

The Trumpet

Through all the World the Echo Bounds...

Volume 2, No 3. September, 2012.

The Trumpet

Through all the World the Echo Bounds...

A thrice-annual periodical for singers and writers of dispersed harmony & fasola music

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Submission & Subscription Information <http://SingTheTrumpet.com>

Index: <http://SingTheTrumpet.com/trumpet-index>

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From the Editors

For students, Fall is like the beginning of the year. Yet for nature it is more like the end. The days get shorter and the earth gets colder, the leaves give their colors and then fall, making way for the snowy winds of the coming winter. Even for us singers, Fall is like the ending of the season, maybe because many of the original singing schedules were centered around the agricultural calendar. All the same, whether we live in the cities or nearer to the land, we get that autumnal feeling that is so well summed up in songs like EVENING SHADE and SONS OF SORROW. We feel great joy in living – living with the understanding that each season, even the season of life itself, yields and makes way for those that follow after.

This introspection brings me to another point – why do we like minor music so much? I remember once hearing Terry Wooten tell a singing class of young people that the reason he liked minor music so much was because he was “such a sad person.” Of course he said this with a huge smile on his face, and most of those within earshot all broke into laughter. We recognize that the music speaks to us in ways that are deeper than our personalities, and Sacred Harp singers don’t go around moping; although, as many newcomers are quick to notice, mortality and the finitude of life is a constant refrain of our tradition. Even in the pages of *The Trumpet* we have had a majority of minor songs in each volume, and have been gently coaxing some writers to lean on the Major side a little bit more. Some of our favorite major tunes get the tears rolling in a way that the powerful punch of the minor key just can’t quite seem to muster.

Which brings us to this volume, the last issue of *The Trumpet*’s second year. Thanks for all of your support, you singers, writers, and contributors of essays and region reports. We would like to see this venture keep going forward and invite people thinking about composing to take up a pencil and give it a shot – we are a community that is global and our songs are humble but reach around the world. We may also be looking for help on the editorial side, so if you would like to be involved in the labor which makes this publication possible, drop us a line. The amount of heart, sweat, and late nights that our entire editorial staff puts in on this voluntary endeavor is a tribute to the fact that we do this for the love of one another and for our singing friends around the world – and for the spiritual gift that this

music brings to all of us. Take a minute and look at the names of the editorial staff and imagine that each of them deserves a moment of your silent appreciation. Then open to a tune and SING!

There will be an all-day singing from *The Trumpet* on November 4th 1pm-5pm at the University of Massachusetts, Lowell at Durgin Hall, 35 Wilder Street. If you think you might be in the area, contact Tom Malone at shapenote@gmail.com

– *The Editors* ed@singthetrumpet.com

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About *THE RADIANT BAND OF MUSIC*

By Nikos Pappas, Lexington, Kentucky

I first read about *THE RADIANT BAND OF MUSIC* through David Warren Steel's 1995 *Collected Works of Stephen Jenks*. I had attended high school in northeastern Ohio and was interested in sacred music of the Connecticut Western Reserve, the part of northeastern Ohio given to Revolutionary War veterans from the Nutmeg State. I had read about Jenks's retirement to Thompson in Geauga County and admired his tunes found in *The Sacred Harp*. Though Steel included almost every piece written by Jenks, this set piece was not among them, because Jenks never finished it. After reading that a few pieces by Jenks remained in his holograph manuscript copybook in either a fragmentary or imperfect state of preservation, I wanted to see them for myself. I ordered a copy of the manuscript from the Newberry Library in Chicago, a repository for many important early collections of American psalmody.

A few years later, after having studied the manuscript's contents, I revisited the Jenks manuscript for research I was conducting on Ohio sacred music. I found myself drawn to this set piece and became determined to complete it. Though its composer died in 1856, six years after working on it, *THE RADIANT BAND OF MUSIC* was one of the last pieces that he ever composed and it remained unfinished, most likely because of health issues. Following the practice of many early nineteenth-century psalmodyists such as Ananias Davisson, William Walker, and Benjamin Franklin White and Elisha J. King, I composed a treble part for the portions missing in the original manuscript. Jenks's treble began just before the concluding doxology; the rest of the part remained blank in the score.

