

Copyright-free Hymns and Spiritual Songs for Unitarian Universalists

This collection originated when I discovered how difficult it was to find hymns and spiritual songs with text, tune, arrangement, and typesetting that were not protected by copyright.

The Unitarian Universalist Association (UUA) has published a list of hymns and songs that purports to show the copyright status of all songs and hymns in the two current Unitarian Universalist hymnals, *Singing the Living Tradition* and *Singing the Journey*. However, this list contains clear errors, e.g., the list claims that “Jubilate Deo” is in the public domain yet it was composed for the Taizé community by Jacques Berthier and is clearly protected by copyright. Or, in a more subtle example, the list claims the words to the hymn “No Number Tallies Nature Up” are in the public domain because they are a poem by Ralph Waldo Emerson—but the hymn text actually represents such a substantial rewriting of Emerson’s poem that it may be protected by copyright; unless one can determine who rewrote Emerson’s poem (which I was unable to do), one can’t be sure whether the hymn text is protected or not. Or to take another example, “Woke Up This Morning with My Mind Stayed on Freedom”: while the tune and words are pretty clearly in the public domain, an arrangement copyrighted by Robert Zellner is so well known that though you may think you’re simply improvising in folk style, you’re actually unconsciously repeating material that apparently is covered by copyright. Therefore, we cannot assume that songs and hymns listed as public domain (or “fair use”) in the UUA list are in fact free of copyright in tune, text, and arrangement.

If the UUA’s list identifies a copyright holder, then you have a clear course of action: you can contact the copyright holder and ask for permission to use the song. But what do you do for those hymns and songs that are claimed to be public domain (but which may not be)?

This collection contains hymns and songs that I am confident are actually in the public domain. I’ve carefully researched all tunes, arrangements, and texts to find versions that are in the public domain in the United States. Except where noted below, the tunes, arrangements, and texts have been taken from printed sources dated 1925 or before (i.e., they’re in the public domain in the U.S.). Where I have supplied simple arrangements or other music, or combined or altered tune, text, or arrangement, I’ve released all such work into the public domain.

Remember, these hymns and songs are in the public domain. You don’t need my permission to use them. You don’t need to credit anyone. You can revise them to your heart’s content. You can record them for profit (good luck on that).

Since I don’t want to be sued, I have to warn you that while I believe all tunes, texts, and arrangements are public domain in the U.S., *I make no warranty to that effect*; nor can I take any responsibility for how others use these hymns and tunes. If you want to ensure that a hymn or song is in the public domain, in the notes below I’ve provided information on my sources, so you can check my research. For hymn tunes composed 1820 or earlier, I try to provide the tune number from Nicholas Temperley’s Hymn Tune Index. For a few later hymn tunes, I provide the tune number from D. DeWitt Wasson’s Hymn-tune Index and Related Materials. For songs listed in the Roud Folk Song Index, I generally provide the Roud number.

For your convenience, I’ve referenced the hymns and songs in this collection to earlier Unitarian Universalist hymnals such as *Singing the Living Tradition* (UUA, 1993), *Singing the Journey* (UUA, 2005), and *How Can We Keep from Singing?* (First Unitarian Church, Los Angeles, 1976).

All hymns are PDF files sized to print on standard 8-1/2 x 11 inch sheets. For your convenience the music is proportioned so it can be reduced on a photocopier to fit onto a half sheet suitable for insertion in a typical printed order of service. I’m releasing all musical typesetting into the public domain as well, so that you are free to print these hymns and songs on paper, project them on a screen in a worship service, or show them online in livestreamed services.

Dan Harper

Version 2.14 — June 4, 2022

All Are Architects of Fate — See: The Builders

All Whose Boast It Is — See: True Freedom

Amazing Grace — 205, **Singing the Living Tradition**

The text is by John Newton, from his book *Olney Hymns* (1779). Minor variations have crept into the text over the years, but the whole remains firmly in the public domain.

The tune is “New Britain,” and while it’s unclear who actually wrote the tune, it was first published in *The Columbian Harmony* (1829), and first paired with Newton’s text by William Walker in his 1835 *Southern Harmony*. The present arrangement is an early twentieth century arrangement of the tune. Some people prefer to add a fermata on the first note of the seventh measure, and on the final note.

The song is #5430 in the Roud Folk Song Index.

Ancient Mother — 1069, **Singing the Journey**

This anonymous chant, transcribed from oral tradition, is from the late twentieth century North American Pagan community. It is typically sung repeatedly for 3 minutes or so.

Balm in Gilead — 1045, **Singing the Journey**

A traditional African American spiritual, in a lovely 1919 arrangement by the African American composer Harry T. Burleigh. The words are from Burleigh and other public domain sources, slightly adapted. Burleigh’s original piano accompaniment varies from verse to verse; the present arrangement uses one of Burleigh’s verses, and is released into the public domain.

Bread and Roses (As We Come Marching) — 109, **Singing the Living Tradition**

The poem by James Oppenheim was published in December, 1911, in *The American Magazine*. The next month, on January 11, 1912, a coalition of textile workers in Lawrence, Massachusetts, went on strike, and used the poem as a rallying cry.

The tune and arrangement by Caroline Kohlsaas dates to c. 1920.

Bring O Morn Thy Music — 39, **Singing the Living Tradition**

The 1893 text by Unitarian minister William Channing Gannett. The text has been altered slightly, but is somewhat closer to the original than the version in *Singing the Living Tradition*.

The tune is “Nicaea” by John B. Dykes (1861), slightly adapted from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

Buddha’s Hymn of Victory — not in hymnals

Words Gautama Buddha supposedly said upon achieving enlightenment, drawn from two English metrical translations/paraphrases, by Charles Lanman and Paul Carus.

The tune is “Windham” by Daniel Read, first published in 1785. Two versions of the music are given. The first version included here represents Read’s 1804 revision of the arrangement, as published in *Columbian Harmony*, 1807; but while Read’s version holds three cadences for 6 beats (a measure and a half), with the soprano and alto voice dropping out after one beat, these long held notes are reduced to two beats (half a measure). The second version included here keeps the long held cadences, and uses a nineteenth century arrangement taken from *The Sacred Harp*; this version really needs tenors and basses to sing the held notes at the cadences, or perhaps organ accompaniment, and probably works best as a choir anthem. Note that some sources state that this is a Dorian tune; in eighteenth and early nineteenth century American choral practice, tunes notated at minor (Aeolian) were sometimes sung as Dorian, with a raised sixth degree of the scale. In the present version the music has been notated as minor, leaving it up to performers to decide whether to raise the sixth degree of the scale or not.

The tune is #4628 in Nicholas Temperley’s *Hymn and Tune Index*.

Builders, The — 288, Singing the Living Tradition

This version of Longfellow's hymn text is from *The Liberal Hymn Book* (New York: Burnz & Co., 1880).

The tune, called "Pleyel's Hymn (First)," is adapted from the andante movement of Ignaz Pleyel's 1788 String Quartet in G Major (Benton 349). The present arrangement appeared in a number of late nineteenth century hymnals. (The music in *Singing the Living Tradition* is copyright-protected.)

The tune is #5356a in Nicholas Temperley's *Hymn Tune Index*.

By the Waters of Babylon — 279, Singing the Living Tradition

Tune and text are from *A Muse's Delight* by Philip Hayes (1786). The present version is somewhat simplified for congregational singing (most notably, a fourth part is left off, turning Hayes's four-part round into a three-part round). This altered version is released into the public domain.

The version printed in *Singing the Living Tradition* is attributed to William Billings, but it does not appear in the *Complete Works of William Billings*. Instead, it's apparently derived from a 1971 commercial recording by Don McLean, who wrongly attributes it to Billings; because its first appearance is on a commercial recording, the altered tune may possibly be protected by copyright.

