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PSALMODY.



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HAVERGAL'S **P**SALMODY

A.D.

CENTURY OF CHANTS

FROM

"Old Church Psalmody."

"Hundred Tunes" & Unpublished Manuscripts

OF THE LATE

Rev. **W. H. H**abergal, **M. A.**

Honorary Canon of Worcester.

with Prefaces, Indices and Portrait.

Edited by his daughter, Frances Ridley Habergal.

L O R D O N,

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By Special Appointment.

Music Publishers to her Majesty the Queen, H.R.H. the Prince of Wales,
and the Emperor Napoleon III.

M D C C C L X X I.



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TO
THE BELOVED, HONOURED, AND CHERISHED
MEMORY OF

W. H. HAVERGAL,

WHO, WHILE ON EARTH,

PRAISED THE LORD,

AND NOW

In Heaven sings the Song of the Redeemed,

THIS VOLUME

IS AFFECTIONATELY DEDICATED

BY HIS WIDOW,

C. A. H.

INTRODUCTION.

IN issuing the present volume, at the urgent request of friends, I desire to do some measure of justice to the memory of my beloved and lamented husband, whose labours in the cause of Holy Psalmody befitted the reverence due to the Praises of God, and the needs of His Church on earth.

The object aimed at throughout this work is to comprise, in a careful selection, such a number of tunes, varied in character and measure, as shall best serve for congregational edification and general use. To these are added Hymn Chants, Kyries, and Glorias, and a Te Deum Service, chiefly as specimens of what was approved by the Composer.

Those tunes now first published are taken from manuscripts, jotted down as composed, without revision or, as I believe, thought of publication. The entire arrangement and preparation has devolved on his youngest daughter, to whom the earnest endeavour faithfully to follow her revered father's strict principles and high standard of Church Music has been a delightful employment and labour of love. The friendly advice of the Rev. Sir F. Ouseley, Bart., respecting a few tunes, was requested and most kindly given, for which I beg to offer my sincere thanks. Also to T. Kilner, Esq., and other friends, for general interest in the work.

With unfeigned humility, as unworthy of being even instrumental in presenting the sweet strains of my gifted husband to the Church, I now offer them, with the prayer, that all who use them here below may one day unite with the sainted Composer in singing the everlasting melodies of heaven!

C. A. HAVERGAL.

I.

Prefatory Remarks to Old Church Psalmody.

1847.

 THE DISTINCTIVE CHARACTER OF OLD TUNES

Has long been out of common recollection. Simple and easy in their phrases, and always syllabic in their partition, the commonest ears and least cultivated voices could master them. But, simple and easy as they are, they never are vulgar, insipid, or boisterous. *Grave, but cheerful, dignified and chaste, they are admirably adapted to meet a great variety of language, and to foster a calm and earnest devotion.* One test of their excellence, and of their intrinsic fitness for Church use, is the fact, that, little as flippant and self-willed singers may like them, all persons of sober taste and devout feelings delight in them. Many individuals, too, who, from early initiation, have been accustomed to tunes of a more light and trashy character, gradually come to a right estimate of those which are opposed to that character.

The harmony to the old tunes was sometimes of the simplest sort. The first of the Common Metres in this volume,* a tune set by Thomas Tallis, is a beautiful instance of severe but pleasing simplicity. Generally speaking, however, the old harmonists were inclined to a little cleverness in counterpoint. While they studied simplicity for the congregation, they rather *aimed* at ingenious harmony for the choir.† But, whether simple or ingenious, their harmony retained the following characteristics: 1. *Tunefulness of progression in all the parts.* 2. *Contrariety, or obliquity of motion between the extreme parts.* 3. *Fulness of combination; fundamental chords being preferred to half chords.* 4. *Closeness, or fitting distribution of the parts as to relative distance.* 5. *Avoidance of certain chords and discords.* 6. *Frequent interchange of major and minor chords.*

* [No. 44 in "Havergal's Psalmody."]

† To say nothing of foreign composers, of whom Claude le Jeune was the most eminent for this species of harmony, the oldest English Psalter, yet known, contains truly remarkable specimens of the clever setting of Psalm Tunes. The Harmonized Psalter, published by John Day, 1563, and which perhaps was commonly called "Parson's Psalms," abounds with modest ingenuities. The version of the 44th Psalm, "Another of the same, by R. Brimle," is uncommonly beautiful. The close of it is a clever instance of writing "In Reports," *i. e.*, *bringing back* some part of the tune, and turning it into a short fugue.

From extensive and careful observation, the Editor is confident in saying, that the *beau ideal* of psalmodic harmony used to be *tuneful progression of the parts*, or the so constructing those parts, especially the Cantus and Medius, that of themselves they would constitute melodies, and, as the phrase is, "sing well." Indeed, the older harmonists seem to have been more ambitious of this sort of pleasing progression than of any other excellence. It is clear that they sacrificed little proprieties in order to secure it. They thought less of fulness and closeness, and even of proper consecutives, than otherwise they might be supposed to think. Not that they were inattentive to them, but everything was made subservient to melodic progression.

Their next especial aim was the writing of extreme parts in contrary or oblique motion. Direct motion between those parts certainly is not common. For want of attention to this fact, some editors, by printing new or inverted parts to the *literal Bases* of old tunes, have made the original harmonists appear guilty of what they are most innocent. Those Bases, upon reference to original copies, will be found set, not to the Tune or Tenor only, but to the Cantus or Treble part above both it and the Medius, or Counter Tenor. Hence, although the Bass may often proceed in direct motion with the Tenor, as *an inner* part, it goes in contrary motion to the Cantus, as *the upper* part.

In the avoidance of certain chords and discords, few instances, as opposed to modern practice, are more remarkable than what pertains to the $\frac{6}{4}$, the $\frac{6}{3}$, and the minor seventh. The $\frac{6}{3}$ is never used; nor was it employed by either Handel or Corelli. (See page xi.) The $\frac{6}{4}$ followed by $\frac{5}{3}$ upon the dominant, before a final close, *in the major mode*, and where the sixth is the highest note, is not frequently met with. Other forms of that chord are common enough, but this one, now so usual, is not common. Indeed, the old harmonists took pains to avoid it; and some German harmonizers of old tunes adopt new methods of escaping it. Except as a passing note, on the unaccented part of the measure, a minor seventh on the dominant is of rare occurrence. The ears of our forefathers would have been sadly startled by the secularity of that seventh, as now frequently employed in modern Psalm Tunes, as also by the running of Bass and Treble *unduly* in thirds, or other "*similar motion*," by the introduction of, what of old was intolerable, consecutive *major* thirds between the extreme parts, and by the making the dominant in the Bass to *ascend* with the leading note in the Treble, to the tonic, which the old masters especially eschewed, except when absolutely unavoidable.

Among old tunes were many more in the minor mode than we now use. Nearly

half the tunes in Ravenscroft's Psalter are minors. Double tunes, too, were far more numerous than they now are. Long and short metre single tunes, especially the former, were scarce. Trochaics are not to be found in the Church Psalters. Orlando Gibbons wrote two or three for George Wither's "Hymns and Songs of the Church ;" but we are obliged to search German Choral Books for any stock of *old* Trochaics.

The TIME and PITCH of tunes, in older days, were not exactly as they now are. Singers formerly sang with good speed. A dozen verses, reduced to six by a double tune, formed a very moderate portion for one occasion. The modern drawl, which makes four single verses quite long enough, was, most likely, occasioned by innovations upon the syllabic style, in the early part of the last century.* When crotchets, quavers, flourishing turns, and "part tunes," as they are called, found admission into Parish Choirs, a slowness of performance necessarily followed. The introduction, also, of tunes in triple measure, where the accented semibreve or minim is divided into two slurred notes, (such as Abridge, Irish, Rockingham, Manchester, &c.) was fatal to the continuance of pure psalmody. All such tunes occasion a slow and languid utterance, and oblige an unwelcome curtailment of the original words. (See page xii.)

As to the pitch at which tunes were *sung*, some of the "Introductions to Singing," published in the last century, leave us in no doubt. They disclose the fact, that the keys, or scales, in which the tunes were set, were no criterion as to the pitch in which they were sung. They were mostly set in only two or three keys, to suit the convenience of the printer, as to leger lines, and accidental sharps or flats : but they were sung at any pitch which best suited the singers. Now that the organ has banished the pitch-pipe, it is very desirable that our organists should be able to transpose at sight, or that they should possess copies of the same tunes in two or more keys. Weather, temperature, health or power of particular singers, difference between morning and evening, character of words, and sundry minor circumstances, frequently render a change of key, higher or lower, very expedient.

But, in stating the distinctive character of old tunes, it would be an omission not to mention the constant practice of beginning and ending each strain with a full chord ; and the almost constant use of the *Tierce de Picardie*, or major third, at every close in a minor mode ; † as well as, on the contrary, the utter abhorrence of everything *appoggiatural* in the melody. The old tunes contain no instance of that mawkish

* Dr. Watts complains of the slow method of singing in his day. He wished for more stanzas than "five or six," and "a greater speed of pronunciation," which would be more agreeable to the psalmody of the ancient churches.

† [In this edition the *Tierce de Picardie* has been generally omitted, as less accordant with modern use. As an instance of its retention see SPIRES, No. 29.]

hanging upon the sixth or fourth, which now so secularizes most modern tunes. They settle at once, in a firm and masculine style, on the fifth or third. Nor must one other distinctive feature be overlooked, though inconsiderable in its extent, and well nigh forgotten. In old psalmody, whenever a discord was used, it was sung *in suspension*. The note which formed the discord was sounded to its syllable in *preparation*, and *held* till it was resolved. Modern practice discards this elegant custom; chiefly, it is probable, because it involves some little syncopation to which ordinary singers are not trained. The custom is, however, retained in several tunes in this work (*e. g.*, Bristol), with as much attention to accentuation as circumstances allowed.

The peculiarities which have been enumerated may be advantageously revived and followed; but there are

OTHER PECULIARITIES,

which altered times forbid our following. The oldest tunes are remarkable for broken or syncopated rhythm. They are not commonly composed of notes of equal length, in corresponding position; but comprise semibreves and minims rather capriciously disposed. The tunes in the old Genevan Psalter are famous specimens of this sort of irregularity. Ravenscroft, in 1621, seems to have delighted in it; for he actually printed melodies with more rhythmical syncopations than even older copies contained. It was not till Playford's era, about 1670, that the old church-tunes began to be written with equalized notation.

Another peculiarity, which cannot be adopted in our present use of the old tunes, is the early custom of assigning the tunes themselves to Tenor voices, and setting, for Treble voices, a merely harmonic part above. The custom continued, in lingering use, till the latter part of the last century; but the present generation is hardly aware of its ever having existed. The origin of the custom may be attributed to the circumstances of the times. Coeval with the Reformation, psalm-singing became so general, that *thousands* of people singing together in massive *unison* was a common occurrence. To relieve the sternness and monotony of such singing, skilful musicians, even the best masters of the day, composed parts of the popular tunes in such manner as allowed them to be sung by all the people, without alteration or interruption, and yet with sufficient embellishment to please the lovers of harmony. The effect of such singing, as Bishop Jewel* describes, at Paul's Cross, and as

* Zurich Letters, Parker Society, vol. i., p. 77.

Master Thomas Mace* descants upon, in York Minster, must have been magnificent and affecting beyond what any modern specimens can boast. This custom of composing ornamental, as well as essential parts, to plain tunes, was grateful to a choir, and encouraging to other singers. It allowed the congregation to sing what they well knew, and yet furnished variety to the choral body. For, as time advanced, the custom expanded; and the same tune used to be set by sundry masters in sundry ways. Thus, by using old tunes in new dresses, the few became many.

THE CONSEQUENCES OF THESE EXCEPTIONS

are not inconsiderable. We cannot, conveniently at least, use the old tunes, in their earliest forms, either as to their melodies, or as to the manner in which they were harmonized. The melodies were subject to frequent alterations, both by editors and harmonists. Printers, too, in no trifling degree, originated or copied mistakes. In some instances, so great are the variations, that hardly two copies can be found to correspond. Hence, the utter uselessness of talking of original versions of old tunes. There are no such versions for certainty to be had; and if we really had them, we most likely should decline using them. The origin of our old tunes is covered with the darkest obscurity. Indeed, that origin seems to have been disregarded. Excepting a few German tunes, nothing is known about the authorship of any. Consequently, we must explode the fallacy of reprinting old tunes with the names of certain old authors, as either the framers of the melody, or the composers of the harmony. The fallacious practice has, of late, become frequent. It is high time to denounce it.

It may be taken as an indisputable fact, that in earlier times little or no account was made of the authorship of the tunes themselves. What chiefly was regarded, was the *harmonizing* of the tunes; or, as the phrase of the day expressed it, the "*composing them into parts*;"† for writers of the olden times used the term "*compose*," in its Latin sense, not as meaning to make or frame a melody, but to "*put together*" certain parts which would harmonize with that melody. To all such labours the harmonists carefully put their names, and editors as carefully published

* Musick's Monument, pp. 18, 19.

† Oversight of this fact has occasioned a mass of error, in recent publications, which will not easily be removed. Editors, in their desire to give some information respecting the authorship of tunes, have superscribed the names of individuals, who, in a very different manner, *may* have harmonized those tunes, but who did not frame those tunes themselves. Tunes have, consequently, been assigned to Douland, Ravenscroft, and others, which were in existence before their birth.

them.* But, as the same tune was harmonized by many individuals, it is idle to put to it the name of any one, as though he were the sole harmonist of that tune. Besides, if he were the sole harmonist, we can no longer use his harmony precisely as he arranged it. We are *obliged* to turn his Tenor into a Treble, and make corresponding alterations in the other parts. Our conclusion, therefore, is this:—Whoever undertakes to reharmonize old tunes, *must be independent of everything but their style*. That style has been lamentably neglected. The present work is an effort to restore it.

MODERN COLLECTIONS

of Psalm tunes differ greatly from old collections. The efforts of editors in the last century, and in the early part of the present, tended to discard what was old and good, and to introduce what was new and bad. These tendencies gradually increased. Until Dissenting bodies began to publish collections of tunes, the many local collections by country churchmen generally contained a majority of the old and good. But the plague of sing-song, glee-like productions then spread into almost every part of the Established Church.

It has long been complained that collections of tunes are too numerous. The real grievance is, they are too faulty. Some are vicious and injurious; others, from the medley they contain, are of little value. Even the few which profess better taste, fall into incongruities, or afford dangerous precedents under hope of alluring to a higher standard. [*N.B.*—Written in 1847.] The chief fault of this class is not merely the introduction of questionable tunes, but the spoiling of good tunes by inconsistent harmonization. Modern harmonies are set to ancient melodies. The harmonies are such as were purposely avoided when the melodies were composed. This fault paves the way for, or perpetuates, other faults; especially that of not preserving a distinction between what is secular and what is ecclesiastical in style.

THE INTENTION OF THE PRESENT WORK

is to supply a desideratum: for the editor is not aware of any volume which contains only such tunes and such harmonies as strictly accord with the style of

* “Honest John Playford” put his name to every psalm tune, new and old, in his folio of 1671; but he never imagined that he could be supposed to claim the authorship of the tunes themselves. His “Solemn Music” was the harmony “*On* the Common Tunes to the Psalms.” Este and Ravenscroft had done the like long before.

those times, when psalmody seems to have been best understood. The date of Thomas Ravenscroft's Psalter, 1621, may be reckoned the zenith of those times.

In compiling "Old Church Psalmody," anxious attention has been paid to the rules and taste of the times alluded to. No composition of any living author is introduced; nor any of a later date, which does not accord with the style of an earlier age.

THE TUNES IN THIS VOLUME

have been selected with an eye to *utility*, and not to curiosity or learned excellence. Many a tune has been omitted, because, though heartily liked by the editor, it would not interest most persons. For this reason, he has not adopted more of the oldest tunes in double measure, and in a minor key. Those tunes are not lost.* They can easily be obtained; and where they are admired, ability will not be wanting to prepare them for use. Other tunes, also, are omitted, because of their similarity to some which have been inserted. So similar, indeed, are not a few old tunes, that the probability is, they are merely varied versions of certain originals. There are also, among psalmists, as among other classes of composers, certain *stock phrases*, which are regarded as common property. In the present selection, it has been impossible to avoid them. They would have been more numerous, but for the omissions alluded to. When they occur, or whenever part of a tune is repeated, old practice has been followed by harmonizing them in a varied manner.

For the harmony of the following tunes, with two exceptions only, (Tallis's Common Metre, and Alison's Winchester,) the editor is entirely responsible. In a few instances, and wherever he could, he has literally followed parts of certain tunes as harmonized by certain persons; but generally he has practised that independence which he has recommended to others.

THE RHYTHMICAL FORM,

which, out of many, the editor has adopted for most of the tunes, may be objected to; but it is generically the *old* form, the *traditional* form, and *the only one which all*

* Este's Collection, 1592, has been edited by Dr. Rimbault, for the Musical Antiquarian Society: and Ravenscroft's, 1621, by the editor of the present work. To the Preface of the latter publication, readers are referred for a fuller account of old tunes; also, to Hackett's "National Psalmist," and the Rev. J. Fawcett's "Lyra Ecclesiastica;" the Prefaces to which are by the writer of these remarks.

singers feel to be natural. To make the first and last note of every strain a semibreve, may appear somewhat untheoretical; but the appearance is confined to the music-paper, without any strangeness affecting the ear.

In addition to Mr. Hullah's *practical* and proper remarks upon the subject, ("The Psalter," p. xviii.) the following suggestions may still further "*tend* to settle difference of opinion." Old psalmists do not always assign a semibreve *to all* the parts *at once*, in the commencement of a strain. Frequently, the Bass sounds the fundamental note as a semibreve, and other parts follow a minim after. Hence, the commencement-notes may be regarded, as in Chants, the precursors, *ad libitum*, of the rest. They may be considered *variable* in their rhythmical use, affording liberty of extemporaneous adaptation to long or short syllables. Terminal notes are always allowed to be elastic, and why may not the initial?

In measuring or *barring* the Trochaic tunes, the editor ventures to be singular; because he fully believes the universal practice to be wrong. Hitherto, Trochaic Tunes, when written with four minims in a bar, have been made to commence, in every strain, with a full bar. The consequence is, that the final note of every strain, instead of falling on what carries the *appearance* of the fully accented part of the bar, falls on the *seemingly* weaker division of it. By a very simple process, this common defect is now remedied. After all, it must be allowed that little exceptions may be made against even the best rhythmical arrangements; for, whether we write tunes precisely as they should be sung, filling up spaces with rests, or occupying them with notes of entire quantity, or whether we depend on double bars, and allow conventional usage—there will probably remain some little hesitation on the minds of some persons. Good sense, however, and steady practice, will render all difficulties very little discernible.

CONCLUSION.

The old tunes of the Church of England ought not to be otherwise than interesting to every English churchman. If it be remarked, that in the present collection, there are many of German or Genevan derivation, it should be recollected that, between the old psalm tunes of England and the Continent, there is no essential difference. They have a common origin. Many even of our oldest psalter tunes were imported, by exiled Confessors, from Germany or Holland. The tunes of the Reformation, or of the age immediately following it, are like the doctrines of the Reformation—the same in character and tendency, whatever may be the quarter from whence they sprang. To have these tunes arranged for our use, will be accounted no mean privilege by

those who value what should be the daily solace of our own hearts, and what cost many who sang them, their lives.

If, however, we would have these old tunes to perfection, we must attain more of the old fashioned piety with which they were formerly sung. Were it the motto of every choir, "*Let the word of Christ dwell in you richly in all wisdom,*" our congregations would more efficiently "teach and admonish one another, in psalms and hymns and spiritual songs." But, if music be substituted for religion, and singing for devotion, the best tunes and the best voices will neither increase religion nor aid devotion. It is much to be lamented, that *display* bears rule where it is most out of place. Few choirs are exempt from its withering influence; while it is generally found that those individuals who encourage it, by most indulging in it, are the first to give trouble by their conceit and self-will. A good, but humble-minded singer, is a singer of great value. By his good singing he may edify or encourage others; while, by his becoming modesty, he can hardly fail to check, in his companions, those risings of arrogance which spoil many a choir. Simple as the following remedy may appear, when proposed as a panacea for all the ills of all choral bodies in our parish churches, it nevertheless is confidently prescribed;—When the minister or the clerk says, "Let us sing *to the praise and glory of God!*" let all the choir *in heart* say, AMEN!

"*The glorious Majesty of the LORD our GOD be upon us! Prosper Thou the work of our hands upon us; O prosper Thou our handy work!*"—PS. xc. 17.

W. H. HAVERGAL.

St. Nicholas Rectory, Worcester.

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Prefatory Remarks to "A Hundred Psalm & Hymn Tunes."
1859.

IN the year 1847, the Composer of these Tunes published his "OLD CHURCH PSALMODY."

The sale of that work fully realized the expectations of the publisher, to whom alone its pecuniary interest pertained. No sort of effort was made to bring the work into notice. Little more than a sovereign was expended in advertising it; and no review was invited to recommend it. Its circulation, nevertheless, has been very extensive, and its practical influence confessedly great. Its editor takes no credit to himself for these facts, but gratefully attributes them to the growing readiness of thoughtful persons to acknowledge right principles and to follow correct taste, when brought out of the oblivion into which they had been so long cast. Testimonies to this effect from America and Scotland, as well as from every part of England, have crowded the editor's desk.

Till the publication of "OLD CHURCH PSALMODY," including its Preface, the principles on which it was compiled had long been comparatively dormant. By its circulation, however, those principles have been so far revived as to be generally acknowledged; while most editors of subsequent compilations have either culled its contents or made them the basis of their own works. Still it remains, as far as the editor knows, the only publication which fully and consistently adheres to that style of melody and harmony which is as classical as it is ecclesiastical, namely, the style of the Reformation age. Long trial has proved it to be the best for popular use. It is still the only style of the Protestant Churches of Germany, and the prevailing one in other parts of the Continent.*

To the statements and opinions advanced in the preface of the "OLD CHURCH PSALMODY" the writer of them most firmly adheres, because he believes them to be grounded on indisputable truth. Upon a few points, however, about which inquiry has been made, it may be desirable at the present opportunity to offer some explanation.

* As a corroboration of what is here asserted respecting the Reformation style, the following extract is both opportune and interesting. It is from "BISHOP COVERDALE'S FRUITFUL LESSONS," &c., (p. 471, Parker Society,) respecting "The Order of the Church in Denmark for the Lord's Supper:"—
"And at the quire door beside the table of the Lord, stand two good sober singing men, which (commonly a quarter of an hour afore the sermon,) begin a psalm; and all the people, both old and young, with one voice do sing with them, after such a fashion that every note answereth to a syllable, and every syllable to one note commonly, and no more, so that a man may well understand what they sing."

I.—It has been asked, "Why may not the chord of $\frac{6}{3}$ be used in psalmody, seeing that the greatest modern composers use it in their sacred music?" The answer is—Such composers overlook certain facts:—1. That Handel, and all masters before him, sedulously avoided the chord,* as being inconsistent with the rule of the *discordant* character of the fourth, and the consequent necessity of its resolution. 2. That themselves habitually treat the fourth as a discord in all other combinations, and thus incur the charge of inconsistency. 3. That sheer *indolence* in facing a difficulty is often the evident reason of their condescending to use the chord. 4. That, as the use of $\frac{3}{2}$ instead of $\frac{6}{3}$ is one of the characteristics of the best age of psalmody (Ravenscroft, 1621) the disuse of the chord in question is requisite for keeping up the *purity* of psalmodic harmony.

II.—It has also been asked, "What sort of 'little proprieties' are they which older harmonists were wont to 'sacrifice for the sake of a tuneful progression of the parts?'"

They were chiefly of this sort: consecutive fifths and eighths by contrary motion, and even by direct motion, when that motion lay between the end of one strain and the beginning of another, or on the change of one mode or scale for some other. But of all the *essential* rules of counterpoint they were very observant. Certainly, however, they avoided that class of licenses by which discords of any kind, without regard to preparation or resolution, are even *studiously* introduced. This sort of licentious counterpoint is almost a characteristic, and assuredly the blemish and bane, of several well-intended tune-books of recent date. They originate, apparently, in their compilers failing to distinguish things which differ, such, for instance, as, that a psalm tune does not admit what a glee may invite, or in venturing to introduce *peculiar* harmonies, which have been met with in some modern oratorio or concerto.

III.—It has, further, been asked, "Can any *popular rule* be laid down for determining the 'greater speed,' or quicker time, recommended in the 'OLD CHURCH PSALMODY?'"

As a general rule, and in an ordinary congregation, a pendulum † of twenty inches will give, by each stroke right and left, about the fitting time for a minim. In tunes

* "Mattheson (Orch. I., 1713, p. 128) rejects the fourth from among the concords and asserts its dissonant nature. Handel, Corelli, &c., have uniformly omitted it in the harmony of $\frac{6}{3}$. The theory of the one and the practice of the other seem to be, in this instance, justified by the want of melody in the intermediate parts, when the fourth is inserted."—*Dr. Callcott's Mus. Gram., 2nd Ed., p. 172.*

† An extempore pendulum can be easily formed by the plainest performer. A piece of string or tape tied to a pocket-knife, or any such article, will furnish the instrument.

of triple time, Trochaic measure, or any sort of mixed measure, a line of fifteen inches will be expedient.

This rule, however, must be taken not absolutely, but elastically; because massive congregations and resonant churches require a slower time than their opposites. Precentors, also, and organists, should devoutly study the character of the psalm or hymn to be sung, and regulate the time of the tune accordingly, especially if the tune be one of a solemn character.

The writer of these pages is well assured that his recommendation of a return to the speedier time of our Protestant forefathers has, in many places, been most beneficially followed. But he has reason to fear that, in some quarters, his recommendation has been carried beyond due bounds. Too great rapidity is as objectionable as too great slowness. The one is as liable to run into irreverence as the other is to sink into dulness. Devout consideration will always fix the true medium. (See page iii.)

IV.—As an apology for the continuance of modern secularities in melody and harmony, some *strange* things have been deliberately said to the Author of the present work.

1. It has been said that, "Such harmonies are more acceptable to modern ears, and more familiar to modern singers, especially unlearned singers."

That such harmonies are "more *familiar*" to modern ears is the only reason why they are "more *acceptable*." Modern ears are, in too many instances, vitiated ears. They have been accustomed to trashy melodies and illiterate harmonies, or to adaptations of popular airs.* This accounts for their acceptableness, and, at the same time, furnishes a strong argument for their banishment. Progressing experience proves that, where the good in congregational psalmody is properly substituted for the bad, the former is heartily approved. If, however, by the language used, with regard to "*unlearned* singers," it is meant that modern harmonies are *more easy* to such singers, then the rejoinder must be—*This is a great mistake!* Taking the harmonies of the "OLD CHURCH PSALMODY" as essentially representing those of the Ravenscroftian age, it may be confidently asserted that they are more easy than those of many a modern publication, inasmuch as they are less "*stuffed* with discords," less chromatic, less extreme in pitch, and, what is of prime consequence, *far more tuneful*, and therefore, far more easy to be attained and retained by "unlearned singers." The Author has been repeatedly certified of the validity of

* On this topic abundant attestation may be found in Dr. Crotch's Lectures, pp. 77, 78, 81, 82.

these facts by competent precentors, and other teachers of choirs. On one occasion it was stated thus in a letter:—"The parts of the tunes seem like tunes themselves. Our men say they are so melodious that they can *whistle* them as they go home."

2. It has been said that "The rules of older harmonists can hardly be called exclusively ecclesiastical, inasmuch as they adopted precisely the same laws of harmony in the composition of their madrigals, and other secular productions."

It is, indeed, most true, that psalm-tunes and madrigals were harmonized on the same principles; but it is equally true that the principles themselves *originated* with the psalmodists, and not with the madrigalists. It is certain that the world *used* to borrow its style of music from the Church. This fact is no argument for the Church *now* to borrow her music from the altered style of the world. Because the world has waxed wild and wanton in musical taste, the Church has greater need sedulously to adhere to her own pure, sober, and decorous style of both melody and harmony. It is as becoming for her to have a musical style of her own* as it is for her to retain her peculiar dialect, dress, and architecture.

It may be added, as already adverted to, that the Ravenscroftian style, once so extremely popular, either constitutes, or very nearly approximates, the true "*via media*" between modern secularities† and those semi-barbarian antiques of "THE HYMNAL NOTED," which never were, and never can be, popular.

3. It has been said that "It was always an allowed practice to clothe older melodies, from time to time, in newer harmonies, according to the altered usages and tastes of the age."

Again it may be said, It is most true that such practice was allowed. But again, also, an omission must be supplied, because the circumstances under which the practice was allowed do not seem to be duly considered.

The allowance was made only within *consistent limitations*. The laws of harmony observed by Thomas Tallis‡ and William Parsons, differed in no essential principle

* "Church music has a proper character of its own, which is more excellent than that of secular or profane music, and *should always be preserved*."—Rev. W. Jones, of Nayland.

† It has recently been ascertained that the very popular tune, "Helmsley," so generally sung to "Lo! He comes, with clouds descending," is an adaptation from *Miss Catley's Hornpipe, in the "Golden Pippin,"* performed at Covent Garden Theatre, and published by Thompson in 1744. A copy from the original is in the possession of C. E. Stephens, Esq., Organist of the Parish Church of Hampstead, Middlesex.

‡ A tune in the key of G, of a rather sing-song sort, but containing a little double counterpoint, has been going the round of several recent publications, and assigned to Thomas Tallis. It has, at length, been proved to be merely an off-hand enlargement of an old chant, by a modern Organist of some talent. The Author is indebted for this fact to its indefatigable discoverer, and his worthy correspondent, Mr. J. C. Ward, Organist of Eaton Chapel.

from those of Orlando Gibbons and Thomas Ravenscroft, three-quarters of a century later. The chief difference between the two sets of composers was, that the latter was more graceful and fluent than the former. For full a century afterwards, the system and style which Ravenscroft substantiated was paramount in all the parochial choirs of our land.* As fast as new composers, harmonists, and publishers of psalm tunes sprang up, the utmost homage was paid to the labours of "Master Thomas Ravenscroft."

Hence, so far as psalm tunes are concerned, no *such* clothing of old melodies with new harmonies was extant, as that which has been too common in recent days. Unless, therefore, some proper limit be defined, and some consistent stand be made, the practice in question will take some new start on the inclined plane of extravagance.

The tunes in the present volume are selected from a *much larger* number composed by the Author during a rather long series of years. Hence, as he has not been in haste with those now published, and is quite content to keep out of sight more than double their number, he trusts he will be pardoned by younger composers for venturing to give them a hint or two. Let them, then, adhere to the best models, and eschew everything which tends to vitiate ecclesiastical style. Let them not be tempted to copy what may seem *pretty* or *novel* in an oratorio or semi-sacred composition. Prettiness and novelty, as generally understood, are out of place in psalmody. When they have composed a few tunes, let them be slow to give them publicity, but most ready to submit them to the severest tests. Delay in such cases will save from many regrets, and prove the most stringent critic to have been the best friend. Above all, let them regard the composition of a church tune as "*a holy thing*," seeing that it should be, as Jeremy Collier said, "fit for a martyr to sing and an angel to hear," and that it is intended to be the medium of the praise of many hearts at once before that Divine Mediator, who alone can render our music acceptable to the Triune God.

From what has been stated, it will be inferred, almost as a matter of course, that the tunes now published are framed after the model of those in the "OLD CHURCH PSALMODY." Such, indeed, has been the aim of the Composer, though it is proper to confess that the later, rather than the earlier models, have been chiefly followed. In accordance with the stand which is avowedly taken, *melodious progression* of the

* "It has been rightly observed that the music from the Reformation to the Restoration was more plain and solemn in its style than that which succeeded, though it still preserved great excellence."--*Rev. W. Jones, of Nayland.*

parts* has been studiously attempted. To further this desirable purpose, most of the tunes have been composed "on a subject," *i.e.*, some other part, besides the treble, but generally the bass, repeats the melodic phrase which characterizes the tune. This repetition is not always in the octave, but frequently in the fifth. Devices of this sort were formerly in much repute, but in psalmody they are of no practical value, unless they are really *pleasing*. The ear, and not the eye, must be the sole arbiter. In the instances at hand, no sign of the subject, or mark of its repetition, has been inserted. It may interest the student to discover *the idea*, while the unlearned singer or performer is neither the wiser nor the worse for it. Only, it may not be inopportune to remark, that some of the most artificial tunes in this volume have been decidedly the most popular.

To some of the shorter Trochaic measures a Hallelujah has been appended. In each instance it is so constructed as to be perfectly easy for the trebles and the congregation to sing; and, in each instance, also, it is quite independent of the tune itself, and so may be adopted or omitted at pleasure. The use of a Hallelujah was common in the hymns of the early church; its more frequent introduction now will be a beneficial practice.

The tunes are *barred* in the same manner as in the "OLD CHURCH PSALMODY," and for the same reasons as therein assigned. The stroke of a pen or pencil will be an easy method of alteration to those who desire it. (See pages vii, viii.)

The tunes are systematically named from the *Natural Geography* of the Bible. Mountains, hills, vallies, rivers, plains, and other geographical objects, often replete with poetry, are thus used for a musical nomenclature. As a *system*, this method of deriving names for psalm tunes does not seem to have been previously adopted. Happily, just names enough of a sufficiently euphonious character have been found for the present volume.

* ——— "No voice but well could join
Melodious part. Such concord is in heaven."—*Paradise Lost*.

The Author may be allowed to add, that the composition of these tunes, and of the others alluded to, have been the recreative solace of many a valetudinarian hour, both at home and abroad. If in any degree they shall prove auxiliary to the glory of the Triune God, in the offering of congregational or domestic praise, the Author's first and highest object will be gained.

W. H. HAVERGAL.

III.

Notes on Certain Tunes.

(FROM OLD CHURCH PSALMODY.*)

1847.

No. 1.—THE OLD HUNDREDTH TUNE.

The authorship of this tune is more questionable than commonly is supposed. In England, it is confidently assigned to Luther. In Germany, no such confidence exists. Handel was of *opinion* that Luther composed the tune; but historical evidence does not support that opinion. Assigning the tune to Douland, or to any English author, is arrant folly. The editor hopes some day to throw a little light upon the subject.†

The present version gives the melody exactly as in Day's Psalter of 1563. The harmony is constructed partly from Parson's copy in that Psalter, and partly from the Herborne version of 1595. It avoids the formidable objection which hangs upon the common harmonization, viz., that with only one exception, each strain begins and ends with the tonal harmony. "Another of the same" is merely a consistent arrangement of the common monotonous version. The shape of the melody, however, is more ancient than sometimes is supposed. The harmony of the former version may be used to the rhythmical arrangement of the latter.

No. 13.—TALLIS'S CANON.

Tallis composed and set this as a Double Long Metre to a psalm, in Archbishop Parker's version (supposed about 1561). Ravenscroft, in 1621, reduced it to the measure of a single verse. It continued in common use, as a Morning Hymn, till the latter part of the last century; when, after various corruptions, it was printed and sung to Bishop Ken's Evening Hymn. The editor of John Wesley's "Foundery Collection of Tunes," in 1742, seems to have been the first person who published it in a corrupted form. In that collection it is called "Cannon Tune;" and is set to the well-known words, "Jesu, Thy blood and righteousness." The canon, which the tune contains, originally between the Tenor and Cantus, now between the Treble and Tenor, is quite lost sight of in all the corrupted versions. In transposing and arranging the canon, for the present work, care has been taken to avoid that constant repetition of the tonic and its harmony, which renders some recent arrangements rather monotonous. The tune, having no intermediate pauses, is well adapted for psalms or hymns of many verses.