Jenks's music falls into two basic periods: the first from 1799-1818, when he was a notable composer and compiler among the second generation of southern and western New England psalmodyists such as Truman S. Wetmore, Elisha West, and Jeremiah Ingalls. Jenks's second period coincides with his retirement as an active singing master and his move west to Ohio. Composing mostly for himself, Jenks treated composition as an avocation. Only a handful of later pieces appeared in print and all are found in *The Shawm* (1853), a tunebook compiled by William Bradbury, George F. Root, Thomas Hastings,

and Timothy Mason, leaders of the Better Music movement associated with Northern reformers.

These two periods also fall into two general compositional styles, the first representative of his New England contemporaries, descending from the initiatives of William Billings in the 1770s. The second period reveals Jenks's efforts to incorporate the characteristics of the Northern reformers. Though an older composer at the time, he attempted to remain up-to-date through a more modern approach to composition, albeit with varying levels of success. He generally attempted to follow predictable chord patterns associated with mainstream popular and art music, simplified the individual voices and provided a more static bass line, and avoided textual overlap, or at least simplified it in fusing passages by pairing voices together. All of these features characterize *THE RADIANT BAND OF MUSIC*.

Alongside these more progressive aspects to the set piece, Jenks also could not escape his old-fashioned sensibilities. Parallel fifths and octaves still appear between voices and a number of chords remain open, emphasizing only the first and fifth notes of a triad. Not all of the progressions follow the rules of orthodox harmony, and some of the sonorities seem dictated by the shape of the individual lines, all features associated with older New England composers. In fashioning his set piece, Jenks, though framing the piece within the context of the reform style, borrowed some melodic and rhythmic techniques from his youth. The opening melody quotes *THE ROSE OF SHARON* by William Billings. The second verse, which begins with the text, "Angelic armies tune their harps," undergoes several time signature changes reminiscent of those in *HEAVENLY VISION* by Jacob French. This combination of old and new trends in sacred music adds to the charm of Jenks's original. I have tried to follow the elder musician's lead in composing my treble part, finding a balance between the eighteenth and nineteenth-century approaches to psalmody.

Finally, Jenks, like Billings, most likely shaped his own version of the text of this set piece. Versions of this poem appear in a number of text-only hymnals preceding Jenks's composition. Another version,

used in CHRISTMAS ANTHEM (225b) in *The Sacred Harp*, descends from the third edition of John Totten's *A Collection of the Most Admired Hymns and Spiritual Songs* (New York, 1813). Few subsequent printings of this poem agree with each other, differing in word repetition, poetic meter, and verse content and order. Jenks's version is no exception.

In contrast, one element that links most of the versions together centers around the sources' connections to Methodism and other enthusiastic religious groups such as the Millerites, a branch of Christianity from which grew the Seventh Day Adventist church. A number of Jenks's pieces from the 1840s used or suggested texts suitable for camp meetings and revivals. It appears that Jenks, approaching his eighth decade, felt the influence of the Restoration movement popular throughout the Connecticut Western Reserve. In this spirit of old and new styles, past and present composers, and individual freedom of expression, I hope you find some measure of delight in singing this holiday set piece composed by Stephen Jenks and completed by myself.

Editors' note: See page 92 for Nikos's version of THE RADIANT BAND OF MUSIC.

Sand Mountain Singer's Journey to the North

by Drew Smith, Ider, Alabama

I am writing to tell of one man's journey along an already well-beaten path. Many Northern singers have written about their trips to experience the deep-rooted tradition of Southern Sacred Harp singing, but perhaps the road is far less traveled coming from the opposite direction (or at least less written-about). And I can tell you from experience that the road is just as far no matter which way you're going . . . and it is well worth the trip either way.

I recently had the pleasure of attending the Maiden Creek All-Day Singing in the state of Pennsylvania. On the road trip up, I drove through the foothills of Tennessee, the mountains and valleys of North Carolina, the simple beauty and charm of both Virginia and West Virginia, and even saw a little of Delaware's countryside. These views alone made the trip worth it. I even saw a few long rusty chicken houses along the way ~ which made me feel right at home.

The Sacred Harp singings that I attended were beautiful, well-organized, and wonderfully well-attended. In particular, I had never been more amazed by a treble section. It consisted mostly of female voices, a make-up that, I admit, I have never been quite fond of before, but the quality of singers and voices on the front few rows was genuinely awe-inspiring. Often I found myself enjoying just sitting and listening to them as much as I enjoyed singing myself. Now, this is not to say the other parts were lacking; the talent and strength of the singers in that old Quaker meeting house was the stuff of beauty that the "poets, bards, and sages" of other ages wrote and sang about.

