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A study of the language and music in the songs of the Methodist Church

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A Study of the Language and Music

in the Songs of the Methodist Church

(TITLE)

BY

Robert J. Ford

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in Music

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CHARLESTON, ILLINOIS

2005

YEAR

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ABSTRACT

The focus of this study is to demonstrate that the language used to write the texts for sacred music of the Methodist Church including psalms, hymns, camp meeting songs, Negro spirituals, and gospel music has been adapted throughout history to meet the changing spiritual needs of society.

This thesis reveals details about the lyrics of sacred songs from the sixteenth through the twentieth centuries that are pertinent to historic and modern Methodist music. Furthermore, it includes comparisons of numerous song texts and Bible verses. These compositions exhibit the most eminent church leaders' and composers' works from each stage of Methodist music for the purpose of helping the reader understand the historical background, development, and functions of sacred songs used in Methodist worship services.

Sacred song lyrics slowly changed from the sixteenth century to the present. Martin Luther adapted existing songs by translating them from Latin to German. Using these compositions, he gradually incorporated congregational singing into worship services. His work gave a foundation to future church leaders and song composers. John and Charles Wesley used Luther's work as a model for their ministries and compositions. They altered the scripture-based songs by including translations, adding dialects, paraphrasing scripture, and using poetry. The results of their work had a profound impact on European and American hymnody.

Luther and the Wesleys composed pragmatic sacred music. They created music and outreach programs to minister to all classes of people in ways that were spiritually beneficial and meaningful. As America expanded, the composers of camp meeting music, slave songs, and gospel music adapted the language of their predecessors' lyrics to meet the changing needs of society.

Sacred music texts from the major periods of church music between the sixteenth century and the twentieth century share many likenesses: Music from each era is based on scripture. As time progressed from the sixteenth century when psalms were predominantly used, the song texts had fewer exact quotes from scripture. Martin Luther translated songs from Latin to German. The Wesleys changed songs from German to formal English. Early Americans used Luther's and the Wesleys' songs for worship but altered the formal English to slang and dialects. Camp meeting music as well as slave songs and spirituals contain examples of this. Song composers returned to writing with more formal English during the era of gospel music.

One of the common links between each type of the aforementioned music is that it progressively changed due to geographic, linguistic, and cultural changes in society. Thus, the language used to write the texts for sacred music related to Methodism between the sixteenth and the twentieth centuries has been adapted throughout history to meet the changing spiritual needs of society.

INTRODUCTION

The focus of this study is to demonstrate that the language used to write the texts for sacred music of the Methodist Church including psalms, hymns, camp meeting songs, Negro spirituals, and gospel music has been adapted throughout history to meet the changing spiritual needs of society. As proof the thesis includes historical information that is relevant to understanding the literary origins, development, and roles of sacred congregational music used by the Methodist Church. Through this information, the reader can gain understanding about how each time period in sacred music became a foundation for future musical changes. This document also provides details about the lives and religious beliefs of the most influential people who created church music and their reasons and approaches for contributing to the development and modifications in sacred music.

Martin Luther wrote several sacred songs that included formal Bible verses and translations. Eventually, he introduced them to his church and in time, the congregations participated in singing the sacred songs. This paper gives details about Luther's contributions to sacred music and how his music was used in worship services. Also, the document shows how the results of his work were a foundation for the pioneers of the Methodist Church and its music.

Numerous people including John and Charles Wesley who established Methodism revered Luther. Even though Luther and the Wesleys were from different eras, their goals and accomplishments related to church ministry and

music were similar. They were all members of the Catholic Church for a portion of their lives. Eventually, each developed differences of opinion between his personal theological beliefs and the theological beliefs and doctrines of the Catholic Church. Luther and the Wesleys initially tried to alter the Catholic Church doctrines and approaches for conducting worship services. After facing resistance and rejection, they abandoned the church due to these differences. Their departures from the Catholic Church allowed for diversion from traditional use of sacred music in worship services as well as changes in the music that was used in the churches. These changes also promoted investigation of approaches for ministering to all classes of people in ways that were spiritually beneficial and meaningful. The Wesleys' ministry began in Europe and was a result of Martin Luther's earlier work.

Various denominations were represented in the New World as New England developed and religious freedom became an option for the early Americans. Luther and the Wesleys wrote formal lyrics for sacred music. The composers of camp meeting music, slave songs, and gospel music adapted the language of their predecessors' lyrics to meet the changing spiritual needs of society. The intent of this thesis is to prove that this is true.

CHAPTER ONE

A History of Early Church Music

Methodism was established by Europeans. As early as 1492, when Columbus set sail in hope of locating the "New World," people from the Netherlands, France, England, and Spain were interested in the Americas. For about a century after Columbus' first voyage to the "New World," the interest of the European people was in finding wealth in the unexplored land. In the sixteenth century, being dissatisfied with social, religious, economic, and political institutions of their native countries, Europeans sought refuge from a lack of freedom of expression within these institutions. Their eagerness for such freedoms led them to establish the first colonies in America.

According to Thomas A. Bailey and David M. Kennedy in their book, *The American Pageant*,

Much-married Henry VIII of England, using the Reformation for his own devices and divorces, broke with Rome and made himself head of the Church of England. Unhappy Protestants, especially those who felt that their king had not parted company completely with the Papacy, came to look upon America as a desirable haven for people of their faith. Many persecuted Catholics, who believed that their sovereign had gone too far, likewise began to regard America as a possible refuge.¹

In 1620 through 1630 America grew rapidly. The remarkable growth occurred, in part, because of the Protestant Reformation of Europe which occurred many years before America was established. The Reformation began with Martin Luther's reformist attack. He boldly displayed the ninety-five theses

¹ Thomas Bailey and David M. Kennedy, *The American Pageant* (Lexington, MA: B.C. Heath and Company, 1979), 9.

as a protest to the enormous power that the hierarchy of the Catholic Church possessed. Luther was excommunicated from the church. Having lost the opportunity to speak to the audiences in the Catholic Church, he found a new way to communicate his message to the public. His words were publicized by printed literature in the form of the tracts. The topic of the tracts was one of freedom from the restraints of worshipping in the Catholic Church. He offered the people of Germany options for worship. The music of the church changed at this time under the guidance of Martin Luther. The work that Martin Luther did during this time was a catalyst for not only the people living in his time period but those who developed and implemented new techniques of writing sacred music and incorporating it into worship services in the future.

Thomas A. Bailey and David M. Kennedy in their book, *The American Pageant*, stated that "Martin Luther, a German who dramatically launched his reformist attack on the Church of Rome in 1517, was another indirect founding father of the United States." Luther wrote thirty-seven songs. "It is this body of work that has carried his words and thoughts directly to people for over five centuries."²

When Luther read in Romans about the "justification by faith" and embraced the concept of free grace for all believers, it set in motion a chain of events which led to the posting of his ninety-five theses. This broke the dominance of the Catholic Church in Europe. In Luther's desire to bring religion to the people, to convince them they could communicate with God directly, and

² Ibid.

God with them, without the aid of the Church hierarchy, he began the translation of the Latin Bible into German to make it accessible to everyone. This work became a landmark in both language and religion. In this work, Luther made use of his vernacular language. His style must be considered to have been the basis of the modern high German language. This view of language and the desire to communicate in German for all to understand was the underlying philosophy guiding Luther's songwriting. Thomas Bailey and David M. Kennedy stated the following:

"Martin Luther's greatest contribution to the music of the church was to return it to the people. For over a millennium, from the Council of Laodicia in the fourth century until the Reformation in the 1520's, congregations had done no singing in church. There were hymns written, but their use was limited to special occasions such as processions, pilgrimages, and some major festivals, all held outside the sanctuary. Luther put music back into the church and in so doing made the congregation active participants rather than passive onlookers in the church service."³

The thirty-seven hymns that Luther wrote were introduced as broadsheets at the church in Wittenberg and later collected into hymnals. His compositions for Mass were in German to allow the ordinary people full understanding. Of the thirty-seven hymns he wrote, twelve were translations from Latin hymns, four from German folk songs, and five were original hymns.

The first hymnal from Luther was given to the congregation in 1524 to read while the choir was singing. However, the people were so unused to joining in the public service that they could not immediately adopt the new practice. It

³ Ibid

took four or five years before Luther taught the people of his own parish church in Wittenberg to sing in church.

Luther's hymns were based on scripture and often Bible quotes or paraphrases of scripture. His hymns were considered to be written in less formal language and in the language that most of the people in Germany spoke and understood. However, the language used for hymn writing remained formal.

"A Mighty Fortress Is Our God" is considered Luther's greatest hymn and is an example of the type of language he implemented for hymn writing. This hymn is based on Psalm 46.

Even though the language of the songs like "A Mighty Fortress Is Our God" was in the vernacular of the people, the formal language of scripture was reflected in the music texts.

On the following page (page 7), the reader will find the words of the hymn, "A Mighty Fortress is Our God" as well as the words of the Psalm 46. By comparing the lyrics of the hymn with the words of the Psalm, one can readily see the similarities between the two.

A Mighty Fortress Is Our God

A mighty fortress is our God,
A bulwark never failing;
Our helper he amid the flood
Of mortal ills prevailing;
For still our ancient foe
Doth seek to work us woe;
His craft and power are great,
And, armed with cruel hate,
On earth is not his equal.

Did we in our own strength confide,
Our striving would be losing,
Were not the right man on our side,
The man of God's own choosing;
Dost ask who that may be?
Christ Jesus, it is he
Lord Sabaoth, his name.
From age to age the same,
And he must win the battle.

And though this world, with devils filled,
Should threaten to undo us,
We will not fear, for God hath willed
His truth to triumph through us;
The Prince of Darkness grim,
We tremble not for him;
His rage we can endure,
For lo, his doom is sure;
One little word shall fell him.

That word above all earthly powers,
No thanks to them, abideth;
The Spirit and the gifts are ours
Through him who with us sideth;
Let the goods and kindred go,
This mortal life also;
The body they may kill:
God's truth abideth still;
His kingdom is forever. Amen⁴

Psalm 46

God is our refuge and strength, a very present help in trouble.