No. 15.—OLD "TEN COMMANDMENTS' TUNE."

This tune is found in almost all foreign collections. The oldest version with which the editor has met, is in a beautiful Genevan Psalter of 1562. It is therein set to a metrical

* The notes in brackets are added by the editor of "Havergal's Psalmody."

† ["A History of the Old Hundredth Psalm Tune, with Specimens," by the Rev. W. H. Havergal, was published, in 1854, by Mason Brothers, New York, and Sampson Low & Son, London.]

paraphrase of the Ten Commandments. As our old English Psalters set it to a similar paraphrase, it was called in after-days by the name it now bears; though "Audi Israel" was frequently prefixed to it, being the Latin of the first words of the paraphrase. Este, in 1592, set the tune, as harmonized by Alison, to a second version of the 125th Psalm; and Ravenscroft, in 1621, copied it; adding another harmonization of it, by himself, to the "Audi Israel." Playford, in 1671, set the tune in equalized notation to the same psalm; but appended a poetical paraphrase of the Ten Commandments, by Dr. Henry King, Bishop of Chichester, to be sung to the tune. From the constant publication of the tune, in all the older collections, it may be supposed to have been a special favourite. Rink has fugued it in his Organ School. Werner attributes the composition of the tune to John Baptista, 1560.

NO. 21.—DORTMUND.

The editor has been urged to insert a properly harmonized copy of what has been called Tallis's L.M. Tune to the former version of the VENI CREATOR,* "Come, Holy Ghost, our souls inspire," in the Ordination Service. But the task is declined, because there is every reason to believe that the tune was *not* the production of Tallis. Not only is it abhorrent to his style and age, but the very words to which it is set were not published till full three-quarters of a century after his death.†

The earliest known copy of the tune is to be found in "Short Directions for the Performance of the Cathedral Service," A.D. 1664, by Mr. Edward Low, Organist of Christ Church, Oxford. It may be his own composition, although the style of it very much resembles that of his contemporary and neighbour, Dr. Benjamin Rogers.

Dr. Crotch published the Bass and Treble of the tune in 1803; but on what authority he ascribed it to Tallis, does not appear. The worthy Doctor omitted to give the inner parts, possibly because of their ineligible character. Not a trace of the tune is to be found in any other early quarter.

In the absence of any authentic tune suited to the words, the editor has inserted one which has been deemed likely to meet with approval; though of German origin,‡ it accords with the style of Tallis. The Trochaic Coda or Doxology is framed from the tune itself: which, independently of the "Veni Creator," may be used as an ordinary L.M.

NO. 22.—CRETE.

A tune composed for the former Hymn in the English Ordinal. It is specially intended

* To what tune either version of the "Veni Creator" was formerly accustomed to be sung in Cathedrals, the editor has not been able to discover. Owing to the frequency of Ordinations in private chapels, music was probably omitted altogether. Of late years the most trashy *adaptations* have been used.

† Tallis died in 1585, and was buried at Greenwich. The words were first printed in the revised Prayer Book and Ordinal of about 1661-2.

‡ No apology is requisite for this, as Germany and Geneva furnished the foundation of our English psalmody. It is, however, too frequently forgotten that the harmonies in many German Choral Books are not vocal, but instrumental. It has been said that the "OLD CHURCH PSALMODY" "took the lead in opening up the German *tune-stores*, especially as to Trochaic measures."—From "*Supplementary Preface to OLD CHURCH PSALMODY*," *fifth edition*.

for such antiphonal use in a Cathedral as the Rubric directs. When the Hymn is divided into three stanzas of six lines each, the former half of the tune may be repeated except in the last instance. [It may be used as an ordinary L.M. tune.]

NO. 29.—SPIRES, OR “LUTHER’S TURK AND POPE TUNE.”

In many old Psalm-Tune Books, it is called “*Serva nos, Domine,*” from the Latin of the first words of the Protestant Hymn, “*Preserve us, Lord, by thy deare worde,*” by Robert Wisdom, published at the end of all our Old Versions of Psalms. The tune is unquestionably Luther’s; and Robert Wisdom’s Hymn is little more than a translation of Luther’s words.

The Hymn and the tune were extremely popular with our forefathers. The tune was never omitted in the old collections, and rarely in any till the close of the last century. In Day’s Psalter, 1563, is an elaborate harmonization of it, besides a plainer specimen.

NO. 32.—SAXONY.

The solemnity of this choral is most touching. For Passion-week or Good Friday, we have nothing superior to it. Its origin, whether Protestant or Roman, is uncertain.

NO. 44.—TALLIS.

This is simplicity itself. Both the melody and the harmony are the progeny of our great Cathedralist. He composed them for the *Veni Creator*, in Archbishop Parker’s Psalter. A child may sing the tune, while manly genius will admire it.

NO. 45.—YORK.

Next to the Old Hundredth, this was once the most popular tune in England. The Scotch, who claim it, call it “*STILT.*” There are three harmonized versions of it in Ravenscroft; two by John Milton, the father of the poet; and one by Simon Stubbs. The present (inverted) version is made up of the best parts of the former two.

As this is the first of the tunes from the Scotch Psalters, it may be the fitting place to remark that all the so-called Scotch tunes are excellent; but it by no means follows that, because they appear in the Scotch Psalters, they are of Scotch origin.

NO. 46.—WINCHESTER.

This is copied entire from Alison. Most of his settings being for instruments, are too high in the *Medius* for vocal use. The third strain of this tune occurs in the Old 81st Psalm Tune, and is to be found in others of later date. The fourth strain is another instance of stock phrase.

NO. 52.—ST. ANN.

This is a deservedly admired tune, and quite in old style. Bach published a fugue upon it; or, as some say, on a choral like it. The identity of the melody of the first strain with

that of Carisbrooke, by Henry Lawes, is only one of many instances in which composers, without breach of honesty, write the same passages. The modulation at the close of the third strain is often most unjustifiably changed for that of the dominant. Editors, too, fear to follow the worthy Doctor Croft, as he followed his predecessors, in commencing the first note of the fourth strain on the tonal *full* chord, because of consecutive fifths. *Such* fifths no old harmonist ever declined. The tune was called St. Ann, most likely because the Doctor was Organist of the Church of St. Ann, Westminster.*

No. 53.—ST. CHRYSOSTOM.

[A single specimen of a great number of tunes, composed in earlier life by the Rev. W. H. Havergal; which, though melodious and much liked, were excluded from his "Hundred Psalm and Hymn Tunes," because imperfectly accordant with the standards of riper years.]

No. 54.—EVAN.

[This tune, "the popularity of which in Scotland, America, and the Colonies is quite unprecedented," (see *Tonic Sol Fa Reporter*, May 15, 1870,) consists of the 1st, 2nd, 7th and 8th strains of, "O Thou dread Power," a sacred song by the Rev. W. H. Havergal, the melody being unaltered. "EVAN II.," No. 77, is the entire melody of the same song, harmonized by the author as a C.M.D. about the year 1867. The following note, written upon a copy of EVAN, given as autograph at the request of a friend, supplies his own account of its origin.]—

"'EVAN,' framed by Dr. Lowell Mason of New York, from a sacred song, 'O thou dread Power,' by W. H. Havergal, M.A., original air first published in 1847. The beautiful words of the sacred song were written by Burns for the family of Dr. Lawrie. The music to them is in triple time, and in the key of A flat. The tune 'Evan' comprises only part of the original melody. As the American arrangement was a sad estrangement, I have reconstructed the tune after a more correct form. Why it was called 'Evan' I know not. Still I do not approve the tune.

"LEAMINGTON, *March* 19th, 1870.

W. H. HAVERGAL."

No. 55.—LONDON NEW, OR NEWTON.

A tune universally liked. Generally ascribed to Dr. Croft, but certainly composed long before he was born. Why Ravenscroft omitted it is hard to be conjectured. The Scotch version, the oldest known, gives the third strain in a different form. The one in this volume is now commonly sung in both England and Scotland. The Scotch lay fair claim to its composition. It was probably called "Newton" from Newtown, the appendage to "the *auld* toun o' Ayr."

No. 58.—ST. MATTHIAS.

Written by Orlando Gibbons, to Wither's hymn, for St. Matthias' Day. Playford printed a vitiated copy of it, and called it "Exeter."

No. 60.—ST. DAVID.

Ravenscroft's version of this tune is disagreeably *jumping*. Playford published the present modified version of it in 1671.

[* An earlier copy has subsequently been discovered by the Rev. H. Parr, in "Abraham Barber's Book of Psalm Tunes," 1686. It is there called "LEEDS," and attributed to Denby, 1680.]

No. 66.—BEDFORD.*

Another comparatively modern tune in good style. Its pleasanter melody completely cut out an older "Bedford Tune," in A minor. The oldest copy of this newer Bedford, which the editor can meet with, is in "The Psalm-singer's Magazine," 1729. It should be noticed that the melody, though in triple time, has no instance of a semibreve split into two slurred minims. That device is modern, and constitutes a species of melody which the old psalmodists *never* adopted.

No. 67.—FARRANT.

This is a compilation from the beautifully "serene" anthem, "Lord, for thy tender mercies' sake." With slight exceptions in the parts, the tune was compiled by the editor's worthy friend, Dr. Edward Hodges, whom England has lost, and New York has gained. [Died 1867.]

No. 70.—CHESTER.

OR, "A PRAYER FOR THE QUEEN'S MOST EXCELLENT MAJESTIE."

This, in Este's psalter, is harmonized by John Douland, and has been reprinted as his composition. But the tune itself is only a tune of that day, and was harmonized, also, by John Bennet, a contemporary of Douland, and one of the best madrigalists of the Elizabethan age. Ravenscroft calls it CHESTER.

No. 72.—DUNDEE.

Dundee is older than "Windsor," or "Eaton," as the name of this noble tune. The Scotch claim it as a national tune. BURNS believed it to be such. Another poet said of it, "Could I, when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be 'Dundee,' or, as we call it, 'Windsor.'" Dr. Gauntlett considers it an adaptation of G. Kirby (16th century) from a Gregorian.

No. 73.—ST. MARY'S, OR HACKNEY.

A general favourite, and with Mr. Horsley, "the *beau idéal* of a psalm tune," though its origin is unknown. Playford first printed it in common time. There is no reason why it may not be used in that time. Dr. Gauntlett questions the congruity of the former half of the melody of the third strain, and proposes an amendment. There is some room for the question, but the amendment is itself questionable.

No. 75.—OLD 81ST.

This oldest version of this most cheerful tune differs from all later versions, in beginning most of its strains with three minims. It is the earliest known specimen of our tunes in triple time. It is said, but without clear evidence, to be an Italian melody.

* [This tune has since been found in "A Book of Psalmody," by Matthew Wilkins, supposed date, 1699. During the last century, it was generally ascribed to W. Wheall, M.B., Organist of St. Paul's, Bedford, who died in 1745. It has also been attributed to H. Purcell. This information has been kindly supplied by the Rev. H. Parr.]

No. 85.—ST. MICHAEL.

This fine old tune is older than marked; for it stands in Day's Psalter of 1563, to the 134th Psalm; but as a double tune, with another ending. The editor had not discovered its true antiquity, when he spoke of it in his preface to the reprint of Ravenscroft.

No. 93.—MARANO.

It is singular that the third strain of this exquisite tune should be a prominent phrase in Handel's beautiful song, "Shall I in Mamre's fertile plain." "LA SCALA SANTA," from which it is taken, is the production of a Venetian nobleman, who delighted in the "Psalms of Degrees." The English edition of his works was published in folio, by Godbid & Playford, A.D. 1681.

No. 94.—SOUTHWELL.

This beautifully simple tune used to be confidently ascribed, like "St. David" and others, to Ravenscroft. It was printed long prior to his day. It is a good specimen of a Psalm-tune framed on a subject. Singular to say, its subject is identically that of Tallis's exquisite motet, "Absterge Domine," in the *Cantiones Sacræ*, 1575.

No. 148.—GIBBONS.

This is genuine English, and one of the very few Trochaics which our English composers wrote. It is from "Wither's Hymns and Songs of the Church." The treble and bass are by Orlando Gibbons.

No. 163.—HAVERGAL.

[This tune, rich, sweet, and solemn, was the last note of its composer's earthly praise.* It was written at the request of a friend, before 8 A.M. on Easter Eve, April 16, 1870. In less than twenty-four hours from that time the stroke of apoplexy had fallen, from which he never returned to consciousness. At noon, on Tuesday, April 19, he passed away to join that "new song," to which his whole life had been a prelude.]

No. 202.—ESDRAELON.

[Adapted from "A Cradle Hymn," a sacred song, by the Rev. W. H. Havergal, published *cir.* 1840.]

No. 203.—SALZBURG.

This is a well-known "Tantum Ergo," in somewhat modern style. Without touching the melody, the editor has endeavoured, by older harmony, to better its style, or to make it less observable. Though attributed to Michael Haydn, it is perhaps, as the late Mr. Latrobe thought, of earlier date.

No. 208.—ALTORF, OR LUTHER'S HYMN.

In the first edition of this work, the Editor noticed the many variations of this tune, as printed both abroad and at home. Scarcely two copies are alike. He also noticed the

* [It was composed for Hymn No. IV., in "Songs of Grace and Glory," edited by Rev. C. B. Snepp, LL.M., Vicar of Perry Barr.]

ambiguity of its origin, according, at least, to the surmises of continental editors. Recently, however, he has met with Winterfeld's Collection of the Spiritual Songs of Dr. Martin Luther, exquisitely printed, as a Jubilee Book, at Leipsic, 1840. In that work the tune, *i.e.*, the melody alone, as now given in this volume, is, on apparently the best authority, assigned to Luther. It is described as first printed in 1524, but composed in 1523. Instead of being set to an Advent Hymn, or anything like "*Great God, what do I see and hear!*" it was arranged to a "Christian Song in praise of the Unspeakable Grace of God, and of the True Faith," while one-half of the tune itself is totally different from all the current versions of it. Henceforth those versions must be regarded as spurious imitations of a beautiful original. At the same time, there is no reason for calling it "Luther's Hymn," more than any other of his composition; especially as the words which have been associated with it are in no respect his. The original key is F.

No. 227.—ANGELS' SONG.

The editor is glad to be able to *settle* the authorship of this most ill-treated tune. *It is, unquestionably, the production of Orlando Gibbons*, and was set by him in three different forms in George Wither's authorized volume. It is called "Angels' Song," from the words of one hymn to which it was set. All modern versions of it not only alter the melody, but the rhythm. The editor gives the original Treble and Bass, for those are the only parts published by Gibbons, but avoids that mixed rhythm which puzzles modern singers. By stopping at the end of the fourth strain, the tune, as in one instance by its author, forms a Long Metre.

No. 239.—HANOVER.

From a statement of Mr. Professor Taylor, in "The People's Music Book," it is pretty certain that this tune was composed by Dr. Croft. It is tolerably clear that it is not Handel's. As it has been so confidently attributed to him, it may be worth a line or two to dispel the illusion. Handel did not arrive in England till the close of the year 1710, and then only for a brief visit; whereas "HANOVER" was printed, in the Supplement to the "New Version of the Psalms,"* in 1708. It is so unlikely, as to be utterly incredible, that Handel, who was *never* known in Germany to have composed a single choral, should have composed this one tune to English words in a non-German metre, and that it should have preceded his arrival in England by two years or more. The tune is, consequently, in accordance with authentic tradition, ascribed, in this work, to our worthy countryman, Dr. Croft. The editor has heard the [late] Rev. G. S. Faber, Master of Sherborne Hospital, Durham, say that his venerable father believed the tune was composed by the Rev. John Chetham, whose fame as a psalmist, and whose publications in Yorkshire, began *early* in the last century.

* In a copy which the editor possesses, it is headed, "A New Tune to the 149th Psalm," &c., and is set in two parts only, in the key of B flat. The Bass is evidently intended as a sort of second to the Treble, and not as one suitable in a composition of four parts. This is the case with the tunes of Gibbons and the brothers Lawes. Oversight of this fact has led to much harmonic evil.

NOS. 251 AND 252.—“NUN DANKET ALLE GOTT,” AND “EIN’ FESTE BURG
IST UNSER GOTT.”

[These well-known German Chorals, though not included in “Old Church Psalmody,” nor harmonized by its editor, are appended to the present volume by the advice of a friend, in order to complete the supply of peculiar measures. No attempt has been made to “improve” these fine old melodies, and the harmonies are transcribed nearly verbatim from Adolph Hesse’s “Choralbuch.”]

NO. 253.—ST. PAUL.

[By the same advice, this tune has been composed and added, at the last moment. Though it may seem out of place as regards the metrical arrangement of the work, it is well that *Havergal’s Psalmody* should thus close with an ascription of praise to the KING OF KINGS AND LORD OF LORDS.

F. R. H.

Ascension Day, 1871.]

Supplementary Remarks.

1871.

MANY will be surprised at the large number of well-known and favourite tunes in *Havergal's Psalmody*. The fact is, that *Havergal's Old Church Psalmody* has been the fountain from which editors of subsequent collections have drawn—either at first or second hand—and the original guide to many valuable tune-sources, both English and foreign. It was the Columbus of tune-books; the pioneer, not to a New, but to an Old World of musical treasure. *Now*, the route is open and easy.

The retiring and unselfish spirit of its editor, as well as his devotion to yet higher work, prevented that assertion of its true position before the multitude, which has always been accorded to it by the highest musical authorities. “Little more than a sovereign was expended in advertising it;” and only once did he pen a remark upon any unfair treatment of his work. “To the multitudinous applications for permission to reprint tunes from the *Old Church Psalmody* no refusal was ever given, nor was any remuneration named. But the permission, when granted, has not always been duly acknowledged. Some tunes have been properly acknowledged; but others, taken *wholly* or chiefly from the same source, have been printed as though they belonged to the editor of the collection in which they appear. These oversights, which ought not to be made, have too frequently occurred.” Also,—“It was due to *Old Church Psalmody* that they who were allowed to borrow its tunes, should likewise have adopted its names.”

The selections from “*A Hundred Psalm and Hymn Tunes, by the Rev. W. H. Havergal*,” will be found, as experience has proved them to be, easily learnt, greatly liked, and practically adapted for congregational singing. Of one of these, Dr. Lowell Mason, the great American promoter of choral singing, wrote as follows:—“I have lately introduced into my choir, and sung with admirable effect, your tune, ‘ST. NICHOLAS’ [now called ‘EDEN,’ No. 38 in this volume]. The effect of it was truly magnificent. My choir consists of about sixty singers; the different parts are well sustained, and about equally balanced. I have never heard anything come nearer to my *beau ideal* of Church Music than did the singing of this tune, on a fine Sabbath morning, in a church filled

with people. It made a deep impression; and the next day, one and another was asking, 'What tune did you sing yesterday morning?' 'Where did you get that tune?' &c. The performance of 'St. Nicholas' [Eden] makes one feel as did Jacob at Luz, and involuntarily exclaim, 'This is none other but the house of God, and this is the gate of heaven.' Wonderful would be the effect of the Psalmody were all the people to unite in such lofty and majestic strains."—April 30, 1847.

In order to meet the increasing proportion of "peculiar measures," a number of tunes have been adapted from the Rev. W. H. Havergal's own melodies, (chiefly from unpublished MSS.), while, for extra measures which could not be thus supplied, a few tunes have been added by another hand. The present volume, therefore, contains tunes for all measures in the best modern hymnals. It is, however, specially adapted to the new hymnal, *Songs of Grace and Glory*, with its 1,000 carefully selected hymns, edited by the Rev. C. B. Snapp, to whom the editor of *Havergal's Psalmody* is greatly indebted for much kind counsel in the work.

Any clergyman or organist will be willingly supplied with a Tuneful Key for whatever hymnal he may wish to use in connection with *Havergal's Psalmody*.

The arrangement of the tunes is strictly metrical. After the regular L.M.'s, C.M.'s, and S.M.'s, the P.M.'s follow *in order of length of measure*, beginning with 5555, and ending with 12 10.* When several tunes belong to one measure, they are carefully arranged *in order of character*, beginning with the jubilant, and shading gradually to the plaintive, so that if an alternative tune for any hymn be desired, it will never be far to seek.

The nomenclature of *Havergal's Psalmody* is systematic. The *name* of each tune at once supplies information as to its origin. Old English, Scotch or German tunes, bear respectively English, Scotch or German names; those by the Rev. W. H. Havergal are named (with a few exceptions), from the natural geography of the Bible; the added tunes are named from "the friends of St. Paul." No departure from these rules has been made without some necessitating reason.

Amens have been appended for optional use, wherever such a close is not unsuitable to the "suitable words."

May this memorial, to one "whose works do follow" him, be to the glory of his God, who has now "made him most blessed for ever."

F. R. HAVERGAL.

* (N.B.— 15 15, 15 15, will be found under 87, 87 D.)

HAVERGAL'S PSALMODY

AND

CENTURY OF CHANTS.

No. 1.

The Old Hundredth Tune. (L.M.)

(See Preface, p. xvi.)

OLD CHURCH PSALMODY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and simple melodic lines.

All peo-ple that on earth do dwell, Sing to the Lord with cheer-ful voice;

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system. It maintains the homophonic texture with chords and simple melodic lines.

Him serve with mirth, His praise forth tell, Come ye be-fore Him and re-joice. A-men.

Another of the same. (L.M.)

OLD CHURCH PSALMODY.

The first system of musical notation for the second piece consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is homophonic, using chords and simple melodic lines.

Be-fore Je-ho-vah's aw-ful throne, Ye nations, bow with sa-cred joy;

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system. It maintains the homophonic texture with chords and simple melodic lines.

Know that the Lord is God a-lone, He can cre-ate and He de-stroy. A-men.

No. 2.

Euphrates. (L.M.)

W. H. H., 1848.

What are those soul - re - viv - ing strains, Which e - cho

thus from Sa - lem's plains? What an - thems loud, and loud - er still,

So sweet - ly sound from Zi - on's hill? Ho - san - na! Ho -

- san - na! Ho - san - na! A - men, A - men.

No. 3.

Crasselius; OR, WINCHESTER NEW. (L.M.)

OLD CHURCH PSALMODY.

The Sa-viour lives, no more to die; He lives, the Lord en-thron'd on high;

He lives, tri - um-phant o'er the grave; He lives, e - ter-nal - ly to save. A - men.

No. 4.

Waldeck. (L.M.)

OLD CHURCH PSALMODY.

O ren - der thanks to God a - bove, The foun-tain of e - ter - nal love;

Whose mer - cy firm through a ges past Has stood, and shall for e - ver last. A - men.

No. 5.

Tells. (L.M.)

Harmonized by W. H. H., 1860.

Soon may the last glad song a - rise Through all the mil-lions of the skies,

That song of triumph which re - cords That all the earth is now the Lord's. A-men.

No. 6.

Eppendorf. (L.M.)

OLD CHURCH PSALMODY.

A - wake, my soul, in joy - ful lays, And sing thy great Re-deem - er's praise :

He just - ly claims a song from me, His lov-ing-kindness, oh how free! A - men.

No. 7.

Gödel. (L.M.)

OLD CHURCH PSALMODY.

All hail, a - dor - ed Tri - ni - ty! All hail, e - ter - nal U - ni - ty!

O God the Fa - ther, God the Son, And God the Spi - rit, e - ver One. A - men.

No. 8.

Erfurt.* (L.M.)

OLD CHURCH PSALMODY.

Je - sus shall reign wher-e'er the sun Doth his suc - ces-sive jour-neys run ;

His kingdom stretch from shore to shore, Till moons shall wax and wane no more. A - men.

* Wrongly called EISLEBEN.

No. 9.

Haran ; OR, BERTRAM. (L.M.)

W. H. H., 1861.

Musical notation for No. 9, Haran; OR, BERTRAM. (L.M.). The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has a treble clef on top and a bass clef on the bottom. The second system also has a treble clef on top and a bass clef on the bottom. The music is written in a simple, hymn-like style with block chords and moving lines.

O Spi - rit of the liv - ing God, In all the ful - ness of Thy grace,

Musical notation for No. 9, Haran; OR, BERTRAM. (L.M.). This is the second system of the score, continuing the melody and accompaniment from the first system. It features similar chordal textures and melodic lines.

Wher-e'er the foot of man hath trod, De-scend on our a - pos-tate race. A-men.

No. 10.

Gerar (VALLEY OF). L.M.

W. H. H., 1856.

Musical notation for No. 10, Gerar (VALLEY OF). L.M. The score is in D major (two sharps) and 4/4 time. It consists of two systems of staves. The first system has a treble clef on top and a bass clef on the bottom. The second system also has a treble clef on top and a bass clef on the bottom. The music is written in a simple, hymn-like style with block chords and moving lines.

O praise the Lord in that blest place, From whence His good-ness large - ly flows,

Musical notation for No. 10, Gerar (VALLEY OF). L.M. This is the second system of the score, continuing the melody and accompaniment from the first system. It features similar chordal textures and melodic lines.

Praise Him in heav'n, where He His face Unveil'd in per - fect glo - ry shows. A-men.

No. 11.

Gilboa (*MOUNT*). (L.M.)

W. H. H., 1849.

Cap-tain of Thine en-list-ed host, Dis-play Thy glo-rious ban-ner high ;

The summons send from coast to coast. And call a num'rous ar-my nigh. A-men.

No. 12.

Hebron. (L.M.)

W. H. H., 1852.

I know that my Re-deem-er lives: What com-fort this sweet sen-tence gives!

He lives, He lives, who once was dead, He lives, my e-ver-last-ing Head. A-men.

No. 13.

Tallis's Canon. (L.M.)

(See Preface, p. xvi.) (Two in one, Treble and Tenor.)

OLD CHURCH PSALMODY.

Glo - ry to Thee, my God, this night, For all the bless-ings of the

light; Keep me, oh keep me, King of kings, Be-neath Thine own al-migh-ty wings. Amen.

No. 14.

Selnecker. (L.M.)

OLD CHURCH PSALMODY

O King of kings, Thy blessing shed On our a - noint - ed Sovereign's head ;

And, looking from Thy ho - ly heaven, Pro- tect the crown Thy-self hast given. A-men.

No. 15.

Old "Ten Commandments' Tune;"* OR, COMMANDMENTS. (L.M.)

(See Preface, p. xvi.)

OLD CHURCH PSALMODY.

God is the re - fuge of His saints, When storms of sharp dis - tress in - vade ;

Ere we can of - fer our com - plaints, Be - hold Him present with His aid. A - men.

No. 16.

Thor (MOUNT). (L.M.)

W. H. H.

New ev' - ry morn - ing is the love Our wak'ning and up - ris - ing prove ;

Through sleep and dark - ness safe - ly brought, Restored to life, and power, and thought. A - men.

* Wrongly called ST. MARK, or MAGDEBURG, or ELY.

No. 17.

Gennesaret. (L.M.)

W. H. H., 1844.

The first system of musical notation for 'Gennesaret' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines in both hands.

Let me be with Thee where Thou art, My Sa-vi-our, my e - ter - nal rest !

The second system of musical notation for 'Gennesaret' continues the piece on two staves, maintaining the same key signature and time signature as the first system.

Then on - ly will this long-ing heart Be ful - ly and for e - ver blest. A-men.

No. 18.

Babaria. (L.M.)

OLD CHURCH PSALMODY.

The first system of musical notation for 'Babaria' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines in both hands.

Fa - ther of heav'n! whose love pro - found A ran - som for our souls hath found,

The second system of musical notation for 'Babaria' continues the piece on two staves, maintaining the same key signature and time signature as the first system.

Be - fore Thy throne we sin - ners bend : To us Thy pard - ning love ex - tend. A - men.

No. 19.

Leipsic.* (L.M.)

OLD CHURCH PSALMODY.

Take up thy cross, the Saviour said, If thou wouldst my dis - ci - ple be ;

De - ny thy - self, the world for - sake, And humbly, meek-ly fol - low me. A-men.

No. 20.

Dalmatia. (L.M.)

W. H. H., 1859.

Come, gra - cious Spi - rit, heav'n-ly Dove, With light and com-fort from a - bove ;

Be Thou our Guardian, Thou our Guide, O'er ev' - ry thought and step pre - side. A-men.

* Wrongly called FREIBURG.

No. 21.

Dortmund. (L.M.) (VENI CREATOR.)

(See Preface, p. xvii.)

OLD CHURCH PSALMODY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and simple melodic lines.

Come, Ho - ly Ghost, our souls in - spire, And light - en

The second system of musical notation continues the piece with two staves in the same key and time signature as the first system. It maintains the homophonic texture with chords and simple melodic lines.

with ce - les - tial fire: Thou the a - noint - ing Spi - rit art,

The third system of musical notation concludes the piece with two staves in the same key and time signature. The music ends with a final chord in both staves.

Who dost Thy seven - fold gifts im - - part.

TROCHAIC DONOLOGY.

The musical notation for 'Trochaic Donology' consists of two staves in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). The music is written in a homophonic style, primarily using chords and simple melodic lines.

Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit. A - men.

No. 22.

Crete. (L.M.) (VENI CREATOR.)

(See Preface, p. xvii.)

W. H. H., 1850.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and single notes.

Come, Ho - ly Ghost, our souls in - spire, And light - en

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. It features similar chordal textures and rhythmic patterns.

with ce - les - tial fire: Thou the a - noint - ing Spi - rit art,

The third system of musical notation consists of two staves, continuing the piece. The notation remains consistent with the previous systems, showing a steady progression of the hymn.

Who dost Thy seven - fold gifts im - - part.

DOXOLOGY, (*ad lib.*)

The Doxology section consists of two staves of musical notation. It begins with a treble clef, a key signature of one sharp, and a common time signature. The music is characterized by a more active melodic line in the upper staff and a supporting bass line.

Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit. A - men.

No. 23.

Peniel. (L.M.)

W. H. H., 1867.

Sun of my soul, Thou Sa - viour dear, It is not night if Thou be near ;

Oh ! may no earth-born cloud a - rise To hide Thee from Thy servant's eyes. Amen.

No. 24.

Melcombe. (L.M.)

OLD CHURCH PSALMODY.

Where high the heav'n-ly tem - ple stands, The house of God not made with hands,

A great High Priest our na - ture wears, The Guar - dian of man - kind ap - pears.

* Modern progression.

No. 25.

Galilee. (L.M.)

W. H. H., 1867.

* Just as I am—without one plea, But that Thy blood was shed for me,

And that Thou bidd'st me come to Thee— O Lamb of God, I come, I come. A-men.

No. 26.

Cyprus. (L.M.)

W. H. H., 1861.

Je - sus, Thou joy of lov - ing hearts, Thou Fount of Life, Thou Light of men,

From the best bliss that earth im - parts, We turn un - fill'd to Thee a - gain. A-men.

No. 27.

Hermon. (L.M.)

W. H. H., 1840.

When I sur - vey the wond'rous Cross On which the Prince of Glo - ry died,

My rich-est gain I count but loss, And pour con-tempt on all my pride. A-men.

No. 28.

Gethsemane. (L.M.)

W. H. H., 1838.

Je - sus, Thy blood and right-eous - ness My beau - ty are, my glo - rious dress ;

'Midst flaming words, in these ar - ray'd, With joy shall I lift up my head. Amen.

No. 29.

Spires.* (L.M.)

(See Preface, p. xviii.)

OLD CHURCH PSALMODY.

E - ter - ni - ty! E - ter - ni - ty! That boundless, soundless, tide-less sea,

Of mys - te - ries the mys - te - ry; What is E - ter - ni - ty to me?

No. 30.

Bareth. (FOREST OF) (L.M.)

W. H. H.

The Lord shall come! the earth shall quake, The moun-tains to their cen-tre shake;

And, withering from the vault of night, The stars shall pale their fee-ble light. . . .

* Wrongly called WARTBURG.

No. 31.

Hiddekel. (L.M.)

W. H. H.

The first system of music for 'Hiddekel' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and simple melodic lines.

God of my life, to Thee I call; Af-flict-ed at Thy feet I fall;

The second system of music for 'Hiddekel' continues the two-staff format. It features a more complex melodic line in the upper staff, including some sixteenth-note passages, while the lower staff remains mostly chordal. The system concludes with a double bar line.

When the great water-floods pre-vail, Leave not my trembling heart to fail. A - - men.

No. 32.

Sarony. (L.M.)

(See Preface, p. xviii.)

OLD CHURCH PSALMODY.

The first system of music for 'Sarony' consists of two staves in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The music is homophonic, featuring chords and simple melodic lines.

That day of wrath! that dreadful day, When heaven and earth shall pass a - way,

The second system of music for 'Sarony' continues the two-staff format. It features a more complex melodic line in the upper staff, including some sixteenth-note passages, while the lower staff remains mostly chordal. The system concludes with a double bar line.

What power shall be the sin-ner's stay? How shall he meet that dread-ful day? A-men.

Be - fore th' Al-migh-ty pow'r be - gan To form the wond'rous frame of man ;

Be - fore He hung the lights on high, And made them spar-kle o'er the sky;

Be - fore He gave the moun-tains birth, Or shap'd the yet un-found-ed earth,

God all His ran-som'd peo - ple knew, And in His love He chose them too.

No. 34.

Elah. (*VALLEY OF*) (C.M.)

W. H. H., 1845.

The first system of musical notation for 'Elah' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and simple melodic lines.

All hail the pow'r of Je - su's Name, Let an - gels pros - trate fall ; Bring forth the

The second system of musical notation for 'Elah' continues from the first system. It features two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The melody and accompaniment are clearly defined.

roy - al di - a - dem, And crown Him, crown Him, crown Him "Lord of all." A - men.

No. 35.

Chesalon. (*MOUNT*) (C.M.)

W. H. H., 1854.

The first system of musical notation for 'Chesalon' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is homophonic with chords and simple melodic lines.

Ho - san - na ! raise the peal - ing hymn To Da - vid's Son and Lord ;

The second system of musical notation for 'Chesalon' continues from the first system. It features two staves in treble and bass clefs, maintaining the two-sharp key signature and common time. The melody and accompaniment are clearly defined.

With Che - ru - bim and Se - ra - phim Ex - alt th' in - car - nate Word. A - men.

Sal - va - tion! O the joy - ful sound, 'Tis plea - sure to our ears!

A sove - reign balm for ev' - ry wound, A cor - dial for our fears.

DOXOLOGY.

Glo - ry, ho - nour, praise, and pow - er, Be un - to the Lamb for e - ver!

Je - sus Christ is our Re - deem - er: Hal - le - lu - jah, praise the Lord. A - men.

No. 37.

Fona. (C.M.)

In Scotch Scale.

W. H. H., 1869.

The first system of musical notation for 'Fona' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time. The music is written in a Scotch scale style, featuring a mix of eighth and sixteenth notes with a strong emphasis on chords. The piece concludes with a double bar line.

Isles of the deep, re-joice, re-joice! Ye ran-som'd na-tions sing

The second system of musical notation for 'Fona' continues the two-staff format. It maintains the same key and time signature. The melody and accompaniment are consistent with the first system, ending with a final chord and a double bar line.

The prais-es of your Lord and God, The tri-umphs of your King. A-men.

No. 38.

Eden. (C.M.)

W. H. H., 1845.

The first system of musical notation for 'Eden' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time. The music is written in a Scotch scale style, featuring a mix of eighth and sixteenth notes with a strong emphasis on chords. The piece concludes with a double bar line.

