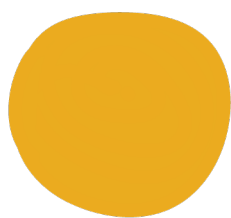


# WVU SHAPE NOTE

Original Vocal Score



fa



sol



la



mi

Transcribed / Edited by Clayton Heath  
as part of a CCA Mentored Research Project  
Dr. Katelyn Best & Dr. Jennifer Walker, faculty mentors  
*in memory of Dr. Travis Stimeling, faculty mentor emeritus*

Clayton Heath, 2024

Shape note music is a living, American tradition that traces its lineage through its people. It has migrated and evolved with the marginalized and isolated communities surrounding Appalachia and the American South and is now practiced internationally. Its usage and traditions are defined by the people groups who share in this living history.

This collection of songs includes selections from *The Sacred Harp*, *Harmonia Sacra*, and *The Shenandoah Harmony*. Their usage and adaptation have been designed to provide greater access within an academic setting to the vocal practices, musical style, and ethnographic information surrounding the cultures of shape-note singing communities. The music provided within this packet is provided for free usage at no cost, and for educational purposes.

These selections have been provided in their original format, set for four voice parts (Treble, Alto, Tenor, Bass), and transcribed for concert pitched instruments reading treble, alto, tenor and bass clef, and transposed parts for instruments reading F, B-flat, and E-flat treble clef. All part books include shape-note notation and lyrics to preserve the musical styling emblematic of this practice and to provide opportunity for both instrumental and vocal participation at the discretion of the participant.

I'd like to acknowledge the following individuals for their instrumental roles in this project: Dr. Katelyn Best, for her guidance in vocal technique, ethnographic research, event logistics, and in preparation for scholarly presentation. Dr. Jennifer Walker, for her guidance in ethnographic research, scholarly writing, and editing. Dr. Andrew Kohn, for his guidance in music usage and transcription. Mr. Logan Shamberger, for his cultural insight, and guidance in event management and best practices. And to Dr. Travis Stimeling, for their guidance and encouragement which helped shape the trajectory and scope of this project. I am deeply grateful for all their contributions and encouragement.

*Jeremiah 6:16: "Seek the old paths and walk therein."*

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This edition has been modified for use at Music Convocation for the WVU School of Music. Subsequent editions available at [claytonheath.com](http://claytonheath.com).

# Rudiments

## Shape Note Singing

**Major Scale**

treble

Fa Sol La Fa Sol La Mi Fa Fa Mi La Sol Fa La Sol Fa

bass

9 **Minor Scale**

La Mi Fa Sol La Fa Sol La La Sol Fa La Sol Fa Mi La

17 **Training Melody - Country Roads (chorus)**

Fa Sol La La Fa Sol La Sol Fa La Sol

Coun - try roads, Take me home, To the Place, I be -

21

La La Fa Sol La La Fa Sol La La Sol Fa Fa Sol Fa

long! West Vir - gin - ia! Moun-tain mom-ma, take me home coun-try roads.

# COUNTRY ROADS

## Chorus

Bill Danhoff & Taffy Nivert, 1971.

Clayton Heath, 2024.

treble

Coun - try - roads, take me home, to the Place I be - long! West Vir -

alto

tenor

Coun - try - roads, take me home, to the Place I be - long! West Vir -

bass

6

gin - ia! Moun - tain mom - ma, take me home, coun - try roads.

gin - ia! Moun - tain mom - ma, take me home, coun - try roads.

## COBB, 313b

*The Sacred Harp*

Isaac Watts, 1707.

P. Dan Brittain, 1971.

treble

Rise, rise, my soul, and leave the ground, Stretch all thy thoughts a - broad, And  
Creat - tures with all their end - less race, Thy pow'r and praise pro - claim; But

alto

tenor

Rise, rise, my soul, and leave the ground, Stretch all thy thoughts a - broad, And  
Creat - tures with all their end - less race, Thy pow'r and praise pro - claim; But

bass

11

rouse up ev - 'ry tune - ful sound To praise th'e - ter - nal God.  
saints that taste Thy rich - er grace De - light to bless Thy name.

rouse up ev - 'ry tune - ful sound To praise th'e - ter - nal God.  
saints that taste Thy rich - er grace De - light to bless Thy name.

