

A Modal Study of Seven Shape-Note Hymnals

from the Nineteenth Century

by David G. Jensen

being an analysis of:

Repository of Sacred Music, Part Second. John Wyeth, ed.
Harrisburg(h), Pennsylvania. 2nd edition 1820; 1st edition 1813.

Kentucky Harmony. Ananias Davisson, ed. Lexington, Kentucky. 1816.

The Missouri Harmony. Allen D. Carden, ed.
This edition Cincinnati, Ohio. 1846; original copyright 1835.

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Introduction to a Modal Study of Seven Shape-Note Hymnals

by David G. Jensen

The object of this study is to describe the modality of Early American folk hymnody, in particular that recorded in a genre of hymnals which employed (as some continue to do) shape-notes, a peculiar music notation invented (1801) to facilitate sight-singing. (*sol-fa*) The present study analyzes seven American shape-note hymnals from the early to mid 19th century, including the 1860 printing of the 3rd edition of *The Sacred Harp*, subsequent revisions of which have remained in print (most recent Denson edition, 1991). The genesis of the shape-note tradition, including *The Sacred Harp*, is well documented elsewhere, and so is not described here.

Following are the seven books examined in this study:

Repository of Sacred Music, Part Second. John Wyeth, ed. Harrisburg(h), Pennsylvania. 2nd edition 1820; 1st edition 1813.

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Definitions of the terms used in this work are provided in the *Glossary*. It is presumed this material will be of interest mainly to those familiar with American shape-note hymnody. Others whose concern is less direct may also be interested to examine the venerable tonality of this tradition; a tonality suitable not only for present use, but, recognized for what it is, one still capable of dynamic future development. These tunes employ no fewer than nineteen modes, seven of which admit two solmizations, reflecting further, more subtle, structural differences.

The method of the present study is based on that of George Pullen Jackson (1874-1953), which was founded on that devised by Cecil J. Sharp (1859-1924), who studied the relation between English folk song and its American descendants. Jackson states that his (and Sharp's) method of classification was devised to describe the melodies without any theoretical presuppositions. While accepting Jackson's premises, this study will attempt to discern the distribution of the variable characteristics described above, so to propose a more precise system for modal classification. The conclusions presented are *functional*, i.e. they regard the notes in relation to each other, rather than as discrete units within a given theoretical structure.

Both Jackson and Sharp observed that traditional melodies often have a pentatonic bias, i.e. they “prefer” the notes of the pentatonic scale (pentatonics) over the semitones. There are five pentatonic modes (older usage, *species*), distinguished by which pentatone serves as the tonic. Sharp and Jackson identify which pentatonic scale predominates by the numbers 1 (*do*), 2 (*re*), 3 (*fa*), 4 (*sol*) or 5 (*la*). Both also observed that the pentatonic pitches are stable, while the pitch (either natural or flat) of the semitones may vary. Sharp used the letters a and b to represent the semitones, *mi* and *ti* respectively, regardless of pitch.

Jackson refined this system to indicate the natural pitches of *mi* and *ti* by upper case A and B, and their flat pitches by lower case a and b. For example, the familiar major scale on *do* would be represented as 1 A + B, and the minor scale on *la* as 5 A + B. These representations may appear the simplest and best for those modes, as they are

possible using the white keys alone on a keyboard, without recourse to any of the black keys. Further observation, however, suggests that this may not always be the case. The fasola modality (and that of its trans-Atlantic precedents) is also more complex than the familiar major-minor system.

To begin with, five degrees remain on the white keys which can serve as the tonic of a diatonic scale, viz. *re*, *mi*, *fa*, *sol* and *ti*. The heptatonic scales with tonics other than *do* and *la* are sometimes and not altogether accurately referred to as the “Church modes”. The latter properly are those defined in the Middle Ages by Guido of Arezzo, who identified four of the seven possible diatonic modes: Dorian, Phrygian, Lydian and Mixolydian. He further subdivided these by range, either authentic or plagal, affixing the prefix *Hypo-* to identify the latter. His work did indeed provide the foundation for subsequent modal theory. Guido's work was expanded in the Renaissance by Glarean and later by others, and the remaining scales were identified: Aeolian (tonic *la*), Ionian (*do*) and, last, Locrian (*ti*). Theorists assumed, however, that the pitches of the semitones are relatively stable; Mediaeval Chant admitted *ti* flat only as an occasional accidental, without changing the mode.

The situation is complicated when variation (either natural or flat, but not within the same melody) is admitted in the pitch of the semitones. This variability and the stable pitches of the pentatones observed by Sharp and Jackson were empirical conclusions, not mere hypotheses. For example, the major scale on *do* can also be represented as 3 A + b, i.e. *fa* + *mi* natural and *ti* flat. Moreover, not only the Ionian, but the majority of the remaining heptatonic (as well of the hexatonic) modes contain more than one possible pentatonic scale, depending on which notes are identified as the semitones (see the *Modal Index*). Not only do these melodies prefer the pentatones over the semitones, but in these same melodies one pentatonic scale is usually more evident than the other(s). As indicated, this requires variance in the pitches assigned the semitones. The question is now why this pentatonic character exists and how it is determined.

It was remarked in the preceding paragraphs that the Ionian mode contains two possible pentatonic scales, on *do* and *fa*; but if the pentatones are regarded as stable, one of these scales must predominate. The question is how to determine which. An obvious place to start is the relative frequency of the notes concerned. In the *do* version, the semitones are on the third and seventh degrees, and in the *fa* version, they are on the fourth and seventh degrees. Using this criterion, the question is whether the third or fourth note of the scale is used more frequently in a given melody. Also, if a semitone is used as a passing tone, it may be “framed” by the neighboring pentatones, e.g. *fa-mi-re* or *la-ti-do*. Thus, figures or motifs of the predominant pentatonic scale may also be found; among these, it can be expected that the final cadence will be especially significant. The latter often consists of, is introduced by, or is otherwise built around the first three notes (authentic range, and usually in descending order) of the “preferred” pentatonic scale. Following are the solmizations of these cadential formulae:

tonic *fa* ; *la sol fa* ; tonic *do* : *fa re do* ; tonic *sol* : *do la sol* ; tonic *re* : *sol fa re*

The *sol fa re* motif is also well known to (American, at least) children: **fá fá** re sol **fá** re.

Cadences on *la* are less well defined; there are few examples, and which seem more harmonic than melodic.

Omission of either semitone also leaves a gap of a minor third, and further narrows the choice of pentatonic scale. The latter is further specified by the omission of both semitones. Omission of one or both semitones constitutes a gapped scale.

A preliminary modal index of the seven hymnals named above was compiled, following Jackson's system, and using the criteria described in the previous paragraph. The results follow:

1	= 11	2 A	= 55	3 A + B	= 1	5	= 1
1 A	= 15	2 b	= 11	3 A + b	= 330	5 A	= 1
1 b	= 10	2 A + b	= 98	4	= 2	5 b	= 2
1 A + B	= 62	2 A + B	= 3	4 a	= 12	5 A + b	= 1
1 A + b	= 5	3	= 95	4 b	= 42		
1 a + b	= 1	3 A	= 88	4 a + b	= 80	total	= 1091
2	= 22	3 b	= 142	4 A + B	= 1		

Several observations are necessary before proceeding to an interpretation of these data. First, only missing semitones were counted as gaps. The number of missing pentatones was insignificant except for the 6th degree of certain major scales. This is obvious in the case of major pentachords, which are regarded as hexatonic for the purposes of this study, as are minor pentachords. The 6th degree is also missing in perhaps 20-odd of the heptatonic major scales, mainly Ionian (these omissions were not counted in the present survey). Also, in the case of whose melodies which contain more than one possible pentatonic scale, although in most instances one may be said to predominate, the issue is often ambiguous, and certain melodies can even be said of “modulate” between several pentatonic scales without changing mode. Identification of the pentatonic “bias” is the only factor which requires a certain amount of prudential, if not subjective, judgment.

Although Jackson's premise seems sound (so to speak), the symbols he employs are somewhat arbitrary, and suggest that the semitones are somehow appendages to the pentatonic scale. (That notion was bandied about in the late 19th and early 20th centuries.) The position of the semitone(s) in a given mode will depend on what pentatonic scale is regarded as predominant. Indeed, among the twenty-five scales identified in the table above, the following sets of scales each occupy the same gamut of notes:

1 A , 3 b	1 A + B , 3 A + b	1 a + b , 2 A + B
2 A , 4 b	2 b , 5 A	2 A + b , 4 a + b

It is evident from the table shown three paragraphs above that the *mi* natural (A) and *ti* flat (b) are preferred in all scales except 1 A + B, 4 a and 4 a + b. I suggest that the explanation is likely functional or mnemonic rather than intentional, viz. that the semitones are perceived as dissonances, to be resolved in favor of a neighboring note. In the case of *mi* natural, this would be the following note, and *ti* flat would resolve to the preceding note. The question remains why the scales mentioned above are the exceptions.

3 A + b and 1 A + B both identify the common-practice major scale (Ionian)
 2 A + b and 4 a + b both identify the common-practice minor scale (Aeolian)

As conventional typesetting admits only the two common-practice modes, it may be that 1 A + b and 4 A + b, (especially the latter) were altered to conform to these norms.

In addition,

The major triad of the pentatonic scale is the tonic chord of mode 3 (pentatonic on *fa*).
 The minor triad of the pentatonic scale is the tonic chord of mode 2 (pentatonic on *re*).

Without endeavoring to explore the history of Western theory, the above would suggest a functional explanation for how these modes came to be preferred. Moreover, the pitches of the alternate scales may tend to be raised (1 b → B and 4 a → A) to conform with their more frequent counterparts. The question arises to what degree the singers “heard” (“hear”) the written pitches, as fixed members of a set, or as intervals “shaded” relative to their context within a melody.

The tendency of traditional singers to “Dorianize” (raise the 6th degree of) certain minor tunes is well known, of which *Wondrous Love* (159) is the most conspicuous example. This would suggest that tunes based on pentatonic 4 (*sol*) are most likely do so, and in particular the hexatonic 4 a (A). Note (pun inadvertent) that this expresses a tendency rather than a requirement; in addition, it is not the only possible explanation, as also the tendency to raise the 6th may not be confined to those minor melodies of which the tonic is *sol*. Four other tunes are typeset as Dorian: 2 A + B (three), and 1 a + b (one); in the latter, of course, the sixth is a pentatone.

The conventional explanation for singers raising the minor 6th in some melodies is that these tunes were borrowed from the secular oral tradition and retain their archaic modality. This appears to be the case in certain instances. Another explanation has to do with the scale as a whole rather than the individual notes. Here the question is

whether the octave is fully integrated, i.e. whether tonal relations are developed among all the notes, rather than the melody “jumping” between the lower and upper halves of the scale. The octave comprises two diazeutic tetrachords. In the major (Ionian) scale, these tetrachords are structurally analogous (half-step between 3 and 4), which facilitates movement between the lower and upper ranges in the scale.

In common-practice minor (Aeolian), the tetrachords differ (the lower 2-3, and the upper 1-2). This transforms the full 8-note scale into a structural unit. The raised 6th, however, transforms the minor scale into analogous tetrachords (half-step between 2 and 3) superposed in a manner similar to the Ionian. This latter, of course, would create a tension with the pentatonic triad on the tonic *re*. The *Modal Index* does reveal a preference for Dorian *structure* (183) over Aeolian (132), although 97 of the “Dorian” tunes lack the 6th degree.

The functional explanations suggested here may help to clarify the Dorian *tendency* of certain tunes in the books discussed in this study, although none amounts to a practical requirement or modal convention. A test of the *mi* natural (4 A) theory may be the extent to which it is attested. Of Jackson's three anthologies, *Spiritual Folk Songs of Early America* seems the most pertinent. That book contains the following data:

2 A + B (Nos. 90, 144 and 249)

4 A Nos. 3, 23 and 50)

4 a (Nos. 51, 87 and 237; Jackson suggests a raised 6th for 51 and 87)

4 a + b (20, 22, 41, 42, 48; Jackson suggests a raised 6th for 20 and 41)

For seven of the eleven melodies in this book for which Jackson records or suggests a raised 6th, he identifies *sol* as the underlying pentatonic scale, and these seven are the majority of the twelve he identifies as containing both *sol* and *mi* (flat or natural). Thus Jackson provides support for the hypothesis that *mi* natural is preferred (although not exclusively) to *mi* flat. To represent this tendency, 4 a and 4 a + b are identified in this study as sm6 and sd7, respectively; the modal symbols are in lower case, m(ixolydian) and d(orian), to indicate that the 6th is printed as minor.

By confirming that all melodies require or prefer a single pentatonic scale, and that *mi* natural and *ti* flat are the preferred pitches for the semitones, it becomes possible to propose a modal system more specific than that used by Jackson. This is easily done for the heptatonic scales:

1 A + b = Mixolydian thus scales on *do* can be identified with this mode (abbreviated M)

2 A + b = Aeolian thus scales on *re* can be identified with this mode (abbreviated A)

3 A + b = Ionian thus scales on *fa* can be identified with this mode (abbreviated I)

4 A + b = Dorian thus scales on *sol* can be identified with this mode (abbreviated D)

5 A + b = Phrygian thus scales on *la* can be identified with this mode (abbreviated P)

Further abbreviate: *do* = d ; *re* = r ; *fa* = f ; *sol* = s ; and *la* = l ; and thus the modal symbols become: dM, rA, fI, sD, and lP ; then add 7 to indicate a heptatonic scale = dM7, rA7, fI7, sD7 and lP7.

That the three elements of these symbols are separable helps to facilitate examination of each of what the three represent, and also to distinguish prudential judgments (the pentatonic biases) from hard data. Application of these criteria to the pentatonic scales free of semitones produces these symbols: dM5, rA5, fI5. SD5 and lP5.

Jackson rightly observes that a number of melodies contain only a few occurrences of one or both semitones, and termed them “basically pentatonic”. For present purposes, those melodies containing only a single instance of one or both semitones are labeled basically pentatonic (abbreviated b.p.) in the *Modal Index*.

Before proceeding, it may be advantageous to change the order in which the pentatonic scales are examined, from their sequential order in the *do* scale to the cycle of fifths, beginning with *fa*, followed by *do*, *sol*, *re* and *la*. This approach is acoustically “sound”, being generated by the harmonic series (overtones) which accompany the articulation of any note, in this context the tonic. (Note: the Pythagorean comma permits the first five notes (the pentatonics) to remain fairly true, but the pitches which follow become more ambiguous, beginning with *mi* (next), then *ti* et seqq. How the role of the semitones was rationalized in various traditions is explored by the German sociologist Max Weber. (The case also can be made for dispersed harmony being in part a product of the harmonic series, given the resonant character of traditional singing environments, but that is outside the compass of the present study.)

This acoustic perspective may help to discuss the more complex question of classifying the hexatonic scales. Although five of the seven heptatonic modes are capable of more than one solmization, each heptatonic scale fits only one of the traditional modes. The two remaining heptatonic scales admit only one solmization:

3 A + B (Lydian), and 5 a + b (Locrian)

Examples of the first of these are rare, and Locrian is not found in the indigenous folk song of the British Isles, nor in American melodies descended from those traditions. In addition, the three Phrygian tunes found in *The Sacred Harp* (1991) seem more likely harmonic than melodic; of these, *Shawmut* (p. 535), a Lowell Mason production, looks like a four-part chordal setting printed in separate staves, and so resembles the earlier, often polyphonic, arrangements.

Four pairs, respectively, of the ten possible hexatonic scales occupy the same gamut. Each pair can belong to one of two modes, depending on the pitch assigned to the missing semitone. (Bronson calls these and the pentatonic scales “bridge” modes, for that reason.) Granted the tendency of the semitones to natural (*mi*) or flat (*ti*), however, the correspondences are represented as follows:

fI6 = dI6 ; dM6 = sM6 ; sD6 = rD6 ; and rA6 = lA6

In the first of each pair, *ti* flat is the semitone, and in the second it is *mi* natural. The second of each pair would seem contrary to the mode indicated by its pentatonic bias. The process follows a cycle of fourths (reverse of the cycle of fifths):

la (Phrygian) → Aeolian ; *re* (Aeolian) → Dorian ; *sol* (Dorian) → Mixolydian ; and *do* (Mixolydian) → Ionian ; following this pattern, in mode 3 A, *fa* (Ionian) → Lydian, and so is labeled fL6.

It is not suggested that these changes of mode are absolute, but rather that a tendency in that direction is introduced by analogy with the other pentatonic scale (hypothetical in the case of fL6), and that modal tension is avoided by omission of the other semitone, in each case B, or *ti* natural. In the instance of fL6 (3 A), this may seem counter-intuitive, as melodies in that scale lack the exotic flavor provided by an augmented fourth. Even so, this classification seems required by the pattern of the evidence; at the least, it does provide a distinct symbol for that scale. It can further be observed that, excluding the pentatonic identifiers, the modal system proposed in the present study does not depend on any preconceptions of modal theory. Another set of symbols can be substituted, if desired, for those employed here, and used to discern various patterns of melodic activity.

An Alphabetic Index of Seven Shape-Note Hymnals

The following symbols represent the seven books examined in this study:

RPS *Repository of Sacred Music, Part Second*. John Wyeth, ed.
Harrisburg(h), Pennsylvania. 2nd edition 1820; 1st edition 1813.

KYH *Kentucky Harmony*. Ananias Davisson, ed. Lexington, Kentucky. 1816.

MOH *The Missouri Harmony*. Allen D. Carden, ed.
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SLH *The Social Harp*. John G. McCurry, ed. Philadelphia. 1855.

NHC *The New Harp of Columbia*. M. L. and W. H. Swan, eds.
This edition Nashville, Tennessee. 1919; 1st edition 1867.

A following a page number indicates Appendix (in the same book)

B following a page number indicates bottom of page

M following a page number indicates middle of page

S following a page number indicates Supplement (in the same book)

T following a page number indicates top of page

Tunes having the same name are distinguished in this manner:

variants of the same tune are indicated by capital letters in parentheses (A), (B) etc.;
the term here indicates any difference in the variable characteristics examined in this study;

different tunes with the same name are indicated by numbers in parentheses (1), (2) etc.,
and tunes sharing both qualities are indicated by letters and numbers (1A), (1B) etc.;

alternate names of tunes are indicated by an asterisk (*) following the page numbers of the
books in which they occur; these are referred back to their earlier names at the end of this Index.

mode : the system of modal description used in this study is described in the *Introduction*

fuge : indicates that the tune is fusing, i.e. contains a contrapuntal section,
often the second half, and usually of voices entering in succession

The following table shows the numbers of tunes shared by book:

These figures show the number of hymns in each book on one axis which appear in each other book on the
opposing axis. The figure for the same book on both axes indicates the number of hymns unique to that book.
The figures in parentheses on the left show the number of hymns contained in the particular book. The figures
on the right show how many books in which the indicated number of hymns appear.

	RPS	KYH	MOH	SNH	SDH	SLH	NHC		totals
RPS (149)	94	26	36	28	26	10	12		1x = 755
KYH (143)	26	32	90	51	58	25	35		2x = 175
MOH (215)	36	90	72	77	72	32	40		3x = 80
SNH (333)	28	51	77	125	161	71	99		4x = 43
SDH (418)	26	58	72	161	188	108	84		5x = 21
SLH (221)	10	25	32	71	108	105	38		6x = 14
NHC (259)	12	35	40	99	84	38	139		7x = 3

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Abbeville	fL6						033B	120B	
Address for All, An	dM6					099			
Adoration	fI7		101T						
Africa (1)	fI7		111B						
Africa (2)	fI7								A097T
Aithlone	fI6						095		
Alabama	rA7	fuge				116	196	176	
Albany	fI7								068B
Albert	fI7							153	
Albion	fI6			011T	049T	023T	052T		012
All is Well	fI7					306	122		124*
All Saints New	rA7	fuge	088	074	096		268		
All Things Fair and Bright are Thine	fI7				S031				
Alldridge	fI6							192	
Amanda	sd7			035T	046B				
America	rD6	fuge		041B	049B	027T	036T	054B	A028
American Star, The	rA7						346		
Amherst	dI7					330B	314		
Amity (1)	fI7	fuge		080		282			
Amity (2)	fI6					311B			
Amsterdam	fI6								169
Animation (1)	fI5		108B						
Animation (2)	fI7						103	125	
Anthem from Luke	fI7	fuge		097					
Anthem on the Saviour	rD6						355		
Anticipation	dM5								075T
Antigua	fI7				S010B				
Antioch (1A)	fI7					316			
Antioch (1B)	fI7								130
Antioch (2)	rA6						277	158	
Anvern	fI7								034T
Arbour	sM7	fuge							090T
Archdale	fI7				144				
Ariel	fI7								076
Arlington (B)	fI6				071T				059B
Arnold	fL6						285T		
Asleep in Jesus	fI5						385B		
Athens	rD6								A097B
Auburn	sd7						317B		
Aurora	dI6								040
Autauga	fI7						322		

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Autumn	rA7				131				
Aylesbury	rA7			013T	027B	281T	028T		
Azmon	fI6					181T			063B
Babe of Bethlehem, The	sm6					078			
Babel's Streams	rA7					052	126		
Babylonian Captivity	rA7	fuge	039T	077	101	164			
Ball Hill	fI7						118		
Ballerma	fI5					267T	283T		052T
Balloon	rA7			056					
Ballstown	fI7	fuge		043	079	162	217	089	161
Band of Love, The	fI7		099		134*			150*	
Bangor	rD7							218B	
Banquet of Mercy	dI7						177		
Baptismal Anthem	fI7						232	219	
Bath	fI7				070T				
Bealoth	fI7								082
Beggar, The	fI7							212	
Behold the Lamb of God	sd7					320			
Belleville	fI7								073B
Bellevue (1)	fI7	fuge	038					095	
Bellevue (2)	fI5						072B	204T	
Benevento	dI7					317			050
Benton	dI6							152	
Bequest	dI7								071
Bereavement	fL6							208T	
Bermondsey	fL6				S017				
Berne	sd7			072					
Bethel (1)	fI6			027B	039T				
Bethlehem	fI7	fuge	124						
Better Day	fI6							047	
Birman Hymn, The	rD6						279		
Birth of Christ	fI7							199	
Blackburn	rD6							218T	
Bleeding Saviour	rD6						034B		
Blessed be the Lord Forevermore	fI7				S038				
Blessed Bible, The	sm6						347		
Blooming Wilderness, The	fI6							135	
Bonnie Doon	fI6							146	
Boston (1)	fI7		035						
Boston (2)	fI7	fuge	077T						

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Castle Street	fI6		068T						
Cause of Christ, The	fI5						325		
Celebration	dI7								118
Charlestown	fI7					023B	052B		
Charlton	fI7						407		
Cheerful	rA7					091			
Cheshunt	fI7				189				
Child of Grace, The	rD6						077T		
Chimes	fL6								072B
China (1)	fL6			020T	032B	276B	037T		039T
China (2)	fI7				S012T				
Choral Song	fI7								027B
Chorus to China	fI7				S012B				
Christian Contemplation	dI6								048
Christian Prospect	fI7					323			
Christian Soldier (1)	fI7					045	057		112*
Christian Soldier (2)	fI6					095			
Christian Soldier (3)	rD6								120T
Christian Song	sd7		058		124	129	240		185
Christian Warfare, The	dM6					037	179		
Christian, The	fI5					026	109*		
Christian's Comfort, The	fI6							081	
Christian's Conflicts, The	fI7					131			
Christian's Delight	sd7						429		
Christian's Farewell, The	fI5					334			057*
Christian's Hope, The	fI6					074	134		
Christian's Nightly Song, The	rA7						416		
Christmas	fI7								A069
Christmas Anthem	fI6						225		
Christmas Hymn	fI6		079B						
Church Triumphant	dI7						091		
Church's Desolation, The	dM5						089		
Clamanda	rA7						042	168	
Claremont	sd7				155	183B	245		211
Clifford	fI7				S008				
Clinton	fI7	fuge							066
Coldwater	sd7							051	
Collins	fI5						330		
Columbia	rA7				122				
Columbiana	fI5						331T		
Columbus	rA5					055	067	109	

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Cusseta	dM5						073T		
Dalston	fI7				052T				
Danvers	fI7								023T
Dartmouth	fI7						169		
David's Lamentation	sD6		115	128	162	213	239	237	A162
David's Victory	fI7								A096
Davis	fI6		081T		035	015			
Davisson's Retirement	sD5								A074
Dawning Light	dI7		028T						
Day of Judgment	fI5					084B			
Day of Worship	fI5						267		
Dayspring	fI7					315			
Deep Spring (A)	fL6							249	
Deep Spring (B)	fI5								093
Defence	rD6				072T				
Delaware	fI7								092
Delight (1)	rA7	fuge		053	085	167	216	180	
Delight (2)	sd7					102			
Denmark	fI7			107	159				
Dependence	rA7		078B						
Derrett	sm6							108	
Derrick	fI7					199	035*		
Desire for Piety	fI5						076B	196	
Detroit	rA6					040T	039T	175T	A022
Devizes	fI7				S006B				094
Devotion	fI5				034T	013B	048T		
Disciple	dI7					123			
Dismission (1)	rD6		047T						
Dismission (2)	rA5				145				
Distress	rA5					022B	050B		
Dominion	fI7	fuge		090T					
Done with the World	fI5						088T	079T	
Dove of Peace (1)	fI6					089T			
Dove of Peace (2)	fL6							071	
Dover (A)	fI7			079					
Dover (B)	fI7				099				
Doxology	fL6		131B						
Drummond	fI6					196			
Drunkard's Burial, The	fL6							154	
Duane Street	dI7						164		

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Dublin	rD6			015B	027T	013T	046T		129T
Dudley	fI6					250			
Duke Street	fI7					291T	264T		023B
Dull Care	dI6						098		
Dumas	fI5						426T		
Dundee	fI7								053B
Dunlap's Creek	fL6					276T		238	
Dying Boy, The	fL6						398B		
Dying Californian, The	fL6						410		
Dying Christian, The	fI6						123T		
Eagle Grove	fI5							227	
Easter	fI7		121B						
Easter Anthem	fI6			101	163	189	235	229	195
Ebenezer	dI7								033T
Ecstasy	rA5						106	112	
Eden of Love	rD7					309			
Edgefield	sd7						082B		
Edom	fI7					177	200		146
Egypt (1)	rA7		023B						
Egypt (2)	fI7								150
Eltham	fI7					307			
Elysian	fI7					100	139		
Elysium	fI7				050B				
Emanuel	fI6						286T		
Emerald Gates	dI7								A058
Endless Distress	fI5						372		
Enfield	fI7			030T	042T		184		
Erie	fI6								105
Erin	dI6								026
Essay	fI7					255	157		
Eternal Day	rD6	fuge					383		
Eternal Home	sd7							113	
Eton	fI7					181B			
Eusebia	dI7								164B
Evening Shade	rA7	fuge			056T	046	209	169	A052
Exchange	fI7								137
Exhilaration	fL6					054	170	085	
Exhortation (1A)	sD6	fuge	055	082			272		155
Exhortation (1B)	sD6	fuge			108				
Exhortation (2)	fI7	fuge	090T				171	088	

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Exit	rA7	fuge					181		
Expression	rA7						125	215	
Exultation	rA6					088	132		A082
Fairfield	sD6				043B	048B	029T	054T	A020
Fairton	sd7		042T						
Faithful Soldier	dI6					122			
Fall of Babylon	fI7		044						
Fame of Jesus	fI6						402		
Family Bible (2)	rA7						165	058	
Family Bible, The (1)	fI5					020			
Family Circle	fI7						333		
Farewell (1)	sd7					081			
Farewell (2)	fI6								032
Farewell Anthem	sd7	fuge	084	122		214	260		219
Farewell to All	rD6						398T		
Father Land	dI6							142	
Few Days	fI7							209	
Fidelia	sd7		056						
Fiducia	rD6		020B	031T	043T	092T			
Fight On	rD6						385T		
Flanders	fI7			033B					
Florence	fI5						121	077	
Florida	rD6	fuge		045T	073	120	203	178	A062
Floyd	dI6						381		
Forster	rA7		040		126				
Fort Valley	fI5						301		
Fount of Glory	fI5					325	081T*		
Fountain	fI7								064B
France	fI7								148
French Broad	rD6					265			
Friendship (1)	fI7		102T						
Friendship (2)	fI7		120						
Friendship (3)	sd7			067	090				
Friendship (4)	rA7			083	106				
Frozen Heart	fL6						093		
Fulfilment	rA7						102		
Funeral Anthem	rA7			129	174	187		251	
Funeral Thought (1)	sD6			024B	064B				
Funeral Thought (2)	fL6					257	158		102