Call, The — 89, Singing the Living Tradition

Text by George Herbert, *The Temple: Sacred Poems* (London, 1842), p. 188. In the second verse, "their" is substituted for "his."

The music is adapted from "The Call," *Five Mystical Songs*, by Ralph Vaughan Williams. Two slightly different adaptations are given. The first is the well-known adaptation by E. Harold Greer (c. 1911). The second is a fairly direct transcription of the music for the first stanza in Vaughan Williams' original composition. Note that while the music is in the public domain in the U.S. and Canada, it's probably not in the public domain in the E.U., and possibly elsewhere.

Cherry Blooms — 177, Singing the Living Tradition

The text is by Edwin Markham, as reprinted in *Folks Songs of Many Peoples, with English Versions by American Poets*, ed. Florence Hudson Botsford (1922).

The tune and harmonization are from the same source. The harmonization has been adapted, and the adaptation is released into the public domain.

The present version uses Markham's original words; *How Can We Keep from Singing* has alternate (copyright-protected) words that remember the bombing of Hiroshima.

City of Our Hopes (Hail the Glorious Golden City) — 140, Singing the Living Tradition

The text is by Felix Adler, founder of the Ethical Culture movement. It appears that this poem was first published as a hymn in the 1904 *Pilgrim Hymnal*, where the opening line is "Sing we of the golden city...." The present text is taken from the American Unitarian Assoc. *Hymn and Tune Book* of 1914, with one change in wording: "Only righteous men and women" has been changed to "Only righteous upright people"; this small change serves to include children as well as non-binary persons as residents of Adler's golden city.

The tune is "Hyfrydol" by Rowland Pritchard, first published in 1844. The arrangement is by the gospel composer Charles H. Gabriel, as it appeared in *Great Revival Hymns No. 2*, ed. Homer A. Rodeheaver and B. D. Ackley, Charles H. Gabriel music editor, 1912 (hymn 124).

Come and Go With Me — 1018, Singing the Journey

Tune and text are traditional African American. The earliest published version I could find was a recording by Rev. Blind Willie Johnson, made in 1930. The tune presented here is based on the singing of Johnson and an unidentified female singer (possibly his wife). However, it is not a strict transcription, but rather my interpretation and simplification of the recorded melody; my interpretation is released into the

public domain. The words are an editorial combination of various verses from various sources; my interpretation of the text is released into the public domain as well.

Come By Here — 401, Singing the Living Tradition

The origins of this song have been disputed, but archival evidence from the Library of Congress make it clear that this is a public domain song. According to Stephen Winick, “The World’s First ‘Kumbaya’ Moment: New Evidence about an Old Song,” *Folklife Center News*, American Folklife Center, the Library of Congress, vol. 32, nos. 3-4, summer/fall, 2010: “The evidence from the American Folklife Center Archive ... suggests that ‘Kumbaya’ is an African American spiritual which originated somewhere in the American south....” Although Marvin Frey, a white evangelist, claimed copyright on this song in 1936, a 1926 recording in the Library of Congress archives is substantially the same as Frey’s published version. The singer in this recording is only identified as “H. Wylie,” and no date is given, though it’s probable that the recording was made in April or May of 1926.

According to Winick, the usual song title of “Kumbayah” comes from a misunderstanding of an African American dialect. Winick says that Marvin Frey claimed “the pronunciation ‘Kum Ba Yah’ originated when Luvale-speaking people in Angola and Zaire translated ‘Come by Here’ into their language.” But, says Winick, “In Wylie’s dialect, which is most likely a form of Gullah, the word ‘here’ is pronounced as ‘yah,’ rendering the song’s most repeated line ‘come by yah,’ a phrase that can be phonetically rendered as either ‘Kum Ba Yah’ or ‘Kumbaya.’” In short, the Marvin Frey story simply isn’t credible. Today’s singers can choose to sing “Come by here,” or if they prefer they can use the Gullah dialect and sing “Come by yah.”

The words and tune of the present version are drawn transcriptions in Winick’s article. I’ve released the simple arrangement into the public domain. Note that the metronome marking is from Winick’s article. Winick also provides additional verses from a 1936 recording in the Library of Congress, made by John Lomax, including “Somebody moaning Lord...,” analogous to commonly-sung verses like “Someone’s singing, Lord,” etc. Additional verses from this 1936 recording are included in the sheet music. Improvised lyrics are appropriate for this kind of spiritual, though it is to be hoped that improvisation would not be limited to simply substituting different verbs in the phrase “Somebody’s moaning, Lord.”

Winick points out that “Kumbayah” has come “to stand for the touchy-feely, the wishy-washy, the nerdy, and the meek.” It is hoped that the present version, with the vigorous melody and words from the 1926 and 1936 audio recordings, will improve perceptions of this powerful African American spiritual. [For more, see: https://www.loc.gov/folklife/news/pdf/FCNews32_3-4_opt.pdf]

The song is #11924 in the Roud Folk Song Index.

Come, Ye Thankful People, Come — 68, Singing the Living Tradition

Text by Henry Alford, 1844. The second verse has been substantially rewritten, and I’ve released the rewritten version into the public domain.

The tune and arrangement by George Job Elvey are taken from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

Commonwealth of Toil — 120, How Can We Keep from Singing

The familiar text by Ralph Chaplin, taken from the 1918 edition of the I.W.W. Songbook.

The music is slightly adapted from the original nineteenth century sheet music for “Darling Nelly Gray” by Benjamin R. Hanby. The original song was an anti-slavery song.

Cumbayah — See: Come By Here

Dona Nobis Pacem — 388, Singing the Living Tradition

Traditional words and music for this familiar round, transcribed from oral tradition.

This round, or canon, has been variously attributed to Mozart or Palestrina, though both

attributions are questionable. The round includes intervals of a seventh (e.g., m. 2, between mm. 4-5), which seem more typical of music composed in the nineteenth or twentieth centuries. There are frequent references to the round from the mid-twentieth century on, and it's entirely possible that it was composed during the early to mid twentieth century. Nevertheless, it seems completely safe to assign it to the public domain, as the music and text have been widely reprinted and recorded, with no one claiming copyright.

Down by the Riverside — 162, Singing the Living Tradition

The tune and arrangement are taken from the earliest known publication of this tune (1918, Hampton Institute, *Plantation Melodies*). Some of the verses are of unknown origin.

The song is #11886 in the Roud Folk Song Index.

Down in the Valley — not in hymnals

There are many different versions of the tune, including many recorded by African Americans and European American bluegrass and country singers. The present version is an African American version from the earliest known publication of the tune, in the 1867 book *Slave Songs of the U.S.* The simple arrangement is released into the public domain.

Earth Is Enough — 312, Singing the Living Tradition

The poem “Earth Is Enough” is by Universalist Edwin Markham. The original begins with a couplet that is here included under the hymn title. (The arrangement of the poem in *Singing the Living Tradition*, which leaves out the first couplet and reverses the order of the two stanzas, is *probably* not covered under copyright.)

This version of tune and arrangement comes from the 1905 *Methodist Hymnal*. The tune is “Fillmore,” and is usually attributed to Jeremiah Ingalls.

The tune is #08859 in D. DeWitt Wasson’s *Hymn-tune Index*.

Earth Is My Mother, The — 1073, Singing the Living Tradition

This anonymous chant, transcribed from oral tradition, is probably from the late twentieth century North American Pagan community. It is typically sung repeatedly for 3 minutes or so.

Gender nonspecific language is included for those who prefer to imagine Earth and Sky as being non-binary gender.

