Hymns and Gospel Songs in the Core Repertory of Southern Baptist Congregations As Reflected in Five Hymnals Published from 1940 to 2008

> By Warren Fields

Colloquium on Baptist Church Music Baylor University September 24-25, 2009

Hymns and Gospel Songs in the Core Repertory of Southern Baptist Congregations As Reflected in Five Hymnals Published from 1940 to 2008 By

Warren Fields

A substantial body of congregational song was already a part of the faith and practice of Southern Baptists when, in 1935, B. B. McKinney moved from Ft. Worth, Texas to Nashville, Tennessee to become the first music editor at the Sunday School Board. McKinney brought to his new position a varied background and decades of experience in Southern Baptist life. Though he surely faced new challenges in his responsibilities with the Board, his familiarity with the field of hymnal publishing would serve him well. In 1935 he could look back on sixteen years of experience as editor for the independent publisher Robert H. Coleman.¹

Precisely when the Board's new music editor began his quest to produce a hymnal designed primarily for use in congregational gatherings for worship is not known. William J. Reynolds believed that, at least as early as the summer of 1935, McKinney had "carried in his heart his dream of publishing a major collection of hymns and gospel songs."²

McKinney faced a number of obstacles in the process that led finally to the release of *The Broadman Hymnal* in May of 1940.³ The daunting task of securing copyrights was perhaps the greatest of the difficulties he encountered and overcame with some measure of success. That he was able to serve also as both editor and compiler is remarkable in a project of such magnitude. A report in the minutes of the Sunday School Board for March 14, 1940, presents the only evidence that McKinney asked for help in the selection process. Two groups are mentioned: "a large number of music directors throughout the South …" and "a committee here at the Board …" No one in either group is identified by name.⁴

Surely no one in 1940 could have predicted how phenomenally successful *The Broadman Hymnal* would be in the years ahead, or the extent to which it would have a positive influence on the congregational singers in Southern Baptist churches. Even with its unusual inclusion of several choral works and a substantial number of solos and duets, it was largely because of the gospel songs and the standard hymns that the Board's new product became a unifying force for congregational singing.

Over the next sixty-eight years the Sunday School Board (now Lifeway Christian Resources) published four major collections of hymns and gospel songs. Walter Hines Sims became Secretary of the Church Music Department following the untimely death of B. B. McKinney in a car accident while on the way home from Music Week at Ridgecrest in 1952. In the following year, the Board gave approval for work to begin on a new hymnal. To assist in the process of development of *Baptist Hymnal*, 1956, Sims relied on the expertise of 34 persons plus four who served on the staff of the Church Music Department: Loren R. Williams, William J. Reynolds, Novella D. Preston and Alta C. Faircloth.⁵ With its logically organized content, this hymnal was accepted by Southern Baptists in a way that would rival its predecessor. Bill Reynolds called it "the largest and most eclectic compilation for Southern Baptists in this century."⁶ In his doctoral dissertation,

¹William J. Reynolds, *Hymns of Our Faith: A Handbook for the Baptist Hymnal* (Nashville: Broadman Press, 1964), p. 270.

² Reynolds, "The Contributions of B. B. McKinney to Southern Baptist Church Music," *Baptist History and Heritage*, Vol. XXI, July, 1986, No. 3, p. 45.

³ B. B. McKinney, ed. *The Broadman Hymnal* (Nashville: The Broadman Press, 1940).

⁴ Reynolds, op. cit.

⁵ Walter Hines Sims, ed. *Baptist Hymnal* (Nashville: Convention Press, 1956), p. vi.

⁶ Reynolds, *Hymns of Our Faith*, p. xxxi.

Mike Simoneaux, considers the *Baptist Hymnal* of 1956 to be "more noble and mature" and "more comprehensive and worshipful" when compared with five older hymnals, beginning with *The Baptist Hymn and Praise Book* of 1904 and ending with *The Broadman Hymnal*.⁷ David Gregory, in his doctoral dissertation, calls it "the crowning achievement of the Church Music Department in the golden age of the Southern Baptist Convention."⁸

The cohesiveness among Southern Baptists and the almost total acceptance of anything published by the Baptist Sunday School Board were among the contributing factors to this "golden age." These factors were still solidly in place when the decision was made to bring out still another hymnal, a collection consistently referred to in its preparatory stages as a "revision" of *Baptist Hymnal*, 1956.⁹

As the successor to Hines Sims, William J. Reynolds served as General Editor and Chairman of a 68member committee charged with the responsibility of selecting and approving the content of the 1975 *Baptist Hymnal*.¹⁰ In an address delivered at the first meeting of the committee, Reynolds predicted that, if they all did their work well that, "the more than 34,000 churches that make up the family of Southern Baptists will be singing out of this book as we move into the twenty-first century." He then went on to lay out before the group a series of challenges, not the least of which, was just how many contemporary songs should be included.¹¹

Though his goal for *Baptist Hymnal* of 1975 fell just a few years short, it was Reynolds himself who wrote about the 1991 hymnal in an edited version of his historical essay, *Baptist Hymnody in America*. He listed three major events that could be commemorated in light of the year of release of *Baptist Hymnal*, 1991: "the 300th anniversary of Benjamin Keach's *Spiritual Melody*, published in England in 1691; the 100th anniversary of the establishment of the Baptist Sunday School Board … in 1891; and the 50th anniversary of the founding of the Church Music Department at the … Board in 1941."¹²

The process of research and development for the 1991 *Baptist Hymnal* was more extensive than any ever undertaken by the Baptist Sunday School Board. A committee of 96 persons worked under the leadership of Wesley L. Forbis, successor to Reynolds in 1981, and Terry W. York, Project Coordinator. One of the most effective methods employed to secure the widest possible input was a questionnaire sent to every Baptist church in the Convention. As editor, Forbis wrote an introduction to the hymnal in which he stated that the questionnaire was designed "to ensure that this hymnal would be representative of the diversity among Baptists, and, more importantly, its unity."¹³ The genuine desire for this new hymnal to stand as a strong symbol of unity among Southern Baptists must have been tempered by the realization that the Convention seemed to be moving in quite the opposite direction. And yet, the widespread acceptance of the Board's fourth major hymnal seems to suggest that a high level of unity and denominational loyalty still existed among a considerable number of Southern Baptist churches.

