia Mundi.

Make a Joyful Noise: Mainstreams and Backwaters of American Psalmody 1777-1840 (1996).

Oregon State University Choir. New World Records. (This CD contains very useful liner notes have bibliography and discography)

New England Harmony: A Collection of Early American Choral Music (1964). Old Sturbridge Singers. Folkways Records.

Rivers of Delight: American Folk Hymns from the Sacred Harp Tradition (2006). Larry Gordon and the Word of Mouth Chorus. Nonesuch.

The Shapenote Album (2001). Doug Fullington and The Tudor Choir. Loft Recordings.

The following CDs contain only one or a few fuguing tune examples:

An American Christmas (1993). Joel Cohen and The Boston Camerata. Erato.

An American Christmas: Shapenote Carols from New England and Appalachia (2003). Doug Fullington and The Tudor Choir

And Glory Shone Around: Early American Carols (2008). Jordan Sramek and The Rose Ensemble. Rose Records.

Our American Journey (2002). Chanticleer. Warner Classics.

The Cherry Tree (2010). Anonymous 4. Harmonia Mundi.

Appendix I
(Fuguing Tune Archetypes)

Hymn VII (Psalm 101)

An Hymn Set by Mr. Robert King for Two Voc.

Cantus and Bassus

1. Mer-cy I will and judg-ment sing, To Thee, O Lord from

whom they spring; Wis - dom shall all my ways cor-rect,

When wilt Thou come and dwell with me? My whole af -

My whole af - fairs, af -

fairs and fa - mi - ly, I will with per - fect

fairs and fa - mi - ly I will with,

heart di - rect.

Music: Robert King (1701)
Text: M. S.

Psalm 24:7-10

Ye prin - ces, ope your gates, stand

Ye prin - ces, ope your gates, stand

ope the ev - er - last - ing doors, For

ope the ev - er - last - ing doors, For

there shall en - ter in there - by the

there shall en - ter in there - by the

king of glo - rious

king, the king of glo - rious

Who, who is the king of glo - rious
Who, who is the king of glo - rious
state.
state.

state?
state?
1. The strong and might - y Lord:
2. The Lord of hosts is he:
1. The strong and might - y Lord:
2. The Lord of hosts is he:

1. The might - y Lord in bat - tle stout, and
2. The king - dom and the roy - al - ty of

1. The might - y Lord in bat - tle stout, and
2. The king - dom and the roy - al - ty of

The might - y Lord in bat - tle stout, and
The king - dom and the roy - al - ty of

The might - y Lord in bat - tle stout, and
the king - dom and the roy - al - ty of

tri - al of state the sword.
glo - rious state is his.

tri - al of state the sword.
glo - rious state is his.

tri - al of state the sword.
glo - rious state is his.

tri - al of state the sword.
glo - rious state is his.

Music: John Chetham? (1722)
Text: John Hopkins

Appendix II
(Ten Fuguing Tunes in Shape-Note Notation)
ALABAMA

1. The cross of Christ in - spires my heart, To sing re - deem - ing
4. An - gels in shin - ing or - der stand A - round my Sav - ior's

melody
1. The cross of Christ in - spires my heart, To sing re - deem - ing
4. An - gels in shin - ing or - der stand A - round my Sav - ior's

grace; A - wake, my soul, and bear a part In my Re - deem - er's praise.
throne; They bow with rev - 'rence at His feet And make His glo - ries known.

grace; A - wake, my soul, and bear a part In my Re - deem - er's praise.
throne; They bow with rev - 'rence at His feet And make His glo - ries known.

Oh, who can be com - pared to Him
Those hap - py spir - its sing His praise

Oh, who can be com - pared to
Those hap - py spir - its sing His

Oh, who can be com - pared to Him Who died up - on the tree?
Those hap - py spir - its sing His praise To all e - ter - ni - ty;

Music: Alexander Johnson (1791-1832); arr. Ananias Davisson (1780-1857); alto William Walker (1809-1875)
Text: G. H. Williams

8 6 . 8 6 . 8 6 . 8 6 .

15

Who died up - on the tree? This is my dear de -
To all e - ter - ni - ty; But I can sing re -
Oh, who can be com - pared to Him Who died up - on the tree?
Those hap - py spir - its sing His praise To all e - ter - ni - ty;
Him Who died up - on the tree? This is my dear de - light - ful
praise To all e - ter - ni - ty; But I can sing re - deem - ing
This is my dear de - light - ful theme, That Je - sus
But I can sing re - deem - ing grace For Je - sus

19

light - ful theme, That Je - sus died for me.
deem - ing grace For Je - sus died for me.
This is my dear de - light - ful theme, That Je - sus died for me.
But I can sing re - deem - ing grace For Je - sus died for me.
theme, That Je - sus died for me.
grace For Je - sus died for me.
died for me.
died for me.

