

## **‘More Than Half a Fool’: Elias Henry Johnson and Anglican Chant in Baptist Hymnals**

Lance Peeler

“As I have told you, if there is anything new to be done it is in this style of music.” So said Elias Henry Johnson, referring to what he called the “English choral style,” demonstrating his love for and knowledge of Anglican music. Fashionable in Anglican music of the time was Anglican chant, a form of chant in four-part homophony. The basic form of Anglican chant is binary, with each section beginning with a reciting tone and concluding with a cadential formula. The text is pointed to link it to the musical formula.<sup>1</sup> Many Baptist hymnals of the nineteenth century included chant, especially those edited by Johnson.

The only scholarly coverage of Anglican chant in Baptist hymnals is Paul Richardson’s article, “Sweet Chants that Led My Steps Abroad.” Richardson asks several questions in his conclusion, among them—using Richardson’s numbering—(1) What led Baptists to publish chants? (2) What were the sources, direct and indirect, of the texts and tunes? (3) How were particular items transmitted, adapted, and revised? (8) To what extent did this practice extend into the twentieth century?<sup>2</sup> This paper will address these questions by briefly discussing the first Baptist hymnal to include chants, examining a chant book that influenced Johnson’s work in editing hymnals with chants, and highlighting how long these chants were retained in Baptist hymnals.

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<sup>1</sup> Paul A. Richardson, “Sweet Chants That Led My Steps Abroad: Anglican Chant in Nineteenth-Century American Baptist Hymnals,” in *We’ll Shout and Sing Hosanna: Essays on Church Music in Honor of William J. Reynolds*, ed. David W. Music (Fort Worth: School of Church Music, Southwestern Baptist Theological Seminary, 1998), 155-156.

<sup>2</sup> *Ibid.*, 184.

The Better Music Movement of the early nineteenth century had far-reaching effects on church music in the United States. Lowell Mason, the composer most associated with the movement, compiled many hymn and tunebooks exemplifying the ideas he felt important for church music.<sup>3</sup> In seeking devout music that would be easy for children and congregations, Mason began to encourage the singing of Anglican chant. He published chants in several of his books, culminating with the *Book of Chants* in 1842.<sup>4</sup> The *Book of Chants* included Anglican style chants, but Mason intended any Protestant congregation to be able to use it. He believed chanting would enrich the worship experience of American congregations, and that some texts would be best served by chanting, both scripture and metrical hymns.<sup>5</sup>

Baptists, affected by Mason's work like most denominations, joined others in including Anglican chants in their hymnals, beginning with *The Psalmist* of 1843.<sup>6</sup> The *Psalmist* included 24 chants—five by Mason—along with 52 scripture texts and metrical hymns. The second edition of 1847, the *Psalmist, with Supplement* deleted the chant section, with the explanation in

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<sup>3</sup> Among them, that music should be chaste and simple, not pretentious, should assist in devotions, and should follow the European style of “scientific” music. He emphasized the importance of congregational singing with the strong support of choir or organ as well as the importance of teaching children at young ages to sing, and wrote tunes that would be easy for children and congregations to sing—tunes with mostly stepwise motion, with some leaps of thirds, with ranges usually less than an octave, and with simple harmonies. These were not the only ideals espoused by the Better Music Movement. They are laid out most completely in Thomas Hastings, *Dissertation on Musical Taste*, Reprint ed., Series in American Studies (New York: Mason Bros., 1853).

<sup>4</sup> Lowell Mason, *Book of Chants: Consisting Mostly of Selections from the Sacred Scriptures, Adapted to Appropriate Music, and Arranged for Chanting; Designed for Congregational Use in Public or Social Worship* (Boston: Wilkins, Carter, & Co., 1842).

<sup>5</sup> Carol A. Pemberton, *Lowell Mason: His Life and Work*, Studies in Musicology; No. 86 (Ann Arbor, Mich.: UMI Research Press, 1985), 164-165.

