
Miss Matilda Durham and Her Place in American Hymnody

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Long ago, a young woman in South Carolina was attracted to the hymn, “On Jordan’s stormy bank I stand,” and she married it to a tune now known as PROMISED LAND. Did she compose the tune, or did she merely arrange it from a folk melody? We do not know. What seems likely, though, is that she was the first American-born woman ever to contribute a hymn tune that is still widely sung. It was way back in 1835 that the tune first appeared in *Southern Harmony*.¹

Whether Miss Durham composed—or arranged—PROMISED LAND is the main question to be considered in this article, but it is only the tip of a berg. A larger question regarding the spread of fasola singing across the southern and western parts of young America is this: among the so-called “folk hymns,” to what extent did identifiable individuals “arrange” or “compose” the tunes, and to what extent should they be recognized, as individuals, for their contributions to American hymnody? Of course, we must also ask who Miss Durham was and what else she composed or arranged.

Spartanburg County and Singing Billy

In the year that THE PROMISED LAND (henceforth just PROMISED LAND) was published in *Southern Harmony* (henceforth *SH*), the compiler of that collection was a 26-year-old resident of Spartanburg County, South Carolina. His name was William Walker, also known as ‘Singing Billy’, and he had already been leading fasola singing-schools for about six years. No doubt Miss Durham knew Walker, and she may have been one of his pupils. She probably also knew other residents of Spartanburg County whose names appear in various editions of *SH*: Benjamin Franklin White, James Christopher, Rev. John Gill Landrum, and William W. Bobo.

White, Walker, and Bobo were all born in Union County, South Carolina, just south of Spartanburg County. Also living in Union County were a singing teacher named William Golightly

and his sisters, Amy, who married William Walker, and Thurza, who married B. F. White. A relative, David Golightly, was one of the early pastors of Cedar Spring Baptist Church, of which both Walker and White's father were members in 1835. The Rev. J. G. Landrum became the first pastor of First Baptist Church, Spartanburg, in 1839. James Christopher contributed two tunes to later editions of *SH: INTERROGATION* and *WONDROUS LOVE*. Among these musicians, the two that shaped the way for Miss Durham's early musical life and the later spread of her tunes were Walker and White—Walker because of leadership as a singer teacher and *SH*, and White because of his phenomenally successful collection, with E. J. King, of *The Sacred Harp*, first published in 1844. (For more on Walker, White, and their tunebooks, see *Makers of The Sacred Harp* and the *Canterbury Dictionary of Hymnology*; for Spartanburg County, see *History of Spartanburg County*.² For additional insights, see *The Life and Times of Rev. John G. Landrum*.³)

Matilda was born 17 January 1815 to George and Susan Durham. Her brother John was born in 1806. Matilda's grandfather John Durham had settled on a large farm near Switzer in Spartanburg County before 1800. John Durham, his wife Mary, and three Fowlers were among the fifty original members of Green Pond Baptist Church, organized on 9 July 1804. The church history includes these words: "It has been passed down by word of mouth that during 1811-1822 some of the members held meetings in John Durham's home. He was known as 'Grand Sir Durham'. They were baptized into a branch near his home, which must have been Chicken Foot Branch, since the records show that he lived about ¾ mile north of the present site of the church." Grand Sir Durham was ordained as a deacon on 22 August 1824, when Matilda was nine years old.⁴

John and Mary Durham died on the same day. "The tradition passed along by a granddaughter, Matilda Hoy, is that Molly died first, and John, not wishing to live any longer, but in good health, simply put his hands over his eyes and expired. This may be fanciful, but the *Greenville Mountaineer* [Greenville, South Carolina] for 15 April 1837 gives this account: 'Departed this life on Tuesday, the 4th instant, in Spartanburg District, Mr. John Durham, aged 86, and Mary, his wife, aged 83. They had been upwards of fifty years members of the Baptist Church at Green Pond...'⁵ The granddaughter mentioned in the account was, of course, the subject of this article. She "joined the church at Green Pond [and was] baptized by Elijah Ray", who was the Pastor there in 1832-1833.^{6,7}

Green Pond was one of many Baptist churches established in Spartanburg County during the lifetime of “Grand Sir Durham”. There was a spirit of those times that accompanies what we today call a growth area. “The Baptists of South Carolina entered the new century with a tremendous stirring of their spiritual life and with an equally astonishing increase in their numbers. The denomination’s forty years in the back country had proved its powerful appeal to the type which made the new West.”⁸

In the 1830s it was not common for women to have music published, especially under their real name. The fact that Miss Durham did so may reflect a progressive attitude about women’s place in society. There is an intriguing sentence in the records of Green Pond Baptist Church, perhaps written after prolonged deliberations that included the voice of Miss Durham: “In 1836 it was decided by the church that it was scriptural for the women to vote.”⁹

PROMISED LAND

In modern hymnals, the name of Miss Durham’s earliest known and by far greatest tune is PROMISED LAND, this also being the name under which Samuel Stennett’s hymn, “On Jordan’s stormy bank I stand,” was first published, in 1787 in *Rippon’s Selection*. Like many fasola pieces originating before 1850, PROMISED LAND is in three parts with the melody in the middle part, as shown in Figure 1. The music attribution is “Miss M. Durham”, and the text is supplemented by a chorus (or refrain) that does not appear in *Rippon’s Selection*.

