THE MISSOURI HARMONY

Or a Collection of
Psalm and Hymn Tunes, and Anthems

An Introduction to the Grounds and Rudiments of Music

BY ALLEN D. CARDEN

To Which Is Added
A Supplement

Introduction to the Bison Book Edition
by Shirley Bean

University of Nebraska Press
Lincoln and London
ACKNOWLEDGMENTS

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The ninth edition (1840) was chosen for this Biaun Book reprint because it appears to have been one of the most widely used editions of The Missouri Harmony. Its popularity was reflected by reprints in 1841, 1842, 1844, 1846 (this facsimile), and 1848.
INTRODUCTION

By Shirley Bean

The *Missouri Harmony* was the quintessential frontier tune book. This compilation of popular hymn tunes in shape-note notation had a thirty-eight-year publishing history which greatly exceeded that of other tune books of the period. The tune book’s longevity was due in part to its wide use by singing school masters during the nineteenth century in teaching people to read music. It contained the largest collection of what was termed the “old melodies,” more suited for solemn worship, as well as more modern compositions of the time, making it one of the best tune books for the use of congregations or choirs. Its uniqueness stems from the fact that it was originally compiled to appeal to the stylistic tastes of southern rural singers but was later “urbanized” by the publisher. Thus, an already popular collection was transformed into one that would gain the acceptance of those who preferred the northern urban style of hymn setting, a style which grew in popularity during the mid to late nineteenth century.

Tune books and singing schools played an important role in teaching music to frontier Americans. The tune books contained theoretical information and instruction in singing in their introductions and continued the American tradition of using shaped notes as an aid to students who were learning to read music. An obvious advantage of shape-note notation was that it made all keys one. For singers who had learned the shapes, keys were unnecessary; it was thought easier to learn notes represented by shapes than through positions on a staff.

The desire of settlers to participate in the congregational singing in their churches provided the necessary motivation for learning to sing by note. On the frontier this goal was achieved through the development of shape notation and its dissemination by tune compilers and singing masters.

The songs used in teaching music were mostly sacred in nature. But the environment in which they were taught became, in time, delightfully secular, thereby diminishing the preponderant influence of the churches. Singing schools were not formal institutions, as their name would seem to suggest. They were simply a four- to six-week term of instruction in vocal music, held one or two nights per week. Extravagant claims for their effectiveness were not made, but the church-
INTRODUCTION

goes enabled could look forward to singing, to learning something useful, and to socializing.

In urban areas, singing schools were often sponsored by the local churches. They took the responsibility of securing a teacher and providing a neutral meeting place such as the town courthouse or even a local tavern.

Those held in the tavern furnished fuel for pious conservatives who felt that the singing master's talents were frequently a gift from the spirit (not necessarily Divine in nature) and that too much socializing took place during intermission and after the lesson. The tavern-keeper, however, made the rental cheap in consideration of the patronage that his barroom enjoyed during reces and afterward.

The singing masters who taught singing schools were itineraries whose lives were spent traveling the countryside, setting up and teaching schools, only to move on when the term was over. Among them was the occasional minister who was more highly educated than his colleagues. To attract favorable attention to themselves and to their schools, as well as to gain increased remuneration, some compiled, published, and sold their own tune books, often giving them regional titles.

COMPILATION AND PUBLICATION

It was from this tradition that The Missouri Harmony emerged. Singing-master Allen Carden first introduced the collection for use in his St. Louis-singing school in 1820. It was the first tune book from the Missouri Territory (which would become a state in 1821). Carden did not compose any tunes for his book but merely compiled popular ones from tune books already in use. He relied heavily upon Annaiz Davidson's Kentucky Harmony (1816), as 111 of the 185 tunes appear to have been taken from Davidson. Carden also borrowed tunes from John Wyeth's Repository of Sacred Music, Part Second (1813), Freeman Lewis's The Beauty of Harmony (1814), and Nathan Chapman and Joseph Dickerson's The Musical Instructor (1808).

In selecting tunes from a standard repertory of established favorites, Carden demonstrated a sure sense of what would please the prospective purchaser. What he did not anticipate, however, was that The Missouri Harmony would become a preeminent tune book of the day and would enjoy great success, going through ten editions and numerous reprints from 1820 through the late 1850s.

One of these copies evidently fell into the hands of young Abraham Lincoln, for it was said by settlers of the time that Lincoln and his sweetheart, Ann Rutledge, sang from The Missouri Harmony in the Rutledge tavern in New Salem. Ultimately, other tune book compilers throughout the country began using Carden's book as a resource, as demonstrated in the North (Connecticut Harmony), South (Southern Harmony), and West (St. Louis Harmony).

Initially, Carden encountered a major obstacle in attempting to compile his tune book. At that time, St. Louis did not possess a font of type for setting shaped-notations, and thus Carden was forced to have the book printed where such type was readily available. It was only natural that he work with a printer in Cincinnati, since Cincinnati was becoming the most western center for the manufacture of printing presses, equipment, and the casting of type. Prior to 1820, the fonts of musical type available in Cincinnati had undoubtedly

"...been purchased from the noted publisher Reynolds & Co. The Marginalia on The Missouri Harmony Underneath the Manuscript"
been purchased and shipped from the East—a very expensive procedure. Thereafter, Cincinnati quickly became the center of shaped-note publishing, and far more tune book collections were brought out in Cincinnati than in any other town, or even region, in the country. Charles Hansen suggested that if the city had not already been blessed with a surplus of nicknames during the first half of the nineteenth century, it might well have been dubbed the "Patent Note Mecca."  

Carden succeeded in establishing a working relationship with publisher Ephraim Morgan and the printing firm of Morgan, Lodge, & Co. The Morgan firm was integral to the far-reaching success of *The Missouri Harmony* through its many editions and reprints. Undoubtedly, the success of *The Missouri Harmony* contributed in turn to the success of the Morgan firm. *The Missouri Harmony* is representative in style, content, and format of the sixteen frontier tune books that preceded it. It was printed in singing form; some of the earlier copies were bound in boards with leather backs or in full leather. The book contains the traditional theoretical introduction, followed by 179 tunes (in the style of hymn tunes or fuging process) and 12 anthems. Many of the tunes are based on melodies or melodic fragments that were a part of the Celtic background of early American music. The tunes possess the same discernible affinity for unique arrangements of diatonic scales and modality that is found in the English ballads and folk songs which had been popular in the British Isles for over two centuries.

Although the texts are most often doctrinal or moralistic, the tunes are frequently derived from contrapuntal, the common practice of putting new words to old songs or old tunes. An obvious example is found in the tune "Support the Flag" (p. 57). The title of the ballad that describes the hanging of Captain Kidd in 1701 is retained, but the ballad itself has been replaced by a sacred text. Other examples include "New Orleans." (p. 52), from the secular ballad "Greenwood Sailing," and the traditional ballad "Lord Thomas and Fair Eleanor." Carden included thirty-seven fuging tunes in his compilation. "Lexicon" (p. 23) by Lewis Edson (1746–1820) is a typical example as are the tunes "Sherborne" (p. 98) and "Russian" (p. 53) by Daniel Read (1757–1836). Ten additional tunes utilize imitation to a lesser degree and many of the anthems also make use of fuging sections. William Billings (1746–1800) is represented by the set piece "David's Lamentation" (p. 162), by his "Easter Anthem" (p. 163), his "Funeral Anthem" (p. 174), and by the anthem "The Rose of Sharon" (p. 175).

Carden purchased a font of music type in 1824 in Nashville, and it would seem that he intended to take over the printing of *The Missouri Harmony* himself. From all indications, however, he had nothing more to do with the book after its use in St. Louis. All later editions were published by Cincinnati publishers and Carden had no editorial rule or financial interest in the book after 1824. The only mention of *The Missouri Harmony* in St. Louis at a later date is found in an 1831 advertisement in the *St. Louis Times* announcing "Kirkham's Grammar & Missouri Harmony, just received and for sale, at the Drugs and Book store, corner of Main and Market Streets." The book became commercial property (much like The Worcester Collection, Village Harmony, and The Easy Instruc-
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INTRODUCTION

By 1825, the Morgan firm recognized the inherent usefulness of Carden's collection of tunes and published a second edition, followed by a third edition in 1827 (Table 1). Morgan made no changes in the contents and advertised the book as "a highly approved music book." At that time the tune book sold for a dollar per copy and nine dollars per dozen.

