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American Angels

Songs of Hope, Redemption, & Glory

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PRODUCTION USA

American Angels

Songs of Hope, Redemption, & Glory

ANONYMOUS 4

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INVITATION

- | | | | |
|----------|---|-------------|------|
| 1 | HOLY MANNA <i>Brethren, we have met to worship</i> | folk hymn | 2:15 |
| 2 | ABBEVILLE <i>Come, Holy Spirit, come</i> (MG) | folk hymn | 2:27 |
| 3 | WONDROUS LOVE <i>What wondrous love is this!</i> | folk hymn | 2:35 |
| 4 | SWEET HOUR OF PRAYER | gospel song | 3:13 |

GRACE

- | | | | |
|----------|--|-------------------|------|
| 5 | JEWETT <i>Amazing grace, how sweet the sound</i> | camp revival song | 3:11 |
| 6 | DUNLAP'S CREEK <i>My God, my portion and my love</i> (SH, JH) | folk hymn | 2:16 |
| 7 | NEW BRITAIN <i>Amazing grace, how sweet the sound</i> | folk hymn | 3:05 |

JOURNEY

- | | | | |
|-----------|--|-------------------|------|
| 8 | THE MORNING TRUMPET <i>O when shall I see Jesus</i> | camp revival song | 3:22 |
| 9 | RESIGNATION <i>My shepherd will supply my need</i> (JMR, MG) | folk hymn | 3:10 |
| 10 | POLAND <i>God of my life, look gently down</i> | psalm tune | 2:54 |
| 11 | WAYFARING STRANGER <i>I am a poor, wayfaring stranger</i> | religious ballad | 2:47 |
| 12 | SWEET BY AND BY <i>There's a land that is fairer than day</i> | gospel song | 2:51 |

CROSSING

- | | | | |
|-----------|---|-------------|------|
| 13 | BLOOMING VALE <i>O, were I like a feathered dove</i> | fuging tune | 2:35 |
| 14 | IDUMEA (I) <i>And am I born to die</i> (JH) | folk hymn | 3:36 |
| | IDUMEA (II) <i>My God, my life, my love</i> (ALL) | folk hymn | |
| 15 | SWEET PROSPECT <i>On Jordan's stormy banks I stand</i> | folk hymn | 3:03 |
| 16 | SHALL WE GATHER AT THE RIVER (JH, ALL) | gospel song | 4:52 |

PARTING

- | | | | |
|-----------|---|-------------------|------|
| 17 | AMANDA <i>Death, like an overflowing stream</i> | psalm tune | 2:17 |
| 18 | INVITATION <i>Hark! I hear the harps eternal</i> | camp revival song | 2:32 |
| 19 | PARTING HAND <i>My Christian friends, in bonds of love</i> | folk hymn | 2:56 |
| 20 | ANGEL BAND <i>My latest sun is sinking fast</i> (MG, ALL) | gospel song | 3:09 |

American Angels

Songs of Hope, Redemption, & Glory

A*merican Angels* is the diary of our journey to the roots of Anglo-American spiritual vocal music. It includes songs of redemption and glory spanning the years from the American Revolution to the present day: eighteenth-century psalm settings and fugal tunes from rural New England, nineteenth-century folk hymns and camp revival songs from the rural South, and gospel songs originating in Northeastern cities and adopted in the late nineteenth century by rural Southerners. Each of these musical styles has played its own part in an interweaving of oral and written traditions, in which favorite older tunes have survived and flourished from one generation to the next. We love the fact that these tunes have been treasured by so many others before us. They have been printed again and again in the tunebooks, and imprinted on the memories of generation after generation of singers, who continue to sing them at singing conventions, in worship services, and in many other settings.

