HAVERGAL'S PSALMODY.

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HAVERGAL'S PSALMODY

AND

CENTURY OF CHANTS

FROM

"Old Church Psalmody."

"Hundred Tunes" & Unpublished Manuscripts

OF THE LATE

Rev. W. H. Havergal, M.A.

Honorary Canon of Worcester.

with Prefaces, Indices and Portrait.

Edited by his daughter, Frances Ridley Havergal.

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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.

LEAMINGTON, *May*, 1871.

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* Basses of old tunes, have made the original harmonists appear guilty of what they are most innocent. Those Basses, 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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II.

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 $\frac{6}{3}$ instead of $\frac{6}{4}$ 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.

Worcester, January, 1859.

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 ideal* 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.]

IV.

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. Snepp, 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 Tuneal 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

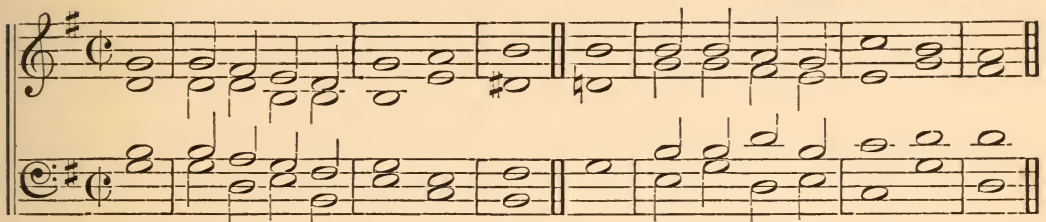
AND

CENTURY OF CHANTS.

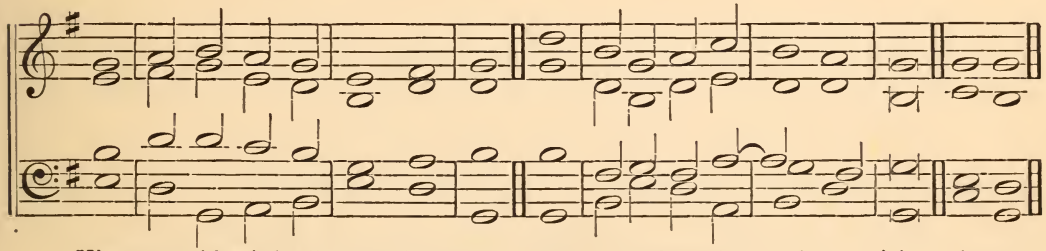
No. 1. **The Old Hundredth Tune.** (L.M.)

(*See Preface, p.* xvi.)

OLD CHURCH PSALMODY.



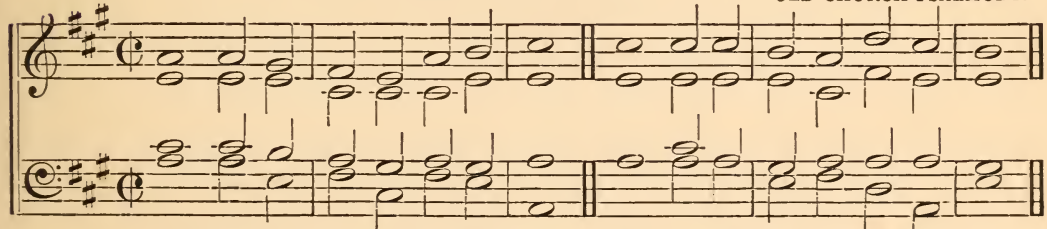
All peo-ple that on earth do dwell, Sing to the Lord with cheer-ful voice;



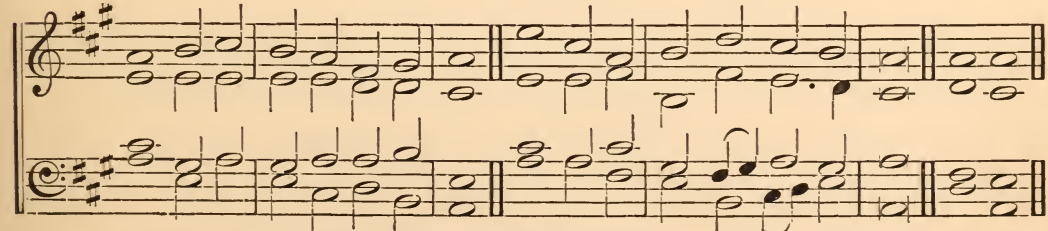
Him serve with mirth, His praise forth tell, Come ye be-fore Him and re-joice. A-men.

Another of the same. (L.M.)

OLD CHURCH PSALMODY.



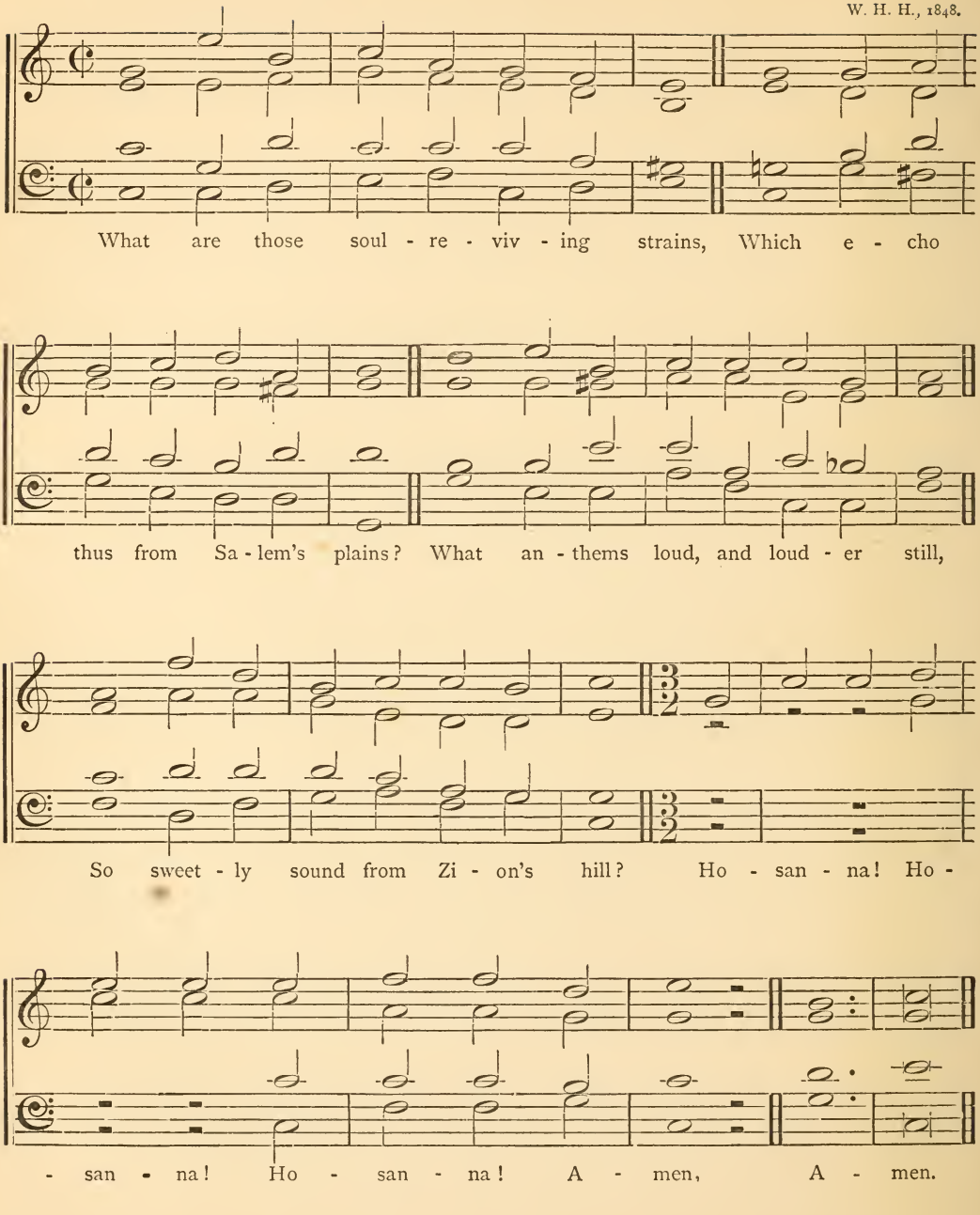
Be-fore Je-ho-vah's aw-ful throne, Ye nations, bow with sa-cred joy;



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

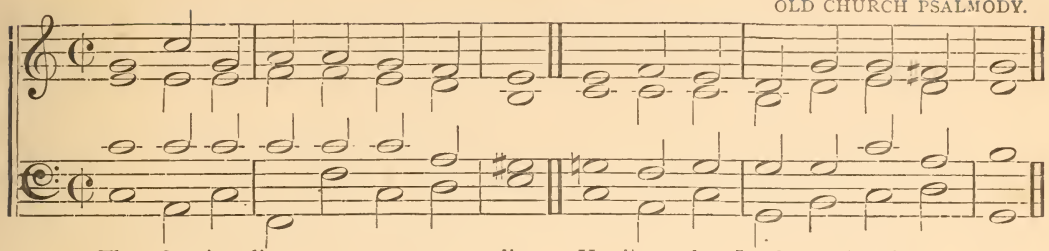
No. 2. **Euphrates.** (L.M.)

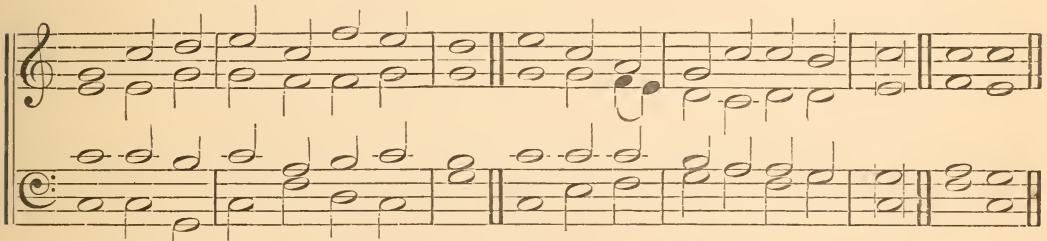
W. H. H., 1848.



No. 3. **Crasselius;** OR, WINCHESTER NEW. (L.M.)

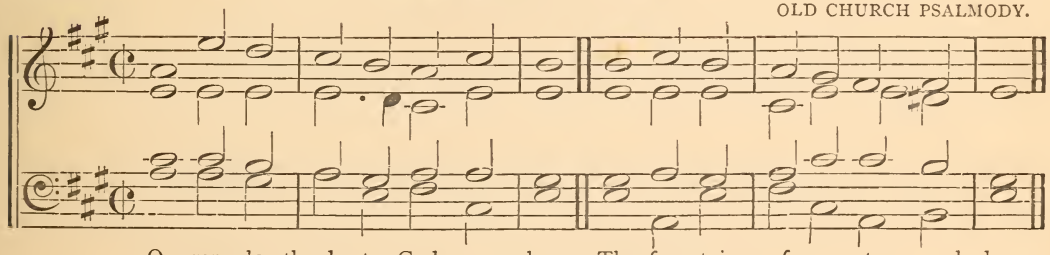
OLD CHURCH PSALMODY.

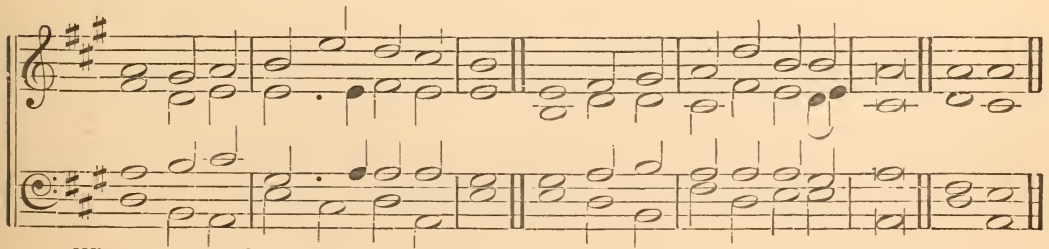




No. 4. **Waldeck.** (L.M.)

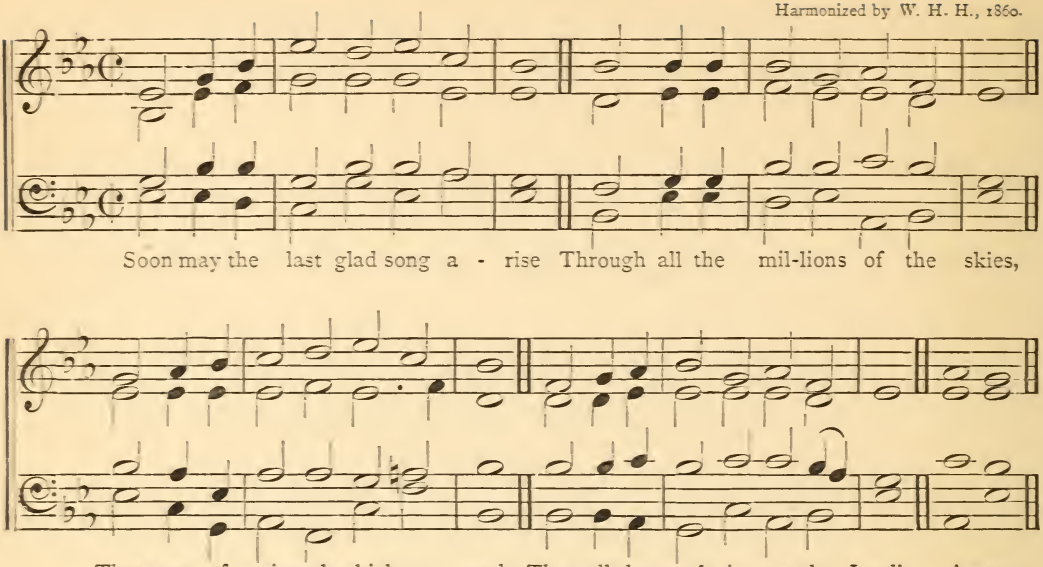
OLD CHURCH PSALMODY.





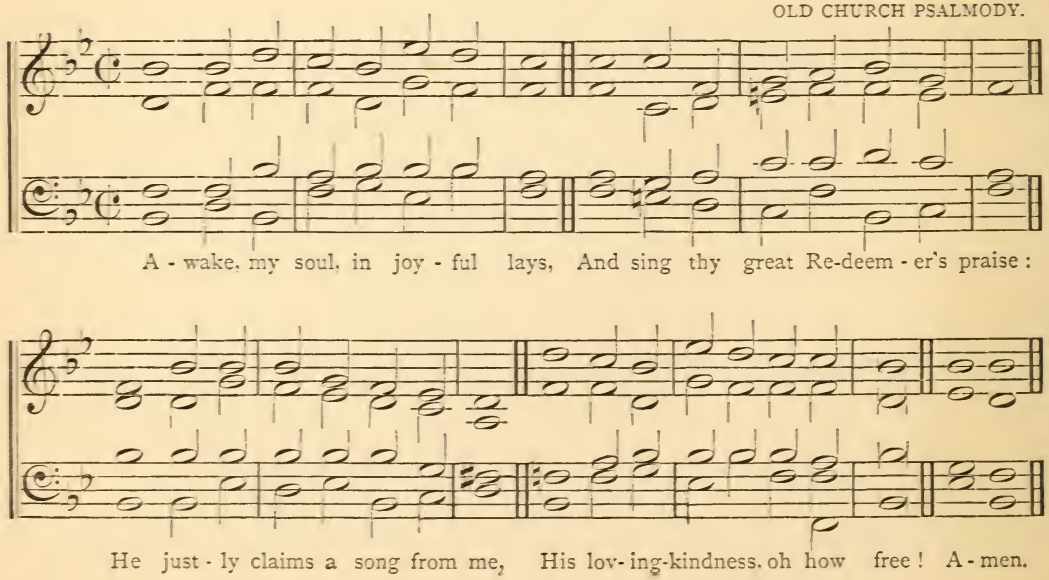
No. 5. **Wells.** (L.M.)

Harmonized by W. H. H., 1860.



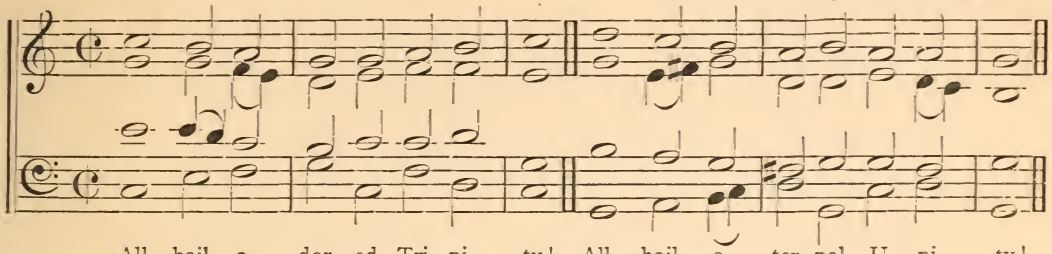
No. 6. **Eppendorf.** (L.M.)

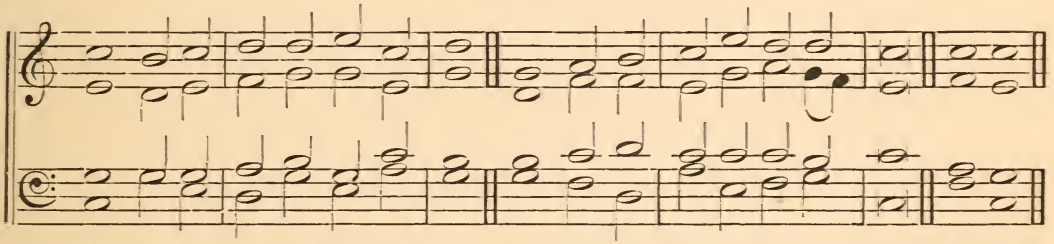
OLD CHURCH PSALMODY.



No. 7. **Göldel.** (L.M.)

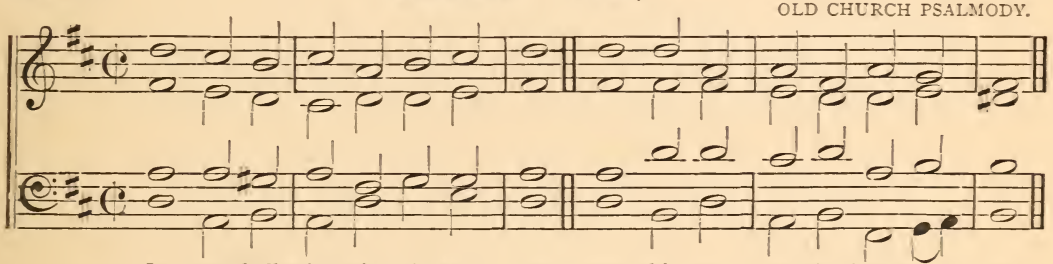
OLD CHURCH PSALMODY.

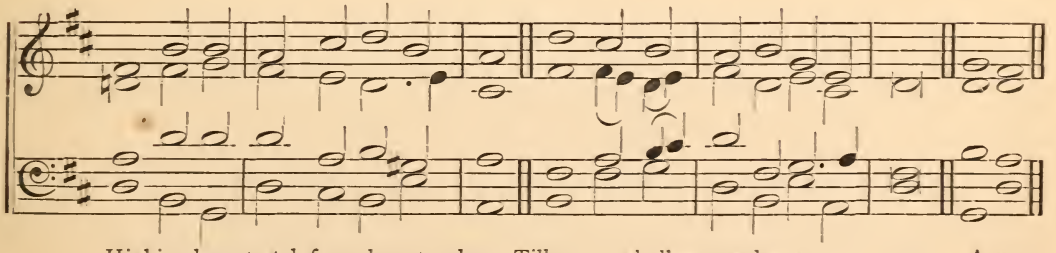




No. 8. **Erfurt.*** (L.M.)

OLD CHURCH PSALMODY.

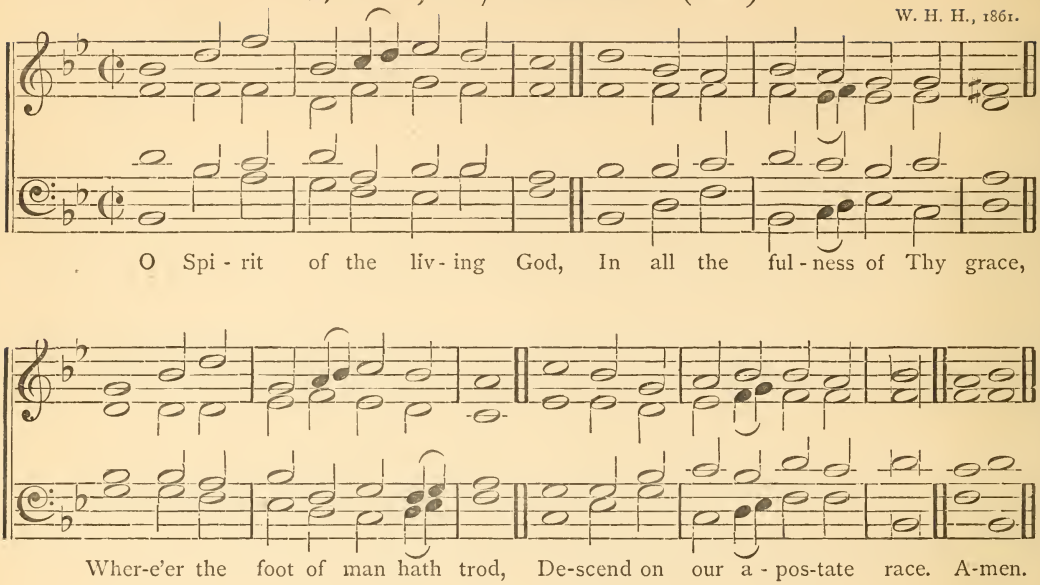




* Wrongly called Eisleben.

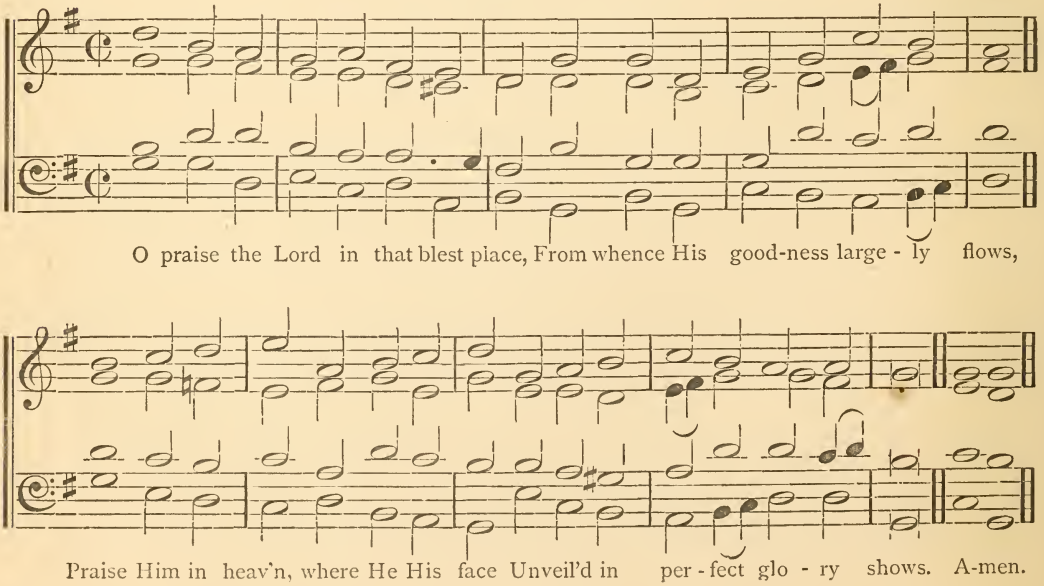
No. 9. **Haran**; or, Bertram. (L.M.)

W. H. H., 1861.



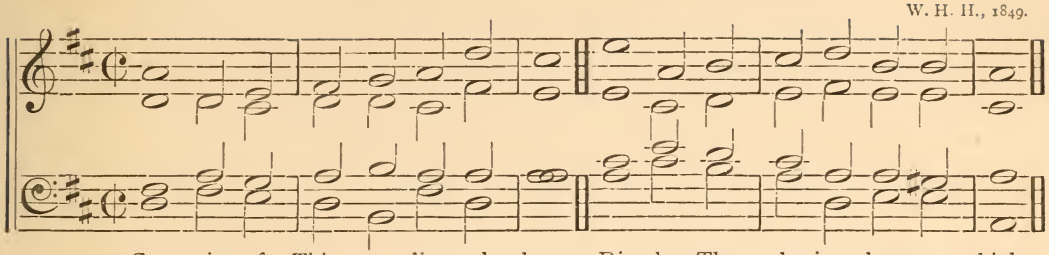
No. 10. **Gerar** (Valley of). L.M.

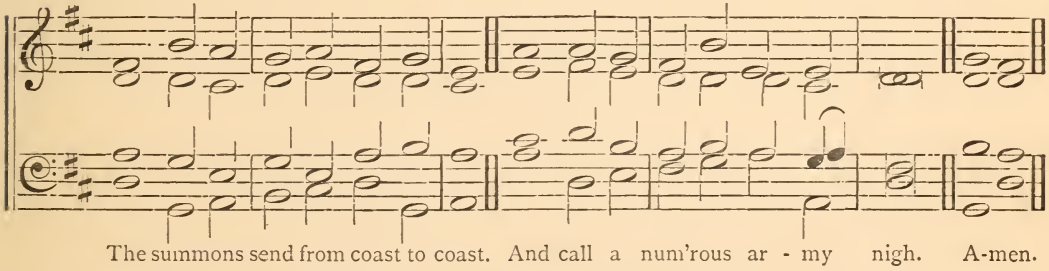
W. H. H., 1856.



No. 11. **Gilboa** (*Mount*). (L.M.)

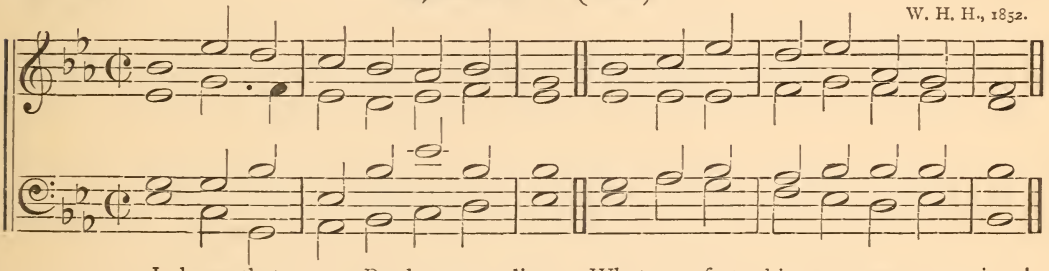
W. H. H., 1849.

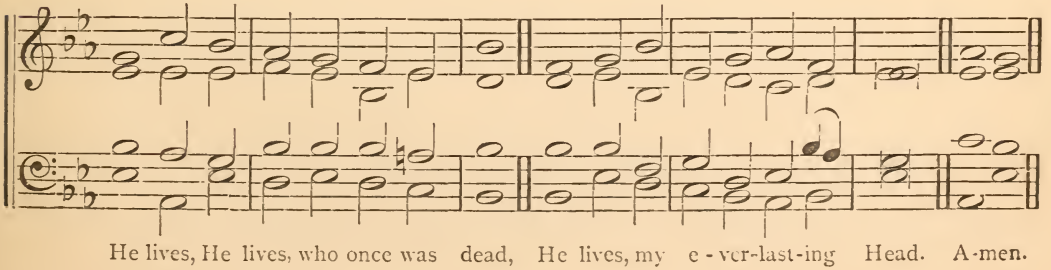




No. 12. **Hebron.** (L.M.)

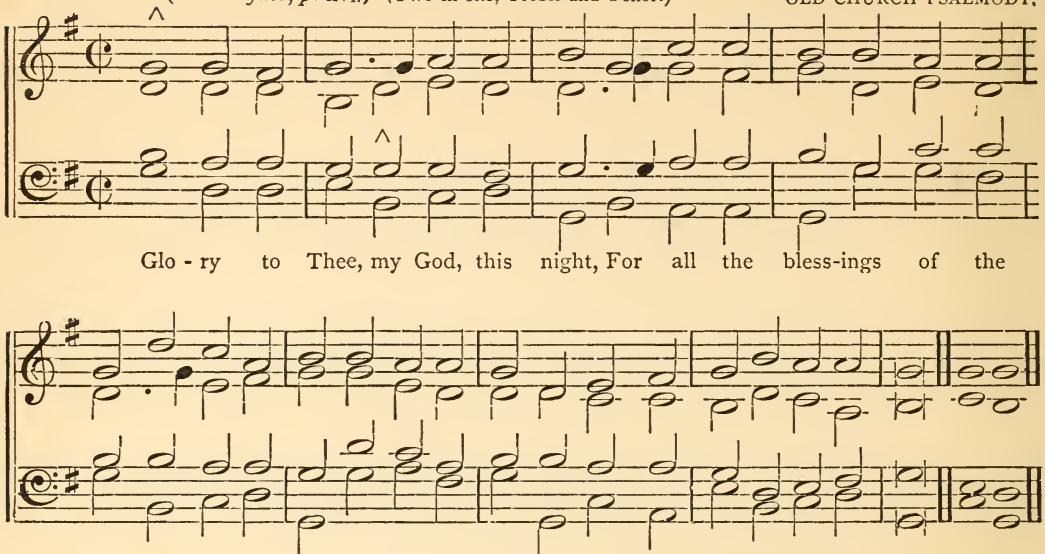
W. H. H., 1852.





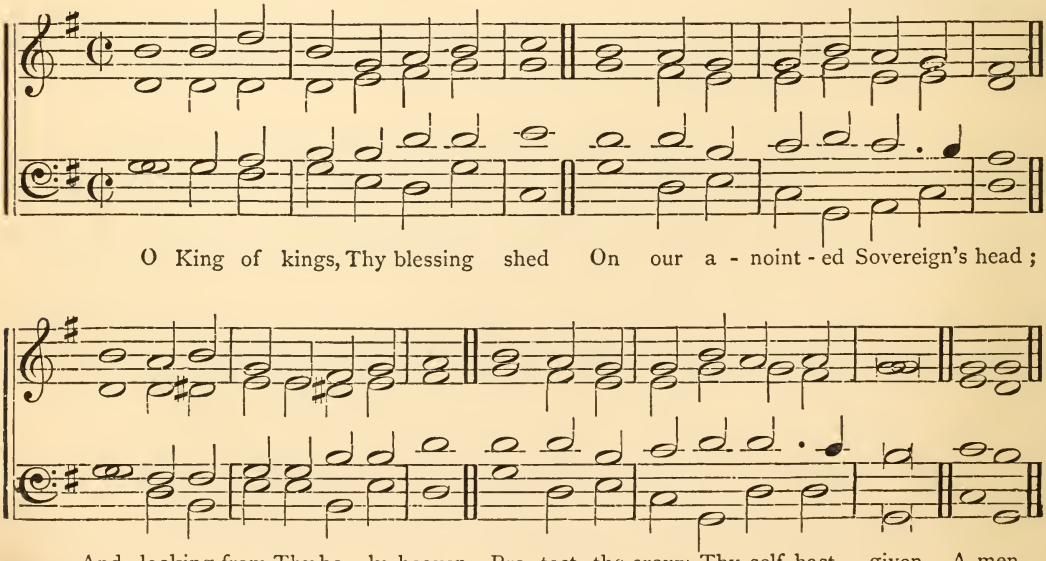
No. 13. **Tallis's Canon.** (L.M.)

(*See Preface, p.* xvi.) (Two in one, Treble and Tenor.) OLD CHURCH PSALMODY.



No. 14. **Selnecker.** (L.M.)

OLD CHURCH PSALMODY

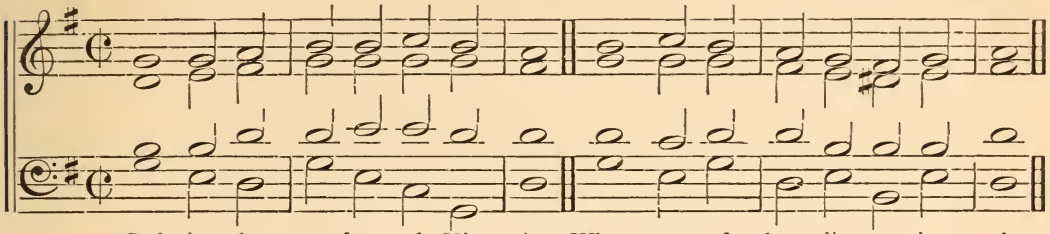


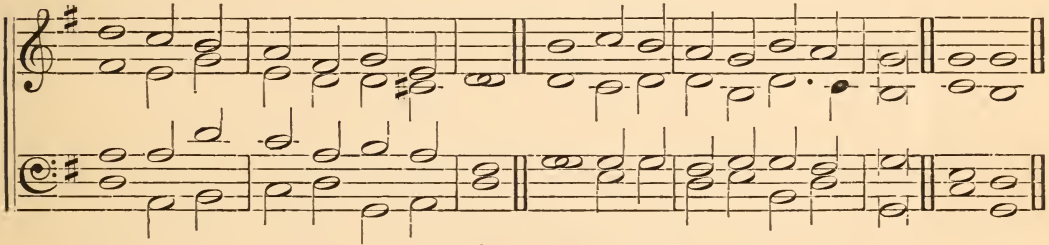
No. 15.

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

(*See Preface, p.* xvi.)

OLD CHURCH PSALMODY.

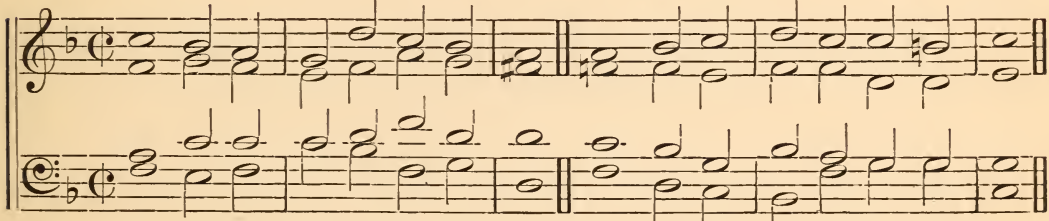


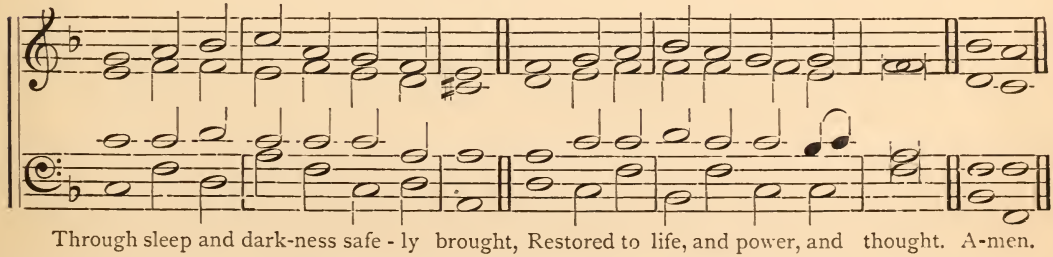


No. 16.

Hor (*Mount*). (L.M.)

W. H. H.

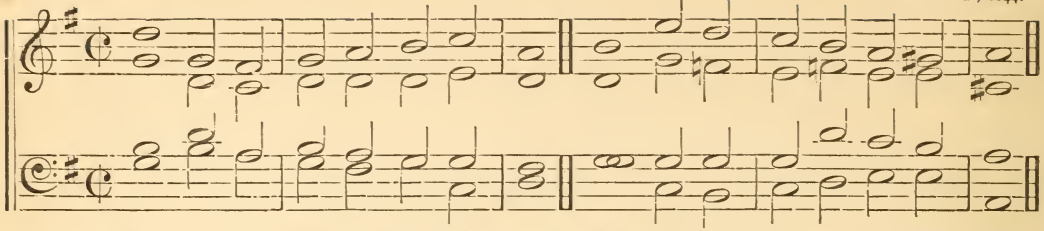


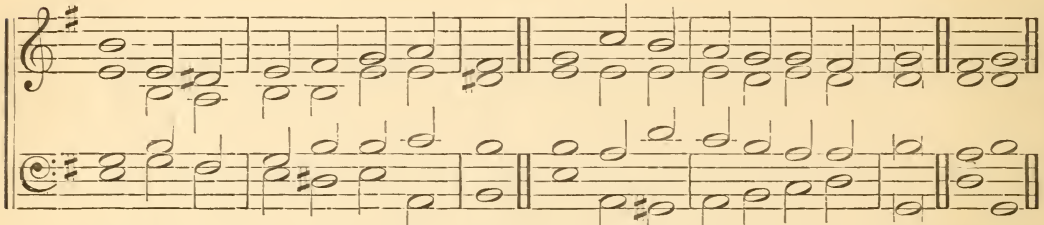


* Wrongly called St. Mark, or Magdeburg, or Ely.

No. 17. **Gennesaret.** (L.M.)

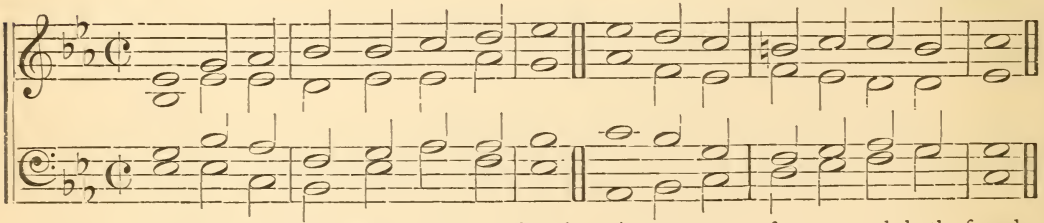
W. H. H., 1844.

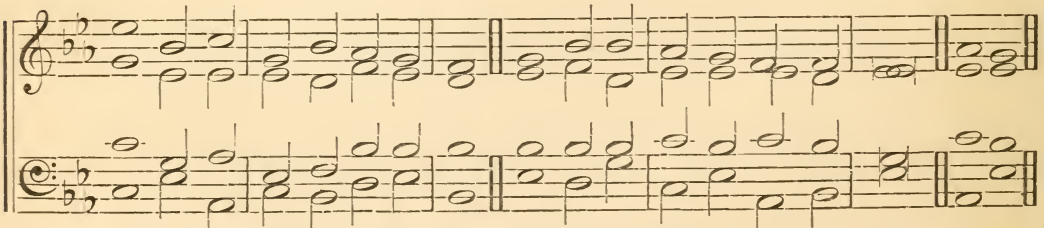




No. 18. **Bavaria.** (L.M.)

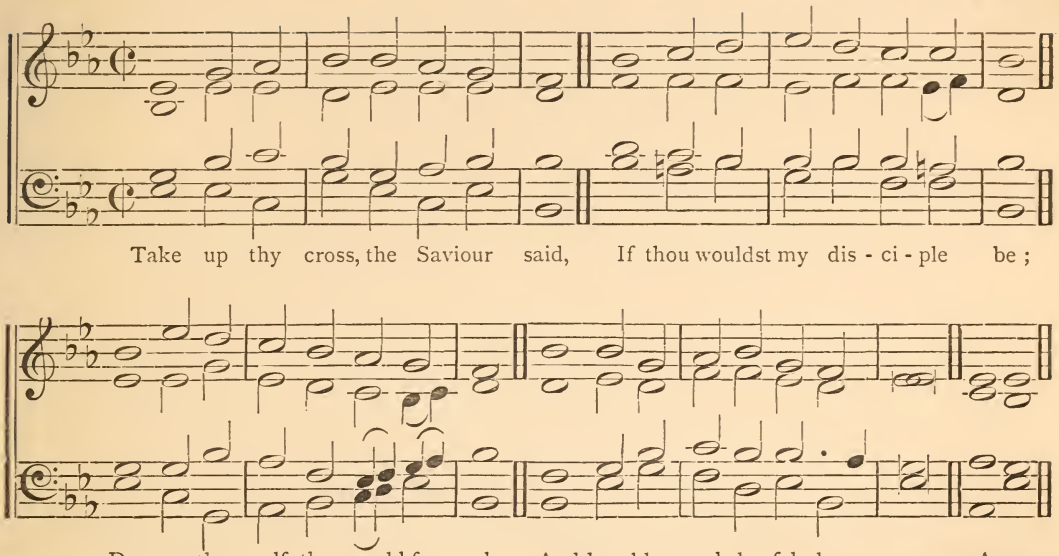
OLD CHURCH PSALMODY.





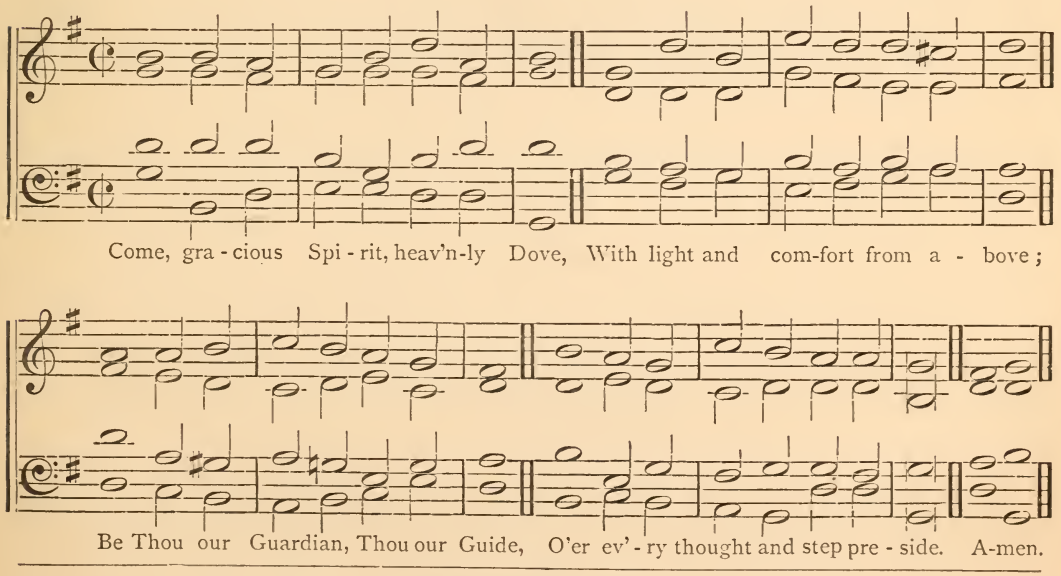
No. 19. **Leipsic.*** (L.M.)

OLD CHURCH PSALMODY.



No. 20. **Dalmatia.** (L.M.)

W. H. H., 1859.

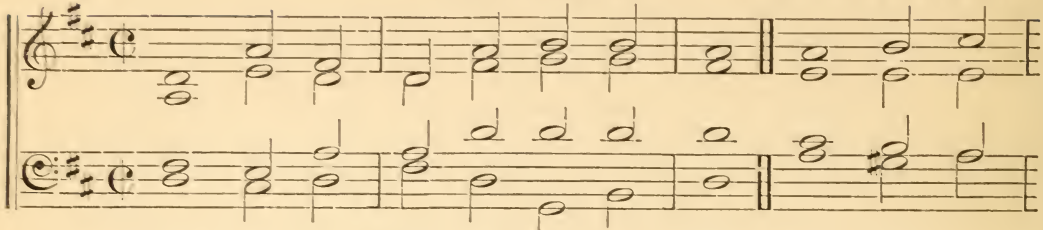


* Wrongly called FREIBURG.

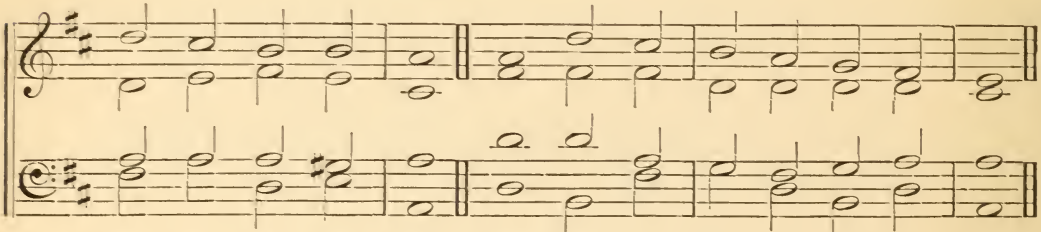
No. 21. **Dortmund.** (L.M.) (Veni Creator.)

(*See Preface, p.* xvii.)

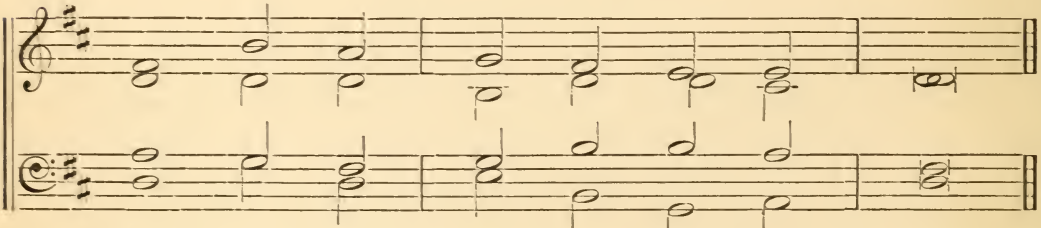
OLD CHURCH PSALMODY.



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

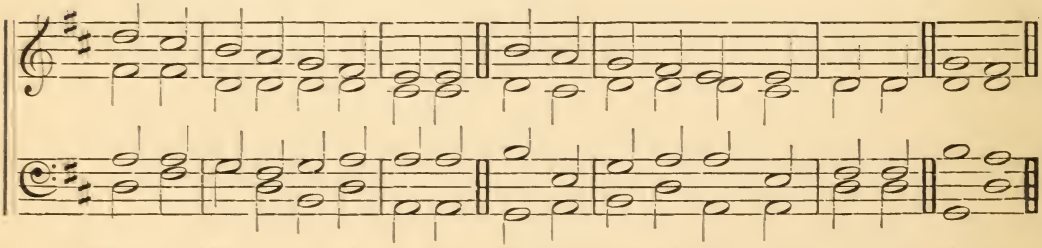


with ce - les - tial fire: Thou the a - noint - ing Spi - rit art,



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

Trochaic Doxology.

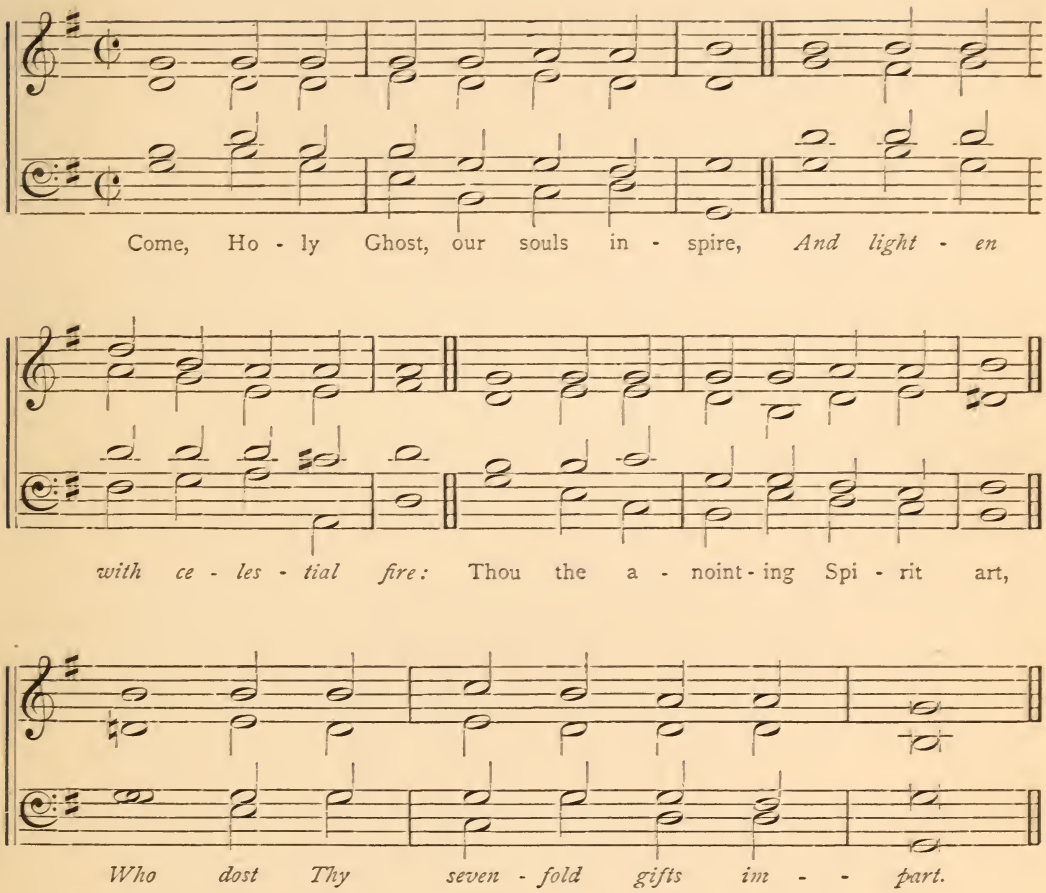


Praise to Thy e - ter-nal me - rit, Fa-ther, Son, and Ho - ly Spi - rit. A-men.

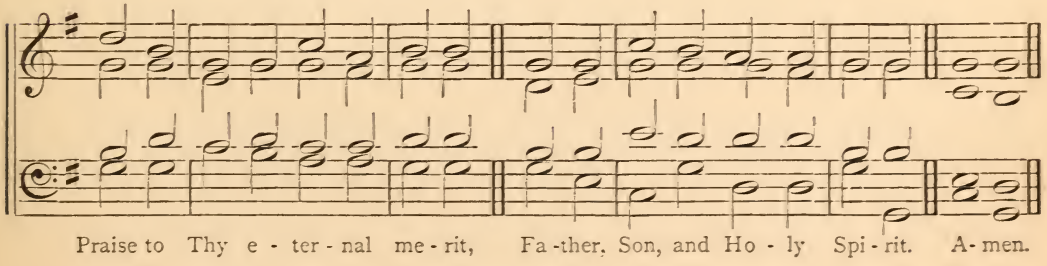
No. 22. **Crete.** (L.M.) (Veni Creator.)

(*See Preface, p.* xvii.)

W. H. H., 1850.

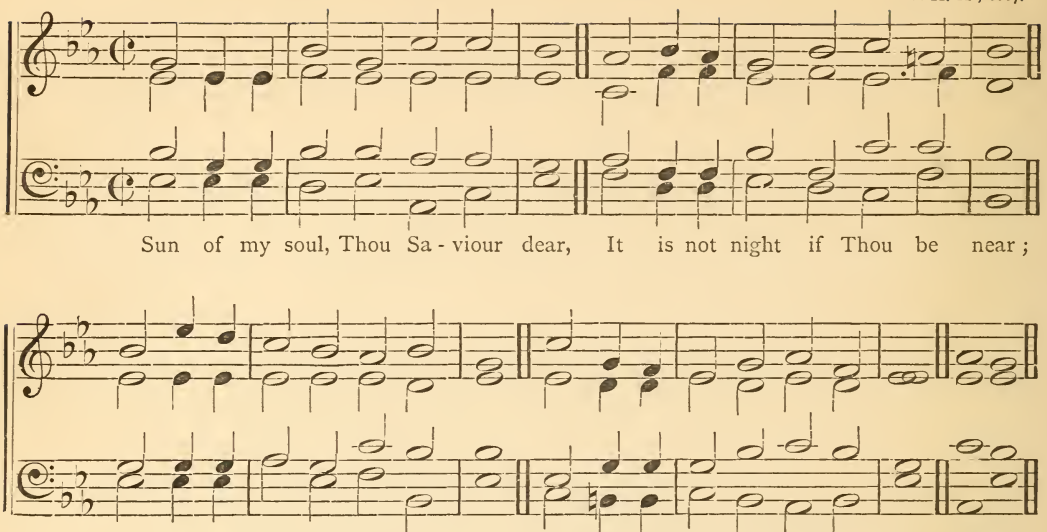


Doxology, (*ad lib.*)



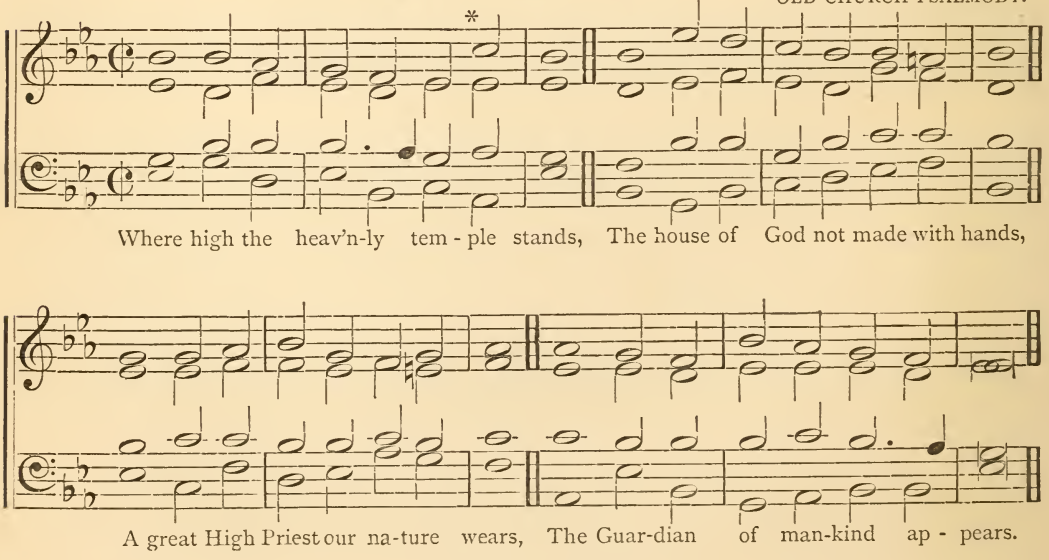
No. 23. **Peniel.** (L.M.)

W. H. H., 1867.



No. 24. **Melcombe.** (L.M.)

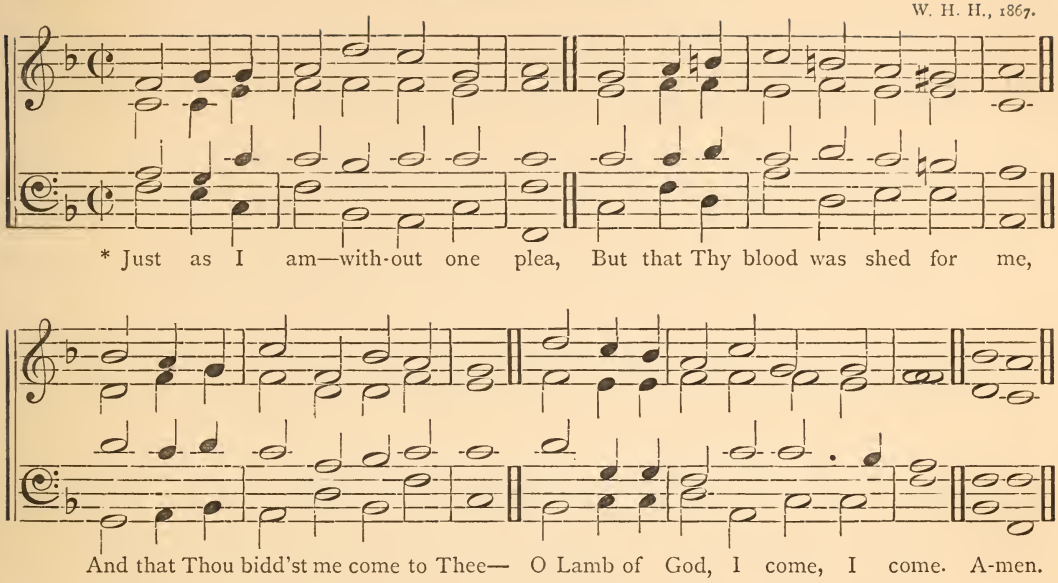
OLD CHURCH PSALMODY.



* Modern progression.

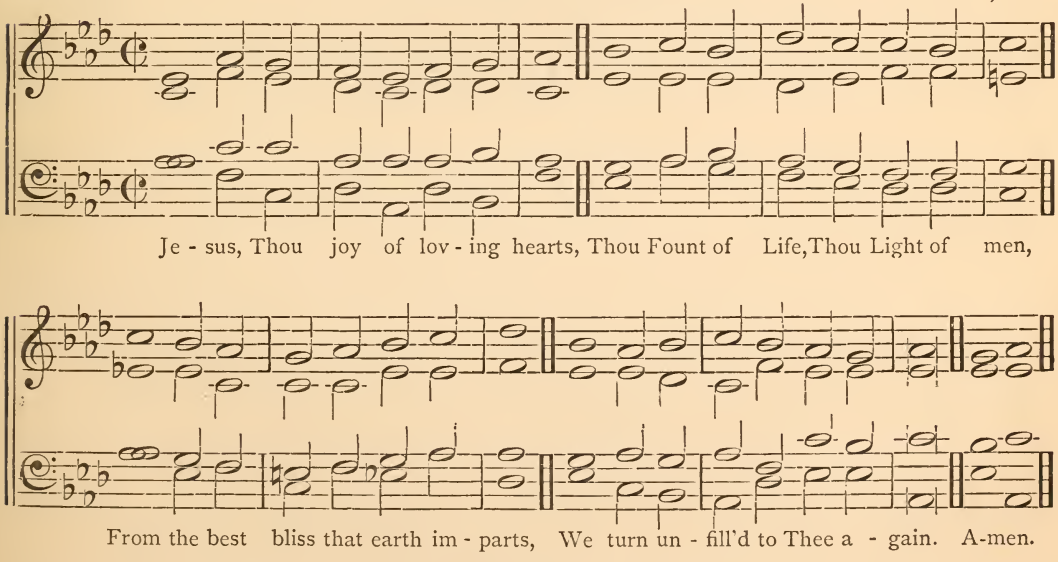
No. 25. **Galilee.** (L.M.)

W. H. H., 1867.



No. 26. **Cyprus.** (L.M.)

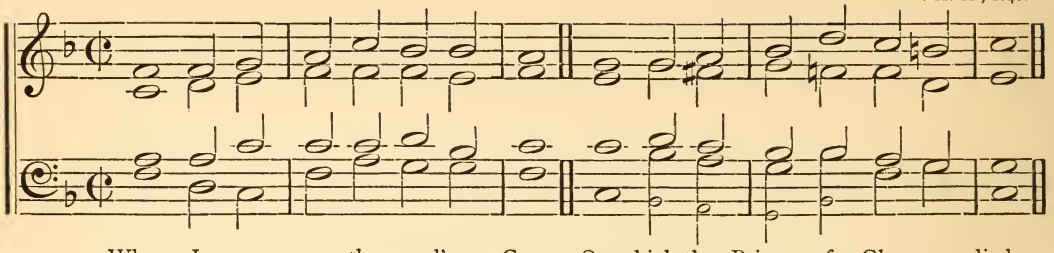
W. H. H., 1861.

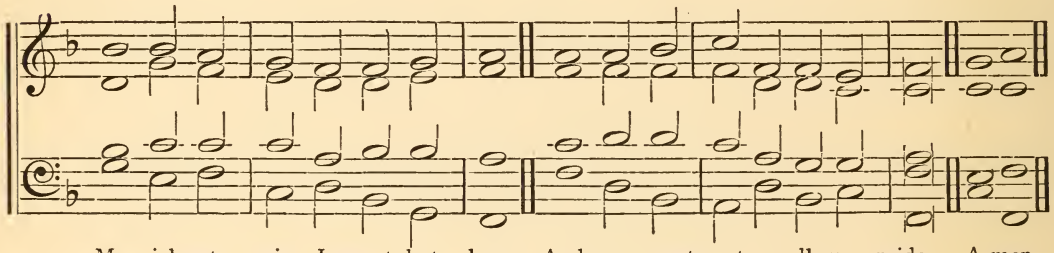


* See Bethabara. No. 222.

No. 27. **Hermon.** (L.M.)

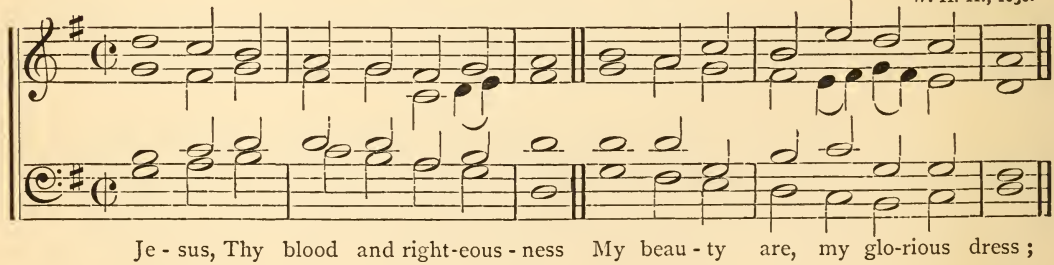
W. H. H., 1840.