2. His body broken, nailed, and torn,
And stained with streams of blood,
His spotless soul was left forlorn,
Forsaken of His God.
'Twas then His Father gave the stroke
That justice did decree;
All nature felt the dreadful stroke,
When Jesus died for me.

3. He took His meritorious blood,
And rose above the skies,
And in the presence of His God,
Presents His sacrifice.
His intercession must prevail
With such a glorious plea
My cause cause can never, never fail,
For Jesus died for me.

CHILD OF THINE

1. Fa - ther, I wait be - fore Thy throne, Call me a child of Thine,
 2. Then shed Thy prom - ised love a - broad, And make my com - fort strong.

melody

Send down the Spir - it of Thy
 Then shall I say, "My Fa - ther Son, Send down the
 God," Then shall I

Send down the Spir - it of Thy Son,
 Then shall I say, "My Fa - ther God,"

Send down the Spir - it of Thy Son, Send down the
 Then shall I say, "My Fa - ther God," Then shall I

Son, Send down the Spir - it of Thy Son,
 God," Then shall I say, "My Fa - ther God,"

Spir - it of Thy Son,
 say, "My Fa - ther God,"

Send down the Spir - it of Thy Son, To form my heart di - vine. vine.
 Then shall I say, "My Fa - ther God," With an un - wa - v'ring tongue. tongue.

Spir - it of Thy Son,
 say, "My Fa - ther God,"

Music: Bascom Franklin Faust (1874–1946)
 Text: attr. Isaac Watts (1674–1748)

86.86.

GOSPEL TRUMPET

1. Hark! how the gos - pel trum - pet sounds, Through all the earth the
melody

ech - o bounds; And Je - sus, by re - deem - ing blood, Is bring - ing

And Je - sus, by re - deem - ing blood, Is bring - ing sin - ners home to

sin - ners home to God; And guides them safe - ly by His blood To end - less day.

God;

2. Thy blood, dear Jesus, once was spilt
To save our souls from sin and guilt,
And sinners now may come to God
And find salvation through Thy blood,
And sail by faith upon that flood
To endless day.

3. Hail! all-victorious conqu'ring Lord,
Be Thou by all Thy works adored,
Who undertook for fallen man,
And brought salvation through Thy name,
That we with Thee might live and reign
In endless day.

4. Fight on, ye conqu'ring saints, fight on,
And when the conquest you have won,
Then palms of vict'ry you shall bear,
And in His kingdom have a share,
And crowns of glory you shall wear
In endless day.

5. Through storms and calms by faith we steer,
By feeble hopes and gloomy fears,
Till we arrive at Canaan's shore,
Where sin and sorrow are no more
We shout our trials, there all o'er,
To endless day.

6. And when, through grace, our course is run,
The battle fought, the vict'ry won,
Then crowns unfading we shall wear,
The glory of Thy kingdom share,
With Thee, our glorious Leader, there
In endless day.

7. Then we shall in sweet chorus join,
With saints and angels all combine,
To sing of His redeeming love,
When rolling years shall cease to move,
And this shall be our theme above,
In endless day.

8. Then, in Thy presence, Heav'nly King,
In loftier strains Thy praise we'll sing,
When with the bloodbought hosts we meet,
Triumphant there, in bliss complete,
And cast our crowns before Thy feet.
In endless day.

Music: arr. Elisha James King (1821-1844)
Text: Samuel Medley (1738-1799)

8 8 . 8 8 . 8 4 .

HEROISM

1. Why should vain mor - tals trem - ble at the sight of Death and de -

struc - tion in the field of bat - tle, Where blood and

Where blood and car - nage clothe the ground in

Where car - nage clothe the ground in crim - son, Sound - ing,

Music: Supply Belcher (1751-1836)
 Text: Nathaniel Niles (1741-1828)

11 11 11. 5.

2. Now, Mars, I dare thee, clad in smoky pillars,
Bursting from bombshells, roaring from the cannon,
Rattling in grape shot like a storm of hail-stones,
Torturing aether.

3. While all their hearts quick palpitate for havoc,
Let slip your bloodhounds, named the British Lions.
Dauntless in death stares; nimble as the whirlwind;
Dreadful as demons.