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Hamilton (1)	fI7		032T						
Hamilton (2)	fI6						034T		
Hanover	rA7					004B	046B		
Happiness (1)	sD6		098B						
Happiness (2)	fI5					040B			
Happy Children	dM5							033B	
Happy Home	fI6						377T		
Happy Land (A)	fL6					089B			
Happy Land (B)	fI5						354	079B	
Happy Sailor, The	fI6						388		
Harmony (1)	fI7		030T						
Harmony (2)	fI7	fuge					172	128	
Harpeth	sd7				121				
Harris	fI7						083B		
Hartford	sd7				132				
Hartwell	fI5							193	
Harvest Field, The	fI7							134	
Harwell	fI6					192			108B
Hasten, Sinner, to be Wise	fI6								140
Hatfield	sd7						327		
Heaven Born Soldiers	sd7							184	
Heavenly Armour	dM5					093	129		056T
Heavenly Canaan	fI7							132	
Heavenly Dove (1)	fI6	fuge					371		
Heavenly Dove (2)	fI5							023B	
Heavenly King	dM5							020B	
Heavenly March, The	fL6					253			
Heavenly Meeting	rD6							060	
Heavenly Port, The	fI6						378T		
Heavenly Spark	rA7				072M				
Heavenly Union	fI5		121T						
Heavenly Vision	dI7	fuge		104	185	206	250		
Hebbord	rA5							052T	
Hebrew Children	IA6					266	078		
Hebron	fI7					288T	264B	208B	020B
Help me to Sing	rA5						376		
Henry	fI7								052B
Heritage	fI7								097B
Hermit	sd7		119		127				
Hermon	fI7	fuge						070	
Hick's Farewell	rA5					019T			

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Hiding Place	sD6			022T	029B				
Highbridge	sD6				148T				
Hightower	fI7								087T
Hill of Zion, The	dI6						380T		
Hingham	sD6						396T		
Hinsdale	fI7	fuge	090B						
Holiness	fI6						076T		
Hollis	rD6		126T						
Holston	fL6								033B
Holy Army	fI6								119
Holy City	rA6						101B		
Holy Manna	fI5					103	059	191	107
Holy War	fI5							130	
Home	dI7								054
Home in Heaven, A (A)	dI7						411	068	
Home in Heaven, A (B)	fI7								087B
Home, Sweet Home	fI7								055
Hope (1)	fI7					272			
Hope (2)	fL6						427T		
Hopewell (1)	fI7					326			
Hopewell (2)	rA6								037
Horsley	fI7				S010T				
Hosanna	fI7						178		
Humble Penitent	fI7					172			
Hundred and Forty-Eighth	fI7		070						
Huntington	fI7	fuge		050	082	169	193	038B	175
Hymn	fI6					160			
Hymn for New Year	fI7				S018B				
Hymn to the Trinity	fI7				051T				
I am Passing Away	fI6						395B		
I have my Trials	fI7								A064
I Want to Go	rA7							050	
I'm Going Home	fI5						282	214	
I'm on my Journey Home	sD6						393B		
Ianthe	fI6								128T
Idumea	rA5			025B	038B	031T	047B	055B	044
Imandra	rD6				146	134			
Imandra New	fI6					034B	054B		
Immensity (1)	rA7	fuge		088B					
Immensity (2)	fI6					319			

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Kambia	dD7					154T			
Kay	rA5							061T	
Kedron	rA7		043T	014T		003B	048B	175B	045
King of Peace	rD6					006B	074B	059	
Kingston	sd7				063B				
Kingwood (1)	fI6		092B						
Kingwood (2)	fL6					098	066	043	083
Knaresborough	fI7				S009				
Knoxville	sm6					140			
Laban	fI7								080T
Lamberton	sd7	fuge		038B					
Lamentation	rA7		083						
Lancaster	fI7								091
Land of Pleasure	fI6					063			
Land of Rest	fI5						285B		
Landaff	sd7		071						
Lanesboro'	fI7								058T
Leander	sd7				129	128	071		061
Lebanon	sd7			030B					
Lebanon, New	fI7						266B		
Legacy	fL6				148B	073			
Lena	sd7					149	210		A168
Lenox	fL6	fuge		009B	023B	077	040		042
Leperous Jew, The	rA7				060T				
Let us Go	fI6						343		
Liberty	fI7	fuge	059	095	066T	068	137	074	098
Liberty Hall	rD6			018B	032T				
Lindan	fL6					168B			
Lisbon (1)	fI6					154B			
Lisbon (2)	rA5							182	
Lischer	fI6								132
Litchfield	fI7			023T					
Little Children	dI6						086		
Little Marlborough	sD6			019T			303		
Liverpool	fL6					001	037B	076T	113B
Living Lamb	dI7						309		
Livonia	rA7			087	105				
London New	fI7				071B				

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Lone Pilgrim, The (A)	fL6					256			
Lone Pilgrim, The (B)	fL6						341	163	
Lone Pilgrim (C)	fL6								049
Lonesome Dove, The	fI5							097	
Long Sought Home	fL6					302			
Long Time Ago	fI7					313B			
Lonsdale	fI7	fuge	116						
Look Out	fL6						090	025	
Lorinda	fI7								075B
Lost City, The	fI7						320		
Louisiana	dM5					062	207		
Love the Lord	rD6						375		
Loved Ones, The	fI7						413		
Lovely Story, The	fI6						104		
Lover's Lamentation, The (A)	rA7			133					
Lover's Lamentation (B)	rA7				153				
Loving Jesus	dI7						361		
Loving-Kindness (1)	sD6						275T		
Loving-Kindness (2)	fI7								028T
Lucas	fI7								126
Luther	fI7					159T			
Luton	fI7				S011				
Madison	sd7	fuge	051						
Majesty	fI7			065	093				
Mandaville	fI6	fuge						019	
Mansfield	fI7				068B				
Many Wants, The	sD6						119		
Marcellas, The	fI6						405		
Marcus Hook	fI7	fuge	089						
Marietta	sd7								090B
Marion (1)	rA5							228	
Marion (2)	dI7								164T
Marlow	fI7								059T
Marshfield	dI7							049	
Marston	fI6								131T
Martial Trumpet, The	fI5					061			
Martin	fI5							029	
Martyn	fI6								120B
Mary Blain	fI6							031	
Maryland	sd7	fuge		037T					

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Marysville	sD6					006T	160B		
Masonic Ode, A	fI7				136		228	222	
Maxwell	rD6							062	
Maysville	fI7								028B
Mear	fI6			018T	024T	024B	049B	129	014
Mecklinburgh	rA7				151				
Meditation (1)	rA7			093T	109				
Meditation (2)	rA5					004T			
Meditation (3)	fI7						340		
Meditation (4)	fI6								139
Melancholy Day	rD6	fuge					419		
Melody	dM6						286B		
Memphis	sD6							107	
Mendon (1)	sd7		106T		140				
Mendon (2)	dI7								021B
Mercy's Free	fI5					304	337	133	
Merdin	fI6								162
Merton	fI7		026T						
Messiah (1)	rA7		109T						
Messiah (2)	rA6					097	131T		A072
Mexico	rA7								147
Middle Paxton	fL6		057T						
Middlebrook	fI7								A036
Middlebury	dI7					017T	068B	038T	
Middleton	fI5								069B
Middletown (A)	fI7			057					173
Middletown (B)	fI7				088				
Midnight Cry, The	dM5					032	114B	027B	084
Migdol	fL6								034B
Miles' Lane	fI6		093B		067T*				116
Milford	fI6	fuge		061					152
Milinda	sd7			028T	040T*				
Milledgeville	rD6					300T	027*		
Millennium	fI6					075	130		
Millville	fI7		039B						
Mindora	fI7							197	
Minister's Farewell	fL6					014	069	124	
Minstrel	fI7								166
Mission	fI5					096	204		
Missionary (1)	fI7		050						
Missionary (2)	fI7				S029				

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Nativity	fI7		031T						
Navigation	fI5							165	
Nebraska	fI7							213	
Never Part (1)	dI7						294		
Never Part Again	fI7					198		094*	074
New Britain	fI5					008T	045T	190B	
New Canaan	fI6		101M						
New Durham	sD6			046T	075				A059
New Farewell	fI7							067	
New Fiftieth	fI7				115				
New Gabriel	fI7				S005				
New Harmony	fI5						406		
New Haven	fI6					159B			125B
New Hosanna	fI7						412		
New Hundred	sD6				025T		393T		
New Indian Song	fI7							045	
New Jersey	sd7			027T					
New Jerusalem (1)	fI7	fuge		062			299		
New Jerusalem (2)	rD6					125			
New Jordan	rA7	fuge					302		
New Lebanon	fI7	fuge					202		
New Monmouth	sD6		104T	037B	050T				
New Orleans	rD6			016T	028T	076			
New Prospect	fI5						390		
New Salem	fI7				065T				A034
New Topia	rA7			089	074	163	215	179	163
New Year	fI5					333B			067B
New York Anthem	fI7				195				
New-Market	sd7								A063
Newberry	fI5							131	
Newburgh	fI7			086	107*	296	182		
Newbury	sd7			031B					
Newcourt	fI7				S016				
Newman	fI5						368B		
Newmark	fI6		077B						
Newport (1)	sd7			047	083				
Newport (2)	fI7				143				
Newport (3)	fI7								017
Newry	dM5						396B		
Night Watchman	fI7						108		
Ninety-Fifth	fI6	fuge	021B	046B	048B	027B	036B	024T	035

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Paradise (1)	fI7				117				
Paradise (2)	dI7						075		
Paradise (3)	fI6						403		
Paradise (4)	dM6								068T
Paradise Plains	rD6						380B		
Pardoning Grace	sd7		093T						
Pardoning Love	fI6					268			
Paris	fI6				063T		055T		
Participation	fI6		125	032T*		285T*	073B*		
Parting Friends (1)	rA5					035B			
Parting Friends (2)	IP7						308		
Parting Friends (3)	fL6						377B		
Parting Friends (4)	rA6							101	
Parting Hand	fI5					113	062	122	095
Pastoral	fI7		110						
Pastoral Elegy	rA7				123	147			
Pearl, The	fI7								136
Penitent's Prayer, The	fI6					290T			
Pennick	fI6						387		
Pennsylvania	sd7	fuge		076	100				
Permanence	fL6							022	
Perseverance	fI7		104M						
Persia	fI6								A076
Peru	fI7								133B
Peterborough	dI6					183T	032B		062T*
Petersburg	fI7						174		
Phoebus	sd7		036				173		
Piety	fI7						284B		
Pilgrim	rA6				147	150	201	117	
Pilgrim's Farewell	fI7		041			158	185		
Pilgrim's Lot, The	fI7					138	156		A104
Pilgrim's Song, The	fL6					106T			
Pisgah	fL6				059	080	058	205	
Pity Me	fI6							189	
Plainfield	dI7		128						
Pleasant Grove	rA7						107		
Pleasant Hill	fI5					066	205	162	043
Pleasant Ohio	rA7						321		
Plenary	fI5					262	162	123	
Pleyel's Hymn (B)	dI7						317T		
Pleyel's Hymn Second	dI6				076		143	093	151

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Plymouth-Dock	fI7		029T						
Poland (1)	rA7			033T					
Poland (2)	fI7				S027				
Portugal	fI7				061T	287	060		100
Portuguese Hymn	fI7				120	136	223	040	
Power	sd7		100M						
Precious Bible	fI6					311T			
Primrose Hill	fI6						043	121	
Prodigal Son (1)	sd7			130	181				
Prodigal Son, The (2)	dI7						113		
Promise (A)	fI6							073	
Promise, The (B)	fI6							136	
Promised Day	fI5						409		
Promised Land, The	sD6					051	128	114	047
Prospect	fI5					092B	030B		015
Prospect of Heaven	fI5					024T			
Prosperity	fI5						359		
Protection (1)	fI7	fuge					187		
Providence	fI5		112				298		
Psalms Forty-Sixth	fI7				118				
Quercy	fL7				070B				
Rainbow	fI7	fuge		039B					
Rapture (1)	fI7				S018T				
Rapture (2)	fL6					333T			123
Raymond	fI6	fuge						083	
Red Sea Anthem, The	fI7						350		
Redeeming Grace	fI5		079T			056			
Redeeming Love (1)	fI7		127						
Redeeming Love (2)	fI5								A053
Redemption (1)	fI6				149				
Redemption (2)	fI7					108			
Redemption (3)	sD6						105T		
Redemption Anthem	fI7		048	125					
Rees	fL6						418		
Reflection (1)	dM6				044B				013
Reflection (2)	rA7						394		
Religion is a Fortune	fI6						319	042	
Religion is Sweet	fI5						420		
Remember Me (1)	dI7					324T			
Remember Me (2)	fI7						368T		

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Repentance	sd7	fuge		044		161	214	116	
Repenting Sinners	fl5							033T	
Repose (A)	sm6				152				
Repose (B)	sd7					151			
Resignation	fl5					038	124*		
Restoration (1)	fl7		104B						
Restoration (2)	rA5					005B			
Restoration (3)	fl6						265T		
Return	fl7								069T
Return Again	fl6						335	148	
Reverential Anthem	fl7						234		
Rhode Island	rD6					145	070	198	
Richmond	fl6								114B
Ripley	fl7					292			
River of Jordan	fl6							021	
Rivulet, The	fl7								174
Road's-Town	sd7		045						
Rochester	fl7			010T	023T	279T	030T		
Rock of Ages	fl6					275			
Rock, The	fl7					060		233	127
Rockbridge	fl5		095T	009T	022B	288B			
Rockingham (1A)	fl7		097T		039T	300B			
Rockingham (1B)	fl6						284T		
Rockingham (2)	fl6					168T	265B*		021T
Roll Jordan	fl5							145	
Roll On	fl6						275B		
Romish Lady, The	fl5					082			
Rose of Sharon	dI7			117	175	200B	254	241	199
Rowley	fl6								144
Royal Band, The	sD6						360	186	
Royal Proclamation	fl6					146			
Russell	rA7	fuge					271	170	
Russia	sD6	fuge		064B	053T		274		
Sabbath Summons	fl7							149	
Sailor's Home, The	fl6					182			
Saint Johns (2)	sd7		100T						
Saint Michael's	fl7		095B						
Saint's Delight, The	sd7					104	154	115	
Saints Bound for Heaven, The	fl6					258	224		
Saints' Repose	fl7	fuge			112				

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Salem (1)	sd7				047T	053B	068T		A023
Salem (2)	fl6					012	056		
Salford	rA7		113B						
Salutation	rD6					143	153	216	A144
Salvation	rA7			015T	029T	084T			024
Samanthra	sd7					322			
Sandtown	fl5						112		
Sappho	fl7		118						
Sardinia	rA7			063	092	126	296		
Savannah	sD6			093B					
Sawyer's Exit	fl6						338		
Schenectady (A)	fl7	fuge	034	060	091		192	160	
Schenectady (B)	fl7	fuge				178			
Seaman	sd7								121
Seaman's Song	fl7		114T						
Send a Blessing	fl7						369		
Separation	rA7					030			
Separation New	fl5							023T	
Service of the Lord	fl6						080B		
Sharon (1)	dI7		018B						
Sharon (2)	fl7	fuge				124	212		153
Shawmut	lP5								080B
Shepherd	fl6					267B			
Shepherd's Star, The	fl6					310	175*		
Shepherds Rejoice	fl5						288	078	
Sherburne (1)	fl6	fuge		070T	098		186		
Sherburne (2)	fl7					280B			
Shields (1)	fl6		029B						
Shields (2)	rA7		102B						
Shiloah	fl6						426B		
Shirland	fl7				S001	286			081T
Shout for Joy	sd7							104	
Shouting Song	sd7						080T	110	
Sicilian Mariner's Hymn	fl7				056B				
Silver Spring	rA7			023B					
Silver Street (A)	fl7		126B		069T	280T			
Silver Street (B)	fl7						311		
Simon's Cross	fl6						389		
Sincerity	fl5					101			
Sing to me of Heaven	rD6						312		073T*
Singing Christian, The	dI7					264	120*		

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Singing School	dI7							086	
Sinner's Resolve, The	dI7						292		
Sion's Security	rA5								030
Slabtown	fI5							141	
Social Band	rD6					112			
Soft Music	fI7						323B	076B	
Soldier's Dream, The	dI7						345		
Soldier's Return, The	fI7					036			
Solemn Thought	rA5					029			
Solemnity	sD6				040B				
Solicitude (1)	rA6		109B						
Solicitude (2)	fI7				034B	069			
Solitude	sd7		076B						
Solitude in the Grove	sm6				045		138		A154
Solitude New	sd7			092	110	173B			
Solomon's Song	fI7								187
Something New	fI5					254		250	
Song of Texas, A	rD6						422T		
Sons of Sorrow	sd7						332	171	
Sophonria	rA7			036	048T				
Sounding Joy (1)	fI7	fuge	078T						
Sounding Joy (2)	fI7	fuge		038T			391		
Sounding Trumpet, The	rA7							105	
South Union	fL6						344	235	
Southwell	fI7	fuge					365		
Spaldwick	rD6	fuge	117						
Spiritual Sailor, The	rA7					041	150		
Sprague	fI7					284B			
Spring (1)	rA7				113				
Spring (2)	fI7						188		170
Spring Place	fI7								135
Springhill	fI6		094						
St. Johns (1)	dI7		033						
St. Martins	fI7			017B	031T				039B
St. Thomas	fI6			021B	033T		293		
Stafford	fI6	fuge		088T					
Stanton	fI7					274			
Star in the East (1A)	rA7					016			
Star in the East (1B)	rA6								A108
Star of Columbia	rA7					260	198	063	
Sterling	dI7		107						

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Stonington	fI7					279B			
Stratfield	rA7	fuge		059	094		142		
Struggle On	fL6						400		
Sublimity	dI7		101B						
Substantial Joys	dI6							028	
Sudbury	fI7								041T
Sufferings of Christ, The	fI6					085			
Suffield	rA7			022B	030T	031B	114T	185	
Summer	sd7								122
Supplication (A)	rA7			012B	026B				
Supplication (B)	rD6					005T	045B	055T	
Sutton (1)	rA7	fuge		075					113T
Sutton New	sd7			025T	038T*				
Sweet Canaan (1)	dI6						087		
Sweet Canaan (2)	fI7							140	
Sweet Communion	fI6						382T		
Sweet Gliding Kedron	fI5					200T			
Sweet Harmony	fI5					059			
Sweet Heaven	sd7					312B	278T	118B	
Sweet Home	dI7					251	161	084	
Sweet Morning	rD6						421		
Sweet Prospect	sD6					137	065	166	
Sweet Rivers	fI7					166	061	066	A041
Sweet Solitude	fI7					155	140		
Sweet Union	dI6						424		
Sylvia	rA7			094T					
Symphony	fI7			058	089		151		
Tabor	fI7								086
Talbotton	fI6						077B		
Tamworth	fI6				S020B				104B
Teasley	sD6							102	
Tedious Hours	fI6							069	
Temple	fI7								097T
Tender Care	dM6					331B			067T*
Tender Thought	sD6			017T	030B				
Tennessee	fL6					028	051		A114
Texas (1)	fL6						273		
Texas (2)	fI7								065
Thanksgiving Anthem	fI7		072						
There's Nothing True But Heaven	dI7				S035				

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
They that Conquer	fI7								027T
This World is not my Home (1)	fI6					293B			
This World is not my Home (2)	fI7						310		
Thorny Desert	fI7					083			
Thou art Passing Away	dI7					329			125T
Tilden	fI7				116				
To the Land	dM7							034	
To-Day	fI6								133T
Tranquillity (1)	fL6			034B					
Tranquillity (2)	fI7								A126
Transport, The	fI5		106B			152			
Transporting News	sd7						348		
Traveller, The (1)	rA7					079			
Traveller, The (2)	dM5							037	
Travelling Pilgrim (A)	sm6					313T			
Travelling Pilgrim (B)	sm6						278B		
Travelling to the Grave	fI7								079
Tribulation	rD6			034T	046T	119	029B		
Trinity	fI7		130T						
Triumph	fI7		080						
True Happiness	fI5					127			
Trumble	sd7	fuge		094B			291*		
Trumpet (1)	fI7		025T						
Trumpet, The (2)	fI7					057	149	211	077
Trumpeters, The	fI7					301			
Truro	fI7				S013				
Turn, Sinner, Turn	rA7						105B		
Turtle Dove, The	dI7					043	208		
Twenty-Fifth	sD6		028B	021T					
Twenty-Fourth	fI6		020M	010B*	021*	003T*	047T*	024B*	
Twenty-Third Psalm	fL6		081B						
Union (1)	fL6			026B	037B				
Union (2)	rA7					039B			
Union (3)	rA7						116		
Union Grove	fI6						415		
Unitia	dI7		097B						
Upton	dI7					153T			036B
Urmund	fI6								172
Uxbridge	fI7					173T	266T		020T

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Vale of Sorrow	rA7						083T		
Valley Grove	rA5						378B		
Vanderver	fI6							201	
Vergennes	rA7		087	040					
Vermont	rA7		019		130		180		
Vernon (1)	rD6		021T		055B	034T	055B		
Vernon (2)	fL6							210	
Versailles	rD6				057T				
Victoria	fL6						290		
Victory	fI7				S006T				
Vienna	sd7		105B						
Villulia	sD5						331B		
Virginia	rA7			029B	041B		191		
Voice of Nature, The	fI7	fuge						195	
Wake Up	sd7							155	
Walpole	sD6			049					
Walsal	sD6		069B	012T					
Wanderer's Grave, The	fI6						414		
War Department	sm6					094B	160T	167	
Warren	fI6		068B						
Warrenton	fL6					094T	145T		056B
Warwick	fI7					291B			053T
Washington (1A)	rD6		108T						
Washington (1B)	rA7					067	147		
Watchman	fI7					284T	039B		129B
Watchman! Tell us of the Night	fI7								184
Watchman's Call, The	fL6					065			
Waterford	fI7		027B						
Watts	fI7								036T
Waynesville	fI5								108T
We'll Soon be There	fI5						397		
Weary Pilgrim	sD6						326		
Weary Pilgrim's Consolation, The	fL6					298			
Weary Souls, The	fI5						072T	065	
Webster	fL6					010T	031B	119	
Wedlock	fI7							188	
Weeping Mary (1)	fL6						408		
Weeping Mary (2)	rA7							098	
Weeping Peter	fI5						373		
Weeping Pilgrim	dM5						417		

tune name	mode	fuge	RPS	KYH	MOH	SNH	SDH	SLH	NHC
Weeping Saviour	rD6					007B	033T		
Welch	dI7					109			
Welcome Souls	fI7							048	
Wells	dI7			011B	022T	278T	028B		019
Welton	fL6					153B			
Wesley	sd7	fuge		071	053B	114			
Westford	fI7						280		
Westminster	dI7	fuge		081T	104				
When I am Gone	fI6					305	339		183*
When Shall We Meet Again?	fI7								168
Whitestown	sd7	fuge		048	119	135	211		180
Wilkes	rA7							183	
Will You Go?	rA7						097		
Williams	fI6						427B		
Williamstown	sD6	fuge	031B	055	087				
Willington	sd7		100B						
Willoughby	fI7					277	096*		A081*
Wilmington	fI7		052						
Wilmot	fI7					165B			096B
Winchester (1)	fI7		032B						
Winchester (2)	fI7				067B				
Windham	rA7			013B	026T	048T	038B	118T	018
Windsor	rD6		026B		066B				
Winter	fI7				051B	293T	038T		101
Woburn	rD6	fuge	057B						
Wonder, A	fL6							044	
Wondrous Love	sm6					252	159	156	143
Woodland	fI6					110			
Woodstock	fI7								058B
Woodville	rA7						336		
Worcester	fI7	fuge	091			157	195		
World Unknown	rA7	fuge					428		
Worlds Above	rA7						315		
Worship	rA7				068T				
Worthington	rA7			091	062B				
Yarmouth	fI7								154
Year of Jubilee, The	fI5						379		
York	fI6				069B				
Young Convert, The	fI5					308			
Youth will soon be Gone	fI6						404		

A tune is identified by its earliest name [brackets] in this study; alternate names occur in subsequent book(s).

Alternate tune names

Arlington (A) [<i>see</i> Participation]
Augusta [<i>see</i> Derrick]
Beach Spring [<i>see</i> Fount of Glory]
Bethel (2) [<i>see</i> Milledgeville]
Bridgetown [<i>see</i> Bridge Town]
Captain Kidd [<i>see</i> Captain Kid]
Carnsville [<i>see</i> Christian, The]
Consolation New [<i>see</i> Consolation (2)]
Few Happy Matches [NHC A081; <i>see</i> Willoughby]
Gravity [<i>see</i> Rockingham (2)]
Green Fields [<i>see</i> Greenfields]
Happy Matches [SDH 096; <i>see</i> Willoughby]
Humility [<i>see</i> Christian Soldier (1)]
Irwinton [<i>see</i> Resignation]
Long Ago [<i>see</i> When I Am Gone]
Lumpkin [<i>see</i> Singing Christian, The]
Marlborough [<i>see</i> Miles' Lane]
Melinda [<i>see</i> Milinda]
Mount Sion [<i>see</i> Mount Zion (1)]
Nashville (2) [<i>see</i> Indian Convert]
Never Part (2) [<i>see</i> Never Part Again]
Newburg [<i>see</i> Newburgh]
Ninety-Third Psalm [<i>see</i> Ninety-Third (A)]
O Come Away! [<i>see</i> O Come, Come Away]
Oh, Sing to me of Heaven! [<i>see</i> Sing to me of Heaven]
Peterboro' [<i>see</i> Peterborough]
Pleyel's Hymn (A) [<i>see</i> German Hymn]
Primrose [<i>see</i> Twenty-Fourth]
Protection (2) [<i>see</i> Christian's Farewell, The]
Saint's Adieu, The [<i>see</i> All is Well]
Soda [<i>see</i> Tender Care]
Star in the East (2) [<i>see</i> Shepherd's Star, The]
Sutton (2) [<i>see</i> Sutton New]
Sweet Affliction [<i>see</i> Greenville]
Trumbull [<i>see</i> Trumble]
Washington (2) [<i>see</i> Band of Love, The]
Western Mount Pleasant [<i>see</i> Mount Pleasant (2)]

A Modal Index of Seven Shape-Note Hymnals

A key to the column headings in this *Index* is below. The theoretical background of this system of classification is explained in the *Introduction* to the present study. Only the tenor line of the fusing tunes is analyzed here, whether or not it constitutes a complete melody. Also, accidentals were not regarded in the determination of mode, except when they apply to the majority of a given note within a melody.