Therefore will not we fear, though the earth be removed, and though the mountains be carried into the midst of the sea;

Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof.

There is a river, the streams whereof shall make glad the city of God, the holy place of the tabernacles of the most High.

God is in the midst of her; she shall not be moved: God shall help her, and that right early.

The heathen raged, the kingdoms were moved: he uttered his voice, the earth melted.

The Lord of hosts is with us; the God of Jacob is our refuge.

Come, behold the works of the Lord, what desolations he had made in the earth.

He maketh wars to cease unto the end of the earth; he breaketh the bow, and cutteth the spear in sunder; he burneth the chariot in the fire.

Be still, and know that I am God; I will be exalted among the heathen, I will be exalted in the earth.

The Lord of hosts is with us; The God of Jacob is our refuge.⁵

⁴ *The Book of Hymns* (Nashville, TN: The United Methodist Publishing House, 1966), 20.

⁵ *The Bible King James Version*.

The Pilgrims established the New England Congregational Church in 1620. The first efforts to organize the church began at Plymouth Colony. There were two major groups within this state church: the Separatist Puritans of Plymouth and the Puritans of Massachusetts Bay colony.

The people of the New England Congregational Church, better known as Puritans, were given this name for their determination to “purify” the Church of England of Catholicism. They wanted to abolish the use of statues, incense, mystical services, and the authority of bishops, for which they found no justification in the Bible. Instead of participating in ceremonies involving rituals, the Puritans read scripture daily and focused on its message rather than filling the worship experiences with pageantry. Since Luther adhered to using the “pure” Bible text for hymn writing, the Puritans found his hymns acceptable for worship. By studying The Word (Holy Scripture), the Puritans were striving to find their purpose in life and an approach to daily living that would be pleasing to God.

They sang psalms that were paraphrases of scripture. These songs had meter but did not include poetry. All psalms were sung unaccompanied in unison. In contrast, other groups in early America such as the Lutherans sang chorales. Quite the opposite of the Puritans, these groups engaged in part singing and welcomed poetry related to their doctrine to be incorporated into the chorales. The Lutherans were also one of the first groups to have organ and orchestral instruments to accompany the chorales.

CHAPTER TWO

Watts and the Wesleys

Changes in sacred music continued. Isaac Watts was born in 1674 and lived in London. He disagreed with the Calvinist point of view that sacred songs should come as quotes from Scripture. In fact, he approached hymn writing by setting sacred poems to well-known melodies. He was successful in helping Christians in England and America find other inviting and meaningful ways to sing praise to God besides using psalms. He taught, through the hymns he composed, that the words of hymns should be personal. Of course, the early Americans who believed in Calvinism thought church music should be comprised of words from the Bible exclusively. Watts also believed that if the psalms were sung, they should have man's interpretations for the purpose of making them meaningful to those who used them. A good example of Watts' use of Psalms as inspiration is his use of Psalm 23 to produce "My Shepherd will Supply My Need."

My Shepherd Will Supply My Need (Psalm 23)

My shepherd will supply my need;
Jehovah is his name:
In pastures fresh he makes me feed,
Beside the living stream
He brings my wandering spirit back,
When I forsake his ways;
And leads me, for his mercy's sake,
In paths of truth and grace.

When I walk through the shades of death
Thy presence is my stay;
One word of thy supporting breath

Drives all my fears away.
Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflows,
Thine oil anoints my head.

The sure provisions of my god
Attend me all my days;
O may thy house be my abode,
And all my work be praise.
There would I find a settled rest,
While others go and come;
No more a stranger, nor a guest,
But like a child at home.⁵

Watts' songs were sung to melodies that were familiar to the congregation. The poetic meter of each song helped determine which tune(s) could be used for each song. Since tunes from churches, taverns, ballads, and new compositions were used for the singing of sacred songs, church leaders had several melodies that would correlate with each of Watts' songs.

Another example that shows Watts' creativity in writing songs that are meaningful and purposeful is "Come, Ye That Love the Lord."

Come Ye That Love the Lord

Come ye that love the Lord,
And let your joys be known;
Join in a song with sweet accord,
While ye surround his throne.

Let those refuse to sing
Who never knew our God;

⁵ *The Book of Hymns* (Nashville, TN, the Methodist Publishing House, 1966), 114.

But children of the heavenly King
May speak their joys abroad.

The men of grace have found
Glory begun below;
Celestial fruit on earthly ground
From faith and hope may grow.

Then let our songs abound,
And every tear be dry;
We're marching thro'
Emmanuel's ground,
To fairer worlds on high.⁶

Watts was successful in helping many people become interested in Christianity by writing music that was easily understood. During that time, the English and French were struggling for ownership of the New World, the New England Congregationalist Church, with whom Watts was associated, grew rapidly while adhering to the religious beliefs of John Calvin. John and Charles Wesley who were two prominent figures in the history of the church and contemporaries of Watts were living in England during the revival of the New England Congregationalist Church. They learned about the remarkable renewed interest in the church in New England. These men received a copy of Jonathan Edwards' reflections on the astounding revival that was occurring in New England. Edwards, a minister in the New England colonies, wrote a book entitled, *A Narrative of the Surprising Work of God in the Conversion of Many Hundreds of Souls in Northampton and the Neighboring Towns and Villages of New Hampshire and New England*. Enthused by Edward's pragmatic approach

⁶ Ibid., p.5.

to reviving the Congregational Church in New England, John Wesley began preparation for similar work in England. Soon after, the Wesleys became active missionaries and rapid changes occurred in the way groups of lower society classes worshiped, especially through song.

John and Charles Wesley were brothers who were reared in the same home and had very similar educational and work experiences. In fact, they worked hand-in-hand throughout their lives in ministry devoted to the Methodist Church. As we will later explore in more detail, John was known for preaching, editing, writing, and publishing, while Charles is remembered for the thousands of hymns that are still in use today. They helped each other in their individual tasks.

The Wesley family and community promoted and supported the efforts of the Roman Catholic Church. While a student at Oxford University, John Wesley was encouraged to study theology in preparation for his ministry in the Church of England. After completing his studies at Oxford, he was ordained in the Anglican Church, where expectations were for him to continue the family ministry that began with his grandfather. John's university experiences stimulated the beginnings of personal evaluation, which included his purpose in life and a detailed scripture-based account of his interpretation of the Holy Scriptures and personal relationship with God. Eventually, this evaluation determined the course of events and work with sermons and music during his life.

Both John and Charles Wesley had their first official, formal opportunity for ministry in Savannah, Georgia in 1737. This pilgrimage gave the brothers

opportunities to minister to the Native Americans and led John to the realization that he, as an ordained Anglican minister, had not yet been converted to a life of true Christian service. The Wesleys returned to England after completing their work in the colony. The return to England was a turning point in John's personal Christian life and ministry and also gave Charles direction for his service to God. Both found opportunities for ministry in their home country as well as abroad.

Charles Wesley was uncomfortable with conducting church services outside the elaborate, ornate churches of England. In time, he developed skills that allowed him to preach and present sermons and hymns in less formal settings. With his commitment and concern for ministering to all people, the formal settings within church buildings were not appropriate meeting places. Field preaching became an important characteristic of the Wesleys' ministry that was influenced by Edwards in New England. The itinerant ministry started in Bristol, England, after the Church of England closed its pulpits to John and Charles Wesley. This was the beginning of a successful fifty-year ministry that reached thousands of people internationally.

The Wesleys' field ministry was originally for people who had never attended a formal worship service. They traveled and preached to those who were considered laborers and did not participate in upper-class social events. They approached preaching the gospel with the spiritual needs of the listener in mind. Both John and Charles spoke in a gentle manner and limited their vocabulary to the words that could be easily understood by their audiences, although their formal Oxford education had prepared them to minister to scholars

in the most elite Church of England. The Wesleys' message to the common people gave encouragement for daily living and encouraged individual self-worth. The central theme of each sermon and song was one of assurance – an assurance that God loves all people even when they have been rejected by society and that His words can be understood and applied to life by all people.

Those who were followers of the Wesleys began meeting in small groups to allow for spiritual growth. They embraced the company and support of others who had similar views about religion. The Wesleys adapted the idea of small group meetings by conveying unity through discipline, worship, and conduct. A number of preachers who were a part of the Wesleyan movement that began in 1738 traveled many miles to serve the members of the small groups that eventually took on the title of Societies. These preachers were known as Circuit Riders.

Some of the Circuit Riders had not attended seminary, but John Wesley educated them in his beliefs about religion. Carefully chosen ideologies, characteristics, and doctrines from the following denominations and acts gave the Wesleys a foundation for the doctrines presented in song and other words to the Circuit Riders and members of the societies: 1) Catholic heritage, 2) Martin Luther's Reformation, 3) Calvinism, 4) Anglican – Deism. The Wesleys agreed with portions of each of the aforementioned doctrines and acts. They believed that God had absolute sovereignty, but did not believe in predestination, as did the Calvinists. Because of their heritage, they adopted some Anglican beliefs which followed the Dutch theologian Arminius' (1560-1609) beliefs that man is

free and that he himself can decide whether he will be saved. Therefore, Christ's death on the cross atoned for the sins of all men, not a chosen few. This meant that men are subject to persuasion and that the function of Christians is to endeavor to bring men to a decision.

"Jesus, the Sinner's Friend, to Thee" which is based on Galatians 3:22 is an example of a Wesley hymn that was written for the purposes of aiding people to make a decision to follow God's plan for salvation and offers pleas to God for forgiveness of sins and acceptance.

Jesus, the Sinner's Friend, to Thee

Jesus, the sinner's friend, to thee,
Lost and undone, for aid I flee,
Weary of earth, myself, and sin:
Open thine arms, and take me in.

Pity and heal my sin-sick soul;
'Tis thou alone canst make me whole:
Fallen, till in me thine image shine,
And lost, I am, till thou art mine.

At last I own it cannot be
That I should fit myself for thee:
Here, then, to thee I all resign;
Thine is the work, and only thine.

