

A Modal Study of *The Sacred Harp* (Denson Book)

1991 Edition

by David G. Jensen

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Introduction to a Modal Study of *The Sacred Harp* (1991)

by David G. Jensen

The object of this study is to examine the modality of Early American folk hymnody, in particular that preserved in the current (1991) edition of *The Sacred Harp* (Denson editorial lineage, the best known and most widely used of several versions descended from the book first published in 1844). For years confined to rural areas of the American South, singings from this book are now found worldwide. The genesis of *The Sacred Harp* and the shape-note tradition in general is well documented elsewhere, and so is not described here..

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 not only appropriate for present use, but, recognized for what it is, one still capable of dynamic future development. These tunes employ no fewer than fourteen modes, five 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 (pentatones) 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 extended in the Renaissance by Glarean, who identified the remaining scales, Aeolian (tonic *la*), Locrian (*ti*) and Ionian (*do*), including their plagal versions. Both assumed, however, that the pitches of the semitones are also relatively stable, and 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* ;

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

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

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 1991 *Sacred Harp* was compiled, following Jackson's system, and using the criteria described in the previous paragraph. The results follow:

1	=	6	2 A + b	=	63	4 a + b	=	17
1 A	=	9	3	=	66	5	=	1
1 b	=	4	3 A	=	53	5 A	=	1
1 A + B	=	22	3 b	=	76	5 A + b	=	2
1 A + b	=	2	3 A + b	=	159			
2	=	9	4	=	1	total	=	554
2 A	=	31	4 a	=	4			
2 b	=	9	4 b	=	19			

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 some of the heptatonic Ionian scales; 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 “base” 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. The position of the semitone(s) in a scale will depend on which pentatonic scale is regarded as predominant. Indeed, among the twenty 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 (no pun intended) that this expresses a tendency rather than a requirement; in addition, it is not the only possible explanation, and also the tendency to raise the 6th may not be confined to those minor melodies of which the tonic is *sol*.

The conventional explanation 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. As suggested by the German sociologist Max Weber, the question here is whether the octave is fully integrated, i.e. whether equal attention is given to each section of the scale. The octave comprises two diatonic tetrachords. In the major (Ionian) scale, the two tetrachords are identical (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 identical tetrachords (half-step between 2 and 3) superposed in a manner analogous to the Ionian. This latter, of course, would create a tension with the pentatonic triad on the tonic.

The functional explanations suggested here may help to explain the Dorian character of certain tunes in *The Sacred Harp* (and other early shape-note hymnals), although none of them amounts to a practical requirement.

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* (New York: 1937) 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(oriant), 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 ; thus the modal symbols become: dM, rA, fI, sD, and lP ; add 7 to indicate a heptatonic scale = dM7, rA7, 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 (in the case of the pentatonic bases) 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 continuing, 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 pentatones) 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 can be made for dispersed harmony also being a product of the harmonic series, given the resonance of traditional singing environments, but that is outside the compass of the present study.)

This acoustic background 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 Glarean's 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 as likely harmonic as 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 base. 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; 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 distinctive 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, and that another set of symbols can be substituted, if desired, for those employed here, and used to discern other patterns of melodic activity.

An Alphabetic Index of *The Sacred Harp* (1991)

tune name : that used in *The Sacred Harp* (1991 edition)

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.

page : the page number in *The Sacred Harp* (1991 edition)

B following a page number indicates bottom of page

T following a page number indicates top of page

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*

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

year : the year of composition or first publication, as supplied in *The Sacred Harp* (1991)

	tune name	page	mode	b.p.	low	high	fuge	year
	Abbeville	033B	fL6		6	21		1844
	Adoration	138T	fI6	b.p.	11	15		1869
	Africa	178	fI7		11	23		1770
	Ainslie	348T	sD6		5	17		1988
	Akers	293	fI7		11	21	fuge	1935
	Akin	472	fI7		5	15	fuge	1971
	Alabama	196	rA7		11	23	fuge	1835
	Albion	052T	fI6		5	15		1816
	Alexander	393	fI6		11	21		1986
	All Is Well	122	fI7		5	15		1844
	All Saints New	444	rA7		3	15	fuge	1791
	Amanda Ray	493	fI6	b.p.	11	21		1960
	America	036T	rD6		5	17	fuge	1798
	American Star, The	346	rA7		11	25		1850
	Amity	150	fI7		7	15	fuge	1785
	Amsterdam	084	dI6		5	16		1742
	Animation	103	fI7		5	21		1835
	Anthem on the Beginning	553	fI7		11	23	fuge	1950
	Anthem on the Saviour	355	rD6		5	16		1850
	Antioch	277	rA6	b.p.	11	21		1850
	Arbacoochee	430	rD6		7	21	fuge	1908
	Ark, The	506	rA7		7	21		1966
	Arkansas	271T	rD6		7	17		1869
	Arlington	073B	fI6		11	16		1762
	Arnold	285T	fL6	b.p.	5	16		1850
	As We Go On	488	fI7		11	21		1959
	Assurance	091	fI7		7	21	fuge	1781
	At Rest	499	fI5		11	23		1960
	Aylesbury	028T	rA7		11	17		1718
	Babel's Streams	126	rA7		2	13		1811
	Babylon Is Fallen	117	rA7		11	22		1878
	Ballstown	217	fI7		11	22	fuge	1809
	Baptismal Anthem	232	fI7		5	16		1844
	Beach Spring	081T	fI5		5	16		1844
	Bear Creek	269	fI7		11	23	fuge	1778
	Behold the Savior	292	fI7		11	21	fuge	1935
	Bellevue	072B	fI5		5	15		1844
	Beneficence	486	fI7		5	15		1786
	Bethel	027	rD6		11	21		
	Better Land, The	454	fI7		5	16	fuge	1935
	Big Creek	494	fI6		11	21		1986

	tune name	page	mode	b.p.	low	high	fuge	year
	Bishop	420	fI6		11	21		1935
	Blessed Lamb, The	054	dI7		4	14		
	Blissful Dawning	550	fI7		11	22	fuge	1959
	Blooming Youth	176B	fI5		5	15		1869
	Bound for Canaan	082T	dM7	b.p.	11	21		1844
	Bower of Prayer, The	100	fI7	b.p.	3	15		1844
	Boylston	147T	dM7		6	14		1832
	Bride's Farewell, The	359	fL6		3	15		1869
	Bridgewater	276	fI7		6	14	fuge	1782
	Bristol	468	fI7		11	21	fuge	1785
	Burdette	422	fI7		11	21	fuge	1909
	Burk	092	fI5		5	21		1844
	Calvary	300	sd7		5	16	fuge	1785
	Cambridge	287	dI7		5	14		1790
	Can I Leave You?	385T	sD6		7	13		1859
	Canaan's Land	101T	fI5	.	11	15		1844
	Carmarthen	473	fI6		5	16		
	Carnsville	109	fI5		5	16		1844
	Chambers	120	fI7		11	24	fuge	1869
	Charge to Keep, A	502	fI7		11	21		1950
	Charlestown	052B	fI7		11	21		1799
	Charlton	407	fI7		11	23		1859
	Chester	479	fI7		11	21		1770
	Cheves	432	fI7	b.p.	11	23	fuge	1857
	Child of Grace, The	077T	rD6		4	15		1844
	China	163B	fL6		3	13		1801
	Christ Our Song	386	fI6		11	21	fuge	1935
	Christian Soldier	057	fI7		6	21		1835
	Christian Song	240	sd7		3	15		1805
	Christian Warfare, The	179	dM6	b.p.	11	21		1835
	Christian's Delight	429	sd7		7	21		1859
	Christian's Flight, The	177	fI7		11	21		1866
	Christian's Hope	206	fI7	b.p.	11	21		1907
	Christian's Hope, The	134	fI6		5	21		1835
	Christian's Nightly Song, The	416	rA7		11	21		1859
	Christian's Farewell	347	fI7		5	15		1989
	Christmas Anthem	225B	fI6		5	21		1844
	Church's Desolation, The	089	dM5		11	21		1844
	Clamanda	042	rA7		7	22		
	Claremont	245	sd7		5	21		1799
	Cleburne	314	fL6		5	21		1908

	tune name	page	mode	b.p.	low	high	fuge	year
	Easter Anthem	236	fI6		11	16		1787
	Easter Morn	415	fI7		5	15		1988
	Ecstasy	106	rA5		7	21		1844
	Edgefield	082B	sd7		7	21		1844
	Edmonds	115	rA7		11	23		1869
	Edom	200	fI7		11	21	fuge	1797
	Elder	450	dI7		5	23		1869
	Elysian	139	fI7		11	22		
	Emmaus	569T	dI7		11	21		1975
	Enfield	184	fI7		11	23		1785
	Enquirer, The	074T	sm6		5	21		1844
	Essay	157	fI7		2	14		1840
	Ester	037T	fI5		11	21		1869
	Eternal Day	383	rD6		3	13	fuge	1859
	Eternal Home	336	fI7		11	21	fuge	1911
	Eternal Light	483	fI6		11	21	fuge	1960
	Eternal Praise	377	rA7		7	23	fuge	1935
	Evening Shade	209	rA7		7	21	fuge	1805
	Exhilaration	170	fL6		6	21		1844
	Exhortation (First)	171	fI7		11	22	fuge	1796
	Exhortation (Second)	272	sD6		5	17	fuge	1800
	Exit	181	rA7		11	23	fuge	1808
	Expression	125	rA7		3	15		
	Fairfield	029T	sD6		5	15		
	Faith and Hope	462	fL6		7	21		1959
	Family Bible	165	rA7		5	21		
	Family Circle	333	fI7		7	16		1850
	Farewell Anthem	260	sd7		5	17	fuge	1789
	Farewell to All (First)	069B	rD6	b.p.	5	17		1859
	Farewell to All (Second)	570	fI5		11	21		1985
	Fatherland	449	dI6		5	21		1855
	Federal Street	515	fI7		7	16		1832
	Fellowship	330B	rA7		11	21		1935
	Few Happy Matches	096	fI7		5	16		1844
	Fight On	385T	rD6		7	23		1859
	Fillmore	434	fL6		11	21	fuge	1869
	Fleeting Days	348B	fI6	b.p.	11	21		1869
	Florence	121	fI5		11	23		1844
	Florida	203	rD6		7	21	fuge	1803
	Fountain, The	397	rA7		11	21	fuge	1935
	Fredericksburg	389	fI6		5	21		1935

	tune name	page	mode	b.p.	low	high	fuge	year
	Friendship	458	sD6		5	21		1869
	Frozen Heart	093	fL6	b.p.	11	23		1844
	Fulfilment	102	rA7		7	21		1844
	Funeral Anthem	320	rA7		11	21		1778
	Funeral Thought	158	fL6		11	23		1837
	Gainsville	070T	dI6		11	16		1869
	Garden Hymn	284	fI5		5	21		1826
	Georgia	197	rA7		11	23	fuge	1935
	Glad New Song, A	530	fI7		11	21	fuge	1959
	Golden Harp, The	274T	rA5		7	21		1869
	Golden Streets	425	fL6	b.p.	5	15		1859
	Good Old Way, The	213T	fI5		11	23		1835
	Gospel Pool, The	034T	fI5		11	23		1869
	Gospel Trumpet	099	fI7		5	15	fuge	1844
	Grantville	423	rA7	b.p.	11	21	fuge	1859
	Granville	547	rA7		11	23		1986
	Great Day, The	567	sD6		5	15		1859
	Great Redeemer	511	fI6		11	15	fuge	1959
	Green Fields	127	fI6		5	16		
	Green Street	198	fI7		5	16	fuge	
	Greenland	301	fI7		11	23		1867
	Greensborough	289	fI5		6	21		1850
	Greenwich	183	rA7		11	22	fuge	1785
	Grieved Soul, The	448B	fI6		11	15		1859
	Hallelujah	146	dM6	b.p.	11	21		1835
	Hampton	538	fI7		5	16	fuge	1806
	Happy Christian	399B	rA5		7	17		1935
	Happy Home	343	fI6	b.p.	5	15		1859
	Happy Land	354B	fI5		11	21		1850
	Happy Sailor, The	388	fI6		5	16		1859
	Harmony	172	fI7		5	21	fuge	1805
	Harpeth Valley	573	fI7		11	21	fuge	1966
	Haynes Creek	466	fI7		11	21	fuge	1988
	Heaven's My Home	119	fL6	b.p.	11	21		1869
	Heavenly Anthem	518	fI7		11	22		1950
	Heavenly Armor	129	dM5		11	21		1828
	Heavenly Dove	371	fI6		11	15	fuge	1859
	Heavenly Home	286	rA7		11	21	fuge	1935
	Heavenly Land	303	fI6	b.p.	11	21		1987
	Heavenly Port, The	378T	fI6		11	15		1859

	tune name	page	mode	b.p.	low	high	fuge	year
	Heavenly Rest	403	fI5		11	23		1869
	Heavenly Union	484	fI6	b.p.	5	22		1989
	Heavenly Vision	250	dI7		5	21	fuge	1786
	Hebrew Children	133	lA6	b.p.	6	16		1844
	Hebron	566	fI7		3	14		1823
	Help Me To Sing	376	rA5		5	17		1859
	Highlands of Heaven	175	fI5		11	23		1869
	Hill of Zion, The	565	dI6		5	15		1859
	Holcombe	077B	fL6		5	13		1986
	Holiness	076T	fI6	b.p.	11	21		1844
	Holly Springs	453	rA7		11	21	fuge	1935
	Holy City	101B	rA6	b.p.	7	21		1844
	Holy Manna	059	fI5		5	15		1825
	Home in Heaven	041	fI7		7	23		1869
	Home of the Blest	541	fI6		11	21		1959
	Homeward Bound	373	fI7		5	16		1935
	Horton	330T	rD6		11	21		1935
	Humility	050B	fI7		3	13		1988
	Huntington	193	fI7		5	16	fuge	1790
	I Want to Go to Heaven	568	fI6		11	16		1959
	I Would See Jesus	075	fI5		11	23		1867
	I'll Seek His Blessings	542	rA7		5	17	fuge	1959
	I'm Going Home	282	fI5		11	23		1850
	I'm On My Journey Home	345B	sD6		7	21		1859
	Idumea	047B	rA5		5	17		1816
	Imandra New	045B	fI6	b.p.	11	23		1835
	Immensity	315	rA7		5	17	fuge	1806
	Infinite Day	446	fI7		11	21		1936
	Infinite Delight	562	lP7		6	16	fuge	1959
	Invitation	327	fI7		11	24	fuge	1784
	Invocation (First)	131B	fI6		5	16		1835
	Invocation (Second)	492	fI7		5	15		1982
	Irwinton	229	fI5		11	23		1844
	Jackson	317	fI5		11	21		1908
	Jacob's Vision	551	fI7		5	16	fuge	1959
	Jasper	426B	fI7		11	21	fuge	1907
	Jefferson	148	sD6		4	15		1818
	Jerusalem	053	sD6		5	17	fuge	1835
	Jester	331	fI5		5	16		1908
	Jesus Is My Friend	345T	fL6	b.p.	11	21		1869

	tune name	page	mode	b.p.	low	high	fuge	year
	Jesus Rose	156	fI7		11	23		1869
	Jewett	105	fI6	b.p.	11	21		1869
	Jordan (First)	066	dI7		5	16		1786
	Jordan (Second)	439	fI7		11	21	fuge	1908
	Journey Home	111T	fI5		11	16		1868
	Joyful	513	fI7		5	15		1844
	Jubilee	144	fI6		5	16		1820
	Kedron	048B	rA7		11	22		1799
	Kelley	426T	fI5		11	21		1908
	King of Peace	074B	rD6		5	15		1835
	Kingwood	266	fL6		5	15		1820
	Laban	147B	fI7		3	13		1830
	Lamb of God, The	572	fI7		7	21		1966
	Land of Rest	285B	fI5		11	23		1850
	Last Words of Copernicus	112	fL6		11	21	fuge	1869
	Lawrenceburg	380	fI7		11	21	fuge	1935
	Leander	071	sd7		5	15		1818
	Lebanon	354T	fL6	b.p.	5	13		1980
	Lena	210	sd7		7	21		1795
	Lenox	040	fL6		5	15	fuge	1782
	Let Us Sing	046	fI6		11	16		1867
	Liberty	137	fI7		11	22	fuge	1800
	Lisbon	467	fI6		5	15		1785
	Liverpool	037B	fL6	b.p.	11	21		1835
	Living Hope	500	rA7		11	21		1959
	Living Lamb	309	dI7		11	24		1850
	Living Streams	558	fI6		11	21	fuge	1959
	Lloyd	503	dI7		11	21		1980
	Logan	302	rA7		11	23	fuge	1908
	Lone Pilgrim, The	341	fL6	b.p.	11	23		1850
	Long Sought Home	235	fL6		5	15		1847
	Look Out	090	fL6		5	21		1844
	Lord, We Adore Thee	477	fI6		2	13		1960
	Louisiana	207	dM5		11	21		1835
	Love Divine	030T	fI7		5	15		1869
	Love Shall Never Die	278T	rD6		7	21		1987
	Love the Lord	375	rD6		11	21		1859
	Loved Ones, The	413	fI7		5	15		1859
	Lovely Story, The	104	fI6		5	15		1844
	Lover of the Lord	124	fI6		6	14		1869

