

THE DEVOTIONAL HYMN AND TUNE BOOK (1864): THE FIRST “OFFICIAL” AMERICAN BAPTIST HYMNAL WITH MUSIC

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Hymns and songs are one of the important ways in which Christian congregations express their praise to and love of God, witness to the unconverted, teach doctrine, minister to one another, and express their fellowship with other believers. Hymns have been particularly important to Baptists. Since Baptists do not have prescribed liturgies, prayer books, or creedal statements, hymns have long served them as liturgical elements, means of connecting with God and other believers, and expressions of faith and trust. The books in which they are contained provide a record of the beliefs of Baptist people and also help shape them as believers.¹

While the words of hymns are of critical significance, the music to which they are sung is also important, for music either enhances or detracts from the message of the text. Recognition of this vital linkage during the late nineteenth century led to the publication of Baptist hymnals that included not only words but also tunes to which they could be sung. The first of these, *The Devotional Hymn and Tune Book*, set a pattern that was followed by most Baptist denominational hymnals for the next hundred years. This essay examines the origin and contents of that hymnal for the light it can shed on the congregational singing of Baptists during the immediate post-Civil War era and its establishment of a format for similar books that were published by the denomination.

EARLY “OFFICIAL” AMERICAN BAPTIST HYMNALS

The story of American Baptist hymnals during the eighteenth and early nineteenth centuries is largely one of individuals or private printing firms taking the initiative to supply what they believed was suitable material for the churches to sing.² In these circumstances, the compiler of the hymnal or the company that issued the book took all the financial risk and reaped all of whatever profit (or took whatever loss) was generated. Churches, of course, were free to choose any hymnal they wished to use (or none at all), and during much of this period, the concept of an “official” hymnal published or adopted by the denomination was largely a foreign one. It was not until the 1840s that a hymnal received national recognition by an American Baptist entity, and it was to be another twenty years after that before a book with tunes was formally sanctioned.

¹ In recent years, the hymnal as a compendium of worship song has declined in popularity in favor of words printed in worship leaflets or projected on screens. Throughout most of Baptist history, however, churches have relied upon hymnals of one sort or another, even if only in the hands of the leader.

² In this essay, the term “American Baptists” refers principally to the churches in the northern United States that formed the Northern Baptist Convention in 1907, renamed the American Baptist Convention in 1950, and the American Baptist Churches USA in 1972. Prior to 1907, American Baptists worked on the “society” model of organization.

The first hymnal to be published under the auspices of an American Baptist denominational body was Samuel Jones and Burgiss Allison's words-only *A Selection of Psalms and Hymns* (1790), compiled at the request of the Philadelphia Baptist Association. This pioneering effort reached a fourth edition in 1819 but was probably used mainly within the bounds of the association itself. Furthermore, its success did not deter independent compilers from continuing to publish hymnals for the denomination.

The formation of the General Missionary Convention of the Baptist Denomination in the United States of America for Foreign Missions (the Triennial Convention) in 1814 gave Baptists their first national organization, and the founding of the Baptist General Tract Society (subsequently the American Baptist Publication Society [ABPS]) ten years later provided them with a denominational publishing house. At its seventeenth annual meeting in 1841, the Publication Society began to consider the prospect of issuing a hymn book for the use of the denomination. Discussions about the proposed hymnal continued until 1843 when the Society decided instead to give its imprimatur to a collection that was already in preparation by two Northern Baptist pastors, Baron Stow and S. F. Smith's *The Psalmist*. The Society came to this decision in part because of the "well-known ability" of the compilers and partly in order "to avoid the unnecessary multiplication of Hymn Books."³ This decision proved to be a wise one, for *The Psalmist* "was received with general approbation as the standard Baptist Hymn Book" and was widely used in Northern U. S. churches and in some Southern congregations as well.⁴

As was customary with church hymnals of the time, *The Psalmist* contained words only. At least three compilers created collections of tunes to accompany *The Psalmist*: N. D. Gould, *Companion for The Psalmist* (1844); J. R. Scott, *The Congregational Psalmist* (1855); and B. F. Edmands, *The Psalmist with Music* (1859). These were among the first music books that were intended to provide tunes for a specific Baptist hymnal.⁵

However, unlike the text-only version of *The Psalmist*, none of these collections received the direct endorsement of the American Baptist Missionary Union or publication by the American Baptist Publication Society. Each was an individual effort on the part of its compiler, and none of them seems to have received widespread use.