In *SH*, Stennett’s name is missing; instead, the text attribution is “Meth. H. B., p. 471”.¹⁰ There, Stennett’s text does appear, and the aforementioned chorus does not. Possibly, therefore, Miss Durham was the author of the chorus, which has been loved and sung by millions:

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

In a chapter on “Spiritual Songs Born in Camp Meetings,” George Pullen Jackson quotes Lewis F. Benson: “A distinctive type is thus established, the Camp-Meeting Hymn. It is individualistic, and

deals with the rescue of a sinner...sometimes as a narrative of personal experience for this warning or encouragement. The Camp-Meeting Hymn is not churchly, but the companionships of the rough journey to the camp reappear in songs of a common pilgrimage to Canaan...”¹¹

Benson continues, “The literary form of the Camp-Meeting Hymn is that of the popular ballad or song, in plainest every-day language... *The refrain or chorus is perhaps the predominant feature* (emphasis added).” After quoting Benson, Jackson gives examples of the predominant feature. Included is the chorus quoted above, introduced by these words, “Miss M. Durham, of Georgia, seems to have added, or recorded, the following chorus, OSH128.”¹² Here, “OSH” refers to a 1911 edition of *The Sacred Harp* that is named *The Original Sacred Harp*. The catchy question, “O, who will come and go with me?” caught on among other Camp-Meeting Hymn writers, and Jackson identifies three songs in OSH, all of later origin, that include that same phrase.¹³

The chorus as printed in Jackson has “I’m” thrice, whereas in *SH* and the original edition of *Sacred Harp* (1844), it is “I am” twice and “I’m” once. Another detail is that Jackson wrote “of Georgia”, a mistake, as Miss Durham was “of South Carolina”.

Elsewhere, Jackson writes about the manner in which the famous chorus was sung at camp ground meetings: “The verse was mastered probably by comparatively few singers, even though it may have been ‘lined out’ by the song leader. But the whole assemblage had its chance to join lustily in singing the chorus.”¹⁴

Returning now to the tune, did Miss Durham compose it, or did she adapt a pre-existing tune? This question, and similar questions for other tunes in *SH* and other fasola collections, was addressed by Jackson.¹⁵ For PROMISED LAND, he writes that the combination of Stennett’s words and ‘an especially folkish revival phrase has resulted in an enormously well liked spiritual...the tune is like ‘I’ll Go and Enlist for a Sailor’, Sharp, *Morris Dances*.”¹⁶ Here, Jackson leaves open the possibility that Miss Durham was not familiar with the Morris tune and invites the question: how “like” are the two melodies? A bit of counting shows that they coincide for seven consecutive beats, which are repeated for a total of 14. The remaining 18 beats of the Morris tune, however, differ substantially

from PROMISED LAND. Moreover, Miss Durham's "hook" at 'cast a wishful eye' is not found in the Morris tune.

Figure 1: PROMISED LAND, 1854, see page 14

Although Miss Durham's name is still associated with PROMISED LAND in many modern accounts, it is missing in hymnals that include a "majorized" arrangement of the tune. The hymnal editor who arranged the tune in a major key was Rigdon McCoy McIntosh. When his version first appeared in McIntosh's *Hymn and Tune Book of the Methodist Episcopal Church, South* (Nashville, 1874), there was no mention of Miss Durham or "American Folk Tune". Lewis E. Ostwalt discusses McIntosh's career and the 1874 hymnal, including PROMISED LAND, in his dissertation.¹⁷ The dissertation offers no recognition of Miss Durham except in tiny letters on a facsimile from *SH*. Indeed, Ostwalt refers to PROMISED LAND as "an anonymous American folk tune" and the arrangement as "McIntosh's most significant contribution to current hymn tune repertory." In *Baptist Hymnal* (2008), the music attribution is "American Folk Hymn; arr. Rigdon M. McIntosh"; in *The United Methodist Hymnal* (1989), the attribution is "*The Southern Harmony*, 1835; arr. by Rigdon M. McIntosh, 1895." An improved attribution for the majorized version would be "Matilda Durham, 1835; arr. by Rigdon M. McIntosh, 1874."

