

c. Lining (Line Singing)

- i. The Puritans took measures to ensure that the form and content of their services was understood by the most humble attendee, even when it meant overturning long tradition.
- ii. In 1644 a recommendation was presented which had a widespread effect on the singing of the psalms:
 - a) *“In singing of psalms, the voice is to be turnably and gravely ordered; but the chief care must be to sing with understanding, and with grace in the heart, making melody unto the Lord... Every one that can read is to have a psalm-book... but for the present, where many in the congregation cannot read, it is convenient that the minister, or some other fit person... do read the psalm, line by line, before the singing thereof.”*²⁸
- iii. The result of the above was simple, yet bizarre for anyone observing it. Each line of the psalm verse would be recited — and often sung — by the leading voice, then followed by the congregation.
- iv. In many cases there was little to no musical training on the part of the leader. The result, came to be called ‘lining out.’
- v. Both leader and individual members tended to take their own time (and a very long time it was—perhaps half a minute for each line!). Where harmonization was attempted it was unsupported by any organ or instrument.
- vi. For a time this form of singing became a significant folk tradition, persisting in England into the 18th Century. Interestingly enough, the tradition is still alive today and can be heard in remotes parts of Scotland, and in parts of the Southern States of the US.

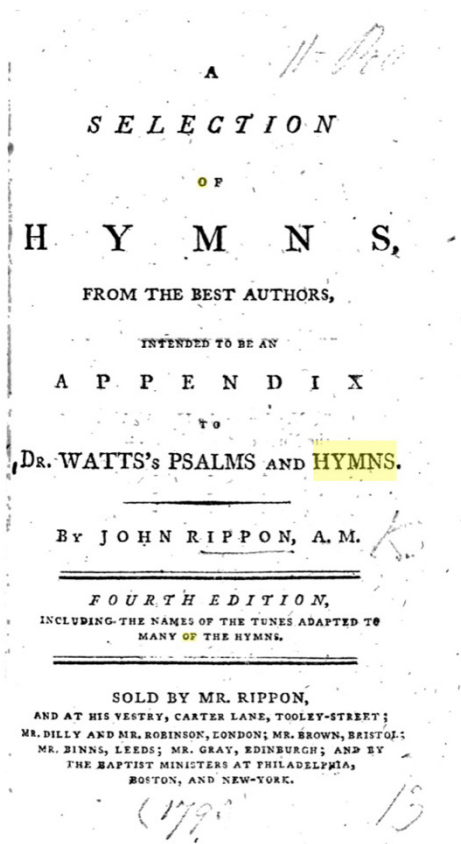
²⁸ *The Story of Christian Music*, by Andrew Wilson-Dickson, 1996, pg. 103.

d. John Rippon (1751-1836)



- i. John Rippon was born April 29, 1751 in Devonshire, England. At sixteen he was saved and joined the Baptist church at Tiverton.
- ii. At seventeen he entered the Baptist College at Bristol, England with the intent to labor in Christian ministry. Upon the completion of his studies at Bristol, he was invited to fill the pulpit at the Baptist Church at Carter Lane, Tooley Street in London, where Dr. John Gill had been pastor, which had died the previous year. The result of this filling the pulpit was an invitation to become the new pastor of the church, which he accepted. Rippon was ordained November 11, 1773. The church had been under the pastorate of Gill for fifty-four years, and Rippon retained the pastorate until his death December 17, 1836, a period of sixty-three years.
- iii. The first edition of Rippon's "Selection" appeared in 1787. It was entitled "*A Selection of Hymns from the Best Authors, intended to be an appendix to Dr. Watts' Psalms and Hymns.*" Of this collection of hymns, more than thirty editions were published in England, and many in this country (United States).
- iv. Mr. Rippon was a great admirer of Isaac Watts, in 1798, because of this, Rippon worked on an improved edition of Watts' productions. In many of Watts' late editions errors had crept in, and Rippon wanted to correct these.

- v. The result of this labor of love was an improved edition of Dr. Watts' productions, with "An Arrangement of the Psalms, Hymns and Spiritual Songs of the Rev. Isaac Watts" in 1801. The money made from the sell of the book went to help village preaching, small income pastors and other benevolent works. According to Dr. Hatfield in "Poets of the Church", He states that "It is probably the most accurate edition of Dr. Watts' book ever published."