What shall I say thy grade to move?
Lord, I am sin, but thou art love;
I give up every plea beside;
Lord, I am lost, but thou hast died.

Jesus, the sinner's friend, to thee,
Lost and undone, for aid I flee,
Weary of earth, myself, and sin:
Open thine arms, and take me in.⁷

⁷ Ibid., p. 118.

To write this hymn, the Wesleys called upon their vast knowledge of scripture, various denominational doctrines, histories, and personal events. This approach to writing was the Wesleys' unique and well-crafted skill that allowed them great ministerial success. Up to this time in history sacred music did not have all of the characteristics that can be found in the Wesleys' music.

Since the Wesleys were scholars and enjoyed defending their theological views and supplying documentation to support them, they were somewhat deistic. However, they could not be categorized entirely as deists because they thought man could and should have personal relationships with God. This is evident in the aforementioned hymn, "Jesus, the Sinner's Friend, to Thee." Having selected some characteristics and doctrines from several established denominations, the Wesleys supplied the "United Societies of the People Called Methodists" with a transformation in sacred music and church doctrine. In their theology, the societies of England and New England found during the time period between 1738-1744, its beginnings and became firmly established. Thomas Lanford wrote the following words:

"Theology is never an end, but is always a means for understanding and developing transformed living. There is little speculative interest involved in the Wesleys' theological investigations. They consistently turned theological reflection to practical service. Theology in their (Wesley's') understanding was to be preached, sung, and lived."⁸

⁸ Albert Edward Bailey, *The Gospel in Hymns: Background and Interpretation* (New York: Charles Scribner's Sons, 1950), 7.

Charles Wesley

Isaac Watts and Charles Wesley have been the most prolific and vital writers of English hymnody to date. The churches of the 1700s were longing for musical change upon Charles Wesley's arrival. They were seeking the personal, experiential hymns that only he seemed to offer. Wesley wrote the hymn "O For A Thousand Tongues" after receiving inspiration from a remark made by a Moravian leader who stated, "Had I a thousand tongues, I would praise Christ Jesus with all of them."

O For a Thousand Tongues to Sing

O for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of his grace!

My gracious Master and My God,
Assist me to proclaim,
To spread thro' all the earth abroad
The honors of thy name.

Jesus! The name that charms our fears,
That bids our sorrows cease,
'Tis music in the sinners' ears,
'Tis life, and health, and peace.

He breaks the power of canceled sin,
He sets the prisoner free;
His blood can make the foulest clean;
His blood availed for me.

He speaks, and listening to his voice,
New life and dead receive;
The mournful, broken hearts rejoice;
The humble poor, believe.

Hear him, ye deaf; his praise, ye dumb,

Your loosened tongues employ;
Ye blind, behold your Savior come;
And leap, ye lame, for joy.⁹

All of the verses are remarkable, but out of the eighteen original verses, the one that is most noted for showing Wesley's approach to making hymns personal was omitted. The verse is as follows and is related to Charles Wesley's conversion experience.

"I felt my Lord's atoning blood close to my soul applied
Me, me He loved – the Son of God – for me, for me He died."

Another example of Charles Wesley's hymns is "Jesus, Lover of My Soul."

Jesus, Lover of My Soul

Jesus, lover of my soul,
Let me to thy bosom fly,
While he nearer waters roll,
While the tempest still is high:
Hide me, O my Savior, hide,
Till the storm of life is past;
Safe into the haven guide;
O receive my soul at last!

Other refuge have I none;
Hangs my helpless soul on thee;
Leave, ah! Leave me not alone,
Still support and comfort me.
All my trust on thee is stayed;
All my help from thee I bring.
Cover my defenseless head
With shadow of thy wing.

Thou, O Christ, art all I want;
More than all in thee I find:

⁹ *The Book of Hymns* (Nashville, TN: The Methodist Publishing House, 1966), 1.

Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is thy name;
I am all unrighteousness;
False and full of sin I am;
Thou art full of truth and grace.

Plenteous grace with thee is found.
Grace to cover all my sin;
Let the healing streams abound;
Make and keep me pure within,
Thou of life the fountain art;
Freely let me take of thee:
Spring thou up within my heart;
Rise to all eternity.¹⁰

Just as Isaac Watts and the Wesleys intended hymns to be – simple and meaningful – in this hymn there are 156 one-syllable words that are interwoven with the 188-word text. As mentioned earlier, the Wesleys, unlike Isaac Watts, ministered to the poor and often uneducated people of England. Thus, their choice of words and phrases had to be easy to read and remember. Many people who the Wesleys ministered to were either illiterate or had limited reading skills. Nevertheless, in “Jesus, Lover of My Soul” and many of his other hymns, Charles Wesley makes his point that Christ is a lover of mankind, a healer, a refuge, a fountain, and a pilot. He is the all-sufficient One. This hymn gave the underprivileged security of knowing that the Lord was more than and all that they needed in life and the afterlife. It also addresses the basic needs of the human heart.

¹⁰ Ibid., p. 126.

John Wesley

To deliver his hymns, sermons, and doctrines, John Wesley traveled over a quarter of a million miles on horseback and presented approximately 40,000 sermons. He contributed twenty-seven original hymns and translations, but his most valuable contribution to hymnody was editing, organizing, and publishing the 6,500 hymns of his brother Charles.

His intentions were like those of Martin Luther, Isaac Watts, and Charles Wesley. He worked diligently to sermonize to the lower classes and outcasts of society in England, using simple vocabulary that made God's word a personal experience. He captured this in the hymn "I'll Praise My Maker While I Breathe." The second and third verses are examples of John Wesley's ability to convey messages to the uneducated by using words and phrases that are easy to understand and applicable to life.

Isaac Watts initially interpreted this Psalm sometime between 1674-1748. Later, John Wesley made it more experiential and arrived at the hymn as shown on page 21.

The words of the hymn, "I'll Praise My Maker While I Breathe," as well as the words of the Psalm 146 have been included. This affords a side-by-side comparison of both the hymn and Psalm allowing the reader to see the similarities between the Biblical quotation and Wesley's interpretation of the Psalm.

I'll Praise My Maker While I Breathe	Psalm 146
<p>I'll praise my Maker while I've breath; And when my voice is lost in death. Praise shall employ my nobler powers. My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.</p>	<p>Praise ye the Lord, Praise the Lord, O my soul.</p>
<p>Happy the man whose hopes rely On Israel's god; He made the sky And earth and seas, with all their train. His truth forever stands secure, He saves th' oppressed, he feeds the poor, And none shall find his promise vain.</p>	<p>While I live will I praise the Lord: I will sing praises unto my God while I have any being.</p>
<p>The Lord pours eyesight on the blind; The Lord supports the fainting mind; He sends the laboring conscience peace. He helps the stranger in distress, The widow and the fatherless, And grants the prisoner sweet release.</p>	<p>Put not your trust in princes, nor in the son of man, in whom there is no help.</p>
<p>I'll praise him while he lends me breath; And when my voice is lost in death, Praise shall employ my nobler powers, My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.¹¹</p>	<p>His breath goeth forth, he returneth to his earth; in that very day his thoughts perish.</p>
	<p>Happy is he that hath the God of Jacob for his help, whose hope is in the Lord his God:</p>
	<p>Which made heaven, and earth, the sea, and all that therein is: which keepeth truth for ever:</p>
	<p>The Lord openeth the eyes of the blind: the Lord raiseth them that are bowed down: the Lord loveth the righteous:</p>
	<p>The Lord preserveth the strangers; he relieveth the fatherless and widow: but the way of the wicked he turneth upside down.</p>
	<p>The Lord shall reign for ever, even thy God, O Zion, unto all generations. Praise ye the Lord.¹²</p>

“Jesus, The Blood and Righteousness” is an example of John Wesley’s work as a translator. The hymn was written by Count von Zinzendorf (1700-1760) in Dresden, Germany in the early eighteenth century. He was from a wealthy family in Saxony and associated himself with the Church of the Moravian

¹¹ *The Book of Hymns* (Nashville, TN: The Methodist Publishing House, 1966), 9.

¹² *The Bible King James Version*

Brethren, a group known for its missionary work and love for church music. Like Wesley, he edited and published volumes of hymnals. His passion was to translate church music that could be used world-wide. John Wesley admired Zinzendorf and used his hymns frequently in his own ministry.

Jesus, Thy Blood and Righteousness

Jesus, Thy blood and righteousness
My beauty are, my glorious dress;
'Midst flaming worlds, in these arrayed,
With joy shall I lift up my head.

Bold shall I stand in Thy great day,
For who aught to my charge shall lay?
Fully absolved thru these I am,
From sin and fear, from guilt and shame.

Lord, I believe Thy precious blood,
Which at the mercy-seat of God
Forever doth for sinners plead,
For me, e'en for my soul was shed.

Lord, I believe were sinners more
Than sands upon the ocean shore,
Thou hast for all a ransom paid,
For all a full atonement made.¹³

All verses of this hymn have merit, but Verse 3 seems to communicate the personal experience that the Wesleys worked diligently to achieve.

The Wesleys viewed hymnbooks as conveyers of orthodox doctrines and guides for Christian living. For those reasons, the Wesleys produced many hymnbooks for use in their ministries. In the preface to the *Large Hymnbook of*

¹³ *The Book of Hymns* (Nashville, TN: The Methodist Publishing House, 1966), 127.

1780, as documented by Albert Edward Bailey in *The Gospel in Hymns:*

Background and Interpretations, Bailey writes,

In what other publication of this kind have you as distinct and full an account of Scriptural Christianity? such a declaration of the heights and depths of religion, speculative and practical? so strong cautions against the plausible errors, particularly those that are now most prevalent? and so clear directions of making your calling elections sure: for perfecting holiness in the fear of God?¹⁴

Just as Luther helped return music to the church so too did the Wesleys but in different ways. Luther's efforts allowed the music to be performed in the church. The Wesleys added to Luther's progress by not only having music in the church but in taking it into less formal worship settings for the purpose of reaching all people, both educated and less educated or illiterate. Although the Wesleys were well-educated men and had a basis for their beliefs and firmly established roots to support their beliefs about doctrine, they were successful in composing hymns/songs for all to use for worship with great understanding. To do this the Wesleys had to change the lyrics of the hymns and songs from more formal Biblical language like those of Luther to texts that would be understood by all people no matter their levels of education.

