



*This tune
is thus disposed
to shew that every
tune is a Compleat
circle; & that what
maybe deficient
in*

Psalms, Hymns, & Spiritual Songs

December 15, 2014 – February 15, 2015

Exhibit Gallery, Pitts Theology Library

An exhibition curated by Dr. Stephen A. Crist



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Psalms, Hymns, And Spiritual Songs:

RARE MUSICAL MATERIALS IN PITTS THEOLOGY LIBRARY

Music has been an essential component of Christian worship throughout the ages. This exhibition provides an index of the diversity of its expressions during the past five centuries.

Sixteenth-century materials include hymnals and liturgies from the Reformation and editions of metrical psalms in England. From the seventeenth century, there are items as diverse as the Ainsworth Psalter (1612), John Playford's polyphonic psalter (1677), and a service book compiled by Gottfried Vopelius (1682). The work of Charles and John Wesley constitutes a focal point in the eighteenth century. But the exhibition also features books and a manuscript letter by Isaac Watts and the first printing of John Newton's "Amazing Grace." On this side of the Atlantic, there are early prints by significant American figures such as William Billings and Lowell Mason, a variety of nineteenth- and twentieth-century shape-note hymnody, and a sampling of important sources of African American spirituals and hymns. Taken together, these materials provide a glimpse of the wealth of resources available at Pitts Theology Library for performance, teaching, and research in church music.

CASE 1:

Sternhold and Hopkins: The Old Version of the Psalms

Unlike German hymnody, English hymnody took centuries to be integrated into public worship. Influenced by John Calvin's thought on congregational worship, congregations sang metrical psalms. For much of the sixteenth, seventeenth, and eighteenth centuries, the dominant Psalter was Sternhold and Hopkins' *The Whole Booke of Psalmes*. Thomas Sternhold (1500-1549), the groom of the king's robes, published a translation of a subset of the Psalms set to meter in 1547. After his death, the printer Edward Whitchurche (d. 1561) enlisted clergyman John Hopkins (ca. 1520-1570) to expand Sternhold's collection with seven of his own psalms. During the Marian exile (1553-1558), this collection was expanded and revised. Upon return to England, the complete Psalter was printed in London in 1562. Sternhold and Hopkins quickly became the dominant Psalter in England, though there would be continuous movements to change or replace this so-called *Old Version*. More than 200 editions were printed.

The Whole Book of Psalms

The whole booke of Psalmes, collected into English meetre by T. Sternhold, W. Wittingham, J. Hopkins, and others. Conferred with the Hebrue, with apt notes to sing them withall ... London: Richard Daye, 1598.

One innovation of Thomas Sternhold that brings clarity to the Sternhold and Hopkins Psalms was the incorporation of the old "fourteener" rhythm. Each line of the psalm is divided into 14 syllables, with a break after the eighth.

1598 STER

The Whole Book of Psalms

The whole booke of Psalmes. London: Printed by John Windet for the assignes of Richard Daye, 1594.

Sternhold and Hopkins was a hybrid publication; literary traditions outside of the English poetic tradition exerted great influence. For example, that of French poets like Clément Marot is evident in many of Hopkins' Psalms, which use 10-syllable lines with a break after the fourth syllable.

1594 STER

The Whole Book of Psalms

The whole booke of Psalmes. London: Printed by S. G. for the Company of Stationers, 1661.

Sternhold and Hopkins use diverse patterns of rhyme. Syntax is rearranged in ways that may sound unnatural, but lent the Psalms to singing with accompanying tunes. In this example of Psalm 110 Thomas Norton (1532-1584) has rearranged the syntax to create an ABCB rhyming pattern.

1661 BIBL

The Whole Book of Psalms

The Whole Booke of Psalmes ... London: Printed by John Daye, 1583.

Sternhold and Hopkins was published with several preliminary hymns popular in English worship, including the *Benedictus*, the *Magnificat*, and the Song of Simeon. Shown here is Psalm 1, with accompanying tune, the Ten Commandments and the Complaint of a sinner, set to music.

1583 BOOK:3

CASE 2:

“Improving” the Language & Music of the Psalms

A consistent criticism of Sternhold and Hopkins was the lack of creativity in their presentation of the Psalms. Slanders included that “their piety was better than their poetry” and “they had drunk more of the Jordan than of the Helicon,” foreshadowing John Wesley’s oft-repeated criticism of Sternhold and Hopkins as “miserable, scandalous doggerel.” As English poetry changed in the sixteenth and seventeenth centuries, alternative versions of metrical psalms appeared. The tunes published with Sternhold and Hopkins’ Psalms were also deemed insufficient, as congregational singing became more prevalent and expansions of the music began to appear.

Clément Marot (1496-1544): French Translation of the Psalms

Traductions de Clement Marot ... Lyon: Chez Guillaume, 1550.

A major influence on metrical psalms was the French translation by Clément Marot, published in the 1530s. John Calvin incorporated these into his liturgy in Strasbourg in 1537. Marot celebrated the Psalms as works of literature; here Marot’s 50 psalms are alongside other classical works.

1550 MARO

Clément Marot and Théodore de Bèze (1519-1605): Psalms in French Rhyme

Pseaumes de David ... Paris: Adrian le Roy & Robert Ballard, 1562.

After Marot’s death, Calvin commissioned Théodore de Bèze to complete Marot’s Psalms. The Marot-Bèze Psalms was the first complete Psalter in French, published in 1550. In this 1562 edition, tunes are suggested for each psalm and for the Song of Simeon.

1562 BIBL A

Henry Ainsworth (1571-1622): The Pilgrims’ Psalter

The Book of Psalmes ... Amsterdam: Giles Thorp, 1612.

Ainsworth, an English Separatist in Amsterdam, published new metrical psalms alongside his original prose translations of the Psalms, within a year of the release of the King James Version. Here Ainsworth adds thirty-nine psalm tunes. The Ainsworth Psalms was the only music book brought by the Pilgrims to New England in 1620. Shown here is a first edition.