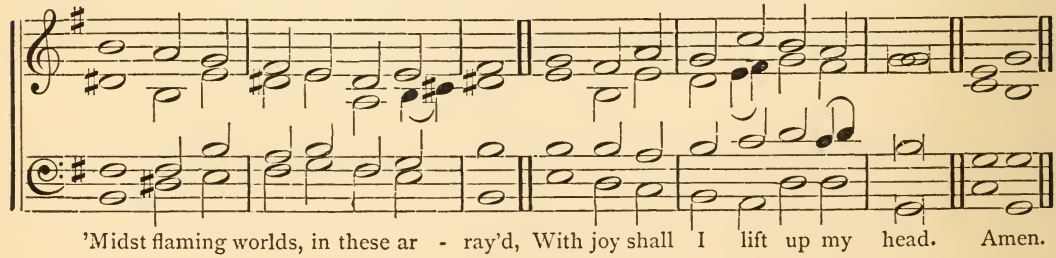




No. 28. **Gethsemane.** (L.M.)

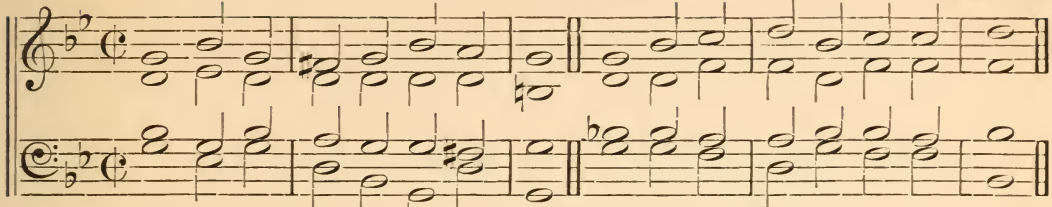
W. H. H., 1838.

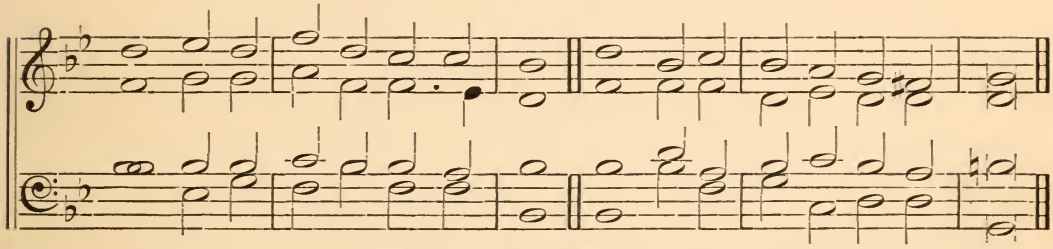




No. 29. **Spires.*** (L.M.)

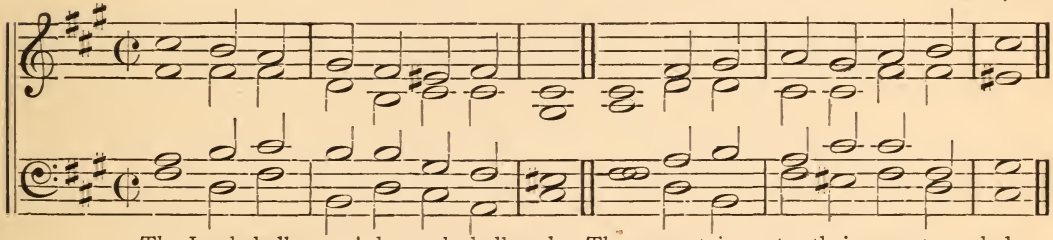
(*See Preface, p.* xviii.) OLD CHURCH PSALMODY.

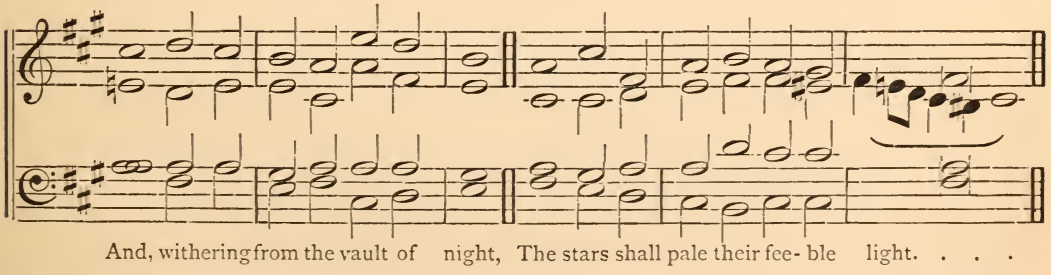




No. 30. **Hareth.** (*Forest of*) (L.M.)

W. H. H.

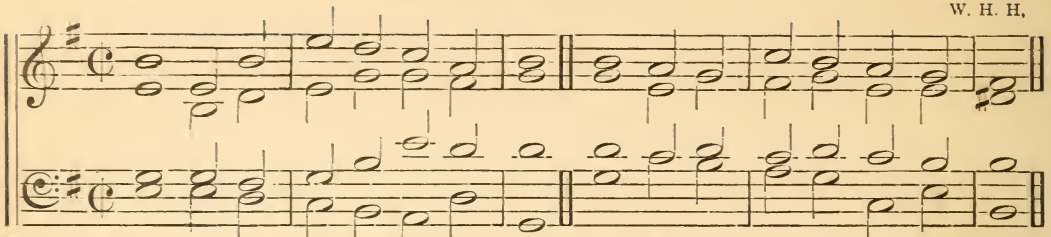


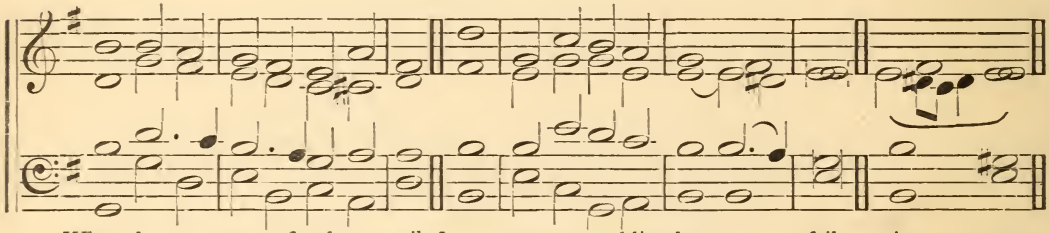


* Wrongly called Wartburg.

No. 31. **Hiddekel.** (L.M.)

W. H. H.

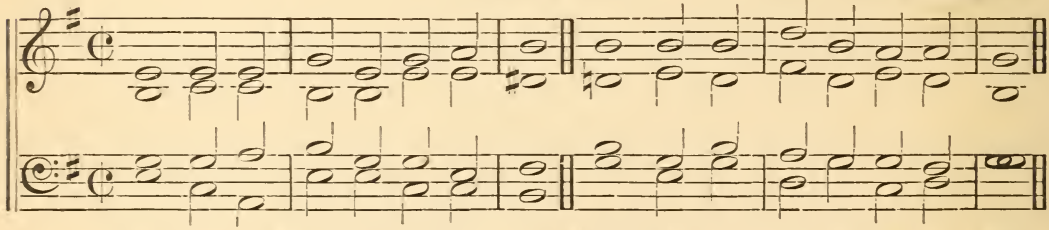


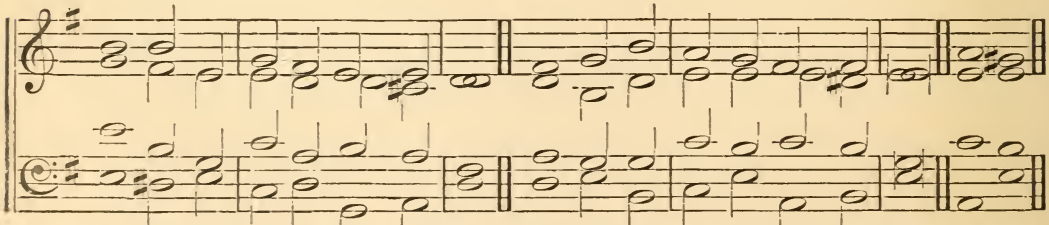


No. 32. **Saxony.** (L.M.)

(*See Preface, p.* xviii.)

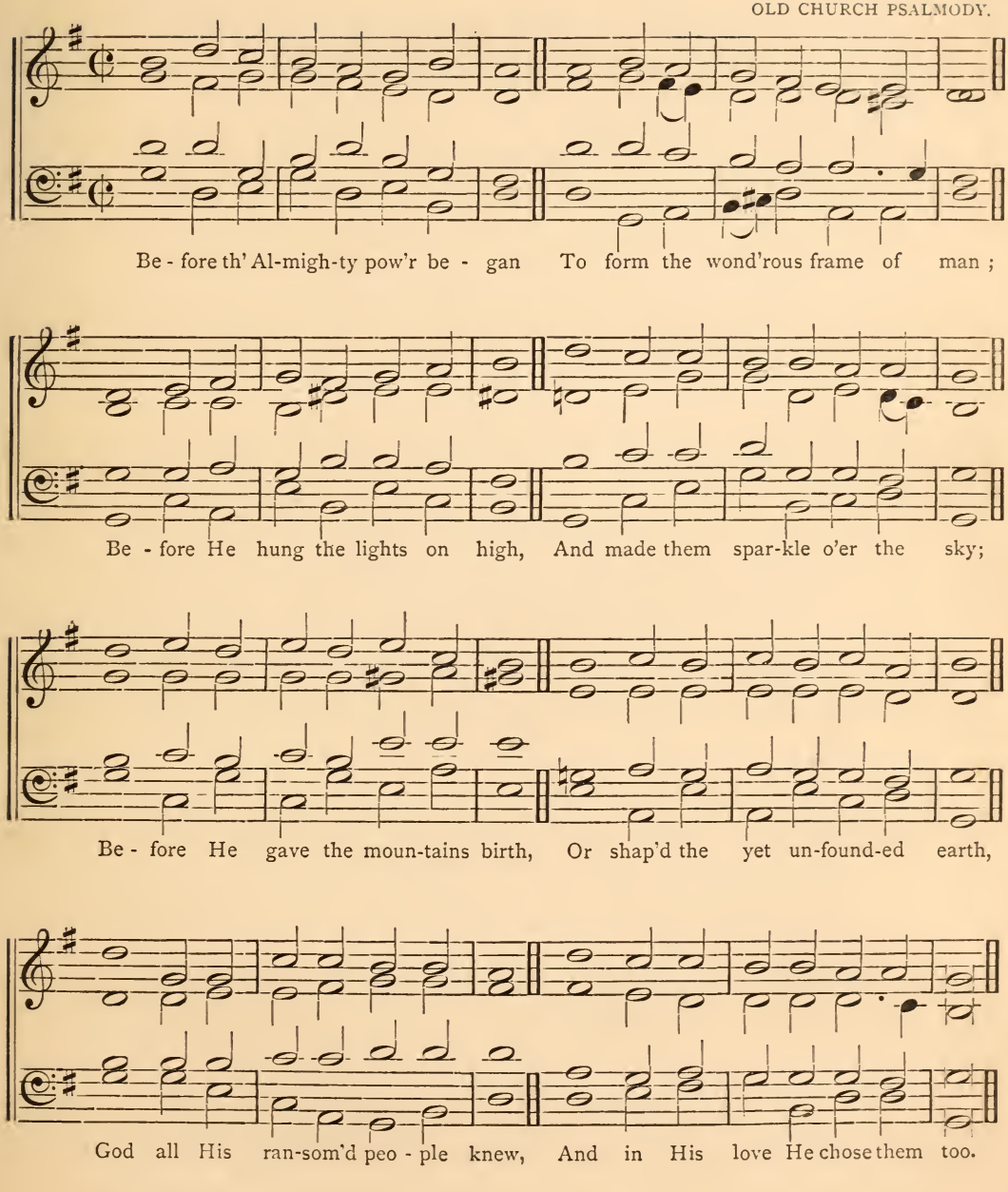
OLD CHURCH PSALMODY.





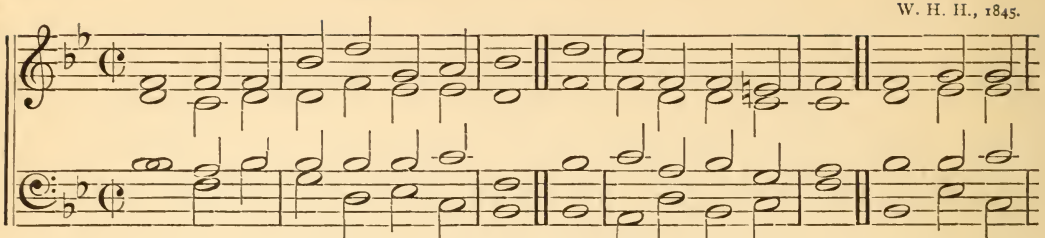
No. 33. **Rostoc.** (L.M.D.)

OLD CHURCH PSALMODY.

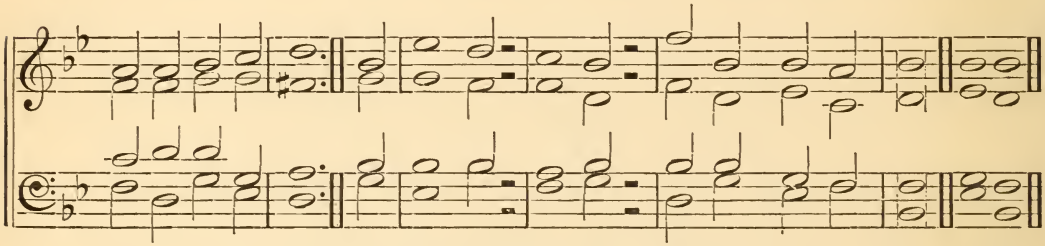


No. 34. **Elah.** (*Valley of*) (C.M.)

W. H. H., 1845.



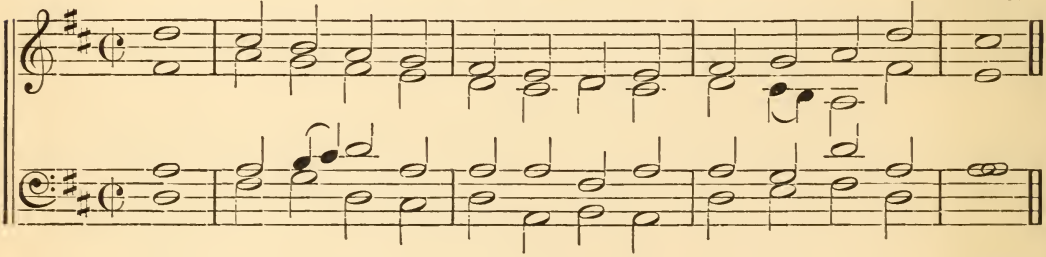
All hail the pow'r of Je - su's Name, Let an-gels pros-trate fall; Bring forth the



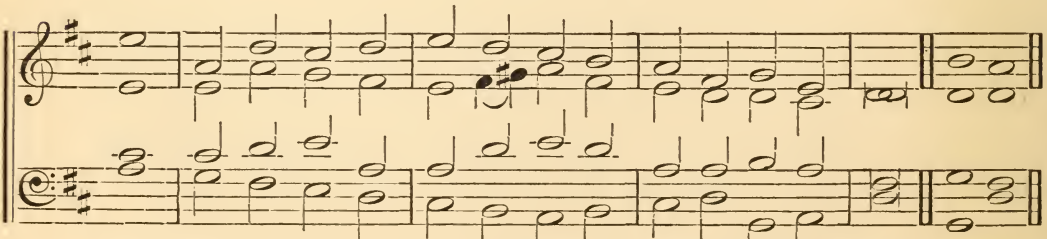
roy-al di - a - dem, And crown Him, crown Him, crown Him "Lord of all." A-men.

No. 35. **Chesalon.** (*Mount*) (C.M.)

W. H. H., 1854.



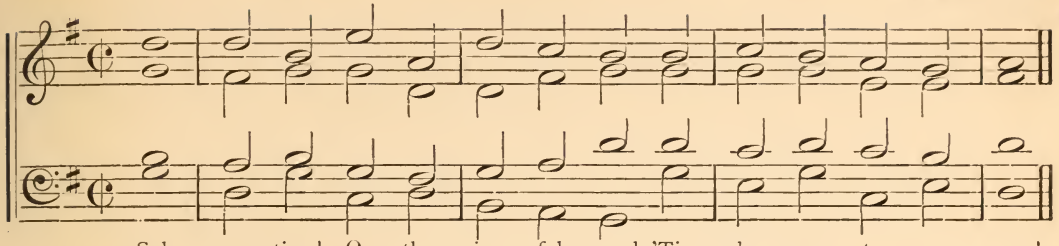
Ho - san - na! raise the peal - ing hymn To Da - vid's Son and Lord;

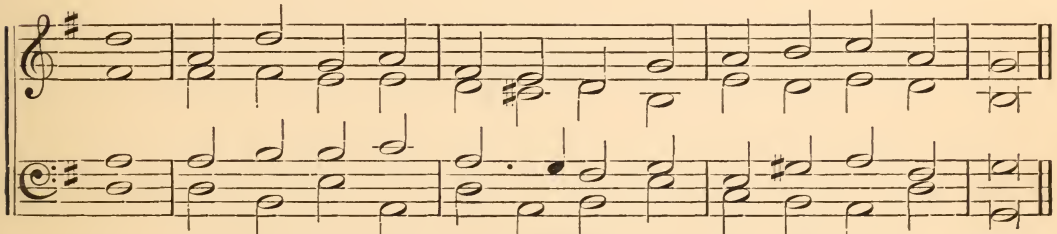


With Che - ru - bim and Se - ra - phim Ex - alt th' in-car-nate Word. A-men.

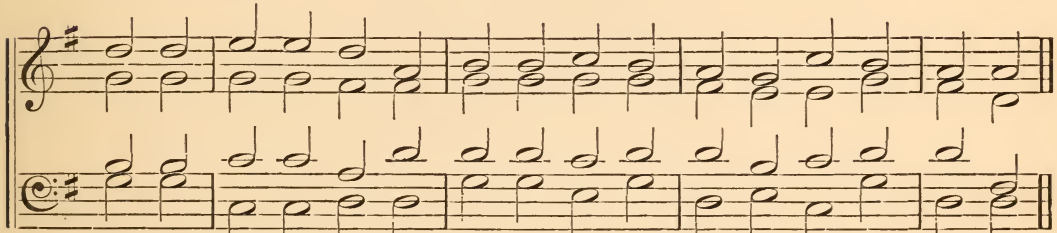
No. 36. **Bether.** (*Mountains of*) (C.M.)

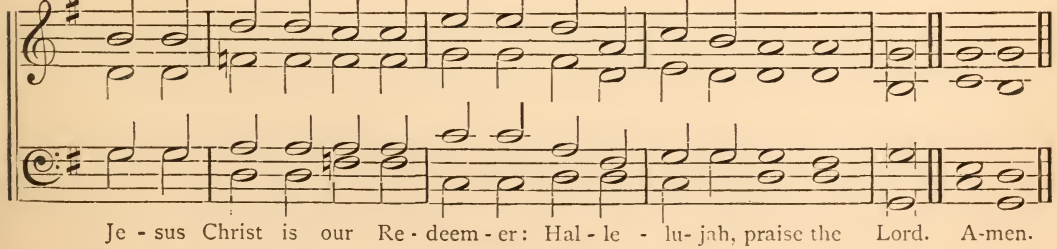
W. H. H., c. 1857.





Doxology.



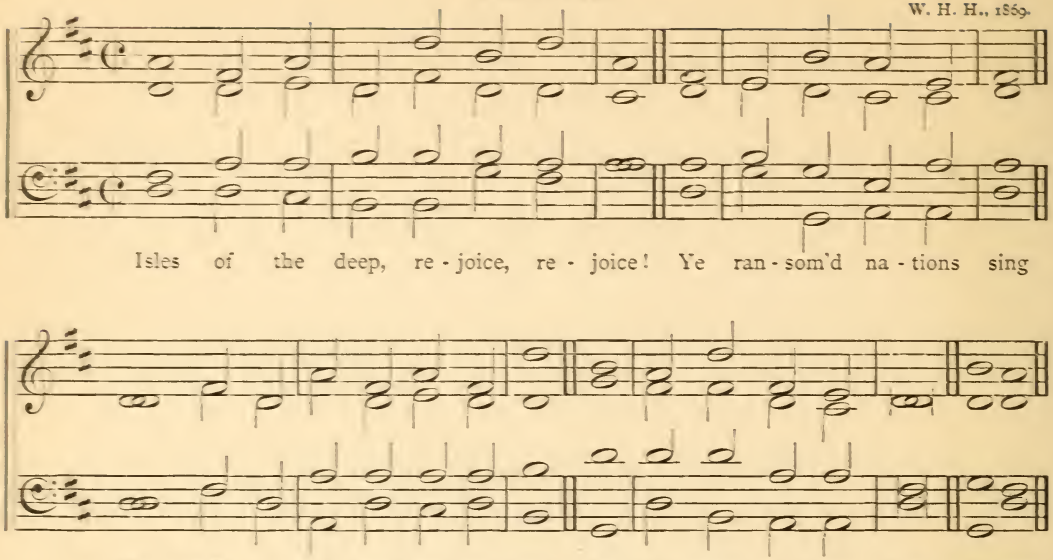


No. 37.

Iona. (C.M.)

In Scotch Scale.

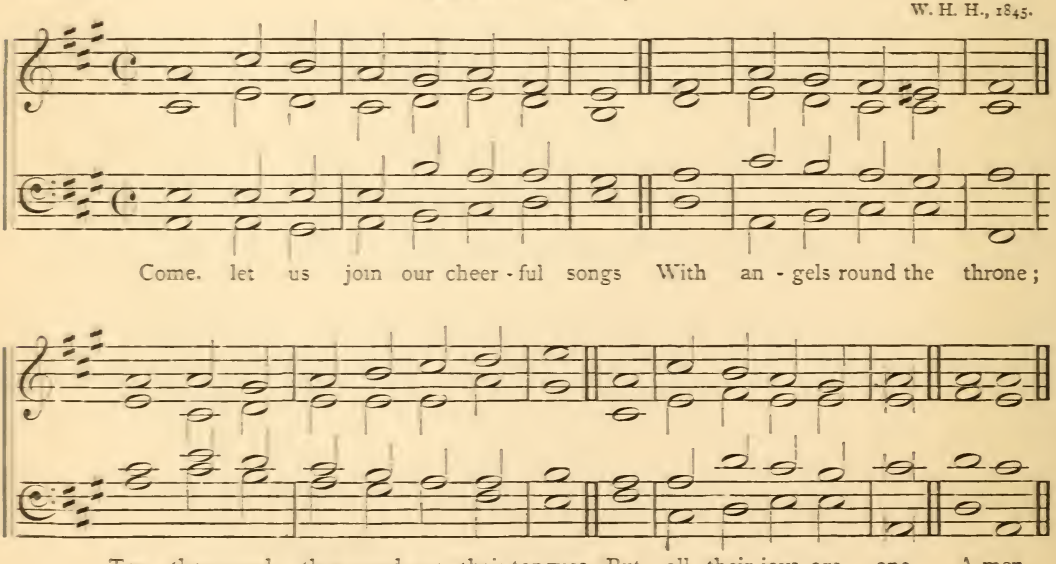
W. H. H., 1869.



No. 38.

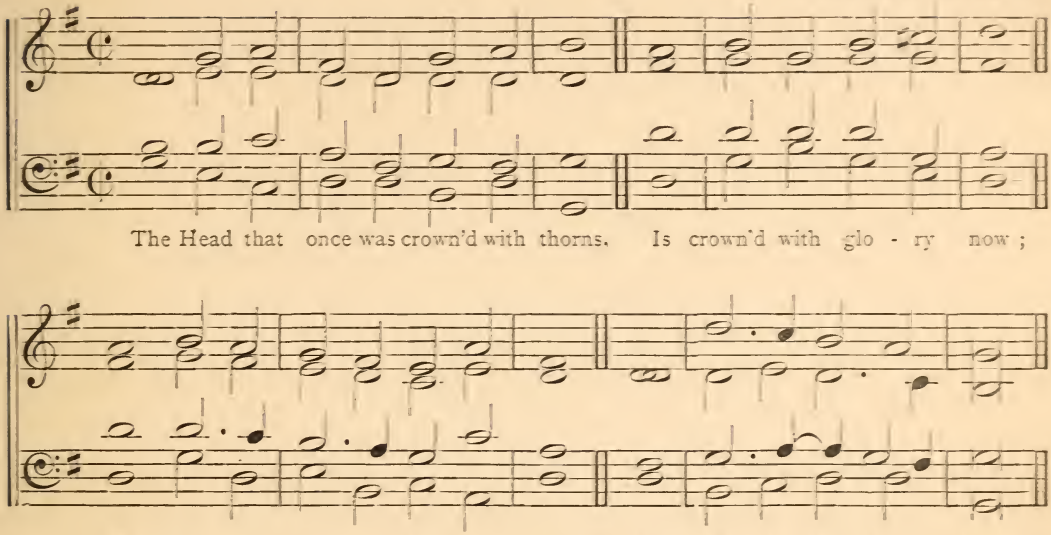
Eden. (C.M.)

W. H. H., 1845.



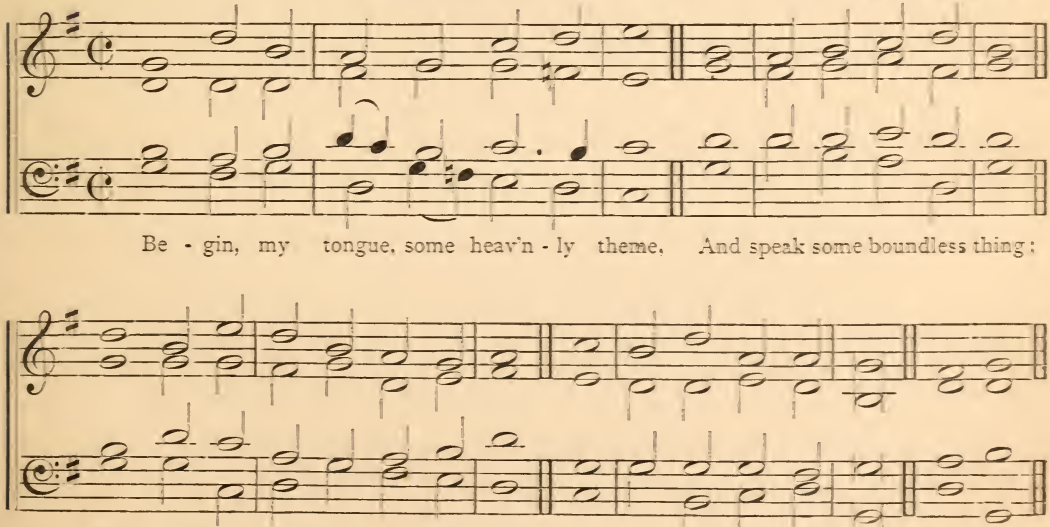
No. 39. **Nottingham; or, St. Magnus.** (C.M.)

OLD CHURCH PSALMODY.



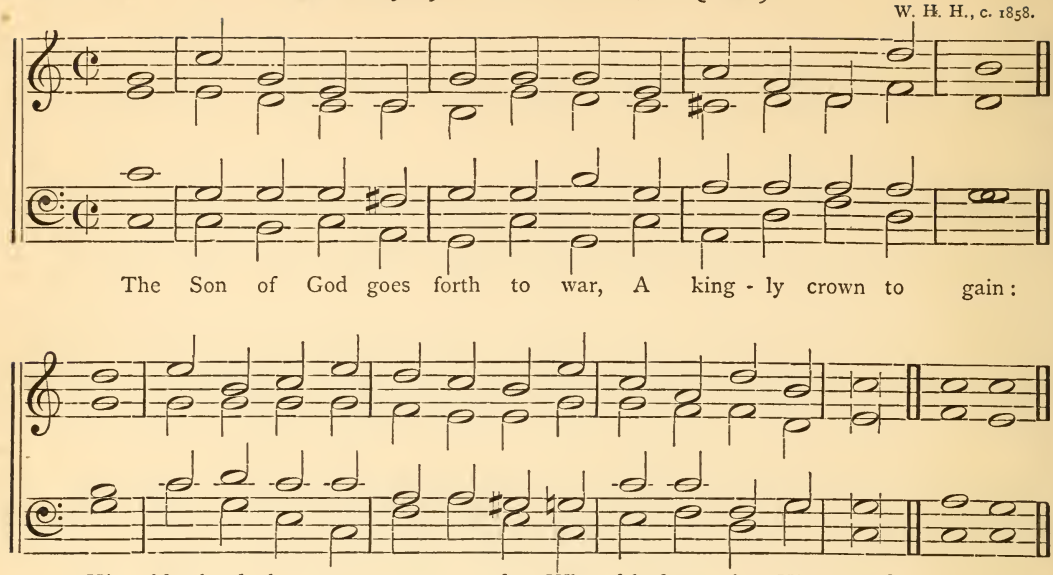
No. 40. **Gloucester.** (C.M.)

OLD CHURCH PSALMODY.



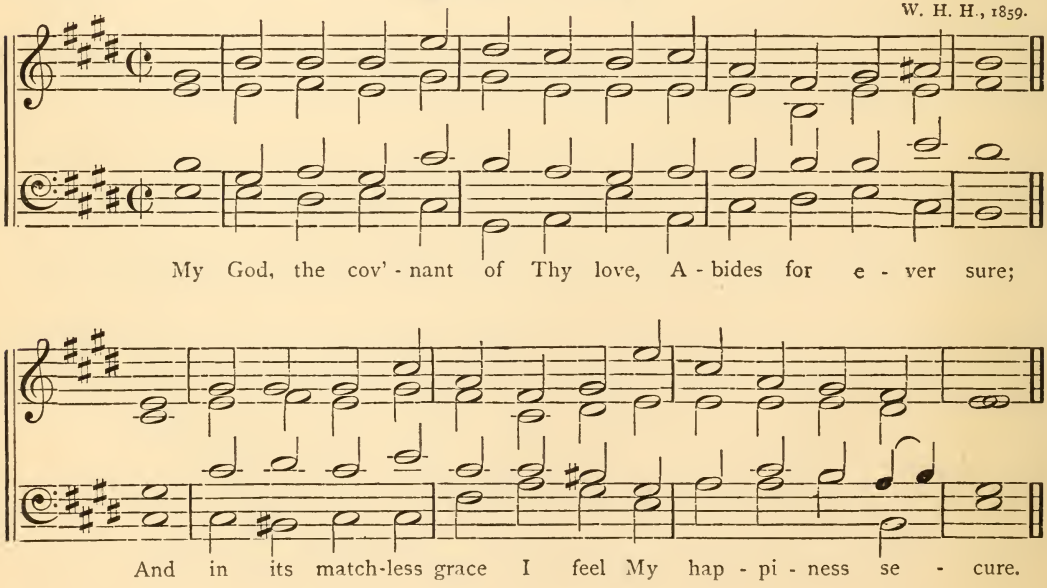
No. 41. **Berachah.** (*Valley of*) (C.M.)

W. H. H., c. 1858.



No. 42. **Kedar.** (C.M.)

W. H. H., 1859.

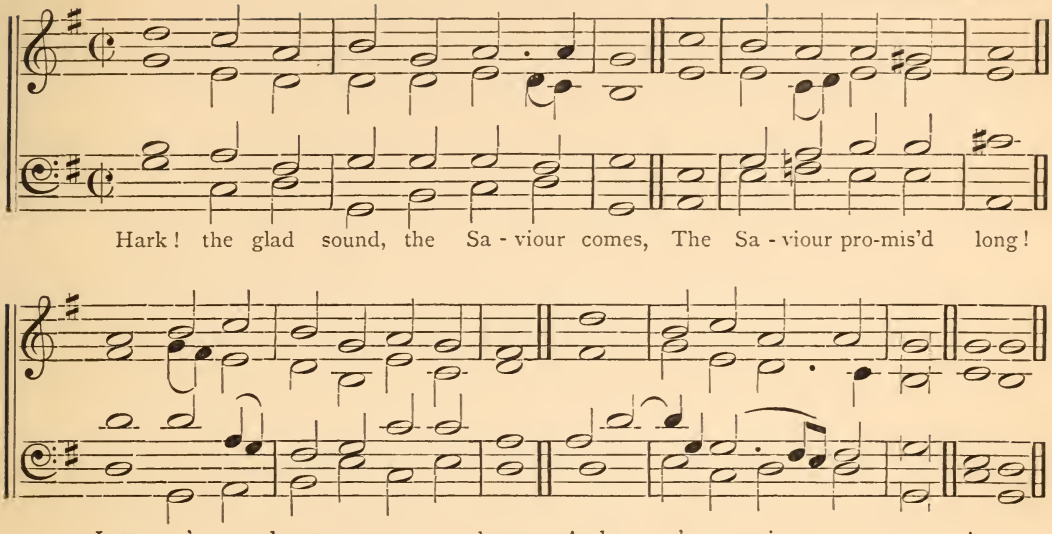


No. 43.

Bristol. (C.M.)

(*See Preface, p.* iv.)

OLD CHURCH PSALMODY.

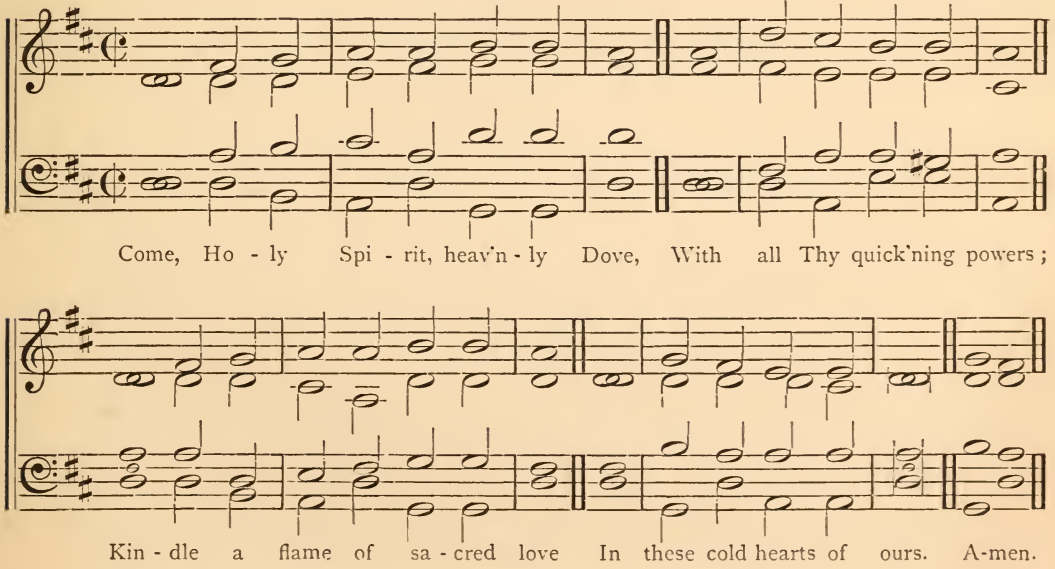


No. 44.

Tallis's Ordinal. (C.M.)

(*See Preface, p.* xviii.)

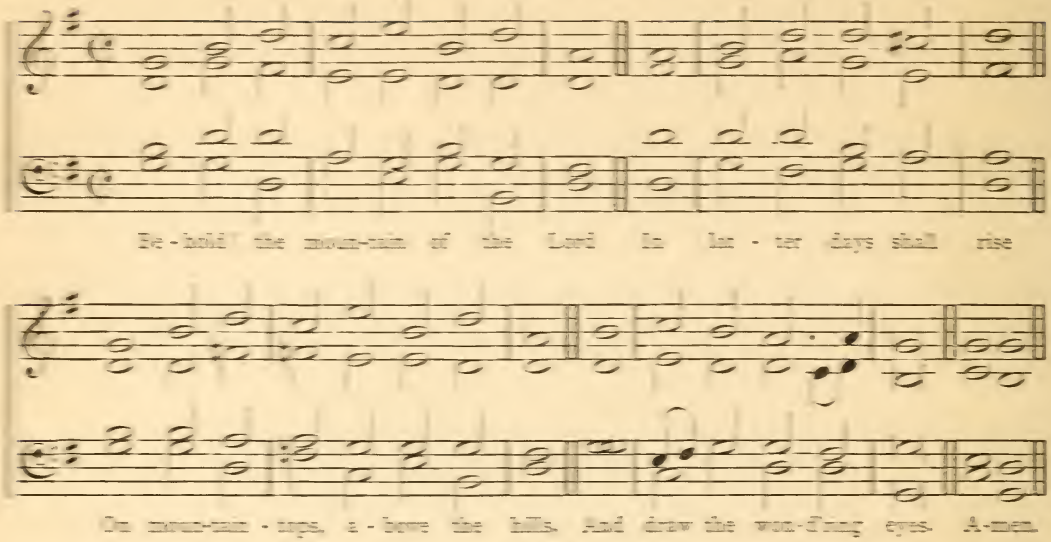
OLD CHURCH PSALMODY.



No. 45. **York.** (C.M.)

(See Preface, p. xviii.)

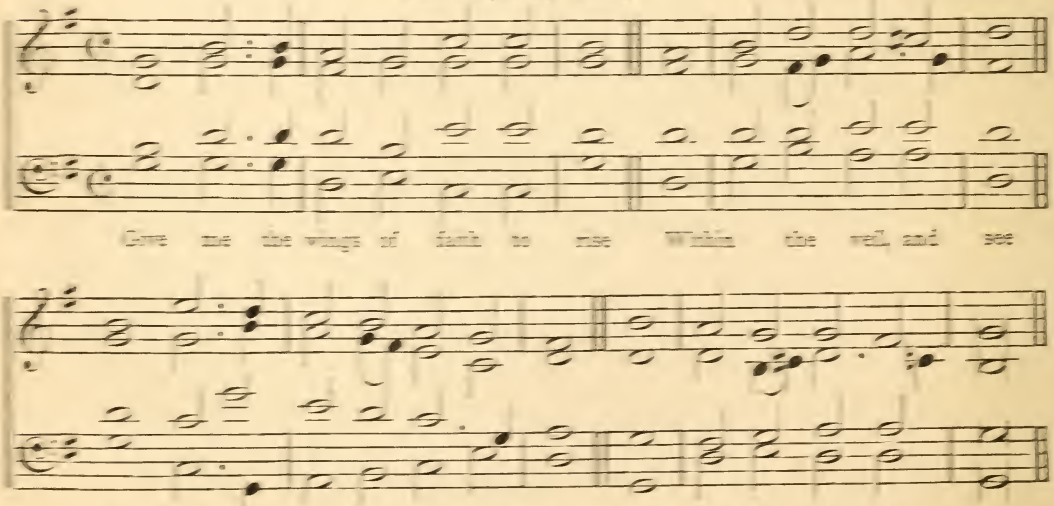
OLD CHURCH PSALMODY.


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-d'ring eyes. A-men.

No. 46. **Winchester.*** (C.M.)

(See Preface, p. xviii.)

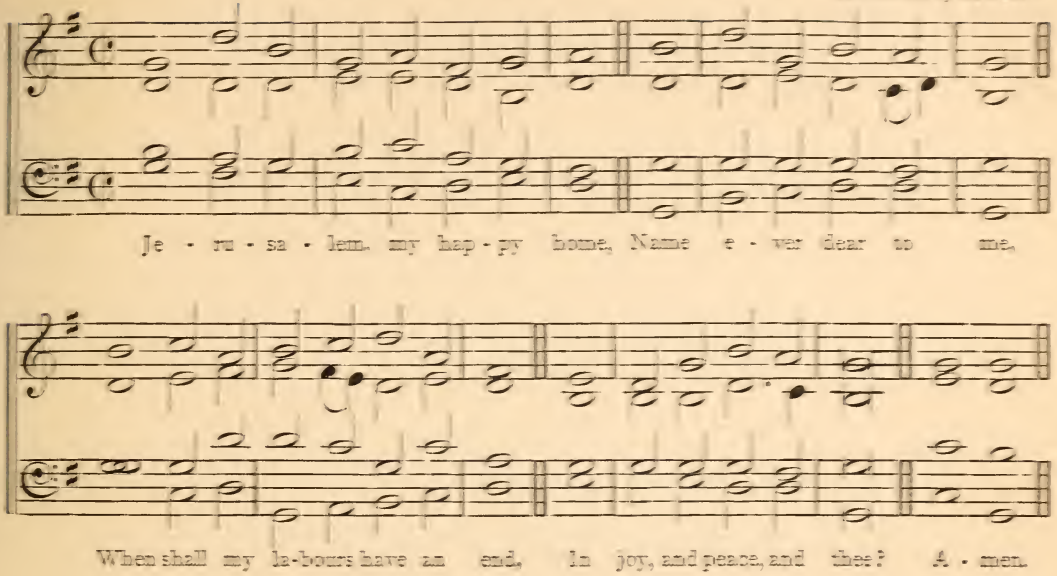
OLD CHURCH PSALMODY.


Give me the wings of faith to rise Within the veil, and see
The saints a-bove, how great their joys, How bright their glories be.

* Wrongly called WINCHESTER OLD.

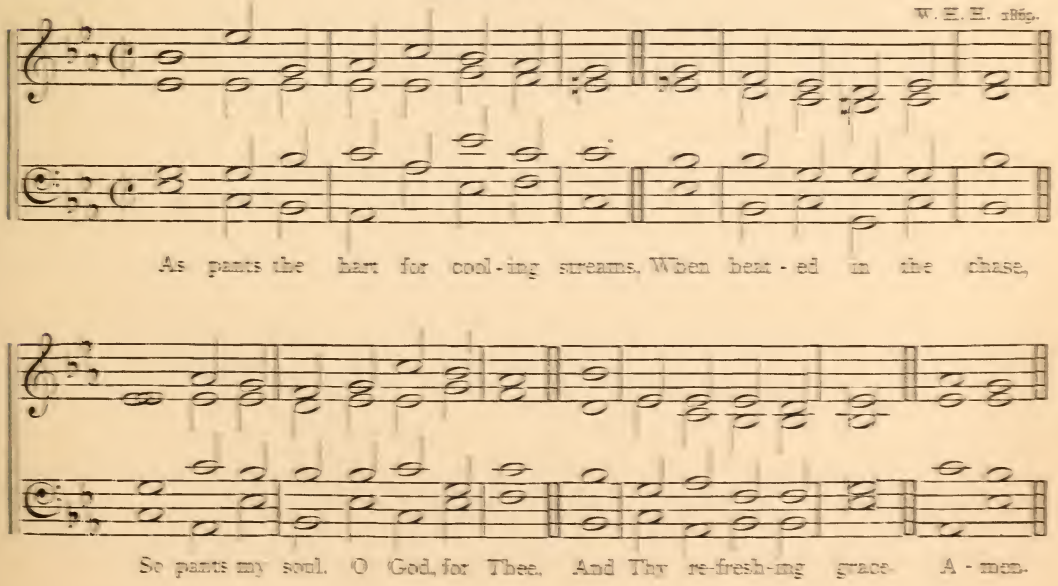
No. 47. **Nayland**; or, St. Stephen. (C.M.)

Harmonized by W. H. H.



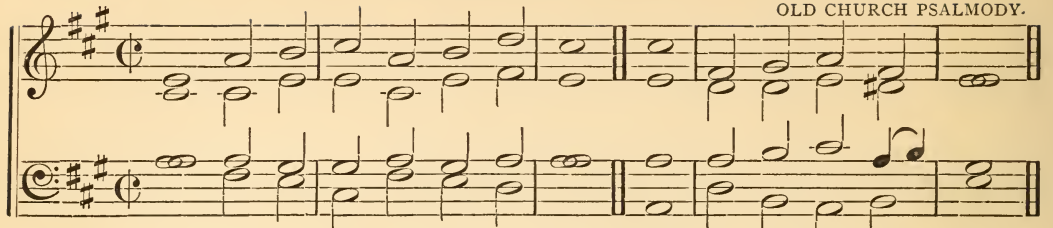
No. 48. **Adria.** (C.M.)

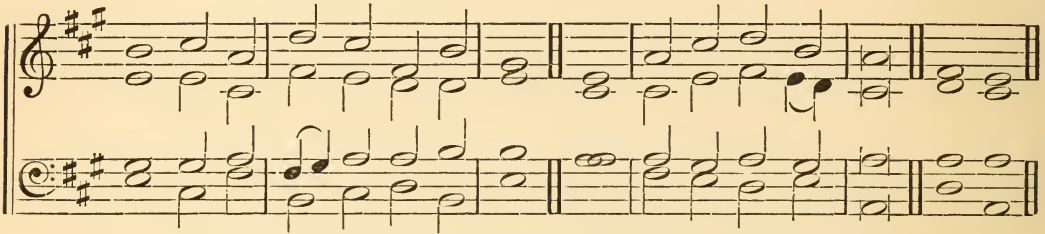
W. H. H. 1865.



No. 49. **St. James.** (C.M.)

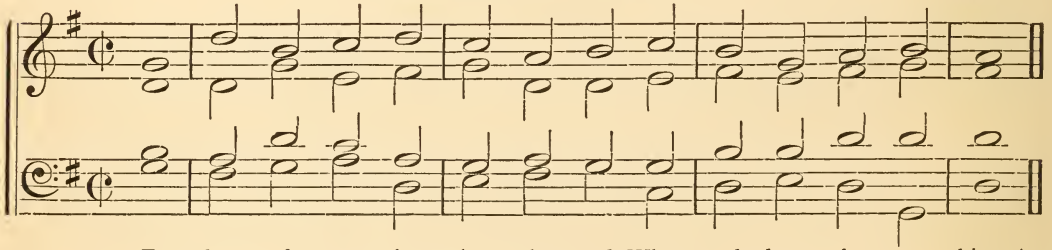
OLD CHURCH PSALMODY.

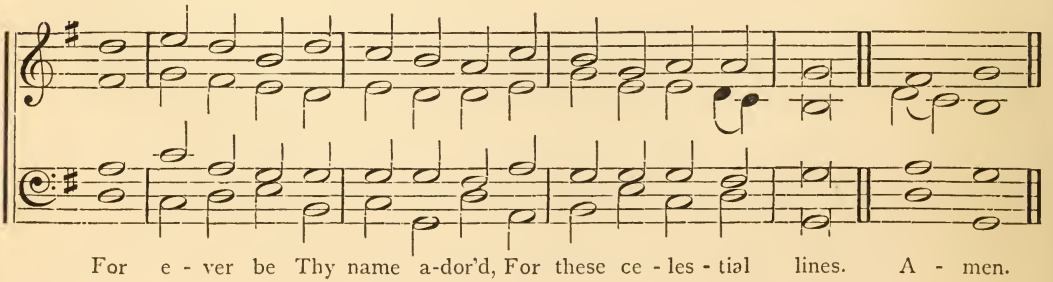




No. 50. **Melross.** (C.M.)

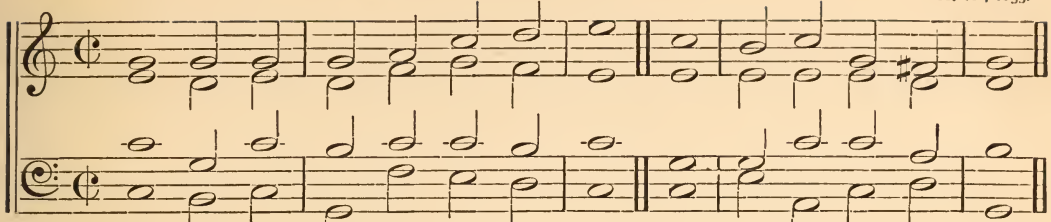
OLD CHURCH PSALMODY.

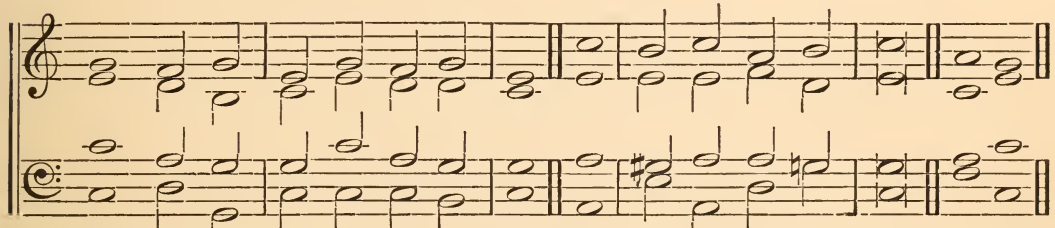




No. 51. **Besor.** (*Brook*) (C.M.)

W. H. H., 1835.

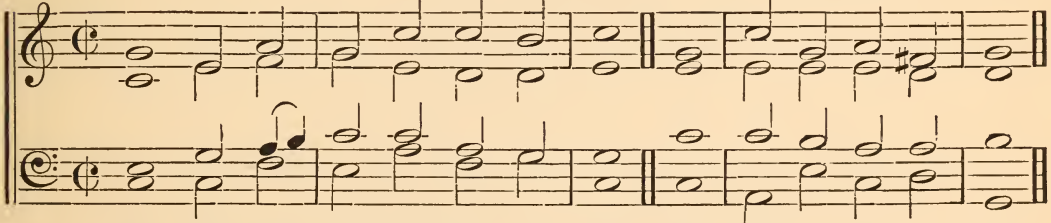


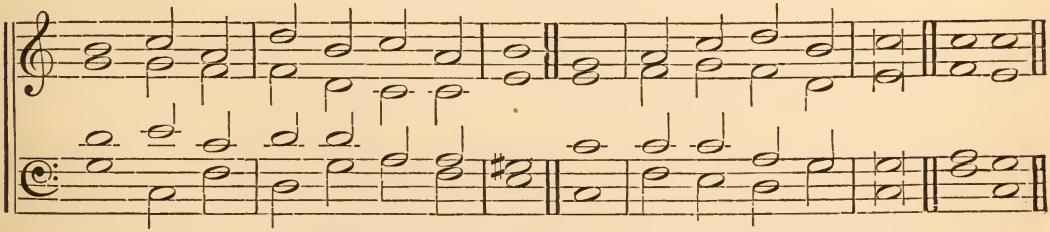


No. 52. **St. Ann.** (C.M.)

(*See Preface, p.* xviii.)

OLD CHURCH PSALMODY.



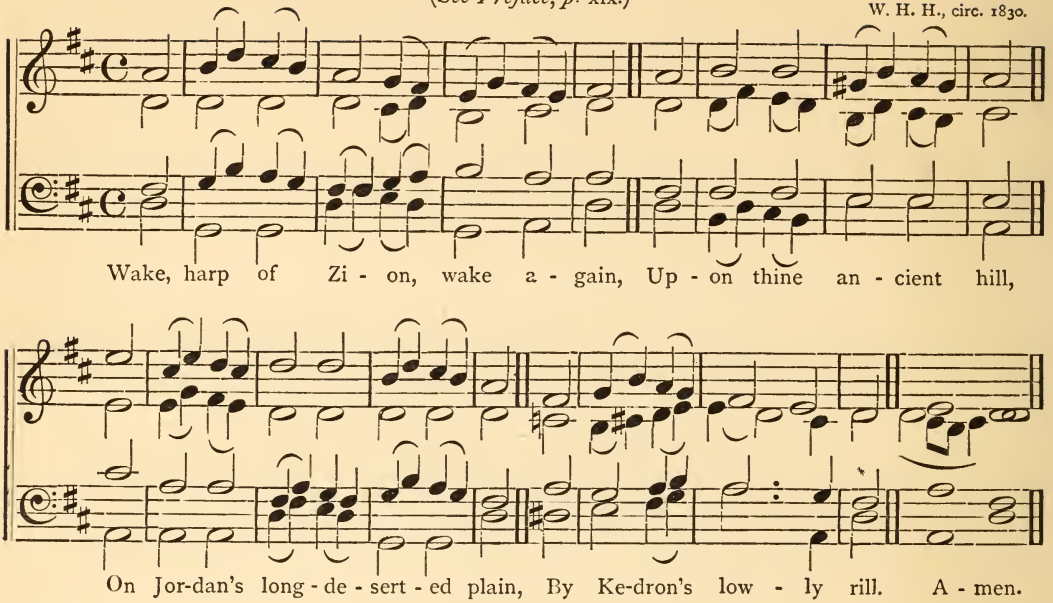


No. 53.

St. Chrysostom. (C.M.)

(*See Preface, p.* xix.)

W. H. H., circ. 1830.

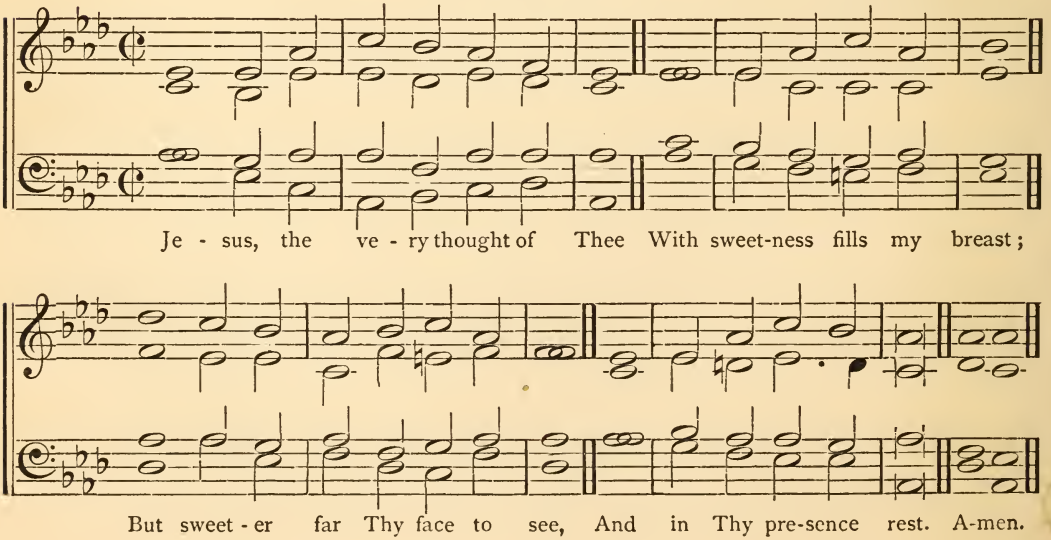


No. 54.

Evan E. (C.M.)

(*See Preface, p.* xix.)

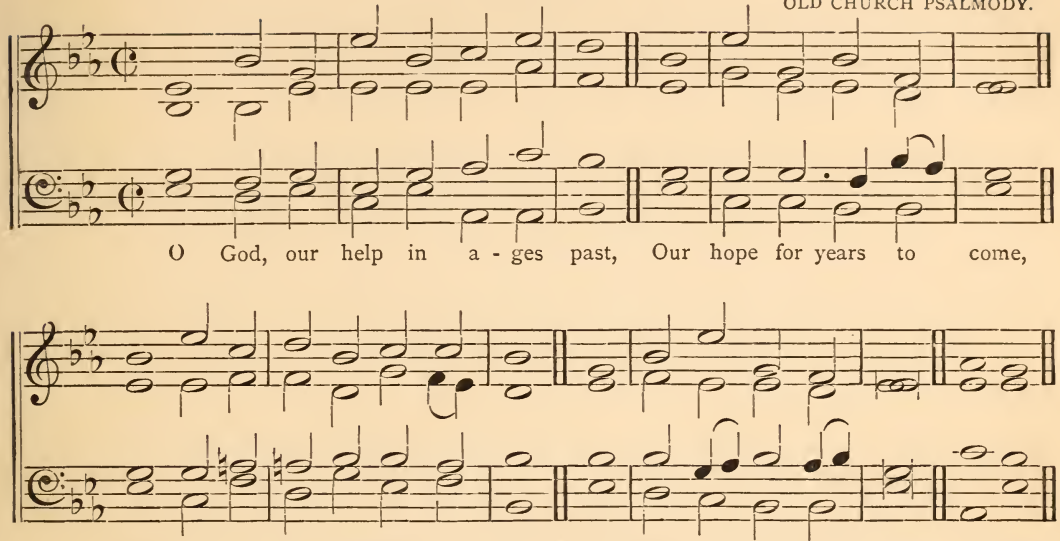
W. H. H., Melody, July, 1846.
Harmony, March 19, 1870.



No. 55. **London New;** OR, NEWTON. (C.M.)

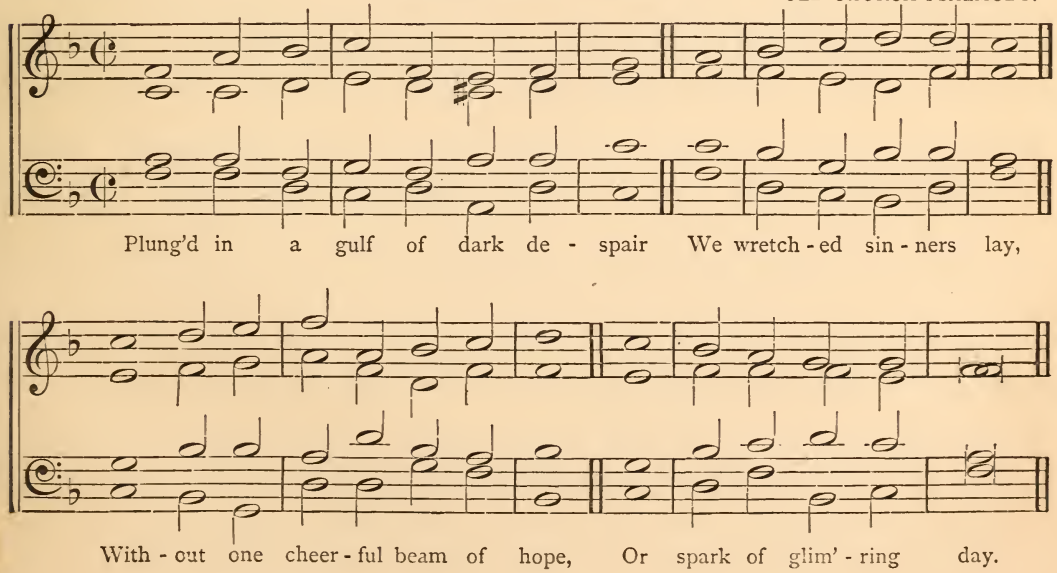
(*See Preface, p.* xix.)

OLD CHURCH PSALMODY.



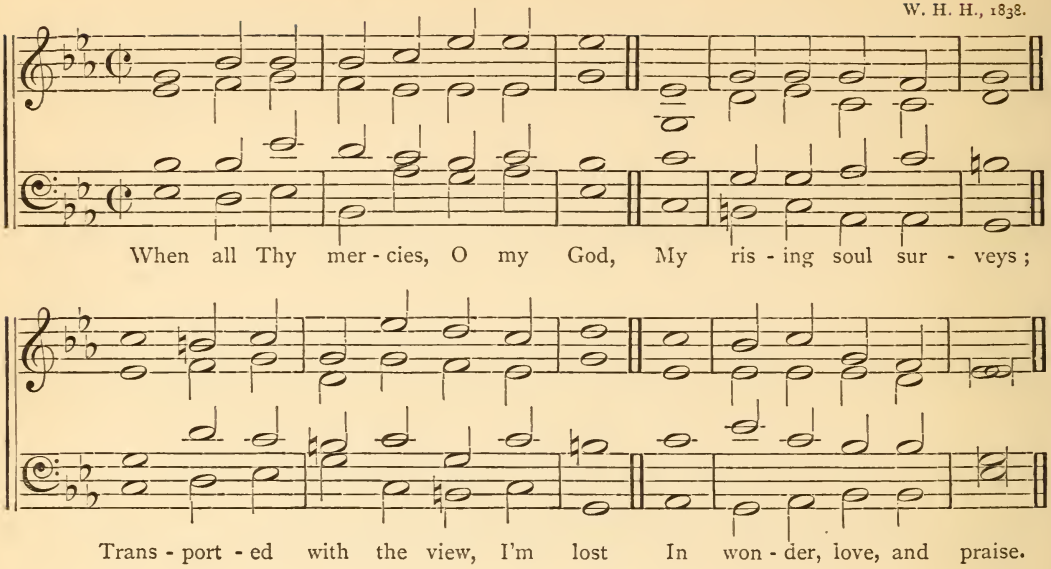
No. 56. **Caithness.** (C.M.)

OLD CHURCH PSALMODY.



No. 57. **Ephron.** (*Mount*) (C.M.)

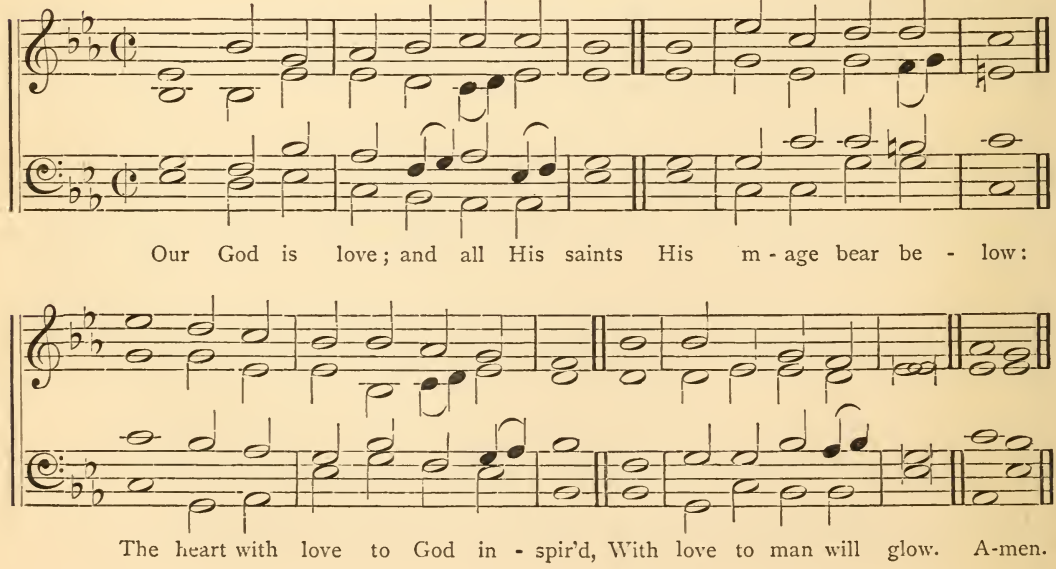
W. H. H., 1838.