Jackson gives a list of "Eighty most popular tunes" selected on the basis of publication records from pre-Civil-War southern fasola collections.¹⁸ In his widely cited list, PROMISED LAND is no. 20. In another list, David Music includes PROMISED LAND among a total of eighty shape-note tunes.¹⁹

Many church choirs and congregations today do not sing from shape-note sheet music; they are much more at home with unison or SATB singing, accompanied with organ, piano, or guitar, as represented by many such arrangements in modern hymnals. Shown here is a recent arrangement, suitable for congregational singing:

*** Figure 2: PROMISED LAND, new arrangement, see page 15

The 1840 supplement to *Southern Harmony*

SH was so successful that it was reprinted several times before Walker added a supplement in 1840, including two tunes bearing Miss Durham's name: STAR OF COLUMBIA and HEAVENLY TREASURE. These are arrangements of the folk songs "Buonaparte Crossing the Rhine" and "O Lassie Art Thou Yet Sleeping".²⁰

Of the three "Durham tunes" in *SH*, only two were included in *The Sacred Harp*. Perhaps the exclusion of HEAVENLY TREASURE resulted from difficulty singers had trying to fit the words to the tune. If you wish to try, download this page at IMSLP:

[http://imslp.org/wiki/The_Southern_Harmony_\(Walker,_William\)](http://imslp.org/wiki/The_Southern_Harmony_(Walker,_William)); then select *Southern Harmony* 1845, then "Appendix, Indices", and scroll to page 256.

It is well known that shape-note singers did not always sing what was printed. Perhaps performance practice for HEAVENLY TREASURE was to modify the rhythm of the melody (which is straightforwardly the folk melody already named) to fit the words. The result may have been similar to the arrangement in Figure 3.

*** Figure 3: HEAVENLY TREASURE, new arrangement, see pages 17-18

The transformation from a lively folk tune, often played on fifes, to worship-music, is remarkable. Miss Durham and others who derived religious songs from folk music had a keen sense for such transformations. Ralph Vaughan Williams conveyed this sense when he said this about *SH*: "There is a spiritual atmosphere that hovers around these age-old melodies...simple musical truths that came straight from God, and are to be found in music like this."²¹

From Spartanburg County to Cobb County

During the early nineteenth century, migrations of "families of families" were common, especially when vast new tracts of land were opened up for settlement. Such an opportunity resulted with the removal of Cherokee Indians from northern Georgia.²² Families associated with Green Pond Baptist Church in Spartanburg County moved to Cobb County, Georgia, where they were received

into membership of Noonday Baptist Church. Among them were families with the surnames Durham and Fowler, and even today, there is a Fowler-Hoy Cemetery not far from the Noonday church. Inscriptions on the stones include the names of Matilda Hoy, her husband, and her parents.²³

Although Matilda Durham's brother John moved to Cobb County in about 1835, the year of Matilda's arrival is not known. According to *The Makers of The Sacred Harp*, the move took place after the Civil War, but this is not correct.²⁴ The earliest record to suggest otherwise may be of the marriage of Matilda Durham and Andrew Coan Hoy in Smyrna, Cobb County, Georgia on 19 October 1843. According to this record, perhaps from a family Bible, the ceremony was led by the Rev. John Gill Landrum, (who was, in 1843, Pastor of First Baptist Church in Spartanburg, about 175 miles from Smyrna). It seems likely that, if the marriage took place in Smyrna, then the location was the Smyrna Camp Ground. This was a popular location for revivals and other religious activities, probably including fasola singing. Perhaps Matilda Durham, or Matilda Hoy, was musically active there or in the nearby Marietta Camp Ground.²⁵

Matilda's husband, found in records as A. C. Hoy, was born in Spartanburg on 18 December 1819 to Patrick Hoy and Elizabeth Coan Hoy. According to a family genealogy, A. C. Hoy was "Baptized in to Green Pond Church at Cedar Grove, S. C."²⁶ This record is garbled, as there was—and still is—a Cedar Grove Baptist Church, located not far from Green Pond Church; however, it appears that there was not a community of Cedar Grove in Spartanburg County. In any case, A. C. Hoy and Matilda Hoy were received into membership at Noonday Baptist Church in February 1851. In October 1851, John Durham was appointed clerk, a position to which A. C. Hoy was elected in March 1856.²⁷ Other records for Hoys, Durhams, and Fowlers appear in the history of Noonday Baptist Church.²⁸

Further traces of the Hoys' residence in Cobb County before the Civil War are census records for their two daughters: Susan Elizabeth Hoy (later Reed), born 28 March 1847, and Mary Amanda Hoy (later Gresham and DeLay), born 17 September 1848. The 1900 and 1910 U. S. Census shows both born in Georgia (although the 1860 U. S. Census, for Cobb County, Georgia, shows both born in South Carolina.)