¹⁴ Linda L. Volland, "Three Centuries of Methodist Hymnody: An Historical Overview of the Development of the *American Methodist Hymnal* with Special Attention to Hymnody in the 1780, 1878, and 1989 Hymnals" (Ph.D diss., University of Nebraska, 1995), 6.

Implementation of John and Charles Wesley's Hymns In England and New England

Hymns of the Wesleys were a vital part of the religious awakening that occurred in England between 1735 and 1739. They were viewed by the Wesleys, and other Society members, as being an alternate way of presenting the Holy Scriptures. While John and Charles traveled throughout their homeland in an attempt to promote awareness of God's Word to all people, hymns became an instrument for teaching new believers about Christianity.

Not only were the Wesley brothers itinerant preachers, which was not the traditional way to minister in the Church of England, but they further changed the ideas that were associated with the formal, traditional ways of Anglican worship. Their innovations helped to eliminate the absence of an array of effective ways of ministering that became vital to the church. They encouraged laity as well as clergy to become actively involved in Christian living and ministering.

As the Wesley brothers established a successful ministry, their differences in doctrine with the Church of England became more apparent. While they traveled to deliver messages, they abandoned the practice of reading prepared sermons to their listeners. They did not consider themselves "ministers," but insisted on being identified as "preachers." This title was characteristic of Methodist clergy during the eighteenth century and was not well respected by the Anglican Church and its supporters.

The preacher of Methodism believed that one had to receive a message from God that included supernatural prompting to become a clergyman. An

“inward call to preach” was a prerequisite for being a member of the Methodist clergy. After accepting this call, the Methodist missionaries were often compelled and encouraged to become itinerant and leave the comfortable settings of a home parish. It was an urgent concern for them to inform people about eternal life that led the early preachers away from their permanent homes.

When the Wesleys returned to England, after having been in Georgia, the 1747 collection that had been published there was also published for use in the Church in England. This was the first hymnbook printed for the dominant English church. One of the most important publications appeared in 1780. It is entitled *Sacred Harmony: A Choice Collection of Psalms and Hymns Set to Music in Two or Three Parts for the Voice, Harpsichord and Organ*. All hymnbooks up to this date had only the hymn texts, or if the tunes were included in the book, the texts were printed in a separate section of the book. The *Sacred Harmony* collection is also important because the 122 tunes are a harmonized version of *Sacred Melody* which was a collection that was printed prior to the *Sacred Harmony*.

In 1780, fifty-three years after the publication of the first English hymnbook, the Wesleys presented their most comprehensive book of hymns: *A Collection of Hymns for the Use of The People Called Methodists*. It contains 525 hymn texts. According to Linda Lu Volland who wrote the dissertation entitled “Three Centuries of Methodist Hymnody: An Historical Overview of the Development of the American Methodist Hymnal with Special Attention to Hymnody in the 1780, 1878, and 1989 Hymnals,”

No tune names were specified for any of the texts until the fifth edition of 1786. Hymn texts were written primarily by Charles Wesley and included

translations by John Wesley from the German, Spanish, and French, as well as texts by Isaac Watts and others.¹⁵

There have been many revisions made to the 1780 hymnal since its first publication. Between 1780 and 1878, several smaller hymn collections were produced and used by the people of Europe and America. The most noteworthy hymnals after 1780 were the well-accepted 1878 collections entitled *Methodist Hymnal with Ritual* and the *Hymnal of the Methodist Episcopal Church with Tunes*. Volland summarized the contents of these books by stating that,

Both hymnals contained the 1117 texts, but the second also contained 416 tunes – an average of three texts for every tune. Because the *Hymnal of the Methodist Episcopal Church with Tunes* not only compiled texts from prior nineteenth century hymnals, but also made many innovations (including four-part harmony and more variety of tunes), the 1878 hymnal became the epitome of nineteenth century Methodist hymnody.¹⁶

A Collection of Hymns Adapted to the Use of the Methodist Episcopal Church Including the Whole Collection of the Rev. John Wesley, M.A. was published in New York in 1836. This edition includes only six hymn texts and no music as is presented in this collection.

Other examples of Wesley's hymns are in the 1893 edition of the *Hymnal of the Methodist Episcopal Church*.

¹⁵ Linda L. Volland, "Three Centuries of Methodist Hymnody: An Historical Overview of the Development of the *American Methodist Hymnal* with Special Attention to Hymnody in the 1780, 1878, and 1989 Hymnals" (Ph.D diss., University of Nebraska, 1995), 14.

¹⁶ J. Ernest Rattenbury, *The Evangelical Doctrines of Charles Wesley's Hymns* (London, the Epworth Press, 1941), 46-47.

CHAPTER THREE

Linking English Methodism to New England Methodism

John and Charles Wesley are credited for the establishment of British Methodism and related hymnody. With help, they also guided and supported most of the early efforts of the movement in the New World.

In the early 1700s, George Whitefield, an Oxford classmate of John Wesley, traveled to Georgia with the Wesleys prior to the 1737 publication entitled *A Collection of Psalms and Hymns*. Instead of returning to England for a life of full-time ministry with the Wesleys, he remained committed to the missionary efforts in Georgia and other portions of the new country. Whitefield was one of the first clergymen to encourage an awakening in New England. His work here was often compared to what the Wesleys did in England. In fact, in the book *From Wesley to Asbury*, Frank Baker stated that "Both in England and America Whitefield stressed the value of Christian fellowship. His first visits to Philadelphia in 1739 were consummated by the formation of two societies."¹⁷ Whitefield assessed the need for traveling preachers in New England, and was one of the first to request that John Wesley send interested men of God there. From 1769-74, Wesley sent several British men to America to work as itinerant preachers. A number of the British missionaries were successful and helped their leaders, Wesley and Whitefield, carry on the work that was involved in establishing the foundation of American Methodism.

¹⁷ Frank Baker, *From Wesley to Asbury* (Durham, N.C. Duke University Press, 1976), 118-119.

Noteworthy among these is Francis Asbury, who was a remarkable leader, teacher, and effective preacher. Having worked alongside Wesley for several years, Asbury understood Wesley's goals for British and American Methodism. According to Baker, "He [Asbury] was convinced that Methodism had the answer to the religion problems of this vast New World, a New World no longer amenable to the ordered ways of the Established Church as he had known them in England, and as they were somewhat lamely functioning in America, with decreasing efficiency during the generation preceding the Revolution."¹⁸

Asbury arrived in America on October 27, 1771. His work demanded organization, leadership skills, and the ability to withstand thousands of miles of travel on horseback through the wilderness of America. John Wesley joined Asbury for a short time in America in 1773. Wesley, at that time, had complete control over the Methodist preachers in America. The purpose for his visit was to help Francis Asbury organize societies, the circuit, and conferences, in an attempt to make appointments for the preachers in America.

Asbury had only been in America for a few short years when his most immediate concern became the Revolutionary War. Those Americans who wanted to remain loyal to English rule were outspoken opponents of Asbury and his itinerant crew. As the Methodist preachers roamed the most rural areas of America, they faced tremendous animosity among the people of the new country. The preachers' safety was jeopardized preceding the war as they moved throughout the land in an attempt to encourage freedom of religion from the

¹⁸ Halford E. Luccock and Paul Hutchinson, *The Story of Methodism* (New York, the Methodist Book Concern, 1926), 217.

Church of England. Even John Wesley, upon whom Asbury had depended for support in the American Methodist movement, refused to aid the American preachers in gaining support for freedom of religion from the British government. Asbury remained loyal to the cause and courageously continued through the pre-war times without Wesley's endorsement.

During the war, little progress was made concerning the Methodist movement. Asbury and his men had to remain hidden during the time of the war. The firm foundation that these early evangelists laid withstood the abrasiveness of the harsh War of Independence. In the book entitled, *The Story of Methodism*, Halford E. Luccock and Paul Hutchinson wrote, "The Revolutionary War being now closed, and a general peace established, we could go into all parts of the country without fear; and we soon began to enlarge our borders, and to preach in many places where we had not been before. In the new communities of Kentucky and Tennessee, and later Ohio and Indiana, the Methodist circuit-rider was more familiar than the doctor."¹⁹

The population along the Atlantic seaboard that had gradually grown since the arrival of the pilgrims in 1620, started moving west. In large groups, the first settlers began to populate the present-day Midwest.

The Methodist itinerant preachers traveled to the wilderness areas of America with the settlers. The distance between settlements created challenges for the limited number of traveling preachers. Francis Asbury organized circuits,

¹⁹ Tim Dowley, John H.Y. Briggs, Robert D. Linder, and David F. Wright, "The Pentecostals" *Eerdman's Handbook to the History of Christianity* (Grand Rapids, Mi., Wm B. Eerdman's Publishing Co., 1977), 618.

which offered a particular route for each preacher to travel. They traveled hundreds of miles each week by horseback in an attempt to encourage and foster the spiritual needs of the settlers. The map below allows one to trace the lengthy route of one circuit rider who traveled in the early nineteenth century.

Map of the Kentucky Circuit²⁰



MAP 1. The Kentucky circuit traveled by Jacob Young as an itinerant on the Salt River Circuit, 1803.

²⁰ Richard L. Bushman, *From Puritan to Yankee* (New York, NY, The Norton Library, W.W. Norton & Company, Inc., 1997), 293.

Often, the distance was so great between settlements that the clergymen would only visit one time in a four-to-six week time period.

Having local preachers and other committed Christians to carry on the missions on the Methodist Societies, the Wesleys' message continued to spread in the Ohio valley, the Mississippi basin, and later into the Missouri region. The success of the Methodist movement lay in the ability of its leaders to adapt to the transient population and to evaluate and adjust to the changing needs of society. Coupled with the progressive, evolving society were different approaches to worship among denominations, including Baptists and Presbyterians, on the western frontier.