	tune name	page	mode	b.p.	low	high	fuge	year
	Loving Jesus	361	dI7		7	21		1850
	Loving-Kindness	275T	sD6		5	15		1850
	Majesty	291	fI7		11	21		1778
	Man's Redemption	322	fI7	b.p.	11	21		1869
	Manchester	392	fI7		11	21	fuge	1935
	Marcellas, The	405	fI6		11	21		1859
	Marlborough	228	fI7		5	15	fuge	1793
	Marriage in the Skies, The	438	fI7		11	21		1909
	Mars Hill	517	fI7		11	21	fuge	1959
	Martin	452	fI6		11	16		1836
	Mary's Grief and Joy	451	dI7		11	22		1869
	McGraw	353	fI7		11	21	fuge	1971
	McKay	433	rA7		5	16	fuge	1908
	Mear	049B	fI6		11	16		1720
	Melancholy Day	419	rD6		7	23	fuge	1859
	Mercy Seat, The	470	fI6		11	21	fuge	1960
	Mercy's Free	337	fI5		5	21		1858
	Messiah	131T	rA6	b.p.	7	21		1821
	Messiah's Praise, The	394	fI6		3	11		1869
	Midnight Cry, The	495	dM5		11	22		1835
	Milford	273	fI6		5	16	fuge	1760
	Millennium	130	fI6		11	23		1831
	Minister's Farewell	069T	fL6		5	21		1813
	Mission	204	fI5		5	21		1835
	Monroe	370	rD6		7	17		1850
	Montgomery	189	fI7		3	15	fuge	1790
	Morality	136	dI7		5	16		
	Morgan	304	fI7		7	23	fuge	1802
	Morning	163T	rA7		11	21	fuge	1799
	Morning Prayer	411	rA7		11	21	fuge	1935
	Morning Sun	436	fI7		11	21	fuge	1911
	Morning Trumpet, The	085	rD6		11	21		1844
	Mortality	050T	rA7		11	21		1785
	Mount Desert	474	fI6		11	16	fuge	1985
	Mount Pleasant	218	fI7		11	22	fuge	1793
	Mount Vernon	110	rA7		11	23	fuge	1799
	Mount Zion (First)	220	fI7		11	25	fuge	1792
	Mount Zion (Second)	088B	fI6	b.p.	11	21		1844
	Mulberry Grove	482	fI5		5	15		1869
	Mullins	323T	fL6		11	21		1869
	Murillo's Lesson	358	fI7		5	21		

	tune name	page	mode	b.p.	low	high	fuge	year
	Mutual Love	410B	fI5		6	23		1835
	My Brightest Days	546	fI7		5	14	fuge	1959
	My Home (First)	051	rA7		11	23		1869
	My Home (Second)	560	fI6		5	21		1959
	My Life and Breath	527	fI7		11	21	fuge	1959
	My Rising Sun	478	fI7		11	21	fuge	1960
	My Shepherd Guides	490	fI6	b.p.	11	21		1959
	Nashville	064	fL6		3	15		1821
	Natick	497	fI7		5	15		1989
	Nativity	350	fI7		5	16		1988
	Never Part	094	dI7		11	22		1850
	Never Turn Back	378B	rD6		5	17		1869
	New Agatite	485	fI7		11	22	fuge	1990
	New Bethany	431	dI7		11	22	fuge	1869
	New Bethel	395	fI7		11	21	fuge	1935
	New Britain	045T	fI5		5	15		1829
	New Georgia	534	fI7		11	21	fuge	1959
	New Harmony	406	fI5		5	21		1859
	New Hope	316	fI6	b.p.	11	21	fuge	1908
	New Hosanna	412	fI7		3	16		1859
	New Jerusalem	299	fI7		11	21	fuge	1796
	New Jordan	442	sd7		11	25	fuge	1815
	New Lebanon	202	fI7		11	24	fuge	1808
	New Prospect	390	fI5		5	21		1866
	New Topia	215	rA7		11	23		1816
	Newburgh	182	fI7		3	15		1798
	Newnan	321	fI5		11	21		1859
	Nidrah	540	fI7		5	15		1982
	Ninety-Fifth	036B	fI6		11	15	fuge	1813
	Ninety-Third Psalm	031T	fL6	b.p.	5	15		1812
	North Port	324	sD6		5	15		1850
	North Salem	440	rA7		11	22	fuge	1799
	Northfield	155	fI7		3	15	fuge	1800
	Norwich	362	fI7		5	16	fuge	1850
	Notes Almost Divine	396	rA7		11	21	fuge	1935
	Novakoski	481	rA7		11	23	fuge	1989
	O Come Away	334	fI7		2	13		1848
	O'Leary	501	fI7		11	22		1990
	Ocean	222	fI7		11	21	fuge	1787
	Ode of Life's Journey	227	fI7		5	21		1844

	tune name	page	mode	b.p.	low	high	fuge	year
	Ode on Science	242	fI7		11	23		1798
	Odem (First)	295	fI6		11	21		1935
	Odem (Second)	340	fI7		11	21	fuge	1935
	Ogletree	138B	fI5		11	21		1869
	Oh, Sing With Me!	374	fL6		11	21		1859
	Oh, What Love	491	fI5		3	16		1960
	Old Hundred	049T	fI7		5	15		1551
	Old Ship of Zion, The	079	fI5		11	21		1844
	Old-Fashioned Bible, The	342	fL6		5	22		1850
	Olney	135	fI7		5	21		1818
	Ortonville	068B	fI6	b.p.	5	15		1837
	Our Humble Faith	463	fI7		11	21		1959
	Oxford	306	fI7		5	16	fuge	1850
	Panting for Heaven	384	fI7		11	23	fuge	1869
	Parting Friend	414	fL6		11	21		1859
	Parting Friends (First)	267	rA6		7	21		1842
	Parting Friends (Second)	308	IP7		4	14		1850
	Parting Friends (Third)	521	fI7		11	21		1959
	Parting Hand	062	fI5		11	21		
	Passing Away	445	fL6		5	13		1872
	Peace and Joy	532	fI7		11	22	fuge	1959
	Penick	387	fI6	b.p.	11	21		1857
	Penitence	571	fI7		5	15		1966
	Petersburg	174	fI7		11	25		1786
	Phillips Farewell	549	fL6		3	13		1962
	Phoebus	173	sd7		11	21		1770
	Pilgrim	201	rA6		7	21		1820
	Pilgrim's Farewell	185	fI7		11	21		1802
	Pilgrim's Way, The	545	rD6	b.p.	7	21		1959
	Pisgah	058	fL6		3	16		1817
	Pittsford	351	fI7		5	14	fuge	1809
	Pleasant Hill	205	fI5		11	23		1820
	Plenary	162	fI5		5	21		1839
	Pleyel's Hymn (First)	143	dI6		11	21		
	Pleyel's Hymn (Second)	523	dI7		5	15		
	Poland	086	rA7		3	13		1785
	Portland	556	fI7		11	22	fuge	1802
	Portuguese Hymn	223	fI7		5	15		1743
	Praise God	328	rD6	b.p.	5	21		1911
	Praise Him	544	fI5		5	21		1960
	Pray, Brethren, Pray	167	fI7		11	21		1845

	tune name	page	mode	b.p.	low	high	fuge	year
	Present Joys	318	fI7	b.p.	11	21	fuge	1908
	Primrose	047T	fI6		5	15		1812
	Primrose Hill	043	fI6		11	21		
	Prodigal Son, The	113	dI7		5	15		1844
	Promised Day	409	fI5		11	21		1859
	Promised Land, The	128	sD6		11	21		1835
	Prospect	030B	fI5		5	16		1835
	Protection (1)	187	fI7		11	22	fuge	1808
	Protection (Second)	402	fI7		11	22		1869
	Providence	298	fI5		5	16		1820
	Ragan	176T	fL6		11	21		1869
	Rainbow	344	fI7		3	14	fuge	1785
	Raymond	441	fI6		11	22	fuge	1855
	Redemption	480	fI6		11	21		1959
	Rees	418	fL6		5	13		1859
	Religion is a Fortune	319	fI6	b.p.	5	16		1850
	Repentance	214	sd7		7	21	fuge	1796
	Rest for the Weary	154	fI7		3	13		1869
	Restoration (First)	312B	rA5		5	17		1835
	Restoration (Second)	271B	fL6		11	22		1850
	Resurrected	153	fI5		11	21		1908
	Resurrection Day, The	498	fL6		11	23		1959
	Return Again	335	fL6		6	21		1850
	Reverential Anthem	234	fI7		5	16		1844
	Reynolds	225T	fI6	b.p.	11	15		1985
	Rock That Is Higher Than I, The	496	fI7		5	15		1869
	Rockport	372	rA7		7	23	fuge	1989
	Rocky Road	294	fI5		5	21		1935
	Roll Jordan	274B	fI5		11	21		1855
	Roll On	275B	fL6		11	23		1850
	Rose of Sharon	254	dI7		5	16		1778
	Royal Band, The	360	sD6	b.p.	7	23		1850
	Russia	107	sD6		7	15	fuge	1786
	Sabbath Morning	283	fI7		11	21	fuge	1935
	Sacred Mount	456	fI7		11	21		1935
	Sacred Rest	435	fI6		11	21		1869
	Sacred Throne	569B	fI6	b.p.	5	15		c. 1824
	Saint's Delight, The	114	sd7		7	21		1835
	Saints Bound for Heaven, The	035	fL6		5	16		1840
	Salem	068T	sd7		3	15		1817

	tune name	page	mode	b.p.	low	high	fuge	year
	Samaria	026	rD6		11	21		1936
	Sardinia	296	rA7		2	13		1794
	Sardis	460	fI7		5	15	fuge	1869
	Save, Lord, or We Perish	224	rA7		11	21	fuge	1869
	Save, Mighty Lord	070B	rA5		7	21		1854
	Savior's Call, The	489	fI6		11	16		1869
	Savior's Name, The	471	fI5		11	21		1960
	Sawyer's Exit	338	fL6	b.p.	5	21		1850
	Schenectady	192	fI7		11	22	fuge	1805
	Send a Blessing	369	fI7		5	16		1859
	Sermon on the Mount	507	fI7		3	13		1959
	Service of the Lord	080B	fI6	b.p.	11	21		1844
	Sharon	212	fI7		5	15	fuge	1793
	Sharpsburg	039B	fI5		3	13		1869
	Shawmut	535	lP5		3	14		
	Shepherd's Flock, The	279	fI7		11	21	fuge	1935
	Shepherds Rejoice	152	fI5		11	23		1850
	Sheppard	464	fI7		11	22	fuge	1990
	Sherburne	186	fI6		11	23	fuge	1783
	Shining Star	461	dI7		5	21		1988
	Shouting Song	080T	sd7		11	16		1844
	Showers of Blessings	528	fI7		5	15	fuge	1959
	Sidney	437	fI5		11	23		1908
	Silver Street	311	fI7		11	24		1780
	Sing On	381	fI5		11	21		1935
	Sing to Me of Heaven!	312T	rD6		5	17		1850
	Sinner's Friend	132	rD6		11	21		1869
	Sister's Farewell	055	fI5		11	21		1905
	Soar Away	455	rA7		4	13	fuge	1935
	Soft Music	323B	fI7		7	16		1850
	Soldier of the Cross	325	fI7		11	21		1909
	Soldier's Delight	487	rA7		11	21		1918
	Sons of Sorrow	332	sd7		7	22		1848
	Sounding Joy	391	fI7		11	22	fuge	1790
	Southwell	365	fI7		11	23	fuge	1786
	Span of Life	379	rA7		7	21		1869
	Spirit Shall Return, The	512	fL6		5	16		1959
	Spring	188	fI7		5	21		
	St. Thomas	34B	fI6		5	16		1770
	Stafford	078	dI6		5	15	fuge	1782
	Still Better	166	fI5		5	13		1869
	Stockwood	118	rD6		5	15		1869

	tune name	page	mode	b.p.	low	high	fuge	year
	Stony Point	368	fI7		5	21		1990
	Stratfield	142	rA7		11	21	fuge	1786
	Struggle On	400	fL6	b.p.	11	23		1859
	Supplication	539	rD6		7	21		1959
	Swanton	352	fI7		11	24	fuge	1809
	Sweet Affliction	145B	fI6		11	16		1823
	Sweet Canaan	087	dI6		11	21		1844
	Sweet Home	161	dI7		11	21		1840
	Sweet Majesty	536	rA7		7	23	fuge	1959
	Sweet Morning	421	rD6	b.p.	11	23		1859
	Sweet Prospect	065	sD6	b.p.	7	21		1833
	Sweet Rivers	061	fI7		11	21		1825
	Sweet Solitude	140	fI7		5	21		1835
	Sweet Union	424	dI6		11	23		1859
	Symphony	151	fI7		11	22		1790
	Thankful Heart, A	475	fL6	b.p.	5	15	fuge	1989
	Thou Art God	543	fI7		11	23	fuge	1959
	Thou Art Passing Away	231	fI7		6	16		
	Throne of Grace, The	476	fI6		11	21		1960
	To Die No More	111B	fI5		11	15		1856
	Tolling Bell	459	fI5		11	15		1868
	Traveler, The	108B	rA6	b.p.	7	17		1868
	Traveling On	208	fI7		11	21	fuge	1911
	Traveling Pilgrim	278B	sm6		7	16		1850
	Tribulation	029B	rD6		3	14		1813
	Trumpet, The	149	fI7		3	14		1831
	Turn, Sinner, Turn	160B	rA7		11	23		1844
	Twenty-third Psalm, The	524	fI7		11	21		1950
	Union	116	rA7		4	16		1844
	Vain World Adieu	329	fI5		6	21		1856
	Vale of Sorrow	083T	rA7		5	15		1844
	Vermont	180	rA7		11	23		1778
	Vernon	095	rD6		11	23		1813
	Victoria	290	fL6		5	16		1850
	Villulia	056B	sD5		7	21		1850
	Virginia	191	rA7		11	21		1782
	War Department	160T	sm6		11	21		1835
	Warning	213B	fL6	b.p.	2	15		1869

	tune name	page	mode	b.p.	low	high	fuge	year
	Warrenton	145T	fL6	b.p.	11	21		1835
	Wayfaring Stranger	457	rD6	b.p.	7	21		1935
	We'll Soon Be There	097	fI5		11	15		1859
	Weary Pilgrim	326	sD6		7	22		1850
	Weary Souls, The	072T	fI5		11	23		1844
	Webster	031B	fL6	b.p.	11	21		1835
	Weeping Mary	408	fL6		3	13		1859
	Weeping Pilgrim	417	dM5		11	21		1859
	Weeping Savior (First)	033T	rD6		7	21		1844
	Weeping Savior (Second)	310	dI7		7	21		1869
	Weeping Sinners	108T	fI5		5	15		1868
	Wells	028B	dI7		11	21		1724
	Westford	280	fI7		5	16		1785
	When I Am Gone	339	fI6		5	16		1850
	Where Ceaseless Ages Roll	505	sD6		5	15	fuge	1959
	Where There's No Trouble and Sorrow	465	fI7	b.p.	6	21		1960
	White	288	dM6		5	16		1856
	Whitestown	211	sd7		11	22	fuge	1800
	Windham	038B	rA7		11	21		1785
	Winter	038T	fI7		7	21		1785
	Wondrous Cross	447	rA7		11	21	fuge	1932
	Wondrous Love	159	sm6		7	21		1840
	Wood Street	504	rA6		11	21	fuge	1986
	Wootten	548	fI6		11	21		1976
	Worcester	195	fI7		11	22	fuge	1778
	World Unknown	428	rA7		7	21	fuge	1859
	Ye Heedless Ones	522	rA7		7	21	fuge	1959
	Youth will soon be Gone	404	fI6		11	21		1859
	Zion	564	rA7		11	23	fuge	1959

A Modal Index

of *The Sacred Harp* (1991)

NB: Only the tenor line of fugging 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.