Sales were probably relatively low until the late 1820s, when demand for the tune book increased enough to justify a stereotyped edition in 1829. The object of the stereotyping was to permit small issues of publications at a time. This limited large surplus should the book prove salable and facilitated reprints should there be sufficient demand for repeated issues. Morgan's decision to stereotype The Missouri Harmony was significant, as it tended to freeze Carden's compilation for later editions.

ADDITION OF THE SUPPLEMENT

Because of the tune book's increasing popularity, Morgan's firm continued to produce new editions and issues without making any major alterations, even though the designation "Revised and Improved" would be used. A substantial change occurred, however, with the seventh edition in 1835. A Supplement "by an amateur" was added that contained twenty-three hymn tunes, four choral numbers, a sacred song, and a duet. Unlike the portion that Carden compiled, the Supplement establishes the identity of many of the composers and identifies Isaac Watts as the author of the majority of the texts. The most striking feature of the Supplement is that it would have appealed to those who preferred the emerging "gentle" style, in direct contrast to the rest of the tune book, which remains unchanged from previous editions. Speculation about the identity of the compiler of the Supplement necessarily begins with the designation "Amateur." According to the usage of the day, such a description simply indicated that the individual so named was not a professional musician, but a well-rounded and educated gentleman. The Supplement was obviously a welcome addition, as it appeared in all subsequent editions and issues of the tune book.

In 1840, the ninth edition was published as the "Latest Improved Edition." It appears to have been one of the most popular editions, as reflected by its reissuance in 1841, 1842, 1844, 1846 (the reprinting duplicated here), and 1848, with the last three issues "Printed and Published by Phillips and Reynolds." There is no evidence to indicate that Morgan's firm ever published The Missouri Harmony after 1841, but the firm did succeed Oliver Wells and Company as stereotypers of the 1850 edition. Publication was taken over by Phillips and Reynolds and their successors. Both William Phillips and Sackett Reynolds had been employees in Morgan's firm prior to opening their own publishing firm in 1844. This ninth edition is undoubtedly the one offered for sale (for fifty cents) by Morgan's firm in a lengthy advertisement appearing in Shaffer's Advertising Directory.

WARREN'S EDITION

The transition of Cincinnati from a small town to metropolitan status in the middle of the nineteenth century resulted from a tempo-
inary combination of four influences. These included an indigenous musical tradition, a thriving music publishing business, the genius of half a dozen local composers, and the growing abundance of private music teachers.

Concerts, sacred and secular, became very fashionable. The minstrel shows of Dan Emmett from Mt. Vernon, Ohio, and Stephen Foster, one-time resident of Cincinnati, were delighting people. There was a broadening of the base of musical life achieved through more widespread private music instruction, the improvement of steamboat travel (with its advantages in bringing musicians from New Orleans and eastern states), new concert halls, and the increase in numbers of professional musicians. Grandtune prize concerts were in vogue during the 1850s. The best musicians of the city performed; a promoter managed the affair, and crowds were lured into the halls by the artistry of the musicians, as by the imposing list of prizes.

Music was introduced into the Cincinnati school system in 1845 with William P. Coburn as the first teacher. Charles Aiken, at first, and later Logan Mason, were considered among the pioneers of public school music, succeeded Coburn in 1848. He compiled The Cincinnati Music Readers for the elementary schools, the High School Choralist and the Choralist's Companion. In 1857, Cincinnati brought Luther Whiting Mason into its public schools as the chief of music in the primary grades. The emphasis on music in the schools was accompanied by the founding of numerous institutions for broader musical training.

The abundant singing societies and choral organizations also had considerable influence in the musical education of the period. These societies before 1848 were made up mostly of English, German, Welsh, and Swiss singers who participated primarily for their own enjoyment and the pleasure of the public. In 1848, a group of German choral organizations in the vicinity of Cincinnati jointly presented a program of German folk songs and choral music. As a consequence, a union was formed among the organizations from Cincinnati, Louisville, and Madison (Indiana), resulting in the holding of a Sangerfeste in June 1849. By 1857, the well-trained chorus of the Welsh Church was upholding the musical reputation of Cincinnati with an Eisteddfod festival.

Over sixty musicians, music teachers, and "Professors of Music" are listed in Williams' Cincinnati Directory and Business Advertiser. Charles Warren, one of the "professors," was chosen by the publisher to transform the harmonizations of The Missouri Harmony to reflect the emerging urban style in Cincinnati. This tenth edition was published by Wm. Phillips and Company and stereotyped by E. Morgan and Company in 1850. It was revised in 1855 and 1857 by the publisher Moore, Wibach, Keys, and Overend. There may also have been issues in 1854 and 1860.

Ernst C. Krohn mentions that the label on the front cover of the 1857 issue is identical with the title page for the 1850 issue, with the exception of "Moore, Wibach, and Keys, Publishers," and in dated 1854. The date could indicate the existence of an 1854 issue. However, Krohn further states that the fact the label has an ornamental border would prove that it is not an actual 1854 title page. All earlier labels are reproductions of the current title pages, but without dates. This label and the one for the possible 1858 issue are the only extant dated covers. A reproduction of the title page, however, was frequently glued to both covers of the tune book. At times, an older

The Preface to Warren's edition attests to the merits and continued popularity of the tune book and indicates that the initiative for this "new edition" came from the publishers:

In presenting this New Edition of the Missouri Harmony to the public, the publishers take the privilege of saying a few words in its favor. It has been long known to possess the merit of having the largest collection of what may be termed the old melodies, and which are identified with our most hallowed emotions, and which are unquestionably more suited to solemn worship than perhaps any other selection. It also abounds with the most beautiful of the more modern compositions, making it altogether one of the best works for the use of Congregations or Choirs now in use.

The Preface further informs us of the reason for this reworked edition. Earlier printings had "several errors in the harmony." But the work was highly regarded because it contained "more of the primitive tunes than any other work of the same size." This caused the "publishers to have it revised and corrected" by the "scientific musician" (meaning professionally trained) Charles Warren.

The format of the introductory sections remains essentially the same as in the earlier editions. The original text, diagrams, and musical examples are identical in content but, at times, are rearranged on the page. The titles to Parts I, II, and III remain the same, with the Supplement now incorporated as Part IV. The title of the Supplement is maintained but there is no reference to it being a Supplement; also, the line "by an amateur" is omitted.

Warren abandoned the use of the alto (C clef), which was used in the former editions, and used the F clef "for the reason that the G clef is more generally known and practiced in works of this kind, and the same part can also be sung by a second treble voice." Since the alto part in the Supplement was placed on the upper staff, which was inconsistent with the rest of the tune book, Warren renamed the staves. The top staff is now called the tenor voice, the second staff is for the alto part, the third staff for the treble, and the lower staff for the bass voice.

In earlier editions the first tune begins on page twenty-one, as there was a continuum of numerals from beginning to end. But in 1850, after twenty pages of theory, the first page containing the tune "Primrose" was numbered "one," thus starting a new series of pagination for the tunes.

All tunes retained their two-, three-, and four-part settings. In numerous tunes the meter signature was changed from duple to triple to allow strong textual and metric accents to coincide. Others maintained the same meter signature but changed the bar-lines that are shifted in earlier editions by the lengthening of a note at the end of a phrase or by introducing a rest at the beginning of a phrase.