The Wesleys' ideas about religion in Europe became the First Awakening during the eighteenth century. The second or frontier phase of the Second Awakening was radically different from the eastern phase. There were many differences in the ways of worship between the European and eastern seaboard early Americans and the settlers of the western frontier.

CHAPTER FOUR

Camp Meeting Music

The following events all contributed to the next era in sacred music, specifically that used by Methodists particularly in camp meetings: the establishment of New England, the Wesleys' visits to the new country, George Whitefield, Francis Asbury, and other itinerant preachers, pre- and post- Revolutionary War, and the westward movement by early Americans.

Luther gave music to churches by allowing worshipers to participate in the music. In doing so, he translated Bible verses into the vernacular of the people thereby offering a personalization of sacred songs. Isaac Watts offered further positive change by paraphrasing scripture for singing. The Wesleys initiated more change and personalization of sacred songs by paraphrasing scripture, using somewhat less formal language than Luther and Watts, adding poetry to sacred songs, and translating songs into a multitude of languages.

One of the most common links between the works of the aforementioned men is that each, in his own way, attempted to write texts that created a more personal relationship between God and man. The Wesleys are especially noteworthy for assessing the issues, concerns, joys, and sorrows of everyday life of the people to whom they ministered. With the results of their assessments, they were better able to capture lyrics for songs that dealt directly with the lives and spiritual needs of the people.

In the same vein, the settlers and composers of camp meeting songs were faced with the challenges of personalizing the music. The common thread between the songs of past sacred music and camp meeting music is that the songs were personalized for the people who used them, but the topics that made each time period's songs personal were determined by the life events of the people for whom they were written.

Camp meeting songs were written for the same general reasons as the traditional hymns, with the exception of messages about church doctrine. In camp meeting songs, there was less emphasis placed on the formalities of the Methodist Church and other denominations, including discussion about church doctrine. The textual emphasis of many camp meeting songs included summaries of Bible stories. In addition, camp meeting songs presented a plan for being converted to Christianity. The organizers and leaders of these meetings viewed the songs as tools for converting large numbers of people to Christianity. The inclusion of song texts that focused on the transition from earthly life to heaven can also be found in the eighteenth and nineteenth century camp songs.

Similarly, the interactions that Jesus had with others while living on earth were frequently topics for some camp meeting songs. Through songs, frontier singers expressed great appreciation for Christ's earthly sufferings and transcendental power in giving opportunities for eternal life. Furthermore, God's promise for Christians to be reunited with loved ones in Heaven offered incentive for the plain folk to maintain a righteous lifestyle after conversion. Maintenance

of acceptable daily living and the reward of heavenly celebration in eternity were included as themes for camp songs.

According to Sweet, "One major theme ran through the (camp meeting) choruses. Although the songs probably served several functions in camp meetings – invitation, prayer, or farewell – all were expressions of assurance of salvation felt by the singers."²¹

The changes in sacred music/songs during the camp meeting era were brought about for many reasons. Most of the earliest New England dwellers had been educated in Europe and Spain. Many had some education in music. They educated their children as time allowed, but since life in early America required numerous hours of daily labor, the education process was hindered. In addition, music education was also limited. As the westward movement proceeded after the Revolution, the settlers lived in remote areas often miles from neighbors. This brought even less opportunities for education including music.

Sacred hymns and songs from past time periods were recalled often from memory since printed materials were not readily available. Since there was less formal education among the settlers, dialects were formed using the formal English language as a basis. Memory of the original hymns and songs lessened while the dialects were gradually increased and incorporated into the songs. Thus, the sacred, well-crafted music of Luther, Watts, the Wesleys, and others changed to meet the needs of the current society.

²¹ James Warren, Jr., *O For a Thousand Tongues* (Grand Rapids, Francis Asbury Press, 1988), 103.

When the songs of the aforementioned writers are compared to the camp songs, a marked difference in vocabulary, word usage, sentence structure, and other literary devices such as poetry and meter can be found.

Alan Lomax reinforces the aforementioned statements in his book, *Folk Song Styles and Culture*:

The Spiritual songs were highly redundant and quite brief, so that a single song could convey only a small amount of information. The effect was to force the song makers to rely on a set of stock phrases, devices, and poetic forms, limiting the songs to those matters about which the community was in substantial agreement. Further, the fact that most of the songs written down by the compilers were taken from oral tradition means that most of those which have survived to the present day consisted of motifs which were popular enough among religious plain-folk for people to want to remember the songs outside the camp meeting context.²²

The songs that had been written by experienced composers such as Luther, Watts, and the Wesleys required the readers to possess a certain level of literary understanding for full appreciation of the work. For this reason, many pioneers found them difficult to understand. By using less formal language which included different sentence structure and vocabulary commonly spoken by the settlers, the hymns were often altered to make camp songs. Those as well as the newly created camp songs such as "Shout Old Satan's Kingdom Down" (shown below) became personal, meaningful, and useful to the early Americans. The music of the camp meeting services was a reflection of the simplicity of pioneer lifestyle.

²² Alan Lomax, *Folk Song Style and Culture* (Washington, D.C., American Association for Advancement of Science), 1968, 275.

Shout Old Satan's Kingdom Down

1. This day my soul has caught on fire, *Hallelujah!*
I feel that heaven is coming nigher, *O glory Hallelujah!*
2. I long to quit this cumbrous clay, *Hallelujah!*
And shout with saints in endless day, *O glory Hallelujah!*
3. When Christians pray, the Devil runs, *Hallelujah!*
And leaves the field to Zion's sons, *O glory Hallelujah!*
4. One single saint can put to flight, *Hallelujah!*
Ten thousand blust'ring sons of night, *O glory Hallelujah!*
5. Ye Little Sampsons, up and try, *Hallelujah!*
To chase the Philistines 'til you die, *O glory Hallelujah!*
6. The troops of hell are mustering 'round, *Hallelujah!*
But Zion still is gaining ground, *O glory Hallelujah!*
7. The hottest fire is now begun, *Hallelujah!*
Come stand the fire 'til is won, *O glory Hallelujah!*²³

Besides the thematic content of the camp meeting songs, there were performance practices implemented that allowed all worshipers to join the song services of the meetings. The approach helped follow through with the progress made up to this period related to allowing all people to participate in meaningful worship through songs.

Even when the service included the intellectual writer's hymns, creativity by the preachers allowed all camp meeting folks to participate in the enthusiastic, energetic singing. Some people who could read and had access to hymn books or had memorized the verses of traditional hymns, could assist the preachers in singing. To involve all worshipers, even those who did not have hymnbooks or

²³ *Songs for All*, (Chicago, IL: Rodeheaver, Hall-Mark), MCMXXV.

were illiterate, members of the congregation and preachers would add a simple refrain to each verse. Sometimes the refrains were linked textually to the stanza, but some were not. An example of this way of embellishing hymns can be found in the hymn "On Jordan's Stormy Banks." This hymn, written by Samuel Stennett originally had only four verses. Please refer to Example 1, page 38.

During the Camp Meeting era, the following chorus was added and currently remains attached to the verses:

"I am bound for the promised land
I am bound for the promised land;
O who will come and go with me?
I am bound for the promised land."²⁴

According to James L Warren, Jr., in his book entitled, *O For a Thousand Tongues*, after the first half of a stanza had been presented by a few people, a refrain would be added. The text of the modern edition of the hymn and the one used in the early camp meetings is different. The camp meeting's version included couplets and refrains. When the modern edition of the song is compared to the camp meeting addition, one can see that the couplets are words taken from the verse texts. The refrains are repetitive words that were added by the preachers or song leaders. The refrains were intended to allow the illiterate and those who did not have songbooks to participate in singing during the camp meeting services. Just as the Wesleys intended, the music was to be written in a way for all people to understand, enjoy, and use for worship.

²⁴ *The Book of Hymns* (Nashville, TN: The Methodist Publishing House, 1966), 291.

Example 1

On Jordan's Stormy Banks

SAMUEL STENNETT

Traditional American melody
Adapted by Rigdon M. McIntosh

1. On Jor-dan's storm-y banks I stand And cast a wish-ful eye
2. All o'er those wide-ex-tend-ed plains Shines one e-ter-nal day;
3. No chill-ing winds nor poi-s'nous breath Can reach that health-ful shore;
4. When shall I reach that hap-py place And be for-ev-er blest?

To Ca-naan's fair and hap-py land, Where my pos-ses-sions lie.
There God the Son for-ev-er reigns And scat-ters night a-way.
Sick-ness and sor-row, pain and death Are felt and feared no more.
When shall I see my Fa-ther's face And in His bos-om rest?

CHORUS

I am bound for the prom-ised land, I am bound for the prom-ised land;

O who will come and go with me? I am bound for the promised land.

ETERNAL DESTINY

Couplet: On Jordan's stormy banks I stand, and cast a watchful eye,

Refrain: On the other side of Jordan, Hallelujah.

Couplet: To Canaan's fair and happy land, Where my possessions lie

Refrain: On the other side of Jordan, Hallelujah (repeat three times)

Chorus: On the other side of Jordan, Hallelujah (repeat three times)²⁵

By alternating couplets and refrains, the preacher had time to announce the words to the upcoming couplet. This was known as "lining out" and is a technique that is still used in some modern worship services.

Like "Shout Old Satan's Kingdom Down," "On Jordan's Stormy Banks" shows a Bible story summary that was characteristic of camp meeting music as well as the dialects used by the settlers that were used in their simple life styles and incorporated into their music. These performance and linguistic elements helped create the era of camp meeting music.

²⁵ James Warren, Jr., *O For a Thousand Tongues* (Grand Rapids, Francis Asbury Press, 1988), 98-99.

CHAPTER FIVE²⁶

Slave Songs and Spirituals

The slave songs and camp meeting songs were most often passed on by word of mouth and shared many other commonalities. For the purpose of providing the reader with a comparison of literary and musical similarities, I have included an example of a slave song and a camp meeting song. From this comparison there is noticeable evidence that both types of music were created from the personal daily life events and concerns of the people. In the camp song "Peace Like A River" (please refer to Example 2, page 41), the title and first verse reflect the peace that the early Americans sought while enduring the difficulties of residing in a new country that required development. Also, the people used not only concerns and events to create songs but incorporated words about their environment such as the "river" to make the songs meaningful, something all could relate to since the rivers were so important for food, water, travel, trading, etc. Similarly, the slave song entitled "Swing Low, Sweet Chariot" reflects the choices of words used by the slaves to create a song that gave strength, hope, and comfort through the use of scriptural references and personal concerns of the heart and mind. Please refer to Example 3, page 42.