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 fugging, i.e. contains a contrapuntal section,
often the second half, and usually of voices entering in succession

page : the page number in *The Sacred Harp* (1991 edition)

B following a page number indicates bottom of page

T following a page number indicates top of page

tune name : that used in *The Sacred Harp* (1991 edition)

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.

other : unusual characteristics, mostly a final on other than the tonic

Following is a key to the possible solmizations of the modes; on the right is the number of times each occurs in *The Sacred Harp* (1991 edition).
Press each mode to locate its section in this Index.

Key to the Modes with their Solmizations

hexatonic Lydian	fL6	f s l d r m f'	53
pentatonic Ionian	fI5	f s l d r f'	66
hexatonic Ionian	fI6	f s l t _b d r f'	76
hexatonic Ionian	dI6	d r m f s l d'	9
heptatonic Ionian	fI7	f s l t _b d r m f'	159
heptatonic Ionian	dI7	d r m f s l t d'	22
pentatonic Mixolydian	dM5	d r f s l d'	6
hexatonic Mixolydian	dM6	d r f s l t _b d'	4
hexatonic mixolydian	sm6	s l d r m _b f s'	4
heptatonic Mixolydian	dM7	d r m f s l t _b d'	2
pentatonic Dorian	sD5	s l d r f s'	1
hexatonic Dorian	sD6	s l t _b d r f s'	19
hexatonic Dorian	rD6	r m f s l d r'	31
heptatonic dorian	sd7	s l t _b d r m _b f s'	17
pentatonic Aeolian	rA5	r f s l d r'	9
hexatonic Aeolian	rA6	r f s t _b d r'	9
hexatonic Aeolian	lA6	l d r m f s l'	1
heptatonic Aeolian	rA7	r m f s l t _b d r'	63
pentatonic Phrygian	lP5	l d r f s l'	1
heptatonic Phrygian	lP7	l t _b d r m f s l'	2

total = 554

Summary of Modal Data

f = 354	63.9%	L = 53	9.6%	5 = 83	15.0%
d = 43	7.8%	I = 332	59.9%	6 = 206	37.2%
s = 41	7.4%	M = 16	2.9%	7 = 265	47.8%
r = 112	20.2%	D = 68	12.3%		
l = 4	.7%	A = 82	14.8%		
		P = 3	.5%		

mode	b.p.	low	high	fuge	page	tune name	other
fL6		6	21		033B	Abbeville	
fL6	b.p.	5	16		285T	Arnold	
fL6		3	15		359	Bride's Farewell, The	
fL6		3	13		163B	China	
fL6		5	21		314	Cleburne	
fL6	b.p.	5	21		141	Complainer	
fL6	b.p.	5	15		401	Cuba	
fL6	b.p.	11	21		398	Dying Boy, The	
fL6	b.p.	5	15		410T	Dying Californian, The	
fL6	b.p.	6	21		083B	Dying Minister, The	
fL6		6	21		170	Exhilaration	
fL6		7	21		462	Faith and Hope	
fL6		11	21	fuge	434	Fillmore	final on 15
fL6	b.p.	11	23		093	Frozen Heart	
fL6		11	23		158	Funeral Thought	
fL6	b.p.	5	15		425	Golden Streets	
fL6	b.p.	11	21		119	Heaven's My Home	
fL6		5	13		077B	Holcombe	
fL6	b.p.	11	21		345T	Jesus Is My Friend	
fL6		5	15		266	Kingwood	
fL6		11	21	fuge	112	Last Words of Copernicus	
fL6	b.p.	5	13		354T	Lebanon	
fL6		5	15	fuge	040	Lenox	
fL6	b.p.	11	21		037B	Liverpool	
fL6	b.p.	11	23		341	Lone Pilgrim, The	final on 21
fL6		5	15		235	Long Sought Home	
fL6		5	21		090	Look Out	
fL6		5	21		069T	Minister's Farewell	final on 21
fL6		11	21		323T	Mullins	
fL6		3	15		064	Nashville	
fL6	b.p.	5	15		031T	Ninety-Third Psalm	
fL6		11	21		374	Oh, Sing With Me!	
fL6		5	22		342	Old-Fashioned Bible, The	
fL6		11	21		414	Parting Friend	final on 21
fL6		5	13		445	Passing Away	
fL6		3	13		549	Phillips Farewell	
fL6		3	16		058	Pisgah	final on 21
fL6		11	21		176T	Ragan	
fL6		5	13		418	Rees	
fL6		11	22		271B	Restoration (Second)	
fL6		11	23		498	Resurrection Day, The	
fL6		6	21		335	Return Again	

mode	b.p.	low	high	fuge	page		other
fL6		11	23		275B	Roll On	
fL6		5	16		035	Saints Bound for Heaven, The	
fL6	b.p.	5	21		338	Sawyer's Exit	
fL6		5	16		512	Spirit Shall Return, The	
fL6	b.p.	11	23		400	Struggle On	
fL6	b.p.	5	15	fuge	475	Thankful Heart, A	
fL6		5	16		290	Victoria	
fL6	b.p.	2	15		213B	Warning	
fL6	b.p.	11	21		145T	Warrenton	
fL6	b.p.	11	21		031B	Webster	
fL6		3	13		408	Weeping Mary	
fL6							
fI5		11	23		499	At Rest	
fI5		5	16		081T	Beach Spring	
fI5		5	15		072B	Bellevue	
fI5		5	15		176B	Blooming Youth	
fI5		5	21		092	Burk	
fI5	.	11	15		101T	Canaan's Land	
fI5		5	16		109	Carnsville	
fI5		3	15		056T	Columbiana	
fI5		6	21		060	Day of Worship	
fI5		11	21		516	DeLong	
fI5		3	15		076B	Desire for Piety	
fI5		5	13		048T	Devotion	
fI5		11	22		088T	Done With the World	
fI5		11	21		037T	Ester	
fI5		11	21		570	Farewell to All (Second)	
fI5		11	23		121	Florence	
fI5		5	21		284	Garden Hymn	
fI5		11	23		213T	Good Old Way, The	
fI5		11	23		034T	Gospel Pool, The	
fI5		6	21		289	Greensborough	
fI5		11	21		354B	Happy Land	
fI5		11	23		403	Heavenly Rest	
fI5		11	23		175	Highlands of Heaven	
fI5		5	15		059	Holy Manna	
fI5		11	23		075	I Would See Jesus	
fI5		11	23		282	I'm Going Home	
fI5		11	23		229	Irwinton	
fI5		11	21		317	Jackson	
fI5		5	16		331	Jester	
fI5		11	16		111T	Journey Home	

mode	b.p.	low	high	fuge	page	tune name	other
fl5		11	21		426T	Kelley	
fl5		11	23		285B	Land of Rest	
fl5		5	21		337	Mercy's Free	
fl5		5	21		204	Mission	
fl5		5	15		482	Mulberry Grove	
fl5		6	23		410B	Mutual Love	
fl5		5	15		045T	New Britain	
fl5		5	21		406	New Harmony	
fl5		5	21		390	New Prospect	
fl5		11	21		321	Newnan	
fl5		11	21		138B	Ogletree	
fl5		3	16		491	Oh, What Love	
fl5		11	21		079	Old Ship of Zion, The	
fl5		11	21		062	Parting Hand	
fl5		11	23		205	Pleasant Hill	
fl5		5	21		162	Plenary	
fl5		5	21		544	Praise Him	
fl5		11	21		409	Promised Day	
fl5		5	16		030B	Prospect	
fl5		5	16		298	Providence	
fl5		11	21		153	Resurrected	
fl5		5	21		294	Rocky Road	
fl5		11	21		274B	Roll Jordan	
fl5		11	21		471	Savior's Name, The	
fl5		3	13		039B	Sharpsburg	
fl5		11	23		152	Shepherds Rejoice	
fl5		11	23		437	Sidney	
fl5		11	21		381	Sing On	
fl5		11	21		055	Sister's Farewell	
fl5		5	13		166	Still Better	
fl5		11	15		111B	To Die No More	
fl5		11	15		459	Tolling Bell	
fl5		6	21		329	Vain World Adieu	
fl5		11	15		097	We'll Soon Be There	
fl5		11	23		072T	Weary Souls, The	
fl5		5	15		108T	Weeping Sinners	
fl6	b.p.	11	15		138T	Adoration	
fl6		5	15		052T	Albion	
fl6		11	21		393	Alexander	
fl6	b.p.	11	21		493	Amanda Ray	
fl6		11	16		073B	Arlington	

mode	b.p.	low	high	fuge	page		other
fl6		11	21		494	Big Creek	
fl6		11	21		420	Bishop	
fl6		5	16		473	Carmarthen	
fl6		11	21	fuge	386	Christ Our Song	
fl6		5	21		134	Christian's Hope, The	
fl6		5	21		225B	Christmas Anthem	
fl6	b.p.	11	16		081B	Cookham	
fl6		11	21		032T	Corinth	
fl6		5	16		063	Coronation	
fl6		11	21		382	Coston	
fl6		11	21		531	Dura	
fl6	b.p.	5	21		123T	Dying Christian, The	
fl6		11	16		236	Easter Anthem	
fl6		11	21	fuge	483	Eternal Light	
fl6	b.p.	11	21		348B	Fleeting Days	
fl6		5	21		389	Fredericksburg	
fl6		11	15	fuge	511	Great Redeemer	
fl6		5	16		127	Green Fields	
fl6		11	15		448B	Grieved Soul, The	
fl6	b.p.	5	15		343	Happy Home	
fl6		5	16		388	Happy Sailor, The	
fl6		11	15	fuge	371	Heavenly Dove	
fl6	b.p.	11	21		303	Heavenly Land	
fl6		11	15		378T	Heavenly Port, The	
fl6	b.p.	5	22		484	Heavenly Union	
fl6	b.p.	11	21		076T	Holiness	
fl6		11	21		541	Home of the Blest	
fl6		11	16		568	I Want to Go to Heaven	
fl6	b.p.	11	23		045B	Imandra New	
fl6		5	16		131B	Invocation (First)	
fl6	b.p.	11	21		105	Jewett	
fl6		5	16		144	Jubilee	
fl6		11	16		046	Let Us Sing	
fl6		5	15		467	Lisbon	
fl6		11	21	fuge	558	Living Streams	
fl6		2	13		477	Lord, We Adore Thee	
fl6		5	15		104	Lovely Story, The	
fl6		6	14		124	Lover of the Lord	
fl6		11	21		405	Marcellas, The	final on 15
fl6		11	16		452	Martin	
fl6		11	16		049B	Mear	
fl6		11	21	fuge	470	Mercy Seat, The	

mode	b.p.	low	high	fuge	page	tune name	other
fl6		3	11		394	Messiah's Praise, The	final on 5
fl6		5	16	fuge	273	Milford	
fl6		11	23		130	Millennium	
fl6		11	16	fuge	474	Mount Desert	
fl6	b.p.	11	21		088B	Mount Zion (Second)	
fl6		5	21		560	My Home (Second)	
fl6	b.p.	11	21		490	My Shepherd Guides	
fl6	b.p.	11	21	fuge	316	New Hope	
fl6		11	15	fuge	036B	Ninety-Fifth	
fl6		11	21		295	Odem (First)	
fl6	b.p.	5	15		068B	Ortonville	
fl6	b.p.	11	21		387	Penick	
fl6		5	15		047T	Primrose	
fl6		11	21		043	Primrose Hill	
fl6		11	22	fuge	441	Raymond	
fl6		11	21		480	Redemption	
fl6	b.p.	5	16		319	Religion is a Fortune	
fl6	b.p.	11	15		225T	Reynolds	
fl6		11	21		435	Sacred Rest	
fl6	b.p.	5	15		569B	Sacred Throne	
fl6		11	16		489	Savior's Call, The	
fl6	b.p.	11	21		080B	Service of the Lord	
fl6		11	23	fuge	186	Sherburne	
fl6		5	16		34B	St. Thomas	
fl6		11	16		145B	Sweet Affliction	
fl6		11	21		476	Throne of Grace, The	
fl6		5	16		339	When I Am Gone	
fl6		11	21		548	Wootten	
fl6		11	21		404	Youth will soon be Gone	
dI6		5	16		084	Amsterdam	
dI6		5	15		098	Dull Care	
dI6		5	21		449	Fatherland	
dI6		11	16		070T	Gainsville	
dI6		5	15		565	Hill of Zion, The	
dI6		11	21		143	Pleyel's Hymn (First)	
dI6		5	15	fuge	078	Stafford	
dI6		11	21		087	Sweet Canaan	
dI6		11	23		424	Sweet Union	
fl7		11	23		178	Africa	
fl7		11	21	fuge	293	Akers	

mode	b.p.	low	high	fuge	page		other
fl7		5	15	fuge	472	Akin	
fl7		5	15		122	All Is Well	
fl7		7	15	fuge	150	Amity	
fl7		5	21		103	Animation	
fl7		11	23	fuge	553	Anthem on the Beginning	final on 21
fl7		11	21		488	As We Go On	
fl7		7	21	fuge	091	Assurance	
fl7		11	22	fuge	217	Ballstown	
fl7		5	16		232	Baptismal Anthem	
fl7		11	23	fuge	269	Bear Creek	
fl7		11	21	fuge	292	Behold the Savior	
fl7		5	15		486	Beneficence	
fl7		5	16	fuge	454	Better Land, The	
fl7		11	22	fuge	550	Blissful Dawning	
fl7	b.p.	3	15		100	Bower of Prayer, The	
fl7		6	14	fuge	276	Bridgewater	
fl7		11	21	fuge	468	Bristol	
fl7		11	21	fuge	422	Burdette	
fl7		11	24	fuge	120	Chambers	final on 21
fl7		11	21		502	Charge to Keep, A	final on 21
fl7		11	21		052B	Charlestown	
fl7		11	23		407	Charlton	final on 21
fl7		11	21		479	Chester	
fl7	b.p.	11	23	fuge	432	Cheves	
fl7		6	21		057	Christian Soldier	
fl7		11	21		177	Christian's Flight, The	
fl7	b.p.	11	21		206	Christian's Hope	
fl7		5	15		347	Christian's Farewell	
fl7		5	15		313T	Concord	
fl7		3	16		270	Confidence	
fl7		5	15	fuge	297	Conversion	
fl7		5	15		510	Corley	
fl7		11	22		169	Dartmouth	
fl7		7	16		263	Doddridge	
fl7		5	15		415	Easter Morn	
fl7		11	21	fuge	200	Edom	
fl7		11	22		139	Elysian	
fl7		11	23		184	Enfield	
fl7		2	14		157	Essay	
fl7		11	21	fuge	336	Eternal Home	
fl7		11	22	fuge	171	Exhortation (First)	
fl7		7	16		333	Family Circle	

mode	b.p.	low	high	fuge	page	tune name	other
fl7		7	16		515	Federal Street	
fl7		5	16		096	Few Happy Matches	
fl7		11	21	fuge	530	Glad New Song, A	
fl7		5	15	fuge	099	Gospel Trumpet	
fl7		5	16	fuge	198	Green Street	
fl7		11	23		301	Greenland	
fl7		5	16	fuge	538	Hampton	
fl7		5	21	fuge	172	Harmony	
fl7		11	21	fuge	573	Harpeth Valley	
fl7		11	21	fuge	466	Haynes Creek	
fl7		11	22		518	Heavenly Anthem	final on 21
fl7		3	14		566	Hebron	
fl7		7	23		041	Home in Heaven	
fl7		5	16		373	Homeward Bound	
fl7		3	13		050B	Humility	
fl7		5	16	fuge	193	Huntington	
fl7		11	21		446	Infinite Day	final on 21
fl7		11	24	fuge	327	Invitation	final on 21
fl7		5	15		492	Invocation (Second)	
fl7		5	16	fuge	551	Jacob's Vision	
fl7		11	21	fuge	426B	Jasper	
fl7		11	23		156	Jesus Rose	final on 21
fl7		11	21	fuge	439	Jordan (Second)	
fl7		5	15		513	Joyful	
fl7		3	13		147B	Laban	
fl7		7	21		572	Lamb of God, The	
fl7		11	21	fuge	380	Lawrenceburg	
fl7		11	22	fuge	137	Liberty	
fl7		5	15		030T	Love Divine	
fl7		5	15		413	Loved Ones, The	
fl7		11	21		291	Majesty	
fl7	b.p.	11	21		322	Man's Redemption	
fl7		11	21	fuge	392	Manchester	
fl7		5	15	fuge	228	Marlborough	
fl7		11	21		438	Marriage in the Skies, The	
fl7		11	21	fuge	517	Mars Hill	final on 21
fl7		11	21	fuge	353	McGraw	
fl7		3	15	fuge	189	Montgomery	
fl7		7	23	fuge	304	Morgan	
fl7		11	21	fuge	436	Morning Sun	
fl7		11	22	fuge	218	Mount Pleasant	
fl7		11	25	fuge	220	Mount Zion (First)	final on 21