The tunes themselves remained basically intact. The biggest break with earlier editions was in the harmonizations (Figures 1 and 2). The "errors" found in the earlier editions were corrected. Paralakshama, unprepared and unresolved dissonances, incomplete chords, and retrogressive patterns were corrected. The settings were
CONSIDERED BENEVOLENT
OF RICHES INDESPICIBLE
PRAISES ON THE RESPECT
VERY SAVOUR. BY NOVEMBER
PUTTING PRAISED INTO
BY THE BUMP OF HIS
LONGER HAUL A STRUGGLE
BEHIND NURSE OF MORN
KING, WITH ALL WISDOM
ALL HASTE AND MUSK
MUSK, TO MUSK THE
NOW ADOPTED INTO
THESES ARE CONSISTENT
TO BEING ONE OF THE NARY
THE "YOUR" AMOUNT
AND PROGRAMMATIC

Fig. 1. Rockbridge (1846 edition), 22.
Fig. 2. Rockbridge (1850 edition), 2.
conceived harmonically rather than contrapuntally. There is a lack of rhythmic independence of each part, extensive use of repeated pitches in the accompanying parts, and many bass parts become very static. By contrast, in the earlier editions some of the accompanying parts reveal the tune for melodicism.

By the time of Warren's edition, the four-shape tune books no longer had a stronghold on the market. There was a flurry of tune book activity of seven-shapes in Cincinnati and most of the collections printed with seven-shapes promoted the new return of church music led by such men as Thomas Hastings, Solomon Warnier, and the Mason brothers, which had engulfed most of the East and was now sweeping into the western country. The publisher, in having this edition "revised and corrected," was undoubtedly attempting to bring one of the most popular and approved tune books into line with the "correct" scientific taste that was the language of the Masons and progressive improvement.

ALLEN D. CARDEN, COMPILER

According to the dates inscribed on his tombstone, Allen Dickinson Carden was born October 13, 1794, and died October 18, 1859. Family Bible records indicate that the Carden family migrated from Pittsylvania County, Virginia, to Williamson County, Tennessee, from there the family moved to Franklin (about forty miles south of Nashville) in Williamson County, Tennessee. In the concluding remarks on the last page of the Kentucky Harmony, Davisson offers his thanks to the "gentlemen teachers in Virginia, Tennessee, and Kentucky" who were helpful to him. Carden's name is included in the list, along with the names of eleven other teachers.

INTRODUCTION

In the May 31, 1820, issue of the Missouri Gazette, published in St. Louis, Thomas Essex advertised "Vocal Music Books, The Missouri Harmony, just published and for sale." This may have been the first public announcement of Carden's book of psalms and hymn tunes. In this same issue, Carden publicized "a School for teaching the theory and practice of Vocal Music" and stated:

Gentlemen and Ladies of this town, who wish to acquire a knowledge of this art, are hereby respectfully informed that an opportunity is now presented them. The school will commence on Tuesday, the 30th inst., at 3 o'clock P.M., and by candle light the same evening in the Baptist church, and continue every Tuesday and Friday.

The fate of Carden's singing school is not known. Since these classes usually lasted from four to six weeks, Carden was probably in St. Louis at least through June 1820. He was not listed in the first City Directory of St. Louis issued in 1821. It is likely that he had already moved on to Nashville, Tennessee.

The family Bible indicates that Carden married Maria W. Hyde on December 4, 1823, and that she had been born July 22, 1807, in Tennessee. It also lists four children (three girls and one boy) born to the Cardens.

In 1824, with the assistance of Samuel J. Rogers, P. Moore and J. Green, Carden published at Nashville The Western Harmony, and in 1829, The United States Harmony, The following advertisement was placed by Carden in the Nashville Republican on April 10, 1824:

Now in the press, at the Nashville Republican office, and will be published with all possible speed, The Western Harmony: A New and Im-
INTRODUCTION

proved Music Book. To contain 150 pages, selected and published for the use of the Methodist, Baptist, Presbyterian, and all other Christian churches in the Western country. The editor of this book has purchased music type, for the purpose of keeping up an uniform system of music—that there may be a little more harmony in the music of the different churches. Teachers are invited to call or send for a copy and examine for themselves. The book will be sold at low as any other ever published. All letters or orders directed to the editor will be punctually attended to.

Nashville, April 16
A. D. Carden, Editor

We presume that Carden continued to be active in the musical life of Nashville since an advertisement for his third tune book, *The United States Harmony*, appeared in the *National Banner and Nashville Whig* on September 29, 1829. The 1830 and 1840 Census show that he was still in Nashville. Furthermore, deed records indicate Carden acquired land in the Nashville area (Davidson County) in 1834, 1837, and 1839.7

As early as 1835, tax records indicate Carden was taxed for one white poll and two black polls, but no land, in Maury County, Tennessee.8 The tax records for 1836 and 1837 indicate a residence in Williamson (Maury County), two slaves, one carriage, and one white poll.

Records reveal he was also involved in property transactions in Stewart County, Tennessee, in 1837 and 1838 (over four thousand acres) and in Carroll County in 1847 and 1849.9 The Williamson County tax records for 1848 indicate Carden had two slaves, two lots, one carriage, and one piano (valued at two hundred dollars).

He was a member of the Freemasons and belonged to Hiram Lodge No. 7 in Franklin, Tennessee, which still uses the same building constructed in 1823.10 Maria Carden died June 3, 1856, followed by Carden on October 18, 1859. Both were buried in the Red Haven Cemetery in Franklin, Tennessee.

Carden's career was entirely typical of the singing master and tune book compiler. He purveyed music through his youth, achieved some wealth and experience, then settled down to other activities.

EPIPHRAIM MORGAN, PUBLISHER

Ephraim Morgan was a typical Cincinnatian of the time generation in that he was a native of the city, born in Brimfield, Massachusetts, in 1790. He began his long career in Cincinnati in 1805 as a printer's devil in *The Western Spy* office, where he kept many forms with inky buckskin balls with no way of imagining a future in which his own printing plant, the largest in the city, would contain automatically inked power presses. By 1826, he was the senior partner in the firm of Morgan, Lodge, Fisher, and L'Hommerville. He became editor of the Cincinnati Daily Gazette, which he published out of the Alhambra, a large building on 4th Street, Cincinnati.

In 1828, Morgan withdrew from this company because of the opposition of the paper's policy of running advertisements for the return of fugitive slaves. He established a separate book printing and publishing business with John Saxxay as his associate for several years. The firm of Morgan and Saxxay published many books, the majority of which were the *Missouri* and *The Missouri Har-...
INTRODUCTION

Charles Warren was responsible for the "corrected" edition of The Missouri Harmony, published in 1860. He is listed in John W. Moore's Dictionary of Musical Information as "a noted teacher of music in Ohio," published, 1850, an edition of "the Missouri Harmony," with modern harmony, 270 pages. 50

Very little information about Warren has survived. He and his wife, Elizabeth, were both born in England; he in January 1800, and she in 1802. The Warrens had one daughter who was born in New York. The 1850 Census for Cincinnati listed the daughter as age thirteen, indicating that the Warrens had arrived in this country by the year 1837.

When he moved his family to Cincinnati late in the year 1848 or early in 1849, Warren was in his early forties. At the time of his arrival, Cincinnati was a thriving city whose population had grown to 115,638, representing an increase of 15.0 percent since 1840. 51 It was at this time he was approached by Wm. Phillips and Company to edit and modernize The Missouri Harmony.

Warren was first listed as a "teacher of music" in the City Directory for 1849-1850. His address at that time was on the "north side of 5th between Mill and Stone." 52 Warren resided there until 1875, when he moved to 73 Kemper Street in Walnut Hills, a fashionable residential section that forty years earlier had included the home of Harriet Beecher Stowe.

After 1875, the only known information regarding Warren is found in the annual City Directory of Cincinnati, in which his name continued to appear until his death in 1884. The Enquirer published the following notice of his death:

WARREN—At his late residence, Kemper street, near Park avenue, Wal nut Hills, at 2 P.M., November 24th, Professor Charles Warren, aged 75 years and 10 months. Funeral Wednesday, November 26th, at 11 o'clock A.M. Burial private. No flowers. 53

Warren's wife continued to be listed (as his widow) in the annual directories until her death in 1897.