No. 58. **St. Matthias.**

(*See Preface, p.* xix.)

OLD CHURCH PSALMODY.

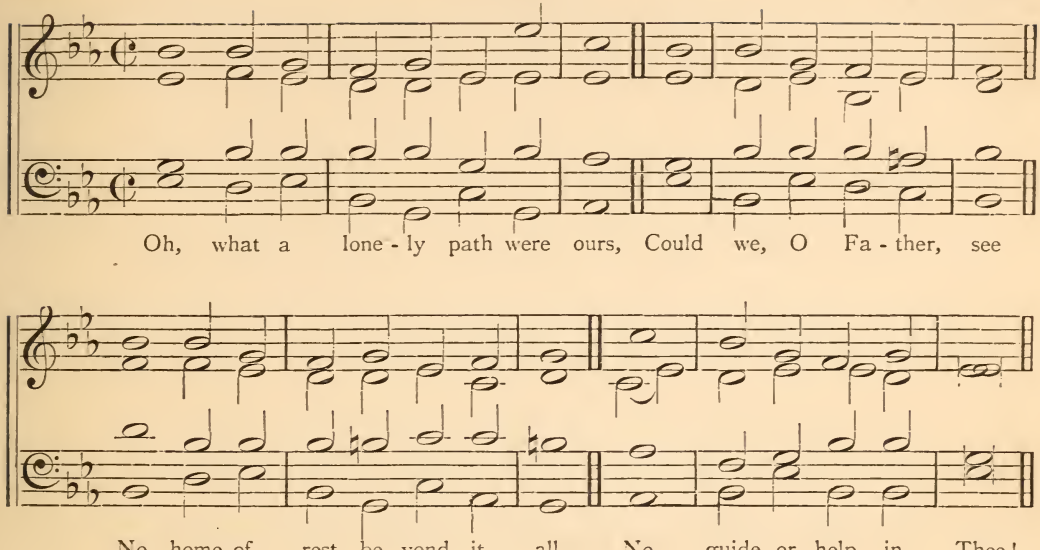


No. 59.

Arran. (C.M.)

In Scotch Scale.

W. H. H., 1869.

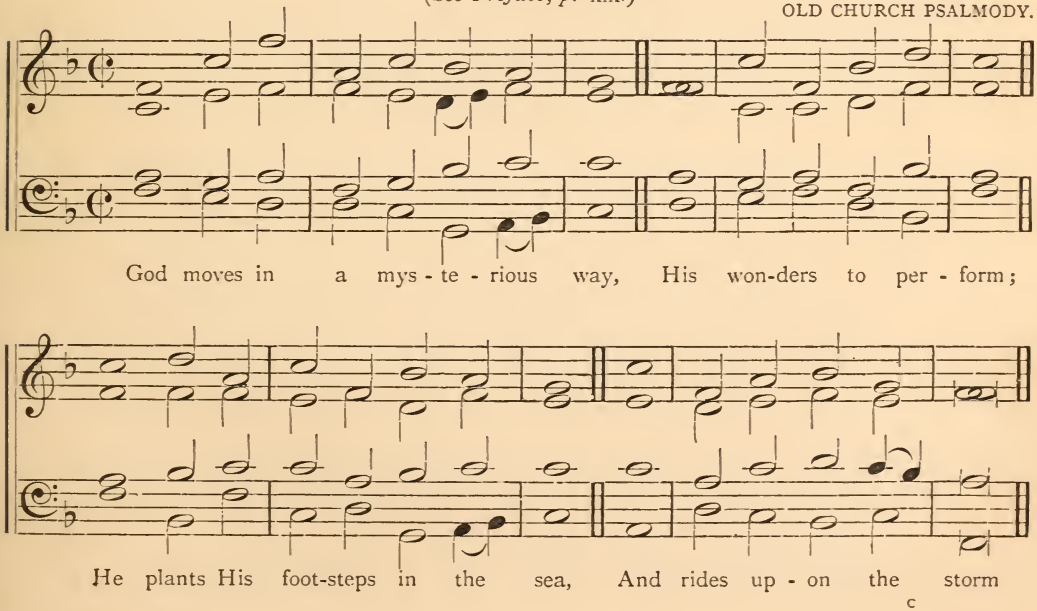


No. 60.

St. David. (C.M.)

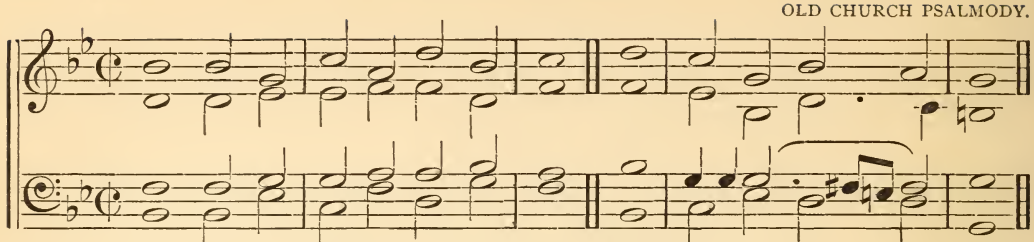
(*See Preface, p.* xix.)

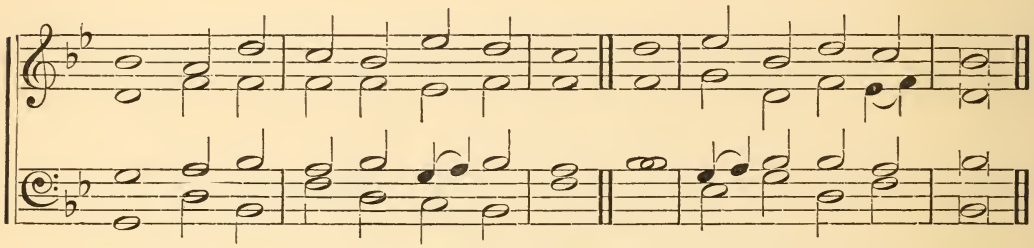
OLD CHURCH PSALMODY.



No. 61. **Carlisle.** (C.M.)

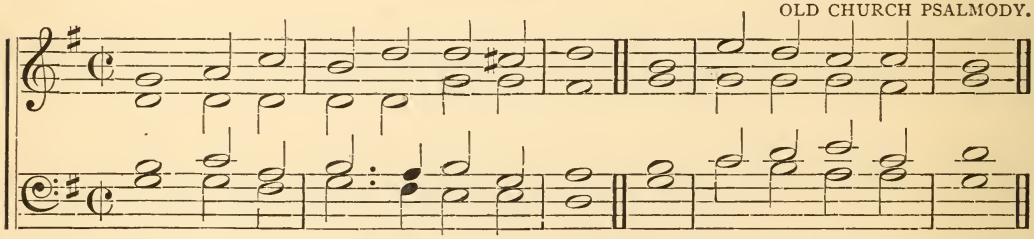
OLD CHURCH PSALMODY.

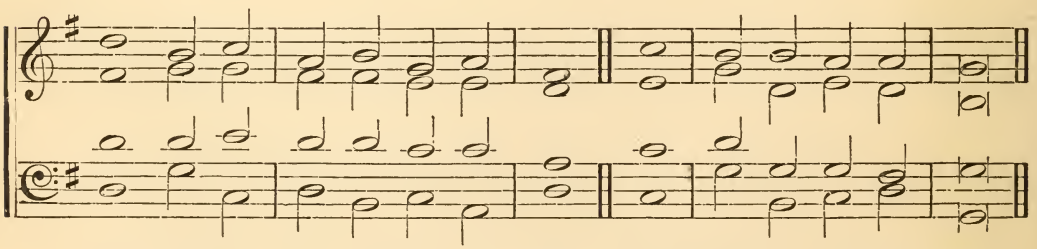




No 62. **Salisbury.** (C.M.)

OLD CHURCH PSALMODY.

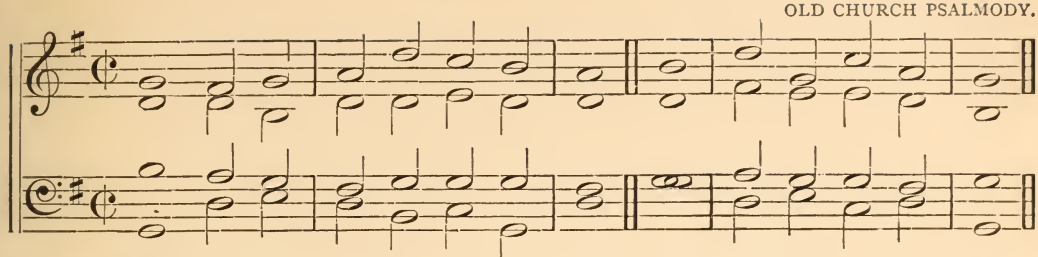


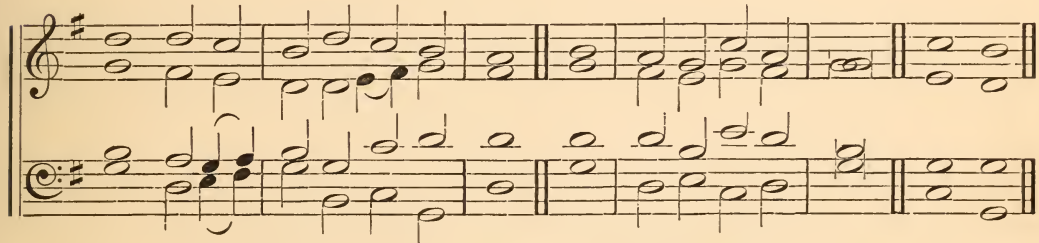


No. 63.

Kent. (C.M.)

OLD CHURCH PSALMODY.

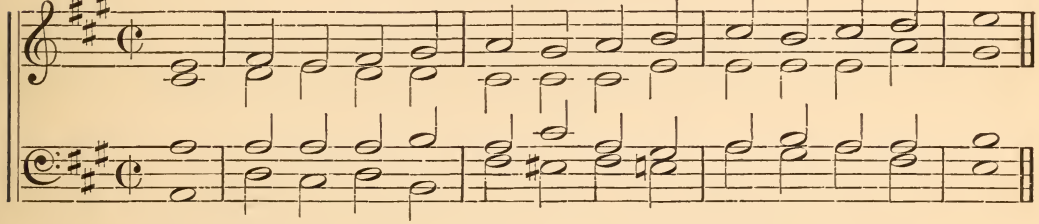


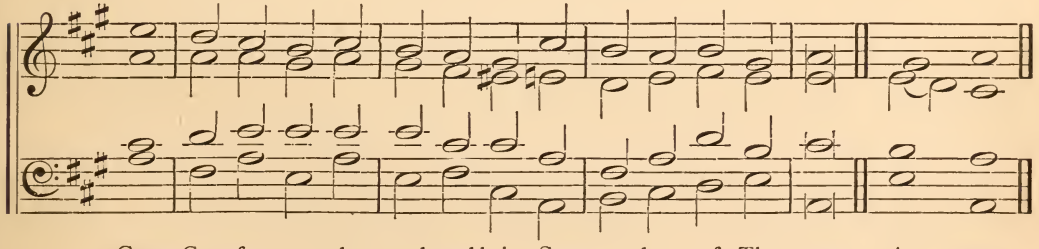


No. 64.

Dimon. (*Waters of*) (C.M.)

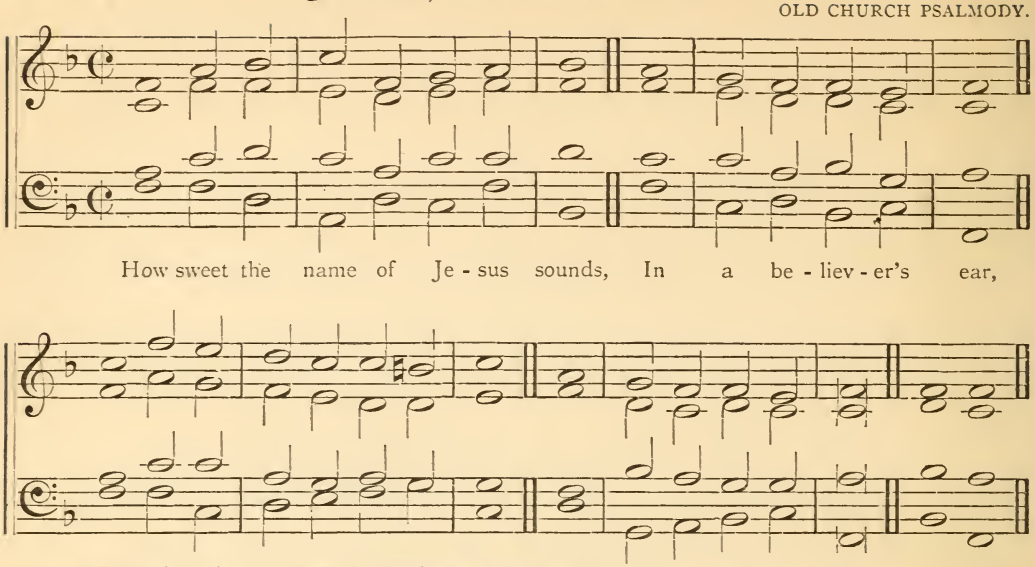
Composed in a dream. W. H. H., 1855.





No. 65. **French**; OR, DUNDEE. (C.M.)

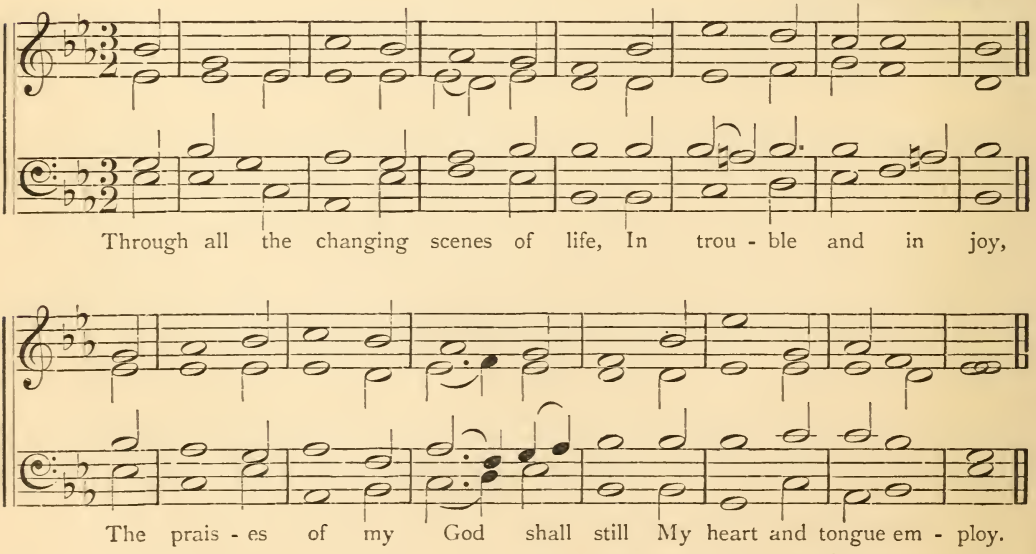
OLD CHURCH PSALMODY.



No. 66. **Bedford.** (C.M.)

(*See Preface p.* xx.)

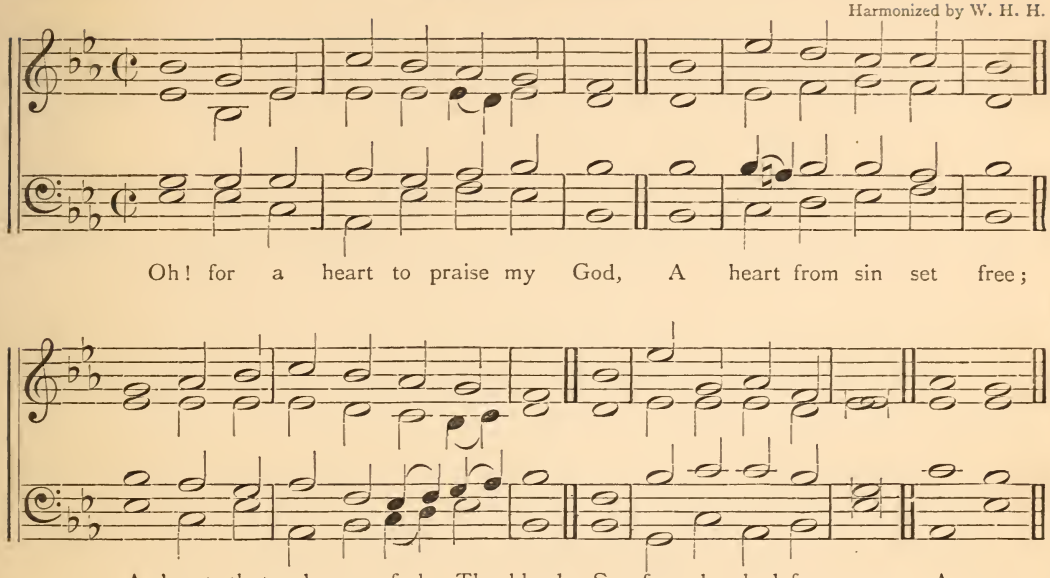
OLD CHURCH PSALMODY.



No. 66 *a*.

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

Harmonized by W. H. H.

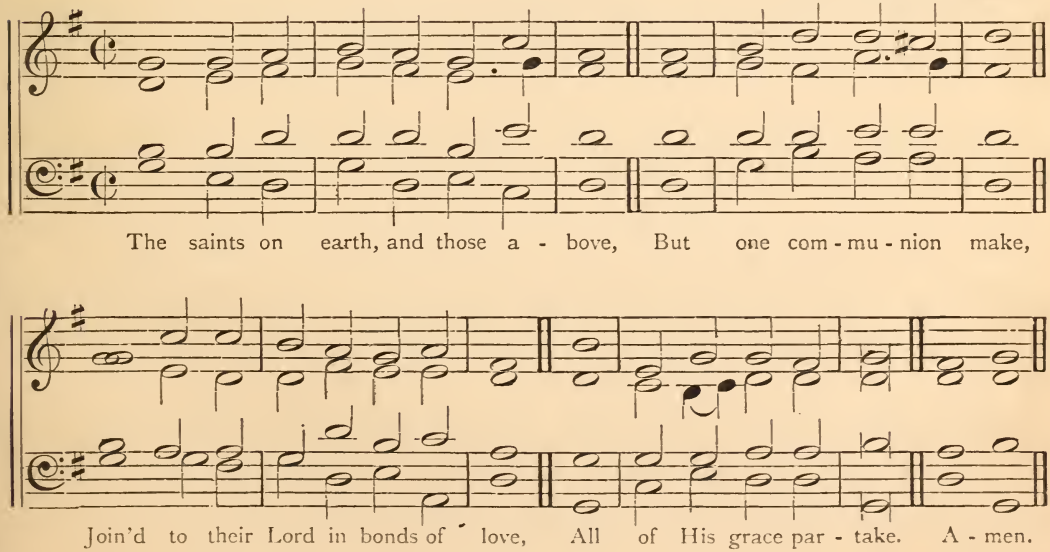


No. 67.

Farrant. (C.M.)

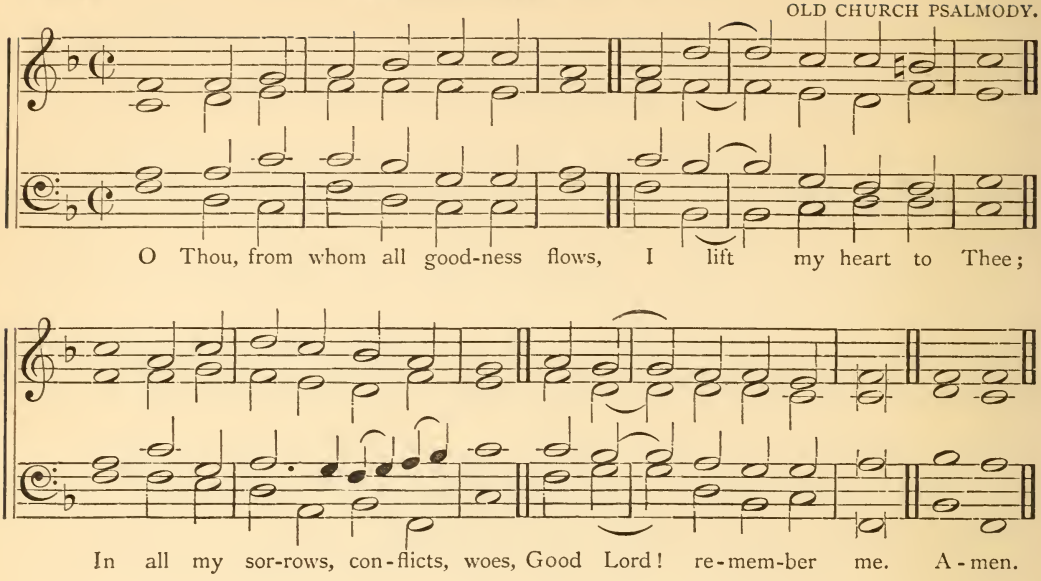
(*See Preface, p.* xx.)

OLD CHURCH PSALMODY.



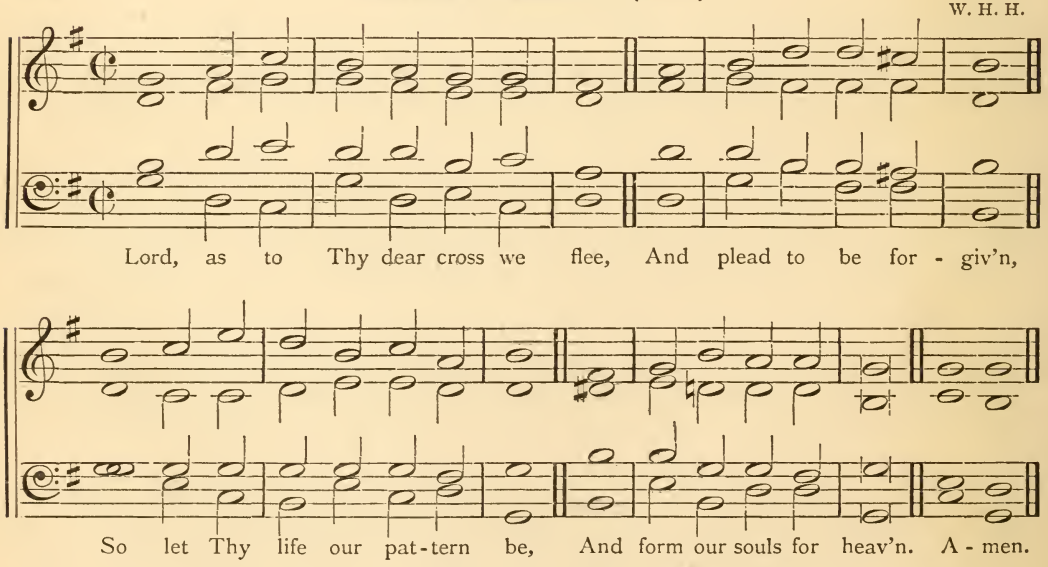
No. 68. **Dunfermline.*** (C.M.)

OLD CHURCH PSALMODY.



No. 69. **Carmel.** (*Mount*) (C.M.)

W. H. H.



* Wrongly called Southam.

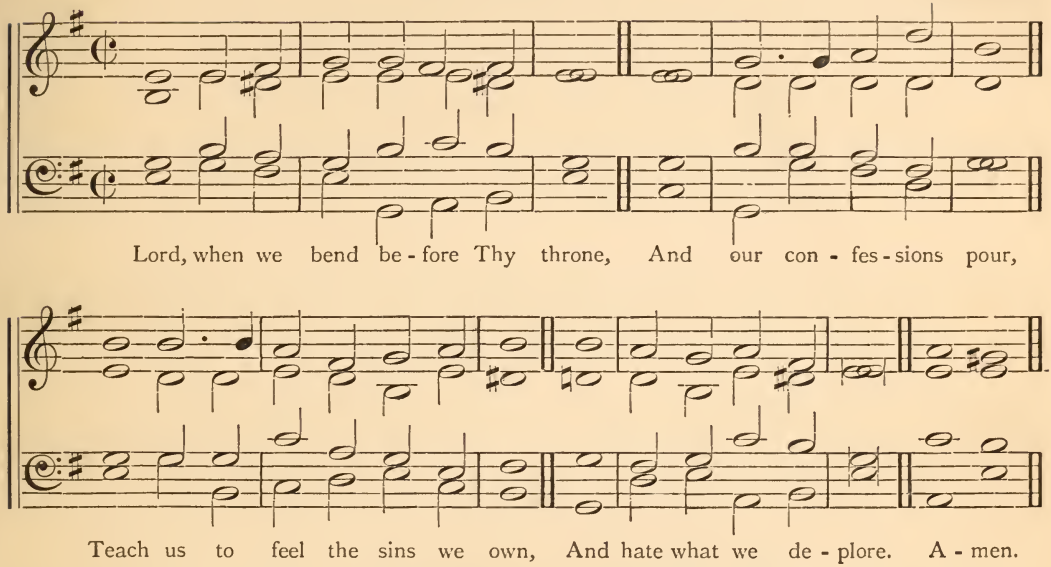
No. 70.

Chester.

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

(*See Preface, p.* xx.)

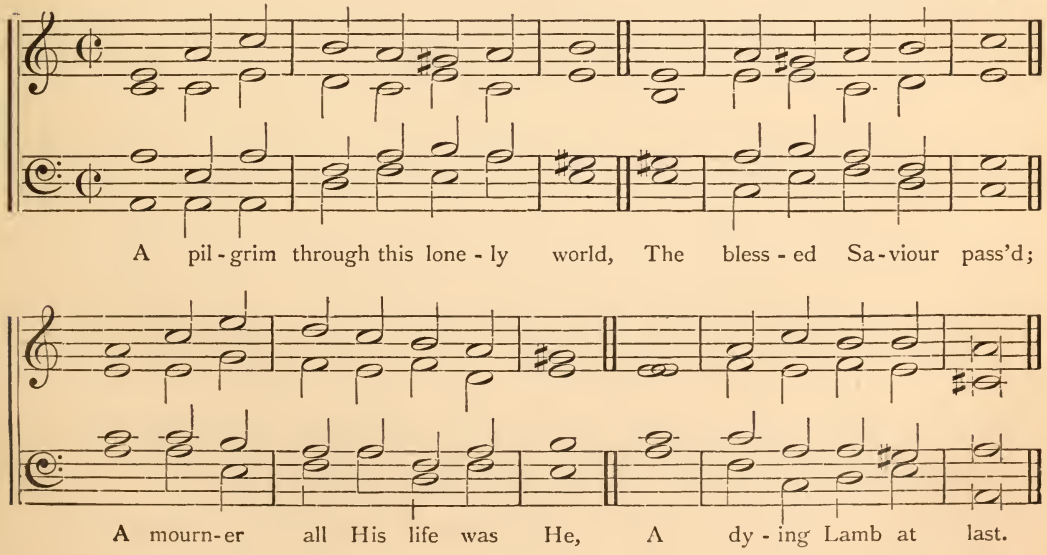
OLD CHURCH PSALMODY.



No. 71.

Culross. (C.M.)

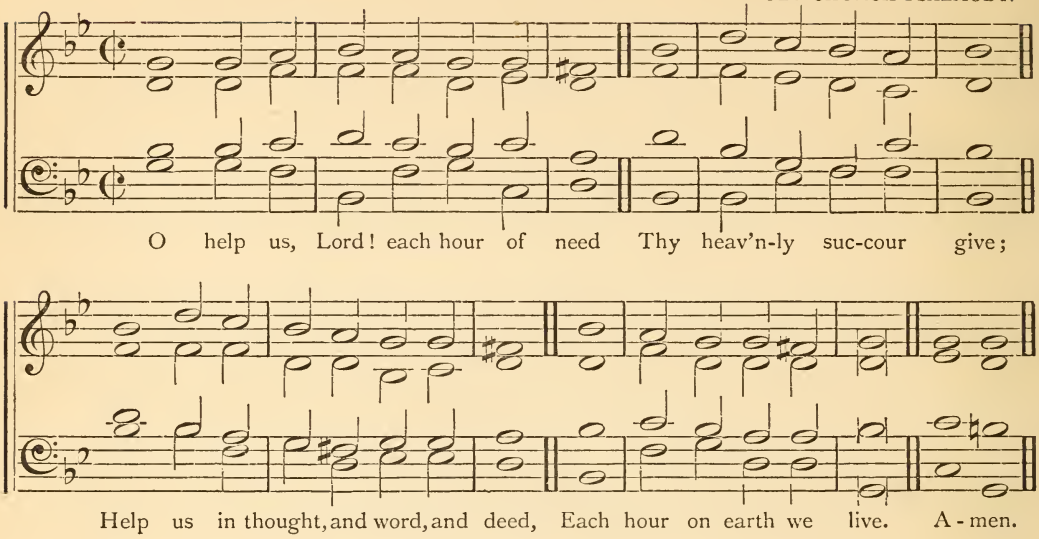
OLD CHURCH PSALMODY.



No. 72. **Dundee;** OR, WINDSOR. (C.M.)

(*See Preface, p.* xx.)

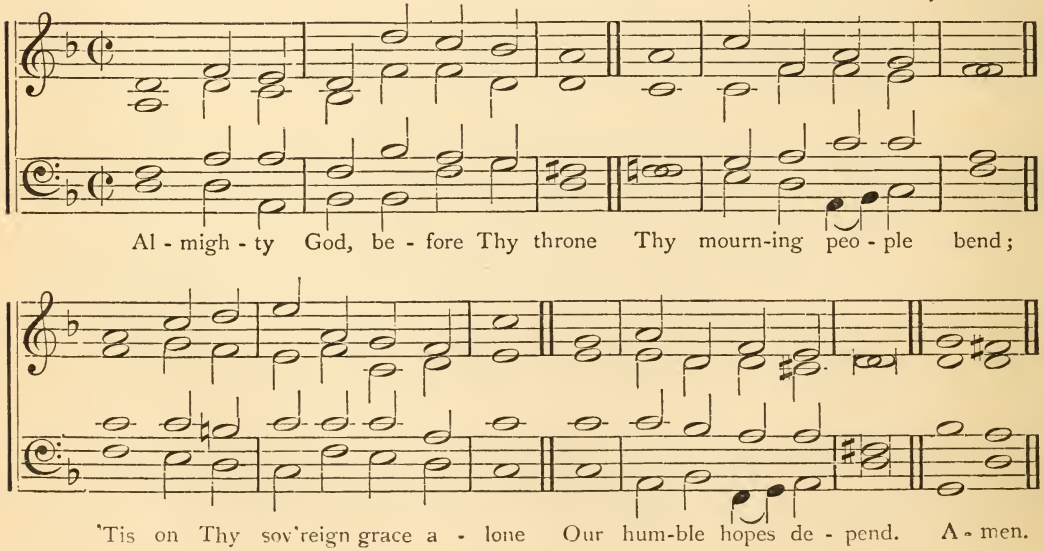
OLD CHURCH PSALMODY.



No. 73. **St. Mary's;** OR, HACKNEY. (C.M.)

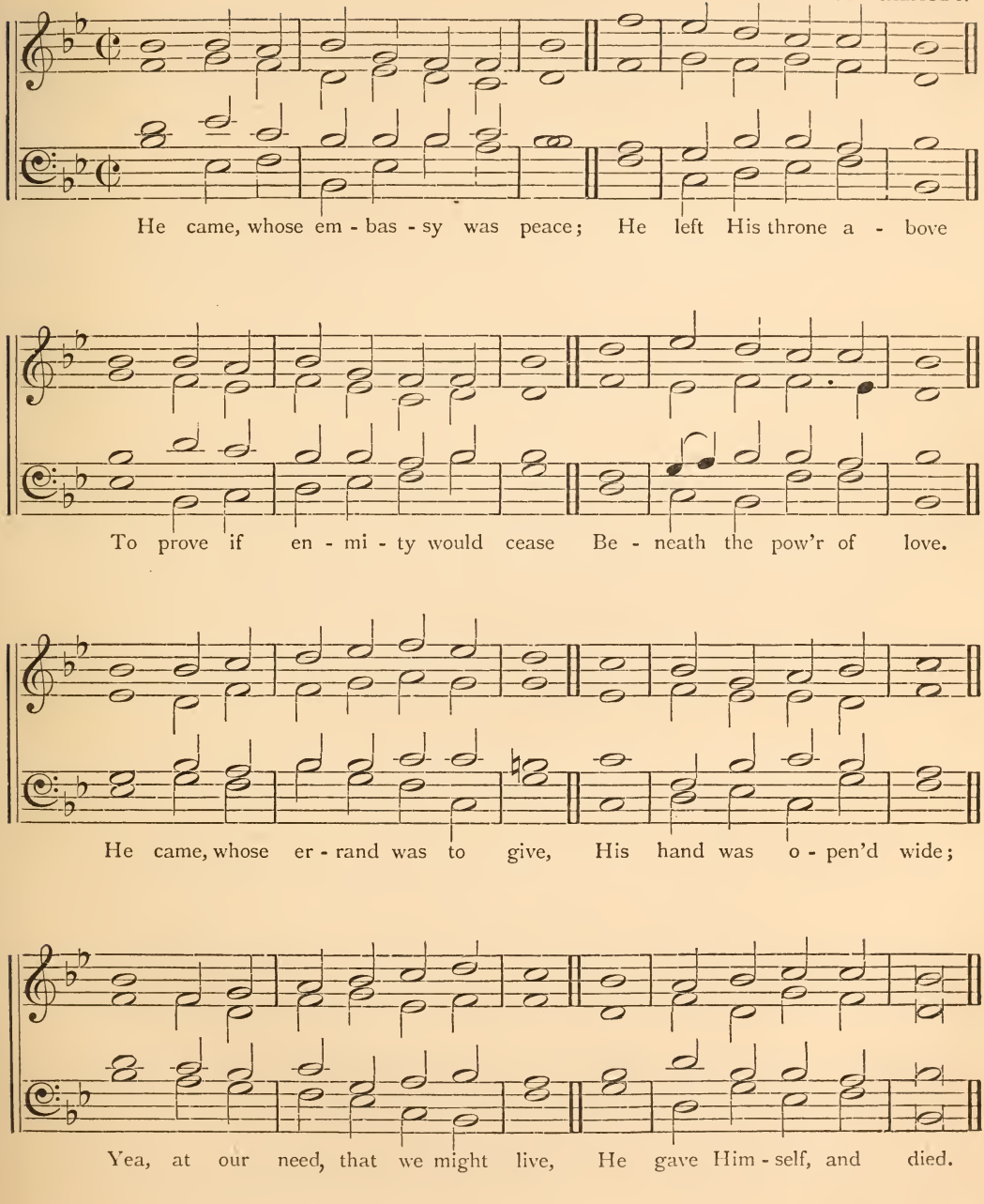
(*See Preface p.* xx.)

Harmonized by W. H. H.



No. 74. **Old 113th.** (C.M.D.)

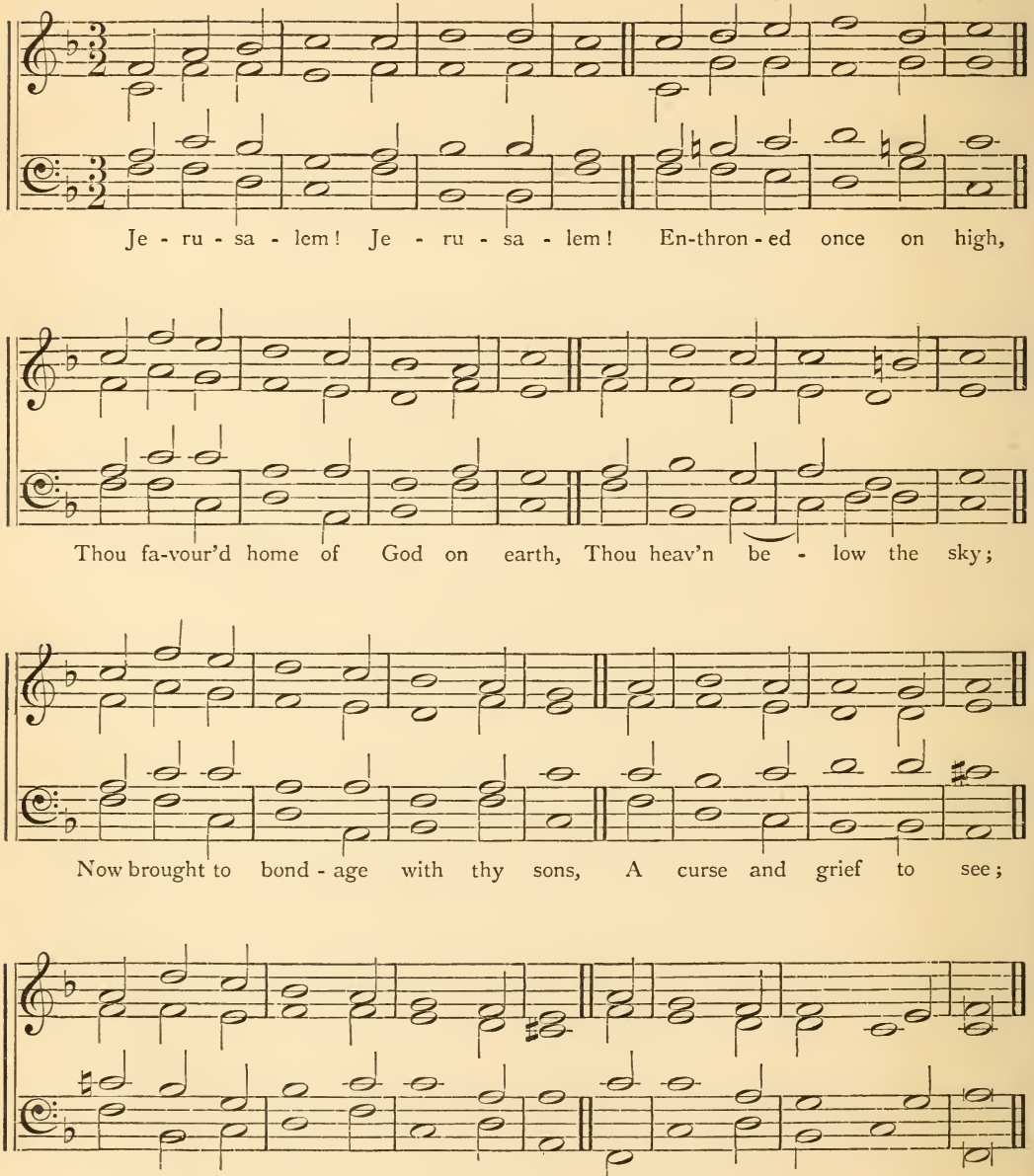
OLD CHURCH PSALMODY.



No. 75. **Old Lxxxiˢᵗ.** (C.M.D.)

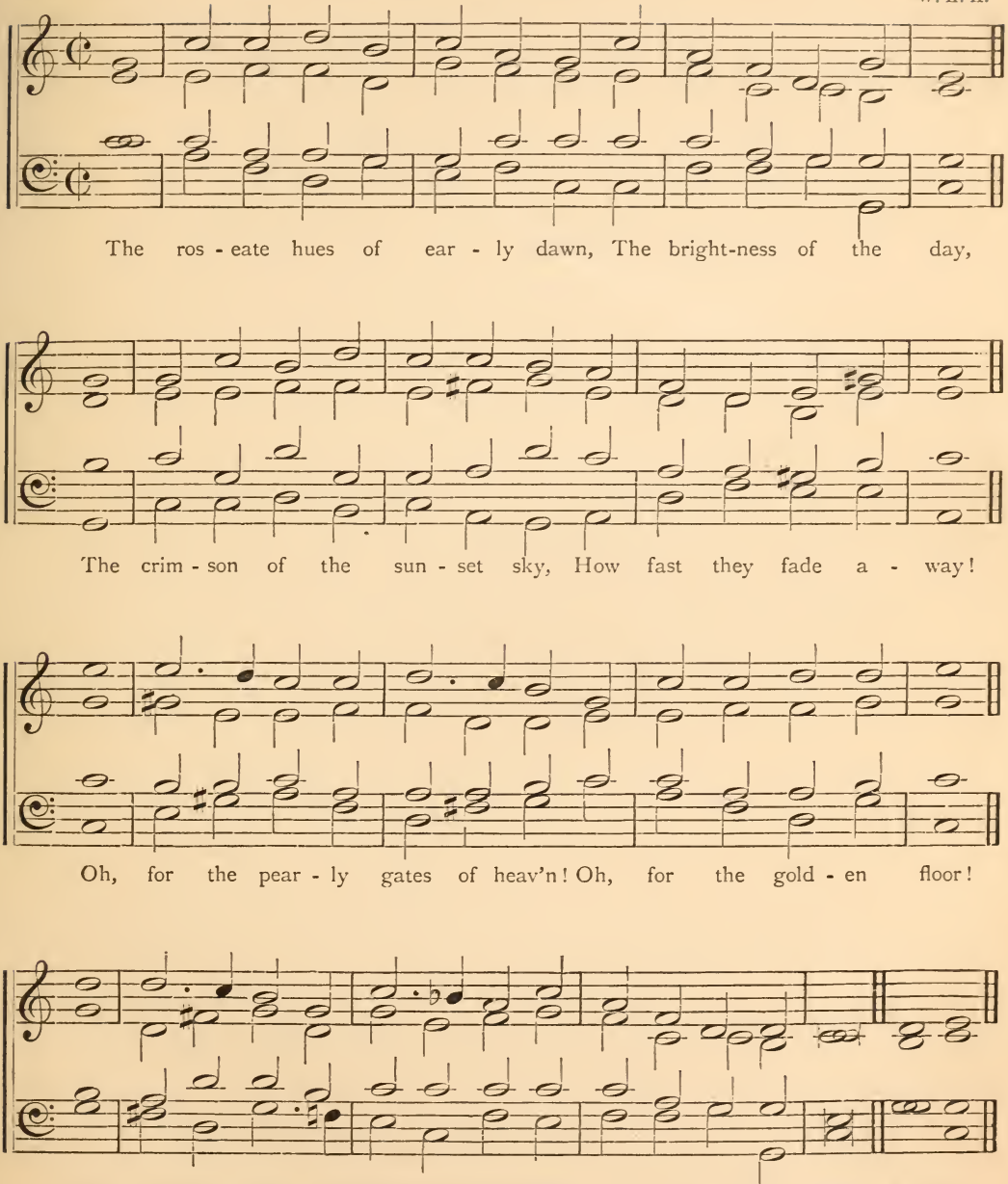
(*See Preface, p.* xx.)

OLD CHURCH PSALMODY.



No. 76. **Bethaven.** (*Wilderness of*) (C.M.D)

W. H. H.

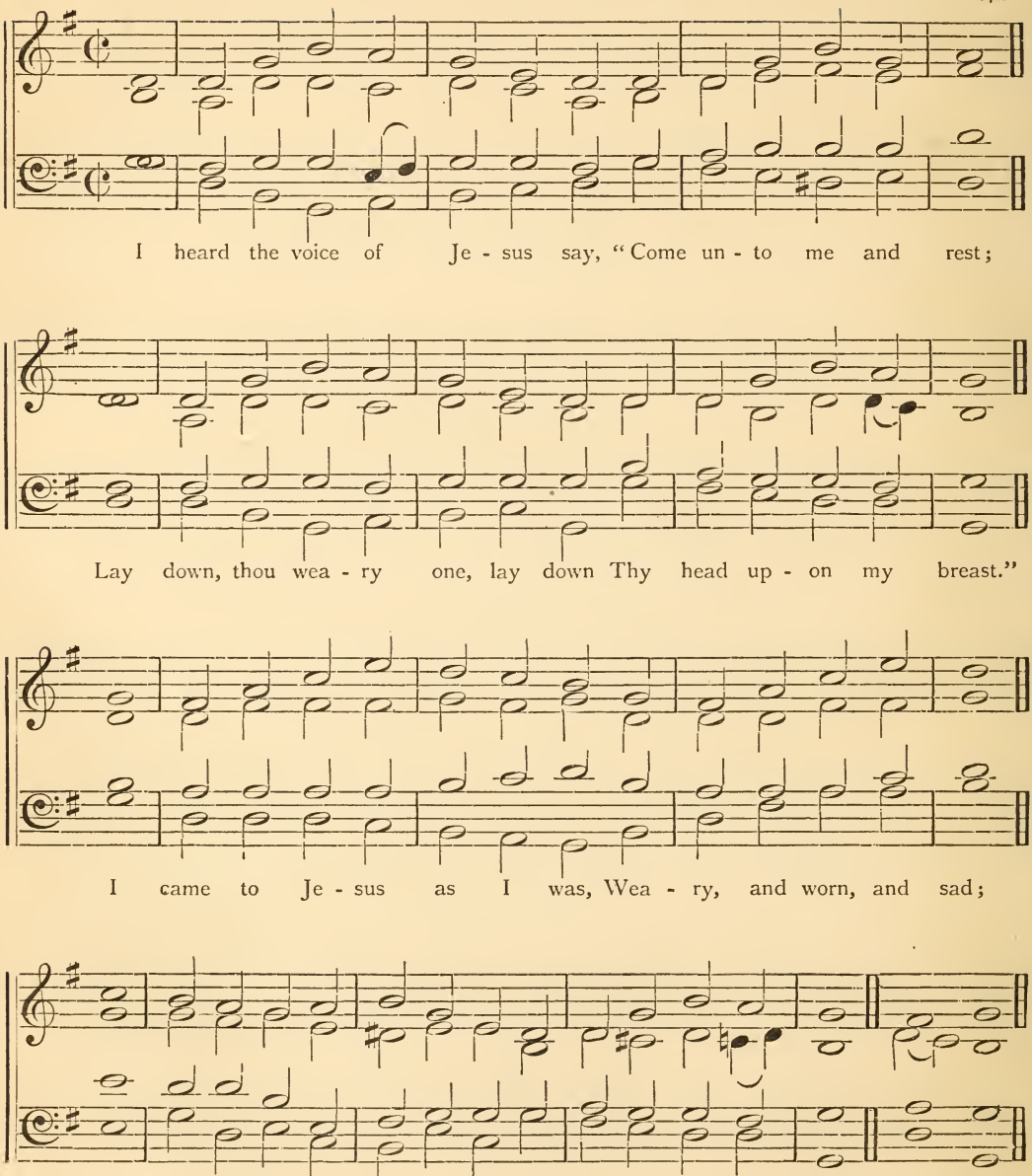


No. 77.

Evan H. (C.M.D.)

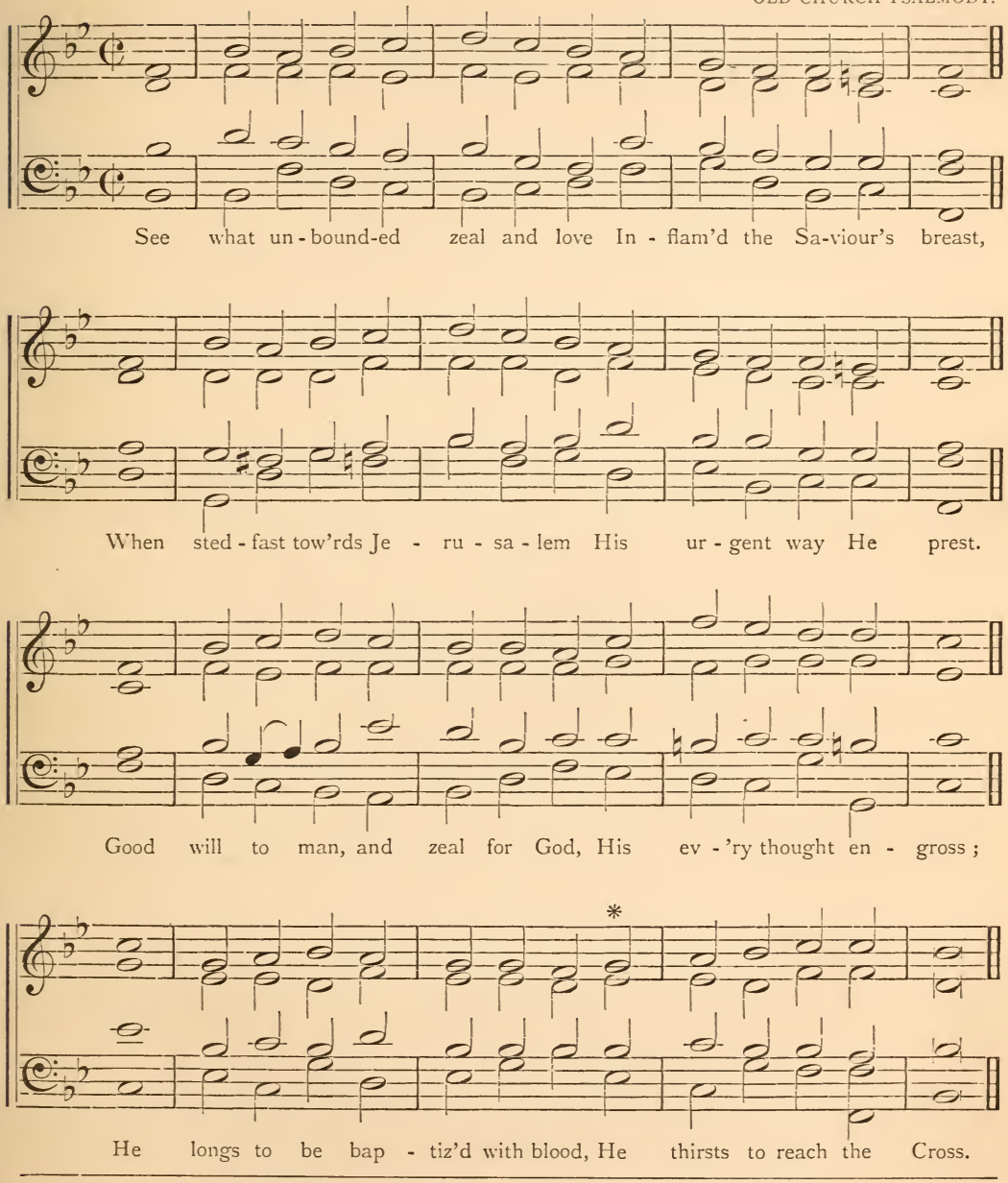
(*See Preface, p.* xix.)

W. H. H. 1846.



No. 78. **Old Nunc Dimittis.** (C.M.D)

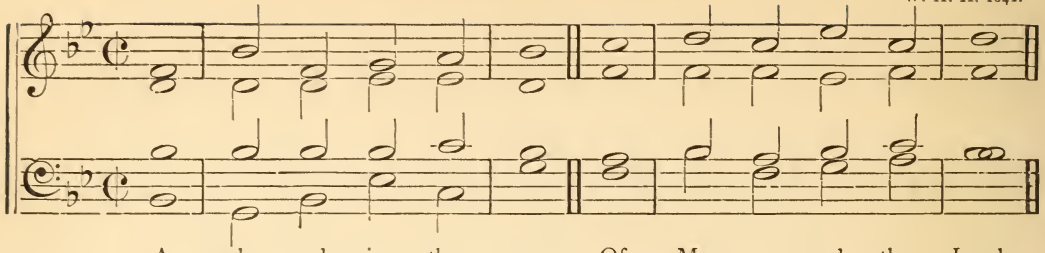
OLD CHURCH PSALMODY.

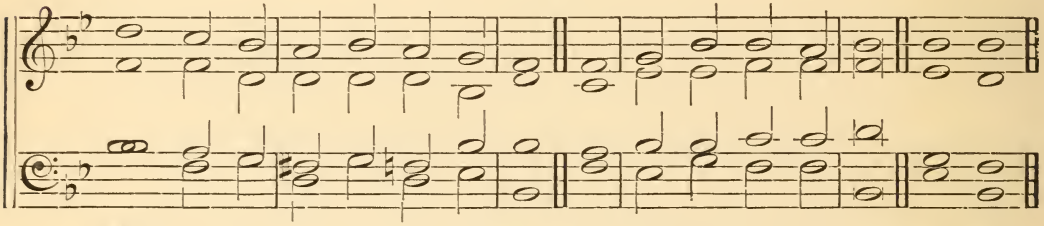


* Raised from the Dominant to the Tonic.

No. 79. **Aven.** (*Plain or*) (S.M.)

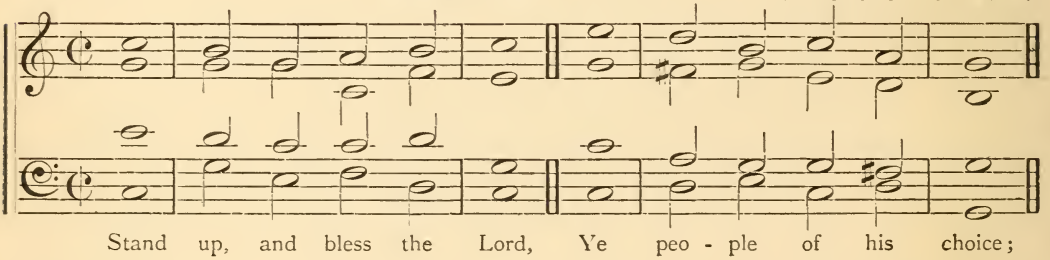
W. H. H. 1841.

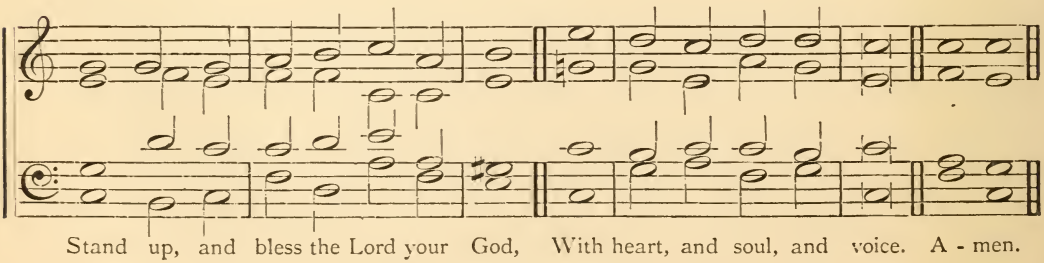




No. 80. **Narenza.** (S.M.)

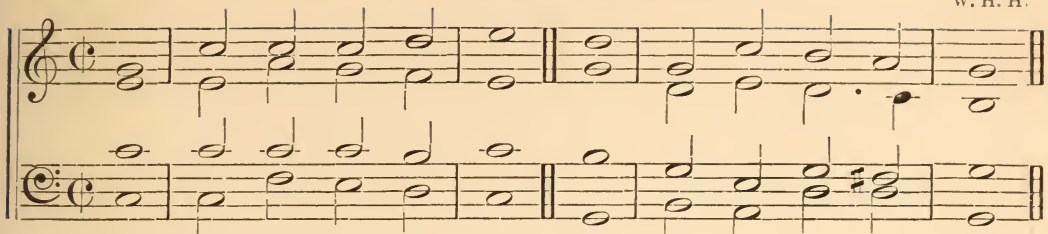
OLD CHURCH PSALMODY.

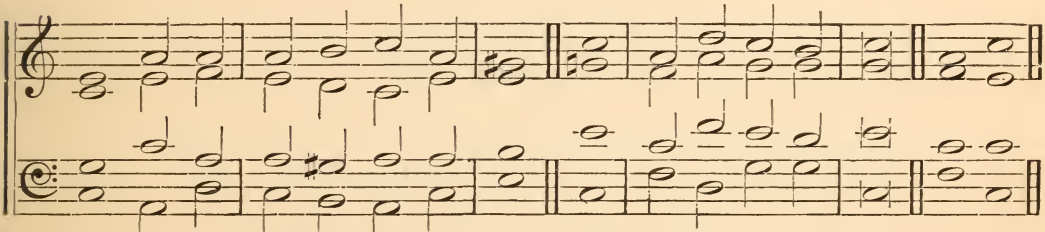




No. 81. **Abana.** (*River*) (S.M.)

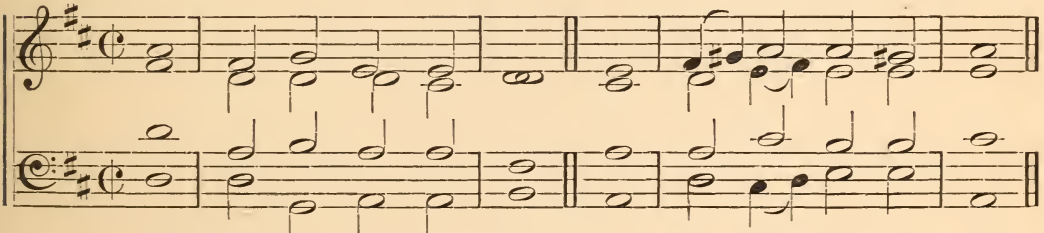
W. H. H.

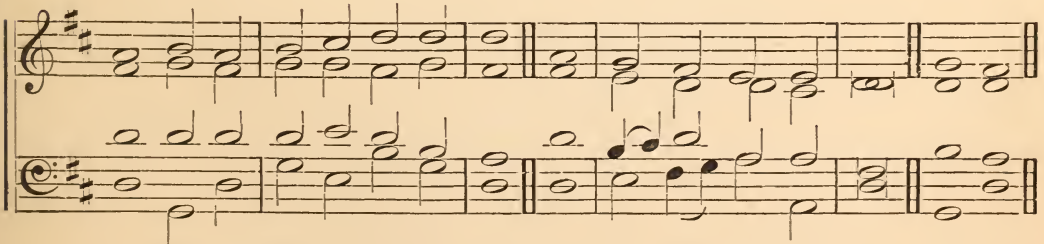




No. 82. **Swabia.** (S.M.)

OLD CHURCH PSALMODY.

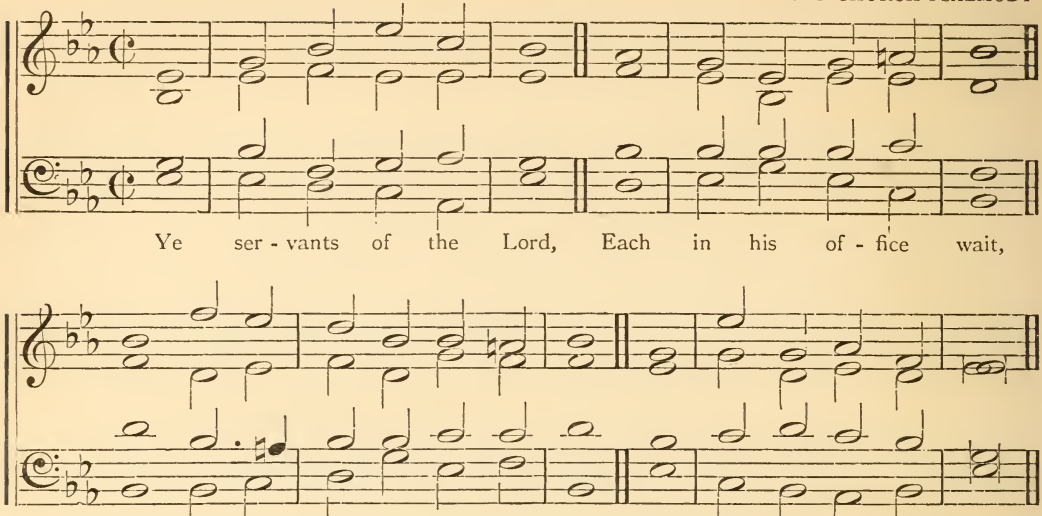




No. 83.

Moravia.* (S.M.)

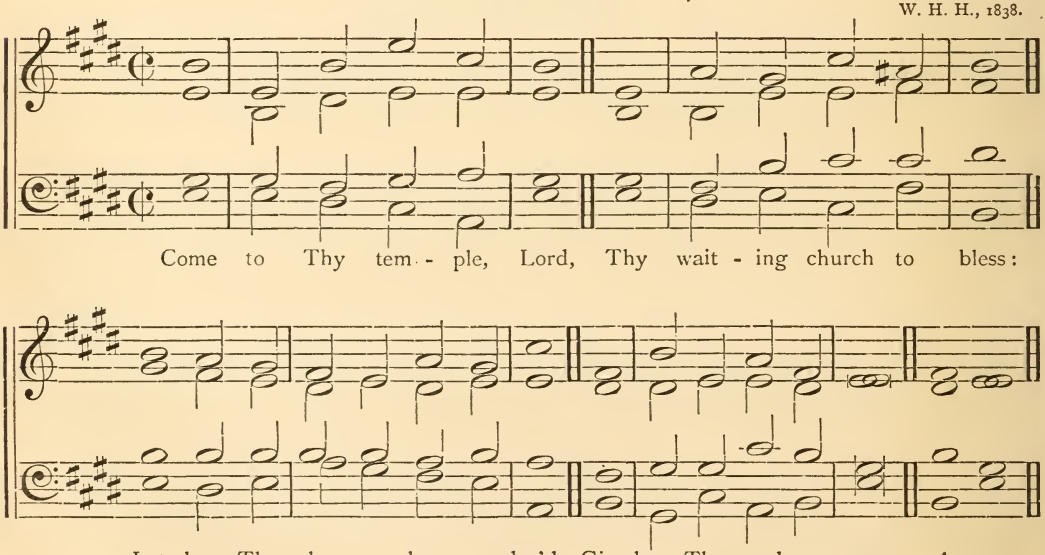
OLD CHURCH PSALMODY



No. 84.