 ⁷ Michel Saville Simoneaux, An Evaluation of the 'Baptist Hymnal' (1956) in Comparison with Five Hymnals Previously Popular Among Southern Baptists from 1904 until 1956 (dissertation, New Orleans Baptist Theological Seminary, June, 1969), pp. xv, 125.
⁸ David Louis Gregory, Southern Baptist Hymnals (1956, 1975, 1991) As Sourcebooks for Worship in Southern Baptist Churches (dissertation, Southern Baptist Theological Seminary, Louisville, KY, 1994), pp. 77-78.

⁹ Article in *Facts and Trends*, Vol. 17, No. 5, May 1973, p. 2.

¹⁰ William J. Reynolds, ed. *Baptist Hymnal* (Nashville: Convention Press, 1975).

¹¹ Reynolds, "Some Words for a church hymnal revision committee," *The Baptist Program*, March 1974, p. 10.

¹² Reynolds, "Baptist Hymnody in America" *Handbook to The Baptist Hymnal*, ed. Jere V. Adams (Nashville: Convention Press, 1992), p. 47.

¹³ Wesley L. Forbis, ed. *The Baptist Hymnal* (Nashville: Convention Press, 1991), p. vii.

In its organizational structure *Baptist Hymnal* of 2008 is similar to three of the four earlier collections: *Baptist Hymnals* of '91, '75 and '56. It contains 674 musical items, beginning with *Praise to the Lord, the Almighty* and ending with *Christ, We Do All Adore Thee*. Mike Harland, Director, Lifeway Worship, writes in the introduction that "this hymnal reaches in both directions: back to the timeless expressions of previous generations, and forward to the new expressions of today."¹⁴

It is still too early to predict how successful this new hymnal will be in comparison to its predecessors, but it does share one feature in common with all four. Included among its 674 musical items are 160 hymns and gospel songs chosen originally by B. B. McKinney and his anonymous group of assistants for *The Broadman Hymnal* and approved by each selection committee thereafter.¹⁵

While inclusion in several hymnals is only one indicator of what is sung by congregations and how often, the titles and tune names in Table 1 are representative of a body of congregational song that has withstood the test of time. The current generation has inherited this congregational song repertory from those who first sang from it the many creative expressions of word and tune, allowed them to become a part of mind and spirit, and passed them along to the next generation. In so doing, they helped to lay a foundation for the formation of a core repertory that would always be open to new entries. In practical applications in worship, the content of this repertory for Southern Baptists will vary from region to region and even church to church. Preserved and nurtured by the worshiper in the pew, it is a treasury of congregational music that has grown steadily over a period of almost seven decades. But its roots go back well beyond that relatively short period of time.

The hymns and tunes in the five-hymnal list all predate *The Broadman Hymnal*, with one exception. To an anonymous single stanza, B. B. McKinney and Mack Weaver added two stanzas, and McKinney composed the music for *Lord, Lay Some Soul upon My Heart*. This marked the first appearance of this gospel song in a Baptist collection. Of the remaining 161 hymns and tunes, the greatest percentage had their beginnings in the 19th century, with fully 63% of the total. Hymn texts from the 18th century represent 19% of the complete list, followed by the early 20th century with 14%. The 1709 version of Thomas Ken's Doxology was first published in 1692. The other two 17th century hymns are *Fairest Lord Jesus* (1662) and the first stanza of *Must Jesus Bear the Cross Alone* (1693 for the first stanza, mid-19th century for the others). Martin Luther's great hymn of the Reformation dates from 1529. William Kethe's metrical version of Psalm 100 was published in the *Anglo-Genevan Psalter* of 1561.¹⁶ This Psalter is also the original source for Robert Grant's hymn of praise, *O Worship the King*, written in 1833.¹⁷ The four stanzas of Edward Caswall's hymn, *Jesus, the Very Thought of Thee*, have their origin in a Latin hymn of the 12th century.¹⁸

In the years leading up to the publication of *The Broadman Hymnal*, a subject of no small concern, especially among pastors, church musicians and seminary professors, was the comparative value of hymns as opposed to gospel songs. On May 16, 1937, a committee was appointed at the annual meeting of the Southern Baptist Convention with instructions to study the musical program of Southern Baptist churches. In January of 1939,

¹⁴ Mike Harland, Project Executive, Introduction to *Baptist Hymnal* (Nashville: Lifeway Worship, 2008).

¹⁵ Table 1 lists 162 titles inclusive of both the Coronation and Diadem settings for *All Hail the Power of Jesus' Name* and, for *Take My Life and Let It Be Consecrated*, the tunes Hendon and Yarbrough.

¹⁶ Hugh T. McElrath in Handbook to the Baptist Hymnal, 1992, p. 88.

¹⁷ Scotty Wayne Gray in *Handbook* ..., p. 175.

¹⁸ Milburn Price in *Handbook* ..., p. 175.

the committee sent out a detailed questionnaire, the last section of which asked for the "ten hymns most used by your church and Sunday School." A summary of responses from 1093 churches was published in the *Southern Baptist Handbook* of 1939 under the title, *The 51 Favorite Songs of Southern Baptists. What a Friend We Have in Jesus*, shortened simply to *What a Friend* and listed as a hymn, was the top choice, followed by *I Am Thine, O Lord*, identified as a gospel song.¹⁹ The distinction between a hymn and a gospel song in that survey was based generally on the simple understanding that a hymn is composed of stanzas only and a gospel song is made up of stanzas and a refrain or chorus. If that definition is applied to the fivehymnal report, the division is fifty-fifty. If the more subjective definition of a hymn whose text focus is toward God in prayer or praise is applied, the division is approximately 60-40 in favor of the gospel song.²⁰

The hymn versus gospel song controversy of the 1930's gave way in the 1940's to a kind of unity in diversity that would become a widely recognized characteristic of Southern Baptists through most of the 1970's. It was in that strong relational bond that the members of all those autonomous churches would worship, study and fellowship with one another. One of the most enduring symbols of the unity they could cherish and doubtless often took for granted was the Baptist hymnal from which they sang every Sunday. Beginning especially with *Baptist Hymnal* of 1956, they could draw from a print resource that had been compiled and published with the average congregational singer in mind.