Warren was a foreign-born professional recruited by the publishers to make a silk purse out of what must have been increasingly regarded as a sow's ear. Among the best indicators of musical change is that the publishers, who in 1835 had employed an "amateur" to improve the book, now sought a "professor."
INTRODUCTION

NOTES TO INTRODUCTION

1. The shapes have inherent charm and interest in themselves. Pater fa'au' is represented by Ñ, Ñ, or Ñ, fa'au li by Ñ, and Ñ by Ñ. The shapes could be read by anyone trained in conventional round-note notation and even when words were being sung, the shapes were continually before the singer as a constant reminder of the syllables and degrees of the scale. The reverse, unfortunately, was not true. Those who initially learned to read using shapes, could not read round-note notation. The shape-singers met with strong resistance from the round-note conservatives who called the shape-note symbols "backwheat grins" and the music they represented "three-cornered sounds," "measle-food music," or "short-sleeve music" fit only for the ignorant and uncultured. The shape-note libertines retaliated with equally debasing terms, calling the round-notes "roundheads" and their music "crot and tucks music," "monkeyish music," or "music for idiots.

2. The singing master often appeared with a blackboard, charts showing tonal steps and their rhymes with keys, a pointer, pickhep, an armful of tune books, a love for music, and an earnest desire to teach people to sing. The hopeful scholars brought firewood, slates or lapboards, candles, and an eagerness to learn the art of singing. The candles were sealed to the corners of the slates or boards to supply light. Seating was usually arranged in a semicircle several rows deep. Instruction commenced with a presentation of the rudiments of music, emphasizing shaped notation (or conventional notation), if the singing master was of the round-note persuasion, the gamut, staves, "cliffs" keys, note lengths, and modes of time. Soon the group was given exercises in voice placement called "lessons for tuning the voice," pp. 17-19. Finally, the class was divided into four groups, each singer assigned an appropriate part, and part-singing of familiar songs was undertaken. Songs were first sung by syllables, each part at a time with many repetitions. Words were not allowed until each part had been thoroughly mastered. All were taught to hear in time to the various "moods" as they sang. After achieving some proficiency in sight-singing and part-singing, the choir concentrated on the main goal -- mastery of new songs.

3. Double vacations were not unusual. If the area proving to be profitable, the singing master set up a more permanent residency that frequently became involved in local politics, farming, or some other trade, Supply Fielder (1751-1836), compiler of The Harmony of Maine in 1794, was a school teacher, tavern-keeper, and local politician. Singing master Justin Morgan (1747-1798), who compiled a tune book of his own but contributed to many, including The Missouri Harmony, lead lorners and was a jeweler. William Billings (1746-1800), one of the most prolific singing masters, was a tanner by trade. Daniel Read (1767-1846), composer, compiler, and publisher of sacred music, was also a manufacturer of ivory combs.


5. Charles Hansen, "Patent Notes in Cincinnati," Ohio, Historical and Philosophical Society Bulletin, XVI (October 1928), 205-10. Fifteen tune books (including The Missouri Harmony) were published between 1813 and 1836. Shape-singers frequently called their symbols "patent notes" with reference to a patent having been obtained for the invention. In 1796, William Little had obtained a copyright for The Race Forstrucker, which did not appear in print until 1801. On May 12, 1802, the United States government granted Andrew Law a patent on his system of notation.

6. The flapping (flying) tune is basically a hymn tune that abandons the usual harmonic writing after two or four phrases in favor of an imitative section, followed by a return to homophonic texture. Although the flapping tune is not a contrapuntal figure as the name implies, it does have the stylistic feature of the voices entering separately as in a fanfare. The imitation, however, is usually free and when strict, as often at the interval of an octave in the first answer as at the fifth.
INTRODUCTION

7. This advertisement ran on July 9 and July 16. Kirkham's book was the popular grammar text of the time.

8. The term edition does not appear on any issue until 1850. Each edition promises that the contents were new or that new plates were used.

9. Walter Sutton, The Western Book Trade: Cincinnati as a Nineteenth-Century Publishing and Book Trade Center (Columbus: Ohio State University Press, 1961), 79. Stereotyping employs a plate cast from a plaster or paper-mache mold, on which a facsimile of the page of type is set up by the compositor. When fitted to a block, the plate may be used under the press, exactly as movable type.

10. In her introduction to the new edition of The New Home of Columbia (Knoxville: University of Tennessee Press, 1993), Dorothy Horn remarks, "I once drove to a rural section of Indiana to hear a widely publicized yearly singing in which the descendants of the original pioneers met to recreate the singing school that had played an important part in the lives of their ancestors. What I heard was the most unmitigated musical tripe, songs celebrating the beautiful spring, true love, or, whatever, and tearjerkers relating the death of a loved one, all set to the tritest of tunes. On inquiry I found that the original singing school had used the wholly admirable Missouri Harmony, but in the 1880's the younger members had demanded something more elegant (I cannot even remember the name of the book used). The number of manuals of the same kind published during the later half of the century indicates that this "gentle tradition" could be found all over the country. Only in the more isolated sections of the Midwest and North and in the conservative rural South did manuals of the older type continue to be popular."


12. After 1845, the firm did less in the line of actual publishing and more in the field of printing and stereotyping, finally becoming successors to Oliver Wells and Company as stereotypers in 1850-51.

13. David H. Saffier, Saffier's Advertising Directory and Cincinnati Directory for 1848 (Cincinnati: J. R. and T. P. Dougah, 1848), 5. This advertisement, one of the few to quote prices, is indicative of the variety of printing carried on by Morgan's firm (including Bible, the work of Flavian Amsden, Hennings' Meditations, Bunyan's Pilgrim's Progress, The New American Readers, The New American Speaker, Robins' Arithmetic, Kirkham's Grammar, New American Primer, A Selection of Hymns and Spiritual Songs by Abbot Goodsell, David's Psalms in Meter, Miller's Hymns, etc.).

14. At one of these concerts held in the Masonic Hall, a $450 roosewood piano was offered as the grand prize. Fine gold jewelry, articles of silver, an accordion, a violin, and a portrait of a Miss. Lion in a gilt frame, a size octave melodeon piano, were among the lesser prizes offered, with the prizes totaling $765 in value. According to advertisements in the Cincinnati Gazette, January 29, 1854, February 1, 1851, and November 22, 1854, the artists were expected to draw a fashionable audience. Police officers were engaged for the evening to ensure against any disorder when the prizes were drawn.

15. Among the most famous schools during the period 1840-1860 for such training were the Cincinnati Normal Academy of Music, the Cincinnati Music Institute, the Lewis Institute School of Music, the Cincinnati Music School, the School of Voice Training (directed by B. P. Foley), the Ohio Conservatory of Music, and the Metropolitan School of Music (directed by Wm. Steinfeld). An informative discussion of this period is found in Vincent A. Orlando, "An Historical Study of the Origin and Development of the College of Music of Cincinnati," unpub. diss. Teachers College of the University of Cincinnati, 1946, 29.