<sup>6</sup> S. F. Smith and Baron Stow, *The Psalmist: A New Collection of Hymns for the Use of the Baptist Churches* (Boston: Gould, Kendall, and Lincoln [etc.], 1843), 627-720.

its preface that they are seldom used in many sections of the country, and the Supplement has taken their place.<sup>7</sup>

After the deletion of chants in the *Psalmist, with Supplement*, other Baptist hymnals in the nineteenth century reintroduced them. Three hymnals were published in 1871, the *Baptist Hymn and Tune Book*, the *Service of Song*, and the *Baptist Praise Book*.<sup>8</sup> All three included sections of chant. Some other hymnals were published between the publication of the *Psalmist* and 1883 that included a few chants, but the books that this study will focus upon are those that were published from 1883 forward. 1883 marked the publication of the *Baptist Hymnal for Use in the Church and Home*, one of the more successful nineteenth century Baptist hymnals. Its format and contents—which included everything from the chants of this study, to hymns of the Oxford Movement, to Sunday school and gospel hymns—had influence on the Baptist hymnals published afterwards. Its musical editors were William Howard Doane, the Sunday school hymn composer, and Elias Henry Johnson.

E. H. Johnson, born October 15, 1841, was a prominent Baptist pastor and professor. He attended the Rochester Theological Seminary, and did some musical studies while a student there. He took voice lessons and served as the chorister of the Second Baptist Church. He was somewhat embarrassed by these musical studies, noting, “Most people think that a musician is more than half a fool, and if it were generally known that I compose music they would say that

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<sup>7</sup> S. F. Smith and others, *The Psalmist: A New Collection of Hymns for the Use of the Baptist Churches. With a Supplement* (Toledo, Ohio: Anderson, Burr & Co, 1847), 4.

<sup>8</sup> John M. Evans, *The Baptist Hymn and Tune Book: For Public Worship* (Philadelphia: Bible and Publication Society, 1871); Samuel L. Caldwell and Adoniram Judson Gordon, *The Service of Song for Baptist Churches* (Boston: Gould and Lincoln, 1871); and Richard Fuller, *The Baptist Praise Book: For Congregational Singing* (New York: A. S. Barnes & Co., 1871).

my theology must be unsound.”<sup>9</sup> When he began composing hymntunes, he often did so anonymously, using the pseudonyms J. E. Henry, Bolivar Smith, or simply Unknown. He was the assistant musical editor for the *Baptist Hymnal for Use in the Church and Home* (1883), and the editor-in-chief of the *Sursum Corda, Songs of Praise for Sunday Schools*, and *Select Sunday School Songs*.<sup>10</sup>

Johnson was a professor of theology at Crozer Theological Seminary from 1882 onward, and was known to dislike over-emotionalism in religion. He had a love for higher forms of music and liturgy, evident in his hymnal *Sursum Corda* and in a talk he gave to the Philadelphia Conference of Baptist Ministers in 1891.<sup>11</sup>

The first edition of the *Baptist Hymnal* (1883) included twenty-four selections for chanting, with three texts repeated, giving twenty-one different texts and twenty-four different chants to use. Twelve of these chants were taken from the hymnals of 1871, *The Baptist Hymn and Tune Book*, the *Baptist Praise Book*, and the *Service of Song for Baptist Churches*. Two of the chants were by Doane. Four were likely added by Johnson, with his love for higher music; those by Beethoven, the Restoration composer and counter-tenor William Turner, the violinist and composer Louis Spohr, and the organist and composer Joseph Barnby.

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<sup>9</sup> Elias Henry Johnson and Henry C. Vedder, *Christian Agnosticism as Related to Christian Knowledge: The Critical Principle in Theology* (Philadelphia: Griffith & Rowland Press, 1907; reprint, microfiche), xiii.

<sup>10</sup> Elias Henry Johnson and E. E. Ayres, *Sursum Corda: A Book of Praise* (Philadelphia: American Baptist Publication Society, 1898); Elias Henry Johnson, *Songs of Praise for Sunday-Schools* (Philadelphia: American Baptist Publication Society, 1882); and Elias Henry Johnson, *Select Sunday-School Songs* (Philadelphia: American Baptist Publication Society, 1885).

<sup>11</sup> This talk was preserved in a “hymnal souvenir” mailed by the American Baptist Publication Society sometime after 1891 to all Baptist pastors in the United States and Canada as an advertisement for the *Baptist Hymnal* (1883). Elias Henry Johnson, “Hints About Church Music” (Philadelphia: American Baptist Publication Society, 1891).