The story of the rural American sacred music featured in *American Angels* opens with the attempts of certain eighteenth-century colonists to “improve” upon the *lining out* of psalms. In this practice—the main musical worship practice in the Colonies at the time—a deacon read out a line of text, the congregation responded by singing it, the deacon read out another line of text, and so on. How did those in favor of replacing the “old way of singing” with “regular singing” accomplish their goal? With the introduction of the singing school, where students practiced singing the octave scale with European solmization syllables, *fa-sol-la-fa-sol-la-mi-fa*, and learned to sing music composed in three and four parts. The singing school acted as a primary means of teaching and disseminating music in New England during the eighteenth century.

The musical settings of psalms and hymns taught in the earliest singing schools and published in the first colonial American tunebooks were imported from England. But by the late eighteenth century, New England tunesmiths—singing school masters who had themselves attended the singing schools—had started to make their own contributions. Many of them compiled their own tunebooks, which they sold to singing school students in each town they visited. They were at first greatly influenced by the English composers of their day, but soon the sound of their compositions began to reflect their rural American origins. Most frequently taking their texts from the English poet Isaac Watts, the New Englanders wrote pieces intended both for worship and for artistic expression. They favored among other styles four-part homophonic settings of psalms, such as **POLAND** and **AMANDA**, and fugal tunes featuring both homophonic and imitative sections, such as **BLOOMING VALE**. In both forms, the tenor line holds the tune, but the other three voices carry equally strong, independent, melodies.

By the early nineteenth century, the heyday of the New England tunesmiths had ended. But singing schools had already begun to spread to the rural South, where they thrived for well over a century. Singing school masters now published tunebooks containing a new “patented” notation using four different shapes for noteheads (triangle for *fa*, circle for *sol*, rectangle for *la*, and diamond for *mi*), intended to help students learn to read music more quickly and easily.

The compilers of the Southern four-shape tunebooks acted as collectors as well as composers. They included in each new publication many favorite psalm settings and fugal tunes by eighteenth-century New Englanders. Some of their own musical additions to the tunebooks

document the music sung at camp meetings, huge evangelical religious gatherings that flourished during the first half of the nineteenth century. Singing played an essential role at these revival meetings, encouraging and celebrating the conversion of souls and helping to bring about a feeling of community among the thousands of people who attended them.

The simpler musical forms contributed by the Southern tunebook compilers include narrative religious ballads; strophic folk hymns, such as **NEW BRITAIN** and **WONDROUS LOVE**; and camp revival songs intended for large group participation, such as **JEWETT** and **MORNING TRUMPET**, characterized by short verses alternating with choruses and by exclamations of “Shout, O glory!” Their texts come from Charles Wesley and other eighteenth-century English poets, and from newer American authors whose works could be found in pocket-sized text-only hymnals such as *Mercer’s Cluster*. Among their most popular themes: conversion and grace, the difficulty of life on earth, and especially looking forward to the hereafter. The tunebook compilers wrote some of the tunes for these songs themselves, but they drew many others from oral tradition. Much influenced by their modal tenor-line tunes, the three- and four-part harmonizations of the folk hymns and revival songs sound hauntingly open and hollow.

After the invention of a new system of seven-shape notation in the 1840s, singing-school masters began to instruct their students to read music using the more familiar solmization syllables: *do, re, mi, fa, sol, la, si*. The first seven-shape tunebooks resembled their four-shape counterparts in format and content, although they favored camp revival songs over earlier styles. These seven-shape books also contained some of the new gospel

songs, often similar to the camp revival songs in their structure of verse alternating with chorus, but identifiable by their simple, melody-driven European harmonies and their optimistic or pleading texts.

The composers of **SHALL WE GATHER AT THE RIVER, ANGEL BAND**, and other gospel songs, came from Northeastern cities and had studied European musical style and tradition. They may have actually felt a certain disdain for shape-note singing schools and the music contained in the shape-note tunebooks. At their singing schools, they taught their students to sing from round notes, rather than shape notes, and they published hundreds of songs in Sabbath School and gospel-song collections printed in round notes in the mid-to-late nineteenth century. Despite their best intentions, the simpler and more folk-like of their compositions soon appeared in the Southern seven-shape tunebooks.