Come. let us join our cheer-ful songs With an-gels round the throne;

The second system of musical notation for 'Eden' continues the two-staff format. It maintains the same key and time signature. The melody and accompaniment are consistent with the first system, ending with a final chord and a double bar line.

Ten thou-sand thou-sand are their tongues, But all their joys are one. A-men.

No. 39.

Nottingham; OR, ST. MAGNUS. (C.M.)

OLD CHURCH PSALMODY.

Musical notation for No. 39, Nottingham; OR, ST. MAGNUS. (C.M.). The piece is in common time (C) and features a treble and bass clef. The melody is primarily composed of quarter and eighth notes, with a steady accompaniment of chords. The first system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is divided into two measures by a double bar line.

The Head that once was crown'd with thorns, Is crown'd with glo - ry now ;

Musical notation for No. 39, Nottingham; OR, ST. MAGNUS. (C.M.). The second system of the piece, continuing from the first. It features the same treble and bass clefs and common time signature. The melody continues with quarter and eighth notes, and the accompaniment remains consistent. The system is divided into two measures by a double bar line.

A roy - al di - a - dem a - dorns The migh - ty Vic - tor's brow.

No. 40.

Gloucester. (C.M.)

OLD CHURCH PSALMODY.

Musical notation for No. 40, Gloucester. (C.M.). The piece is in common time (C) and features a treble and bass clef. The melody is primarily composed of quarter and eighth notes, with a steady accompaniment of chords. The first system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is divided into two measures by a double bar line.

Be - gin, my tongue, some heav'n - ly theme, And speak some boundless thing :

Musical notation for No. 40, Gloucester. (C.M.). The second system of the piece, continuing from the first. It features the same treble and bass clefs and common time signature. The melody continues with quarter and eighth notes, and the accompaniment remains consistent. The system is divided into two measures by a double bar line.

The migh - ty works, or migh - tier name, Of our e - ter - nal King. A - men.

No. 41.

Berachah. (*VALLEY OF*) (C.M.)

W. H. H., c. 1858.

The first system of musical notation for 'Berachah' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a style typical of 19th-century hymnals, featuring block chords and simple melodic lines.

The Son of God goes forth to war, A king - ly crown to gain :

The second system of musical notation for 'Berachah' consists of two staves, continuing the melody and accompaniment from the first system. It ends with a double bar line.

His blood-red ban - ner streams a - far ; Who fol - lows in His train? A - men.

No. 42.

Kedar. (C.M.)

W. H. H., 1859.

The first system of musical notation for 'Kedar' consists of two staves. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The music is written in a style typical of 19th-century hymnals, featuring block chords and simple melodic lines.

My God, the cov' - nant of Thy love, A - bides for e - ver sure;

The second system of musical notation for 'Kedar' consists of two staves, continuing the melody and accompaniment from the first system. It ends with a double bar line.

And in its match-less grace I feel My hap - pi - ness se - cure.

No. 43.

Bristol. (C.M.)

(See Preface, p. iv.)

OLD CHURCH PSALMODY.

Hark! the glad sound, the Sa - viour comes, The Sa - viour pro-mis'd long!

Let ev' - ry heart pre-pare a throne, And ev' - ry voice a song. A-men.

No. 44.

Tallis's Ordinal. (C.M.)

(See Preface, p. xviii.)

OLD CHURCH PSALMODY.

Come, Ho - ly Spi - rit, heav'n - ly Dove, With all Thy quick'ning powers;

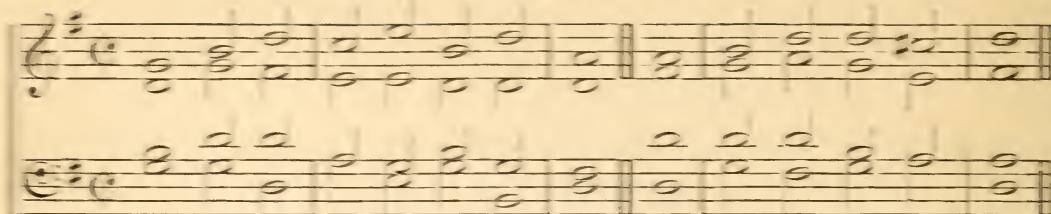
Kin - dle a flame of sa - cred love In these cold hearts of ours. A-men.

No. 45.

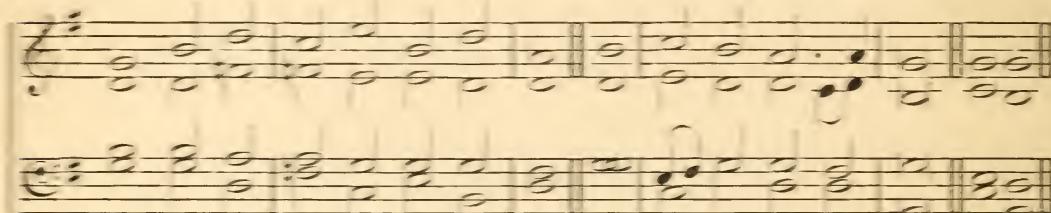
Dork. (C.M.)

(See Preface, p. xviii.)

OLD CHURCH PSALMODY



Be-hold the moun-tain of the Lord In lat-ter days shall rise



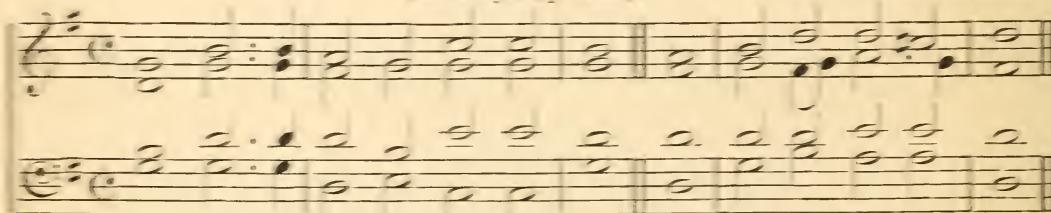
On moun-tain-tops, a-bove the hills, And draw the won-dering eyes. A-men.

No. 46.

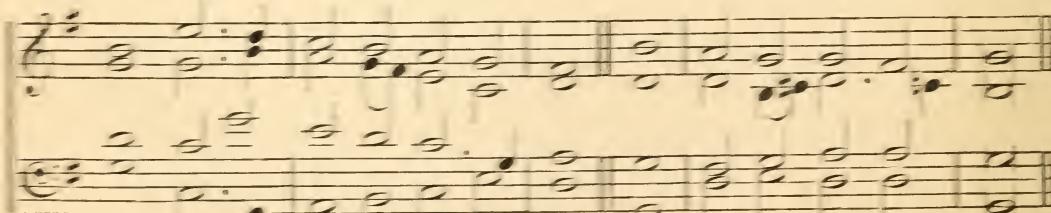
Winchester.* (C.M.)

(See Preface, p. xviii.)

OLD CHURCH PSALMODY.



Give me the wings of fank to rise Within the veil, and see



The saints a-bove, how great their joys, How bright their glories be.

* Formerly called Winchester Chas.

No 47.

Nayland; OR, ST. SIDPEEN. (C.M.)

Harmonized by W. E. H.

Je - ru - sa - lem, my hap - py home, Name e - ver dear to me,

When shall my la-bours have an end, In joy, and peace, and thee? A - men.

No. 48.

Adria. (C.M.)

W. E. H. arr.

As pants the hart for cool-ing streams, When heat - ed in the chase,

So pants my soul. O God, for Thee. And Thy re-fresh-ing grace. A - men.

No. 49.

St. James. (C.M.)

OLD CHURCH PSALMODY.

Thou art the Way: to Thee a - lone From sin and death we flee,

And he who would the Fa - ther seek, Must seek Him, Lord, by Thee. A - men.

No. 50.

Melross. (C.M.)

OLD CHURCH PSALMODY.

Fa - ther of mer - cies, in Thy word What end - less glo - ry shines !

For e - ver be Thy name a - dor'd, For these ce - les - tial lines. A - men.

No. 51.

Besor. (*BROOK*) (C.M.)

W. H. H., 1835.

The first system of musical notation for 'Besor' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is written in a style typical of 19th-century hymnals, using a mix of eighth and sixteenth notes with rests, and some chords. The key signature has one sharp (F#).

What shall I ren - der to my God For all His kind - ness shown?

The second system of musical notation for 'Besor' continues from the first system. It features the same two-staff structure in treble and bass clefs, common time, and one sharp key signature. The melody and accompaniment conclude with a double bar line.

My feet shall vi - sit Thine a - bode, My songs ad - dress Thy throne. A - men.

No. 52.

St. Ann. (C.M.)*(See Preface, p. xviii.)*

OLD CHURCH PSALMODY.

The first system of musical notation for 'St. Ann.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is written in a style typical of 19th-century hymnals, using a mix of eighth and sixteenth notes with rests, and some chords. The key signature has one sharp (F#).

Now, gra - cious Lord, Thine arm re - veal, And make Thy glo - ry known;

The second system of musical notation for 'St. Ann.' continues from the first system. It features the same two-staff structure in treble and bass clefs, common time, and one sharp key signature. The melody and accompaniment conclude with a double bar line.

Now let us all Thy pre - sence feel, And soft - en hearts of stone. A - men.

No. 53.

St. Chrysostom. (C.M.)

(See Preface, p. xix.)

W. H. H., circ. 1830.

The first system of musical notation for 'St. Chrysostom.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines.

Wake, harp of Zi - on, wake a - gain, Up - on thine an - cient hill,

The second system of musical notation for 'St. Chrysostom.' continues the two-staff format from the first system. It concludes with a double bar line and repeat dots.

On Jor-dan's long - de - sert - ed plain, By Ke-dron's low - ly rill. A - men.

No. 54.

Evan K. (C.M.)

(See Preface, p. xix.)

W. H. H., Melody, July, 1846.
Harmony, March 19, 1870.

The first system of musical notation for 'Evan K.' consists of two staves. The upper staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is homophonic with chords.

Je - sus, the ve - ry thought of Thee With sweet-ness fills my breast ;

The second system of musical notation for 'Evan K.' continues the two-staff format from the first system. It concludes with a double bar line and repeat dots.

But sweet - er far Thy face to see, And in Thy pre-sence rest. A-men.

No. 55.

London New; OR, NEWTON. (C.M.)

(See Preface, p. xix.)

OLD CHURCH PSALMODY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines.

O God, our help in a - ges past, Our hope for years to come,

The second system of musical notation consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature.

Our shel - ter from the storm - y blast, And our e - ter - nal home. A - men.

No. 56.

Caithness. (C.M.)

OLD CHURCH PSALMODY.

The first system of musical notation for 'Caithness' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature.

Plung'd in a gulf of dark de - spair We wretch - ed sin - ners lay,

The second system of musical notation for 'Caithness' consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature.

With - out one cheer - ful beam of hope, Or spark of glim' - ring day.

No. 57.

Ephron. (*MOUNT*) (C.M.)

W. H. H., 1838.

The first system of musical notation for 'Ephron' consists of two staves. The upper staff is in a soprano clef (C1) and the lower staff is in an alto clef (C3). Both staves are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is written in a homophonic style with chords and single notes.

When all Thy mer - cies, O my God, My ris - ing soul sur - veys ;

The second system of musical notation for 'Ephron' consists of two staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature.

Trans - port - ed with the view, I'm lost In won - der, love, and praise.

No. 58.

St. Matthias.

(See Preface, p. xix.)

OLD CHURCH PSALMODY.

The first system of musical notation for 'St. Matthias' consists of two staves. The upper staff is in a soprano clef (C1) and the lower staff is in an alto clef (C3). Both staves are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is written in a homophonic style with chords and single notes.

Our God is love; and all His saints His im - age bear be - low:

The second system of musical notation for 'St. Matthias' consists of two staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature.

The heart with love to God in - spir'd, With love to man will glow. A-men.

No. 59.

Arran. (C.M.)

In Scotch Scale.

W. H. H., 1869.

Musical notation for No. 59, Arran. (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a Scotch Scale style, featuring a mix of eighth and sixteenth notes with a strong rhythmic pattern.

Oh, what a lone - ly path were ours, Could we, O Fa - ther, see

Musical notation for No. 59, Arran. (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a Scotch Scale style, featuring a mix of eighth and sixteenth notes with a strong rhythmic pattern.

No home of rest be - yond it all, No guide or help in Thee!

No. 60.

St. David. (C.M.)

(See Preface, p. xix.)

OLD CHURCH PSALMODY.

Musical notation for No. 60, St. David. (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a Scotch Scale style, featuring a mix of eighth and sixteenth notes with a strong rhythmic pattern.

God moves in a mys - te - rious way, His won - ders to per - form;

Musical notation for No. 60, St. David. (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a Scotch Scale style, featuring a mix of eighth and sixteenth notes with a strong rhythmic pattern.

He plants His foot-steps in the sea, And rides up - on the storm

No. 61.

Carlisle. (C.M.)

OLD CHURCH PSALMODY.

The first system of music for 'Carlisle' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and simple melodic lines.

For mer - cies, countless as the sands, Which dai - ly I re - ceive

The second system of music for 'Carlisle' continues the two-staff format from the first system. It maintains the same key signature and time signature, with the melody and accompaniment continuing across the two staves.

From Je - sus, my Re - deem - er's hands, My soul, what canst thou give?

No 62.

Salisbury. (C.M.)

OLD CHURCH PSALMODY.

The first system of music for 'Salisbury' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and simple melodic lines.

In - car - nate God! The soul that knows Thy name's mys - te - rious power,

The second system of music for 'Salisbury' continues the two-staff format from the first system. It maintains the same key signature and time signature, with the melody and accompaniment continuing across the two staves.

Shall dwell in un - dis - turb'd re - pose, Nor fear the try - ing hour.

No. 63.

Kent. (C.M.)

OLD CHURCH PSALMODY.

Musical notation for No. 63, Kent. (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line.

When I can read my ti - tle clear To man-sions in the skies,

Musical notation for No. 63, Kent. (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The melody continues in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line.

I bid fare - well to ev - ry fear, And wipe my weeping eyes. A - men.

No. 64.

Dimon. (*WATERS OF*) (C.M.)

Composed in a dream.

W. H. H., 1855.

Musical notation for No. 64, Dimon. (WATERS OF) (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line.

Why should the chil-dren of a King, Go mourn-ing all their days?

Musical notation for No. 64, Dimon. (WATERS OF) (C.M.). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody continues in the treble staff, with the bass staff providing a harmonic accompaniment. The piece concludes with a double bar line.

Great Com-fort-er, des-cend, and bring Some to - kens of Thy grace. A - men.

No. 65.

French; OR, DUNDEE. (C.M.)

OLD CHURCH PSALMODY.

Musical notation for No. 65, French; OR, DUNDEE. (C.M.). The piece is in common time (C) and G major. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The music is written in a simple, homophonic style.

How sweet the name of Je - sus sounds, In a be - liev - er's ear,

Musical notation for No. 65, French; OR, DUNDEE. (C.M.). This block contains the second system of the piece, continuing the melody and accompaniment from the first system. The notation is consistent with the first system.

It soothes his sor - rows, heals his wounds, And drives a - way his fear. A - men.

No. 66.

Bedford. (C.M.)

(See Preface p. xx.)

OLD CHURCH PSALMODY.

Musical notation for No. 66, Bedford. (C.M.). The piece is in common time (C) and B-flat major. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The music is written in a simple, homophonic style.

Through all the changing scenes of life, In trou - ble and in joy,

Musical notation for No. 66, Bedford. (C.M.). This block contains the second system of the piece, continuing the melody and accompaniment from the first system. The notation is consistent with the first system.

The prais - es of my God shall still My heart and tongue em - ploy.

No. 66 a.

Bedford. (C.M.) (Common Time.)

Harmonized by W. H. H.

Oh! for a heart to praise my God, A heart from sin set free;

A heart that al - ways feels Thy blood, So free - ly shed for me. A - men.

No. 67.

Farrant. (C.M.)

(See Preface, p. xx.)

OLD CHURCH PSALMODY.

The saints on earth, and those a - bove, But one com - mu - nion make,

Join'd to their Lord in bonds of love, All of His grace par - take. A - men.

No. 68.

Dunfermline.* (C.M.)

OLD CHURCH PSALMODY.

O Thou, from whom all good-ness flows, I lift my heart to Thee;

In all my sor-rows, con-flicts, woes, Good Lord! re-mem-ber me. A - men.

No. 69.

Carmel. (*Mount*) (C.M.)

W. H. H.

Lord, as to Thy dear cross we flee, And plead to be for - giv'n,

So let Thy life our pat-tern be, And form our souls for heav'n. A - men.

* Wrongly called SOUTHAM.

No. 70.

Chester.

Or, "A Prayer for the Queen's Most Excellent Majesty."

(See Preface, p. xx.)

OLD CHURCH PSALMODY.

Lord, when we bend be - fore Thy throne, And our con - fes - sions pour,

Teach us to feel the sins we own, And hate what we de - plore. A - men.

No. 71.

Culross. (C.M.)

OLD CHURCH PSALMODY.

A pil - grim through this lone - ly world, The bless - ed Sa - viour pass'd;

A mourn - er all His life was He, A dy - ing Lamb at last.

No. 72.

Dundee; OR, WINDSOR. (C.M.)

(See Preface, p. xx.)

OLD CHURCH PSALMODY.

Musical notation for the first system of "Dundee; OR, WINDSOR. (C.M.)". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a homophonic style with chords and simple melodic lines.

O help us, Lord! each hour of need Thy heav'n-ly suc-cour give;

Musical notation for the second system of "Dundee; OR, WINDSOR. (C.M.)". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues from the first system.

Help us in thought, and word, and deed, Each hour on earth we live. A - men.

No. 73.

St. Mary's; OR, HACKNEY. (C.M.)

(See Preface p. xx.)

Harmonized by W. H. H.

Musical notation for the first system of "St. Mary's; OR, HACKNEY. (C.M.)". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a homophonic style with chords and simple melodic lines.

Al - mighty God, be - fore Thy throne Thy mourn-ing peo - ple bend;

Musical notation for the second system of "St. Mary's; OR, HACKNEY. (C.M.)". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues from the first system.

'Tis on Thy sov'reign grace a - lone Our hum-ble hopes de - pend. A - men.

He came, whose em - bas - sy was peace; He left His throne a - bove

To prove if en - mi - ty would cease Be - neath the pow'r of love.

He came, whose er - rand was to give, His hand was o - pen'd wide;

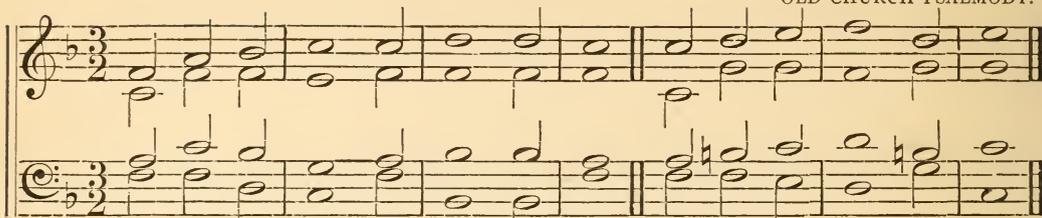
Yea, at our need, that we might live, He gave Him - self, and died.

No. 75.

Old Lxxxist. (C.M.D.)

(See Preface, p. xx.)

OLD CHURCH PSALMODY.



Je - ru - sa - lem! Je - ru - sa - lem! En-thron - ed once on high,



Thou fa-vour'd home of God on earth, Thou heav'n be - low the sky;



Now brought to bond - age with thy sons, A curse and grief to see;



Je - ru - sa - lem! Je - ru - sa - lem! Our tears shall flow for thee.

No. 76.

Bethaben. (*WILDERNESS OF*) (C.M.D)

W. H. H.

The ros - eate hues of ear - ly dawn, The bright-ness of the day,

The crim - son of the sun - set sky, How fast they fade a - way!

Oh, for the pear - ly gates of heav'n! Oh, for the gold - en floor!

Oh, for the Sun of Right-eous - ness, That set - teth ne - ver more! A - men.

No. 77.

Evan H. (C.M.D.)

(See Preface, p. xix.)

W. H. H. 1846.

I heard the voice of Je - sus say, "Come un - to me and rest;

Lay down, thou wea - ry one, lay down Thy head up - on my breast."

I came to Je - sus as I was, Wea - ry, and worn, and sad;

I found in Him a rest - ing - place, And He has made me glad. A - men.

No. 78.

Old Nunc Dimittis. (C.M.D)

OLD CHURCH PSALMODY.

See what un - bound - ed zeal and love In - flam'd the Sa - viour's breast,

When sted - fast tow'rds Je - ru - sa - lem His ur - gent way He prest.

Good will to man, and zeal for God, His ev - 'ry thought en - gress ;

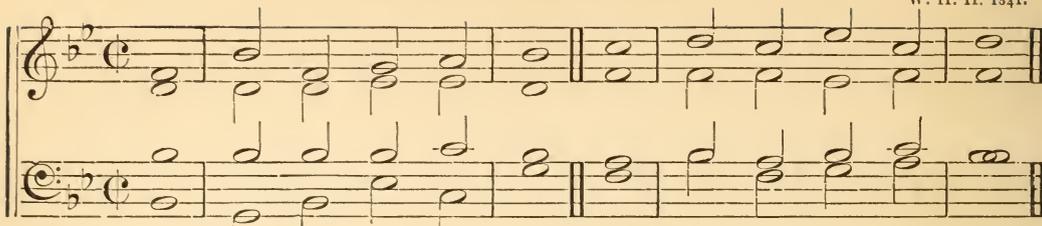
He longs to be bap - tiz'd with blood, He thirsts to reach the Cross.

* Raised from the Dominant to the Tonic.

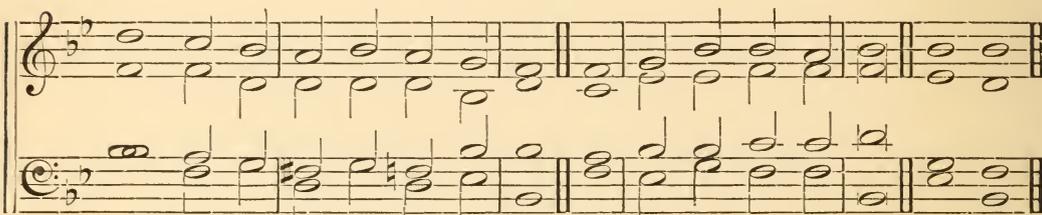
No. 79.

Amen. (PLAIN OF) (S.M.)

W. H. H. 1841.



A - wake, and sing the song Of Mo - ses and the Lamb;

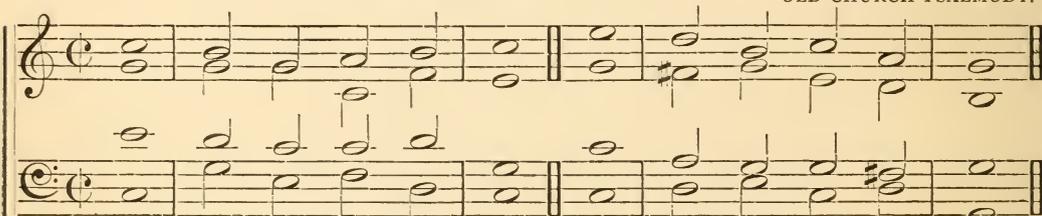


Wake, ev - 'ry heart and ev - 'ry tongue, To praise the Sa - viour's name. A - men.

No. 80.

Narenza. (S.M.)

OLD CHURCH PSALMODY.



Stand up, and bless the Lord, Ye peo - ple of his choice;



Stand up, and bless the Lord your God, With heart, and soul, and voice. A - men.

No. 81.

Abana. (*RIVER*) (S.M.)

W. H. H.

Come, ye that love the Lord, And let your joys be known;

Join in a song with sweet ac - cord, And thus sur-round the throne. A - men.

No. 82.

Swabia. (S.M.)

OLD CHURCH PSALMODY.

To God, the on - ly wise, Our Sa - viour and our King,

Let all the saints be - low the skies Their hum - ble prais - es bring. A - men.

No. 83.

Floravia.* (S.M.)

OLD CHURCH PSALMODY

Ye ser - vants of the Lord, Each in his of - fice wait,

Ob - serv - ant of His heav'n - ly word, And watch - ful at His gate.

No. 84.

Amana. (*MOUNT*) (S.M.)

W. H. H., 1838.

Come to Thy tem - ple, Lord, Thy wait - ing church to bless:

Let here Thy glo - ry be a - dor'd, Give here Thy word suc - cess. A - men.

* Wrongly called TYTHERTON, or PRAGUE.

No. 85.

St. Michael. (S.M.)

(See Preface, p. xxi.)

OLD CHURCH PSALMODY.

To bless Thy cho - sen race, In mer - cy, Lord, in - cline;

And cause the bright-ness of Thy face On all Thy saints to shine. A - men.

No. 86.

Ajalon. (VALLEY OF) (S.M.)

W. H. H.

Not all the blood of beasts On Jew - ish al - tars slain,

Could give the guilt - y con-science peace, Or wash a - way the stain.

No. 87.

Franconia. (S.M.)

OLD CHURCH PSALMODY.

Be - hold the throne of grace! The pro - mise calls me near;

There Je - sus shows a smil - ing face, And waits to an - swer prayer. A - men.

No. 88.

Achor. (*VALLEY OF*) (S.M.)

W. H. H., 1847.

I was a wan-d'ring sheep, I did not love the fold;

I did not love my Shep-herd's voice, I would not be con - troll'd.

No. 89.

Abarim. (*MOUNT*) (S.M.)

W. H. H.

The first system of music for 'Abarim' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and single notes.

Sow in the morn thy seed; At eve hold not thy hand;

The second system of music for 'Abarim' continues the two-staff format from the first system. It maintains the same key signature and time signature, featuring similar chordal and melodic structures.

To doubt and fear give thou no heed, Broad - cast it o'er the land.

No. 90.

Armageddon. (*VALLEY OF*) (S.M.)

W. H. H., 1841.

The first system of music for 'Armageddon' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is homophonic with chords and single notes.

Come, Ho - ly Spi - rit, come! Let Thy bright beams a - rise;

The second system of music for 'Armageddon' continues the two-staff format. It maintains the same key signature and time signature, featuring similar chordal and melodic structures.

Dis - pel all sor - row from our minds, All dark - ness from our eyes. A - men.

No. 91. **Jeruel**; (*WILDERNESS OF*) OR, **HAWKSTONE.** (S.M.)

W. H. H., 1869.

Musical notation for No. 91, 'Jeruel'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

What cheer - ing words are these! Their sweet - ness who can tell!

Musical notation for No. 91, 'Jeruel' (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

In time, and to e - ter - nal days, 'Tis with the righ - teous well.

No. 92. **Cyrene.** (S.M.)

W. H. H., 1860.

Musical notation for No. 92, 'Cyrene'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

Be - hold, what won - drous grace The Fa - ther hath be - stowed

Musical notation for No. 92, 'Cyrene' (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is common time (C). The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment. The piece ends with a double bar line.

On sin - ners of a mor - tal race, To call them sons of God! A - men.

No. 93.

Marano. (S.M.)

(See Preface p. xxi.)

OLD CHURCH PSALMODY.

And will the Judge de - scend, And must the dead a - rise,

And not a sin - gle soul es - cape, His all - dis - cern - ing eyes?

No. 94.

Southwell. (S.M.)

(See Preface, p. xxi.)

OLD CHURCH PSALMODY.

In sor - row and dis - tress, To Thee, O Lord, we fly;

In pe - ni - ten - tial low - li - ness, To Thee for mer - cy cry. A - men.

No. 95.

Ludlow. (S.M.)

OLD CHURCH PSALMODY.

The first system of music for 'Ludlow' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time. The music is written in a simple, homophonic style with chords and single notes.

Far from my heav'n - ly home, Far from my Fa - ther's breast,

The second system of music for 'Ludlow' continues the melody from the first system. It features a more active bass line with some eighth notes and a final cadence in the lower staff.

Faint-ing I cry, blest Spi-rit, come, And speed me to my rest. A - men.

No. 95a.

St. Bride. (S.M.)

OLD CHURCH PSALMODY.

The first system of music for 'St. Bride' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of C major (no sharps or flats) and common time. The music is written in a simple, homophonic style with chords and single notes.

Have mer - cy, Lord, on me, As Thou wert ev - er kind;

The second system of music for 'St. Bride' continues the melody from the first system. It features a more active bass line with some eighth notes and a final cadence in the lower staff.

Let me, op - prest with loads of guilt, Thy wont - ed mer - cy find. A - men.

Massah. (*THE ROCK*) (S.M.D.)

W. H. H.

Thou art gone up - on high, To man - sions in the sky!

And round Thy throne un - ceas - ing - ly The songs of praise a - rise.

But we are linger - ing here, With sin and care op - press'd;

Lord, send Thy pro-mis'd Com - fort - er, And lead us to our rest! A - men.

The Church has wait - ed long Her ab - sent Lord to see;

And still in lone - li - ness she waits, A friend - less strang - er she.

Age af - ter age has gone, Sun af - ter sun has set,

And still in weeds of wid - ow - hood, She weeps, a mourn - er yet.
Come then, Lord Je - su, come! A - men.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The melody is written in a simple, hymn-like style with quarter and eighth notes.

Breast the wave, Chris - tian, When it is strong - est;

The second system of musical notation continues the melody from the first system. It features similar rhythmic patterns and harmonic support between the two staves.

Watch for day, Chris - tian, When the night's long - est;

The third system of musical notation continues the melody. The lower staff shows some more complex rhythmic patterns, including a dotted quarter note.

On - ward and up - ward still, Be thine en - dea - vour;

The fourth system of musical notation concludes the piece. It features a final cadence with a double bar line at the end of both staves.

The rest that re - main - eth Will be for e - ver.

* This Tune may be sung in Triple Time, if a more subdued effect is desired.

No. 99.

Zophim. (FIELD OF) 55, 7777, 6.

W. H. H.

There was joy in heav'n! There was joy in heav'n!

When this good - ly world to frame, The Lord of might and

mer - cy came; Shouts of joy were heard on high,

And the stars sang from the sky, "Glo - ry to God in heav'n." A - men.

No. 100.

Nimrim. (VALLEY OF) 64, 64, 664.

W. H. H., 1857.

Near - er, my God, to Thee, Near - er to Thee!

E'en though it be a cross That rais - eth me,

Still all my song shall be— Near - er, my

God, to Thee, Near - er to Thee! A - men.

No. 101.

Olivet.* (MOUNT) 64,64,664.

W. H. H., 1857.

Near - er, my God, to Thee, Near - er to Thee! E'en though it

The first system of musical notation for 'Olivet' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody is primarily in the upper staff, with accompaniment in the lower staff. The lyrics are written below the staves.

be a cross That rai - seth me; Still all my song shall be—

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The melody continues in the upper staff, with accompaniment in the lower staff. The lyrics are written below the staves.

Near - er, my God, to Thee, Near - er to Thee! A - men.

The third system of musical notation concludes the piece. It features two staves in treble and bass clefs. The melody continues in the upper staff, with accompaniment in the lower staff. The lyrics are written below the staves.

No. 102.

Beulah. 64,64,6664.

W. H. H., 1866.

I'm but a stran-ger here, Heav'n is my home; Earth is a de - sert drear,

The first system of musical notation for 'Beulah' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) with a key signature of one flat (B-flat). The melody is primarily in the upper staff, with accompaniment in the lower staff. The lyrics are written below the staves.

* Or, Ophel.

Heav'n is my home; Dan - ger and sor - row stand Round me on ev' - ry hand;

Heav'n is my fa - ther - land, Heav'n is my home.

No. 103.

Amplias. 64,66.

F. R. H.. 1870.

The sun is sink - ing fast, The day - light dies;

Let love a - wake and pay Her ev'n - ing sa - cri - fice. A - men.

No. 104.

Claudia. 65,65.

F. R. H., 1870.

Je - su, meek and gen - tle, Son of God most High,

Pity - ing, lov - ing Sa - viour, Hear Thy chil - dren's cry. A - men.

No. 105.

Hermas. 65, 65 D, OR 65, 12 LINES.

F. R. H., 1870.

Earth be - low is teem - ing, Heav'n is bright a - bove,

Ev' - ry brow is beam - ing In the light of love.

Ev - ry eye re - joi - ces, Ev' - ry thought is praise;

Hap - py hearts and voi - ces Glad - den nights and days.

CHORUS.

O Al - migh - ty Giv - er, Boun - ti - ful and free,

As the joy in har - vest, Joy we be - fore Thee. A - men.

In the hour of tri - al, Je - su, pray for me,

Lest, by base de - ni - al, I de - part from Thee.

When Thou see'st me wa - ver, With a look re - call,

Nor, for fear or fa - vour, Suf - fer me to fall. A - men.

No. 107.

Moscow.* 664,6664..

OLD CHURCH PSALMODY.

Sound, sound the truth a - broad, Bear ye the

word of God Through the wide world ;

Tell what our Lord has done ; Tell how the day is won,

And from his lof - ty throne Sa - tan is hurl'd. A - men.

* Wrongly called TRINITY, or BENTICK.

Glo - ry to God on high! Let heav'n and

earth re - ply, Praise ye His name! His love and

grace a - dore, Who all our sor - rows bore; Sing a - loud

ev - er - more, "Wor - - thy the Lamb!" A - - men.

Thou, whose Al - migh - ty word, Cha - os and

Dark - ness heard, And took their flight. Hear us, we

hum - bly pray, And where Thy gos - pel day Sheds not its

glo - rious ray, "Let there be light!" A - men.

My faith looks up to Thee, Thou

Lamb of Cal - va - ry, Sa - viour di - vine! Now

hear me while I pray: Take all my guilt a - way; O

let me from this day Be whol - ly Thine. A - men.

No. 111.

Damaris. 66,66.

F. R. H., 1870.

The first system of musical notation for 'Damaris' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The music is written in a homophonic style with chords and moving lines.

Lord, Thy word a - bid - eth, And our foot - steps guid - eth ;

The second system of musical notation for 'Damaris' consists of two staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line.

Who its truth be - liev - eth, Light and joy re - ceiv - eth. A - men.

No. 112.

Bashan. (*HILL OF*) 66,66.

W. H. H.

The first system of musical notation for 'Bashan' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music is written in a homophonic style with chords and moving lines.

Thy way, not mine, O Lord, How - ev - er dark it be ;

The second system of musical notation for 'Bashan' consists of two staves, continuing the melody and accompaniment from the first system. It concludes with a double bar line.

Lead me by Thine own hand ; Choose out the path for me.

No. 113.

Psalm cxlviiith. * 6666, 4444.

(New Version.)

OLD CHURCH PSALMODY.

Christ is our cor - ner stone, On Him a -

- lone we build; With His true saints a - lone The

courts of heav'n are fill'd: On His great love Our

hopes we place Of pre - sent grace, And joys a - bove.

* Wrongly called ALNWICK.

No. 114.

Psalm cxlviiith. * 6666, 4444.

(Old Version.)

OLD CHURCH PSALMODY.

Lord of the worlds a - - bove, How plea - sant

and how fair, The dwell - ings of Thy love, Thy

earth - ly tem - ples are! To Thine a - bode My

heart as - pires, With warm de - sires, To see my God.

* Wrongly called BODMIN.

Blow ye the trum - pet, blow,..... The glad - ly so - lemn

sound; Let all the na - tions know,..... To

earth's re - mot - est bound, The year of Ju - bi -

- lee is come, Re - turn, ye ran - som'd sin - ners, home.

* Wrongly called KNARESBOROUGH.