4. Life for my country and the cause of freedom
Is but a trifle for a worm to part with.
And if preserved in so great a contest,
Life is redoubled.

MARYLAND

1. And must this bod - y die, This well-wrought frame de - cay? And must these
 melody
 ac - tive limbs of mine Lie mould - 'ring in the clay, And
 must these ac - tive limbs of mine Lie mould - 'ring in the clay, Lie
 And must these ac - tive limbs of mine Lie mould - 'ring in the
 limbs of mine Lie mould - 'ring in the clay, And must these
 mould - 'ring in the clay, Lie mould - 'ring in the clay?
 clay, Lie mould - 'ring in the clay?
 ac - tive limbs of mine Lie mould - 'ring in the clay?

Music: William Billings (1746–1800)
 Text: Isaac Watts (1674–1748)

6 6. 8 6. w/ repeats

2. Corruption, earth and worms
Shall but refine this flesh,
Till my triumphant spirit comes
To put it on afresh.

3. God my Redeemer lives,
And often from the skies
Looks down, and watches all my dust,
Till He shall bid it rise.

4. Arrayed in glorious grace
Shall these vile bodies shine,
And ev'ry shape, and ev'ry face
Be Heav'nly and divine.

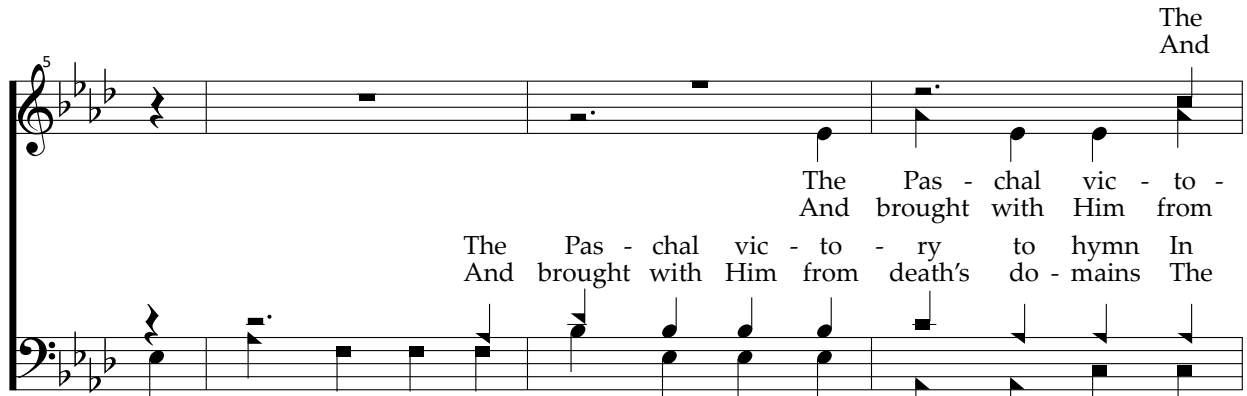
5. These lively hopes we owe,
Lord, to Thy dying love;
Oh, may we bless Thy grace below,
And sing Thy grace above.

6. Savior, accept the praise
Of these our humble songs,
Till tunes of nobler sound we raise
With our immortal tongues.

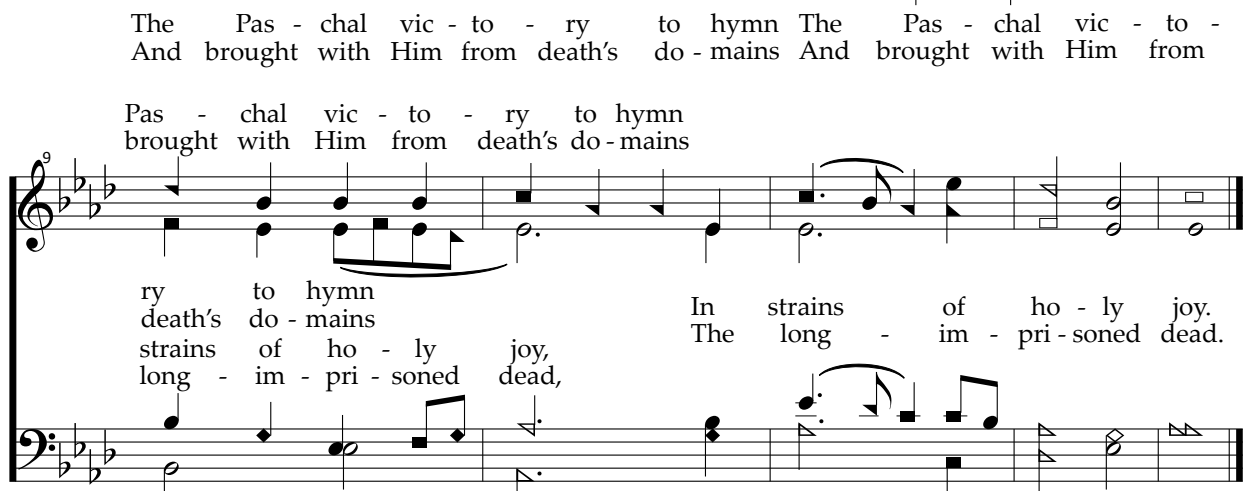
NORTHFIELD (1)