Key to the Modal Index

mode : The system of modal description used in this study is described in the *Introduction*

b.p. : = basically pentatonic; in this study, indicates a single occurrence of one or both semitones

low and high : indicates the lower and upper limits of the melody's range;
the numbers used are explained in the *Range Index*

fuge : indicates that the tune is fusing, i.e. contains a contrapuntal section,
often the second half, and usually of voices entering in succession

tune name : the earliest name used in the seven hymnals examined in this study;
alternate names are listed in the *Alphabetic Index*

On the following page is a table of the *Distribution of Modes by Book*. Below is a summary of those data. Both tables represent the entire contents of each book, including tunes contained in the other books

	RPS	KYH	MOH	SNH	SDH	SLH	NHC
L	6	6	11	38	41	23	19
I	88	34	111	181	227	118	180
M			4	17	19	13	11
D	37	48	52	53	73	34	29
A	18	35	37	44	57	33	17
P					1		3
f	83	55	113	201	234	130	175
d	11	5	11	30	47	20	32
s	27	40	41	38	51	24	22
r	28	43	50	63	84	47	27
l				1	2		3
5	6	2	6	52	61	46	19
6	39	42	65	132	173	88	85
7	104	99	144	149	184	87	155

Distribution of Modes by Book

entire contents of each book, including tunes contained in the other books

	RPS	KYH	MOH	SNH	SDH	SLH	NHC
fL6	6	6	10	38	41	23	19
fL7			1				
fI5	6	1	3	39	47	33	12
fI6	15	12	20	46	58	29	34
dI6			1	2	8	4	5
fI7	56	36	79	78	88	45	110
dI7	11	5	8	16	26	7	19
dM5				3	7	4	3
dM6			2	6	4	2	3
sm6			2	6	6	4	2
dM7				2	2	3	2
sM7							1
sD5					1		1
sD6	8	16	16	9	21	9	5
rD6	9	8	13	19	28	13	10
dD7				1			
sd7	19	24	23	23	23	11	13
rD7	1			1		1	
rA5		1	3	10	6	9	2
rA6	1		1	5	6	4	5
IA6				1	1		
rA7	17	34	33	28	44	20	10
IP5							1
IP6							2
IP7					1		
totals	149	143	215	333	418	221	259

The *Modal Index* is on the following pages. A *Key to the Modes with their Solmizations* is below on this page. The theoretical background of this system of classification is explained in the *Introduction* to the present study. Only the tenor line of fusing tunes is analyzed in this study, whether or not it constitutes a complete melody. Also, accidentals were not regarded in the determination of mode, except when they apply to the majority of a given note within a melody.

Key to the Modes with their Solmizations

hexatonic Lydian	fL6	f s l d r m f'
heptatonic Lydian	fL7	f s l t d r m f'
pentatonic Ionian	fI5	f s l d r f'
hexatonic Ionian	fI6	f s l t _b d r f'
hexatonic Ionian	dI6	d r m f s l d'
heptatonic Ionian	fI7	f s l t _b d r m f'
heptatonic Ionian	dI7	d r m f s l t d'
pentatonic Mixolydian	dM5	d r f s l d'
hexatonic Mixolydian	dM6	d r f s l t _b d'
hexatonic mixolydian	sm6	s l d r m _b f s'
heptatonic Mixolydian	dM7	d r m f s l t _b d'
heptatonic Mixolydian	sM7	s l t d r m f s'
pentatonic Dorian	sD5	s l d r f s'
hexatonic Dorian	sD6	s l t _b d r f s'
hexatonic Dorian	rD6	r m f s l d r'
heptatonic Dorian	dD7	d r m _b f s l t _b d'
heptatonic dorian	sd7	s l t _b d r m _b f s'
heptatonic Dorian	rD7	r m f s l t d r'
pentatonic Aeolian	rA5	r f s l d r'
hexatonic Aeolian	rA6	r f s t _b d r'
hexatonic Aeolian	lA6	l d r m f s l'
heptatonic Aeolian	rA7	r m f s l t _b d r'
pentatonic Phrygian	lP5	l d r f s l'
hexatonic Phrygian	lP6	l t _b d r f s l'
heptatonic Phrygian	lP7	l t _b d r m f s l'

Following is the distribution of modes among the total number (1091) of tunes shared by the seven books, and summaries of the modal data for the same tunes:

fL6 = 88	fI7 = 330	dM7 = 5	dD7 = 1	lA6 = 1
fL7 = 1	dI7 = 62	sM7 = 1	sd7 = 80	rA7 = 98
fI5 = 95	dM5 = 11	sD5 = 2	rD7 = 3	lP5 = 1
fI6 = 142	dM6 = 10	sD6 = 42	rA5 = 22	lP6 = 2
dI6 = 15	sm6 = 12	rD6 = 55	rA6 = 11	lP7 = 1

L = 89	f = 656	5 = 131
I = 644	d = 104	6 = 378
M = 39	s = 137	7 = 582
D = 183	r = 189	
A = 132	l = 5	
P = 4		

	mode	b.p.	low	high	fuge	tune name
	fL6		6	21		Abbeville
	fL6	b.p.	5	16		Arnold
	fL6	b.p.	5	13		Bereavement
	fL6		11	23		Bermondsey
	fL6		5	16		Broomfield
	fL6		6	21		Canaan (2)
	fL6		3	15		Chimes
	fL6		3	13		China (1)
	fL6		6	21		Come and Taste with Me
	fL6	b.p.	5	21		Complainer
	fL6	b.p.	5	15		Cuba (1)
	fL6	b.p.	5	21		Deep Spring (A)
	fL6		11	22		Dove of Peace (2)
	fL6		5	13		Doxology
	fL6		5	21		Drunkard's Burial, The
	fL6		6	21		Dunlap's Creek
	fL6	b.p.	11	21		Dying Boy, The
	fL6	b.p.	5	15		Dying Californian, The
	fL6		6	21		Exhilaration
	fL6	b.p.	11	23		Frozen Heart
	fL6		11	23		Funeral Thought (2)
	fL6		11	23		Ganges
	fL6		11	21		Glasgow
	fL6		5	15		Glorious News
	fL6	b.p.	5	15		Golden Streets
	fL6		11	21		Happy Land (A)
	fL6		5	21		Heavenly March, The
	fL6		5	21		Holston
	fL6		3	13		Hope (2)
	fL6		3	15		Indian Convert
	fL6		11	23		Indian Philosopher
	fL6		6	21		Invitation New
	fL6		5	15		Kingwood (2)
	fL6		5	21		Legacy
	fL6		5	15	fuge	Lenox
	fL6	b.p.	5	16		Lindan
	fL6	b.p.	11	21		Liverpool
	fL6	b.p.	11	23		Lone Pilgrim (C)
	fL6		11	23		Lone Pilgrim, The (A)
	fL6	b.p.	11	23		Lone Pilgrim, The (B)
	fL6		5	15		Long Sought Home
	fL6		5	21		Look Out

	mode	b.p.	low	high	fuge	tune name
	fL6		7	23		Middle Paxton
	fL6		5	21		Minister's Farewell
	fL6		5	21		Minstrel
	fL6		5	13		Missionary Farewell
	fL6		5	16		Missionary Hymn
	fL6		5	15		Mississippi
	fL6		5	13		My Mother's Bible
	fL6	b.p.	5	15		Ninety-Third (A)
	fL6		5	15		Ninety-Third (B)
	fL6		11	21		Oh, Sing with Me!
	fL6		5	22		Old-Fashioned Bible, The
	fL6		11	21		Parting Friends (3)
	fL6		5	15		Permanence
	fL6		11	21		Pilgrim's Song, The
	fL6		3	16		Pisgah
	fL6	b.p.	5	15		Rapture (2)
	fL6		5	13		Rees
	fL6		11	22		Restoration (3)
	fL6		6	21		Return Again
	fL6		7	15		Richmond
	fL6		5	15		River of Jordan
	fL6		3	13		Rock of Ages
	fL6	b.p.	5	16		Rockingham (2)
	fL6		11	23		Roll On
	fL6		6	22		Royal Proclamation
	fL6		11	21		Sailor's Home, The
	fL6		5	16		Saints Bound for Heaven, The
	fL6	b.p.	5	21		Sawyer's Exit
	fL6	b.p.	11	23		Shiloah
	fL6		5	21		South Union
	fL6	b.p.	11	23		Struggle On
	fL6		11	21		Tennessee
	fL6		7	15		Texas (1)
	fL6		5	15		Tranquillity (1)
	fL6		3	13		Twenty-Third Psalm
	fL6		5	13		Union (1)
	fL6		5	13		Vernon (2)
	fL6		5	16		Victoria
	fL6	b.p.	11	21		Warrenton
	fL6		7	21		Watchman's Call, The
	fL6		11	23		Weary Pilgrim's Consolation, The
	fL6	b.p.	11	21		Webster

	mode	b.p.	low	high	fuge	tune name
	fL6		3	13		Weeping Mary (1)
	fL6		5	13		Welton
	fL6		5	16		Wonder, A
	fL6	b.p.	5	21		Zion's Light
	fL7		7	16		Quercy
	fI5		6	16		Animation (1)
	fI5		5	13		Asleep in Jesus
	fI5		3	15		Ballerma
	fI5		5	15		Bellevue (2)
	fI5		11	21		Bowers
	fI5		5	21		Burk
	fI5		11	15		Canaan's Land
	fI5		11	21		Cause of Christ, The
	fI5		5	16		Christian, The
	fI5		5	15		Christian's Farewell, The
	fI5		5	16		Collins
	fI5		3	15		Columbiana
	fI5		3	15		Contented Soldier
	fI5		11	21		Day of Judgment
	fI5		6	21		Day of Worship
	fI5		5	21		Deep Spring (B)
	fI5		3	15		Desire for Piety
	fI5		5	13		Devotion
	fI5		11	22		Done with the World
	fI5		5	21		Dumas
	fI5		5	21		Eagle Grove
	fI5		11	23		Endless Distress
	fI5		11	25		Family Bible, The (1)
	fI5		11	23		Florence
	fI5		11	21		Fort Valley
	fI5		5	16		Fount of Glory
	fI5		5	21		Garden Hymn
	fI5		5	15		Go On
	fI5		6	21		Golden Hill
	fI5		11	23		Good Old Way, The
	fI5		6	21		Greensborough
	fI5		5	16		Hallelujah (3)
	fI5		5	16		Happiness (2)
	fI5		11	21		Happy Land (B)
	fI5		3	16		Hartwell

	mode	b.p.	low	high	fuge	tune name
	fl5		5	16		Heavenly Dove (2)
	fl5		5	21		Heavenly Union
	fl5		5	15		Holy Manna
	fl5		5	16		Holy War
	fl5		11	23		I'm Going Home
	fl5		5	15		Jesus Wept
	fl5		5	21		Judgment (2)
	fl5		11	23		Land of Rest
	fl5		11	23		Lonesome Dove, The
	fl5		5	16		Martial Trumpet, The
	fl5		5	16		Martin
	fl5		5	21		Mercy's Free
	fl5		5	15		Middleton
	fl5		5	21		Missionary (1)
	fl5		5	15		Mortality
	fl5		11	23		Musgrove
	fl5		6	23		Mutual Love
	fl5		3	15		Narrow Way, The
	fl5		11	23		Navigation
	fl5		5	15		New Britain
	fl5		5	21		New Harmony
	fl5		5	21		New Prospect
	fl5		5	16		New Year
	fl5		5	21		Newberry
	fl5		11	21		Newman
	fl5		11	21		Old Ship of Zion, The
	fl5		3	15		Our Journey Home
	fl5		11	21		Parting Hand
	fl5		11	23		Pleasant Hill
	fl5		5	21		Plenary
	fl5		11	21		Promised Day
	fl5		5	16		Prospect
	fl5		5	21		Prospect of Heaven
	fl5		5	16		Prosperity
	fl5		5	16		Providence
	fl5		6	21		Redeeming Grace
	fl5		11	23		Redeeming Love (2)
	fl5		11	16		Religion is Sweet
	fl5		11	16		Repenting Sinners
	fl5		11	23		Resignation
	fl5		5	15		Rockbridge
	fl5		11	21		Roll Jordan

	mode	b.p.	low	high	fuge	tune name
	fl5		3	15		Romish Lady, The
	fl5		6	16		Sandtown
	fl5		5	16		Separation New
	fl5		11	23		Shepherds Rejoice
	fl5		5	15		Sincerity
	fl5		5	21		Slabtown
	fl5		5	15		Something New
	fl5		5	21		Sweet Gliding Kedron
	fl5		5	21		Sweet Harmony
	fl5		11	25		Transport, The
	fl5		3	15		True Happiness
	fl5		11	21		Waynesville
	fl5		11	15		We'll Soon be There
	fl5		11	23		Weary Souls, The
	fl5		3	13		Weeping Peter
	fl5		11	23		Year of Jubilee, The
	fl5		5	16		Young Convert, The
	fl5		5	21		Zion's Walls
	fl6		5	16		Aithlone
	fl6		5	15		Albion
	fl6	b.p.	5	16		Alldridge
	fl6		11	16		Amity (2)
	fl6		5	16		Amsterdam
	fl6		11	16		Arlington (B)
	fl6		5	15		Azmon
	fl6	b.p.	5	15		Bethel (1)
	fl6		11	21		Better Day
	fl6		5	21		Blooming Wilderness, The
	fl6	b.p.	5	16		Bonnie Doon
	fl6		3	15		Bower of Prayer (A)
	fl6		11	16		Bowman
	fl6		5	16		Bray
	fl6	b.p.	11	16	fuge	Bridge Town
	fl6		11	23		Buonaparte
	fl6		11	16	fuge	Canaan (1)
	fl6		11	16		Canton
	fl6		5	16		Carmarthen
	fl6		11	21		Castle Street
	fl6		5	16		Christian Soldier (2)
	fl6		11	21		Christian's Comfort, The
	fl6		5	21		Christian's Hope, The

	mode	b.p.	low	high	fuge	tune name
	fl6		5	21		Christmas Anthem
	fl6		11	16		Christmas Hymn
	fl6		5	16		Come, Tell me of your Ship
	fl6		5	16		Concord (2)
	fl6		11	23		Confidence (1)
	fl6		5	16		Converse
	fl6	b.p.	11	16		Cookham
	fl6		11	21		Corinth
	fl6		5	16		Coronation
	fl6	b.p.	11	16		Cross, The
	fl6		11	22		Davis
	fl6	b.p.	5	16		Dove of Peace (1)
	fl6		5	15		Drummond
	fl6		11	21		Dudley
	fl6	b.p.	5	21		Dying Christian, The
	fl6		11	16		Easter Anthem
	fl6		11	21		Emanuel
	fl6		5	15		Erie
	fl6		11	16		Fame of Jesus
	fl6		3	15		Farewell (2)
	fl6		11	21		Gospel Tidings
	fl6		5	16		Greenfields
	fl6		11	16		Greenville
	fl6		11	15		Grieved Soul, The
	fl6	b.p.	11	16		Griffin
	fl6		5	15		Hallelujah Third
	fl6		5	21		Hamburg
	fl6		5	15		Hamilton (2)
	fl6	b.p.	5	15		Happy Home
	fl6		5	16		Happy Sailor, The
	fl6		5	16		Harwell
	fl6		11	21		Hasten, Sinner, to be Wise
	fl6		11	15	fuge	Heavenly Dove (1)
	fl6		11	15		Heavenly Port, The
	fl6	b.p.	11	21		Holiness
	fl6		11	16		Holy Army
	fl6		3	15		Hymn
	fl6		11	21		I am Passing Away
	fl6		11	21		Ianthe
	fl6	b.p.	11	23		Imandra New
	fl6		11	21		Immensity (2)
	fl6		11	24		Indian Song

	mode	b.p.	low	high	fuge	tune name
	fl6		5	16		Indian's Petition, The
	fl6		11	16		Interrogation (2)
	fl6		5	15		Invitation (2)
	fl6		5	16		Invocation (1)
	fl6		3	16		Jalinda
	fl6		4	16		John Adkin's Farewell
	fl6		5	16		Jubilee
	fl6		11	16		Kingwood (1)
	fl6		5	16		Land of Pleasure
	fl6		5	16		Let us Go
	fl6		5	15		Lisbon (1)
	fl6		5	16		Lischer
	fl6		5	15		Lovely Story, The
	fl6		5	16	fuge	Mandaville
	fl6		11	21		Marcellas, The
	fl6	b.p.	5	15		Marston
	fl6	b.p.	11	16		Martyn
	fl6		5	15		Mary Blain
	fl6		11	16		Mear
	fl6		11	16		Meditation (4)
	fl6		11	16		Merdin
	fl6		11	25		Miles' Lane
	fl6		5	16	fuge	Milinda
	fl6		11	23		Millville
	fl6	b.p.	11	21		Mount Zion (2)
	fl6		5	21		Narrow Space
	fl6		5	14		New Canaan
	fl6		11	16		New Haven
	fl6		5	16		Newmark
	fl6		11	15	fuge	Ninety-Fifth
	fl6		5	21		Oak Bowery
	fl6	b.p.	5	15		Ortonville
	fl6		11	23		Paradise (3)
	fl6		3	16		Pardoning Love
	fl6		11	15		Paris
	fl6		11	21		Participation
	fl6		5	15		Penitent's Prayer, The
	fl6	b.p.	11	21		Pennick
	fl6		3	15		Persia
	fl6	b.p.	3	13		Pity Me
	fl6		5	16		Precious Bible
	fl6		11	21		Primrose Hill

	mode	b.p.	low	high	fuge	tune name
	fl6		11	21		Promise (A)
	fl6		11	21		Promise, The (B)
	fl6		11	22	fuge	Raymond
	fl6		3	16		Redemption (1)
	fl6	b.p.	5	16		Religion is a Fortune
	fl6		5	16		Rockingham (1B)
	fl6		11	15		Rowley
	fl6		2	13		Salem (2)
	fl6	b.p.	11	21		Service of the Lord
	fl6		5	16		Shepherd
	fl6	b.p.	3	15		Shepherd's Star, The
	fl6		11	23	fuge	Sherburne (1)
	fl6		11	15		Shields (1)
	fl6	b.p.	11	16		Simon's Cross
	fl6	b.p.	5	21		Springhill
	fl6		5	16		St. Thomas
	fl6		5	15	fuge	Stafford
	fl6		5	15		Sufferings of Christ, The
	fl6		11	16		Sweet Communion
	fl6	b.p.	11	21		Talbotton
	fl6		5	21		Tamworth
	fl6		11	21		Tedious Hours
	fl6	b.p.	5	21		This World is not my Home (1)
	fl6	b.p.	11	16		To-Day
	fl6		5	15		Twenty-Fourth
	fl6		5	21		Union Grove
	fl6		11	15		Urmund
	fl6		5	14		Vanderver
	fl6		11	16		Wanderer's Grave, The
	fl6		11	15		Warren
	fl6		5	16		When I am Gone
	fl6	b.p.	5	14		Williams
	fl6		11	16		Woodland
	fl6		11	16		York
	fl6		11	21		Youth will soon be Gone
	dI6		11	21		Aurora
	dI6		11	15		Benton
	dI6	b.p.	11	22		Christian Contemplation
	dI6		5	15		Dull Care
	dI6		11	21		Erin
	dI6	b.p.	11	22		Faithful Soldier

	mode	b.p.	low	high	fuge	tune name
	dI6		5	21		Father Land
	dI6		11	21		Floyd
	dI6		5	15		Hill of Zion, The
	dI6		11	23		Little Children
	dI6		11	15		Peterborough
	dI6		11	21		Pleyel's Hymn Second
	dI6		5	16		Substantial Joys
	dI6		11	21		Sweet Canaan (1)
	dI6		11	23		Sweet Union
	fI7		4	15		Adoration
	fI7		11	23		Africa (1)
	fI7		11	25		Africa (2)
	fI7		5	15		Albany
	fI7		5	22		Albert
	fI7		5	15		All is Well
	fI7		7	22		All Things Fair and Bright are Thine
	fI7		7	15	fuge	Amity (1)
	fI7		5	21		Animation (2)
	fI7		7	16	fuge	Anthem from Luke
	fI7		11	24		Antigua
	fI7		7	21		Antioch (1A)
	fI7		11	21		Antioch (1B)
	fI7		5	21		Anvern
	fI7		5	21		Archdale
	fI7		7	22		Ariel
	fI7		11	22		Autauga
	fI7		5	15		Ball Hill
	fI7		11	22	fuge	Ballstown
	fI7		5	21		Band of Love, The
	fI7		5	16		Baptismal Anthem
	fI7		7	15		Bath
	fI7		5	15		Bealoth
	fI7		11	25		Beggar, The
	fI7		11	21		Belleville
	fI7		11	21	fuge	Bellevue (1)
	fI7		11	21	fuge	Bethlehem
	fI7		5	15		Birth of Christ
	fI7		11	21		Blessed be the Lord Forevermore
	fI7		5	16		Boston (1)
	fI7		11	22	fuge	Boston (2)
	fI7		11	25		Bower

	mode	b.p.	low	high	fuge	tune name
	fl7		3	15		Bower of Prayer, The (B)
	fl7		3	13		Bradley (1)
	fl7		11	21		Brethren Pray
	fl7		6	14	fuge	Bridgewater
	fl7		11	21	fuge	Bristol
	fl7		5	15		Brooklyn
	fl7		5	14		Broomsgrove
	fl7		5	15		Bushville
	fl7		11	23		Cardiphonia
	fl7		11	21		Charlestown
	fl7		11	23		Charlton
	fl7		11	27		Cheshunt
	fl7		7	16		China (2)
	fl7		5	16		Choral Song
	fl7		7	15		Chorus to China
	fl7		11	21		Christian Prospect
	fl7		6	21		Christian Soldier (1)
	fl7		5	16		Christian's Conflicts, The
	fl7		5	16		Christmas
	fl7		5	16		Clifford
	fl7		5	15	fuge	Clinton
	fl7		11	23		Come, Ye Disconsolate (1)
	fl7		11	21		Communion (1)
	fl7		5	15		Concord (1)
	fl7		3	16		Confidence (2)
	fl7		5	15	fuge	Conversion
	fl7		11	23	fuge	Cranbrook
	fl7		5	16	fuge	Creation (1)
	fl7		11	22		Crucifixion
	fl7		5	21		Crumbly
	fl7		5	15		Cuba (2)
	fl7		5	15		Dalston
	fl7		11	21		Danvers
	fl7		11	22		Dartmouth
	fl7		3	15		David's Victory
	fl7		7	21		Dayspring
	fl7		5	16		Delaware
	fl7		11	25		Denmark
	fl7		11	23		Derrick
	fl7		5	16		Devizes
	fl7		11	23	fuge	Dominion

	mode	b.p.	low	high	fuge	tune name
	fl7		5	15		Dover (A)
	fl7		3	16		Dover (B)
	fl7		11	21		Duke Street
	fl7		7	21		Dundee
	fl7		3	21		Easter
	fl7		11	21		Edom
	fl7		5	15		Egypt (2)
	fl7		5	15		Eltham
	fl7		11	22		Elysian
	fl7		11	23		Elysium
	fl7		11	23		Enfield
	fl7		2	14		Essay
	fl7		5	16		Eton
	fl7		5	16		Exchange
	fl7		11	22	fuge	Exhortation (2)
	fl7		5	21		Fall of Babylon
	fl7		7	16		Family Circle
	fl7		5	15		Few Days
	fl7		11	22		Flanders
	fl7		11	22		Fountain
	fl7		11	26		France
	fl7		7	16		Friendship (1)
	fl7		11	22		Friendship (2)
	fl7		3	15		Gallilee
	fl7		11	21		Goodly Land, The
	fl7		7	23		Gospel Trump
	fl7		7	16		Gospel Trumpet (1)
	fl7		5	15	fuge	Gospel Trumpet (2)
	fl7		5	15	fuge	Grafton
	fl7		3	17		Gratitude
	fl7		3	15		Gray Ridge
	fl7		5	15		Greenland
	fl7		11	23		Haddam
	fl7		5	16		Hail Columbia
	fl7		11	21		Hallelujah (1)
	fl7		5	15		Hamilton (1)
	fl7		5	16		Harmony (1)
	fl7		5	21	fuge	Harmony (2)
	fl7		11	22		Harris
	fl7		5	21		Harvest Field, The
	fl7		5	21		Heavenly Canaan
	fl7		3	14		Hebron

	mode	b.p.	low	high	fuge	tune name
	f17		3	14		Henry
	f17		3	15		Heritage
	f17		11	22	fuge	Hermon
	f17		7	15		Hightower
	f17		11	21	fuge	Hinsdale
	f17		7	16		Home in Heaven, A (B)
	f17		7	21		Home, Sweet Home
	f17		7	21		Hope (1)
	f17		5	16		Hopewell (1)
	f17		11	22		Horsley
	f17		5	21		Hosanna
	f17		3	14		Humble Penitent
	f17		5	21		Hundred and Forty-Eighth
	f17		5	16	fuge	Huntington
	f17		5	16		Hymn for New Year
	f17		5	16		Hymn to the Trinity
	f17		11	21		I have my Trials
	f17		11	21		Importunity
	f17		11	23		Intercession
	f17		11	24	fuge	Invitation (1)
	f17		5	14		Ionia
	f17		7	21		Iowa
	f17		11	23		Isles of the South
	f17		3	14		Islington
	f17		11	25		Jerusalem (1)
	f17		11	23		Jesus Rose
	f17		5	16		Jordan
	f17		7	21		Joy to the World
	f17		5	15		Joyful
	f17		7	16		Knaresborough
	f17		3	13		Laban
	f17		5	16		Lancaster
	f17		3	14		Lanesboro'
	f17		11	21		Lebanon, New
	f17		11	22	fuge	Liberty
	f17		5	16		Litchfield
	f17		11	21		London New
	f17		5	14		Long Time Ago
	f17		5	15	fuge	Lonsdale
	f17		5	14		Lorinda
	f17		11	25		Lost City, The
	f17		5	15		Loved Ones, The

	mode	b.p.	low	high	fuge	tune name
	f17		5	15		Loving-Kindness (2)
	f17		5	15		Lucas
	f17		11	21		Luther
	f17		11	21		Luton
	f17		11	21		Majesty
	f17		3	13		Mansfield
	f17		3	13	fuge	Marcus Hook
	f17		7	15		Marlow
	f17		11	26		Masonic Ode, A
	f17		7	16		Maysville
	f17		3	16		Meditation (3)
	f17		2	13		Merton
	f17		11	21		Middlebrook
	f17		5	21		Middletown (A)
	f17		5	21		Middletown (B)
	f17		5	15	fuge	Migdol
	f17		11	25	fuge	Milford
	f17		11	23		Mindora
	f17		3	15		Mission
	f17		7	16		Missionary (2)
	f17		5	16		Missionary Chant
	f17		7	21		Missionary Song
	f17		11	23		Missionary's Adieu
	f17		3	15	fuge	Morality
	f17		7	23	fuge	Morning
	f17		5	21		Morning Trumpet, The
	f17		5	22		Mount Olivet
	f17		11	22	fuge	Mount Vernon (1)
	f17		5	21		Murillo's Lesson
	f17		11	21		Nashville (1)
	f17		11	23		Native Country
	f17		5	16		Nativity
	f17		3	13		Nebraska
	f17		5	22		Never Part Again
	f17		11	21		New Farewell
	f17		5	16		New Fiftieth
	f17		3	13		New Gabriel
	f17		3	16		New Hosanna
	f17		5	15		New Indian Song
	f17		11	21	fuge	New Jerusalem (1)
	f17		11	24	fuge	New Lebanon
	f17		11	23		New Salem

	mode	b.p.	low	high	fuge	tune name
	fl7		7	22		New York Anthem
	fl7		3	15		Newburgh
	fl7		11	17		Newcourt
	fl7		11	21		Newport (2)
	fl7		5	21		Newport (3)
	fl7		11	21		Night Watchman
	fl7		3	15	fuge	Northfield
	fl7		5	16	fuge	Norwich (2)
	fl7		2	13		O Come, Come Away
	fl7		3	22		O Praise God in His Holiness
	fl7		3	16	fuge	O Praise the Lord in that Blest Place
	fl7		11	21	fuge	Ocean
	fl7		5	21		Ode of Life's Journey
	fl7		11	24		Ode on Science
	fl7		5	15		Old Hundred (A)
	fl7		5	15		Old Hundred (B)
	fl7		11	21		Old Troy
	fl7		11	23		Oliphant
	fl7		5	21		Olney (1)
	fl7		7	21		Olney (2)
	fl7		3	15	fuge	Omega
	fl7		11	21		Orford
	fl7		11	21		Overton (1)
	fl7		7	16		Overton (2)
	fl7		5	16	fuge	Oxford
	fl7		5	16		Pacolet
	fl7		11	24		Paradise (1)
	fl7		7	23		Pastoral
	fl7		11	21		Pearl, The
	fl7		3	15		Perseverance
	fl7		6	16		Peru
	fl7		11	25		Petersburg
	fl7		3	14		Piety
	fl7		11	21		Pilgrim's Farewell
	fl7		5	21		Pilgrim's Lot, The
	fl7		11	21		Plymouth-Dock
	fl7		11	22		Poland (2)
	fl7		5	16		Portugal
	fl7		5	15		Portuguese Hymn
	fl7		11	22	fuge	Protection (1)
	fl7		7	21		Psalm Forty-Sixth
	fl7		3	14	fuge	Rainbow