Soon after its initial publication, it was decided that this selection of chants was insufficient. The ABPS published *A Book of Chants: For Use in the Church and Home*, “Arranged by E.H. Johnson.” Its preface states:

This collection contains the chants of the Baptist Hymnal, newly punctuated, together with a considerable addition which will appear in future editions of the Hymnal. It has been prepared upon consultation, and with concurrence, of the Musical Editor of the Hymnal, W. Howard Doane, Mus. Doc.<sup>12</sup>

This booklet added an additional 57 chants to the corpus in the *Baptist Hymnal*, giving a total of 81 different chants for subsequent printings of the hymnal, until they were all removed in the 1905 “Abridged” version.

While half of the initial chants came from earlier Baptist hymnals, many of the additions came from a single source. Johnson owned a copy of *The St. Paul’s Cathedral Chant Book*.<sup>13</sup> John Stainer, the composer and organist at St. Paul’s Cathedral, was its primary editor, and he ordered the psalms and canticles in the fashion to which he was accustomed from his time at Magdalen College.<sup>14</sup> It contains single and double chants, many of them appearing in this later edition of the *Baptist Hymnal*. Johnson used this book extensively, drawing check marks next to most of the chants in it that also appear in the hymnal. Some of the chants also have a circle beside them, but these circles’ significance is unclear, whether they were tunes that Doane had chosen or some other indication for the *Baptist Hymnal*, the *Sursum Corda*, or some other project.

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<sup>12</sup> Elias Henry Johnson, *A Book of Chants: For Use in the Church and Home* (Philadelphia: American Baptist Publication Society, n.d.); cited in Richardson, “Sweet Chants,” 169.

<sup>13</sup> Sir John Stainer, *The St. Paul’s Cathedral Chant Book* (London: Novello, Ewer & Co., 1878).

<sup>14</sup> Jeremy Dibble, *John Stainer: A Life in Music* (Rochester, NY: Boydell Press, 2007), 179.

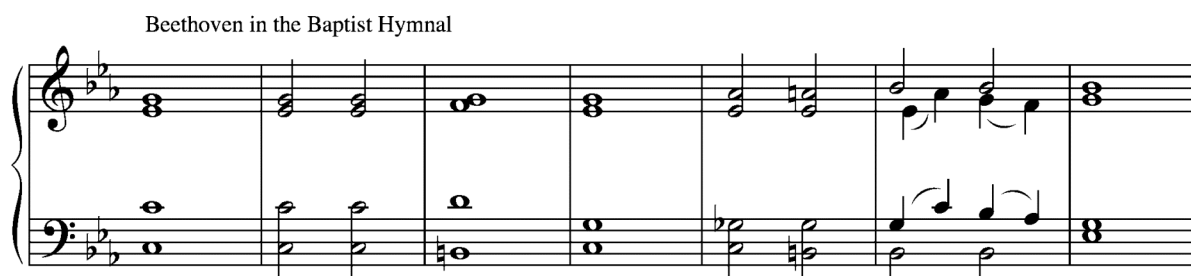
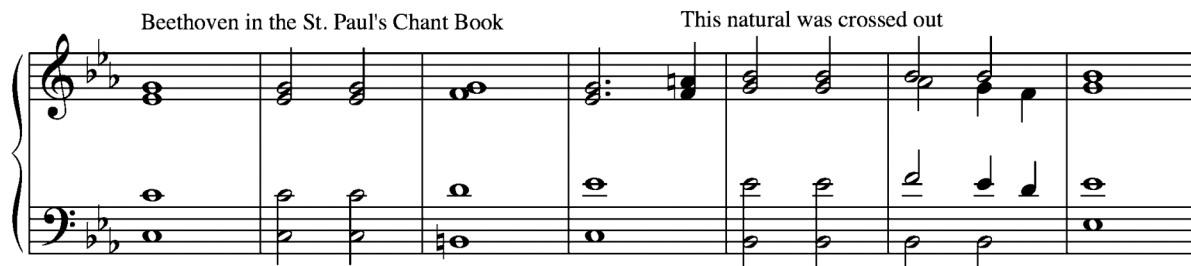
The first chant to have a circle is chant 18 in the *Baptist Hymnal*, by P. Hayes. There is a slight difference in the first and subsequent editions of the *Baptist Hymnal*, in that the first edition has this chant's composer as "Unknown," but in the later editions it is labeled "Dr. P. Hayes."<sup>15</sup> The other two with circles are chant 61, by Dr. W. Crotch, and chant 72, from the second movement of Beethoven's Seventh Symphony, Allegretto. Johnson altered both of these chants in the *St. Paul's Cathedral Chant Book*, the latter somewhat extensively.