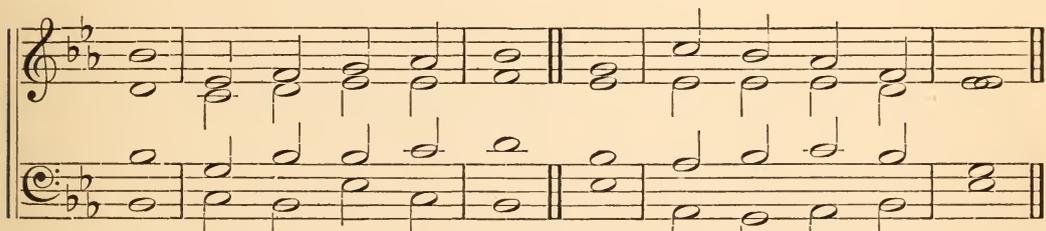
No. 116.

Baca. (*VALLEY OF*) 6666, 66.

W. H. H., 1852.



I gave my life for thee, My pre - cious blood I shed



That thou might'st ran - som'd be, And quick - en'd from the dead.



I gave my life for thee: What hast thou giv'n for Me?



No. 117.

Sheba. 6666 D.*

W. H. H., 1365.

There is a bless - ed home Be - yond this land of woe,

Where tri - als nev - er come, Nor tears of sor - row flow;

Where faith is lost in sight, And pa - tient hope is crown'd,

* For 666,666 omit 3rd and 4th strains. For 66, 66, 66 omit 5th and 6th strains.
For 86,86,6666 repeat the last note of 1st and 3rd strains, thus—

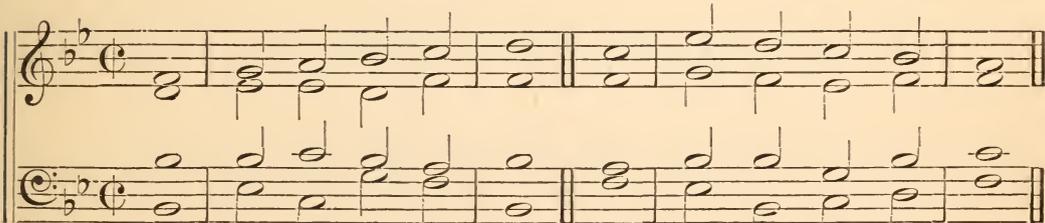


And ev - er - last - ing light Its glo - ry throws a - round. A - men.

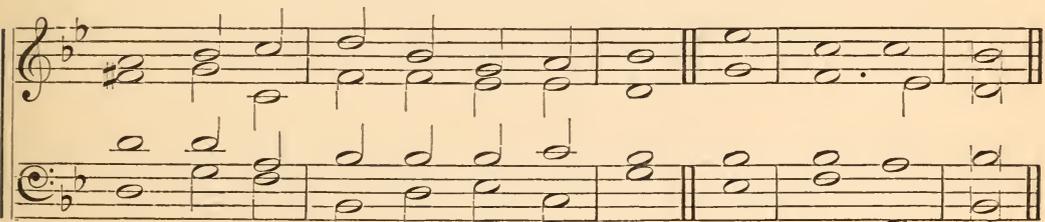
No. 118.

Arnon. (*THE RIVER*) 66, 84.

W. H. H., 1841.



Be - hold the Lamb of God! Be - hold, be - lieve, and live :



Be - hold His all - a - ton - ing blood, And life re - ceive.



No. 119.

Moriah. (MOUNT) 6666, 88.

W. H. H., 1846.

Re - jice, the Lord is King, Your

Lord and King a - dore; Mor - tals, give thanks and sing, And

tri - umph ev - er - more: Lift up your hearts, lift up your voice; Re -

- jice, a - gain I say,..... re - jice. A - men.

The first system of music consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody is written in a simple, hymn-like style with mostly quarter and eighth notes. The lyrics are printed below the staves.

We give im - mor - tal praise To

The second system of music continues the melody from the first system. It features a repeat sign in the middle of the system. The lyrics are printed below the staves.

God the Fa - ther's love, For all our com - forts here, And

The third system of music continues the melody. It features a repeat sign in the middle of the system. The lyrics are printed below the staves.

bet - ter hopes a - bove; He sent His own e -

The fourth system of music concludes the piece. It features a repeat sign at the end of the system. The lyrics are printed below the staves.

- ter - nal Son To die for sins that man had done. A - men.

No. 121.

Nebo. (*MOUNT*) 6666, 88.

W. H. H., 1848.

The first system of musical notation for 'Nebo.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is written in a style typical of 19th-century hymnals, with block chords and simple melodic lines. The key signature is one sharp (F#).

Join all the glo - rious names Of wis - dom, love, and power, That

The second system of musical notation for 'Nebo.' continues the two-staff format. It features similar chordal textures and melodic fragments. The key signature remains one sharp.

ev - er mor - tals knew, That an - gels ev - er bore: All are too mean to

The third system of musical notation for 'Nebo.' concludes the piece. It shows a final cadence with sustained chords in both staves. The key signature is one sharp.

speak His worth, Too mean to set my Sa - - viour forth.

No. 122.

Megiddon. (*VALLEY OF*) 66, 86, 88.

W. H. H.

The first system of musical notation for 'Megiddon.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is written in a style typical of 19th-century hymnals, with block chords and simple melodic lines. The key signature is two sharps (F# and C#).

I need no o - ther plea With which t' ap - proach my God,

Than His own mer - cy, bound-less, free, Through Christ on man be - stow'd :

A Father's love, a Father's care Re-ceive and answers ev' - ry prayer.

No. 123.

Trophimus. 669.

F. R. H., 1870.

Spared a lit - tle long - er, May our souls grow strong - er,

To main - tain the ar - duous fight of faith. A - men.

No. 124.

Enon. 67, 87.

F. R. H., 1870.

Thou great mys - te - rious Lord! We sin - ners now ad - dress Thee,

In ho - ly fear would we draw near, With rev'rence now to bless Thee. A - - men.

No. 125.

Goshen. 76, 76.*

W. H. H., 1863.

O faint and fee - ble - heart - ed! Why thus cast down with fear?

Fresh aid shall be im - part - ed, Thy God, un - seen, is near. A - men.

* For the same measure, see No. 130.

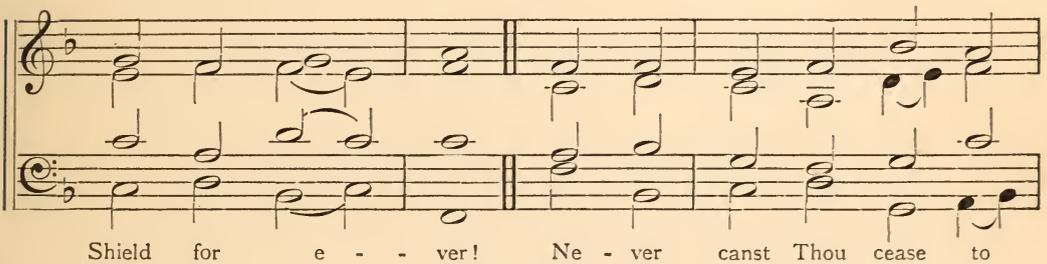
No. 126.

Blinden. 76, 76, 77.

OLD CHURCH PSALMODY.



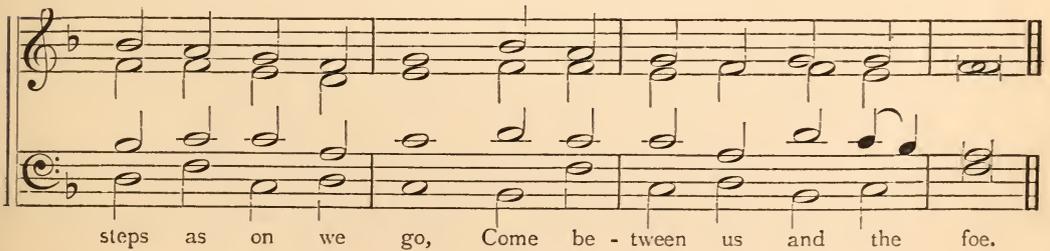
Je - sus, Sun and Shield art Thou, Sun and



Shield for e - - ver! Ne - ver canst Thou cease to



shine, Cease to guard us ne - - ver. Cheer our



steps as on we go, Come be - tween us and the foe.

No. 127.

Joan K. (FIELD OF) 76, 76 D.

W. H. H., 1845.

From Green-land's i - cy moun-tains, From In - dia's co - ral strand,

Where Af - ric's sun - ny foun - - tains Roll down their gold - en sand;

From many an an - cient ri - ver, From many a palm - y plain,

They call us to de - li - ver Their land from er - ror's chain! A - men.

Some - times a light sur - pri - ses The Chris - tian while he sings ;

It is the Lord who ri - ses, With heal - ing in His wings ;

When com - forts are de - clin - ing, He grants the soul a - gain

A sea - son of clear shin - ing, To cheer it af - ter rain.

I lay my sins on Je - sus, The spot - less Lamb of God;

He bears them all, and frees us From the ac - curs - ed load.

I bring my guilt to Je - sus, To wash my crim - son stains,

White in His blood most pre - cious, Till not a spot re - mains.

O Day of rest and glad - ness, O Day of joy and light;

O balm of care and sad - ness, Most beau - ti - ful, most bright;

(PART II.)

On thee the high and low - ly, Through a - ges joined in tune,

Sing ho - ly, ho - ly, ho - ly, To the great God Tri - une. A - men.

* Either half of this tune may be used for 76, 76, single. Part I. is known as HEIDELBERG, or LINCOLN.

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace;

Rise from tran - si - to - ry things, Tow'rds heav'n, thy na - tive place:

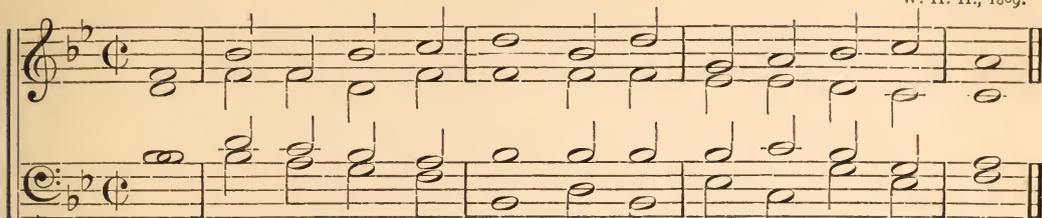
Sun, and moon, and stars de - cay, Time shall soon this earth re - move;

Rise, my soul, and haste a - way, To seats pre-par'd a - bove. A - men.

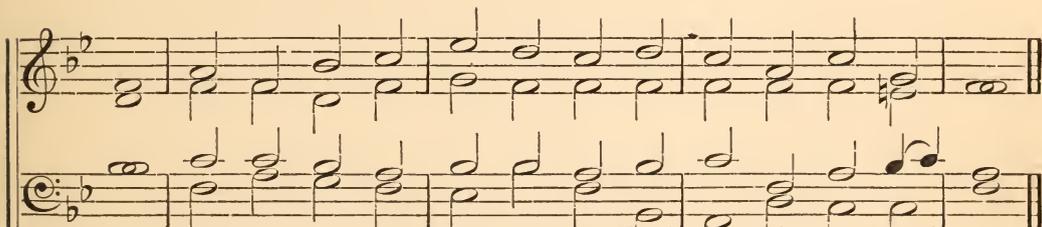
No. 132.

Kiriathaim. (*VALLEY OF*) 76, 86, 86, 86.

W. H. H., 1869.



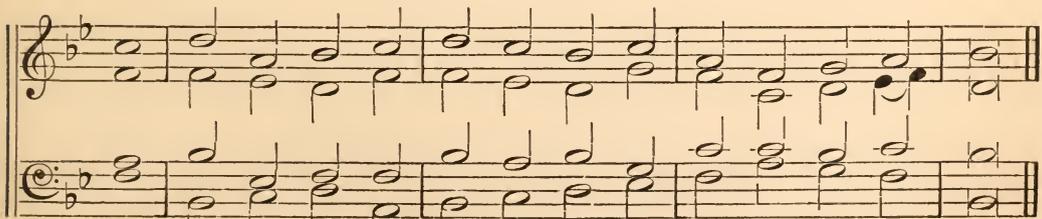
We won't give up the Bi - ble, God's ho - ly Book of truth;



The bless - ed staff of hoar - y age, The guide of ear - ly youth;



The lamp that sheds a glo - rious light On, else, a drear - y road;



The voice that speaks a Sa - viour's love, And leads us home to God.

No. 133.

Havergal. 777, Or 777 D.

(See No. 135.)

W. H. H., April 16, 1890.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a homophonic style with chords and simple melodic lines.

Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be fed,

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues with chords and simple melodic lines.

With the true and liv - ing bread. A - - - - - men.

No. 134.

Kamah. 777.

W. H. H., 1861.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a homophonic style with chords and simple melodic lines.

Ho - ly Ghost, my Com - fort - er! Now from

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues with chords and simple melodic lines.

high - est heav'n ap - pear, Shed Thy gra - cious ra - diance here. A - men.

No. 135.

Samos. 777, 3.

W. H. H., 1899.

“Chris - tian! seek not yet re - pose;” Hear thy

guardian an - gel say; Thou art in the midst of foes. “Watch and pray!”

No. 136.

Shenir K. (MOTET) 777, 5.

W. H. H., 1899.

Lord of mer - cy, and of might, Ma - ker, Teach - er, In - fi - nite,

Of man - kind the life and light, Je - sus, hear and save. A - men.

Hark! the song of ju - bi - lee, Loud as

migh - ty thun - ders roar, Or the ful - ness

of the sea, When it breaks up - on the shore.

Hal - le - lu - jah, Hal - le - lu - jah! A - men.

No. 138.

Abilene. 77, 77.

W. H. H., 1866.

Christ the Lord is ris'n to - day, Sons of

men, and an - gels, say! Raise your songs and

tri - umphs high: Sing, ye heav'ns; thou earth re - ply!

Hal - le - lu - jah, Hal - le - lu - jah! A - men.

Let us with a glad - some mind, Praise the

Lord, for He is kind; For His mer - cies

shall en - dure, Ev - er faith - ful, ev - er sure.

Hal - le - lu - jah, Hal - le - lu - jah! A - men.

Je - sus Christ is ris'n to - day, Hal - le - lu - jah!

Our tri - um - phant ho - ly day, Hal - le - lu - jah!

Who did once up - on the cross, (Hal - le - lu - jah!) Suf - fer

to re - deem our loss, Hal - le - lu - jah, Hal - le - lu - jah! A - men.

No. 141.

Rephaim. (*VALLEY OF*) 77, 77.

W. H. H.

The first system of musical notation for 'Rephaim' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines.

Christ the Lord is ris'n a - gain; Christ hath bro - ken ev - 'ry chain;

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The melody and accompaniment are clearly defined.

Hark, an - ge - lic voi - ces cry, Sing - ing ev - er - more on high,

The third system of musical notation concludes the piece. It consists of two staves in treble and bass clefs. The final notes are held, indicating the end of the piece.

Al - - - le - lu - ia, Al - - - le - lu - ia! A - men.

No. 142.

Sephar. (*MOUNT*) 77, 77.

W. H. H., 1854.

The first system of musical notation for 'Sephar' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines.

Sing, O heav'ns! O earth, re - joice! An - gel harp, and hu - man voice,

Round Him, as He ri - ses, raise Your as - cend - ing Sa - viour's praise.

Al - le - lu - ia, Al - le - lu - ia! A - men.

No. 143.

Perazim. (*MOUNT*) 77, 77.

W. H. H.

Con-q'ring kings their ti - tles take, From the foes they cap - tive make;

Je - sus, by a no - bler deed, From the thou - sands He hath freed.

No. 144.

Pison. (*RIVER OF*) 77, 77.

W. H. H.

Oft in sor - row, oft in woe, On - ward, Chris-tians, on - ward go ;

Fight the fight, main - tain the strife, Strengthen'd by the bread of life.

No. 145.

Chios. 77, 77.

W. H. H., 1859.

Lov - ing Shep-herd of Thy sheep, Keep me, Lord, in safe - ty keep ;

No - thing can Thy power withstand ; None can pluck me from Thy hand. A - men.

No. 146.

Oldenburg. 77, 77.*

OLD CHURCH PSALMODY.

Bre - thren, let us join to bless Christ, the Lord, our Righ - teous - ness ;

Let our praise to Him be giv'n, High at God's right hand in heav'n. A - men.

No. 147.

Patmos. 77, 77.

W. H. H., 1869.

Thine for ev - er! God of love, Hear us from Thy throne a - bove ;

Thine for ev - er may we be, Here and in e - ter - ni - ty. A - men.

* For 76, 76 slur the 5th and 6th notes of 2nd and 4th strains.

No. 148.

Gibbons.* 77, 77.

(See Preface, p. xxi.)

OLD CHURCH PSALMODY.

Hap - py Chris-tian! God's own child, Cho-sen, call'd, and re - con - ciled;

Once a reb - el, far from God, Now brought nigh by Je - su's blood.

No. 149.

Vienna. 77, 77.

OLD CHURCH PSALMODY.

Chil - dren of the heav'n - ly King, As ye jour - ney, sweet - ly sing,

Sing your Saviour's wor - thy praise, Glo - rious in His works and ways. A - men.

* Wrongly called WHITEHALL.

No. 150.

Rimmon. (*Rock of*) 77, 77.

W. H. H.

Soft - ly now the light of day Fades up - on my sight a - way;

Free from care, from la - bour free, Lord, I would commune with Thee! A - men.

No. 151.

Shenir H. (*Mount*) 77, 77.

W. H. H., 1850.

Hark! my soul, it is the Lord; 'Tis thy Sa-viour,—hear His word;

Je - sus speaks, and speaks to thee: "Say, poor sin - ner, lov'st thou Me?"

No. 152.

Luxemburg. 77, 77.

OLD CHURCH PSALMODY.

Ho - ly Spir - it, from on high, Bend on us a pi - tying eye;

An - i - mate the drooping heart, Bid the pow'r of sin de - part. A - men.

No. 153.

Siloam. (*POOL OF*) 77, 77.

W. H. H.

In the sun, and moon, and stars, Signs and won - ders there shall be;

Earth shall quake with in - ward wars, Na - tions with per - plex - i - ty.

No. 154.

March. 77, 77.

W. H. H., 1861.



See the des - tin'd day a - rise, See a will - ing



sa - cri - fice; Je - sus, to re - deem our loss,



Hangs up - on the shame - ful cross. A - men.....



Sing, O sing, this bless - ed morn, Un - to

us a Child is born, Un - to us a Son is

giv'n, God Him - self comes down from heav'n; Sing, O

sing, this bless - ed morn, Je - sus Christ to - day is born.

* Wrongly called ROSENMÜLLER.

No 156.

Pharpar. (RIVER) 77, 77, 77.*

W. H. H.

Glo - ry, glo - ry to our King! Crowns un - fad - ing

wreath His head; Je - sus is the name we sing;

Je - sus, ris - en from the dead; Je - sus, spoil - er

of the grave, Je - sus, migh - ty now to save. A - men.

* For 75, 75, 77 omit the notes in [].

No. 157.

Ratisbon. 77, 77, 77.

OLD CHURCH PSALMODY.

Christ, whose glo - ry fills the skies, Christ the

true, the on - ly Light, Sun of Righ - teous - ness, a -

rise, Tri - umph o'er the shades of night: Day - spring from on

high, be near; Day - star, in my heart ap - pear. A - men.

No. 158.

Sihor. (RIVER) 77, 77, 77.

W. H. H., 1851.

Rock of a - ges, cleft for me, Let me hide my -

self in Thee; Let the wa - ter and the blood,

From Thy riv - en side which flow'd, Be of sin the

dou - ble cure, Cleanse me from its guilt and pow'r. A - men.

Come, O come, in pi - ous lays, Sound we God Al - migh - ty's praise;
 Hi - ther bring, in one con - sent, Heart, and voice, and in - stru - ment.

Mu - sic add of ev' - ry kind, Sound the trump, the cor - net wind;

Strike the vi - ol, touch the lute; Let no tongue nor string be mute,

Nor a crea - ture dumb be found, That hath ei - ther voice or sound. A - men.

* For 10 lines 7s repeat 1st and 2nd strains.

Come, ye thank-ful peo-ple, come, Raise the song of har-vest-home ;

All is safe-ly ga-ther'd in, Ere the win-ter-storms be-gin.

God, our Ma-ker, doth pro-vide For our wants to be sup-plied ;

Come to God's own tem-ple, come, Raise the song of har-vest-home. A-men.

Je - su, Lo - ver of my soul, Let me to Thy bo - som fly ;

While the near - er wa - ters roll, While the tem - pest still is high :

Hide me, O my Sa - viour, hide, Till the storm of life be past :

Safe in - to the ha - ven guide, O re - ceive my soul at last. A - men.

No. 162.

Samaria. (*HILL OF*) 77, 77, D.

W. H. H.

Who are these ar - rayed in white, Bright - er than the noon - day sun?

Fore - most of the sons of light, Near - est the e - ter - nal throne?

These are they that bore the cross, No - bly for their Mas - ter stood,

Suf - ferers in His righ - teous cause, Followers of the Christ of God.

Haberger. 777, 777, 777.

(See Preface, p. xxi.)

W. H. H., April 16, 1870.

Migh - ty Fa - ther! Bless-ed Son! Ho - ly Spi - rit! Three in One! E - ver -

- more Thy will be done! Threefold is Thy glo - rious might, Three-fold is Thy

name of light, Ho - ly! Aw - ful! In - fi - nite! Three-fold let our prai - ses be,

Great mys - te - rious One, to Thee! Un - di - vi - ded Tri - ni - ty! A - men.

No. 164.

Calvary. 10 lines 7s, or 77, 77, D.*

W. H. H., 1869.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music is written in a hymn style with block chords and simple melodic lines. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The bass staff provides a harmonic accompaniment with chords and moving lines.

Bound up - on th'ac-cur - sed tree, Faint and bleed-ing, who is He? By the

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff continues with similar rhythmic patterns, while the bass staff maintains the accompaniment. The key signature remains one flat.

eyes so pale and dim, Streaming blood and writhing limb, By the flesh with scourges torn,

The third system of musical notation continues the piece. The upper staff shows the melody, and the lower staff shows the accompaniment. The key signature remains one flat.

By the crown of twis - ted thorn, By the side so deep - ly pierc'd, By the baf - fled

The fourth system of musical notation concludes the piece. The upper staff shows the final part of the melody, and the lower staff shows the final accompaniment. The key signature remains one flat.

burn - ing thirst, By the drooping, death-dew'd brow, Son of Man, 'tis Thou, 'tis Thou!

* For 77, 77, D, omit 8th and 9th strains.

No. 165.

Gozan. (RIVER OF) 77, 87.

W. H. H., 1849.

Musical score for No. 165, 'Gozan'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a homophonic style with chords and moving lines.

Thou God of grace, our Fa - ther, We now re - joice be - fore Thee;

Musical score for No. 165, 'Gozan' (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is common time. The music continues with similar chordal textures.

Thy children we, And lov'd by Thee, 'Tis meet we should a - dore Thee! A - men.

No. 166.

Joan KK. 77, 87 D.

W. H. H., 1845.

Musical score for No. 166, 'Joan KK'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is common time. The music features a more active melody in the treble staff.

Head of Thy Church tri - um-phant, We joy - ful - ly a - dore Thee; Till Thou ap-pear, Thy

Musical score for No. 166, 'Joan KK' (continued). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is common time. The music concludes with a final chord.

members here Shall sing like those in glo - ry. We lift our hearts and voi - ces With blest an-

- ti - ci - pa - tion, And cry a-loud and give to God The praise of our sal - va - tion. A-men.

No. 167.

Salmon. (*HILL OF*) 78, 78.

W. H. H.

Je - sus lives! no lon - ger now Can thy ter - rors, Death, ap -

- pal us; Je - sus lives! by this we know Thou, O Grave, canst not en -

thral us. Al - le - lu - ia, Al - le - lu - ia! A - men.

My heart is fixed, e - ter - nal God, Fixed on Thee; And

my im - mor - tal choice is made, Christ for me! He is my

Prophet, Priest, and King, Who did for me sal - va - tion bring, And while I

live I mean to sing, Christ for me, Christ for me! A - men.

Through the love of God our Sa-viour, All will be well;

Free and change-less is His fa-vour, All, all is well. Pre-cious

is the blood that heal'd us; Per-fect is the grace that seal'd us;

Strong the hand stretch'd out to shield us; All must..... be well. A - men.

No. 170.

Casiphia. (*SEA OF*) 84, 84, 888, 4.

W. H. H., 1868.

God, that ma - dest earth and hea - ven, Dark - ness and light;

Who the day for toil hast gi - ven, For rest the night;

May Thine an - gel guards de - fend us! Slum - ber sweet Thy mer - cy send us!

Ho - ly dreams and hopes at - tend us, This live - long night! A - men.

No. 171.

Prague. 85, 85; or, 85, 83.

OLD CHURCH PSALMODY.

Thou who on that won - drous jour - ney Sett'st Thy

The first system of musical notation for the hymn 'Prague'. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the notes.

face to die, By Thy ho - ly, meek ex - am - ple,

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are printed below the notes.

The last strain thus for 85, 83.

Teach us cha - ri - ty! A - men.

The third system of musical notation, which is the final strain. It includes the instruction 'The last strain thus for 85, 83.' above the treble staff. The lyrics are printed below the notes.



Je - sus from the skies de - scend - ing, Lies a Babe on earth!

Se - raphs o'er the man - ger bend - ing, Hail the won - drous birth!

Lo! the watch - ful shep-herds hear Sounds of joy with ho - ly fear:

Haste to gaze, then, far and near, Spread the ti - - dings forth.

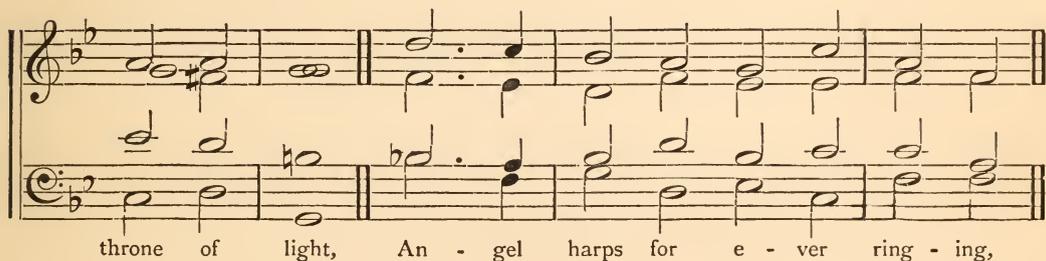
No. 173.

Zared II. (VALLEY OF) 85, 85, 843.

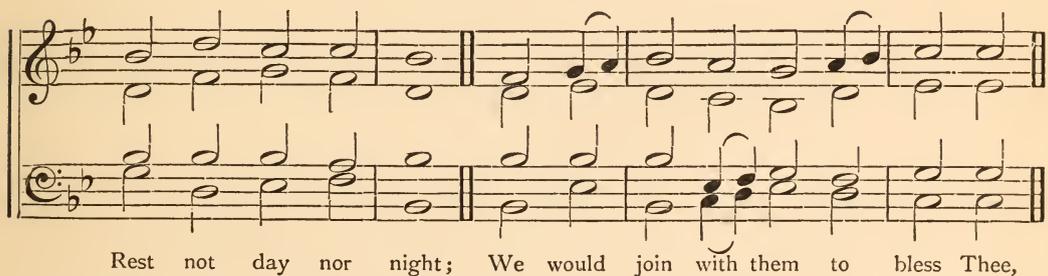
W. H. H., 1849.



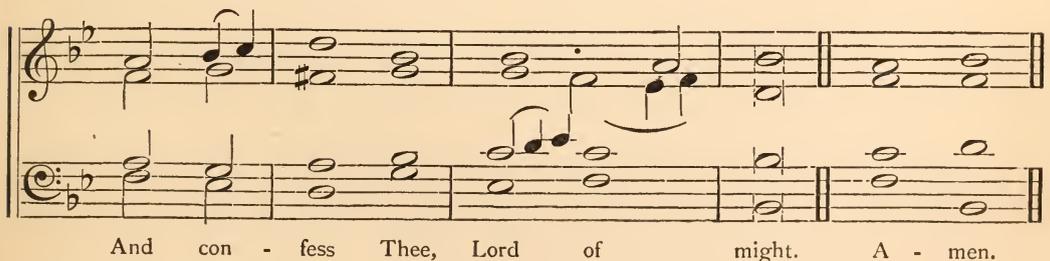
An - gel voi - ces e - ver sing - ing, Round Thy



throne of light, An - gel harps for e - ver ring - ing,



Rest not day nor night; We would join with them to bless Thee,



And con - fess Thee, Lord of might. A - men.

No. 174.

Bethany. 86,84.

W. H. H., Feb. 1870.

The first system of musical notation for 'Bethany' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The music is written in a homophonic style with chords and simple melodic lines.

Our blest Re - deem - er, ere He breathed His ten - der last fare - well,

The second system of musical notation for 'Bethany' continues from the first system. It features two staves in treble and bass clefs, maintaining the B-flat major key and 4/4 time signature. The melody continues with a slight rise and then a fall, ending with a final chord.

A Guide, a Com - for - ter, be - queathed With us . . . to dwell. A - men.

No. 175.

Midian. 86,86,4, or C.M.

W. H. H., 1861.

The first system of musical notation for 'Midian' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The music is written in a homophonic style with chords and simple melodic lines.

Re - turn, O wan-d'r'er, to thy home, Thy Fa - ther calls for thee; No

The second system of musical notation for 'Midian' continues from the first system. It features two staves in treble and bass clefs, maintaining the B-flat major key and 4/4 time signature. The melody continues with a slight rise and then a fall, ending with a final chord.

lon - ger now an ex - ile roam In guilt and mis - e - - ry. Re - turn! Re - turn!

No. 176.

Silvanus. 86,86,86.

F. R. H., 1870.

Fa - ther, I know that all my life Is por - tioned

out for me; The chan - ges that must sure - ly come, I

do not fear to see. But I ask Thee for a

pre - sent mind, In - tent on pleas - ing Thee. A - men.

No. 177.

Lebanon, 86,86,88.*

W. H. H.

Lord, when be - fore Thy throne we meet, Thy good - ness

to a - dore; From heav'n, th'e - ter - nal mer - cy seat, On

us Thy bless - ing pour: And make our in - most souls to

be A ha - bi - ta - tion fit for Thee. A - men.

* For 76, 76, 88, slur 6th and 7th notes of 1st and 3rd strains.

No. 178.

Sirah. (WELL OF) 87,87.

W. H. H. cir. 1827.

Soon the trum-pet of sal - - va - tion, Loud-ly, sweet-ly shall be blown;

And each kindred, tongue and na-tion, Shall the thrill-ing man-date own. A - men.

No. 179.

Sitnah. (WELL OF) 87,87.

W. H. H., 1842.

Hark! what mean those ho-ly voi-ces, Sweet-ly sounding thro' the skies; Lo! th'an-ge-lic

host re - joi-ces: Heav'nly hal-le - lu-jahs rise. Hal-le - lu-jah! Hal-le - lu-jah! A - men.

Hark! ten thou - sand voi - ces cry - ing, "Lamb of

God!" with one ac - cord, Thou - sand thou - sand saints re -

- - ply - ing, Wake at once the echo - ing chord.

Hal - - - le - lu - jah, Hal - le - lu - jah. A - men.

No. 181.

Culbach. 87,87.

OLD CHURCH PSALMODY.

Praise the Lord ; ye heav'ns a - dore Him ; Praise Him, an - gels, in the height ;

Sun and moon, re-joyce be - fore Him ; Praise Him, all ye stars of light. A - men.

No. 182.

Stuttgart. 87,87.

OLD CHURCH PSALMODY.

Hal - le - lu - jah ! Lord, our voi - ces Rise in cho - ral strains to Thee ;

Son of Man ! Thy Church re - joi - ces In her week - ly ju - bi - lee. A - men.

No. 183.

Frankfort. 87,87.

OLD CHURCH PSALMODY.

Is - rael's Shepherd, guide me, feed me, Through my pil - grim - age be - low,

And be - side the wa - ters lead me, Where Thy flocks re - joic - ing go. A - men.

No. 184.

Sorek. (VALLEY OF) 87,87.

W. H. H.

Sweet the mo - ments, rich in bless - ing, Which be - fore the cross I spend ;

Life and health, and peace pos - sess - ing, From the sin - ner's dy - ing Friend.

No. 185.

Godsberg.* 87,87.

OLD CHURCH PSALMODY.

Je - sus calls us o'er the tu - mult Of our life's wild rest - less sea ;

Day by day His sweet voice sound - eth, Say - ing, Chris - tian, fol - low Me.

No. 186.

Bremen.† 87,87.

OLD CHURCH PSALMODY.

Shall this life of mine be wast - ed? Shall this vine - yard lie un - till'd ?

Shall true joy pass by un - tast - ed, And this soul re - main un - - fill'd ?

* Wrongly called WALTHAM or FORTON.

† Wrongly called COBURG.

No. 187.

Persis. 87,87,3; or, 87,87.

F. R. H., 1870.

Lord, I hear of show'rs of bless - ing, Thou art scat-t'ring full and free ;

Show'rs the thirst-y land re-fresh-ing ; Let some droppings fall on me, Ev-en me. A-men.

No. 188.

Baden K; OR, NUREMBERG. 87,87,44,88.

What-e'er my God or-dains is right, Ho - ly His will a - bid - eth ; } He is my God;
I will be still what-e'er He doth, And fol-low where He guid - eth. }

Tho' dark my road; He holds me that I shall not fall, Wherefore to Him I leave it all.

One there is a - bove all o - thers, Well de - serves the name of Friend ;

His is love be - yond a bro - ther's, Cost - ly, free, and knows no end.

They who once His kind - ness prove, Find it e - ver - last - ing

Hal - - le - - lu - - jah! Hal - - le - - lu - - jah! A - men.

love.

Hal - - - - - le - - lu - - jah.

Through the day Thy love has spared us, Wea - ried we lie

down to rest; Through the si - - lent watch - es guard us,

Let no foe our peace mo - - lest: Je - - sus, Thou our

Guar - dian be; Sweet it is to trust in Thee. A - men.

No. 191. *Zaanaim*. (PLAIN OF) 87,87,87; or, 87,87,447.

W. H. H., 1849.

Glo - ry, glo - ry e - ver - last - ing Be to Him who

bore the cross ; Who re - deem'd our souls by tast - ing

Death, the death de - serv'd by us. Spread His glo - ry,

Spread His glo - ry, Who re - deem'd His peo - ple thus. A - men.

No. 192.

Habilah. S7,S7,S7; or, S7,S7,447.

W. H. H., Jan. 1870.

Bright - er than me - - ri - - dian splen - dour, Beams Mes -

- - si - ah's spot - less fame; Him we hail our firm De -

- fen - der. Him let ev' - ry tongue pro - claim. He is pre - cious,

He is gra - cious, He for e - ver is the same.

No. 193.

Idumea. 87,87,87; or, 87,87,447.

W. H. H. 1896.

An - gels, from the realms of glo - ry, Wing your

flight o'er all the earth, Ye who sang Cre - a - tion's

sto - ry, Now pro - claim Mes - si - ah's birth: Come and wor - ship,

Come and wor - ship, Wor - ship Christ the new - born King.

No. 194.

Teman. 87,87,87; or 87,87,447.