The Hoy farm was located at “Hoy’s Crossing”. A 19th-century map shows its location relative to Noonday Creek, Noonday Church, Fowler’s Mill, Woodstock, Marietta, and further south but still in Cobb County, Smyrna.²⁹

The Pocket Harmonist

Ten years after the first publication of his *SH*, Walker published *The Southern and Western Pocket Harmonist*.³⁰ This collection was copyrighted in 1845. Although described as an Appendix to *SH*, the book never came close to *SH* in distribution. It is not surprising that certain of its tunes were not published elsewhere. Among them are two contributed by Miss Durham.

The tunes are VALE OF SORROW and JORDAN, shown in Figures 4 and 6 as they appear in *Pocket Harmonist*, and also, in Figures 5 and 7, as arranged for congregation or choir, similar in intent to arrangements in James Clemens’s article on folk hymn accompaniments.³¹ No particular folk hymns have been suggested as origins for these tunes. They are attributed to “Miss M. T. Durham”, even though, at the time Walker copyrighted *Pocket Harmonist*, Miss Durham had become Mrs. Hoy.

Figure 4. VALE OF SORROW, shape-note, see page 19

Figure 5. VALE OF SORROW, new arrangement, see page 20

Figure 6. JORDAN, shape-note, see page 21

Figure 7. JORDAN, new arrangement, see pages 22-24

Conclusions

Once again, did Miss Durham *compose*—or *arrange*—PROMISED LAND? The question is subjective because the definitions of the key verbs depend on individuals’ interpretations; my own opinion is that she probably composed the tune, but I’ll change my mind if a better folk-tune match than “I’ll go enlist for a sailor” is found. (That tune, by the way, is of English origin, not American.)

Was Miss Durham the first American-born woman to have original religious music published? The answer is no. Before 1820, Elizabeth Ann Seton (Mother Seton), born in New York, composed a hymn together with a tune named JERUSALEM.³²

Was Miss Durham the first woman to conduct classes in a southern singing-school? According to *Oxford Music Online*, “In the area of religious music, the great wave of singing-school composition passed women by...” Among hundreds of singing-school ads in newspapers across New England and the southern and western states, often held in conjunction with the publication of tunebooks, possibly not a single woman is mentioned as a teacher. In Miss Durham’s case, perhaps she led sessions during Walker’s singing schools. It is recorded that she was a music teacher, along with other intriguing bits of information: “[She] was an unusual woman in her day. Besides being a music teacher and composing several songs . . . she wrote a number of articles for religious papers, the serious content of which did not obscure the wit for which she was known to her relatives and friends in the county, and the play of which has provided a fund of stories which are still told concerning her.”³³

Notes

¹ William Walker, *Southern Harmony, and Musical Companion* (etc.) (New Haven, Connecticut, 1835; 2nd edition “corrected and improved. – 5000 copies”, stereotyped and printed in Philadelphia; printed with Supplement, 1840; later printings up to 1854; reprinted with an Introduction by Glenn C. Wilcox (dated 1993) by The University Press of Kentucky.

² J. B. O. Landrum, *History of Spartanburg County* (1909):
<https://archive.org/details/historyofspartan00land>.

³ H. P. Griffith, *The Life and Times of Rev. John G. Landrum* (Philadelphia, 1885).

⁴ Mattie Lee Fowler Coleman, *History of the Green Pond Baptist Church*, 1954. (Printed by the Church, Woodruff, South Carolina, 1955), 11.

⁵ Durham Heritage: <http://www.durhamheritage.com/GeorgeGDurham-WinifredLindsey/b542.html>

⁶ William Hiram Dean, “Death of Mrs. Hoy,” obituary in the *Marietta Journal*, 8 August 1901. The writer was Rev. William Hiram Dean, a physician and Baptist minister in Woodstock, a few miles north of the Hoy farm.

⁷ Mattie Lee Fowler Coleman, *History of the Green Pond Baptist Church*, 1954. (Printed by the Church, Woodruff, South Carolina, 1955), p. 54. Elijah Ray is named pastor for 1832-33 in an appendage to the 1955 book: Section V (1968-1971), 54.

⁸ Leah Townsend, *South Carolina Baptists, 1670-1805* (Florence, South Carolina, 1935), 305.

⁹ Coleman, op cit., 12.

¹⁰ *A Collection of Hymns for the Use of The Methodist Episcopal Church, Principally from the Collection of the Rev. John Wesley, M. A.* (New York, 1833).

¹¹ George Pullen Jackson, *White Spirituals in the Southern Uplands: the Story of the Fasola Folk, Their Songs, Singings, and "Buckwheat Notes"* (University of North Carolina Press, 1933; Dover reprint, 1965), 216-17.

¹² Jackson, *White Spirituals*, op. cit., 219.

¹³ Jackson, *White Spirituals*, op. cit., 220.