Amana. (*Mount*) (S.M.)

W. H. H., 1838.



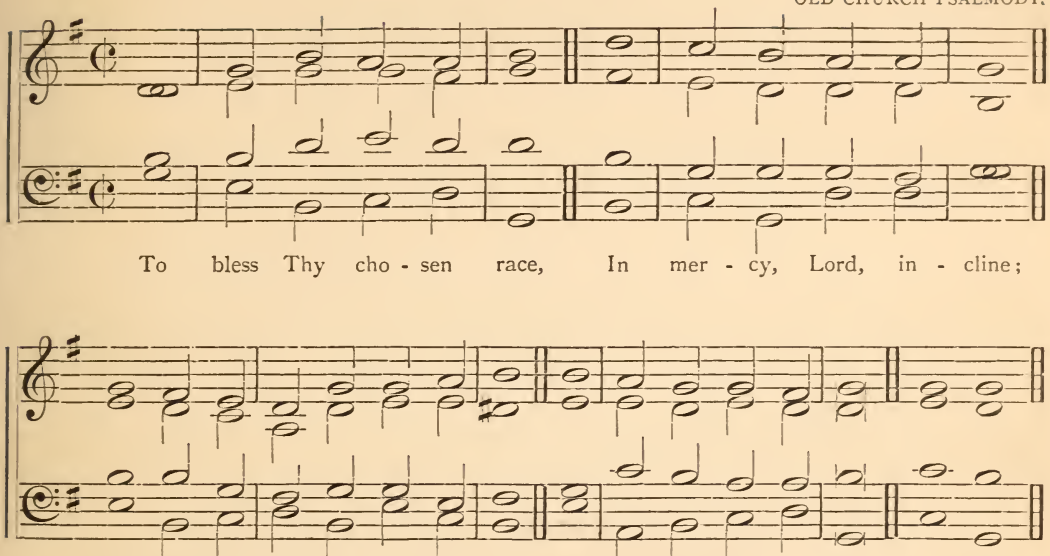
* Wrongly called Tytherton, or Prague.

No. 85.

St. Michael. (S.M.)

(*See Preface, p.* xxi.)

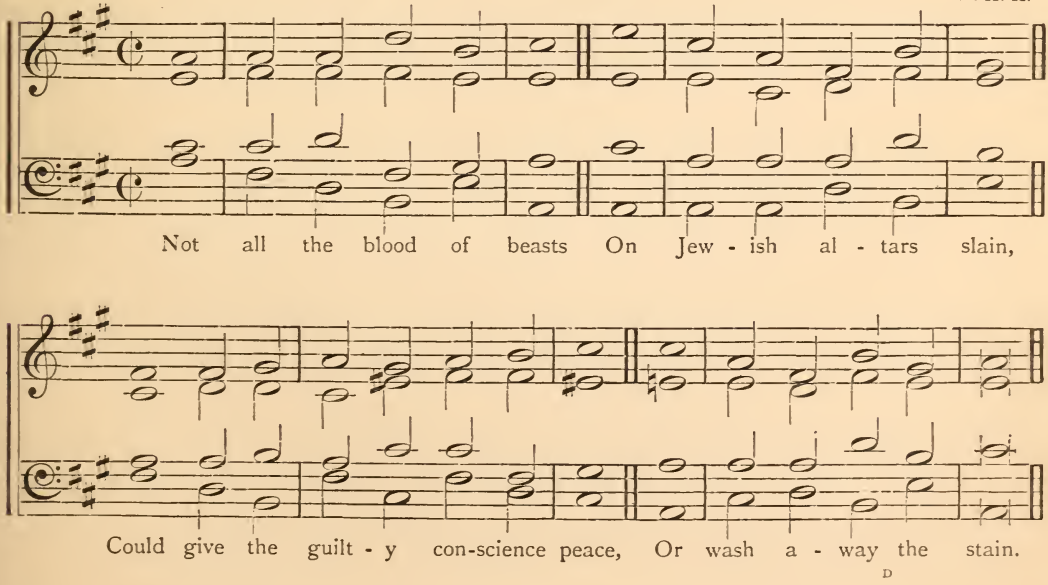
OLD CHURCH PSALMODY.



No. 86.

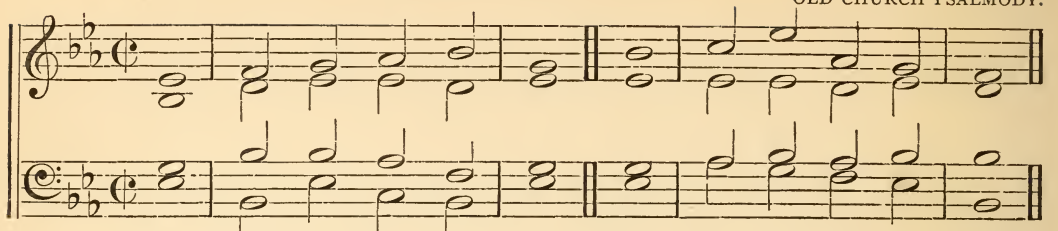
Ajalon. (*Valley of*) (S.M.)

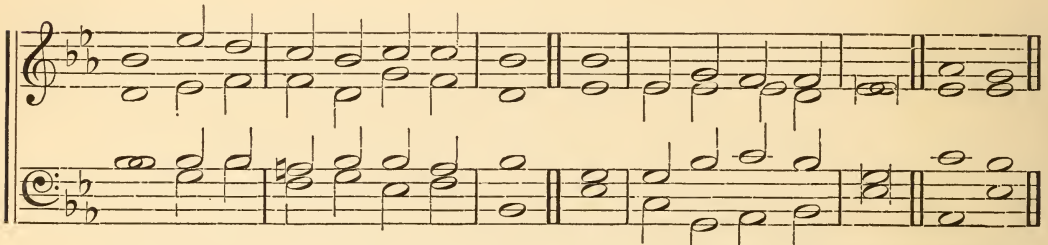
W. H. H.



No. 87. **Franconia.** (S.M.)

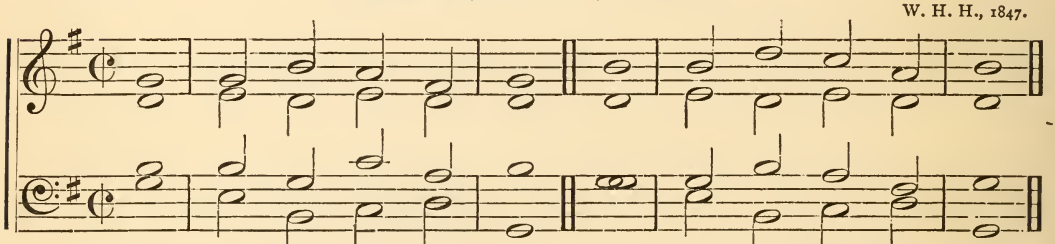
OLD CHURCH PSALMODY.

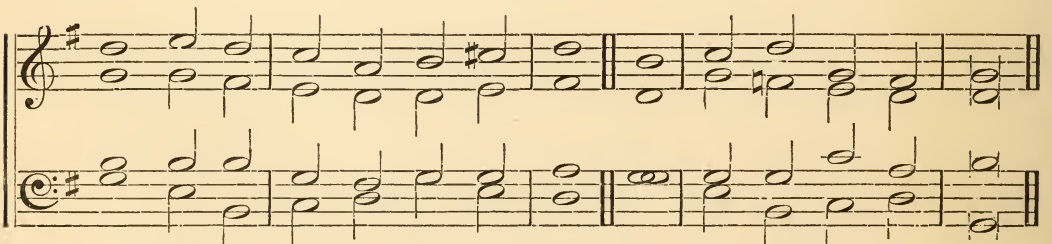




No. 88. **Achor.** (*Valley of*) (S.M.)

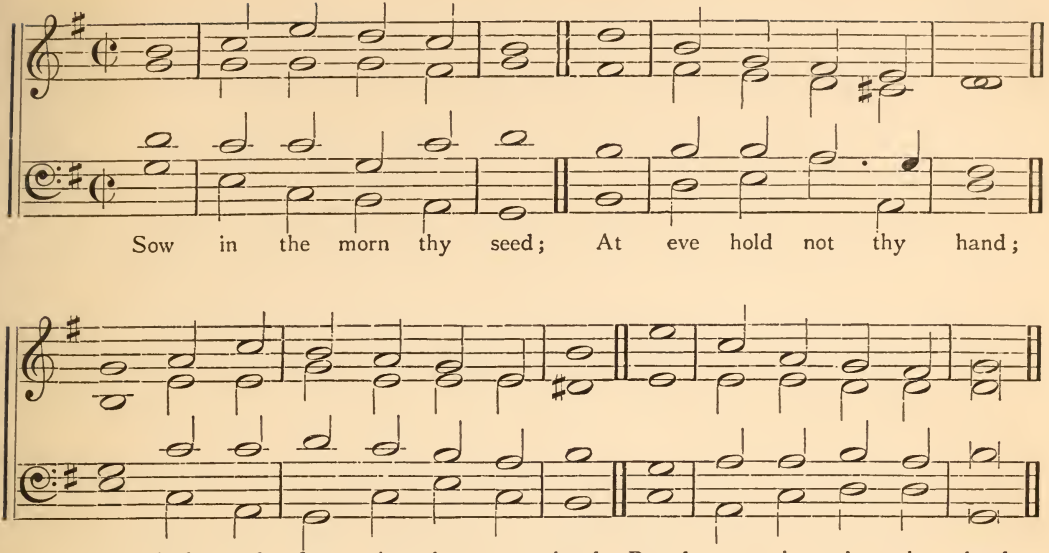
W. H. H., 1847.





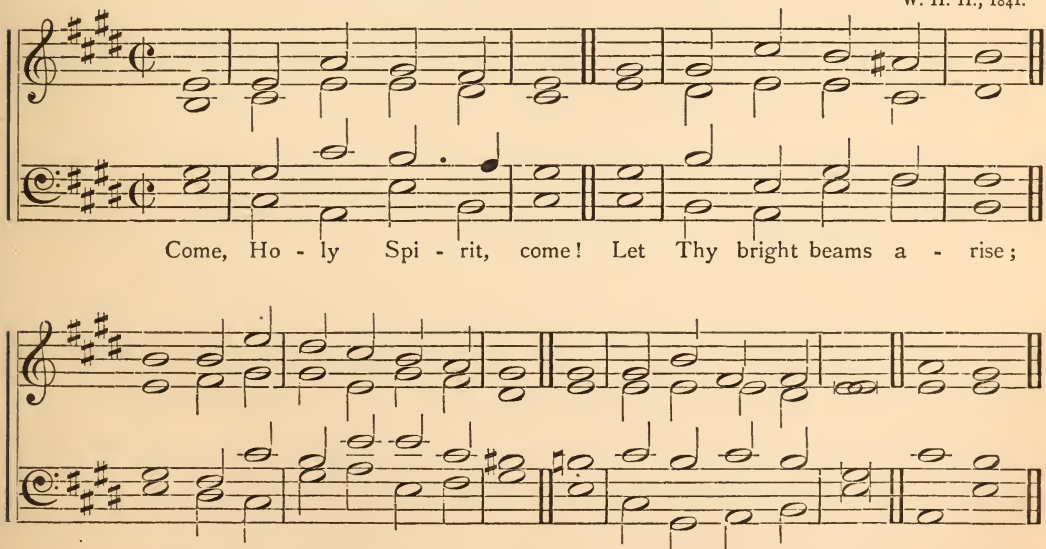
No. 89. **Abarim.** (*Mount*) (S.M.)

W. H. H.



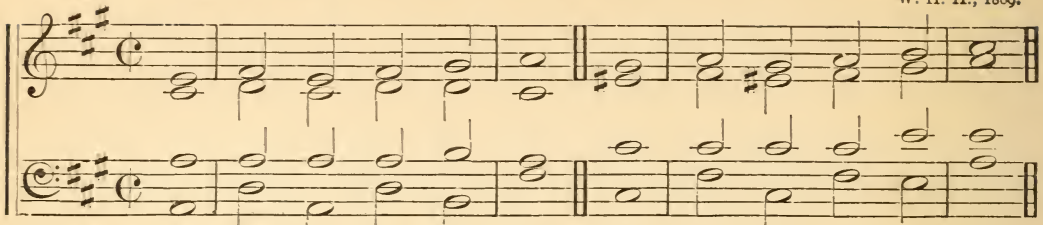
No. 90. **Armageddon.** (*Valley of*) (S.M.)

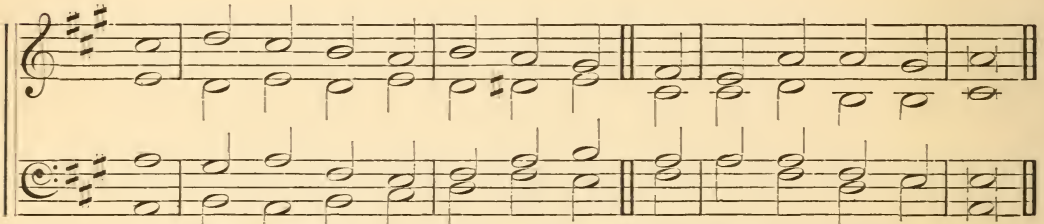
W. H. H., 1841.



No. 91. **Jeruel**; (*Wilderness of*) or, Hawkstone. (s.m.)

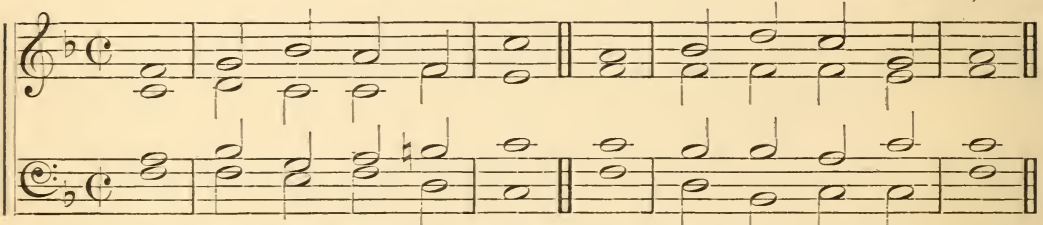
W. H. H., 1869.

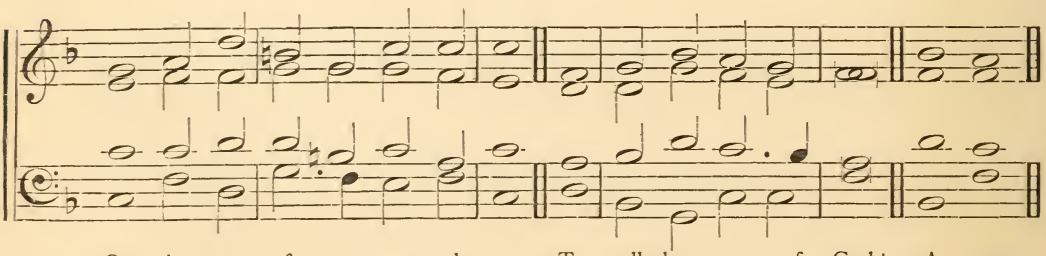




No. 92. **Cyrene.** (s.m.)

W. H. H., 1860.



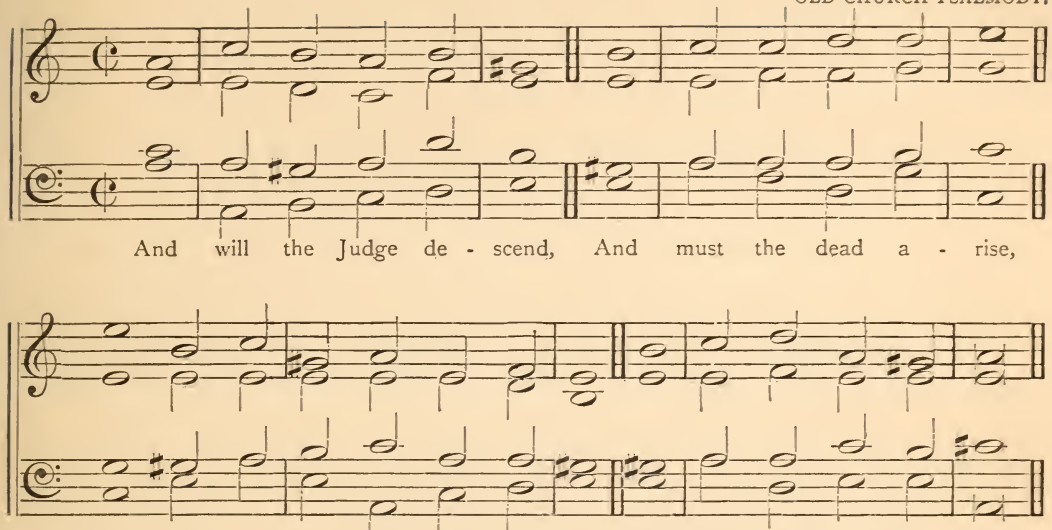


No. 93.

Marano. (S.M.)

(*See Preface p.* xxi.)

OLD CHURCH PSALMODY.

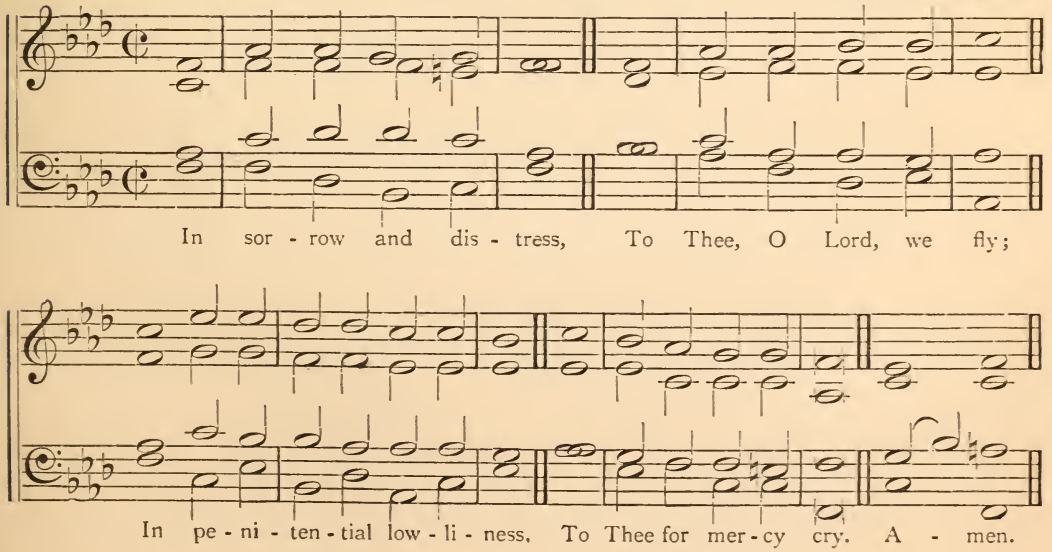


No. 94.

Southwell. (S.M.)

(*See Preface, p.* xxi.)

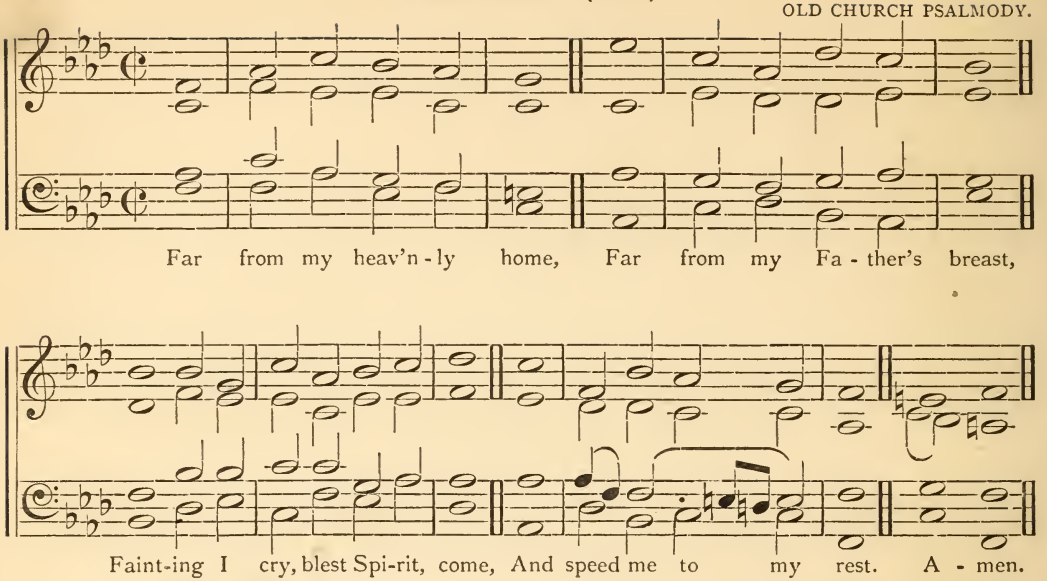
OLD CHURCH PSALMODY.



No. 95.

Ludlow. (S.M.)

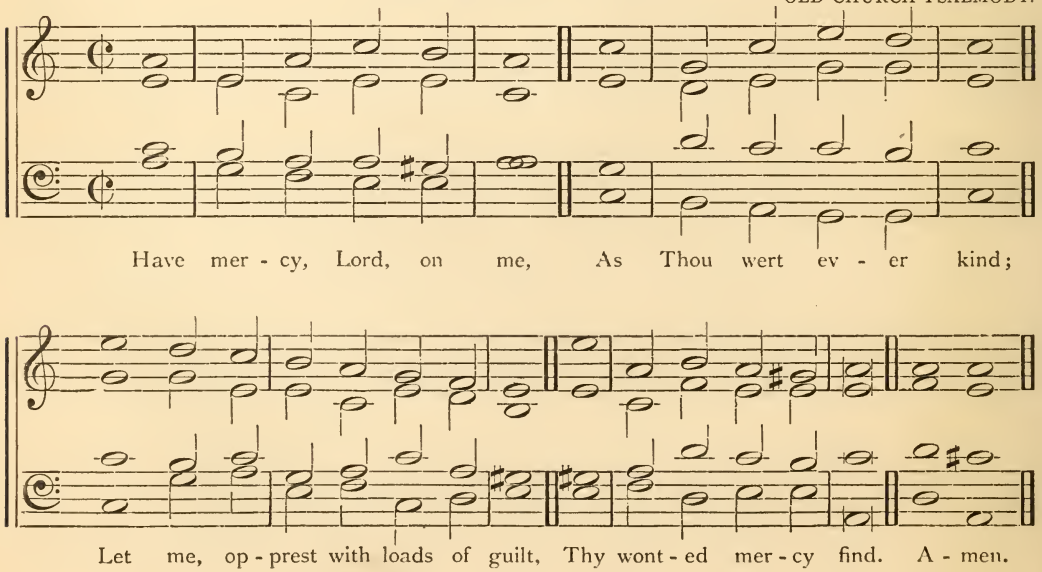
OLD CHURCH PSALMODY.



No. 95*a*.

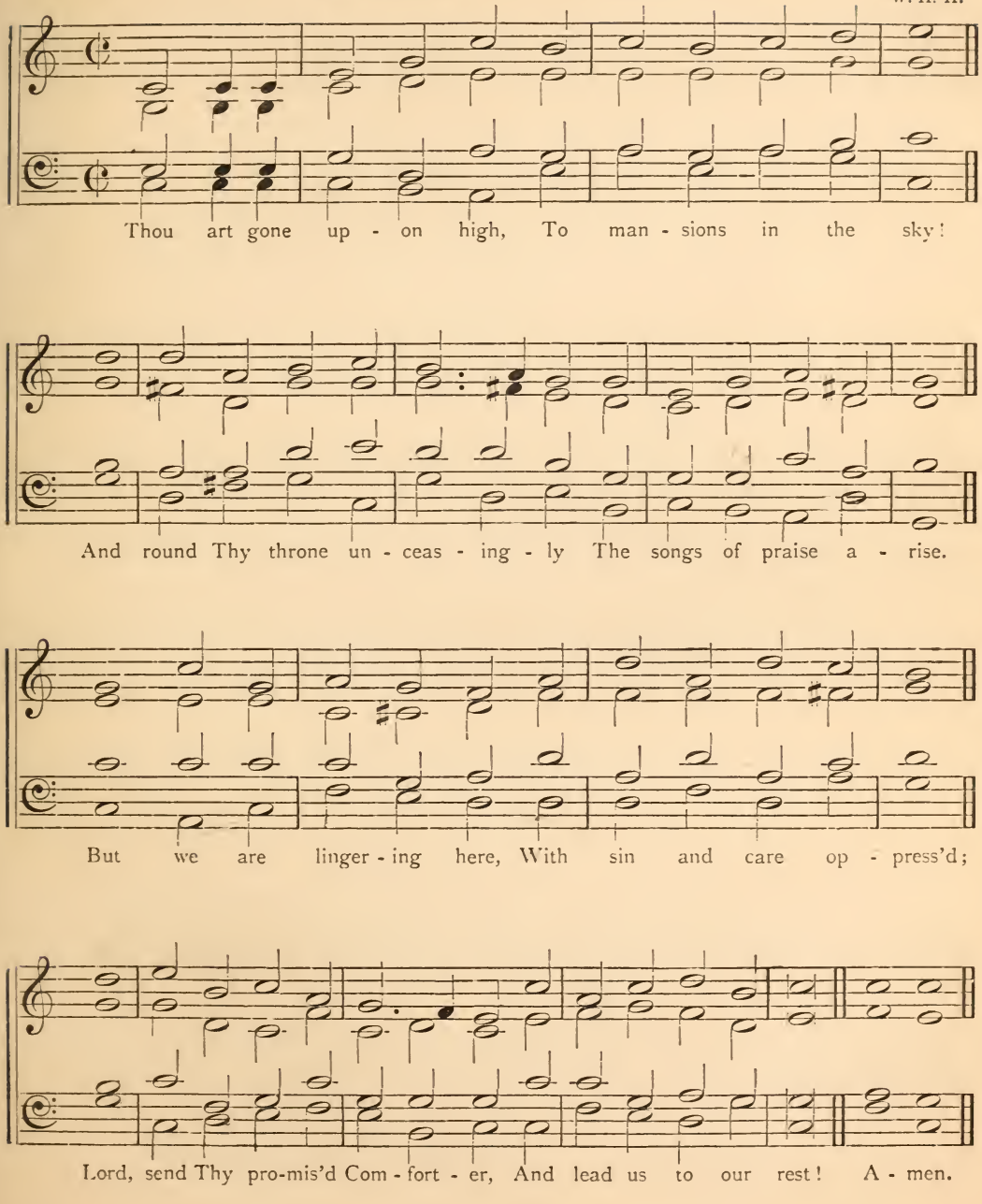
St. Bride. (S.M.)

OLD CHURCH PSALMODY.



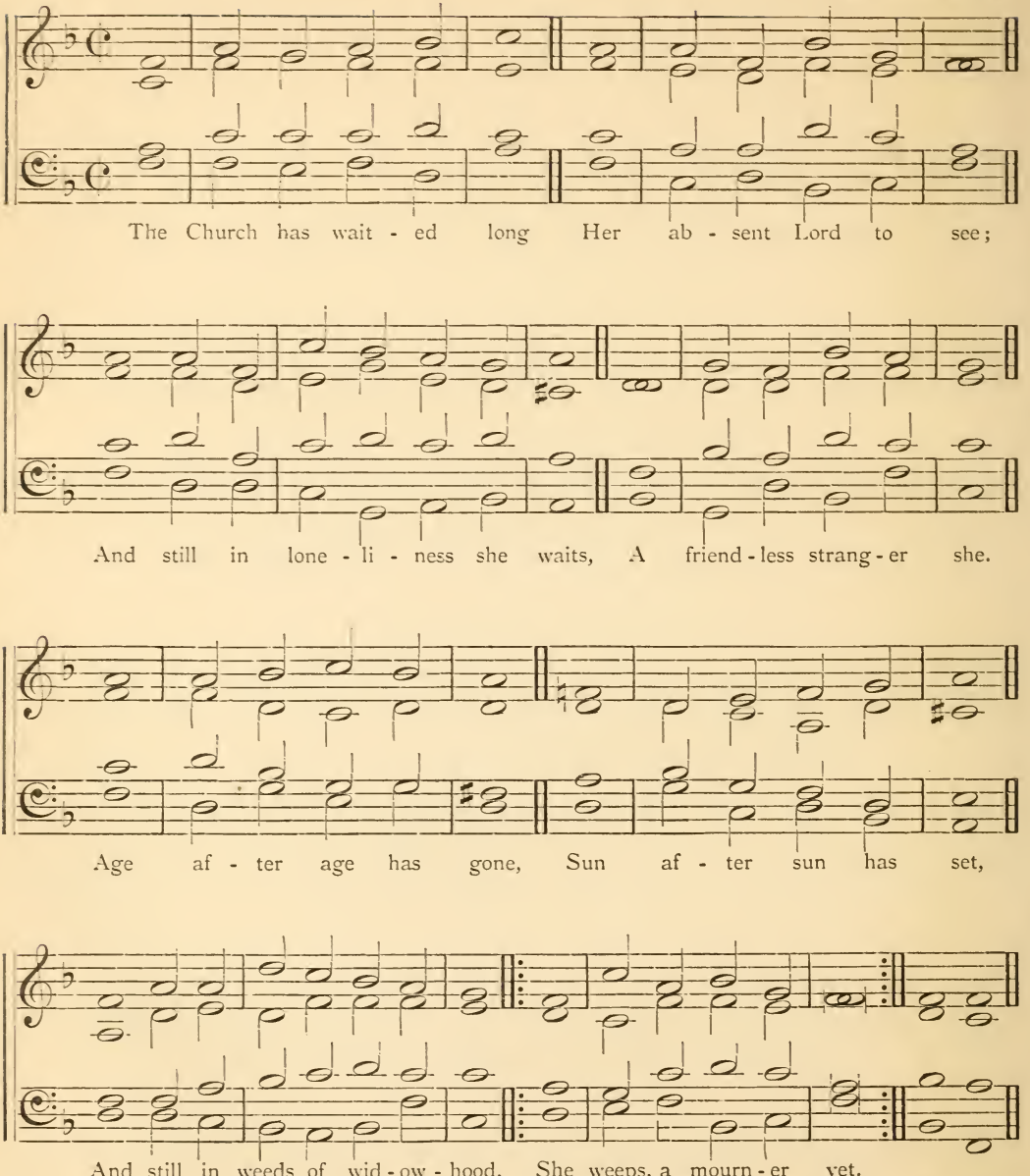
No. 96. **Massah.** (*THE ROCK*) (S.M.D.)

W. H. H.



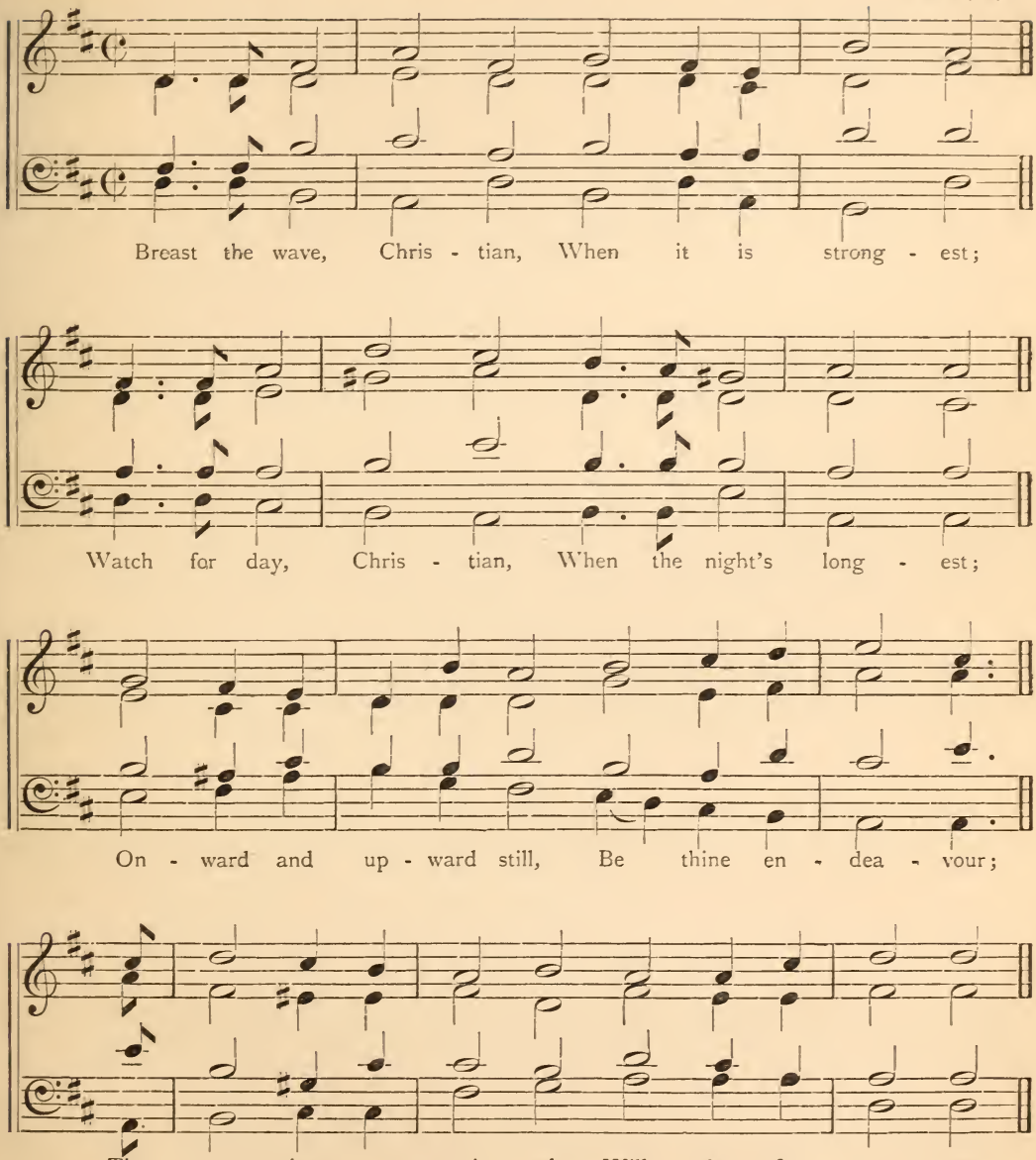
No. 97. **Old Xxvth.** (S.M.D.)

OLD CHURCH PSALMODY.



No. 98. **St. Silas.*** 55,55, 65, 65.

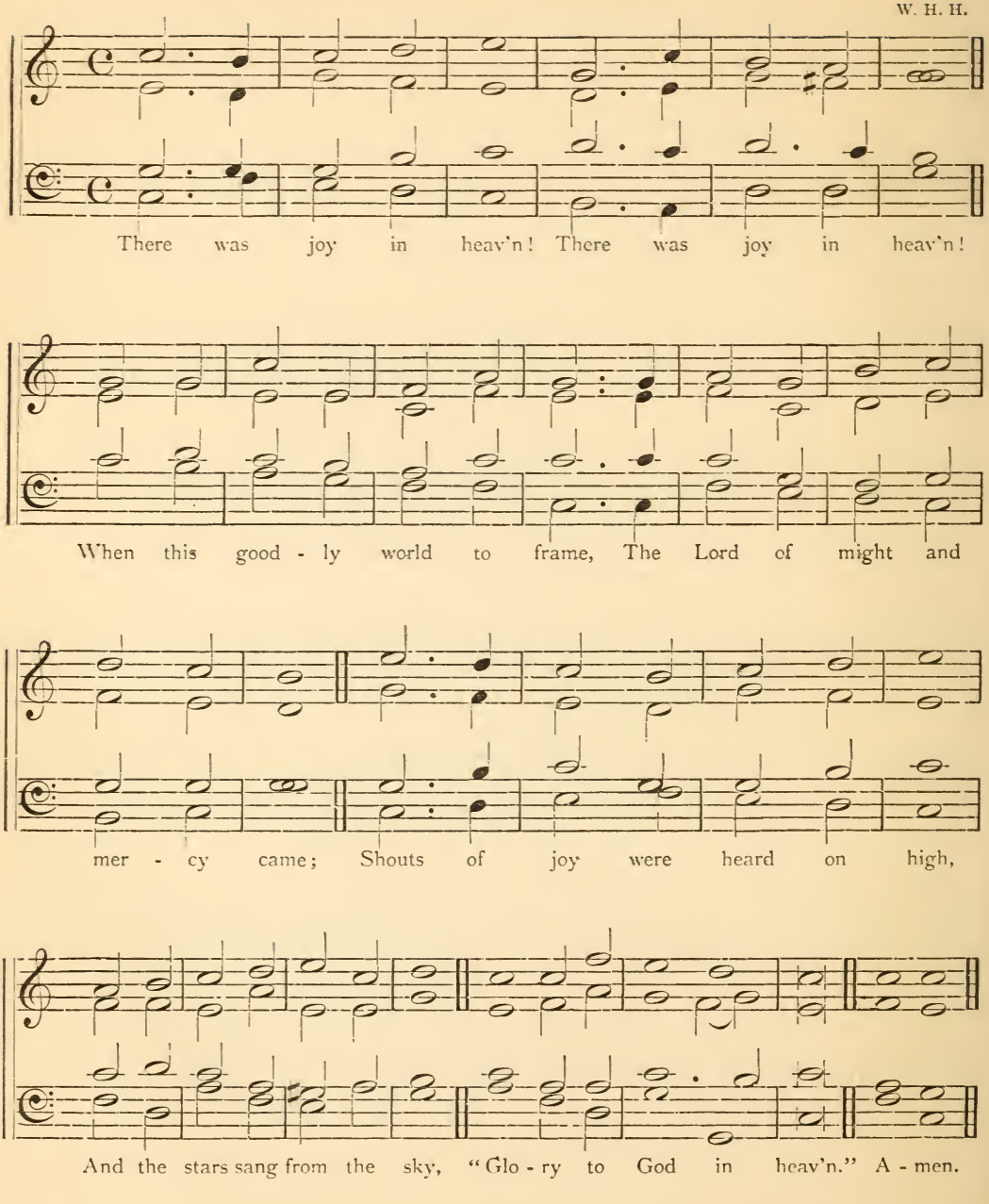
F. R. H., 1870.



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

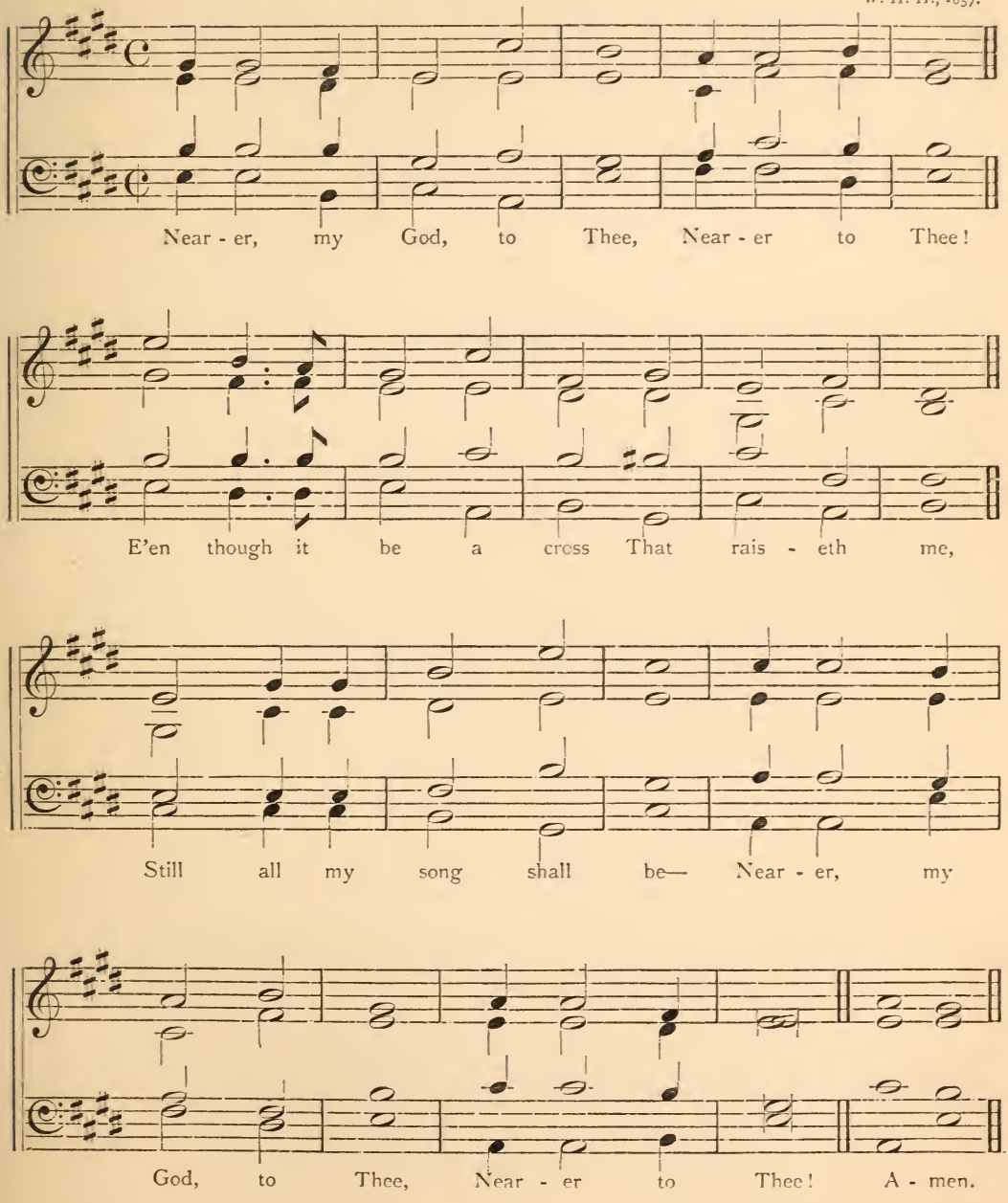
No. 99. **Zophim.** (*Field of*) 55, 7777, 6.

W. H. H.



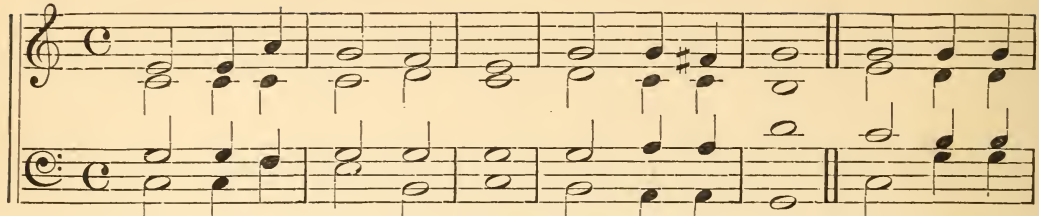
No. 100. **Nimrim.** (*Valley of*) 64, 64, 664.

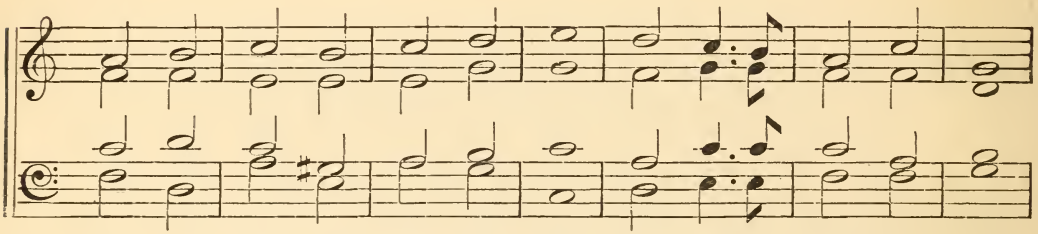
W. H. H., 1857.

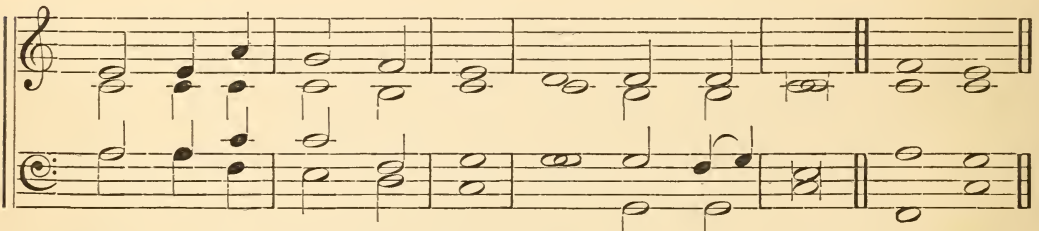


No. 101. **Olivet.*** (*Mount*) 64,64,664.

W. H. H., 1857.

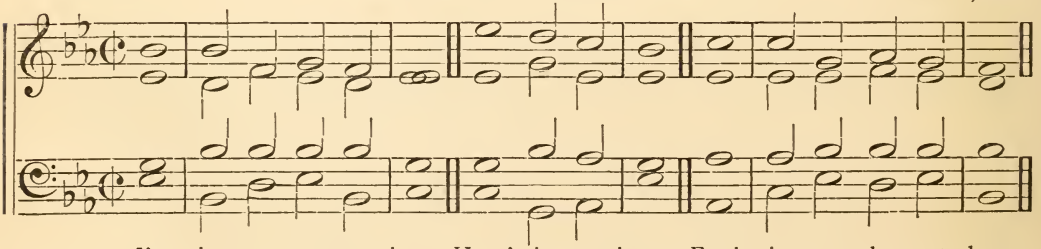




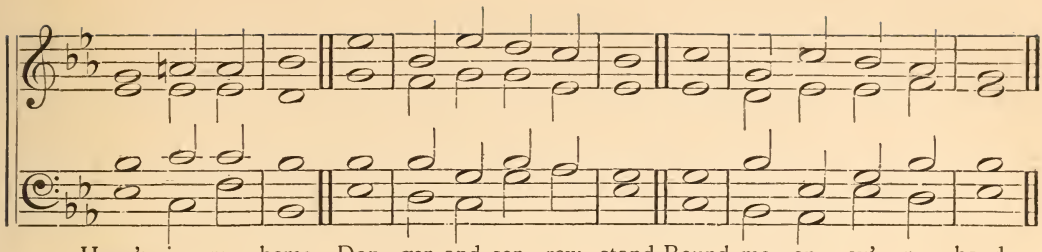


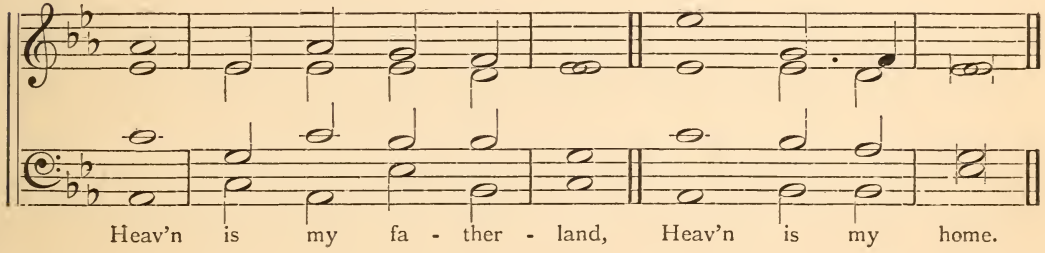
No. 102. **Beulah.** 64,64,6664.

W. H. H., 1866.



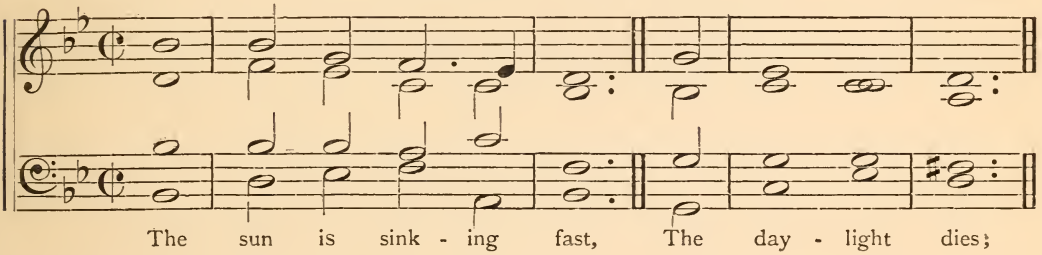
* Or, Ophel.

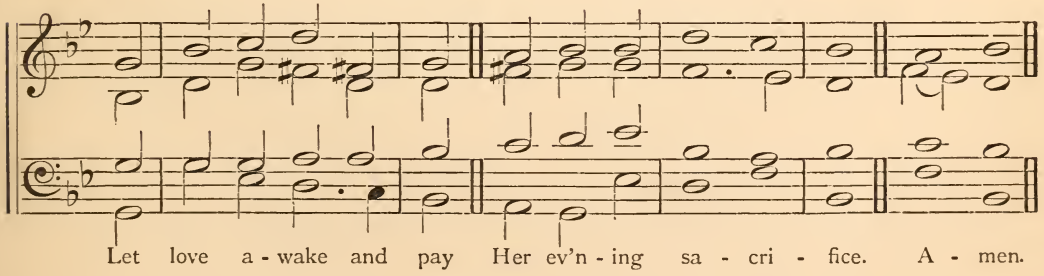




No. 103. **Amplias.** 64,66.

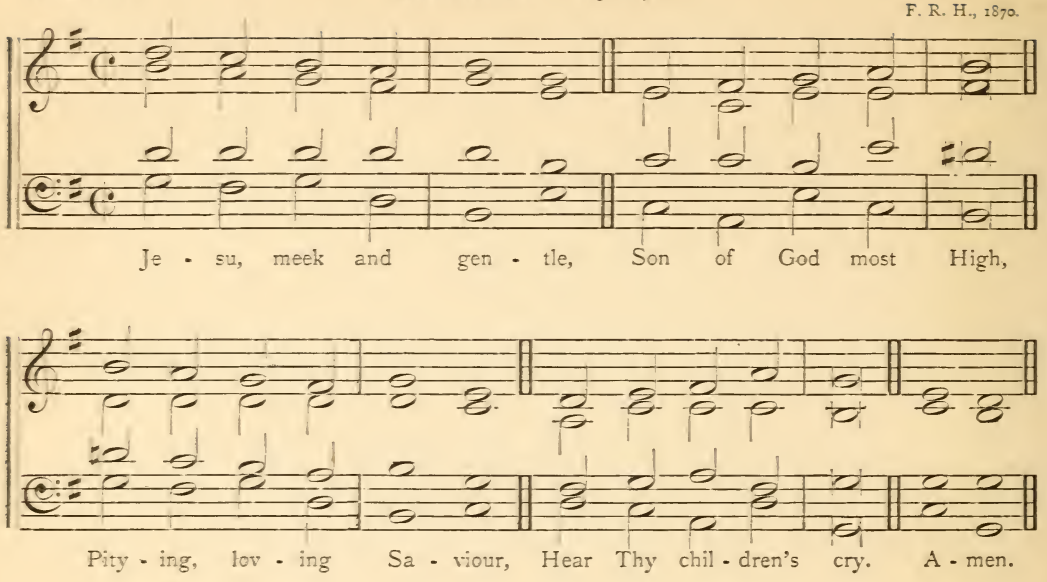
F. R. H.. 1870.





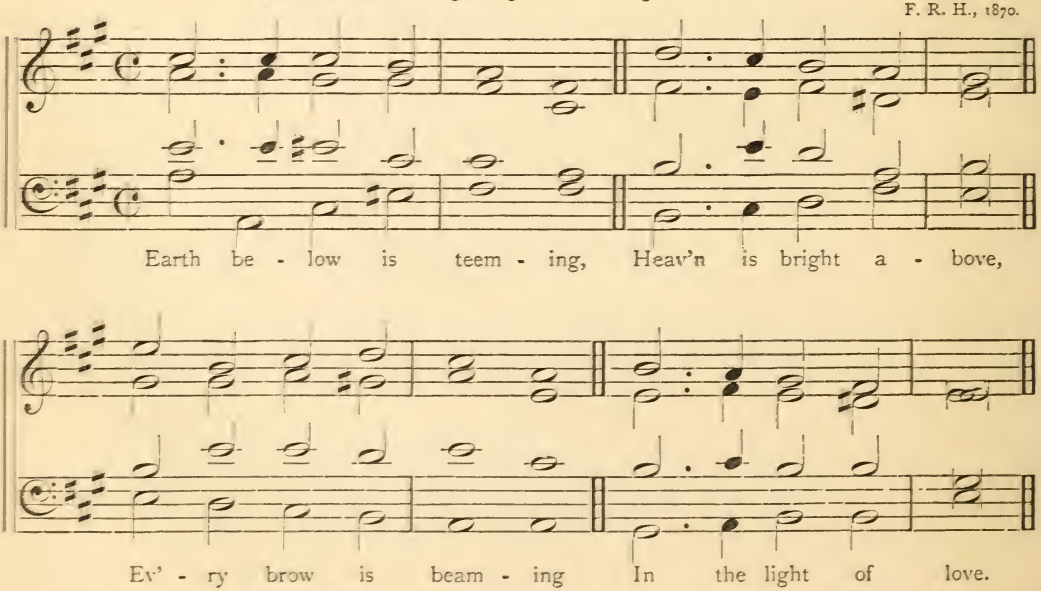
No. 104. **Claudia.** 65,65.

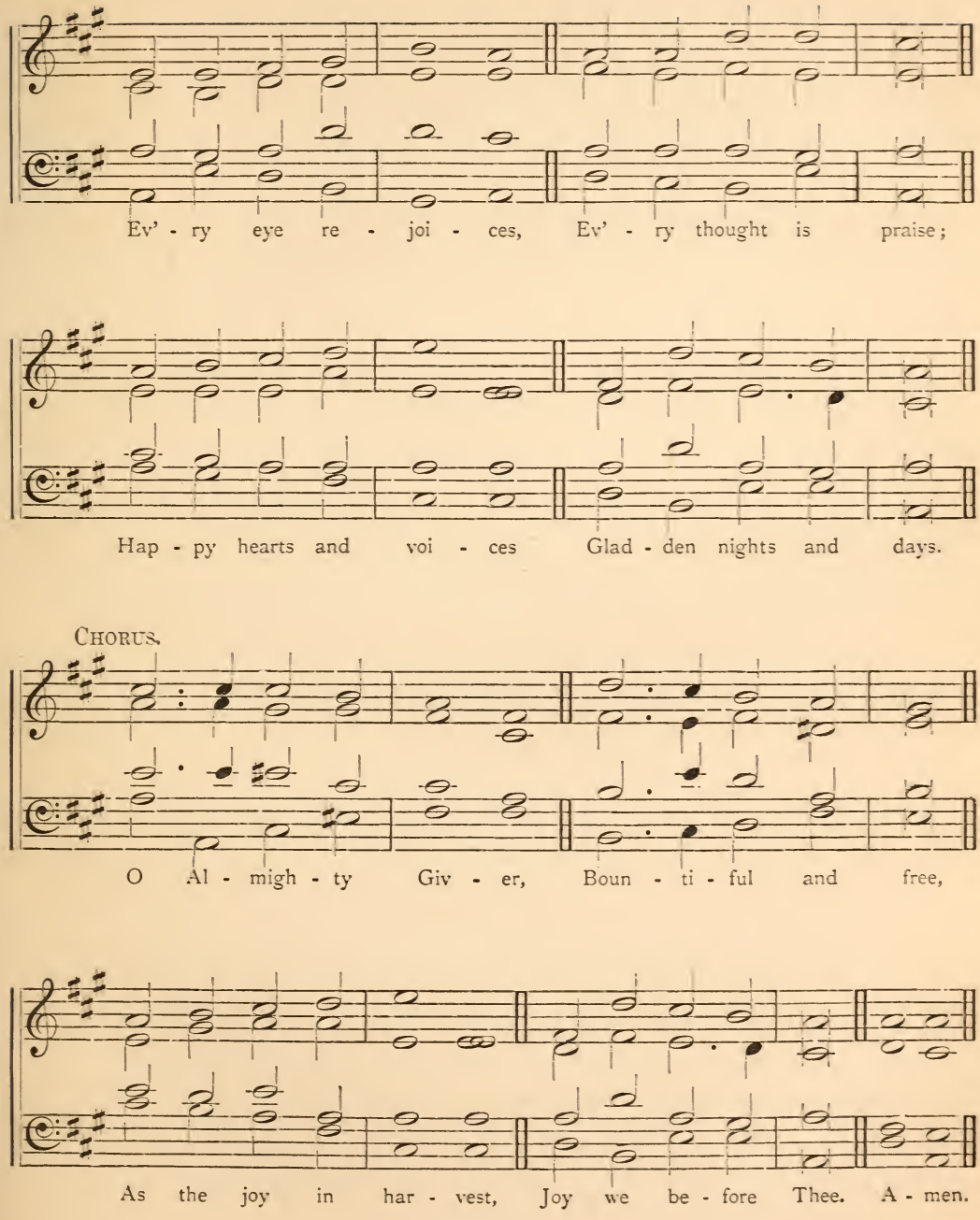
F. R. H., 1870.



No. 105. **Hermas.** 65, 65 D, OR 65, 12 LINES.

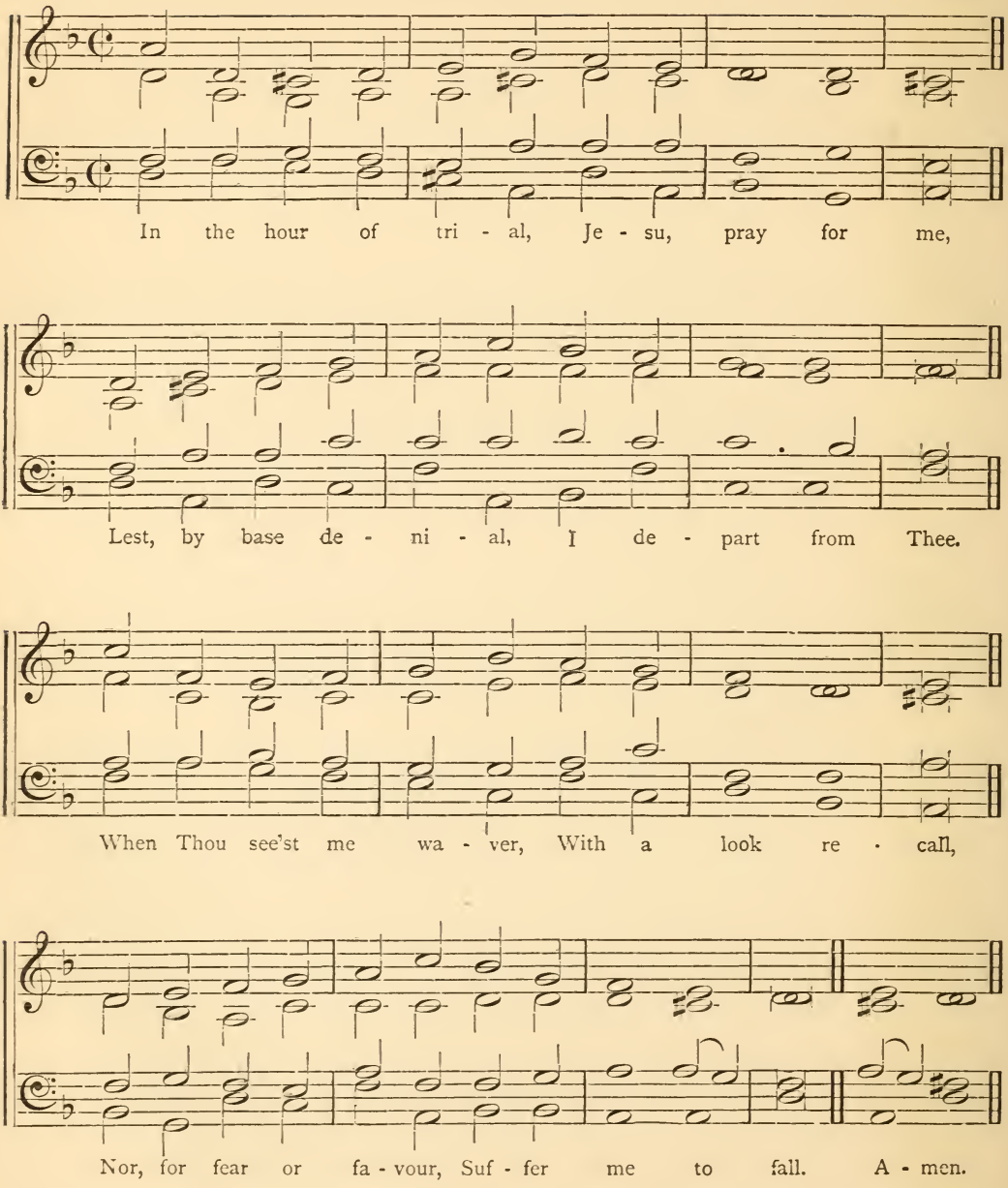
F. R. H., 1870.




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.