W. H. H., 1869.

To the Name of our sal - va - tion Laud and

hon - our let us pay; Which for many a gen - er - a - tion

Hid in God's fore - know - ledge lay, But with ho - ly ex - ul -

- ta - tion We may sing a - loud to - day. A - men.

Guide me, O Thou great Je - ho - vah, Pil - grim

through this bar - ren land, I am weak, but Thou art might - ty;

Hold me with Thy pow'r - ful hand; Bread of hea - ven, Bread of

hea - ven, Feed me now and ev - er more. A - men.

No. 196.

Coburg. 87,87,87; or, 87,87,447.

OLD CHURCH PSALMODY.

Lo! He comes with clouds de - scend - ing, Once for

fa - vour'd sin - ners slain. Thou - sand thou - sand saints at - tend - ing,

Swell the tri - umph of His train: Hal - le - lu - jah!

Hal - le - lu - jah! God ap - pears on earth to reign. A - men.

No. 197.

Tabor. (MOUNT) 87,87,447.

W. H. H.

Day of judg - ment! day of won - ders! Hark, the

trum - pet's aw - ful sound, Lou - der than a thou - sand thun - ders,

Shakes the vast cre - a - - tion round! How the sum - mons,

How the sum - mons Will the sin - ner's heart con - found!

Wide - ly, 'midst the slum - b'ring na - tions, Dark - ness

holds his des - pot sway; Cru - el in his ha - bi - ta - tions,

Ruth - less o'er his pro - strate prey. Star of Beth - lehem,

Star of Beth-lehem, Rise and beam in con - qu'ring day! A - men.

No. 199.

Lusatia. 87,87,447.

OLD CHURCH PSALMODY.

Lead us, heav'n - ly Fa - ther! lead us O'er the

world's tem - pes - tuous sea; Guard us, guide us, keep us, feed us,

For we have no help but Thee: Yet pos - sess - ing

ev' - ry bless - ing, If our God our Fa - ther be. A - men.

No. 200.

Tekoa. (WILDERNESS OF) 87,87,447.

W. H. H., 1852.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a series of chords and a vocal line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords.

Art Thou, Lord, re - buk - ing na - tions? Hast Thou

The second system continues the musical composition with two staves. The upper staff (treble clef) and lower staff (bass clef) maintain the same key signature and time signature, featuring a continuation of the chordal accompaniment and the vocal line.

bared Thy glit - tring sword? War and death's dread de - vas - ta - tions,

The third system continues the musical composition with two staves. The upper staff (treble clef) and lower staff (bass clef) maintain the same key signature and time signature, featuring a continuation of the chordal accompaniment and the vocal line.

Are they march - ing at Thy word? Shield us, Sa - viour,

The fourth system continues the musical composition with two staves. The upper staff (treble clef) and lower staff (bass clef) maintain the same key signature and time signature, featuring a continuation of the chordal accompaniment and the vocal line.

With Thy fa - vour, When Thy vi - als are out - pour'd. A - men.

No. 201.

Shen. (*THE ROCK*) 87,87 D.*

W. H. H., 1853.

Hal - le - lu - jah! Hal - le - lu - jah! Hearts to heav'n and voi - ces raise;

Sing to God a hymn of glad-ness, Sing to God a hymn of praise. He who

on the cross a Vic - tim For the world's sal - va - tion bled, Je - sus

Christ, the King of Glo - ry, Now is ris - en from the dead. A - men.

* For 12 lines 87, repeat 1st, 2nd, 7th, and 8th strains.

No. 202.

Esdraelon. 87,87 D.

(See Preface, p. xxi.)

W. H. H., cir. 1838.

Come, Thou Fount of ev - ry bless - ing, Tune my heart to sing Thy grace,

Streams of mer - cy, ne - ver ceas - ing, Call for songs of loud - est praise.

Teach me some me - lo - dious mea - sure Sung by flam - ing hosts a - bove ;

Fill my soul with sa - cred plea - sure, While I sing re - deem - ing love. A - men.

No. 203.

Salzburg.* 87,87 D.

(See Preface, p. xxi.)

OLD CHURCH PSALMODY.

Glo - rious things of Thee are spo - ken ; Zi - on, ci - ty of our God ;

He whose word can - not be bro - ken, Form'd thee for His own a - bode.

On the Rock of A - ges found-ed, What can shake thy sure re - pose ?

With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.

* Wrongly called BENEDICTION or ST. WERBERGH.

No. 204.

Shinar. (PLAIN) 87,87 D.

W. H. H., 1868.

Hail, thou once de - spis - ed Je - sus, Hail thou Ga - li - le - an King :

Thou didst suf - fer to re - lease us, Thou didst free sal - va - tion bring.

Hail, thou ag - on - iz - ing Sav - iour, Bear - er of our sin and shame,

By Thy mer - its we find fa - vour ; Life is giv - en thro' Thy Name. A - men.

No. 205.

Hamburg. 87,87 D.

OLD CHURCH PSALMODY.

Je - sus, I my cross have tak - en, All to leave and fol - low Thee ;

Des - ti - tute, de - spis'd, for - sak - en, Thou from hence my all shalt be ;

Pe - rish ev' - ry fond am - bi - tion, All I've sought, or hoped, or known ;

Yet how rich is my con - di - tion ! God and heav'n are still my own. _κ A - men.

Dread Je - ho - vah, God of na - tions, From Thy tem - ple in the skies,

Hear Thy peo - ple's sup - pli - ca - tions, Now for their de - liv' - rance rise,

Lo, with deep con - tri - tion turn - ing, Hum - bly at Thy feet we bend ;

Hear us fast - ing, pray - ing, mourn - ing ; Hear us, spare us, and de - fend. A - men.

No. 207.

Zohemoth. (STONE OF) 87,87,887.

W. H. H., cir. 1858.

The Lord of Might from Si - nai's brow, Gave forth His voice of

thun - der ; And Is - rael lay on earth be - low, Out - stretch'd in

fear and won - der. Be - neath His feet was pitch - y night, And

at His left hand and His right, The rocks were rent a - sun - der.

No. 208. **Altorf.** (LUTHER'S HYMN, so called) 87,87,887; or, 88,888.

(See Preface, p. xxi.)

OLD CHURCH PSALMODY.

Great God, what do I see and hear? The end of things cre - a - - ted :
The Judge of all men doth ap - pear On clouds of glo - ry sea - - ted :

The trum - pet sounds, the graves re - store The dead which they con -

- - tain'd be - fore ; Pre - pare, my soul, to meet Him. A - men.

No. 209. **Tryphosa.** 886.

F. R. H., 1870.

To Him, Who for our sins was slain, To Him, for all His dy - ing pain,

TRYPHOSA—*continued.*

Sing we Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! A - men.

No. 210.

Magdalene College.* 886 D.

OLD CHURCH PSALMODY.

Come, see the place where Je - sus lay, And hear an - gel - ic watchers

say, He lives who once was slain: Why seek the liv - ing 'midst the dead?

Re - mem - ber how the Sa - viour said That He would rise a - gain. A - men.

* Wrongly called ST. JUDE, or KINGSTON, or PADERBORN.

Let Zi - on in her songs re - cord The ho - nours

of her dy - ing Lord, Tri - um - phant o - ver sin;

How sweet the song there's none can say, But he whose

sins are wash'd a - way, Who feels the same with - in.

Love, on - ly love, Thy heart in - clin'd, And brought Thee,

Sa - viour of man - kind, Down from Thy throne a - bove;

Love made Thee here a man of grief, Thy vi - sage

marr'd for my re - lief; O mys - te - ry of love!

No. 213.

Ædron. (Врѡок) 886 D.*

W. H. H.

O love Di - vine, how sweet Thou art! When shall I

find my wil - ling heart All ta - ken up by Thee?

I thirst, I faint, I die to prove The great - ness

of re - deem - ing love, The love of Christ to me! A - men.

* For 884 D, omit the notes in [].

From whence this fear and un - be - lief? Hath not the

Fa - ther put to grief His spot - less Son for me?

And will the right - eous Judge of men Con - demn me

for that debt of sin Which, Lord, was charged on Thee?

* Wrongly called OXFORD, or HEREFORD, or BROADMEAD.

† For 886, 6, omit the 3rd strain.

In Thy glo - rious Re - sur - rec - tion, Lord, we see a

world's e - rec - tion, Man in Thee is glo - ri - fied;

Bliss for which the Pa - triarchs pant - ed, Joys by ho - ly

psalm - ists chant - ed, Now in Thee are ve - ri - fied.

No 216.

Chaldea. 888.

W. H. H., cir. 1835.

The first system of musical notation for 'Chaldea' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is written in a homophonic style with chords and simple melodic lines.

O sons and daughters, let us sing! The King of Heav'n, the glorious King,

The second system of musical notation for 'Chaldea' continues the two-staff format. It features similar chordal textures and melodic fragments, concluding with a double bar line.

O'er death to-day rose tri-um-phing. Al-le-lu-ia! A-men.

No. 217.

Tryphena. 888.

F. R. H., 1870.

The first system of musical notation for 'Tryphena' consists of two staves in treble and bass clefs, respectively. The key signature is two flats and the time signature is common time. The notation is homophonic and features simple harmonic structures.

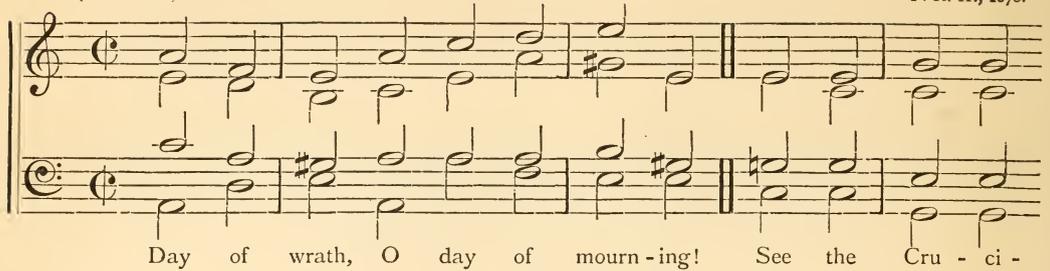
Ac-cept-ed, per-fect, and com-plete! For God's in-he-ri-

The second system of musical notation for 'Tryphena' continues the two-staff format. It concludes the piece with a final chord and a double bar line.

-tance made meet; How true, how glo-rious, and how sweet! A-men.

(PART I.)

F. R. H., 1870.

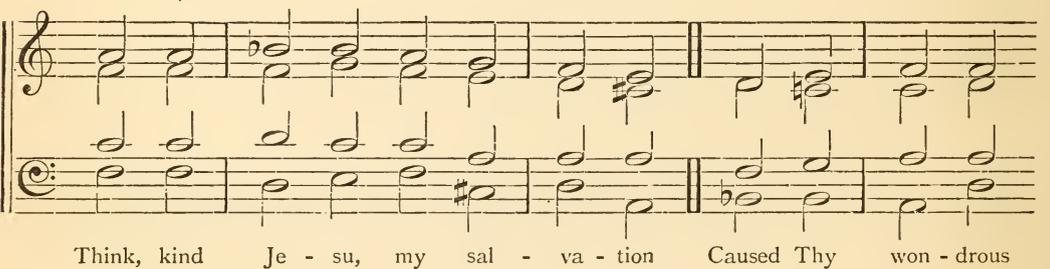


Day of wrath, O day of mourn-ing! See the Cru-ci-



fied re - turn - ing, Heav'n and earth in ash - es burn - ing!

(PART II.)



Think, kind Je - su, my sal - va - tion Caused Thy won - drous



in - car - na - tion: Leave me not to de - so - la - tion.

* Part I. is to be sung to the first eight triplets of "Day of wrath, O day of mourning," Part II. begins at "Think, kind Jesu, my salvation." Part III. begins at "Ah! that day of tears and mourning," and closes.

(PART III.)

Ah, that day of tears and mourn - ing! From the dust of

earth re - turn - ing, Man for judg - ment must pre - pare him;

Spare, O God, in mer - cy spare him. Lord, all pi - tying,

rall.

Je - su blest, Grant us Thine e - ter - nal rest. A - men.

No. 219.

Carpus. 888, 4.

F. R. H., 1870.

Hope, Christian soul; in ev - ry stage Of this thine earth - ly pil - grim - age,

Let heav'n - ly joy thy thoughts en - gage: A - bound . . in hope.

No. 220.

Jezebel. (*VALLEY OF*) 888, 4.

W. H. H., cir. 1857.

My God, my Fa-ther, while I stray Far from my home in life's rough way;

O teach me from my heart to say, "Thy will be done!" A - men.

No. 221.

Eschol. (*VALLEY & BROOK*) 888, 6.

W. H. H., 1852.

O ho - ly Sa-viour, Friend un-seen! The faint, the weak may on Thee lean;

Help me, through-out life's va-rying scene, By faith to cling to Thee. A - men.

No. 222.

Bethabara K. ; OR, HATHERTON. 888, 6.

W. H. H., 1860.

Just as I am, with - out one plea, But that Thy blood was shed for me,

And that Thou bid'st me come to Thee, O Lamb of God, I come.

Bethabara II. 888, 6. (MAJOR.)

Musical notation for the first system of 'Bethabara II. 888, 6. (MAJOR.)'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a homophonic style with chords and moving lines.

Just as thou art, with - out one trace Of love, or joy, or in - ward grace,

Musical notation for the second system of 'Bethabara II. 888, 6. (MAJOR.)'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system.

Or meetness for the heav'n - ly place, O guil - ty sin - ner, come!

No. 223.

Philemon. 888, 7.

F. R. H., 1870.

Musical notation for the first system of 'Philemon. 888, 7.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a homophonic style with chords and moving lines.

Bring to Christ your best o - bla - tion, Grate - ful

Musical notation for the second system of 'Philemon. 888, 7.'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system.

hearts, and a - do - ra - tion, Join in songs of gra - tu -

- la - tion, Chris - tian peo - ple, on this day. A - men.

No. 224.

Aristarchus. 88, 88.

F. R. H., 1870.

In - spi - rer and Hear - er of pray'r, Thou Shep - herd and

Guar - dian of Thine, My all to Thy co - ve - nant care

I, sleep - ing and wa - king, re - sign. A - - men.

No. 227.

Angels' Song. 88, 88, 88; or, L.M.

(See Preface, p. xxii.)

OLD CHURCH PSALMODY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines. The first measure contains a whole note chord, followed by two measures of eighth notes, and a final measure with a whole note chord.

Cre - a - tor Spi - rit! by whose aid The world's foun -

The second system of musical notation continues the piece. It features two staves in the same key and time signature as the first system. The melody in the upper staff includes a sharp sign (F#) in the second measure, indicating a change in the key signature. The music concludes with a double bar line.

- da - tions first were laid, Come, vi - sit ev' - ry hum - ble mind,

The third system of musical notation continues the piece. It features two staves in the same key and time signature. The melody in the upper staff includes a sharp sign (F#) in the second measure. The music concludes with a double bar line.

And pour Thy joy on all man-kind: From sin and sor - row

The fourth system of musical notation concludes the piece. It features two staves in the same key and time signature. The melody in the upper staff includes a sharp sign (F#) in the second measure. The music concludes with a double bar line.

set us free, And make us tem - ples meet for Thee. A - men.

No. 228. **Meribah.** (*Rock of*) 88, 88, 88; or, 10 6, 10 6, 884.*

W. H. H.

Thou hid - den love of God, whose height, Whose depth un -

fa - thom'd, no man knows: I see from far Thy beau - teous

light, And in - ly sigh for Thy re - pose: My heart is pain'd, nor

can it be At rest till it find rest in Thee. A - men.

* For 10 6, 10 6, 884, repeat last four notes.

The Lord my pas - ture shall pre - pare, And feed me

with a Shep-herd's care; His pre - sence shall my wants sup -

ply, And guard me with a watch - ful eye; My noon - day

walks He will at - tend, And all my mid - night hours de - fend.

Oh ! for a burst of praise to God, Who bought His Church with His own

blood, And will His dear-bought right maintain ; Soon shall His voice dis - pel our

gloom The mar - riage of the Lamb is come, To crown His bride, with

Him to reign. Al - le - lu - ia, Al - le - lu - ia ! A - men.

No. 231.

Capernaum. 98, 98.

W. H. H., 1860.

The first system of musical notation for 'Capernaum' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a hymn style with chords and single notes.

Bread of the world, in mer - cy bro - ken; Wine of the soul, in mer - cy shed;

The second system of musical notation for 'Capernaum' consists of two staves, continuing the melody and accompaniment from the first system. It ends with a double bar line.

By whom the words of life were spo - ken, And in whose death our sins are dead. A - men.

No. 232.

Aquila. 9998, 8888.

F. R. H. 1870.

The first system of musical notation for 'Aquila' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a hymn style with chords and single notes.

I will go in the strength of the Lord, In the path He hath mark'd for my feet;

The second system of musical notation for 'Aquila' consists of two staves, continuing the melody and accompaniment from the first system. It ends with a double bar line.

I will fol - low the light of His word, Nor shrink from the dan - gers I meet;

His pre - sence my steps shall at - tend, His ful - ness my wants shall sup - ply;

On Him till my jour - ney shall end, My hope shall se - cure - ly re - ly.

No. 233.

Gedor. 10, 10, 7.

W. H. H., 1867.

Sing Al - le - lu - ia forth in du - teous praise, O ci - ti - zens of

heav'n: in sweet notes raise An end - less Al - le - lu - ia! A - men.

No. 234.

Conway. IO IO, IO IO.

OLD CHURCH PSALMODY.

"Je - ho - vah E - lo - him!" Cre - a - tor Great,

Who art with glo - rious at - tri - butes ar - ray'd;

To Thee by heav'n and earth and all there - in,

Be e - ver - last - ing praise and wor - ship paid. A - men.

A - bide with me, . . . fast falls the e - ven - tide ;

The dark - ness deep - ens ; Lord, with me a - - bide :

When o - - ther help - - ers fail, and com - forts flee,

rall.

Help of the help - less, - O a - bide with me. A - men.

I jour - ney through a de - sert drear and wild,

Yet is my heart by such sweet thoughts be - guil'd,

Of Him on whom I lean, my Strength, my Stay,

I can for - get the sor - rows of the way. A-men.

Our year of grace is wear - ing to its close, Its au - tumn

storms are low'r - ing from the sky : Shine on us with Thy

light, O God Most High : A - bide with us wher - e'er our path - way goes,

Our Guide in toil, our Guar - dian in re - pose. A - men.

* Wrongly called BASLE or MONTAGUE.

No. 238. *Zemaraïm.* (*MOUNT*) IO IO, IO IO, IO IO.*

W. H. H., 1867.

Chris-tians, a - wake! . . . sa - lute the hap - py morn, Where - on the Sa-ivour

of man - kind was born; Rise to a - dore the mys - te - ry of love,

Which hosts of an - gels chant - ed from a - bove; With them the joy - ful ti - dings

first be - gun Of God In - car - nate and the Vir - gin's Son. A - men.

* For IO IO, IO IO, omit 3rd and 4th strains.

No. 239.

Hanover; or, MODERN CIVTH. IO IO, II II.

See Preface, p. xxii.

OLD CHURCH PSALMODY.

By an - gels in heav'n of ev' - ry de - gree,

And saints up - on earth all praise be ad - drest,

To God in three Per - sons, one God e - ver blest,

As it has been, now is, and al - ways shall be. A - men.

No. 240.

Ripon. IO IO, II II.

OLD CHURCH PSALMODY.

Ye ser - vants of God, Your Mas - ter pro - claim,

And pub - lish a - broad His won - der - ful name.

The name all - vic - to - rious Of Je - sus ex - tol;

His king - dom is glo - rious, And rules o - ver all.

No. 241. **Paran.** (*WILDERNESS OF*) IO IO, II II; Or, II II, II II.

W. H. H.

O wor - ship the King, all glo - rious a - bove;

O grate - ful - ly sing His pow'r and His love!

Our Shield and De - fend - er, the An - cient of Days,

Pa - vi - lion'd in splen - dour and gird - ed with praise. A - men.

No. 242. **Psor.** (*MOUNT*) 10 10, 10 10; OR, 11 11, 11 11.

W. H. H.

The night is far spent, the day is at hand;

Al - rea - dy the dawn may be seen in the sky;

Re - joice then, ye saints, 'tis your Lord's own com - mand;

Re - joice, for the coming of Je - sus draws nigh.

Sound the loud tim-brel o'er E-gypt's dark sea, Je - ho - vah hath triumph'd, His

peo - ple are free! Sing, for the pride of the ty - rant is bro - ken :

His chariots and horsemen, all splen-did and brave, How vain was their boasting, the

Lord hath but spo - ken, And chariots and horse-men are sunk in the wave.

* For 8 lines, D.C. 1st and 2nd strains.

In songs of su - blime a - do - ra - tion and praise,

Ye pil - grims to Si - on who press, Break

forth, and ex - tol the great An - cient of Days, His

rich and dis - tin - guish - ing grace. A - - - men.

No. 245.

Sternberg. II IO, II IO.

OLD CHURCH PSALMODY.



Bright - est and best of the sons of the morn - ing,



Dawn on our dark - ness, and lend us Thine aid ;



Star of the East, the ho - ri - zon a - dorn - ing,



Guide where our In - fant Re - deem - er is laid.

Fa - ther, whose hand.... hath led me so se - cure - ly;

Fa - ther, whose ear hath lis-ten'd to my pray'r; Fa - ther, whose eye..... hath

watch'd o'er me so sure - ly, Whose heart hath lov'd me with a

For 11 10, 11 10, 10 10, the two strains following may be added.*

love so rare.

* For 11 10, 11 10, 10 10, omit the notes in []

A - men.

No. 247.

Candia. II, II, II, 5.

W. H. H.

Lord of our life, and God of our sal - va - tion, Star of our

night,..... and Hope of ev' - ry na - tion, Hear and re - ceive..... Thy

church's sup - pli - ca - tion, Lord God Al - migh - ty. A - men.

The Church of our fa - thers ! so dear to our souls ;

Ay, dear as the life - blood with - in us that rolls !

We'll ral - ly a - round her by dan - gers un - aw'd,

The Church of our fa - thers ! the Church of our God !

Ho - ly, ho - ly, ho - ly! Lord . . God Al - migh - ty!

Ear - ly in the morn - ing our song shall rise to Thee;

Ho - ly, ho - ly, ho - ly!

Che - ru - bim and Se - ra - phim
On - ly Thou art Ho - - ly,

Mer - ci -

- ful and migh - ty, God in Three Per - sons, Bless - ed Tri - ni - ty. A - men.

O come, all ye faith - ful, joy - ful - ly tri - um - phant ; To

Beth - le - hem haste ye with glad . . . ac - cord ; Lo ! in a

man - ger lies the King of an - gels ; O come, let us a - dore Him, O come, let

us a - dore Him, O come, let us a - dore Him, Christ the Lord. A men.

No. 251. "Nun danket alle Gott." 67,67,6666.

(See Preface, p. xxiii.)

Now thank we all our God, With heart and hand and voi - ces,

Who won-drous things hath done, In whom His world re - joic - - es.

Who from our mo - ther's arms, Hath bless'd us on our way,

With count-less gifts of love, And still is ours to - day. A-men.

No. 252. "Ein' feste Burg ist unser Gott." 87,87,6666,7.

(See Preface, p. xxiii.)

Re - joi - ce to - day with one ac - cord, Sing out with
 Re - joi - ce and praise our migh - ty Lord, Whose arm hath

ex - ul - ta - - tion; } His works of love pro - claim The great-ness
 brought sal - va - - tion; }

of His name; For He is God a - lone. Who hath His

mer - cy shown; Let all His saints a - dore . . . Him. A men.

No. 253.

St. Paul. 87,887,77,77.

(See Preface, p. xxiii.)

F. R. H., 1871.

Wor-thy of all a - do - ra - tion Is the Lamb that once was slain! Cry, in

rap-tured ex - ul - ta - tion, His redeemed from ev' - ry na - tion, An - gel myriads

join the strain. Sounding from their sin - less strings Glo - ry to the King of kings ;

* Harp - ing with their harps of gold, Praise which ne - ver can be told. A - men.

HYMN CHANTS.

No. I.

Worcester Chant. (RECTE ET RETRO.)

W. H. H., c. 1834.

O God of Hosts, the mǐgh - ty Lord, How lóve - ly is the place

Where Thou, enthron'd in gló - ry, shew'st The bríght - ness of Thy face.

No. II.

Ephesus. (UNISON.)

W. H. H., c. 1836.

This is the day the Lórd hath made, He cálls the hours His own ;

Let heaven rejoice, let éarth be glad, And práise sur - round the throne.

No. III.

Smyrna. (DOUBLE COUNTERPOINT.)

W. H. H., c. 1836.

O God, our help in á - ges past, Our hópe for years to come,

The first system of musical notation for 'Smyrna'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in a double counterpoint style, with the upper staff often containing chords and the lower staff containing more melodic lines. The lyrics are printed below the staves.

Our shelter from the stór - my blast, And óur e - ter - nal home.

The second system of musical notation for 'Smyrna', continuing the two-staff format and key signature from the first system. The lyrics are printed below the staves.

No. IV.

Pergamos.

F. R. H., 1870.

The strain upraise of jój and praise, Alle - lí - - ia!

The first system of musical notation for 'Pergamos'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F-sharp), and the time signature is common time (C). The music is written in a double counterpoint style. The lyrics are printed below the staves.

To the glory of their King shall the ransomed péo - ple sing, Alle - lí - - ia!

The second system of musical notation for 'Pergamos', continuing the two-staff format and key signature from the first system. The lyrics are printed below the staves.

No. V.

Thyatira.

F. R. H., 1871.

One sweetly só - lemn thought Comes to me ó'er and o'er,

I am nearer my hóme to - day Than I ever have béen be - fore.

No. VI.

Sardis.

F. R. H., 1870.

I thought upon my sins, and I was sad, My soul was troubled sore and fill'd with pain ;

But then I thought } and was glad, My heavy grief } jój a - gain.
on Jesus } was turned to }

* The last line thus if for three syllables only.

No. VII.

Philadelphia. (5 lines.)

F. R. H., 1870.

Come, lá - bour on! Who dares stand } hár-vest plain, While all around } góld - en grain?
 idle on the } him waves the }

And to each servant does the Más - ter say, "Go, wórk to - day!"

No. VIII.

Laodicea. (6 lines.)

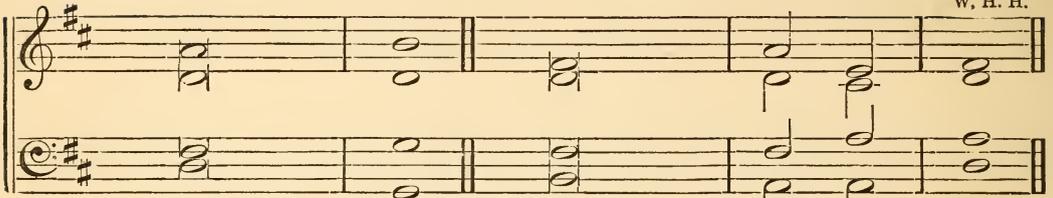
F. R. H., 1870.

Long did I toil, } éarth - ly rest, Far did I rove, } cértain home, At last I sought } shélt'ring breast,
 and knew no } and found no } them in His }

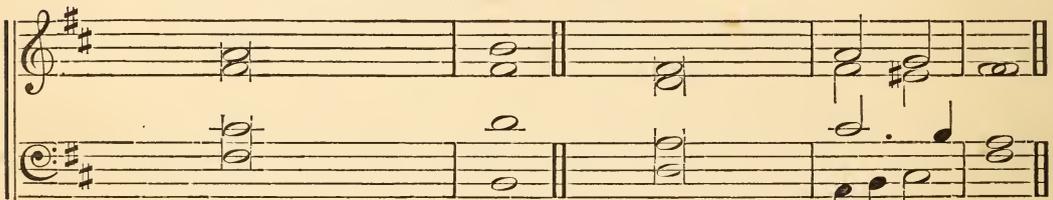
Who opes His } wéa-ry come: With Him, } And I since, } Hé is mine. A-men.
 arms, and bids } the } I found a } home, a } then am His, } and }

Chant Service for the Te Deum.

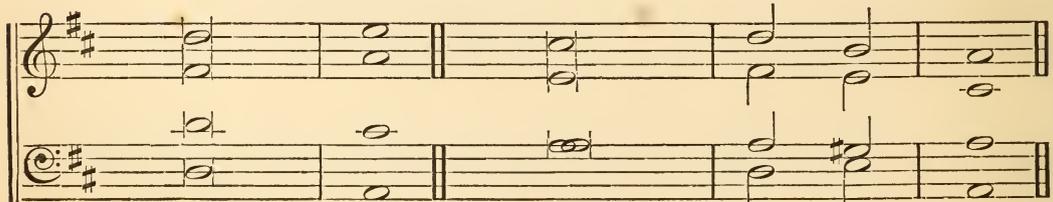
W. H. H.



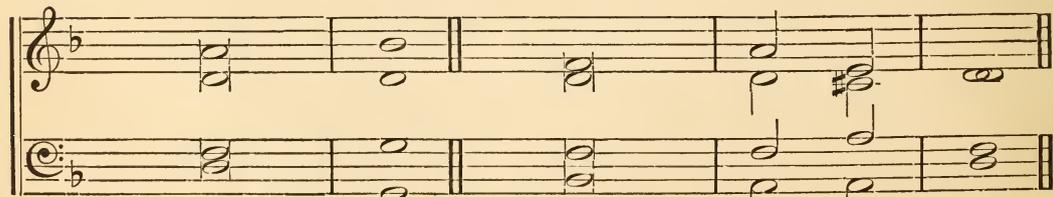
We praise Thee, O God, we acknowledge Thee to be the Lord.



When Thou tookest upon Thee to deliver man, Thou didst not abhor the Vir - gin's womb.



Day by day we magni - fy Thee.



Vouchsafe, O Lord, to keep us this day with - out sin.

CHANT SERVICE FOR THE TE DEUM—*continued.*



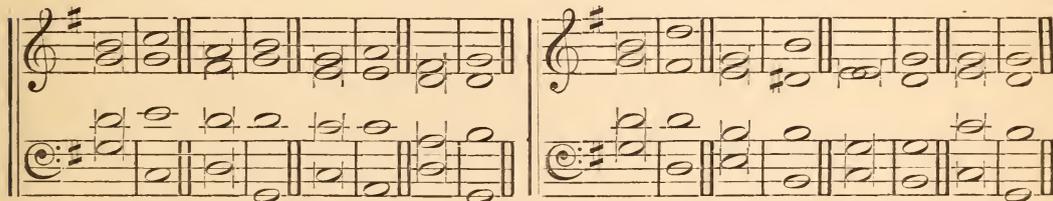
O Lord, in Thee have I trusted; let me ne - ver be con - found - ed.

PSALM CHANTS.*

W. H. H., 1863.

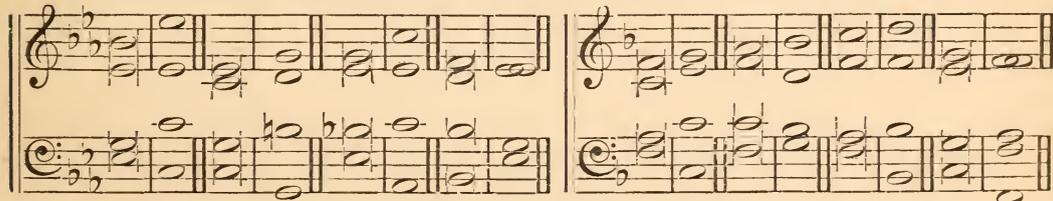
No. I. (Suitable for Psalm ciii.)

No. II. (Psalm cxxi.)



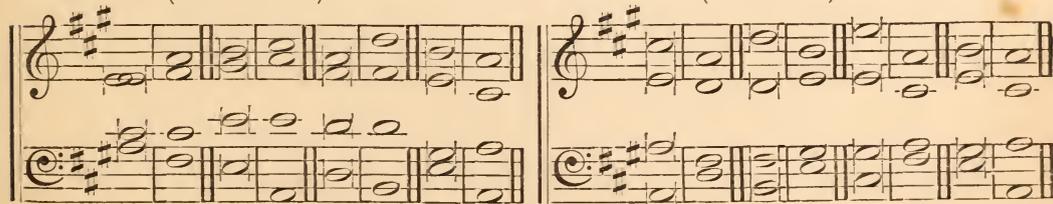
No. III. (Psalm cxxxvi.)

No. IV. (Psalm cxlv.)



No. V. (Psalm xxiii.)

No. VI. (Psalm xx.)



* The initial note of each part of these Chants is intended for the deliberate recitation of all that precedes the last accented syllable of each half of a verse, whether that syllable be the last word, or the last part of a word, or the last word but one. By this method all who can read the Psalms may chant them as easily as they sing a line of a common hymn.

KYRIES.

No. 1.

W. H. H., 1863.

Lord, have mer - cy up - on us,

and in - cline
and in - cline our hearts to keep this law.

Lord, have mer - cy up - on us, and write all

these Thy laws in our hearts, we be - seech Thee.

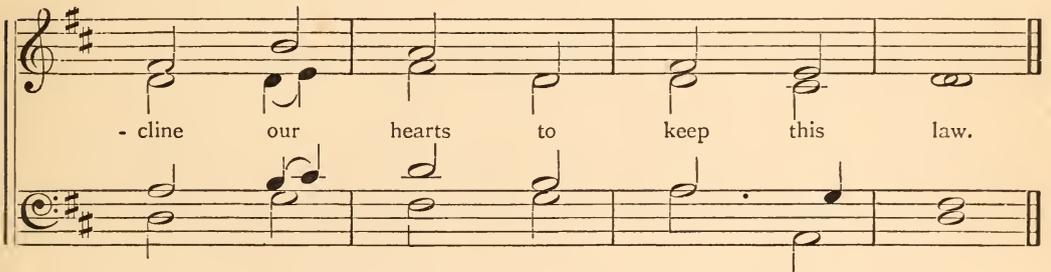
KYRIES.

No. 2.

W. H. H., 1868.



Lord, have mer - cy up - on us, and in -



- cline our hearts to keep this law.



Lord, have mer - cy up - on us, and write all



these Thy laws in our hearts, we be - seech Thee.

KYRIES.

No. 3.

W. H. H., 1866.

Lord, have mer - cy up - on..... us,

and in - cline our hearts to keep this law.

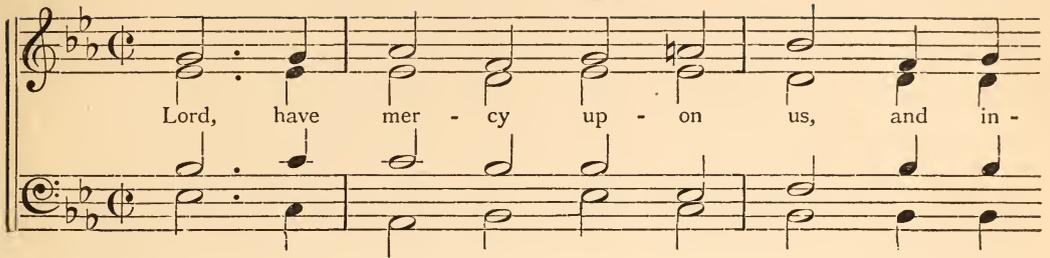
Lord, have mer - cy up - on..... us, and write all

these Thy laws in our hearts, we be - seech..... Thee.

KYRIES.

No. 4.