Now when I wasn't out galavanting through Pennsylvania's gorgeous green countryside, I enjoyed the gracious hospitality of two families, who opened their homes, hearts, refrigerators, and coolers to my traveling companions and me. My only hope is that I can one day repay this hospitality to them and to others. We ate food both freshly picked and perfectly ripe. I had fennel (probably more than my fair share), figs, peppers, fruits, and other produce that, while foreign to me, were absolutely delicious. I could tell why many of these items were staples for singers that lived there. The only thing missing for me was a big tub of Papa Coy's fried chicken livers from Liberty Church, but I guess that's one thing that will always be a Southern exclusive.

While many Southern singings may have the upper hand in terms of longevity, country-fried foods, and may attract a more global singing base, the Northern singings that I have attended can rival even the best of singings in my home state of Alabama. Some things are just universal to those that hold the Harp dear, no matter what state you are singing in. Sacred Harp singers sing with an honest, fervent passion that pleases not only the ear but also the spirit; they genuinely love the fellowship of singing companions; they find and cherish beauty in tradition; and, most importantly, they openly welcome any stranger holding a Harp, even a backwoods boy with a crooked smile.

So, as a wise man once said, the road is just as far in either direction, and no matter which way you are coming from, North or South, one thing is for sure ~ traveling makes the Harp grow fonder.

Editors' note: See page 98 for Drew's tune, HALL.

Three Amigos

by Robert L. Vaughn, Mount Enterprise, Texas

Into the 1980s, we had three East Texas Sacred Harp singers who lived to be nonagenarians. They were all born in October of 1891 (two of them born on the 9th day of the month). They were B. A. Harry (1891-1984), David Waldrop (1891-1985) and Grady McLeod (1891-1988). In 1891, Benjamin Harrison was President of the United States and *The Sacred Harp* was in its 47th year. These three men were 12 years old at the time of the death of B.F. White's son, David. They probably knew him.

To me as a child, Grady McLeod was someone who stood out in the crowd ~ even though he wasn't a very big man. He was the "youngster" of the three amigos, born October 28. He was short, red of face, with gold teeth and silvery white hair, and had an "affable" personality. He keyed music, and sang high treble with the ladies. Among his favorite tunes was O JESUS, EVER WITH US STAY in the Cooper Book. I never hear "fave thud-ee too" (page 532) called, that I don't think of Mr. McLeod and his unique Southern accent. His father and mother were born in Pike County, Alabama in 1858 and came to Texas before 1890. Born last, he lived the longest, dying at age 96, in 1988.

"Uncle David" Waldrop isn't in my childhood memories as much as Mr. McLeod. But as I grew older I came to think of him as one of the "neatest" people I knew. I wanted to talk to him whenever I could. He knew a lot about a lot of subjects and had very interesting stories to tell. I think he served in both World Wars, and was a watch repairman (at least when I remember him). With the knowledge I have now, I wish I could go back and ask him about Sacred Harp in our area in his youth. Mr. Waldrop sang bass. The song I most often associate with him is 58 PISGAH, that old tune which he loved so very well. I also think of him when I hear 290 ALAS! AND DID MY SAVIOUR BLEED/VICTORIA and 275b ROLL ON. He comes to mind whenever I announce the singing at "Ooold Pine Grove." While he was living he was usually the man to announce that singing. He had a unique way of drawing out the "ooold" that caught your attention. He continued his watch repair and driving a car until the time of his death, which occurred at age 93 as the result of a car wreck on March 3, 1985.

Of the three, I was least acquainted with Dr. Harry (I think he was a chiropractor). He exists only in my adult memories. In his elder years when he did not drive, his (also elderly) daughter was faithful to bring him to the singings. Dr. Harry sang tenor. I remember him most for the magnifying glass he used to see the print in his book and his disinterest in singing the notes. He had a philosophy that once you had learned to sing the notes on a song that you didn't need to keep singing them every time you led (or sang) that song. This seemed strange to me ~ my Dad's saying was "If you don't sing the notes, it's not Sacred Harp." But later I would learn that there was an area in East Texas where singers had that in their background and training. Dr. Harry was the only one I remember still living who wasn't "converted." When Dr. Harry led, this trait of his always caused someone to ask (in good humor, I think) whether we would be singing the notes. Though he didn't sing the notes, he DID sing all the words. Among his favorites was SING TO ME OF HEAVEN (312) ~ which had plenty of stanzas. His long songs and long life ended in February 1984 at age 92.