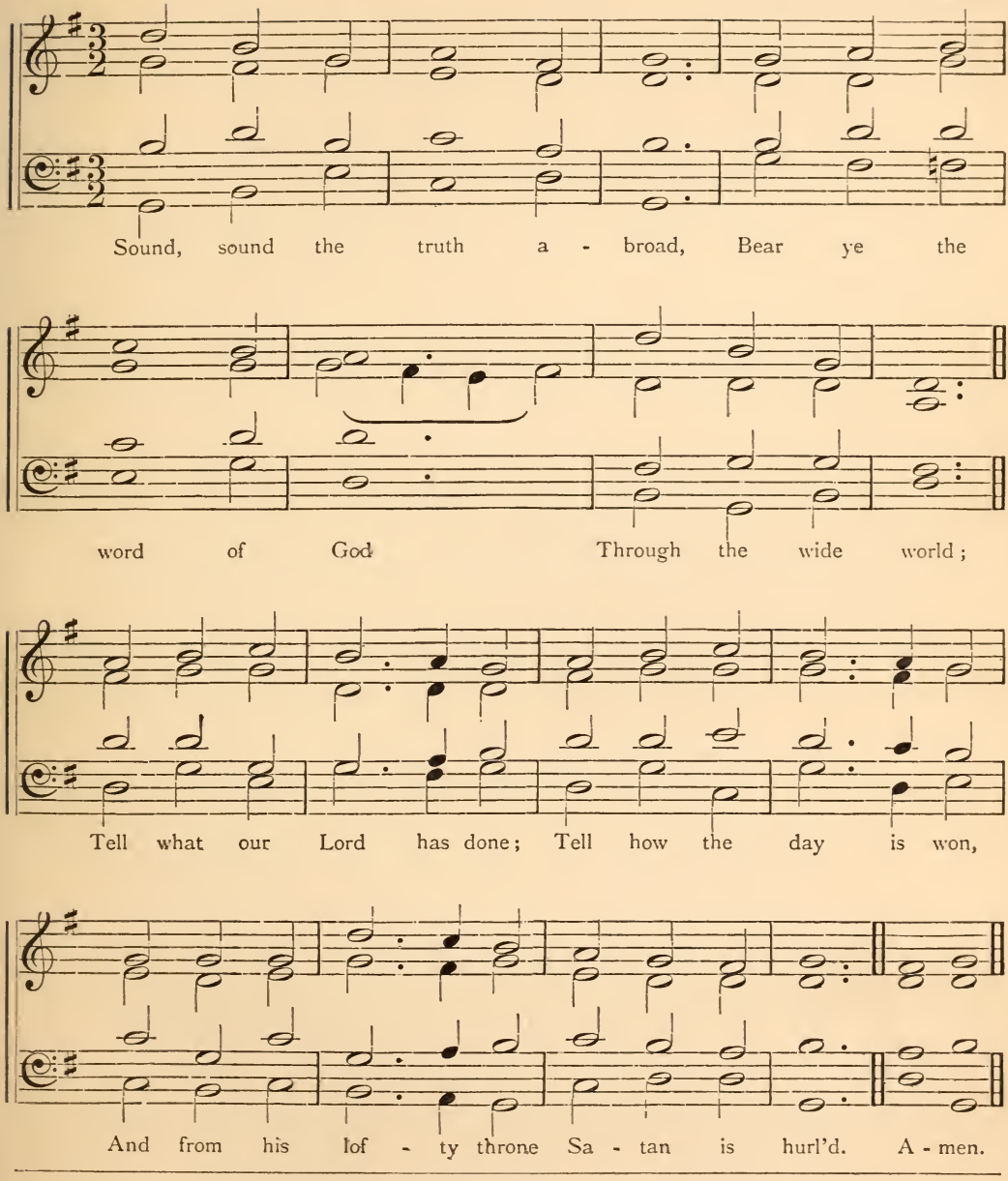
No. 106. **St. Barnabas.** 65,65. D.

F. R. H., 1870.



No. 107. **Moscow.*** 664,6664..

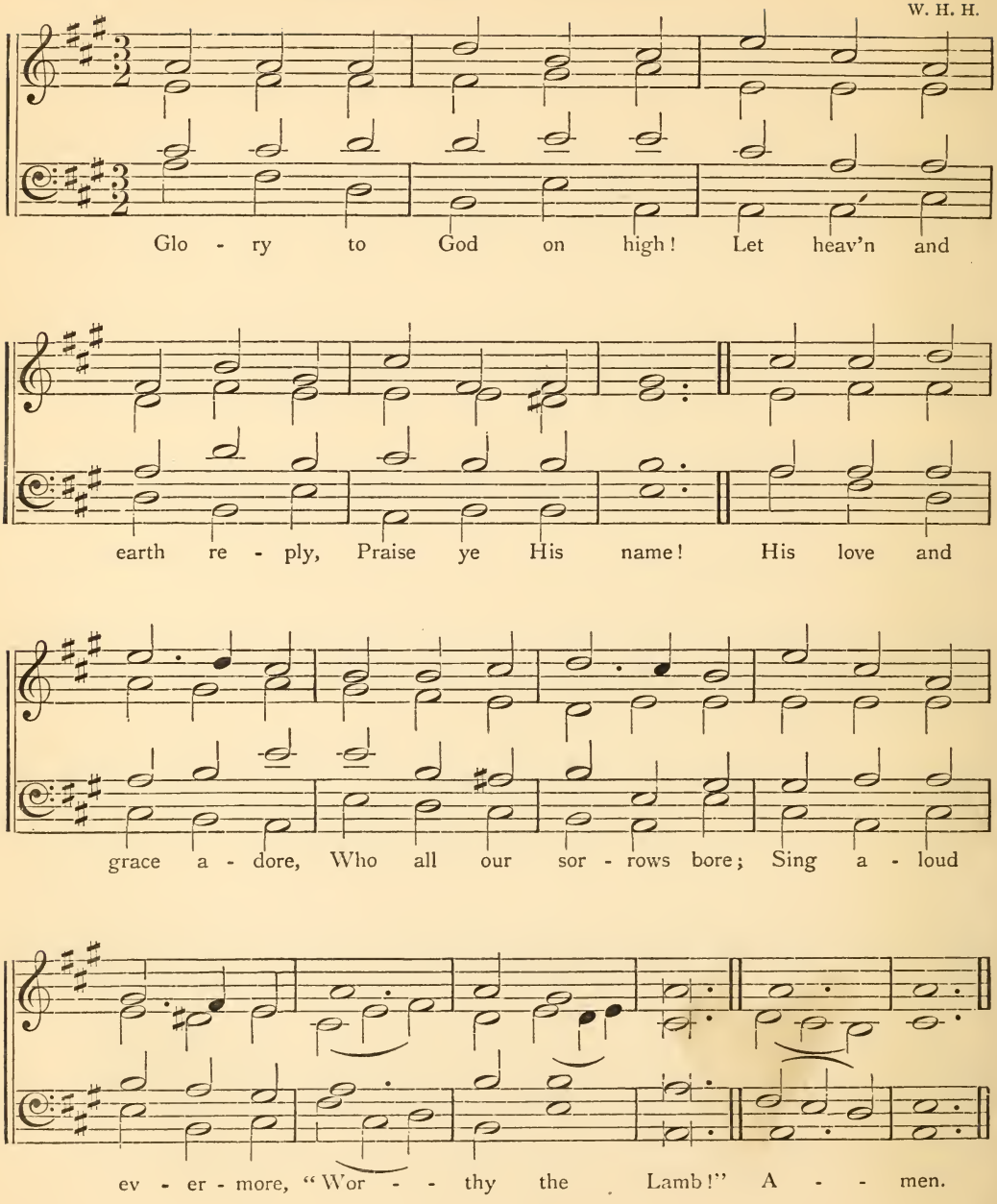
OLD CHURCH PSALMODY.



* Wrongly called TRINITY, or BENTICK.

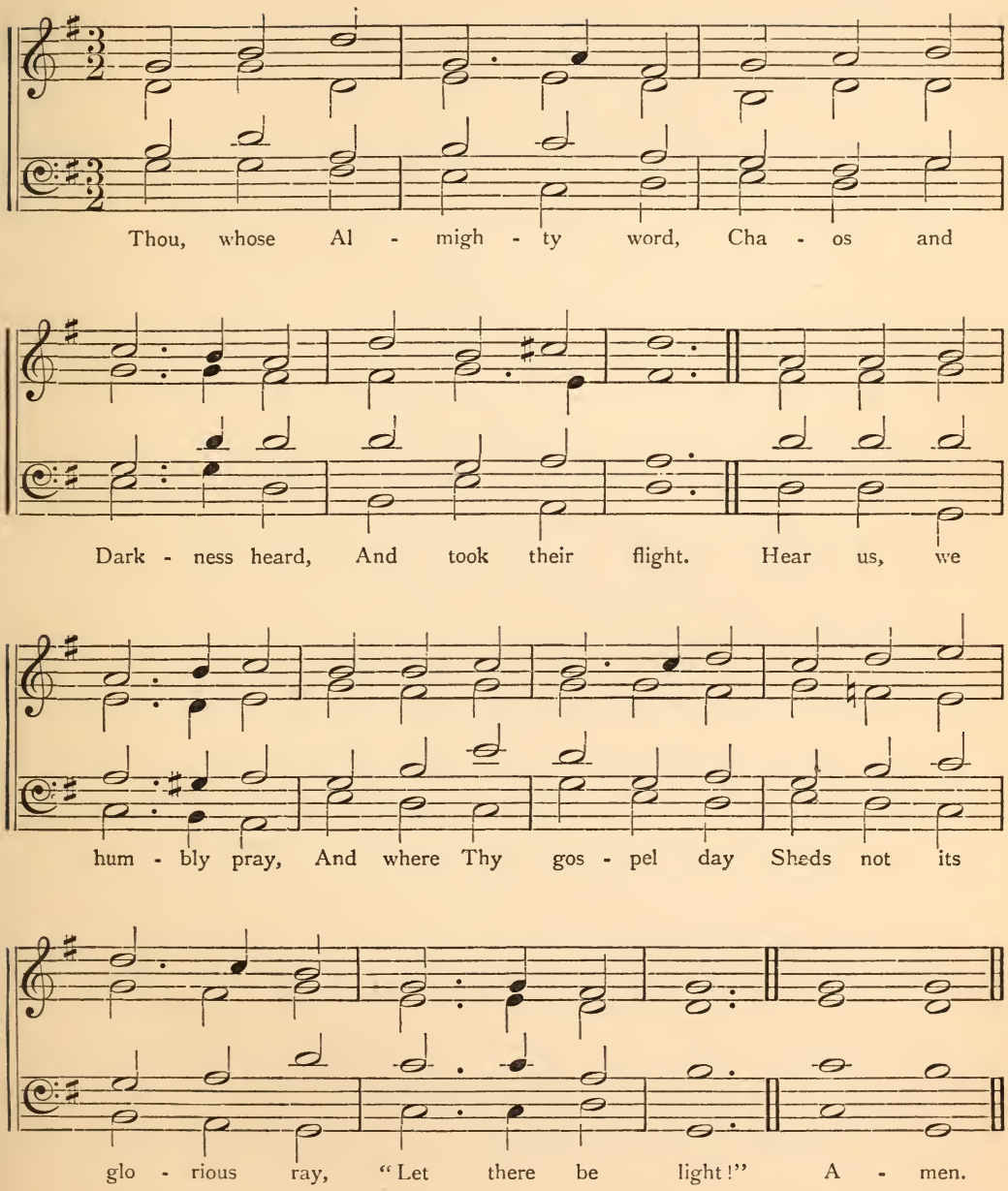
No. 108. **Oreb.** (*Rock of*) 664,6664.

W. H. H.



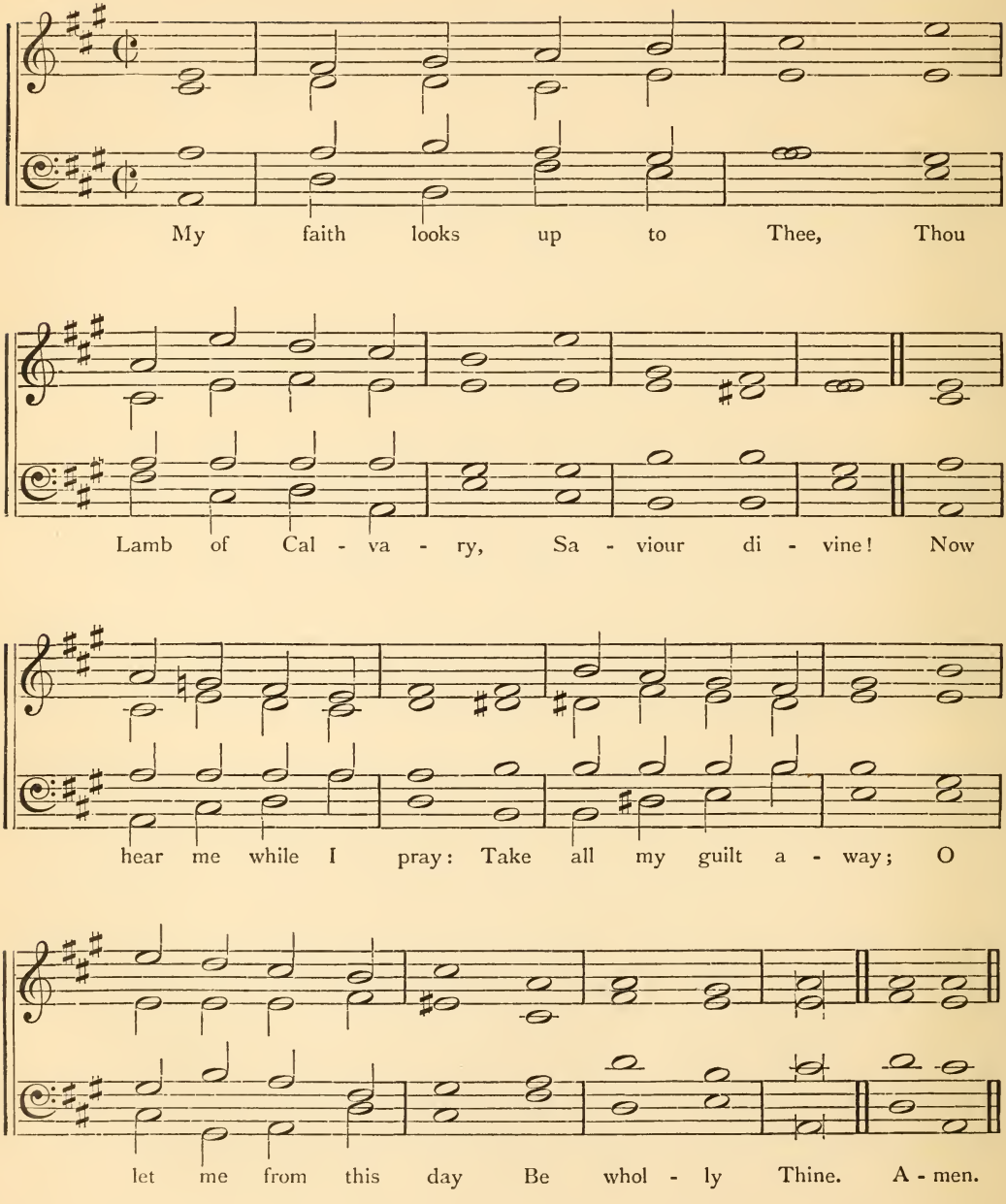
No. 109. **Ono.** (*Plains of*) 664,6664.

W. H. H., cir. 1825.



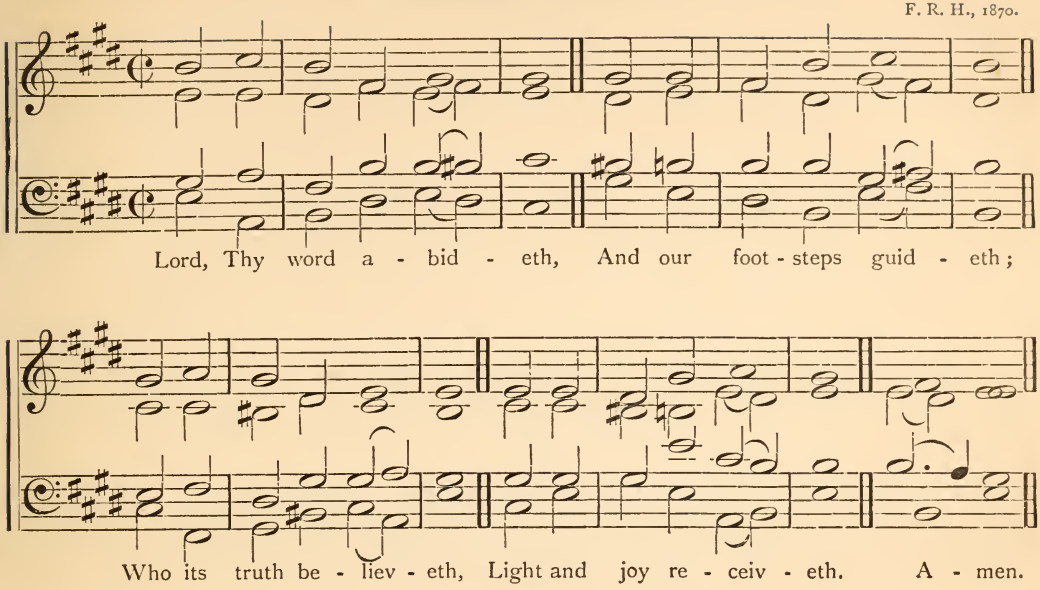
No. 110. **Stobel.** 664,6664.

OLD CHURCH PSALMODY.



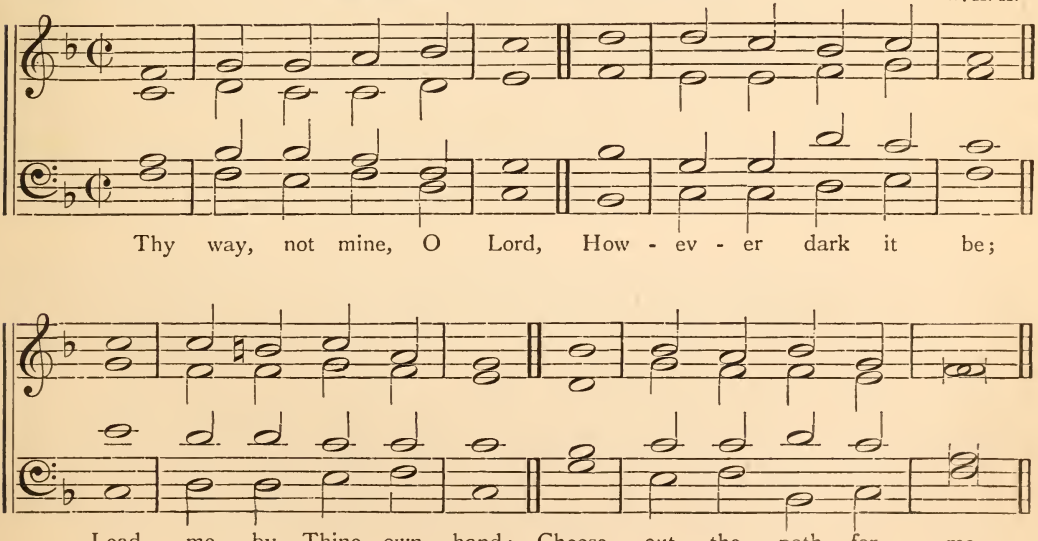
No. 111. **Damaris.** 66,66.

F. R. H., 1870.



No. 112. **Bashan.** (*Hill of*) 66,66.

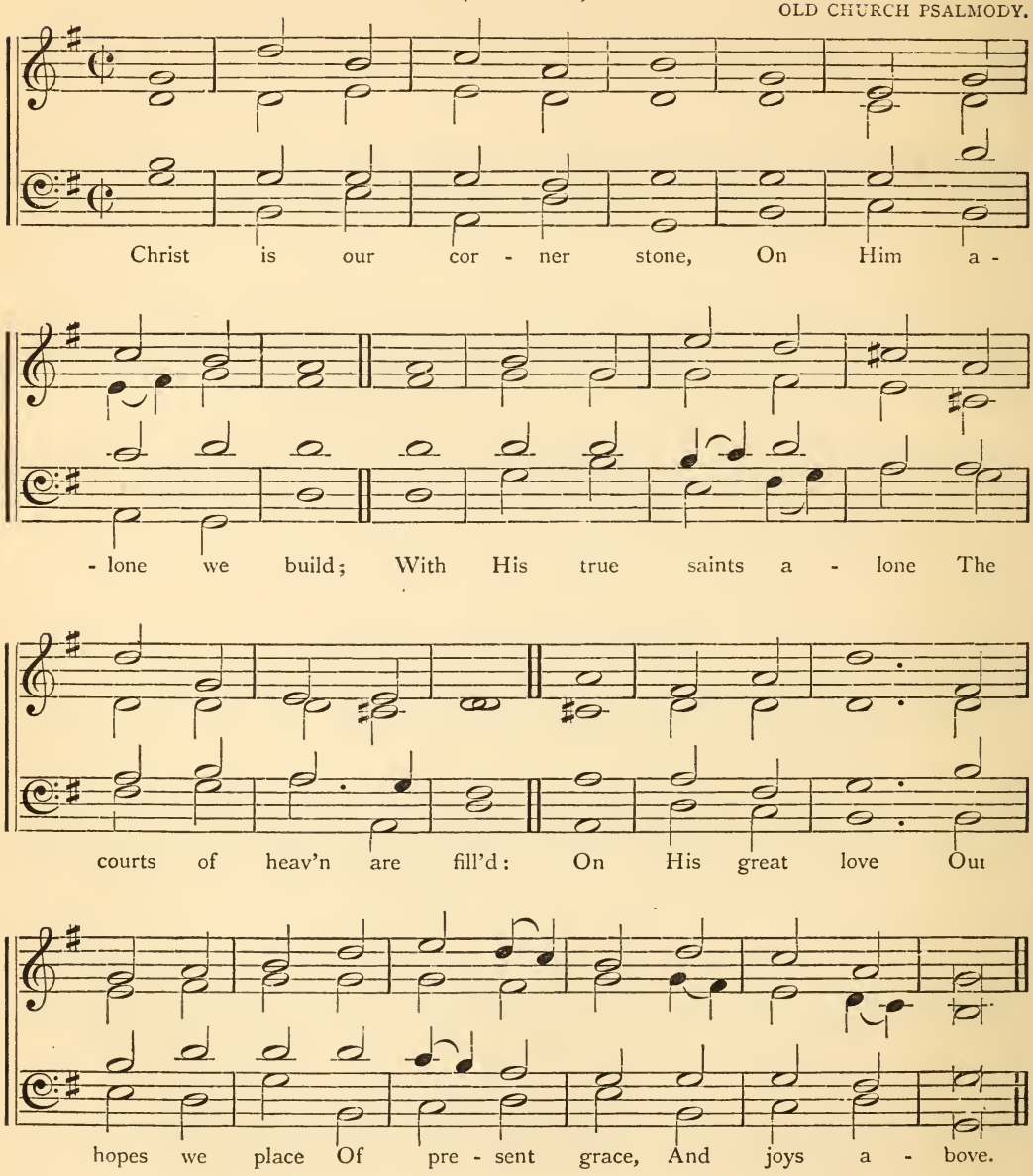
W. H. H.



No. 113. **Psalm cxlviiith.*** 6666, 4444.

(New Version.)

OLD CHURCH PSALMODY.



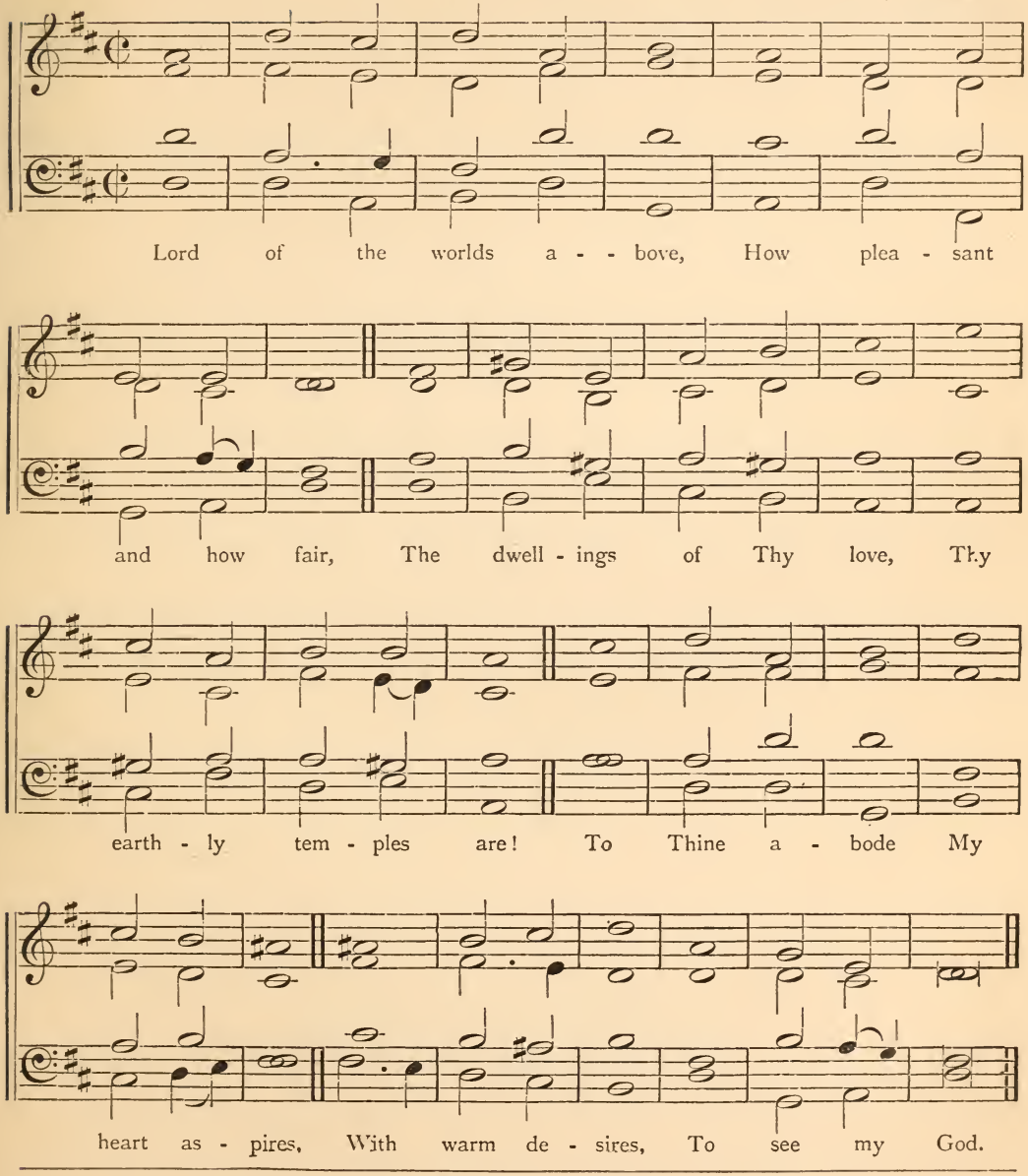
* Wrongly called ALNWICK.

No. 114.

Psalm cxlviiith.* 6666, 4444.

(Old Version.)

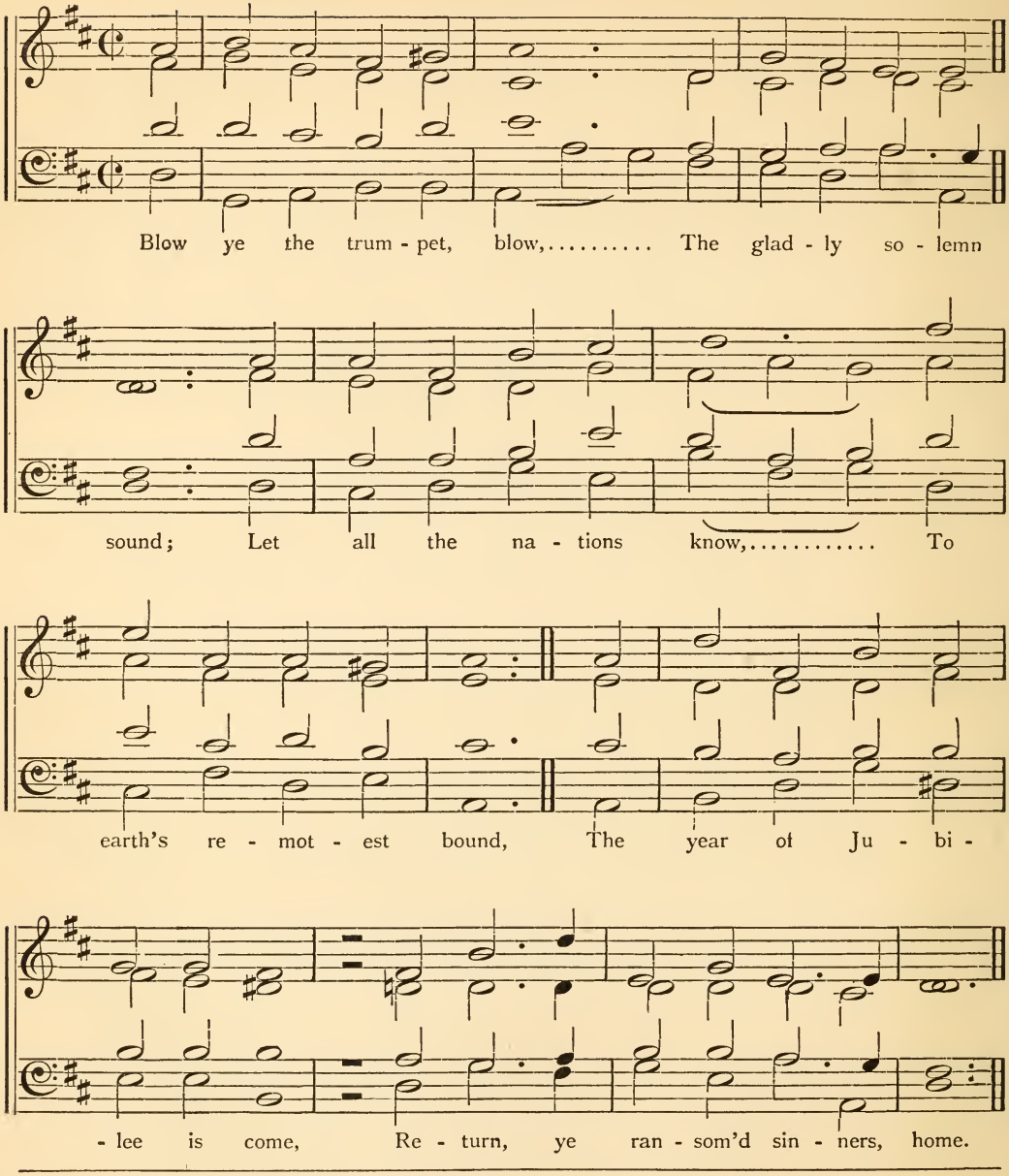
OLD CHURCH PSALMODY.



* Wrongly called Bodmin.

No. 115. **Gopsal.*** 6666, 4444.

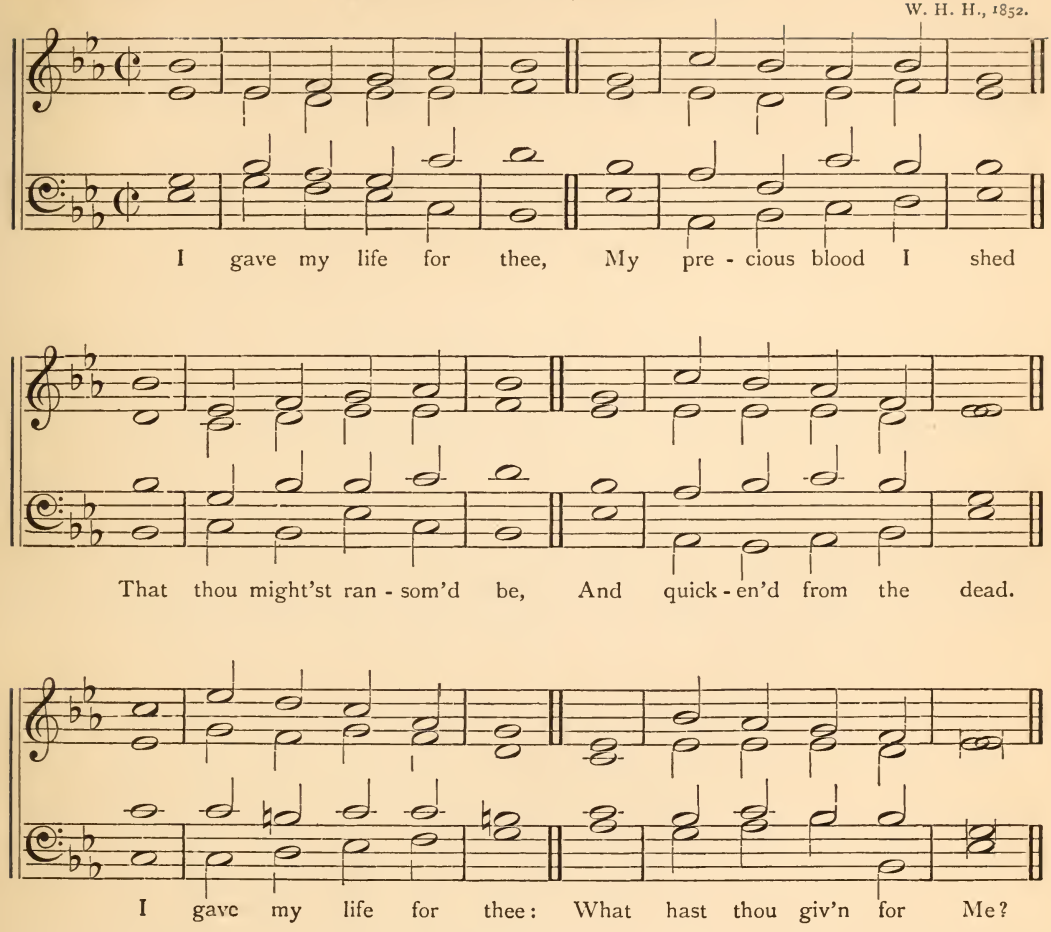
OLD CHURCH PSALMODY.



* Wrongly called KNARESBOROUGH.

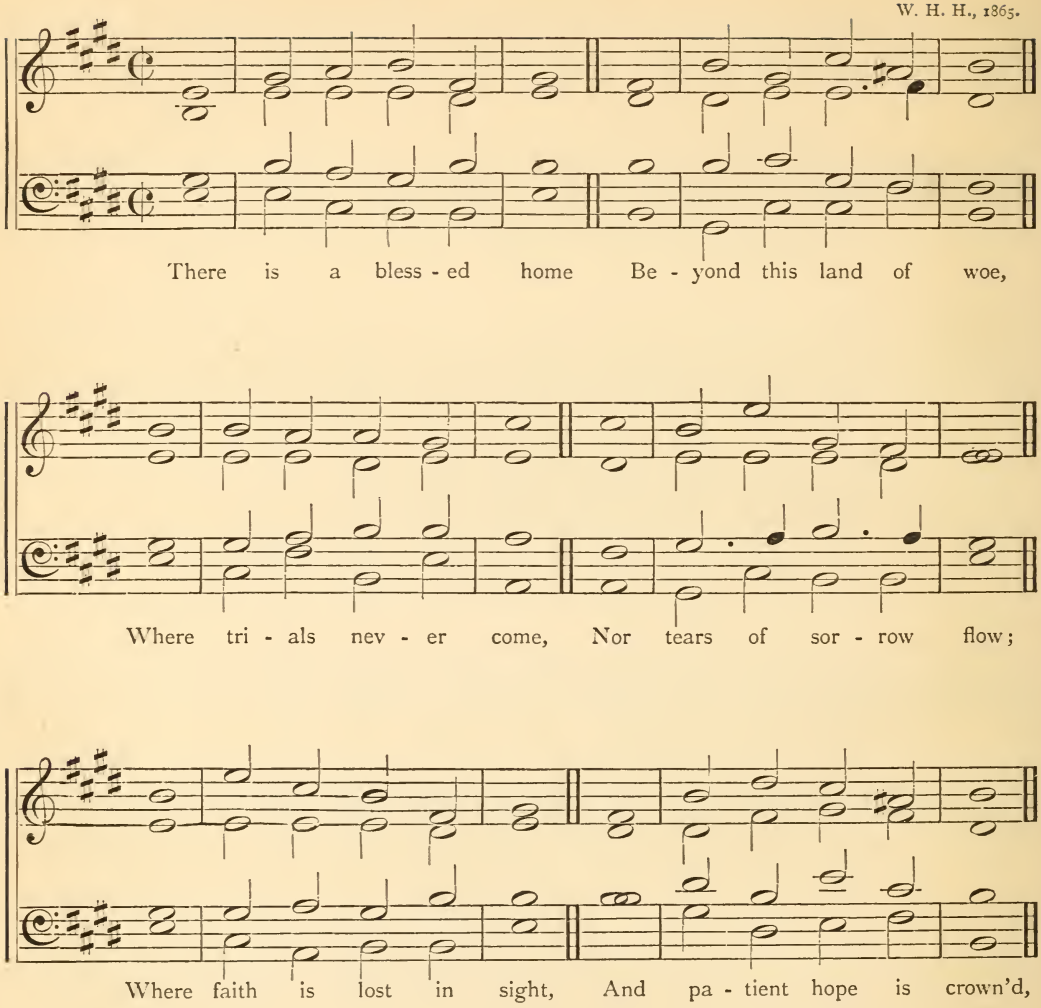
No. 116. **Baca.** (*Valley of*) 6666, 66.

W. H. H., 1852.

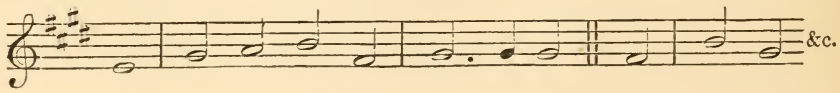


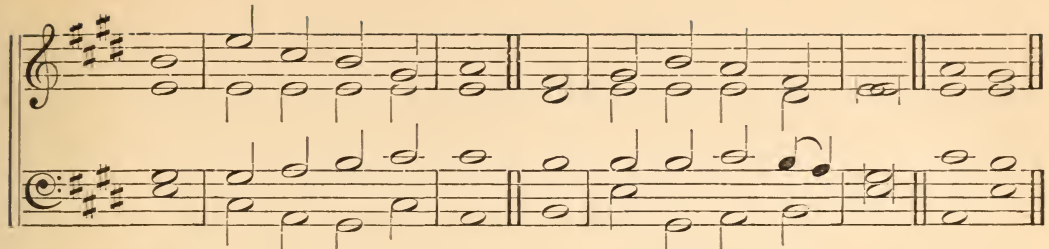
No. 117. **Sheba.** 6666 D.*

W. H. H., 1865.



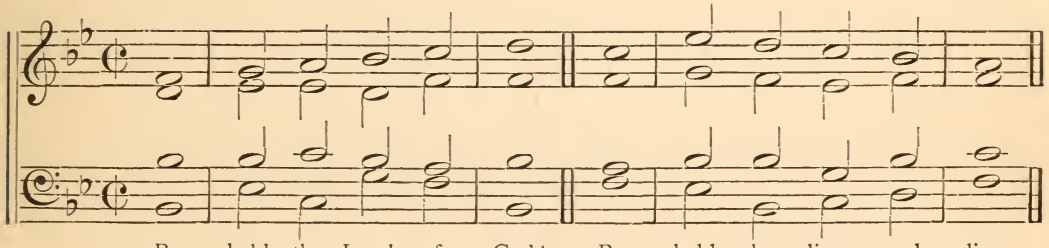
* For 666,666 omit 3rd and 4th strains. For 66, 66, 66 omit 5th and 6th strains.
For 86,86,6666 repeat the last note of 1st and 3rd strains, thus—

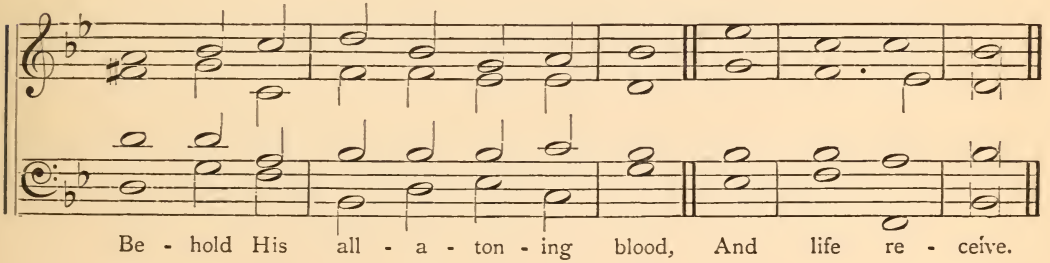




No. 118. **Arnon.** (*THE RIVER*) 66, 84.

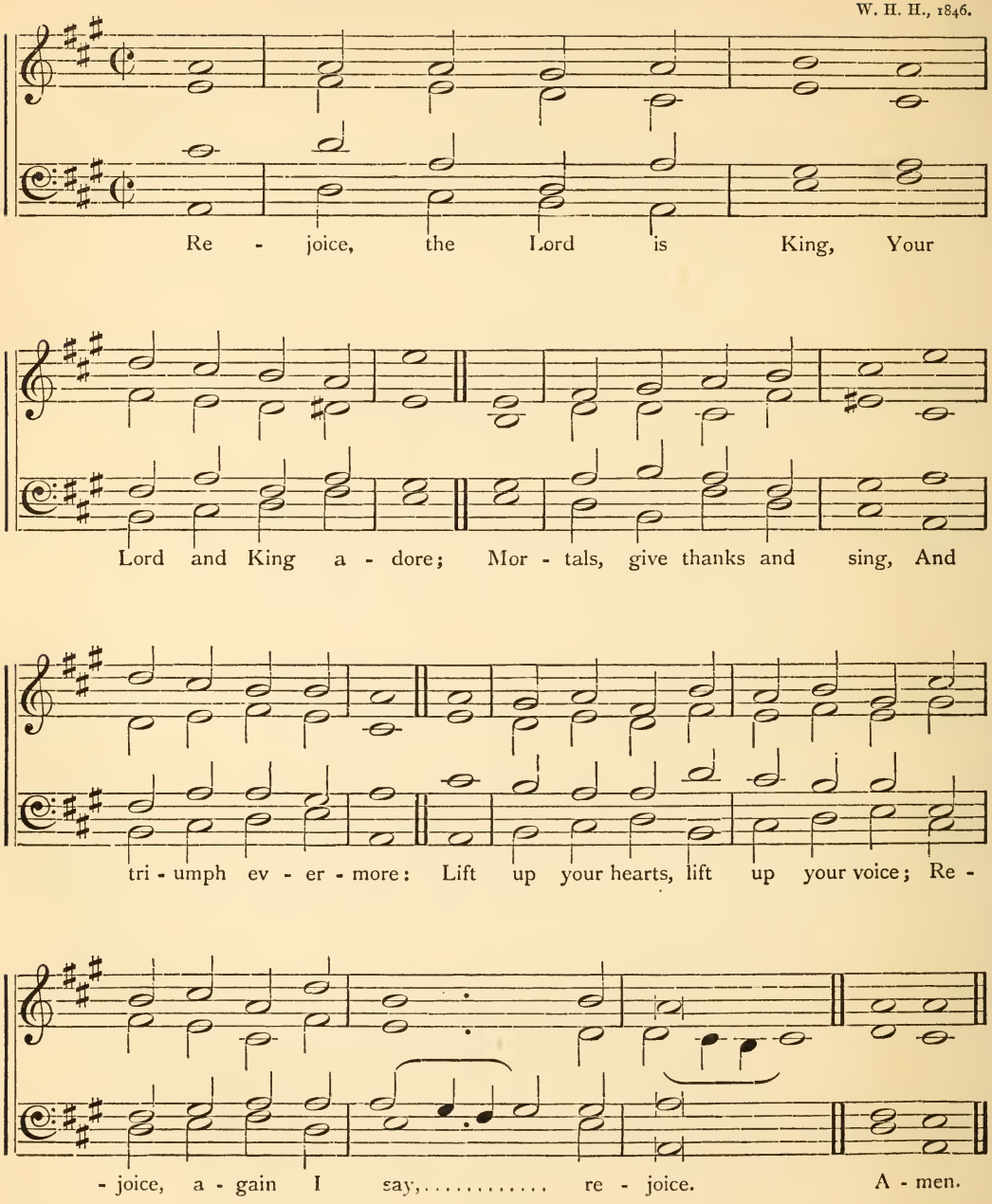
W. H. H., 1841.





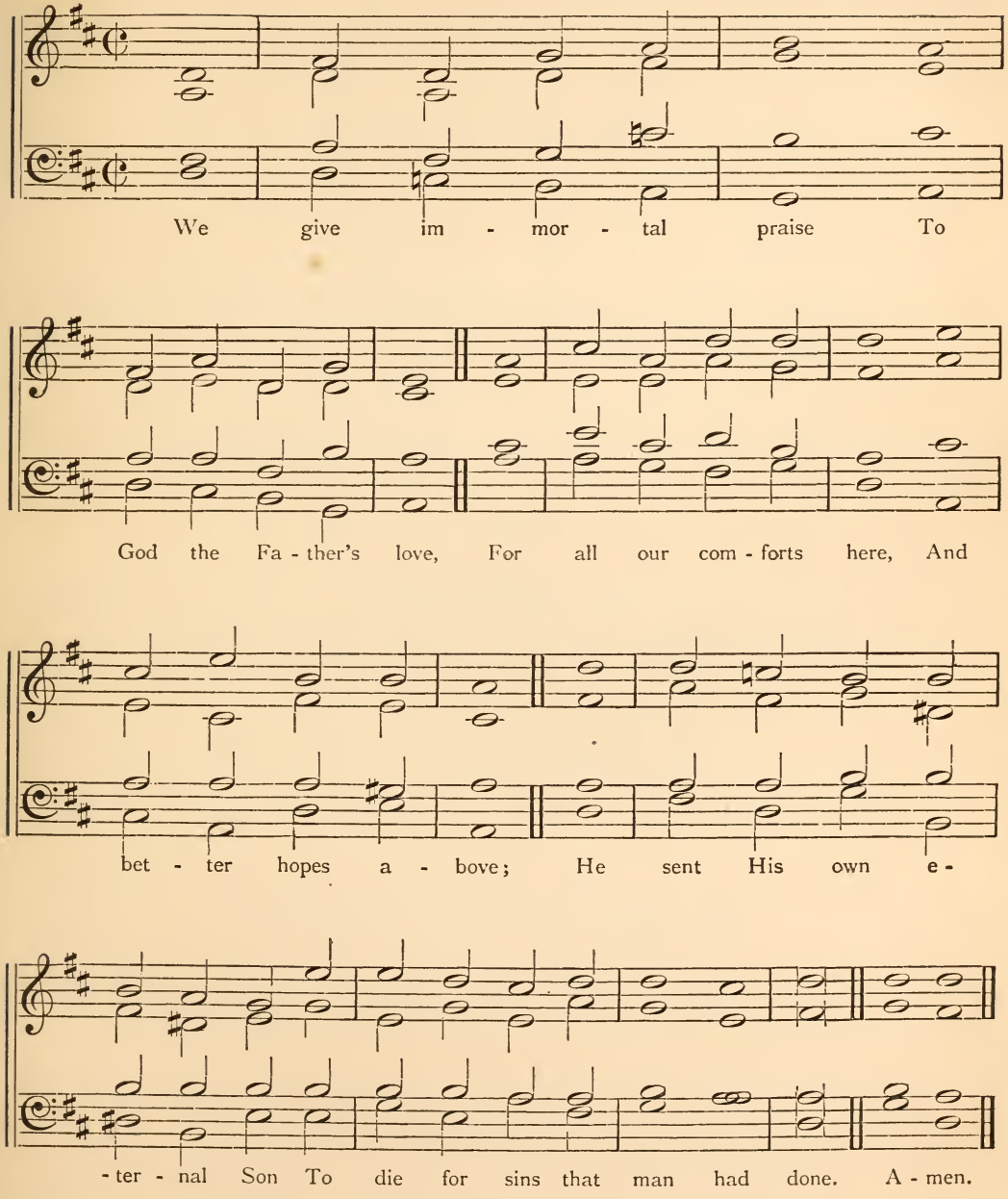
No. 119. **Moriah.** (*Mount*) 6666, 88.

W. H. H., 1846.



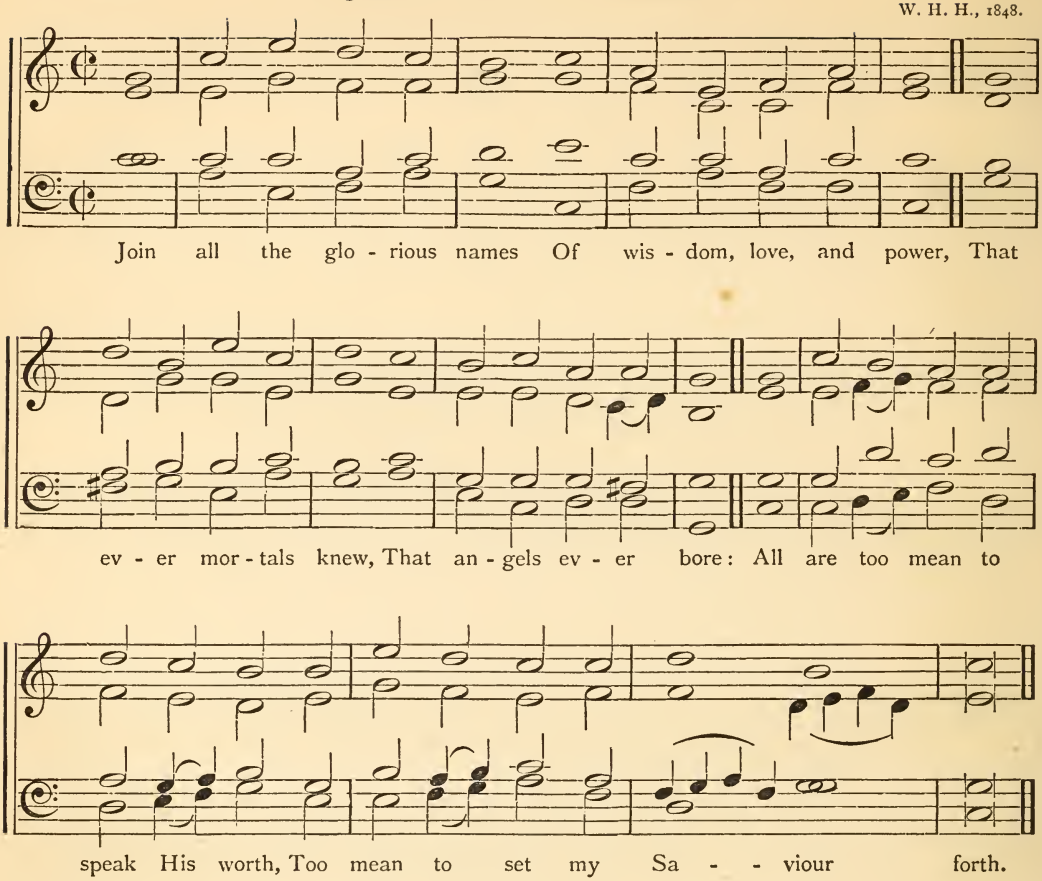
No. 120. **Mizpeh.** (*Valley of*) 6666, 88.

W. H. H., 1851.



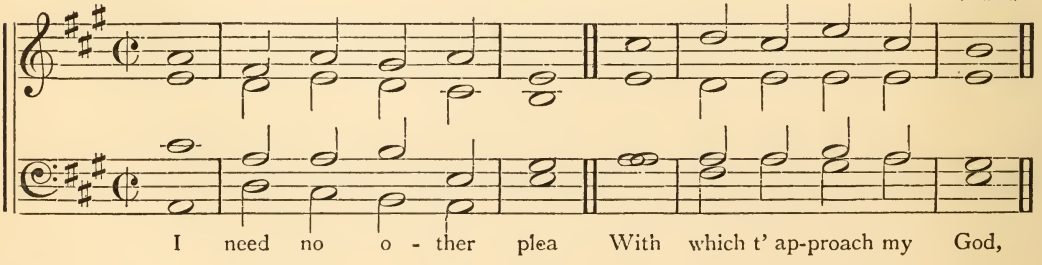
No. 121. **Nebo.** (*Mount*) 6666, 88.

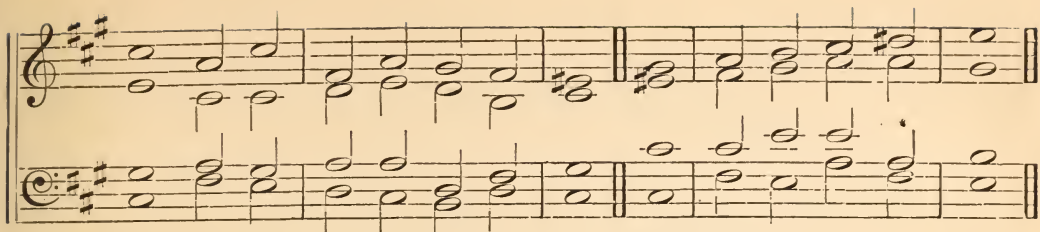
W. H. H., 1848.

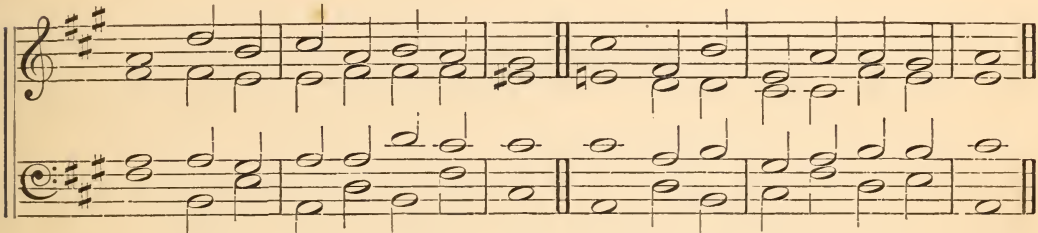


No. 122. **Megiddon.** (*Valley of*) 66, 86, 88.

W. H. H.

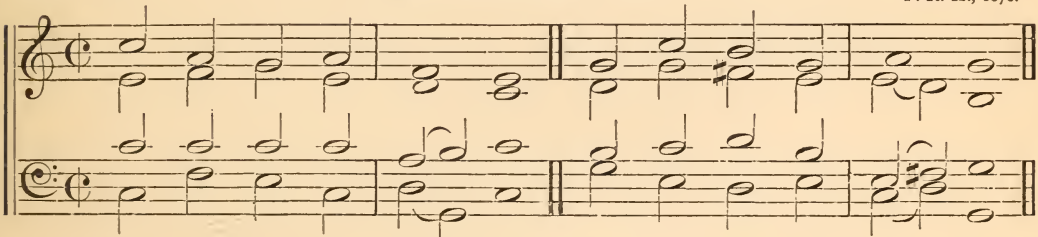


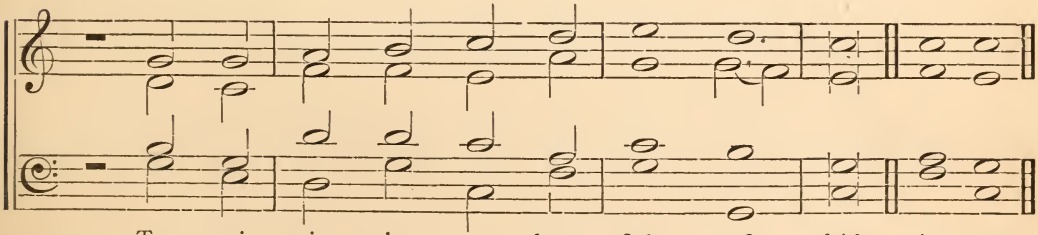




No. 123. **Trophimus.** 669.

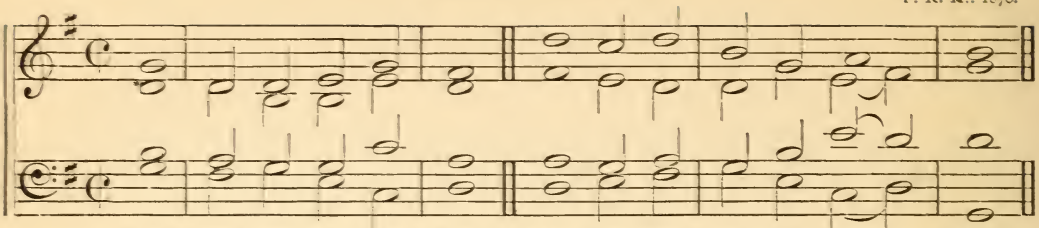
F. R. H., 1870.

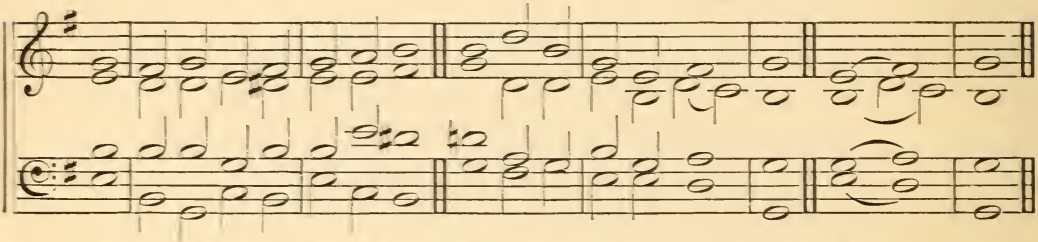




No. 124. **Enon.** 67, 87.

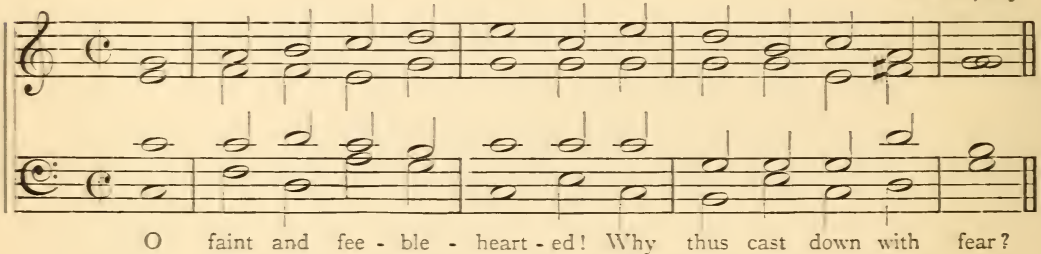
F. R. H., 1870.

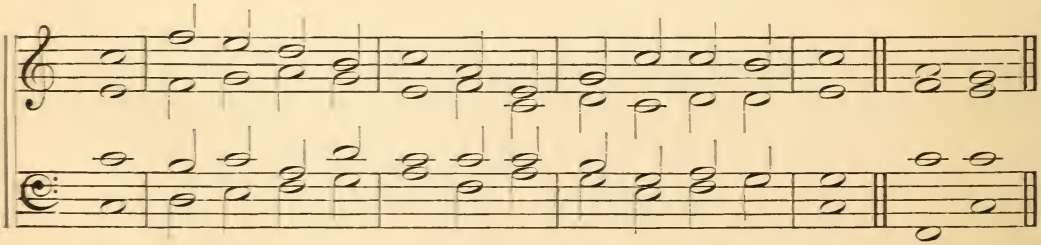




No. 125. **Goshen.** 76, 76.*

W. H. H., 1863.

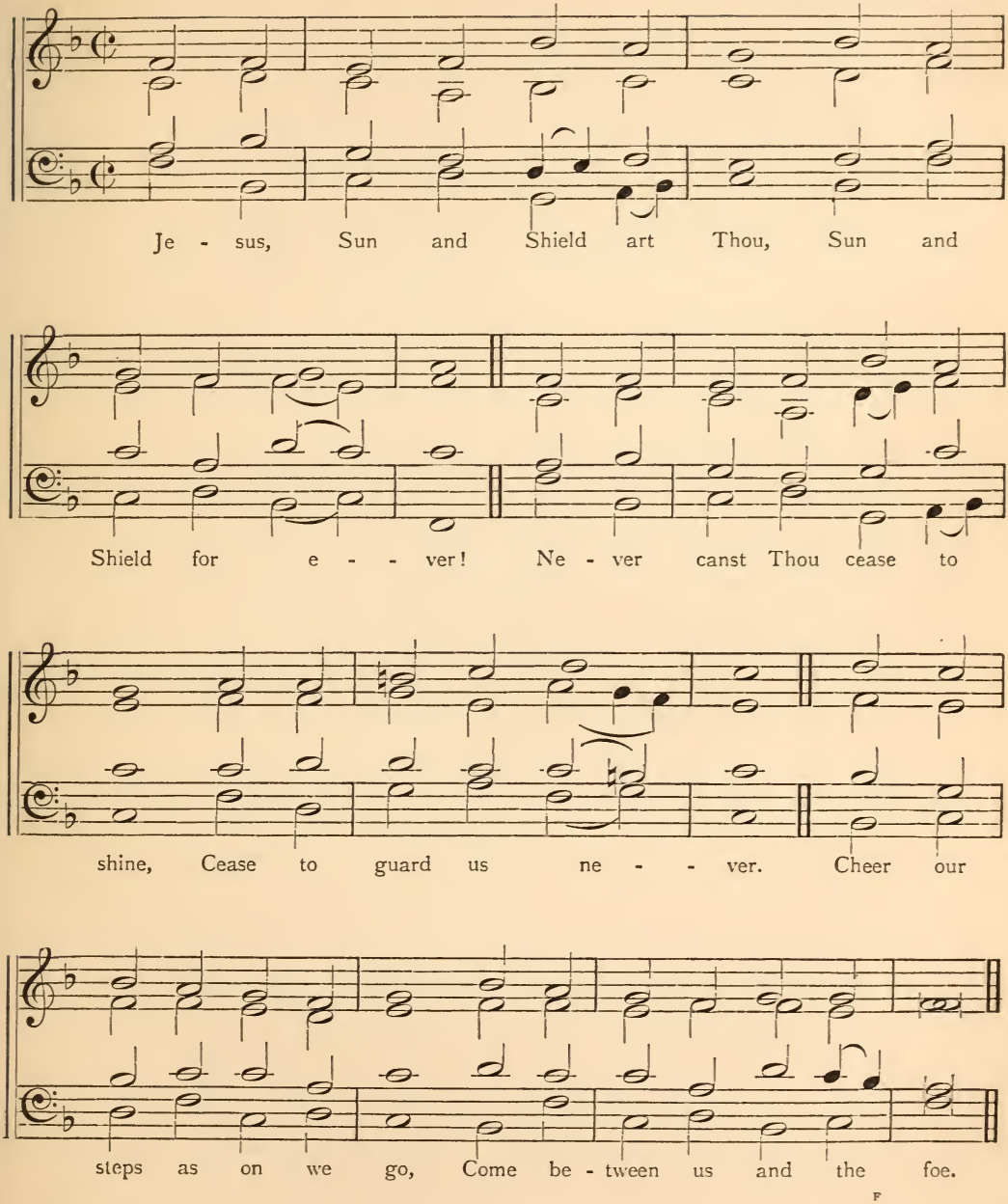




* For the same measure, see No. 130.