1612 BOOK

John Playford (1623-1668): The Psalms in Three-Part Harmony

The whole book of Psalmes ... London: Printed for W. Godbid for the Company of Stationers and sold by John Playford, 1677.

This first edition of Playford’s Psalms was the first metrical psalms published with multi part harmony. The work includes Sternhold and Hopkins, and alternative metrical versions of particular psalms. Playford’s collection appeared in 20 editions, and his three-part harmony was adopted by many other collections of the Psalms, including editions of Tate and Brady and Isaac Watts.

1677 PLAY

John Patrick (1632-1695): The Christian Psalms

A century of select Psalmes, and portions of the Psalmes of David, especially those of praise ... London: Printed by J. M. for Richard Royston ..., 1679.

As Christians began to use the Psalms in worship, the Psalms were translated to make explicit reference to Christ and the early church. Patrick introduces this volume of paraphrases of select psalms “which were most proper and of most general use to us Christians” as his attempt to “conveigh naturally and easily into their minds, that pious sense which every where breaths in the

Psalms of David.” Christianization of the Psalms became popular among English dissenters, and Isaac Watts credits Patrick in his description of his own Psalter.

1679 PATR

CASE 3:

New Version of the Psalms by Tate and Brady

The English language changed in the latter part of the seventeenth century, presenting an opportunity for a new metrical version of the Psalms to challenge Sternhold and Hopkins, which became known as the *Old Version*. Two Irish poets, Nahum Tate (1652-1715) and Nicholas Brady (1659-1726), published *The New Version of the Psalms of David* in 1696, approved for worship for all by King William III. Their translations were a significant departure, updating the *Old Version* language and producing more fluid-reading psalms. The Tate and Brady metrical psalms were used widely in Anglican churches well into the nineteenth century. The introduction of the *New Version* was met with great controversy, primarily because of its deviation from the more literal renderings of Sternhold and Hopkins in favor of rhythm and rhyme. In his defense Tate wrote, “Is not an Elegant Manner of Translating these Divine Odes, as just a debt to the Psalmist, as to any Other Poet?”

Nahum Tate (1652-1715) and Nicholas Brady (1659-1726): The *New Version*

A New Version of the Psalms of David ... London: Printed by M. Clark for the Company of Stationers, 1696.

This first edition was published with royal approval and thus was quickly adopted by Anglican leaders. It was also met with strong criticism for the poetic license it took with several psalms. A second, heavily-revised edition was issued just two years later.

1696 NEW

Nahum Tate and Nicholas Brady: The *New Version*, Second Edition

A New Version of the Psalms of David ... London: Printed by T. Hodgkin, 1698.

Tate and Brady issued a “corrected” revision earlier in 1698, but this Thomas Hodgkin printing became the standard *New Version*. This book contains an advertisement for a supplement of “the usual hymns, creed, lord’s prayer, ten commandments, all set to their proper tunes,” which appeared in 1700.

1698 TATE

Nahum Tate and Nicholas Brady: A Supplement to the *New Version*

A Supplement to the new version ... Savoy: Printed by Eliz. Nutt, and sold by James Holland, 1717.

This is the seventh edition of Tate and Brady’s Supplement, first published in 1700. Like Sternhold and Hopkins, liturgical elements were added to the *New Version*. The most well-known hymn added here is “Song of the Angels,” known by its opening line “While Shepherds watch’d their Flocks by Night.”

1721 BIBL:2

Basil Kennett (1674-1715): In Praise of New Versions

An essay towards a paraphrase on the Psalms ... London: Printed by J. H. for B. Aylmer, 1706.

A scholar of Greek and Roman poetry, Kennett argues for the benefits of updated translations of the Psalms like Tate and Brady. The defense of new versions is followed by Kennett’s own paraphrase of the Psalms and the third chapter of Revelation.

1706 KENN C

William Beveridge (1637-1708): In Defense of the *Old Version*

A Defence of the Book of Psalms ... London: Printed for R. Smith, 1710.

This is a first edition of Beveridge’s defense of the Sternhold and Hopkins Psalter. He accuses Tate and Brady of straying too far from the original Psalms and argues that Sternhold and Hopkins “had nothing else in their Eye, but to give us the true Sense of each place in as few Words as could be in Verse.”

1710 BEVE

CASE 4:

Keeping Company with David's Psalms: The Blurred Line between Psalmody and Hymnody

The metrical psalms of Sternhold and Hopkins included much non-psalm material, including several traditional hymns, among them *Veni Creator*, *Benedictus*, and *Magnificat*. Over time, though, the list of hymns appended to the *Old Version* of the Psalms grew, as appetites for congregational singing grew. The line between psalm and hymn began to blur, as single publications became more weighted toward the latter. At the same time, arguments arose over what kind of “song” or “hymn” was appropriate for singing in congregational worship.

Andro Hart (d. 1621): The Psalms and the Song of Moses

The CL Psalms of David ... Edinburgh: Andro Hart, 1615.

Hart, a Scottish printer and publisher, appended to his metrical psalms the Song of Moses, a paraphrase of Deuteronomy 32, which he notes is “commanded to be put into the mouthes of all sortes of people.” Hart’s edition was well received, frequently updated, and subsequently, the Song of Moses appears frequently in metrical psalters.

1615 CL:2

George Wither (1588-1667): The Hymns and Songs of the Church

The Hymns and Songs of the Church ... London: Printed by the Assignes of George Wither, 1623.

Wither, an English poet and satirist, published this collection of Scripture paraphrases set in meter and “spiritual songs,” original hymns for liturgical occasions. King James I called for its publication with every copy of the Psalms. The Stationer’s Company (the printer of Sternhold and Hopkins) disregarded the King’s order, arguing that his songs were unable “to keep company with David’s Psalms.”

1623 WITH

George Sandys (1577-1644): Paraphrases of Scripture

A Paraphrase upon the Psalmes of David ... London: [Printed for A. Hebb], 1636.