A Selection of Hymns From the Best Authors..., 1793.

- vi. Note: Many hymns published in Rippon's *Selection* are preserved in *The Sacred Harp*.
- vii. In addition to the 'lyric' version that Rippon produced in 1787, he also had a tune book produced, noting which songs went with the tunes, he brought this tune book out in 1790.

A
SELECTION OF PSALM AND HYMN TUNES,
FROM THE BEST AUTHORS, IN THREE AND FOUR PARTS;
ADAPTED PRINCIPALLY TO
DR. WATTS'S HYMNS AND PSALMS,
AND TO
MR. RIPPON'S SELECTION OF HYMNS,
CONTAINING
(IN A GREATER VARIETY THAN ANY OTHER VOLUME EXTANT.)
THE MOST APPROVED COMPOSITIONS WHICH ARE USED IN LONDON, AND IN THE DIFFERENT CONGREGATIONS,
THROUGHOUT ENGLAND.
ALSO,
MANY ORIGINAL TUNES NEVER BEFORE PRINTED;
THE WHOLE FORMING A PUBLICATION OF ABOVE
TWO HUNDRED HYMN TUNES, BESIDES OTHER PIECES.

BY JOHN RIPPON, A.M.

SOLD BY MR. RIPPON, AND MAY BE HAD AT THE VESTRY OF HIS MEETING-HOUSE, IN CARTER-LANE, TOOLEY-STREET.
PRICE FIVE SHILLINGS.—BOUND IN SHEEP.
THOSE WHO PURCHASE SIX COPIES, MAY HAVE A SEVENTH GRATIS.

Rippon's *Selection of Psalm and Hymn Tunes...*, 1790

20.21. NEWCASTLE. Ps 17 D: W. S.M.

XX. Air

XXI. 2nd TROWBRIDGE. Hy 295 I. R. S. 8.7. Double. G.F. Handel.

Alto

Air. Solemn.

Page 20 and 21 from Rippon's *Selection of Psalm and Hymn Tunes...*, 1790.

e. William H. Monk (1823-1889)



William H. Monk

i. His Life

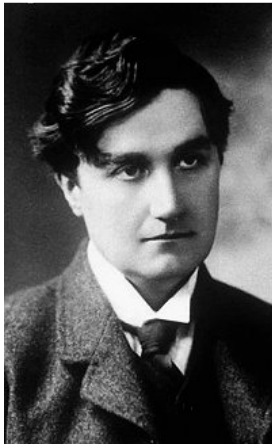
- a) Born William Henry Monk on March 16, 1823 in London, England.
- b) Died March 1, 1889 in London, England
- c) Monk was the singing teacher at King's College. In 1876, he became a teacher at the National Training School for Music. In 1878, he started teaching at Bedford College.
- d) In addition to these accomplishments, he was for almost four decades the music director at St. Matthias, Stoke Newington, London, and was the first musical editor for *Hymns Ancient and Modern*, the historic hymnal which sold 60 million copies.

ii. His Tunes

- a) *I Sing the Almighty Power of God (Tune: Ellacombe) – # 8 in PHSS*
- b) *Book of Books! Of All, the Best (Tune: Innocents) – # 196 in PHSS*
- c) *As with Gladness Men of Old (Tune: Dix) – # 224 in PHSS*
- d) *Let Me Dwell on Golgotha (Tune: Calvary) – # 272 in PHSS*
- e) *The Strife is O'er (Tune: Victory) – # 293 in PHSS*

- f) *Look Ye Saints, the Sight Is Glorious* (Tune: *Coronæ*) – # 296 in PHSS
- g) *Abide with Me!* (Tune: *Eventide*) – # 523 in PHSS
- h) *Art Thou Weary?* (Tune: *Stephanos*) – # 632 in PHSS

f. Ralph V. Williams (1872-1958)