In the passage of time and with each new hymnal, certain hymns and gospel songs would be assimilated into the Southern Baptist repertory. In an association with contemporary trends and styles, others would linger for a time, perhaps even with significant appeal and eventually fade into the past.

Over that same period that saw the publication of five major hymn collections, many new works flowed from the creative energies of authors and composers, a number of old ones were brought forward from the past, and the Baptist repertory of congregational song grew steadily. The print hymnal became a valuable resource, a vessel capable of being held by children, youth and adults, and from which all could drink—of word and tune—in a shared experience like no other. It is from this common practice of Southern Baptist congregations that certain hymns and gospel songs moved with every substantive encounter toward their rightful place in the core repertory.

Some of the best known examples of congregational song appear not only in all five hymnals, and in four of the five, but also in three and, in some cases, only two. Acceptance of many of those stanzas of text into a core repertory seems validated in the fact that they adhere generally to some very important standards, scripturally and theologically. They are reflective also of an ability on the part of their authors to use a few words of deeply spiritual import in a basic metrical structure. Among the many lesser known authors whose names appear in the five-hymnal list, with its 160 titles, and the four-hymnal report, with an additional 99, are some of the best known and most prolific writers of their day. Thirteen examples of hymnic poetry come from the pen of Fanny Crosby. B. B. McKinney is a close second with twelve, followed by Charles Wesley with ten, Isaac Watts with eight, and six each for Philip P. Bliss and Charles Gabriel.

To sing or read a stanza of one of these 259 hymns and gospel songs is to focus inwardly and upwardly toward God or outwardly toward other worshipers in a given community of faith. With a somewhat heavier

¹⁹ E. P. Aldredge, Report of "A Survey of the Musical Program in Southern Baptist Churches" in the *Southern Baptist Handbook 1939* (Nashville: Baptist Sunday School Board, 1939), p. 16.

²⁰ See Reynolds, *A Survey of Christian Hymnody* (New York: Holt, Rinehart and Winston, 1963), pp. 129 and 131, where he quotes from the article by Carl F. Price, "What Is a Hymn?" *The Papers of the Hymn Society*, 1937.

emphasis on hymns of testimony on the life in Christ and of challenge and encouragement to other worshipers, the combined totals seem to suggest that Southern Baptists have a preference for hymns and gospel songs that focus outward. At the same time, the titles in these two lists are reflective of a strong commitment to the use of hymns of praise and prayer in worship.

The 160 texts of the five-hymnal list were set to music by a large number of composers whose styles are distinctive, yet remarkably similar in the creation of music for congregational use. Among the composers and arrangers whose names appear more than once are B. B. McKinney (8), Robert Lowry (7), William B. Bradbury (5), Lowell Mason (5), Philip P. Bliss (4), William H. Doane (4) and William J. Kirkpatrick (3). Almost all the tunes are diatonic. Apart from several occasions where peak tones are employed to give emphasis to a particular portion of the text, the range of most tunes is an octave or less. Some tunes are dynamic in character reflecting a judicious mix of wide leaps and angular motion while others are more lyrical in design. With the lone exception of *Come, Ye Sinners, Poor and Needy*, set to the tune RESTORATION, all are in the major mode. Generally speaking, the composers seem to have approached the task of tune construction, rhythmically and melodically, with an eye toward creativity and clarity in the interpretation of text without being unnecessarily complex. Though there are obvious differences between the hymn and the gospel song, harmonic support for the tunes is based on the use of both primary and secondary chords and an employment of chromatic alterations as needed. By the time they appeared in *The Broadman Hymnal*, these tunes had become so solidly linked to their respective texts that, in most cases, words and tune were virtually inseparable.

These text and tune settings were joined by others as the years flowed by and the process of hymnal succession allowed new works to move toward the center of an ever changing repertory. Some became known so widely that a place in the core repertory was never in doubt. Many in the three-hymnal list were made available to Southern Baptists through the publication of the 1975 *Baptist Hymnal*. Others had to wait for *Baptist Hymnal of* 1991, currently the hymnal of choice of a majority of Southern Baptist churches. Still others, even those that seem to be moving inexorably toward a place in the core repertory, must be excluded for the time being simply because they were not written early enough to be in any book other than *Baptist Hymnal* of 2008. Even with the application of advanced technology, this print hymnal, like the other four in this study, will find its place in the long history of hymnal publication.

There are some basic conclusions to be drawn from the study of a relatively small sampling of hymn collections. A period of almost seven decades is also comparatively short when viewed against the backdrop of the history of hymnody in general and of Baptist hymnody in particular. The roots of a core repertory for Southern Baptists can be traced back to a time well beyond the year 1940 that saw the publication of *The Broadman Hymnal*. The dynamic nature of that repertory was impacted by the work of authors, composers and arrangers all along the way. There is great variety and some commonality, textually and musically, in the hymns and gospel songs represented in the database lists. There is one feature above all that they share in common: they were designed for singers in the congregation. In that role, they affirm the principle that the members of a community of faith are never more at one with God and with each other than when they stand to sing a psalm, a hymn, or a spiritual song.