	mode	b.p.	low	high	fuge	tune name
	f17		5	16		Rapture (1)
	f17		5	21		Red Sea Anthem, The
	f17		3	14		Redeeming Love (1)
	f17		5	22		Redemption (2)
	f17		5	22		Redemption Anthem
	f17		7	16		Remember Me (2)
	f17		5	15		Restoration (1)
	f17		5	16		Return
	f17		5	16		Reverential Anthem
	f17		11	21		Ripley
	f17		11	23		Rivulet, The
	f17		5	16		Rochester
	f17		5	15		Rock, The
	f17		5	16		Rockingham (1A)
	f17		5	21		Sabbath Summons
	f17		5	15		Saint Michael's
	f17		11	23	fuge	Saints' Repose
	f17		5	15		Sappho
	f17		11	22	fuge	Schenectady (A)
	f17		11	23	fuge	Schenectady (B)
	f17		11	25		Seaman's Song
	f17		5	16		Send a Blessing
	f17		5	15	fuge	Sharon (2)
	f17		5	15		Sherburne (2)
	f17		7	16		Shirland
	f17		11	21		Sicilian Mariner's Hymn
	f17		3	14		Silver Street (A)
	f17		11	23		Silver Street (B)
	f17		7	16		Soft Music
	f17		5	16		Soldier's Return, The
	f17		5	15		Solicitude (2)
	f17		11	25		Solomon's Song
	f17		11	23	fuge	Sounding Joy (1)
	f17		11	22	fuge	Sounding Joy (2)
	f17		11	23	fuge	Southwell
	f17		11	21		Sprague
	f17		5	21		Spring (2)
	f17		5	21		Spring Place
	f17		5	16		St. Martins
	f17		11	21		Stanton
	f17		11	21		Stonington
	f17		7	21		Sudbury

	mode	b.p.	low	high	fuge	tune name
	f17		5	21		Sweet Canaan (2)
	f17		11	21		Sweet Rivers
	f17		5	21		Sweet Solitude
	f17		11	22		Symphony
	f17		3	15		Tabor
	f17		7	21		Temple
	f17		5	21		Texas (2)
	f17		2	14		Thanksgiving Anthem
	f17		11	23		They that Conquer
	f17		5	15		This World is not my Home (2)
	f17		3	16		Thorny Desert
	f17		11	23		Tilden
	f17		11	25		Tranquillity (2)
	f17		5	16		Travelling to the Grave
	f17		11	21		Trinity
	f17		11	25		Triumph
	f17		5	21		Trumpet (1)
	f17		3	14		Trumpet, The (2)
	f17		5	16		Trumpeters, The
	f17		11	22		Truro
	f17		7	21		Uxbridge
	f17		11	23		Victory
	f17		5	15	fuge	Voice of Nature, The
	f17		11	22		Warwick
	f17		11	22		Watchman
	f17		11	22		Watchman! Tell us of the Night
	f17		5	15		Waterford
	f17		5	16		Watts
	f17		3	16		Wedlock
	f17		5	15		Welcome Souls
	f17		5	16		Westford
	f17		11	21		When Shall We Meet Again?
	f17		5	16		Willoughby
	f17		11	21		Wilmington
	f17		5	14		Wilmot
	f17		11	21		Winchester (1)
	f17		11	24		Winchester (2)
	f17		7	21		Winter
	f17		7	16		Woodstock
	f17		11	22	fuge	Worcester
	f17		5	21		Yarmouth
	f17		11	24		Zerah

	mode	b.p.	low	high	fuge	tune name
	fI7		11	24	fuge	Zion (1)
	fI7		7	23		Zion (2A)
	fI7		7	22		Zion (2B)
	fI7		5	21		Zion's Hill
	fI7		11	21		Zion's Joy
	dI7		11	21		Amherst
	dI7		11	21		Banquet of Mercy
	dI7		11	21		Benevento
	dI7		7	21		Bequest
	dI7		11	21		Brewer
	dI7		5	14		Cambridge
	dI7		11	21		Celebration
	dI7		7	22		Church Triumphant
	dI7		5	15		Come, Ye Disconsolate (2)
	dI7		7	15		Concord (3)
	dI7		5	15		Converting Grace
	dI7		5	16		Convoy
	dI7		5	15		Creation (2)
	dI7		11	22		Creation (3)
	dI7		3	15		Dawning Light
	dI7		7	14		Disciple
	dI7		5	15		Duane Street
	dI7		5	15		Ebenezer
	dI7		5	15		Emerald Gates
	dI7		11	22		Eusebia
	dI7		5	15		German Hymn
	dI7		5	15		Good-By
	dI7		5	21	fuge	Heavenly Vision
	dI7		11	21		Home
	dI7		7	23		Home in Heaven, A (A)
	dI7		5	15	fuge	Joyful Sound
	dI7		11	24		Living Lamb
	dI7		7	21		Loving Jesus
	dI7		7	16		Marion (2)
	dI7		7	16		Marshfield
	dI7		5	14		Mendon (2)
	dI7		5	21		Middlebury
	dI7		5	16		Morgan
	dI7		5	15		Mount-Pleasant (1)
	dI7		7	15	fuge	Mount Pleasant (2)
	dI7		5	21		Mountville

	mode	b.p.	low	high	fuge	tune name
	dI7		11	22		Never Part (1)
	dI7		5	15		Ono
	dI7		5	14		Ornan
	dI7		5	16		Paradise (2)
	dI7		11	21		Plainfield
	dI7		5	15		Pleyel's Hymn (B)
	dI7		5	15		Prodigal Son, The (2)
	dI7		7	15		Remember Me (1)
	dI7		5	16		Rose of Sharon
	dI7		11	21		Sharon (1)
	dI7		7	17		Singing Christian, The
	dI7		11	21		Singing School
	dI7		2	13		Sinner's Resolve, The
	dI7		5	21		Soldier's Dream, The
	dI7		5	16		St. Johns (1)
	dI7		11	23		Sterling
	dI7		5	16		Sublimity
	dI7		11	21		Sweet Home
	dI7		5	21		There's Nothing True But Heaven
	dI7		6	16		Thou art Passing Away
	dI7		11	25		Turtle Dove, The
	dI7		5	15		Unitia
	dI7		7	15		Upton
	dI7		5	16		Welch
	dI7		11	21		Wells
	dI7		11	21	fuge	Westminster
	dM5		11	21		Anticipation
	dM5		11	21		Church's Desolation, The
	dM5		11	21		Cusseta
	dM5		11	21		Happy Children
	dM5		11	21		Heavenly Armour
	dM5		11	21		Heavenly King
	dM5		11	21		Louisiana
	dM5		11	22		Midnight Cry, The
	dM5		11	21		Newry
	dM5		11	22		Traveller, The (2)
	dM5		11	21		Weeping Pilgrim
	dM6	b.p.	11	22		Address for All, An
	dM6	b.p.	11	21		Christian Warfare, The
	dM6		7	21		Condescension

	mode	b.p.	low	high	fuge	tune name
	dM6		6	21		Converted Thief, The
	dM6	b.p.	11	21		Hallelujah (2)
	dM6		6	22		Jolly Soldier
	dM6		7	21		Melody
	dM6	b.p.	11	22		Paradise (4)
	dM6		11	17		Reflection (1)
	dM6		11	21		Tender Care
	sm6		5	21		Babe of Bethlehem, The
	sm6		5	22		Blessed Bible, The
	sm6		11	22		Derrett
	sm6		5	21		Inquirer, The
	sm6	b.p.	7	21		Invocation (2)
	sm6	b.p.	7	22		Knoxville
	sm6		5	17		Repose (A)
	sm6		7	22		Solitude in the Grove
	sm6		5	16		Travelling Pilgrim (A)
	sm6		7	16		Travelling Pilgrim (B)
	sm6		11	21		War Department
	sm6		7	21		Wondrous Love
	dM7		11	21		Bound for Canaan
	dM7		6	14		Boylston
	dM7		6	21		Bruce's Address
	dM7		6	16		Over Jordan
	dM7		6	22		To the Land
	sM7		5	14	fuge	Arbour
	sD5		7	22		Davisson's Retirement
	sD5		7	21		Villulia
	sD6		5	15		Bunkers-Hill, An Ode
	sD6		7	13		Can I Leave You?
	sD6		5	15		Captain Kid
	sD6		7	15		David's Lamentation
	sD6		5	17	fuge	Exhortation (1A)
	sD6		5	17	fuge	Exhortation (1B)
	sD6		5	15		Fairfield
	sD6		7	15		Funeral Thought (1)
	sD6		5	15	fuge	Garden
	sD6		5	15		Great Day, The

	mode	b.p.	low	high	fuge	tune name
	sD6		5	15		Happiness (1)
	sD6		5	15		Hiding Place
	sD6		5	15		Highbridge
	sD6		7	15		Hingham
	sD6		7	21		I'm on my Journey Home
	sD6		11	17		Isle of White
	sD6		4	15		Jefferson
	sD6		5	17	fuge	Jerusalem (2)
	sD6		5	15		Little Marlborough
	sD6		5	15		Loving-Kindness (1)
	sD6		4	15		Many Wants, The
	sD6		5	15		Marysville
	sD6		11	21		Memphis
	sD6		5	15		New Durham
	sD6		7	15		New Hundred
	sD6		5	15		New Monmouth
	sD6		5	15		North Port
	sD6		4	13		Olive Shade
	sD6		11	21		Promised Land, The
	sD6		5	21		Redemption (3)
	sD6	b.p.	7	23		Royal Band, The
	sD6		7	15	fuge	Russia
	sD6		5	13		Savannah
	sD6		5	15		Solemnity
	sD6	b.p.	7	21		Sweet Prospect
	sD6		11	21		Teasley
	sD6		5	17		Tender Thought
	sD6		5	17		Twenty-Fifth
	sD6		5	15		Walpole
	sD6		5	15		Walsal
	sD6		7	22		Weary Pilgrim
	sD6		7	15	fuge	Williamstown
	rD6		5	17	fuge	America
	rD6		5	15		Anthem on the Saviour
	rD6	b.p.	4	17		Athens
	rD6		11	21		Birman Hymn, The
	rD6		11	23		Blackburn
	rD6		4	15		Bleeding Saviour
	rD6		7	17		Bradley (2)
	rD6		5	15	fuge	Carlisle
	rD6	b.p.	5	17		Carter

	mode	b.p.	low	high	fuge	tune name
	rD6		4	15		Child of Grace, The
	rD6		5	17		Christian Soldier (3)
	rD6		5	15		Communion (2)
	rD6		11	22		Conquering Soldier
	rD6		7	21	fuge	Cowper
	rD6		5	14		Defence
	rD6		3	13		Dismission (1)
	rD6	b.p.	5	15		Dublin
	rD6		3	13	fuge	Eternal Day
	rD6	b.p.	5	17		Farewell to All
	rD6		4	15		Fiducia
	rD6		7	23		Fight On
	rD6		7	21	fuge	Florida
	rD6		11	22		French Broad
	rD6		11	21		Hail Ye Sons
	rD6		5	17		Heavenly Meeting
	rD6		11	23		Hollis
	rD6		5	17		Imandra
	rD6		11	23		Indian's Farewell
	rD6		7	23		Invitation (3)
	rD6		5	15		King of Peace
	rD6		5	15		Liberty Hall
	rD6		11	21		Love the Lord
	rD6		3	15		Maxwell
	rD6		7	23	fuge	Melancholy Day
	rD6		11	21		Millennium
	rD6		7	17		Montague
	rD6		11	21		Morning Worship
	rD6		5	17		New Jerusalem (2)
	rD6	b.p.	7	22		New Orleans
	rD6		7	15		Paradise Plains
	rD6		3	15		Rhode Island
	rD6		11	23		Salutation
	rD6		5	17		Sing to me of Heaven
	rD6	b.p.	7	22		Social Band
	rD6	b.p.	7	21		Song of Texas, A
	rD6		5	15	fuge	Spaldwick
	rD6		4	15		Supplication (B)
	rD6	b.p.	11	23		Sweet Morning
	rD6		3	14		Tribulation
	rD6		11	23		Vernon (1)
	rD6	b.p.	4	13		Versailles

	mode	b.p.	low	high	fuge	tune name
	rD6		3	15		Washington (1A)
	rD6		7	21		Weeping Saviour
	rD6		7	15		Windsor
	rD6		7	15	fuge	Woburn
	dD7		4	13		Kambia
	sd7		5	21		Amanda
	sd7		7	16		Auburn
	sd7		7	16		Behold the Lamb of God
	sd7		5	16		Berne
	sd7		5	16	fuge	Calvary
	sd7		3	15		Christian Song
	sd7		7	21		Christian's Delight
	sd7		5	21		Claremont
	sd7		4	16		Coldwater
	sd7		5	21		Concert
	sd7		4	15		Confidence (3)
	sd7		5	17		Cross of Christ
	sd7		5	16		Delight (2)
	sd7		7	21		Edgefield
	sd7		5	17		Eternal Home
	sd7		5	16		Fairton
	sd7		11	22		Farewell (1)
	sd7		5	17	fuge	Farewell Anthem
	sd7		5	16		Fidelia
	sd7		7	23		Friendship (3)
	sd7		7	21	fuge	Greenfield
	sd7		5	16		Harpeth
	sd7		11	24		Hartford
	sd7		7	17		Hatfield
	sd7		7	22		Heaven Born Soldiers
	sd7		7	23		Hermit
	sd7		5	16		Jordan's Shore
	sd7		7	23		Judgment Anthem
	sd7		7	16		Kingston
	sd7		7	17	fuge	Lamberton
	sd7		5	16		Landaff
	sd7		5	15		Leander
	sd7		5	16		Lebanon
	sd7		7	21		Lena
	sd7		5	17	fuge	Madison

	mode	b.p.	low	high	fuge	tune name
	sd7		7	17		Marietta
	sd7		7	16	fuge	Maryland
	sd7		5	16		Mendon (1)
	sd7		7	23		Milledgeville
	sd7		5	23		Monroe
	sd7		11	23		Montgomery
	sd7		5	21		Morning Star (1)
	sd7		5	17		Morning Star (2)
	sd7		11	21		Mouldering Vine, The
	sd7		7	23		Mount Calvary
	sd7		5	16		Mount Hope
	sd7		5	16		New Jersey
	sd7		7	21		New-Market
	sd7		7	16		Newbury
	sd7		5	15		Newport (1)
	sd7		7	16	fuge	Norwich (1)
	sd7		5	15		Old German
	sd7		11	25		Pardoning Grace
	sd7		7	21	fuge	Pennsylvania
	sd7		11	21		Phoebus
	sd7		11	22		Power
	sd7		3	15		Prodigal Son (1)
	sd7		7	21	fuge	Repentance
	sd7		5	17		Repose (B)
	sd7		5	15		Road's-Town
	sd7		11	21		Saint Johns (2)
	sd7		7	21		Saint's Delight, The
	sd7		3	15		Salem (1)
	sd7		5	15		Samanthra
	sd7		7	17		Seaman
	sd7		11	22		Shout for Joy
	sd7		11	16		Shouting Song
	sd7		5	15		Solitude
	sd7		11	17		Solitude New
	sd7		7	22		Sons of Sorrow
	sd7		7	21		Summer
	sd7		11	21		Sutton New
	sd7		7	21		Sweet Heaven
	sd7		7	22		Transporting News
	sd7		5	16	fuge	Trumble
	sd7		11	17		Vienna

	mode	b.p.	low	high	fuge	tune name
	sd7		5	21		Wake Up
	sd7		5	17	fuge	Wesley
	sd7		11	22	fuge	Whitestown
	sd7		7	16		Willington
	rD7		11	23		Bangor
	rD7		5	21		Eden of Love
	rD7		11	23		Interrogation (1)
	rA5		5	17		Bourbon
	rA5		11	21		Burges
	rA5		11	21		Columbus
	rA5		5	17		Dismission (2)
	rA5		7	21		Distress
	rA5		7	21		Ecstasy
	rA5		7	21		Good Physician, The
	rA5		5	17		Hebbord
	rA5		5	17		Help me to Sing
	rA5		4	15		Hick's Farewell
	rA5		5	17		Idumea
	rA5		11	21		In that Morning
	rA5		5	17		Kay
	rA5		7	23		Lisbon (2)
	rA5		7	17		Marion (1)
	rA5		7	17		Meditation (2)
	rA5		7	21		O Save
	rA5		5	17		Parting Friends (1)
	rA5		5	17		Restoration (2)
	rA5		7	21		Sion's Security
	rA5		5	15		Solemn Thought
	rA5		11	21		Valley Grove
	rA6	b.p.	11	21		Antioch (2)
	rA6		7	17		Bozrah
	rA6	b.p.	7	21		Detroit
	rA6		5	17		Exultation
	rA6	b.p.	7	21		Holy City
	rA6	b.p.	11	21		Hopewell (2)
	rA6	b.p.	7	21		Messiah (2)
	rA6		7	21		Parting Friends (4)
	rA6		7	21		Pilgrim
	rA6		5	17		Solicitude (1)

	mode	b.p.	low	high	fuge	tune name
	rA6	b.p.	4	15		Star in the East (1B)
	IA6	b.p.	6	16		Hebrew Children
	rA7		11	23	fuge	Alabama
	rA7		3	15	fuge	All Saints New
	rA7		11	25		American Star, The
	rA7		5	15		Autumn
	rA7		11	17		Aylesbury
	rA7		2	13		Babel's Streams
	rA7		7	21	fuge	Babylonian Captivity
	rA7		7	24		Balloon
	rA7		11	23		Branford
	rA7		3	16		Canon
	rA7		3	15		Cheerful
	rA7		11	21		Christian's Nightly Song, The
	rA7		7	22		Clamanda
	rA7		11	26		Columbia
	rA7		11	21	fuge	Complaint
	rA7		5	16		Consolation (1)
	rA7		3	15		Consolation (2)
	rA7		5	16	fuge	Content
	rA7		11	23		Cumberland
	rA7		11	23	fuge	Delight (1)
	rA7		5	16		Dependence
	rA7		11	17		Egypt (1)
	rA7		7	21	fuge	Evening Shade
	rA7		11	23	fuge	Exit
	rA7		3	15		Expression
	rA7		5	21		Family Bible (2)
	rA7		11	23		Forster
	rA7		11	21		Friendship (4)
	rA7		7	21		Fulfilment
	rA7		11	21		Funeral Anthem
	rA7		11	23		Georgia
	rA7		11	21	fuge	Grantville
	rA7		11	22	fuge	Greenwich
	rA7		5	15		Hanover
	rA7		3	13		Heavenly Spark
	rA7		5	16		I Want to Go
	rA7		5	17	fuge	Immensity (1)
	rA7		7	21		Judgement (1)

	mode	b.p.	low	high	fuge	tune name
	rA7		11	22		Kedron
	rA7		11	24		Lamentation
	rA7		5	16		Leperous Jew, The
	rA7		11	23		Livonia
	rA7		3	21		Lover's Lamentation (B)
	rA7		7	21		Lover's Lamentation, The (A)
	rA7		5	21		Mecklinburgh
	rA7		4	16		Meditation (1)
	rA7		5	16		Messiah (1)
	rA7		11	23		Mexico
	rA7		11	21	fuge	Morning Meditation
	rA7		11	22	fuge	Mosley
	rA7		11	23	fuge	Mount Vernon (2)
	rA7		5	21		Mountain
	rA7		11	25	fuge	New Jordan
	rA7		11	23		New Topia
	rA7		11	22	fuge	North Salem
	rA7		11	23		Oh! Turn, Sinner
	rA7		5	15		Palms of Victory
	rA7		7	24		Pastoral Elegy
	rA7		5	21		Pleasant Grove
	rA7		11	23		Pleasant Ohio
	rA7		3	13		Poland (1)
	rA7		11	23		Reflection (2)
	rA7		11	21	fuge	Russell
	rA7		3	16		Salford
	rA7		7	21		Salvation
	rA7		2	13		Sardinia
	rA7		5	21		Separation
	rA7		7	21		Shields (2)
	rA7		2	13		Silver Spring
	rA7		11	21		Sophonra
	rA7		7	22		Sounding Trumpet, The
	rA7		5	16		Spiritual Sailor, The
	rA7		5	21		Spring (1)
	rA7		4	15		Star in the East (1A)
	rA7		5	21		Star of Columbia
	rA7		11	21	fuge	Stratfield
	rA7		7	22		Suffield
	rA7		4	15		Supplication (A)
	rA7		11	21	fuge	Sutton (1)
	rA7		3	17		Sylvia

	mode	b.p.	low	high	fuge	tune name
	rA7		7	22		Traveller, The (1)
	rA7		11	23		Turn, Sinner, Turn
	rA7		3	13		Union (2)
	rA7		4	16		Union (3)
	rA7		5	15		Vale of Sorrow
	rA7		7	21		Vergennes
	rA7		11	23		Vermont
	rA7		11	21		Virginia
	rA7		3	16		Washington (1B)
	rA7		11	21		Weeping Mary (2)
	rA7		11	23		Wilkes
	rA7		4	15		Will You Go?
	rA7		11	21		Windham
	rA7		3	15		Woodville
	rA7		7	21	fuge	World Unknown
	rA7		11	21		Worlds Above
	rA7		5	17		Worship
	rA7		11	23		Worthington
	IP5		6	14		Shawmut
	IP6		7	21		Mount Vernon (2)
	IP6		7	14		Naomi
	IP7		4	14		Parting Friends (2)

A Range Index of Seven Shape-Note Hymnals

How to symbolize the upper and lower limits of each range was carefully considered. The initials of the *doremi* scale (d, r ... t, octave of the tonic, D, R ... T, octave below the tonic, d', r' ... t'), octave above the tonic), may seem the obvious choice, but have several drawbacks: the pentatonic base is often an infra-modal characteristic, and requires prudential judgment; also, the same range can be identified by more than one set of letters, making comparison difficult. Some melodic indices use sequential numbers to represent degrees of the chromatic scale; this seems unnecessarily complicated, as fasola modality is clearly diatonic (at least in its written form; the shading of semitones and other notes aurally conditioned by the harmonic series is outside the scope of this study). A modified numeric system was finally deemed the most useful: 11-17 (octave of the tonic), 1-7 (octave below the tonic) and 21-27 (octave above the tonic). Although unfamiliar, this system has obvious advantages, as it represents the degrees of the scale, regardless of the intervals they occupy.

As this *Range Index* may be of use in selecting tunes with particular characteristics, the melodies are listed by mode within each range.

The majority of melodies in the present study occupy one of the three general ranges defined by Bronson:

authentic	(11 21)	155
plagal	(5 15)	135
mixed	(5 21)	92
<i>total</i>		382 (less than a majority)

However, allowing a variance of one degree above or below the limits of these ranges shows the following:

authentic	plagal	mixed
7 17 10	4 14 1	4 17 1
7 21 58	4 15 13	4 21 0
7 22 18	4 16 4	4 22 0
11 17 7	5 14 13	5 17 33
11 21 155	5 15 135	5 21 92
11 22 50	5 16 122	5 22 7
<i>total</i> 298	6 14 3	6 17 0
	6 15 0	6 21 14
	6 16 6	6 22 3
	<i>total</i> 297	<i>total</i> 150

Thus broadly defined, these three ranges characterize 745, over 68%, of the melodies.

No general correlation between range and mode was observed. One sub-group within the distribution of ranges, however, may be worthy of notice: fifty-one melodies have an upper limit of 17. Their distribution follows:

<i>lower limit</i>	<i>mode</i>	<i>gaps</i>
4 17 = 1	fI7 = 1	5 = 10
5 17 = 33	dI7 = 1	6 = 22
7 17 = 10	dM6 = 1	7 = 19
11 17 = 7	sm6 = 1	
	sD6 = 6	
	rD6 = 11	
	sd7 = 13	
	rA5 = 10	
	rA6 = 3	
	rA7 = 4	

Seven of these have the range 11 17: one is fI7, one is dM6, one is sD6, two are sd7 and two are rA7. Five are minor, on *sol* and *re*. These latter can be construed as synaphic, as they comprise conjunct fourths on pentatones (*sol-do-fa* and *re-sol-do*). The argument could be extended to the ten melodies with the range 7 17 (one on *do*, four on *sol*, and five on *re*). The remaining thirty-four (the majority), in the mixed range (4,5 17), are an anomaly.

	low	high	mode	b.p.	fuge	tune name
	2	13	fI6			Salem (2)
	2	13	fI7			Merton
	2	13	fI7			O Come, Come Away
	2	13	dI7			Sinner's Resolve, The
	2	13	rA7			Babel's Streams
	2	13	rA7			Sardinia
	2	13	rA7			Silver Spring
	2	14	fI7			Essay
	2	14	fI7			Thanksgiving Anthem
	3	13	fL6			China (1)
	3	13	fL6			Hope (2)
	3	13	fL6			Rock of Ages
	3	13	fL6			Twenty-Third Psalm
	3	13	fL6			Weeping Mary (1)
	3	13	fI5			Weeping Peter
	3	13	fI6	b.p.		Pity Me
	3	13	fI7			Bradley (1)
	3	13	fI7			Laban
	3	13	fI7			Mansfield
	3	13	fI7		fuge	Marcus Hook
	3	13	fI7			Nebraska
	3	13	fI7			New Gabriel
	3	13	rD6			Dismission (1)
	3	13	rD6		fuge	Eternal Day
	3	13	rA7			Heavenly Spark
	3	13	rA7			Poland (1)
	3	13	rA7			Union (2)
	3	14	fI7			Hebron
	3	14	fI7			Henry
	3	14	fI7			Humble Penitent
	3	14	fI7			Islington
	3	14	fI7			Lanesboro'
	3	14	fI7			Piety
	3	14	fI7		fuge	Rainbow
	3	14	fI7			Redeeming Love (1)
	3	14	fI7			Silver Street (A)
	3	14	fI7			Trumpet, The (2)
	3	14	rD6			Tribulation

	low	high	mode	b.p.	fuge	tune name
	3	15	fL6			Chimes
	3	15	fL6			Indian Convert
	3	15	fI5			Ballerma
	3	15	fI5			Columbiana
	3	15	fI5			Contented Soldier
	3	15	fI5			Desire for Piety
	3	15	fI5			Narrow Way, The
	3	15	fI5			Our Journey Home
	3	15	fI5			Romish Lady, The
	3	15	fI5			True Happiness
	3	15	fI6			Bower of Prayer (A)
	3	15	fI6			Farewell (2)
	3	15	fI6			Hymn
	3	15	fI6			Persia
	3	15	fI6	b.p.		Shepherd's Star, The
	3	15	fI7			Bower of Prayer, The (B)
	3	15	fI7			David's Victory
	3	15	fI7			Gallilee
	3	15	fI7			Gray Ridge
	3	15	fI7			Heritage
	3	15	fI7			Mission
	3	15	fI7		fuge	Morality
	3	15	fI7			Newburgh
	3	15	fI7		fuge	Northfield
	3	15	fI7		fuge	Omega
	3	15	fI7			Perseverance
	3	15	fI7			Tabor
	3	15	dI7			Dawning Light
	3	15	rD6			Maxwell
	3	15	rD6			Rhode Island
	3	15	rD6			Washington (1A)
	3	15	sd7			Christian Song
	3	15	sd7			Prodigal Son (1)
	3	15	sd7			Salem (1)
	3	15	rA7		fuge	All Saints New
	3	15	rA7			Cheerful
	3	15	rA7			Consolation (2)
	3	15	rA7			Expression
	3	15	rA7			Woodville
	3	16	fL6			Pisgah
	3	16	fI5			Hartwell

	low	high	mode	b.p.	fuge	tune name
	3	16	fl6			Jalinda
	3	16	fl6			Pardoning Love
	3	16	fl6			Redemption (1)
	3	16	fl7			Confidence (2)
	3	16	fl7			Dover (B)
	3	16	fl7			Meditation (3)
	3	16	fl7			New Hosanna
	3	16	fl7		fuge	O Praise the Lord in that Blest Place
	3	16	fl7			Thorny Desert
	3	16	fl7			Wedlock
	3	16	rA7			Canon
	3	16	rA7			Salford
	3	16	rA7			Washington (1B)
	3	17	fl7			Gratitude
	3	17	rA7			Sylvia
	3	21	fl7			Easter
	3	21	rA7			Lover's Lamentation (B)
	3	22	fl7			O Praise God in His Holiness
	4	13	sD6			Olive Shade
	4	13	rD6	b.p.		Versailles
	4	13	dD7			Kambia
	4	14	lP7			Parting Friends (2)
	4	15	fl7			Adoration
	4	15	sD6			Jefferson
	4	15	sD6			Many Wants, The
	4	15	rD6			Bleeding Saviour
	4	15	rD6			Child of Grace, The
	4	15	rD6			Fiducia
	4	15	rD6			Supplication (B)
	4	15	sd7			Confidence (3)
	4	15	rA5			Hick's Farewell
	4	15	rA6	b.p.		Star in the East (1B)
	4	15	rA7			Star in the East (1A)
	4	15	rA7			Supplication (A)
	4	15	rA7			Will You Go?