Many of the gospel songs originating in the urban Northeast and adopted by Southern tunebook compilers went on to become favorites in the twentieth century. Many well-known artists—Ralph Stanley, the Statler Brothers, and Emmylou Harris, to name only a few—have featured them on recordings in a wide variety of styles, among them hillbilly, bluegrass, country, and Southern gospel. Some gospel songs can also be found in several seven-shape tunebooks that are still in use. And certain Primitive Baptist congregations sing from seven-shape hymnals that even now retain a large proportion of eighteenth-century New England tunes, and nineteenth-century folk hymns, camp revival songs, and gospel songs.

Several four-shape tunebooks have also remained in continuous use since the early nineteenth century. *The Sacred Harp*, the most popular of these, first appeared in 1844, and is still used at traditional “sings,” where participants continue the singing-school practice of singing the tunes through with the *fa sol la* syllables first, before moving on to sing the text. The latest revision of *The Sacred Harp* preserves many of the tunes included in the 1844 edition, but also contains quite recent shape-note tunes composed in the older styles, such as the religious ballad **WAYFARING STRANGER**.

Since the establishment of singing schools in the eighteenth century, thousands of people have attended them, and many still sing the three- and four-part fusing tunes, psalm tunes, folk hymns, and camp revival songs today. Others instead—or in addition—continue the oldest tradition of singing from text-only hymnals. They carry in their memories many of the same tunes that were adapted from oral tradition and harmonized by the nineteenth-century Southern tunebook compilers. At home or at social gatherings, the hymns may be sung by a solo voice or by a small group, sometimes with improvised added lines influenced by the open harmonies found in the old tunebooks. The style of hymn singing at worship services varies from congregation to congregation, but practices include congregational singing of tunes and even the lining out decried by the eighteenth-century colonists who argued for “regular singing” almost 300 years ago.

– MARSHA GENENSKY

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– ANONYMOUS 4

Some of the tunebooks and hymnals we consulted while preparing this recording have been in active use since they were first published 90–170 years ago. Here are some recent editions and printings of long-lived tunebooks, hymnals, and song collections:

The Sacred Harp, 1991 ed. (Denson Revision. B.F. White & E.J. King, compilers, four-shape tunebook, first publ. 1844)

The Southern Harmony (reprint of 1854 edition. William Walker compiler, four-shape tunebook, first publ. 1835)

Christian Harmony (reprint of 1873 edition. William Walker compiler, seven-shape tunebook, first publ. 1866)

Elder C.H. Cayce. *The Good Old Songs* (seven-shape Primitive Baptist hymnal, first publ. 1914)

Benjamin Lloyd. *Primitive Hymns* (text-only Primitive Baptist hymnal, first publ. 1841)

Jackson, George Pullen. *Spiritual Folksongs of Early America, Down East Spirituals*, and *Another Sheaf of White Spirituals* are also wonderful sources for Anglo-American religious ballads, folk hymns, and camp revival songs.

INVITATION

1 HOLY MANNA *folk hymn**

Text: George Atkin (1819)

Tune: William Moore, in his
Columbian Harmony (1825)

Performing source: William Walker's
The Southern Harmony (1835)

Brethren, we have met to worship,
And adore the Lord our God;
Will you pray with all your power,
While we try to preach the Word.
All is vain, unless the Spirit
Of the Holy One comes down;
Brethren, pray, and holy manna
Will be shower'd all around.

Sisters, will you join and help us?
Moses' sisters aided him;
Will you help the trembling mourners,
Who are struggling hard with sin?
Tell them all about the Saviour,
Tell them that he will be found;
Sisters, pray, and holy manna
Will be shower'd all around.