Five years after publication of *The Psalmist*, its compilers issued *The Social Psalmist*, a collection of hymns "for conference meetings and family worship" (title page), but the ABPS evidently had no part in this book, which was published by the Boston firm of Gould, Kendall, and Lincoln that had brought out Stow and Smith's earlier volume. Apparently feeling the need for a similar collection, in 1849 the ABPS printed *The Baptist Harp*, another words-only hymnal.

An important development in American congregational singing took place in 1855 with the publication of the *Plymouth Collection of Hymns and Tunes* by the Brooklyn, New York, Congregationalist pastor Henry Ward Beecher. Previously, the full texts of hymns were available only in hymnals, while the music to

³ "Prefatory Note," in Baron Stow and S. F. Smith, *The Psalmist* (Boston: Gould, Kendall & Lincoln, 1843).

⁴ J. Newton Brown, *History of the American Baptist Publication Society, From its Origin in 1824, to its Thirty-Second Anniversary in 1856* (Philadelphia: American Baptist [sic] Publication Society, [1856]), 145; see also pp. 124, 128, and 130. To increase acceptance in the South a "Southern supplement" by Richard Fuller and J. B. Jeter was added in 1847.

⁵ For further information about these volumes see David W. Music and Paul A. Richardson, *"I Will Sing the Wondrous Story": A History of Baptist Hymnody in North America* (Macon, GA: Mercer University Press, 2008), 263–67.

which they were to be sung could be found only in tune books. The *Phymouth Collection* was the first significant American book to bring the full texts and music together under a single cover.⁶ The basic design of the *Phymouth Collection* was ultimately to become the standard format for hymnal publication in the United States, though tune books continued to be published until near the end of the nineteenth century and words-only collections for some time after that.

American Baptists were not slow to pick up on this innovation. Nine years after the publication of Beecher's ground-breaking volume, the ABPS issued its first book in this format, *The Devotional Hymn and Tune Book*.⁷

THE DEVOTIONAL HYMN AND TUNE BOOK

Plans for publishing *The Devotional Hymn and Tune Book* appear to have begun in 1863, when a committee was appointed at the annual meeting of the American Baptist Publication Society to study the feasibility of issuing "a new Hymn-Book for Social Meetings and the Conference Room," as well as one for Sunday schools.⁸ In its report, the committee suggested that if such a project were to be pursued it should omit "such hymns and tunes as are tame and trite, as also those which may be offensive to a correct musical taste, or are indifferently well-suited to increase and elevate the spirit of devotion." The committee also warned that the need to obtain copyrighted material and other complications might make such a volume expensive to produce and draw the Society's resources away from other projects.⁹

The concern about the economic situation was certainly justified since at that time the country was in the throes of the Civil War. In regard to the Sunday school collection, it was felt that there was already a plethora of such books on the market. Despite these rather negative findings, the Board noted that it "has been repeatedly and earnestly called to the necessity of making two new Hymn Books—one for SOCIAL and PUBLIC MEETINGS, the other for SUNDAY-SCHOOLS," and thus a committee of pastors was appointed to compile a new hymn book.¹⁰

⁶ Beecher's volume had been preceded by several revival and other special occasion songbooks that contained both words and music, as well as by Darius E. Jones's *Temple Melodies* (1851), but Beecher's was the first hymnal that was both intended for the stated worship services of the church and widely used.