mode	b.p.	low	high	fuge	page		other
fl7		5	21		358	Murillo's Lesson	
fl7		5	14	fuge	546	My Brightest Days	
fl7		11	21	fuge	527	My Life and Breath	
fl7		11	21	fuge	478	My Rising Sun	
fl7		5	15		497	Natick	
fl7		5	16		350	Nativity	
fl7		11	22	fuge	485	New Agatite	
fl7		11	21	fuge	395	New Bethel	
fl7		11	21	fuge	534	New Georgia	
fl7		3	16		412	New Hosanna	
fl7		11	21	fuge	299	New Jerusalem	
fl7		11	24	fuge	202	New Lebanon	
fl7		3	15		182	Newburgh	
fl7		5	15		540	Nidrah	
fl7		3	15	fuge	155	Northfield	
fl7		5	16	fuge	362	Norwich	
fl7		2	13		334	O Come Away	
fl7		11	22		501	O'Leary	
fl7		11	21	fuge	222	Ocean	
fl7		5	21		227	Ode of Life's Journey	
fl7		11	23		242	Ode On Science	
fl7		11	21	fuge	340	Odem (Second)	
fl7		5	15		049T	Old Hundred	
fl7		5	21		135	Olney	
fl7		11	21		463	Our Humble Faith	
fl7		5	16	fuge	306	Oxford	
fl7		11	23	fuge	384	Panting for Heaven	final on 21
fl7		11	21		521	Parting Friends (Third)	
fl7		11	22	fuge	532	Peace and Joy	final on 21
fl7		5	15		571	Penitence	
fl7		11	25		174	Petersburg	final on 21
fl7		11	21		185	Pilgrim's Farewell	
fl7		5	14	fuge	351	Pittsford	
fl7		11	22	fuge	556	Portland	
fl7		5	15		223	Portuguese Hymn	
fl7		11	21		167	Pray, Brethren, Pray	
fl7	b.p.	11	21	fuge	318	Present Joys	
fl7		11	22	fuge	187	Protection (1)	
fl7		11	22		402	Protection (Second)	final on 21
fl7		3	14	fuge	344	Rainbow	
fl7		3	13		154	Rest for the Weary	
fl7		5	16		234	Reverential Anthem	

mode	b.p.	low	high	fuge	page	tune name	other
fI7		5	15		496	Rock That Is Higher Than I, The	
fI7		11	21	fuge	283	Sabbath Morning	
fI7		11	21		456	Sacred Mount	
fI7		5	15	fuge	460	Sardis	
fI7		11	22	fuge	192	Schenectady	final on 21
fI7		5	16		369	Send a Blessing	
fI7		3	13		507	Sermon on the Mount	
fI7		5	15	fuge	212	Sharon	
fI7		11	21	fuge	279	Shepherd's Flock, The	
fI7		11	22	fuge	464	Sheppard	
fI7		5	15	fuge	528	Showers of Blessings	
fI7		11	24		311	Silver Street	final on 21
fI7		7	16		323B	Soft Music	
fI7		11	21		325	Soldier of the Cross	
fI7		11	22	fuge	391	Sounding Joy	
fI7		11	23	fuge	365	Southwell	
fI7		5	21		188	Spring	
fI7		5	21		368	Stony Point	
fI7		11	24	fuge	352	Swanton	
fI7		11	21		061	Sweet Rivers	
fI7		5	21		140	Sweet Solitude	
fI7		11	22		151	Symphony	final on 21
fI7		11	23	fuge	543	Thou Art God	final on 21
fI7		6	16		231	Thou Art Passing Away	
fI7		11	21	fuge	208	Traveling On	
fI7		3	14		149	Trumpet, The	
fI7		11	21		524	Twenty-third Psalm, The	final on 21
fI7		5	16		280	Westford	
fI7	b.p.	6	21		465	Where There's No Trouble and Sorrow	
fI7		7	21		038T	Winter	
fI7		11	22	fuge	195	Worcester	
dI7		4	14		054	Blessed Lamb, The	
dI7		5	14		287	Cambridge	
dI7		5	15		230	Converting Grace	
dI7		5	15		164	Duane Street	
dI7		5	23		450	Elder	
dI7		11	21		569T	Emmaus	
dI7		5	21	fuge	250	Heavenly Vision	
dI7		5	16		066	Jordan (First)	
dI7		11	24		309	Living Lamb	
dI7		11	21		503	Lloyd	

mode	b.p.	low	high	fuge	page		other
dI7		7	21		361	Loving Jesus	final on 21
dI7		11	22		451	Mary's Grief and Joy	
dI7		5	16		136	Morality	
dI7		11	22		094	Never Part	
dI7		11	22	fuge	431	New Bethany	
dI7		5	15		523	Pleyel's Hymn (Second)	
dI7		5	15		113	Prodigal Son, The	
dI7		5	16		254	Rose of Sharon	
dI7		5	21		461	Shining Star	
dI7		11	21		161	Sweet Home	
dI7		7	21		310	Weeping Savior (Second)	
dI7		11	21		028B	Wells	
dM5		11	21		089	Church's Desolation, The	
dM5		11	21		073T	Cusseta	
dM5		11	21		129	Heavenly Armor	
dM5		11	21		207	Louisiana	
dM5		11	22		495	Midnight Cry, The	
dM5		11	21		417	Weeping Pilgrim	
dM6	b.p.	11	21		179	Christian Warfare, The	
dM6		6	21		044	Converted Thief, The	
dM6	b.p.	11	21		146	Hallelujah	
dM6		5	16		288	White	
sm6		5	21		074T	Enquirer, The	final on 21
sm6		7	16		278B	Traveling Pilgrim	
sm6		11	21		160T	War Department	
sm6		7	21		159	Wondrous Love	
dM7	b.p.	11	21		082T	Bound for Canaan	
dM7		6	14		147T	Boylston	
sD5		7	21		056B	Villulia	
sD6		5	17		348T	Ainslie	
sD6		7	13		385T	Can I Leave You?	
sD6		11	21		448T	Consecration	
sD6		7	15		268	David's Lamentation	
sD6		5	17	fuge	272	Exhortation (Second)	
sD6		5	15		029T	Fairfield	
sD6		5	21		458	Friendship	

mode	b.p.	low	high	fuge	page	tune name	other
sD6		5	15		567	Great Day, The	
sD6		7	21		345B	I'm On My Journey Home	
sD6		4	15		148	Jefferson	
sD6		5	17	fuge	053	Jerusalem	
sD6		5	15		275T	Loving-Kindness	
sD6		5	15		324	North Port	
sD6		11	21		128	Promised Land, The	
sD6	b.p.	7	23		360	Royal Band, The	
sD6		7	15	fuge	107	Russia	
sD6	b.p.	7	21		065	Sweet Prospect	
sD6		7	22		326	Weary Pilgrim	
sD6		5	15	fuge	505	Where Ceaseless Ages Roll	
rD6		5	17	fuge	036T	America	
rD6		5	16		355	Anthem on the Saviour	mod. to f17
rD6		7	21	fuge	430	Arbacoochee	
rD6		7	17		271T	Arkansas	
rD6		11	21		027	Bethel	
rD6		4	15		077T	Child of Grace, The	
rD6		7	21	fuge	168	Cowper	
rD6		3	13	fuge	383	Eternal Day	
rD6	b.p.	5	17		069B	Farewell to All (First)	
rD6		7	23		385T	Fight On	final on 21
rD6		7	21	fuge	203	Florida	
rD6		11	21		330T	Horton	
rD6		5	15		074B	King of Peace	
rD6		7	21		278T	Love Shall Never Die	
rD6		11	21		375	Love the Lord	
rD6		7	23	fuge	419	Melancholy Day	
rD6		7	17		370	Monroe	
rD6		11	21		085	Morning Trumpet, The	
rD6		5	17		378B	Never Turn Back	
rD6	b.p.	7	21		545	Pilgrim's Way, The	final on 15
rD6	b.p.	5	21		328	Praise God	
rD6		11	21		026	Samaria	
rD6		5	17		312T	Sing to Me of Heaven!	
rD6		11	21		132	Sinner's Friend	
rD6		5	15		118	Stockwood	
rD6		7	21		539	Supplication	
rD6	b.p.	11	23		421	Sweet Morning	
rD6		3	14		029B	Tribulation	
rD6		11	23		095	Vernon	

mode	b.p.	low	high	fuge	page		other
rD6	b.p.	7	21		457	Wayfaring Stranger	
rD6		7	21		033T	Weeping Savior (First)	
sd7		5	16	fuge	300	Calvary	
sd7		3	15		240	Christian Song	mod. to f17
sd7		7	21		429	Christian's Delight	
sd7		5	21		245	Claremont	
sd7		5	17		123B	Cross of Christ	
sd7		7	21		082B	Edgefield	
sd7		5	17	fuge	260	Farewell Anthem	
sd7		5	15		071	Leander	
sd7		7	21		210	Lena	
sd7		11	25	fuge	442	New Jordan	final on 21
sd7		11	21		173	Phoebus	
sd7		7	21	fuge	214	Repentance	
sd7		7	21		114	Saint's Delight, The	
sd7		3	15		068T	Salem	
sd7		11	16		080T	Shouting Song	no 7
sd7		7	22		332	Sons of Sorrow	
sd7		11	22	fuge	211	Whitestown	
rA5		11	21		067	Columbus	
rA5		7	21		032B	Distress	
rA5		7	21		106	Ecstasy	
rA5		7	21		274T	Golden Harp, The	
rA5		7	17		399B	Happy Christian	
rA5		5	17		376	Help Me To Sing	
rA5		5	17		047B	Idumea	
rA5		5	17		312B	Restoration (First)	
rA5		7	21		070B	Save, Mighty Lord	
rA6	b.p.	11	21		277	Antioch	
rA6		7	21		039T	Detroit	
rA6	b.p.	7	21		399T	Dying Friend, The	
rA6	b.p.	7	21		101B	Holy City	
rA6	b.p.	7	21		131T	Messiah	
rA6		7	21		267	Parting Friends (First)	
rA6		7	21		201	Pilgrim	
rA6	b.p.	7	17		108B	Traveler, The	
rA6		11	21	fuge	504	Wood Street	raised 6 th
lA6	b.p.	6	16		133	Hebrew Children	

mode	b.p.	low	high	fuge	page	tune name	other
rA7		11	23	fuge	196	Alabama	
rA7		3	15	fuge	444	All Saints New	
rA7		11	25		346	American Star, The	
rA7		7	21		506	Ark, The	
rA7		11	17		028T	Aylesbury	
rA7		2	13		126	Babel's Streams	
rA7		11	22		117	Babylon Is Fallen	
rA7		11	21		416	Christian's Nightly Song, The	
rA7		7	22		042	Clamanda	
rA7		11	16		313B	Cobb	
rA7		11	21		367	Consolation	
rA7		7	23	fuge	349	Cross for Me, A	
rA7		11	23	fuge	216	Delight	
rA7		11	23		115	Edmonds	
rA7		7	23	fuge	377	Eternal Praise	final on 21
rA7		7	21	fuge	209	Evening Shade	
rA7		11	23	fuge	181	Exit	final on 21
rA7		3	15		125	Expression	
rA7		5	21		165	Family Bible	
rA7		11	21		330B	Fellowship	
rA7		11	21	fuge	397	Fountain, The	
rA7		7	21		102	Fulfilment	
rA7		11	21		320	Funeral Anthem	
rA7		11	23	fuge	197	Georgia	
rA7	b.p.	11	21	fuge	423	Grantville	
rA7		11	23		547	Granville	
rA7		11	22	fuge	183	Greenwich	
rA7		11	21	fuge	286	Heavenly Home	
rA7		11	21	fuge	453	Holly Springs	tends to sd7
rA7		5	17	fuge	542	I'll Seek His Blessings	
rA7		5	17	fuge	315	Immensity	
rA7		11	22		048B	Kedron	
rA7		11	21		500	Living Hope	
rA7		11	23	fuge	302	Logan	
rA7		5	16	fuge	433	McKay	
rA7		11	21	fuge	163T	Morning	
rA7		11	21	fuge	411	Morning Prayer	
rA7		11	21		050T	Mortality	
rA7		11	23	fuge	110	Mount Vernon	
rA7		11	23		051	My Home (First)	
rA7		11	23		215	New Topia	final on 21
rA7		11	22	fuge	440	North Salem	

mode	b.p.	low	high	fuge	page		other
rA7		11	21	fuge	396	Notes Almost Divine	
rA7		11	23	fuge	481	Novakoski	
rA7		3	13		086	Poland	
rA7		7	23	fuge	372	Rockport	
rA7		2	13		296	Sardinia	
rA7		11	21	fuge	224	Save, Lord, or We Perish	
rA7		4	13	fuge	455	Soar Away	
rA7		11	21		487	Soldier's Delight	
rA7		7	21		379	Span of Life	
rA7		11	21	fuge	142	Stratfield	
rA7		7	23	fuge	536	Sweet Majesty	
rA7		11	23		160B	Turn, Sinner, Turn	final on 21
rA7		4	16		116	Union	
rA7		5	15		083T	Vale of Sorrow	
rA7		11	23		180	Vermont	
rA7		11	21		191	Virginia	
rA7		11	21		038B	Windham	
rA7		11	21	fuge	447	Wondrous Cross	
rA7		7	21	fuge	428	World Unknown	
rA7		7	21	fuge	522	Ye Headless Ones	
rA7		11	23	fuge	564	Zion	
IP5		3	14		535	Shawmut	
IP7		6	16	fuge	562	Infinite Delight	
IP7		4	14		308	Parting Friends (Second)	final on 15

A Range Index of *The Sacred Harp* (1991)

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)	147
plagal	(5 15)	60
mixed	(5 21)	35
<i>total</i>		242 (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 4	4 14 2	4 17 0
7 21 39	4 15 2	4 21 0
7 22 3	4 16 1	4 22 0
11 17 1	5 14 3	5 17 14
11 21 147	5 15 60	5 21 35
11 22 31	5 16 41	5 22 2
<i>total</i> 225	6 14 3	6 17 0
	6 15 0	6 21 10
	6 16 3	6 22 0
	<i>total</i> 115	<i>total</i> 61

Thus broadly defined, these three ranges characterize 401, over 72% 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: nineteen melodies have an upper limit of 17. Their distribution follows:

lower limit	mode	
5 17 = 14	sD6 = 3	rA5 = 4
7 17 = 4	rD6 = 6	rA6 = 1
11 17 = 1	sd7 = 2	rA7 = 3

Fourteen prefer the pentatonic scale on *re*, and five on *sol*. Only five (all part of the *re* set) are arguably in the authentic range. Regardless of mode, the fourteen melodies 5 17 and the single tune 11 17 present an anomaly: the former can be construed as three conjunct fourths (e.g. *LA re sol do*), and the latter as two (*re sol do*), a configuration known to the ancient Greeks (and the Roman Boethius) as *synaphe*.

