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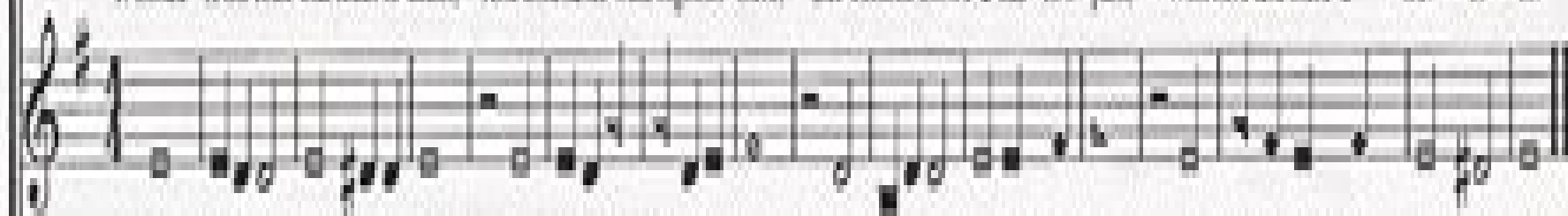
"Wide is the gate, broad is the way that leadeth to destruction." -- Matt. 7:13.

F Minor Isaac Watts, 1707.

Daniel Read, 1783.



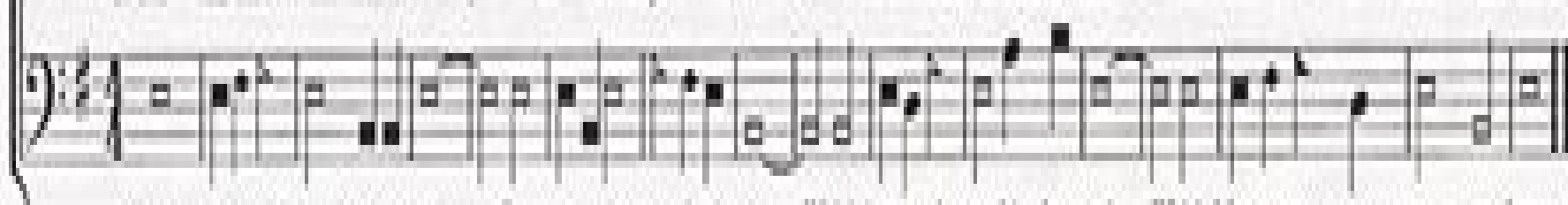
1. Broad is the road that leads to death, And thousands walk together there; But wisdom shows a nar - row path, With here and there a trav - el - er.



2. "De - ny thyself and take thy cross," Is the Re-deem-er's great command, No sure man count her gold but dross, If she would gain this heav'n - ly land.



3. The fear-ful soul that tires and faints, And walks the ways of God no more Is but re-formed at-most a saint And makes his own de - struc - tion sure.



4. Lo! let not all my hopes be vain, Cre - ate my heart re-due-ly new, Which hyp-o-crites could ne'er at-tain, Which false a - pos - tates nev - er know.

Sacred Harp

Andrew Shenton, Joanna Smolko



Sacred Harp:

The Makers of the Sacred Harp David Warren Steel, Richard H. Hulan, 2010-11 This authoritative reference work investigates the roots of the Sacred Harp the central collection of the deeply influential and long lived southern tradition of shape note singing Where other studies of the Sacred Harp have focused on the sociology of present day singers and their activities David Warren Steel and Richard H Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and composers They trace the sources of every tune and text in the Sacred Harp from the work of B F White E J King and their west Georgia contemporaries who helped compile the original collection in 1844 to the contributions by various composers to the 1936 to 1991 editions The Makers of the Sacred Harp also includes analyses of the textual influences on the music including metrical psalmody English evangelical poets American frontier preachers camp meeting hymnody and revival choruses and essays placing the Sacred Harp as a product of the antebellum period with roots in religious revivalism Drawing on census reports local histories family Bibles and other records rich oral interviews with descendants and Sacred Harp Publishing Company records this volume reveals new details and insights about the history of this enduring American musical tradition *The Sacred Harp* Buell E. Cobb, Jr., 2004-12-01