⁷ *The Devotional Hymn and Tune Book for Social and Public Worship. The Music Arranged and Adapted by Wm. B. Bradbury. With a Supplement* (Philadelphia: American Baptist Publication Society, 1864). The book was also published in New York by U. D. Ward—perhaps as a "trade edition" that could be used by other denominations—but the copyright was that of the ABPS. The ABPS had previously (1860) published another hymn-and-tune-book, Basil Manly Jr. and Asa B. Everett's *Baptist Chorals*, but this was merely a reprint of an 1859 collection originally issued by a Virginia publisher and not a new compilation. Other hymnic materials published by the Society before 1864 included the Sunday school song books *The Children's Choir* (1860, by John M. Evans), an "improved edition" of Lowell Mason's *The Sabbath-School Harp* (1854), and collections for non-English speaking groups—*The Pilgrim Harp* (German, compiled by Konrad A. Fleischman and Augustus Rauschenbusch, 1855) and *Cherokee Hymn Book* (1850, ed. S. A. Worcester).

⁸ *Thirty-Ninth Annual Report of the American Baptist Publication Society, Presented in Cleveland, Ohio. 1863* (Philadelphia: American Baptist Publication Society, 1863), 11, 19.

⁹ *Thirty-Ninth Annual Report*, 20.

¹⁰ *Thirty-Ninth Annual Report*, 40. No specific actions authorizing the publication of the hymnal or the names of the pastors to whom the project was entrusted have been located. The information about the committee of pastors is

During the nineteenth century, the term “social meeting” was used to refer to services other than the regular worship times of the church. Typically, these “social” functions were less formal than the regular services and could include revival meetings, prayer meetings, fellowship times, small group gatherings, family devotions, and the like. The hymnic repertory of public worship and social meetings overlapped somewhat (often considerably), but that of the social meeting tended toward greater simplicity and intimacy.

The work of the committee came to fruition in 1864 with the issuing of one book in two formats, a words-only version called *The Devotional Hymn Book* and one with music titled *The Devotional Hymn and Tune Book*.¹¹ The words-only edition was evidently published first, with the music edition coming out later that year.¹² The two volumes were cross-referenced with each other to facilitate simultaneous use by a choir, instrumentalist(s), and congregation. The prefaces to the books—both dated “September 1, 1864”—are nearly identical but contain slight variations because of their differing natures. The one to the hymn-and-tune version explains that “The compilers of this book have endeavored to group together the choicest Hymns and Tunes in the language; embracing the old and familiar Songs of Zion, and the many precious gems that have been more recently added to the treasury of sacred song.”

Many copies of *The Devotional Hymn and Tune Book* include a supplement “consisting of old and familiar tunes and choruses” that were “inserted by request.” Exactly when this supplement was appended is not known, but it was probably added soon after the publication of the main part of the book or perhaps at the same time as the hymnal proper as a result of prepublication input. In either case, it is evident that the supplement was not part of the original scheme of the book and was incorporated because of popular demand. The printing with the supplement forms the basis for the remainder of this article.

The Texts

The compiler(s) of the texts for *The Devotional Hymn and Tune Book* are not mentioned anywhere in the book and are not known from other sources.¹³ The body of the hymnal contains 602 numbered texts, plus several unnumbered doxologies scattered throughout the book.¹⁴ The supplement contains a further thirty texts.

from the 1865 report of the Board; see *Forty-First Annual Report of the American Baptist Publication Society, Presented in St. Louis, Mo., 1865* (Philadelphia: American Baptist Publication Society, 1865), 23.

¹¹ *The Devotional Hymn Book. A New Collection of Hymns for Social and Public Worship* (Philadelphia: American Baptist Publication Society, 1864).