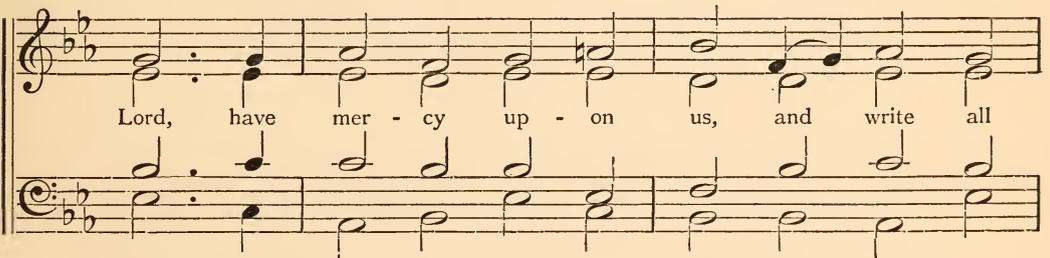
W. H. H., 1863.



Lord, have mer - cy up - on us, and in -



cline our hearts to keep this law.



Lord, have mer - cy up - on us, and write all



these Thy laws in our hearts, we be - seech . . . Thee.

GLORIAS.

No. 1.

W. H. H., 1856.

Glo - ry be..... to Thee, O Lord!

Glo - ry be to Thee, to Thee, O Lord!

Glo - ry be to Thee, O Lord!

No. 2.

W. H. H., 1866.

Glo - ry be to Thee, O Lord!

No. 3.

W. H. H., 1863.

be to Thee, O Lord!

Glo - ry be to Thee, O Lord!



GLORIAS.

No. 4.

W. H. H., 1866.

Musical score for No. 4, featuring a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Glo - ry be to Thee, O Lord!.....". The piano accompaniment consists of a simple harmonic accompaniment with a bass line and a treble line.

No. 5.

W. H. H., 1866.

Musical score for No. 5, featuring a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "Glo - ry be to Thee, O Lord!". The piano accompaniment consists of a simple harmonic accompaniment with a bass line and a treble line.

No. 6

W. H. H., 1866.

Musical score for No. 6, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Glo - ry be to Thee, O Lord!". The piano accompaniment consists of a simple harmonic accompaniment with a bass line and a treble line.



Ter Sanctus.

W. H. H., 1836.

There- fore with an - gels and arch - - - an - gels,

The first system of musical notation for the 'Ter Sanctus' section. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'There- fore with an - gels and arch - - - an - gels,' are placed below the treble staff. There are four measures in this system.

and with all the com - pa - ny of heav'n, of heav'n, We

The second system of musical notation. It continues from the first system. The lyrics 'and with all the com - pa - ny of heav'n, of heav'n, We' are placed below the treble staff. There are four measures in this system.

laud, We laud, We laud and mag - ni - fy, We laud and mag - ni - fy Thy

The third system of musical notation. The lyrics 'laud, We laud, We laud and mag - ni - fy, We laud and mag - ni - fy Thy' are placed below the treble staff. There are four measures in this system.

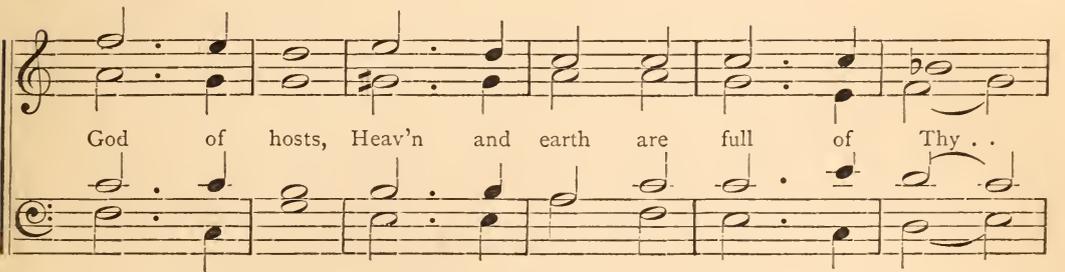
glo - rious Name ; Ev - er - more prais - - - ing Thee, and

The fourth and final system of musical notation on this page. The lyrics 'glo - rious Name ; Ev - er - more prais - - - ing Thee, and' are placed below the treble staff. There are four measures in this system.

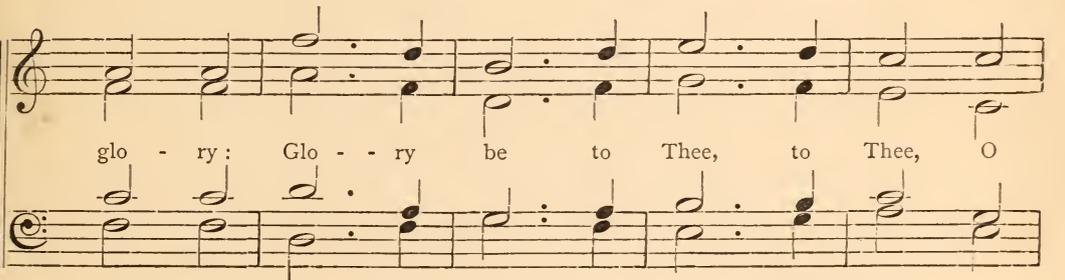
TER SANCTUS—*continued.*



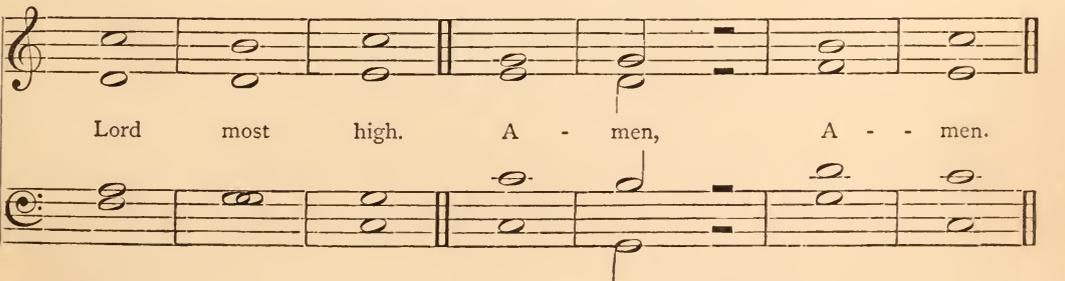
say - ing, Ho - ly, ho - ly, ho - ly, Lord . . .



God of hosts, Heav'n and earth are full of Thy . . .



glo - ry: Glo - - ry be to Thee, to Thee, O



Lord most high. A - men, A - - men.



A CENTURY OF CHANTS

(Sixty Single and Forty Double)

BY

THE REV. W. H. HAVERGAL, M.A.,

HONORARY CANON OF WORCESTER.



Prefatory Notes.

IN the year 1836, the Author of this little work published "A Hundred Double Antiphonal Chants, with Remarks on Chants and Chanting." The Remarks met with approbation, and were often quoted. The Chants were composed on a principle, which, though vaguely entertained, had never been defined. The principle was this:—That as Single Chants are used antiphonally, and are, therefore, regarded as echoes of themselves, so Double Chants, especially when sung in halves by the two sides of a choir, should bear a responsive relation between their former and latter half. The statement of this principle greatly interested Dr. Crotch, and met with general assent.

After the publication of the Chants, they were searchingly examined by Dr. Crotch, who amended some, and commended others. In terms not to be repeated, he specially noticed No. 4, which in the present Century is No. 71.

Thirteen years after, *i.e.*, in 1849, the Composer had so far modified his views as to issue the following Memorandum, to be affixed, as far as practicable, to every extant copy of the work.

"SUBSEQUENT NOTE.

"THE Chants in this volume obtained much favour shortly after their publication, in 1836. But the Author, now in 1849, utterly repudiates the great mass of them. He would gladly consign at least ninety of them to the fire, and willingly halve the remaining ten. In some respects, they were, doubtless, an advance upon the trash which had for some time preceded them; but, compared with better models, which the Author has learned to appreciate, they now appear to him to be too light, 'PRETTY,' and secular, to merit ecclesiastical use.

"WORCESTER, *March 14th*, 1849."

About two years afterwards, or full fifteen years from the original date, a somewhat notable Professor, ignoring the previous Memorandum, not only published a bitter and sarcastic censure on the Chants, but fell into the grievous error of representing them as only just published. The case was referred to a mutual arbiter of high standing; but the Professor, though promptly certified of his error, had not the heart in any degree to amend it.

The Chants now published are selected from a large accumulation occasioned by the habit of mental composition during the broken nights and partially sightless days of many a past year. The Author has had to learn that mental

music, like mental arithmetic, is often more irksome than profitable, because not easily banished at pleasure.

This brief "APOLOGIA PRO MEIS CANTIBUS," may fairly disarm younger men from censuring the production of so many Chants by one individual.*

The Chants themselves are certainly, but not ostentatiously, intended to illustrate a sort of *beau-ideal* as to what Chants ought to be. Every sound scholar knows that too many correct Chants contain neither sympathy nor skill. They seem to aim at the sensational or pretty, rather than at what is graceful and good. A far too common practice is the unnecessary introduction of discords, the placing of high melodies or their harmonies on reciting notes, and especially the forcing in of the minor seventh on the penultimate of every cadence. This last offence was studiously avoided by older worthies, not only because of its secularity, but because its constant iteration palls the ear.

It may, therefore, be frankly averred, that the present Chants are sent forth in determined opposition to prevailing modernisms. They are intended to be tuneful, but strictly grammatical; symmetrical, also, but not stiff. Doubtless, other eyes will detect failures which the Composer overlooks. He will most gratefully welcome any kind suggestions.

As it has become extremely difficult, if not impossible, to invent a *new* short phrase in vocal music, the most eligible way of arriving at any sort of originality is by a fresh combination of existing, but not over-familiar phrases. How this has been attempted, will presently appear.

The Double Chants† are constructed on the principle already defined. The Single Chants are framed upon virtually the same model; consequently the latter half of each presents some sort of response to the former half. This is

* Mr. John Jones, Organist of St. Paul's Cathedral (*circ.* 1780), composed and published "Sixty Chants Single and Double." They were extensively used, though now seldom heard. A few commendatory touches might restore many of them to a fair position. The Octave Chant, A, F \sharp , D, A, No. 24, said to be the first of its kind, was long the most popular Chant in the kingdom.

† So rarely were Double Chants heard before the present century, that only four were in use at York Minster. The Old Hundredth Tune, "*Chantified*," was used to four verses consecutively of the longer Psalms. These facts were attested by the late Jonathan Gray, Esq., who devoted much attention to the Clock and Choir of the Minster.

The editor still adheres to his published statement, as to the original *use* of the Double Chant, *viz.*, that it was accidentally introduced by a clever, but "idle apprentice," at Gloucester Cathedral, about the middle of the last century.

generally effected by the Bass of the latter half repeating in canon, more or less free, the melody of the former half, or *vice versa*.

This device is pleasing to intelligent eyes and ears, and accords with the Hebrew method of chanting the Psalms antiphonally; only not verse against verse, as is the modern custom, but the half verse against the former, or fellow part of a verse.

Mention has been made of that excellent man and great musician, the late Dr. Crotch. As no record is known to be extant of his views in later life, respecting either his own Chants, or the construction of Chants generally, it may interest some readers to learn the substance of certain letters from him, not long before his sudden and lamented death.*

The worthy Doctor regretted that several Chants of his, never intended for publication, had been printed in various collections. He believed† that they had been surreptitiously copied from certain scrap-books left in the organ-loft of Christ Church, Oxford, and which *used to be* easily accessible to casual visitors. He was inclined to modify, or even ignore, certain Chants which he had either published himself, or had allowed to be published by other persons. He especially instanced his well-known Recte et Retro Chant in G, and his other equally popular Chant in C, beginning with Soper's phrase C, E, D, C. The former he considered faulty by its commencing on a non-fundamental chord, followed by too much similar progression; then, by reciting on a note too low in the Bass; and further, by passing from the third to the fourth strain, with a bare escape from the charge of consecutive fifths. The other Chant he regarded as too wide in compass, too low in two of its Bass reciting notes, and altogether not sufficiently compact.

The judicious Doctor intensely disliked everything *appoggiatural* in Chants, as characteristically secular and uneclesiastical. He equally disliked what he called *streams of crotchets*, in the melody of a Chant; and deprecated all but the simplest discords; and even of them the fewer the better. But a discord on a reciting note was to him intolerable; and one on a terminal note was not much otherwise. He was of opinion that it is not desirable to frame a perfect cadence in

* Most of these letters were irretrievably damaged by deluging rains penetrating an unheeded closet, in a Parsonage house. The substance of them, however, is clearly remembered, and has often been narrated in domestic conversations.

† The Author can corroborate this belief by what he once saw with his own eyes.

the middle of a Double Chant, nor to place in any Chant a reciting note higher than D in the Treble, nor lower than A in the Bass.* Were he now living, his reverence for divine things would, doubtless, prompt him to censure the indecent speed with which chanting is too frequently performed. Well will it be when the choristers of our Cathedrals, and the lads who take part in Choral Unions, are taught to chant the Psalms, not only with facility and precision, but with due reverence and spiritual "understanding." Every sound Churchman must desire their careful and uniform instruction, as to where and how the Psalms refer to Him, who not only knew how to chant them, but who said, "*All things must be fulfilled which are written in the Psalms concerning ME.*"

W. H. H.

PYRMONT VILLA, LEAMINGTON,
January, 1870.

* This rule as to D in the Treble may, perhaps, be slightly exceeded on spirited occasions. For physical reasons, a higher pitched Chant is more eligible for the evening than for the morning. Not a few Organists and Choir-Masters seem to be unconscious of this fact.

Supplemental Note.

DR. CROTCH, born at Norwich in 1775, was, as to musical genius, a child of European celebrity. A synoptical account of his singular precocity, and of his subsequent history up to the date of his Oxford Professorship, at the early age of twenty-two, may be found in the "Dictionary of Musicians." But the remarkable points of his later life do not appear to have met with any record. The knowledge of them is now confined to a very limited circle of surviving friends. The Author of the present work ventures, therefore, on a brief narration of such facts as came within the range of his own observation.

The diminutive frame and noble head of Dr. Crotch were types of his feeble health and masterly talent. His modesty was as great as his talent. He was not a man of enterprise or competition, and, consequently, profited less by his powers than many an inferior contemporary. His writings and compositions were pretty much left to make their own way. Although his published works generally fetch a high second-hand price, yet their real merit is not popularly known. They await a literary resurrection.

The Doctor's manual facilities were unique. He could write with his left hand as easily as with his right; and even with both hands at once, when penning the Treble and Bass of a piece of music. Specimens of this ambidexterity can be shown. Though he could not span more than an octave, and organ Pedals were unknown, yet his extemporaneous Basses were not only flowing, but singularly full and fine. By an almost legerdmain use of his fingers and knuckles, he could—as when a child—produce astonishing effects. From his boyhood, he could manipulate a violin, in almost every imaginable position. He occasionally played a duet with one or other of the great Cramers—father or son—in the Hanover Square Rooms.

He had, also, remarkable tact in sketching views and etching them. He published "Six Views in the Neighbourhood of Oxford," and six others of "The Fire at Christ Church." For a short time, and, as he said, "for *fun*," he taught drawing in a ladies' boarding-school, while some ordinary master taught music. He was well known as extremely clever in pencilling a person's likeness to the very life, while holding a short conversation with him. The Great

Walk in Christ Church Meadows used not unfrequently to witness his skill as a pyrotechnist. Some of his devices were not only very elegant, but very original; not a few of them are unconsciously perpetuated in the firework displays of the present times.

What was far better, no auditor in the University Church was more attentive than he; nor could any one surpass him in giving an account of some memorable sermon. It was no uncommon thing for him, while seated in the organ-loft, to take short-hand notes, and to append to them a vivid profile of the preacher.

Summarily, it may be remarked, that the genuine merits of Dr. Crotch were never, during his life, adequately appreciated. His retiring disposition might, in some degree, account for this. They who knew him intimately will ever remember him affectionately; and they who heard his organ or pianoforte performances will never forget that union of brilliancy and majesty, precision and power, which they uniformly presented. "Strange," said a friend, "that a form so diminutive can produce sounds so mighty." "Never," said another, "did I perceive the beauties of the 'Hailstone Chorus' till I heard him play it, on one of Broadwood's grand pianofortes, at the Surrey Institution. It seemed as though I heard the hailstones *rattle* and saw the fire *run along* the ground. No orchestra ever produced an effect at once so vivid and so thrilling."

Dr. Crotch, as our most learned and most accomplished English musician, merits such a memorial as is not yet extant.

TABLE OF CHANTS.

[NOTE.—The sainted Author of the “*Century of Chants*” arranged them simply in order of keys. That arrangement has not been altered, but the following table will facilitate the selection of suitable Chants for each Canticle or Psalm.—F. R. H.]

| | | | | | | | | |
|--------------------|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|---|--------------------------------------------------------------------------------------------------------------------|---------|---|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| I.—JUBILANT..... | { | Single—Nos. 8, 12, 16, 17, 18, 22, 23, 41. Double—Nos. 61, 71, 75, 78, 88, 96, 98. | | | | | | |
| II.—CHEERFUL | { | Single—Nos. 3, 6, 11, 13, 26, 27, 36, 38, 39, 42, 43. Double—Nos. 65, 74, 79, 83, 90, 95, 100. | | | | | | |
| III.—MODERATE. | { | <table style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 10%; vertical-align: middle;">(Sweet)</td> <td style="width: 5%; vertical-align: middle;">{</td> <td> Single—Nos. 2, 4, 5, 10, 19, 20, 21, 30, 31, 33, 34, 37, 40, 49, 52, 58. Double—Nos. 69, 73, 80, 82, 86, 97. </td> </tr> <tr> <td style="vertical-align: middle;">(Solid)</td> <td style="vertical-align: middle;">{</td> <td> Single—Nos. 1, 9, 24, 32, 35, 46, 47, 50, 51, 53, 54, 56, 57, 59, 60. Double—Nos. 62, 63, 64, 67, 68, 72, 76, 81, 84, 87, 89, 91, 92, 93, 94, 99. </td> </tr> </tbody> </table> | (Sweet) | { | Single—Nos. 2, 4, 5, 10, 19, 20, 21, 30, 31, 33, 34, 37, 40, 49, 52, 58. Double—Nos. 69, 73, 80, 82, 86, 97. | (Solid) | { | Single—Nos. 1, 9, 24, 32, 35, 46, 47, 50, 51, 53, 54, 56, 57, 59, 60. Double—Nos. 62, 63, 64, 67, 68, 72, 76, 81, 84, 87, 89, 91, 92, 93, 94, 99. |
| (Sweet) | { | Single—Nos. 2, 4, 5, 10, 19, 20, 21, 30, 31, 33, 34, 37, 40, 49, 52, 58. Double—Nos. 69, 73, 80, 82, 86, 97. | | | | | | |
| (Solid) | { | Single—Nos. 1, 9, 24, 32, 35, 46, 47, 50, 51, 53, 54, 56, 57, 59, 60. Double—Nos. 62, 63, 64, 67, 68, 72, 76, 81, 84, 87, 89, 91, 92, 93, 94, 99. | | | | | | |
| IV.—GRAVE | { | <table style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 10%; vertical-align: middle;">Major.</td> <td style="width: 5%; vertical-align: middle;">{</td> <td> Single—Nos. 7, 48. Double—Nos. 66, 70. </td> </tr> <tr> <td style="vertical-align: middle;">Minor.</td> <td style="vertical-align: middle;">{</td> <td> Single—Nos. 3, 13, 14, 15, 16, 25, 26, 27, 28, 29, 34, 44, 45, 55. Double—Nos. 77, 85, 88. </td> </tr> </tbody> </table> | Major. | { | Single—Nos. 7, 48. Double—Nos. 66, 70. | Minor. | { | Single—Nos. 3, 13, 14, 15, 16, 25, 26, 27, 28, 29, 34, 44, 45, 55. Double—Nos. 77, 85, 88. |
| Major. | { | Single—Nos. 7, 48. Double—Nos. 66, 70. | | | | | | |
| Minor. | { | Single—Nos. 3, 13, 14, 15, 16, 25, 26, 27, 28, 29, 34, 44, 45, 55. Double—Nos. 77, 85, 88. | | | | | | |

CHANGEABLE CHANTS. 3, 13, 16, 26, 27, 34, 88.

SINGLE CHANTS.

SINGLE CHANTS.

No. 1.

Musical notation for No. 1, a single chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is C major. The melody in the treble staff begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, E4-G4-A4, F4-A4-C5, and G4-B4-D5. The piece concludes with a double bar line.

No. 2.

Musical notation for No. 2, a single chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is C major. The melody in the treble staff begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, E4-G4-A4, F4-A4-C5, and G4-B4-D5. The piece concludes with a double bar line.

No. 3.

Changeable.

Musical notation for No. 3, a single chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The melody in the treble staff begins with a half note B-flat4, followed by quarter notes C5, D5, E5, F5, G5, A5, and B-flat5. The bass staff provides a harmonic accompaniment with chords: B-flat4-D5-F5, C5-E5-G5, B-flat4-D5-F5, C5-E5-G5, B-flat4-D5-F5, C5-E5-G5, B-flat4-D5-F5, and C5-E5-G5. The piece concludes with a double bar line.

No. 4.

Musical notation for No. 4, a single chant. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The melody in the treble staff begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff provides a harmonic accompaniment with chords: D4-F#4-A4, E4-G4-B4, D4-F#4-A4, E4-G4-B4, D4-F#4-A4, E4-G4-B4, D4-F#4-A4, and E4-G4-B4. The piece concludes with a double bar line.

SINGLE CHANTS.

No. 5.

Musical score for No. 5, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The piece consists of two measures, each containing a pair of chords. The first measure has a treble chord of G4-A4-B4 and a bass chord of G2-A2-B2. The second measure has a treble chord of A4-B4-C5 and a bass chord of A2-B2-C3. A double bar line separates the two measures.

No. 6.

Musical score for No. 6, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The piece consists of two measures, each containing a pair of chords. The first measure has a treble chord of G4-A4-B4 and a bass chord of G2-A2-B2. The second measure has a treble chord of A4-B4-C5 and a bass chord of A2-B2-C3. A double bar line separates the two measures.

No. 7.

Musical score for No. 7, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The piece consists of two measures, each containing a pair of chords. The first measure has a treble chord of G4-A4-B4 and a bass chord of G2-A2-B2. The second measure has a treble chord of A4-B4-C5 and a bass chord of A2-B2-C3. A double bar line separates the two measures.

No. 8.

Musical score for No. 8, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The piece consists of two measures, each containing a pair of chords. The first measure has a treble chord of G4-A4-B4 and a bass chord of G2-A2-B2. The second measure has a treble chord of A4-B4-C5 and a bass chord of A2-B2-C3. A double bar line separates the two measures.

SINGLE CHANTS.

No. 9.

Musical score for No. 9, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The music consists of two measures of music, each containing a pair of chords.

No. 10.

Musical score for No. 10, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The music consists of two measures of music, each containing a pair of chords.

No. 11.

Musical score for No. 11, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The music consists of two measures of music, each containing a pair of chords.

No. 12.

Musical score for No. 12, featuring two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature. The music consists of two measures of music, each containing a pair of chords.

SINGLE CHANTS.

No. 13.

Changeable.

Musical score for No. 13, featuring a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble staff consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff provides a harmonic accompaniment with notes: G2, Bb2, D3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

No. 14.

Musical score for No. 14, featuring a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble staff consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff provides a harmonic accompaniment with notes: G2, Bb2, D3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

No. 15.

Musical score for No. 15, featuring a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble staff consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff provides a harmonic accompaniment with notes: G2, Bb2, D3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

No. 16.

Changeable.

Musical score for No. 16, featuring a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble staff consists of a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass staff provides a harmonic accompaniment with notes: G2, Bb2, D3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

SINGLE CHANTS.

No. 17.

No. 18.

No. 19.

No. 20.

SINGLE CHANTS.

No. 21.

Musical score for No. 21, consisting of two staves (treble and bass clefs) in G major. The piece is in 4/4 time and consists of 12 measures. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a simple harmonic accompaniment with quarter notes.

No. 22.

Musical score for No. 22, consisting of two staves (treble and bass clefs) in G major. The piece is in 4/4 time and consists of 12 measures. The melody features a mix of quarter, eighth, and sixteenth notes, with some rests. The bass line is a simple accompaniment of quarter notes.

No. 23.

Musical score for No. 23, consisting of two staves (treble and bass clefs) in G major. The piece is in 4/4 time and consists of 12 measures. The melody is composed of quarter notes, with some rests. The bass line is a simple accompaniment of quarter notes.

No. 24.

Musical score for No. 24, consisting of two staves (treble and bass clefs) in G major. The piece is in 4/4 time and consists of 12 measures. The melody is composed of quarter notes, with some rests. The bass line is a simple accompaniment of quarter notes.

SINGLE CHANTS.

No. 25.

Musical score for No. 25, featuring a treble and bass staff in G major. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line provides a harmonic accompaniment with notes: G3, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

No. 26.

Musical score for No. 26, featuring a treble and bass staff in G major. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line provides a harmonic accompaniment with notes: G3, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The word *Changeable.* is written above the treble staff.

No. 27.

Musical score for No. 27, featuring a treble and bass staff in G major. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line provides a harmonic accompaniment with notes: G3, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The word *Changeable.* is written above the treble staff.

No. 28.

Musical score for No. 28, featuring a treble and bass staff in D major. The melody consists of a sequence of notes: D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The bass line provides a harmonic accompaniment with notes: D3, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4.

SINGLE CHANTS.

No. 29.

Musical score for No. 29, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a series of chords and intervals. The top staff begins with a D major triad, followed by a D major dyad, a D major triad, and a D major dyad. The bottom staff begins with a D major dyad, followed by a D major triad, a D major dyad, and a D major triad. The piece concludes with a final D major triad in both staves.

No. 30.

Musical score for No. 30, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a series of chords and intervals. The top staff begins with a D major triad, followed by a D major dyad, a D major triad, and a D major dyad. The bottom staff begins with a D major dyad, followed by a D major triad, a D major dyad, and a D major triad. The piece concludes with a final D major triad in both staves.

No. 31.

Musical score for No. 31, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a series of chords and intervals. The top staff begins with a D major triad, followed by a D major dyad, a D major triad, and a D major dyad. The bottom staff begins with a D major dyad, followed by a D major triad, a D major dyad, and a D major triad. The piece concludes with a final D major triad in both staves.

No. 32.

Musical score for No. 32, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a series of chords and intervals. The top staff begins with a D major triad, followed by a D major dyad, a D major triad, and a D major dyad. The bottom staff begins with a D major dyad, followed by a D major triad, a D major dyad, and a D major triad. The piece concludes with a final D major triad in both staves.

SINGLE CHANTS.

No. 33.

Musical score for No. 33, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of single chants, featuring a series of chords and intervals across the staves.

No. 34.

Changeable.

Musical score for No. 34, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The music is written in a style of single chants, featuring a series of chords and intervals across the staves.

No. 35.

Musical score for No. 35, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of single chants, featuring a series of chords and intervals across the staves.

No. 36.

Musical score for No. 36, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of single chants, featuring a series of chords and intervals across the staves.

SINGLE CHANTS.

No. 37.

Musical score for No. 37, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps). The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines. The piece consists of two measures, each with a repeat sign at the end.

No. 38.

Musical score for No. 38, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps). The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines. The piece consists of two measures, each with a repeat sign at the end.

No. 39.

Musical score for No. 39, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps). The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines. The piece consists of two measures, each with a repeat sign at the end.

No. 40.

Musical score for No. 40, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps). The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines. The piece consists of two measures, each with a repeat sign at the end.

SINGLE CHANTS.

No. 41.

Musical score for No. 41, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a sequence of chords and intervals across eight measures. The first measure contains a D major triad in the treble and a D major triad in the bass. The second measure has a D major triad in the treble and a D major triad in the bass. The third measure has a D major triad in the treble and a D major triad in the bass. The fourth measure has a D major triad in the treble and a D major triad in the bass. The fifth measure has a D major triad in the treble and a D major triad in the bass. The sixth measure has a D major triad in the treble and a D major triad in the bass. The seventh measure has a D major triad in the treble and a D major triad in the bass. The eighth measure has a D major triad in the treble and a D major triad in the bass.

No. 42.

Musical score for No. 42, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a sequence of chords and intervals across eight measures. The first measure contains a D major triad in the treble and a D major triad in the bass. The second measure has a D major triad in the treble and a D major triad in the bass. The third measure has a D major triad in the treble and a D major triad in the bass. The fourth measure has a D major triad in the treble and a D major triad in the bass. The fifth measure has a D major triad in the treble and a D major triad in the bass. The sixth measure has a D major triad in the treble and a D major triad in the bass. The seventh measure has a D major triad in the treble and a D major triad in the bass. The eighth measure has a D major triad in the treble and a D major triad in the bass.

No. 43.

Musical score for No. 43, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a sequence of chords and intervals across eight measures. The first measure contains a D major triad in the treble and a D major triad in the bass. The second measure has a D major triad in the treble and a D major triad in the bass. The third measure has a D major triad in the treble and a D major triad in the bass. The fourth measure has a D major triad in the treble and a D major triad in the bass. The fifth measure has a D major triad in the treble and a D major triad in the bass. The sixth measure has a D major triad in the treble and a D major triad in the bass. The seventh measure has a D major triad in the treble and a D major triad in the bass. The eighth measure has a D major triad in the treble and a D major triad in the bass.

No. 44.

Musical score for No. 44, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps). The music is written in a style of single chants, featuring a sequence of chords and intervals across eight measures. The first measure contains a D major triad in the treble and a D major triad in the bass. The second measure has a D major triad in the treble and a D major triad in the bass. The third measure has a D major triad in the treble and a D major triad in the bass. The fourth measure has a D major triad in the treble and a D major triad in the bass. The fifth measure has a D major triad in the treble and a D major triad in the bass. The sixth measure has a D major triad in the treble and a D major triad in the bass. The seventh measure has a D major triad in the treble and a D major triad in the bass. The eighth measure has a D major triad in the treble and a D major triad in the bass.

SINGLE CHANTS.

No. 45.

Musical score for No. 45, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style of single chants, featuring chords and single notes. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords.

No. 46.

Musical score for No. 46, consisting of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style of single chants, featuring chords and single notes. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords.

No. 47.

Musical score for No. 47, consisting of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style of single chants, featuring chords and single notes. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords.

No. 48.

Musical score for No. 48, consisting of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style of single chants, featuring chords and single notes. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords.

SINGLE CHANTS.

No. 49.

Musical score for No. 49, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (one flat). The music is written in a style typical of early 20th-century hymnals, featuring chords and simple melodic lines. The piece is divided into two measures by a double bar line. The first measure contains a series of chords and a melodic line in the bass staff. The second measure continues the harmonic and melodic development.

No. 50.

Musical score for No. 50, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (one flat). The music is written in a style typical of early 20th-century hymnals, featuring chords and simple melodic lines. The piece is divided into two measures by a double bar line. The first measure contains a series of chords and a melodic line in the bass staff. The second measure continues the harmonic and melodic development.

No. 51.

Musical score for No. 51, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (one flat). The music is written in a style typical of early 20th-century hymnals, featuring chords and simple melodic lines. The piece is divided into two measures by a double bar line. The first measure contains a series of chords and a melodic line in the bass staff. The second measure continues the harmonic and melodic development.

No. 52.

Musical score for No. 52, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (one flat). The music is written in a style typical of early 20th-century hymnals, featuring chords and simple melodic lines. The piece is divided into two measures by a double bar line. The first measure contains a series of chords and a melodic line in the bass staff. The second measure continues the harmonic and melodic development.

SINGLE CHANTS.

No. 57.

Musical score for No. 57, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music is written in a style of single chants, featuring a series of chords and intervals. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords. The notes are primarily half notes and whole notes.

No. 58.

Musical score for No. 58, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music is written in a style of single chants, featuring a series of chords and intervals. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords. The notes are primarily half notes and whole notes.

No. 59.

Musical score for No. 59, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music is written in a style of single chants, featuring a series of chords and intervals. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords. The notes are primarily half notes and whole notes.

No. 60.

Musical score for No. 60, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music is written in a style of single chants, featuring a series of chords and intervals. The piece is divided into two measures by a double bar line. The first measure contains four chords, and the second measure contains four chords. The notes are primarily half notes and whole notes.

DOUBLE CHANTS.

DOUBLE CHANTS.

No. 65.

Worcester Festival, 1857.

The first system of the musical score for No. 65 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double choral harmony, with two parts on each staff. The first measure contains a whole note chord of D major. The second measure contains a whole note chord of E major. The third measure contains a whole note chord of F# major. The fourth measure contains a whole note chord of G major. The fifth measure contains a whole note chord of A major. The sixth measure contains a whole note chord of B major. The seventh measure contains a whole note chord of C# major. The eighth measure contains a whole note chord of D major. The system ends with a double bar line.

The second system of the musical score for No. 65 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with two parts on each staff. The first measure contains a whole note chord of D major. The second measure contains a whole note chord of E major. The third measure contains a whole note chord of F# major. The fourth measure contains a whole note chord of G major. The fifth measure contains a whole note chord of A major. The sixth measure contains a whole note chord of B major. The seventh measure contains a whole note chord of C# major. The eighth measure contains a whole note chord of D major. The system ends with a double bar line.

No. 66.

The first system of the musical score for No. 66 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music is written in a style of double choral harmony, with two parts on each staff. The first measure contains a whole note chord of D major. The second measure contains a whole note chord of E major. The third measure contains a whole note chord of F# major. The fourth measure contains a whole note chord of G major. The fifth measure contains a whole note chord of A major. The sixth measure contains a whole note chord of B major. The seventh measure contains a whole note chord of C# major. The eighth measure contains a whole note chord of D major. The system ends with a double bar line.

The second system of the musical score for No. 66 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with two parts on each staff. The first measure contains a whole note chord of D major. The second measure contains a whole note chord of E major. The third measure contains a whole note chord of F# major. The fourth measure contains a whole note chord of G major. The fifth measure contains a whole note chord of A major. The sixth measure contains a whole note chord of B major. The seventh measure contains a whole note chord of C# major. The eighth measure contains a whole note chord of D major. The system ends with a double bar line.

DOUBLE CHANTS.

No. 67.

First system of musical notation for No. 67. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests, with a double bar line in the middle of each staff.

Second system of musical notation for No. 67. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests, with a double bar line in the middle of each staff.

No. 68.

First system of musical notation for No. 68. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests, with a double bar line in the middle of each staff.

Second system of musical notation for No. 68. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests, with a double bar line in the middle of each staff.

DOUBLE CHANTS.

No. 69.

First system of musical notation for No. 69. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a style of double chants, featuring chords and melodic lines. The first staff has a treble clef and a sharp sign. The second staff has a bass clef and a sharp sign. The music is divided into two measures by a double bar line.

Second system of musical notation for No. 69. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a style of double chants, featuring chords and melodic lines. The first staff has a treble clef and a sharp sign. The second staff has a bass clef and a sharp sign. The music is divided into two measures by a double bar line.

No. 70.

First system of musical notation for No. 70. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb). The music is written in a style of double chants, featuring chords and melodic lines. The first staff has a treble clef and two flat signs. The second staff has a bass clef and two flat signs. The music is divided into two measures by a double bar line.