	low	high	mode	b.p.	fuge	tune name
	4	16	fL6			John Adkin's Farewell
	4	16	sd7			Coldwater
	4	16	rA7			Meditation (1)
	4	16	rA7			Union (3)
	4	17	rD6	b.p.		Athens
	5	13	fL6	b.p.		Bereavement
	5	13	fL6			Doxology
	5	13	fL6			Missionary Farewell
	5	13	fL6			My Mother's Bible
	5	13	fL6			Rees
	5	13	fL6			Union (1)
	5	13	fL6			Vernon (2)
	5	13	fL6			Welton
	5	13	fI5			Asleep in Jesus
	5	13	fI5			Devotion
	5	13	sD6			Savannah
	5	14	fI6			New Canaan
	5	14	fI6			Vanderver
	5	14	fI6	b.p.		Williams
	5	14	fI7			Broomsgrove
	5	14	fI7			Ionia
	5	14	fI7			Long Time Ago
	5	14	fI7			Lorinda
	5	14	fI7			Wilmot
	5	14	dI7			Cambridge
	5	14	dI7			Mendon (2)
	5	14	dI7			Ornan
	5	14	sM7		fuge	Arbour
	5	14	rD6			Defence
	5	15	fL6	b.p.		Cuba (1)
	5	15	fL6	b.p.		Dying Californian, The
	5	15	fL6			Glorious News
	5	15	fL6	b.p.		Golden Streets
	5	15	fL6			Kingwood (2)
	5	15	fL6		fuge	Lenox
	5	15	fL6			Long Sought Home
	5	15	fL6			Mississippi

	low	high	mode	b.p.	fuge	tune name
	5	15	fL6	b.p.		Ninety-Third (A)
	5	15	fL6			Ninety-Third (B)
	5	15	fL6			Permanence
	5	15	fL6	b.p.		Rapture (2)
	5	15	fL6			River of Jordan
	5	15	fL6			Tranquillity (1)
	5	15	fI5			Bellevue (2)
	5	15	fI5			Christian's Farewell, The
	5	15	fI5			Go On
	5	15	fI5			Holy Manna
	5	15	fI5			Jesus Wept
	5	15	fI5			Middleton
	5	15	fI5			Mortality
	5	15	fI5			New Britain
	5	15	fI5			Rockbridge
	5	15	fI5			Sincerity
	5	15	fI5			Something New
	5	15	fI6			Albion
	5	15	fI6			Azmon
	5	15	fI6	b.p.		Bethel (1)
	5	15	fI6			Drummond
	5	15	fI6			Erie
	5	15	fI6			Hallelujah Third
	5	15	fI6			Hamilton (2)
	5	15	fI6	b.p.		Happy Home
	5	15	fI6			Invitation (2)
	5	15	fI6			Lisbon (1)
	5	15	fI6			Lovely Story, The
	5	15	fI6	b.p.		Marston
	5	15	fI6			Mary Blain
	5	15	fI6	b.p.		Ortonville
	5	15	fI6			Penitent's Prayer, The
	5	15	fI6		fuge	Stafford
	5	15	fI6			Sufferings of Christ, The
	5	15	fI6			Twenty-Fourth
	5	15	dI6			Dull Care
	5	15	dI6			Hill of Zion, The
	5	15	fI7			Albany
	5	15	fI7			All is Well
	5	15	fI7			Ball Hill
	5	15	fI7			Bealoth
	5	15	fI7			Birth of Christ

	low	high	mode	b.p.	fuge	tune name
	5	15	f17			Brooklyn
	5	15	f17			Bushville
	5	15	f17		fuge	Clinton
	5	15	f17			Concord (1)
	5	15	f17		fuge	Conversion
	5	15	f17			Cuba (2)
	5	15	f17			Dalston
	5	15	f17			Dover (A)
	5	15	f17			Egypt (2)
	5	15	f17			Eltham
	5	15	f17			Few Days
	5	15	f17		fuge	Gospel Trumpet (2)
	5	15	f17		fuge	Grafton
	5	15	f17			Greenland
	5	15	f17			Hamilton (1)
	5	15	f17			Joyful
	5	15	f17		fuge	Lonsdale
	5	15	f17			Loved Ones, The
	5	15	f17			Loving-Kindness (2)
	5	15	f17			Lucas
	5	15	f17		fuge	Migdol
	5	15	f17			New Indian Song
	5	15	f17			Old Hundred (A)
	5	15	f17			Old Hundred (B)
	5	15	f17			Portuguese Hymn
	5	15	f17			Restoration (1)
	5	15	f17			Rock, The
	5	15	f17			Saint Michael's
	5	15	f17			Sappho
	5	15	f17		fuge	Sharon (2)
	5	15	f17			Sherburne (2)
	5	15	f17			Solicitude (2)
	5	15	f17			This World is not my Home (2)
	5	15	f17		fuge	Voice of Nature, The
	5	15	f17			Waterford
	5	15	f17			Welcome Souls
	5	15	d17			Come, Ye Disconsolate (2)
	5	15	d17			Converting Grace
	5	15	d17			Creation (2)
	5	15	d17			Duane Street
	5	15	d17			Ebenezer
	5	15	d17			Emerald Gates

	low	high	mode	b.p.	fuge	tune name
	5	15	dI7			German Hymn
	5	15	dI7			Good-By
	5	15	dI7		fuge	Joyful Sound
	5	15	dI7			Mount-Pleasant (1)
	5	15	dI7			Ono
	5	15	dI7			Pleyel's Hymn (B)
	5	15	dI7			Prodigal Son, The (2)
	5	15	dI7			Unitia
	5	15	sD6			Bunkers-Hill, An Ode
	5	15	sD6			Captain Kid
	5	15	sD6			Fairfield
	5	15	sD6		fuge	Garden
	5	15	sD6			Great Day, The
	5	15	sD6			Happiness (1)
	5	15	sD6			Hiding Place
	5	15	sD6			Highbridge
	5	15	sD6			Little Marlborough
	5	15	sD6			Loving-Kindness (1)
	5	15	sD6			Marysville
	5	15	sD6			New Durham
	5	15	sD6			New Monmouth
	5	15	sD6			North Port
	5	15	sD6			Solemnity
	5	15	sD6			Walpole
	5	15	sD6			Walsal
	5	15	rD6			Anthem on the Saviour
	5	15	rD6		fuge	Carlisle
	5	15	rD6			Communion (2)
	5	15	rD6	b.p.		Dublin
	5	15	rD6			King of Peace
	5	15	rD6			Liberty Hall
	5	15	rD6		fuge	Spaldwick
	5	15	sd7			Leander
	5	15	sd7			Newport (1)
	5	15	sd7			Old German
	5	15	sd7			Road's-Town
	5	15	sd7			Samanthra
	5	15	sd7			Solitude
	5	15	rA5			Solemn Thought
	5	15	rA7			Autumn
	5	15	rA7			Hanover
	5	15	rA7			Palms of Victory

	low	high	mode	b.p.	fuge	tune name
	5	15	rA7			Vale of Sorrow
	5	16	fL6	b.p.		Arnold
	5	16	fL6			Broomfield
	5	16	fL6	b.p.		Lindan
	5	16	fL6			Missionary Hymn
	5	16	fL6	b.p.		Rockingham (2)
	5	16	fL6			Saints Bound for Heaven, The
	5	16	fL6			Victoria
	5	16	fL6			Wonder, A
	5	16	fI5			Christian, The
	5	16	fI5			Collins
	5	16	fI5			Fount of Glory
	5	16	fI5			Hallelujah (3)
	5	16	fI5			Happiness (2)
	5	16	fI5			Heavenly Dove (2)
	5	16	fI5			Holy War
	5	16	fI5			Martial Trumpet, The
	5	16	fI5			Martin
	5	16	fI5			New Year
	5	16	fI5			Prospect
	5	16	fI5			Prosperity
	5	16	fI5			Providence
	5	16	fI5			Separation New
	5	16	fI5			Young Convert, The
	5	16	fI6			Aithlone
	5	16	fI6	b.p.		Alldridge
	5	16	fI6			Amsterdam
	5	16	fI6	b.p.		Bonnie Doon
	5	16	fI6			Bray
	5	16	fI6			Carmarthen
	5	16	fI6			Christian Soldier (2)
	5	16	fI6			Come, Tell me of your Ship
	5	16	fI6			Concord (2)
	5	16	fI6			Converse
	5	16	fI6			Coronation
	5	16	fI6	b.p.		Dove of Peace (1)
	5	16	fI6			Greenfields
	5	16	fI6			Happy Sailor, The
	5	16	fI6			Harwell
	5	16	fI6			Indian's Petition, The
	5	16	fI6			Invocation (1)

	low	high	mode	b.p.	fuge	tune name
	5	16	fl6			Jubilee
	5	16	fl6			Land of Pleasure
	5	16	fl6			Let us Go
	5	16	fl6			Lischer
	5	16	fl6		fuge	Mandaville
	5	16	fl6		fuge	Milinda
	5	16	fl6			Newmark
	5	16	fl6			Precious Bible
	5	16	fl6	b.p.		Religion is a Fortune
	5	16	fl6			Rockingham (1B)
	5	16	fl6			Shepherd
	5	16	fl6			St. Thomas
	5	16	fl6			When I am Gone
	5	16	dl6			Substantial Joys
	5	16	fl7			Baptismal Anthem
	5	16	fl7			Boston (1)
	5	16	fl7			Choral Song
	5	16	fl7			Christian's Conflicts, The
	5	16	fl7			Christmas
	5	16	fl7			Clifford
	5	16	fl7		fuge	Creation (1)
	5	16	fl7			Delaware
	5	16	fl7			Devizes
	5	16	fl7			Eton
	5	16	fl7			Exchange
	5	16	fl7			Hail Columbia
	5	16	fl7			Harmony (1)
	5	16	fl7			Hopewell (1)
	5	16	fl7		fuge	Huntington
	5	16	fl7			Hymn for New Year
	5	16	fl7			Hymn to the Trinity
	5	16	fl7			Jordan
	5	16	fl7			Lancaster
	5	16	fl7			Litchfield
	5	16	fl7			Missionary Chant
	5	16	fl7			Nativity
	5	16	fl7			New Fiftieth
	5	16	fl7		fuge	Norwich (2)
	5	16	fl7		fuge	Oxford
	5	16	fl7			Pacolet
	5	16	fl7			Portugal
	5	16	fl7			Rapture (1)

	low	high	mode	b.p.	fuge	tune name
	5	16	f17			Return
	5	16	f17			Reverential Anthem
	5	16	f17			Rochester
	5	16	f17			Rockingham (1A)
	5	16	f17			Send a Blessing
	5	16	f17			Soldier's Return, The
	5	16	f17			St. Martins
	5	16	f17			Travelling to the Grave
	5	16	f17			Trumpeters, The
	5	16	f17			Watts
	5	16	f17			Westford
	5	16	f17			Willoughby
	5	16	d17			Convoy
	5	16	d17			Morgan
	5	16	d17			Paradise (2)
	5	16	d17			Rose of Sharon
	5	16	d17			St. Johns (1)
	5	16	d17			Sublimity
	5	16	d17			Welch
	5	16	sm6			Travelling Pilgrim (A)
	5	16	sd7			Berne
	5	16	sd7		fuge	Calvary
	5	16	sd7			Delight (2)
	5	16	sd7			Fairton
	5	16	sd7			Fidelia
	5	16	sd7			Harpeth
	5	16	sd7			Jordan's Shore
	5	16	sd7			Landaff
	5	16	sd7			Lebanon
	5	16	sd7			Mendon (1)
	5	16	sd7			Mount Hope
	5	16	sd7			New Jersey
	5	16	sd7		fuge	Trumble
	5	16	rA7			Consolation (1)
	5	16	rA7		fuge	Content
	5	16	rA7			Dependence
	5	16	rA7			I Want to Go
	5	16	rA7			Leperous Jew, The
	5	16	rA7			Messiah (1)
	5	16	rA7			Spiritual Sailor, The
	5	17	sm6			Repose (A)

	low	high	mode	b.p.	fuge	tune name
	5	17	sD6		fuge	Exhortation (1A)
	5	17	sD6		fuge	Exhortation (1B)
	5	17	sD6		fuge	Jerusalem (2)
	5	17	sD6			Tender Thought
	5	17	sD6			Twenty-Fifth
	5	17	rD6		fuge	America
	5	17	rD6	b.p.		Carter
	5	17	rD6			Christian Soldier (3)
	5	17	rD6	b.p.		Farewell to All
	5	17	rD6			Heavenly Meeting
	5	17	rD6			Imandra
	5	17	rD6			New Jerusalem (2)
	5	17	rD6			Sing to me of Heaven
	5	17	sd7			Cross of Christ
	5	17	sd7			Eternal Home
	5	17	sd7		fuge	Farewell Anthem
	5	17	sd7		fuge	Madison
	5	17	sd7			Morning Star (2)
	5	17	sd7			Repose (B)
	5	17	sd7		fuge	Wesley
	5	17	rA5			Bourbon
	5	17	rA5			Dismission (2)
	5	17	rA5			Hebbord
	5	17	rA5			Help me to Sing
	5	17	rA5			Idumea
	5	17	rA5			Kay
	5	17	rA5			Parting Friends (1)
	5	17	rA5			Restoration (2)
	5	17	rA6			Exultation
	5	17	rA6			Solicitude (1)
	5	17	rA7		fuge	Immensity (1)
	5	17	rA7			Worship
	5	21	fL6	b.p.		Complainer
	5	21	fL6	b.p.		Deep Spring (A)
	5	21	fL6			Drunkard's Burial, The
	5	21	fL6			Heavenly March, The
	5	21	fL6			Holston
	5	21	fL6			Legacy
	5	21	fL6			Look Out
	5	21	fL6			Minister's Farewell
	5	21	fL6			Minstrel
	5	21	fL6	b.p.		Sawyer's Exit

	low	high	mode	b.p.	fuge	tune name
	5	21	fL6			South Union
	5	21	fL6	b.p.		Zion's Light
	5	21	fI5			Burk
	5	21	fI5			Deep Spring (B)
	5	21	fI5			Dumas
	5	21	fI5			Eagle Grove
	5	21	fI5			Garden Hymn
	5	21	fI5			Heavenly Union
	5	21	fI5			Judgment (2)
	5	21	fI5			Mercy's Free
	5	21	fI5			Missionary (1)
	5	21	fI5			New Harmony
	5	21	fI5			New Prospect
	5	21	fI5			Newberry
	5	21	fI5			Plenary
	5	21	fI5			Prospect of Heaven
	5	21	fI5			Slabtown
	5	21	fI5			Sweet Gliding Kedron
	5	21	fI5			Sweet Harmony
	5	21	fI5			Zion's Walls
	5	21	fI6			Blooming Wilderness, The
	5	21	fI6			Christian's Hope, The
	5	21	fI6			Christmas Anthem
	5	21	fI6	b.p.		Dying Christian, The
	5	21	fI6			Hamburg
	5	21	fI6			Narrow Space
	5	21	fI6			Oak Bowery
	5	21	fI6	b.p.		Springhill
	5	21	fI6			Tamworth
	5	21	fI6	b.p.		This World is not my Home (1)
	5	21	fI6			Union Grove
	5	21	dI6			Father Land
	5	21	fI7			Animation (2)
	5	21	fI7			Anvern
	5	21	fI7			Archdale
	5	21	fI7			Band of Love, The
	5	21	fI7			Crumbly
	5	21	fI7			Fall of Babylon
	5	21	fI7		fuge	Harmony (2)
	5	21	fI7			Harvest Field, The
	5	21	fI7			Heavenly Canaan
	5	21	fI7			Hosanna

	low	high	mode	b.p.	fuge	tune name
	5	21	f17			Hundred and Forty-Eighth
	5	21	f17			Middletown (A)
	5	21	f17			Middletown (B)
	5	21	f17			Morning Trumpet, The
	5	21	f17			Murillo's Lesson
	5	21	f17			Newport (3)
	5	21	f17			Ode of Life's Journey
	5	21	f17			Olney (1)
	5	21	f17			Pilgrim's Lot, The
	5	21	f17			Red Sea Anthem, The
	5	21	f17			Sabbath Summons
	5	21	f17			Spring (2)
	5	21	f17			Spring Place
	5	21	f17			Sweet Canaan (2)
	5	21	f17			Sweet Solitude
	5	21	f17			Texas (2)
	5	21	f17			Trumpet (1)
	5	21	f17			Yarmouth
	5	21	f17			Zion's Hill
	5	21	d17		fuge	Heavenly Vision
	5	21	d17			Middlebury
	5	21	d17			Mountville
	5	21	d17			Soldier's Dream, The
	5	21	d17			There's Nothing True But Heaven
	5	21	sm6			Babe of Bethlehem, The
	5	21	sm6			Inquirer, The
	5	21	sD6			Redemption (3)
	5	21	sd7			Amanda
	5	21	sd7			Claremont
	5	21	sd7			Concert
	5	21	sd7			Morning Star (1)
	5	21	sd7			Wake Up
	5	21	rD7			Eden of Love
	5	21	rA7			Family Bible (2)
	5	21	rA7			Mecklinburgh
	5	21	rA7			Mountain
	5	21	rA7			Pleasant Grove
	5	21	rA7			Separation
	5	21	rA7			Spring (1)
	5	21	rA7			Star of Columbia
	5	22	fL6			Old-Fashioned Bible, The

	low	high	mode	b.p.	fuge	tune name
	5	22	fI7			Albert
	5	22	fI7			Mount Olivet
	5	22	fI7			Never Part Again
	5	22	fI7			Redemption (2)
	5	22	fI7			Redemption Anthem
	5	22	sm6			Blessed Bible, The
	5	23	sd7			Monroe
	6	14	fI7		fuge	Bridgewater
	6	14	dM7			Boylston
	6	14	lP5			Shawmut
	6	16	fI5			Animation (1)
	6	16	fI5			Sandtown
	6	16	fI7			Peru
	6	16	dI7			Thou art Passing Away
	6	16	dM7			Over Jordan
	6	16	lA6	b.p.		Hebrew Children
	6	21	fL6			Abbeville
	6	21	fL6			Canaan (2)
	6	21	fL6			Come and Taste with Me
	6	21	fL6			Dunlap's Creek
	6	21	fL6			Exhilaration
	6	21	fL6			Invitation New
	6	21	fL6			Return Again
	6	21	fI5			Day of Worship
	6	21	fI5			Golden Hill
	6	21	fI5			Greensborough
	6	21	fI5			Redeeming Grace
	6	21	fI7			Christian Soldier (1)
	6	21	dM6			Converted Thief, The
	6	21	dM7			Bruce's Address
	6	22	fL6			Royal Proclamation
	6	22	dM6			Jolly Soldier
	6	22	dM7			To the Land
	6	23	fI5			Mutual Love
	7	13	sD6			Can I Leave You?
	7	14	dI7			Disciple

	low	high	mode	b.p.	fuge	tune name
	7	14	1P6			Naomi
	7	15	fL6			Richmond
	7	15	fL6			Texas (1)
	7	15	fI7		fuge	Amity (1)
	7	15	fI7			Bath
	7	15	fI7			Chorus to China
	7	15	fI7			Hightower
	7	15	fI7			Marlow
	7	15	dI7			Concord (3)
	7	15	dI7		fuge	Mount Pleasant (2)
	7	15	dI7			Remember Me (1)
	7	15	dI7			Upton
	7	15	sD6			David's Lamentation
	7	15	sD6			Funeral Thought (1)
	7	15	sD6			Hingham
	7	15	sD6			New Hundred
	7	15	sD6		fuge	Russia
	7	15	sD6		fuge	Williamstown
	7	15	rD6			Paradise Plains
	7	15	rD6			Windsor
	7	15	rD6		fuge	Woburn
	7	16	fL7			Quercy
	7	16	fI7		fuge	Anthem from Luke
	7	16	fI7			China (2)
	7	16	fI7			Family Circle
	7	16	fI7			Friendship (1)
	7	16	fI7			Gospel Trumpet (1)
	7	16	fI7			Home in Heaven, A (B)
	7	16	fI7			Knaresborough
	7	16	fI7			Maysville
	7	16	fI7			Missionary (2)
	7	16	fI7			Overton (2)
	7	16	fI7			Remember Me (2)
	7	16	fI7			Shirland
	7	16	fI7			Soft Music
	7	16	fI7			Woodstock
	7	16	dI7			Marion (2)
	7	16	dI7			Marshfield
	7	16	sm6			Travelling Pilgrim (B)
	7	16	sd7			Auburn

	low	high	mode	b.p.	fuge	tune name
	7	16	sd7			Behold the Lamb of God
	7	16	sd7			Kingston
	7	16	sd7		fuge	Maryland
	7	16	sd7			Newbury
	7	16	sd7		fuge	Norwich (1)
	7	16	sd7			Willington
	7	17	dI7			Singing Christian, The
	7	17	rD6			Bradley (2)
	7	17	rD6			Montague
	7	17	sd7			Hatfield
	7	17	sd7		fuge	Lamberton
	7	17	sd7			Marietta
	7	17	sd7			Seaman
	7	17	rA5			Marion (1)
	7	17	rA5			Meditation (2)
	7	17	rA6			Bozrah
	7	21	fL6			Watchman's Call, The
	7	21	fI7			Antioch (1A)
	7	21	fI7			Dayspring
	7	21	fI7			Dundee
	7	21	fI7			Home, Sweet Home
	7	21	fI7			Hope (1)
	7	21	fI7			Iowa
	7	21	fI7			Joy to the World
	7	21	fI7			Missionary Song
	7	21	fI7			Olney (2)
	7	21	fI7			Psalm Forty-Sixth
	7	21	fI7			Sudbury
	7	21	fI7			Temple
	7	21	fI7			Uxbridge
	7	21	fI7			Winter
	7	21	dI7			Bequest
	7	21	dI7			Loving Jesus
	7	21	dM6			Condescension
	7	21	dM6			Melody
	7	21	sm6	b.p.		Invocation (2)
	7	21	sm6			Wondrous Love
	7	21	sD5			Villulia
	7	21	sD6			I'm on my Journey Home
	7	21	sD6	b.p.		Sweet Prospect

	low	high	mode	b.p.	fuge	tune name
	7	21	rD6		fuge	Cowper
	7	21	rD6		fuge	Florida
	7	21	rD6	b.p.		Song of Texas, A
	7	21	rD6			Weeping Saviour
	7	21	sd7			Christian's Delight
	7	21	sd7			Edgefield
	7	21	sd7		fuge	Greenfield
	7	21	sd7			Lena
	7	21	sd7			New-Market
	7	21	sd7		fuge	Pennsylvania
	7	21	sd7		fuge	Repentance
	7	21	sd7			Saint's Delight, The
	7	21	sd7			Summer
	7	21	sd7			Sweet Heaven
	7	21	rA5			Distress
	7	21	rA5			Ecstasy
	7	21	rA5			Good Physician, The
	7	21	rA5			O Save
	7	21	rA5			Sion's Security
	7	21	rA6	b.p.		Detroit
	7	21	rA6	b.p.		Holy City
	7	21	rA6	b.p.		Messiah (2)
	7	21	rA6			Parting Friends (4)
	7	21	rA6			Pilgrim
	7	21	rA7		fuge	Babylonian Captivity
	7	21	rA7		fuge	Evening Shade
	7	21	rA7			Fulfilment
	7	21	rA7			Judgement (1)
	7	21	rA7			Lover's Lamentation, The (A)
	7	21	rA7			Salvation
	7	21	rA7			Shields (2)
	7	21	rA7			Vergennes
	7	21	rA7		fuge	World Unknown
	7	21	IP6			Mount Zion (1)
	7	22	fl7			All Things Fair and Bright are Thine
	7	22	fl7			Ariel
	7	22	fl7			New York Anthem
	7	22	fl7			Zion (2B)
	7	22	dl7			Church Triumphant
	7	22	sm6	b.p.		Knoxville
	7	22	sm6			Solitude in the Grove

	low	high	mode	b.p.	fuge	tune name
	7	22	sD5			Davissou's Retirement
	7	22	sD6			Weary Pilgrim
	7	22	rD6	b.p.		New Orleans
	7	22	rD6	b.p.		Social Band
	7	22	sd7			Heaven Born Soldiers
	7	22	sd7			Sons of Sorrow
	7	22	sd7			Transporting News
	7	22	rA7			Clamanda
	7	22	rA7			Sounding Trumpet, The
	7	22	rA7			Suffield
	7	22	rA7			Traveller, The (1)
	7	23	fL6			Middle Paxton
	7	23	fL7			Gospel Trump
	7	23	fL7		fuge	Morning
	7	23	fL7			Pastoral
	7	23	fL7			Zion (2A)
	7	23	dL7			Home in Heaven, A (A)
	7	23	sD6	b.p.		Royal Band, The
	7	23	rD6			Fight On
	7	23	rD6			Invitation (3)
	7	23	rD6		fuge	Melancholy Day
	7	23	sd7			Friendship (3)
	7	23	sd7			Hermit
	7	23	sd7			Judgment Anthem
	7	23	sd7			Milledgeville
	7	23	sd7			Mount Calvary
	7	23	rA5			Lisbon (2)
	7	24	rA7			Balloon
	7	24	rA7			Pastoral Elegy
	11	15	fL5			Canaan's Land
	11	15	fL5			We'll Soon be There
	11	15	fL6			Grieved Soul, The
	11	15	fL6		fuge	Heavenly Dove (1)
	11	15	fL6			Heavenly Port, The
	11	15	fL6		fuge	Ninety-Fifth
	11	15	fL6			Paris
	11	15	fL6			Rowley
	11	15	fL6			Shields (1)
	11	15	fL6			Urmund

	low	high	mode	b.p.	fuge	tune name
	11	15	fl6			Warren
	11	15	dl6			Benton
	11	15	dl6			Peterborough
	11	16	fl5			Religion is Sweet
	11	16	fl5			Repenting Sinners
	11	16	fl6			Amity (2)
	11	16	fl6			Arlington (B)
	11	16	fl6			Bowman
	11	16	fl6	b.p.	fuge	Bridge Town
	11	16	fl6		fuge	Canaan (1)
	11	16	fl6			Canton
	11	16	fl6			Christmas Hymn
	11	16	fl6	b.p.		Cookham
	11	16	fl6	b.p.		Cross, The
	11	16	fl6			Easter Anthem
	11	16	fl6			Fame of Jesus
	11	16	fl6			Greenville
	11	16	fl6	b.p.		Griffin
	11	16	fl6			Holy Army
	11	16	fl6			Interrogation (2)
	11	16	fl6			Kingwood (1)
	11	16	fl6	b.p.		Martyn
	11	16	fl6			Mear
	11	16	fl6			Meditation (4)
	11	16	fl6			Merdin
	11	16	fl6			New Haven
	11	16	fl6	b.p.		Simon's Cross
	11	16	fl6			Sweet Communion
	11	16	fl6	b.p.		To-Day
	11	16	fl6			Wanderer's Grave, The
	11	16	fl6			Woodland
	11	16	fl6			York
	11	16	sd7			Shouting Song
	11	17	fl7			Newcourt
	11	17	dM6			Reflection (1)
	11	17	sD6			Isle of White
	11	17	sd7			Solitude New
	11	17	sd7			Vienna
	11	17	rA7			Aylesbury
	11	17	rA7			Egypt (1)