¹² This is the implication of a full-page advertisement on the title page verso of the *Forty-First Annual Report* (1865), which noted that “An edition of the DEVOTIONAL HYMN BOOK, without the music, is now ready,” while “the new HYMN AND TUNE BOOK for Social and Public Worship will be ready about the 20th of August next.” Though appearing in the proceedings for 1865, the advertisement is probably a reprint of one that appeared in 1864; the report of the Board, read at the annual meeting on May 22, 1865, stated that the book had been in print for seven months, that is, since at least October or November of 1864 (p. 23).

¹³ In Music and Richardson, “*I Will Sing the Wondrous Story*,” 378, it is stated that A. J. Rowland “had been one of the compilers of *The Devotional Hymn and Tune Book*.” However, the reference should have been to *The Baptist Hymn and Tune Book* (1871) rather than to *The Devotional Hymn and Tune Book*.

¹⁴ The doxologies appear on pp. 8, 14, 48, 94, 103, 122, 123, 140, 187, 189, and 219; they do not appear in the indexes to the volume. The words-only version grouped together ten doxologies at the end of the main body of hymns with separate numbering (pp. 417–18). The doxologies in the hymn-and-tune version do not correspond with those in the words-only volume except for “To Father, Son, and Holy Ghost” (p. 219), which is the same as the third doxology in the latter.

However, all but two of the lyrics in the supplement also appear in the main part of the book. Thus the main purpose of the supplement was apparently to provide alternate tunes for some of the texts.¹⁵

While it might be assumed that the textual content of the hymn-and-tune version would be identical to that of the words-only version that is not quite the case. In three instances, the hymn-and-tune book substitutes a text for one in the words-only collection.¹⁶ The reasons for these changes are not immediately apparent. The hymn-and-tune version also includes one more lyric than the words-only volume; the added piece is “He leadeth me! Oh! blessed thought” (no. 599).

Another difference between the words-only and hymn-and-tune printings is in the organization of the material. The words-only version grouped the hymns into several broad categories in the following order: Revivals, The Church, The Lord’s Day, Praise to God, Praise to Christ, Praise to the Holy Spirit, Christian Life, Spread of the Gospel, Special Occasions, The Future State, Parting Hymns, and Doxologies. In contrast, the hymn-and-tune version has no discernible thematic arrangement. For example, the first item in the hymn-and-tune book is “Come, Holy Spirit, heavenly Dove,” which does not appear until no. 309 in the words-only volume (under “Praise to the Holy Spirit”). The lack of thematic organization in the hymn-and-tune book probably resulted from using a single tune as a setting for two or more texts on different subjects or other requirements relating to the music.

A comparison of the texts in *The Devotional Hymn and Tune Book* with those of *The Psalmist* reveals that 382 are in common between the two books, plus one more in the supplement.¹⁷ Similarly, 282 hymns are found in both *The Devotional Hymn and Tune Book* and *The Baptist Harp*, including nearly 100 that were not in *The Psalmist*. This does not necessarily mean that the hymns in *The Devotional Hymn and Tune Book* were taken directly from the earlier collections since the texts sometimes appeared in slightly different versions.¹⁸ However, it does indicate that these books probably served as the starting point for the selection of lyrics in the 1864 publication and perhaps gives some idea of the repertory that Baptists were singing at the time.

The author found most often in the book is Isaac Watts, to whom 114 hymns are attributed, with another five being traceable to him, representing nearly twenty per cent of the total number of texts.¹⁹ Other writers that are drawn upon heavily include John Newton (34), Anne Steele (31), Charles Wesley (29), Philip Doddridge (28), Benjamin Beddome (18), James Montgomery (15), and William Cowper (9). Works by these eight authors make up nearly fifty per cent of the hymnic content. All of these writers were British, and each did their work in the eighteenth century, except Montgomery. Steele and Beddome were Baptists. The large

¹⁵ The two texts that appeared only in the supplement were “Come, let us anew” and “Ye soldiers of the cross.” Another lyric, “Hail! thou blest morn, when the great mediator,” was a different version of “Brightest and best of the sons of the morning” by Reginald Heber.