In both examples, simplicity in vocabulary is apparent. This is due to the lack of formal education in both groups of people. The short, simple phrases were included for the same reason but also since the lyrics were most often not

²⁶ In the following chapter, history has been considered in the use of terminology relating to black Americans such as Negro, colored, and African American.

in printed form, the phrases had to be short to allow for memorization. For the same reason, phrases in both types of music are apparent.

Example 2

Peace Like a River

Traditional

Traditional
Arr. by Dale Scott

1. I've got peace like a riv-er, I've got peace like a riv-er, I've got peace
2. I've got love like a riv-er, I've got love like a riv-er, I've got love
3. I've got joy like a riv-er, I've got joy like a riv-er, I've got joy

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef. The melody is simple and repetitive, with lyrics for three different verses: peace, love, and joy.

like a riv-er in my soul; I've got peace like a riv-er, I've got
like a riv-er in my soul; I've got love like a riv-er, I've got
like a riv-er in my soul; I've got joy like a riv-er, I've got

The second system continues the melody from the first system. It features a more complex melodic line with some grace notes and a longer note value. The lyrics continue the comparison of the virtues to a river in the soul.

peace like a riv-er, I've got peace like a riv-er in my soul.
love like a riv-er, I've got love like a riv-er in my soul.
joy like a riv-er, I've got joy like a riv-er in my soul.

The third system concludes the piece with a final melodic phrase. The lyrics are repeated for each verse, ending with 'in my soul'. The music ends with a final chord in the bass staff.

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Example 3

Swing Low, Sweet Chariot

Swing low, sweet cha · ri · ot, Com · ing for to car · ry me home.

The first system of music features a treble clef with a key signature of one flat and a 4/4 time signature. The melody is written on a single staff, and the bass line is on a second staff. The lyrics are printed below the treble staff.

Swing low, sweet cha · ri · ot, Com · ing for to car · ry me home.

FLUZ.

The second system continues the melody and bass line. The lyrics are repeated. The word "FLUZ." is written above the end of the treble staff.

1. I looked o · ver Jor · dan, and what did I see, Com · ing for to car · ry me home?
2. If you get there be · fore I do, Com · ing for to car · ry me home.
3. I'm some · times up and some · times down, Com · ing for to car · ry me home.

The third system contains three verses of lyrics. The melody and bass line continue. The lyrics are printed below the treble staff.

A band of an · gels com · ing aft · er me, Com · ing for to car · ry me home.
Tell all my friends I'm com · ing too, Com · ing for to car · ry me home.
But still my soul feels heav'n · ly bound, Com · ing for to car · ry me home.

D.C.

The fourth system contains the final verses of lyrics. The melody and bass line continue. The lyrics are printed below the treble staff. The word "D.C." is written above the end of the treble staff.

The same musical elements regarding the plantation songs of the slaves and camp meeting songs are apparent in the Negro spirituals that can be found in many published contemporary hymnbooks: "There Is a Balm in Gilead"; "Lord, I Want to be a Christian"; "We Are Climbing Jacob's Ladder"; "Let Us Break Bread Together"; "Go Tell It on the Mountain"; and "Were You There When They Crucified My Lord." Other spirituals have influenced and inspired Methodist singing, too. The following list of spirituals are often sung in Methodist churches and churches of other denominations, but are not included in the official hymn books of the Methodists: "Swing Low, Sweet Chariot," "I Got Shoes, You Got Shoes," "Go Down, Moses," "Steal Away," "He's Got the Whole World in His Hands," "When the Saints Come Marchin' In," "De Gospel Train's a-Comin'."

Researchers have attempted to report how the slaves' personal experiences relate to the text of their music. Most likely, those reports are deficient for the following reason: to truly understand slave music one would have to experience the exact emotions of the people, become a part of the culture, and live the same oppressed lives of the black people. With this in mind, one can only make technical observations about the characteristics of the African American music. However, focusing on the words of the aforementioned enduring Negro spirituals and those located in the Appendix gives one an indication of the emotions that must have been closely related to the captive laborers who created these heart-felt lyrics.

William Francis Allen (1830-1899), Lucy McKim Garrison (1842-1877), and Charles Pickard Ware (1840-1921) did significant research related to slave

music. Allen and Garrison, both scholars of music, traveled to contraband camps to observe and research the music of ex-slaves. Their travel occurred at different times, but, along with Charles Ware, a cousin of Allen's and avid collector of slave songs, these people created a collection, *Slave Songs of the United States*, which contained 137 songs that was published in 1867.

Many similarities in the lyrics of the collection and the camp meeting songs have been discovered through this and other studies and are apparent when the songs are performed. William Francis Allen observed that (in singing the slave songs): "The voices of the colored people have a peculiar quality that nothing can imitate; and the intonations and delicate variations of even one singer cannot be reproduced on paper." He further stated that, "It's difficult to pen the exact character of the songs by mere musical notes and sign. The odd turns made in the throat, and the curious rhythmic effort produced by single voices chiming in at different irregular intervals, seems almost impossible to place on the score."²⁷

These are characteristics that made the slave songs meaningful, unique, and personal. Out of all sacred music that had been composed and created up to this time, none had been personalized exactly like the slave songs because of the unique union between lyrics and voice.

Unlike the chorales that were used by many of the pilgrim groups but much like the unison singing of the Moravians, the slaves implemented unison singing as a basis for expressing their heart-felt lyrics. As stated earlier, their

²⁷ Sandra S. Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism*, (Philadelphia, Temple University Press, 1978), 3-18.

music was closely related to the camp meeting songs in many ways but especially through performance practices. In both types of music, there were leaders who sometimes sang the verses as solos or small group members of the congregation joining in on the refrains of choruses.

The nineteenth century researchers found that there were a number of ways in which groups sang, but the most common was summarized by Lucy McKim Garrison:

There is no singing in parts, as we understand it, and yet no two appear to be singing the same thing — the leading singer starts the words of each verse, often improvising, and the others, who “bass” him, as it is called, strike in with the refrain, or even join in the solo, when the words are familiar. When the “bass” begins, the leader often stops, leaving the rest of his words to be guessed at. Or it may be they are taken up by one of the other singers. And the “basers” themselves seem to follow their own whims, beginning when they please and leaving off when they please, striking an octave above or below (in case they have pitched the tune too low or too high), or hitting some other note that chords, so as to produce the effect of a marvelous complication and variety, and yet with the most perfect time, and rarely with any discord. And what makes it all the harder to unravel a thread of melody out of this strange network is that, like birds, they seem not infrequently to strike sounds that cannot be precisely represented by the gamut, and abound in slides from one note to another, and turns and cadences not in articulated notes. It is difficult to express the entire character of these Negro ballads by mere musical notes and signs.²⁸

When black Americans attended and participated in church services with white people, they were not permitted to express themselves freely through music as they would have had white people not been present. They followed in ways of singing that were set forth by the white people. When churches for black Americans exclusively were established, the characteristics of the slave songs

²⁸ Sandra S. Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism*, (Philadelphia, Temple University Press, 1978), 3-18.

that were previously discussed were included in some of the existing Methodist hymns and were revised to be used in African Methodist Churches.

Hymnbooks: African American

The first published collection of Methodist hymns to be used in a Methodist Church for black Americans was compiled and edited by Richard Allen. Allen was a slave who attended a mixed-race Methodist Church. He and his master were converted to Christianity in this church. After his conversion, Stodeley, the slave owner, began paying his slaves for extra hours of labor. Richard Allen saved two thousand dollars, enough to buy his freedom, and began working as a bricklayer.

In 1787, Allen still attended a mostly white Methodist Episcopal Church, but after much racial discrimination in the old St. George's Methodist Church In Philadelphia, a group of dissident black Methodists withdrew from the church. There were two churches that developed from this occurrence: the St. Thomas African Episcopal Church, led by Absalom Jones, and the Bethel African Methodist Episcopal Church, led by Richard Allen (1760-1831).

Allen and his followers renovated an abandoned blacksmith's shop, which was dedicated by Francis Asbury in 1794. John Wesley determined that the new church belonged to the Methodist Episcopal Church. Of course, the black American congregation disagreed and would not allow the white people who had discriminated against them to take ownership of their building.

In 1816, a convention was held among the Methodist leaders for the purpose of organizing the African Methodist Church. This new denomination had the same articles of religion, general rules, and policy as the Methodist Episcopal Church (which was predominately white). Following the establishment of this denomination, other churches with mostly black American members were formed: African American Episcopal (AME) Zion Church, and the Colored Methodist Episcopal Church which was renamed Christian Methodist Episcopal Church in 1954. These two churches wanted to be separate from the Methodist Episcopal Church for different reasons. The AME Zion Church chose to obtain independence because unlike the Colored Methodist Episcopal Church, they believed that black American ministers be permitted to preach to white congregations. The Colored Methodist Episcopal Church gained independence for another reason. They wanted complete separation of races within their denomination. No white people were allowed to worship in their churches.

The AME Zion Church and its two branches used Allen's hymnbook in worship services. Allen's first publication was given the title *A Collection of Spiritual Songs and Hymn Songs and Hymns Selected from Various Authors, by Richard Allen, Minister of the African Methodist Episcopal Church*. This edition included sixty-four hymns.

These were of great importance because they were compiled by Allen for use by black American congregations. Historically, they are significant in that one can gain knowledge about which hymns were popular among black American Methodists at the beginning of the nineteenth century. In addition,

Allen's hymnal is the earliest source in history that includes "wandering" choruses or refrains that were not attached to the traditional hymns. Since slavery had not been abolished at the time of these publications, many hymns in these collections served as source material for the spirituals for the slaves. As with other types of slave music, the black American laborers added other verses and refrains to the standard hymn phrases, couplets, and stanzas to compose the texts of their spirituals.