¹⁴ George Pullen Jackson, *Spiritual Folk-Songs of Early America: Two Hundred and Fifty Tunes and Texts with an Introduction and Notes*, 2nd ed. (New York, 1953);

<https://archive.org/details/spiritualfolksong00jack>, 8.

¹⁵ Jackson, *Spiritual Folk-Songs*, op. cit., p 238.

¹⁶ *The Morris Book*, Part IV, by Cecil Sharp (London: Novello, 1911, p. 81);

https://tunearch.org/wiki/Go_and_%27List_for_a_Sailor.

¹⁷ Lewis Earl Oswalt, "Rigdon McCoy McIntosh: Teacher, Composer, Editor, and Publisher," DMA Dissertation, (New Orleans Baptist Theological Seminary, 1991), 109-111.

¹⁸ Jackson, *White Spirituals*, op. cit., 127-159.

¹⁹ David W. Music, editor, *A Selection of Shape-Note Folk Hymns from Southern United States Tune Books, 1816-61*, Recent Researches in American Music, 52. (Middleton, Wisconsin: A-R Editions, 2005). PROMISED LAND is no. 56, p. 63, in very clear fasola notation. Pages xlvi-xlvii include notes on Printing history, Musical style, etc.

²⁰ Sheet music versions can be viewed online at Traditional Tune Archive:

[https://tunearch.org/wiki/Buonaparte_Crossing_the_Rhine_\(2\)](https://tunearch.org/wiki/Buonaparte_Crossing_the_Rhine_(2)) and

https://tunearch.org/wiki/Oh_lassie_art_thou_sleeping_yet (This internet resource, "tunearch", includes two different kinds of incipits, which can be used to identify folk-tune precedents for fasola melodies. A third kind of incipit, useful for identifying tunes of folk origin that were published as hymn tunes before 1811, is implemented in Nicholas Temperley's online *Hymn Tune Index*.)

²¹ LeRoy V. Brant, “America Holds the Hopes of the Musical World, an Interview with Ralph Vaughan Williams, England’s Top-Ranking Composer”, *Etude* 67/4 (1949) 215, 255.

²² Sarah Blackwell Gober Temple, *The First Hundred Years: a Short History of Cobb County, in Georgia* (Atlanta, 1935, 1997), 1-36.

²³ Fowler-Hoy Cemetery: <https://www.findagrave.com/cemetery/34013/fowler-hoy-family-cemetery> and <https://www.findagrave.com/memorial/7715084/matilda-t-hoy>.

²⁴ David Warren Steel with Richard H. Hulan, *The Makers of The Sacred Harp* (University of Illinois Press, 2010), 114.

²⁵ Temple, op. cit., 93.

²⁶ Mary Benson Maxwell, *The Genealogy of the Benson-Latimer-Reed-Durham and Associated Families* (Orlando, Florida: The Dixie Press, 1932), 34.

²⁷ Maxwell, op. cit., 5.

²⁸ George D. Barnett, *Heritage and Hope: a Sesquicentennial History of Noonday Baptist Church, Marietta, Georgia* (Marietta, Georgia: Noonday Baptist Church, 1985, 2005). A list on page 27 for contributions during 1859-1860 (for the building program of a sister church in Tennessee) includes the names Mrs. M. T. Hoy, A. C. Hoy, and W. H. Dean. This list shows that the Rev. William Hiram Dean (who was also physician), who wrote Mrs. Hoy’s obituary in 1901, knew her at least forty years earlier. No doubt, Dr. Dean was familiar with Matilda’s (lost) religious writings.

²⁹ Map of army operations: Atlanta campaign between Kingston and Atlanta, Library of Congress, <http://www.loc.gov/resource/g3921s.cw0132700/>.

³⁰ William Walker, *The Southern and Western Pocket Harmonist, Intended as an Appendix to the Southern Harmony, Embracing the Principal Hymns, Songs, Choruses, and Revival Tunes, Usually Sung at Protracted and Campmeetings of Different Denominations of Christians throughout the Southern and Western States; also, a Number of Choice Pieces for the Church and Social Singing Societies; etc.* (Philadelphia, 1846, 1860).

³¹ James E. Clemens, “A Dialogue with Folk Hymns”, *The Hymn* 66, no. 3 (2015), 35-39.

³² “Lady”, “JERUSALEM, a Hymn, Written & Composed by a Lady”, No. 53 of *Carr’s Musical Miscellany in occasional numbers*, probably 1818 or 1819.

³³ Temple, op. cit., 55. Writings by Mrs. Hoy and stories about her seem to be lost. A possible venue for her religious articles was *The Georgia Baptist*. Possibly some writing by or stories about her were printed in the *Marietta Journal*. Temple devotes a whole chapter to Cobb County newspapers and their fates, especially those published before the War Between the States and the 1866 founding

of the *Marietta Journal*. Aside from the 1901 obituary and an obituary for Mr. Hoy, only one other reference to Mrs. Hoy, as “Aunt Matilda”, was found in surviving issues of the *Marietta Journal*.