¹⁶ The three substitutions were “See the ransomed millions stand” (no. 210) for “Lord, deliver; thou canst save” (no. 499 in the words-only version); “Great Shepherd of thine Israel” (no. 345) for “O Holy Father! just and true” (no. 500); and “Go labor on; your hands are weak” (no. 409) for “O Lord! our eyes have waited long” (no. 501). It will be noted that the three hymns in the words-only book were in consecutive order.

¹⁷ The remainder of this article deals only with *The Devotional Hymn and Tune Book* and not with *The Devotional Hymn Book*.

¹⁸ To cite but two examples, *The Psalmist* gives the first line of two hymns as “Come, weary sinner, in whose breast” and “From all who dwell below the skies”; in *The Devotional Hymn and Tune Book* these are “Come, trembling sinner, in whose breast” and “From all that dwell below the skies.”

¹⁹ The figures in this paragraph do not include duplications of texts in the supplement.

number of eighteenth-century British hymns is not surprising since that era is widely recognized as the “golden age” of English hymnody because of the large number of writers who were working, the impressive number of hymns they wrote, and the high quality of their texts.

However, *The Devotional Hymn and Tune Book* did not neglect the work of both earlier and contemporary Americans, including Thomas Hastings (7 texts); Timothy Dwight and Lydia H. Sigourney (3 each); Lewis Hartsough, Fanny Crosby, and Mary Dana Shindler (2 each); and Ray Palmer (“My faith looks up to thee,” plus the translation of “Jesus, thou joy of loving hearts”). Several living or recently-deceased American Baptist authors were represented, including Samuel F. Smith (9 texts), S. D. Phelps (3), John M. Evans (2), and J. R. Scott (1). Of particular interest are a text by Adoniram Judson (“Come, Holy Spirit, dove divine”) and one by Krishna Pal, the first convert of William Carey’s India mission (“O, thou, my soul, forget no more”).

The Music Editor

In contrast to the anonymity of the persons who compiled the texts, the musical arrangement and adaptation for *The Devotional Hymn and Tune Book* is credited to William Batchelder Bradbury, whose name is featured prominently on the title page and in advertisements for the collection. Bradbury was born in York, Maine, on October 6, 1816. In 1830, he moved with his family to Boston, where he studied with Sumner Hill, Lowell Mason, and George J. Webb. After teaching stints in Machias, Maine; St. Johns, New Brunswick; and Boston, he became music director at the First Baptist Church of Brooklyn, New York (1840). In the following year, he moved to the Baptist Tabernacle in New York City, where he also founded a singing class for young people and published his first music book, *The Young Choir* (1841, with Charles W. Sanders).

Bradbury went to Europe for further study in 1847–1849. From 1850 to 1854, he served as music director at the Broadway Tabernacle in New York City. In the latter year, he, his brother Edward, and F. C. Lighte formed the Bradbury Piano Company, and he began teaching music normal schools with Lowell Mason, Thomas Hastings, and George F. Root. In 1861, Bradbury founded his own music publishing firm, the William B. Bradbury Company. He passed away on January 7, 1868.

Bradbury was a prolific composer and compiler of tune books. He was known particularly for his Sunday school songs and collections, including the tune for “Jesus loves me, this I know” and books with such appealing titles as *The Golden Chain* (1861) and *Fresh Laurels* (1867). However, he also published adult cantatas (*Esther, the Beautiful Queen*, 1856) and tune books (*The Jubilee*, 1857), several of the latter in conjunction with Thomas Hastings (*The Psalmist*, 1844). A number of his hymn tunes have continued in use into the twenty-first century, including the music for “Just as I am, without one plea” (“Woodworth”) “Sweet hour of prayer” (“Sweet Hour of Prayer”), “Savior, like a shepherd lead us” (“Savior, like a Shepherd Lead Us”), and “He leadeth me! Oh! blessed thought” (“He Leadeth Me”).