The chorus, “Hey yanna,” etc., is often stated to be of Native American origin. On the “Rise Up and Sing” website <www.riseupandsing.org/songs/earth-our-mother>, Annie Patterson and Peter Blood note: “It has been suggested that this chant is based on a Lakota (Plains) chant and elsewhere as coming from the Hupa tribe of Northern California.” But, as they point out, it’s almost impossible to evaluate such claims. Patterson and Blood also write: “We urge people to consider carefully issues of cultural and religious appropriation in utilizing material like this. At the very minimum acknowledge the issues involved when you utilize songs of this kind.”

Alternate gender-neutral words are provided. Alternate words to the chorus are also provided: “Unite, all beings; we are one; we are one.”

Given these problems, I find I’m no longer willing to sing this song. If you feel the same way, you might consider substituting “Earth My Body.”

Earth My Body — not in hymnals

This anonymous chant, transcribed from oral tradition, is probably from the late twentieth century North American Pagan community. It is typically sung repeatedly for 3 minutes or so.

Two versions are given: a lead sheet, and a very basic SATB arrangement. I release both arrangements into the public domain.

Earth, the Air, the Fire, the Water, The — 387, Singing the Living Tradition

This anonymous chant, transcribed from oral tradition, is probably from the late twentieth century

North American Pagan community. It is typically sung repeatedly for 3 minutes or so. (There are many variants of this chant, and I notated it the way I happened to learn it.) The groups I sang this with often used to harmonize a third above or a sixth below the melody.

I have found two different attributions for this chant. Libana claimed copyright for their 1984 performance. However, Reclaiming Collective cites Michael Tierra as the author of this chant, with no copyright notice. I believe this chant is safe to use without worrying about copyright trolls. But given the ambiguity, if you're extremely cautious you may wish to avoid it.

Evening Breeze / Morning Turns to Glory — 1072, Singing the Journey

Two anonymous chants, transcribed from oral tradition, probably from the late twentieth century North American Pagan community. The changes may be sung separately, successively, or simultaneously.

Although these two chants may be sung together simultaneously, the harmonies (and dissonances) may be challenging for the average congregation; it might work better to have the congregation sing one of these chants while a soloist sings the other.

Everlasting Word, The — not in hymnals

Text by Ralph Waldo Emerson, adapted to hymn form by Samuel Longfellow for the 1864 hymnal *Hymns of the Spirit*. This is, in fact, one of the few hymns actually written by Emerson, with words that have not been substantially rearranged.

The tune “Clamanda” derives from an eighteenth century song tune; the present harmony was first published in 1820 in *Supplement to the Kentucky Harmony*; and the present four-part version, derived from that, was published in the 1902 Cooper revision of *The Sacred Harp*.

The tune is #11061 in Nicholas Temperley's *Hymn Tune Index*.

Every Time I Feel The Spirit — 208, Singing the Living Tradition

The words are from Saint Helena Island Spirituals, Penn Normal Industrial and Agricultural School (1924). The verses are slightly adapted, taking them out of dialect and changing “heaven” to “freedom” in the second verse.

Melody and arrangement from *Religious Folk Songs of the Negro as Sung on the Plantations*, arr. Thomas P. Fenner, Hampton Normal and Agricultural Institute (Va.) Institute Press, 1909, and adapted as follows: m. 4, rising phrase in soprano and alto added; mm. 8-12, optional piano accompaniment added (small notes in bass clef) for solo; changed from a 12 bar song to a 16 bar song by repeating mm. 9-12 (as is more common practice in the last half century).

Fierce Unrest, A — 304, Singing the Living Tradition

The text is excerpted from the poem “Unrest” by Don Marquis, as printed in his collection *Dreams and Dust* (Harper Bros., 1915).

The tune was first published in 1816, and is attributed to Capt. Robert Boyd. The tune is called “Salvation.” The present arrangement is from *The Southern Harmony* (1854).

The tune is #15430 in Nicholas Temperley's *Hymn Tune Index*.

Friendship — not in hymnals

In *The Philadelphia Songster* of 1789 (pp. 12-13), this text is attributed to a “Mr. Bidwell of Connecticut.” The 1789 version gives the opening phrase as “Friendship to every *generous* mind....”

The original melody came from “Viva la face, viva l'amor” in the third act of Handel's opera “Atalanta.” By 1798, the tune had been published with the present text in *The American Musical Miscellany*, ed. Andrew Wright (Northampton, Mass.: Daniel Wright and Co., 1798, pp. 249-252). The present arrangement is by William Walker, in his *Southern and Western Pocket Harmonist* of 1860. Walker's arrangement does not follow conventional rules of harmony, but if you can resist the temptation to regularize it you'll find it's satisfying to sing.

(I was introduced to this song by a Unitarian Universalist who said that in his opinion it was one

of the best embodiments of Unitarian Universalist sentiment in song.)

For Flowers That Bloom — 76, Singing the Living Tradition

The first two verses of the text are anonymous. The first verse appeared at least as early as 1873, and the second verse at least as early as 1890. The third verse is attributed to Mary J. Garland in *The Kindergarten Review* (Springfield, Mass.: Nov., 1899), p. 163.

The music is from *Church Hymns: With Tunes*, 1903 (London). The tune is called variously “Baden” and “Was Gott Thut.” The tune was composed by Severus Gastorius (1681; some sources attribute the tune to Johann Pachelbel); this version was adapted and harmonized by J. Goss.

For the Beauty of the Earth — 21, Singing the Living Tradition

The original text was written by Folliot Sandford Peirpont, and first published in 1864. The present text is taken from the following sources: vv. 1, 3, chorus: *Hymn and Tune Book* (American Unitarian Assoc., 1914); v. 2: Pierpont’s original 1864 words. While the 1914 Unitarian version begins the chorus with “Lord of all,” in the late 1970s Unitarian Universalists removed the masculine reference by singing “God of all” or “Source of all,” and the latter wording is now the most popular.

The tune comes from a melody in the chorale “Treuer Heiland, wir sind hir” by Conrad Kocher, from his *Stimmen aus den Reicher Gottes* (1838). William H. Monk revised and shortened Kocher’s melody, and published his arrangement in *Hymns Ancient and Modern* (1861). The present version of the music is the 1861 version, transposed to G and changed from 4/2 to 4/4 time.

Forward through the Ages — 114, Singing the Living Tradition

Text by Unitarian minister Frederick Hosmer, from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

The tune is by Arthur Sullivan of Gilbert and Sullivan fame, from the same hymnal.

Future, The — see: Years Are Coming

Future Is Better Than the Past, The — not in hymnals

The text, often wrongly attributed to Ralph Waldo Emerson, is by Eliza Thayer Clapp, a Unitarian mystic who contributed this poem to the Transcendentalist periodical *The Dial* in 1841. The poem was made into a hymn by Frederic Hedge and Frederic Huntington in 1853. It was included in the influential *Hymns of the Spirit*, ed. Samuel Longfellow and Samuel Johnson (1864).

The tune is the cheerful eighteenth century tune “Amsterdam,” in a nineteenth century shape note arrangement, slightly altered for congregational use.

The tune is #1648c in Nicholas Temperley’s *Hymn Tune Index*.

Get on Board — not in hymnals

Tune and chorus published in 1873 by the Fisk Jubilee Singers, the first internationally known African American singing ensemble. Additional verses are “floating verses” learned at various folk music jam sessions 2007-2019; my research shows them to be free of copyright.

Go Down, Moses — 104, Singing the Living Tradition

The classic African American spiritual in an 1873 arrangement by the Fisk Jubilee Singers. The small notes are an optional simple piano accompaniment for what was an *a capella* solo in the original (released into the public domain).