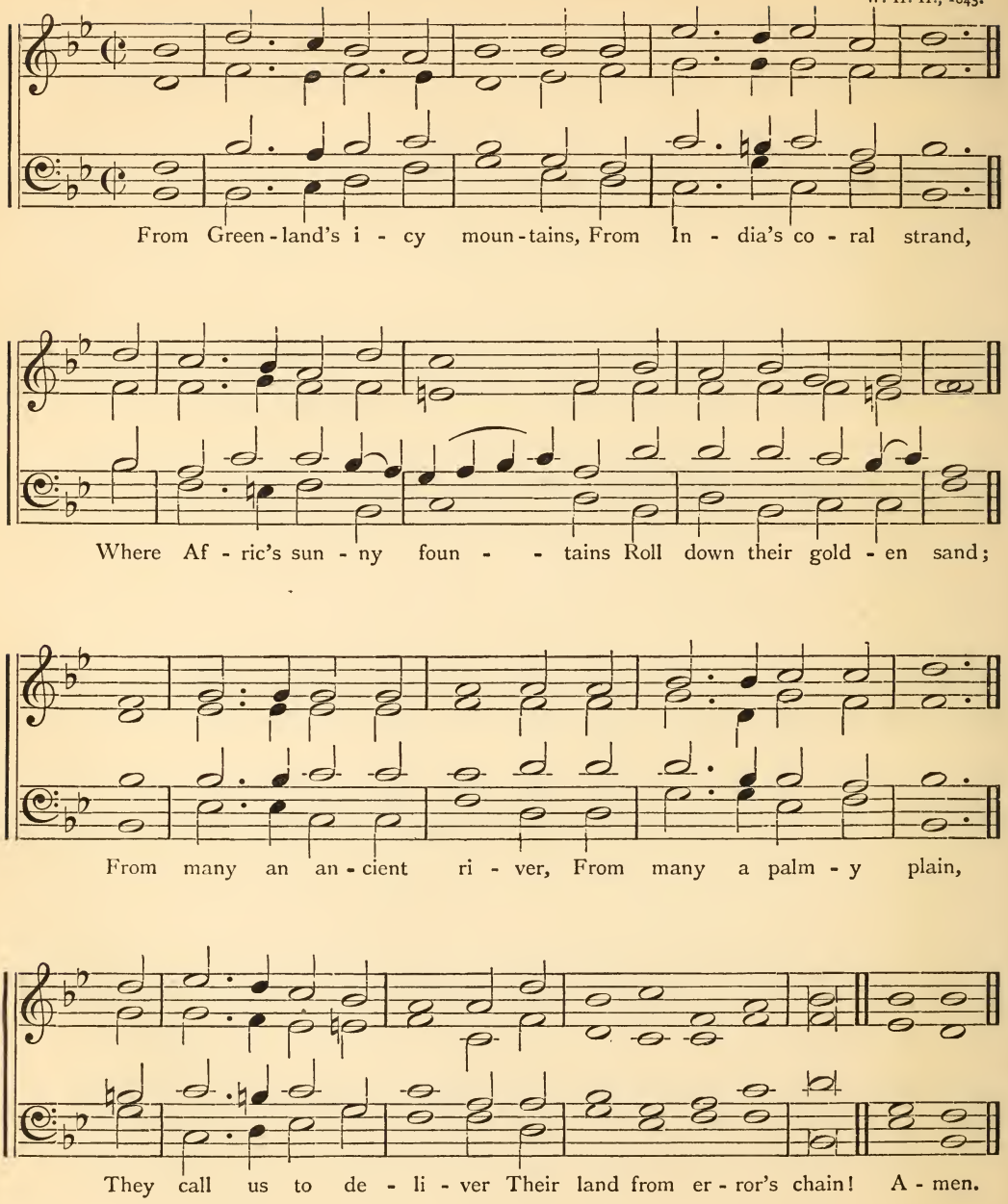
No. 126. **Minden.** 76, 76, 77.

OLD CHURCH PSALMODY.



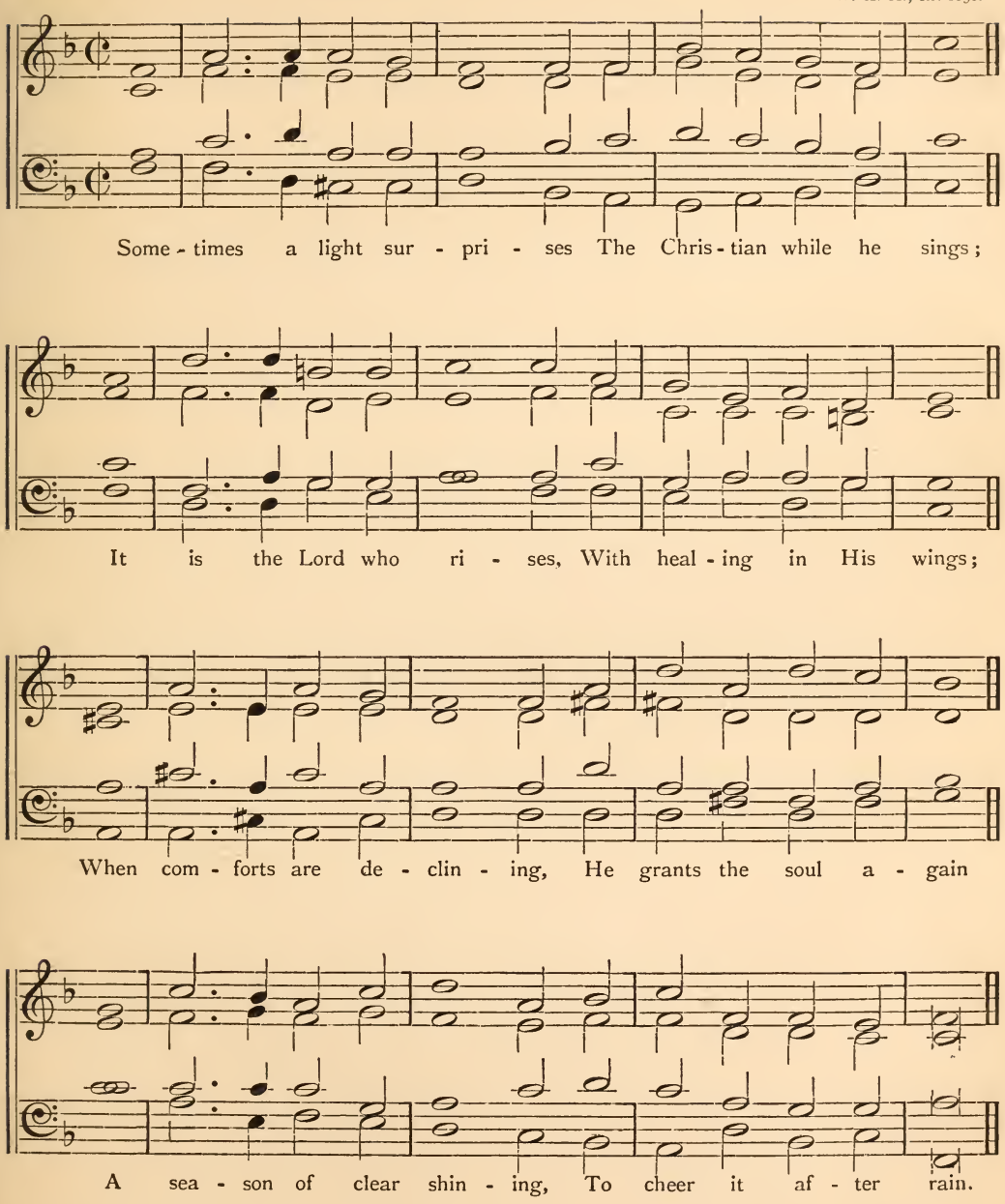
No. 127. **Joan K.** (*Field of*) 76, 76 D.

W. H. H., 1845.



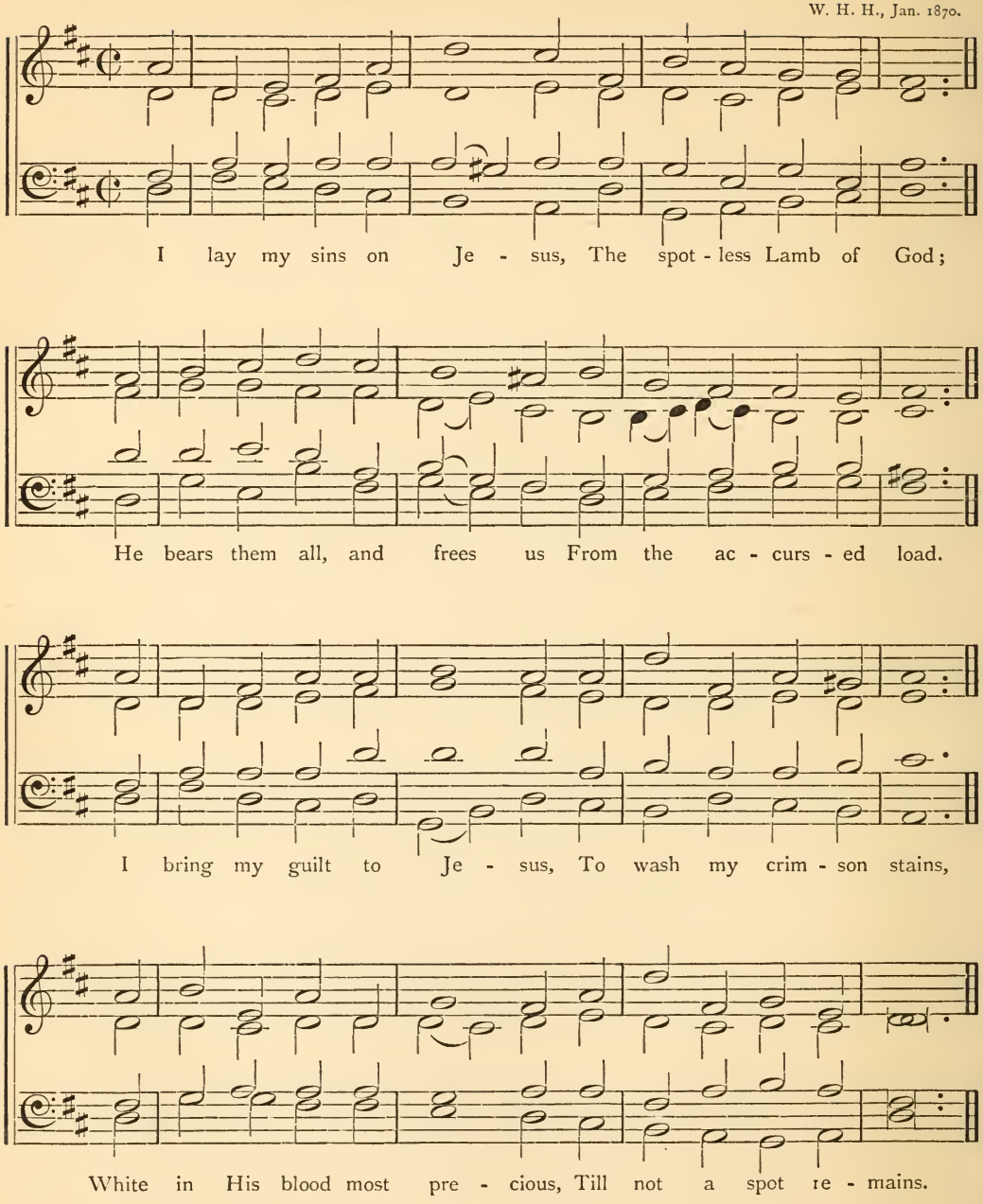
No. 128. **Zeboim.** (*Valley of*) 76, 76 D.

W. H. H., cir. 1858.



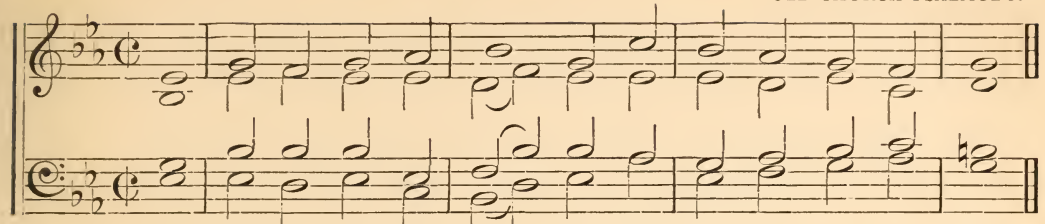
No. 129. **Mahanaim.** 76, 76. D.

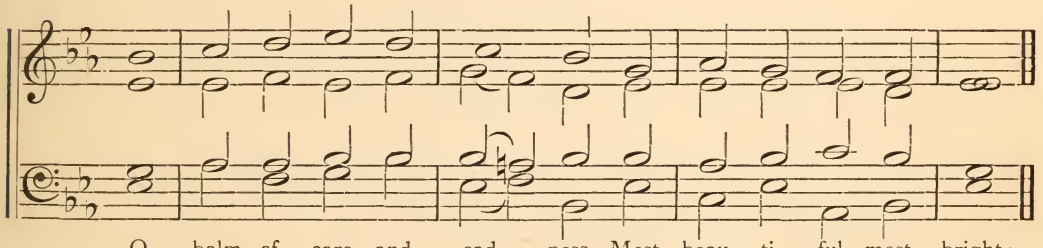
W. H. H., Jan. 1870.



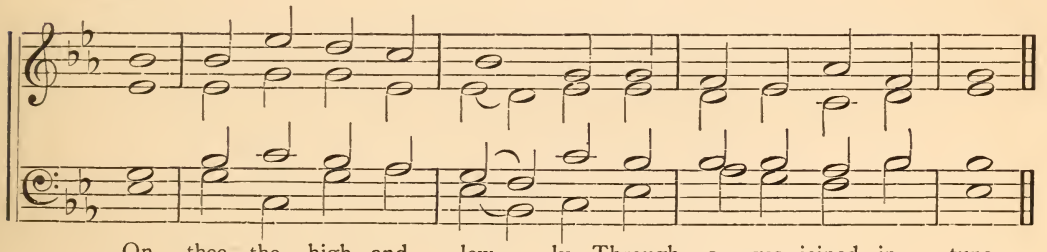
No. 130. (Part I.) **Goldbach.*** 76, 76. D.

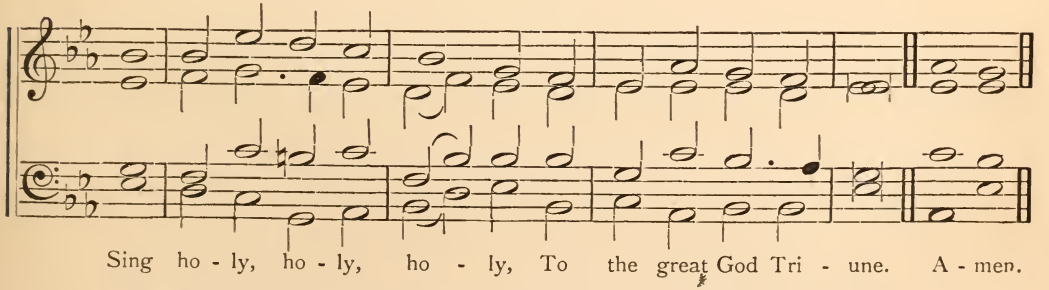
OLD CHURCH PSALMODY.





(Part II.)

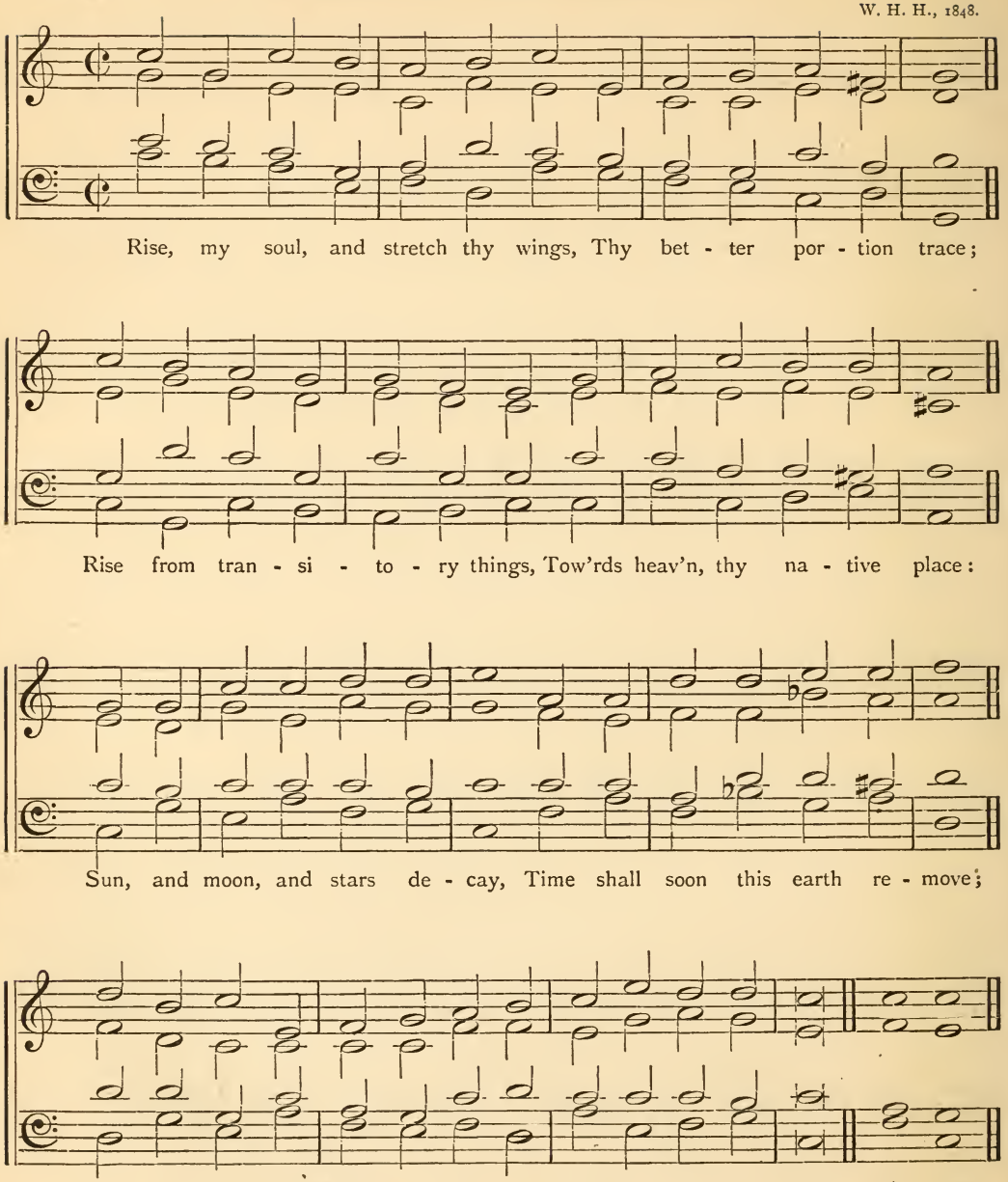




* Either half of this tune may be used for 76, 76, single. Part I. is known as Heidelberg, or Lincoln.

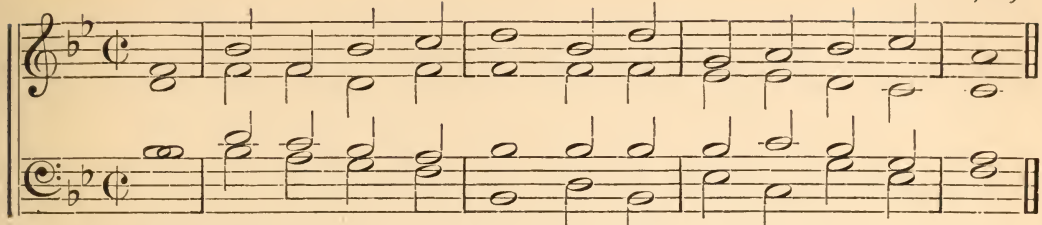
No. 131. **Gareb.** (*Hill of*) 76, 76, 77, 76.

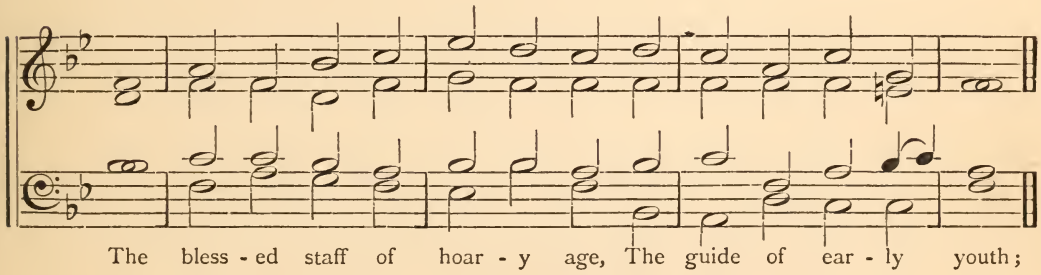
W. H. H., 1848.

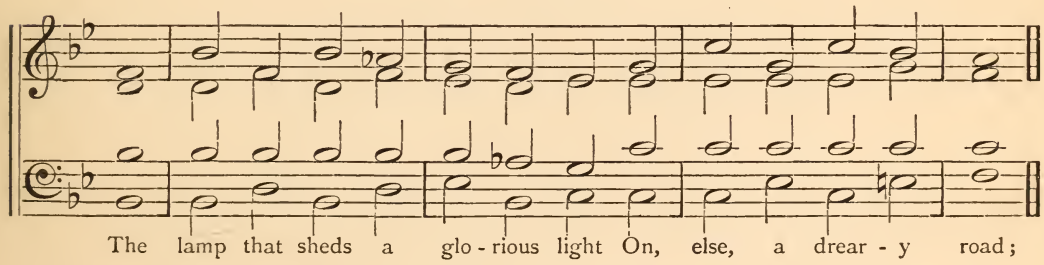


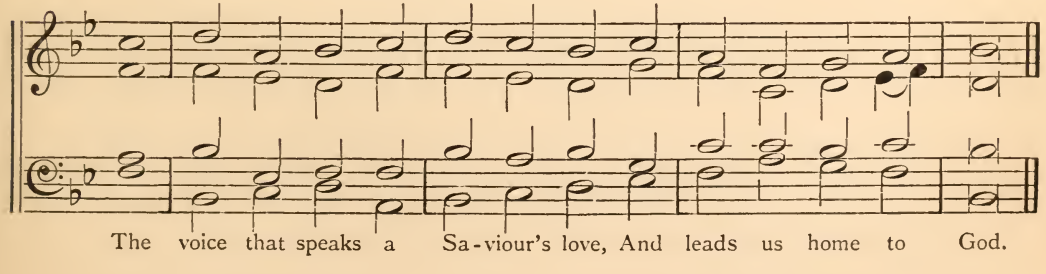
No. 132. **Kiriathaim.** (*Valley of*) 76, 86, 86, 86.

W. H. H., 1869.





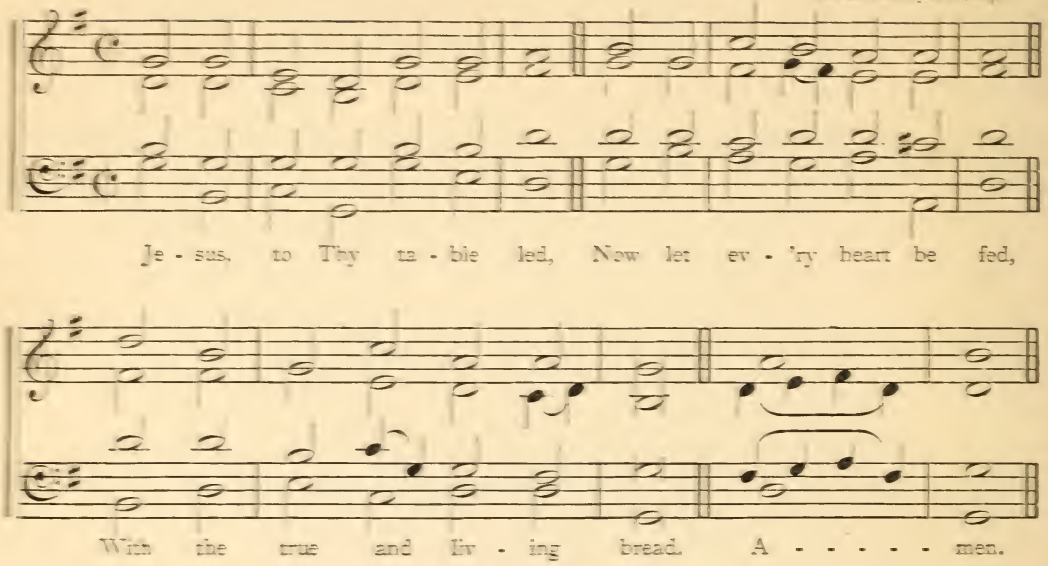




No. 133. **Havergal.** 777, or 777 D.

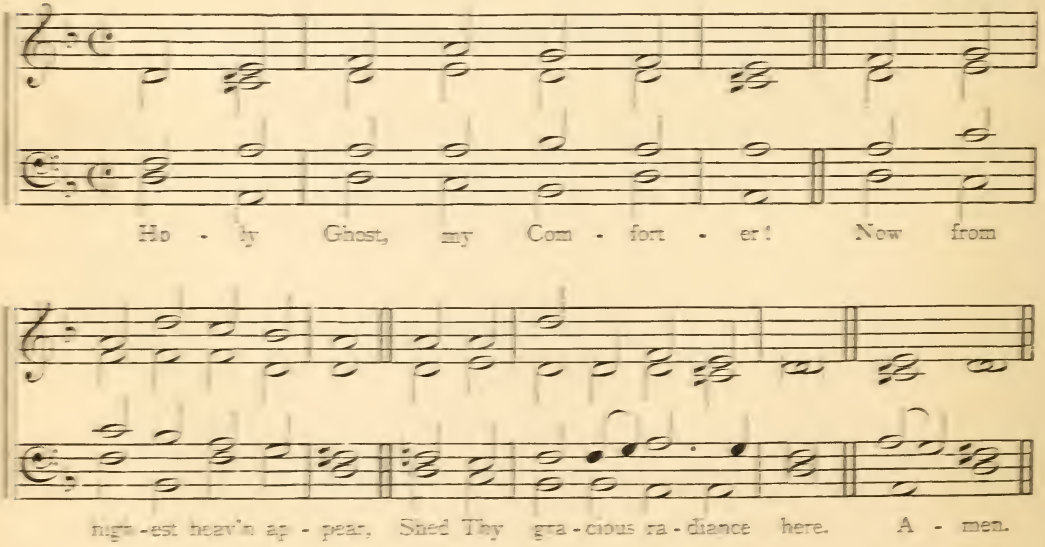
(*See No. 163.*)

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



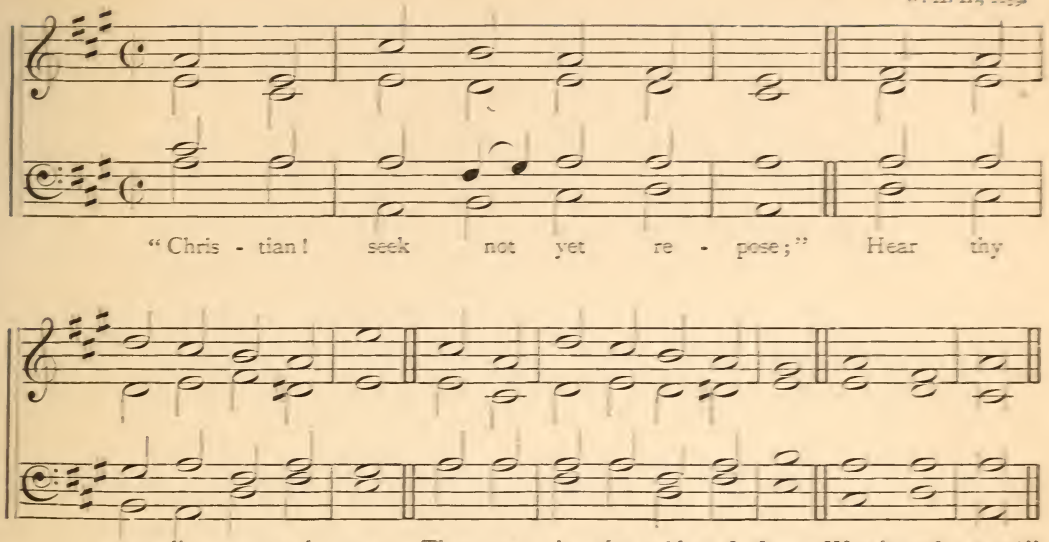
No. 134. **Ramah.** 777.

W. H. H., 1861.



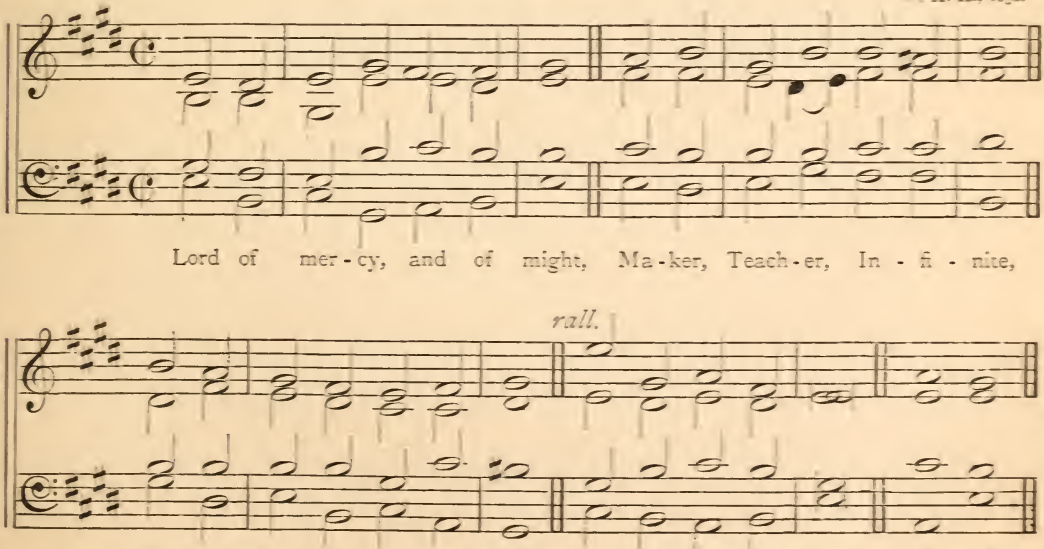
No. 135. **Samos.** 777, 3.

W. H. H., 1859.



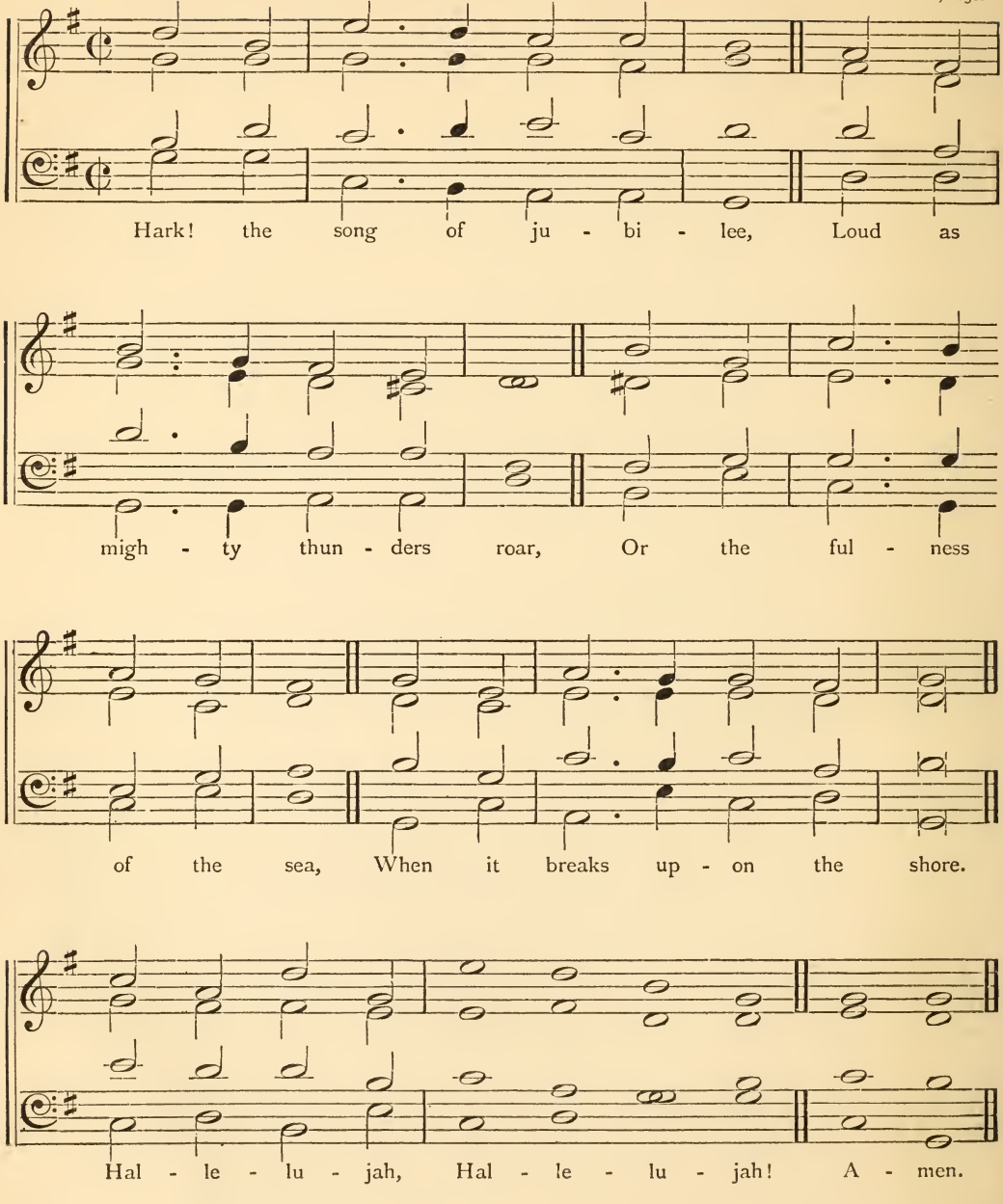
No. 136. **Shenir E.** (*Mount*) 777, 5.

W. H. H., 1850.



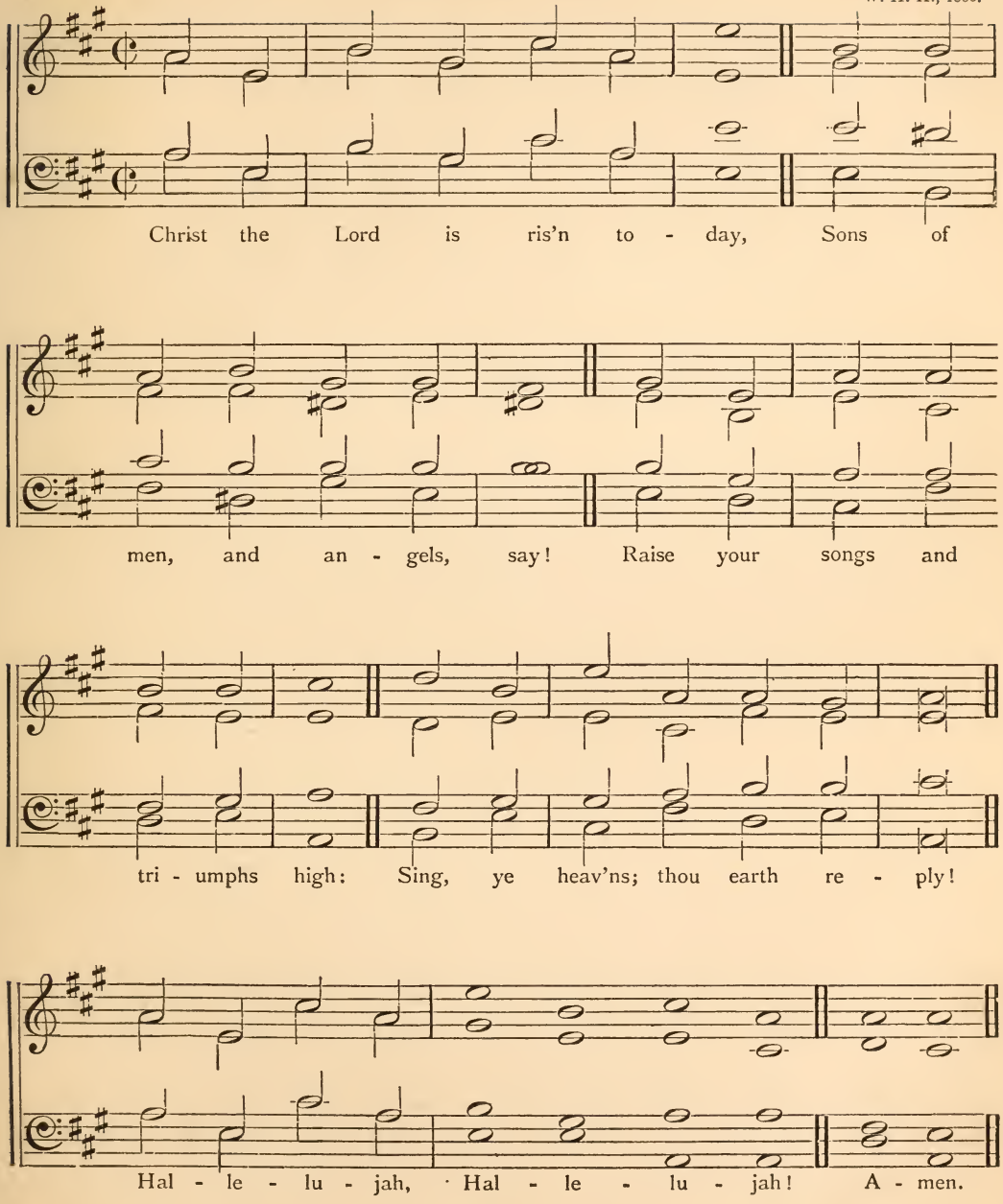
No. 137. **Pisgah.** (*Mount*) 77, 77.

W. H. H., 1838.



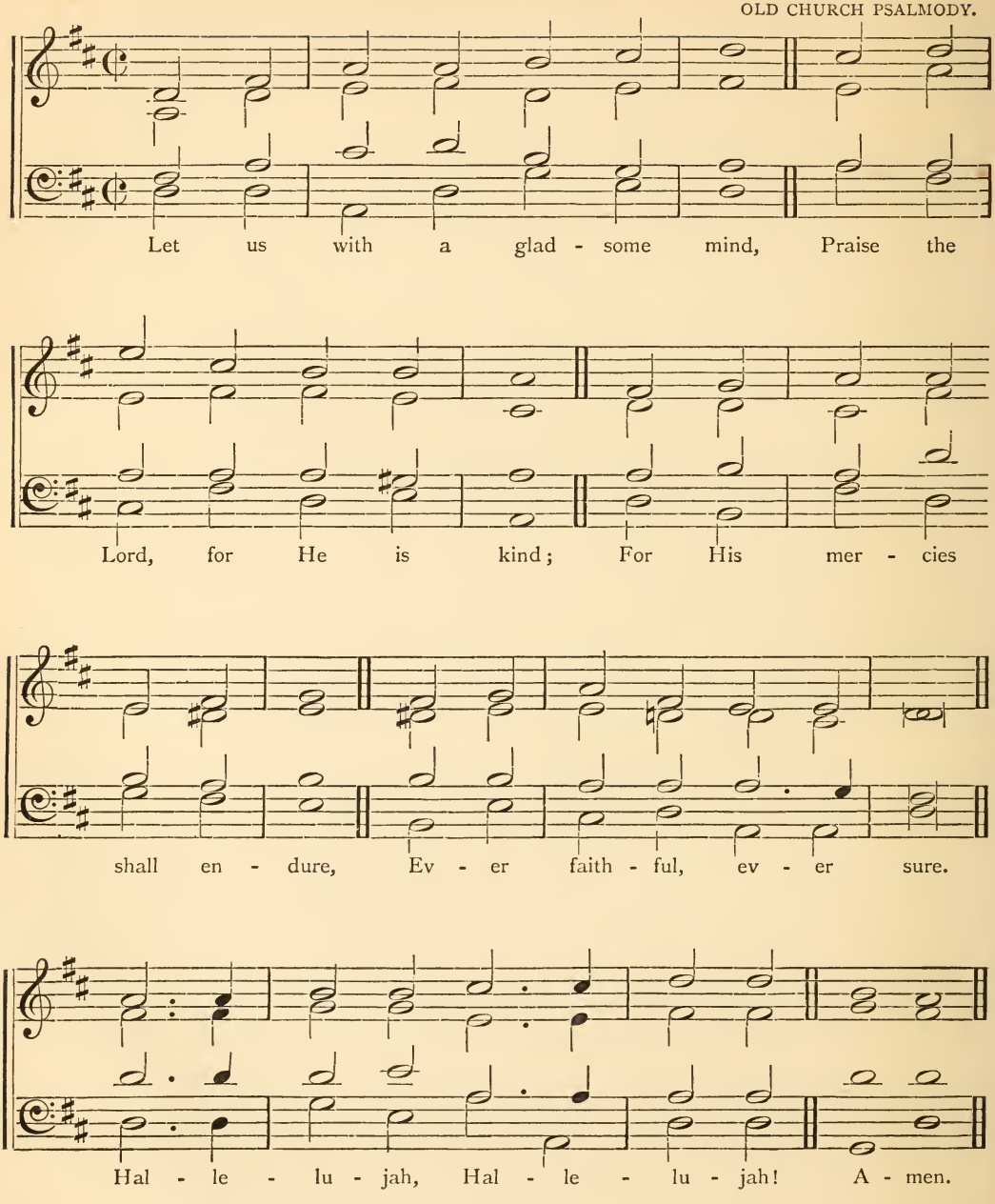
No. 138. **Abilene.** 77, 77.

W. H. H., 1866.



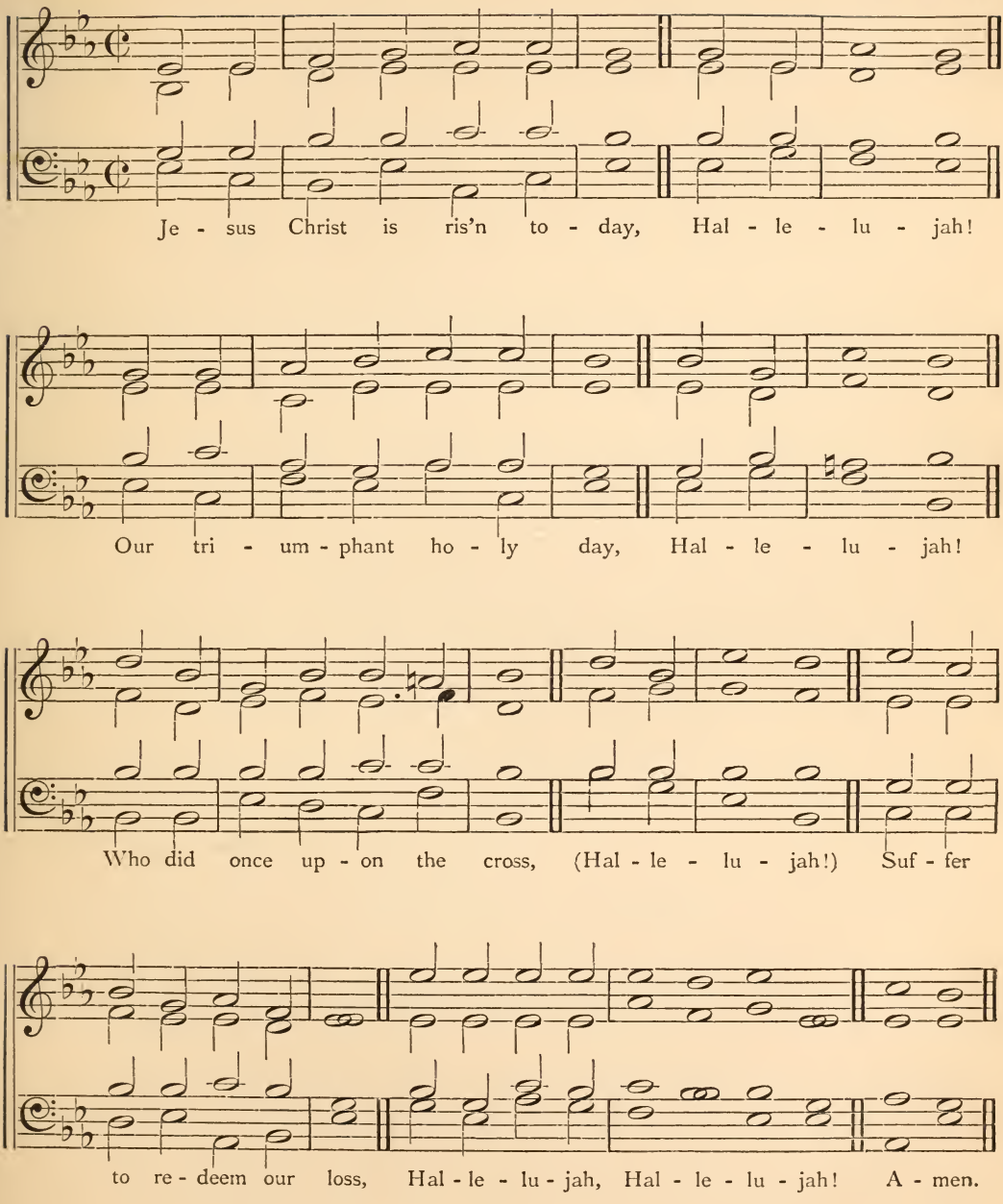
No. 139. **Lubeck.** 77, 77.

OLD CHURCH PSALMODY.



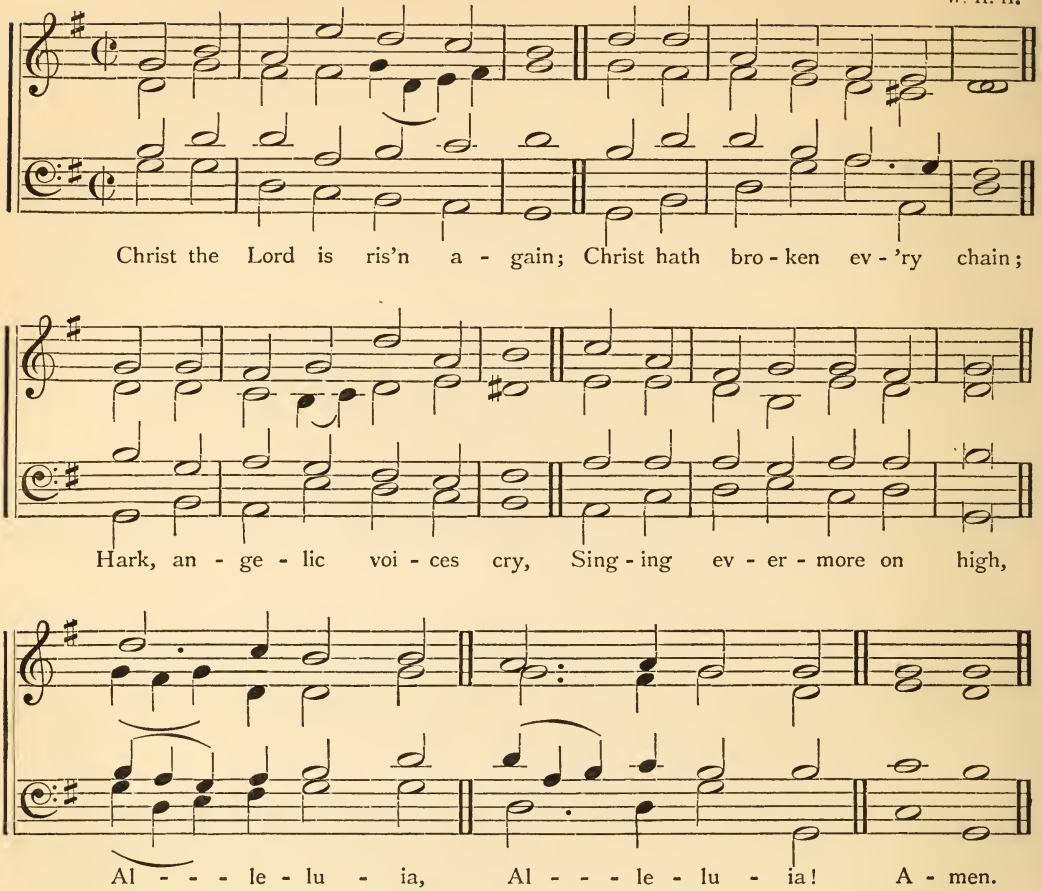
No. 140. **Judea.** 77, 77.

W. H. H., 1854.



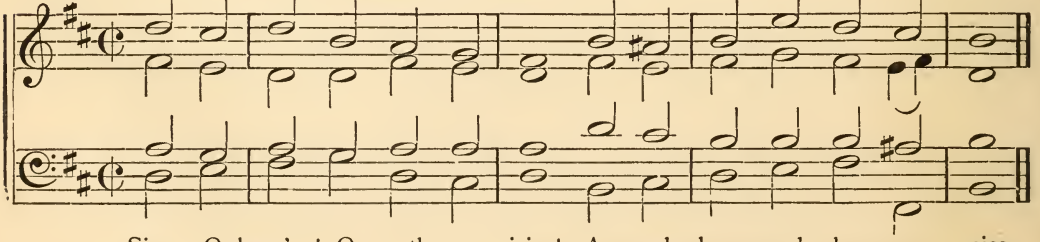
No. 141. **Rephaim.** (*Valley of*) 77, 77.

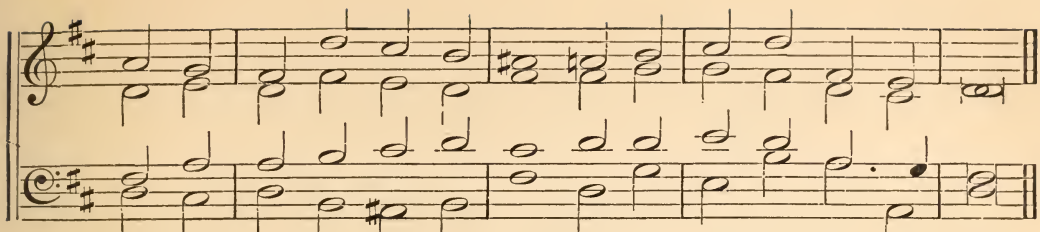
W. H. H.

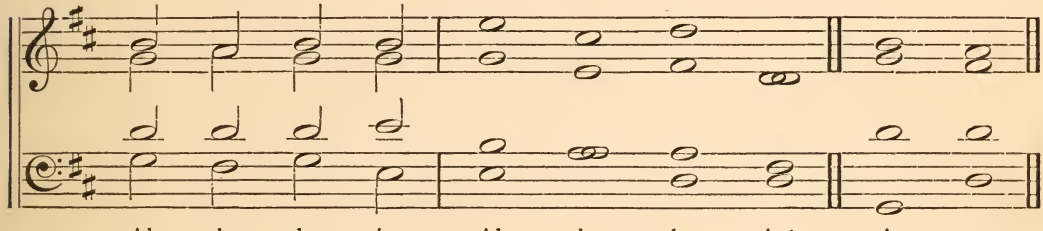


No. 142. **Sephar.** (*Mount*) 77, 77.

W. H. H., 1854.

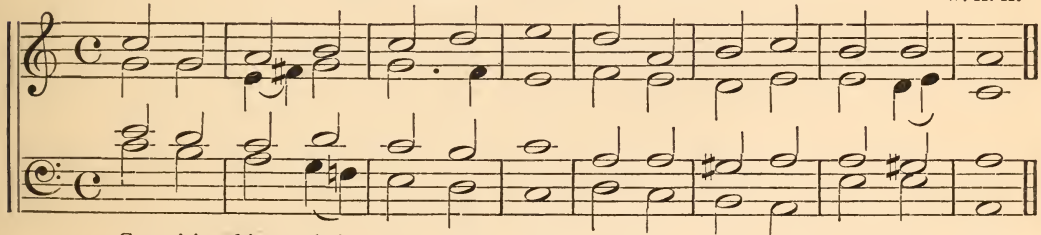


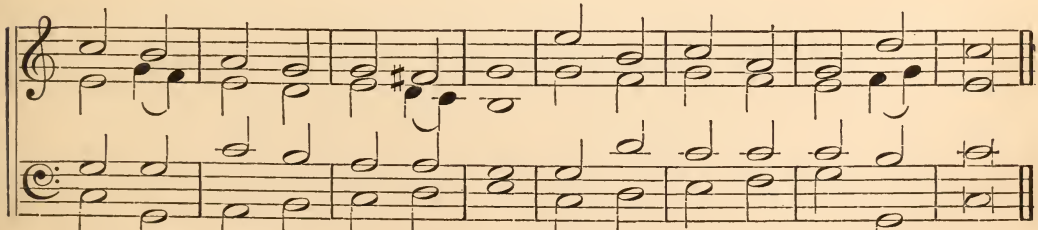




No. 143. **Perazim.** (*Mount*) 77, 77.

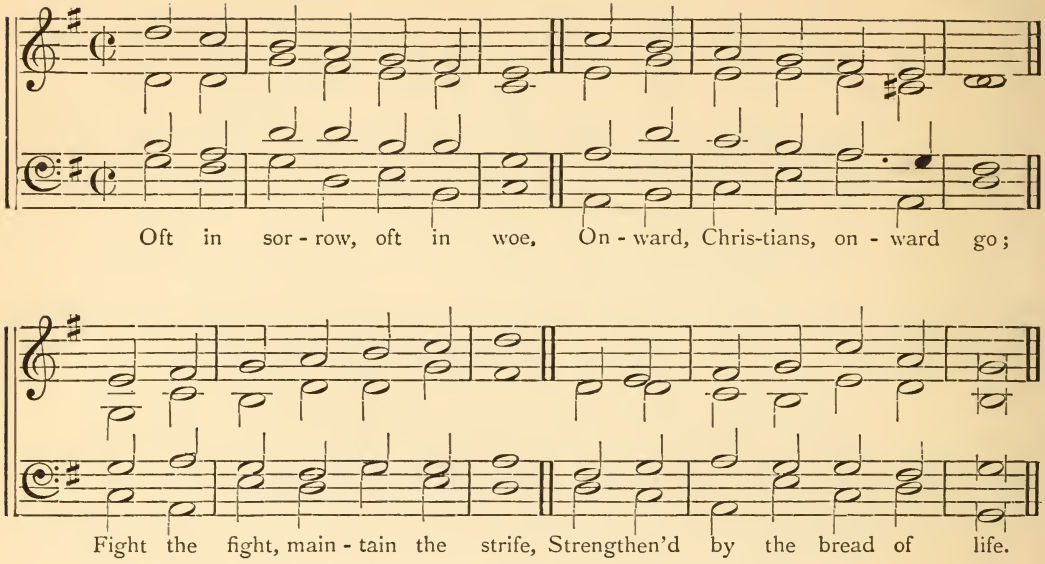
W. H. H.





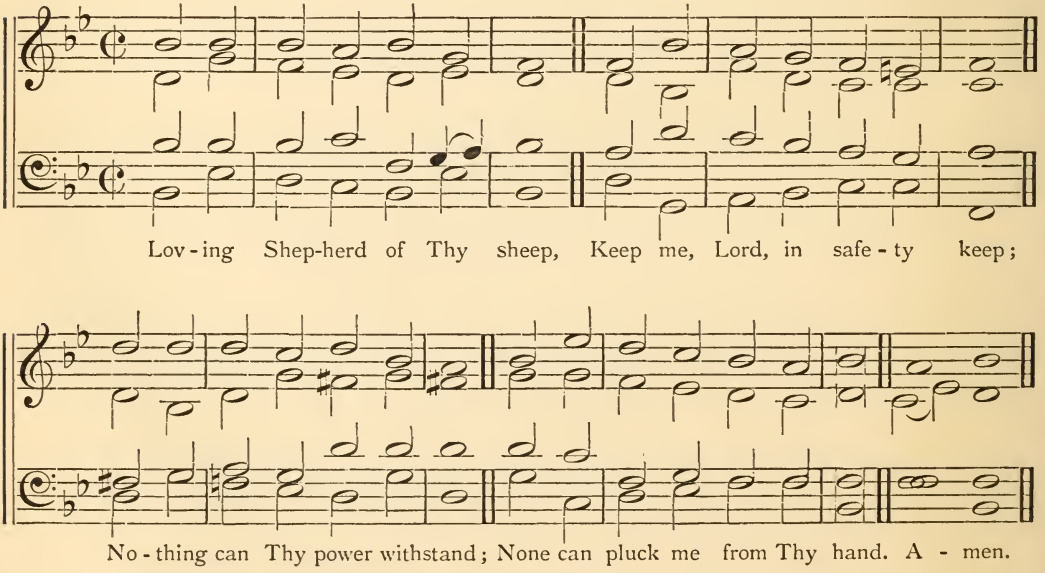
No. 144. **Pison,** (*River of*) 77, 77.

W. H. H.



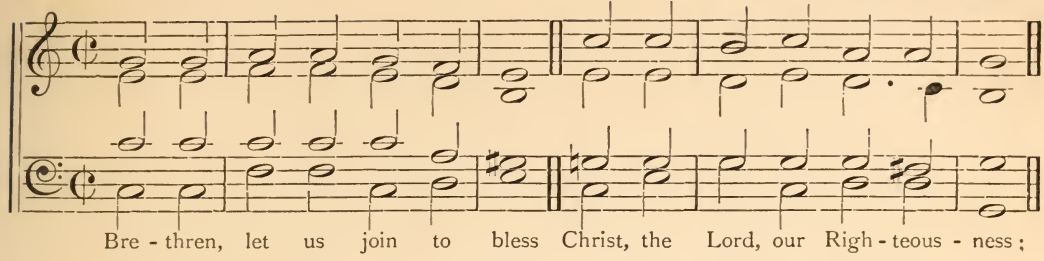
No. 145. **Chios.** 77, 77.

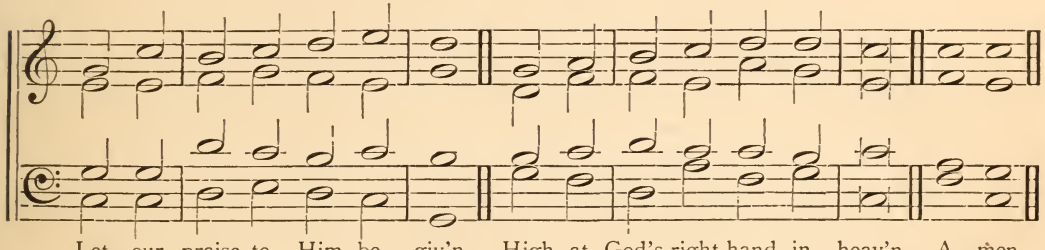
W. H. H., 1859.



No. 146. **Oldenburg.** 77, 77.*

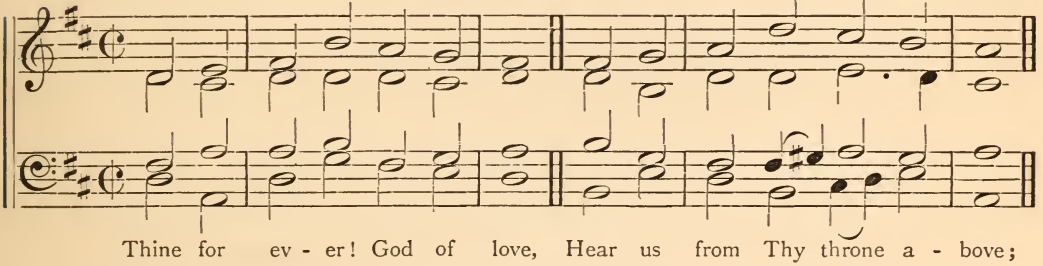
OLD CHURCH PSALMODY.