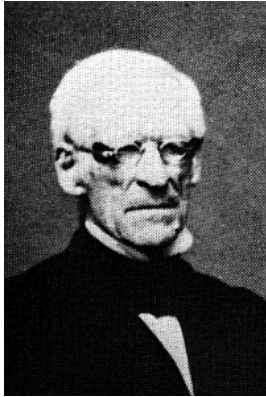


Ralph V. Williams

- i. His Life
 - a) Born Ralph Vaughn Williams on October 12, 1872 in Down Ampney, Gloucestershire, England.
 - b) Died August 26, 1958 in London, England.
 - c) Was the music editor of *The English Hymnal* in 1906.
- ii. His Tunes
 - a) *I Heard the Voice of Jesus Say* (Tune: *Kingsfold*) – # 433 in PHSS
 - b) *The Pilgrims Progress* (Tune: *Monk's Gate*) – # 733 in PHSS
 - c) *For All the Saints* (Tune: *Sine Nomine*) – # 916 in PHSS

E. American Hymnody

1. Thomas Hastings (1784-1872)



Thomas Hastings

a. His Life

- i. Hastings was an American composer, primarily composing hymn tunes, of which today the tune for the song *Rock of Ages* (#332 in PHSS) is best known.
- ii. Hastings was born to Seth and Eunice Hastings in Washington, CT. He was the 3rd great-grandson of Thomas Hastings who came to the Massachusetts Bay Colony in 1634 from England.
- iii. Hastings moved to Clinton, NY as a youth and began his career as a singing teacher, being largely a self-taught musician. Hastings compiled the hymn book *Spiritual Songs* with Lowell Mason in 1831. This publication included his most well-known tune for *Rock of Ages*.²⁹
- iv. He then moved to NYC in 1832, where he served as a choir master for 40 years till 1872.
- v. Historical accounts show that Hastings wrote some 1000 hymn tunes over his career, and Lowell Mason called his style of music as “simple, easy, and solemn”. It remains a major influence on the hymns of the church to this day.

²⁹ [https://en.wikipedia.org/wiki/Thomas_Hastings_\(composer\)](https://en.wikipedia.org/wiki/Thomas_Hastings_(composer))

- vi. In 1822 Hastings wrote his *Dissertation on Musical Taste*, the first full musical treatise by an American author, it was a notable voice in the shift in American music toward the models of German music rather than British; as “one of the first spokespersons for the cultivated tradition of American music”, he pointed out the science and philosophical mission of music above the looser, more folk-based music of his predecessors. In fact, as years passed Hastings himself shifted away from the British tradition to including more German songs, when he did include older hymns and other settings, he many times completely rewrote the harmonies to confirm to German ideals of classical music.
- vii. Not only did Hastings compose music and compile hymnbooks for use of singing schools, he also founded the *Musical Magazine*, a periodical he edited from 1835 to 1837; his early writings on church music for the *Western Recorder*, which he began editing in 1823, had given him prior experience, as well as establishing his musical and professional credibility around Utica, NY, his home base.
- viii. In his life Hastings compiled multiple songbooks and wrote multiple tunes.
 - a) Some of his songbooks are; *Musica Sacra*, 1816; *The Musical Taste*, 1822; *The Christian Psalmist*, 1836; *Devotional Hymns and Poems*, 1850; *Church Melodies*, 1858.
- ix. “Dr. Hastings continued, for forty years, to reside in New York, contributing constantly to the periodical press. He was greatly beloved and universally honored as a noble Christian man, as well as an accomplished musician. He died at home, May 15, 1872, in his eighty-eighth year.”³⁰

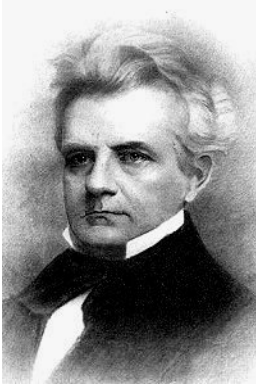
³⁰ *The Poets of the Church. A Series of biographical sketches of hymn-writers with notes on their hymns*, by Edwin F. Hatfield, 1884, Pg. 301.