The metrical psalms of Sandys, an English poet and translator, are characterized by flowery language and vivid imagery, typical of the Laudian reform movement. In this volume, Sandys places alongside metrical psalms liturgical pieces from throughout the Bible.

1636 PARA

William Barton (c. 1598-1678)

The Book of Psalms in metre ... London: Printed by Roger Daniel and William Du-Gard, 1654.

Four centuries of select hymns ... London: Printed for Tho. Parkhurst, 1668.

Six centuries of select hymns ... London: Printed by J. Heptinstall, for William Cooper, 1688.

The move from psalmody to hymnody is evident in the career of William Barton. In the preface of the 1654 metrical Psalms, he praises the preeminence of the Psalms above all other hymns. In his 1668 and 1688 collections, Barton praises hymns as worthy for Christian worship, provided they are “collected out of the Holy Bible.” This phrase, though, is a loose one for Barton, as shown here in his paraphrase of 1 Corinthians 7.

1654 BART; 1668 FOUR; 1688 SIX

Benjamin Keach (1640-1704): The Breach Repaired

The breach repaired in God’s worship ... London: Printed for the author, 1691.

Keach was a pioneer in introducing hymns into English Baptist churches. Issued in the year in which Keach published a collection of hymns, this book is a sustained argument for the use of hymns in worship, citing the precedents of David and Solomon.

1691 KEAC

CASE 5:

Hymn Collections in the English Evangelical Movement

By the middle of the eighteenth century, hymns were common in congregational worship among dissenting churches in England, but it would take longer before the Church of England itself would officially include hymns in church liturgy. Many Anglican clergy felt human-created hymns were not appropriate in worship. Popular collections of hymns, standing independent of metrical Psalms, began to appear more frequently, with some published by those working for the Church of England. These collections were important precursors to the Church of England's incorporation of hymns into the Prayer Book.

Martin Madan (1726-1790): A Collection of Psalms and Hymns Given to Charles Wesley, Jr.

A Collection of psalms and hymns. London: Henry Cock, 1765.

Madan oversaw the chapel at Lock Hospital, London, and incorporated hymns in the services. In 1760, he published a collection of 170 hymns, including contributions from Isaac Watts and Charles Wesley. This was a popular hymnal and went through many editions. Shown here is the presentation copy from Madan to Charles Wesley, Jr. (1757-1834), the son of the prominent Methodist hymn writer, a gift acknowledged on the bookplate. The book includes the annotations of Wesley, Jr., aged 12 at the time of the gift.

1765 COLL

John Newton (1725-1807): The Olney Hymns

Olney hymns: in three books ... London: Printed and sold by W. Oliver, 1779.

This is a first edition of the wildly-popular Olney Hymnal, the last of the evangelical revival collections published before the Church of England reworked hymnals to bring them into the Prayer Book form of worship. Shown here is the first printing of Newton's "Amazing Grace."

1779 NEWT

Selina Hastings, Countess of Huntingdon (1707-1791): Hymns for the Chapels

A select collection of hymns ... London: Printed for and sold by Huges and Walsh, 1780.

Hastings was a part-time advocate and part-time opponent of the Wesley brothers, and of music figures like Watts and Handel. She sponsored a "connexion" of more than 60 congregations, meetings of Anglicans and Methodists. This is a first edition of 298 hymns used in her chapels, many likely written by Hastings.

1780 HUNT B

John Rippon (1751-1836): A Baptist Hymnal

A selection of hymns from the best authors. London: Printed by Thomas Wilkins, 1787.

Rippon, pastor at Carter Lane, published this selection of Baptist hymns to supplement the hymns of Isaac Watts. This first edition contains 588 Wesleyan and Evangelical revival hymns. Shown here is the first appearance of the well-known Baptist hymn "How Firm a Foundation."

1787 SELE

CASE 6:

Charles Wesley: The Bard of Methodism

Charles Wesley (1708-1788) was one of the most prolific hymn writers in history, thought to have written over 6,500 hymns. Wesley's hymns are remarkable for expressions of personal religion, reflection of his contemporary evangelical movement, and creative interpretation of Scripture. Charles' hymns influenced the developing Methodist movement and reform in the Church of England, to which he remained committed. The hymns were widely available through the many edited volumes released under his name and through collaborative work with his brother John.

Charles Wesley: Manuscript Psalms

Charles Wesley psalms, ca. 1750.

This is Wesley's paraphrase of the Psalms, written in his own hand. As with paraphrases like those of John Patrick and Isaac Watts, Charles' is a clearly Christian reading of the Psalms, with frequent references to Jesus. Shown here is a paraphrase of Psalm 33:15-22.

MSS 159

Charles Wesley: Hymns for the Year 1756

Hymns for the year 1756. Bristol: Printed by F. Farley ..., [before 1780].

On November 1, 1755, a major earthquake hit Lisbon, Portugal. King George II of England declared February 6, 1756, a day of fasting to ask for God's mercy. Charles Wesley published this collection of seventeen hymns "particularly for the fast day." The first hymn, shown here in the second edition, refers to a time when "the conscious earth began to reel."

17—WESL K

Charles Wesley: Hymns as Interpretations of Scripture

Short hymns on select passages of the Holy Scriptures ...

Bristol: Printed by E. Farley, 1762.

Wesley's hymns interweave Scripture in subtle and complex ways. In this work Wesley produces hymns as interpretation. They are not mere paraphrases of the text, but rather free expansions upon it. Shown here is a first edition of this two-volume work.

1762 WESL V.2

Charles Wesley: Hymns for Children

Hymns for Children and Others of Riper Years ...

Bristol: Printed by William Pine, 1768.

Shown here is a second edition of Charles' collection of hymns for children, written in 1767 when his own children were young. The hymns cover the same theological topics as his "adult" hymns, including sections on creation, sin, hell, and redemption, though written in simpler language.