16. Cincinnati Gazette, June 3, 1849, 3. The festival followed the pattern of the German Saengerfest held in Bavaria to celebrate the blossoming of the graces. In 1850, the second Saengerfest was held in neighboring Louisville, Kentucky, and in the following year fourteen societies from Hamilton, Newport, Columbus, Cleveland, Lafayette, St. Louis, and Detroit participated in a festival, with a chorus of 947 voices.
INTRODUCTION

18. The family Bible belongs to Mrs. Priscilla Small, great-grand-daughter of Carden's wife, who resides in Franklin, Tennessee. Information from the Bible has been copied and deposited in the genealogical section of the Tennessee State Library and Archives in Nashville.
20. Maury County, Tax Book, 1835, 152. The phrase one white poll indicates one white male or slave; two black polls indicates two black males (slaves).
23. In 1805, the work was all done by hand. The press operated on the principle of screw pressure. The pressman turned a screw to bring the platen down on the form, which was inked up by composition rollers but by a boy who beat it with inked buckskin rolls before the taking of each impression. A stalwart pressman, with the aid of an active boy, could turn out 250 impressions an hour. A complete description of this process may be found in Walter Sutton's "Cincinnati as a Frontier Publishing and Book Trade Center, 1796-1840," The Ohio State Archaeological and Historical Quarterly, LVI (April 1947): 117-43.
24. M. Jablin, Cincinnati Past and Present (Cincinnati: M. Jablin and Company, 1872), 97. James Lodge came from the office of the Ohio Republican in Dayton, joined the firm in 1827, and remained until his death in 1835. Brownlee Fisher became associated with the firm in 1825. Stephen R. Homestead was placed in the firm in 1821 at the age of fifteen, to learn the printing business.
27. John W. Moore, A Dictionary of Musical Information, Containing 12,000 Vocabularies of Musical Terms, and a List of Modern Musical Works Published in the United States from 1840 to 1875 (Boston: Oliver Ditson and Company, 1876), 160.
28. The 1850 Census for Cincinnati also indicates that Warren's parents were born in England. Elizabeth Warren's husband was born in France and her mother in England. Names and dates of birth are not given.
30. Ibid. In the 1855 directory, Warren's same address was remembered by the city as 436 West 5th, which it remained until 1876.
31. The Enquirer (Cincinnati), November 25, 26, 1864, 5.
THE MISSOURI HARMONY;
OR A COLLECTION OF
PSALM AND HYMN TUNES, AND ANTHEMS,
FROM EMINENT AUTHORS;
WITH AN INTRODUCTION TO THE GROUNDS AND RUDIMENTS OF MUSIC
BY ALLEN D. CARDEN.

TO WHICH IS ADDED
A SUPPLEMENT,
CONTAINING A NUMBER OF ADMIRED TUNES OF THE VARIOUS METRES, AND SEVERAL CHOICE PIECES, SELECTED FROM
SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC.

BY AN AMATEUR.

CINCINNATI:
PRINTED AND PUBLISHED BY PHILLIPS AND REYNOLDS.
LATEST IMPROVED EDITION.
1816
PREFACE.

The object of this selection is to supply the churches with a competent number of slow and solemn tunes, in unison with the spirit and design of worship. That such a compilation was needed, no person of piety and taste, who has been acquainted with the selections in common use, will deny.

As the great author of our existence has been pleased to favor the human family with devotional exercises, so delightful and becoming, it seems reasonable that they should be encouraged and supported throughout all our divine assemblies. In former times, and under the Jewish dispensation, those expressions of homage were directed by the holy spirit of God, as peculiarly becoming the place where his honor dwelt. Nay, they seem even to have called on their fellow worshippers to join in this important duty—"O sing unto the Lord a new song—sing unto the Lord all the earth—it is a good thing to give thanks unto the Lord, and to sing praises into his name, 0 thou most high." How astonishing is it to behold! people who have daily opportunities of opening the sacred volume and contemplating the delightful epistles of the worshippers of old, come into the house of God, and sit either with their mouths shut, or grining at some vain and idle speculation, while the devout worshippers are singing the praises of their Redeemer. It was the remark of an ancient writer, too applicable to the present day, that "who worship in which we could most resemble the inhabitants of heaven, is the worst performed upon earth." There appears too much truth in this observation; too often does a disgraceful silence prevail in our churches; too often are the sounds of the congregation, and discords substituted for the charm of melody and harmony. True it is, that there are individuals among us, that Providence has not blessed with singing faculties; but will not truth oblige the most of us to confess, that the fault rests not in the want of natural abilities, but in a great want of attention and neglect of our own?

This book will be offered to the public in three parts—the first containing all the church music now in use; the second, the most lengthy and elegant pieces, commonly used in concert or singing societies; and lastly the Anthem. Teachers would do well to begin with the first part in the book, and pursue them regularly, as inserted.

None but those who have made the attempt, know how difficult it is to satisfy all. The compiler has had a higher aim; an effort to benefit the church and discharge his duty. He now leaves the work with the serious and candid, and humble dedication it to the service of Him

Whose eye is on the heart,

Whose power can disappoint the pious and just.

Whose approbation is ever manifest"
THE GAMUT, OR GENERAL SCALE.

The following scale comprises three octaves or 24 sounds. The C sharp or F flat used on the fourth line in the bass shows that that line is the 7th sound in the general scale.

The G sharp used on the second line in the treble and treble shows that that line is the 9th sound in the general scale, and in the treble (when performed by a female voice) the 15th sound for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only 15 sounds: hence the treble voice is only used an octave above that of the tenor, in consequence that female voices are naturally an octave above men's, and to transpose the treble it must be doubled. The stars (*) show the natural places of the semitones.

When the C sharp is used, (though it has now become very common to write the natural note) the D of the middle line in the bass is in unison with the third space in tenor, C) and a seventh above the middle line in the bass. A is.
INTRODUCTION TO THE

THREE BY WHICH THE DIFFERENT INTERVALS IN THE GABINET ARE DENOMINATED.

1. An interval composed of a tone and a semi-tone, as from B to D, is called a minor third.

2. An interval composed of two full tones, as from F to B, is called a minor third.

3. An interval composed of two full tones and a semi-tone, as from B to E, is called a fourth.

4. An interval composed of three full tones, as from F to B, is called a tetrad or fourth redundant.

5. An interval composed of three tones and a semi-tone, as from F to B, is called a fifth.

6. An interval composed of three tones and two semi-tones, as from F to C, is called a sixth minor.

7. An interval composed of four tones and a semi-tone, as from F to C, is called a sixth major.

8. An interval composed of four tones and two semi-tones, as from F to C, is called a seventh minor. [See next example.]

9. An interval composed of two tones and a semi-tone, as from F to B, is called a minor third.

The preceding intervals.

Note.—The succession of intervals.

Having given an explanation of the intervals, we proceed to the chords. When we have to consider the succession of four parts, the fourth in the chord is called the root. The meaning of a chord will be made plain by the use of the example.

Note.—Standing on the root, the other notes can be added, provided a full chord is given for the bass a part.

In music there are only three true keys: A, C, and F. Without them we lose our rights to have more effect, i.e., place the
5. An interval composed of five tones and a semitone, as from F to B,  e. e., from C to B, is called a seventh major.

10. An interval composed of five tones and two semitones, is called an octave, as has already been observed. (See examples of the above mentioned intervals.)

The preceding intervals are counted ascending, or upwards, and the sharp (♯) indicates the place and number of the semitones in each.

Note: The semitones always lie between an odd and even, and low and few.

OF HARMONY.

Having given an explanation of the different intervals contained in the octave, and the manner in which the parts of music are connected, I proceed to show how they may be used in composition to produce harmony.

Harmony consists in the proportion of difference of two, three, or four sounds, performed at the same time, and mingling in a most pleasing manner in the ear.

There are two ways of producing harmony, when sounded together, one is called consonants and their intervals, dissonant intervals. The notes which, when sounded together, produce a disagreeable sound to the ear, are called dissonances, and their intervals, dissonant intervals. There are but four sounds in music, those being so, mi, fa, and sol.

N.B. The interval of major, minor, and perfect fourths, contains no semitone; the greater and minor thirds contain one semitone. The dissonances are a seventh, a fourth, a third, and their accidentals; though the greater fourth sometimes contains two tones, the greater or minor third contains four: but, when the dissonances are a seventh, their accidental is a major, a minor, or a perfect fourth. The dissonances are very few, and are those which are most commonly used in composition. The following is an example of the several intervals and dissonances, their octave under them:

<table>
<thead>
<tr>
<th>Single Chords</th>
<th>1 3 5 7</th>
<th>1 3 5 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Their Octaves</td>
<td>1 3 5 7</td>
<td>1 3 5 7</td>
</tr>
<tr>
<td>15 17 19 21</td>
<td>16 18 20 22</td>
<td></td>
</tr>
<tr>
<td>20 22 24 26</td>
<td>21 23 25 27</td>
<td></td>
</tr>
<tr>
<td>25 27 29 31</td>
<td>26 28 30 32</td>
<td></td>
</tr>
<tr>
<td>30 32 34 36</td>
<td>31 33 35 37</td>
<td></td>
</tr>
<tr>
<td>35 37 39 41</td>
<td>36 38 40 42</td>
<td></td>
</tr>
</tbody>
</table>

Notwithstanding the 5th, 7th, 9th, & 11th, do produce properly consonances, yet they may sometimes be useful to advantage, where more than two parts of the same piece are written. I would offer a few opinions, the following: the 5th is called the dominant note, and the 9th, the subdominant, etc. Where there are two parts for one, these may be divided according to the general rules, and then the 5th, 7th, 9th, & 11th, given to the latter a more pleasing effect.

