

The Trumpet

Through all the World the Echo Bounds...

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The Trumpet

Through all the World the Echo Bounds...

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

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From the Editors

Have you been wondering when the next issue of *The Trumpet* was coming out? So have we, impatient with ourselves and our busy lives that get in the way of volunteer efforts. Well, here it is, with several fine tunes from familiar composers, and a few composers we haven't published before. We have our first father and son combination: Dennis (father) and T.D. (son) George. Nancy Kulik, of Cork, Ireland provides a nice setting for the famous Scottish Psalter text THE LORD'S MY SHEPHERD. Tom Ivey, from Charlotte, North Carolina, provides a tune for a text written, in the 1930s or 40s, by Ervin Spencer Laminack, who was a first cousin to Marcus Cagle, and related to T.D. Laminack, one of the editors of the James book. It is appropriately named LAMINACK. Thomas Ward gives us the delightfully named CABBAGE TOWN. Also appearing for the first time are Tracey Craig McKibben, who sings in Dayton, Ohio, and Angharad Davis, of New Haven, Connecticut. Editor Rachel Hall takes us down the "old paths" with Nehemiah Shumway.

As we were bringing this issue together, the Sacred Harp community was saddened by the death of Mr. Raymond Hamrick, whose LLOYD is one of the top 10 most led songs from the 1991 Edition, and whose CHRISTIAN'S FAREWELL is often led as we take the parting hand. As Jesse Karlsberg wrote of Mr. Hamrick, he was "a delightful presence at singings, and a living treasure in the Sacred Harp world." We hope to more fully honor his treasured memory with a special issue of *The Trumpet* next year.

Speaking of next year, we plan to move to two issues per year in 2015. This will allow us to spend more time singing new tunes and helping composers polish their compositions. To do this, though, we are seeking a new editor to join us who can oversee the creation and production of *The Trumpet*. It's possible that without this, we might need to cease publication. If you are interested in this role, please write us at the email address below. Help us keep *The Trumpet* highlighting the great new tunes being created!

Dedicated to the memory of Raymond Hamrick (1915–2014).

– The Editors ed@singthetrumpet.com

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OLD PATHS: NEHEMIAH SHUMWAY

By Rachel Wells Hall, Philadelphia, Pennsylvania

The influence of Nehemiah Shumway (1761-1843) on the Sacred Harp tradition is disproportionate to the fact that only two of his songs are included in *The Sacred Harp*: SCHENECTADY and BALLSTOWN. These songs are consistently “Top 40” (according to the Minutes) and have inspired several Southern Sacred Harp composers. Born in Massachusetts, Shumway lived most of his life in New Jersey and New York. He published his round-note *The American Harmony* in 1793 and later published tunes in four shapes in *The Easy Instructor*, which appeared in numerous editions from 1801 through the 1820s.

JUDGMENT, on page 176 in this issue of *The Trumpet*, first published in *The American Harmony*, is a fine example of Shumway’s fusing style. What I find most remarkable in this piece—and others—is his use of rhythm. The first four lines of text take a variety of syllable durations, none less than a quarter note. Shumway introduces the long-short-short-long pattern in m.8-9 (“The nations near”), which is echoed at double speed in m.15 (“Thron’d on a cloud”). He confounds our expectations that the fuge will start after two or four lines of text by extending the plain text setting to six lines. The quarter-eighth-eighth-quarter pattern of “Thron’d on a cloud” becomes the rhythm of the fuge entrance and is finally repeated by all the voices together at the end of the piece. This pattern is particularly dramatic because it begins on a strong beat, rather than on a pickup.

Shumway’s JUDGMENT was evidently an inspiration for J.M.C. Shaw’s 1902 song of the same name, which appears on page 269 of the Cooper edition of *The Sacred Harp*, with alto by Bamma Quick. The text and rhythm are the most noticeable similarities—in particular, the “Thron’d on a cloud” pattern is borrowed from Shumway, as well as the general rhythmic organization of the first four lines of text. There is some melodic borrowing as well. Shumway’s JUDGMENT was first disseminated in the South in William Hauser’s *Hesperian Harp* (1848), and this is the most likely reason for Shaw’s knowing it.