1768 WESL A

CASE 7:

John Wesley and the Beginnings of Methodist Hymnody

John Wesley (1703-1791) felt his heart "strangely warmed" after listening to music in St. Paul's Cathedral. Music was, therefore, foremost in his developing thoughts on worship and integral to early Methodist liturgy. Though John's brother Charles Wesley (1707-1788) is often associated with Methodist hymnody, John was responsible for the importance of music in Methodist worship. John wrote few hymns himself, but his translation, curation, and collection of hymns and psalms make him a key figure in the development of the English hymn.

A Collection of Psalms and Hymns

A collection of psalms and hymns. London: Published by W. Strahan 1744.

This 1744 edition of the original hymnbook of the Wesley brothers includes a paraphrase of Psalm 90, written by Isaac Watts in 1719. John changed Watts' "Our God, our help in ages past" to the more-familiar "O God, our help in ages past."

1744 WESL C

The First Wesley Hymnal

Hymns and spiritual songs, intended for the use of real Christians, of all denominations. London: Printed by Henry Cock, [1754].

This is the third edition of John Wesley's "first distinctively Wesleyan collection." These 84 hymns comprise the first collection written exclusively by the Wesley brothers. John notes that this hymnal includes "what every serious and unprejudiced Christian, of whatever Denomination, may join in."

1754 WESL

John Wesley: Music Instruction through Hymns

Sacred Melody: Or a Choice Collection of Psalm and Hymn Tunes, with a short introduction. [n.p.]: [n.p.], [1761].

This work was designed to teach music. Included is an essay on "the grounds of vocal music," wherein the reader is introduced to musical notes and musical notation. Shown here is one of Charles Wesley's most beloved hymns, "Love Divine, All Loves Excelling."

1761 WESL C:1

Hymns for the Use of the People Called Methodists

A collection of hymns: for the use of the people called Methodists. London: Printed by J. Paramore, 1780.

This is the first edition of the highly-acclaimed Wesley hymnal. Curation was the exclusive work of John Wesley, and many of the hymns were written by Charles. This became the standard hymnal of Methodist worship.

1780 WESL B

CASE 8:

Music in Lutheran Liturgies

In the 1520s, the first full decade of the Reformation, Martin Luther published versions of worship services and other elements of liturgy, such as the Mass and Litany. These differed from traditional Roman Catholic forms in their use of German vernacular instead of Latin, and in numerous points of doctrine and practice. The Magdeburg *Enchiridion* further enhances linguistic intelligibility by providing hymns and orders of service in a dialect specific to northern Germany. The Vopelius volume testifies to the growth and standardization of Lutheran service music by the late seventeenth century.

Martin Luther (1483-1546): An Order of the Mass and Communion

Ein weyse Christlich Mess zu halten vnd zum tisch Gottes zu gehen. Wittenberg: [n.p.], 1524.

Luther's *Formula missae et communionis* defines the order of the Sunday worship service and the distribution of communion for the church at Wittenberg. The first German edition, translated by Paul Speratus and displayed here, includes words of a hymn by Johann Agricola at the end.

1524 LUTH BBB

Martin Luther: German Mass

Deutsche Messe ... [Augsburg: Heinrich Steiner], 1526.

In this important publication Luther sets forth his ideas about public worship. Most of the printed music in the volume is chant. Also included is Luther's metrical version of the German *Sanctus*. After the *Deutsche Messe* appeared in Wittenberg early in 1526, it quickly was reprinted in several other cities, including Augsburg.

1526 LUTH R

Martin Luther: German Litany

Teütsche Letaney, vmb alles anligen der Cristenlichen gemayn. [Nuremberg: Jobst Gutknecht, 1529?].

The German litany is Luther's adaptation of the Roman litany of All Saints. Appended to this lengthy liturgical chant is Luther's hymn "Verleih uns Frieden gnädiglich," his German translation of the antiphon "Da pacem Domine."

1529 LUTH

Low German Hymnal

Enchiridion Geistliker leder vnde Psalmen ... Magdeburg: Michael Lotther, 1536.

This *Enchiridion* is one of the earliest hymnals printed in Magdeburg, the first major free city in North Germany to adopt the ideas of the Reformers. It also is one of the few remaining Low German hymnals dating from Luther's lifetime. It was published ten years before his death, and no other copies are known to have survived. This little book contains 75 hymns, plus orders of service for Vespers, Compline, Matins, and the Mass. In addition to the printed material, there are four handwritten hymns in its endpapers, including Luther's "Christ, unser Herr, zum Jordan kam" of 1541.

1536 ENCH

Gottfried Vopelius (1645-1715): New Leipzig Hymnbook

Neu Leipziger Gesangbuch... Leipzig: Christoph Klingner, 1682.

Vopelius served as Cantor at St. Nicholas' in Leipzig. Five years after he assumed the office, he published this compendium of church music, containing pieces for solo voice, as well as for three to six vocal parts. The composers include such seventeenth-century masters as Praetorius, Schütz, Hammerschmidt, Rosenmüller, Schelle, and Schein.

1682 VOPE

CASE 9:

Wittenberg Hymnals

Wittenberg is the city in eastern Germany where Martin Luther posted his Ninety-Five Theses in 1517, at the inception of the Protestant Reformation. During the succeeding decades, it served as an important center for the publication of materials promoting the views of Luther and his associates, including these early hymnals that preserve the new repertory of congregational song.

Achtliederbuch: The First Wittenberg Hymnal

Etlich Cristlich lider Lobgesang, vn[d] Psalm ...
[Nuremberg: Jobst Gutknecht, 1524].

The *Achtliederbuch*—literally eight-songbook—is generally regarded as the earliest hymnbook of the Reformation. Of the eight hymns, four are by Martin Luther, three by his associate Paul Speratus, and one is anonymous. The three songs by Speratus include lists of the biblical passages upon which they are based. It has long been known that this pamphlet was printed in Nuremberg by Jobst Gutknecht, despite the fact that “Wittenberg” is given as the place of publication. The date is also incorrect: the Roman numeral should have another “X” (1524 instead of 1514).