Appendix 1: Table 1: Hymns and Gospel Songs in all 5 Hymnals

4	Appendix 1: Table 1: <i>Hymns c</i> TITLE			COMPOSER
	A Mighty Fortress	Luther; tr. Hedge	Ein' Feste Burg	Luther
	Abide with Me	Lyte	Eventide	Monk
	Alas and Did My Savior Bleed	Watts	Avon	Wilson
	All Hail the Power	Perronet/Rippon	Diadem	Ellor
	All Hail the Power	Perronet/Rippon	Coronation	Holden
	All People That on Earth Do Dwell	(Ps. 100) Kethe/Ken	Old 100th	Genevan Psalter; attr. Bourgeois
	All the Way My Saviour Leads Me	Crosby	All the Way	Lowry
	Am I a Soldier of the Cross	Watts	Arlington	Arne/ arr. Harrison
	Amazing Grace	Newton/St. 5 anon.	McIntosh/New Britain	Virginia Harmony; arr. Excell
	America the Beautiful	Bates	Materna	Ward
	Angels, From the Realms of Glory	Montgomery	Regent Square	Smart
	Are You Washed in the Blood	Hoffman	Washed in the Blood	Hoffman
	At the Cross	Watts/Hudson (ref.)	Hudson	Hudson
	Away in a Manger	anon./McFarland	Mueller	Murray
	Beneath the Cross of Jesus	Clephane	St. Christopher	Maker
	Blessed Assurance	Crosby	Assurance	Knapp
	Blessed Be the Name	C. Wesley/Hudson (ref.)	Blessed Name	anon.; arr. Hudson
	Blessed Redeemer	Christiansen	Redeemer	Loes
	Blest Be the Tie	Fawcett	Dennis Dragd of Life	Nägeli; arr. L. Mason
	Break Thou the Bread of Life Breathe on Me	Lathbury/Groves Hatch; adapt. McKinney	Bread of Life Truett	Sherwin McKinney
	Brethren, We Have Met to Worship	Atkins	Holy Manna	Moore
	Christ Arose	Lowry	Christ Arose	Lowry
	Christ Receiveth Sinful Men	Neumeister; tr. Bevan	Neumeister	McGranahan
	Christ the Lord Is Risen Today	C. Wesley	Easter Hymn	Lyra Davidica
	Come, Thou Almighty King	anon.	Italian Hymn	Giardini
	Come, Thou Fount of Every Blessing	Robinson	-	h's Repository of Sacred Music
	Come, Ye Sinners, Poor and Needy	Hart; anon. (ref.)	Restoration	Walker's Southern Harmony
	Come, Ye Thankful People	Alford	St. George's Windsor	Elvey
	Crown Him with Many Crowns	Bridges/Thring	Diademata	Elvey
	Dear Lord and Father of Mankind	Whittier	Rest (Elton)	Maker
	Down at the Cross	Hoffman	Glory to His Name	Stockton
	Doxology	Ken	Old 100th	Genevan Psalter, attr. Bourgeois
	Face to Face with Christ My Savior	Breck	Face to Face	Tullar
	Fairest Lord Jesus anon. German H., M	lünster Gesangbuch/Seiss	Crusader's Hymn	Schlesische Volksleider, arr. Willis
	Faith of Our Fathers	Faber	St. Catherine	Hemy; arr. Walton

F	0	-	F
Footsteps of Jesus	Slade	Footsteps	Everett
For the Beauty of the Earth	Pierpoint	Dix	Kocher; adapt. Monk
Free from the Law, O Happy Condition		Once for All	Bliss
God of Our Fathers	Roberts	National Hymn	Warren
Guide Me, O Thou Great Jehovah Hark, the Herald Angels Sing	W. Williams/P. Williams C. Wesley; Whitefield	Zion/CWM Rhondda Mendelssohn	Hastings/Hughes Mendelssohn; arr. Cummings
Have Faith In God	McKinney	Muskogee	McKinney
Have Thine Own Way, Lord	Pollard	Adelaide	Stebbins
He Keeps Me Singing	Bridgers	Sweetest Name	Bridgers
He Leadeth Me	Gilmore	He Leadeth Me	Bradbury
Higher Ground	Oatman	Higher Ground	Gabriel
Holy Bible, Book Divine	Burton	Aletta	Bradbury
Holy, Holy, Holy	Heber	Nicaea	Dykes
How Firm a Foundation Rip	oon's Selection Of Hymns	Foundation	Funk's Genuine Church Music
I Am Resolved	Hartsough	Resolution	Fillmore
I Am Thine, O Lord	Crosby	I Am Thine	Doane
I Gave My Life for Thee	Havergal	Kenosis	Bliss
I Know That My Redeemer Liveth	Pounds	Hannah	Fillmore
I Love Thy Kingdom, Lord	Dwight	St. Thomas	Williams
I Love to Tell the Story	Hankey	Hankey	Fischer
I Need Thee Every Hour	Hawks	Need	R. Lowry
I Saw the Cross of Jesus	Whitfield	Whitfield	anon.
I Surrender All	Van DeVenter	Surrender	Weeden
I Will Sing of My Redeemer	Bliss	My Redeemer	McGranahan
I Will Sing the Wondrous Story	Rowley	Wondrous Story	Bilhorn
I'll Live for Him	Hudson	Dunbar	Dunbar
In the Cross of Christ I Glory	Bowring	Rathbun	Conkey
It Came Upon the Midnight Clear	Sears	Carol	Willis
It Is Well with My Soul	Spafford	Ville du havre	Bliss
Jesus Calls Us	Alexander	Galilee	Jude
Jesus Is Tenderly Calling	Crosby	Calling Today	Stebbins
Jesus Loves Me	Warner	China	Bradbury
Jesus Paid It All	Hall	All to Christ	Grape
Jesus Shall Reign	Watts	Duke Street	Hatton
Jesus, Keep Me Near the Cross	Crosby	Near the Cross	Doane
Jesus, Lover of My Soul	C. Wesley	Martyn	Marsh
Jesus, The Very Thought of Thee	12th C. Latin H; tr. Caswa	II St. Agnes	Dykes