The catchy, almost syncopated, rhythms of Shumway’s later songs SCHENECTADY (1805) and BALLSTOWN (1809) inspired several compositions in the Denson edition of *The Sacred Harp*. S.M. Denson’s MORNING SUN (1911) is a sort of “rhythmic twin” of SCHENECTADY in that

the durations of corresponding syllables of text are mostly the same in both songs, as are the placement of fuge entrances. S.M. Denson and J.S. James’s TRAVELING ON (1911) has the same relationship to BALLSTOWN. J.P. Reese’s FILLMORE (1869) imitates the rhythm of SCHENECTADY, though less closely.

The practice of reworking New England fugues in the Southern shape-note tradition has been noted elsewhere. There are quite a few examples where the imitation involves both melodies and rhythms. It is particularly significant that rhythm is the aspect of Shumway’s style that S.M. Denson, J.P. Reese, and J.M.C. Shaw choose to emulate.

Shumway was no less influential as a compiler. In addition to reprinting compositions by Billings, Read, and others, Shumway’s *The American Harmony* (1793, 1801) introduced thirty-eight new songs, including thirteen by Shumway. Four of the thirty-eight are found in editions of *The Sacred Harp*: MOUNT PLEASANT, SHARON, ALL SAINTS NEW (218, 212, and 444 in the Denson edition), and a relative of HATFIELD in the Cooper edition (327). This last tune is also related to HATFIELD in Andrew Law’s *Rudiments of Music* (ed.2, 1786) and THE TRUE PENITENT in Jeremiah Ingalls’s *The Christian Harmony* (1805). Due to the existence of variations indicating probable oral transmission of the song, musicologists McKay and Crawford propose that HATFIELD is “the earliest printed American folk hymn.” S.M. Denson’s arrangement of VOICE OF NATURE, another song introduced in *The American Harmony*, appears on page 20 of *The Christian Harmony* as PRISON CHAINS.

The American Harmony is well represented in other shape-note collections. It was a primary source of New England tunes for two early shape-note books, Freeman Lewis’s *The Beauties of Harmony* (Pittsburgh, 1814) and Little and Smith’s *The Easy Instructor* (Albany, 1801 and on). These songs made their way south and west through *The Kentucky Harmony* (Harrisonburg, Va., 1820), *The Missouri Harmony* (Cincinnati, 1820), and *The Juvenile Harmony* (Cincinnati, 1825), which were among the sources of *The Hesperian Harp* (1848) by William Hauser of Wadley, Georgia. Of the thirty-eight songs first published in *The American Harmony*, in addition to the four in *The Sacred Harp*, twelve are in *The Shenandoah Harmony*, three are in *The Missouri Harmony* (2005 ed.), two are in *The Norumbega Harmony*, and one is in *The Northern Harmony* (2012 ed.).

LAMINACK. L.M.

G MINOR E. S. Laminack, 1930s-40s.

Thomas A. Ivey, 2014.

1. Je - sus came down from heav'n a - bove, To save the ob - jects of his love.

2. I once was young and ver - y wild, And I was a dis - loy - al child.

3. And I was sin - sick, wan - d'ring round, But the dear sav - ior sin - ner found.

4. But now I feel I'm in the way That Je - sus taught us ev - 'ry day,

And be - ing one of A - dam's race, Has saved me by re - deem - ing grace.

But when I heard that still small voice, I was cut down with - out my choice.

I was so blind I could not see Un - til the sav - ior set me free.

And now we sing Hal - le - lu - jah, All sing Glo - ry Hal - le - lu - jah.

CABBAGE TOWN. S.M.

A MAJOR Isaac Watts, 1709.

For Ruthie and Ben on the occasion of their wedding.

Thomas Ward, 2014.

1. From love's ce - les - tial springs Such streams of com - fort flow

2. Formed for the pur - est joys, By one de - sire pos - sessed;

3. 'Tis the same pleas - ure fills The breast in worlds a - bove;

As no in - crease of rich - es brings Nor hon - ors can be - stow.

One love the aim of both em - ploys To make the oth - er blest.

Where joy like morn - ing dew dis - tills And all the air is love.

LEGACY. C.M.

F MINOR Isaac Watts, 1709.

Dennis George, 2014.

1. Give me the wings of faith to rise Within the veil, and see The saints above, how great their joys, How bright their glories be.

2. Once they were mourners here below, And poured out cries and tears; They wrestled hard, as we do now, With sins, and doubts, and fears.