1524 ETLI

Klug Hymnal: Facsimile of Earliest Extant Edition

Das Klug'sche Gesangbuch 1533. Kassel: Bärenreiter, 1954.

The first collection of hymns that Luther prepared specifically for congregational use in Wittenberg was the *Geistliche Lieder*, published by Joseph Klug in 1529. No copy of the original edition has been preserved. This facsimile reproduces the only surviving exemplar of the 1533 version.

1954 GEIS

Klug Hymnal: 1543/44 Edition

Geistliche Lieder zu Wittemberg, Anno 1543.
Wittenberg: Joseph Klug, 1544.

The Wittenberg hymnal was revised and reprinted several times. The title page of this copy has the year 1543, but the colophon indicates that it was printed the following year.

1544 LUTH I

Babst Hymnal: Facsimile of Earliest Edition

Das Babstsche Gesangbuch von 1545. Kassel: Bärenreiter, 1988.

The hymnal published in Leipzig by Valentin Babst was, for all intents and purposes, a later version of Klug's hymnal. The content of part one of the original 1545 printing of Babst, reproduced in this facsimile, is similar to the 1543 edition of Klug.

1988 BABS

Babst Hymnal: 1567 Edition

Psalmen vnd Geistliche lieder... Leipzig: Valentin Babst, 1567.

The first part of this later edition of Babst is virtually identical to the 1545 version, containing eighty-nine songs. Part two is bound together with part one but has its own title page, and it is quite different from the first edition. The quantity of hymns is greatly expanded—from forty to seventy—and the original songs are reordered.

1567 GEYS:1-2

CASE 10:

Pre-Lutheran Chants

Pre-Lutheran Chants: Roman Pontifical

Liber pontificalis ... Rome: Stephan Planck, 1497.

The *Pontificale Romanum* contains the rites commonly conducted by bishops in the Roman Catholic Church, including confirmation and holy orders but not the Mass and Divine Office. The first printed edition appeared in 1485. The present (second) edition was published on August 16, 1497, during the papacy of Alexander VI. It includes colorful illuminations on the first page of each of its three parts.

1497 CATH

CASE 11:

John Wesley as Translator of German Hymns

On his initial voyage to America in 1735, John Wesley sailed with a group of Moravians from eastern Saxony. He was impressed with their hymn-singing, and he spent much of his time on the ship translating the German Moravian hymns into English. Though John did not compose many hymns on his own, these translations formed part of the original core of his hymnals.

Moravian Song Book

Das Gesang-Buch der Gemeinde in Herrn-Huth.
Herrn-Huth: Waysen-Hause, 1735.

This first-edition Moravian hymnal was published the year John Wesley sailed across the Atlantic. Upon his arrival, John included five translations from this work in his first hymnal. Shown here is the Gottfried Arnold's "O stilles Gottes Lamm," which Wesley translated and included in many of his hymnals.

1735 GESA

John Wesley and Charles Wesley: Psalms and Hymns

A collection of Psalms and hymns. London: Printed by W. Strahan and sold at the Foundery, 1743.

This is the second, enlarged edition of Wesley's first hymnal, a collection of psalms and hymns published in 1737. Shown here is Wesley's "Hymn to Christ," his translation of Gottfried Arnold's "O stilles Gottes Lamm," from *Das Gesang-Buch der Gemeinde in Herrn-Huth*.

1743 WESL H

CASE 12:

The Psalms and Hymns of Isaac Watts

Isaac Watts (1674-1748), "the liberator of English hymnody," is perhaps the most well-known of English hymn writers. Watts' hymns and paraphrases of the Psalms mark the end of the dominance of metrical psalmody in Protestant England. Watts' influence on the development of American hymnody is deep; it is estimated that before 1810 two-thirds of American hymn collections were printed with contributions from Watts. Notable in Watts' lyrics are his emphasis on the presence of God in the created order, Christianity as a revealed religion, and the importance of the sacraments. Watts was also well-trained in rhetoric, and his hymns are notable for their innovative use of the English language and their direct and clear arguments. Watts' hymns were a primary source of examples used by Samuel Johnson in his 1755 *Dictionary*.

Hymns and Spiritual Songs

Hymns and spiritual songs ... London: Printed by J. H. for M. Lawrence, 1716.

This is the fifth enlarged edition of Watts' 1707 hymnal. Watts introduces his hymns as a way to avoid "the dull indifference, the negligent and the thoughtless air, that sits upon the faces of a whole assembly, when the psalm is on their lips."

1716 WATT

The Psalms of David

The Psalms of David ... London: J. Clark, 1719

This is a first edition of Watts' metrical psalms, the work Watts claimed as his greatest. Watts does not translate so much as rewrite the Psalms, imagining the psalmist composing them in the Christian era.

1719 BIBL A

Manuscript Letter

Isaac Watts collection, 1735 – 1748.

This manuscript letter was written by Watts on February 27, 1735, to an unknown recipient. Watts introduces an unspecified book he has written to correct problems with the Christian faith, commending it for use in the recipient's "ministerial Labors."

MSS 288

CASE 13:

Italian Sacred Vocal Music

Benedetto Marcello (1686-1739): Poetic-Harmonic Inspiration

Estro poetico-armonico ... Venice: Domenico Lovisa, 1724-1726.

This eight-volume series comprises the most monumental and complex collection of sacred vocal music in eighteenth-century Italy. It features settings of the first 50 psalms for between one and four vocal parts (plus ripieno), based on the Latin Vulgate and paraphrased in Italian by the Venetian poet Girolamo Ascanio Giustiniani. The composer, Benedetto Marcello, was a Venetian nobleman who served during the 1730s as governor of Pula and financial officer in Brescia. He achieved considerable fame with these settings.