At the time, I didn't really realize what a blessing we had, to be able to know and sing with these men. Each was unique in his own way. They were old-time singers with a long history, and stories to tell. Their lives intersected with some of the early leaders of Texas Sacred Harp. Not only do I miss them, but it is with deep regret that I now know I didn't appreciate what we had ~ and I didn't ask all the questions I should have asked. Oh, to have had them sitting at my side when I wrote the 150-year history of the East Texas Sacred Harp Convention. They had lived almost two-thirds of it!

In every area of traditional Sacred Harp singing, there were men and women like these. Folks who may not have received nationwide notice or acclaim. Folks who were essential elements of the performance and preservation of this music. May this brief story of "three amigos" not just be a story of three people you didn't know. May it also be a reminder to be thankful for all those who have gone before us ~ known and unknown ~ those who have passed down a most beautiful repertoire of music, as they shared their love for it.

BREMEN. L.M.

F MAJOR Wade Kotter, 2012.

Dedicated to Hugh McGraw

Wade Kotter, 2012.

1. Help me to sing my Mas-ter's praise, To lift my voice in joy-ous lays; And when I reach fair Canaan's shore, I'll sing his praise for-ev-er more! more!

2. Help me to sing my Mas-ter's love, Sent down to us from heav'n a-bove; And when I fall down at his feet, His love will taste for-ev-er sweet! sweet!

3. Help me to sing my Mas-ter's grace, That res-cues our sad fal-len race; And when from sin grace sets me free, I will his face for-ev-er see. see.

4. Help me to sing my Mas-ter's pow'r, He rules the world from hour to hour; And when I see him on his throne, I'll make his pow'r for-ev-er known. known.

NEHALEM. C.M.

D MAJOR Anne Steele, 1760.

Dan Thoma, 2010.

1. See, low be-fore thy throne of grace, A wretch-ed wan-d'r'er mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-tur-n"?

2. And shall my guilt-y fears pre-vail To drive me from thy feet? Oh! Let not this dear re-fuge fail, This on-ly safe re-treat.

3. Oh! Shine on this be-nighted heart, With beams of mer-cy shine! And let thy heal-ing voice im-part A taste of joys di-vine.

PAGE STREET. C.M.

D MAJOR "F. B. P.," c. 1580

Leland Paul Kusmer, 2012.

1. Je - ru - sa - lem, our hap - py home, when shall we come to thee? When shall our sor - row have an end, thy joy when shall we see?

2. There's cin - na - mon that scen - teth sweet, there palms spring on the ground. No tongue can tell, no heart can think what joys do there a - bound.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with square notes and stems.

The trees bear fruit, and ev - er - more they spring, and ev - er - more the saints are glad, and ev - er - more they sing!

For ev - er - more and ev - er - more they spring, and ev - er - more the saints are glad, and ev - er - more they sing!

and ev - er - more the saints are glad, and ev - er - more they sing!

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with the same simple, folk-like style as the first system.

PAGE STREET. Concluded.

And ev-er-more they sing, and ev-er-more they sing, and ev-er-more the saints are glad, and ev-er-more they sing! sing!

And ev-er-more they sing, and ev-er-more they sing, and ev-er-more the saints are glad, and ev-er-more they sing! sing!

And ev - er - more they sing, ev - er - more they sing, ev - er - more they sing, and ev-er-more they sing! sing!

GOODSHAW. C.M.

G MAJOR Roger Flexman, 1760.

Aldo Thomas Ceresa, 2011.

1. Great God, to thee, my grate-ful tongue My fer-vent thanks shall raise; In - spire my heart to raise the song Which ce - le - brates thy praise.

2. From thy al - might-y form-ing hand I drew my vi - tal pow'rs; My time re - volves at thy com-mand In all its cir-cling hours.

3. Be - neath the sha-dow of thy wings, How sweet is my re - pose! Thy morn-ing light re - news the springs From which my com-fort flows.

4. In ce - le - bra-tion of thy praise I will em - ploy my breath, And, walk-ing stead-fast in thy ways, Will tri-umph o - ver death.

LEXINGTON. L.M.D.

A MINOR Robert Spence, 1780.