Gonna Lay Down My Sword and Shield — See: Down by the Riverside

Growing Light, The — 345, Singing the Living Tradition

The text is by Samuel Longfellow, from his hymn “Eternal One, Thou Living God.” This version

is from *Hymns for Church and Home* (American Unitarian Assoc., 1896), verses 3 and 4. Verse 3 in the original said: “We bless thee [i.e., God] for the growing light.” In *Singing the Living Tradition*, this is rendered, “With joy we claim the growing light.” The present version renders this, “May we now bless the growing light” (retaining “bless” while not adding “joy” or “claim”), thus hopefully staying closer to the original text. If you prefer, you could simply sing, “We bless God for the growing light.”

The tune is from *Hymns for Church and Home* (American Unitarian Assoc., 1896), where it is attributed to the *Hamburger Musikalisches Handbuch* (1690). The tune’s name is “Winchester New.”

Guide My Feet — 348, Singing the Living Tradition

This folk song was collected by Willis Laurence James. Professor at Spelman College from 1933-1966, James received a grant in 1939 to collect African American folk songs, and he collected this song in southern Georgia. James commented that although the melody uses only three pitches, “yet it has great power.”

The most familiar arrangement is the one by Wendell Whalum, a younger colleague of James; Whalum fully notated the vocal ornaments that James indicated by grace notes, made it into a call-and-response song, and added a more sophisticated harmony. Whalum’s copyright-protected arrangement has become so widespread that it is all too easy to slip into its familiar melody and harmonies when improvising. The present arrangement instead uses the very simple melody notated by James, with a very simple arrangement folk-style harmony (the arrangement has been released into the public domain); like the version James collected in the field, it is not in call-and-response form.

Hail the Glorious Golden City — See: City of Our Hopes

Harp at Nature’s Advent, The — 75, Singing the Living Tradition

The text is from the poem “The Worship of Nature” by John Greenleaf Whittier, from *The Complete Poetical Works of Whittier* (Houghton Mifflin, 1894).

The tune in *Singing the Living Tradition* is protected by copyright. The tune given here is by Thomas Commuck from *Indian Melodies* (1845), harmonized by Thomas Hastings. Commuck calls this tune “Waupun.”

Healer of the Wounded Heart — not in hymnals

The poignant text is by Penina Moise, who was arguably the first major American Jewish woman poet.

The tune is by Alois Kaiser, a composer who has been called “the founder of the American cantorate.” Both music and text are from early twentieth century printed sources.

Here on the Paths of Every Day — See: Earth Is Enough

How Can I Keep from Singing? — 108, Singing the Living Tradition

This is *not* an old Quaker hymn, as is claimed in many hymnals and songbooks. The earliest known publication of the words was in 1868, in the *New York Observer*, where it was attributed to “Pauline T.”; Robert Lowry then set the text to music for his 1869 *Bright Jewels for the Sunday School*. The third verse, written in 1950 by Doris Plenn, was the subject of litigation when Enya recorded this verse, thinking it was a public domain song. Pete Seeger’s publishing company sued her, claiming copyright, but in litigation the court determined that Seeger did not have a good claim to the copyright, and that Plenn had intended the verse to go into the public domain.

The tune is by the well-known nineteenth century gospel composer Robert Lowry, found in *Bright Jewels for the Sunday School* (1869).

Hundred Years Hence, A — not in hymnals

The text was taken from *History of Woman Suffrage*, vol. III, ed. Elizabeth Cady Stanton et al.

(1886), p. 39n. Frances Dana Barker Gage wrote the poem c. 1851 for the Ohio Women's Convention, Akron, Ohio (this was the convention at which Sojourner Truth gave her famous "Ain't I a Woman?" speech). I have changed the text slightly to remove gender-specific language; I release all such changes into the public domain.

The tune, an American folk hymn, was probably first printed in the shape-note hymnal *Genuine Church Music* (Winchester, Va., 1832). It appears as 334, "The Christian's Farewell," in *The Southern Harmony* (William Walker, 1854). The present arrangement is a public domain adaptation of the 1854 version.

Hush, Somebody's Calling my Name — 1040, Singing the Journey

The origins of this song are somewhat obscure. J. B. Herbert obtained copyright for two arrangements of the song in 1923. One of these arrangements says, "from melodies suggested by T. H. Wiseman." This seems to be the earliest publication of the song. I have not been able to determine the relative contributions of Rev. Wiseman, Herbert, and oral tradition.

Rev. T. H. Wiseman recorded the song in 1923 with a quartet that included A. C. Brogdon, H. S. Allen, J. C. Eubanks, and himself (Victor #19119-A). The version given here is mostly taken from sheet music published in 1923 by The Rodeheaver Co. (Chicago). However, two bass riffs from the recording have been added to the Rodeheaver sheet music.

I Walk the Unfrequented Road — 53, Singing the Living Tradition

The text by Frederick Lucian Hosmer is excerpted from "A Day in October," *The Thoughts of God in Hymns and Poems: 2nd Series* (Boston: Roberts Bros., 1894), pp. 117-119.

The anonymous tune, named "Consolation," may have been composed by Lucius Chapin. This arrangement is from the *Southern Harmony* (1854).

The tune is #14117 in Nicholas Temperley's *Hymn Tune Index*.

I'm on My Journey Home — not in hymnals

The tune and arrangement are by Sarah Lancaster (1834-1918), a composer of hymn tunes and shape note music. The alto part was added in 1911 by Belle Spivey.

There are several texts with a refrain of "I'm on my journey home," from both the black and white American musical traditions; the present version includes verses from three different sources. As is usual with such songs, the journey home is a journey to "Canaan's land," which can be interpreted in many ways: as heaven, freedom, a better life.

I'm on My Way — 116, Singing the Living Tradition

The words are from the public domain.

The first version of the music is a public domain choral arrangement; the second version is a lead sheet loosely based on the singing of Rev. Pearly Brown. This song is easily made into a call-and-response song.

(N.B.: During the 1960's Civil Rights Movement, the ending of the first verse was changed from "Canaan's land" or "that new bright land," to "the freedom land.")

It Sound Along the Ages — 187, Singing the Living Tradition

Text by William Channing Gannett, taken from *Unity Hymns and Chorals*, 1911, slightly altered.

The music (named "Far Off Lands" for another hymn text with which it was paired) is hymn #254 in *Hemlandssänger utgifna af Augustana-synoden*, a Swedish-language Lutheran hymnal published in Rock Island, Ill., in 1892; this hymnal attributes the melody to the Bohemian Brethren.

Jacob's Ladder — 211, Singing the Living Tradition

The tune, arrangement, and text for vv. 1-3 are from *Cabin and Plantation Songs: As Sung by the Hampton Students*, 3rd ed., arranged by Thomas P. Fenner, Frederic G. Rathbun, and Bessie Cleveland

(New York: G. P. Putnam's Sons, 1901), p. 118. The text for vv. 4-6 come from oral tradition.
The song is #2286 in the Roud Folk Song Index.

John Brown's Body — not in hymnals

The song started out as a folk song, and during the Civil War more complex words were added to it. Two versions are given. The text of the first version follows the poem published in the *Chicago Tribune* on Dec. 16, 1861, with a few minor changes; while the music is a composite of nineteenth century arrangements. The second version uses text and music of the Fisk Jubilee Singers, from *The Story of the Jubilee Singers: With Their Songs*, 1881.

This song was a favorite of white and black Americans during the Civil War, and John Brown was understood to be a white man who cared enough about black equality to give his life for the cause. It was only in the early twentieth century that racist white Americans began to say that the only reason John Brown gave his life to free slaves was because he was mentally ill. In fact, there's really no evidence to support the claim that he suffered from mental illness. It's time to reclaim this song as an anti-racist anthem, to take its place alongside all the songs of struggle from the African American tradition.

The song is #771 in the Roud Folk Song Index.