# THE TRUMPET, 149

## *The Sacred Harp*

H.H. Milman, 1827.

J. Williams, 1831.

treble

alto

tenor

bass

The trum - pet! The trum - pet! the dead all have heard Lo, the depths of the stone cov-ered char-nel are stirred:

The trum - pet! The trum - pet! the dead all have heard Lo, the depths of the stone cov-ered char-nel are stirred:

12

From the sea, from the easth, from the south, from the north, And the vast gen-er - a - tions of man are come forth

From the sea, from the easth, from the south, from the north, And the vast gen-er - a - tions of man are come forth

## Psalm 30, 22b

*The Shenandoah Harmony*

Charles Wesley, 1763.

Arr. Amzi Chapin, c. 1798.

treble

1. And am I born to die? To lay this bod - y down! And  
 2. Soon as from earth I go, What will be - come of me? E -

alto

tenor

1. And am I born to die? To lay this bod - y down! And  
 2. Soon as from earth I go, What will be - come of me? E -

bass

8

must my trem - bling spir - it fly In - to a world un - known?  
 tern - nal hap - pi - ness or woe Mus - then my por - tion be!

must my trem - bling spir - it fly In - to a world un - known?  
 tern - nal hap - pi - ness or woe Mus - then my por - tion be!



## HALLELUJAH, 146

*The Sacred Harp*

Charles Wesley, 1759.

William Walker, 1835.

treble

1. And let this fee - ble bod - y fail, And let it faint or die; And  
My soul shall quit this mourn - ful vale, And soar to worlds on high.

2. Give joy or grief, give ease or pain, Take life or friends a - way.  
But let me find them all a - gain, In that e - ter - nal day.

alto

tenor

1. And let this fee - ble bod - y fail, And let it faint or die; And  
My soul shall quit this mourn - ful vale, And soar to worlds on high.

2. Give joy or grief, give ease or pain, Take life or friends a - way.  
But let me find them all a - gain, In that e - ter - nal day.

bass

7

I'll sing hal - le - lu - jah, And you'll sing hal - le - lu - jah, And we'll all sing hal - le - lu - jah, When we ar-rive at home.

I'll sing hal - le - lu - jah, And you'll sing hal - le - lu jah, And we'll all sing hal - le - lu - jah, When we ar-rive at home.

# THE MORNING TRUMPET, 85

As traditionally sung

*The Sacred Harp*

7

Originally in f# minor. John Leland, 1793.

B. F. White, 1844

treble

O when I shall see Je - sus, And reign with him a - bove, And shall hear the trum-pet sound in that mor -  
And from the flow-ing foun-tain Drink ev - er last-ing love,

alto

tenor

O when I shall see Je - sus, And reign with him a - bove, And shall hear the trum-pet sound in that mor -  
And from the flow-ing foun-tain Drink ev - er last-ing love,

bass

9

ning? Shout, O glo - ry! for I shall mount a-bove the skies, When I hear the trum-pet sound in that mor - ning.

ning? Shout, O glo ry! for I shall mount a-bove the skies, When I hear the trum-pet sound in that mor - ning.

Fa Sol La Mi

# DONE WITH THE WORLD, 88t

John Cennick, 1843.

*The Sacred Harp*

8  
B. F. White, 1844.

treble

Je - sus, my all, to heav'n is gone, And I don't ex-pect to stay much lon - ger here.  
He whom I fix my hopes up - on,

alto

tenor

Je - sus, my all, to heav'n is gone, And I don't ex-pect to stay much lon - ger here.  
He whom I fix my hopes up - on,

bass

10

I am done with the world, and I want to serve the Lord, And I don't ex-pect to stay much lon - ger here.

tenor

I am done with the world, and I want to serve the Lord, And I don't ex-pect to stay much lon - ger here.