ON THE KEY NOTES IN MUSIC.

In music there are only two natural or prime keys—one of which is called a sharp, or called sharp, the other minor, and called flat key, A and B. Without the aid of flats and sharps placed at the beginning of scores, which transpose B, (e. e., the composer and performer, and consequently the keys, to have any effect, i.e., place the two semitones of the octave some distance from the key note), is the two natural keys. The reason why the two natural keys are two.
# Introduction to the Keys

An and anchor are placed at the beginning of staves, to indicate the one key within the key and within the compass of the voice. The keynotes or prime of the keys are always found in the first note of the term, as a capital letter, and in the second, as an initial letter. A key is an interval immediately below the one key and a minor third, as an octaves higher than the same interval ascending from the flat key note. [See the example.]

## Example of the Keys

<table>
<thead>
<tr>
<th>Major Key</th>
<th>Minor Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>G</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>C</td>
<td>C</td>
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<tr>
<td>D</td>
<td>D</td>
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<tr>
<td>E</td>
<td>E</td>
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<tr>
<td>F</td>
<td>F</td>
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<tr>
<td>G</td>
<td>G</td>
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</tbody>
</table>

The major key, from low to high, its 3rd, the interval is two tones. [A Major third]—from low to high, its 6th, the interval is four tones and a semi-tone. [A Major sixth]—and from low to high, its 10th, the interval is five tones and a semi-tone. [A Major seventh.]

The minor key, from low to high, its 3rd, the interval is one tone and a semi-tone. [Minor third]—from low to high, its 6th, the interval is three tones and two semi-tones. [Minor sixth]—and from low to high, its 10th, the interval is four tones and two semi-tones. [Minor seventh].

To prove the utility of removing the key, four examples are given. Let the same 'Suffield' be written on any note A (natural flat key) instead of E, as proper key—and, besides the convenience of multiplying ledger lines, few voices would be able to perform it—the whole in particular.

**Suffield**—on E, its proper key, the repeat.
### GROUNDS OF MUSIC

For me, and consequently the key, in general either by stepping its fifth or fraction its fourth, that:

<table>
<thead>
<tr>
<th>Key</th>
<th>A fifth from F, will bring us to</th>
<th>A fifth from C, will bring us to</th>
<th>A fifth from G, will bring us to</th>
<th>A fifth from D, will bring us to</th>
<th>A fifth from G, will bring us to</th>
<th>A fifth from E, will bring us to</th>
<th>A fifth from B, will bring us to</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>G</td>
<td>C</td>
<td>F</td>
<td>C</td>
<td>F</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>G</td>
<td>A</td>
<td>D</td>
<td>G</td>
<td>B</td>
<td>A</td>
<td>D</td>
<td>A</td>
</tr>
<tr>
<td>C</td>
<td>F</td>
<td>A</td>
<td>C</td>
<td>F</td>
<td>C</td>
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<td>E</td>
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<td>F</td>
<td>C</td>
<td>F</td>
</tr>
</tbody>
</table>

### DICTIONARY OF MUSICAL TERMS

- *Adagio* signifies the slowest time.
- *Allegro* means the brisk pace.
- *Andante*, not so quick as *Allegro*.
- *Andante*, rather slow and distinct.
- *Allegretto* and *Allegro non troppo*.
- *Allegro*, at the pleasure of the performer.
- *Andante*, a century, a species of small, generally set to words.
- *Chromatic*, or *Crescendo*, to increase the effect gradually till the sound is reached.
- *Diminuendo*, or *Diminuendo*, to diminish the sound, directly the reverse of *Crescendo*.
- *Da capo*, or *Da Capo alla bassa*, a composition in two parts, one voice of instruments, only.
- *Da Capo alla bassa*, no return and end with the first voice.
- *Espressivo*, with exaggeration.
- *Forte*, or *Forte*, or *F. L. forte*.
- *Forte*, or *Fortissimo*, or *F. P.*, very loud and strong.
- *Crescendo*, or *Fermata*, the last movement of a piece of music.
- *Piano*, a piece in which one or more parts lead, and the rest follow at regular intervals.
- *Staccato*, in a moment, shorter than *Legato*, but not so slow as *Adagio*.

This accounts for the customary rules of 

### Measure of Time

- *Crotchet* - 1
- *Quaver* - 2
- *Semiquaver* - 4
- *Sesquialtera* - 3

### Dynamics

- *Largo* - very slow
- *Lento* - very slow
- *Andante* - moderate
- *Allegretto* - lively
- *Allegro* - brisk

### Other Terms

- *Coda* - a passage for instruments only.
- *Da Capo* - from the beginning.
- *Espressivo* - with expression.
- *Legato* - connected.
- *Staccato* - detached.
- *Staccato* - broken.

- *Pulse* - the regular time.
- *Tempo* - the speed.
- *Voice* - a human voice or instrument on each.
- *Score* - the music to be performed.

### Score Format

- *Staff* - five lines.
- *Clef* - treble or bass.
- *Clef* - tenor or bass.
- *Clef* - contrabass.
- *Clef* - tenor or bass.

- *Tempo* - quarter note.
- *Staccato* - staccato.
- *Coda* - codetta.
- *Da Capo* - from the beginning.
GENERAL OBSERVATIONS.

1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too low, difficulty in the performance, and perhaps dissonance will be the consequence; if too high, difficulty in the singing. If the parts do not unisoned from the corresponding notes, the white pipe may be run into continuance, and even before it ends, and perhaps the white component by an error in the pitch of one or more parts.

2. Each one should sing as softly as possible, not to drown the teacher’s voice; and each part should continue to perfect the other parts to be distinctly heard. If the teacher’s voice cannot be heard, it cannot be imitated; and if the notes of any one part are too loud, they that cannot hear the other parts because of their own note, the parts are quite not right proportioned, and may be mistaken.

3. The base must be sustained full and bold; the tenor regular and distinct; the counter clear and plain, and the treble soft and mild, but not too much. The bass and treble may contain the principal notes, the sound of which they may endeavor to imitate if they wish to improve for the voice.

4. The high notes, quick notes, and sudden notes, of each part, should be performed with less than the usual note, and single notes of the same part.

5. Learners should sing all parts without hurring them, or it trepress the edges of the note, so that they are not well sustained, and it may be much improved by singing less loudly.

6. All the notes included in one ear, should be sung at once, if possible.

7. All notes (except some in proportion) should be perfectly articulated; and to the words, great care should be taken that they be precisely pronounced, and well enounced.

8. The notes of the music should be divided into small and large notes, if possible. All long notes of the base should be divided, and the other parts are singing short or quick notes at the same time. The notes should be struck upon the first part of the note, to increase the syllables and thus decrease or divide the way as the sound of a bell.

9. There are not few long notes in any tune, but what might be divided with propriety. The swell is one of the greatest command to vocal notes, slightly performed.

10. The common mode of breathing the two first modes of common time is no longer: for the first beat, bring down the end of the figure to the second beat, and the second beat to the third, and the third beat to the fourth. For the second time, there is no modulation of the note, but it is a slow modulation of the note by no other high or low.
GENERAL OBSERVATIONS.

24. Your singer should not join in chorus, until once can sing their own part correctly.

25. There should not be any color exhibited while singing (except the words) so as to destroy entirely the beauty of harmony, and relieve the performer (especially in learning) very difficult to such a degree that it is usually done, as nothing but a proof of correct singing, as in the exercise, to themselves who occasion it, and in the presence of the master.