	low	high	mode	b.p.	fuge	tune name
	11	21	fL6	b.p.		Dying Boy, The
	11	21	fL6			Glasgow
	11	21	fL6			Happy Land (A)
	11	21	fL6	b.p.		Liverpool
	11	21	fL6			Oh, Sing with Me!
	11	21	fL6			Parting Friends (3)
	11	21	fL6			Pilgrim's Song, The
	11	21	fL6			Sailor's Home, The
	11	21	fL6			Tennessee
	11	21	fL6	b.p.		Warrenton
	11	21	fL6	b.p.		Webster
	11	21	fI5			Bowers
	11	21	fI5			Cause of Christ, The
	11	21	fI5			Day of Judgment
	11	21	fI5			Fort Valley
	11	21	fI5			Happy Land (B)
	11	21	fI5			Newman
	11	21	fI5			Old Ship of Zion, The
	11	21	fI5			Parting Hand
	11	21	fI5			Promised Day
	11	21	fI5			Roll Jordan
	11	21	fI5			Waynesville
	11	21	fI6			Better Day
	11	21	fI6			Castle Street
	11	21	fI6			Christian's Comfort, The
	11	21	fI6			Corinth
	11	21	fI6			Dudley
	11	21	fI6			Emanuel
	11	21	fI6			Gospel Tidings
	11	21	fI6			Hasten, Sinner, to be Wise
	11	21	fI6	b.p.		Holiness
	11	21	fI6			I am Passing Away
	11	21	fI6			Ianthe
	11	21	fI6			Immensity (2)
	11	21	fI6			Marcellas, The
	11	21	fI6	b.p.		Mount Zion (2)
	11	21	fI6			Participation
	11	21	fI6	b.p.		Pennick
	11	21	fI6			Primrose Hill
	11	21	fI6			Promise (A)
	11	21	fI6			Promise, The (B)
	11	21	fI6	b.p.		Service of the Lord

	low	high	mode	b.p.	fuge	tune name
	11	21	fl6	b.p.		Talbotton
	11	21	fl6			Tedious Hours
	11	21	fl6			Youth will soon be Gone
	11	21	dl6			Aurora
	11	21	dl6			Erin
	11	21	dl6			Floyd
	11	21	dl6			Pleyel's Hymn Second
	11	21	dl6			Sweet Canaan (1)
	11	21	fl7			Antioch (1B)
	11	21	fl7			Belleville
	11	21	fl7		fuge	Bellevue (1)
	11	21	fl7		fuge	Bethlehem
	11	21	fl7			Blessed be the Lord Forevermore
	11	21	fl7			Brethren Pray
	11	21	fl7		fuge	Bristol
	11	21	fl7			Charlestown
	11	21	fl7			Christian Prospect
	11	21	fl7			Communion (1)
	11	21	fl7			Danvers
	11	21	fl7			Duke Street
	11	21	fl7			Edom
	11	21	fl7			Goodly Land, The
	11	21	fl7			Hallelujah (1)
	11	21	fl7		fuge	Hinsdale
	11	21	fl7			I have my Trials
	11	21	fl7			Importunity
	11	21	fl7			Lebanon, New
	11	21	fl7			London New
	11	21	fl7			Luther
	11	21	fl7			Luton
	11	21	fl7			Majesty
	11	21	fl7			Middlebrook
	11	21	fl7			Nashville (1)
	11	21	fl7			New Farewell
	11	21	fl7		fuge	New Jerusalem (1)
	11	21	fl7			Newport (2)
	11	21	fl7			Night Watchman
	11	21	fl7		fuge	Ocean
	11	21	fl7			Old Troy
	11	21	fl7			Orford
	11	21	fl7			Overton (1)
	11	21	fl7			Pearl, The

	low	high	mode	b.p.	fuge	tune name
	11	21	fI7			Pilgrim's Farewell
	11	21	fI7			Plymouth-Dock
	11	21	fI7			Ripley
	11	21	fI7			Sicilian Mariner's Hymn
	11	21	fI7			Sprague
	11	21	fI7			Stanton
	11	21	fI7			Stonington
	11	21	fI7			Sweet Rivers
	11	21	fI7			Trinity
	11	21	fI7			When Shall We Meet Again?
	11	21	fI7			Wilmington
	11	21	fI7			Winchester (1)
	11	21	fI7			Zion's Joy
	11	21	dI7			Amherst
	11	21	dI7			Banquet of Mercy
	11	21	dI7			Benevento
	11	21	dI7			Brewer
	11	21	dI7			Celebration
	11	21	dI7			Home
	11	21	dI7			Plainfield
	11	21	dI7			Sharon (1)
	11	21	dI7			Singing School
	11	21	dI7			Sweet Home
	11	21	dI7			Wells
	11	21	dI7		fuge	Westminster
	11	21	dM5			Anticipation
	11	21	dM5			Church's Desolation, The
	11	21	dM5			Cusseta
	11	21	dM5			Happy Children
	11	21	dM5			Heavenly Armour
	11	21	dM5			Heavenly King
	11	21	dM5			Louisiana
	11	21	dM5			Newry
	11	21	dM5			Weeping Pilgrim
	11	21	dM6	b.p.		Christian Warfare, The
	11	21	dM6	b.p.		Hallelujah (2)
	11	21	dM6			Tender Care
	11	21	sm6			War Department
	11	21	dM7			Bound for Canaan
	11	21	sD6			Memphis
	11	21	sD6			Promised Land, The
	11	21	sD6			Teasley

	low	high	mode	b.p.	fuge	tune name
	11	21	rD6			Birman Hymn, The
	11	21	rD6			Hail Ye Sons
	11	21	rD6			Love the Lord
	11	21	rD6			Millennium
	11	21	rD6			Morning Worship
	11	21	sd7			Mouldering Vine, The
	11	21	sd7			Phoebus
	11	21	sd7			Saint Johns (2)
	11	21	sd7			Sutton New
	11	21	rA5			Burges
	11	21	rA5			Columbus
	11	21	rA5			In that Morning
	11	21	rA5			Valley Grove
	11	21	rA6	b.p.		Antioch (2)
	11	21	rA6	b.p.		Hopewell (2)
	11	21	rA7			Christian's Nightly Song, The
	11	21	rA7		fuge	Complaint
	11	21	rA7			Friendship (4)
	11	21	rA7			Funeral Anthem
	11	21	rA7		fuge	Grantville
	11	21	rA7		fuge	Morning Meditation
	11	21	rA7		fuge	Russell
	11	21	rA7			Sophonria
	11	21	rA7		fuge	Stratfield
	11	21	rA7		fuge	Sutton (1)
	11	21	rA7			Virginia
	11	21	rA7			Weeping Mary (2)
	11	21	rA7			Windham
	11	21	rA7			Worlds Above
	11	22	fL6			Dove of Peace (2)
	11	22	fL6			Restoration (3)
	11	22	fI5			Done with the World
	11	22	fI6			Davis
	11	22	fI6		fuge	Raymond
	11	22	dI6	b.p.		Christian Contemplation
	11	22	dI6	b.p.		Faithful Soldier
	11	22	fI7			Autauga
	11	22	fI7		fuge	Ballstown
	11	22	fI7		fuge	Boston (2)
	11	22	fI7			Crucifixion
	11	22	fI7			Dartmouth

	low	high	mode	b.p.	fuge	tune name
	11	22	fI7			Elysian
	11	22	fI7		fuge	Exhortation (2)
	11	22	fI7			Flanders
	11	22	fI7			Fountain
	11	22	fI7			Friendship (2)
	11	22	fI7			Harris
	11	22	fI7		fuge	Hermon
	11	22	fI7			Horsley
	11	22	fI7		fuge	Liberty
	11	22	fI7		fuge	Mount Vernon (1)
	11	22	fI7			Poland (2)
	11	22	fI7		fuge	Protection (1)
	11	22	fI7		fuge	Schenectady (A)
	11	22	fI7		fuge	Sounding Joy (2)
	11	22	fI7			Symphony
	11	22	fI7			Truro
	11	22	fI7			Warwick
	11	22	fI7			Watchman
	11	22	fI7			Watchman! Tell us of the Night
	11	22	fI7		fuge	Worcester
	11	22	dI7			Creation (3)
	11	22	dI7			Eusebia
	11	22	dI7			Never Part (1)
	11	22	dM5			Midnight Cry, The
	11	22	dM5			Traveller, The (2)
	11	22	dM6	b.p.		Address for All, An
	11	22	dM6	b.p.		Paradise (4)
	11	22	sm6			Derrett
	11	22	rD6			Conquering Soldier
	11	22	rD6			French Broad
	11	22	sd7			Farewell (1)
	11	22	sd7			Power
	11	22	sd7			Shout for Joy
	11	22	sd7		fuge	Whitestown
	11	22	rA7		fuge	Greenwich
	11	22	rA7			Kedron
	11	22	rA7		fuge	Mosley
	11	22	rA7		fuge	North Salem
	11	23	fL6			Bermondsey
	11	23	fL6	b.p.		Frozen Heart
	11	23	fL6			Funeral Thought (2)

	low	high	mode	b.p.	fuge	tune name
	11	23	fL6			Ganges
	11	23	fL6			Indian Philosopher
	11	23	fL6	b.p.		Lone Pilgrim (C)
	11	23	fL6			Lone Pilgrim, The (A)
	11	23	fL6	b.p.		Lone Pilgrim, The (B)
	11	23	fL6			Roll On
	11	23	fL6	b.p.		Shiloah
	11	23	fL6	b.p.		Struggle On
	11	23	fL6			Weary Pilgrim's Consolation, The
	11	23	fI5			Endless Distress
	11	23	fI5			Florence
	11	23	fI5			Good Old Way, The
	11	23	fI5			I'm Going Home
	11	23	fI5			Land of Rest
	11	23	fI5			Lonesome Dove, The
	11	23	fI5			Musgrove
	11	23	fI5			Navigation
	11	23	fI5			Pleasant Hill
	11	23	fI5			Redeeming Love (2)
	11	23	fI5			Resignation
	11	23	fI5			Shepherds Rejoice
	11	23	fI5			Weary Souls, The
	11	23	fI5			Year of Jubilee, The
	11	23	fI6			Buonaparte
	11	23	fI6			Confidence (1)
	11	23	fI6	b.p.		Imandra New
	11	23	fI6			Millville
	11	23	fI6			Paradise (3)
	11	23	fI6		fuge	Sherburne (1)
	11	23	dI6			Little Children
	11	23	dI6			Sweet Union
	11	23	fI7			Africa (1)
	11	23	fI7			Cardiphonia
	11	23	fI7			Charlton
	11	23	fI7			Come, Ye Disconsolate (1)
	11	23	fI7		fuge	Cranbrook
	11	23	fI7			Derrick
	11	23	fI7		fuge	Dominion
	11	23	fI7			Elysium
	11	23	fI7			Enfield
	11	23	fI7			Haddam
	11	23	fI7			Intercession

	low	high	mode	b.p.	fuge	tune name
	11	23	f17			Isles of the South
	11	23	f17			Jesus Rose
	11	23	f17			Mindora
	11	23	f17			Missionary's Adieu
	11	23	f17			Native Country
	11	23	f17			New Salem
	11	23	f17			Oliphant
	11	23	f17			Rivulet, The
	11	23	f17		fuge	Saints' Repose
	11	23	f17		fuge	Schenectady (B)
	11	23	f17			Silver Street (B)
	11	23	f17		fuge	Sounding Joy (1)
	11	23	f17		fuge	Southwell
	11	23	f17			They that Conquer
	11	23	f17			Tilden
	11	23	f17			Victory
	11	23	d17			Sterling
	11	23	rD6			Blackburn
	11	23	rD6			Hollis
	11	23	rD6			Indian's Farewell
	11	23	rD6			Salutation
	11	23	rD6	b.p.		Sweet Morning
	11	23	rD6			Vernon (1)
	11	23	sd7			Montgomery
	11	23	rD7			Bangor
	11	23	rD7			Interrogation (1)
	11	23	rA7		fuge	Alabama
	11	23	rA7			Branford
	11	23	rA7			Cumberland
	11	23	rA7		fuge	Delight (1)
	11	23	rA7		fuge	Exit
	11	23	rA7			Forster
	11	23	rA7			Georgia
	11	23	rA7			Livonia
	11	23	rA7			Mexico
	11	23	rA7		fuge	Mount Vernon (2)
	11	23	rA7			New Topia
	11	23	rA7			Oh! Turn, Sinner
	11	23	rA7			Pleasant Ohio
	11	23	rA7			Reflection (2)
	11	23	rA7			Turn, Sinner, Turn
	11	23	rA7			Vermont

	low	high	mode	b.p.	fuge	tune name
	11	23	rA7			Wilkes
	11	23	rA7			Worthington
	11	24	f16			Indian Song
	11	24	f17			Antigua
	11	24	f17		fuge	Invitation (1)
	11	24	f17		fuge	New Lebanon
	11	24	f17			Ode on Science
	11	24	f17			Paradise (1)
	11	24	f17			Winchester (2)
	11	24	f17			Zerah
	11	24	f17		fuge	Zion (1)
	11	24	d17			Living Lamb
	11	24	sd7			Hartford
	11	24	rA7			Lamentation
	11	25	f15			Family Bible, The (1)
	11	25	f15			Transport, The
	11	25	f16			Miles' Lane
	11	25	f17			Africa (2)
	11	25	f17			Beggar, The
	11	25	f17			Bower
	11	25	f17			Denmark
	11	25	f17			Jerusalem (1)
	11	25	f17			Lost City, The
	11	25	f17		fuge	Milford
	11	25	f17			Petersburg
	11	25	f17			Seaman's Song
	11	25	f17			Solomon's Song
	11	25	f17			Tranquillity (2)
	11	25	f17			Triumph
	11	25	d17			Turtle Dove, The
	11	25	sd7			Pardoning Grace
	11	25	rA7			American Star, The
	11	25	rA7		fuge	New Jordan
	11	26	f17			France
	11	26	f17			Masonic Ode, A
	11	26	rA7			Columbia
	11	27	f17			Cheshunt

A Metrical Index of Seven Shape-Note Hymnals

Meter describes the rhythm of a hymn composed of regular stanzas, or groups of of verses (lines). Each verse within a stanza has a certain number of syllables, the same as or different from the other verses within that stanza. The pattern of accents within each verse of successive stanzas also remains the same. More common meters are given names, listed below with their abbreviations. Less frequently used meters are indicated by series of numbers. The letter D (for “Double”) means to double the preceding series of verses within a stanza. *Note:* the term “verse” is often (and incorrectly) used to mean “stanza”.

Many older hymnals, including the third (1859) edition of *The Sacred Harp*, include a metrical index. Although by current standards such an index may seem unnecessary or anachronistic, it originally had a very practical purpose, that of matching texts to music. Instrumental accompaniment was rejected by many churches during the Reformation, and the choice of hymns often depended on the tunes familiar to the congregation. The single text-tune match was a product of the nineteenth century, when, except among groups which continue(d) to refuse its use, the church organ was almost universally accepted. As the fasola tradition is now being recovered, the metrical index may again be of use in matching other, including newly composed, texts to those older settings which are in the public domain.

C.M.	(Common Meter)	8.6.8.6.
C.M.D.	(Common Meter Double)	8.6.8.6.8.6.8.6.
C.P.M.	(Common Particular Meter)	8.8.6.8.8.6.
L.M.	(Long Meter)	8.8.8.8.
L.M.D.	(Long Meter Double)	8.8.8.8.8.8.8.8.
L.P.M.	(Long Particular Meter)	8.8.8.8.8.8.
M.H.	(Meter Hallelujah)	6.6.6.6.8.8.
S.M.	(Short Meter)	6.6.8.6.
S.M.D.	(Short Meter Double)	6.6.8.6.6.6.8.6.

P.M. (Particular Meter): describes a stanza of rhythmic verses which are of regular though uncustomary lengths, or in an unusual order. The designation is applied here to those meters of which only a single example is present.

Set Piece: contains rhythmic verses of irregular lengths and in an erratic order, so as to be suitable only for a specific text.

Anthem: musical setting of a prose (having irregular rhythm) text, often from Holy Scripture.

Distribution of Meters in this Index

C.M.	= 254	L.M.	= 207	M.H.	= 12	P.M.	= 71
C.M.D.	= 30	L.M.D.	= 21	S.M.	= 73	set piece	= 20
C.P.M.	= 22	L.P.M.	= 14	S.M.D.	= 6	anthem	= 19
				other	= 342		

meter	mode	b.p.	fuge	tune name
C.M.	dM6	b.p.		Address for All, An
C.M.	fI7			Adoration
C.M.	fI7			Africa (1)
C.M.	fI7			Africa (2)
C.M.	rA7		fuge	Alabama
C.M.	fI7			Animation (2)
C.M.	fI7			Antioch (1A)
C.M.	fI7			Antioch (1B)
C.M.	fI6			Arlington (B)
C.M.	fL6	b.p.		Arnold
C.M.	dI6			Aurora
C.M.	fI6			Azmon
C.M.	fI5			Ballerma
C.M.	rD7			Bangor
C.M.	fL6	b.p.		Bereavement
C.M.	fI6	b.p.		Bethel (1)
C.M.	fI7		fuge	Bethlehem
C.M.	rD6			Blackburn
C.M.	rD6			Bleeding Saviour
C.M.	fI7		fuge	Boston (2)
C.M.	rD6			Bradley (2)
C.M.	rA7			Branford
C.M.	fI6			Bray
C.M.	fI7			Broomsgrove
C.M.	fI7			Bushville
C.M.	sd7		fuge	Calvary
C.M.	dI7			Cambridge
C.M.	fI6		fuge	Canaan (1)
C.M.	fL6			Canaan (2)
C.M.	fI5			Canaan's Land
C.M.	fI7			Cardiphonia
C.M.	fI7			Charlton
C.M.	rD6			Child of Grace, The
C.M.	fL6			Chimes
C.M.	fL6			China (1)
C.M.	fI7			Christian Soldier (1)
C.M.	rD6			Christian Soldier (3)
C.M.	fI6			Christian's Comfort, The
C.M.	fI7			Clifford
C.M.	rA5			Columbus
C.M.	rD6			Communion (2)
C.M.	dM6			Condescension

meter	mode	b.p.	fuge	tune name
C.M.	rA7			Consolation (1)
C.M.	fI7		fuge	Conversion
C.M.	dI7			Converting Grace
C.M.	fI6			Coronation
C.M.	sd7			Cross of Christ
C.M.	fI5			Deep Spring (B)
C.M.	fI7			Derrick
C.M.	rA6	b.p.		Detroit
C.M.	fI7			Devizes
C.M.	fI6	b.p.		Dove of Peace (1)
C.M.	rD6	b.p.		Dublin
C.M.	fI6			Dudley
C.M.	dI6			Dull Care
C.M.	fI5			Dumas
C.M.	fI7			Dundee
C.M.	fL6			Dunlap's Creek
C.M.	fL6	b.p.		Dying Boy, The
C.M.	dI7			Ebenezer
C.M.	fI7			Edom
C.M.	fI6			Emanuel
C.M.	dI6			Erin
C.M.	rD6		fuge	Eternal Day
C.M.	fI7			Exchange
C.M.	fI7		fuge	Exhortation (2)
C.M.	sD6			Fairfield
C.M.	sd7			Fairton
C.M.	fI6			Farewell (2)
C.M.	sd7			Fidelia
C.M.	fI5			Florence
C.M.	fI5			Fort Valley
C.M.	fI7			Fountain
C.M.	sD6			Funeral Thought (1)
C.M.	rA7			Georgia
C.M.	fI7			Gospel Trump
C.M.	fI7		fuge	Grafton
C.M.	rA7		fuge	Grantville
C.M.	fI5			Greensborough
C.M.	dM6	b.p.		Hallelujah (2)
C.M.	fI6			Hamburg
C.M.	rA7			Hanover
C.M.	fI5			Happiness (2)
C.M.	fI7			Harris

meter	mode	b.p.	fuge	tune name
C.M.	fI6		fuge	Heavenly Dove (1)
C.M.	fI5			Heavenly Dove (2)
C.M.	fL6			Heavenly March, The
C.M.	fI6			Heavenly Port, The
C.M.	fI7			Henry
C.M.	rA5			Hick's Farewell
C.M.	fI7		fuge	Hinsdale
C.M.	rD6			Hollis
C.M.	fL6			Holston
C.M.	rA6	b.p.		Hopewell (2)
C.M.	rA7			I Want to Go
C.M.	sm6			Inquirer, The
C.M.	rD6			Invitation (3)
C.M.	sD6			Isle of White
C.M.	sd7			Jordan's Shore
C.M.	fI7			Joy to the World
C.M.	fI7			Joyful
C.M.	dI7		fuge	Joyful Sound
C.M.	fI7			Knaresborough
C.M.	fI5			Land of Rest
C.M.	fI7			Lanesboro'
C.M.	sd7			Lebanon
C.M.	fI7		fuge	Liberty
C.M.	rD6			Liberty Hall
C.M.	fL6	b.p.		Liverpool
C.M.	dI7			Living Lamb
C.M.	fI7			London New
C.M.	fI5			Lonesome Dove, The
C.M.	fL6			Long Sought Home
C.M.	rD6			Love the Lord
C.M.	rA7			Lover's Lamentation (B)
C.M.	rA7			Lover's Lamentation, The (A)
C.M.	fI7			Majesty
C.M.	fI7		fuge	Marcus Hook
C.M.	fI7			Marlow
C.M.	fI6			Mary Blain
C.M.	fI6			Mear
C.M.	rA7			Meditation (1)
C.M.	rD6		fuge	Melancholy Day
C.M.	dM6			Melody
C.M.	rA6	b.p.		Messiah (2)
C.M.	fI5			Middleton

meter	mode	b.p.	fuge	tune name
C.M.	fI6			Miles' Lane
C.M.	fI6		fuge	Milinda
C.M.	rD6			Millennium
C.M.	fL6			Minister's Farewell
C.M.	fL6			Minstrel
C.M.	fI7			Missionary (2)
C.M.	fL6			Mississippi
C.M.	fI7		fuge	Morality
C.M.	fI7		fuge	Morning
C.M.	rA7		fuge	Mosley
C.M.	fI7		fuge	Mount Vernon (1)
C.M.	fI6	b.p.		Mount Zion (2)
C.M.	dI7			Mount-Pleasant (1)
C.M.	rA7			Mountain
C.M.	fL6			My Mother's Bible
C.M.	IP6			Naomi
C.M.	fI7			Nativity
C.M.	dI7			Never Part (1)
C.M.	fI7			Never Part Again
C.M.	fI5			New Britain
C.M.	fI6			New Canaan
C.M.	sD6			New Durham
C.M.	fI7			New Gabriel
C.M.	fI7			New Indian Song
C.M.	fI7		fuge	New Jerusalem (1)
C.M.	rA7		fuge	New Jordan
C.M.	rD6	b.p.		New Orleans
C.M.	fI5			New Prospect
C.M.	rA7			New Topia
C.M.	sd7			New-Market
C.M.	sd7			Newbury
C.M.	fI5			Newman
C.M.	fI6			Newmark
C.M.	fI7			Newport (3)
C.M.	fI6		fuge	Ninety-Fifth
C.M.	rA7		fuge	North Salem
C.M.	fI7		fuge	Northfield
C.M.	fI7		fuge	Norwich (2)
C.M.	fI7		fuge	Ocean
C.M.	fI7		fuge	Omega
C.M.	dI7			Ono
C.M.	fI6	b.p.		Ortonville

meter	mode	b.p.	fuge	tune name
C.M.	fI7			Overton (1)
C.M.	fI7		fuge	Oxford
C.M.	dI7			Paradise (2)
C.M.	fI6			Paradise (3)
C.M.	fI6			Pardoning Love
C.M.	fI6			Participation
C.M.	IP7			Parting Friends (2)
C.M.	fL6			Parting Friends (3)
C.M.	fI6			Penitent's Prayer, The
C.M.	fI6	b.p.		Pennick
C.M.	fI7			Peru
C.M.	dI6			Peterborough
C.M.	sd7			Phoebus
C.M.	fI7			Piety
C.M.	rA6			Pilgrim
C.M.	fL6			Pisgah
C.M.	dI7			Plainfield
C.M.	fI5			Pleasant Hill
C.M.	fI5			Plenary
C.M.	rA7			Poland (1)
C.M.	fI7			Poland (2)
C.M.	fI6			Primrose Hill
C.M.	sd7			Prodigal Son (1)
C.M.	dI7			Prodigal Son, The (2)
C.M.	fI5			Promised Day
C.M.	sD6			Promised Land, The
C.M.	fI7		fuge	Protection (1)
C.M.	fI5			Providence
C.M.	fI7		fuge	Rainbow
C.M.	fI6		fuge	Raymond
C.M.	fI5			Redeeming Love (2)
C.M.	fL6			Rees
C.M.	dM6			Reflection (1)
C.M.	dI7			Remember Me (1)
C.M.	fI7			Remember Me (2)
C.M.	fI5			Resignation
C.M.	fI7			Return
C.M.	fI7			Rochester
C.M.	fI7			Rockingham (1A)
C.M.	fI6			Rockingham (1B)
C.M.	sd7			Saint's Delight, The
C.M.	fI6			Salem (2)

meter	mode	b.p.	fuge	tune name
C.M.	rA7			Salford
C.M.	rA7			Salvation
C.M.	fI5			Shepherds Rejoice
C.M.	fI6		fuge	Sherburne (1)
C.M.	rA7			Shields (2)
C.M.	fL6	b.p.		Shiloah
C.M.	rA7			Silver Spring
C.M.	sd7			Solitude
C.M.	sd7			Solitude New
C.M.	fI5			Something New
C.M.	fI7		fuge	Sounding Joy (1)
C.M.	fI7			Sprague
C.M.	fI7			St. Martins
C.M.	rA7			Suffield
C.M.	rA7		fuge	Sutton (1)
C.M.	sD6	b.p.		Sweet Prospect
C.M.	fI7			Sweet Rivers
C.M.	dM6			Tender Care
C.M.	fL6			Tennessee
C.M.	fI6	b.p.		This World is not my Home (1)
C.M.	fI7			This World is not my Home (2)
C.M.	fL6			Tranquillity (1)
C.M.	rD6			Tribulation
C.M.	fI7			Trinity
C.M.	sd7		fuge	Trumble
C.M.	fI7			Trumpeters, The
C.M.	fI6			Twenty-Fourth
C.M.	fL6			Union (1)
C.M.	fI7			Victory
C.M.	rA7			Virginia
C.M.	sD6			Walpole
C.M.	sD6			Walsal
C.M.	fI6			Wanderer's Grave, The
C.M.	fI7			Warwick
C.M.	fI5			Weary Souls, The
C.M.	sd7		fuge	Wesley
C.M.	dI7		fuge	Westminster
C.M.	rD6			Windsor
C.M.	fI7			Winter
C.M.	fI7			Woodstock
C.M.	rA7			Worthington
C.M.	fI6			York