On any Sunday afternoon a traveler through the Deep South might chance upon the rich full sound of Sacred Harp singing Aided with nothing but their own voices and the traditional shape note songbook Sacred Harp singers produce a sound that is unmistakable clear and full voiced Passed down from early settlers in the backwoods of the Southern Uplands this religious folk tradition hearkens back to a simpler age when Sundays were a time for the Lord and the singings Illustrated with forty one songs from the original songbook The Sacred Harp is a comprehensive account of a unique form of folk music Buell Cobb s study encompasses the history of the songbook itself an analysis of the music and an intimate portrait of the singers who have kept alive a truly American tradition **Antigodlin Stories of the Sacred Harp** John Lawrence Brasher, 2022-10-26 This book celebrates the people who sang Sacred Harp songs in the Deep South in the nineteenth and twentieth centuries and brings to light their vanished worlds Rich in lively anecdotes and period photographs the narrative through treasured heirloom stories guides our gaze to Alabama abolitionists forgotten ballads drone singing shoutin happy singers swept yards red eye gravy and Baptist biscuits And the author delights in telling his own early journeys into Sacred Harp singing

Traveling Home Kiri Miller, 2008 The participatory tradition of Sacred Harp singing fosters a diverse musical community *The Story of The Sacred Harp, 1844-1944* George Pullen Jackson, 1944 **A Sacred Feast** Kathryn Eastburn, 2020-04-01 Some have called Sacred Harp singing America s earliest music This powerful nondenominational religious singing part of a deeply held Southern culture has spread throughout the nation over the past two centuries In A Sacred Feast Kathryn Eastburn journeys into the community of Sacred Harp singers across the country and introduces readers to the curious glories of a tradition that is practiced today just as it was two hundred years ago Each of the book s

chapters visits a different region and features recipes from the accompanying culinary tradition dinner on the ground a hearty noontime feast From oven cooked pulled pork barbeque to Dollar Store cornbread dressing to red velvet cake these recipes tell a story of nourishing the body the soul and the voice The Sacred Harp s deeply moving sound and spirit resonate through these pages captured at conventions in Alabama Kentucky Texas Colorado and Washington conveyed in portraits of singers and celebrated in the sights sounds smells and tastes of all day singing and dinner on the ground echoing through generations and centuries

Public Worship, Private Faith John Bealle, 1997 The Sacred Harp a tunebook that first appeared in 1844 has stood as a model of early American musical culture for most of this century Tunebooks such as this printed in shape notes for public singing and singing schools followed the New England tradition of singing hymns and Psalms from printed music Nineteenth century Americans were inundated by such books but only the popularity of The Sacred Harp has endured throughout the twentieth century With this tunebook as his focus John Bealle surveys definitive moments in American musical history from the lively singing schools of the New England Puritans to the dramatic theological crises that split New England Congregationalism from the rise of the genteel urban mainstream in frontier Cincinnati to the bold New South movement that sought to transform the southern economy from the nostalgic culture writing era of the Great Depression to the post World War II folksong revival Although Bealle finds that much has changed in the last century the custodians of the tradition of Sacred Harp singing have kept it alive and accessible in an increasingly diverse cultural marketplace *Public Worship Private Faith* is a thorough and readable analysis of the historical social musical theological and textual factors that have contributed to the endurance of Sacred Harp singing

[The sacred harp, a book of devotional poetry](#) Sacred harp, 1874

[Legacy of the Sacred Harp](#) Chloe Webb, 2010-11-01 Sacred Harp music or shape note singing is as old as America itself The term sacred harp refers to the human voice Brought to this continent by the settlers of Jamestown this style of singing is also known as fasola In *Legacy of the Sacred Harp* author Chloe Webb follows the history of this musical form back four hundred years and in the process uncovers the harrowing legacy of her Dumas family line The journey begins in contemporary Texas with an overlooked but historically rich family heirloom a tattered 1869 edition of The Sacred Harp songbook Traveling across the South and sifting through undiscovered family history Webb sets out on a personal quest to reconnect with her ancestors who composed sang and lived by the words of Sacred Harp music Her research irreversibly transforms her rose colored view of her heritage and brings endearing characters to life as the reality of the effects of slavery on Southern plantation life the thriving tobacco industry and the Civil War are revisited through the lens of the Dumas family Most notably Webb s original research unearths the person of Ralph Freeman freed slave and pastor of a pre Civil War white Southern church Wringing history from boxes of keepsakes lively interviews dusty archival libraries and church records Webb keeps Sacred Harp lyrics ringing in readers ears allowing the poetry to illuminate the lessons and trials of the past The choral shape note music of the Sacred Harp whispers to us of the past of the religious

