

Kedron

Transcribed from *The Kentucky Harmony*, 1826.

Arranged by Ananias Davisson, 1817

The version shown above is of Ananias Danisson's *Garland* from 1817, with Charles Wesley's original words from 1762.

The tune was first published by Amos Pilsbury for four parts in his *United States Sacred Harmony*, 1799, without attribution. Arranged by Elkanah Dare for three parts in 1813; then by Ananias Davisson for four parts in 1816 and again in 1817, the latter as *Garland* (with different words by Isaac Watts, "How pleasant, how divinely fair"). It was arranged again by Alexander Johnson for four parts in 1818; this arrangement became the basis for the three-part versions in *Southern Harmony*, 1835 (p. 3) and *The Sacred Harp*, 1844 (p. 48).

The complex history of this tune is discussed at length by David Music (1995); he concludes that Pilsbury arranged a folk tune obtained orally or from an unattributed manuscript.

The words Pilsbury (1799) used are the first stanza of Hymn 686 by Charles Wesley, 1762, altered; they were further altered by William Walker (1835), so that the line reads

Thou man of grief, remember me;
Thou never canst thyself forget
Thy last expiring agony,
Thy fainting pangs, and bloody sweat.

Since these alterations changed the meaning of Wesley's hymn, the words shown above are Wesley's original words.

A folk hymn, derived from one or several folk songs (Jackson 1953b, No. 57).