Second system of musical notation for No. 70. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb). The music is written in a style of double chants, featuring chords and melodic lines. The first staff has a treble clef and two flat signs. The second staff has a bass clef and two flat signs. The music is divided into two measures by a double bar line.

DOUBLE CHANTS.

No. 71.

Recte et Retro.
Worcester Festival, 1845.
(Opening of the New Cathedral Organ.)

The first system of music for No. 71 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chimes, with notes often appearing in pairs. The first measure contains two chords: a triad of D4, F#4, and A4 in the treble, and a dyad of D3 and F#3 in the bass. The second measure has a triad of F#4, A4, and B4 in the treble and a dyad of A2 and C#3 in the bass. The third measure features a triad of A4, C#5, and D5 in the treble and a dyad of D3 and F#3 in the bass. The fourth measure has a triad of B4, D5, and E5 in the treble and a dyad of G2 and B2 in the bass. The fifth measure contains a triad of C#5, E5, and F#5 in the treble and a dyad of C#3 and E3 in the bass. The sixth measure has a triad of D5, F#5, and G5 in the treble and a dyad of F#3 and A3 in the bass. The seventh measure features a triad of E5, G5, and A5 in the treble and a dyad of B2 and D3 in the bass. The eighth measure has a triad of F#5, A5, and B5 in the treble and a dyad of C#3 and E3 in the bass. The system concludes with a double bar line.

The second system of music for No. 71 continues the double chime pattern. The first measure has a triad of D5, F#5, and A5 in the treble and a dyad of D3 and F#3 in the bass. The second measure features a triad of E5, G5, and A5 in the treble and a dyad of G2 and B2 in the bass. The third measure has a triad of F#5, A5, and B5 in the treble and a dyad of C#3 and E3 in the bass. The fourth measure contains a triad of G5, B5, and C#6 in the treble and a dyad of D3 and F#3 in the bass. The fifth measure has a triad of A5, C#6, and D6 in the treble and a dyad of G2 and B2 in the bass. The sixth measure features a triad of B5, D6, and E6 in the treble and a dyad of C#3 and E3 in the bass. The seventh measure has a triad of C#6, E6, and F#6 in the treble and a dyad of D3 and F#3 in the bass. The eighth measure contains a triad of D6, F#6, and G6 in the treble and a dyad of G2 and B2 in the bass. The system concludes with a double bar line.

No. 72.

The first system of music for No. 72 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chimes. The first measure has a triad of D4, F#4, and A4 in the treble and a dyad of D3 and F#3 in the bass. The second measure features a triad of F#4, A4, and B4 in the treble and a dyad of A2 and C#3 in the bass. The third measure has a triad of A4, C#5, and D5 in the treble and a dyad of D3 and F#3 in the bass. The fourth measure contains a triad of B4, D5, and E5 in the treble and a dyad of G2 and B2 in the bass. The fifth measure features a triad of C#5, E5, and F#5 in the treble and a dyad of C#3 and E3 in the bass. The sixth measure has a triad of D5, F#5, and G5 in the treble and a dyad of F#3 and A3 in the bass. The seventh measure contains a triad of E5, G5, and A5 in the treble and a dyad of B2 and D3 in the bass. The eighth measure has a triad of F#5, A5, and B5 in the treble and a dyad of C#3 and E3 in the bass. The system concludes with a double bar line.

The second system of music for No. 72 continues the double chime pattern. The first measure has a triad of D5, F#5, and A5 in the treble and a dyad of D3 and F#3 in the bass. The second measure features a triad of E5, G5, and A5 in the treble and a dyad of G2 and B2 in the bass. The third measure has a triad of F#5, A5, and B5 in the treble and a dyad of C#3 and E3 in the bass. The fourth measure contains a triad of G5, B5, and C#6 in the treble and a dyad of D3 and F#3 in the bass. The fifth measure has a triad of A5, C#6, and D6 in the treble and a dyad of G2 and B2 in the bass. The sixth measure features a triad of B5, D6, and E6 in the treble and a dyad of C#3 and E3 in the bass. The seventh measure has a triad of C#6, E6, and F#6 in the treble and a dyad of D3 and F#3 in the bass. The eighth measure contains a triad of D6, F#6, and G6 in the treble and a dyad of G2 and B2 in the bass. The system concludes with a double bar line.

DOUBLE CHANTS.

No. 73.

The first system of music for No. 73 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with two notes per measure. The first measure contains two whole notes, the second two half notes, and the third two quarter notes. A double bar line is placed after the first measure. The second measure contains two whole notes, the third two half notes, and the fourth two quarter notes. The piece concludes with a double bar line.

The second system of music for No. 73 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with two notes per measure. The first measure contains two whole notes, the second two half notes, and the third two quarter notes. A double bar line is placed after the first measure. The second measure contains two whole notes, the third two half notes, and the fourth two quarter notes. The piece concludes with a double bar line.

No. 74.

The first system of music for No. 74 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with two notes per measure. The first measure contains two whole notes, the second two half notes, and the third two quarter notes. A double bar line is placed after the first measure. The second measure contains two whole notes, the third two half notes, and the fourth two quarter notes. The piece concludes with a double bar line.

The second system of music for No. 74 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with two notes per measure. The first measure contains two whole notes, the second two half notes, and the third two quarter notes. A double bar line is placed after the first measure. The second measure contains two whole notes, the third two half notes, and the fourth two quarter notes. The piece concludes with a double bar line.

DOUBLE CHANTS.

No. 75.

Worcester Festival, 1854.

The first system of music for No. 75 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notes are arranged in pairs, with the first pair being a half note G4 and a half note A4. The second pair is a half note B4 and a half note C5. The third pair is a half note D5 and a half note E5. The fourth pair is a half note F5 and a half note G5. The fifth pair is a half note A5 and a half note B5. The sixth pair is a half note C6 and a half note D6. The seventh pair is a half note E6 and a half note F6. The eighth pair is a half note G6 and a half note A6. The ninth pair is a half note B6 and a half note C7. The tenth pair is a half note D7 and a half note E7. The system ends with a double bar line.

The second system of music for No. 75 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notes are arranged in pairs, with the first pair being a half note G4 and a half note A4. The second pair is a half note B4 and a half note C5. The third pair is a half note D5 and a half note E5. The fourth pair is a half note F5 and a half note G5. The fifth pair is a half note A5 and a half note B5. The sixth pair is a half note C6 and a half note D6. The seventh pair is a half note E6 and a half note F6. The eighth pair is a half note G6 and a half note A6. The ninth pair is a half note B6 and a half note C7. The tenth pair is a half note D7 and a half note E7. The system ends with a double bar line.

No. 76.

The first system of music for No. 76 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notes are arranged in pairs, with the first pair being a half note G4 and a half note A4. The second pair is a half note B4 and a half note C5. The third pair is a half note D5 and a half note E5. The fourth pair is a half note F5 and a half note G5. The fifth pair is a half note A5 and a half note B5. The sixth pair is a half note C6 and a half note D6. The seventh pair is a half note E6 and a half note F6. The eighth pair is a half note G6 and a half note A6. The ninth pair is a half note B6 and a half note C7. The tenth pair is a half note D7 and a half note E7. The system ends with a double bar line.

The second system of music for No. 76 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style of double chanted notes, with pairs of notes on each staff. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The notes are arranged in pairs, with the first pair being a half note G4 and a half note A4. The second pair is a half note B4 and a half note C5. The third pair is a half note D5 and a half note E5. The fourth pair is a half note F5 and a half note G5. The fifth pair is a half note A5 and a half note B5. The sixth pair is a half note C6 and a half note D6. The seventh pair is a half note E6 and a half note F6. The eighth pair is a half note G6 and a half note A6. The ninth pair is a half note B6 and a half note C7. The tenth pair is a half note D7 and a half note E7. The system ends with a double bar line.

DOUBLE CHANTS.

No. 77.

The first system of music for No. 77 consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music is written in a style of double chants, featuring parallel motion in both hands. The upper staff begins with a whole note chord, followed by a series of eighth notes and quarter notes. The lower staff provides a harmonic accompaniment with similar rhythmic values. The system concludes with a double bar line.

The second system of music for No. 77 continues the double chant from the first system. It maintains the same two-staff structure and key signature. The melodic lines in both staves continue their parallel motion, with the upper staff showing more complex rhythmic patterns including eighth and sixteenth notes. The lower staff continues to provide a steady harmonic accompaniment. The system ends with a double bar line.

No. 78.

The first system of music for No. 78 consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The lower staff is in bass clef with the same key signature. The music is written in a style of double chants, featuring parallel motion in both hands. The upper staff begins with a whole note chord, followed by a series of eighth notes and quarter notes. The lower staff provides a harmonic accompaniment with similar rhythmic values. The system concludes with a double bar line.

The second system of music for No. 78 continues the double chant from the first system. It maintains the same two-staff structure and key signature. The melodic lines in both staves continue their parallel motion, with the upper staff showing more complex rhythmic patterns including eighth and sixteenth notes. The lower staff continues to provide a steady harmonic accompaniment. The system ends with a double bar line.

DOUBLE CHANTS.

No. 81.

RECTE ET RETRO.

The first system of musical notation for No. 81 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a simple, diatonic style with quarter and eighth notes. A double bar line is placed after the first four measures of each staff.

The second system of musical notation for No. 81 consists of two staves, continuing the piece from the first system. It maintains the same key signature and notation style, with a double bar line after the first four measures of each staff.

No. 82.

RECTE ET RETRO.

The first system of musical notation for No. 82 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a simple, diatonic style with quarter and eighth notes. A double bar line is placed after the first four measures of each staff.

The second system of musical notation for No. 82 consists of two staves, continuing the piece from the first system. It maintains the same key signature and notation style, with a double bar line after the first four measures of each staff.

DOUBLE CHANTS.

No. 83.

The first system of music for No. 83 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double chants, featuring parallel motion in both hands. The first measure contains a whole note chord of D4 and F#4 in the treble, and D3 and F#3 in the bass. The second measure has a whole note chord of E4 and G#4 in the treble, and E3 and G#3 in the bass. The third measure has a whole note chord of F#4 and A4 in the treble, and F#3 and A3 in the bass. The fourth measure has a whole note chord of G#4 and B4 in the treble, and G#3 and B3 in the bass. The fifth measure has a whole note chord of A4 and C5 in the treble, and A3 and C4 in the bass. The sixth measure has a whole note chord of B4 and D5 in the treble, and B3 and D4 in the bass. The seventh measure has a whole note chord of C5 and E5 in the treble, and C4 and E4 in the bass. The eighth measure has a whole note chord of D5 and F#5 in the treble, and D4 and F#4 in the bass. The system concludes with a double bar line.

The second system of music for No. 83 continues the double chant from the first system. It consists of two staves in treble and bass clefs, in the key of D major. The first measure has a whole note chord of E4 and G#4 in the treble, and E3 and G#3 in the bass. The second measure has a whole note chord of F#4 and A4 in the treble, and F#3 and A3 in the bass. The third measure has a whole note chord of G#4 and B4 in the treble, and G#3 and B3 in the bass. The fourth measure has a whole note chord of A4 and C5 in the treble, and A3 and C4 in the bass. The fifth measure has a whole note chord of B4 and D5 in the treble, and B3 and D4 in the bass. The sixth measure has a whole note chord of C5 and E5 in the treble, and C4 and E4 in the bass. The seventh measure has a whole note chord of D5 and F#5 in the treble, and D4 and F#4 in the bass. The eighth measure has a whole note chord of E5 and G#5 in the treble, and E4 and G#4 in the bass. The system concludes with a double bar line.

No. 84.

The first system of music for No. 84 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a style of double chants, featuring parallel motion in both hands. The first measure contains a whole note chord of D4 and F#4 in the treble, and D3 and F#3 in the bass. The second measure has a whole note chord of E4 and G#4 in the treble, and E3 and G#3 in the bass. The third measure has a whole note chord of F#4 and A4 in the treble, and F#3 and A3 in the bass. The fourth measure has a whole note chord of G#4 and B4 in the treble, and G#3 and B3 in the bass. The fifth measure has a whole note chord of A4 and C5 in the treble, and A3 and C4 in the bass. The sixth measure has a whole note chord of B4 and D5 in the treble, and B3 and D4 in the bass. The seventh measure has a whole note chord of C5 and E5 in the treble, and C4 and E4 in the bass. The eighth measure has a whole note chord of D5 and F#5 in the treble, and D4 and F#4 in the bass. The system concludes with a double bar line.

The second system of music for No. 84 continues the double chant from the first system. It consists of two staves in treble and bass clefs, in the key of D major. The first measure has a whole note chord of E4 and G#4 in the treble, and E3 and G#3 in the bass. The second measure has a whole note chord of F#4 and A4 in the treble, and F#3 and A3 in the bass. The third measure has a whole note chord of G#4 and B4 in the treble, and G#3 and B3 in the bass. The fourth measure has a whole note chord of A4 and C5 in the treble, and A3 and C4 in the bass. The fifth measure has a whole note chord of B4 and D5 in the treble, and B3 and D4 in the bass. The sixth measure has a whole note chord of C5 and E5 in the treble, and C4 and E4 in the bass. The seventh measure has a whole note chord of D5 and F#5 in the treble, and D4 and F#4 in the bass. The eighth measure has a whole note chord of E5 and G#5 in the treble, and E4 and G#4 in the bass. The system concludes with a double bar line.

DOUBLE CHANTS.

No. 85.

The first system of music for No. 85 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music is written in a style of double chants, featuring chords and intervals. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is written in a style of double chants, featuring chords and intervals.

The second system of music for No. 85 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music is written in a style of double chants, featuring chords and intervals. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music is written in a style of double chants, featuring chords and intervals.

No. 86.

The first system of music for No. 86 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a style of double chants, featuring chords and intervals. The first staff begins with a treble clef and a key signature of three sharps. The second staff begins with a bass clef and a key signature of three sharps. The music is written in a style of double chants, featuring chords and intervals.

The second system of music for No. 86 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#). The music is written in a style of double chants, featuring chords and intervals. The first staff begins with a treble clef and a key signature of three sharps. The second staff begins with a bass clef and a key signature of three sharps. The music is written in a style of double chants, featuring chords and intervals.

DOUBLE CHANTS.

No. 86 (a)

ANOTHER OF THE SAME.
(Less contrapuntal but more consistent.)

Musical score for No. 86 (a), consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps: F# and C#). The music is written in a style of double chant, featuring parallel motion between the two parts. The piece consists of two measures followed by a repeat sign, then another two measures, and finally a concluding measure.

Musical score for No. 86 (b), consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps: F# and C#). The music is written in a style of double chant, featuring parallel motion between the two parts. The piece consists of two measures followed by a repeat sign, then another two measures, and finally a concluding measure.

No. 87.

Musical score for No. 87 (a), consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps: F# and C#). The music is written in a style of double chant, featuring parallel motion between the two parts. The piece consists of two measures followed by a repeat sign, then another two measures, and finally a concluding measure.

Musical score for No. 87 (b), consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (indicated by two sharps: F# and C#). The music is written in a style of double chant, featuring parallel motion between the two parts. The piece consists of two measures followed by a repeat sign, then another two measures, and finally a concluding measure.

DOUBLE CHANTS.

No. 88.

CHANGEABLE.

First system of musical notation for No. 88. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of A major (two sharps). The music is written in a style of double chants, with notes often beamed together in pairs. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The notation includes various note values and rests, with a double bar line indicating a section break.

Second system of musical notation for No. 88. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of A major (two sharps). The music continues from the first system, maintaining the double chant style. The notation includes various note values and rests, with a double bar line indicating a section break.

No. 89.

First system of musical notation for No. 89. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of B-flat major (two flats). The music is written in a style of double chants, with notes often beamed together in pairs. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The notation includes various note values and rests, with a double bar line indicating a section break.

Second system of musical notation for No. 89. It consists of two staves: a treble staff and a bass staff. Both staves are in the key of B-flat major (two flats). The music continues from the first system, maintaining the double chant style. The notation includes various note values and rests, with a double bar line indicating a section break.

DOUBLE CHANTS.

No. 90.

The first system of music for No. 90 consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a style of double chanted chords, with notes often beamed together. The system contains two measures, each separated by a double bar line.

The second system of music for No. 90 consists of two staves, identical in notation to the first system. It continues the double chanted chords in the same key signature and style.

No. 91.

The first system of music for No. 91 consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with the same key signature. The music is written in a style of double chanted chords. The system contains two measures, each separated by a double bar line.

The second system of music for No. 91 consists of two staves, identical in notation to the first system. It continues the double chanted chords in the same key signature and style.

DOUBLE CHANTS.

No. 92.

The first system of music for No. 92 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style of double chants, featuring chords and intervals. The first staff begins with a whole note chord of G2, B-flat2, and D3. The second staff begins with a whole note chord of G2, B-flat2, and D3. The system concludes with a double bar line.

The second system of music for No. 92 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues from the first system. The first staff begins with a whole note chord of G2, B-flat2, and D3. The second staff begins with a whole note chord of G2, B-flat2, and D3. The system concludes with a double bar line.

No. 93.

The first system of music for No. 93 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style of double chants, featuring chords and intervals. The first staff begins with a whole note chord of G2, B-flat2, and D3. The second staff begins with a whole note chord of G2, B-flat2, and D3. The system concludes with a double bar line.

The second system of music for No. 93 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues from the first system. The first staff begins with a whole note chord of G2, B-flat2, and D3. The second staff begins with a whole note chord of G2, B-flat2, and D3. The system concludes with a double bar line.

DOUBLE CHANTS.

No. 94.

The first system of music for No. 94 consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music is written in a style of double chanted chords, with notes often beamed together. The system contains two measures, each with a repeat sign at the end.

The second system of music for No. 94 consists of two staves, continuing the notation from the first system. It features the same treble and bass clefs and key signature. The notation continues with double chanted chords across two measures, each ending with a repeat sign.

No. 95.

The first system of music for No. 95 consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music is written in a style of double chanted chords. The system contains two measures, each with a repeat sign at the end.

The second system of music for No. 95 consists of two staves, continuing the notation from the first system. It features the same treble and bass clefs and key signature. The notation continues with double chanted chords across two measures, each ending with a repeat sign.

DOUBLE CHANTS.

No. 96.

Worcester Festival, 1848.

The first system of music for No. 96 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style characteristic of 19th-century choral settings, featuring a mix of quarter, eighth, and sixteenth notes, along with rests and bar lines. The piece concludes with a double bar line.

The second system of music for No. 96 continues the two-staff format. It features similar rhythmic patterns and melodic lines as the first system, maintaining the B-flat key signature. The notation includes various note values and rests, leading to a final double bar line.

No. 97.

The first system of music for No. 97 consists of two staves in treble and bass clefs with a B-flat key signature. The music is primarily composed of chords and simple melodic fragments. It ends with a double bar line.

The second system of music for No. 97 continues the two-staff format. It features a key signature change to two sharps (D major) in the first measure of the second staff, indicated by a sharp sign on the F line. The music concludes with a double bar line.

I.
INDEX OF TUNES.

(ALPHABETICALLY ARRANGED).

| No. | Name. | Measure. | Author or Harmonist. | Date. | Source. |
|-----|-------------------------------------------|-----------------------------|--------------------------------------------------------------------------------------------|--------------|-------------------------------|
| 81 | Abana..... | S. M. | W. H. Havergal | 1845 | Hundred Tunes. |
| 89 | Abarim..... | S. M. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 138 | Abilene..... | 77, 77 | W. H. Havergal | 1866 | Unpublished MS. |
| 88 | Achor | S. M. | W. H. Havergal | 1847 | Hundred Tunes. |
| 48 | Adria..... | C. M. | W. H. Havergal | 1869 | Unpublished MS. |
| 86 | Ajalon..... | S. M. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 208 | Altorf; or, <i>Luther's Hymn</i> ... | 87, 87, 887; or, 88, 888 | Dr. Martin Luther. From "Winterfeld's Collection, 1840." Harmonized by W. H. H. | 1523 | Old Church Psalmody. |
| 84 | Amana..... | S. M. | W. H. Havergal | 1838 | Hundred Tunes. |
| 103 | Amplias..... | 64, 66. | F. R. Havergal..... | 1870 | |
| 227 | Angels' Song..... | 88, 88, 88.... | Orlando Gibbons. Harmonized by W. H. H. | 1623 | Old Church Psalmody. |
| 232 | Aquila..... | 9998, 8888.. | F. R. Havergal..... | 1870 | |
| 224 | Aristarchus | 8888..... | F. R. Havergal..... | 1870 | |
| 90 | Armageddon..... | S. M. | W. H. Havergal | 1841 | Hundred Tunes. |
| 118 | Arnon | 66, 84 | W. H. Havergal. (Adapted, F. R. H.) | 1841 | Hundred Tunes. |
| 59 | Arran | C. M. | W. H. Havergal | 1869 | Unpublished MS. |
| 206 | Augsburg..... | 87, 87 D. | From Töpler's "Alte Choral Melodien." Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 79 | Aven..... | S. M. | W. H. Havergal | 1841 | Hundred Tunes. |
| 116 | Baca..... | 66, 66, 66.... | W. H. Havergal. (Adapted, F. R. H.) | 1852 | Hundred Tunes. |
| 188 | Baden I; or, <i>Nuremberg.</i> | 87, 87, 44, 87 | Severus Gastorius. Harmonized by W. H. H. (Adapted, F. R. H.) | 1675 | Old Church Psalmody. |
| 225 | Baden II; or, <i>Nuremberg.</i> | 88, 88, 47.... | Severus Gastorius. Harmonized by W. H. H. | 1675 | Old Church Psalmody. |
| 112 | Bashan | 66, 66 | W. H. Havergal | c1858 | Hundred Tunes. |
| 18 | Bavaria..... | L. M. | Ancient German Choral. Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 66 | Bedford | C. M. | From "Matthew Wilkins' Psalmody." Harmonized by W. H. H. | 1699 | Old Church Psalmody. |
| 41 | Berachah..... | C. M. | W. H. Havergal | c1858 | Hundred Tunes. |
| 51 | Besor..... | C. M. | W. H. Havergal | 1835 | Hundred Tunes. |
| 222 | Bethabara; or, <i>Hatherton.</i> | 888, 6 | W. H. Havergal | 1860 | "Year of Praise," &c., &c. |
| 174 | Bethany..... | 86, 84 | W. H. Havergal | Feb. 1870 | Unpublished MS. |
| 76 | Bethaven | C. M. D. | W. H. Havergal | c1857 | Hundred Tunes. |
| 36 | Bether..... | C. M. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 102 | Beulah..... | 64, 64, 6664 | W. H. Havergal | c1866 | Unpublished MS. |
| 186 | Bremen..... | 87, 87. | Joachim Neander, Presbyter of Bremen. Harmonized by W. H. H. | 1680 | Old Church Psalmody. |
| 43 | Bristol | C. M. | From "Ravenscroft's Psalter." Harmonized by W. H. H. | 1621 | Old Church Psalmody. |

| No. | Name. | Measure. | Author or Harmonist. | Date. | Source. |
|-----|-----------------------------------------------------------------------------|--------------------------------------|-----------------------------------------------------------------------------------|--------|-----------------------|
| 56 | Caithness | C. M. | From the "Scotch Psalter." Harmonized by W. H. H. | 1635 | Old Church Psalmody. |
| 164 | Calvary | 10 lines 7s or 7777 D. ... | W. H. Havergal. (Adapted, F. R. H.) | 1869 | Unpublished MS. |
| 247 | Candia | 11 11 11, 5. | W. H. Havergal. | 1867 | Unpublished MS. |
| 231 | Capernaum | 9 8, 9 8 | W. H. Havergal. | 1860 | |
| 61 | Carlisle | C. M. | From "Ravenscroft's Psalter." Harmonized by W. H. H. | 1621 | Old Church Psalmody. |
| 69 | Carmel | C. M. | W. H. Havergal | | Hundred Tunes. |
| 219 | Carpus | 8 8 8, 4 | F. R. Havergal | 1870 | |
| 170 | Casiphia | 8 4, 8 4, 8 8 8 4 | W. H. Havergal | 1868 | Unpublished MS. |
| 190 | Cassel | 8 7, 8 7, 7 7..... | Ancient German Choral. Harmo- nized by W. H. H. .... | ..... | Old Church Psalmody. |
| 216 | Chaldea..... | 8 8 8..... | W. H. Havergal. (Adapted, F. R. H.) | c 1835 | Unpublished MS. |
| 214 | Chapel Royal | 8 8 6 D. | Dr. Boyce. Harmonized by W. H. H. | 1745 | Old Church Psalmody. |
| 35 | Chesalon | C. M. | W. H. Havergal | 1854 | Hundred Tunes. |
| 70 | Chester; or, "A Prayer for the Queen's most ex- cellent Majestic." | C. M. | From "Este's Psalter." Harmonized by W. H. H. | 1590 | Old Church Psalmody. |
| 145 | Chios | 7 7, 7 7 | W. H. Havergal | 1859 | Unpublished MS. |
| 104 | Claudia | 6 5, 6 5 | F. R. Havergal | 1870 | |
| 196 | Coburg | 8 7, 8 7, 8 7; or 8 7, 8 7, 4 4 7 | Ancient German Choral. Harmo- nized by W. H. H. .... | ..... | Old Church Psalmody. |
| 234 | Conway | 10 10, 10 10 .. | Henry Lawes. Harmonized by W. H. H. | 1637 | Old Church Psalmody. |
| 3 | Crasselius; or, <i>Winchester New</i> | L. M. | Crasselius, a Lutheran Presbyter at Düsseldorf. Harmonized by W. H. H. | c 1650 | Old Church Psalmody. |
| 244 | Crescens | 11 8, 11 8 | F. R. Havergal | 1870 | |
| 22 | Crete | L. M. | W. H. Havergal | 1859 | "Year of Praise," &c. |
| 181 | Culbach..... | 8 7, 8 7 | From Töpler's "Alte Choral Melodien." Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 71 | Culross | C. M. | From the "Scotch Psalter." Harmonized by W. H. H. | 1635 | Old Church Psalmody. |
| 26 | Cyprus | L. M. | W. H. Havergal | 1861 | Unpublished MS. |
| 92 | Cyrene | S. M. | W. H. Havergal | 1860 | Unpublished MS. |
| 20 | Dalmatia | L. M. | W. H. Havergal | 1859 | |
| 111 | Damaris | 6 6, 6 6 | F. R. Havergal | 1870 | |
| 218 | Dies Iræ | 8 8 8..... | F. R. Havergal | 1870 | |
| 64 | Dimon | C. M. | W. H. Havergal. Composed in a dream | 1853 | Hundred Tunes. |
| 21 | Dortmund | L. M. | From the "Hamburg Choral Book." Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 72 | Dundee; or, <i>Windsor</i> | C. M. | From the "Scotch Psalter." Harmonized by W. H. H. | 1615 | Old Church Psalmody. |
| 68 | Dunfermline | C. M. | From "Ravenscroft's Psalter." Harmonized by W. H. H. | 1621 | Old Church Psalmody. |
| 236 | Ebronah | 10 10, 10 10 .. | W. H. Havergal | 1867 | Unpublished MS. |
| 38 | Eden | C. M. | W. H. Havergal | 1845 | Hundred Tunes. |

| No. | Name. | Measure. | Author or Harmonist. | Date. | Source. |
|-----|----------------------------|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|----------------|----------------------------------------|
| 246 | Eirene | 11 10, 11 10 ; or, 11 10, 11 10, 10 10 | F. R. Havergal | 1870 | |
| 252 | “Ein’ feste Burg” | 8 7, 8 7, 6 6 6 6, 7 | Martin Luther | 1529 | |
| 34 | Elah | C. M. | W. H. Havergal | 1845 | Hundred Tunes. |
| 124 | Enon | 6 7, 8 7 | F. R. Havergal | 1870 | |
| II. | Ephesus | Hymn Chant ... | W. H. Havergal | 1836 | Hundred Chants. |
| 57 | Ephron | C. M. | W. H. Havergal | 1838 | Hundred Tunes. |
| 6 | Eppendorf | L. M. | C. P. Emmanuel Bach. Har- monized by W. H. H. | Ob. 1778 | Old Church Psalmody. |
| 8 | Erfurt | L. M. | Dr. Martin Luther. From “Winter- feld’s Collection of his Tunes. Leipsic, 1840.” Harmonized by W. H. H. | 1523 | Old Church Psalmody. |
| 202 | Esdraelon | 8 7, 8 7 D. | W. H. Havergal. Arranged by F. R. H. | c 1838 | From a Sacred Song. |
| 221 | Eshcol | 8 8 8, 6 | W. H. Havergal. (Adapted, F. R. H.) | 1852 | Hundred Tunes. |
| 2 | Euphrates | L. M. | W. H. Havergal | 1848 | Hundred Tunes. |
| 54 | Evan I. | C. M. | W. H. Havergal | 1846 | Cantica Laudis, Bos- ton, U.S., &c. |
| 77 | Evan II. | C. M. D. | W. H. Havergal | 1846 | Unpublished MS. |
| 230 | Exeter | 8 8 8 D. | From Hugh Bond’s (of Exeter) “Se- lection of Psalm Tunes.” Har- monized by W. H. H. | c 1795 | Old Church Psalmody. |
| 67 | Farrant | C. M. | Richard Farrant, Gentleman of the Chapel Royal. Harmonized by W. H. H. | Ob. 1585 | Old Church Psalmody. |
| 87 | Franconia | S. M. | German Melody. Harmonized by W. H. H. | c 1720 | Old Church Psalmody |
| 183 | Frankfort | 8 7, 8 7 | G. Joseph, of Breslau | 1690 | Old Church Psalmody. |
| 65 | French ; or, <i>Dundee</i> | C. M. | From the “Scotch Psalter.” Har- monized by W. H. H. | 1615 | Old Church Psalmody. |
| 25 | Galilee | L. M. | W. H. Havergal | 1867 | Unpublished MS. |
| 131 | Gareb | 7 6, 7 6, 7 7, 7 6 | W. H. Havergal | 1848 | “Liverpool Tune- book,” &c., &c. |
| 233 | Gedor | 10 10, 7 | W. H. Havergal | 1867 | Unpublished MS. |
| 17 | Genesaret | L. M. | W. H. Havergal | 1844 | Hundred Tunes. |
| 10 | Gerar | L. M. | W. H. Havergal | 1856 | Hundred Tunes. |
| 28 | Gethsemane | L. M. | W. H. Havergal | 1838 | Hundred Tunes. |
| 148 | Gibbons | 7 7, 7 7 | Orlando Gibbons. Harmonized by W. H. H. | 1623 | Old Church Psalmody. |
| 11 | Gilboa | L. M. | W. H. Havergal | 1849 | Hundred Tunes. |
| 40 | Gloucester | C. M. | From “Ravenscroft’s Psalter.” Harmonized by W. H. H. | 1621 | Old Church Psalmody. |
| 185 | Godesberg | 8 7, 8 7 | From the “Arien” of H. Albert. Harmonized by W. H. H. | 1644 | Old Church Psalmody. |
| 130 | Goldbach | 7 6, 7 6 ; or, 7 6, 7 6 D. ... | Vulpus and C. P. E. Bach. From the “Hamburg Choral Book.” Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 7 | Göldel | L. M. | German Choral. The usual words to it by John Göldel, Presbyter. Died at Dienstadt, 1685. Har- monized by W. H. H. | Before 1627 | Old Church Psalmody. |
| 115 | Gopsal | 6 6 6 6, 4 4 4 4 | Handel. From the Fitzwilliam MSS. Arranged by W. H. H. | c 1742 | Old Church Psalmody. |

| No. | Name. | Measure. | Author or Harmonist. | Date. | Source. |
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| 125 | Goshen | 7 6, 7 6 | W. H. Havergal | 1863 | "Fireside Music." |
| 165 | Gozan | 7 7, 8 7 | W. H. Havergal. (Adapted, F. R. H.) | 1849 | Hundred Tunes. |
| 205 | Hamburg | 8 7, 8 7 D. | John Schoppe. Harmonized by W. H. H. | 1642 | Old Church Psalmody. |
| 239 | Hanover; or, <i>Croft's 104th</i> | 10 10, 11 11 | From Supplement to N. V. Dr. Croft. Harmonized by W. H. H. | 1708 | Old Church Psalmody. |
| 9 | Haran; or, <i>Bertram</i> | L. M. | W. H. Havergal ..... | ..... | "Anglican Hymn- book," &c. |
| 30 | Hareth | L. M. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 133 | Havergal | 7 7 7..... | } W. H. Havergal | Ap 16 | } Unpublished MS. |
| 163 | Havergal | 7 7 7, 7 7 7, 7 7 7 | | 1870 | |
| 192 | Havilah..... | 8 7, 8 7, 8 7..... | W. H. Havergal | 1870 | Unpublished MS. |
| 12 | Hebron | L. M. | W. H. Havergal | 1852 | Hundred Tunes. |
| 105 | Hermas | 6 5, 6 5 D. | F. R. Havergal | 1870 | |
| 27 | Hermon | L. M. | W. H. Havergal | 1840 | Hundred Tunes. |
| 160 | Heshbon; or, <i>Parracombe</i> | 7 7, 7 7 D. | W. H. Havergal | 1869 | Rev. L. C. Biggs' "Supplement to Hymns Ancient and Modern." |
| 31 | Hiddekel | L. M. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 248 | Hobah | 11 11, 11 11 .. | W. H. Havergal | 1846 | |
| 16 | Hor | L. M. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 193 | Idumea | 8 7, 8 7, 8 7..... | W. H. Havergal. (Adapted, F. R. H.) | 1866 | Unpublished MS. |
| 37 | Iona | C. M. | W. H. Havergal | 1869 | Unpublished MS. |
| 91 | Jeruel; or, <i>Hawkstone</i> | S. M. | W. H. Havergal | 1869 | Unpublished MS. |
| 220 | Jezreel | 8 8 8, 6. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 211 | Jordan | 8 8 6 D. | W. H. Havergal | 1851 | Hundred Tunes. |
| 140 | Judea | 7 7, 7 7 | W. H. Havergal | 1854 | Unpublished MS. |
| 159 | Kadesh | 7 7 7 7 D; or, 10 lines, 7 s | W. H. Havergal | 1869 | Unpublished MS. |
| 42 | Kedar | C. M. | W. H. Havergal | 1859 | Unpublished MS. |
| 213 | Kedron | 8 8 6 D. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 63 | Kent | C. M. | Supposed old English tune used in Kent. Harmonized by W. H. H. | ..... | Old Church Psalmody. |
| 132 | Kiriathaim | 7 6, 8 6, 8 6, 8 6 | W. H. Havergal | 1869 | Unpublished MS. |
| VIII. | Laodicea | Hymn Chant ... | F. R. Havergal | 1870 | |
| 177 | Lebanon | 8 6, 8 6, 8 8 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 19 | Leipsic | L. M. | John Hermann Schein, Music Direc- tor. Died at Leipsic, 1631. Har- monized by W. H. H. .... | ..... | Old Church Psalmody. |
| 55 | London New; or, <i>Newton</i> | C. M. | From the "Scotch Psalter." Har- monized by W. H. H. | 1635 | Old Church Psalmody. |
| 139 | Lubeck | 7 7, 7 7 | Ancient German Choral. Har- monized by W. H. H. .... | ..... | Old Church Psalmody. |
| 95 | Ludlow | S. M. | From "Ravenscroft's Psalter." Har- monized by W. H. H. | 1621 | Old Church Psalmody. |
| 199 | Lusatia | 8 7, 8 7, 4 4 7 | German Choral. Harmonized by W. H. H. | | Old Church Psalmody. |