- b. His Songs and Hymns
 - i. *Gently, Lord, O Gently Lead Us* – #497 in PHSS (See history below songs)

- c. His Tunes
 - i. *In Him Ye Are Complete* (Tune: Bremen) – #49 in PHSS
 - ii. *My Only Trust Thou Art* (Tune: Romberg) – #109 in PHSS
 - iii. *Majestic Sweetness Sits Enthroned* (Tune: Ortonville) – #152 in PHSS
 - iv. *Jesus Wondrous Saviour!* (Tune: Franconia) – #157 in PHSS
 - v. *Zion Stands by Hills Surrounded* (Tune: Zion) – #219 in PHSS
 - vi. *Rock of Ages* (Tune: Rock of Ages [a.k.a. Toplady]) – #332 in PHSS
 - vii. *Come Ye Disconsolate* (Tune: Come Ye Disconsolate) – #528 in PHSS (Note: Arranged by Hastings)
 - viii. *From Every Stormy Wind That Blows* (Tune: Retreat) – # 697 in PHSS
 - ix. *When Youth Devote Their Early Days* (Tune: Baden) – # 823 in PHSS
 - x. *Show the Lord's Death Till He Come* (Tune: Byefield) – # 846 in PHSS
 - xi. *The Labours of This Day* (Tune: Wesley) – # 877 in PHSS

- d. Note: We have only listed what songs and tunes that Hastings wrote found in *Psalms and Hymns and Spiritual Songs*.

2. Lowell Mason (1792-1872)



Lowell Mason

a. His Life

i. The Early Years

- a) Lowell was the son of Johnson and Caty Mason. He was born in Medfield, Massachusetts in 1792 and died in Orange, New Jersey August 11, 1872.
- b) Lowell had an intense interest in music from a young age. At the age of 17 he became the music director for the First Parish Church of Medfield.
- c) Lowell spent the early adult years of his life, about 15 years, in Savannah, Georgia where he worked, first as a dry goods store clerk and later as a bank clerk. He had a very strong interest in music, and studied under the German teacher Fredrick L. Abel, eventually starting to write his own music. He also became music leader of the Independent Presbyterian Church in Savannah, serving as the choir director and organist. Under his direction, the church created the first Sunday School for black children in America at the now Historic First Bryan Baptist Church in the same city.

ii. His Life's Career – Composing of Music

- a) Mason ventured into attempting to produce his own hymnal whose tunes would be drawn from the

works of European classical composers, such as Haydn, Mozart and Beethoven. Mason had great difficulty finding a publisher that would print his work. Ultimately, it would be published by the Handel and Haydn Society of Boston. However, as he felt his main career was a banker, his name did not appear in this work (first edition), believing that it might damage his career prospects. To his surprise, the hymnal proved to be highly successful. Little did Mason know that this first edition would eventually go through 17 to 21 editions and sell 50,000 copies. It would eventually be adopted by singing schools all over the New England area, and by church choirs.

- b) 1827 brought with it a change in location for Mason. Lowell moved to Boston, where he continued his banking career for some time. During this time he also served as choirmaster and organist at the Park Street Church from 1829-1831. He eventually became music director for three churches, in a six-month rotation, including Hanover Street Church.
- c) As time continued Mason became an important figure in the Boston music circle; he served as president of the Handel and Haydn Society (yes, the very society that published his first edition), taught music in the public schools, was co-founder of the Boston Academy of Music (1833).

iii. Mason's Contribution in Music Education

- a) Enough cannot be said of Mason's contribution of music education.
- b) In music education of the public-school system (as well as childhood education) Mason was a pioneer.
- c) In 1838 Mason was appointed music superintendent for the Boston School System. In the 1830's Mason set to music the nursery rhyme "Mary Had a Little

Lamb". In 1845 the political machine in the Boston School Committee led to his termination.

d) All during the 1840's and 1850's Mason produced song and tune books (see list on page XXX).

e) Mason also set up singing schools, where adults could learn the proper skills of music. (We've noted in the past Philip Bliss, George F. Root, William B. Bradbury, and many others that benefitted from Mason's singing schools). Mason wrote over 1,600 religious works and is often called the "father of American church music."