MUSIC BY MISS MATILDA DURHAM

Figure 1: THE PROMISED LAND	14
Matilda Durham, <i>Sacred Harmony</i> , 1854 (first printed in 1835)	
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Matilda Durham, arr. Clark Kimberling, 2015	
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Matilda Durham, arr. Clark Kimberling, 2015	

Page numbers are omitted on the music.

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THE PROMISED LAND. C. M

Miss M. Durham

Meth. H. B. p. 471

51

Chorus

Tenor.

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

This system contains the first three staves of the musical score. The top staff is the Chorus, the middle staff is the Tenor part, and the bottom staff is the piano accompaniment. The music is in G major (two sharps) and common time. The lyrics are written below the Tenor staff.

bound for the pro - mised land, I'm bound for the pro - mised land, O, who will come and go with me? I am bound for the promised land.

This system contains the next three staves of the musical score, continuing the lyrics from the previous system. The lyrics are written below the middle staff.

Figure 1. THE PROMISED LAND, *SH*, 1854

THE PROMISED LAND

Samuel Stennett, 1787

Unison voices and keyboard (guitar opt.)

Miss M. Durham, 1835
arr. Clark Kimberling, 2025

♩ = 120 *Spirited*

1 D5 D5 D5 C5

1. On Jor - dan's storm - y banks I stand, And
2. O'er all those wide ex - tend - ed plains shines
3. No chill - ing winds or poi - sonous breath can
4. When I shall reach that hap - py place, I'll

1

4 D5 A5 D5

cast a wish - ful eye, To Ca - naan's fair and
one e - ter - nal day; there God the Son for -
reach that health - ful shore; sick - ness and sor - row,
be for - ev - er blest, for I shall see my

4

7 D5 D5 A5 D5 D5 *Refrain*

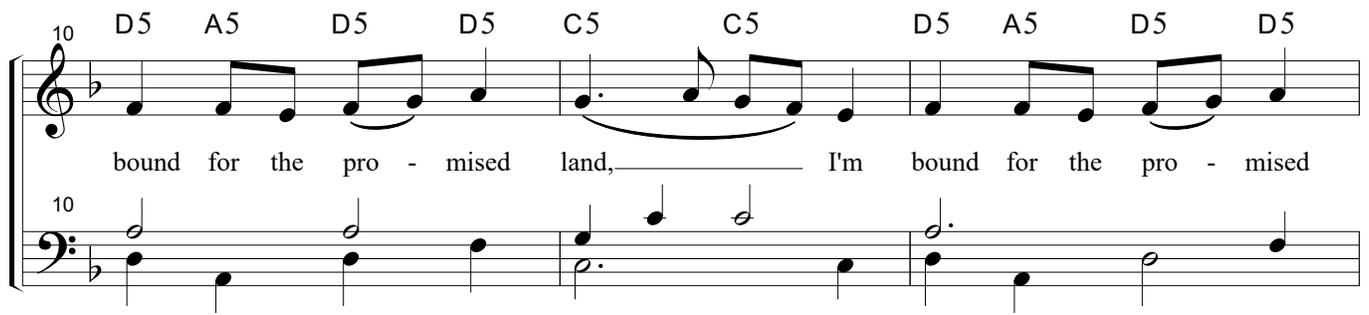
hap - py land, Where my pos - sess - ions lie.
ev - er reigns, and scat - ters night a - way. I am
pain and death, are felt and feared no more.
Fa - ther's face, and in his bo - som rest.

7

The tune Promised Land was first published in William Walker's *Southern Harmony*, 1835. For a history of the tune and words, see "Miss Matilda Durham and Her Place in American Hymnody".

Regarding the guitar chords A5, C5, D5, see the Wikipedia article, "Power Chords".

10 D5 A5 D5 D5 C5 C5 D5 A5 D5 D5



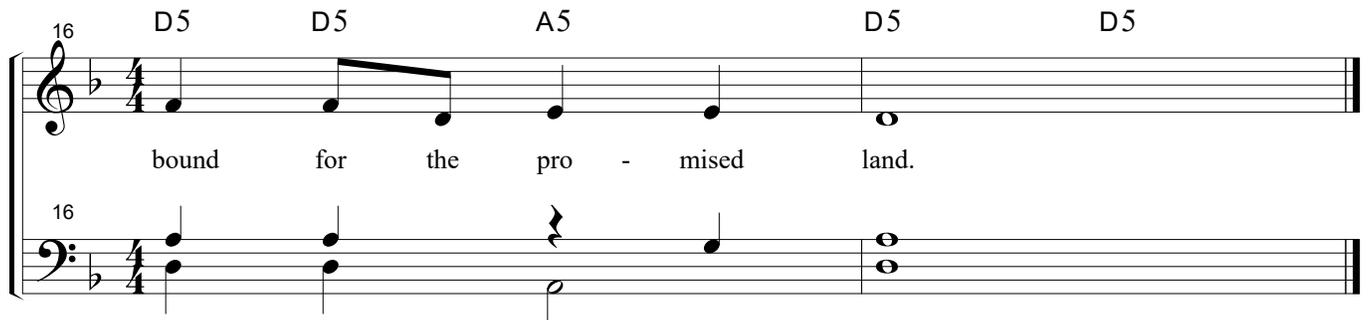
bound for the pro - mised land, I'm bound for the pro - mised