Joy to the World! The Lord Is Come	Watts	Antioch	Handel; L. Mason
Just As I Am	Elliott	Woodworth	Bradbury
Lead On, O King Eternal	Shurtleff	Lancashire	Smart
Leaning On the Everlasting Arms	Hoffman	Showalter	Showalter
Let Others See Jesus in You	McKinney	Coleman	McKinney
Living for Jesus	Chisholm	Living	Lowden
Lord, Lay Some Soul Upon My Heart	anon./Weaver/McKinney	Leila	McKinney
Love Divine, All Loves Excelling	C. Wesley	Beecher	Zundel
Love Lifted Me	Rowe	Safety	Smith
Majestic Sweetness Sits Enthroned	Stennett	Ortonville	Hastings
Make Me a Blessing	Wilson	Schuler	Schuler
Make Me a Channel of Blessing	Smyth	Euclid	Smyth
Man of Sorrows, What a Name	Bliss	Hallelujah! What a Savior	Bliss
More Love to Thee, O Christ	Prentiss	More Love to Thee	Doane
Must Jesus Bear the Cross Alone	Shepherd	Maitland	Allen
My Country, 'Tis of Thee	Smith	America	Thesaurus Musicus
My Faith Looks Up to Thee	Palmer	Olivet	L. Mason
My Jesus, I Love Thee	Featherston	Gordon	Gordon
Near to the Heart of God	McAfee	McAfee	McAfee
Nearer, My God, to Thee	Adams	Bethany	L. Mason
Nothing But the Blood	R. Lowry	Plainfield	R. Lowry
O Come, All Ye Faithful La	tin Hymn; Wade; Oakeley	Adeste Fideles	Wade
O For a Thousand Tongues	C. Wesley	Azmon	Gläser; arr. L. Mason
O God, Our Help in Ages Past	Watts	St. Anne	Croft
O Happy Day That Fixed My Choice	Doddridge/anon. (ref.)	Нарру Day МсDo	nald's Wesleyan Sacred Harp
O Jesus, I Have Promised	Bode	Angel's Story	Mann
O Little Town of Bethlehem	Brooks	St. Louis	Redner
O Love that Wilt Not Let me Go	Matheson	St. Margaret	Peace
O Master, Let Me Walk with Thee	Gladden	Maryton	Smith
O Worship the King	Grant	Lyons	attr. Johann Michael Haydn
On Jordan's Stormy Banks	Stennett	Promised Land Amer	ican Folk Hymn; arr. McIntosh
Only Trust Him	Stockton	Stockton	Stockton
Onward, Christian Soldiers	Baring-Gould	St. Gertrude	Sullivan
Open My Eyes, That I May See	Scott	Scott	Scott
Praise Him! Praise Him!	Crosby	Joyful Song	Allen
Purer In Heart, O God	Davison	Purer in Heart	Fillmore
Redeemed, How I Love to Proclaim It	Crosby	Redeemed	Kirkpatrick

Rejoice, Ye Pure in Heart	Plumptre	Marion	Messiter
Rescue the Perishing	Crosby	Rescue	Doane
Revive Us Again	Mackay	Revive Us Again	Husband
Rise Up, O Men of God	Merrill	St. Thomas	Williams
Rock of Ages, Cleft for Me	Toplady	Toplady	Hastings
Satisfied with Jesus	McKinney	Routh	McKinney
Saved, Saved	Scholfield	Rapture	Scholfield
Saviour, Like a Shepherd Lead Us	Thrupp	Shepherd/Bradbury	Bradbury
Send the Light	Gabriel	McCabe	Gabriel
Serve the Lord with Gladness	McKinney	Lee	McKinney
Shall We Gather at the River	R. Lowry	Hanson Place	R. Lowry
Silent Night, Holy Night	Mohr	Stille Nacht	Grüber
Since I Have Been Redeemed	Excell	Othello	Excell
Softly and Tenderly	Thompson	Thompson	Thompson
Something for Thee	Phelps	Something for Jesus	Lowry
Speak to My Heart	McKinney	Holcomb	McKinney
Spirit of the Living God	Iverson	Iverson	Iverson
Stand Up, Stand Up for Jesus	Duffield	Webb	Webb
Standing On the Promises	Carter	Promises	Carter
Sweet By and By	Bennett	Sweet By and By	Webster
Sweet Hour of Prayer	Walford	Sweet Hour	Bradbury
Take My Life, and Let It Be	Havergal	Yarbrough	anon.
Take My Life, and Let It Be	Havergal	Hendon	Jackson
Take the Name of Jesus with You	Baxter	Precious Name	Doane
Tell Me the Story of Jesus	Crosby	Story of Jesus	Sweney
The Church's One Foundation	Stone	Aurelia	Wesley
The First Noel the Angel Did Say	Traditional English Carol	The First Nowell	Traditional English Carol
The Lily of the Valley	Fry	Salvationist	Hays
The Nail-Scarred Hand	McKinney	Lubbock	McKinney
The Old Rugged Cross	Bennard	Old Rugged Cross	Bennard
The Solid Rock	Mote	Solid Rock	Bradbury
The Star-Spangled Banner	Кеу	National Anthem	attr. Smith
There Is a Fountain	Cowper	Cleansing Fountain	Early American Melody
There Is a Name I Love to Hear	Whitfield	Oh, How I Love Jesus	anon.
There Shall Be Showers of Blessing	Whittle	Showers of Blessing	McGranahan
This Is the Day the Lord Has Made	Watts	Arlington	Arne; arr. Harrison
Tis so Sweet to Trust in Jesus	Stead	Trust in Jesus	Kirkpatrick

Trust and Obey	Sammis	Trust and Obey	Towner
Trusting Jesus	Stites	Trusting Jesus	Sankey
We Have Heard the Joyful Sound	Owens	Jesus Saves	Kirkpatrick
We're Marching to Zion	Watts	Marching to Zion	R. Lowry
We've a Story to Tell	Nichol	Message	Nichol
What a Friend We Have in Jesus	Scriven	Converse	Converse
When I Survey the Wondrous Cross	Watts	Hamburg	Mason
When Morning Gilds the Skies Katholi	ches G.tr. Caswall/Bridges	Laudes Domini	Barnby
When the Morning Comes	Tindley; arr. McKinney	By and By	Tindley; arr. McKinney
When We All Get to Heaven	Hewitt	Heaven	Wilson
Where He Leads Me	Blandy	Norris	Norris
Wherever He Leads I'll Go	McKinney	Falls Creek	McKinney
Whiter Than Snow	Nicholson	Fischer	Fischer
Wonderful Words of Life	Bliss	Words of Life	Bliss
Wonderful, Wonderful Jesus	Russell	New Orleans	Sellers

Appendix 1: Table 2: Hymns and Gospel Songs in 4 of 5 Hymnals TITI F **AUTHOR** TUNE