Joyful, Joyful — 29, Singing the Living Tradition

The text, by Henry van Dyke, was written for a theme in Beethoven's Ninth Symphony, and published in van Dyke's 1911 *Book of Poems*. A few minor changes have been made in the present text; I've released this text into the public domain.

Although often attributed to Ludwig van Beethoven, the music is actually an arrangement Edward Hodges, of a theme by Beethoven. Hodges wrote his arrangement for *Trinity Church Collection* (1864). Some people will tell you that this tune is not the way Beethoven wrote it, and they're absolutely correct; but this is, in fact, the way Hodges arranged it. (After looking at Beethoven's score for the Ninth Symphony, I decided I appreciated Hodges's ability to make something that's singable by us ordinary mortals.)

Kumbayah — See: Come By Here

Life Has Loveliness To Sell — 329, Singing the Living Tradition

The tune comes from *The Choir, or Union Collection of Church Music*, published by Lowell Mason in 1832. Mason named the tune "Nashville," but gave no attribution for the melody. The present arrangement, with a tenor and alto part different from the 1832 version, was published in *The Boston Academy's Collection of Church Music* in 1836; here, the tune is said to be "arranged from a Gregorian chant." Since Lowell Mason was on the editorial board of *The Boston Academy's Collection*, it's possible that he wrote the new tenor and alto parts, and provided the attribution.

The words are from the poem "Barter" by Sara Teasdale, published in her book *Love Songs* (1917). The present version has three minor changes to the words: "Oh" added to the beginning of the first and second stanzas (to better fit words to the music); "white" changed to "bright" in the third stanza.

The tune is #20427 in D. DeWitt Wasson's *Hymn-tune Index*.

Lift Every Voice and Sing — 149, Singing the Living Tradition

By brothers Rosamond Johnson (music) and James Weldon Johnson (text). The latter described the origin of this song as follows: "A group of young men in Jacksonville, Florida, arranged to celebrate Lincoln's birthday in 1900. My brother, J. Rosamond Johnson, and I decided to write a song to be sung at the exercises. I wrote the words and he wrote the music. Our New York publisher, Edward B. Marks, made mimeographed copies for us, and the song was taught to and sung by a chorus of five hundred colored school children. Shortly afterwards my brother and I moved away from Jacksonville to New York, and the song passed out of our minds. But the school children of Jacksonville kept singing it; they went off to other schools and sang it; they became teachers and taught it to other children. Within twenty

years it was being sung over the South and in some other parts of the country. Today the song, popularly known as the Negro National Hymn, is quite generally used.”

Light of Ages — 190, Singing the Living Tradition

The text is by Samuel Longfellow, very slightly adapted from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

The music is by Franz Josef Hadyn, slightly adapted from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

Lo, the Earth Is Risen Again — 61, Singing the Living Tradition

The familiar Unitarian Easter text by Samuel Longfellow, as altered in the 1924 *Beacon Hymnal*.

The tune is called “Easter Hymn,” and derives a tune published in *Lyrical Davidica* in 1708; Nicholas Temperley, in his *Hymn and Tune Index*, assigns this family of tunes the number 685. However, this variant of tune #685 doesn’t match any of the tunes in Temperley’s database, which only tracks tunes published in 1820 or earlier. Therefore, it appears this is a post-1820 variant of the tune. The arrangement is taken from early twentieth century Unitarian hymnals.

Lo, the Eastertide Is Here — not in hymnals

A lovely Easter text by Frederick Lucian Hosmer, from the American Unitarian Assoc. *Hymn and Tune Book* of 1914; I’ve altered it slightly and released the altered text into the public domain.

The music is “Warren,” a charming and catchy tune and arrangement written by the great 18th C. American composer William Billings.

The tune is #4030 in Nicholas Temperley’s *Hymn Tune Index*.

Many Thousand Gone — 154, Singing the Living Tradition

Tune, text, and arrangement are all from *The [Fisk] Jubilee Singers* (1873). The small notes were *not* in the original, and represent a possible simple accompaniment for the solo sections; I’ve released this arrangement into the public domain.

The metronome marking is merely a suggestion, and represents the approximate tempo used by such singers as Paul Robeson and Odetta.

The song is #3348 in the Roud Folk Song Index.

May Nothing Evil Cross This Door — See: Prayer for This House

Michael, Row Your Boat Ashore — not in hymnals

The texts are drawn from the 1867 book *Slave Songs of the U.S.*, as well as transcribed from oral tradition.

The soprano and alto parts are from the 1867 book *Slave Songs of the U.S.* The tenor and bass parts were added to this version, and have been released into the public domain.

The song is #11975 in the Roud Folk Song Index.

Morning Hangs Its Signal, The — 40, Singing the Living Tradition

The text, by Unitarian William Channing Gannett, appeared in a substantially different form under the title “The Crowning Day” in *Unity Hymns and Chorals for the Congregation and the Home*, ed. W. C. Gannett, J. V. Blake, and F. L. Hosmer (1889). The present version of the text is taken with only slight modifications from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

The tune is “Merionydd” by William Lloyd of Wales, and was first published in 1840. The arrangement is from the American Unitarian Assoc. *Hymn and Tune Book* of 1914, slightly modified.

Mother Moon — not in hymnals

An anonymous late 20th century North American chant, probably from the Pagan community.

The first verse can be sung repeatedly as a chant; sing for three minutes or so. Or the other anonymous verses may be added to make a short song.

My Life Flows on in Endless Song — See: How Can I Keep from Singing?

No Longer Forward Nor Behind — 9, **Singing the Living Tradition**

The text is four stanzas from a poem by John G. Whittier titled “My Psalm.” This version was taken from *The Complete Poetical Works of Whittier* (Houghton Mifflin, 1894), pp. 397-398.

The tune is an English traditional song known variously as “Van Diemen’s Land,” “The Gallant Poacher,” etc. The tune was collected by Ralph Vaughan Williams prior to 1906, and included as the hymn tune “King’s Lynn” in the *English Hymnal* (1906). Two arrangements are given: first, Vaughan Williams’s arrangement for unison voice and piano; second, a basic SATB arrangement which I’ve released into the public domain.

The tune is #221 in the Roud Folk Song Index.

No More Auction Block — See: Many Thousand Gone

Nobody Knows the Trouble I’ve Seen — 99, **Singing the Living Tradition**

Text, tune, and arrangement all come from *Cabin and Plantation Song: As Sung by the Hampton Students*, ed. Thomas Fenner, 1880. One small alteration in the 1880 text: “Nobody knows but Jesus” has been replaced with “Nobody knows my sorrow,” an alternative which comes from oral tradition.

This song was first published in 1867 in *Slave Songs of the U.S.* with a slightly different tune and text. In 1917, Harry T. Burleigh arranged this spiritual as an art song, a version that is well worth seeking out. (Burleigh marks the tempo as adagio, though others may prefer andante or moderato.)

Now Shall My Inward Joys Arise — not in hymnals

The first verse is by Isaac Watts; interestingly, towards the end of his life, Watts reportedly kept a pew at a Unitarian chapel near London. The second verse is by James Merrick. Both texts are from the eighteenth century.

The music is a brilliant choral miniature by William Billings. This tune, named “Africa” by Billings, deserves to be better known; when sung as a four-part choral piece, each part has melodic interest in itself.

The tune is #3357 in Nicholas Temperley’s *Hymn Tune Index*.

Now While the Day in Trailing Splendor — 45, **Singing the Living Tradition**

This version is from *The Beacon Song and Service Book* (1925). The text was written by Frederick Lucian Hosmer (1902) and slightly adapted; the adaptation is released into the public domain.

The music in *Singing the Living Tradition* is protected by copyright. In *The Beacon Song and Service Book*, the tune given is “St. Clement” by Clement C. Scholefield.