During the same time that Negro spirituals were developing, another kind of song began establishing its roots in the churches of America.

CHAPTER SIX

Gospel Hymns

Gospel hymns originated in America during the middle 1800s and have enjoyed great popularity through the present date in both America and Britain. In both countries, the hymns were closely linked to Methodist revivals, thereby exposing multitudes of people to the new music of the 1800s.

In *Webster's Dictionary*, editor John Gage Allee approved the definition of "gospel" as follows: "glad tidings; the revelation of the Christian faith; story of Christ's life as found in (the) first four books of (the) New Testament; doctrine; belief accepted as infallibly true (O.E. God, good, spell, a story)." This entry provides insight into the definition of gospel hymns. In addition, to the word "gospel" being the revelation of Christ's life as found in (the) first four books of (the) New Testament, we can associate God's gift to mankind with this term. The Holy Scripture reveals this gift in a concise verse from the Bible: "For God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life."²⁹

God's gift to mankind was His Son, Jesus. By believing in God's generosity and also accepting that Christ died for the sins of man and trusting in His miraculous powers, one can be assured of eternal life. Many hymns written during the middle nineteenth century through the twentieth century carried this message. Thus, gospel hymns are those hymns which proclaim the good news

²⁹ *The Bible*, King James Version, John 3:16.

of God's gift to man. This definition is reinforced by Webster's Old English definition: "God; good; spell; a story."

The established hymns of the Wesleys and Watts, were still vital to worship throughout the world, but gospel hymns gained great popularity during the revival era of 1820-1890's. Characteristics from historic hymns and sacred songs, such as those written by Luther, the Wesleys, and Watts as well as camp meeting and slave songs, were evident in the unique gospel hymns. The musical notation of gospel music is similar to the Wesleys' and Watts' manuscripts due to the vertical technique of (writing) the harmonies. The texts of gospel hymns compared to the Wesleys' and Watts' hymns are quite different, too.

The gospel song texts were unlike the formal hymns of Wesley and Watts in that the lyrics were written in less formal English like the camp meeting and spirituals and did not adhere to proper grammatical structure and were not in proper poetic structure – in essence, sometimes lacking in literary merit. Too, the gospel hymns were written in the vernacular of the people. In addition, Sandra S. Sizer reported differences in Wesleys' and Watts' hymns and those categorized as gospel hymns. She determined to whom the hymns addressed and the nature of the address. Is the hymn addressed to God, sinners, believers, individuals, or groups? She investigated further to find out if the hymns ask for something, express thanksgiving, state a truth or tell a story. The results of Sizer's analysis are presented in the following reports:

1. More than 50 percent (51.5%) of the gospel hymns are

Descriptive, either making affirmations or telling stories. Typical of this group is "The Ninety and Nine," a story version of Christ's seeking and saving mission.

2. More than 25 percent (25.7%) are exhortations, with 14.5 percent exhorting believers to "Hold the Fort," etc.
3. Some 22 percent of the hymns are addressed to God/Jesus, with 8.5 percent expressing praise and thanksgiving and 14.3 percent making supplication or intercession.

The force of the last analysis may be seen in comparing the gospel hymns with a random sample of Wesleyan hymns. Sizer offered the following chart:

Type of Hymn	Wesleyan Hymns	Gospel Hymns
Descriptions	16.4%	51.5%
Exhortations	5.4%	25.7%
Invocation (to God/Jesus)		
Praise	21.8%	8.5%
Supplication	56.4%	14.5% ³⁰

Gospel song texts have a striking resemblance to camp meeting songs and even Negro spirituals.

Remarkable historic gospel song lyricists include Fanny Crosby, Philip P. Bliss, William J. Bradbury, and Robert Lowry. Those who channeled their

³⁰ Sandra S. Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism*, (Philadelphia, Temple University Press,) 3-18.

abilities into composing music for gospel hymns are included in the following list: William Howard Doane, James McGranahan, George C. Stebbins, and William Kirkpatrick.

Many hymnologists have reported that the first published collection of gospel songs in 1875 entitled, *Gospel Hymns and Sacred Songs* became more popular than authorized church hymnbooks. This collection of hymns is in six editions. Philip P. Bliss was instrumental in editing the first publication of *Gospel Hymns*, and received assistance from Ira Sankey with the first two editions.

In 1894, the six original volumes were combined and sold under the shortened title *Gospel Hymns*. This collection includes 614 songs. These hymns have become an integral part of worship services across the country. Some of the 614 gospel hymns appear in *Hymns for the Living Church* (1974), *The Baptist Hymnal* (1975), *Hymns for the Family of God* (1976), *The Mennonite Hymnal* (1969), and the *United Methodist Book of Hymns* (1964).

The themes of the gospel hymns that can be found in the collection, even though written by various lyricists, have distinct similarities that are related to Christianity. As mentioned previously, Fanny Crosby, Philip P. Bliss, William J. Bradbury, and Robert Lowry were the most prolific gospel hymn lyricists during the time period of 1818-1945. To verify the likenesses within the lyric, thematic content of gospel hymns, I have included the lyrics of one hymn by each of the most prominent gospel hymn lyricists of the nineteenth and twentieth centuries, and summarized the literary theme of each verse of each hymn, including the central literary themes of the selected hymns. In addition to this, the musical

scores for each of these hymns may be seen in Examples 4, 5, 6, and 7, pages 58 through 61.

To God Be the Glory (My Tribute)³¹

Verse One: To God be the glory – great things He had done! So loved He the world that He gave us His son, Who yielded His life and atonement for sin And opened the Life-gate that all may go in.

Theme: God's gift of eternal life to man.

Verse Two: O perfect redemption, the purchase of blood! To ev'ry believer the promise of God: The vilest offender who truly believes, that moment from Jesus a pardon receives.

Theme: Who can and how to receive God's gift of eternal life.

Verse Three: Great things He hath taught us, great things He hath done, And great our rejoicing thru Jesus the Son: But purer and higher and greater will be Our wonder, our transport, when Jesus we see.

Theme: Thankfulness to Jesus for his sacrifice to man and the benefits of living eternally in Heaven.

Chorus: Praise the Lord, Praise the Lord, Let the earth hear His voice! Praise the Lord, Praise the Lord, Let the people rejoice! O come to the Father thru Jesus the Son, And give Him the glory great things He hath done!

Theme: Praise and adoration for God's saving power.

Central Theme of the Hymn: Man's glorification of God for the opportunity of eternal life.

This hymn was written by Fanny J. Crosby, 1820-1915, who was a prolific authoress of gospel hymn lyrics during the nineteenth and early twentieth centuries. Crosby, a native and life-long resident of New York, was at the

³¹ John W. Peterson and Norman Johnson, *Praise! Our Songs and Hymns* (Grand Rapids, MI: Singspirational Music by Zondervan Corp., 1979), 536.

forefront of gospel lyric writing, creating at least 8,000 hymns after the age of forty-five. She was recognized for the quality of text writing as well as her perseverance and achievements despite being blind from the age of six weeks.

Fanny Crosby was a life-long member of the St. John's Methodist Episcopal Church in New York City, a tenured teacher at the New York School for the Blind, and wife of a renowned blind professor of music, Alexander Van Alstyne.

Crosby's hymns, though most likely many are yet to be discovered because of her use of numerous pen names, are still thriving in churches in the twenty-first century.

Hallelujah, What a Savior!³²

Verse One: Man of Sorrows! What a name For the Son of God,
who came Ruined sinners to reclaim! Hallelujah, what a Savior!

Theme: the sacrifice that was made for earthly sinners.

Verse Two: Bearing shame and scoffing rude, In my place
condemned He stood Sealed my pardon with His blood: Hallelujah,
what a Savior!

Theme: Jesus' suffering to make eternal life for man possible.

Verse Three: Guilty, vile and helpless we, Spotless Lamb of God
was He: Full atonement! Can it be? Hallelujah, what a Savior!

Theme: Helplessness of man and how God saves him through
Jesus.

Verse Four: Lifted up was He to die, It is finished! Was His cry;
Now in Heav'n exalted high: Hallelujah, what a Savior!

³² *Ibid.*, 57.

Theme: Christ's death and heavenly reign/praise.

Verse Five: When He comes, our glorious King, All His ransomed home to bring, then a new song we'll sing: Hallelujah, what a Savior!

Theme: The anticipation of Christ's second coming and praise for God's gift of salvation.

Central Theme of Hymn: Man's glorification of God for the opportunity of eternal life.

Philip P. Bliss, 1838-1876, was the composer of this hymn as well as author and composer of a multitude of other gospel hymns. His hymns, like most gospel hymns, have a strong emotional appeal and simple music that can be learned easily even by people who are not musically educated.

Bliss was born in Pennsylvania where he studied music for a short time. After moving to Chicago, he led musical institutes and conventions as well as worked with Dwight L. Moody as a full-time evangelist.

His greatest accomplishment during his short life was the awareness of the importance of music in the teaching and learning process with children. As a result, many of his compositions were intended for the education of youngsters in Sunday School environments.

One of the hymns that has been a favorite of children and adults over the years is "Jesus Loves Me."

Jesus Loves Me³³

Verse One: Jesus loves me! This I know, For the Bible tells me so;
Little ones to Him belong, They are weak, but He is strong.

Theme: How people are weak and dependent upon God.

Verse Two: Jesus loves me! He who died Heaven's gate to open
wide; He will wash away my sin, let His little child come in.

Theme: Plan of salvation.

Verse Three: Jesus loves me! He will stay close beside me all the
way; He's prepared a home for me, And some day His face I'll see.

Theme: Jesus as companion, friend, etc., not supreme impersonal
ruler/hope for seeing Christ in eternity.

Chorus: Yes, Jesus loves me! Yes, Jesus loves me! Yes, Jesus
loves me! The Bible tells me so.

Central Theme: Jesus' love for mankind.

William B. Bradbury, who wrote the hymn "Jesus Loves Me," worked tirelessly during the nineteenth century in Boston, Massachusetts, to develop early gospel hymnody.