"O praise the LORD, all ye nations: praise him, all ye people"—Psalm 117:1

R. T. Kelley, 2012.

Four staves of music in 4/4 time. The first three staves are vocal parts with lyrics: "Your lof - ty themes ye mor-tals bring, In songs of praise di - vine - ly sing; The great sal -". The fourth staff is the bass line.

Four staves of music in 4/4 time. The first three staves are vocal parts with lyrics: "va-tion loud pro - claim, And shout for joy the Sav - ior's name. In ev - 'ry land be -". The fourth staff is the bass line. A double bar line with a repeat sign is present above the first staff. The lyrics continue below the staves: "In ev - 'ry land be - gin the song; To ev - 'ry land the".

LEXINGTON. Concluded.

gin the song; To ev - 'ry land the strains be - long; strains be - long; In cheer - ful

ev - 'ry land be - gin the song; To ev - 'ry land the strains be - long; strains be - long; In cheer - ful

ev - 'ry land the strains be - long; strains be - long; In cheer - ful

strains be - long; strains be - long;

D.S.

sounds all voic - es raise, And fill the world with loud - est praise. praise.

sounds all voic - es raise, And fill the world with loud - est praise. praise.

sounds all voic - es raise, And fill the world with loud - est praise. praise.

WATTS. C.M.

A MAJOR Isaac Watts, 1719, rev. John Wesley, 1738.

R. C. Webber, 2012.

O God, our help in a - ges past, our hope for years to come.
 O God, our help in a - ges past, our hope for years to come.
 O God, our help in a - ges past, our hope for years to come.
 O God, our help in a - ges past, our hope for years to come.

Our shel - ter from the storm - y blast, and our e - ter - nal home. home.
 Our shel - ter from the storm - y blast, and our e - ter - nal home. home.
 Our shel - ter from the storm - y blast, and our e - ter - nal home. home.
 Our shel - ter from the storm - y blast, and our e - ter - nal home. home.

2. Thy word commands our flesh to dust,
"Return, ye sons of men."
All nations rose from earth at first,
and turn to earth again.
3. Time, like an ever-rolling stream,
bears all its sons away.
They fly, forgotten, as a dream
dies at the op'ning day.
4. Under the shelter of thy throne,
still may we dwell secure.
Sufficient is thine arm alone,
and our defense is sure.
5. O God, our help in ages past,
Our hope for years to come,
Be thou our guard while life shall last,
and our eternal home.

THE RICH SINNER DYING. L.M.

D MINOR Isaac Watts, 1707.

Dan Harper, 2011.

1. In vain the wealth - y mor - tals toil, And heap their shi - ning dust in vain;

2. Their gol - den cor - dials can - not ease Their pain - ed hearts or ach - ing heads,

3. Thence they are hud - dled to the grave, Where kings and slaves have e - qual thrones;

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. The music is in D minor and 4/4 time. The lyrics are: 1. In vain the wealth - y mor - tals toil, And heap their shi - ning dust in vain; 2. Their gol - den cor - dials can - not ease Their pain - ed hearts or ach - ing heads, 3. Thence they are hud - dled to the grave, Where kings and slaves have e - qual thrones;

Look down and scorn the hum - ble poor, And boast their lof - ty hills of gain.

Nor fright nor bribe ap - proach - ing Death From glitt - 'ring roofs and down - y beds.

Their bones with - out dis - tinc - tion lie A - mong the heap of mean - er bones.

The second system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. The music is in D minor and 4/4 time. The lyrics are: Look down and scorn the hum - ble poor, And boast their lof - ty hills of gain. Nor fright nor bribe ap - proach - ing Death From glitt - 'ring roofs and down - y beds. Their bones with - out dis - tinc - tion lie A - mong the heap of mean - er bones.

PLEVNA. C.M.D.

F MAJOR Isaac Watts, 1715. "Be thou exalted, LORD, in thine own strength: so will we sing and praise thy power"—Psalm 21:13

Brad Bahler, 2009.

1. I sing the might - y power of God That made the moun - tains rise, That spread the flow - ing

2. I sing the good - ness of the Lord, That filled the earth with food, He formed the crea - tures

The first system of the score consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The music is in 4/4 time and F major. The lyrics are printed below the vocal staves.

seas a - broad, And built the loft - y skies. I sing the wis - dom that or - dained The sun to thy

There's not a plant or flow'r be - low, But makes thy

with his word, And then pro-nounced them good. I sing the wis - dom that or - dained The sun to thy

There's not a plant or flow'r be - low, But makes thy

The second system of the score continues the musical setting. It features the same four-staff layout. The lyrics are printed below the vocal staves, with some lines overlapping between staves to indicate phrasing.