iv. According to Solomon Straub, in his biographical sketch, entitled *The Song Friend*, of Lowell Mason, Straub made the following comments:

a) *The later years of his life (Mason) were spent for the most part at his home, Silver Spring, in Orange, New Jersey, where he died August 11, 1872, at the age of eighty.*

b) *Many people not personally acquainted with Dr. Mason fall into the mistake of attributing his success to a happy combination of circumstances, as the profession of music offered a comparatively new and unoccupied field of enterprise at the time he entered it.*

c) *The truth is, Dr. Mason would have been equally distinguished in any profession; he would have made a great lawyer, judge, or physician, had he chosen the profession of law or medicine.*

d) *He was not a great musician, perhaps in the technical sense. He was not a great singer or player or composer. But he was a great man; he had that keen, logical and analytical quality of mind which enabled him to go to the root of things. He saw that all genuine reform must begin at the foundation.*

e) *At the time he issued his first book for use in singing-schools the textbooks of musical notation contained only a confused jumble of obscure and contradictory statements, with a few exercises for practice, thrown together*

without much regard being paid to anything like orderly arrangement or method. Dr. Mason changed all this, and gave us a system of notation which for clearness of statement, and orderly, progressive arrangement, is unsurpassed.

f) *No person could be brought into contact with Dr. Mason without feeling the influence of this strong personality, and we can safely say that this influence was always in the right direction. He had that simple dignity and nobility of character which seemed to stimulate and purify the purposes and aims of those who came under his influence. No man hated falsehood and shams more heartily than he, or detected and exposed them with greater keenness and certainty.*

b. His Songbooks

- i. *Church Psalmody, with David Greene* (Boston, Massachusetts: Perkins & Marvin, 1831)
- ii. *Manual of Christian Psalmody, with Rufus Babcock & David Greene* (Boston, Massachusetts: Perkins & Marvin, 1832)
- iii. *The Choir, or Union Collection of Church Music* (Boston, Massachusetts: Carter, Hendee & Company, 1832)
- iv. *Union Hymns, with Rufus Babcock.* (Boston, Massachusetts: 1834)
- v. *The Sacred Harp or Eclectic Harmony, with his brother Timothy Mason* (Cincinnati, Ohio: Truman & Smith, 1835)
- vi. *Spiritual Songs for Social Worship, with Thomas Hastings* (Utica, New York: Gardiner Tracy, 1835)
- vii. *Sabbath School Harp* (Boston, Massachusetts: Massachusetts Sabbath School Society, 1836)
- viii. *The Sabbath School Harp, second edition* (Boston, Massachusetts: Massachusetts Sabbath School Society, 1837)
- ix. *The Modern Psalmist* (Boston, Massachusetts: John H. Wilkins & Richard B. Carter, 1839)
- x. *Sabbath School Songs* (Boston, Massachusetts: Massachusetts Sabbath School Society, 1841)
- xi. *Chapel Hymns* (Boston, Massachusetts: T. R. Marvin, 1842)
- xii. *Church Psalmody* (Boston, Massachusetts: T. R. Marvin, 1843)

- xiii. *The American Sabbath School Singing Book* (Philadelphia, Pennsylvania: Perkins & Purves, 1843)
 - xiv. *Carmina Sacra: or Boston Collection of Church Music* (Boston, Massachusetts: John H. Wilkins & Richard B. Carter, 1844)
 - xv. *The Psaltery* (Boston, Massachusetts: Wilkins, Carter & Company, 1845)
 - xvi. *Song-Book of the School Room, with George J. Webb* (Boston, Massachusetts: Wilkins, Carter & Company, 1847)
 - xvii. *The National Psalmist* (Boston, Massachusetts: Tappan, Whittemore & Mason, 1848)
 - xviii. *Cantica Laudis: or The American Book of Church Music, with George J. Webb* (New York: Mason & Law, 1850)
 - xix. *Musical Letters from Abroad* (Boston, Massachusetts: Oliver Ditson, 1853)
 - xx. *The New Carmina Sacra* (Boston, Massachusetts: Rice & Kendall, 1853)
 - xxi. *The Hallelujah: A Book for the Service of Song in the House of the Lord* (New York: Mason Brothers, circa 1854)
 - xxii. *The Sabbath Hymn and Tune Book, with Edwards A. Park & Austin Phelps* (New York: Mason Brothers, 1859)
 - xxiii. *The Sabbath School Hymn and Tune Book, with Edwards A. Park, Austin Phelps & Francis Wayland* (New York: Mason Brothers, 1860)
 - xxiv. *The Diapason: A Collection of Church Music, edited by George Root* (New York: Mason Brothers, 1860)
 - xxv. *Asaph: or, The Choir Book* (New York: Mason Brothers, 1861)
- c. His Tunes – (The tunes noted are found in *Psalms and Hymns and Spiritual Songs*, 2019.)
- i. *Bless, O My Soul, the Living God* (Tune: Park Street) – # 4 in PHSS
 - ii. *O My Soul, Jehovah Praise* (Tune: Ripley) – # 21 in PHSS
 - iii. *O Could I Speak the Matchless Worth* (Tune: Ariel) – # 41 in PHSS
 - iv. *Hark, Ten Thousand Harps and Voices* (Tune: Harwell) – # 51 in PHSS