As a life-long Baptist and one of the best known American church musicians of his time, Bradbury was a natural choice to select and edit the music of *The Devotional Hymn and Tune Book*. How much specific

guidance he might have received from the committee of pastors or the staff of the ABPS in the choice of tunes is not known, but it is likely that he was given considerable leeway in the selection.

The Music

The format of *The Devotional Hymn and Tune Book* follows the general approach of Beecher's *Plymouth Collection* in printing a tune across the top of a page with one interlined stanza and additional texts to which it can be sung given below and occasionally also on the facing page. In some instances, a tune in another part of the book is specified for a particular text.

The volume contains 190 tunes, with two of them appearing twice in different parts of the book ("Brown," "Naomi"), plus another twenty-eight in the supplement.²⁰ The tunes all appear in closed score with four-part harmony and the melody in the top (soprano) part.²¹

The music is drawn from a variety of sources, including traditional European psalm and hymn tunes from the sixteenth, seventeenth, and eighteenth centuries, such as "Old Hundred," "Amsterdam," "Nuremburg," and "St. Thomas" (the last-named misattributed to "Handel"). Early American composers such as Lewis Edson ("Lenox"), Oliver Holden ("Coronation"), Timothy Swan ("China"), and Daniel Read ("Windham") make an appearance, as do popular folk hymns of the era ("Bartimeus," "Dunlap's Creek," "The Garden Hymn"); pieces in the latter idiom are particularly prominent in the supplement, suggesting that in the minds of some potential users the basic form of the book did not include enough material of this sort.

One of the largest sources for the music was the work of Bradbury's contemporaries, friends, and collaborators. Twenty-five tunes and several arrangements were composed by his former and fellow teacher Lowell Mason, including "Bethany" ("Nearer, my God, to thee"), "Olivet" ("My faith looks up to thee"), and the arrangement "Hamburg" ("When I survey the wondrous cross"). Thomas Hastings provided five tunes, and two other composers—George Kingsley and Robert Lowry—four tunes each. At least thirteen other living or recently deceased composers provided one or two tunes to the book.²² Altogether, these composers furnished about one-fourth of the melodies in the hymnal.

Approximately another quarter of the tunes were the work of Bradbury himself. Forty-seven melodies are attributed directly to the compiler, and at least two others that were not credited are certainly by him.²³

²⁰ One text, "Come, ye disconsolate, where'er ye languish" (no. 296) is indicated to be sung to the tune "Come Ye Disconsolate" but this melody does not appear in the book.

²¹ Closed score means that the four voices are printed on two musical staves.

²² The composers included J. W. Dadmun, E. W. Dunbar, John M. Evans, Nathaniel D. Gould, Elam Ives Jr., Simeon B. Marsh (whose tune "Martyn" was unattributed in the book), Edwin H. Nevin, Henry K. Oliver, George F. Root, Silas J. Vail, George J. Webb, Isaac B. Woodbury, and John Zundel.

²³ The two unattributed melodies are "He Leadeth Me" and "La Mira." "He Leadeth Me" often appeared in Bradbury's tune books without attribution but it was credited to him in Theodore F. Seward's *The Temple Choir* (1867), in which Seward was "assisted by Dr. Lowell Mason and Wm. B. Bradbury." "La Mira" is marked simply with an asterisk but had been published in Bradbury's *The Golden Chain* (1861) attributed to "W.B.B." Two other tunes in *The Devotional Hymn and Tune Book*, "Doyle" and "Forever With the Lord," are also marked with asterisks, and these are probably also by Bradbury, along with several items that are credited to collections Bradbury had previously published, in which they appeared without attribution.

The Bradbury items include some of his most lasting tunes, including “Aletta,” “He Leadeth Me,” “Olive’s Brow,” “Saviour,” “Like a Shepherd Lead Us,” “The Solid Rock,” “Sweet Hour of Prayer,” “The Sweetest Name,” and “Woodworth.”