persecution that brought this music to our shores and how the voices of contemporary Sacred Harp singers still ring out the unchanged lyrics across the South the music pulling the past into our present **I Belong to This Band, Hallelujah!**

Laura Clawson,2011-09-15 The Sacred Harp choral singing tradition originated in the American South in the mid 19th century spread widely across the country and continues to thrive today This title is a portrait of several Sacred Harp groups and an insightful exploration of how they manage to maintain a sense of community *The Sacred Harp*. [Verse Harp,1874

The Sacred Harp Benjamin Franklin White,E. J. King,1968 **The Wesleyan Sacred Harp** W. McDonald,2017-10-26
Excerpt from The Wesleyan Sacred Harp A Collection of Choice Tunes and Hymns for Prayer Class and Camp Meetings
Choirs and Congregational Singing Jesus protects my fears begone Q What can the Rock of Ages move Safe in thy arms I lay
me down Thy everlasting arms of love O thou who all things canst control Chase this dread slumber from my soul With joy
and fear with love and awe Give me to keep thy perfect law About the Publisher Forgotten Books publishes hundreds of
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or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any
imperfections that remain are intentionally left to preserve the state of such historical works Field Recordings of Black
Singers and Musicians ,2018-06-28 Traditional African musical forms have long been accepted as fundamental to the
emergence of blues and jazz Yet there has been little effort at compiling recorded evidence to document their development
This discography brings together hundreds of recordings that trace in detail the evolution of the African American musical
experience from early wax cylinder recordings made in West Africa to voodoo rituals from the Caribbean Basin to the songs
of former slaves in the American South **Christian Sacred Music in the Americas** Andrew Shenton,Joanna
Smolko,2021-02-17 Christian Sacred Music in the Americas explores the richness of Christian musical traditions and reflects
the distinctive critical perspectives of the Society for Christian Scholarship in Music This volume edited by Andrew Shenton
and Joanna Smolko is a follow up to SCSM s Exploring Christian Song and offers a cross section of the most current and
outstanding scholarship from an international array of writers The essays survey a broad geographical area and demonstrate
the enormous diversity of music making and scholarship within that area Contributors utilize interdisciplinary methodologies
including media studies cultural studies theological studies and different analytical and ethnographical approaches to music
While there are some studies that focus on a single country musical figure or region this is the first collection to represent
the vast range of sacred music in the Americas and the different approaches to studying them in context **Continuum
Encyclopedia of Popular Music of the World Volume 8** John Shepherd,David Horn,2012-03-08 See The First
National Sacred Harp Sing Benjamin Franklin White,1980 **Collected Works** Stephen Jenks,1995-01-01 **The**

Wesleyan Sacred Harp William McDonald, Stephen Hubbard, 1856 **Billboard** , 2004-03-06 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends.

Whispering the Secrets of Language: An Psychological Quest through **Sacred Harp**

In a digitally-driven earth where screens reign supreme and quick conversation drowns out the subtleties of language, the profound techniques and emotional subtleties hidden within phrases often get unheard. Yet, nestled within the pages of **Sacred Harp** a fascinating literary prize sporting with natural thoughts, lies a fantastic journey waiting to be undertaken. Composed by a skilled wordsmith, this wonderful opus encourages readers on an introspective journey, lightly unraveling the veiled truths and profound affect resonating within the fabric of every word. Within the mental depths of this touching evaluation, we shall embark upon a honest exploration of the book is key styles, dissect its interesting publishing style, and fail to the strong resonance it evokes deep within the recesses of readers hearts.

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