Born in York, Maine, in 1816, he moved to Chicago where he had many roles as musician. Throughout his life, he filled the position as choir director and organist in many large Baptist churches in the East. He developed and conducted music festivals for groups of children up to 1,000. These events included having the children sing his original compositions while appearing in uniform clothing. From 1841 until his death in 1868, he was involved with the publishing of fifty-nine collections of sacred and secular music.

³³ *Ibid.*, 555.

Robert Lowry was a preacher and pastor of Baptist churches throughout the East. He was born on March 21, 1826, in Philadelphia, Pennsylvania. His contributions to music include composing gospel hymns, which were his favorite study, and working as a music editor of Biglow Publishing company. "I Need Thee Every Hour" is an example of one of Lowry's gospel hymns.

I Need Thee Every Hour³⁴

Verse One: I need Thee ev'ry hour, Most gracious Lord; No tender voice like Thine Can peace afford.

Theme: Man's dependence on the lord.

Verse Two: I need Thee ev'ry hour, Stay Thou near by; temptations lose their pow'r When Thou art nigh.

Theme: The Lord strengthens man in times of temptation.

Verse Three: I need Thee ev'ry hour, In joy or pain; Come quickly and abide, Or life is vain.

Theme: Man's need for God in all aspects and all times of life.

Verse Four: I need Thee ev'ry hour, Most Holy One; O make me Thine indeed, thou blessed Son!

Theme: Man becoming God's personal possession.

Chorus: I need Thee, O I need Thee, Ev'ry hour I need Thee! O bless me now, My Savior – I come to Thee!

Central Theme: Man's dependence on Christ's constant companionship.

³⁴ *Ibid.*, 382.

Theme One – God’s gift of eternal life is present in two of the four hymns: “To God Be the Glory” and “Hallelujah, What a Savior!”

Theme Two – The plan of salvation occurs in three of the four hymns: “To God Be the Glory”, “Hallelujah, What a Savior!”, and “Jesus Loves Me”.

Theme Three – Offers praise to God for all His gifts to men. This theme is in two of the four hymns: “To God Be the Glory” and “Hallelujah, What a Savior!”

Theme Four – “Jesus Loves Me” and “I Need Thee Every Hour” carry the theme of peoples’ weaknesses and dependence on God and how Jesus is a companion and personal friend, not an impersonal ruler as was the view of some writers of historic sacred music.

In addition to the thematic topics that are prevalent in the gospel hymns discussed thus far, S. Paul Schilling identified and reported seven main themes that he located through extensive research related to gospel hymn themes:

1. Their central emphasis is the reality of personal salvation through Jesus Christ.
2. Repeatedly affirmed is the intimate relationship between the redeemed sinner and the Savior.
3. Another recurring theme is the helplessness and complete dependence of the recipient of salvation.
4. Repeatedly, the gospel hymns stress the experience of the rest and security available to those who trust Jesus.

My Tribute

536 My Tribute

ANDANT CROON

How can I say thanks for the things You have done for me— Things so un-der served, yet You give to prove Your love for me? The voices of a mil-lion an-gels could not ex-press my grat-i-tude— All that I am and ev-er hope to be, love it all to Thee.

To God be the glo-ry, To God be the glo-ry, To God be the glo-ry, To God be the glo-ry.

WITNESS AND TESTIMONY

Example 4

God be the glo-ry for the things He has done! With His blood He has saved me, With His pow-er He has raised me— To blood He has saved me, With His pow-er He has raised me— To God be the glo-ry for the things He has done! Things He has done! Just let me live my life— Let it be pleas-ing, Lord, to Thee. And should I gain an y prize, Let it go to Cal-ve-ry With His

WITNESS AND TESTIMONY

Example 5

Hallelujah, What A Savior!

PHILIP P. BLISS

PHILIP P. BLISS

1. "Man of Sorrows!" what a name For the Son of God, who came
2. Bearing shame and scoffing rude, In my place con-demned He stood—
3. Guilt-y, vile and help-less we, Spot-less Lamb of God was He.
4. Lift-ed up was He to die, "It is fin-ished!" was His cry.
5. When He comes, our glo-rious King, All His ran-somed home to bring,

Ru-ined sin-ners to re-claim! Hal-le-lu-jah, what a Sav-ior!
Sealed my par-don with His blood: Hal-le-lu-jah, what a Sav-ior!
- Full a-tone-ment! can it be? Hal-le-lu-jah, what a Sav-ior!
Now in heav'n ex-alt-ed high: Hal-le-lu-jah, what a Sav-ior!
Then a-new this song we'll sing: Hal-le-lu-jah, what a Sav-ior!

Tune: MAN OF SORROWS

CHRIST: HIS MISSION

Example 6

Jesus Loves Me

ANNA B. WARNER—alt.

WILLIAM B. BRADBURY

1. Je - sus loves me! this I know, For the Bi - ble tells me so; Lit - tle
2. Je - sus loves me! He who died Heav - en's gate to o - pen wide; He will
3. Je - sus loves me! He will stay Close be - side me all the way; He's pre -

CHORUS

ones to Him be - long, They are weak but He is strong.
wash a - way my sin, Let His lit - tle child come in. Yes, 'Je - sus loves me!
pared a home for me, And some day His face I'll see.

Yes, Je - sus loves me! Yes, Je - sus loves me! The Bi - ble tells me so

WITNESS AND TESTIMONY

Example 7

I Need Thee Every Hour

ANNIE S. HAWKS
Chorus - Robert Lowry

ROBERT LOWRY

1. I need Thee ev-'ry hour, Most gra - cious Lord; No ten - der voice like
2. I need Thee ev-'ry hour, Stay Thou near by; Temp-ta-tions lose their
3. I need Thee ev-'ry hour, In joy or pain; Come quick-ly and a -
4. I need Thee ev-'ry hour, Most Ho - ly One; O make me Thine in-

CHORUS

Thine Can peace af - ford.
pow'r When Thou art nigh. I need Thee, O I need Thee, Ev - 'ry
bide, Or life is vain.
deed, Thou bless - ed Son!

hour I need Thee! O bless me now, my Sav - ior - I come to Thee!

The musical score is written for voice and piano. It features a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes a four-line verse and a chorus section with lyrics.

companion and personal friend, not an impersonal ruler as was the view of some writers of historic sacred music.

In addition to the thematic topics that are prevalent in the gospel hymns discussed thus far, S. Paul Schilling identified and reported seven main themes that he located through extensive research related to gospel hymn themes:

1. Their central emphasis is the reality of personal salvation through Jesus Christ.
2. Repeatedly affirmed is the intimate relationship between the redeemed sinner and the Savior.
3. Another recurring theme is the helplessness and complete dependence of the recipient of salvation.
4. Repeatedly, the gospel hymns stress the experience of rest and security available to those who trust in Jesus.
5. Gospel hymns do not invariably portray the Christian life as passive. A number of them summon the believer to strive for Christ likeness of character.
6. Unmistakable is the strongly individualistic, personal character of the gospel hymns. The pronouns "we," "us," and "our" appear occasionally, but they are greatly outnumbered by "I," "me," and "my". This circumstance reflects accurately the intensely personal nature of the faith embodied in the hymns.
7. Many of the gospel hymns emphasize that heaven is the

destination of the believer.³⁵

As has been observed in gospel hymns, pop hymns and songs have become less formal than traditional eighteenth century hymns and more personal through the inclusion of words "I," "me," and "mine." This is an attempt to create a more personal concept involving man and God. Other indications of a reduction in man's view concerning God's supremacy are the changes in some hymn texts from "Thee," "Thou," and "Thine," to the words "You" and "Your." Alterations in hymn texts have been made in a number of traditional hymns to accommodate the changing views of society. As recently as the 1980s the official Methodist hymnal was revised to reflect these changes and to incorporate the language of present day Christians into the traditional hymns that have been in existence for hundreds of years.

Another aspect of contemporary sacred vocal music is the inclusion of pop music rhythms, melodic patterns, and harmonies.

Many Catholic and Protestant churches are addressing the issue of acceptance of new expressions for worship, including new congregational hymns and songs. Each type of church music discussed so far has corresponded with the character of specific types of worship services, i.e., British hymns are associated with formal worship, camp meeting hymns and choruses are characteristically evangelical and implemented in charismatic services, Negro Spirituals relate to praise and worship outside organized church services, while Gospel hymns encourage a oneness and less formal relationship with the Lord.

³⁵ S. Paul Schilling, *The Faith We Sing*, (Philadelphia, The Westminster Press, 1983), 178-182.

Just as the hymns of the Wesleys, camp meeting hymns, Negro Spirituals and gospel hymns evolved with changing society, the present trends in church music seem to be following the occurrences of historic church music in that much adaptation and experimentation is occurring in an attempt to modernize music to meet the changing needs of today's church attendees. It has been stated that history repeats itself. Evidence of such repetition abounds in the Methodist and other current denominations.

If history truly repeats itself, church music will continue, but, as in past years, modifications will occur and reflect the needs of those who involve themselves in worship services.

CONCLUSION

There are many similarities in the literary content of sacred music texts from the most notable periods of church music spanning from the sixteenth century through the twentieth century: All types of sacred music from each period were scripture based. As time progressed from the sixteenth century when psalms were predominantly used, the song texts had fewer exact quotes from scripture. Included in the alterations of the scriptures were translations that were most evident in Martin Luther's and John and Charles Wesleys' music. Initially the translations were from Latin to German. John Wesley was instrumental in translating numerous hymns from the German language to English. Formal English was incorporated into the Wesley songs. However, as the early Americans utilized the hymns, formal English was gradually replaced by slang and dialects. The climactic periods of camp meeting songs and Negro spirituals was followed by the era of gospel music. Song composers returned to writing with more formal English during the period of gospel music.

One of the common links between each type of the aforementioned music is that it progressively changed due to geographic, linguistic, and cultural changes in society. Thus, the language used to write the texts for sacred music related to Methodism between the sixteenth and twentieth centuries has been adapted throughout history to meet the changing spiritual needs of society.

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