Wesley

Buell Wolfe

Newell

Hatch

Crosby

Judson

Oatman

Yates

Cowper

Fosdick

tr. Neale Johnston

Chisholm

Harris

Crosby

Oatman

Gabriel

Ackley

Zelley Hoyt

Newton

TITLE
A Charge to Keep
A Child of the King
A Parting Hymn We Sing
All Creatures of Our God and King
All Glory, Laud, and Honor
All Hail the Power
Angels We Have Heard on High
Ask Ye What Great Thing I Know
At Calvary
Be Thou My Vision
Breathe on Me, Breath of God
Close to Thee
Come, Holy Spirit, Dove Divine
Come, Ye Disconsolate
Count Your Blessings
Faith Is the Victory
Glorious Is Thy Name
God Moves in a Mysterious Way
God of Grace and God of Glory
God Will Take Care of You
God, Give Us Christian Homes
God, Our Father, We Adore Thee
Good Christian Men, Rejoice
Grace Greater than Our Sin
Great Is Thy Faithfulness
Great Redeemer, We Adore Thee
He Hideth My Soul
He Included Me
He Is So Precious to Me
He Lives
Heavenly Sunlight
Here at Your Table, Lord
How Sweet the Name of Jesus
I Hear Thy Welcome Voice
I Heard the Bells on Christmas Day

Boylston Binghamton Lord's Supper/Dennis Francis of Assisi; Lasst uns erfreuen Draper; Ken Theodulph; tr. Neale St. Theodulph Perronet/Rippon Miles Lane Traditional French Carol Gloria Schwedler; tr. Kennedy Hendon Calvary Ancient Irish; Slane tr. Byrne; vers. Hull Trentham Close to Thee Maryton Moore/Hastings Consolator Blessings Sankey **McKinney Glorious Name** St. Anne CWM Rhondda Civilla D. Martin God Cares McKinney Christian Home Frazer/Loizeaux Beecher Medieval Latin Carol; In dulci jubilo Moody Faithfulness Redentore Kirkpatrick Sewell Precious to Me Ackley Sunlight Bread of Life Ortonville Welcome Voice Hartsough Longfellow Waltham

COMPOSER

Mason Sumner Nägeli; arr. L. Mason Geistliche Kirchengesäng; harm. Vaughan Williams Teschner Shrubsole arr. Angell Malan; harm. L. Mason Towner Traditional Irish Melody; harm. Evans Jackson Vail Smith Webbe Excell Sankey McKinney Croft Hughes W. Stillman Martin McKinney Zundel Traditional German Carol Towner Runyan Conte Kirkpatrick Sewell Gabriel Ackley Cook Sherwin Hastings Hartsough Calkin

I Know Whom I Have Believed	Whittle	El Nathan	McGranahan
I Love Thee	Ingalls' Christian Harmony	/ I Love Thee	Ingalls' Christian Harmony
I Stand Amazed in the Presence	Gabriel	My Savior's Love	Gabriel
Immortal, Invisible	Smith	St. Denio	Welsh Hymn Tune
In Christ There Is No East or West	Oxenham	St. Peter	Reinagle
In Loving-Kindness Jesus Came	Gabriel	He Lifted Me	Gabriel
In the Garden	Miles	Garden	Miles
I've Found a Friend	Small	Friend	Stebbins
Jesus Is All the World to Me	Thompson	Elizabeth	Thompson
Jesus, I My Cross Have Taken	Lyte	Ellesdie	attr. Mozart; arr. Main
Jesus, Thy Boundless Love to Me	Gerhardt; tr. J. Wesley	St. Catherine	Hemy/Walton (refrain)
Joyful, Joyful, We Adore Thee	van Dyke	Hymn to Joy	Beethoven
Just When I Need Him Most	Poole	Gabriel	Gabriel
Let Jesus Come into Your Heart	Morris	McConnelsville	Morris
Like A River Glorious	Havergal	Wye Valley	Mountain
Lord, I'm Coming Home	Kirkpatrick	Coming Home	Kirkpatrick
Lord, Send a Revival	McKinney	Matthews	McKinney
Love Is the Theme	Fisher	Fisher	Fisher
Mine Eyes Have Seen the Glory	Howe	Battle Hymn	American Folk Song
Moment By Moment	Whittle	Whittle	Moody
More About Jesus	Hewitt	Sweney	Sweney
Now Thank We All Our God	Rinkart; tr. Winkworth	Nun danket	Crüger; arr. Mendelssohn
O Sacred Head, Now Wounded	Gerhardt; tr. Alexander	Passion Chorale	Hassler; harm. J. S. Bach
O That Will Be Glory	Gabriel	Glory Song	Gabriel
O Zion, Haste	Thomson	Tidings	Walch
Once to Every Man and Nation	Lowell	Austrian Hymn/Ebenezer/Beecher	Haydn/Williams/Zundel
One Day	Chapman	Chapman	Marsh
Out of My Bondage, Sorrow and Nigh	t Sleeper	Jesus, I Come	Stebbins
Pass Me Not, O Gentle Savior	Crosby	Pass Me Not	Doane
Pentecostal Power	Gabriel	Old-Time Power	Gabriel
Praise Him, All Ye Little Children	anon.	God is Love/Bonner	Bonner
Praise the Lord! Ye Heavens, Adore I	lim anon./Osler	Hyfrydol	Prichard
Praise to the Lord, the Almighty	German Hymn/ Neander; tr. Winkworth	Lobe den Herren	Stralsund Gesangbuch; harm. Bennett
Praise, My Soul, the King of Heaven	Lyte	Regent Square/Lauda anima	Smart/Andrews
Rejoice, the Lord Is King	C. Wesley	Darwall	Darwall
Ring the Bells of Heaven	Cushing	Ring the Bells	Root
Send a Great Revival	McKinney	Travis Avenue	McKinney