The four-shape singing tradition focuses on participation, rather than on performance. All who attend shape-note singings are encouraged to sing. Participants sit facing each other in a hollow square. Singers take turns leading (standing inside the hollow square, choosing a song, and beating time during the singing of it). After a song is chosen, the opening pitch is sounded with the appropriate solmization syllable (in the four-shape tradition, "fa" is the syllable representing the root, or first note, of the major scale; "la" represents the root of the minor scale), and the singers sing through the song with its "fa sol la" syllables, before moving on to sing the words.

2 ABBEVILLE *folk hymn* (MG)

Text: Benjamin Beddome, in Rippon's
Selection of Hymns (10th ed., 1800)

Tune: arr. E.J. King, in B.F. White & E.J. King's
The Sacred Harp (1844)

Come, Holy Spirit, come,
With energy divine,
And on this poor benighted soul,
With beams of mercy shine.

From the celestial hills,
Light, life, and joy dispense;
And may I daily, hourly feel
Thy quickening influence.

Melt, melt this frozen heart;
This stubborn will subdue;
Each evil passion overcome,
And form me all anew.

Mine will the profit be,
But thine shall be the praise;
And unto thee I will devote
The remnant of my days.

3 WONDROUS LOVE *folk hymn*

Text: Stith Mead's *General Selection* (1811)

Performing text source: Stark Dupuy's *Hymns and Spiritual Songs* (1818)

Tune: arr. James Christopher (1840), in William Walker's *The Southern Harmony* (1840 ed.)
Performing source: B.F. White & E.J. King's *The Sacred Harp* (1844)

What wondrous love is this!
oh, my soul! oh, my soul!
What wondrous love is this! oh my soul!
What wondrous love is this
That caused the Lord of bliss
To bear the dreadful curse
for my soul, for my soul,
To bear the dreadful curse for my soul.

When I was sinking down,
sinking down, sinking down,
When I was sinking down, sinking down,
When I was sinking down
beneath God's righteous frown
Christ laid aside his crown,
for my soul, for my soul,
Christ laid aside His crown, for my soul.

Ye winged seraphs fly,
bear the news, bear the news,
Ye winged seraphs fly, bear the news,
Ye winged seraphs fly,
like comets thro' the sky,
Fill vast eternity,
with the news, with the news,
Fill vast eternity, with the news.

And when from death we're free,
we'll sing on, we'll sing on,
And when from death we're free, we'll sing on,
And when from death we're free,
we'll sing and joyful be
And in eternity
we'll sing on, we'll sing on,
And in eternity we'll sing on.

GRACE

4 SWEET HOUR OF PRAYER *gospel song*

Text: W.W. Walford

Tune: William Batchelder Bradbury, in
Bradbury's Golden Chain (1861)

Sweet hour of prayer! sweet hour of prayer!
That calls me from a world of care,
And bids me at my Father's throne,
Make all my wants and wishes known;
In seasons of distress and grief,
My soul has often found relief,
And oft escaped the tempter's snare,
By thy return, sweet hour of prayer.

Sweet hour of prayer! sweet hour of prayer!
Thy wings shall my petition bear,
To him whose love and faithfulness,
Engage the waiting soul to bless;
And since He bids me seek his face,
Believe his word and trust his grace,
I'll cast on Him my every care,
And wait for thee, sweet hour of prayer.

Sweet hour of prayer! sweet hour of prayer!
May I thy consolation share;
Till from Mount Pisgah's lofty height,
I view my home, and take my flight;
This robe of flesh I'll drop, and rise
To seize the everlasting prize;
And shout, while passing through the air,
Farewell, farewell, sweet hour of prayer.

5 JEWETT *camp revival song*

Text: John Newton, in his *Olney Hymns* (1779)

Tune: R.F.M. Mann, in B.F. White & E.J. King's
The Sacred Harp (1869 ed.)

Amazing grace! How sweet the sound,
That saved a wretch like me!
I once was lost, but now I'm found,
Was blind, but now I see.