26. When the key is in camera, there are three or more principal vocalists under such circumstances.

27. B, C, and D are naturally sharp sounds, and are therefore first-folter, and as far as the character of the writers, they are the first sharpest.

28. The composition is placed in camera, it may be used with propriety by a good voice, but not if it is the chief or principal one, until they perform the time well by plain notes (in this added nothing to the time). Indeed no one can add much to the beauty of a piece by using what are called "sharp" unless they be in a manner natural to their voice.

29. There are other characters sometimes used by some authors, as a drake, a relish, etc. but I have reasons for cautioning about its use in the present.

30. All "sharpeners" should be handled. It is disagreeing in the performance of enfeebling the singing, and which should accompany an exercise to near akin to that which would through all eternity engage the attention of those who walk in "sharpeners".

31. The poet Favello, who implanted in our nature the noble faculty of vocal performance, a subject of the use to which we apply our talents in that particular art, we exercise them in a way which does not tend to glorify the same.

*And likewise applying different keys to the same song, will have a great tendency to remove the endeavors intended by considering every part here as a separate part.*
THE RUDIMENTS OF MUSIC.

Q. On what is music written?
A. On five parallel lines, 
B. On five parallel lines, including the spaces between them, and these immediately above and below them, called staves, calculated to express the degree or quality of sound.
Q. Are there not certain musical letters belonging to every key note in music?
A. Yes, there are letters, which are expressed by the names of the liquids of the alphabet, A, B, C, D, E, F, G.
Q. How many notes are there in each stave?
A. Four.
Q. How are the seven musical letters placed on the bass stave?
A. Thus:

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<tr>
<th>B</th>
<th>G</th>
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<th>A</th>
<th>E</th>
<th>B</th>
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<td>first space</td>
<td>second space</td>
<td>fourth space</td>
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Q. How are they placed on the tenor and treble staves?
A. Thus:

<table>
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<th>F</th>
<th>E</th>
<th>D</th>
<th>C</th>
<th>B</th>
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<tr>
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<td>second space</td>
<td>first space</td>
<td>second space</td>
<td>third space</td>
</tr>
</tbody>
</table>

Q. What sort of characters are placed at the beginning of every stave and determine the order of the musical letters on that stave, and generally the part of music written therein?
A. Explanations of the several letters.
Q. What are these letters?
A. The characters A, B, C, D, E, F, G, and the notes on the fourth line have been thus written only in bass, but it is not generally used in any other part for the counting, but for the purpose of counting, the notes of the stave.
Q. These characters are called the G-staff, is always used in the tenor and bass, and in modern music, often in the Counter.

* An instruction is designed principally for a book of instruction, to be used in schools, the following rules shown by the detached order, are intended for more beginners.

In music, the most advanced scholars will find the preceding introduction as still more worthy his study and attention. The compiler has acknowledged himself of to Mr. * it being a necessary part of this introduction.
B. The numbers below represent the same number in various positions:

Example:

The numbers below represent the same number in various positions:

1. 123
2. 321
3. 213
4. 312

Q. By what name do you know the number 123?

A. One hundred twenty-three.

Q. By what name do you know the number 321?

A. Three hundred twenty-one.

Q. By what name do you know the number 213?

A. Two hundred thirteen.

Q. By what name do you know the number 312?

A. Three hundred twelve.

THE HUMMERS OF ABACA

The following are all titles of songs by The Hummed that have been used:

- "The Hummed"
- "The Hummed"
- "The Hummed"
- "The Hummed"
- "The Hummed"

The song "The Hummed" is a favorite among The Hummed fans and has been recently released. The lyrics are about the beauty of nature and the importance of uniting for a common cause.

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The song "The Hummed" is a favorite among The Hummed fans and has been recently released. The lyrics are about the beauty of nature and the importance of uniting for a common cause.
THE RUDIMENTS OF MUSIC.

The Quaver is but half the length of the crotchet, has a black head, and one turn to the stem, sometimes one way, and sometimes another.

The Semiquaver is but half the length of the quaver, has also a black head and two turns to the stem, which are likewise reversed.

The Demisemiquaver is half the length of a semiquaver, has a white head, and three turns to its stem, and entirely turned.

Q. What are rests?

A. Rests are marks of silence, which signify that you must stop short as long a time as is taken to sound the notes they represent, except the semibreve rest, which is called the bar rest, always filling the bar, let the need of bars be what it may.

THE RESTS.


Two bars. Four bars. Eight bars.

Q. What is the beaming line?

A. A longer line is called when notes succeed or do not a line beyond the staves.

Q. What is a slur and its use?

A. A slur is a joint or number of notes, or, if more quavers, semiquavers, &c., by joining these staves together, which are to be sung in one syllable.

Q. What are rests?

A. Rests are marks of silence, which signify that you must stop short as long a time as is taken to sound the notes they represent, except the semibreve rest, which is called the bar rest, always filling the bar, let the need of bars be what it may.

The Semibreve or Bar rest is a black square under the third line.

The Minim rest is the same square above the third line.

The Crotchet rest is something like an inverted figure of seven.

The Quaver rest resembles a right figure of seven.

The Semiquaver rest is the same square as the last enclosed in a white square, and is just like the crotchet rest.

The Demisemiquaver rest is the same square as the last, but is just like the crotchet rest.

The two bar rest is a strong bar crossing the second and third space.

The four bar rest is a strong bar crossing the second, third, and fourth space.

The eight bar rest is two strong bars like the last described.

Q. What are notes or:

A. Small dots added to the notes make them longer.

Q. Explain the use of T.

A. The single bar is to be 

Q. Explain the use of B.

A. The double bar

Q. The slur

Q. What is a slur and its use?

A. A slur is a joint or number of notes, or, if more quavers, semiquavers, &c., by joining these staves together, which are to be sung in one syllable.

Q. Explain the use of figure 2.

A. The figure 2 is the end of a strain that is repeated, shows that the notes are to be sung twice from 2 to 2, the notes 2 to 2, and then under 2 are to be sung twice from 2 to 2, and then the notes 2 to 2 are to be sung twice from 2 to 2, and then the notes 2 to 2 are to be sung twice from 2 to 2.

Q. Explain the use of figure 3.

A. The figure 3 is the end of a strain that is repeated, shows that the notes are to be sung twice from 3 to 3, the notes 3 to 3, and then under 3 are to be sung twice from 3 to 3, and then the notes 3 to 3 are to be sung twice from 3 to 3, and then the notes 3 to 3 are to be sung twice from 3 to 3.
Q. What are the notes by notes of Aird's picture?
A. Small notes added to the regular notes, to guide the music more easily and gracefully into the sound of the preceding notes—these small notes are not to be named.

Q. Explain the use of the single bar.
A. The single bar divides the time into equal parts.

Q. Explain the use of the double bar.
A. The double bar shows the end of a strain.

Q. The close.
A. The close shows the end of a piece.

Q. What is meant by syncopated notes?
A. Syncopated notes are those which are driven out of their proper order in the bar, or driven through the bar, and require the least to be performed, while each note is not sounding. One of the best ways of understanding the skill of the skilled teacher, will soon be understood by singers of valuable exhibition.

Q. What are the notes of Aird's picture?
A. Small notes added to the regular notes, to guide the music more easily and gracefully into the sound of the preceding notes—these small notes are not to be named.

Q. How many modes of times are there in music?
A. Three: one of Common, one of Triple, and one of Compound.

Q. Explain the modes of COMMON TIME.
A. The first is known by a small C, and has a measure of its quantity in the measure—four beats in a bar, three down and one up.

Q. Explain the modes of TRIPLE TIME.
A. The second mode is known by a small G, and has a measure of its quantity in the measure—three beats in a bar, two down and one up.

Q. Explain the modes of COMPOUND TIME.
A. The third mode is known by a small D, and has a measure of its quantity in the measure—two beats in a bar, two down and one up.
Q. Explain the two MOODS of COMMON TIME.