meter	mode	b.p.	fuge	tune name
C.M.	fI7			Zerah
C.M.	fI7		fuge	Zion (1)
C.M.D.	fI7			Archdale
C.M.D.	rA7			Babel's Streams
C.M.D.	fI7			Band of Love, The
C.M.D.	sd7			Berne
C.M.D.	fI7			Birth of Christ
C.M.D.	fI7			Boston (1)
C.M.D.	fI7			Christmas
C.M.D.	fI7			Communion (1)
C.M.D.	dM6			Converted Thief, The
C.M.D.	fL6	b.p.		Deep Spring (A)
C.M.D.	fI7			Enfield
C.M.D.	rD6			Fiducia
C.M.D.	rA7			Forster
C.M.D.	dI7			Good-By
C.M.D.	sd7			Hatfield
C.M.D.	fI7			Jordan
C.M.D.	sd7			Leander
C.M.D.	fI6			Meditation (4)
C.M.D.	fI7			New Farewell
C.M.D.	fI7			Newport (2)
C.M.D.	dI6			Pleyel's Hymn Second
C.M.D.	sd7		fuge	Repentance
C.M.D.	fI5			Sandtown
C.M.D.	rA7			Sardinia
C.M.D.	rA7			Separation
C.M.D.	dI7			Sinner's Resolve, The
C.M.D.	sm6			Solitude in the Grove
C.M.D.	sd7			Sutton New
C.M.D.	rA7			Vergennes
C.M.D.	rA7			Vermont
C.P.M.	fI6			Aithlone
C.P.M.	fI7			Ariel
C.P.M.	rA7			Consolation (2)
C.P.M.	fL6			Ganges
C.P.M.	fI5			Garden Hymn
C.P.M.	fI7		fuge	Harmony (2)
C.P.M.	rA7			Heavenly Spark
C.P.M.	fL6			Indian Convert

meter	mode	b.p.	fuge	tune name
C.P.M.	fL6			Indian Philosopher
C.P.M.	fI6			Indian Song
C.P.M.	fL6			Kingwood (2)
C.P.M.	fI7			Lancaster
C.P.M.	sd7			Marietta
C.P.M.	fI6			Narrow Space
C.P.M.	fI7			Pilgrim's Lot, The
C.P.M.	fI7			Rapture (1)
C.P.M.	rD6			Rhode Island
C.P.M.	fI7		fuge	Southwell
C.P.M.	fI6	b.p.		Springhill
C.P.M.	dI7			St. Johns (1)
C.P.M.	fI7			Tabor
C.P.M.	fI7			Willoughby
L.M.	rA7		fuge	All Saints New
L.M.	sd7			Amanda
L.M.	dM5			Anticipation
L.M.	fI7			Antigua
L.M.	fI7			Anvern
L.M.	fI5			Asleep in Jesus
L.M.	fI7		fuge	Ballstown
L.M.	fI7			Bath
L.M.	sd7			Behold the Lamb of God
L.M.	dI6			Benton
L.M.	rD6			Birman Hymn, The
L.M.	rA5			Bourbon
L.M.	dI7			Brewer
L.M.	fI7		fuge	Bridgewater
L.M.	fI7		fuge	Bristol
L.M.	rD6		fuge	Carlisle
L.M.	fI6			Castle Street
L.M.	fI7			Cheshunt
L.M.	fI7			China (2)
L.M.	fI7			Chorus to China
L.M.	sd7			Christian Song
L.M.	rA7			Clamanda
L.M.	fI7		fuge	Clinton
L.M.	rA7		fuge	Complaint
L.M.	dI7			Concord (3)
L.M.	fI7			Confidence (2)
L.M.	fI6			Corinth

meter	mode	b.p.	fuge	tune name
L.M.	rD6		fuge	Cowper
L.M.	dI7			Creation (2)
L.M.	fI7			Crumbly
L.M.	dM5			Cusseta
L.M.	fI7			Danvers
L.M.	sD5			Davisson's Retirement
L.M.	fI5			Day of Worship
L.M.	fI7			Denmark
L.M.	fI5			Devotion
L.M.	rA5			Dismission (2)
L.M.	rA5			Distress
L.M.	fI7		fuge	Dominion
L.M.	fI7			Duke Street
L.M.	fI7			Easter
L.M.	sd7			Edgefield
L.M.	fL6			Exhilaration
L.M.	sD6		fuge	Exhortation (1A)
L.M.	sD6		fuge	Exhortation (1B)
L.M.	rA7		fuge	Exit
L.M.	fI6			Fame of Jesus
L.M.	rD6	b.p.		Farewell to All
L.M.	fI7			Flanders
L.M.	rD6			French Broad
L.M.	fL6	b.p.		Frozen Heart
L.M.	fI7			Gallilee
L.M.	sD6		fuge	Garden
L.M.	dI7			German Hymn
L.M.	fL6			Glasgow
L.M.	fI5			Good Old Way, The
L.M.	fI6			Greenfields
L.M.	rA7		fuge	Greenwich
L.M.	fI5			Hallelujah (3)
L.M.	fI7			Hamilton (1)
L.M.	fI6			Hamilton (2)
L.M.	fI6	b.p.		Happy Home
L.M.	fI7			Hebron
L.M.	fI7		fuge	Hermon
L.M.	sD6			Hiding Place
L.M.	sD6			Highbridge
L.M.	fI6			Holy Army
L.M.	fI5			Holy War
L.M.	fI7			Hopewell (1)

meter	mode	b.p.	fuge	tune name
L.M.	fI7			Horsley
L.M.	fI7			Hundred and Forty-Eighth
L.M.	fI7		fuge	Huntington
L.M.	fI7			Hymn for New Year
L.M.	fI6			I am Passing Away
L.M.	fI5			I'm Going Home
L.M.	rA7		fuge	Immensity (1)
L.M.	fI6			Immensity (2)
L.M.	fI7		fuge	Invitation (1)
L.M.	fI7			Iowa
L.M.	fI7			Islington
L.M.	fI7			Jerusalem (1)
L.M.	sD6		fuge	Jerusalem (2)
L.M.	rA7			Judgement (1)
L.M.	rA5			Kay
L.M.	rA7			Kedron
L.M.	fI7			Lebanon, New
L.M.	fL6	b.p.		Lindan
L.M.	fI7			Litchfield
L.M.	fI6			Lovely Story, The
L.M.	sD6			Loving-Kindness (1)
L.M.	fI7			Loving-Kindness (2)
L.M.	fI7			Luton
L.M.	sd7		fuge	Madison
L.M.	fI6		fuge	Mandaville
L.M.	sD6			Marysville
L.M.	rD6			Maxwell
L.M.	rA5			Meditation (2)
L.M.	sD6			Memphis
L.M.	dI7			Mendon (2)
L.M.	fI7		fuge	Migdol
L.M.	sd7			Milledgeville
L.M.	fI7			Mindora
L.M.	fI5			Missionary (1)
L.M.	fL6			Missionary Farewell
L.M.	rA7		fuge	Morning Meditation
L.M.	fI7			Morning Trumpet, The
L.M.	dI7		fuge	Mount Pleasant (2)
L.M.	rA7		fuge	Mount Vernon (2)
L.M.	fI5			Musgrove
L.M.	fI5			Narrow Way, The
L.M.	fI7			New Hosanna

meter	mode	b.p.	fuge	tune name
L.M.	sD6			New Hundred
L.M.	sd7			New Jersey
L.M.	rD6			New Jerusalem (2)
L.M.	fl5			Newberry
L.M.	sD6			North Port
L.M.	rA5			O Save
L.M.	fl7			Ode on Science
L.M.	fl6			Oh, Sing with Me!
L.M.	rA7			Oh! Turn, Sinner
L.M.	fl7			Old Hundred (A)
L.M.	fl7			Old Hundred (B)
L.M.	fl7			Orford
L.M.	fl7			Overton (2)
L.M.	rD6			Paradise Plains
L.M.	sd7			Pardoning Grace
L.M.	fl6			Paris
L.M.	fl5			Parting Hand
L.M.	sd7		fuge	Pennsylvania
L.M.	fl6			Pilgrim's Song, The
L.M.	fl6	b.p.		Pity Me
L.M.	rA7			Pleasant Grove
L.M.	fl7			Portugal
L.M.	sd7			Power
L.M.	fl5			Prospect
L.M.	fl5			Prosperity
L.M.	fl7			Quercy
L.M.	fl7			Redemption (2)
L.M.	fl7			Redemption Anthem
L.M.	fl5			Repenting Sinners
L.M.	fl6			Restoration (3)
L.M.	fl6			River of Jordan
L.M.	fl5			Rockbridge
L.M.	fl6	b.p.		Rockingham (2)
L.M.	fl6			Roll On
L.M.	fl6			Royal Proclamation
L.M.	rA7		fuge	Russell
L.M.	sD6		fuge	Russia
L.M.	fl6			Sailor's Home, The
L.M.	sd7			Saint Johns (2)
L.M.	fl7		fuge	Saints' Repose
L.M.	sd7			Salem (1)
L.M.	sD6			Savannah

meter	mode	b.p.	fuge	tune name
L.M.	fI7		fuge	Schenectady (A)
L.M.	fI7		fuge	Schenectady (B)
L.M.	fI7			Seaman's Song
L.M.	fI7			Sherburne (2)
L.M.	sd7			Shout for Joy
L.M.	fI7			Sicilian Mariner's Hymn
L.M.	rD6	b.p.		Social Band
L.M.	sD6			Solemnity
L.M.	rA7			Sounding Trumpet, The
L.M.	rA7		fuge	Stratfield
L.M.	dI7			Sublimity
L.M.	dI6			Substantial Joys
L.M.	fI7			Sudbury
L.M.	fI6			Sufferings of Christ, The
L.M.	rA7			Supplication (A)
L.M.	rD6			Supplication (B)
L.M.	sd7			Sweet Heaven
L.M.	fI7			Sweet Solitude
L.M.	rA7			Sylvia
L.M.	sD6			Teasley
L.M.	fI6			Tedious Hours
L.M.	sD6			Tender Thought
L.M.	fI7			Tilden
L.M.	dM7			To the Land
L.M.	fI7			Tranquillity (2)
L.M.	fI7			Trumpet (1)
L.M.	fI7			Truro
L.M.	rA7			Turn, Sinner, Turn
L.M.	dI7			Turtle Dove, The
L.M.	fL6			Twenty-Third Psalm
L.M.	rA7			Union (2)
L.M.	dI7			Upton
L.M.	fI7			Uxbridge
L.M.	rA5			Valley Grove
L.M.	rD6			Vernon (1)
L.M.	fI7		fuge	Voice of Nature, The
L.M.	rA7			Washington (1B)
L.M.	fL6			Watchman's Call, The
L.M.	fI7			Watts
L.M.	fI7			Welcome Souls
L.M.	dI7			Wells
L.M.	fL6			Welton

meter	mode	b.p.	fuge	tune name
L.M.	fI7			Westford
L.M.	sd7		fuge	Whitestown
L.M.	sD6		fuge	Williamstown
L.M.	sd7			Wilmington
L.M.	fI7			Winchester (2)
L.M.	rA7			Windham
L.M.	rD6		fuge	Woburn
L.M.	fL6			Wonder, A
L.M.	rA7			Woodville
L.M.	rA7			Worship
L.M.	fI5			Young Convert, The
L.M.	fI6			Youth will soon be Gone
L.M.D.	rA7			Balloon
L.M.D.	fI6	b.p.		Bonnie Doon
L.M.D.	fI7			Dover (A)
L.M.D.	fI7			Dover (B)
L.M.D.	dI7			Duane Street
L.M.D.	fI7			Egypt (2)
L.M.D.	fI7			Fall of Babylon
L.M.D.	rA7			Friendship (4)
L.M.D.	sd7			Harpeth
L.M.D.	sd7			Hartford
L.M.D.	rA7			Lamentation
L.M.D.	fI7			Mission
L.M.D.	sd7			Montgomery
L.M.D.	fI7		fuge	O Praise the Lord in that Blest Place
L.M.D.	fI7			Paradise (1)
L.M.D.	rA7			Pastoral Elegy
L.M.D.	fI7			Petersburg
L.M.D.	fI7			Sabbath Summons
L.M.D.	rA7			Spring (1)
L.M.D.	fI6			Union Grove
L.M.D.	rD6			Washington (1A)
L.P.M.	fI7			All Things Fair and Bright are Thine
L.P.M.	sd7			Friendship (3)
L.P.M.	sd7		fuge	Greenfield
L.P.M.	fI7			Harvest Field, The
L.P.M.	rA7			Livonia
L.P.M.	fI7			Maysville
L.P.M.	fI7			Nashville (1)

meter	mode	b.p.	fuge	tune name
L.P.M.	fI7		fuge	New Lebanon
L.P.M.	fI7			Newcourt
L.P.M.	fI6			Oak Bowery
L.P.M.	fI7			Pastoral
L.P.M.	fI7			Plymouth-Dock
L.P.M.	fI7			Psalm Forty-Sixth
L.P.M.	fI7			Spring Place
M.H.	dI7			Amherst
M.H.	fI7		fuge	Bellevue (1)
M.H.	fI6			Carmarthen
M.H.	sd7			Confidence (3)
M.H.	rA7		fuge	Delight (1)
M.H.	fI7			Haddam
M.H.	fL6			Hope (2)
M.H.	fL6		fuge	Lenox
M.H.	fI6			Lischer
M.H.	fL6			Middle Paxton
M.H.	rA7			Worlds Above
M.H.	fI5			Year of Jubilee, The
S.M.	fL6			Abbeville
S.M.	fI7			Albany
S.M.	fI6			Albion
S.M.	rD6		fuge	America
S.M.	sM7		fuge	Arbour
S.M.	rA7			Aylesbury
S.M.	dM7			Boylston
S.M.	fI7			Bradley (1)
S.M.	fI6	b.p.	fuge	Bridge Town
S.M.	fL6			Broomfield
S.M.	fI7			Concord (1)
S.M.	rA7		fuge	Content
S.M.	fI7		fuge	Cranbrook
S.M.	fI7		fuge	Creation (1)
S.M.	rD6			Defence
S.M.	rA7			Dependence
S.M.	rA7			Egypt (1)
S.M.	fI7			Elysium
S.M.	rA7		fuge	Evening Shade
S.M.	rD6			Fight On
S.M.	rD6		fuge	Florida

meter	mode	b.p.	fuge	tune name
S.M.	fI5			Golden Hill
S.M.	rD6			Heavenly Meeting
S.M.	dI6			Hill of Zion, The
S.M.	sD6			Hingham
S.M.	fI7			Hope (1)
S.M.	rA5			Idumea
S.M.	fI7			Intercession
S.M.	rD7			Interrogation (1)
S.M.	fI5			Jesus Wept
S.M.	dD7			Kambia
S.M.	fI7			Laban
S.M.	sd7		fuge	Lamberton
S.M.	sd7			Landaff
S.M.	rA7			Leperous Jew, The
S.M.	fI6			Lisbon (1)
S.M.	sD6			Little Marlborough
S.M.	fI7			Luther
S.M.	fI7			Mansfield
S.M.	dI7			Marion (2)
S.M.	dI7			Marshfield
S.M.	sd7		fuge	Maryland
S.M.	fI7		fuge	Milford
S.M.	fI5			Mortality
S.M.	fI7			Nebraska
S.M.	fI5			New Year
S.M.	fI7			Newburgh
S.M.	dM5			Newry
S.M.	fL6	b.p.		Ninety-Third (A)
S.M.	fL6			Ninety-Third (B)
S.M.	sd7		fuge	Norwich (1)
S.M.	fI7			Olney (2)
S.M.	dI7			Sharon (1)
S.M.	lP5			Shawmut
S.M.	fI6			Shepherd
S.M.	fI7			Shirland
S.M.	fI7			Silver Street (A)
S.M.	fI7			Silver Street (B)
S.M.	rD6			Sing to me of Heaven
S.M.	fI7		fuge	Sounding Joy (2)
S.M.	rD6		fuge	Spaldwick
S.M.	fI6			St. Thomas
S.M.	fI6		fuge	Stafford

meter	mode	b.p.	fuge	tune name
S.M.	fI7			Stonington
S.M.	sD6			Twenty-Fifth
S.M.	fI6			Warren
S.M.	fI7			Watchman
S.M.	fL6	b.p.		Webster
S.M.	rD6			Weeping Saviour
S.M.	fI6	b.p.		Williams
S.M.	rA7		fuge	World Unknown
S.M.	fI7			Zion's Hill
S.M.	fI7			Zion's Joy
S.M.D.	fI7			Bealoth
S.M.D.	fI7			Dartmouth
S.M.D.	fI6			Gospel Tidings
S.M.D.	fI7		fuge	Lonsdale
S.M.D.	dI7			Sterling
S.M.D.	fI7		fuge	Worcester
6.4.6.4.6.7.6.4.	fL6			Happy Land (A)
6.4.6.4.6.7.6.4.	fI5			Happy Land (B)
6.6.4.6.6.6.4.	fL6			Bermondsey
6.6.4.6.6.6.4.	fI7			Hymn to the Trinity
6.6.4.6.6.6.4.	fI7			Native Country
6.6.4.6.6.6.4.	fI6			New Haven
6.6.6.6.8.6.8.6.	fI7			Friendship (2)
6.6.6.6.8.6.8.6.	fI7			Travelling to the Grave
6.6.8.D.	fI7		fuge	Amity (1)
6.6.8.D.	fI7			Dalston
6.6.8.D.	fI7		fuge	Sharon (2)
6.6.8.D.	fI7			Waterford
6.6.9.D.	rA6			Exultation
6.6.9.D.	sD6			Happiness (1)
6.6.9.D.	fI7			Merton
6.6.9.D.	dI7			Middlebury
6.6.9.D.	fL6	b.p.		Rapture (2)
6.6.9.D.	fI6			Rowley
6.6.9.D.	fI5			True Happiness
6.6.9.D.	fL6			Vernon (2)

meter	mode	b.p.	fuge	tune name
7.6.7.6.	fI7			Autauga
7.6.7.6.	fI7			Beggar, The
7.6.7.6.	dM7			Bound for Canaan
7.6.7.6.	fI7			Bower
7.6.7.6.	fI5			Burk
7.6.7.6.	dI7			Celebration
7.6.7.6.	dI6	b.p.		Christian Contemplation
7.6.7.6.	rD6			Conquering Soldier
7.6.7.6.	sd7			Delight (2)
7.6.7.6.	rA5			Ecstasy
7.6.7.6.	dI7			Emerald Gates
7.6.7.6.	fI6			Erie
7.6.7.6.	dI7			Eusebia
7.6.7.6.	dI6	b.p.		Faithful Soldier
7.6.7.6.	fI7			France
7.6.7.6.	fI7			Greenland
7.6.7.6.	fI6			Grieved Soul, The
7.6.7.6.	fI6	b.p.		Griffin
7.6.7.6.	dM5			Heavenly Armour
7.6.7.6.	fI7			Hightower
7.6.7.6.	rA6	b.p.		Holy City
7.6.7.6.	fI7			Lost City, The
7.6.7.6.	rA7			Mexico
7.6.7.6.	rD6			Morning Worship
7.6.7.6.	fI5			Mutual Love
7.6.7.6.	fI7			Pacolet
7.6.7.6.	fI6	b.p.		Religion is a Fortune
7.6.7.6.	fL6			Richmond
7.6.7.6.	fL6	b.p.		Zion's Light
7.6.7.6.D.	fI7			Christian's Conflicts, The
7.6.7.6.D.	fL6	b.p.		Complainer
7.6.7.6.D.	dI7			Creation (3)
7.6.7.6.D.	fI7			Essay
7.6.7.6.D.	rA5			Good Physician, The
7.6.7.6.D.	fI7			Hosanna
7.6.7.6.D.	fI7			Missionary Chant
7.6.7.6.D.	fI7			Missionary Song
7.6.7.6.D.	dI7			Mountville
7.6.7.6.D.	rA7			Pleasant Ohio
7.6.7.6.D.	fI5			Romish Lady, The
7.6.7.6.D.	rD6			Salutation

meter	mode	b.p.	fuge	tune name
7.6.7.6.D.	dI7			Singing Christian, The
7.6.7.6.D.	rA7			Spiritual Sailor, The
7.6.7.6.D.	rA7			Traveller, The (1)
7.6.7.6.D.	fI7			Wedlock
7.6.7.6.D.	fI7			Yarmouth
7.6.7.6.7.7.6.	fI6			Amsterdam
7.6.7.6.7.7.6.	fI7			Delaware
7.6.7.6.7.7.6.	sd7			Eternal Home
7.6.7.6.7.7.6.	fI6			Invocation (1)
7.6.7.6.7.7.6.	fI5			Judgment (2)
7.6.7.6.7.7.7.	fI7			Elysian
7.6.7.6.7.7.7.	fI6			Jalinda
7.6.7.6.7.7.7.	fI6			Merdin
7.6.8.6.	fI7			Belleville
7.6.8.6.	fI6			Vanderver
7.7.	fL6			Come and Taste with Me
7.7.	fL6	b.p.		Golden Streets
7.7.	dM5			Heavenly King
7.7.	fI7			Sweet Canaan (2)
7.7.7.D.	fI6	b.p.		Holiness
7.7.7.D.	rD6			Indian's Farewell
7.7.7.D.	sd7			Road's-Town
7.7.7.D.	fL6			Rock of Ages
7.7.7.D.	fI7			Stanton
7.7.7.5.D.	dM7			Bruce's Address
7.7.7.5.D.	fI5			Cause of Christ, The
7.7.7.7.	fI6			Amity (2)
7.7.7.7.	sd7			Auburn
7.7.7.7.	rA6			Bozrah
7.7.7.7.	fI6			Canton
7.7.7.7.	fI7			Choral Song
7.7.7.7.	dI7			Convoy
7.7.7.7.	fI6	b.p.		Cookham
7.7.7.7.	fL6			Dove of Peace (2)
7.7.7.7.	fI7			Eton

meter	mode	b.p.	fuge	tune name
7.7.7.7.	dM5			Happy Children
7.7.7.7.	fI6			Hasten, Sinner, to be Wise
7.7.7.7.	fI6			Ianthe
7.7.7.7.	fI6			Interrogation (2)
7.7.7.7.	fI7			Ionia
7.7.7.7.	rD6			King of Peace
7.7.7.7.	fI6			Kingwood (1)
7.7.7.7.	fI6			Marcellas, The
7.7.7.7.	fI6	b.p.		Martyn
7.7.7.7.	sd7			Morning Star (1)
7.7.7.7.	dI7			Pleyel's Hymn (B)
7.7.7.7.	fI7			Redeeming Love (1)
7.7.7.7.	fI5			Religion is Sweet
7.7.7.7.	fI6	b.p.		Talbotton
7.7.7.7.	fI7			They that Conquer
7.7.7.7.	fI7			Wilmington
7.7.7.7.	fI7			Wilmot
7.7.7.7.	fI7			Winchester (1)
7.7.7.7.D.	dI7			Benevento
7.7.7.7.D.	rA7			Canon
7.7.7.7.D.	fI7			Eltham
7.7.7.7.D.	fI7			Middletown (A)
7.7.7.7.D.	fI7			Middletown (B)
7.7.7.7.D.	fI7			Night Watchman
7.7.7.7.D.	fI7			Texas (2)
7.7.7.7.D.	fI7			Watchman! Tell us of the Night
8.6.8.6.8.8.6.	fI7			All is Well
8.6.8.6.8.8.6.	fI6	b.p.		Cross, The
8.6.8.6.8.8.6.	fI7			Lorinda
8.6.8.6.8.8.6.	rA7			Will You Go?
8.6.8.8.6.	fI7			Heritage
8.6.8.8.6.	fI6			Woodland
8.7.8.7.	fI7			Albert
8.7.8.7.	fI5			Animation (1)
8.7.8.7.	rD6	b.p.		Athens
8.7.8.7.	fI7			Ball Hill
8.7.8.7.	fI7			Charlestown
8.7.8.7.	dM5			Church's Desolation, The

meter	mode	b.p.	fuge	tune name
8.7.8.7.	fI5			Collins
8.7.8.7.	fI5			Columbiana
8.7.8.7.	fI7			Dayspring
8.7.8.7.	rD6			Dismission (1)
8.7.8.7.	fL6	b.p.		Dying Californian, The
8.7.8.7.	fI7			Family Circle
8.7.8.7.	fI5			Fount of Glory
8.7.8.7.	fL6			Glorious News
8.7.8.7.	fI7			Gray Ridge
8.7.8.7.	fI6			Greenville
8.7.8.7.	rD6			Hail Ye Sons
8.7.8.7.	fI6			Hallelujah Third
8.7.8.7.	fI6			Harwell
8.7.8.7.	fI5			Holy Manna
8.7.8.7.	fI7			Importunity
8.7.8.7.	fI6			Jubilee
8.7.8.7.	sd7			Kingston
8.7.8.7.	fL6			Look Out
8.7.8.7.	dM5			Louisiana
8.7.8.7.	rA7			Mecklinburgh
8.7.8.7.	fI7			Middlebrook
8.7.8.7.	rD6			Montague
8.7.8.7.	sd7			Mount Calvary
8.7.8.7.	IP6			Mount Zion (1)
8.7.8.7.	fI5			New Harmony
8.7.8.7.	sD6			New Monmouth
8.7.8.7.	fI7			Olney (1)
8.7.8.7.	rA7			Palms of Victory
8.7.8.7.	rA5			Parting Friends (1)
8.7.8.7.	rA5			Restoration (2)
8.7.8.7.	fI7			Ripley
8.7.8.7.	sd7			Shouting Song
8.7.8.7.	rA5			Sion's Security
8.7.8.7.	fI7			Soldier's Return, The
8.7.8.7.	sd7			Sons of Sorrow
8.7.8.7.	fI6			Sweet Communion
8.7.8.7.	fI6			Tamworth
8.7.8.7.	fI7			Temple
8.7.8.7.	fI7			Thorny Desert
8.7.8.7.	sD5			Villulia
8.7.8.7.	fL6	b.p.		Warrenton

meter	mode	b.p.	fuge	tune name
8.7.8.7.D.	rA7			Autumn
8.7.8.7.D.	sm6			Babe of Bethlehem, The
8.7.8.7.D.	sd7			Concert
8.7.8.7.D.	dI7			Disciple
8.7.8.7.D.	fI7			Hallelujah (1)
8.7.8.7.D.	sD6			Jefferson
8.7.8.7.D.	dI6			Little Children
8.7.8.7.D.	dI7			Ornan
8.7.8.7.D.	fI5			Our Journey Home
8.7.8.7.D.	sm6			Repose (A)
8.7.8.7.D.	sd7			Repose (B)
8.7.8.7.D.	fI6			Shields (1)
8.7.8.7.4.7.	sD6			Can I Leave You?
8.7.8.7.4.7.	fI7			Gratitude
8.7.8.7.4.7.	fI6			Invitation (2)
8.7.8.7.4.7.	fL6			Invitation New
8.7.8.7.4.7.	sm6	b.p.		Invocation (2)
8.7.8.7.4.7.	fL6			Missionary Hymn
8.7.8.7.4.7.	fI7			Missionary's Adieu
8.7.8.7.4.7.	fI7			Oliphant
8.7.8.7.4.7.	fL6			Return Again
8.7.8.7.4.7.	fI5			Waynesville
8.7.8.7.4.7.	fI7			Zion (2A)
8.7.8.7.4.7.	fI7			Zion (2B)
8.8.	rA6	b.p.		Antioch (2)
8.8.	fI6			Better Day
8.8.	rA5			Burges
8.8.	rD6	b.p.		Carter
8.8.	fI7			Christian Prospect
8.8.	sd7			Christian's Delight
8.8.	fI5			Contented Soldier
8.8.	sm6			Derrett
8.8.	fI5			Desire for Piety
8.8.	fI5			Done with the World
8.8.	fI5			Go On
8.8.	sd7			Heaven Born Soldiers
8.8.	fI7			Heavenly Canaan
8.8.	rA5			Hebbord
8.8.	fI7			Humble Penitent
8.8.	sD6			I'm on my Journey Home