13 A5 A5 D5 D5 D5 C5 D5 D5 Bb A5



land, O, who will come and go with me? I am

16 D5 D5 A5 D5 D5



bound for the pro - mised land.

HEAVENLY TREASURE
unison voices and piano

♩. = 52

1. Friend - ship, to ev' - ery gen - 'rous mind,— O - pens a heav'n - ly treas - ure;
 2. Poor are the joys which fools es - teem,— Fad - ing and trans - it - or - y;
 3. Beau - ty with all— its gaud - y show,— Is but a paint - ed bub - ble;
 4. Learn - ing, that boast - ed glit - tering thing,— Scarce - ly is worth pos - sess - ing;
 5. Hap - py the man who has a friend— Form'd by the God of na - ture;

5

There may the sons of sor - row find— Sourc - es of re - al pleas - ure.
 Mirth is as fleet - ing as a dream,— Or a de - lu - sive sto - ry;
 Short is the tri - umph wit be - stows,— Full of de - ceit and trou - ble;
 Rich - es, for - ev - er on the wing,— Can - not be called a bless - ing;
 Well may he feel and re - com - mend— Friend - ship with his Cre - a - tor:

Text: Mr. Bidwell of Connecticut, in *The Philadelphia Songster*, 1793

Music: arr. folk melody, Miss M. T. Durham, *Southern Harmony, Supplement*, 1840

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Stanzas 1,3,5 sung by all; st. 2 by women, st 4 by men

9

See what em - ploy - ments men pur - sue, — Then you will own my
 Lux - ur - y leaves a sting be - hind, — Wound - ing the bod - y
 Fame, like a sha - dow, flies a - way, — Ti - tles and dig - ni -
 Sen - su - al pleas - ures swell de - sire, — Just as the fu - el
 Then as our hands in Friend - ship join, — So let our soc - ial

12

words are true; — Friend - ship a - lone — un - folds to view —
 and the mind; — On - ly in Friend - ship can we find —
 ties de - cay; — Noth - ing but Friend - ship can dis - play —
 feeds the fire; — Friend - ship can re - al bliss in - spire —
 powers com - bine, — Ruled by a pas - sion most di - vine: —

15

Sourc - es of re - al pleas - ure.
 Pleas - ure and sol - id glo - ry.
 Joys that are free from trou - ble.
 Bliss that is worth poss - ess - ing.
 Friend - ship with our Cre - a - tor.

While in this vale of sor-row I tra-vel on in pain,
My heart is fix'd on Je-sus, I hope the prize to gain;

1 2

But when I come to bid adieu to those I dearly

1 2

love, My heart is often melted— It is the grief of love.

1 2

2 I'm on my way to glory;
By faith I look above,
And view the smiling Saviour,
Which fills my soul with love:
'T is this that so constrains my soul
Poor sinners to entreat,
To seek the Father's favour
Upon the mercy-seat.

3 While in my Master's vineyard
I toil and travel on;
Oh! pray for me, my brethren,
Until my work is done;
Tho' lands and rivers lie between,
We'll still in spirit meet,
And pray for full redemption,
And confidently wait.

4 Farewell, my loving brethren,
Until we meet again—
Perhaps in realms of glory,
With Christ the Lord to reign:
Be faithful to your Saviour God,
And keep the prize in view;
And if I reach those mansions,
I there shall meet with you.

5 There sickness, pain, and sorrow
Will all be done away,
And we shall meet each other,
To spend an endless day: [Lord,
There we shall meet with Christ the
Our Saviour and our Friend—
Farewell, my loving brethren!
Love Jesus to the end.