1724 MARC; Gift from David Holland, 1994

CASE 14:

Hark! The Herald Angels Sing

Named one of the four great Anglican hymns in 1885 by Rev. James King (1839-1913) in his *Anglican Hymnology*, “Hark! The Herald Angels Sing” is one of the most beloved Christmas hymns in English. The hymn, though, developed over time into its modern, familiar lyrics and tune. The items in this case follow some of the developments of this hymn throughout the history of English hymnody.

Charles Wesley: Hymn for Christmas-Day

Hymns and sacred poems. London: Printed by W. Strahan; and sold by James Hutton, bookseller ... and at Mr. Bray’s ... 1739.

Charles Wesley first published his “Hymn for Christmas-Day” in this joint hymnal produced with his brother John. This collection includes many English evangelical hymns, John’s translations of German and French hymns, and some of Charles’ original compositions. Shown here is a second edition from the year of the first printing.

1739 WESL

George Whitefield (1714-1770): Alterations to Wesley’s Lyrics

A Collection of hymns for social worship ... London: Printed by William Strahan, 1754.

This is a second edition of a collection by Whitefield, the English evangelical revival preacher. The hymnal contains a few Charles Wesley compositions, with Whitefield’s changes, which John Wesley decries in the preface to his 1780 hymnal. Whitefield changed the opening line of Wesley’s Christmas hymn from “Hark how all the Welkin rings” to “Hark! the Herald Angels sing.”

1754 WHIT

Tate (1652-1715) and Brady (1659-1726): The Addition of the Refrain

A new version of the Psalms of David: fitted to the tunes used in churches. Cambridge: Printed by J. Archdeacon ... , 1782.

This 1782 edition of Tate and Brady’s *New Version* of the metrical psalms is the first in which the hymns of the Tate and Brady Supplement were appended to the Psalms. These hymns include Wesley’s “Hymn for Christmas-Day,” appearing for the first time with the opening two lines repeated after each stanza.

1782 BIBL C

Cummings’ Adaptation of Mendelssohn’s Melody

The Congregational Hymn & Tune Book. London: E. Thompson, [1857].

The familiar melody of “Hark! the Herald Angels Sing” is from Felix Mendelssohn’s *Festgesang*, composed in 1840 for male chorus and brass to celebrate the 400th anniversary of Johannes Gutenberg’s invention of printing by moveable type. William H. Cummings (1831-1915), organist at Waltham Abbey in England, adapted the music for use with Charles Wesley’s text in 1855. Since it appeared in Richard R. Chope’s (1830-1928) *Congregational Hymn and Tune Book* (1857), it has become the established tune for this popular Christmas carol.

18—CHOP A

William Henry Monk (1823-1889): An Alternative Tune

Hymns Ancient and Modern ... London: Novello and Co., 1861.

Monk served as organist and director of the choir at King's College, London, and was musical editor of this volume, for which he wrote "Eventide," his famous tune for "Abide with Me." The influence of Monk's hymnal, which was first imported and then frequently reprinted in New York and Philadelphia, ensured the widespread acceptance of the Cummings adaptation of Mendelssohn's tune in the United States. This book also includes a second, alternative tune, one of many that were associated with the words of Wesley's Christmas hymn at one time or another.

1861 MONK

Belle Marvel Brain (1859-1933): An Arabic Jubilee

Music from Foreign Mission Fields. Boston; Chicago: United Society of Christian Endeavor, 1901.

This pamphlet of 16 hymns was compiled by Belle Marvel Brain (1859-1933), a Presbyterian missionary. Brain sets English hymn lyrics to tunes from many cultures (Chinese, Brazilian, etc.). Wesley's Christmas hymn is here set to an Arabic Jubilee tune.

1901 BRAI

CASE 15:

Nineteenth-Century Shape- Note Tune Books

Oblong, hardcover tune books such as the *Southern Harmony* and the *Sacred Harp* were enormously popular in the mid-nineteenth-century US South. Such books feature a four-shape-note system of music notation invented around 1800 and a varied selection of three- and four-part songs characterized by a *cappella* open harmonies, melodic independence, and eighteenth-century English hymns. In the late-nineteenth century, songbooks with an upright format helped popularize gospel music, a singing style featuring a seven-shape-note system, close harmonies, piano accompaniment, and original hymns.

William Walker (1805-1875): The Southern Harmony and Musical Companion

The Southern harmony and musical companion ... Philadelphia: Thomas, Cowperthwait & Co., 1840.

William Walker's *Southern Harmony* was enormously popular in the mid-nineteenth century, selling over 600,000 copies. It uses a four-shape-note system of musical notation designed to aid in sight singing. *Southern Harmony* is the source of favorite tunes found in modern hymnals including "Amazing Grace," "Wondrous Love," and "The Promised Land."

1840 WALK

B. F. White (1800-1879) and E. J. King (1821-1844): The Sacred Harp

The sacred harp ... Southern Musical Convention. Philadelphia: Collins, 1850.

The Sacred Harp, compiled by Georgians B. F. White and E. J. King also uses the four-shape-note system. A tradition of group harmony singing formed around the popular tunebook in the decades after its publication. Annual singing conventions featuring the 1991 edition of the tunebook are held today in most US States and around the world.

1850 SACR

Philip Paul Bliss (1838-1876) and Ira D. Sankey (1840-1908): Gospel Hymns and Sacred Songs

Gospel hymns and sacred songs ... New York: Bigelow and Main, 1875.

Ira D. Sankey was a ready hymn-writer who won fame singing on tours with evangelist Dwight L. Moody. He collaborated with prolific composer Philip P. Bliss to publish numerous collections of sacred song in a style that came to be known as gospel, named after the title of this songbook.

1875 GOSP E

W. H. Ruebush (1873-1957) and J. H. Ruebush (1865-1948): Crowning Day, No. 5

Crowning day. No. 5: contains a superior collection of sacred songs for Sunday schools, revival meetings, young people's meetings, and all other services of the sanctuary. Dayton, Va: Ruebush-Kieffer Company, 1902.