Since Jesus Came into My Heart	McDaniel	McDaniel	Gabriel
Spirit of God, Descend upon My Heart	Croly	Longwood/Morecambe	Barndy/Atkinson
Stand Up and Bless the Lord	Montgomery	Old 134 th	Genevan Psalter; adapt.Crotch
Stand Up, Stand Up for Jesus	Duffield	Geibel	Geibel
Sunshine in My Soul	Hewitt	Sunshine	Sweney
Take Time to Be Holy	Longstaff	Holiness	Stebbins
Tell It to Jesus	Rankin	Dayton	Lorenz
The Banner of the Cross	Whittle	Royal Banner	McGranahan
The Great Physician	Hunter	Great Physician	Stockton
The Master Hath Come	Doudney	Ash Grove	Welsh Melody
The Way of the Cross Leads Home	Pounds	Way of the Cross	Gabriel
There Is Power in the Blood	Jones	Power in the Blood	Jones
There's a Wideness in God's Mercy	Faber	Wellesley	Tourjee
This Is My Father's World	Babcock	Terra Patris	Sheppard
Thou Didst Leave Thy Throne	Elliott	Margaret	Matthews
To God Be the Glory	Crosby	To God Be the Glory	Doane
Trust, Try, and Prove Me	Leech	Giving	Leech
We Gather Together	Dutch Hymn; tr. Baker	Kremser	Dutch Folk Song; harm. Kremser
We Praise You, O God, Our Redeemer	r Cory	Kremser	Dutch Folk Song; harm. Kremser
We'll Work Till Jesus Comes	Mills	O Land of Rest	Miller
What If It Were Today	Morris	Second Coming	Morris
When the Roll Is Called Up Yonder	Black	Roll Call	Black
While Shepherds Watched Their Flocks	s Tate	Christmas	Handel
Whosoever Will	Bliss	Whosoever	Bliss
Word of God Across the Ages	Blanchard	Austrian Hymn	Haydn
Ye Must Be Born Again	Sleeper	Born Again	Stebbins
Ye Servants of God	C. Wesley	Lyons Gard	iner's Sacred Melodies; attr. J. M. Haydn

Appendix 2 Southern Baptist Convention Survey of 1939

	THE 51 FAVORITE SONGS OF		
	As Reported by 1,09		N BAFIISIS
77-	As Reported by 1,09	5 Ghurches	
No. Times	•		Hymn or
Reported	Title	Author	Gospel Song
297	What a Friend		Hymn
232	I Am Thine, O Lord		Gospel Song
192	Standing On the Promises	Carter	Gospel Song
188	Have Thine Own Way, Lord		Gospel Song
184	The Old Rugged Cross		Gospel Song
179	Amazing Grace		Hymn
$170\\160$	All Hail the Power Love Lifted Me		Hymn Gospel Song
153	Just As I Am		Hymn
148	Blessed Assurance		Gospel Song
141	Near the Cross		Gospel Song
139	Sweet Hour of Prayer	Walford	Hymn
132	Trust and Obey		Gospel Song
$129 \\ 128$	On Jordan's Stormy Banks The Lily of the Valley		Hymn Cornel Seng
120	Holy Holy Holy	Heber	Gospel Song Hymn
$\tilde{121}$	Holy, Holy, Holy My Faith Looks Up to Thee	Palmer	Hymn
119	Revive Us Again	Mackav	Gospel Song
111	When the Roll Is Called up Yonder	Black	Gospel Song
109	Higher Ground	Oatman	Gospel Song
$\begin{array}{c}109\\108\end{array}$	There Is a Fountain		Hymn
$108 \\ 104$	At the Cross Count Your Blessings		Hymn Gospel Song
$104 \\ 103$	Stand Up, Stand Up, for Jesus		Hymn
102	Come, Thou Almighty King	Anonymous	Hymn
98	Sweet By and By	Bennett	Gospel Song
96		Jones	Gospel Song
94	Take the Name of Jesus with Ycu	Baxter	Gospel Song
85 83	Praise Him! Praise Him! Since Jesus Came into My Hcart	Crosby McDaniel	Gospel Song Gospel Song
83	Living for Jesus	~	Gospel Song
82	Nothing But the Blood		Gospel Song
. 81	O Worship the King	Grant	Hymn
80	He Leadeth Me	Gilmore	Hymn
80	How Firm a Foundation	Keith	Hymn
79 73	I Love to Tell the Story More Like the Master	Hankey Gabriel	Gospel Song Gospel Song
68	Majestic Sweetness Sits Enthron d		Hymn
64	Faith of Our Fathers	Faber	Hymn
62	The Way of the Cross Leads Home	Pounds	Gospel Song
61	At Calvary	Newell	Gospel Song
60	Love Divine		Hymn
59 52	Only Trust Him	Stockton Mote	Gospel Song Hymn
52 51	My Hope Is Built He Keeps Me Singing	Bridgers	Gospel Song
46	Saviour, Like a Shepherd Lad Us	Thrupp	Hymn
44	Break Thou the Bread of Life	Lathbury	Hymn
42	Leaning on the Everlasting Arms	Hoffman	Gospel Song
31	He Hideth My Soul	Crosby	Gospel Song
$\frac{27}{20}$	More Love to Thee	Prentiss Newton	Hymn Hymn
20	Sarory infough Anomer Week	110000011	•
	· · ·		Times Reported as
	Number of Titles		Favorites
	28 Gospel Songs		3.027
	23 Hymns		

Report by E. P. Aldridge, "A Survey of the Musical Program in Southern Baptist Churches." Southern Baptist Handbook 1939, p. 16.

.

Appendix 3 Miscellaneous Data

- A. Number of Hymns and Gospel Songs in One Hymnal Only: *The Broadman Hymnal* of 1940 (154); *Baptist Hymnal* of 1956 (108); *Baptist Hymnal* of 1975 (115); *Baptist Hymnal* of 1991 (142).
- B. Number of Hymns and Gospel Songs of the All-Five-Hymnals List in Three Pre-1940 Hymnals:

Two collections edited by Robert H. Coleman:

The Modern Hymnal of 1926 (127)

The American Hymnal of 1933 (134)

New Baptist Hymnal of 1926, published jointly by The American Baptist Publication Society and the Sunday School Board of the Southern Baptist Convention (101)

C. Results of an Informal Survey of Music Leaders in Baptist Churches in Georgia (September, 2009)

1. Twenty or more respondents identified the following hymns, gospel songs and choruses from a total of 106 in the Threeof-Five-Hymnals list as those best known by the members of their respective congregations:

TUNE

TITLE Alleluia All That Thrills My Soul Because He Lives Come, Christians, Join to Sing Come, Thou Long-Expected Jesus Day by Day Gentle Mary Laid Her Child Go, Tell It on the Mountain Heaven Came Down His Name Is Wonderful How Great Thou Art I Have Decided to Follow Jesus I Must Tell Jesus I Sing the Mighty Power of God I Will Sing the Wondrous Story Infant Holy, Infant Lowly I've Got Peace Like a River Jesus Is Lord of All Jesus Loves the Little Children Jesus! What a Friend for Sinners Just a Closer Walk with Thee Lead Me to Calvary Let Us Break Bread Together Lord, I Want to Be a Christian Morning Has Broken My Faith Has Found a Resting Place My Lord Is Near Me All the Time No, Not One Now I Belong to Jesus O Come, O Come, Emmanuel Redeemed Room at the Cross Set My Soul Afire Sweet, Sweet Spirit Take My Life, Lead Me, Lord Tell Me the Stories of Jesus The Bond of Love The Savior Is Waiting There Is a Balm in Gilead Turn Your Eyes upon Jesus