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| 152 | Luxemburg | 77, 77 | Ancient German Choral. Harmonized by W. H. H. | | Old Church Psalmody. |
| 210 | Magdalene College | 886 D. | Dr. W. Hayes. Harmonized by W. H. H. | 1780 | Old Church Psalmody. |
| 129 | Mahanaim..... | 76, 76 D. | W. H. Havergal | Jan. | |
| 226 | Mamre | 88, 88, 88; or, 98, 98, 88... | W. H. Havergal | 1870 | Unpublished MS. |
| 229 | Maon..... | 88, 88, 88 ... | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 154 | Marah | 77, 77 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 93 | Marano | S. M. | From "La Scala Santa." Harmonized by W. H. H. | 1681 | Unpublished MS. |
| 96 | Massah | S. M. D. | W. H. Havergal ..... | ..... | Old Church Psalmody. |
| 195 | Media | 87, 87, 87..... | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 122 | Megiddon | 66, 86, 88..... | W. H. Havergal. (Adapted, F. R. H.) | 1859 | Unpublished MS. |
| 24 | Melcombe..... | L. M. | S. Webbe. Harmonized by W. H. H. | ..... | Hundred Tunes. |
| 50 | Melross | C. M. | From the "Scotch Psalter." Harmonized by W. H. H. | 1812 | Old Church Psalmody. |
| 228 | Meribah | 88, 88, 88..... | W. H. Havergal | 1635 | Old Church Psalmody. |
| 215 | Merom | 887, 887..... | W. H. Havergal. (Adapted, F. R. H.) | ..... | Hundred Tunes. |
| 175 | Midian | 86, 86, 4 | W. H. Havergal. (Adapted, F. R. H.) | 1861 | Unpublished MS. |
| 126 | Minden | 76, 76, 77..... | From Töppler's "Alte Choral Melodien." Harmonized by W. H. H. | ..... | Old Church Psalmody. |
| 120 | Mizpeh | 6666, 88..... | W. H. Havergal | 1851 | Hundred Tunes. |
| 83 | Moravia..... | S. M. | Rev. Lewis West. Harmonized by W. H. H. | c1800 | Old Church Psalmody. |
| 119 | Moriah | 6666, 88..... | W. H. Havergal | 1846 | Hundred Tunes. |
| 107 | Moscow | 664, 6664 | Attributed, in the "Lock Collection," to Giardini. Harmonized by W. H. H. | c1760 | Old Church Psalmody. |
| 80 | Narenza | S. M. | Ancient Choral, from the "Cologne Hymn Book." Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 155 | Nassau | 77, 77, 77..... | John Rosenmüller, Director of Music at Leipsic. Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 47 | Nayland; or, <i>St. Stephen</i> | C. M. | Rev. W. Jones, of Nayland. Harmonized by W. H. H. | 1655 | Old Church Psalmody. |
| 121 | Nebo | 6666, 88..... | W. H. Havergal | c1780 | Common Praise. |
| 212 | New College..... | 886 D. | Dr. W. Hayes. Harmonized by W. H. H. | 1848 | Hundred Tunes. |
| 100 | Nimrim | 64, 64, 664... .. | W. H. Havergal | 1780 | Old Church Psalmody. |
| 39 | Nottingham; or, <i>St. Magnus</i> | C. M. | W. H. Havergal | 1857 | Hundred Tunes. |
| 251 | "Nun danket alle Gott"..... | 67, 67, 6666. | Jeremiah Clark. Harmonized by W. H. H. | 1700 | Old Church Psalmody. |
| 97 | Old 25th | S. M. D. | Johann Crüger | 1649 | |
| 74 | Old 44th | C. M. D. | From "Day's Psalter." Harmonized by W. H. H. | 1563 | Old Church Psalmody. |
| 75 | Old 81st..... | C. M. D. | From "Day's Psalter." Harmonized by W. H. H. | 1563 | Old Church Psalmody. |
| 1 | Old 100th* | L. M. | Melody from "Day's Psalter." Harmonized by W. H. H. | 1563 | Old Church Psalmody. |
| | Another of the same | L. M. | From the "Psalter." Harmonized by W. H. H. | 1580 | Old Church Psalmody. |

* See "A History of the Old Hundredth," by the Rev. W. H. Havergal.

| No. | Name. | Measure. | Author or Harmonist. | Date. | Source. |
|------|-----------------------------------------------------|----------------------------------|-------------------------------------------------------------------------|-------------|----------------------|
| 237 | Old 124th..... | 10 10 10, 10 10.. | From "Day's Psalter." Harmonized by W. H. H. | 1563 | Old Church Psalmody. |
| 78 | Old Nunc Dimittis | C. M. D. | In all the old Psalters. Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 15 | Old Ten Commandments; or, <i>Commandments</i> | L. M. | From the "Genevan Psalter." Harmonized by W. H. H. | 1562 | Old Church Psalmody. |
| 146 | Oldenburg | 77, 77..... | Ancient German Choral ..... | ..... | Old Church Psalmody. |
| 101 | Olivet | 64, 64, 664 .. | W. H. Havergal | 1857 | Hundred Tunes. |
| 109 | Ono | 664, 6664 .. | W. H. Havergal | c1825 | Hundred Tunes. |
| 235 | Ophir | 10 10, 10 10 .. | W. H. Havergal | 1867 | Unpublished MS. |
| 108 | Oreb | 664, 6664 .. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 241 | Paran | 10 10, 11 11; or, 11 11, 11 11.. | W. H. Havergal | c1857 | Hundred Tunes. |
| 147 | Patmos | 77, 77..... | W. H. Havergal | 1869 | Unpublished MS. |
| 23 | Peniel | L. M. | W. H. Havergal | 1867 | Unpublished MS. |
| 242 | Peor | 11 11, 10 10; or, 11 11, 11 11.. | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 143 | Perazim..... | 77, 77..... | W. H. Havergal ..... | ..... | Hundred Tunes. |
| IV. | Pergamos | Hymn Chant... | F. R. Havergal | 1870 | |
| 187 | Persis..... | 87, 87, 3 | F. R. Havergal | 1870 | |
| 156 | Pharpar | 77, 77, 77..... | W. H. Havergal. (Adapted, F. R. H.) ..... | ..... | Unpublished MS. |
| VII. | Philadelphia..... | Hymn Chant .. | F. R. Havergal | 1870 | |
| 223 | Philemon | 888, 7..... | F. R. Havergal | 1870 | |
| 137 | Pisgah | 77, 77 | W. H. Havergal | 1838 | Hundred Tunes. |
| 144 | Pison..... | 77, 77 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 171 | Prague | 85, 85; or, 85, 83 | German Choral. Harmonized by W. H. H. (Adapted, F. R. H.)..... | ..... | Old Church Psalmody. |
| 114 | Psalm 148th, O.V. | 6666, 4444.. | Dr. Croft. Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 113 | Psalm 148th, N.V. | 6666, 4444.. | Dr. Howard. Harmonized by W. H. H. | 1770 | Old Church Psalmody. |
| 134 | Ramah | 777 | W. H. Havergal. (Adapted, F. R. H.) | 1861 | Unpublished MS. |
| 157 | Ratisbon | 77, 77, 77..... | From Werner's "New Saxon Choral Book." Harmonized by W. H. H. | 1815 | Old Church Psalmody. |
| 141 | Rephaim | 77, 77..... | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 150 | Rimmon | 77, 77 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 240 | Ripon | 10 10, 11 11 .. | John Church, Gentleman of the Chapel Royal. Harmonized by W. H. H. | 1698 | Old Church Psalmody. |
| 33 | Rostoc | L. M. D. | German Choral. Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 62 | Salisbury | C. M. | From Ravenscroft's Psalter. Harmonized by W. H. H. | 1621 | Old Church Psalmody. |
| 167 | Salmon | 78, 78 | W. H. Havergal. (Adapted, F. R. H.) | 1842 | Hundred Tunes. |
| 203 | Salzburg | 87, 87 D. | Michael Haydn. Harmonized by W. H. H. | 1700 | Old Church Psalmody. |
| 162 | Samaria..... | 77, 77 D. | W. H. Havergal. (Adapted, F. R. H.) ..... | ..... | Hundred Tunes. |
| 135 | Samos | 777, 3 | W. H. Havergal. (Adapted, F. R. H.) | 1859 | Unpublished MS. |
| VI. | Sardis | Hymn Chant .. | F. R. Havergal | 1870 | |
| 32 | Saxony | L.M. | Ancient German Choral. Harmonized by W. H. H. | Before 1588 | Old Church Psalmody. |

| No. | Name. | Measure. | Author or Harmonist. | Date. | Source. |
|-----------------|---------------------------------------|------------------------------|---------------------------------------------------------------------------------------------------------------------------|-------------|-------------------------------------------|
| 161 | Seir | 7 7, 7 7 D. | W. H. Havergal | 1850 | Hundred Tunes. |
| 14 | Selnecker | L. M. | Dr. Nicholas Selnecker, Professor of Theology at Leipsic. Harmonized by W. H. H. | Ob. 1592 | Old Church Psalmody. |
| 142 | Sephar | 7 7, 7 7 | W. H. Havergal | 1854 | Hundred Tunes. |
| 117 | Sheba | 6 6 6 6 D. | W. H. Havergal. (Adapted, F. R. H.) | 1865 | Unpublished MS. |
| 201 | Shen | 8 7, 8 7 D. | W. H. Havergal. (Adapted, F. R. H.) | 1853 | Hundred Tunes. |
| 136 | Shenir I. | 7 7 7, 5 | W. H. Havergal. (Adapted, F. R. H.) | 1850 | Hundred Tunes. |
| 151 | Shenir II. | 7 7, 7 7 | W. H. Havergal | 1850 | Hundred Tunes. |
| 204 | Shinar | 8 7, 8 7 D. | W. H. Havergal. (Adapted, F. R. H.) | 1865 | Unpublished MS. |
| 158 | Sihor | 7 7, 7 7, 7 7 | W. H. Havergal. (Adapted, F. R. H.) | 1851 | Hundred Tunes. |
| 153 | Siloam | 7 7, 7 7 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 176 | Silvanus | 8 6, 8 6, 8 6 | F. R. Havergal | 1870 | |
| 178 | Sirah | 8 7, 8 7 | W. H. Havergal | c 1826 | Hundred Tunes. |
| 180 | Sirion | 8 7, 8 7 | W. H. Havergal | 1851 | Hundred Tunes. |
| 179 | Sitnah | 8 7, 8 7 | W. H. Havergal | 1842 | Hundred Tunes. |
| III. | Smyrna | Hymn Chant ... | W. H. Havergal | 1836 | Hundred Chants. |
| 184 | Sorek | 8 7, 8 7 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 243 | Sosthenes | 10 II, II II, 12 II | F. R. Havergal | 1870 | |
| 94 | Southwell | S. M. | From the Psalter printed by Henrie Denham. Harmonized by W. H. H. | 1588 | Old Church Psalmody. |
| 29 | Spires | L. M. | From the Psalter. Harmonized by W. H. H. | 1563 | Old Church Psalmody. |
| 52 | St. Ann. | C. M. | Denby. Abraham Barber's "Book of Psalm Tunes." Harmonized by W. H. H. | 1686 | Old Church Psalmody. |
| 106 | St. Barnabas | 6 5, 6 5 D. | F. R. Havergal | 1870 | |
| 95 ^a | St. Bride | S. M. | Dr. Howard. Harmonized by W. H. H. | c 1770 | Old Church Psalmody. |
| 53 | St. Chrysostom | C. M. | W. H. Havergal | c 1830 | Unpublished MS. |
| 60 | St. David | C. M. | From Playford's Psalter. Harmo- nized by W. H. H. | 1671 | Old Church Psalmody. |
| 49 | St. James | C. M. | Raphael Courteville, Gentleman of the Chapel Royal. Harmonized by W. H. H. | 1680 | Old Church Psalmody. |
| 73 | St. Mary; or, <i>Hackney</i> | C. M. | From Playford's Psalter. Harmo- nized by W. H. H. | 1671 | Old Church Psalmody and Common Praise. |
| 58 | St. Matthias | C. M. | Orlando Gibbons. Harmonized by W. H. H. | 1623 | Old Church Psalmody. |
| 85 | St. Michael | S. M. | From the Psalter of 1565, and from that "printed for the assignees of R. Day, 1588." Harmonized by W. H. H. | 1565 | Old Church Psalmody. |
| 253 | St. Paul | 8 7, 8 8 7, 7 7, 7 7 | F. R. Havergal | 1871 | |
| 98 | St. Silas | 5 5 5 5, 6 5 6 5 ... | F. R. Havergal | 1870 | |
| 168 | Stephanas | 8 3, 8 3, 8 8 8, 3 3 | F. R. Havergal | 1870 | |
| 245 | Sternberg | 11 10, 11 10 ... | From Freylinghausen's <i>Gesangbuch</i> From J. D. Müller's "Choral Buch." Harmonized by W. H. H. | 1704 | Old Church Psalmody. |
| 110 | Stobel | 6 6 4, 6 6 6 4 ... | | 1754 | Old Church Psalmody. |
| 182 | Stuttgart | 8 7, 8 7 | German Choral. Harmonized by W. H. H. | | Old Church Psalmody. |

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| 189 | Succoth..... | 87, 87, 77..... | W. H. Havergal. (Adapted, F. R. H.) | | Hundred Tunes. |
| 82 | Swabia | S. M. | Ancient German Melody. Harmo- nized by W. H. H. | | Old Church Psalmody. |
| 197 | Tabor | 87, 87, 87; or, 87, 87, 447 | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 13 | Tallis's Canon | L. M. | Abridged by Ravenscroft, 1621, from Archbp. Parker's Psalter, 1561. Harmonized by W. H. H. | 1561 | Old Church Psalmody. |
| 44 | Tallis; or, <i>Tallis's Ordinal</i> | C. M. | Thomas Tallis (originally Talys). From Archbp. Parker's Psalter ... | c1561 | Old Church Psalmody. |
| 200 | Tekoa | 87, 87, 87; or, 87, 87, 447 | W. H. Havergal | 1852 | Hundred Tunes. |
| 194 | Temán | 87, 87, 87..... | W. H. Havergal | 1869 | Unpublished MS. |
| V. | Thyatira | Hymn Chant ... | F. R. Havergal | 1870 | |
| 169 | Tiberias..... | 84, 84, 8884 | W. H. Havergal | 1869 | Unpublished MS. |
| 249 | Trisagion | 11 12, 12 10 ... | W. H. Havergal | 1850 | |
| 123 | Trophimus | 669..... | F. R. Havergal | 1870 | |
| 217 | Tryphena | 888..... | F. R. Havergal | 1870 | |
| 209 | Tryphosa | 886..... | F. R. Havergal | 1870 | |
| 198 | Ulai | 87, 87, 87; or, 447..... | W. H. Havergal ..... | ..... | Hundred Tunes. |
| 250 | Venite Adoremus.. | 12 10, 11 10 ... | W. H. Havergal | 1866 | Unpublished MS. |
| 149 | Vienna | 77, 77 | German Choral. Harmonized by W. H. H. .... | ..... | Old Church Psalmody. |
| 4 | Waldeck | L. M. | Ancient German Choral. Harmo- nized by W. H. H. .... | ..... | Old Church Psalmody. |
| 5 | Wells..... | L. M. | Genevan Choral. Harmonized by W. H. H. .... | ..... | Unpublished MS. |
| 46 | Winchester | C. M. | From Alison's Psalter | 1599 | Old Church Psalmody. |
| I. | Worcester..... | Hymn Chant ... | W. H. Havergal | 1836 | Hundred Chants. |
| 45 | York | C. M. | From the Scotch Psalter | 1615 | Old Church Psalmody. |
| 191 | Zaanaim | 87, 87, 87; or, 447..... | W. H. Havergal | 1849 | Hundred Tunes. |
| 172 | Zared I. | 85, 85, 777, 5 | W. H. Havergal | 1849 | "Hymn for Christmas Day," 1849. |
| 173 | Zared II. | 85, 85, 843 ... | Arranged by W. H. H. from Zared I. | 1868 | Unpublished MS. |
| 128 | Zeboim | 76, 76 D. | W. H. Havergal | c1858 | Hundred Tunes. |
| 238 | Zemaraim | 10 10, 10 10, 10 10..... | W. H. Havergal | 1867 | Unpublished MS. |
| 127 | Zoan I. | 76, 76 D. | W. H. Havergal | 1845 | Hundred Tunes. |
| 166 | Zoan II. | 77, 87 D. | W. H. Havergal. (Adapted, F. R. H.) ..... | ..... |  |
| 207 | Zohelath | 87, 87, 887 | W. H. Havergal | c1858 | Hundred Tunes. |
| 99 | Zophim..... | 55, 7777, 6 ... | W. H. Havergal | | Hundred Tunes. |

II.

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| | L. M. | | | | |
| 1 | Old Hundredth ... | All people that on earth. | 47 | Nayland | Jerusalem, my happy home. |
| | Another of the same | Before Jehovah's awful throne. | 48 | Adria | As pants the hart for cooling. |
| 2 | Euphrates | What are those soul-reviving. | 49 | St. James | Thou art the Way. |
| 3 | Crasselius | The Saviour lives. | 50 | Melross | Father of mercies, in Thy word. |
| 4 | Waldeck | O render thanks to God. | 51 | Besor | What shall I render to my God? |
| 5 | Wells | Soon may the last glad song. | 52 | St. Ann | Now, gracious Lord. |
| 6 | Eppendorf | Awake, my soul. | 53 | St. Chrysostom .. | Wake, harp of Zion. |
| 7 | Göldel | All hail, adorèd Trinity. | 54 | Evan I. | Jesus, the very thought of Thee. |
| 8 | Erfurt | Jesus shall reign. | 55 | London New | O God, our help in ages past. |
| 9 | Haran | O Spirit of the living God. | 56 | Caithness | Plunged in a gulph. |
| 10 | Gerar | O praise the Lord. | 57 | Ephron | When all Thy mercies. |
| 11 | Gilboa | Captain of Thine enlisted host. | 58 | St. Matthias | Our God is love. |
| 12 | Hebron | I know that my Redeemer. | 59 | Arran | Oh, what a lonely path. |
| 13 | Tallis's Canon ... | Glory to Thee, my God. | 60 | St. David | God moves in a mysterious way. |
| 14 | Selnecker | O King of kings. | 61 | Carlisle | For mercies countless. |
| 15 | Old Ten Com- mandments | God is the refuge. | 62 | Salisbury | Incarnate God. |
| 16 | Hor | New every morning is the love. | 63 | Kent | When I can read my title clear. |
| 17 | Gennesaret | Let me be with Thee. | 64 | Dimon | Why should the children. |
| 18 | Bavaria | Father of heaven ! whose love. | 65 | French | How sweet the name of Jesus. |
| 19 | Leipsic | Take up thy cross. | 66 | Bedford | Through all the changing. |
| 20 | Dalmatia | Come, gracious Spirit. | | Do. (Common time) | Oh, for a heart to praise. |
| 21 | Dortmund | Come, Holy Ghost. | 67 | Farrant | The saints on earth. |
| 22 | Crete | Come, Holy Ghost. | 68 | Dunfermline | O Thou from whom. |
| 23 | Peniel | Sun of my soul, thou Saviour. | 69 | Carmel | Lord, as to Thy dear cross. |
| 24 | Melcombe | Where high the heavenly. | 70 | Chester | Lord, when we bend. |
| 25 | Galilee | Just as I am, without one plea. | 71 | Culross | A pilgrim through this lonely. |
| 26 | Cyprus | Jesus, Thou joy of loving hearts. | 72 | Dundee | O help us, Lord, each hour. |
| 27 | Hermion | When I survey the wondrous. | 73 | St. Mary | Almighty God, before Thy. |
| 28 | Gethsemane | Jesus, Thy blood. | | C. M. D. | |
| 29 | Spires | Eternity, eternity ! | 74 | Old 44th | He came, whose embassy. |
| 30 | Hareth | The Lord shall come ! | 75 | Old 81st | Jerusalem, Jerusalem ! |
| 31 | Hiddekel | God of my life ! to Thee I call. | 76 | Bethaven | The roseate hues of early dawn. |
| 32 | Saxony | That day of wrath. | 77 | Evan II. | I heard the voice of Jesus say. |
| | L. M. D. | | 78 | Old Nunc Dimittis S. M. | See what unbounded zeal. |
| 33 | Rostoc | Before the Almighty power. | 79 | Aven | Awake, and sing the song. |
| | C. M. | | 80 | Narenza | Stand up, and bless the Lord. |
| 34 | Elah | All hail, the power of Jesu's. | 81 | Abana | Come ye that love the Lord. |
| 35 | Chesalon | Hosanna ! raise the pealing. | 82 | Swabia | To God, the only wise. |
| 36 | Bether | Salvation ! O, the joyful sound. | 83 | Moravia | Ye servants of the Lord. |
| 37 | Iona | Isles of the deep, rejoice. | 84 | Amana | Come to Thy temple, Lord. |
| 38 | Eden | Come, let us join our cheerful. | 85 | St. Michael | To bless Thy chosen race. |
| 39 | Nottingham | The Head that once. | 86 | Ajalon | Not all the blood of beasts. |
| 40 | Gloucester | Begin, my tongue. | 87 | Franconia | Behold the throne of grace. |
| 41 | Berachah | The Son of God goes forth. | 88 | Achor | I was a wandering sheep. |
| 42 | Kedar | My God, the covenant. | 89 | Abarim | Sow in the morn thy seed. |
| 43 | Bristol | Hark, the glad sound. | 90 | Armageddon | Come, Holy Spirit, come. |
| 44 | Tallis | Come, Holy Spirit, heavenly. | 91 | Jeruel | What cheering words are these ? |
| 45 | York | Behold ! the mountain | 92 | Cyrene | Behold what wondrous grace. |
| 46 | Winchester | Give me the wings of faith. | 93 | Marano | And will the Judge descend. |

| No. | Name. | Suitable Words. | No. | Name. | Suitable Words. |
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| | S. M. | | | 76, 76 D | |
| 94 | Southwell | In sorrow and distress. | 128 | Zeboim | Sometimes a light surprises. |
| 95 | Ludlow | Far from my heavenly home. | 129 | Mahanaim | I lay my sins on Jesus. |
| 95a | St. Bride..... | Have mercy, Lord, on me. | 130 | Goldbach | O day of rest and gladness. |
| | S. M. D. | | | 76, 76, 77, 76. | |
| 96 | Massah | Thou art gone up on high. | 131 | Gareb | Rise, my soul, and stretch. |
| 97 | Old 25th | The Church has waited long. | | 76, 86, 86, 86. | |
| | 5555, 6565. | | 132 | Kiriathaim | We won't give up the Bible. |
| 98 | St. Silas | Breast the wave, Christian. | | 777. | |
| | 55, 7777, 6. | | 133 | Havergal..... | Jesus, to Thy table led. |
| 99 | Zophim | There was joy in heaven. | 134 | Ramah | Holy Ghost, my Comforter. |
| | 64, 64, 664. | | | 777. 3. | |
| 100 | Nimrim | Nearer, my God, to Thee. | 135 | Samos | Christian, seek not yet repose. |
| 101 | Olivet | Nearer, my God, to Thee. | | 777, 5. | |
| | 64, 64, 6664. | | 136 | Shenir I..... | Lord of mercy and of might. |
| 102 | Beulah | I'm but a stranger here. | | 7777. | |
| | 64, 66. | | 137 | Pisgah | Hark ! the song of jubilee. |
| 103 | Amplias | The sun is sinking fast. | 138 | Abilene | Christ the Lord is risen to-day. |
| | 65, 65. | | 139 | Lubeck | Let us with a gladsome mind. |
| 104 | Claudia | Jesu, meek and gentle. | 140 | Judea | Jesus Christ is risen to-day. |
| | 65, 65 D. | | 141 | Rephaim..... | Christ the Lord is risen again. |
| 105 | Hermas | { Earth below is teeming, or { Onward, holy champion. | 142 | Sephar..... | Sing, O heavens ! |
| 106 | St. Barnabas | { Lay the precious body, or { In the hour of trial. | 143 | Perazim | Conquering kings their titles. |
| | 664, 6664. | | 144 | Pison | Of in danger, oft in woe. |
| 107 | Moscow | Sound, sound the truth abroad. | 145 | Chios | Loving Shepherd of Thy sheep. |
| 108 | Oreb | Glory to God on high. | 146 | Oldenburg | Brethren, let us join to bless. |
| 109 | Ono | Thou, whose Almighty word. | 147 | Patmos | Thine for ever ! God of love. |
| 110 | Stobel | My faith looks up to Thee. | 148 | Gibbons | Happy Christian ! |
| | 66, 66 Trochaic. | | 149 | Vienna..... | Children of the heavenly King. |
| 111 | Damaris | Lord, Thy word abideth. | 150 | Rimmon | Softly now the light of day. |
| | 66, 66 Iambic. | | 151 | Shenir II. | Hark, my soul, it is the Lord. |
| 112 | Bashan | Thy way, not mine, O Lord. | 152 | Luxemburg..... | Holy Spirit, from on high. |
| | 6666, 4444. | | 153 | Siloam | In the sun and moon. |
| 113 | Psalms 148th, N. V. | Christ is our corner-stone. | 154 | Marah | See the destined day arise. |
| 114 | Psalms 148th, O. V. | Lord of the worlds above. | | 77, 77, 77. | |
| 115 | Gopsal | Blow ye the trumpet, blow. | 155 | Nassau..... | Sing, O sing this blessèd morn. |
| | 6666, 66. | | 156 | Pharpar | Glory, glory to our King. |
| 116 | Baca | I gave my life for thee. | 157 | Ratisbon | Christ, whose glory fills. |
| | 66, 66 D. | | 158 | Sihor | Rock of ages, cleft for me. |
| 117 | Sheba | There is a blessèd home. | | 7777 D. | |
| | 66, 84. | | 159 | Kadash | Come, oh, come, in pious lays. |
| 118 | Arnon | Behold the Lamb of God. | 160 | Heshbon | Come, ye thankful people. |
| | 6666, 88. | | 161 | Seir | Jesu, Lover of my soul. |
| 119 | Moriah | Rejoice, the Lord is King. | 162 | Samaria | Who are these arrayed in white? |
| 120 | Mizpeh | We give immortal praise. | | 777, 777, 777. | |
| 121 | Nebo | Join all the glorious names. | 163 | Havergal..... | Mighty Father, blessèd Son. |
| | 66, 86, 88. | | | 77, 77, 77, 77, 77. | |
| 122 | Megiddon | I need no other plea. | 164 | Calvary | Bound upon the accursèd tree. |
| | 669. | | | 77, 87. | |
| 123 | Trophimus | Spared a little longer. | 165 | Gozan | Thou God of grace, our Father. |
| | 67, 87. | | | 77, 87 D. | |
| 124 | Enon | Thou great mysterious Lord. | 166 | Zoan II. | Head of Thy church. |
| | 76, 76. | | | 78, 78. | |
| 125 | Goshen | { O, faint and feeble hearted, { or, Our faithful God. | 167 | Salmon | Jesus lives ! no longer now. |
| | 76, 76, 77. | | | 83, 83, 888, 33. | |
| 126 | Minden | Jesus, Sun and Shield art Thou. | 168 | Stephanas | My heart is fixed, eternal God. |
| | 76, 76 D. | | | 84, 84, 8884. | |
| 127 | Zoan I. | From Greenland's icy. | 169 | Tiberias | Through the love of God. |
| | | | 170 | Casiphia | God, that madest earth. |

| No. | Name. | Suitable Words. | No. | Name. | Suitable Words. |
|-----|----------------------------------------|---------------------------------|-----|-------------------------------------------|-------------------------------------------------------|
| 171 | 85, 83, or 85, 85. Prague..... | Thou who on that wondrous. | 214 | 886 D. Chapel Royal..... | From whence this fear. |
| 172 | 85, 85, 7775. Zared I. | Jesus, from the skies. | 215 | 887, 887. Merom..... | In Thy glorious resurrection. |
| 173 | 85, 85, 843. Zared II..... | Angel voices ever singing. | 216 | 888 Iambic. Chaldea | O, sons and daughters. |
| 174 | 86, 84. Bethany | Our blest Redeemer. | 217 | 888 Trochaic. Tryphena | Accepted, perfect and complete. |
| 175 | 86, 86, 4. Midian | Return, O wanderer. | 218 | 888, 4. Dies Iræ | Day of wrath, O day. |
| 176 | 86, 86, 86. Silvanus | Father, I know that all my. | 219 | 888, 6. Carpus..... | Hope, Christian soul. |
| 177 | 86, 86, 88. Lebanon | Lord, when before Thy throne. | 220 | 888, 6. Jezreel | My God, my Father. |
| 178 | 87, 87. Sirah | Soon the trumpet of salvation. | 221 | 888, 7. Eshcol | O Holy Saviour. |
| 179 | 87, 87, 44, 88. Sitnah | Hark ! what mean those holy. | 222 | 888, 7. Bethabara | Just as I am, without one plea. |
| 180 | 87, 87, 77. Sirion | Hark ! ten thousand voices. | 223 | 888, 8. Do. major... Philemon | Just as Thou art. |
| 181 | 87, 87, 77. Culbach | Praise the Lord ; ye heavens. | 224 | 888, 8. Aristarchus..... | Inspirer and hearer of prayer. |
| 182 | 87, 87, 77. Stuttgart..... | Hallelujah ! Lord, our voices. | 225 | 888, 8, 88. Baden II. | Hosanna to the living Lord. |
| 183 | 87, 87, 77. Frankfort | Israel's Shepherd, guide me. | 226 | 888, 8, 88. Mamre..... | We sing His love. |
| 184 | 87, 87, 77. Sorek | Sweet the moments. | 227 | 888, 8, 88. Angels' Song | Creator Spirit, by whose aid. |
| 185 | 87, 87, 77. Godesberg | Jesus calls us o'er the tumult. | 228 | 888, 8, 88. Meribah | Thou hidden love of God. |
| 186 | 87, 87, 3. Bremen | Shall this life of mine. | 229 | 888, 8, 88. Maon | The Lord my pasture. |
| 187 | 87, 87, 44, 88. Persis | Lord, I hear of showers. | 230 | 888, 8, 88. Exeter | Oh, for a burst of praise. |
| 188 | 87, 87, 77. Baden I. | Whate'er my God ordains. | 231 | 9898. Capernaum..... | Bread of the world. |
| 189 | 87, 87, 77. Succoth | One there is above all others. | 232 | 9998, 8888. Aquila..... | I will go in the strength. |
| 190 | 8787, 87 (or 447) Cassel | Through the day Thy love. | 233 | 1010, 7. Gedor | Sing Alleluia forth. |
| 191 | 8787, 87 (or 447) Zaanaim | Glory, glory everlasting. | 234 | 1010, 1010. Conway | Jehovah Elohim, Creator great. |
| 192 | 8787, 87 (or 447) Havilah | Brighter than meridian. | 235 | 1010, 1010. Ophir | Abide with me. |
| 193 | 8787, 87 (or 447) Idumea | Angels from the realms. | 236 | 1010, 1010, 1010. Ebronah | { I journey through a desert ; or, Abide with me. |
| 194 | 8787, 87 (or 447) Teman..... | To the name of our. | 237 | 1010, 1010, 1010. Old 124th | Our year of grace is wearing. |
| 195 | 8787, 87 (or 447) Media | Guide me, O Thou great. | 238 | 1010, 1010, 1010. Zemairaim | Christians, awake ! |
| 196 | 8787, 87 (or 447) Coburg | Lo, He comes with clouds. | 239 | 1010, 1010, 1010. Hanover | By angels in heaven. |
| 197 | 8787, 87 (or 447) Tabor | Day of judgment. | 240 | 1010, 1010, 1010. Ripon | Ye servants of God. |
| 198 | 8787, 87 (or 447) Ulai | Widely midst the slumbering. | 241 | 1010, 1010, 1010. Paran | O worship the King. |
| 199 | 8787, 87 (or 447) Lusatia | Lead us, heavenly Father. | 242 | 1010, 1010, 1010. Peor..... | The night is far spent. |
| 200 | 8787, 87 (or 447) Tekoa | Art Thou, Lord, rebuking. | 243 | 1010, 1010, 1010. Sosthenes | Sound the loud timbrel. |
| 201 | 8787, 87 (or 447) Shen | Hallelujah, Hallelujah ! | 244 | 1010, 1010, 1010. Crescens | In songs of sublime adoration. |
| 202 | 8787, 87 (or 447) Esdraelon | Come, Thou Fount. | 245 | 1010, 1010, 1010. Sternberg | Brightest and best of the sons. |
| 203 | 8787, 87 (or 447) Salzburg | Glorious things of thee. | 246 | 1010, 1010, 1010. Eirene | { Father whose hand hath led, or, Long did I toil. |
| 204 | 8787, 87 (or 447) Shinar | Hail, Thou once despis'd. | | | |
| 205 | 8787, 87 (or 447) Hamburg | Jesus, I my cross have taken. | | | |
| 206 | 8787, 87 (or 447) Augsburg | Dread Jehovah, God of nations | | | |
| 207 | 8787, 87 (or 447) Zohemoth | The Lord of might. | | | |
| 208 | 8787, 87 (or 447) Altorf | Great God, what do I see ? | | | |
| 209 | 8787, 87 (or 447) Tryphosa | To Him who for our sins. | | | |
| 210 | 8787, 87 (or 447) Magdalene College | Come, see the place. | | | |
| 211 | 8787, 87 (or 447) Jordan | Let Zion in her songs record. | | | |
| 212 | 8787, 87 (or 447) New College | Love, only love, Thy heart. | | | |
| 213 | 8787, 87 (or 447) Kedron | O Love Divine, how sweet. | | | |

| No. | Name. | Suitable Words. | No. | Name. | Suitable Words. |
|-----|-------------------------------------|----------------------------|-----|---------------------------------------|---------------------------------|
| 247 | II II II, 5. Candia..... | Lord of our life. | 251 | 67, 67, 6666. "Nun danket" ... | Now thank we all our God. |
| 248 | II II, II II. Hobah..... | The Church of our fathers. | 252 | 87, 87, 6666, 7. "Ein' feste Burg" | Rejoice to-day with one accord. |
| 249 | II I 2, I 2 I 0. Trisagion..... | Holy, holy, holy! | 253 | 87, 887, 77, 77. St. Paul | Worthy of all adoration. |
| 250 | I 2 I 0, II I 0. Venite Adoremus | O, come, all ye faithful. | | | |

HYMN CHANTS.

| No. | Name. | Suitable Words. | No. | Name | Suitable Words. |
|------|----------------------------------------------|-------------------------------|-------|--------------------|-----------------------------|
| | For L. M., C. M., or S. M. | | V. | Thyatira | One sweetly solemn thought. |
| I. | Worcester Chant.. | O God of hosts. | VI. | Sardis | I thought upon my sins. |
| II. | Ephesus | This is the day the Lord. | | (5 lines). | |
| III. | Smyrna | O God, our help in ages past. | VII. | Philadelphia | Come, labour on! |
| IV. | <i>For other Measures of four lines.</i> | | | (6 lines). | |
| | Pergamos | The strain upraise of joy. | VIII. | Laodicea | Long did I toil. |

| | | Date. |
|---------------------------------|----------------------|------------|
| Chant Service for Te Deum | W. H. Havergal | 1868. |
| Six Psalm Chants | W. H. Havergal | 1863. |
| Six Kyries | W. H. Havergal | 1863-1868. |
| Six Glorias | W. H. Havergal | 1856-1866. |
| Ter Sanctus | W. H. Havergal | 1836. |

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