Gospel music publishers, starting with the Virginia-based Ruebush-Kieffer company, pioneered a new form of music publishing at the end of the nineteenth century. The company supplied compilations such as this one that features newly composed music, set using a seven-shape-note system to a booming network of conventions with group singing and summer music retreats called singing schools.

1902 CROW

CASE 16:

Shape-Note Gospel Publishing in the Twentieth Century

In the twentieth century gospel music publishers, such as the Stamps-Baxter Music Company, published biannual softcover songbooks with attention-grabbing covers featuring newly composed music, set using a seven-shape-note system. By the 1930s, traveling quartets established to promote these companies' songbooks had become major stars, performing at conventions and on the radio. The publishing companies responded by marketing memento songbooks with names referencing radio quartets. Gospel publishers also collected the most successful new compositions and paired them with classic gospel hymns and venerable tunes like "Amazing Grace" in larger songbooks for churches.

Virgil O. Stamps' Favorite Radio Songs

Virgil O. Stamps' Favorite Radio Songs. Dallas: Stamps-Baxter Music Company, 1937.

Virgil O. Stamps (1892-1940) co-founded a new gospelmusic publisher, the Stamps-Baxter Music Company, in 1924. By the 1930s the company's traveling quartets, initially founded to promote the company's songbooks, had become moneymakers in their own right. Later books such as this one were primarily marketed as mementos to fans of the quartet.

1937 STAM

World Wide Church Songs

World wide church songs: carefully selected songs, both old and new, for your every church need. Dallas: Stamps Quartet Music Company, 1947.

In addition to convention books, gospel music companies published songbooks for use in churches. Books like this one paired newly composed songs with popular gospel hymns by composers like Albert E. Brumley, Adger M. Pace, and Aldine S. Kieffer, and venerable hymn tunes like "The Promised Land."

1947 WORL

Highest Praise

Highest praise: our second 1947 book for singing schools, conventions, etc. Dallas: Stamps-Baxter Music and Printing Company, 1947.

Stamps-Baxter and their competitors continued to publish convention gospel songbooks like this one twice a year in the mid-twentieth century. Characterized by colorful dynamic cover designs, paperback bindings, and layout featuring songs cut and pasted from various sources, such books remained popular at participatory conventions and singing schools, even after quartets popularized gospel as a performance-oriented genre.

1947 HIGH

CASE 17:

Fred Pratt Green: A Revival of the Methodist Hymn

Fred Pratt Green (1903-2000), a longtime English Methodist preacher, was at the center of a late-twentieth-century revival of Methodist hymnody. Though Green began writing hymns later in his professional career, he is widely recognized as one of the most significant writers of contemporary hymns and the most prolific Methodist hymn writer of the twentieth century, though his hymns appeared across the denominational spectrum. Green was granted an honorary Doctorate in Humane Letters from Emory University in 1982. The fifty-one volumes of Green's scrapbooks held by Pitts document the development of his hymns, his correspondence, and his response to the reviews and critiques of his work

Scrapbook 9

Green here collects notes and correspondence about his 1972 hymn “Let the People Sing!,” one he identifies as his most popular in America. Green notes that the openingline of the hymn was changed by editors from his original “When in man’s music” to “When in our music,” as it commonly appears. Elsewhere Green complains that though he appreciated the gender-inclusive language, the change destroyed his intended contrast between “man” and “God” in the opening line.

MSS 166

CASE 18:

American Tune Books and Gospel Hymns

The volumes displayed here attest to Boston’s importance as a center for the production and publication of sacred music in the first half-century after the United States of America’s Declaration of Independence (1776). William Billings and Lowell Mason were key figures in the development of this repertory. By the late nineteenth century, gospel hymns and songs of other types were being turned out in large quantities in far-flung regions such as the rural South.

Billings: Singing Master’s Assistant and Psalm-Singer’s Amusement

The Singing Master’s Assistant ... Third edition. Boston: Draper and Folsom, 1781.

The Psalm-Singer’s Amusement ... Boston: Printed and sold by the author at his house near the White Horse, 1781.

William Billings was the most talented member of a group of largely self-taught composers in late-eighteenth-century New England who created an indigenous sacred music that achieved great popularity. His most successful tune book was *The Singing Master’s Assistant*, which appeared in 1778. Known as “Billings’ best,” it went through four editions. *The Psalm-Singer’s Amusement* contains anthems, fusing tunes, and hymn tunes to attract and challenge the accomplished singer.

1781 BILL:1-2

William Billings (1746-1800): Continental Harmony

The Continental Harmony ... Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794.

Billings’ fortunes declined in the late 1780s and by 1790 his financial condition was desperate. As an act of charity, Boston’s choristers arranged to publish his final tune book, *The Continental Harmony*, and give him the profits. It is his largest tune book, containing some of his most advanced music, and is considered a retrospective compendium of his achievements.

1794 BILL

Lowell Mason (1792-1872): Handel and Haydn Society Collection

The Boston Handel and Haydn Society Collection of Church Music ... Second edition. [Boston]: Richardson and Lord, 1823.

An advocate of congregational participation in church music, Mason is best known for establishing curricular music in American public schools. In addition to compiling tune books with instructional materials for schools and churches, he composed and arranged hundreds of hymn tunes. Through the success of his books, Mason’s preference for European styles spread across the United States. Mason led singing schools and concerts in Savannah from 1813 to 1824. During this time he compiled the present collection of hymns set to tunes arranged from Mozart, Haydn, Beethoven, and other European composers.

1823 BOST

A. J. Showalter (1858-1924): Glad Evangel

The Glad Evangel ... Dalton, Ga.: A. J. Showalter & Co., 1887.

Showalter’s company was the largest music publishing house south of Cincinnati. By 1940, approximately six million copies of his song and hymn collections had been issued. He was recognized during his lifetime as the leading composer of gospel hymns in the South, but his only composition to have achieved lasting popularity is “Leaning on the Everlasting Arms.”