- v. *O for a Thousand Tongues to Sing (Tune: Azmon) – # 62 in PHSS*
- vi. *O! What Mysterious Grace is This? (Tune: Ostend) – # 89 in PHSS*
- vii. *While Shepherds Watched (Tune: Christmas) – # 228 in PHSS*
- viii. *The Sinner Must Be Born Again (Tune: Meribah) – # 306 in PHSS*
- ix. *Come All Harmonious Tongues (Tune: Ain) – # 340 in PHSS*
- x. *When I Survey the Wondrous Cross (Tune: Hamburg) – # 559 in PHSS*
- xi. *Thou Art My All (Tune: Oak) – # 569 in PHSS*
- xii. *As Thy Days, Thy Strength Shall Be (Tune: Uxbridge) – # 589 in PHSS*
- xiii. *Nearer, My God to Thee (Tune: Bethany) – # 600 in PHSS
(See history below song related by Ira Sankey)*
- xiv. *A Charge to Keep I Have (Tune: Boylston) – # 610 in PHSS*
- xv. *When Our Captain First Enlisted (Tune: Putney) – # 634 in PHSS*
- xvi. *My Faith Looks Up to Thee (Tune: Olivet) – # 667 in PHSS*
- xvii. *O for a Faith That Will Not Shrink (Tune: Downs) – # 675 in PHSS*
- xviii. *Ashamed of Jesus I Have Been (Tune: Ernan) – # 678 in PHSS*
- xix. *Ye Mourning, Ye Afflicted Saints (Tune: Rothwell) – # 713 in PHSS*
- xx. *May I Resolve with All My Heart (Tune: Rockingham) – # 755 in PHSS*
- xxi. *Blest Be the Tie That Binds (Tune: Dennis) – # 758 in PHSS*
- xxii. *Stone Walls Do Not a Prison Make (Tune: Corinth) – # 793 in PHSS*
- xxiii. *Welcome Everlasting Life (Tune: Coventry) – # 795 in PHSS*
- xxiv. *Like to Plants That Vigorous Grow (Tune: Eltham) – # 803 in PHSS*
- xxv. *God is the Fountain, Whence (Tune: Gerar) – # 810 in PHSS*
- xxvi. *With Gratitude (Tune: Seir) – # 811 in PHSS*

- xxvii. *My Country! 'Tis of Thee (Tune: America) – # 832 in PHSS*
- xxviii. *Hast Thou Said, Exalted Jesus (Tune: Oliphant) – # 841 in PHSS*
- xxix. *Let Me Live to Preach the Word (Tune: Nashville) – # 849 in PHSS*
- xxx. *From Greenland's Icy Mountain (Tune: Missionary Hymn) – # 862 in PHSS*
- xxxi. *Great Shepherd of the Sheep (Tune: Ward) – # 879 in PHSS*
- xxxii. *Day of All the Week the Best (Tune: Sabbath) – # 885 in PHSS*
- xxxiii. *Gladsome We Hail This Day's Return (Tune: Avern) – # 886 in PHSS*
- xxxiv. *Sweet Day of Rest (Tune: Illa) – # 887 in PHSS*
- xxxv. *Death Ends Out Mortal Strife (Tune: Orwell) – # 896 in PHSS*
- xxxvi. *Joy to the World (Tune: Antioch) – # 947 in PHSS*