3. I ask them whence their victory came; They with united breath, Ascribe their conquest to the Lamb, Their triumph to his death.

THE LORD'S MY SHEPHERD. C.M.E MINOR *Scottish Psalter*, 1650.*Psalms 23*

Nancy Kulik, 2014.

1. The Lord's my shepherd, I'll not want. He makes me down to lie In pastures green; he leadeth me The quiet waters by.

2. My soul he doth restore again; And me to walk doth make Within the paths of righteousness, E'en for his own name's sake.

3. Yea, though I walk in death's darkvale, Yet will I fear no ill; For thou art with me; and thy rod And staff me comfort still.

4. My table thou hast furnished In presence of my foes; My head thou dost with oil anoint, And my cup overfloweth.

5. Goodness and mercy all my life Shall surely follow me; And in God's house for evermore My dwelling place shall be.

FOLLOW ON. C.M.

G MAJOR Tracey Craig McKibben and Glenda Stoneback, 2008.

Tracey Craig McKibben, 2008.

1. I nev - er shall for - get the day The Sav - ior par - doned me. And in his paths I'll fol - low on, 'Til his dear face I see.

2. Al - though at times my way grows dim, The path may seem to hide. My Lord as - sures me, ev - er near, That he's my faith - ful guide.

3. And when it's time for me to leave This earth and flesh be - hind, I'll sing with all the joy di - vine I know will then be mine.

The first system consists of four staves. The top three staves are vocal lines in G major (one sharp) and 4/4 time. The bottom staff is a bass line. The lyrics are numbered 1, 2, and 3, corresponding to the three vocal lines.

I will fol - low on, 'til his dear face I see. And in his path I'll fol - low on, 'Til his dear face I see.

I will fol - low on, 'til his dear face I see. And in his path I'll fol - low on, 'Til his dear face I see.

I'll fol - low, fol - low, fol - low on, 'til his dear face I see. And in his path I'll fol - low on, 'Til his dear face I see.

The second system consists of four staves. The top three staves are vocal lines in G major (one sharp) and 4/4 time. The bottom staff is a bass line. The lyrics are repeated for three different vocal parts.

WORLDLY CHARMS. C.M.

E MINOR John Newton, 1774.

Angharad Davis, 2014.

1. Let worldly minds the world pur - sue, It has no charms for me; Once I ad-mired its
So earth-ly plea - sures

2. As by the light of op-'ning day, The stars are all con-cealed; Once I ad-mired its
So earth-ly plea-sures

Once I ad-mired its tri - fles too,
So earth-ly plea-sures fade a - way,

tri - fles too, But grace hath set me free, Once I ad-mired its tri - fles too, But grace hath set me free.
fade a - way, When Je - sus is re - vealed, So earth-ly plea-sures fade a - way, When Je - sus is re - vealed.

Once I ad-mired its tri - fles too, But grace, but grace hath set me free, Once I admired its tri - fles too, But grace hath set me free.
So earth-ly plea-sures fade a - way, a - way, When Je - sus is revealed, So earth-ly plea-sures fade a - way, When Je - sus is re - vealed.

tri - fles too, But grace hath set me free, Once I admired its tri - fles too, But grace hath set me free.
fade a - way, When Je - sus is re - vealed, So earth-ly plea-sures fade a - way, When Je - sus is re - vealed.

But grace hath set me free,
When Je - sus is re - vealed, Once I admired its tri - fles too, But grace hath set me free.
So earth-ly plea-sures fade a - way, When Je - sus is re - vealed.

CARROLLTON. L.M.

D MAJOR Joseph Proud, 1790.

Aldo Thomas Ceresa, 2013.

1. Oh, could I soar to worlds a - bove, That
2. When he com - mands my soul a - way, No

1. Oh, could I soar, Oh, could I soar to worlds a - bove, That
2. When he com - mands, When he com - mands my soul a - way, No

1. Oh, could I soar to worlds a - bove, That
2. When he com - mands my soul a - way, No

1. Oh, could I soar, Oh, could I soar to worlds a - bove, That
2. When he com - mands, When he com - mands my soul a - way, No

bless - ed state of peace and love, a - bove, That bless - ed state of peace and love.
world - ly cares shall my feet stay, a - way, No world - ly cares shall my feet stay.

bless - ed state of peace and love, a - bove, That bless - ed state of peace and love.
world - ly cares shall my feet stay, a - way, No world - ly cares shall my feet stay.

bless - ed state of peace and love, a - bove, That bless - ed state of peace and love.
world - ly cares shall my feet stay, a - way, No world - ly cares shall my feet stay.

bless - ed state of peace and love, a - bove, That bless - ed state of peace and love.
world - ly cares shall my feet stay, a - way, No world - ly cares shall my feet stay.