Chant 61 by Crotch has been simplified in the *Baptist Hymnal* (1883), with some moving parts removed. Johnson did some moderate revoicing in pencil in the *St. Paul's Chant Book*, but did not use everything he changed in the *Baptist Hymnal* (1883) version.

The chant by Beethoven is included as a second chant to go along with the "Te Deum." It is suggested to sing the first provided chant, by Lawes in C major, up until the point at which the incarnation occurs in the text, at which point the Beethoven chant should be sung; and then return to the Lawes for the final section of praise. Johnson altered the first half of the Beethoven chant to be less like the original setting (likely by Stainer), but to have some more intriguing chords than were originally included. For example, measure five, at which point the music is moving from c minor to Eb, includes a V6/5 of vii followed by an enharmonically spelled German augmented sixth chord, which then leads to the cadential six-four chord, giving the V7 only in the last beat before the cadence in Eb. All three of these chords before the V7 are predominant harmonies, serving to prolong the cadence and provide exceptional chromaticisms to go along with the text of the Te Deum at this point, which concerns Christ becoming human, suffering on the cross for humanity's sins, and returning to judge the world.

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<sup>15</sup> William Howard Doane and Elias Henry Johnson, *The Baptist Hymnal: For Use in the Church and Home* (Philadelphia: American Baptist Publication Society, 1883), 369.



Of the eighty-one different chants in the hymnal, thirty-three came from the *St. Paul's Chant Book*, and thirty of those were in the added section of chants. Of the thirty-three chants in the *Baptist Hymnal* that are also in the *St. Paul's Chant Book*, only two had no markings or edits. The composers from the *St. Paul's Chant Book* represented by more than one chant in the *Baptist Hymnal* (1883) include Barnby with two different chants (each repeated), Elvey with two, Beethoven with two, Crotch with three (one is repeated), and Turle with three.<sup>16</sup> Johnson wrote different voicings in many of them in the *Chant Book*. Many of these additions appear as they do in the *Baptist Hymnal*, and others appear to be in an intermediary form.<sup>17</sup> Some of these also have different keys written into them as they then appeared in the *Baptist Hymnal*. Johnson is the

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<sup>16</sup> One of the chants by Beethoven is a paraphrase by Stainer of the second movement of the *Pathétique* sonata. Dibble, *John Stainer*, 80.

<sup>17</sup> Stainer, *The St. Paul's Cathedral Chant Book*, chants 4, 5, 8, 10, 21, 27, 28, 30, 32, 37, and 44.

composer of two of the other chants in the *Baptist Hymnal*, and he arranged at least three other ones besides those in the *Chant Book*.<sup>18</sup>

Although Johnson's part in the editing of the hymnal in general is difficult to ascertain, the chants in it came largely from his efforts. He edited the chants that were added in the *Book of Chants*, as well as likely edited several of the chants published in the first edition of the hymnal—the four mentioned above, two of which are from the *St. Paul's Chant Book*.

Not only did his work on these chants become a large part of the widely-used *Baptist Hymnal* (1883), some were maintained at least over the next thirty-one years in other hymnals for Baptist churches. The *Laudes Domini* was a hymnal by Charles S. Robinson, published in 1884 by the Century Company.<sup>19</sup> It includes a section titled "Chants and Occasional Pieces." In this section are eight chants and three measured pieces. All eight chants are found in the *Baptist Hymnal* (1883). One of them is also from the *St. Paul's Cathedral Chant Book*, by Heathcote in A.<sup>20</sup> The *New Laudes Domini* was published in 1892 as an update of 1884's *Laudes Domini*. Its section of chants is almost identical, except that the chant for the "De Profundis" was replaced with a setting of the "Gloria Patri," also in the *Baptist Hymnal* (1883). Here the chant from the *St. Paul's Cathedral Chant Book*, Heathcote in A, is given the composer "Ancient English."<sup>21</sup>

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<sup>18</sup> Johnson wrote chants 34 and 42 (50), arranged 44, and likely arranged 47 and 93.