1. Ye choirs of new Je - ru - sa - lem, Your sweet - est notes em - ploy,
2. How Ju - dah's Li - on bursts His chains And crushed the ser - pent's head;



The Pas - chal vic - to - ry to hymn In strains of ho - ly joy,
The long - im - pri - soned dead.



The Pas - chal vic - to - ry to hymn The Pas - chal vic - to - ry to hymn
And brought with Him from death's do - mains And brought with Him from death's do - mains

ry death's to hymn
death's do - mains

3. From Hell's devouring jaws the prey
Alone our Leader bore;
His ransomed hosts pursue their way
Where He hath gone before.

4. Triumphant in His glory now
His sceptre ruleth all,
Earth, Heav'n, and Hell before Him bow,
And at His footstool fall.

5. While joyful thus His praise we sing,
His mercy we implore,
Within His palace bright to bring
And keep us evermore.

6. All glory to the Father be,
All glory to the Son,
All glory, Holy Ghost, to Thee,
While endless ages run.

Music: Jeremiah Ingalls (1764–1838)

Text: St. Fulbert of Chartres, c. 1000; tr. Robert Campbell (1814–1868)

8 6 . 8 6 .

NORTHFIELD (2)

1. How long, dear Sav - ior? Oh, how long Shall this bright hour de - lay?
 2. From the third Heav'n, where God re - sides, That ho - ly, hap - py place,

melody

Fly
The

Fly swift a - round, ye
The new Je - ru - sa -

Fly swift a - round, ye wheels of time, And
The new Je - ru - sa - lem comes down, A -

Fly swift a - round, ye wheels of time, Fly swift a - round, ye
The new Je - ru - sa - lem comes down, The new Je - ru - sa -

swift a - round, ye wheels of time,
new Je - ru - sa - lem comes down,

wheels of time, And bring the prom-ised day.
lem comes down, A - dorned with shin - ing grace.
bring the prom - ised day,
dorned with shin - ing grace,

wheels of time,
lem comes down,
bring the prom - ised day,
dorned with shin - ing grace,

RAINBOW

1. 'Tis by Thy strength the moun - tains stand, God of e - ter - nal pow'r;
melody

The sea grows calm at Thy com - mand, And tem - pests
The sea grows calm at Thy com - mand,
The sea grows calm at Thy com - mand, at
The sea grows
cease to roar,
And tem - pests cease to roar,
Thy com - mand, And tem - pests cease to roar,
calm at Thy com - mand, And tem - pests cease to roar,
And tem - pests cease to roar, And tem - pests cease to roar.

2. Thy morning light and ev'ning shade
Successive comforts bring;
Thy plenteous fruits make harvest glad;
Thy flow'rs adorn the spring.

3. Seasons and times and moons and hours,
Heav'n, earth, and air are Thine;
When clouds distill their fruitful show'rs,
The Author is divine.

4. Those wand'ring cisterns in the sky,
Borne by the winds around,
With wat'ry treasures well supply
The furrows of the ground.

5. The thirsty ridges drink their fill,
And ranks of corn appear:
Thy ways abound with blessings still,
Thy goodness crowns the year.

Music: Timothy Swan (1758–1842)

Text: Isaac Watts (1674–1748); based on Psalm 65

8 6. 8 6. w/repeat

RUSSIA

1. 169 Be - fore Thee let my cry come near, O LORD; true to Thy Word, teach me.

melody

170 Be - fore Thee let my plead - ing come; True to Thy prom - ise,

fore Thee let my plead - ing come; plead to Thy prom - ise, res - cue me. True to Thy prom - ise, res - cue me. res - cue me.