A. The first mood of compound time is known by the figure 3 above figure 1; it has six measures in a bar, two down and one up. For the first and third notes of Common Time, the first of Triple mood and first of Compound mood (all remaining notes)—3 2/2 below.

B. The second mood of compound time is known by the figure 4 above figure 1; it has six measures in a bar, one down and two up. For the second and third notes of Common Time, the first of Triple mood, and first of Compound mood (all remaining notes)—2 3/2 below.

Q. What do the figures over the bars, and the letters of and a number in it, in the above examples of time, mean?

A. The figures above how many bars there are in each bar, and the letter above shows when the final note occurs, and the number shows the time.

Q. What general rule is there for ledger time?

A. That the sound fall at the beginning, and rise at the end of each one, in all modes of time.

Q. Do you suppose these words were ever expressed by figures here any particular signification, more than being mere arbitrary characters?

A. I think they have this significance, and that the lower figure shows how many notes or bars of melody are divided into, and the upper figure signifies how many of such bars of notes will fill a bar. Furthermore, the first sound of compound time (1 above 1) shows the melody divided into four parts, where

Q. What areledger notes?

A. Notes so immediately one after another on the same staff, either of which may be many, but not both by the same voice. But when there are two or more voices, and changing voices occur, some may appear, and others the lower ones, which increases the variety.
OF THE KEYS.

Q. What is meant by the keys in music, how many are there, and how are they known?

A. The key note of every correct piece of music is the leading note of the scale, by which all the other sounds throughout the tone are compared, and may always be found in the last bar of the bass, and generally of the treble. If the last note in the bass be low, immediately above it, the tone is on a flat or minor key, but if it be the immediately above it, as in a sharp or major key.

There are but two natural places for the key note, viz., C. A is the place of the minor keys, and sharp or major keys are the key note, no tone can rightly be set to any other than these two natural keys; but by the help of the set tone, flat, or sharp note, and of course the keys, are resolved at pleasure, and form what are called artificial keys, producing the same effect as in the two minor keys, i.e., by raising the two semi-tones equally distant from the key note. The difference between the major and minor keys is as follows:

The major key note is on its 1st, 3rd, and 5th intervals ascending, and 6th, 7th, and 9th intervals descending; the minor key on its 1st, 3rd, and 7th intervals ascending, and 6th, 9th, and 11th intervals descending.

LESSON FOR TUNING THE VOICE.

MAJOR KEY.

MINOR KEY.

TRIPLET TIME. Major Key.

TRIPLET TIME. Minor Key.
LESSONS FOR TUNING THE VOICE.
LESSONS FOR TUNING THE VOICE.

INTERVALLS.

NOTE.—a steady, even flow makes the sound, and a steady, half sound.
PART I

CONTAINING ALL THE PLAIN AND EASY TUNES

COMMONLY USED IN TIME OF DIVINE WORSHIP.

PRIMROSE. C. M.

Salvation, oh! the joyful sound, 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.
WEILS  L. M.

To nations round the earth repay: Behold the Lord, your sovereign King; Serve him with cheerful heart and voice. With all your tongues his glory sing.

ROCKBRIDGE  L. M.

Sweet is the work, my God my King. To praise thy name give thanks and sing. To thee thy love by morning light. And calls of all thy truths at night.
M repos, C. H.

In thy own house pronounce his praise, His grace be there revealed; To know thy joy and wonder mine, For there his glory dwells.

OLD HUNDRED. L. M.

O come, loud anthems let us sing, Lord thanks to our Almighty King. For we our voices high should raise, When our salvation's rock we gain.
NEW HUNDRED. L. M.

Look from on high, great God, and see, Thy mercy Innocent thro' thee, We sigh, we languish and complain, Receive thy gracious word again.

CONSOLATION. C. M.

Once more my soul the rising sky Salute thy waking eyes, Once more my voice thy tribute pay, To him that rules the skies.
WINDHAM. L. M.

Broad is the road that leads to death, And thousands walk together there; Yet wisdom shows a narrow path, With here and there a traveller.

SUPPLICATION. L. M.

Show pity, Lord, O Lord forgive. Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?
<table>
<thead>
<tr>
<th>TUNE</th>
<th>METER</th>
<th>PAGE</th>
</tr>
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<tbody>
<tr>
<td>Aylmer</td>
<td>90</td>
<td>51</td>
</tr>
<tr>
<td>Askam</td>
<td>90</td>
<td>54</td>
</tr>
<tr>
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<td>90</td>
<td>57</td>
</tr>
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<td>Happen</td>
<td>90</td>
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<tr>
<td>Bridgewater</td>
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<td>53</td>
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### GENERAL INDEX CONCLUDED.

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<thead>
<tr>
<th>TUNE</th>
<th>METRE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portugal</td>
<td>L. M.</td>
<td>61</td>
</tr>
<tr>
<td>Play's Hymn</td>
<td>L. M.</td>
<td>61</td>
</tr>
<tr>
<td>Pixs</td>
<td>L. S.</td>
<td>63</td>
</tr>
<tr>
<td>Pym's Hymn Second</td>
<td>c. M.</td>
<td>76</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>L. H.</td>
<td>100</td>
</tr>
<tr>
<td>Paradice</td>
<td>L. M.</td>
<td>117</td>
</tr>
<tr>
<td>Psalm Forty-sixth</td>
<td>L. M.</td>
<td>118</td>
</tr>
<tr>
<td>Portuguese Hymn</td>
<td>F. M.</td>
<td>132</td>
</tr>
<tr>
<td>Pastoral Elegy</td>
<td>F. S.</td>
<td>193</td>
</tr>
<tr>
<td>Pilgrim, 8, 6, 8, 8, 6, 8, 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poesy</td>
<td>L. M.</td>
<td>70</td>
</tr>
<tr>
<td>Rockbridge</td>
<td>L. M.</td>
<td>82</td>
</tr>
<tr>
<td>Rockingham</td>
<td>L. M.</td>
<td>92</td>
</tr>
<tr>
<td>Rockingham</td>
<td>L. M.</td>
<td>93</td>
</tr>
<tr>
<td>Rochdale</td>
<td>L. G.</td>
<td>44</td>
</tr>
<tr>
<td>Rotherham</td>
<td>L. M.</td>
<td>52</td>
</tr>
<tr>
<td>Salvation</td>
<td>L. M.</td>
<td>126</td>
</tr>
<tr>
<td>Salvation</td>
<td>F. S.</td>
<td>134</td>
</tr>
<tr>
<td>Salvation</td>
<td>L. M.</td>
<td>115</td>
</tr>
</tbody>
</table>

### INDEX TO THE SUPPLEMENT.

<table>
<thead>
<tr>
<th>TUNE</th>
<th>METRE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antigone</td>
<td>L. M.</td>
<td>10</td>
</tr>
<tr>
<td>Bradley</td>
<td>L. M.</td>
<td>4</td>
</tr>
<tr>
<td>Brentnall</td>
<td>L. M.</td>
<td>7</td>
</tr>
<tr>
<td>Burnley</td>
<td>P. M.</td>
<td>17</td>
</tr>
<tr>
<td>Cranchley</td>
<td>R. M.</td>
<td>5</td>
</tr>
<tr>
<td>Clifford</td>
<td>G. S.</td>
<td>8</td>
</tr>
<tr>
<td>Chesh, with Grace</td>
<td>L. M.</td>
<td>20</td>
</tr>
<tr>
<td>Coles</td>
<td>L. M.</td>
<td>14</td>
</tr>
<tr>
<td>Devizes</td>
<td>G. S.</td>
<td>4</td>
</tr>
</tbody>
</table>

**ANTEATER** "O praise the Lord in that bright place," | 45 |

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**ANTHEMS**

- Lover's Lamentation | 163
- Charleston | 154
- Saviour's Lamentation | 207
- Easter Anthems | 167
- Funeral Anthems | 174
- For the Rose of Sharon | 172
- Heavenly Vane | 183
- New York | 190