<sup>19</sup> Charles S. Robinson, *Laudes Domini: A Selection of Spiritual Songs, Ancient and Modern* (New York: Century, 1884).

<sup>20</sup> Stainer, *The St. Paul's Cathedral Chant Book*, chant 24.

<sup>21</sup> Charles S. Robinson, *The New Laudes Domini: A Selection of Spiritual Songs, Ancient and Modern* (New York: The Century Co., 1892), 1218.



*The People's Praise Book* was published in 1889 as an edition of the 1885 Presbyterian *Carmina Sanctorum*, reworked for Baptist churches.<sup>22</sup> George C. Lorimer, a Baptist pastor and one of the editors of the 1871 *Baptist Praise Book*, and Henry M. Sanders, pastor of the Madison Avenue Baptist Church, were its editors. Its "Chants" section includes nineteen chants and five measured pieces. Four of its chants were in the *Baptist Hymnal* and the *St. Paul's Chant Book*.<sup>23</sup> One of these, by Charles Norris in A, is presented almost identically to its form in the *Baptist Hymnal*, which has some different voicings and moving parts than are in the *St. Paul's Chant*

Norris in the St. Paul's Cathedral Chant Book



Norris in the Baptist Hymnal (1883)



Norris in the People's Praise Book



<sup>22</sup> Henry M. Sanders and George C. Lorimer, *The People's Praise Book: Or, Carmina Sanctorum, Baptist Edition, with Tunes* (New York: A.S. Barnes & Co., 1889).

<sup>23</sup> *Ibid.*, chants 14, 17, 20, and 22.

*Book*.<sup>24</sup> Almost all the changes that Johnson made for the *Baptist Hymnal* are in the *People's Praise Book*, showing the influence the earlier book continued to have throughout Baptist life. The text that is suggested with the chant is the same, the "Benedic Anima Mea," Psalm 103, while the *St. Paul's Chant Book* has the chant with Psalm 20 and 21. Chant 14 in the *People's Praise Book* by Dupuis is similarly influenced by the *Baptist Hymnal* version, although it uses some of the ideas from Johnson's work and retains some of the things that Johnson changed from the *St. Paul's Chant Book*.<sup>25</sup>

The John J. Hood company published *Living Hymns* in 1890. John Wanamaker, the Philadelphia department store owner, Sunday school promoter, and lover of music was its compiler, assisted by John R. Sweney. Its focus was on use in Sunday school and Christian Endeavor meetings, but it did include some chants. Only one piece was fully a chant, the chant by Norris in A from the *Baptist Hymnal*, here joined to the Gloria Patri. It is similar to its form in the *Baptist Hymnal* and the *St. Paul's Chant Book*, although its ending melody is altered. Some other pieces are included which have chanting sections, but then move to choruses or other things that are measured—including pieces by John R. Sweney, J.G. Robinson, and William Church.

Johnson was the primary editor, with E.E. Ayers as associate editor, of the *Sursum Corda* of 1898. The *Sursum Corda* maintained many of the chants from the *Baptist Hymnal*, using fifty-eight chants from it, and inserting only eight new ones. Of the thirty-three chants in the *Baptist Hymnal* from the *St. Paul's Chant Book*, the *Sursum Corda* retained twenty-six of them. Only

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<sup>24</sup> *Ibid.*, chant 20; Doane and Johnson, *Baptist Hymnal* (1883), chant 31; and Stainer, *The St. Paul's Cathedral Chant Book*, chant 21.