low	high	mode	b.p.	fuge	page	tune name	
2	13	fI6			477	Lord, We Adore Thee	
2	13	fI7			334	O Come Away	
2	13	rA7			126	Babel's Streams	
2	13	rA7			296	Sardinia	
2	14	fI7			157	Essay	
2	15	fL6	b.p.		213B	Warning	
3	11	fI6			394	Messiah's Praise, The	
3	13	fL6			163B	China	
3	13	fL6			549	Phillips Farewell	
3	13	fL6			408	Weeping Mary	
3	13	fI5			039B	Sharpsburg	
3	13	fI7			050B	Humility	
3	13	fI7			147B	Laban	
3	13	fI7			154	Rest for the Weary	
3	13	fI7			507	Sermon on the Mount	
3	13	rD6		fuge	383	Eternal Day	
3	13	rA7			086	Poland	
3	14	fI7			566	Hebron	
3	14	fI7		fuge	344	Rainbow	
3	14	fI7			149	Trumpet, The	
3	14	rD6			029B	Tribulation	
3	14	IP5			535	Shawmut	
3	15	fL6			359	Bride's Farewell, The	
3	15	fL6			064	Nashville	
3	15	fI5			056T	Columbiana	
3	15	fI5			076B	Desire for Piety	
3	15	fI7	b.p.		100	Bower of Prayer, The	
3	15	fI7		fuge	189	Montgomery	
3	15	fI7			182	Newburgh	
3	15	fI7		fuge	155	Northfield	
3	15	sd7			240	Christian Song	
3	15	sd7			068T	Salem	
3	15	rA7		fuge	444	All Saints New	
3	15	rA7			125	Expression	
3	16	fL6			058	Pisgah	

mode	b.p.	low	high	fuge	page	tune name	other
3	16	fI5			491	Oh, What Love	
3	16	fI7			270	Confidence	
3	16	fI7			412	New Hosanna	
4	13	rA7		fuge	455	Soar Away	
4	14	dI7			054	Blessed Lamb, The	
4	14	lP7			308	Parting Friends (Second)	
4	15	sD6			148	Jefferson	
4	15	rD6			077T	Child of Grace, The	
4	16	rA7			116	Union	
5	13	fL6			077B	Holcombe	
5	13	fL6	b.p.		354T	Lebanon	
5	13	fL6			445	Passing Away	
5	13	fL6			418	Rees	
5	13	fI5			048T	Devotion	
5	13	fI5			166	Still Better	
5	14	fI7		fuge	546	My Brightest Days	
5	14	fI7		fuge	351	Pittsford	
5	14	dI7			287	Cambridge	
5	15	fL6	b.p.		401	Cuba	
5	15	fL6	b.p.		410T	Dying Californian, The	
5	15	fL6	b.p.		425	Golden Streets	
5	15	fL6			266	Kingwood	
5	15	fL6		fuge	040	Lenox	
5	15	fL6			235	Long Sought Home	
5	15	fL6	b.p.		031T	Ninety-Third Psalm	
5	15	fL6	b.p.	fuge	475	Thankful Heart, A	
5	15	fI5			072B	Bellevue	
5	15	fI5			176B	Blooming Youth	
5	15	fI5			059	Holy Manna	
5	15	fI5			482	Mulberry Grove	
5	15	fI5			045T	New Britain	
5	15	fI5			108T	Weeping Sinners	
5	15	fI6			052T	Albion	
5	15	fI6	b.p.		343	Happy Home	
5	15	fI6			467	Lisbon	

low	high	mode	b.p.	fuge	page	tune name	
5	15	fI6			104	Lovely Story, The	
5	15	fI6	b.p.		068B	Ortonville	
5	15	fI6			047T	Primrose	
5	15	fI6	b.p.		569B	Sacred Throne	
5	15	dI6			098	Dull Care	
5	15	dI6			565	Hill of Zion, The	
5	15	dI6		fuge	078	Stafford	
5	15	fI7		fuge	472	Akin	
5	15	fI7			122	All Is Well	
5	15	fI7			486	Beneficence	
5	15	fI7			347	Christian's Farewell	
5	15	fI7			313T	Concord	
5	15	fI7		fuge	297	Conversion	
5	15	fI7			510	Corley	
5	15	fI7			415	Easter Morn	
5	15	fI7		fuge	099	Gospel Trumpet	
5	15	fI7			492	Invocation (Second)	
5	15	fI7			513	Joyful	
5	15	fI7			030T	Love Divine	
5	15	fI7			413	Loved Ones, The	
5	15	fI7		fuge	228	Marlborough	
5	15	fI7			497	Natick	
5	15	fI7			540	Nidrah	
5	15	fI7			049T	Old Hundred	
5	15	fI7			571	Penitence	
5	15	fI7			223	Portuguese Hymn	
5	15	fI7			496	Rock That Is Higher Than I, The	
5	15	fI7		fuge	460	Sardis	
5	15	fI7		fuge	212	Sharon	
5	15	fI7		fuge	528	Showers of Blessings	
5	15	dI7			230	Converting Grace	
5	15	dI7			164	Duane Street	
5	15	dI7			523	Pleyel's Hymn (Second)	
5	15	dI7			113	Prodigal Son, The	
5	15	sD6			029T	Fairfield	
5	15	sD6			567	Great Day, The	
5	15	sD6			275T	Loving-Kindness	
5	15	sD6			324	North Port	
5	15	sD6		fuge	505	Where Ceaseless Ages Roll	
5	15	rD6			074B	King of Peace	
5	15	rD6			118	Stockwood	
5	15	sd7			071	Leander	

mode	b.p.	low	high	fuge	page	tune name	other
5	15	rA7			083T	Vale of Sorrow	
5	16	fL6	b.p.		285T	Arnold	
5	16	fL6			035	Saints Bound for Heaven, The	
5	16	fL6			512	Spirit Shall Return, The	
5	16	fL6			290	Victoria	
5	16	fI5			081T	Beach Spring	
5	16	fI5			109	Carnsville	
5	16	fI5			331	Jester	
5	16	fI5			030B	Prospect	
5	16	fI5			298	Providence	
5	16	fI6			473	Carmarthen	
5	16	fI6			063	Coronation	
5	16	fI6			127	Green Fields	
5	16	fI6			388	Happy Sailor, The	
5	16	fI6			131B	Invocation (First)	
5	16	fI6			144	Jubilee	
5	16	fI6		fuge	273	Milford	
5	16	fI6	b.p.		319	Religion is a Fortune	
5	16	fI6			34B	St. Thomas	
5	16	fI6			339	When I Am Gone	
5	16	dI6			084	Amsterdam	
5	16	fI7			232	Baptismal Anthem	
5	16	fI7		fuge	454	Better Land, The	
5	16	fI7			096	Few Happy Matches	
5	16	fI7		fuge	198	Green Street	
5	16	fI7		fuge	538	Hampton	
5	16	fI7			373	Homeward Bound	
5	16	fI7		fuge	193	Huntington	
5	16	fI7		fuge	551	Jacob's Vision	
5	16	fI7			350	Nativity	
5	16	fI7		fuge	362	Norwich	
5	16	fI7		fuge	306	Oxford	
5	16	fI7			234	Reverential Anthem	
5	16	fI7			369	Send a Blessing	
5	16	fI7			280	Westford	
5	16	dI7			066	Jordan (First)	
5	16	dI7			136	Morality	
5	16	dI7			254	Rose of Sharon	
5	16	dM6			288	White	
5	16	rD6			355	Anthem on the Saviour	
5	16	sd7		fuge	300	Calvary	

low	high	mode	b.p.	fuge	page	tune name	
5	16	rA7		fuge	433	McKay	
5	17	sD6			348T	Ainslie	
5	17	sD6		fuge	272	Exhortation (Second)	
5	17	sD6		fuge	053	Jerusalem	
5	17	rD6		fuge	036T	America	
5	17	rD6	b.p.		069B	Farewell to All (First)	
5	17	rD6			378B	Never Turn Back	
5	17	rD6			312T	Sing to Me of Heaven!	
5	17	sd7			123B	Cross of Christ	
5	17	sd7		fuge	260	Farewell Anthem	
5	17	rA5			376	Help Me To Sing	
5	17	rA5			047B	Idumea	
5	17	rA5			312B	Restoration (First)	
5	17	rA7		fuge	542	I'll Seek His Blessings	
5	17	rA7		fuge	315	Immensity	
5	21	fL6			314	Cleburne	
5	21	fL6	b.p.		141	Complainer	
5	21	fL6			090	Look Out	
5	21	fL6			069T	Minister's Farewell	
5	21	fL6	b.p.		338	Sawyer's Exit	
5	21	fI5			092	Burk	
5	21	fI5			284	Garden Hymn	
5	21	fI5			204	Mission	
5	21	fI5			406	New Harmony	
5	21	fI5			390	New Prospect	
5	21	fI5			162	Plenary	
5	21	fI5			544	Praise Him	
5	21	fI5			294	Rocky Road	
5	21	fI5			337	Mercy's Free	
5	21	fI6			134	Christian's Hope, The	
5	21	fI6			225B	Christmas Anthem	
5	21	fI6	b.p.		123T	Dying Christian, The	
5	21	fI6			389	Fredericksburg	
5	21	fI6			560	My Home (Second)	
5	21	dI6			449	Fatherland	
5	21	fI7			103	Animation	
5	21	fI7		fuge	172	Harmony	
5	21	fI7			358	Murillo's Lesson	
5	21	fI7			227	Ode of Life's Journey	
5	21	fI7			135	Olney	

mode	b.p.	low	high	fuge	page	tune name	other
5	21	fI7			188	Spring	
5	21	fI7			368	Stony Point	
5	21	fI7			140	Sweet Solitude	
5	21	dI7		fuge	250	Heavenly Vision	
5	21	dI7			461	Shining Star	
5	21	sm6			074T	Enquirer, The	
5	21	sD6			458	Friendship	
5	21	rD6	b.p.		328	Praise God	
5	21	sd7			245	Claremont	
5	21	rA7			165	Family Bible	
5	22	fL6			342	Old-Fashioned Bible, The	
5	22	fI6	b.p.		484	Heavenly Union	
5	23	dI7			450	Elder	
6	14	fI6			124	Lover of the Lord	
6	14	fI7		fuge	276	Bridgewater	
6	14	dM7			147T	Boylston	
6	16	fI7			231	Thou Art Passing Away	
6	16	IA6	b.p.		133	Hebrew Children	
6	16	IP7		fuge	562	Infinite Delight	
6	21	fL6			033B	Abbeville	
6	21	fL6	b.p.		083B	Dying Minister, The	
6	21	fL6			170	Exhilaration	
6	21	fL6			335	Return Again	
6	21	fI5			060	Day of Worship	
6	21	fI5			289	Greensborough	
6	21	fI5			329	Vain World Adieu	
6	21	fI7			057	Christian Soldier	
6	21	fI7	b.p.		465	Where There's No Trouble and Sorrow	
6	21	dM6			044	Converted Thief, The	
6	23	fI5			410B	Mutual Love	
7	13	sD6			385T	Can I Leave You?	
7	15	fI7		fuge	150	Amity	
7	15	sD6			268	David's Lamentation	
7	15	sD6		fuge	107	Russia	

low	high	mode	b.p.	fuge	page	tune name	
7	16	fI7			263	Doddridge	
7	16	fI7			333	Family Circle	
7	16	fI7			515	Federal Street	
7	16	fI7			323B	Soft Music	
7	16	sm6			278B	Traveling Pilgrim	
7	17	rD6			271T	Arkansas	
7	17	rD6			370	Monroe	
7	17	rA5			399B	Happy Christian	
7	17	rA6	b.p.		108B	Traveler, The	
7	21	fL6			462	Faith and Hope	
7	21	fI7		fuge	091	Assurance	
7	21	fI7			572	Lamb of God, The	
7	21	fI7			038T	Winter	
7	21	dI7			361	Loving Jesus	
7	21	dI7			310	Weeping Savior (Second)	
7	21	sm6			159	Wondrous Love	
7	21	sD5			056B	Villulia	
7	21	sD6			345B	I'm On My Journey Home	
7	21	sD6	b.p.		065	Sweet Prospect	
7	21	rD6		fuge	430	Arbacoochee	
7	21	rD6		fuge	168	Cowper	
7	21	rD6		fuge	203	Florida	
7	21	rD6			278T	Love Shall Never Die	
7	21	rD6	b.p.		545	Pilgrim's Way, The	
7	21	rD6			539	Supplication	
7	21	rD6	b.p.		457	Wayfaring Stranger	
7	21	rD6			033T	Weeping Savior (First)	
7	21	sd7			429	Christian's Delight	
7	21	sd7			082B	Edgefield	
7	21	sd7			210	Lena	
7	21	sd7		fuge	214	Repentance	
7	21	sd7			114	Saint's Delight, The	
7	21	rA5			032B	Distress	
7	21	rA5			106	Ecstasy	
7	21	rA5			274T	Golden Harp, The	
7	21	rA5			070B	Save, Mighty Lord	
7	21	rA6			039T	Detroit	
7	21	rA6	b.p.		399B	Dying Friend, The	
7	21	rA6	b.p.		101B	Holy City	
7	21	rA6	b.p.		131T	Messiah	

mode	b.p.	low	high	fuge	page	tune name	other
7	21	rA6			267	Parting Friends (First)	
7	21	rA6			201	Pilgrim	
7	21	rA7			506	Ark, The	
7	21	rA7		fuge	209	Evening Shade	
7	21	rA7			102	Fulfilment	
7	21	rA7			379	Span of Life	
7	21	rA7		fuge	428	World Unknown	
7	21	rA7		fuge	522	Ye Heedless Ones	
7	22	sD6			326	Weary Pilgrim	
7	22	sd7			t	Sons of Sorrow	
7	22	rA7			042	Clamanda	
7	23	fI7			041	Home in Heaven	
7	23	fI7		fuge	304	Morgan	
7	23	sD6	b.p.		360	Royal Band, The	
7	23	rD6			385T	Fight On	
7	23	rD6		fuge	419	Melancholy Day	
7	23	rA7		fuge	349	Cross for Me, A	
7	23	rA7		fuge	377	Eternal Praise	
7	23	rA7		fuge	372	Rockport	
7	23	rA7		fuge	536	Sweet Majesty	
11	15	fI5	.		101T	Canaan's Land	
11	15	fI5			111B	To Die No More	
11	15	fI5			459	Tolling Bell	
11	15	fI5			097	We'll Soon Be There	
11	15	fI6	b.p.		138T	Adoration	
11	15	fI6		fuge	511	Great Redeemer	
11	15	fI6			448B	Grieved Soul, The	
11	15	fI6		fuge	371	Heavenly Dove	
11	15	fI6			378T	Heavenly Port, The	
11	15	fI6		fuge	036B	Ninety-Fifth	
11	15	fI6	b.p.		225T	Reynolds	
11	16	fI5			111T	Journey Home	
11	16	fI6			073B	Arlington	
11	16	fI6	b.p.		081B	Cookham	
11	16	fI6			236	Easter Anthem	
11	16	fI6			568	I Want to Go to Heaven	
11	16	fI6			046	Let Us Sing	
11	16	fI6			452	Martin	

low	high	mode	b.p.	fuge	page	tune name	
11	16	fI6			049B	Mear	
11	16	fI6		fuge	474	Mount Desert	
11	16	fI6			489	Savior's Call, The	
11	16	fI6			145B	Sweet Affliction	
11	16	dI6			070T	Gainsville	
11	16	sd7			080T	Shouting Song	
11	16	rA7			313B	Cobb	
11	17	rA7			028T	Aylesbury	
11	21	fL6	b.p.		398	Dying Boy, The	
11	21	fL6		fuge	434	Fillmore	
11	21	fL6	b.p.		119	Heaven's My Home	
11	21	fL6	b.p.		345T	Jesus Is My Friend	
11	21	fL6		fuge	112	Last Words of Copernicus	
11	21	fL6	b.p.		037B	Liverpool	
11	21	fL6			323T	Mullins	
11	21	fL6			374	Oh, Sing With Me!	
11	21	fL6			414	Parting Friend	
11	21	fL6			176T	Ragan	
11	21	fL6	b.p.		145T	Warrenton	
11	21	fL6	b.p.		031B	Webster	
11	21	fI5			516	DeLong	
11	21	fI5			037T	Ester	
11	21	fI5			570	Farewell to All (Second)	
11	21	fI5			354B	Happy Land	
11	21	fI5			317	Jackson	
11	21	fI5			426T	Kelley	
11	21	fI5			321	Newnan	
11	21	fI5			138B	Ogletree	
11	21	fI5			079	Old Ship of Zion, The	
11	21	fI5			062	Parting Hand	
11	21	fI5			409	Promised Day	
11	21	fI5			153	Resurrected	
11	21	fI5			274B	Roll Jordan	
11	21	fI5			471	Savior's Name, The	
11	21	fI5			381	Sing On	
11	21	fI5			055	Sister's Farewell	
11	21	fI6			393	Alexander	
11	21	fI6	b.p.		493	Amanda Ray	
11	21	fI6			494	Big Creek	
11	21	fI6			420	Bishop	

mode	b.p.	low	high	fuge	page	tune name	other
11	21	f16		fuge	386	Christ Our Song	
11	21	f16			032T	Corinth	
11	21	f16			382	Coston	
11	21	f16			531	Dura	
11	21	f16		fuge	483	Eternal Light	
11	21	f16	b.p.		348B	Fleeting Days	
11	21	f16	b.p.		303	Heavenly Land	
11	21	f16	b.p.		076T	Holiness	
11	21	f16			541	Home of the Blest	
11	21	f16	b.p.		105	Jewett	
11	21	f16		fuge	558	Living Streams	
11	21	f16			405	Marcellas, The	
11	21	f16		fuge	470	Mercy Seat, The	
11	21	f16	b.p.		088B	Mount Zion (Second)	
11	21	f16	b.p.		490	My Shepherd Guides	
11	21	f16	b.p.	fuge	316	New Hope	
11	21	f16			295	Odem (First)	
11	21	f16	b.p.		387	Penick	
11	21	f16			043	Primrose Hill	
11	21	f16			480	Redemption	
11	21	f16			435	Sacred Rest	
11	21	f16	b.p.		080B	Service of the Lord	
11	21	f16			476	Throne of Grace, The	
11	21	f16			548	Wootten	
11	21	f16			404	Youth will soon be Gone	
11	21	d16			143	Pleyel's Hymn (First)	
11	21	d16			087	Sweet Canaan	
11	21	f17		fuge	293	Akers	
11	21	f17			488	As We Go On	
11	21	f17		fuge	292	Behold the Savior	
11	21	f17		fuge	468	Bristol	
11	21	f17		fuge	422	Burdette	
11	21	f17			502	Charge to Keep, A	
11	21	f17			052B	Charlestown	
11	21	f17			479	Chester	
11	21	f17			177	Christian's Flight, The	
11	21	f17	b.p.		206	Christian's Hope	
11	21	f17		fuge	200	Edom	
11	21	f17		fuge	336	Eternal Home	
11	21	f17		fuge	530	Glad New Song, A	
11	21	f17		fuge	573	Harpeth Valley	
11	21	f17		fuge	466	Haynes Creek	