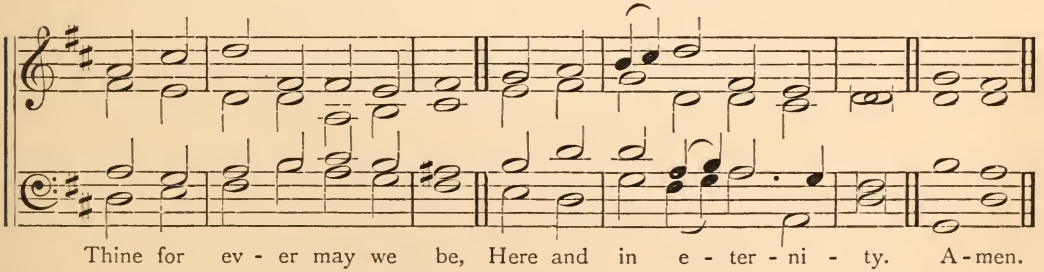




No. 147. **Patmos.** 77, 77.

W. H. H., 1869.





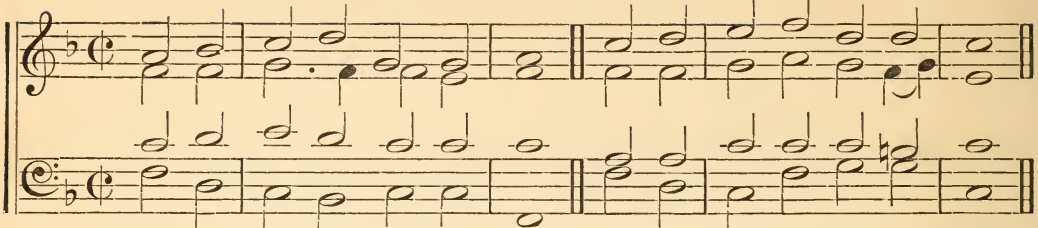
* For 76, 76 slur the 5th and 6th notes of 2nd and 4th strains.

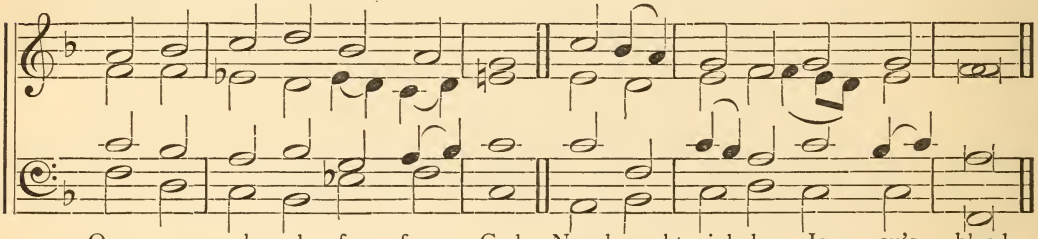
No. 148.

Gibbons.* 77, 77.

(*See Preface, p.* xxi.)

OLD CHURCH PSALMODY.

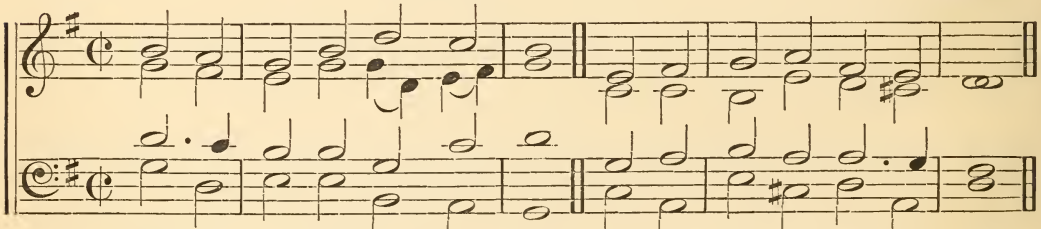


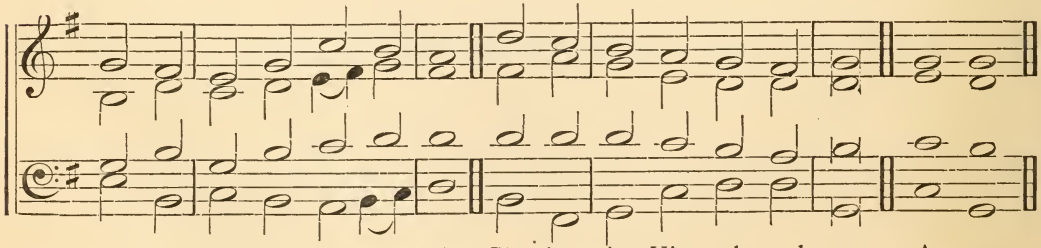


No. 149.

Vienna. 77, 77.

OLD CHURCH PSALMODY.

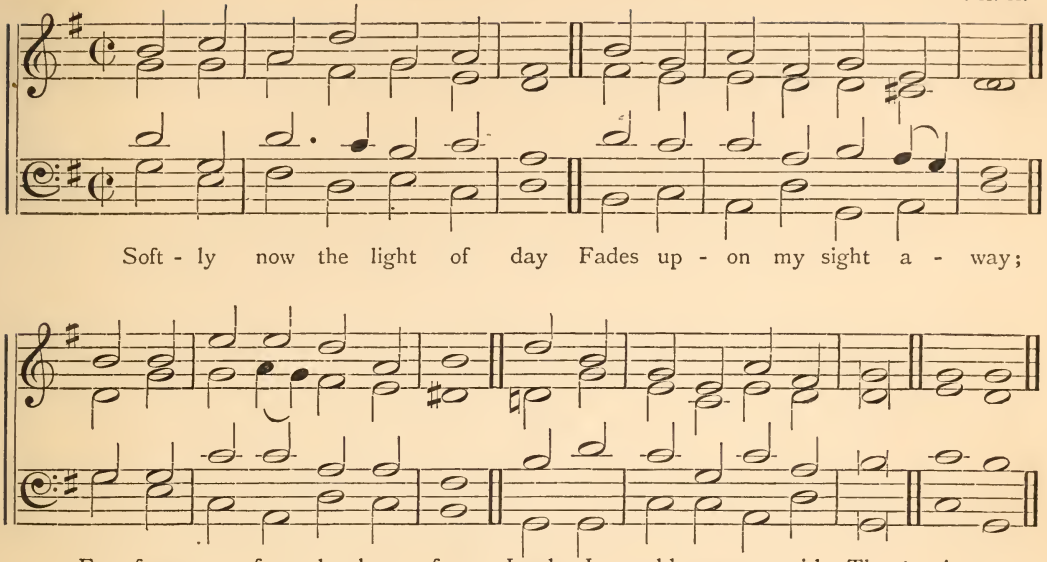




* Wrongly called WHITEHALL.

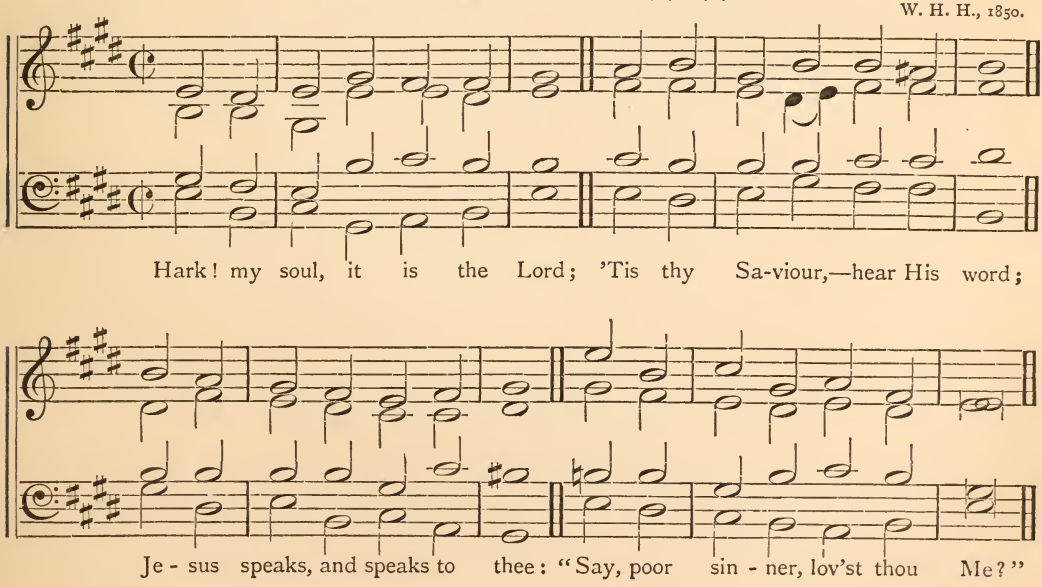
No. 150. **Rimmon.** (*Rock of*) 77, 77.

W. H. H.



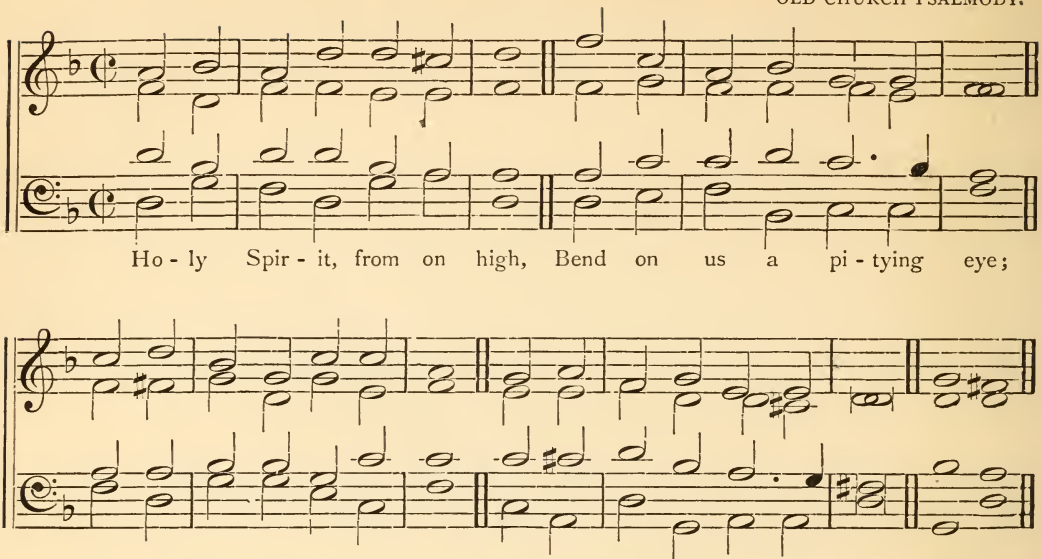
No. 151. **Shenir II.** (*Mount*) 77, 77.

W. H. H., 1850.



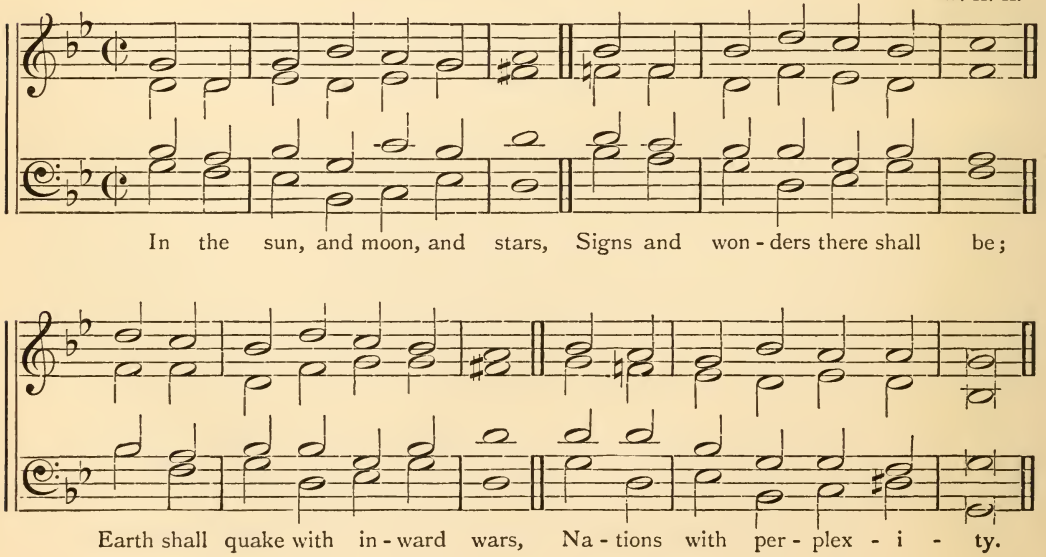
No. 152. **Luxemburg.** 77, 77.

OLD CHURCH PSALMODY.



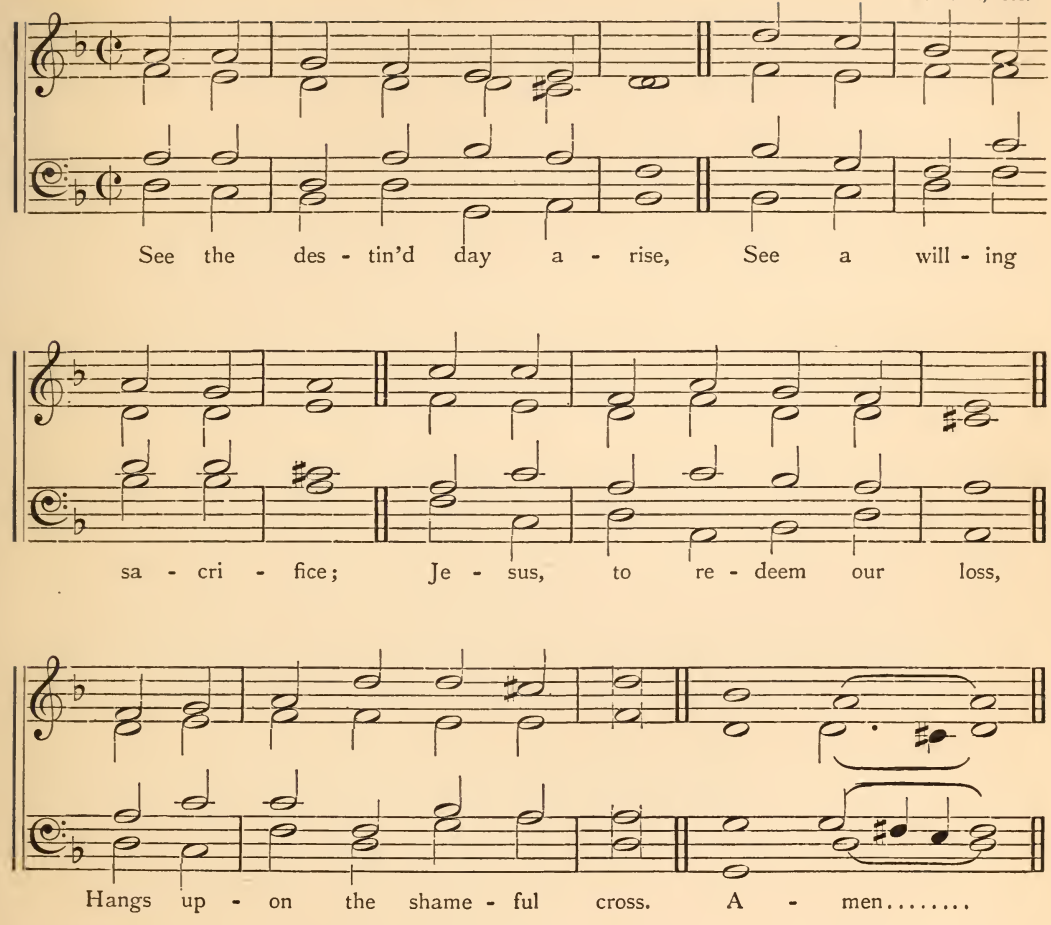
No. 153. **Siloam.** (*Pool of*) 77, 77.

W. H. H.



No. 154. **Marah.** 77, 77.

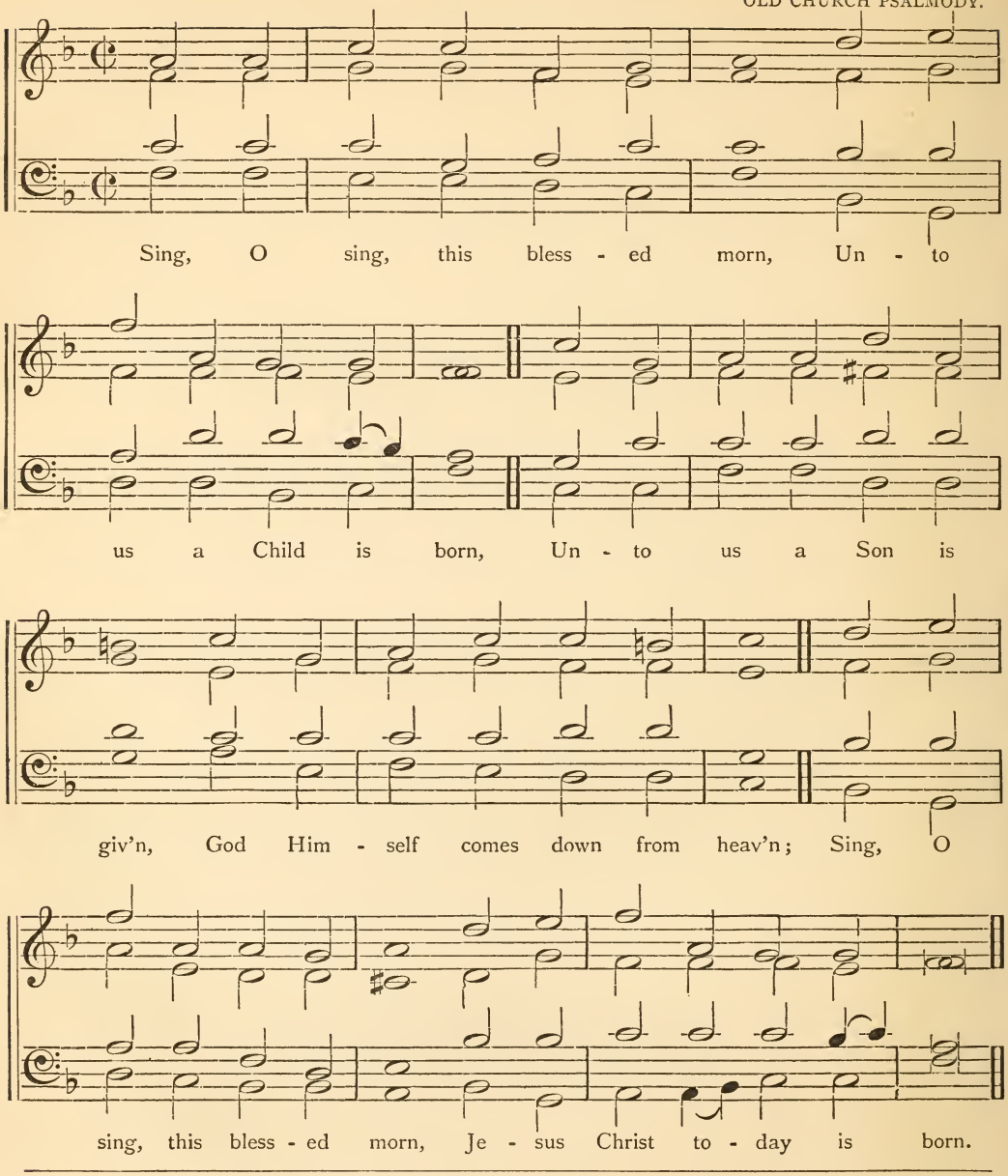
W. H. H., 1861.



No. 155.

Nassau.* 77, 77, 77.

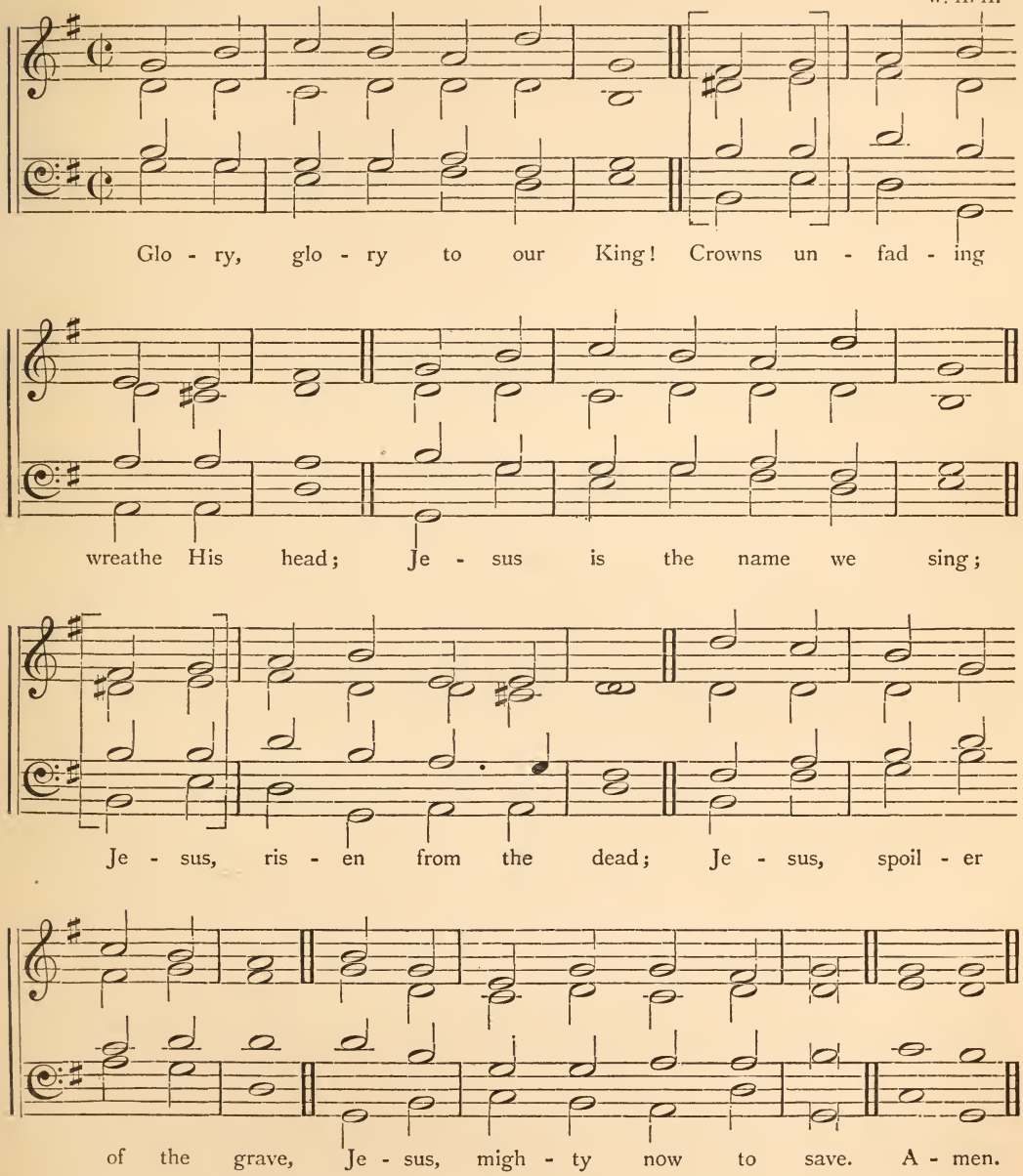
OLD CHURCH PSALMODY.



* Wrongly called Rosenmüller.

No 156. **Pharpar.** (*River*) 77, 77, 77.*

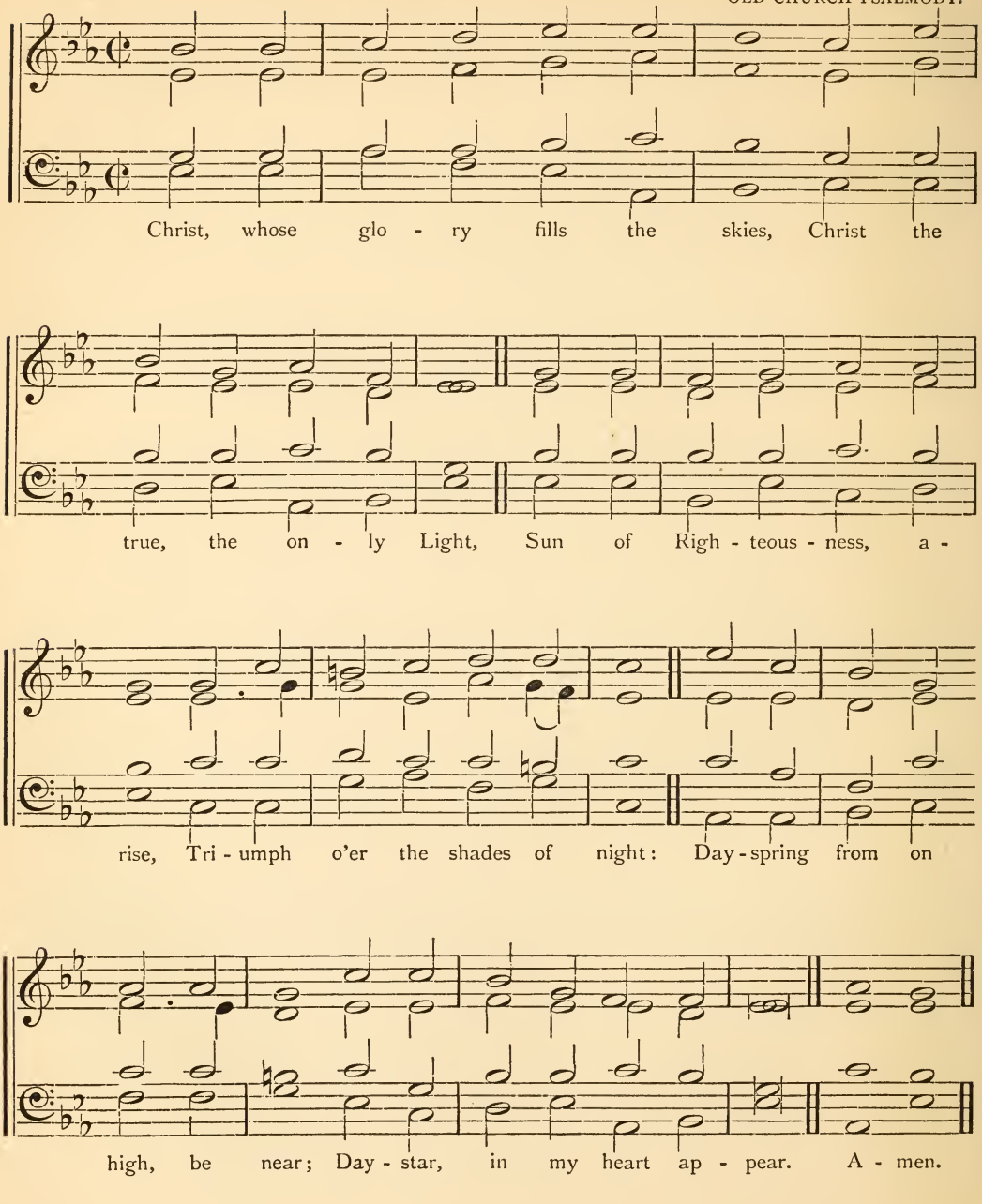
W. H. H.



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

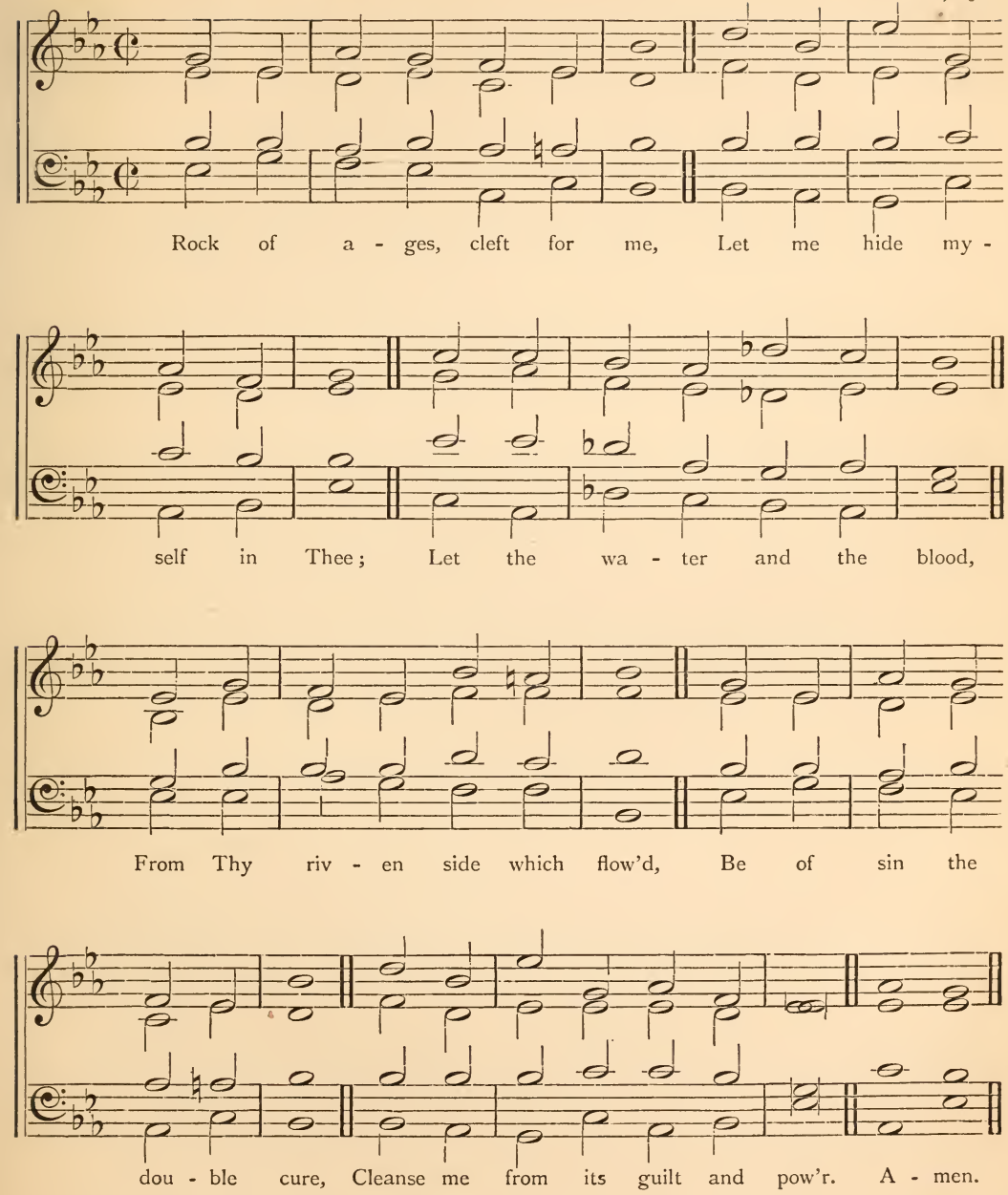
No. 157. **Ratisbon.** 77, 77, 77.

OLD CHURCH PSALMODY.



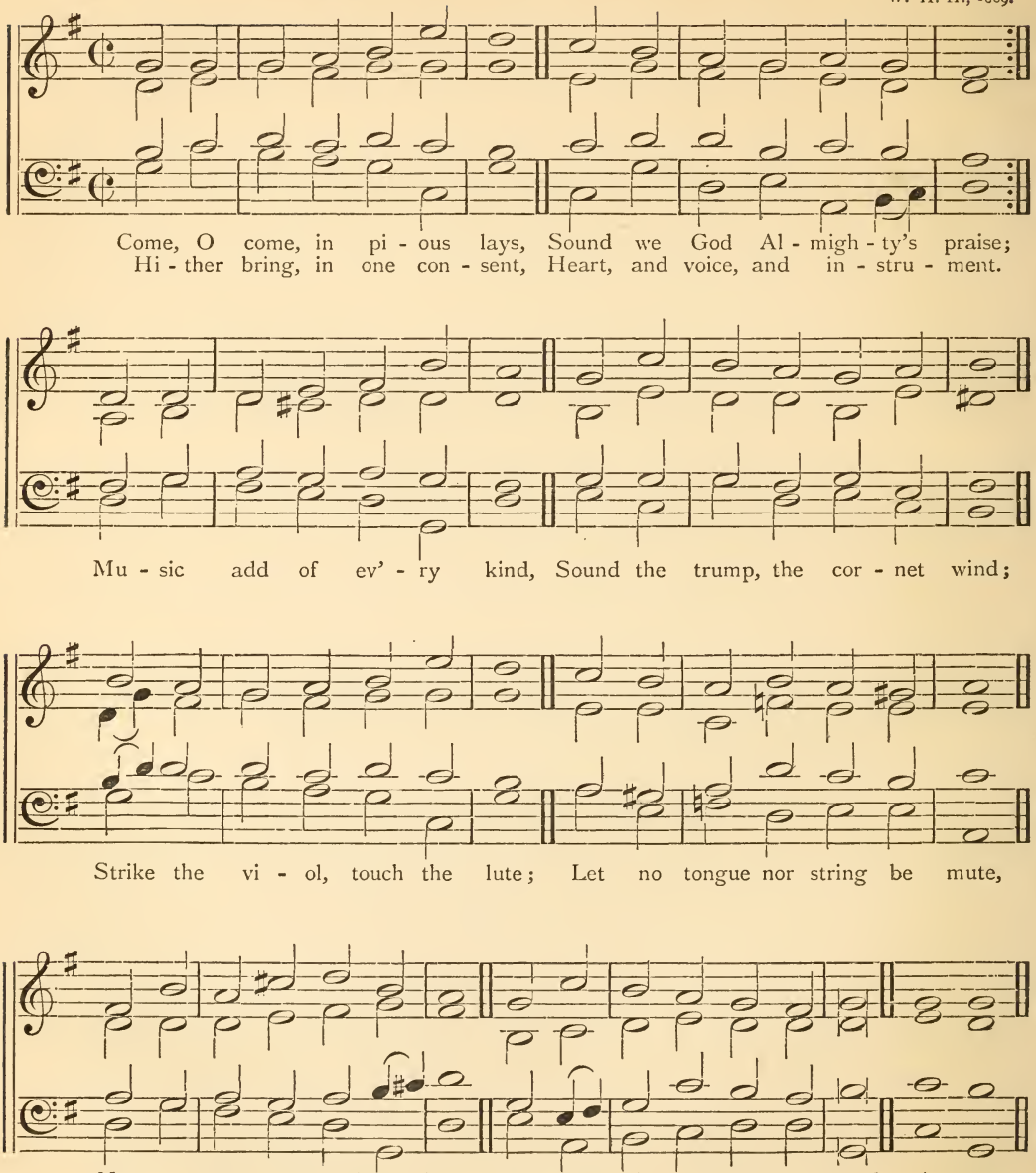
No. 158. **Sihor.** (*River*) 77, 77, 77.

W. H. H., 1851.



No. 159. **Kadesh.** 77, 77 D, or 10 lines 7s.*

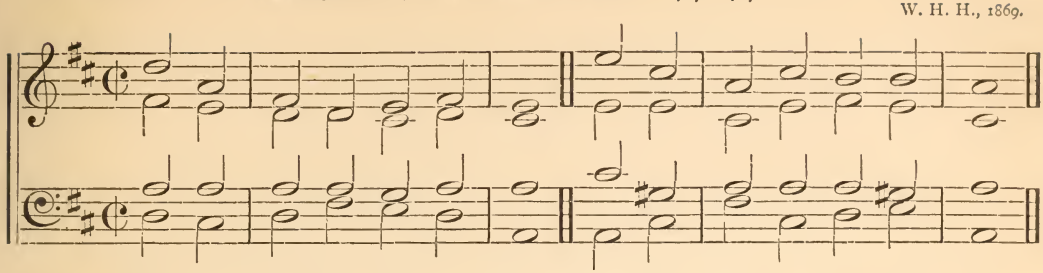
W. H. H., 1869.

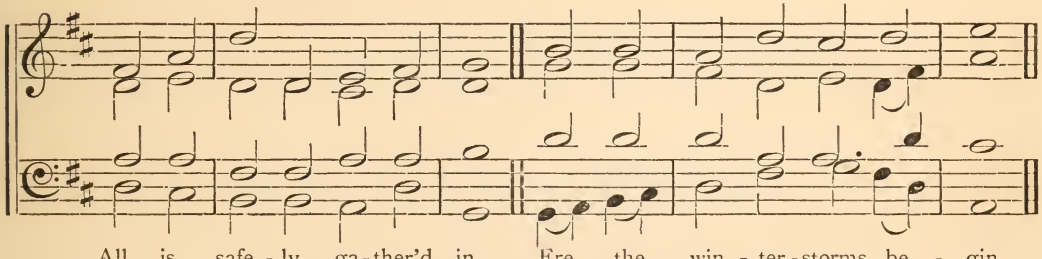


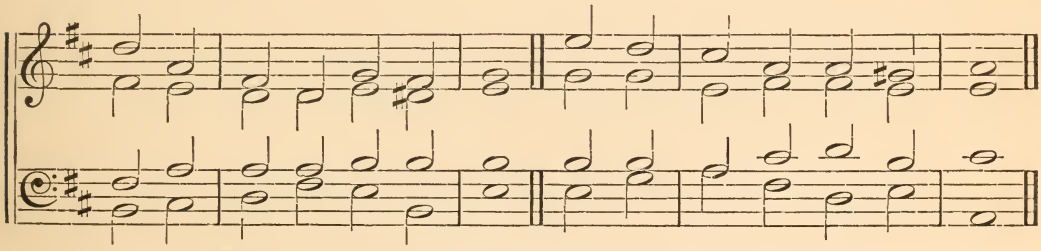
* For 10 lines 7s repeat 1st and 2nd strains.

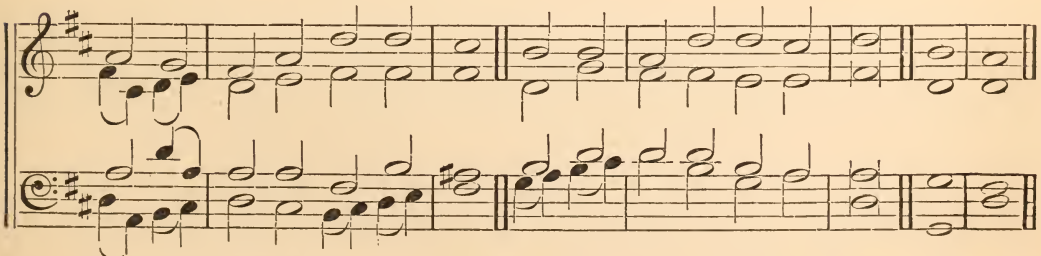
No. 160. **Heshbon**; OR, PARRACOMBE. 77, 77, D.

W. H. H., 1869.



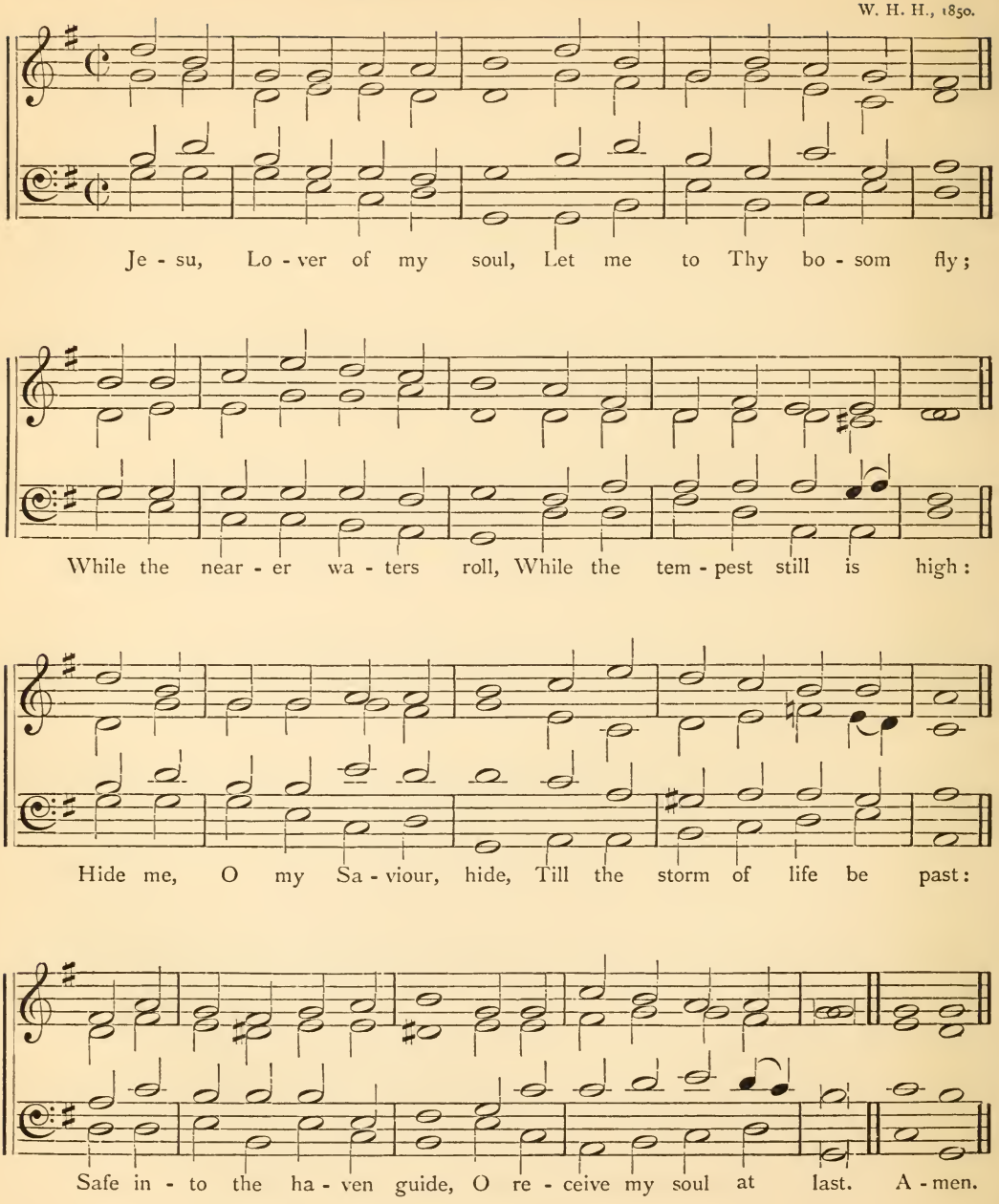






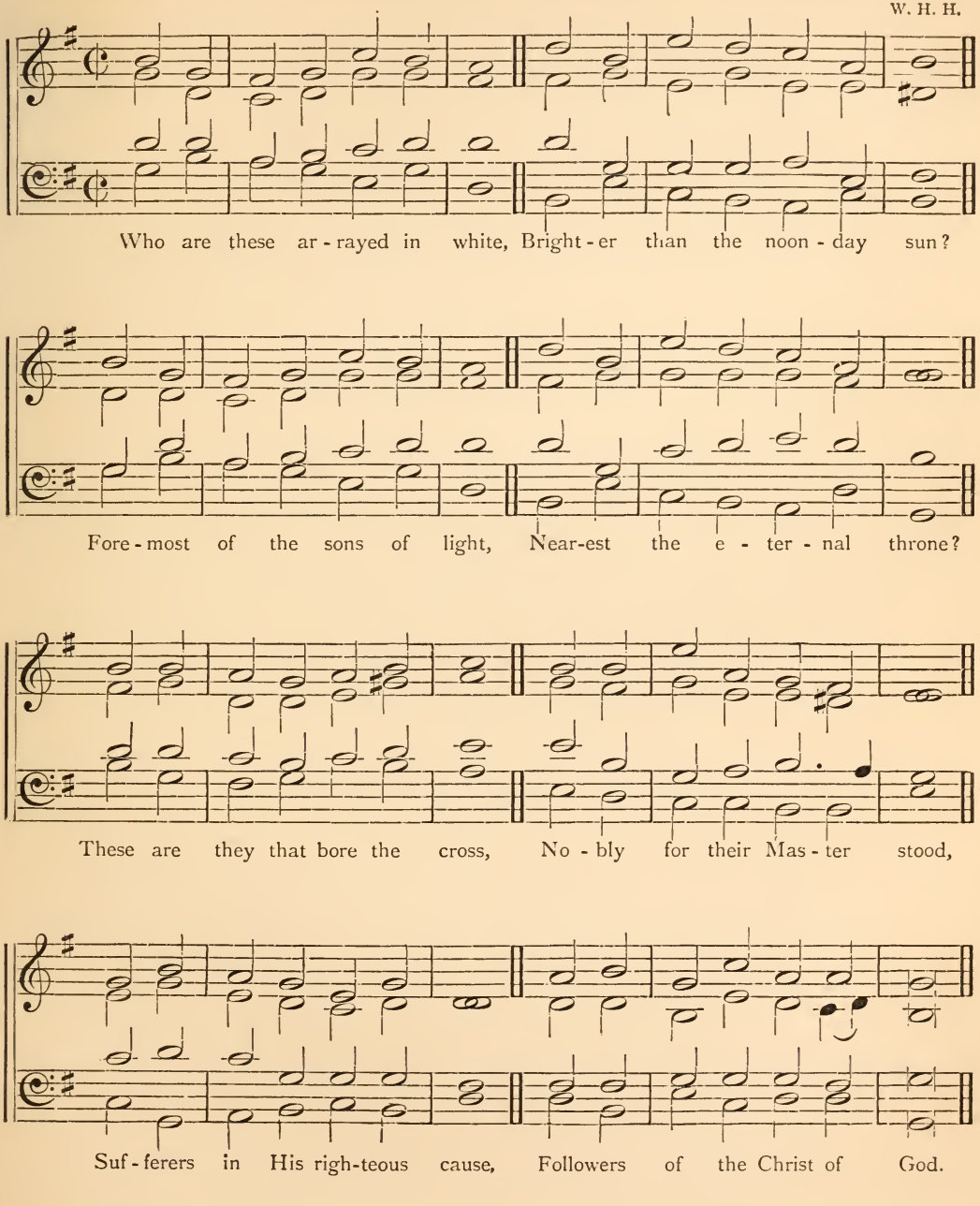
No. 161. **Seir.** (*Mount*) 77,77 D.

W. H. H., 1850.



No. 162. **Samaria.** (*Hill of*) 77, 77, D.

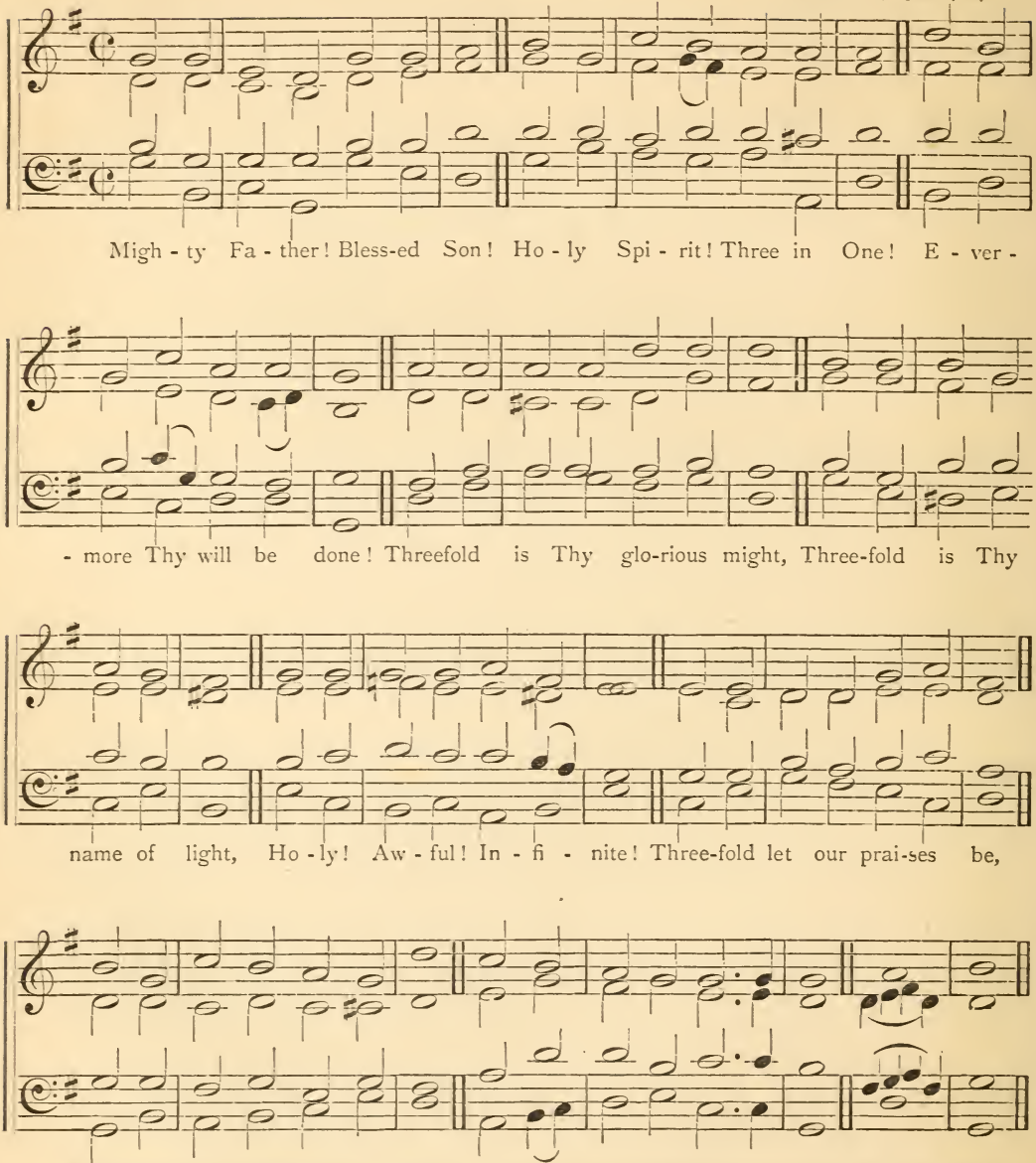
W. H. H.



No. 163. **Havergal.** 777, 777, 777.

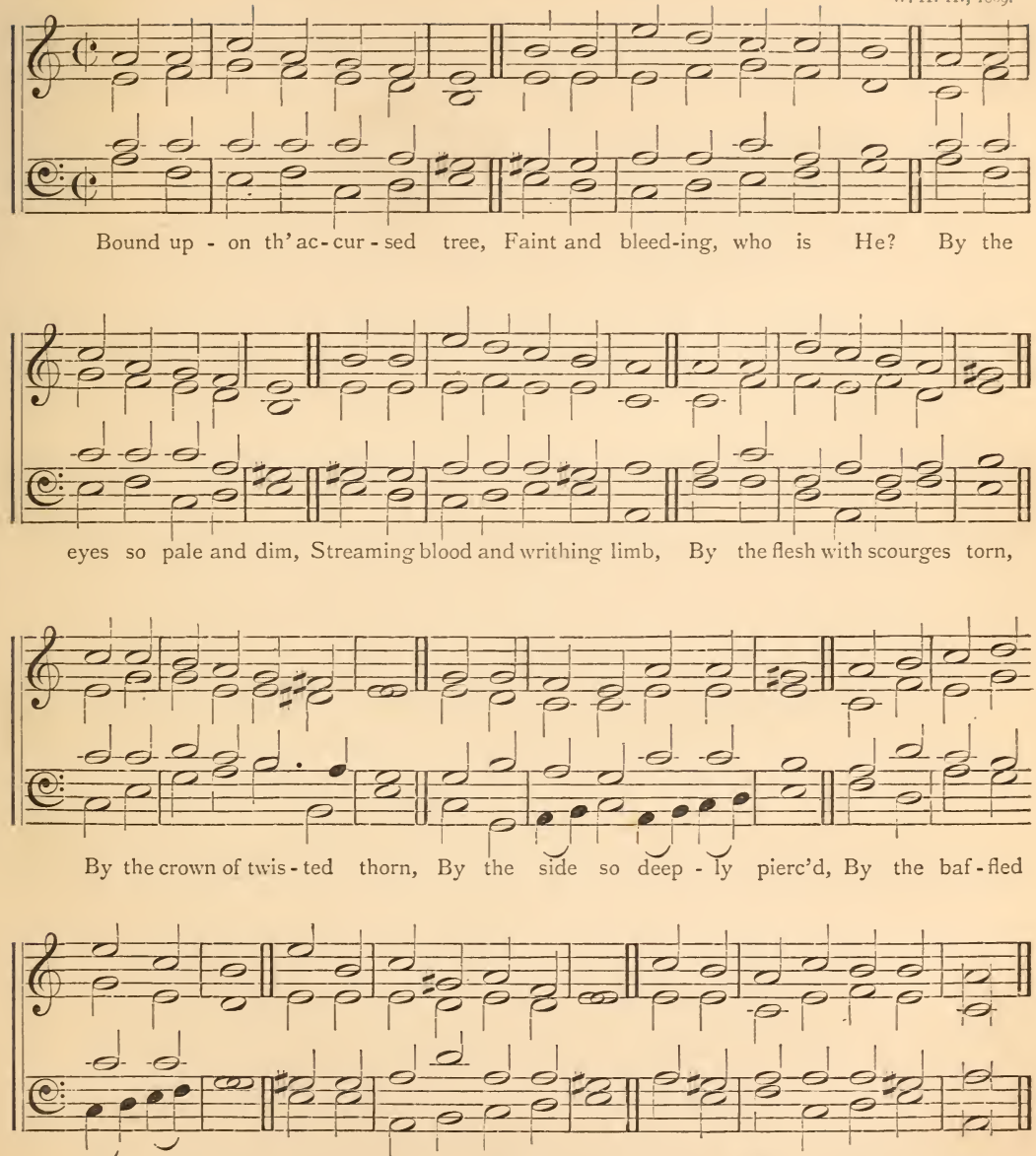
(*See Preface, p.* xxi.)

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



No. 164. **Calvary.** 10 lines 7s, or 77, 77, D.*

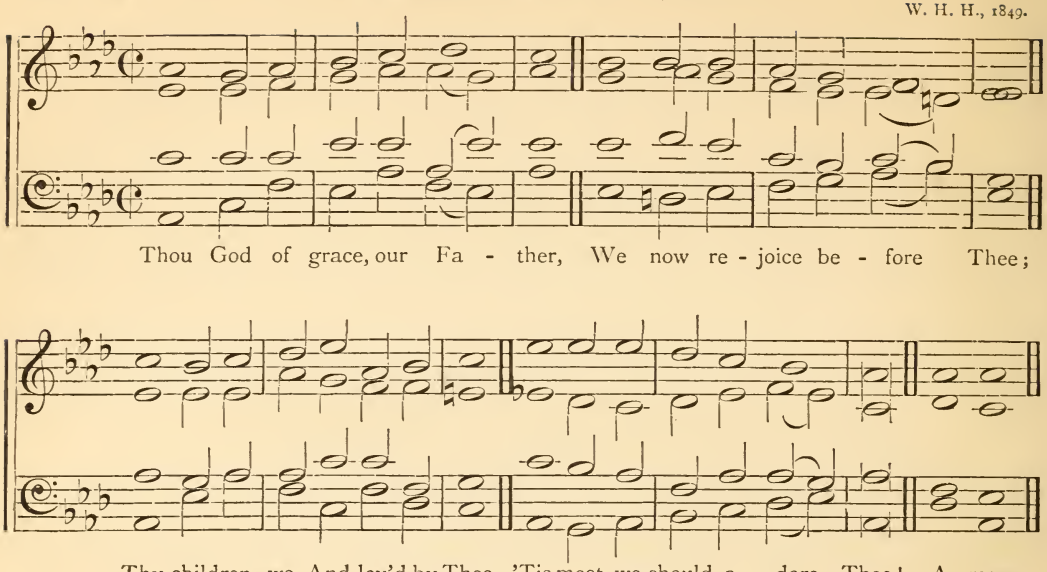
W. H. H., 1869.



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

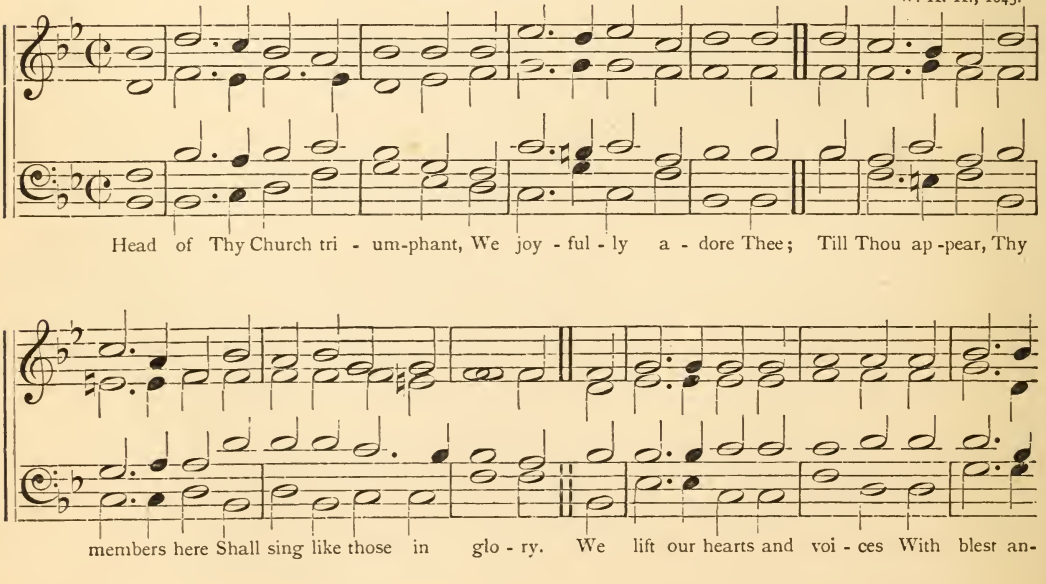
No. 165. **Gozan.** (*River of*) 77, 87.

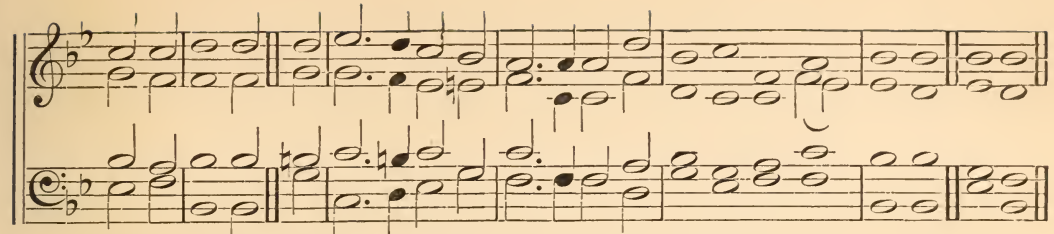
W. H. H., 1849.



No. 166. **Joan EE.** 77, 87 D.

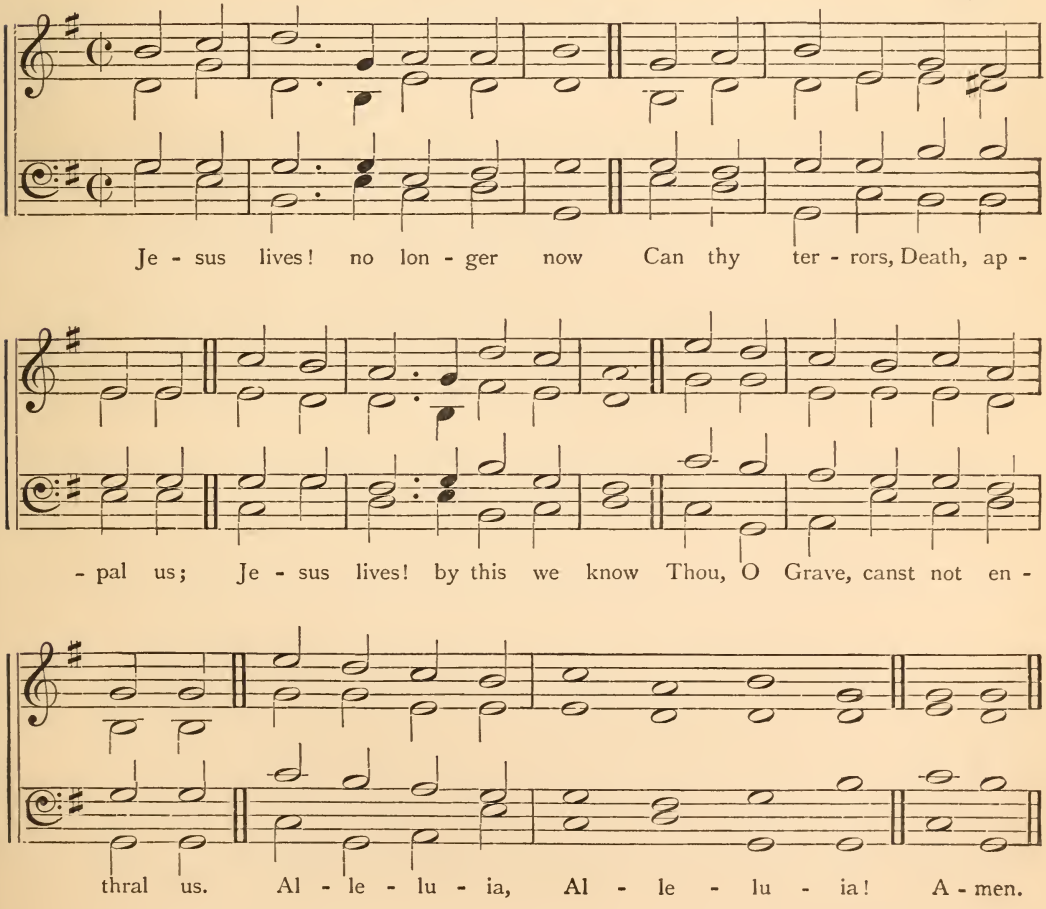
W. H. H., 1845.