CARROLLTON. L.M. Concluded.

How glad - ly would I mount and fly On an - gel's wings to joys on the
 With rap - ture I shall wake and rise To join my friends a - bove the

How glad - ly would I mount and fly On an - gel's wings to joys on the
 With rap - ture I shall wake and rise To join my friends a - bove the

How glad - ly would I mount and fly On an - gel's wings to joys on the
 With rap - ture I shall wake and rise To join my friends a - bove the

How glad - ly would I mount and fly On an - gel's wings to joys on the
 With rap - ture I shall wake and rise To join my friends a - bove the

high, How glad - ly would I mount and fly On an - gel's wings to joys on high. high.
 skies, With rap - ture I shall wake and rise To join my friends a - bove the skies. skies.

high, How glad - ly would I mount and fly On an - gel's wings to joys on high. high.
 skies, With rap - ture I shall wake and rise To join my friends a - bove the skies. skies.

high, How glad - ly would I mount and fly On an - gel's wings to joys on high. high.
 skies, With rap - ture I shall wake and rise To join my friends a - bove the skies. skies.

high, How glad - ly would I mount and fly On an - gel's wings to joys on high. high.
 skies, With rap - ture I shall wake and rise To join my friends a - bove the skies. skies.

TOWN CREEK. L.M.

G MAJOR Anne Steele, 1760.

T. D. George, 2013.

1. So fades the love - ly bloom - ing flower, Frail smil - ing so - lace of an hour;

2. Let gen - tle pa - tience smile on pain, Till dy - ing hope re - vives a - gain;

The musical score consists of three staves: a treble clef staff for the vocal line, a second treble clef staff for the right-hand piano accompaniment, and a bass clef staff for the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first two verses are written below the vocal staff.

So soon our tran - sient com - forts fly, And pleas - ure on - ly blooms to die. die.

Hope wipes the tears from sor - row's eye, And faith points up - ward to the sky. sky.

The musical score continues with two more verses. The first staff has a first ending bracket over the final two measures, with a '1' above it. The second staff has a second ending bracket over the final two measures, with a '2' above it. The key signature and time signature remain the same as in the previous section.

LITTLE VINE. C.M.D.

D MINOR *Scottish Psalter* (Psalm 137); and perhaps Stephen Jenks..

Cory Winters, 2014.

By Ba-bel's streams we sat and wept, While Zi-on we thought on; A - midst there-of we hung our harps the wil-low trees up-on.

By Ba-bel's streams we sat and wept, While Zi-on we thought on; A - midst there-of we hung our harps the wil-low trees up-on.

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. The key signature is D minor (one flat) and the time signature is 3/2. The music features a mix of eighth and sixteenth notes, with some rests and ties.

With all the pow'r and skill I have, I'll gent-ly touch each string; If I can reach the charm-ing sound I'll tune my harp a-gain.

With all the pow'r and skill I have, I'll gent-ly touch each string; If I can reach the charm-ing sound I'll tune my harp a-gain.

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are instrumental accompaniment. The key signature is D minor (one flat) and the time signature is 3/2. The music continues with similar rhythmic patterns and includes repeat signs at the end of the system.

LYNN. C.M.D.

D MINOR John Schofield.

Nikos Pappas, 2000.

We pray for faith in thee, O Lord, We pray for thee, And
 We pray for faith in thee, O Lord, We pray for thee, O Lord, O Lord, And
 We pray for faith in thee, O Lord, We pray for thee, O Lord, And
 We pray for faith in thee, O Lord, We pray for thee, O Lord, And

in thy ho - ly Son, And trust the Ho - ly Spir - it Lord, Un - til the day is done.
 in thy ho - ly Son, And trust the Ho - ly Spir - it Lord, Un - til the day is done.
 in thy ho - ly Son, And trust the Ho - ly Spir - it Lord, Un - til the day is done.
 in thy ho - ly Son, And trust the Ho - ly Spir - it Lord, Un - til the day is done.