low	high	mode	b.p.	fuge	page	tune name	
11	21	fI7			446	Infinite Day	
				fuge	426B	Jasper	
11	21	fI7		fuge	439	Jordan (Second)	
11	21	fI7		fuge	380	Lawrenceburg	
11	21	fI7			291	Majesty	
11	21	fI7	b.p.		322	Man's Redemption	
11	21	fI7		fuge	392	Manchester	
11	21	fI7			438	Marriage in the Skies, The	
11	21	fI7		fuge	517	Mars Hill	
11	21	fI7		fuge	353	McGraw	
11	21	fI7		fuge	436	Morning Sun	
11	21	fI7		fuge	527	My Life and Breath	
11	21	fI7		fuge	478	My Rising Sun	
11	21	fI7		fuge	395	New Bethel	
11	21	fI7		fuge	534	New Georgia	
11	21	fI7		fuge	299	New Jerusalem	
11	21	fI7		fuge	222	Ocean	
11	21	fI7		fuge	340	Odem (Second)	
11	21	fI7			463	Our Humble Faith	
11	21	fI7			521	Parting Friends (Third)	
11	21	fI7			185	Pilgrim's Farewell	
11	21	fI7			167	Pray, Brethren, Pray	
11	21	fI7	b.p.	fuge	318	Present Joys	
11	21	fI7		fuge	283	Sabbath Morning	
11	21	fI7			456	Sacred Mount	
11	21	fI7		fuge	279	Shepherd's Flock, The	
11	21	fI7			325	Soldier of the Cross	
11	21	fI7			061	Sweet Rivers	
11	21	fI7		fuge	208	Traveling On	
11	21	fI7			524	Twenty-third Psalm, The	
11	21	dI7			569T	Emmaus	
11	21	dI7			503	Lloyd	
11	21	dI7			161	Sweet Home	
11	21	dI7			028B	Wells	
11	21	dM5			089	Church's Desolation, The	
11	21	dM5			073T	Cusseta	
11	21	dM5			129	Heavenly Armor	
11	21	dM5			207	Louisiana	
11	21	dM5			417	Weeping Pilgrim	
11	21	dM6	b.p.		179	Christian Warfare, The	
11	21	dM6	b.p.		146	Hallelujah	
11	21	sm6			160T	War Department	

mode	b.p.	low	high	fuge	page	tune name	other
11	21	dM7	b.p.		082T	Bound for Canaan	
11	21	sD6			448T	Consecration	
11	21	sD6			128	Promised Land, The	
11	21	rD6			027	Bethel	
11	21	rD6			330T	Horton	
11	21	rD6			375	Love the Lord	
11	21	rD6			085	Morning Trumpet, The	
11	21	rD6			026	Samaria	
11	21	rD6			132	Sinner's Friend	
11	21	sd7			173	Phoebus	
11	21	rA5			067	Columbus	
11	21	rA6	b.p.		277	Antioch	
11	21	rA6		fuge	504	Wood Street	
11	21	rA7			416	Christian's Nightly Song, The	
11	21	rA7			367	Consolation	
11	21	rA7			330B	Fellowship	
11	21	rA7		fuge	397	Fountain, The	
11	21	rA7			320	Funeral Anthem	
11	21	rA7	b.p.	fuge	423	Grantville	
11	21	rA7		fuge	286	Heavenly Home	
11	21	rA7		fuge	453	Holly Springs	
11	21	rA7			500	Living Hope	
11	21	rA7		fuge	163T	Morning	
11	21	rA7		fuge	411	Morning Prayer	
11	21	rA7			050T	Mortality	
11	21	rA7		fuge	396	Notes Almost Divine	
11	21	rA7		fuge	224	Save, Lord, or We Perish	
11	21	rA7			487	Soldier's Delight	
11	21	rA7		fuge	142	Stratfield	
11	21	rA7			191	Virginia	
11	21	rA7			038B	Windham	
11	21	rA7		fuge	447	Wondrous Cross	
11	22	fL6			271B	Restoration (Second)	
11	22	fI5			088T	Done With the World	
11	22	fI6		fuge	441	Raymond	
11	22	fI7		fuge	217	Ballstown	
11	22	fI7		fuge	550	Blissful Dawning	
11	22	fI7			169	Dartmouth	
11	22	fI7			139	Elysian	
11	22	fI7		fuge	171	Exhortation (First)	
11	22	fI7			518	Heavenly Anthem	
11	22	fI7		fuge	137	Liberty	

low	high	mode	b.p.	fuge	page	tune name	
11	22	fI7		fuge	137	Liberty	
11	22	fI7		fuge	218	Mount Pleasant	
11	22	fI7		fuge	485	New Agatite	
11	22	fI7			501	O'Leary	
11	22	fI7		fuge	532	Peace and Joy	
11	22	fI7		fuge	556	Portland	
11	22	fI7		fuge	187	Protection (1)	
11	22	fI7			402	Protection (Second)	
11	22	fI7		fuge	192	Schenectady	
11	22	fI7		fuge	464	Sheppard	
11	22	fI7		fuge	391	Sounding Joy	
11	22	fI7			151	Symphony	
11	22	fI7		fuge	195	Worcester	
11	22	dI7			451	Mary's Grief and Joy	
11	22	dI7			094	Never Part	
11	22	dI7		fuge	431	New Bethany	
11	22	dM5			495	Midnight Cry, The	
11	22	sd7		fuge	211	Whitestown	
11	22	rA7			117	Babylon Is Fallen	
11	22	rA7		fuge	183	Greenwich	
11	22	rA7			048B	Kedron	
11	22	rA7		fuge	440	North Salem	
11	23	fL6	b.p.		093	Frozen Heart	
11	23	fL6			158	Funeral Thought	
11	23	fL6	b.p.		341	Lone Pilgrim, The	
11	23	fL6			498	Resurrection Day, The	
11	23	fL6			275B	Roll On	
11	23	fL6	b.p.		400	Struggle On	
11	23	fI5			499	At Rest	
11	23	fI5			121	Florence	
11	23	fI5			213T	Good Old Way, The	
11	23	fI5			034T	Gospel Pool, The	
11	23	fI5			403	Heavenly Rest	
11	23	fI5			175	Highlands of Heaven	
11	23	fI5			075	I Would See Jesus	
11	23	fI5			282	I'm Going Home	
11	23	fI5			229	Irwinton	
11	23	fI5			285B	Land of Rest	
11	23	fI5			205	Pleasant Hill	
11	23	fI5			152	Shepherds Rejoice	
11	23	fI5			437	Sidney	
11	23	fI5			072T	Weary Souls, The	
11	23	fI6	b.p.		045B	Imandra New	

mode	b.p.	low	high	fuge	page	tune name	other
11	23	fI6			130	Millennium	
11	23	fI6		fuge	186	Sherburne	
11	23	dI6			424	Sweet Union	
11	23	fI7			178	Africa	
11	23	fI7		fuge	553	Anthem on the Beginning	
11	23	fI7		fuge	269	Bear Creek	
11	23	fI7			407	Charlton	
11	23	fI7	b.p.	fuge	432	Cheves	
11	23	fI7			184	Enfield	
11	23	fI7			301	Greenland	
11	23	fI7			156	Jesus Rose	
11	23	fI7			242	Ode On Science	
11	23	fI7		fuge	384	Panting for Heaven	
11	23	fI7		fuge	365	Southwell	
11	23	fI7		fuge	543	Thou Art God	
11	23	rD6	b.p.		421	Sweet Morning	
11	23	rD6			095	Vernon	
11	23	rA7		fuge	196	Alabama	
11	23	rA7		fuge	216	Delight	
11	23	rA7			115	Edmonds	
11	23	rA7		fuge	181	Exit	
11	23	rA7		fuge	197	Georgia	
11	23	rA7			547	Granville	
11	23	rA7		fuge	302	Logan	
11	23	rA7		fuge	110	Mount Vernon	
11	23	rA7			051	My Home (First)	
11	23	rA7			215	New Topia	
11	23	rA7		fuge	481	Novakoski	
11	23	rA7			160B	Turn, Sinner, Turn	
11	23	rA7			180	Vermont	
11	23	rA7		fuge	564	Zion	
11	24	fI7		fuge	120	Chambers	
11	24	fI7		fuge	327	Invitation	
11	24	fI7		fuge	202	New Lebanon	
11	24	fI7			311	Silver Street	
11	24	fI7		fuge	352	Swanton	
11	24	dI7			309	Living Lamb	
11	25	fI7		fuge	220	Mount Zion (First)	
11	25	fI7			174	Petersburg	
11	25	sd7		fuge	442	New Jordan	
11	25	rA7			346	American Star, The	

A Metrical Index of *The Sacred Harp* (1991)

Meter describes the rhythm of a hymn composed of regular stanzas, or groups 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 function, 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, even 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.

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

C.M.	= 144	L.M.	= 81	M.H.	= 3	P.M.	= 65
C.M.D.	= 55	L.M.D.	= 18	S.M.	= 33	set piece	= 6
C.P.M.	= 8	L.P.M.	= 3	S.M.D.	= 5	anthem	= 16
				other	= 117		

meter	fuge	mode	b.p.	page	tune name
C.M.		fI6	b.p.	138T	Adoration
C.M.		fI7		178	Africa
C.M.		sD6		348T	Ainslie
C.M.	fuge	rA7		196	Alabama
C.M.		fI6	b.p.	493	Amanda Ray
C.M.		fI7		103	Animation
C.M.		rA7		506	Ark, The
C.M.		fI6		073B	Arlington (B)
C.M.		fL6	b.p.	285T	Arnold
C.M.	fuge	fI7		091	Assurance
C.M.		rD6		027	Bethel
C.M.		fI6		420	Bishop
C.M.		fI5		176B	Blooming Youth
C.M.	fuge	fI7		422	Burdette
C.M.	fuge	sd7		300	Calvary
C.M.		dI7		287	Cambridge
C.M.		fI5	.	101T	Canaan's Land
C.M.		fI7		407	Charlton
C.M.		rD6		077T	Child of Grace, The
C.M.		fL6		163B	China
C.M.		fI7		057	Christian Soldier
C.M.		fL6		314	Cleburne
C.M.		rA7		313B	Cobb
C.M.		rA5		067	Columbus
C.M.	fuge	fI7		297	Conversion
C.M.		dI7		230	Converting Grace
C.M.		fI6		063	Coronation
C.M.	fuge	rA7		349	Cross for Me, A
C.M.		sd7		123B	Cross of Christ
C.M.		rA6		039T	Detroit
C.M.		dI6		098	Dull Care
C.M.		fL6	b.p.	398	Dying Boy, The
C.M.		fL6	b.p.	083B	Dying Minister, The
C.M.	fuge	fI7		200	Edom
C.M.		dI7		569T	Emmaus
C.M.		sm6		074T	Enquirer, The
C.M.	fuge	rD6		383	Eternal Day
C.M.	fuge	fI7		336	Eternal Home
C.M.	fuge	fI7		171	Exhortation (First)
C.M.		sD6		029T	Fairfield
C.M.		fI6	b.p.	348B	Fleeting Days
C.M.		fI5		121	Florence

meter	fuge	mode	b.p.	page	tune name
C.M.		fI6		389	Fredericksburg
C.M.	fuge	rA7	b.p.	423	Grantville
C.M.	fuge	fI7		198	Green Street
C.M.		fI5		289	Greensborough
C.M.		dM6	b.p.	146	Hallelujah
C.M.	fuge	fI7		573	Harpeth Valley
C.M.	fuge	fI6		371	Heavenly Dove
C.M.	fuge	rA7		286	Heavenly Home
C.M.		fI6	b.p.	303	Heavenly Land
C.M.		fI6		378T	Heavenly Port, The
C.M.		fI5		403	Heavenly Rest
C.M.		fL6		077B	Holcombe
C.M.		rD6		330T	Horton
C.M.		fI6		568	I Want to Go to Heaven
C.M.		fI5		075	I Would See Jesus
C.M.		fI5		229	Irwinton
C.M.		fI6	b.p.	105	Jewett
C.M.		fI7		513	Joyful
C.M.		fI7		426T	Kelley
C.M.		fI5		285B	Land of Rest
C.M.		fL6	b.p.	354T	Lebanon
C.M.	fuge	fI7		137	Liberty
C.M.		fL6	b.p.	037B	Liverpool
C.M.		dI7		309	Living Lamb
C.M.		fL6		235	Long Sought Home
C.M.		rD6		278T	Love Shall Never Die
C.M.		rD6		375	Love the Lord
C.M.		fI6		124	Lover of the Lord
C.M.	fuge	fI7		228	Marlborough
C.M.	fuge	fI7		517	Mars Hill
C.M.		fI6		049B	Mear
C.M.	fuge	rD6		419	Melancholy Day
C.M.		rA6	b.p.	131T	Messiah
C.M.	fuge	fI6		273	Milford
C.M.		fL6		069T	Minister's Farewell
C.M.	fuge	fI7		189	Montgomery
C.M.	fuge	fI7		304	Morgan
C.M.	fuge	fI6		474	Mount Desert
C.M.	fuge	fI7		218	Mount Pleasant
C.M.		fI6	b.p.	088B	Mount Zion (Second)
C.M.	fuge	fI7		546	My Brightest Days
C.M.		rA7		051	My Home (First)

meter	fuge	mode	b.p.	page	tune name
C.M.		fI7		350	Nativity
C.M.		dI7		094	Never Part
C.M.	fuge	fI7		485	New Agatite
C.M.		fI5		045T	New Britain
C.M.	fuge	fI7		299	New Jerusalem
C.M.		fI5		390	New Prospect
C.M.		rA7		215	New Topia
C.M.		fI5		321	Newnan
C.M.	fuge	fI6		036B	Ninety-Fifth
C.M.	fuge	rA7		440	North Salem
C.M.	fuge	fI7		155	Northfield
C.M.	fuge	fI7		362	Norwich
C.M.	fuge	fI7		222	Ocean
C.M.		fI6		295	Odem (First)
C.M.		fI5		138B	Ogletree
C.M.		fI6	b.p.	068B	Ortonville
C.M.	fuge	fI7		306	Oxford
C.M.		fL6		414	Parting Friend
C.M.		lP7		308	Parting Friends (Second)
C.M.		fL6		445	Passing Away
C.M.		fI6	b.p.	387	Penick
C.M.		sd7		173	Phoebus
C.M.		rA6		201	Pilgrim
C.M.		fL6		058	Pisgah
C.M.	fuge	fI7		351	Pittsford
C.M.		fI5		205	Pleasant Hill
C.M.		fI5		162	Plenary
C.M.		rA7		086	Poland
C.M.		fI6		047T	Primrose
C.M.		fI6		043	Primrose Hill
C.M.		dI7		113	Prodigal Son, The
C.M.		fI5		409	Promised Day
C.M.		sD6		128	Promised Land, The
C.M.	fuge	fI7		187	Protection (1)
C.M.		fI5		298	Providence
C.M.	fuge	fI7		344	Rainbow
C.M.	fuge	fI6		441	Raymond
C.M.		fL6		418	Rees
C.M.		fI6	b.p.	225T	Reynolds
C.M.		fI6	b.p.	569B	Sacred Throne
C.M.		sd7		114	Saint's Delight, The
C.M.		fI5		471	Savior's Name, The