PLEVNA. Concluded.

dained The sun to rule the day, The moon shines full at his com - mand, And all the stars o - bey.
 low, But makes thy glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

sun to rule the day, The moon shines full at his com - mand, And all the stars o - bey.
 makes thy glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

rule the day, The moon shines full at his com - mand, And all the stars o - bey.
 glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

rule the day, The moon shines full at his com - mand, And all the stars o - bey.
 glo - ries known, And clouds a - rise and tem - pests blow By or - der of thy throne.

GENEROSITY. 7s.

G MAJOR in *Christians Magazine*, 1766,
attributed to William Dodd.

for M. B.

Fynn Titford-Mock, 2012.

1. Grate - ful notes and num - bers bring, While Je - ho - vah's praise we sing; Lord, thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!

2. Though un - wor - thy, Lord, thine ear, Deign our humble songs to hear; Pur - er praise we hope to bring When a - round thy throne we sing.

3. An - gels, your clear voic - es raise; Him ye heav'n - ly ar - mies praise; Sun and moon with bor - rowed light, All ye spark - ling eye of night.

4. Glo - ry to our boun - teous King! Glo - ry let cre - a - tion sing! Glo - ry to the Fa - ther, Son, And blest Spir - it, Three in One.

THE RADIANT BAND OF MUSIC.

C MAJOR Text adapted by Stephen Jenks(?)

Stephen Jenks, 1850,
and Nikos Pappas, 2001.

Treble by Pappas

How charm-ing! Oh, how charm-ing is the ra-diant band of mu-sic, Mu-sic, mu-sic, mu-sic. Of

mu-sic play-ing through the air. An-ge-lic ar-mies tune their harps, En-rap-tur'd spir-its play their parts. And

THE RADIANT BAND OF MUSIC. Continued.

Shout! Shout! Shout! The great Mes-siah is come to earth. Ga-briel de-scend-ing to bring the joy-ful news;

Shout! Shout! Shout! The great Mes-siah is come to earth. Ga-briel de-scend-ing to bring the joy-ful news;

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The music is in 3/2 time, with key signatures of one flat (B-flat). The first measure of each staff is in 3/2 time, the second measure is in 6/4 time, and the third measure is in 2/4 time. The lyrics are: "Shout! Shout! Shout! The great Mes-siah is come to earth. Ga-briel de-scend-ing to bring the joy-ful news;"

Joy-ful, joy-ful news, Joy-ful, joy-ful news Of our Re-deem-er's birth.

Joy-ful, joy-ful news, Joy-ful, joy-ful news Of our Re-deem-er's birth. See his star a-ris-ing, See his star a-ris-ing,

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The music is in 3/2 time, with key signatures of one flat (B-flat). The lyrics are: "Joy-ful, joy-ful news, Joy-ful, joy-ful news Of our Re-deem-er's birth. See his star a-ris-ing, See his star a-ris-ing,"

THE RADIANT BAND OF MUSIC. Continued.

In the east-ern sky, in the east-ern sky, Ris-ing, ris-ing, ris-ing in the east - ern sky.
 In the east-ern sky,
 In the east-ern sky, in the east-ern sky, Ris-ing, ris-ing, ris-ing, ris-ing ris-ing in the east - ern sky.
 In the east-ern sky,

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The time signature is 3/4. The system ends with a double bar line and a 3/4 time signature.

The King of Glo-ry is born.
 The types and shad-ows flee a - way And now be - gins the gos-pel day. The King of Glo-ry is born.

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The time signature is 3/4. The system ends with a double bar line and a 2/4 time signature.

THE RADIANT BAND OF MUSIC. Continued.

Wise men have found him by the ris-ing star And come to wor - ship from a - far. Jew and Gen - tiles praise your King, And

Detailed description: This system contains four staves. The top two staves are empty. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The time signature changes from 2/4 to 6/4 at the end of the first measure.

Treble by Jenks

With Ga - briel and the shin-ing host Praise Fa - ther, Son, and Ho - ly Ghost.

loud Ho - san - nabs sweet - ly sing With Ga - briel and the shin-ing host Praise Fa - ther, Son, and Ho - ly Ghost.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a treble line. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The time signature changes from 2/4 to 2/6 at the end of the first measure.