<sup>25</sup> Sanders and Lorimer, *People's Praise Book*, chant 14; Doane and Johnson, *Baptist Hymnal* (1883), 89; and Stainer, *The St. Paul's Cathedral Chant Book*, chant 151.

one of the arrangements of these chants was changed—and only one note was different in it.<sup>26</sup> The rest are identical to their *Baptist Hymnal* versions, even down to the wrong alto note at the end of a chant by R. Cooke in G, making the piece end in a first inversion e minor chord.<sup>27</sup>

*Hymns of the Centuries for Use in Baptist Churches*, edited by Benjamin Shepard and William M. Lawrence, was the last major American or Southern Baptist hymnal to contain these chants from the *St. Paul's Chant Book*. It was republished without change by the American Baptist Publication Society in 1914 as the *New Baptist Praise Book*. It includes ten chants (and one repeated chant in a different key), only two of which are not found in the *Baptist Hymnal*. It also contains the setting of the Lord's Prayer given as a chant in the *Baptist Hymnal*, but here written out in measured notation. From the *St. Paul's Chant Book*, it includes the chant by Norris that was apparently well-regarded, here printed in both A and G. It also contains the chant by Barnby in E that was in the *Chant Book*, printed identically to its setting in the *Baptist Hymnal*, but with the "Gloria Patri."

These chants have been included in hymnals for African American Baptist denominations, as well. The *National Baptist Hymnal* of 1904 directly used pages from the chant section of the *Baptist Hymnal* (1883), apparently even using the same plates, as the text and layout are exactly the same except for the hymn numbers, which have been changed.<sup>28</sup> The

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<sup>26</sup> It was the chant in f minor by L. Flintoft. In the *Baptist Hymnal* the tenor concludes with a struck suspension, while in the *Sursum Corda* it is a sustained suspension. Doane and Johnson, *Baptist Hymnal* (1883), chants 94 and 98; Johnson and Ayres, *Sursum Corda*, chant 70.

<sup>27</sup> Doane and Johnson, *Baptist Hymnal* (1883), chant 60; Johnson and Ayres, *Sursum Corda*, chant 43.

<sup>28</sup> William Rosborough and R. H. Boyd, *National Baptist Hymnal: Arranged for Use in Churches, Sunday Schools, and Young People's Societies*, 5th ed. (Nashville: National Baptist Publishing Board, 1904), pp. 332-343 correspond exactly to Doane and Johnson, *Baptist Hymnal* (1883), pp. 361, 390, 392, 388, 383, 387, 381, 376, 377, 372, and 373.

National Baptist Convention published the *Baptist Standard Hymnal* in 1924. Its chant section also draws from the *Baptist Hymnal* (1883), and includes two of the chants from the *St. Paul's Chant Book*, by Barnby in E and Morley in d minor.<sup>29</sup>

Baptist hymnals have continued to include chants, although they have left the repertoire from the *St. Paul's Chant Book* behind. The *New Baptist Hymnal* of 1926 included four selections of unmeasured chant.<sup>30</sup> The *Modern Hymnal* of Robert Coleman, also from 1926, included a chant by Woodward for the “Gloria Patri” printed on its inside front cover.<sup>31</sup> The *Broadman Hymnal* of 1940 includes a chant from Beethoven that was common in the hymnals prior to it.<sup>32</sup> Both the *Broadman* and the 1956 *Baptist Hymnal* include the chant known as OLD SCOTTISH CHANT, a chant that was included in Baptist hymnals at least back to 1871, as an option for singing the “Gloria Patri.”<sup>33</sup>

The work that Johnson did for the chant section of the *Baptist Hymnal* proved to be influential to many of the Baptist hymnals that came after it. In using the *St. Paul's Cathedral Chant Book*, he was able to bring to the Baptist churches the material that was being used at the

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<sup>29</sup> A. M. Townsend and National Baptist Convention of the United States of America, *The Baptist Standard Hymnal: With Responsive Readings, a New Book for All Services* (Nashville: Sunday School Board, National Baptist Convention, U.S.A., Inc., 1924), 652 and 654.

<sup>30</sup> A chant by Beethoven is also repeated. W. H. Main, *New Baptist Hymnal: Containing Standard and Gospel Hymns and Responsive Readings* (Valley Forge, Pa.: Judson Press, 1926), 410, 421, 422 (numbers 1 and 2), and 429.

<sup>31</sup> Robert H. Coleman, *The Modern Hymnal: Standard Hymns and Gospel Songs New and Old, for General Use in All Church Services* (Dallas: Robert H. Coleman, 1926), front cover.