1887 GLAD

CASE 19:

Hymnbooks from the Mission Field

Hymnbooks from the mission field reflect music at the crossroads of cultural exchange. As missionaries encountered new cultures and languages, music was used as a common ground. The result was hymnals that may reflect an at times awkward fusion of cultures, but also present fresh and interesting songs and documentations of music as a tool of introduction, evangelism, and community formation.

The Cherokee Singing Book

The Cherokee Singing Book ... Boston: ABCFM, 1846.

This song book is written in the Cherokee (Tsalagi) syllabary, developed by Sequoyah (ca. 1770- ca. 1840) around 1815. In this language, each character represents a syllable rather than a single letter, and thus it is quite easy to set this language to music.

1846 CHER

A Hymnbook in the Dakota Language

The *Dakota Odowan* ... New York: American Tract Society, 1869.

This hymnal was published for the American Board of Commissioners of Foreign Missions' Dakota Mission and is among the first print versions of the Dakota language. Shown here is the familiar hymn "Jesus Loves Me."

1869 DAKO

A Methodist Hymnal in Japanese

Hallowed Songs ... Yokohama: Seishibunsha, 1884.

This is a first edition of a collection of English and American hymns translated into Japanese, envisioned as "adjunct in the evangelization of the millions of Japan." Several of the hymns are set to Japanese tunes, but most are accompanied by their familiar Western tunes.

1884 HALL

Emma Moore Scott (1856-1943): The Hindustani Tune Book

The Hindustani Tune Book ... Lucknow, India: The Methodist Publishing House, 1894.

This book offers musical accompaniment to songs commonly sung in missions of North India in Urdu. This was the first such attempt to provide music for the hymns. The work includes an extensive introduction to Bhajans and Gazals, common forms of songs in Hindu music. Shown here is the still-popular song "Jai Prabhu Yishu."

1894 HIND

CASE 20:

African American Songbooks and Hymnals

The last few decades of the nineteenth century witnessed the collection and arrangement of folksongs that originated during the enslavement of African Americans. This repertory, known as spirituals, was performed internationally by groups such as the Fisk Jubilee Singers. These songs were compiled into books and pamphlets by Nathaniel Dett of the Hampton Institute and other African American musicians, as well as by white publishers such as the singer Homer Rodeheaver. By the turn of the century, the first hymnals of African American denominations such as the AME Church and the National Baptist Convention had also appeared.

John Nelson Clark Coggin (1870-1927): Plantation Melodies

Plantation Melodies and Spiritual Songs. Abridged edition. Philadelphia: Hall-Mack, [1913].

John Nelson Clark Coggin, compiler of this collection of 157 songs, was an African American clergyman. He served as "Secretary of the Department of Colored Work, Board of Temperance, Prohibition, and Public Morals, of the Methodist Episcopal Church." His annotation to "Somebody's Buried in the Graveyard" includes this poignant comment: "Death held a very prominent place in the mind and songs of the slave. In exact proportion to his hardships, did he sing of death and the glories of Heaven where he should receive just those things that were here denied him."

1913 PLAN

**Homer A. Rodeheaver (1880-1955):
Plantation Melodies**

Rodeheaver's Plantation Melodies. Chicago: The Rodeheaver Company, 1918.

During the first half of the twentieth century Rodeheaver greatly influenced the creation and popularization of gospel song. He began recording gospel songs and hymns around 1913 and toured with the evangelist Billy Sunday for two decades (1909-1929). His publishing company was a leader in the field of gospel music. Although he composed little, Rodeheaver edited or compiled some eighty collections of songs, including this set of spirituals. As a child, he heard African Americans sing these "beautiful quaint melodies" for his mother in the mountains of East Tennessee.

1918 PLAN

J. B. T. Marsh (1839-1887): Jubilee Songs

The Story of the Jubilee Singers, with their Songs. Rev. ed. Boston: Houghton, Mifflin and Company, 1880.

Spirituals constitute one of the largest and best-known bodies of American folksong. They apparently originated in the eighteenth century but came to prominence around 1871 in concerts by the Jubilee Singers from Fisk University in Nashville. The second half of this volume contains 128 of the songs in their repertoire.

1880 MAR

**R. Nathaniel Dett (1882-1943):
Religious Folk-Songs of the Negro**

Religious Folk-Songs of the Negro, as Sung at Hampton Institute. Hampton, Va: Hampton Institute Press, 1927.

Dett was the first African American to receive the bachelor of music degree from Oberlin in composition and piano. Dett's most enduring musical legacy was at the Hampton Institute, where he taught from 1913 to 1932. He served as department chair and started a choir that became an internationally renowned touring group, specializing in African American sacred music. Many of the songs they performed were Dett's own compositions or arrangements of spirituals. According to his foreword, "the harmonizations and tunes in this book are as they are sung at Hampton Institute where the singing of these songs has been traditional since 1868."

1927 DETT

AME Church: Words Only

The Hymn Book of the African Methodist Episcopal Church.

Thirteenth edition. Philadelphia: A.M.E. Church, 1884.

This volume, originally published in 1876, was compiled by the Rev. Henry McNeal Turner (1834-1915), one of the most influential African American leaders in late nineteenth-century Georgia. It contains the words of 1,115 songs, drawn from "thirty-two of the best and most orthodox hymn books extant," including a large proportion from the Wesleyan tradition.

1884 HYMN A

National Baptist Convention

The National Baptist Hymnal. Eighth edition, revised. Nashville: National Baptist Publishing Board, 1903.

This hymnal was edited by the Rev. Richard Henry Boyd (1843-1922), founder and head of the National Baptist Publishing Board, and William Rosborough (d. 1903). It was evidently modeled on *The Baptist Hymnal* (American Baptist) of 1883, but it has a supplement with African American contributions, including a number of tunes by Rosborough.

1903 NATI