THE RADIANT BAND OF MUSIC. Concluded.

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) in 2/2 time. The lyrics are: "Praise Fa - ther, Son, and Ho - ly Ghost. Praise Fa - ther, Son, and Ho - ly Ghost." The melody is written in treble clef, and the bass line is in bass clef. The music concludes with a double bar line.

Musical score for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) in 2/2 time. The lyrics are: "World with - out end, A - men! A - men! A - men!" The melody is written in treble clef, and the bass line is in bass clef. The music concludes with a double bar line.

MCCOY. L.M.

F MAJOR Samuel Stennett, 1778.

Linda Sides, 2012.

1. Where two or three with sweet ac-cord, O - be-dient to their Sov'reign Lord, Meet to re-count his acts of grace, and of-fer sol - emn prayer and praise;

2. We meet at thy com-mand, dear Lord, Re - ly-ing on thy faith-ful Word: Now send thy Spir-it from a-bove, and fill our hearts with heav'n-ly love.

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third staff is the left-hand piano accompaniment. The bottom staff is the bass line. The key signature is one flat (Bb) and the time signature is 6/8.

"There," says the Sa-rior, "will I be, A - mid this lit - tle com-pa-ny; To them un-veil my smi-ling face, and shed my glo - ries round the place."

The second system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the right-hand piano accompaniment. The third staff is the left-hand piano accompaniment. The bottom staff is the bass line. The key signature is one flat (Bb) and the time signature is 6/8.

HALL. L.M.

E MINOR Drew Smith, 2009.

Drew Smith, 2009.

These fi-nal gasps, how near they loom. This flesh runs swift-ly to the tomb, But through the curse a

These fi-nal gasps, how near they loom. This flesh runs swift-ly to the tomb, But through the curse a bless - ing giv'n,

But through the curse a bless - ing giv'n, a

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign.

1 2

bless - ing giv'n, a bless-ing giv'n, But through the curse a bless-ing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

through the curse a bless-ing giv'n, But through the curse a bless-ing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

a bless - ing giv'n, But through the curse a bless - ing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

bless - ing giv'n, But through the curse a bless - ing giv'n, E - ter-nal peace and joy in heav'n. heav'n.

Detailed description: This system contains the second four staves of the musical score. It includes two first endings, labeled '1' and '2', indicated by a double bar line and a repeat sign. The lyrics continue across the staves. The musical notation includes various note values and rests, with a repeat sign at the end of the system.

CONTRITION. C.M.D.

G MINOR Anne Steele, 1760.

Rebecca Wright, 2011.

O thou whose ten-der mer-cy hears Con - tri - tion's hum-ble sigh, Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye.

O thou whose ten-der mer-cy hears Con - tri - tion's hum-ble sigh, Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye.

This system contains four staves of music. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature is G minor (one flat) and the time signature is 4/4. The lyrics are printed below the vocal staves.

A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"?

See, Lord, be - fore thy throne of grace, A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"?

thy throne of grace, A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"?

See, Lord, be - fore thy throne of grace, A wretched wand'rer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn"? - turn"?

This system contains four staves of music. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature is G minor (one flat) and the time signature is 4/4. The lyrics are printed below the vocal staves. The system concludes with a double bar line and first/second endings.

HURRICANE CREEK. L.M.

A MAJOR Samuel Medley, 1782.

D. W. Steel, 2012.

1. A - wake my soul in joy - ful lays, Glo - ry hal - le - lu - jah, And sing thy great Re - deem - er's
He just - ly claims a song from thee, Glo - ry hal - le - lu - jah, His lov - ing - kind - ness, O how

2. Though num - 'rous hosts of might - y foes, Glo - ry hal - le - lu - jah, Though earth and hell my way op -
He safe - ly leads my soul a - long, Glo - ry hal - le - lu - jah, His lov - ing - kind - ness, O how

1
praise, Sing glo - ry hal - le, hal - le - lu - jah.
free, Sing glo - ry

2
hal - le, hal - le - lu - jah, sing glo - ry hal - le, hal - le - lu - jah.

pose, Sing glo - ry hal - le, hal - le - lu - jah.
strong, Sing glo - ry

hal - le, hal - le - lu - jah, sing glo - ry hal - le, hal - le - lu - jah.