One unusual feature of the book is the presence of several fusing tunes from the late eighteenth and early nineteenth centuries, including Lewis Edson’s “Lenox” and Jeremiah Ingalls’s “Northfield.” In a fusing tune, one phrase was set with the voices entering one at a time, causing overlapping of the text. Some nineteenth-century hymnals that included these tunes revised them to eliminate the imitation but this feature was retained in *The Devotional Hymn and Tune Book*. Both “Lenox” and “Northfield” were very popular tunes in the singing school tradition, but it is hard to imagine their being sung at a revival meeting or other social occasion, or even by a congregation rather than a choir.

The Devotional Hymn and Tune Book represents an interesting juxtaposition of the folk hymn and the emerging gospel song style. Folk hymns had long been the popular musical expression for religious people in the United States. About the time of the Civil War, gospel hymnody began to take over this role. *The Devotional Hymn and Tune Book* was published during this transitional period; though it relied heavily upon folk hymnody (particularly in the supplement), it also contained early examples of pieces using the still developing gospel song idiom, such as Horace L. Hastings’s text “Shall we meet beyond the river” with Bradbury’s tune of the same name.²⁴

Several of the text-tune pairings in the hymnal strike us today as unusual, given their subsequent history. The book contains both Charlotte Elliott’s text “Just as I am, without one plea” and Bradbury’s tune “Woodworth”—but not together. Instead, “Just as I am” is used with another tune by Bradbury (titled “Just As I Am”) and “Woodworth” is set to Joseph Grigg’s “Behold, a stranger’s at the door” and two other texts. “Amazing grace, how sweet the sound” appears in both the body of the book and the supplement, but neither time to the folk hymn melody to which it is usually sung today, “New Britain.”²⁵ “Nearer, my God, to thee” and “Jesus, I my cross have taken” appeared in the main part of the book set to tunes other than “Bethany” and “Ellesdie,” a situation that was “corrected” in the appendix.

Several other texts that have been widely sung to tunes by Bradbury are not found in *The Devotional Hymn and Tune Book*, so his melodies are used with other lyrics. For instance, Bradbury’s tunes “Aletta” and “Olive’s Brow” are usually set to “Holy Bible, book divine” and “‘Tis midnight, and on Olive’s brow.” Neither of these texts appeared in the hymnal, and the tunes were employed with other words. In this regard, it must be remembered that hymnody was in a period of change from the frequent use of “common” tunes (tunes that could be sung to any of a variety of texts) to “proper” tunes (ones that were usually linked with a specific text).²⁶

²⁴ “Shall we meet beyond the river,” which was first published in 1858, should not be confused with Robert Lowry’s later “Shall we gather at the river,” though there are some similarities between the two songs.

²⁵ It should be noted, however, that this text-tune pairing dates only from 1835 and that the combination did not become particularly popular until well into the twentieth century.

²⁶ Common tunes are, of course, still widely used in the twenty-first century, but not nearly as much as they were until about the middle of the nineteenth century. The growing use of proper tunes paralleled the increasing publication of hymnals with music such as the *Phymouth Collection* and *The Devotional Hymn and Tune Book*.

RECEPTION AND IMPACT OF *THE DEVOTIONAL HYMN AND TUNE BOOK*

The new hymnal appears to have been immediately successful, selling approximately 23,000 copies in its first seven months and receiving commendations “from pastors and churches in nearly all the loyal [i.e., Northern] States.”²⁷ Three years later, the Board observed that of its 923 publications “there is not one that the Board look upon with greater satisfaction than the Devotional Hymn and Tune Book”; it was reported that seventy thousand copies had been sold by that point, with demand steadily increasing.²⁸ A catalogue of “Publications of the Bible and Publication Society” issued ten years later still listed both the words-only and hymn-and-tune versions.²⁹ How much longer the book remained in print after that is not known.³⁰