AUTHOR Sinclair Harris Gaither Bateman C. Wesley Sandell-Berg/Skoog Cook Work Peterson Mieir Hine Garo Christians/Clark Hoffman Watts Rowley Polish Carol/Reed Spiritual McClard Woolston Chapman anon. Hussev Spiritual Work Farjeon Edmunds Gaultney Oatman Clayton Latin Hymn/Neale/Coffin Crosby Stanphil G. Bartlett Akers/Kaiser Rawls Parker Skillings Carmichael Spiritual Lemmel

Alleluia Sinclair Harris Harris Resurrection Gaither Madrid arr. Carr/Evans Hvfrvdol Prichard Blott en dag Anhfelt Tempus adest floridum arr. MacMillan Go Tell It Spiritual/J. W. Work, III Heaven Came Down Peterson Mieir Mieir O store Gud Hine Assam Indian Folk Song/Reynolds Orwigsburg Hoffman Trad. English Melody/V. Williams Forest Green Hyfrydol Prichard W Zlobie Lezy Polish Carol/harm. Lee Peace Like a River arr. Reynolds Lordship of Christ McClard Children Root Hvfrvdol Prichard Closer Walk anon. Kirkpatrick Duncannon Break Bread Spiritual/Reynolds I Want to Be a Christian Spiritual/adapt. Work Bunessan Gaelic Melody/Hayes Landas Norwegian Gaultney Forest Park Harper Memorial Hugg Ellsworth Clayton Veni Emmanuel Plainsong/adapt. Helmore Ada Butler Stanphil Stanphil Scales G. Bartlett Manna Akers/Kaiser Langley Rawls Stories of Jesus Challinor Skillings Skillings Carmichael Carmichael Balm in Gilead Spiritual Lemmel Lemmel

COMPOSER

Victory in Jesus We Three Kings of Orient Are Were You There What Wondrous Love Is This Without Him E. M. Bartlett Hopkins Spiritual American Folk Hymn LeFevre Hartford Kings of Orient Were You There Wondrous Love Without Him E. M. Bartlett Hopkins adapt. Work Southern Harmony/Reynolds LeFevre

2. Twenty or more respondents identified the following hymns, gospel songs and choruses from a total of 218 in the Two-of-Five-Hymnals list as those best known by the members of their respective congregations:

TITLE	AUTHOR	TUNE	COMPOSER
Bless His Holy Name	Crouch	Bless His Holy Name	Crouch
Bringing in the Sheaves	Shaw	Harvest	Minor
Emmanuel	McGee	McGee	McGee
Father, I Adore You	Coelho	Maranatha	Coelho
Glorify Thy Name	Adkins	Glorify Thy Name	Adkins
Great Is the Lord	M. W. & Deborah D. Smith		Deborah D. Smith
He Is Lord	Johnson/Cloninger/Fettke	He Is Lord	Fettke
Holy Ground	Davis	Holy Ground	Davis
How Great Our Joy	Traditional German Carol	-	erman Melody/Jüngst
How Majestic Is Your Name	M. W. Smith	How Majestic	M. W. Smith
I Love You, Lord	Klein/Thomas	I Love You, Lord	Klein/Thomas
I'd Rather Have Jesus	Miller	I'd Rather Have Jesus	Shea
I'll Tell the World That I'm a Christian	Fox	Tucker	Fox
In His Time	Ball	In His Time	Ball
In Remembrance	Courtney	Red	Red
In the Name of the Lord	Helvering/McHugh/G. Gaither Nan	ne of the Lord Helvering/Mo	Hugh/Gaither/Douglas
Jesus Is the Sweetest Name I Know	Long	Lovely Name	Long
Lord, Be Glorified	Kilpatrick	Be Glorified	Kilpatrick
Lord, Here Am I	Crosby	Beck	Beck
Majesty	Hayford	Majesty	Hayford
My Tribute	Crouch	My Tribute	Crouch
O They Tell Me of a Home	Alwood	The Unclouded Day	Alwood
Open Our Eyes, Lord	Cull	Open Our Eyes	Cull
People Need the Lord	Nelson/McHugh	People Need the Lord	Nelson/McHugh
Precious Lord, Take My Hand	Dorsey	Precious Lord	Allen/adapt. Dorsey
Seek Ye First	Lafferty (Mat. 6:33;7:7)	Lafferty	Lafferty
Shine, Jesus, Shine	Kendrick	Shine	Kendrick/Fettke
Soon and Very Soon	Crouch	Soon and Very Soon	Crouch
Tell Me the Old, Old Story	Hankey	Old, Old Story	Doane
The Birthday of a King	Neidlinger	Neidlinger	Neidlinger
The Blood Will Never Lose Its Power	Crouch	The Blood	Crouch
The Family of God	Gaither	Family of God	Gaither
The King Is Coming	G. & W. Gaither/Millhuff	King Is Coming	W. Gaither
The Light of the World Is Jesus	Bliss	Light of the World	Bliss
The Lord's Prayer	Matthew 6:9-13	Malotte	Malotte
There Is a Savior	Helvering/McHugh	Savior	Nelson/Farrell
There's Something About That Name	W. & G. Gaither	That Name	W. Gaither
This Is the Day	Garrett	This Is the Day	Garrett/Fettke
We Have Come into His House	Ballinger	Worship Him	Ballinger
We Shall Behold Him	Rambo	We Shall Behold Him	Rambo/Fettke
We Will Glorify	Paris/Allen	We Will Glorify	Paris/Allen
What Child Is This	Dix		d. Eng. Melody/Stainer
Wonderful Grace of Jesus	Lillenas	Wonderful Grace	Lillenas
Worthy of Worship	York	Judson	Blankenship