*Shout, shout for glory,
Shout, shout aloud for glory:
Brother, sister, mourner,
All shout glory hallelujah! **

[for further text, please see **NEW BRITAIN**]

**Italics indicate text sung as a refrain after each verse.*

6 DUNLAP'S CREEK *folk hymn* (SH, JH)

Text: Isaac Watts, in his *Hymns & Spiritual Songs* (1707)

Tune: Freeman Lewis [?], in his *The Beauties of Harmony* (1814)

Arrangement: Jacqueline Horner

My God, my portion, and my love,
My everlasting all!
I've none but thee in heav'n above,
Or on this earthly ball.

What empty things are all the skies,
And this inferior clod!
There's nothing here deserves my joys,
There's nothing like my God.

In vain the bright, the burning sun
Scatters his feeble light;
'Tis thy sweet beams create my noon;
If thou withdraw, 'tis night.

Were I possessor of the earth,
And called the stars my own,
Without thy graces and thyself
I were a wretch undone.

Let others stretch their arms like seas
And grasp in all the shore,
Grant me the visits of thy face,
And I desire no more.

7 NEW BRITAIN *folk hymn*

Text: John Newton, in his *Olney Hymns* (1779)

Tune: Benjamin Shaw & Charles H. Spilman's
Columbian Harmony (1829)

Performing source: William Walker's
The Southern Harmony (1835)

Amazing grace! (how sweet the sound)
That saved a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.

'Twas grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear,
The hour I first believed!

Through many dangers, toils and snares,
I have already come;
'Tis grace has brought me safe thus far,
And grace will lead me home.

The Lord has promised good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who called me here below,
Will be forever mine.

JOURNEY

8 THE MORNING TRUMPET *camp revival song*

Text: John Leland (1793)

Tune: B.F. White, in B.F. White & E.J. King's
The Sacred Harp (1844)

Oh when shall I see Jesus,
And reign with him above?
And shall hear the trumpet sound
in that morning.

And from the flowing fountain,
Drink everlasting love?
And shall hear the trumpet sound
in that morning.

*Shout, O glory! for I shall mount above the skies,
When I hear the trumpet sound
in that morning.*

When shall I be delivered
From this vain world of sin?
And shall hear the trumpet sound
in that morning.

And with my blessed Jesus
Drink endless pleasures in?
And shall hear the trumpet sound
in that morning.

Through grace I feel determined
To conquer, though I die,
And shall hear the trumpet sound
in that morning.

And then away to Jesus,
On wings of love I'll fly;
And shall hear the trumpet sound
in that morning.

Farewell to sin and sorrow,
I bid them both adieu!
And shall hear the trumpet sound
in that morning.

And, O my friends prove faithful,
And on your way pursue.
And shall hear the trumpet sound
in that morning?

9 RESIGNATION *folk hymn* (JMR, MG)

Text: Isaac Watts, Psalm 23, in his *Psalms of David Imitated* (1719)

Tune: Freeman Lewis' *The Beauties of Harmony* (1828 ed.)

Arrangement: Johanna Maria Rose

My Shepherd will supply my need;
Jehovah is his name;
In pastures fresh he makes me feed,
Beside the living stream.

He brings my wand'ring 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 mine 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.

10 POLAND *psalm tune*

Text: Isaac Watts, Psalm 39, in his *Psalms of David Imitated* (1719)

Tune: Timothy Swan, in his *New England Harmony* (1801)

God of my life, look gently down.
Behold the pain I feel;
But I am dumb before thy throne,
Nor dare dispute thy will.

Crushed as a moth beneath thy hand,
We moulder to the dust;
Our feeble pow'rs can ne'er withstand,
And all our beauty's lost.

I'm but a sojourner below,
As all my fathers were;
May I be well prepared to go,
When I the summons hear.