Figure 4. VALE OF SORROW, Southern and Western Pocket Harmonist © 1845

Tune name: VALE OF SORROW

Anon.

unison voices and keyboard

Miss M. T. Durham, 1845
arr. Clark Kimberling, 2015

$\text{♩} = 120$

1. While in this vale of sor - row I tra - vel on in pain, My
2. I'm on my way to glo - ry; By faith I look a - bove. And
3. While in my Mas - ter's vine - yard I toil and tra - vel on; Oh!
4. Fare - well, my lov - ing breth - ren, Un - til we meet a - gain— Per -
5. There sick - ness, pain and sor - row Will all be done a - way, And

heart is fixed on Je - sus, I hope the prize to gain; But
view the smil - ing Sav - iour, Which fills my soul with love: 'Tis
pray for me, my breth - ren, Un - til my work is done; Tho'
haps in realms of glo - ry, With Christ the Lord to reign: Be
we shall meet each oth - er, To spend an end - less day: There

when I come to bid ad - ieu to those I dear - ly love, My
this that so con - strains my soul Poor sin - ners to en - treat, To
lands and riv - ers lie bet - ween, We'll still in spi - rit meet, And
faith - ful to your Sav - iour God, And keep the prize in view; And
we shall meet with Christ the Lord, Our Sav - iour and our Friend— Fare -

heart is oft - en melt - ed— It is the grief of love.
seek the Fa - ther's fav - our Up - on the mer - cy - seat.
pray for full re - demp - tion, And con - fid - ent - ly wait.
if I reach those man - sions, I there shall meet with you.
well, my lov - ing breth - ren! Love Je - sus to the end.

Anonymous text in *Baptist Harmony*, 1842.

Melody by Miss M. T. Durham, in William Walker's *Southern and Western Pocket Harmonist*, 1846 (3-part shape-note setting, copyright 1845), Arrangement copyright © 2015 Clark Kimberling; to make copies, request permission in writing.

Figure 5. VALE OF SORROW, new arrangement

1. Come, thou fount of every blessing, Tune my heart to sing thy grace;
Streams of mercy, never ceasing, Call for songs of loudest praise.

Teach me some melodious sonnet, Sing by flaming tongues a .bove;
Praise the mount—O, fix me on it! Mount of God's unchanging love.

And we'll pass over Jordan, O, come and go with me;
CHORUS.
And we'll pass over Jordan, &c.

When we pass over Jor - dan, we'll praise th' eternal three

8 Here I raise my Ebenezer,
Hither by thy help I'm come:
And I hope, by thy good pleasure,
Safely to arrive at home.
And we'll pass over Jordan, &c.

Jesus sought me when a stranger,
Wandering from the fold of God;
He, to save my soul from danger,
Interposed his precious blood,
And we'll pass over Jordan, &c.

6 O! in grace how great a debtor
Daily I'm constrained to be!
Lest that grace, Lord, like a fetter,
Bind my wandering heart to thee.
And we'll pass over Jordan, &c.

6 Prone to wander, Lord, I feel it;
Prone to leave the God I love—
Here's my heart, Lord, take and seal it,
Seal it from thy courts above.
And we'll pass over Jordan &c.

Figure 6. JORDAN, Southern and Western Pocket Harmonist © 1845

Tune name: JORDAN

Robert Robinson
(1735-1790)

SATB voices and piano

Miss M. T. Durham, 1845
arr. Clark Kimberling, 2015

$\text{♩} = 66$ (fast and cheerful) *unison*

1. Come, thou fount— of ev - ery
3. Here I raise— my Eb - en -
5. O! to grace— how great a

bless - ing. Tune my heart to sing thy— grace; Streams of
ez - er, Hith - er by thy help I'm— come; And I
debt - or Dai - ly I'm con - strained to— be! Let that

mer - cy, nev - er ceas - ing, Call for songs of loud - est— praise.
hope, by thy good plea - sure, safe - ly to ar - rive at— home.
grace, Lord, like a fet - ter, Bind my wan - dering heart to— thee.

Melody by Miss M. T. Durham, in William Walker's *Southern and Western Pocket Harmonist*, 1846 (3-part shape-note setting, copyright 1845), Arrangement copyright © 2015 Clark Kimberling; to make copies, request permission in writing.

Figure 7. JORDAN, new arrangement

CHORUS (parts)

11

And we'll pass ov - er Jor - dan, O, come and go with

11

15

me; When we pass ov - er Jor - dan, we'll praise th'e - ter - nal—

15

19

three. _____

parts

2. Teach me some — me - lo - dious
4. Je - sus sought me when a
6. Prone to wan - der, Lord, I

19

(possibly unaccompanied until Chorus)

23

son - net, sung by flam - ing tongues a - bove. Praise the mount! Oh, fix me
stran - ger wan - dering from the fold of — God; he, to res - cue me from
feel it, prone to leave the God I — love; here's my heart, oh, take and

23

27

on it, mount of God's un - chang - ing love.
 dan - ger, in - ter - posed his pre - cious blood.
 seal it, seal it for thy courts a - bove.

27

30

CHORUS (parts) (small notes: one or two sopranos)

— And we'll pass ov - er Jor - dan, O, come and go with me; When we

30

35

until last time

pass ov - er Jor - dan, we'll praise th'e - ter - nal three.

35

40

last time

three.

40

f *rit.* *f* *pp*

keep pedal down to end