2. 171 Since Thou Thy statutes teachest me,
Oh, let my lips Thy praise confess.
172 Yea, of Thy Word my tongue would sing,
For Thy commands are righteousness.
3. 173 Be ready with Thy hand to help,
Because Thy precepts are my choice.
174 I've longed for Thy salvation, LORD,
And in Thy holy law rejoice.
4. 175 Oh, let Thine ordinances help;
My soul shall live and praise Thee yet.
176 A straying sheep, Thy servant, seek,
For Thy commands I ne'er forget.

Music: Daniel Read (1757-1836)

Text: *The Book of Psalms for Singing*, 1973; based on Psalm 119:169-176 © 2010, Crown & Covenant Publications

8 8 . 8 8 .

SCHENECTADY (1)

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise;

Let the Re - deem - er's name be sung Through ev - 'ry land by ev - 'ry tongue.

E - ter - nal are Thy mer - cies Lord; E -

E - ter - nal are Thy mer - cies Lord; E - ter - nal truth at -

ter - nal truth at - tends Thy Word; Thy praise shall sound from

shore to shore Till suns shall rise and set no more.

Music: Nehemiah Shumway (1761-1843)
 Text: Isaac Watts (1674-1748); based on Psalm 117

8 8 . 8 8 . 8 8 . 8 8 . w/ repeats

24

set no more. Till suns shall rise and set no more. set no more.

E -

SCHENECTADY (2)

Praise ye the LORD, praise ye the LORD! All na - tions, peo - ples, all the earth,
 melody
 Ex - tol Him, praise Him ev - 'ry - one, Through ev - 'ry land by ev - 'ry tongue.
 Great is His stead - fast love toward us, And
 Great is His stead - fast ev - er faith - ful
 Great is His stead - fast love toward us, And ev - er faith - ful
 ev - er faith - ful is our God. The LORD is faith - ful
 love toward us, And ev - er is faith - ful is our God. The LORD is faith - ful
 is our God. The LORD is faith - ful ev - er - more. Praise
 ev - er - more. Praise ye the LORD, Praise ye the LORD!
 LORD is faith - ful ev - er - more. Praise ye the LORD, Praise ye the LORD!
 more. Praise ye the LORD, Praise ye the LORD! the LORD, Praise
 ye the LORD, Praise ye the LORD!

Music: Nehemiah Shumway (1761-1843)
 Text: Jordan Doolittle (b.1986); based on Psalm 117

8 8 . 8 8 . 8 8 . 8 8 .

ye the LORD! Praise ye the LORD, Praise ye the LORD! ye the LORD!

Great

The image shows a musical score for a fuguing tune. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score begins with a measure number '24'. The melody is written in a simple, rhythmic style. The lyrics are 'ye the LORD! Praise ye the LORD, Praise ye the LORD! ye the LORD!'. There are two first endings, labeled '1' and '2', which are repeated sections of the melody. The word 'Great' is written below the bass staff at the end of the piece.

WORCESTER

1. How beau-teous are their feet, Who stand on Zi-on's hill, Who brings sal-

va-tion on their tongues, And words of peace re-veal! Who brings sal-

va-tion on their tongues, And words of peace re-veal! How charm-ing, charm-ing

is their voice! How sweet the tid-ings are!

Zi-on, be-hold thy Sav-ior

Zi-on, be-hold thy Sav-ior King, He reigns and tri-umphs here!

hold thy Sav-ior King, He reigns and tri-umphs here! Zi-on, be-hold thy

Music: Abraham Wood (1752-1804)

Text: Isaac Watts (1674-1748)

6 6. 8 6. 6 6. 8 6. w/ repeats

King, He reigns and tri-umphs here!

tri-umphs here!

Zi-on, be-hold thy Sav-ior King, He reigns and tri-umphs here!

Sav-ior King, He reigns and tri-umphs here!

Zi-on, be-hold thy Sav-ior King, He reigns and tri-umphs here!

2. How happy are our ears,
 That hear this happy sound,
 Which kings and prophets longed to know
 And sought, but never found!
 How blest our ravished, ravished eyes,
 That see this Heavenly light;
 Prophets and kings desired it long,
 But died without the sight!

3. The watchmen join their voice,
 And tuneful notes employ;
 Jerusalem breaks forth in songs,
 And deserts learn the joy.
 The Lord displays, displays His arm
 Through all the earth abroad;
 Let every nation now behold
 Their Savior and their God.

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6/8
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2/2 and 6/8
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4/4 and 2/4 and 5/4
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Long (30 measures or more)

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CHILD OF THINE	41
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EVENING HYMN	53
EVENING SHADE	54
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Shortest

BON ACCORD	34/5
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