But if my life be spared a while
Before my last remove,
Thy praise shall be my business still,
And I'll declare thy love.

II WAYFARING STRANGER *folk hymn*

Text: Bever's *Christian Songster* (1858)

Tune: arr. John M. Dye (1935), in *The Original Sacred Harp* (Denson Rev., 1936 ed.)

I am a poor, wayfaring stranger,
While journ'ying thru this world of woe,
Yet, there's no sickness, toil nor danger,
In that bright land to which I go.
I'm going there to see my Father,
I'm going there no more to roam;
I'm only going over Jordan,
I'm only going over home.

I know dark clouds will gather o'er me,
I know my way is rough and steep;
Yet beaut'ous fields lie just before me,
Where God's redeemed their vigils keep.
I'm going there to see my Mother,
She said she'd meet me when I come;
I'm only going over Jordan,
I'm only going over home.

I want to wear a crown of glory,
When I get home to that good land;
I want to shout salvation's story,
In concert with the bloodwashed band.
I'm going there to meet my Savior,
To sing His praise forevermore;
I'm only going over Jordan,
I'm only going over home.

12 SWEET BY AND BY *gospel song*

Text: S. Fillmore Bennett

Tune: Joseph P. Webster, in his *The Signet Ring* (1868)

Arrangement: Johanna Maria Rose

There's a land that is fairer than day,
And by faith we may see it afar,
For the Father waits over the way,
To prepare us a dwelling place there.

*In the sweet by and by,
We shall meet on that beautiful shore!
In the sweet by and by,
We shall meet on that beautiful shore.*

We shall sing on that beautiful shore,
The melodious songs of the blest,
And our spirits shall sorrow no more –
Not a sigh for the blessing of rest.

To our bountiful Father above
We will offer the tribute of praise,
For the glorious gift of his love,
And the blessings that hallow our days.

CROSSING

13 BLOOMING VALE *fuging tune*

Text: Isaac Watts, Psalm 55, in his *Psalms of David Imitated* (1719)

Tune: [J.P.?] Storm, in Lewis Edson, Jr.'s *The Social Harmonist* (2nd ed., 1801)

O, were I like a feathered dove,
And innocence had wings,
I'd fly and make a long remove,
From all these restless things.

Let me to some wild desert go,
And find a peaceful home;
Where storms of malice never blow,
Temptations never come.

By morning light I'll seek his face,
At noon repeat my cry;
The night shall hear me ask his grace,
Nor will he long deny.

14 IDUMEA (I) *folk hymn* (JH)

Text: Charles Wesley, in his *Hymns for Children* (1763)

Performing text source: Benjamin Lloyd's
Primitive Hymns (1872 ed.)

Tune: Ananias Davisson, in his *Kentucky Harmony* (1816)

IDUMEA (II) *folk hymn* (ALL)

Text: Isaac Watts, in his *Hymns and Spiritual Songs* (1707)

Tune: Ananias Davisson, in his *Kentucky Harmony* (1816)

And am I born to die,
To lay this body down?
And must my trembling spirit fly
Into a world unknown.

Wak'd by the trumpet's sound,
I from my grave shall rise,
To see the Judge with glory crowned,
And view the flaming skies.

How shall I leave the tomb?
With triumph or regret?
A fearful or a joyful doom?
A curse or blessing meet?

O Thou who wouldst not have
One mourning sinner die;
Who died Thyself that soul to save
From endless misery;

Show me some way to shun
Thy dreadful wrath severe,
That when Thou comest on the throne,
I may with joy appear.



My God, my life, my love,
To thee, to thee I call;
I cannot live if thou remove,
For thou art all in all.

15 SWEET PROSPECT *folk hymn*

Text: Samuel Stennett, in Rippon's *Selection of Hymns* (1787)

Tune: William Walker, in his *The Southern Harmony* (1835)

On Jordan's stormy banks I stand,
And cast a wishful eye,
To Canaan's fair and happy land,
Where my possessions lie.