meter	fuge	mode	b.p.	page	tune name
C.M.		fI5		039B	Sharpsburg
C.M.		fI5		152	Shepherds Rejoice
C.M.	fuge	fI6		186	Sherburne
C.M.		dI7		461	Shining Star
C.M.		fI5		437	Sidney
C.M.		fI5		381	Sing On
C.M.		fI7		325	Soldier of the Cross
C.M.		rA7		379	Span of Life
C.M.		sD6	b.p.	065	Sweet Prospect
C.M.		fI7		061	Sweet Rivers
C.M.	fuge	fL6	b.p.	475	Thankful Heart, A
C.M.	fuge	fI7		543	Thou Art God
C.M.		rD6		029B	Tribulation
C.M.		rA7		191	Virginia
C.M.		fI5		072T	Weary Souls, The
C.M.		dI7		310	Weeping Savior (Second)
C.M.		dM6		288	White
C.M.		fI7		038T	Winter
C.M.D.	fuge	fI7		293	Akers
C.M.D.	fuge	rD6		430	Arbacoochee
C.M.D.		rA7		126	Babel's Streams
C.M.D.	fuge	fI7		292	Behold the Savior
C.M.D.	fuge	fI6		386	Christ Our Song
C.M.D.		fI7		177	Christian's Flight, The
C.M.D.		rA7		367	Consolation
C.M.D.		dM6		044	Converted Thief, The
C.M.D.		fI6		382	Coston
C.M.D.		fI7		184	Enfield
C.M.D.	fuge	fI6		483	Eternal Light
C.M.D.		fL6		462	Faith and Hope
C.M.D.		fI5		570	Farewell to All (Second)
C.M.D.	fuge	rA7		397	Fountain, The
C.M.D.	fuge	rA7		197	Georgia
C.M.D.	fuge	fI7		530	Glad New Song, A
C.M.D.		fI7		301	Greenland
C.M.D.	fuge	fI7		466	Haynes Creek
C.M.D.	fuge	rA7		453	Holly Springs
C.M.D.		fI6		541	Home of the Blest
C.M.D.		fI7		373	Homeward Bound
C.M.D.		fI7		446	Infinite Day
C.M.D.	fuge	lP7		562	Infinite Delight

meter	fuge	mode	b.p.	page	tune name
C.M.D.		dI7		066	Jordan (First)
C.M.D.	fuge	fI7		439	Jordan (Second)
C.M.D.	fuge	fL6		112	Last Words of Copernicus
C.M.D.		sd7		071	Leander
C.M.D.		rA7		500	Living Hope
C.M.D.		fI7		291	Majesty
C.M.D.	fuge	fI7		392	Manchester
C.M.D.		fI7		438	Marriage in the Skies, The
C.M.D.	fuge	rA7		433	McKay
C.M.D.	fuge	rA7		411	Morning Prayer
C.M.D.	fuge	fI7		527	My Life and Breath
C.M.D.	fuge	fI7		478	My Rising Sun
C.M.D.		fI6	b.p.	490	My Shepherd Guides
C.M.D.	fuge	fI7		395	New Bethel
C.M.D.	fuge	fI7		534	New Georgia
C.M.D.	fuge	sd7		442	New Jordan
C.M.D.	fuge	fI7		340	Odem (Second)
C.M.D.		fI7		463	Our Humble Faith
C.M.D.		fI7		521	Parting Friends (Third)
C.M.D.		dI6		143	Pleyel's Hymn (First)
C.M.D.		rD6	b.p.	328	Praise God
C.M.D.	fuge	sd7		214	Repentance
C.M.D.	fuge	fI7		283	Sabbath Morning
C.M.D.		fI7		456	Sacred Mount
C.M.D.		rA7		296	Sardinia
C.M.D.	fuge	fI7		279	Shepherd's Flock, The
C.M.D.	fuge	fI7		528	Showers of Blessings
C.M.D.		fI5		055	Sister's Farewell
C.M.D.	fuge	rA7		536	Sweet Majesty
C.M.D.		fI6		476	Throne of Grace, The
C.M.D.		rA7		180	Vermont
C.M.D.	fuge	rA7		564	Zion
C.P.M.		fI7		096	Few Happy Matches
C.P.M.		fI5		284	Garden Hymn
C.P.M.	fuge	fI7		172	Harmony
C.P.M.		fL6		266	Kingwood
C.P.M.		fL6		064	Nashville
C.P.M.	fuge	rA7		396	Notes Almost Divine
C.P.M.	fuge	fI7		365	Southwell
C.P.M.		fI7		368	Stony Point

meter	fuge	mode	b.p.	page	tune name
L.M.	fuge	fI7		472	Akin
L.M.		rD6		271T	Arkansas
L.M.	fuge	fI7		217	Ballstown
L.M.	fuge	fI7		269	Bear Creek
L.M.	fuge	fI7		276	Bridgewater
L.M.		fI7		479	Chester
L.M.	fuge	fI7	b.p.	432	Cheves
L.M.		sd7		240	Christian Song
L.M.		rA7		042	Clamanda
L.M.		fI7		270	Confidence
L.M.		fI6		032T	Corinth
L.M.	fuge	rD6		168	Cowper
L.M.		dM5		073T	Cusseta
L.M.		fI5		060	Day of Worship
L.M.		fI5		048T	Devotion
L.M.		rA5		032B	Distress
L.M.		fI6		531	Dura
L.M.		sd7		082B	Edgefield
L.M.		fI5		037T	Ester
L.M.	fuge	rA7		377	Eternal Praise
L.M.		fL6		170	Exhilaration
L.M.	fuge	sD6		272	Exhortation (Second)
L.M.	fuge	rA7		181	Exit
L.M.		rD6	b.p.	069B	Farewell to All (First)
L.M.		fI7		515	Federal Street
L.M.		fL6	b.p.	093	Frozen Heart
L.M.		fI5		213T	Good Old Way, The
L.M.		rA7		547	Granville
L.M.	fuge	fI6		511	Great Redeemer
L.M.		fI6		127	Green Fields
L.M.	fuge	rA7		183	Greenwich
L.M.	fuge	fI7		538	Hampton
L.M.		fI6	b.p.	343	Happy Home
L.M.		fI7		566	Hebron
L.M.	fuge	fI7		193	Huntington
L.M.		fI5		282	I'm Going Home
L.M.	fuge	rA7		315	Immensity
L.M.		fI5		317	Jackson
L.M.	fuge	sD6		053	Jerusalem
L.M.		rA7		048B	Kedron
L.M.		fI6		104	Lovely Story, The
L.M.		sD6		275T	Loving-Kindness

meter	fuge	mode	b.p.	page	tune name
L.M.	fuge	fI7		353	McGraw
L.M.		fI5		204	Mission
L.M.	fuge	rA7		163T	Morning
L.M.		rA7		050T	Mortality
L.M.	fuge	rA7		110	Mount Vernon
L.M.	fuge	dI7		431	New Bethany
L.M.		fI7		412	New Hosanna
L.M.		sD6		324	North Port
L.M.		fI7		242	Ode On Science
L.M.		fL6		374	Oh, Sing With Me!
L.M.		fI7		049T	Old Hundred
L.M.		fI5		062	Parting Hand
L.M.		fL6		549	Phillips Farewell
L.M.	fuge	fI7		556	Portland
L.M.		fI5		544	Praise Him
L.M.	fuge	fI7	b.p.	318	Present Joys
L.M.		fI5		030B	Prospect
L.M.		fL6		271B	Restoration (Second)
L.M.		fL6		275B	Roll On
L.M.	fuge	sD6		107	Russia
L.M.		fI6		435	Sacred Rest
L.M.		sd7		068T	Salem
L.M.	fuge	fI7		192	Schenectady
L.M.		rA7		487	Soldier's Delight
L.M.	fuge	rA7		142	Stratfield
L.M.		rD6		539	Supplication
L.M.	fuge	fI7		352	Swanton
L.M.		fI7		140	Sweet Solitude
L.M.		fI5		111B	To Die No More
L.M.	fuge	fI7		208	Traveling On
L.M.		rA7		160B	Turn, Sinner, Turn
L.M.		fI5		097	We'll Soon Be There
L.M.		dI7		028B	Wells
L.M.		fI7		280	Westford
L.M.	fuge	sD6		505	Where Ceaseless Ages Roll
L.M.	fuge	sd7		211	Whitestown
L.M.		rA7		038B	Windham
L.M.	fuge	rA6		504	Wood Street
L.M.		fI6		404	Youth will soon be Gone
L.M.D.	fuge	rA7		444	All Saints New
L.M.D.		fI7		486	Beneficence

meter	fuge	mode	b.p.	page	tune name
L.M.D.	fuge	fI7		468	Bristol
L.M.D.		fI5		516	DeLong
L.M.D.		dI7		164	Duane Street
L.M.D.	fuge	fL6		434	Fillmore
L.M.D.	fuge	fI7		327	Invitation
L.M.D.	fuge	fI7		380	Lawrenceburg
L.M.D.	fuge	fI6		558	Living Streams
L.M.D.	fuge	fI6		470	Mercy Seat, The
L.M.D.	fuge	fI7		436	Morning Sun
L.M.D.	fuge	fI6	b.p.	316	New Hope
L.M.D.	fuge	fI7		384	Panting for Heaven
L.M.D.		fI7		174	Petersburg
L.M.D.		rD6		026	Samaria
L.M.D.		fI7	b.p.	465	Where There's No Trouble and Sorrow
L.M.D.	fuge	rA7		447	Wondrous Cross
L.M.D.	fuge	rA7		522	Ye Heedless Ones
L.P.M.		sD6		448T	Consecration
L.P.M.	fuge	fI7		202	New Lebanon
L.P.M.		rD6		095	Vernon
S.M.		fL6		033B	Abbeville
S.M.		fI6		052T	Albion
S.M.	fuge	rD6		036T	America
S.M.		fI5		499	At Rest
S.M.		rA7		028T	Aylesbury
S.M.		dM7		147T	Boylston
S.M.		fI7		313T	Concord (2)
S.M.	fuge	rA7		209	Evening Shade
S.M.		rA7		330B	Fellowship
S.M.		rD6		385T	Fight On
S.M.	fuge	rD6		203	Florida
S.M.		fI5		034T	Gospel Pool, The
S.M.		dI6		565	Hill of Zion, The
S.M.	fuge	rA7		542	I'll Seek His Blessings
S.M.		rA5		047B	Idumea
S.M.		fI7		147B	Laban
S.M.		fI6		467	Lisbon
S.M.		dI7		503	Lloyd
S.M.	fuge	fI7		220	Mount Zion (First)
S.M.		fI7		182	Newburgh
S.M.		fL6	b.p.	031T	Ninety-Third Psalm

meter	fuge	mode	b.p.	page	tune name
S.M.	fuge	rA7		481	Novakoski
S.M.		fI7		501	O'Leary
S.M.		IP5		535	Shawmut
S.M.	fuge	fI7		464	Sheppard
S.M.		fI7		311	Silver Street
S.M.		rD6		312T	Sing to Me of Heaven!
S.M.	fuge	fI7		391	Sounding Joy
S.M.		fI6		34B	St. Thomas
S.M.	fuge	dI6		078	Stafford
S.M.		fL6	b.p.	031B	Webster
S.M.		rD6		033T	Weeping Savior (First)
S.M.	fuge	rA7		428	World Unknown
S.M.D.		fI7		502	Charge to Keep, A
S.M.D.		fI7		169	Dartmouth
S.M.D.		fI7		540	Nidrah
S.M.D.	fuge	rA7		372	Rockport
S.M.D.	fuge	fI7		195	Worcester
M.H.		fI6		473	Carmarthen
M.H.	fuge	rA7		216	Delight
M.H.	fuge	fL6		040	Lenox
6.6.8.D.	fuge	fI7		150	Amity
6.6.8.D.	fuge	fI7		120	Chambers
6.6.8.D.	fuge	fI7		212	Sharon
7.6.7.6.		dM7	b.p.	082T	Bound for Canaan
7.6.7.6.		fI5		092	Burk
7.6.7.6.		rA5		106	Ecstasy
7.6.7.6.		rA7		115	Edmonds
7.6.7.6.		fI6		448B	Grieved Soul, The
7.6.7.6.		dM5		129	Heavenly Armour
7.6.7.6.		rA6	b.p.	101B	Holy City
7.6.7.6.		rD6		085	Morning Trumpet, The
7.6.7.6.		fI5		410B	Mutual Love
7.6.7.6.		fI6	b.p.	319	Religion is a Fortune
7.6.7.6.D		dI6		084	Amsterdam
7.6.7.6.D.		fL6	b.p.	141	Complainer
7.6.7.6.D.		fI7		157	Essay

meter	fuge	mode	b.p.	page	tune name
7.7.7.7.		fI6	b.p.	081B	Cookham
7.7.7.7.		fI7		510	Corley
7.7.7.7.		fI7		415	Easter Morn
7.7.7.7.		dI6		070T	Gainsville
7.7.7.7.		fI7		050B	Humility
7.7.7.7.		rD6		074B	King of Peace
7.7.7.7.		fI6		405	Marcellas, The
7.7.7.7.		fI7		497	Natick
7.7.7.7.		dI7		523	Pleyel's Hymn (Second)
7.7.7.7.		rA6	b.p.	108B	Traveler, The
7.7.7.7.		fI5		108T	Weeping Sinners
7.7.7.7.D		dI7		450	Elder
7.7.7.7.D		fI6		452	Martin
7.7.7.7.D		dI7		451	Mary's Grief and Joy
8.6.8.6.8.8.8.6.		fI7		122	All Is Well
8.6.8.6.8.8.8.6.	fuge	fI7		550	Blissful Dawning
8.7.8.7.		fI5		081T	Beach Spring
8.7.8.7.		dI7		054	Blessed Lamb, The
8.7.8.7.		fL6		359	Bride's Farewell, The
8.7.8.7.		fI7		052B	Charlestown
8.7.8.7.		dM5		089	Church's Desolation, The
8.7.8.7.		fI5		056T	Columbiana
8.7.8.7.		fL6	b.p.	410T	Dying Californian, The
8.7.8.7.		fI7		333	Family Circle
8.7.8.7.		sD6		458	Friendship
8.7.8.7.		fI5		059	Holy Manna
8.7.8.7.		fI6		144	Jubilee
8.7.8.7.		fL6		090	Look Out
8.7.8.7.		dM5		207	Louisiana
8.7.8.7.		fI7		030T	Love Divine
8.7.8.7.		rD6		370	Monroe
8.7.8.7.		fL6		323T	Mullins
8.7.8.7.		fI5		406	New Harmony
8.7.8.7.		fI7		135	Olney
8.7.8.7.		rD6	b.p.	545	Pilgrim's Way, The
8.7.8.7.		fI7		154	Rest for the Weary
8.7.8.7.		rA5		312B	Restoration (First)
8.7.8.7.		sd7		080T	Shouting Song
8.7.8.7.		sd7		332	Sons of Sorrow

meter	fuge	mode	b.p.	page	tune name
8.7.8.7.		fI5		166	Still Better
8.7.8.7.		fI6		145B	Sweet Affliction
8.7.8.7.		sD5		056B	Villulia
8.7.8.7.		fL6	b.p.	145T	Warrenton
8.7.8.7.D.		sD6		148	Jefferson
8.7.8.7.D	fuge	fI7		532	Peace and Joy
8.7.8.7.D		rD6		118	Stockwood
8.7.8.7.4.7.		sD6		385T	Can I Leave You?
8.7.8.7.4.7.		fI7		263	Doddridge
8.7.8.7.4.7.		fL6		335	Return Again
8.8.		rA6	b.p.	277	Antioch
8.8.		sd7		429	Christian's Delight
8.8.		fI5		076B	Desire for Piety
8.8.		fI5		088T	Done With the World
8.8.		rA5		274T	Golden Harp, The
8.8.		sD6		345B	I'm On My Journey Home
8.8.		fL6	b.p.	345T	Jesus Is My Friend
8.8.		fI5		111T	Journey Home
8.8.		rD6		378B	Never Turn Back
8.8.		fL6		176T	Ragan
8.8.		fI5		274B	Roll Jordan
8.8.		rA5		070B	Save, Mighty Lord
8.8.		fI6	b.p.	080B	Service of the Lord
8.8.		rD6		132	Sinner's Friend
8.8.		fL6	b.p.	400	Struggle On
8.8.		dI6		087	Sweet Canaan
8.8.		rD6	b.p.	421	Sweet Morning
8.8.		dI6		424	Sweet Union
8.8.		sm6		278B	Traveling Pilgrim
8.8.8.6.		fI7	b.p.	206	Christian's Hope
8.8.8.6.		rA6	b.p.	399T	Dying Friend, The
8.8.8.6.		fI5		153	Resurrected
8.8.8.6.D.		fI6		134	Christian's Hope, The
8.8.8.8.4.	fuge	fI7		099	Gospel Trumpet
8.8.8.8.4.	fuge	fI7		460	Sardis
9.7.9.7.		fI6		494	Big Creek
9.7.9.7.		fI7	b.p.	322	Man's Redemption