Despite its evident usefulness, *The Devotional Hymn and Tune Book* was limited in its intent to “social worship.” Even while the book was in preparation, there had been calls from the churches for the publishing house to prepare a hymnal designed for use in public worship. Accordingly, the ABPS appointed a seven-person committee to compile a new collection and a nine-person committee to review their work. The result was *The Baptist Hymn and Tune Book for Public Worship* (1871), with the music edited by John M. Evans, who had contributed two texts and a tune to the 1864 collection.³¹

The Devotional Hymn and Tune Book does not appear to have contained any first printings that have become part of the common stock of congregational song, though several of the items it contained were quite new when the book was published. Two of Bradbury’s tunes, “He Leadeth Me” (“He leadeth me! Oh! blessed thought”) and “The Solid Rock” (“My hope is built on nothing less”), had been printed earlier in the year that *The Devotional Hymn and Tune Book* was published in the composer’s Sunday school collection *The Golden Censer*.³² By incorporating these pieces in *The Devotional Hymn and Tune Book*, Bradbury moved them from the realm of Sunday school song into the mainstream of hymnody, where they have remained ever since. *The Golden Censer* and *The Devotional Hymn and Tune Book* were also among the first collections to

²⁷ *Forty-First Annual Report* (1865), 23. Whether this figure referred to sales of the words-only edition, the hymn-and-tune edition, or both is not clear.

²⁸ *Forty-Third Annual Report of the American Baptist Publication Society, Presented in Chicago, Ill. 1867* (Philadelphia: American Baptist Publication Society, 1867), 47.

²⁹ “Publications of the Bible and Publication Society,” 36. The catalog was appended to the *Fiftieth Annual Report of the Bible and Publication Society. Presented in Washington, D. C., May 22d, 1874* (Philadelphia: Bible and Publication Society [i.e., ABPS], 1874).

³⁰ In 1924, Lemuel Call Barnes indicated that *The Devotional Hymn and Tune Book* was still being issued but he evidently had this book confused with *The Baptist Hymn and Tune Book for Public Worship* (see below), since he gave the date 1870 for the publication of the earlier volume and did not mention *The Baptist Hymn and Tune Book*. See Lemuel Call Barnes, Mary Clark Barnes, and Edward M. Stephenson, *Pioneers of Light: the First Century of the American Baptist Publication Society 1824–1924* (Philadelphia: American Baptist Publication Society, [1924]), 42.

³¹ *Forty-Third Annual Report* (1867), 48. *The Baptist Hymn and Tune Book for Public Worship. Music Adapted and Arranged by John M. Evans* (Philadelphia: Bible and Publication Society, 1871). Like the 1864 hymnal, this book was published in both words-only and hymn-and-tune format. The publication of two other public worship hymnals for Baptists by independent publishers in the same year (1871) touched off a “hymnbook war” that was widely reported in the press; for details see Music and Richardson, “*I Will Sing the Wondrous Story*,” 371–75.

³² The priority of publication of *The Golden Censer* is evident from the fact that several items in *The Devotional Hymn and Tune Book* are attributed to that collection (see “Our Fathers Long Ago,” “The Sinner’s Friend,” and “We Are Coming, Blessed Saviour”).

include sacred texts and/or tunes by Fanny Crosby and Bradbury's fellow Baptist Robert Lowry, thus helping introduce these writers to the denomination.

While *The Devotional Hymn and Tune Book* does not appear to have been a ground-breaking volume in the larger world of hymnody, it certainly was one for American Baptists as the first hymn-and-tune collection authorized or published by a denominational agency. The music was collected and edited by one of the most experienced and best known Baptist composers and tune book compilers of the nineteenth century. The book undoubtedly served effectively to introduce Baptists to many tunes that subsequently became part of their standard hymnic repertory, as well as providing a convenient resource for others that they already knew and loved. Finally, it set the pattern for Baptist hymnals as hymn-and-tune books for the next hundred years. At every level, then, *The Devotional Hymn and Tune Book* must be accounted a success.