*O the transporting rapturous scene,
That rises to my sight,
Sweet fields array'd in living green,
And rivers of delight.*

There generous fruits, that never fail,
On trees immortal grow;
There rocks, and hills, and brooks, and vales,
With milk and honey flow.

All o'er those wide, extended plains
Shines one eternal day;
There God the Sun forever reigns,
And scatters night away.

Fill'd with delight, my raptur'd soul
Can here no longer stay:
Tho' Jordan's waves around me roll,
Fearless I'd launch away.

16 SHALL WE GATHER AT THE RIVER (JH, ALL)
gospel song

Shall we gather at the river,
Where bright angel feet have trod;
With its crystal tide forever
Flowing by the throne of God?

*Yes, we'll gather at the river,
The beautiful, the beautiful river,
Gather with the saints at the river
That flows by the throne of God.*

On the margin of the river,
Washing up its silver spray,
We shall walk and worship ever,
All the happy, golden day.

Ere we reach the shining river,
Lay we every burden down;
Grace our spirits will deliver,
And provide a robe and crown.

At the smiling of the river,
Mirror of the Saviour's face,
Saints whom death will never sever,
Lift their songs of saving grace.

Soon we'll reach the silver river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.

PARTING

17 AMANDA *psalm tune*

Text: Isaac Watts, Psalm 90, in his *Psalms of David Imitated* (1719)

Tune: Justin Morgan, in Asahel Benham's *Federal Harmony* (1790)

Death, like an overflowing stream,
Sweeps us away; our life's a dream,
An empty tale, a morning flow'r,
Cut down and wither'd in an hour.

Teach us, O Lord, how frail is man;
And kindly lengthen out our span;
Till a wise care of piety
Fit us to die and dwell with thee.

18 INVITATION *camp revival song*

Text: attributed to F.R. Warren

Tune: William Walker's *The Southern Harmony* (1854 ed.)

Arrangement: Marsha Genensky, Johanna Maria Rose

Hark! I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters,
With their deep and solemn roar.

Hallelujah! Hallelujah!
Hallelujah! Praise the Lamb!
Hallelujah! Hallelujah!
Glory to the GREAT I AM!

And my soul, tho' stain'd with sorrow,
Fading as the light of day,
Passes swiftly o'er those waters,
To the city far away.

Souls have cross'd before me, saintly,
To that land of perfect rest;
And I hear them singing faintly,
In the mansions of the blest.

19 PARTING HAND *folk hymn*

Text: John Blain (1818)

Tune: arr. William Walker, in his *The Southern Harmony* (1835)

My Christian friends, in bonds of love,
Whose hearts in sweetest union join,
Your friendship's like a drawing band,
Yet we must take the parting hand.

Your company's sweet, your union dear;
Your words delightful to my ear,
Yet when I see that we must part,
You draw like cords around my heart.

How sweet the hours have passed away,
Since we have met to sing and pray;
How loath we are to leave the place
Where Jesus shows his smiling face.

O could I stay with friends so kind,
How would it cheer my drooping mind!
But duty makes me understand,
That we must take the parting hand.

20 ANGEL BAND *gospel song* (MG, ALL)

Text: Jefferson Haskell

Tune: William Batchelder Bradbury, in
Bradbury's Golden Shower (1862)

Arrangement: Marsha Genensky, Johanna Maria Rose

My latest sun is sinking fast,
My race is nearly run,
My strongest trials now are past,
My triumph is begun.

*O come, angel band,
Come and around me stand;
O bear me away on your snowy wings,
To my immortal home,
O bear me away on your snowy wings,
To my immortal home.*

I know I'm near the holy ranks
Of friends and kindred dear;
I brush the dew on Jordan's bank,
The crossing must be near.

I've almost gained my heav'nly home;
My spirit loudly sings;
The holy ones, behold they come!
I hear the noise of wings.