O Give Us Pleasure in the Flowers — See: Prayer for Spring

O Life That Maketh All Things New — 12, **Singing the Living Tradition**

The present version of the text by Samuel Longfellow was taken from the *Proceeding at the Tenth Annual Meeting of the Free Religious Association* (1877), where it was sung to the tune of “Sweet Hour of Prayer.” Since the Free Religious Association was non-theistic, the mention of “God” in the text may be interpreted metaphorically. I made one or two slight modifications to modernize the text.

The tune is “Truro” by Charles Burney, from the late eighteenth century; the arrangement was taken from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

The tune is #3991a in Nicholas Temperley’s *Hymn Tune Index*.

Oh, Freedom — 156, Singing the Living Tradition

The first three verses, tune, and arrangement are from *Cabin and Plantation Songs: As Sung by the Hampton Students*, 3rd ed., arranged by Thomas P. Fenner, Frederic G. Rathbun, and Bessie Cleveland (New York: G. P. Putnam's Sons, 1901), p. 114. The fourth verse comes from the Civil Rights Movement, which adapted this song for its own purposes.

The song has many additional verses, come from its use in Christian churches, but many more from its use by the Civil Rights Movement. (Many versions of this song from the Civil Rights Movement have been published, mostly in arrangements that have been copyrighted.)

Oh, I Woke Up This Morning — See: Woke Up This Morning

Oh, When the Saints — not in hymnals

The traditional New Orleans jazz standard, transcribed from oral tradition. The very simple arrangement is released into the public domain. The melody dates back to the early 1900s, with the first recorded version issued in 1923.

The song is #13983 in the Roud Folk Song Index.

On the Mount — not in hymnals

This version of Frederick L. Hosmer's text comes from the *Isles of Shoals Hymn Book and Candle Light Service*, where it appears with the present tune. This is the hymnal used at the Star Island retreat center.

The tune, "Litlington Tower," is by Joseph Barnby (1908).

Once to Every Soul and Nation — 119, Singing the Living Tradition

The text is extracted from "The Present Crisis," a poem written by James Russell Lowell in 1845 to protest the Mexican American War. In the years leading up to the Civil War, abolitionists adopted it as a poetic anthem. I was not able to discover who adapted Lowell's long poem into a hymn; it does not appear in Johnson and Longfellow's *Hymns of the Spirit* (1864), but it was included in the American Unitarian Association's abridged ed. of *Hymns for Church and Home* (1904).

The tune is called "Ebenezer" or "Ton-y-Botel" (lit. tune in a bottle), and was written by the Welsh composer of hymn tunes Thomas John Williams in 1890. The present arrangement was taken from the *English Hymnal* (1906). Note that while the music is in the public domain in the U.S. and Canada, it may not be in the public domain in the E.U., and possibly elsewhere.

Over My Head — 30, Singing the Living Tradition

The origins of this song are obscure. It's surely of African American origin, and probably dates back to at least the nineteenth century. The tune is from oral tradition, with a very basic public domain arrangement.

Part in Peace — 411, Singing the Living Tradition

The text is a poem by Sarah Flower Adams; the present version was taken from the American Unitarian Association's *Hymns for Church and Home: With Tunes* (1896). I adapted some wording, and released all such adaptations into the public domain.

The tune and arrangement are from Amos Pillbury's *United States Harmony* (1799), where it is named "Charleston."

The tune is #7876a in Nicholas Temperley's *Hymn Tune Index*.

Peace, the Perfect Word — 161, Singing the Living Tradition

The text is a poem by Caroline Miles Hill, as printed in *The World's Great Religious Poetry* (Macmillan, 1923).

The tune, known as "Charlestown," comes from Amos Pillbury's *United States Harmony* (1799).

The arrangement is from the “James Edition” of *The Sacred Harp* (1911); melody moved from tenor to soprano, and soprano part given to tenors.

The tune is #7876a in Nicholas Temperley’s *Hymn Tune Index*.

Praise and Thanks to Nature Bring — 1005, Singing the Journey

Two versions of this hymn are given:

The first text is adapted from a hymn by William Channing Gannett, written for the Harvest Festival at the St. Paul Unitarian church in 1882. Originally titled “The Year of the Lord,” I’ve adapted it as a Transcendentalist hymn; not many changes were needed, and I release this adaptation into the public domain. The first tune is by Thomas Commuck, from his book *Indian Melodies* (1845), the first book of music published by a Native American composer. The arrangement is by Thomas Hastings. Commuck contracted with Hastings to write the arrangements, doubtless with the thought that Hastings’s name would help sell the book.

The second text uses a degenderized version of the traditional words by Gannett; this slight adaptation is released into the public domain. The second tune and arrangement by George Job Elvey are taken from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

Prayer for This House — 1, Singing the Living Tradition

The text is the poem “Prayer for This House” by Louis Untemeyer, first published in *This Singing World: An Anthology of Modern Poetry for Young People*, ed. Louis Untemeyer (Harcourt Brace, 1923), p. 67. The wording and punctuation are exactly as they appear in the 1923 version.

The music is the hymn tune “Oldbridge,” by R. N. Quaile, 1905. This arrangement appeared in *The Riverdale Hymnal*, 1912.

Prayer in Spring, A (Oh Give Us Pleasure in the Flowers) — 64, Singing the Living Tradition

The poem “A Prayer in Spring” by Robert Frost, from his book *A Boy’s Will* (1913).

The music is “Song 22” by Orlando Gibbons. (N.B.: The music in *Singing the Living Tradition* is copyright-protected.)

The tune is #392 in Nicholas Temperley’s *Hymn Tune Index*.

River of Jordan — not in hymnals

A rousing spiritual, in a beautiful arrangement by Harry T. Burleigh from 1918. Burleigh’s original piano accompaniment varies from verse to verse; the present arrangement uses just one of Burleigh’s verses, and is released into the public domain.

Round and Round the Earth Is Turning — not in hymnals

This anonymous chant, transcribed from oral tradition, is probably from the late twentieth century North American Pagan community. It is typically sung repeatedly for 3 minutes or so.

Two versions are given: a lead sheet, and a very basic SATB arrangement. Both versions may be sung as a three-part round. I release both arrangements into the public domain.

Sakura — See: Cherry Blooms

Seek Not Afar for Beauty — 77, Singing the Living Tradition

From the poem “In Common Things” by Minot Judson Savage. The present version was taken from his book *Poems of Modern Thought* (1884), and slightly modernized.

In the late 20th century, this text was paired with the tune Coolinge, which is protected by copyright. However, in earlier hymnals this text was often paired with the tune “Langran,” composed by James Langran, the pleasant and easily singable melody of which covers a range of just a sixth. This version of “Langran” comes from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

Shall We Gather at the River — 1046, Singing the Journey

Tune, text, and arrangement are by Robert Lowry (1864). The present version was taken from Lowry's *Bright Jewels for the Sunday School* (1869).

Simple Gifts — 16, Singing the Living Tradition

The copyright status of "Simple Gifts" is complicated, as transcriptions from the manuscript source have been published as copyright-protected music; the version included here does not match any of those published versions. Chord progressions or choral arrangements for the tune may also be copyright-protected; the chord progression in the version included here is an utterly simple I-V progression which could not conceivably be protected by copyright. Both a lead sheet and a very simple SATB arrangement are provided.

Siyahamba — 1030, Singing the Journey

This traditional Zulu song is best known in a copyright-protected arrangement by the Swedish-South African choral director Anders Nyberg, published in his book, *Freedom Is Coming* in 1984. According to Boris Gorelik, in "'Siyahamba': The Origins and Significance of a South African Chorus," *Journal of Music Research in Africa*, vol. 17, 2020, issue 2, "the earliest documented performance of the chorus took place in Dundee in the current uMzinyathi district of the former Natal province (now KwaZulu-Natal or KZN), South Africa, in 1952.... However, it appears that this musical work has a longer undocumented history...." The version given here begins with the public domain folk melody, adding a simple SATB arrangement that is released into the public domain.