<sup>32</sup> B. B. McKinney and John Leonard Hill, *The Broadman Hymnal: Great Standard Hymns and Choice Gospel Songs New and Old* (Nashville: Broadman Press, 1940), 491.

<sup>33</sup> *Ibid.*, 496; Walter Hines Sims, *Baptist Hymnal* (Nashville: Convention Press, 1956), 526. This chant was recently published in the *African American Heritage Hymnal*, 1st ed. (Chicago: GIA Publications, 2001), 653.

pinnacle of Anglicanism itself.<sup>34</sup> His work made up the bulk of the chant section of the *Baptist Hymnal* (1883), and, as the primary editor of the hymnal, the chants in the *Sursum Corda*. Other hymnals continued to draw on the chants that he selected in these two works, even hymnals published by other people and other publishing houses. However, the *Baptist Hymnal* (1883) and the *Sursum Corda* represent the apogee of chants in Baptist hymnals. While hymnals before and after them included Anglican chants, the *Baptist Hymnal* (1883) and the *Sursum Corda* included more chants than any of those other hymnals. Whether or not this was because of Johnson's influence is not certain, although likely. Johnson was somewhat an Anglophile in his musical tastes, as explained in his talk on church music mentioned above. In it, he commends the old "English, Scotch and German chorals" and the "new English choral style," of which, he notes, "Our hope is in this last style," feeling that new, good music could best be written in it.<sup>35</sup>

Although Johnson began his musical career thinking that people thought him "more than half a fool," by the time of the *Baptist Hymnal* he had embraced his musical endeavors. Whether or not it was foolish to think that Baptists would sing Anglican chant is, at this time, largely unknown. Since chants were included in Baptist hymnals over at least 113 years, it seems probable that some Baptists, at least, were singing them; however, their rapid decline in number after the *Sursum Corda* implies that not many did so after the turn of the twentieth century.

This study began by citing several of Richardson's questions in his article on chanting in Baptist hymnals. Answers to the questions of why these chants were published, what the sources

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<sup>34</sup> John Stainer's music in the Baptist churches became known not only by these chants which Johnson brought to its hymnals, but also in some of his service music in the later hymnals, including the famous Four-fold and Seven-fold Amens and his setting of John 3:16 from *The Crucifixion*.

<sup>35</sup> Johnson, "Hints About Church Music."

of the chants were, how were the chants edited, and how long were they included, have been at least partially provided.

First, I have surmised that Baptists began including chants in their hymnals through the influence of Lowell Mason and the Better Music Movement. The extensive influence that Mason, his colleagues, and his students—among them William Bradbury—had throughout Protestant America makes this a likely scenario. The 1840s were a time when Baptists were beginning to follow other Protestants in building Gothic churches, adding organs and choirs, and generally moving towards a more formal style of worship than the lining out and other practices that had predominated within Baptist life before. As Baptists joined other denominations in these more formal practices, chanting seems a likely addition to go along with them.

Second, this paper has focused most specifically on the *St. Paul's Cathedral Chant Book*, the source of a good part of the body of chants in the later nineteenth century. Johnson's usage of it provided much of the corpus of chant in the *Baptist Hymnal* (1883) and the *Sursum Corda*. Since these two books contained more chants than any other Baptist hymnals, it also provided a large portion of the complete body of chants in Baptist hymnals.

Third, these chants from the *St. Paul's Chant Book* were transmitted, adapted, and revised through Johnson's editing. Many of them were edited directly in the chant book itself. Some were set to the same psalms, but many were not.

Finally, without exploring how much they were sung, chants were at least included up through the 1956 *Baptist Hymnal*, although it and the *Broadman* contained only one and two chants, respectively. The last hymnal with several chants was the *New Baptist Hymnal* of 1926, and it had many fewer than the *Sursum Corda*.

Much study remains to be done on this portion of Baptist musicology. While Richardson has provided a look at the core chants in nineteenth century hymnals, and this study has shown the influence of Johnson on chants in Baptist hymnals, still little is known of who sang these chants, how and how often they were sung, and if there might be a place for them in Baptist churches today.

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