meter	mode	b.p.	fuge	tune name
8.8.	rA5			In that Morning
8.8.	rA5			Lisbon (2)
8.8.	fI5			Navigation
8.8.	dM7			Over Jordan
8.8.	dM6	b.p.		Paradise (4)
8.8.	fI6			Promise (A)
8.8.	fI6			Promise, The (B)
8.8.	fI5			Roll Jordan
8.8.	fI6	b.p.		Service of the Lord
8.8.	fL6	b.p.		Struggle On
8.8.	dI6			Sweet Canaan (1)
8.8.	rD6	b.p.		Sweet Morning
8.8.	dI6			Sweet Union
8.8.	fL6			Texas (1)
8.8.	sm6			Travelling Pilgrim (A)
8.8.	sm6			Travelling Pilgrim (B)
8.8.	fI5			We'll Soon be There
8.8.	rA7			Wilkes
8.8.8.6.8.8.8.6.	rA7			Messiah (1)
8.8.8.6.8.8.8.6.	sd7			Mount Hope
8.8.8.8.7.	fI5			Heavenly Union
8.8.8.8.7.	sm6	b.p.		Knoxville
8.8.8.8.4.	fI7			Gospel Trumpet (1)
8.8.8.8.4.	fI7		fuge	Gospel Trumpet (2)
8.8.8.8.4.	fI6			Urmund
8.9.8.9.10.10.9.	dI7			Bequest
8.9.8.9.10.10.9.	fL6			Legacy
9.8.9.8.	rA7			Fulfilment
9.8.9.8.	rA6			Parting Friends (4)
9.8.9.8.	fI5			Redeeming Grace
9.8.9.8.	fL6	b.p.		Sawyer's Exit
9.8.9.8.D.	dI6			Father Land
9.8.9.8.D.	rA5			Help me to Sing
9.10.9.10.	dI7			Home in Heaven, A (A)
9.10.9.10.	fI7			Home in Heaven, A (B)

meter	mode	b.p.	fuge	tune name
10.10.	fI6			Come, Tell me of your Ship
10.10.	fI6			Happy Sailor, The
10.10.	fI5			Old Ship of Zion, The
10.10.10.D.	fI7			New Fiftieth
10.10.10.D.	fI7			Symphony
10.10.10.10.	rA7		fuge	Babylonian Captivity
10.10.10.10.	dI7			Dawning Light
10.10.11.11.	fI6			Confidence (1)
10.10.11.11.	fI7			Cuba (2)
10.10.11.11.	fI7			Harmony (1)
10.11.10.11.	fI7			Restoration (1)
10.10.11.11.	fI7			Saint Michael's
10.11.10.11.	fI7			Send a Blessing
10.11.10.11.	fI5			Sweet Harmony
10.11.10.11.	dI7			Unitia
11.8.11.8.	fI6			Concord (2)
11.8.11.8.	fI6			Davis
11.8.11.8.	fI6	b.p.		Dying Christian, The
11.8.11.8.	fL6	b.p.		Lone Pilgrim (C)
11.8.11.8.	fL6			Lone Pilgrim, The (A)
11.8.11.8.	fL6	b.p.		Lone Pilgrim, The (B)
11.8.11.8.	fI7			Loved Ones, The
11.8.11.8.	fI7			New Salem
11.8.11.8.	sd7			Samanthra
11.8.11.8.	rA6			Solicitude (1)
11.8.11.8.	rD6	b.p.		Song of Texas, A
11.10.11.10.	fI7			Come, Ye Disconsolate (1)
11.10.11.10.	dI7			Come, Ye Disconsolate (2)
11.10.11.10.	fI6	b.p.		Shepherd's Star, The
11.10.11.10.	rA7			Star in the East (1A)
11.10.11.10.	rA6	b.p.		Star in the East (1B)
11.11.11.11.	dI7			Banquet of Mercy
11.11.11.11.	fI5			Bellevue (2)
11.11.11.11.	fI6			Blooming Wilderness, The
11.11.11.11.	fI6			Bower of Prayer (A)
11.11.11.11.	fI7			Bower of Prayer, The (B)

meter	mode	b.p.	fuge	tune name
11.11.11.11.	fI5			Bowers
11.11.11.11.	fI7			Brooklyn
11.11.11.11.	rA7			Cheerful
11.11.11.11.	fI5			Christian's Farewell, The
11.11.11.11.	sd7			Coldwater
11.11.11.11.	rA7			Cumberland
11.11.11.11.	rA7			Expression
11.11.11.11.	fI5			Hartwell
11.11.11.11.	dI7			Home
11.11.11.11.	fI7			Home, Sweet Home
11.11.11.11.	rD6			Imandra
11.11.11.11.	fI6	b.p.		Imandra New
11.11.11.11.	fI7			Isles of the South
11.11.11.11.	fI6			John Adkin's Farewell
11.11.11.11.	sD6			Many Wants, The
11.11.11.11.	fI7			Meditation (3)
11.11.11.11.	dI7			Morgan
11.11.11.11.	sd7			Mouldering Vine, The
11.11.11.11.	fI7			Murillo's Lesson
11.11.11.11.	fI7			Old Troy
11.11.11.11.	fL6			Permanence
11.11.11.11.	fI7			Perseverance
11.11.11.11.	fI6			Persia
11.11.11.11.	fI6			Redemption (1)
11.11.11.11.	fI7			Rock, The
11.11.11.11.	fI5			Separation New
11.11.11.11.	fI5			Sincerity
11.11.11.11.	fI5			Slabtown
11.11.11.11.	fI7			Solicitude (2)
11.11.11.11.	sd7			Summer
11.11.11.11.	fI5			Sweet Gliding Kedron
11.11.11.11.	dI7			Sweet Home
11.11.11.11.	dI7			Thou art Passing Away
11.11.11.11.	fI7			Triumph
11.11.11.11.	rD6	b.p.		Versailles
11.11.11.11.	sm6			War Department
11.11.11.11.D.	fI6			Bowman
11.11.11.11.D.	rA7			Columbia
11.11.11.11.D.	sd7			Hermit
11.11.11.11.D.	rA7			Star of Columbia

meter	mode	b.p.	fuge	tune name
12.9.12.12.9.	sD6			Captain Kid
12.9.12.12.9.	rA5			Solemn Thought
12.9.12.12.9.	sm6			Wondrous Love
12.11.12.11.	rA7			American Star, The
12.11.12.11.	sm6			Blessed Bible, The
12.11.12.11.	fl5			Eagle Grove
12.11.12.11.	rA7			Family Bible (2)
12.11.12.11.	sd7			Farewell (1)
12.11.12.11.	sD6	b.p.		Royal Band, The
12.11.12.11.	fl5			Transport, The
12.11.12.11.D.	fl5			Family Bible, The (1)
12.11.12.11.D.	fl6			South Union
12.11.12.11.12.12.12.11.	rD7			Eden of Love
12.11.12.11.12.12.12.11.	fl6			Weary Pilgrim's Consolation, The
13.11.12.12.	fl6	b.p.		Alldridge
13.11.12.12.	fl6			Hymn
P.M. (5.5.5.11.D.)	fl7			Lucas
P.M. (5.5.5.6.6.5.)	sd7			Vienna
P.M. (5.5.6.5.)	sd7			Old German
P.M. (5.7.5.7.)	dl7			Singing School
P.M. (6.4.6.4.)	fl6	b.p.		To-Day
P.M. (6.5.6.5.D.)	sD6			Redemption (3)
P.M. (6.6.6.4.D.)	rA7			Reflection (2)
P.M. (6.6.6.6.)	fl6	b.p.		Marston
P.M. (6.6.8.4.D.)	fl7			Goodly Land, The
P.M. (6.6.10.D.)	rA7			Christian's Nightly Song, The
P.M. (6.7.6.7.)	fl6			Buonaparte
P.M. (7.6.)	dl6			Floyd
P.M. (7.6.7.6.7.6.7.7.)	dM5			Midnight Cry, The
P.M. (7.6.7.6.7.8.7.6.)	sd7			Mendon (1)
P.M. (7.6.7.6.8.6.7.6.)	rA7			Vale of Sorrow
P.M. (7.6.7.6.8.8.6.6.)	fl7			Pearl, The
P.M. (7.6.7.7.)	fl7			Soft Music
P.M. (7.6.8.8.8.6.)	lA6	b.p.		Hebrew Children
P.M. (7.7.5.7.7.)	fl7			Jesus Rose
P.M. (7.7.7.6.D.)	fl5			Christian, The
P.M. (7.7.7.7.10.10.)	fl7			David's Victory

meter	mode	b.p.	fuge	tune name
P.M. (7.7.7.9.)	fI7			Crucifixion
P.M. (7.7.8.7.D.)	dI7			Church Triumphant
P.M. (7.8.7.8.)	fI6			Land of Pleasure
P.M. (7.8.7.8.7.8.7.8.7.8.8.)	fI6			Christian Soldier (2)
P.M. (7.9.7.9.)	sD6			Weary Pilgrim
P.M. (7.9.7.9.D.)	fI5			Martial Trumpet, The
P.M. (8.10.10.10.10.10.)	fI7			Rivulet, The
P.M. (8.4.8.4.)	fI7			Long Time Ago
P.M. (8.4.8.4.8.8.8.4.)	dI7			Welch
P.M. (8.6.)	fL6			Victoria
P.M. (8.6.8.4.)	sD6			Olive Shade
P.M. (8.6.8.6.8.8.7.6.)	fI6	b.p.		Simon's Cross
P.M. (8.6.8.8.6.)	dI7			There's Nothing True But Heaven
P.M. (8.6.8.8.8.8.8.)	sd7			Newport (1)
P.M. (8.7.)	fI7			I have my Trials
P.M. (8.7.8.7.7.7.)	fI6			Precious Bible
P.M. (8.7.8.7.8.8.8.7.)	fI7			Friendship (1)
P.M. (8.7.8.8.7.)	fI5			Prospect of Heaven
P.M. (8.8.11.8.)	fI5			Endless Distress
P.M. (8.8.6.6.)	fI6			Let us Go
P.M. (8.8.6.8.8.8.6.)	fI6			Converse
P.M. (8.8.7.8.8.7.12.12.)	sd7			Morning Star (2)
P.M. (8.8.7.D.)	sd7			Lena
P.M. (8.8.8.6.D.)	fI6			Christian's Hope, The
P.M. (8.8.8.8.7.7.)	fI7			Spring (2)
P.M. (9.6.7.10.)	fL6			Saints Bound for Heaven, The
P.M. (9.6.9.6.8.8.8.6.)	fI5			Mercy's Free
P.M. (9.8.8.8.)	fL6	b.p.		Cuba (1)
P.M. (9.9.8.8.D.)	fI5			Martin
P.M. (9.9.9.9.)	sd7			Wake Up
P.M. (10.10.10.10.10.)	fI6			When I am Gone
P.M. (10.10.10.10.10.8.10.8.)	fL6			Drunkard's Burial, The
P.M. (10.13.11.13)	dM5			Weeping Pilgrim
P.M. (10.8.10.8.)	rA7			Sophronia
P.M. (11.11.11.10.)	fI7			Portuguese Hymn
P.M. (11.11.11.5.)	fI7			Sappho
P.M. (11.11.11.D.)	fI6			Christmas Hymn
P.M. (11.11.12.12.)	fI6			Drummond
P.M. (11.12.11.11.)	dI7			Soldier's Dream, The
P.M. (11.12.12.12.)	fI7			Trumpet, The (2)
P.M. (12.10.10.10.)	sD6			Great Day, The
P.M. (12.11.12.11.11.11.11.11.)	dM6	b.p.		Christian Warfare, The

meter	mode	b.p.	fuge	tune name
P.M. (12.11.12.11.D.)	fL6			Old-Fashioned Bible, The
P.M. (12.12.12.12.)	sd7			Seaman
P.M. (12.12.12.12.11.)	fI6			Indian's Petition, The
P.M. (12.12.12.13.)	fI6			Millville
P.M. (12.8.12.8.)	rA7			Union (3)
P.M. (12.8.8.8.)	fI7			Pilgrim's Farewell
P.M. (12.8.8.8.6.)	fI7			O Come, Come Away
P.M. (13.11.12.12.)	fL6			Funeral Thought (2)
Set Piece	fI7			Blessed be the Lord Forevermore
Set Piece	fI7			Brethren Pray
Set Piece	sd7			Claremont
Set Piece	fI5			Day of Judgment
Set Piece	fL6			Doxology
Set Piece	fI7			Few Days
Set Piece	fI7			Hail Columbia
Set Piece	dM6			Jolly Soldier
Set Piece	dI7			Loving Jesus
Set Piece	rA5			Marion (1)
Set Piece	sd7			Monroe
Set Piece	fI7			Mount Olivet
Set Piece	fI7			New York Anthem
Set Piece	sd7			Transporting News
Set Piece	dM5			Traveller, The (2)
Set Piece	fL6			Weeping Mary (1)
Set Piece	rA7			Weeping Mary (2)
Set Piece	fI5			Weeping Peter
Set Piece	fI7			When Shall We Meet Again?
Set Piece	fI5			Zion's Walls
ANTHEMS – see following page				

meter	mode	b.p.	fuge	tune name
Anthem	fI7		fuge	Anthem from Luke
Anthem	rD6			Anthem on the Saviour
Anthem	fI7			Baptismal Anthem
Anthem	sD6			Bunkers-Hill, An Ode
Anthem	fI6			Christmas Anthem
Anthem	sD6			David's Lamentation
Anthem	fI6			Easter Anthem
Anthem	sd7		fuge	Farewell Anthem
Anthem	rA7			Funeral Anthem
Anthem	dI7		fuge	Heavenly Vision
Anthem	sd7			Judgment Anthem
Anthem	fI7			Masonic Ode, A
Anthem	fI7			O Praise God in His Holiness
Anthem	fI7			Ode of Life's Journey
Anthem	fI7			Red Sea Anthem, The
Anthem	fI7			Reverential Anthem
Anthem	dI7			Rose of Sharon
Anthem	fI7			Solomon's Song
Anthem	fI7			Thanksgiving Anthem

Fuging Tunes, in Order by Meter and then by Name

fuge	mode	b.p.	tune name	meter
fuge	rA7		Alabama	C.M.
fuge	fI7		Bethlehem	C.M.
fuge	fI7		Boston (2)	C.M.
fuge	sd7		Calvary	C.M.
fuge	fI6		Canaan (1)	C.M.
fuge	fI7		Conversion	C.M.
fuge	rD6		Eternal Day	C.M.
fuge	fI7		Exhortation (2)	C.M.
fuge	fI7		Grafton	C.M.
fuge	rA7		Grantville	C.M.
fuge	fI6		Heavenly Dove (1)	C.M.
fuge	fI7		Hinsdale	C.M.
fuge	dI7		Joyful Sound	C.M.
fuge	fI7		Liberty	C.M.
fuge	fI7		Marcus Hook	C.M.
fuge	rD6		Melancholy Day	C.M.
fuge	fI6		Milinda	C.M.
fuge	fI7		Morality	C.M.
fuge	fI7		Morning	C.M.
fuge	rA7		Mosley	C.M.
fuge	fI7		Mount Vernon (1)	C.M.
fuge	fI7		New Jerusalem (1)	C.M.
fuge	rA7		New Jordan	C.M.
fuge	fI6		Ninety-Fifth	C.M.
fuge	rA7		North Salem	C.M.
fuge	fI7		Northfield	C.M.
fuge	fI7		Norwich (2)	C.M.
fuge	fI7		Ocean	C.M.
fuge	fI7		Omega	C.M.
fuge	fI7		Oxford	C.M.
fuge	fI7		Protection (1)	C.M.
fuge	fI7		Rainbow	C.M.
fuge	fI6		Raymond	C.M.
fuge	fI6		Sherburne (1)	C.M.
fuge	fI7		Sounding Joy (1)	C.M.
fuge	rA7		Sutton (1)	C.M.
fuge	sd7		Trumble	C.M.
fuge	sd7		Wesley	C.M.
fuge	dI7		Westminster	C.M.

fuge	mode	b.p.	tune name	meter
fuge	f17		Zion (1)	C.M.
fuge	sd7		Repentance	C.M.D.
fuge	f17		Harmony (2)	C.P.M.
fuge	f17		Southwell	C.P.M.
fuge	rA7		All Saints New	L.M.
fuge	f17		Ballstown	L.M.
fuge	f17		Bridgewater	L.M.
fuge	f17		Bristol	L.M.
fuge	rD6		Carlisle	L.M.
fuge	f17		Clinton	L.M.
fuge	rA7		Complaint	L.M.
fuge	rD6		Cowper	L.M.
fuge	f17		Dominion	L.M.
fuge	sD6		Exhortation (1A)	L.M.
fuge	sD6		Exhortation (1B)	L.M.
fuge	rA7		Exit	L.M.
fuge	sD6		Garden	L.M.
fuge	rA7		Greenwich	L.M.
fuge	f17		Hermon	L.M.
fuge	f17		Huntington	L.M.
fuge	rA7		Immensity (1)	L.M.
fuge	f17		Invitation (1)	L.M.
fuge	sD6		Jerusalem (2)	L.M.
fuge	sd7		Madison	L.M.
fuge	f16		Mandaville	L.M.
fuge	f17		Migdol	L.M.
fuge	rA7		Morning Meditation	L.M.
fuge	d17		Mount Pleasant (2)	L.M.
fuge	rA7		Mount Vernon (2)	L.M.
fuge	sd7		Pennsylvania	L.M.
fuge	rA7		Russell	L.M.
fuge	sD6		Russia	L.M.
fuge	f17		Saints' Repose	L.M.
fuge	f17		Schenectady (A)	L.M.
fuge	f17		Schenectady (B)	L.M.
fuge	rA7		Stratfield	L.M.
fuge	f17		Voice of Nature, The	L.M.
fuge	sd7		Whitestown	L.M.
fuge	sD6		Williamstown	L.M.
fuge	rD6		Woburn	L.M.
fuge	f17		O Praise the Lord in that Blest Place	L.M.D.

fuge	mode	b.p.	tune name	meter
fuge	sd7		Greenfield	L.P.M.
fuge	fl7		New Lebanon	L.P.M.
fuge	fl7		Bellevue (1)	M.H.
fuge	rA7		Delight (1)	M.H.
fuge	fl6		Lenox	M.H.
fuge	rD6		America	S.M.
fuge	sM7		Arbour	S.M.
fuge	fl6	b.p.	Bridge Town	S.M.
fuge	rA7		Content	S.M.
fuge	fl7		Cranbrook	S.M.
fuge	fl7		Creation (1)	S.M.
fuge	rA7		Evening Shade	S.M.
fuge	rD6		Florida	S.M.
fuge	sd7		Lamberton	S.M.
fuge	sd7		Maryland	S.M.
fuge	fl7		Milford	S.M.
fuge	sd7		Norwich (1)	S.M.
fuge	fl7		Sounding Joy (2)	S.M.
fuge	rD6		Spaldwick	S.M.
fuge	fl6		Stafford	S.M.
fuge	rA7		World Unknown	S.M.
fuge	fl7		Lonsdale	S.M.D.
fuge	fl7		Worcester	S.M.D.
fuge	fl7		Amity (1)	6.6.8.D.
fuge	fl7		Sharon (2)	6.6.8.D.
fuge	fl7		Gospel Trumpet (2)	8.8.8.8.4.
fuge	rA7		Babylonian Captivity	10.10.10.10.
fuge	fl7		Anthem from Luke	Anthem
fuge	sd7		Farewell Anthem	Anthem
fuge	dI7		Heavenly Vision	Anthem

Glossary

The following definitions are offered for the terms employed in the present study and in discussion of the topic in general. The latter are included to encourage further interest in the subject. Closer examination will reveal a depth and richness in fasola hymnody equal to or surpassing that of songs composed or arranged according to conventional standards.

NB: an apostrophe ' after a note locates it in the octave above the tonic in a scale, e.g. *sol-re'*

acoustics: the science of sound, including the production of sounds (manner, environment etc.)

Aeolian mode: tonic is *la*; the common practice “minor” scale, with semitones between the 2nd- 3rd and 5th-6th degrees

ambit: the range of a musical scale

augmented fourth: one half step above a perfect fourth, e.g. *fa-ti'*; enharmonic with a diminished fifth

authentic range: defined by Guido (see below) as extending from the tonic to the octave

cadence: concluding phrase of a melody or of a section within a melody

cent: acoustic unit of measurement used to identify fixed pitches

chromatic: describes the scale composed of twelve semitones in succession

Church Modes: the system devised by Guido d'Arezzo (c. 1025), and elaborated by Glarean (1547)

Cooper book: a revision of *The Sacred Harp* (1844) first published in 1902 by W. M. Cooper of Dothan, Alabama; subsequent editions remain one of the two revisions still in common use.

counterpoint: the simultaneous sounding (singing) of two or more separate lines of music; cf. harmony

degree: particular number among the sequential notes of a scale, e.g. 3rd, 5th etc.

Denson book: a revision of *The Sacred Harp* (1844) first edited by Joe S. James in 1911, and thereafter by members of the Denson family in Alabama; Thomas J. Denson established the Sacred Harp Publishing Company (now in Bremen, Georgia) in 1936. Subsequent versions, now edited by a committee, have remained the more popular of the two revisions still in common use.

diatonic: describes scales composed of two intervals, the tone and the semitone (half the acoustic distance of the former)

diatexis: as defined by Boethius (5th-6th cc. AD), disjunct fourths, separated by a whole tone, e.g. *do-fa-sol-do'*

diminished fifth: one half step below a perfect fifth, e.g. *ti-fa'*; enharmonic with an augmented fourth

dispersed harmony: characteristic of *The Sacred Harp*, esp. earlier editions, and of other hymnals of the same genre; identified by Dorothy Horn (1970) as quartal harmony, may also refer to polyphonic character of the earlier arrangements

dominant: the fifth degree of a scale above the tonic, also a fourth below the tonic (see **inversion**)

Dorian mode: tonic is *re*, with semitones between the 2nd- 3rd and 6th-7th degrees

dyad: a harmonic chord composed of two notes, e.g. *do-fa* or *do-sol*, characteristic of quartal rather than tertian harmony

Elizabeth I (1533-1603) Queen of England during the initial stage of the English colonization of North America

enharmonic: a note or interval equivalent to an adjoining note or interval, but named differently, e.g. E# = F

equal temperament: the now generally accepted tuning system which places an equal acoustic distance between each semitone of the chromatic scale, and so equalizes the distances between tones and semitones, respectively, of the diatonic scale

fasola: an older solmization employed in Elizabethan times in England and in Colonial America, and which survives in *The Sacred Harp* (Denson book, 1991)

fixed pitch: sound (higher or lower) of a note identified with a specific frequency in cycles per second, or *Hertz* (Hz)

flat: a note or interval reduced by one half step; as applied in the present study to the semitones *mi* and *ti*, one half step above the preceding note in a scale, and a whole step before the following note in the scale

gamut: (*older usage*) the full range of pitches in a musical system (scale or melody)

gapped scale: a diatonic scale omitting one or both of the semitones

Glarean, Heinrich: expanded (1547) the Guidonian system (see following) to admit *do* and *la* as tonics of the Ionian and Aeolian modes, respectively, and their plagal versions.

Guido of Arezzo: aka Guido d'Arezzo; developed (1025) a system of modal classification for Gregorian Chant, using the notes *re*, *mi*, *fa* and *sol* as tonics; traditional music theory is ultimately founded on his work

half step: aka semitone, the lesser of the two intervals used in the diatonic scale

harmonic series: resonant frequencies (overtones) which accompany the production of a musical sound

heptatonic: the complete diatonic scale, comprised of seven notes

hexachord: a scale composed of six successive notes in a diatonic scale

hexatonic: a diatonic scale omitting one semitone

incipit: the opening phrase of a melody

interval: the acoustic distance between two notes; also the note separated by that distance from the previous note

intonation: (see **temperament**); also, the opening phrase of a melody (see **incipit**)

inversion: displacement of the lower of two intervals to the octave above the other interval, e.g. the inversion of *fa-la* is *la-fa'*. The term also applies to analogous pairs of intervals; the previous example illustrates the minor 3rd is the inversion of the major 6th

Ionian mode: tonic is *do*; the common practice "major" scale, with semitones between the 3rd-4th and 7th-8th degrees

just intonation: a modification of Pythagorean tuning to arrive at the true octave

Locrian mode: tonic is *ti*, with semitones between the 1st-2nd and 4th-5th degrees

Lydian mode: tonic is *fa*, with semitones between the 4th-5th and 7th-8th degrees

major scale: in common practice, the Ionian mode (see above); in modal terms, those scales with a major third above the tonic

major second, third, sixth or seventh: these intervals correspond to the respective degrees of the Ionian mode

meter: the rhythmic structure of a hymn, generally consisting of a fixed pattern of accents in each verse of a stanza

minor second, third, sixth or seventh: these intervals are each one half step lower than their major counterparts, and so correspond to the respective degrees of the Phrygian mode

mixed range: as defined by Bronson, extends from a fourth (the dominant) below to the octave above the tonic

Mixolydian mode: tonic is *sol*, with semitones between the 3rd-4th and 6th-7th degrees

mode: a musical scale; in particular, a diatonic scale characterized by the specific positions of the semitones

natural: the unaltered pitch of a note; as applied in the present study to the semitones *mi* and *ti*, one whole step above the preceding note in a scale, and a half step before the following note in the scale

neutral third, sixth: either (often, not always, a semitone) is half the distance (i.e. $\frac{3}{4}$ step) between the minor and major interval of the same degree

note: a particular degree of a scale; in musical notation, a sign representing the pitch and duration of a musical sound

octave: the eighth note above another note in a diatonic scale; determined by the Pythagorean ratio 2:1

oral tradition: cultural material passed on from one generation to the next orally, rather than by writing

overtone: a frequency higher than the fundamental frequency of a sound, and which accompanies it

pentachord: a scale composed of five successive notes in a diatonic scale

pentatone: one of the five notes of a pentatonic scale, i.e. *fa, sol, la, do* or *re*.

pentatonic: a diatonic scale omitting both semitones

perfect fourth or fifth: $2\frac{1}{2}$ or $3\frac{1}{2}$ steps, respectively, above a previous note, esp. the tonic; determined by the Pythagorean ratios 4:3 and 3:2, respectively

Phrygian mode: tonic is *mi*, with semitones between the 1st-2nd and 5th-6th degrees

plagal range: defined by Guido (see above) as extending a fifth above and a fourth below the tonic, i.e. from the dominant below to the dominant above the tonic

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Pythagorean comma: the small interval (approx. one quarter of a semitone) which occurs in Pythagorean tuning (see following) between two enharmonically equivalent notes, e.g. F and E#

Pythagorean tuning: a system of musical tuning in which the frequency ratios of all intervals are derived from the ratio 3:2, that of a perfect fifth, e.g. *do-sol*; named for the Greek philosopher Pythagoras of Samos (6th century BC)

quartal harmony: based on the interval of the fourth

quatrain: the most frequent stanzaic form used in hymns, consisting of four verses

raised sixth: the sixth degree of an Aeolian melody raised a semitone, thus making the mode Dorian

range: the distance from the lowest to the highest note in a melody

relative pitch: degrees of the scale identified by their relative distance from other degrees of the scale, rather than having fixed pitches

scale: the set of notes used in a melody or set of melodies

semitone: a half step, the smaller of the two intervals used in the diatonic scale

shape notes: a system of musical notation devised (1801, in the United States) to identify degrees of the scale by using different shapes for the note heads (see following)

sharp: a note or interval raised by one half step

sol-fa (Fr. *sofège*, It. *solfeggio*): method of sight-singing which uses the names of the notes assigned by a system of solmization (see following, also **fasola**, above)

solmization: the names given to the successive degrees of a scale: for the diatonic scale, these are (since the Eleventh Century) *do* (aka *ut*), *re*, *mi*, *fa*, *sol*, *la* and *ti* (aka *si*)

stanza: the textual division of a hymn, having a set number of verses with a specific rhyme scheme; successive stanzas or pairs of stanzas are usually sung to the same melody

subdominant: the fourth degree above the tonic of a scale, also a fifth below the tonic (see inversion)

synaphe: as defined by Boethius (5th-6th cc. AD), conjunct fourths, superposed on a common tone, e.g. *re-sol-do'*

temperament: system of tuning, ie. the exact pitches used for successive degrees of a scale

tertian harmony: based on the interval of the third

tetrachord: four successive notes in a diatonic scale

tonality: the key structure of a melody (see **tonic**)

tone: a whole step, the larger of the two intervals used in the diatonic scale

tonic: the first note of a diatonic scale, and which identifies its mode or key

triad: a harmonic chord composed of two conjunct thirds, either major or minor,
e.g. *fa-la-do*, or *re-fa-la*

tritone: an interval comprising three whole tones; see **augmented fourth** or **diminished fifth**

verse: a single poetic line within a hymn, usually having a fixed number of syllables
and pattern of accents; sometimes (and incorrectly) used to mean stanza

whole step: a tone; the larger of the two intervals used in the diatonic scale

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