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* The Alphabetical and Metrical Indexes have been reset and corrected for the 1972 edition. [Eds.]

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McCurry normally indicates personal knowledge of the authorship of a selection by printing the author's full name and a date. When he gives a full name without a date, he is usually reprinting a piece composed originally for *The Sacred Harp*. From this book or others he also drew many older compositions whose authorship was then—and often still is—obscure. These customarily bear no attribution at all or only the last name of the composer. Where it has been possible to supplement or correct McCurry's information with either an attribution established by Jackson or a traditional ascription found in the songbooks of Wyeth, Davisson, Walker, White, or Hauser, this is given in brackets. In parentheses after the title of a piece the following set of symbols is used (a) to show an earlier printing of the piece in any of the three major Deep South songsters and (b) to give a page reference to Jackson's discussion of the tune's folksong analogues.

- AGeorge Pullen Jackson, *Another Sheaf of White Spirituals* (Gainesville: University of Florida Press, 1952)
- D——, *Down-East Spirituals and Others* (Locust Valley, N. Y.: J. J. Augustin, 1942)
- S——, *Spiritual Folk-Songs of Early America* (Locust Valley, N. Y.: J. J. Augustin, 1937)
- U——, *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933)
- HHWilliam Hauser, *The Hesperian Harp* (Philadelphia: T. K. and P. G. Collins, 1848)
- SacHBenjamin Franklin White and E. J. King, *The Sacred Harp*, facsimile of

1860 imprint of 1859 edition (Nash-
ville: Broadman Press, 1968)

SoH William Walker, *The Southern Harmony*,

facsimile of 1854 edition, edited by
Glenn C. Wilcox (Los Angeles: Pro
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