Sometimes I Feel Like a Motherless Child — 97, Singing the Living Tradition

Words, melody, and arrangement from *Religious Folk Songs of the Negro as Sung on the Plantations*, new edition, Thomas P. Fenner, Hampton Normal and Agricultural Institute (Va.) Institute Press, 1909, slightly adapted as follows: verses 2 and 4 from oral tradition; in the 1909 version, the last line is always repeated after a one-measure phrase with the words "True believer."

The song is #10072 in the Roud Folk Song Index.

Songs for the People — not in hymnals

Neither of the current Unitarian Universalist hymnals has a hymn text by Frances Ellen Watkins Harper. Harper was well known poet in her day, and an African American, and a Unitarian. As we rethink the emphasis we have traditionally given to texts by dead white men, it made sense to me to use one of Harper's poems as a hymn text. This text is taken from the poem "Songs for the People"; the meter has been regularized in a few places, and all alterations are released into the public domain.

The tune is "Mohegan" by Native American composer Thomas Commuck, from his 1845 book *Indian Melodies*, harmonized Thomas Hastings. Some rhythmic alterations in the tune were required to fit the unusual meter of the text; all alterations are released into the public domain.

Steal Away — not in hymnals

Tune and text from the Fisk Jubilee Singers, 1873.

Step by Step — 157, Singing the Living Tradition

To avoid all copyright issues, the present version uses a new tune and arrangement that have been released into the public domain. In addition, the original 1861 words are used. (The version by Waldemar Hille and Pete Seeger may be entirely covered by copyright, since they significantly modified both the public domain text and the public domain music, and wrote the arrangement.)

Study War No More — See: Down by the Riverside

Sun Don't Set in the Morning — not in hymnals

Text, tune, and arrangement are from *Cabin and Plantation Songs: As Sung by the Hampton Students*, 3rd ed., arranged by Thomas P. Fenner, Frederic G. Rathbun, and Bessie Cleveland (New York: G. P. Putnam's Sons, 1901). The text has been slightly adapted, and is released into the public domain.

Swing Low, Sweet Chariot — not in hymnals

The first version is arranged by the great African American composer Harry T. Burleigh. Note that Burleigh emphasizes the first word of the chorus, “*Swing* low, sweet *chariot*...” The second version is a simpler 1872 arrangement by the Fisk Jubilee Singers (rebarred slightly).

This song was sung by Wallace and Minerva Willis at Spencer Academy, a school for Choctaw boys. The Willises were of African descent, and enslaved by a Choctaw man named Britt Willis. The Fisk Jubilee Singers learned the song through an intermediary who had worked at the Spencer School. Some historians (e.g., Currie Ballard) assert the song was composed by Wallace and Minerva.

The song is #5435 in the Roud Folk Song Index.

There Are Numerous Strings in Your Lute — 197, Singing the Living Tradition

The text is a poem by Rabindranath Tagore from his *Love's Gift and Crossing* (Macmillan, 1918), p. 147. Tagore's poem is in free verse, and required a few minor changes so that it would fit into a hymn tune with a regular meter: “Then amidst” for “Amidst”; “small” for “little”; in the last verse, “and then my life” for “and my life”. These changes are released into the public domain.

This text is set with two different tunes.

The first tune and arrangement, named “Still Better,” is by Israel Bradfield and J. L. Meggs (1869), and is taken from the 1911 James edition of *The Sacred Harp*.

The second tune and arrangement are from Amos Pillbury's *United States Harmony* (1799), where it is named “Charleston.” The tune is #7876a in Nicholas Temperley's *Hymn Tune Index*.

There Is More Love Somewhere — 95, Singing the Living Tradition

Transcribed from the Alan Lomax recording of Bessie Jones singing this song. The transcription does not do justice to Jones' many subtle variations on the basic tune, and there is no reason to sing this song exactly the same way every verse. N.B.: Jones sang this a capella.

These Things Shall Be — 138, Singing the Living Tradition

Text by John Addington Symonds (1880), taken largely from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

The tune is “Truro” by Charles Burney, from the late eighteenth century; the arrangement was taken from the American Unitarian Assoc. *Hymn and Tune Book* of 1914.

The tune is #3991a in Nicholas Temperley's *Hymn Tune Index*.

This Little Light of Mine — 118, Singing the Living Tradition

Though the origins of this song are obscure, the tune and text are clearly in the public domain, and date to c. 1920. Since all the arrangements found were copyright-protected, a public domain lead sheet with very basic folk-type chords is provided, as well as a very basic public domain SATB arrangement with a Swing-era turnaround to keep it from getting too boring (and to prevent anyone from claiming that this is one of the copyrighted versions).

The song is #17768 in the Roud Folk Song Index.

This Old World — 315, Singing the Living Tradition

The song was first recorded in 1964 on the Folk-Legacy *Golden Ring*. The lyrics of the first two verses were first published in 1983 in *The New American Songster* ed. Charles Darling. Darling notes, “Howie Mitchell learned the words to ‘This Old World’ from Bernie Lourie while attending Cornell University.” I can find no earlier instance of this exact text, and my best guess is that musicians in the Folk Revival of the 1950s and early 1960s borrowed phrases from other folk religious songs to make up

these lyrics. The 1964 recording simply repeats the first verse as the third verse; for this version, I borrowed phrases from various “floating verses” to make up a somewhat different third verse; I don’t think this third verse is copyrightable, but if it is, I release it into the public domain.

Two arrangements of the tune “Restoration” are provided. The first is from *The Southern Harmony* (1854). The second is from *The Sacred Harp* (1911); note that the melody is in the tenor in this second arrangement. One possibility for congregational singing is to use the first arrangement for the first two verses, then when the congregation has the melody firmly in their minds, switch to the second arrangement for some variation. The second arrangement can also be used for SATB singing.

The tune is #25258 in D. DeWitt Wasson’s *Hymn-tune Index*.

’Tis a Gift To Be Simple — See: Simple Gifts

Transience — 192, Singing the Living Tradition

The text by Sarojini Naidu is from her book *The Bird of Time: Songs of Life, Death, and the Spring* (London: Heinemann, 1912). A poet and a politician, Naidu was a follower of Gandhi, and also supported women’s rights.

The tune is from Louis Bourgeois’ Geneva Psalter; this tune is usually called “Donne Secours.” The harmonization is from the *English Hymnal* (1906). Note that while the music is in the public domain in the U.S. and Canada, it may not be in the public domain in the E.U., and possibly elsewhere.

True Freedom — 150, Singing the Living Tradition

Text from “Stanzas of Freedom” by James Russell Lowell, *The Poetical Works of James Russell Lowell*, 1885.

The tune, titled “Salzburg,” was composed by Jacob Hintze, and harmonized by J. S. Bach.

Turn Back — 120, Singing the Living Tradition

The text is by Clifford Bax, written for Gustav Holst’s motet on the tune Old 124th. The motet was published c. 1919, though apparently Bax wrote the text around 1916. The First World War undoubtedly influenced Bax’s poem, and this may be considered another hymn for peace. The text has been genderized, and those minor alterations are released into the public domain.

The tune is by Louis Bourgeois, from the Genevan Psalter, and the arrangement comes from the *English Hymnal* (1906). Note that while the music is in the public domain in the U.S. and Canada, it may not be in the public domain in the E.U., and possibly elsewhere. Holst’s motet is now in the public domain (in the U.S.), and could serve as a choir anthem.

The tune is #123a in Nicholas Temperley’s *Hymn Tune Index*.