meter	fuge	mode	b.p.	page	tune name
9.8.9.8.		rA7		102	Fulfilment
9.8.9.8.		fL6	b.p.	338	Sawyer's Exit
9.8.9.8.D.		dI6		449	Fatherland
9.8.9.8.D.		rA5		376	Help Me To Sing
9.8.9.8.D.		rA6		267	Parting Friends (First)
9.8.9.8.D.		rD6	b.p.	457	Wayfaring Stranger
10.10.		fI6		388	Happy Sailor, The
10.10.		fI5		079	Old Ship of Zion, The
11.8.11.8.		fI6	b.p.	123T	Dying Christian, The
11.8.11.8.		fL6	b.p.	341	Lone Pilgrim, The
11.8.11.8.		fI7		413	Loved Ones, The
11.8.11.8.		fI7		571	Penitence
11.11.11.11.		fI5		072B	Bellevue
11.11.11.11.		fI7	b.p.	100	Bower of Prayer, The
11.11.11.11.		rA7		125	Expression
11.11.11.11.		fL6	b.p.	119	Heaven's My Home
11.11.11.11.		fI6	b.p.	045B	Imandra New
11.11.11.11.		dI7		136	Morality
11.11.11.11.		fI7		358	Murillo's Lesson
11.11.11.11.		fI7		496	Rock That Is Higher Than I, The
11.11.11.11.		dI7		161	Sweet Home
11.11.11.11.		sm6		160T	War Department
12.11.12.11.		rA7		346	American Star, The
12.11.12.11.		rA7		165	Family Bible
12.11.12.11.		sD6	b.p.	360	Royal Band, The
P.M. (6.4.6.4.6.7.6.4.)		fI5		354B	Happy Land
P.M. (6.6.4.)		fL6	b.p.	213B	Warning
P.M. (6.6.6.6.)		fI6		489	Savior's Call, The
P.M. (6.6.6.6.8.4.6.)	fuge	rA7		455	Soar Away
P.M. (6.6.8.6.6.6.8.6.8.6.)	fuge	rA7		302	Logan
P.M. (6.6.9.D.)		rA5		399B	Happy Christian
P.M. (6.6.10.D.)		rA7		416	Christian's Nightly Song, The
P.M. (6.6.10.2.6.8.)		fI6		394	Messiah's Praise, The
P.M. (6.7.6.7.)		fI5		175	Highlands of Heaven
P.M. (6.10.6.10.6.10.8.6.)		fL6		498	Resurrection Day, The
P.M. (7.3.7.5.3.3.6.8.)		fI6		046	Let Us Sing

meter	fuge	mode	b.p.	page	tune name
P.M. (7.6.)		fI5		294	Rocky Road
P.M. (7.6.6.4.)		fI5		331	Jester
P.M. (7.6.7.6.7.6.7.7.)		dM5		495	Midnight Cry, The
P.M. (7.6.7.6.7.7.7.6.)		fI6		131B	Invocation (First)
P.M. (7.6.7.6.7.7.7.7.)		fI7		139	Elysian
P.M. (7.6.7.6.8.6.7.6.)		rA7		083T	Vale of Sorrow
P.M. (7.6.7.7.)		fI7		323B	Soft Music
P.M. (7.6.8.8.8.6.)		lA6	b.p.	133	Hebrew Children
P.M. (7.7.)		fL6	b.p.	425	Golden Streets
P.M. (7.7.7.6.D.)		fI5		109	Carnsville
P.M. (7.7.7.7.6.7.7.7.)		fI6		477	Lord, We Adore Thee
P.M. (7.7.7.D.)		fI6	b.p.	076T	Holiness
P.M. (7.7.8.6.10.8.6.6.8.6.)		fI6		560	My Home (Second)
P.M. (7.7.9.7.7.8.)		fI5		491	Oh, What Love
P.M. (7.9.7.9.)		sD6		326	Weary Pilgrim
P.M. (8.10.8.6.5.)		fI7		347	Christian's Farewell
P.M. (8.6.)		fL6		290	Victoria
P.M. (8.6.10.8.8.8.6.)		fI7		492	Invocation (Second)
P.M. (8.6.8.6.8.6.)		fI6		393	Alexander
P.M. (8.6.8.6.8.10.12.8.6.8.6.)		fI7		426B	Jasper
P.M. (8.7.8.7.8.7.)		rA7		117	Babylon Is Fallen
P.M. (8.8.7.D.)		sd7		210	Lena
P.M. (8.8.8.6.6.10.8.)	fuge	fI7		454	Better Land, The
P.M. (8.8.8.8.7.)		fI6	b.p.	484	Heavenly Union
P.M. (8.8.8.8.7.7.)		fI7		188	Spring
P.M. (8.8.8.8.8.)		fI5		482	Mulberry Grove
P.M. (8.8.8.8.8.8.4.)		fI5		329	Vain World Adieu
P.M. (8.8.8.8.8.8.8.)		fI7		402	Protection (Second)
P.M. (8.8.8.8.8.D.)		fI7		488	As We Go On
P.M. (8.9.8.10.10.10.10.8.8.)		fI6		548	Wootten
P.M. (9.10.9.10.)		fI7		041	Home in Heaven
P.M. (9.6.7.10.)		fL6		035	Saints Bound for Heaven, The
P.M. (9.6.9.6.8.8.8.6.)		fI5		337	Mercy's Free
P.M. (9.6.9.6.D.)		fI6		480	Redemption
P.M. (9.8.8.8.)		fL6	b.p.	401	Cuba
P.M. (12.11.12.11.11.11.11.11.)		dM6	b.p.	179	Christian Warfare, The
P.M. (13.11.12.12.)		fL6		158	Funeral Thought
P.M. (12.10.10.10.)		sD6		567	Great Day, The
P.M. (11.12.12.12.12.12.)	fuge	fI7		551	Jacob's Vision
P.M. (12.12.12.13.)		fI6		130	Millennium
P.M. (12.8.8.8.6.)		fI7		334	O Come Away
P.M. (12.11.12.11.D.)		fL6		342	Old-Fashioned Bible, The

meter	fuge	mode	b.p.	page	tune name
P.M. (12.8.8.8.)		fI7		185	Pilgrim's Farewell
P.M. (11.11.11.10.)		fI7		223	Portuguese Hymn
P.M. (12.12.12.12.)	fuge	rA7		224	Save, Lord, or We Perish
P.M. (10.11.10.11.)		fI7		369	Send a Blessing
P.M. (10.10.10.D.)		fI7		151	Symphony
P.M. (12.11.11.12.)		fI7		231	Thou Art Passing Away
P.M. (10.10.4.10.10.10.4.)		fI5		459	Tolling Bell
P.M. (11.12.12.12.)		fI7		149	Trumpet, The
P.M. (12.8.12.8.)		rA7		116	Union
P.M. (10.13.11.13)		dM5		417	Weeping Pilgrim
P.M. (10.10.10.10.10.)		fI6		339	When I Am Gone
P.M. (12.9.12.12.9.)		sm6		159	Wondrous Love
Set Piece		sd7		245	Claremont
Set Piece		fI7		156	Jesus Rose
Set Piece		dI7		361	Loving Jesus
Set Piece		fI7		167	Pray, Brethren, Pray
Set Piece		fL6		512	Spirit Shall Return, The
Set Piece		fL6		408	Weeping Mary
Anthem		fI7		524	Twenty-Thirrd Psalm, The
Anthem	fuge	fI7		553	Anthem on the Beginning
Anthem		rD6		355	Anthem on the Saviour
Anthem		fI7		232	Baptismal Anthem
Anthem		fI6		225B	Christmas Anthem
Anthem		sD6		268	David's Lamentation
Anthem		fI6		236	Easter Anthem
Anthem	fuge	sd7		260	Farewell Anthem
Anthem		rA7		320	Funeral Anthem
Anthem		fI7		518	Heavenly Anthem
Anthem	fuge	dI7		250	Heavenly Vision
Anthem		fI7		572	Lamb of God, The
Anthem		fI7		227	Ode of Life's Journey
Anthem		fI7		234	Reverential Anthem
Anthem		dI7		254	Rose of Sharon
Anthem		fI7		507	Sermon on the Mount

Fuging Tunes

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fuge	mode	b.p.	page	tune name	meter
fuge	fI7		293	Akers	C.M.D.
fuge	fI7		472	Akin	L.M.
fuge	rA7		196	Alabama	C.M.
fuge	rA7		444	All Saints New	L.M.D.
fuge	rD6		036T	America	S.M.
fuge	fI7		150	Amity	6.6.8.D.
fuge	fI7		553	Anthem on the Beginning	Anthem
fuge	rD6		430	Arbacoochee	C.M.D.
fuge	fI7		091	Assurance	C.M.
fuge	fI7		217	Ballstown	L.M.
fuge	fI7		269	Bear Creek	L.M.
fuge	fI7		292	Behold the Savior	C.M.D.
fuge	fI7		454	Better Land, The	P.M. (8.8.8.6.6.10.8.)
fuge	fI7		550	Blissful Dawning	8.6.8.6.8.8.8.6.
fuge	fI7		276	Bridgewater	L.M.
fuge	fI7		468	Bristol	L.M.D.
fuge	fI7		422	Burdette	C.M.
fuge	sd7		300	Calvary	C.M.
fuge	fI7		120	Chambers	6.6.8.D.
fuge	fI7	b.p.	432	Cheves	L.M.
fuge	fI6		386	Christ Our Song	C.M.D.
fuge	fI7		297	Conversion	C.M.
fuge	rD6		168	Cowper	L.M.
fuge	rA7		349	Cross for Me, A	C.M.
fuge	rA7		216	Delight	M.H.
fuge	fI7		200	Edom	C.M.
fuge	rD6		383	Eternal Day	C.M.
fuge	fI7		336	Eternal Home	C.M.
fuge	fI6		483	Eternal Light	C.M.D.
fuge	rA7		377	Eternal Praise	L.M.
fuge	rA7		209	Evening Shade	S.M.
fuge	fI7		171	Exhortation (First)	C.M.
fuge	sD6		272	Exhortation (Second)	L.M.
fuge	rA7		181	Exit	L.M.
fuge	sd7		260	Farewell Anthem	Anthem
fuge	fL6		434	Fillmore	L.M.D.
fuge	rD6		203	Florida	S.M.
fuge	rA7		397	Fountain, The	C.M.D.
fuge	rA7		197	Georgia	C.M.D.
fuge	fI7		530	Glad New Song, A	C.M.D.
fuge	fI7		099	Gospel Trumpet	8.8.8.8.8.4.
fuge	rA7	b.p.	423	Grantville	C.M.

fuge	mode	b.p.	page	tune name	meter
fuge	fI6		511	Great Redeemer	L.M.
fuge	fI7		198	Green Street	C.M.
fuge	rA7		183	Greenwich	L.M.
fuge	fI7		538	Hampton	L.M.
fuge	fI7		172	Harmony	C.P.M.
fuge	fI7		573	Harpeth Valley	C.M.
fuge	fI7		466	Haynes Creek	C.M.D.
fuge	fI6		371	Heavenly Dove	C.M.
fuge	rA7		286	Heavenly Home	C.M.
fuge	dI7		250	Heavenly Vision	Anthem
fuge	rA7		453	Holly Springs	C.M.D.
fuge	fI7		193	Huntington	L.M.
fuge	rA7		542	I'll Seek His Blessings	S.M.
fuge	rA7		315	Immensity	L.M.
fuge	lP7		562	Infinite Delight	C.M.D.
fuge	fI7		327	Invitation	L.M.D.
fuge	fI7		551	Jacob's Vision	P.M. (11.12.12.12.12.)
fuge	fI7		426B	Jasper	P.M. (8.6.8.6.8.10.12.8.6.8.6)
fuge	sD6		053	Jerusalem	L.M.
fuge	fI7		439	Jordan (Second)	C.M.D.
fuge	fL6		112	Last Words of Copernicus	C.M.D.
fuge	fI7		380	Lawrenceburg	L.M.D.
fuge	fL6		040	Lenox	M.H.
fuge	fI7		137	Liberty	C.M.
fuge	fI6		558	Living Streams	L.M.D.
fuge	rA7		302	Logan	P.M. (6.6.8.6.6.6.8.6.8.6.)
fuge	fI7		392	Manchester	C.M.D.
fuge	fI7		228	Marlborough	C.M.
fuge	fI7		517	Mars Hill	C.M.
fuge	fI7		353	McGraw	L.M.
fuge	rA7		433	McKay	C.M.D.
fuge	rD6		419	Melancholy Day	C.M.
fuge	fI6		470	Mercy Seat, The	L.M.D.
fuge	fI6		273	Milford	C.M.
fuge	fI7		189	Montgomery	C.M.
fuge	fI7		304	Morgan	C.M.
fuge	rA7		163T	Morning	L.M.
fuge	rA7		411	Morning Prayer	C.M.D.
fuge	fI7		436	Morning Sun	L.M.D.
fuge	fI6		474	Mount Desert	C.M.
fuge	fI7		218	Mount Pleasant	C.M.
fuge	rA7		110	Mount Vernon	L.M.

fuge	mode	b.p.	page	tune name	meter
fuge	fI7		220	Mount Zion (First)	S.M.
fuge	fI7		546	My Brightest Days	C.M.
fuge	fI7		527	My Life and Breath	C.M.D.
fuge	fI7		478	My Rising Sun	C.M.D.
fuge	fI7		485	New Agatite	C.M.
fuge	dI7		431	New Bethany	L.M.
fuge	fI7		395	New Bethel	C.M.D.
fuge	fI7		534	New Georgia	C.M.D.
fuge	fI6	b.p.	316	New Hope	L.M.D.
fuge	fI7		299	New Jerusalem	C.M.
fuge	sd7		442	New Jordan	C.M.D.
fuge	fI7		202	New Lebanon	L.P.M.
fuge	fI6		036B	Ninety-Fifth	C.M.
fuge	rA7		440	North Salem	C.M.
fuge	fI7		155	Northfield	C.M.
fuge	fI7		362	Norwich	C.M.
fuge	rA7		396	Notes Almost Divine	C.P.M.
fuge	rA7		481	Novakoski	S.M.
fuge	fI7		222	Ocean	C.M.
fuge	fI7		340	Odem (Second)	C.M.D.
fuge	fI7		306	Oxford	C.M.
fuge	fI7		384	Panting for Heaven	L.M.D.
fuge	fI7		532	Peace and Joy	8.7.8.7.D
fuge	fI7		351	Pittsford	C.M.
fuge	fI7		556	Portland	L.M.
fuge	fI7	b.p.	318	Present Joys	L.M.
fuge	fI7		187	Protection (1)	C.M.
fuge	fI7		344	Rainbow	C.M.
fuge	fI6		441	Raymond	C.M.
fuge	sd7		214	Repentance	C.M.D.
fuge	rA7		372	Rockport	S.M.D.
fuge	sD6		107	Russia	L.M.
fuge	fI7		283	Sabbath Morning	C.M.D.
fuge	fI7		460	Sardis	8.8.8.8.8.4.
fuge	rA7		224	Save, Lord, or We Perish	P.M. (12.12.12.12.)
fuge	fI7		192	Schenectady	L.M.
fuge	fI7		212	Sharon	6.6.8.D.
fuge	fI7		279	Shepherd's Flock, The	C.M.D.
fuge	fI7		464	Sheppard	S.M.
fuge	fI6		186	Sherburne	C.M.
fuge	fI7		528	Showers of Blessings	C.M.D.
fuge	rA7		455	Soar Away	P.M. (6.6.6.6.8.4.6.)

fuge	mode	b.p.	page	tune name	meter
fuge	fI7		391	Sounding Joy	S.M.
fuge	fI7		365	Southwell	C.P.M.
fuge	dI6		078	Stafford	S.M.
fuge	rA7		142	Stratfield	L.M.
fuge	fI7		352	Swanton	L.M.
fuge	rA7		536	Sweet Majesty	C.M.D.
fuge	fL6	b.p.	475	Thankful Heart, A	C.M.
fuge	fI7		543	Thou Art God	C.M.
fuge	fI7		208	Traveling On	L.M.
fuge	sD6		505	Where Ceaseless Ages Roll	L.M.
fuge	sd7		211	Whitestown	L.M.
fuge	rA7		447	Wondrous Cross	L.M.D.
fuge	rA6		504	Wood Street	L.M.
fuge	fI7		195	Worcester	S.M.D.
fuge	rA7		428	World Unknown	S.M.
fuge	rA7		522	Ye Heedless Ones	L.M.D.
fuge	rA7		564	Zion	C.M.D.

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. *do-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 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 all degrees of the scale as the tonic of a mode

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'*

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. *solfège*, 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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