LYNN. Concluded.

And when our work is o-ver, Lord, And end - ed our last day, And when our
 And when our work is o-ver, Lord, And end - ed our last day, And when our work is o-ver,
 And when our work is o-ver, Lord, And end - ed our last day, And when our work is
 And when our work is o-ver, Lord, And end - ed our last day, And when our work is o-ver, Lord, And

work is o-ver, Lord, And end-ed our last day, That faith will bear us up to thee, In Je - sus' name we pray.
 Lord, And end-ed our last day, That faith will bear us up to thee, In Je - sus' name we pray.
 o-ver, Lord, And end-ed our last day, That faith will bear us up to thee, In Je - sus' name we pray.
 end - ed our last day, last day, That faith will bear us up to thee, In Je - sus' name we pray.

JUDGMENT. C.M.D.

G MAJOR Isaac Watts, 1719.

Nehemiah Shumway, 1793.

The Lord the judge, be - fore his throne, Bids all the earth draw nigh, The na-tions near the ris-ing sun, And near the west - ern sky.

This system contains the first four staves of the musical score. It is written in G major (one sharp) and 4/4 time. The melody is on the first staff, with lyrics underneath. The accompaniment consists of a second staff (treble clef), a third staff (treble clef), and a fourth staff (bass clef). A triplet of eighth notes is marked with a '3' in the third staff.

Thun-der and
Throned on a cloud our God shall come, Bright flames pre - pare his way.
Thun-der and dark - ness, fire and
Thun-der and dark-ness, fire and storm, Lead on the

This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are split across the staves. A double bar line with repeat dots appears at the end of the first staff of this system. The piece concludes with the words 'Lead on the'.

JUDGMENT. Concluded.

dark - ness, fire and storm, Lead on the dread - ful day. Thun-der and dark-ness, fire and storm, fire and
 Thun-der and dark - ness, fire and storm, Lead on the dread-ful day. Thun-der and dark-ness, fire and storm, Lead
 storm, Lead on the dread - ful day. Thun - der and dark-ness, fire and storm, Thun-der and dark-ness, fire and storm, Lead
 dread - ful day. Thun - der and dark-ness, fire and storm, Lead on the dread-ful day. Lead on the

storm, fire and storm, Thun - der and dark - ness, fire and storm, Lead on the dread - ful day.
 on the dread - ful day. Thun - der and dark - ness, fire and storm, Lead on the dread - ful day.
 on the dread - ful day. Thun - der and dark - ness, fire and storm, Lead on the dread - ful day.
 dread - ful day. Thun - der and dark - ness, fire and storm, Lead on the dread - ful day.

WADDELL STREET. C.M.

A MAJOR G.M., 1829 (?).

Jesse P. Karlsberg, 2014.

1. O land of rest, for thee I sigh: When will the moment come
 When I shall lay my ar - mor by, And
 This world's a wil-der-ness of woe, This

When I shall lay my ar - mor by, When I shall lay my ar - mor
 This world's a wil-der-ness of woe, This world's a wil-der-ness of

2. No tran-quil joy on earth I know, No peace-ful, shelt'ring dome;
 When I shall lay my ar - mor by, And
 This world's a wil-der-ness of woe, This

When I shall lay my ar - mor by, When I shall lay my ar - mor by, And
 This world's a wil-der-ness of woe, This world's a wil-der-ness of woe, This

1 2
 dwell in peace at home, at home, at home? When I shall lay my ar-mor by, And dwell in peace at home? And dwell in peace at home? home?
 world is not my home, my home, my home! This world's a wil-der-ness of woe, This world is not my home! This world is not my home! home!

by, And dwell in peace at home, at home? When I shall lay my ar-mor by, And dwell in peace at home? And dwell in peace at home? home?
 woe, This world is not my home, my home! This world's a wil-der-ness of woe, This world is not my home! This world is not my home! home!

dwell in peace at home, at home, at home? When I shall lay my ar-mor by, And dwell in peace at home? And dwell in peace at home? home?
 world is not my home, my home, my home! This world's a wil-der-ness of woe, This world is not my home! This world is not my home! home!

dwell in peace at home, at home, at home? When I shall lay my ar-mor by, And dwell in peace at home? And dwell in peace at home? home?
 world is not my home, my home, my home! This world's a wil-der-ness of woe, This world is not my home! This world is not my home! home!