Wade in the Water — 210, Singing the Living Tradition

Two versions of the music are given. The first version is a lead sheet with melody and chords. The melody is essentially the same as that given in *Folk Songs of the American Negro*, ed. Frederick J. Work (1907); the guitar chords are a simple indication of one possible harmonization. The second version is by Harry T. Burleigh, published in 1922. Burleigh’s original piano accompaniment varies from verse to verse; the present version uses one of Burleigh’s verses, and is released into the public domain.

The words are taken from oral tradition. Several of the verses are “floating verses,” used in more than one spiritual.

The song is #5439 in the Roud Folk Song Index.

We Shall Not Give Up the Fight — not in hymnals

The words are traditional/anonymous. The first three verses are attributed to South African sources; the other verses are anonymous.

While the music for this song is best known in a copyrighted arrangement by Anders Nyberg (Walton Music, 1984), Annie Patterson and Peter Blood, in their exhaustively researched *Rise Again*,

found no copyright of the song itself, attributing it to “traditional South African.” The present version, including all three vocal parts, was published by the City of Glasgow, Scotland (with no copyright), with the attribution “Traditional, collected South Africa.”

We Shall Overcome — 169, Singing the Living Tradition

In 2017, a federal court ruled that the tune, arrangement, and first verse of “We Shall Overcome” are in the public domain (*We Shall Overcome Foundation v. The Richmond Organization, Inc.*, 2017 WL 3981311 [S.D.N.Y. Sept. 8, 2017]). In addition to the court ruling, the defendant and plaintiff subsequently entered into a settlement agreement which said, in part, that TRO would not “claim copyright in the melody or lyrics of any verse of the song ‘We Shall Overcome’”; furthermore, TRO agreed that all verses of the song were “hereafter dedicated to the public domain” (*We Shall Overcome Foundation v. The Richmond Org.*, 330 F. Supp. 3d 960 [S.D.N.Y. 2018]).

The present arrangement is released into the public domain.

We’ll Stand the Storm — not in hymnals

A little-known but excellent spiritual, from the Fisk Jubilee Singers 1873 song book. The words have been slightly adapted, including adding “floating verses” (i.e., verses used in several other spirituals).

We’re Going to Do (When the Spirit Says Do) — 1024, Singing the Journey

The song is #12302 in the Roud Folk Song Index. The Index lists two sources. First is John W. Work, ed., *American Negro Songs and Spirituals* (1940), where the song is titled “I’m Going to Sing,” and the words are “I’m going to sing when the spirit says sing”; other verbs were then substituted for “sing.”

The Fresno State University Traditional Ballad Index lists the earliest publication date as 1973, giving a typical verse as “We’re going to move when the spirit says move.” The Traditional Ballad Index also supplies the following notes: “Listed in *Folksingers Wordbook* [ed. Silber and Silber, 1973] as a Civil Rights song, though I’ve met it as a sort of religious play-party. Despite the Silber/Silber-Folksingers Wordbook title, the first verse I’ve usually heard is ‘I’m gonna sing when the spirit says sing.’ Which has a more solid Biblical basis anyway; 1 Corinthians 14:15 refers to singing praise with the Spirit, but I don’t recall moving with the Spirit.” Quakers might disagree; they often speak about being moved by the Spirit.

There are several main variants of the words. As noted, the Traditional Ballad Index uses the first person plural pronoun, “We’re going to move....”. The songbook *Rise Up Singing* uses the first person singular pronoun, “I’m Gonna Do What the Spirit Says,” and includes a verse (presumably from the Civil Rights Movement), “I’m going to jail when the Spirit says ‘jail’.” *Singing the Journey* has an uncommon variant, using the second person (singular or plural?) pronoun, “You got to do when the Spirit says do.”

In the version given here, even though the first publication in 1940 uses the first person singular, I chose to go with the first person plural, the primary variant given in the Traditional Ballad Index. I didn’t use the second person pronoun, since it appears to be uncommon. But this is folk music, and you can use whatever pronoun you wish. I took the rest of the words from a variety of public domain sources, but here again, you can improvise as you please.

The melody is the way I tend to sing the song; I also give a basic SATB arrangement. I release both my transcription of the melody and the SATB arrangement into the public domain.

What Matter Though We Seek with Pain — not in hymnals

The text is three stanzas from the long poem “The Seeking of the Waterfall,” by John Greenleaf Whittier. The present version is taken from *Poems of John Greenleaf Whittier*, new revised edition, Boston: Houghton, Mifflin and Co., 1883.

The tune, called “Devotion,” was written by Alexander Johnson in 1818. The arrangement comes from the 1902 Cooper revision of *The Sacred Harp*.

The tune is #16108 in Nicholas Temperley's *Hymn Tune Index*.

When Israel Was in Egypt's Land — See: Go Down, Moses

When the Spirit Says Do — See: We're Going To Do

Will the Circle Be Unbroken? — not in hymnals

Often assumed to be a folk song, the text was published in the periodical *Family Memorials* in 1880, where it was attributed to "Mrs. M. A. Brigham."

The tune and arrangement were written by the nineteenth century gospel composer Charles Gabriel.

Winds of Change, The — 183, Singing the Living Tradition

The text is by Sarojini Naidu, 1905, from her book *The Golden Threshold* (London: William Heineman, 1905).

The tune is by Johann Hermann Schein (1628), harmonized by Johann Sebastian Bach (c. 1730), B.W.V. 377.

Woke Up This Morning — 153, Singing the Living Tradition

The first version has a melody based on oral tradition, with a simple arrangement that has been released into the public domain. The second version is a lead sheet with a melody based on a recording by Pastor Jerome Jackson ([youtube.com/watch?v=4CvId9Z6ebw](https://www.youtube.com/watch?v=4CvId9Z6ebw)).

The origins of this song are obscure, though it's clearly a public domain folk song. "Woke Up This Morning with My Mind on Jesus" was recorded as early as 1936; according to Fresno State University's Traditional Ballad Index, the 1936 version has the following verses: "I woke up this morning with my mind standing on Jesus"; "I'm walking and talking with my mind..."; "I woke up singing..."; "I'm saying my prayers..." The Traditional Ballad Index also states that the first recording of "Woke Up This Morning...Stayed on Freedom" was c. 1962, at the "Albany Mass Meeting." In Pete Seeger's book *Everybody Says Freedom* (New York: W. W. Norton & Co, 1989), the claim is made that Rev. Robert Wesby of Aurora, Ill., substituted the word "freedom" for "Jesus" in this song. Robert Zellner then made a well-known arrangement as a call-and-response song. Zellner's arrangement is protected by copyright, so be very careful when recording or performing a call-and-response version of this song that you're not unconsciously copying his protected arrangement.

Wondrous Love — 18, Singing the Living Tradition

These are the original words from Stith Mead's *General selection of the newest and most admired hymns and spiritual songs now in use* (1811). The original did in fact say, "And while from death I'm free / I'll sing and joyful be..." — this was later modified by someone with a different theology to say, "And when from death I'm free," which has a very different meaning! The original meaning is much better aligned with present-day liberal religion.

The tune comes from the 1840 revision of William Walker's *Southern Harmony*. The present arrangement of the tune dates from a 1911 shape note version (when the alto part was added).

The tune is #33330 in D. DeWitt Wasson's *Hymn-tune Index*.

Years Are Coming — 166, Singing the Living Tradition

The text, a poem titled "The Future," is often misattributed to Adin Ballou, but it was first published in September, 1848, in the *Western Literary Messenger*, where it was attributed to "G. H. C."

Two tunes are provided. The first tune is "Pilgrim," with which this text was often paired; this arrangement comes from the American Unitarian Assoc. *Hymn and Tune Book* of 1914. The second tune is "Hyfrydol"; for notes, see "City of Our Hopes."