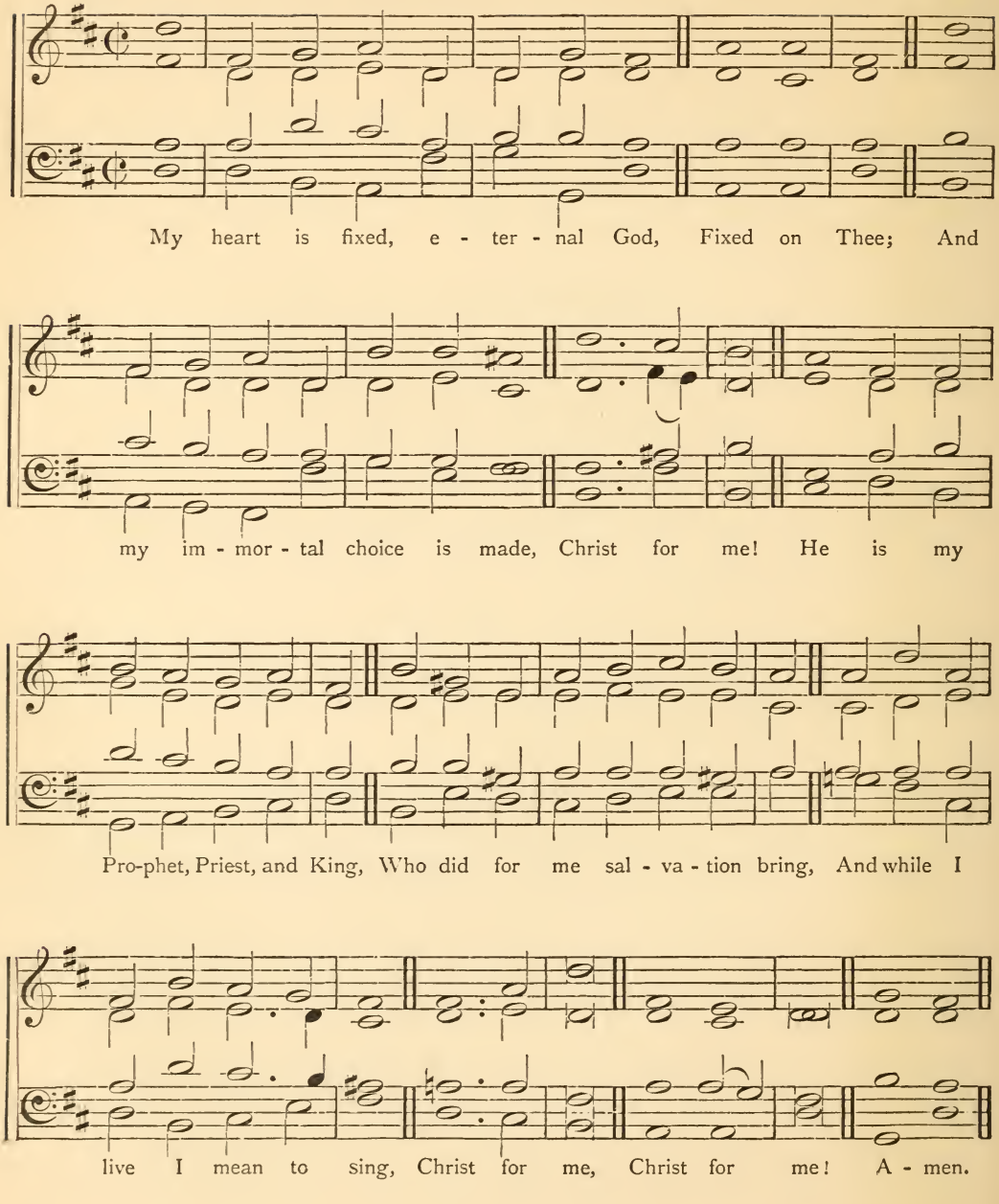
No. 167. **Salmon.** (*Hill of*) 78, 78.

W. H. H.



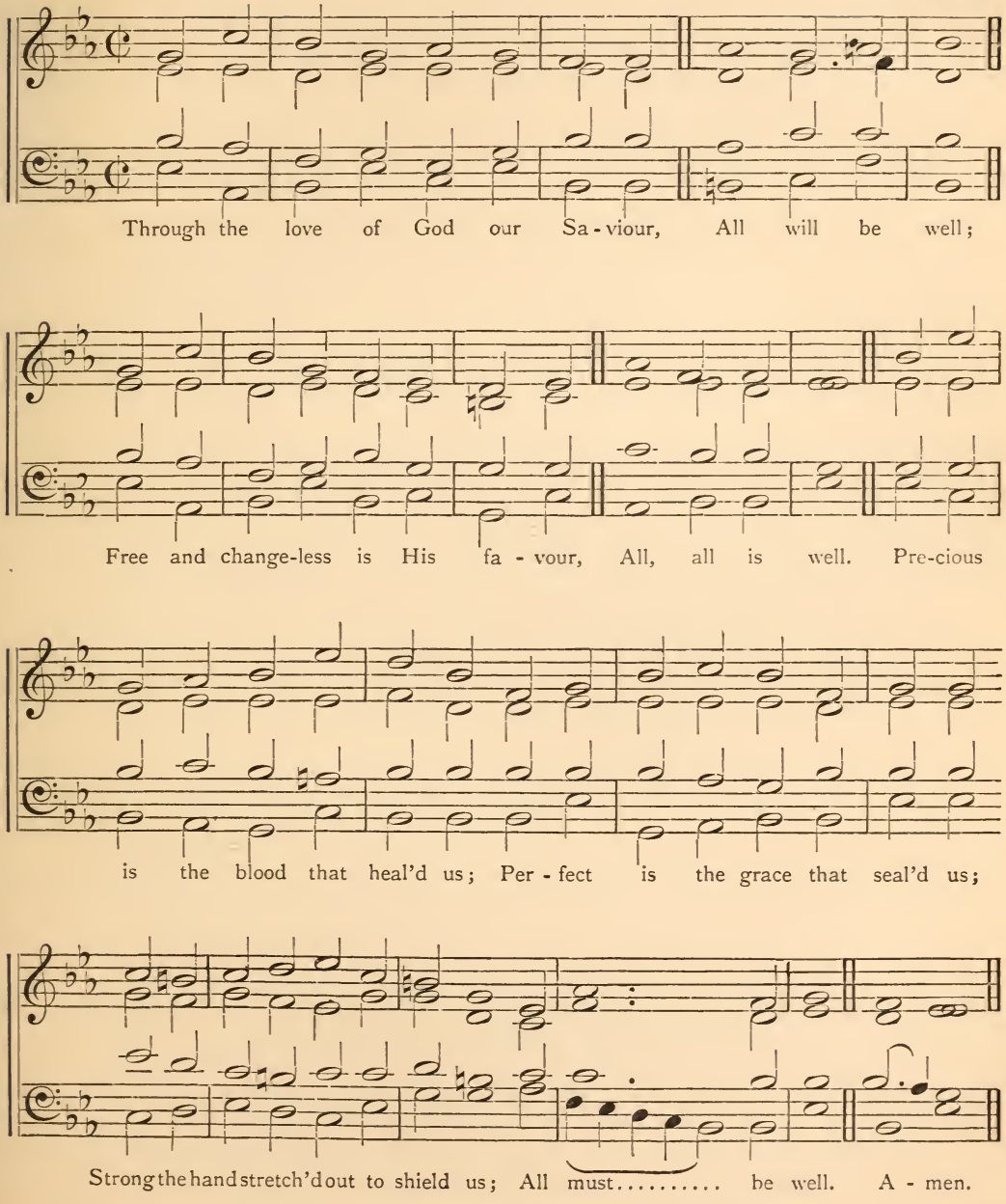
No. 168. **Stephanas.** 83, 83, 888, 33.

F. R. H., 1870.



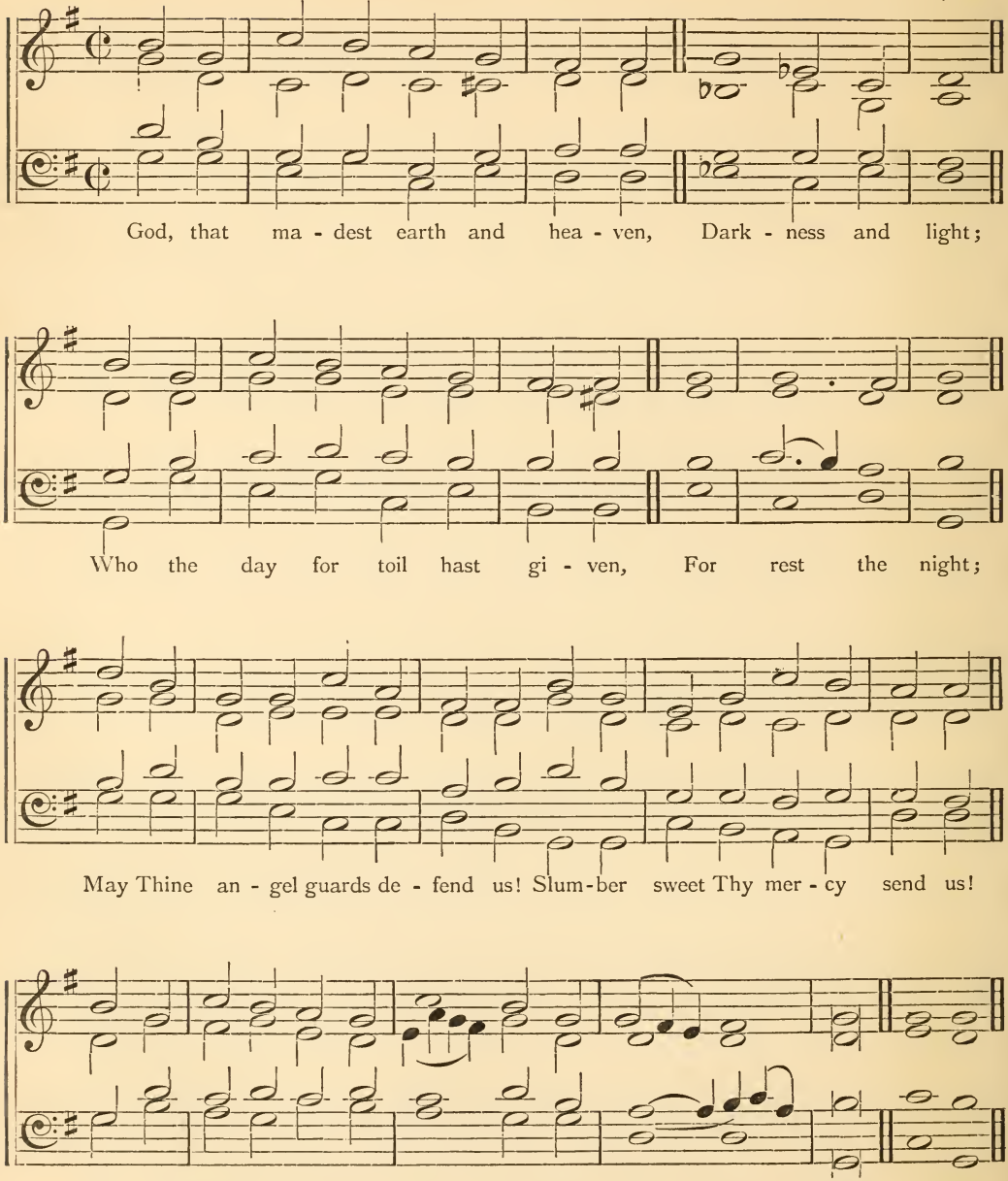
No. 169. **Tiberias.** (*Sea of*) 84, 84, 888, 4.

W. H. H., 1869.



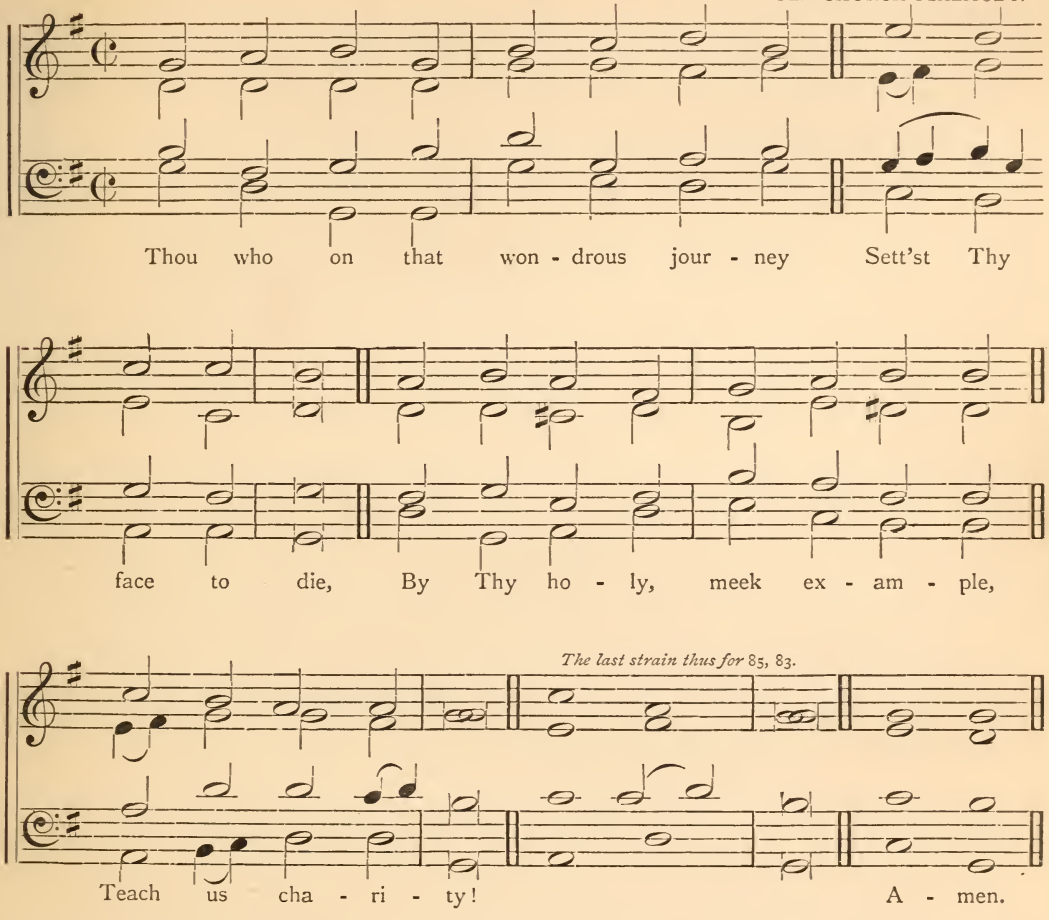
No. 170. **Casiphia.** (*Sea of*) 84, 84, 888, 4.

W. H. H., 1868.



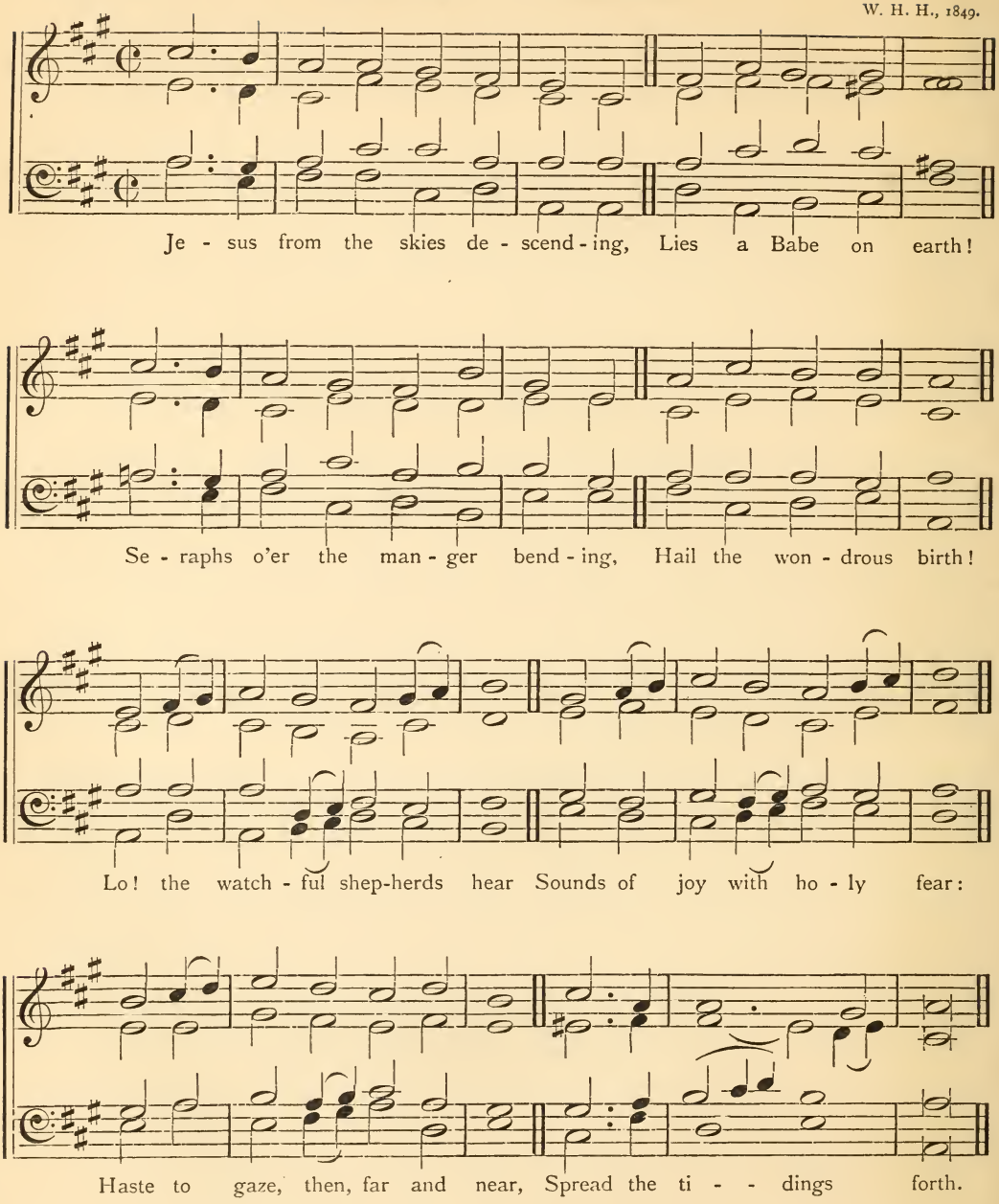
No. 171. **Prague.** 85, 85; or, 85, 83.

OLD CHURCH PSALMODY.



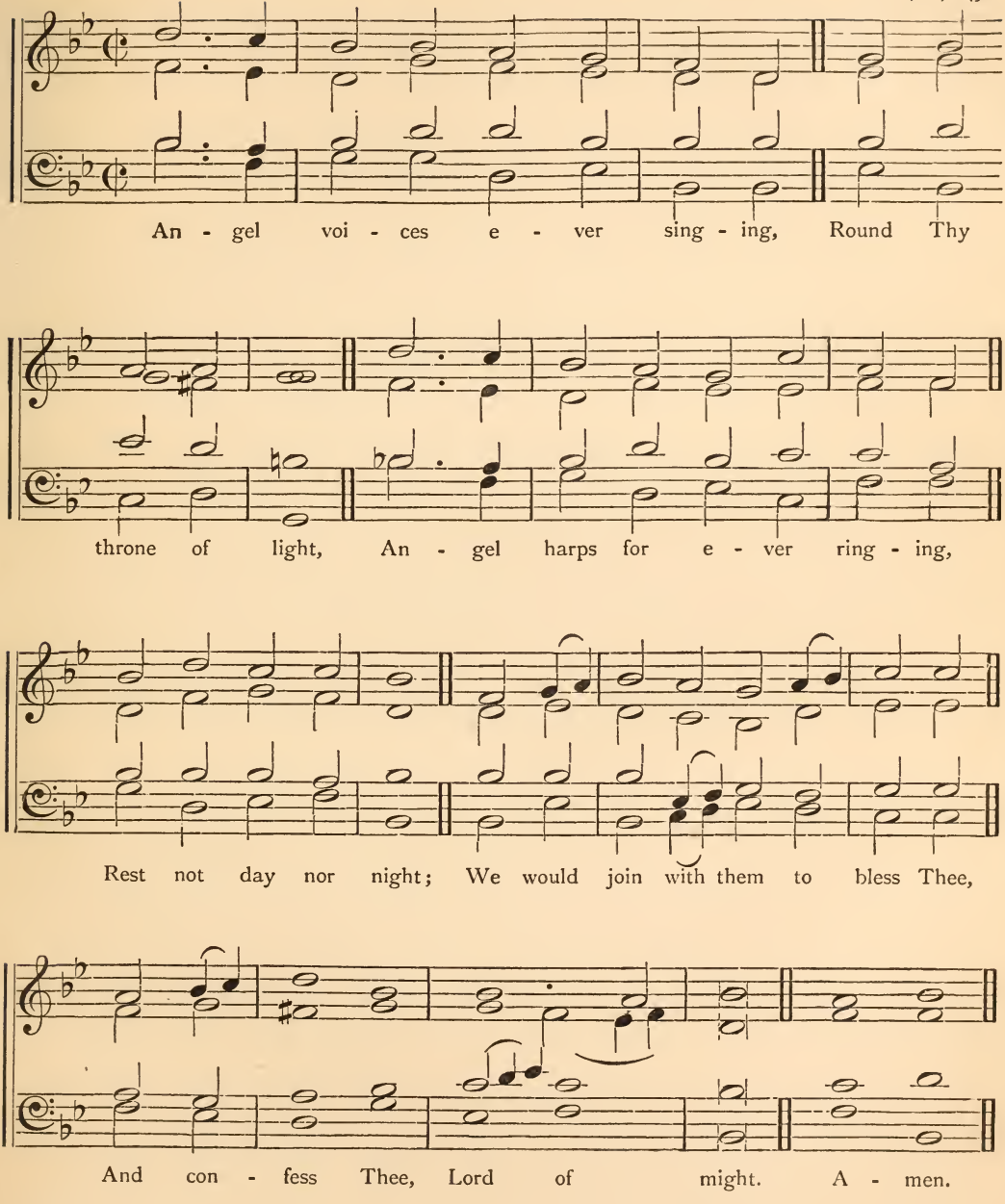
No. 172. **Jared E.** 85, 85, 777, 5.

W. H. H., 1849.

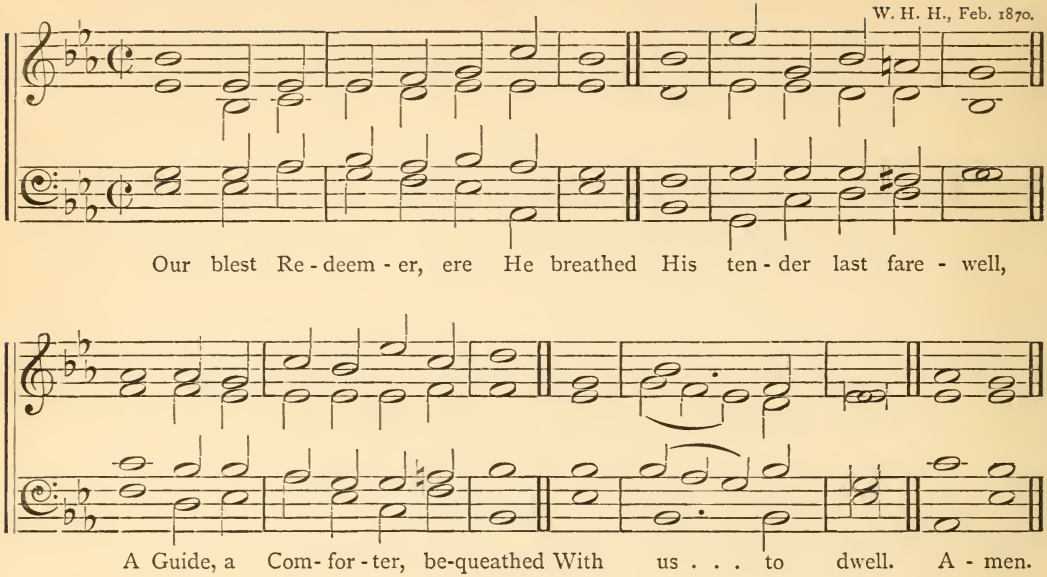


No. 173. **Zared H.** (*Valley of*) 85, 85, 843.

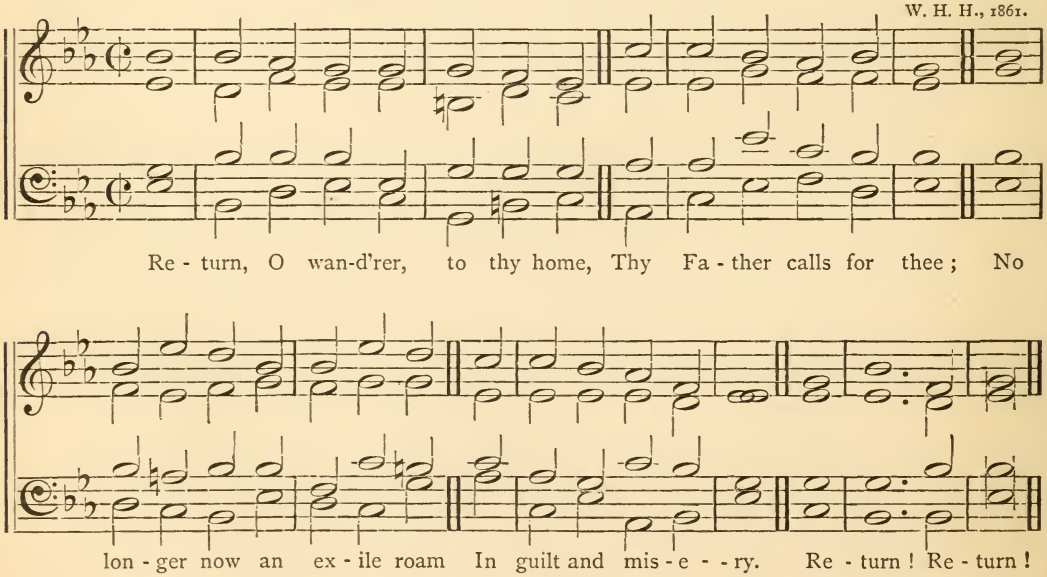
W. H, H., 1849.



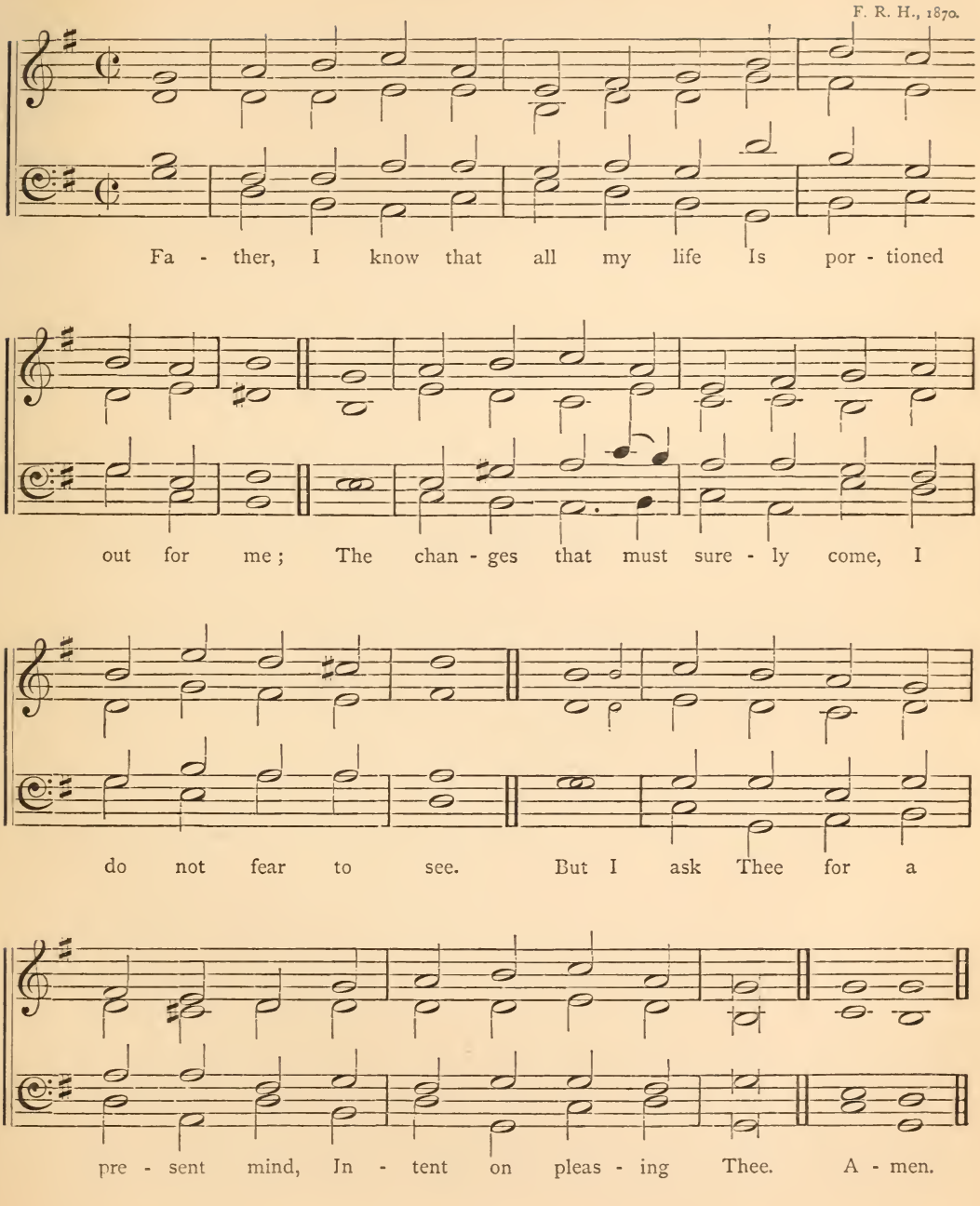
No. 174. **Bethany.** 86,84.



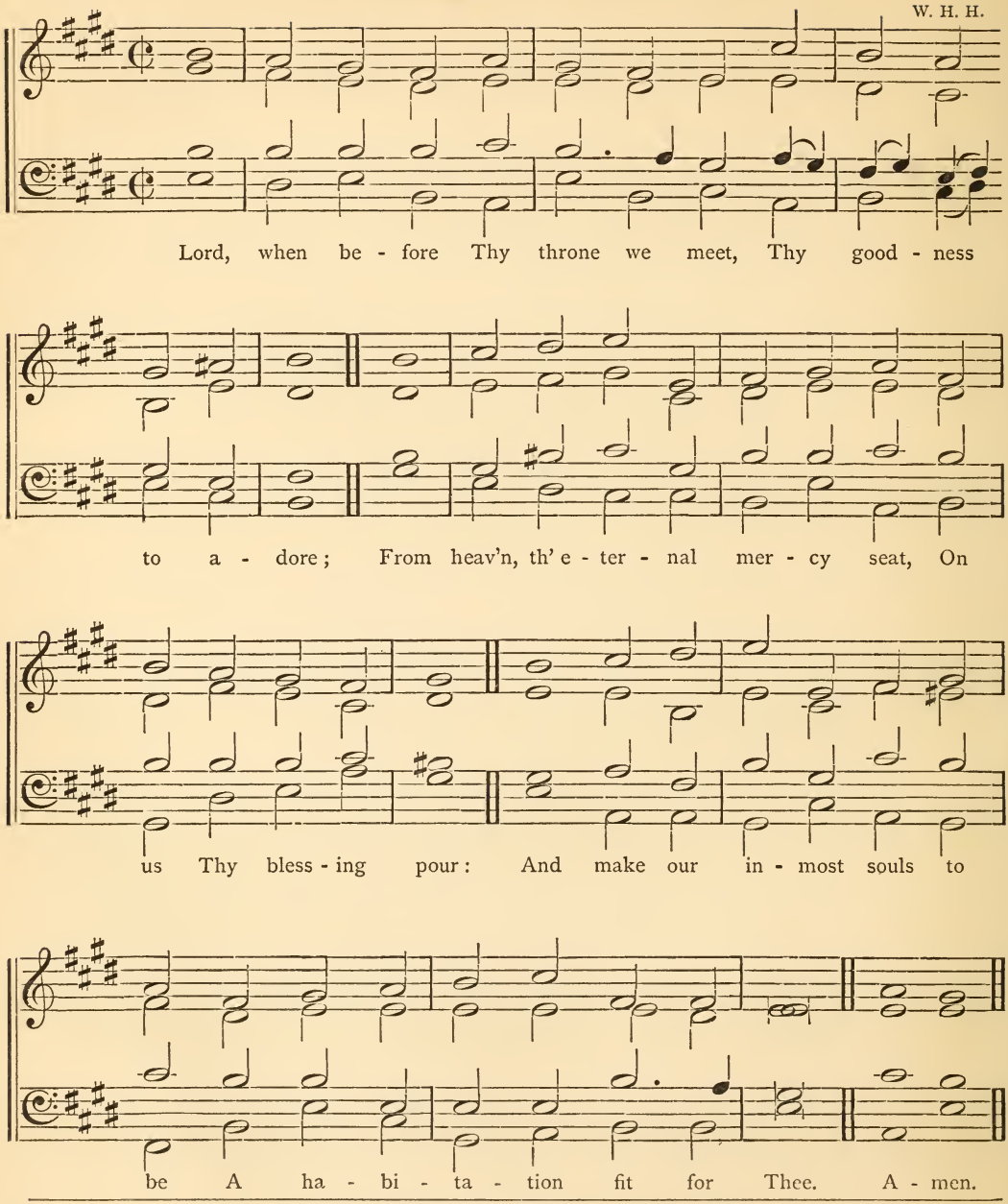
No. 175. **Midian.** 86,86,4, or C.M.



No. 176. **Silvanus.** 86,86,86.



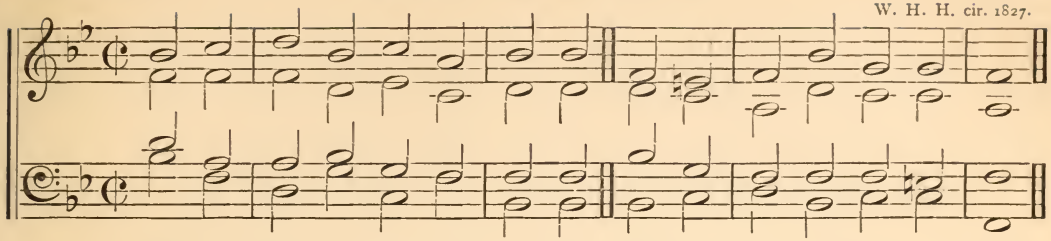
No. 177. **Lebanon.** 86,86,88.*



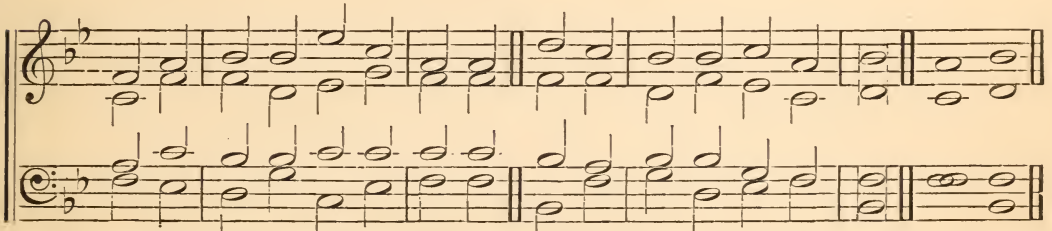
* For 76, 76, 88, slur 6th and 7th notes of 1st and 3rd strains.

No. 178. **Sirah.** (*Well of*) 87,87.

W. H. H. cir. 1827.



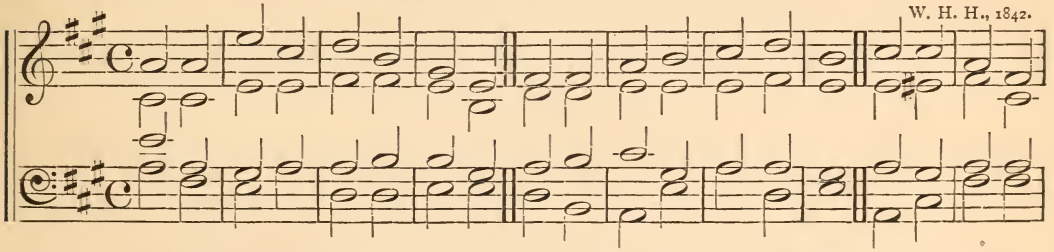
Soon the trum-pet of sal - - va - tion, Loud - ly, sweet - ly shall be blown;



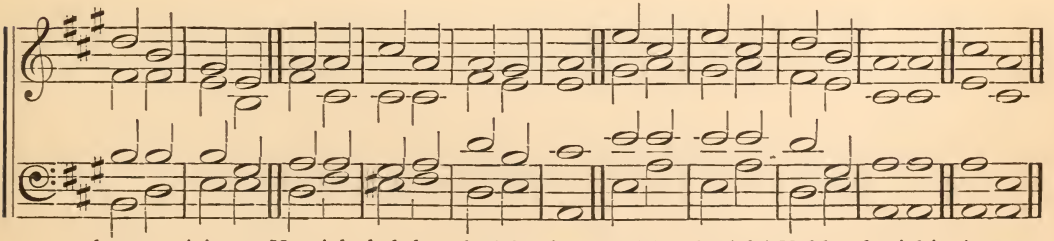
And each kindred, tongue and na - tion, Shall the thrill-ing man-date own. A - men.

No. 179. **Sitnah.** (*Well of*) 87,87.

W. H. H., 1842.

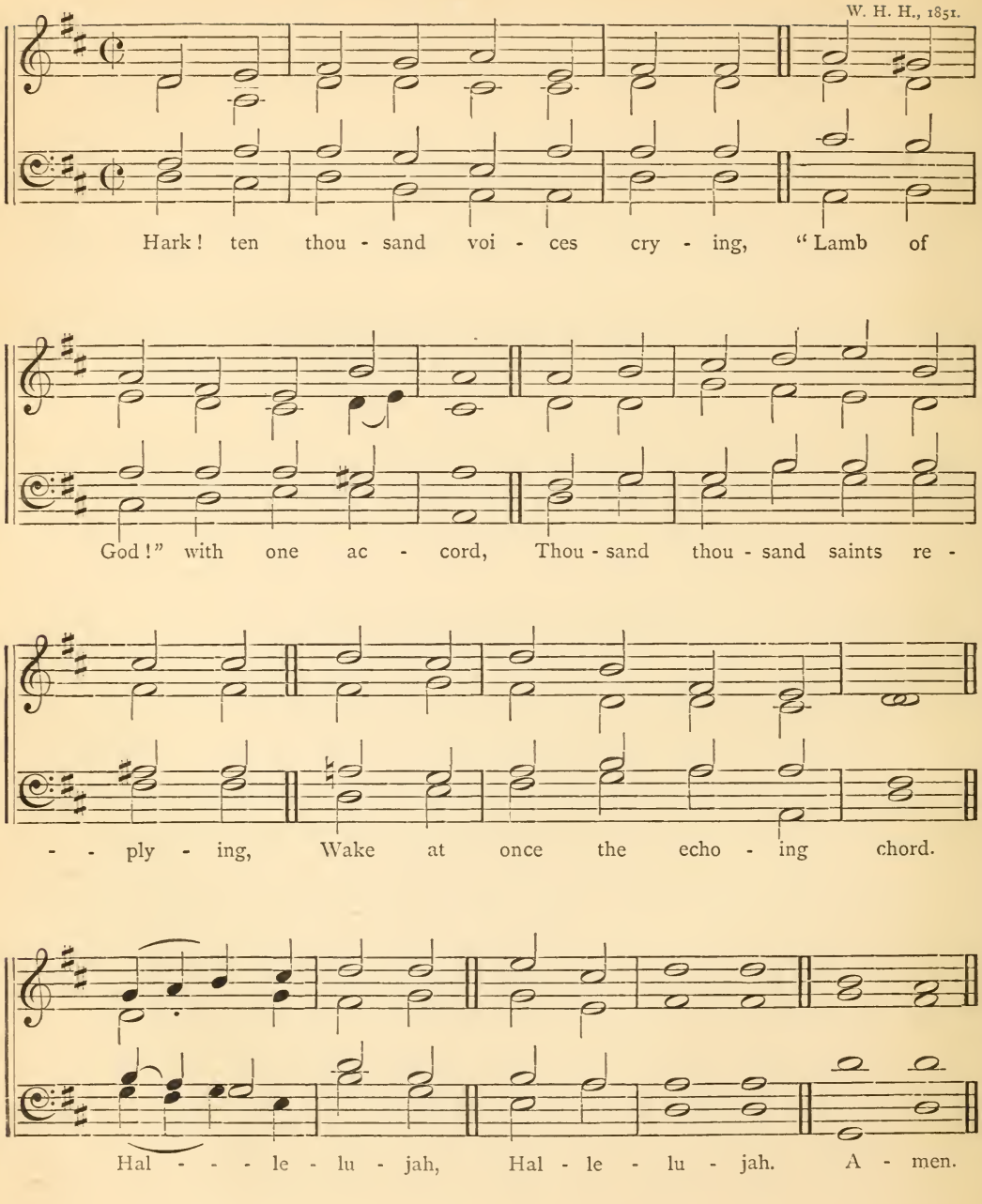


Hark! what mean those ho - ly voi-ces, Sweet-ly sounding thro' the skies; Lo! th'an-ge-lic



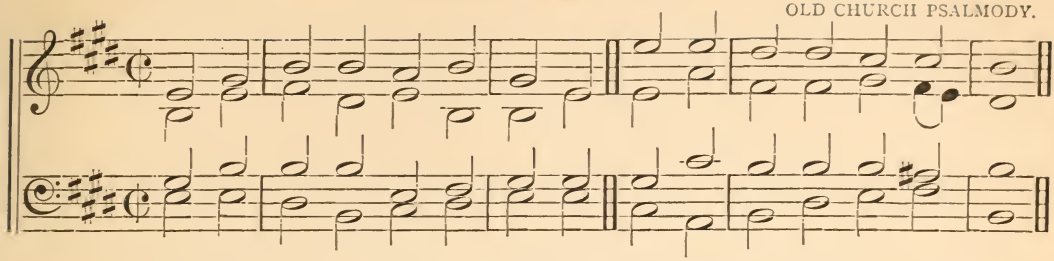
host re - joi-ces: Heav'nly hal-le - lu-jahs rise. Hal-le - lu-jah! Hal-le - lu-jah! A - men.

No. 180. **Sirion.** (*Mount*) 8 7,8 7.

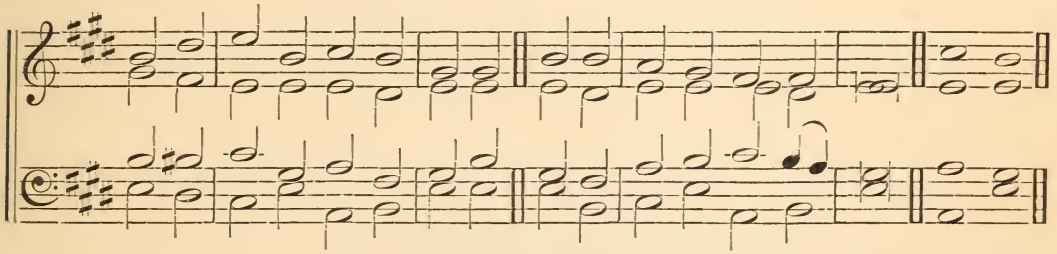


No. 181. **Culbach.** 87,87.

OLD CHURCH PSALMODY.



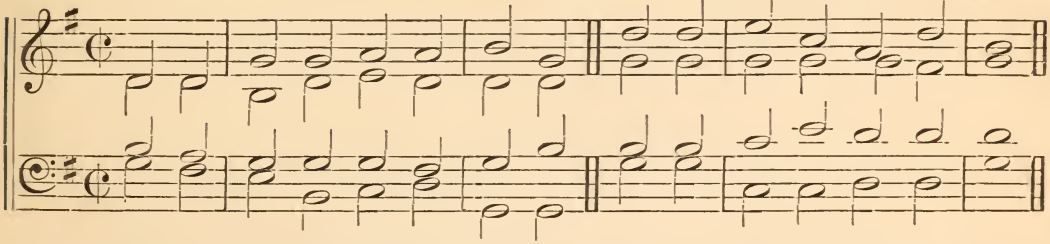
Praise the Lord; ye heav'ns a - dore Him; Praise Him, an - gels, in the height;



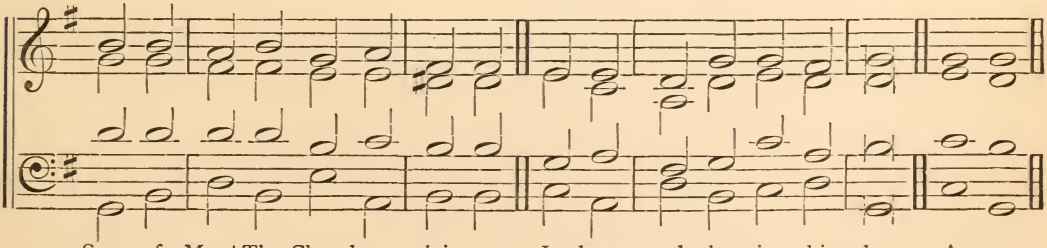
Sun and moon, re-joice be - fore Him; Praise Him, all ye stars of light. A - men.

No. 182. **Stuttgard.** 87,87.

OLD CHURCH PSALMODY.



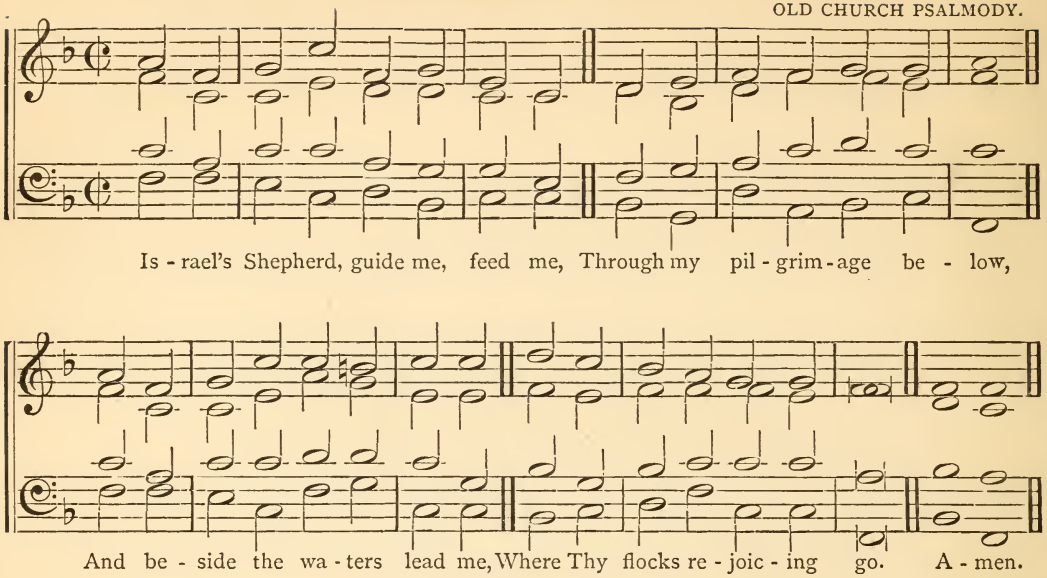
Hal - le - - lu - jah! Lord, our voi - ces Rise in cho - ral strains to Thee;



Son of Man! Thy Church re - joi - ces In her week - ly ju - bi - lee. A - men.

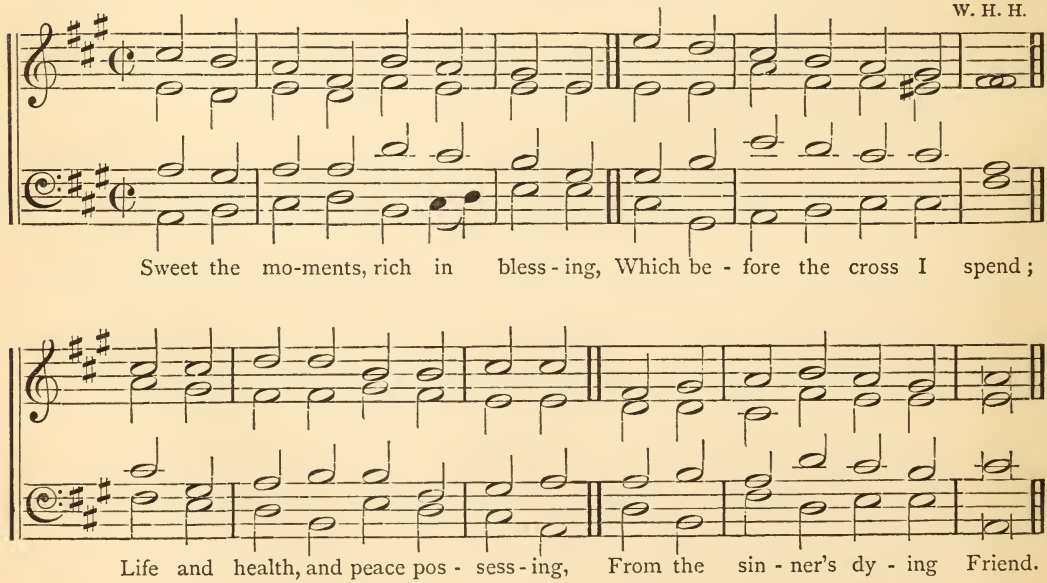
No. 183. **Frankfort.** 87,87.

OLD CHURCH PSALMODY.



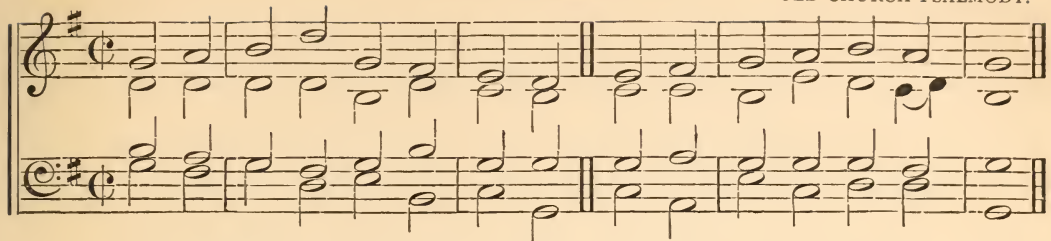
No. 184. **Sorek.** (*Valley of*) 87,87.

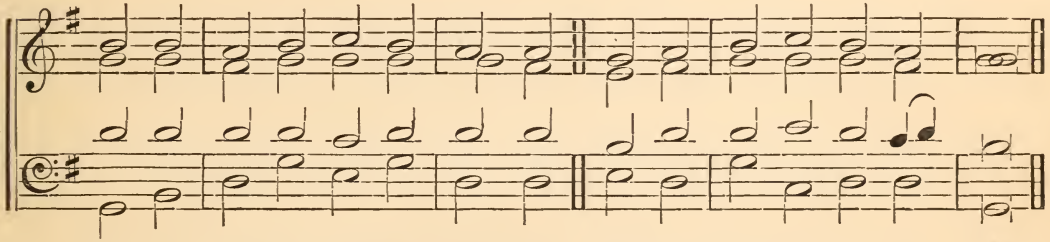
W. H. H.



No. 185. **Godesberg.*** 87,87.

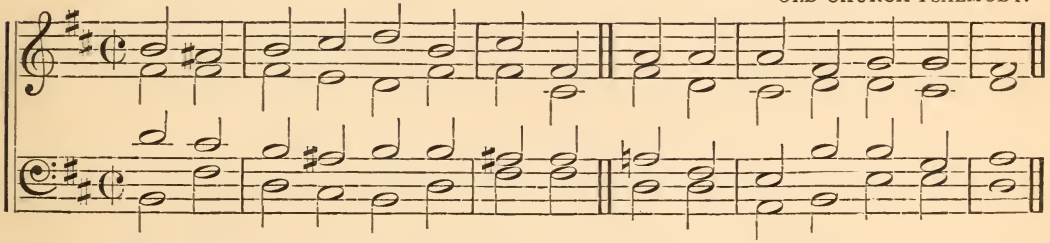
OLD CHURCH PSALMODY.

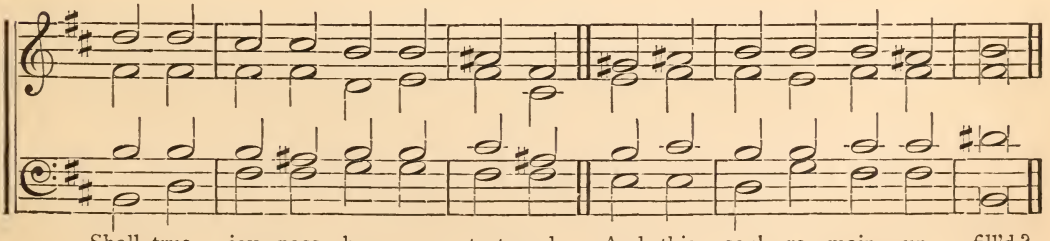




No. 186. **Bremen.†** 87,87.

OLD CHURCH PSALMODY.



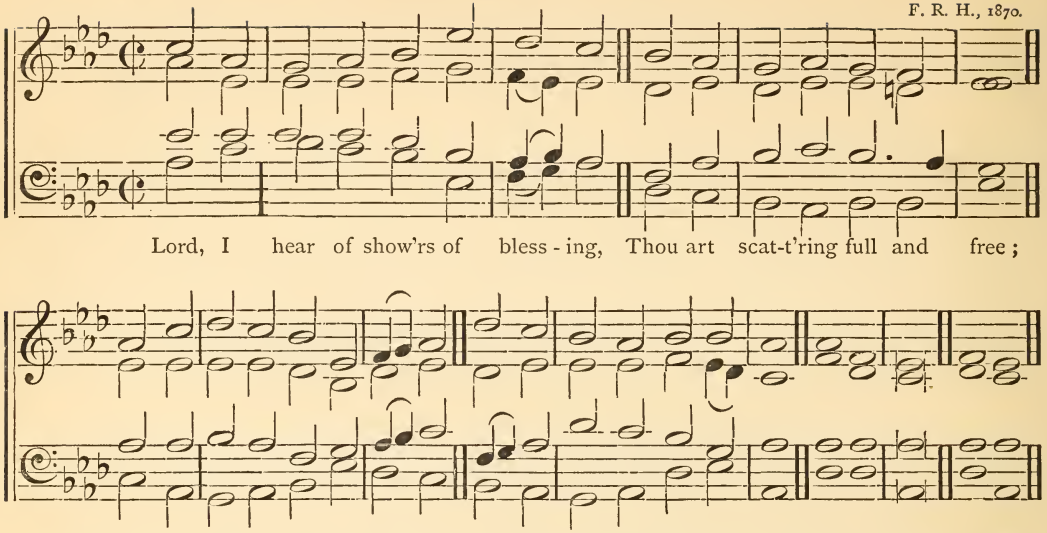


* Wrongly called WALTHAM or FORTON.

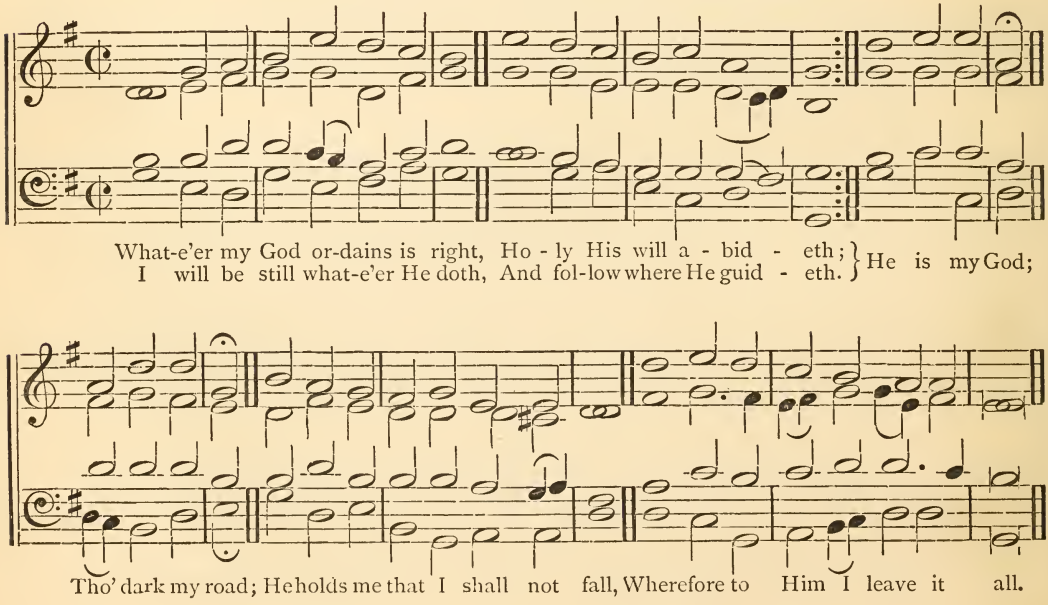
† Wrongly called COBURG.

No. 187. **Persis.** 87,87,3; or, 87,87.

F. R. H., 1870.

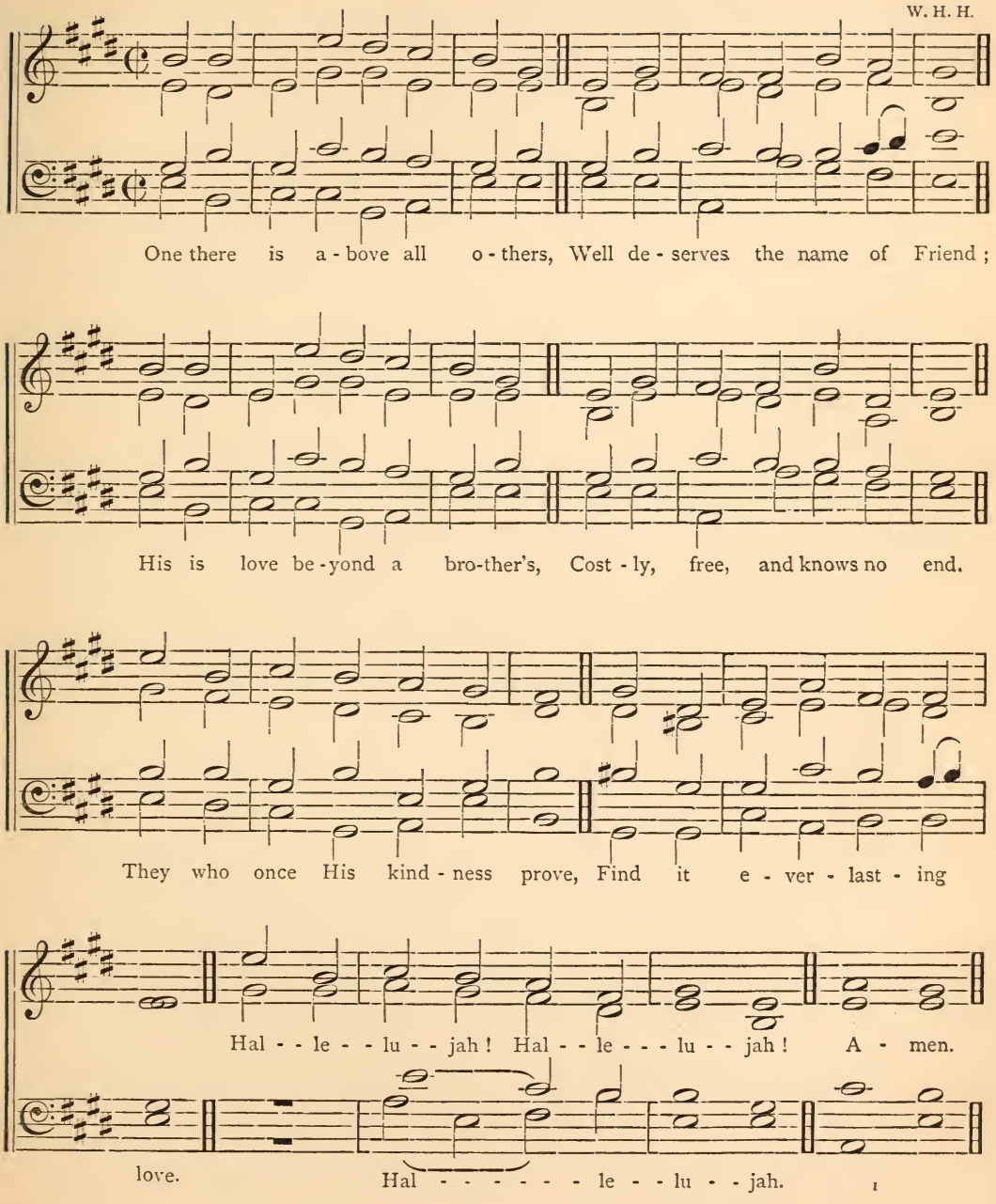


No. 188. **Baden K;** OR, NUREMBERG. 87,87,44,88.



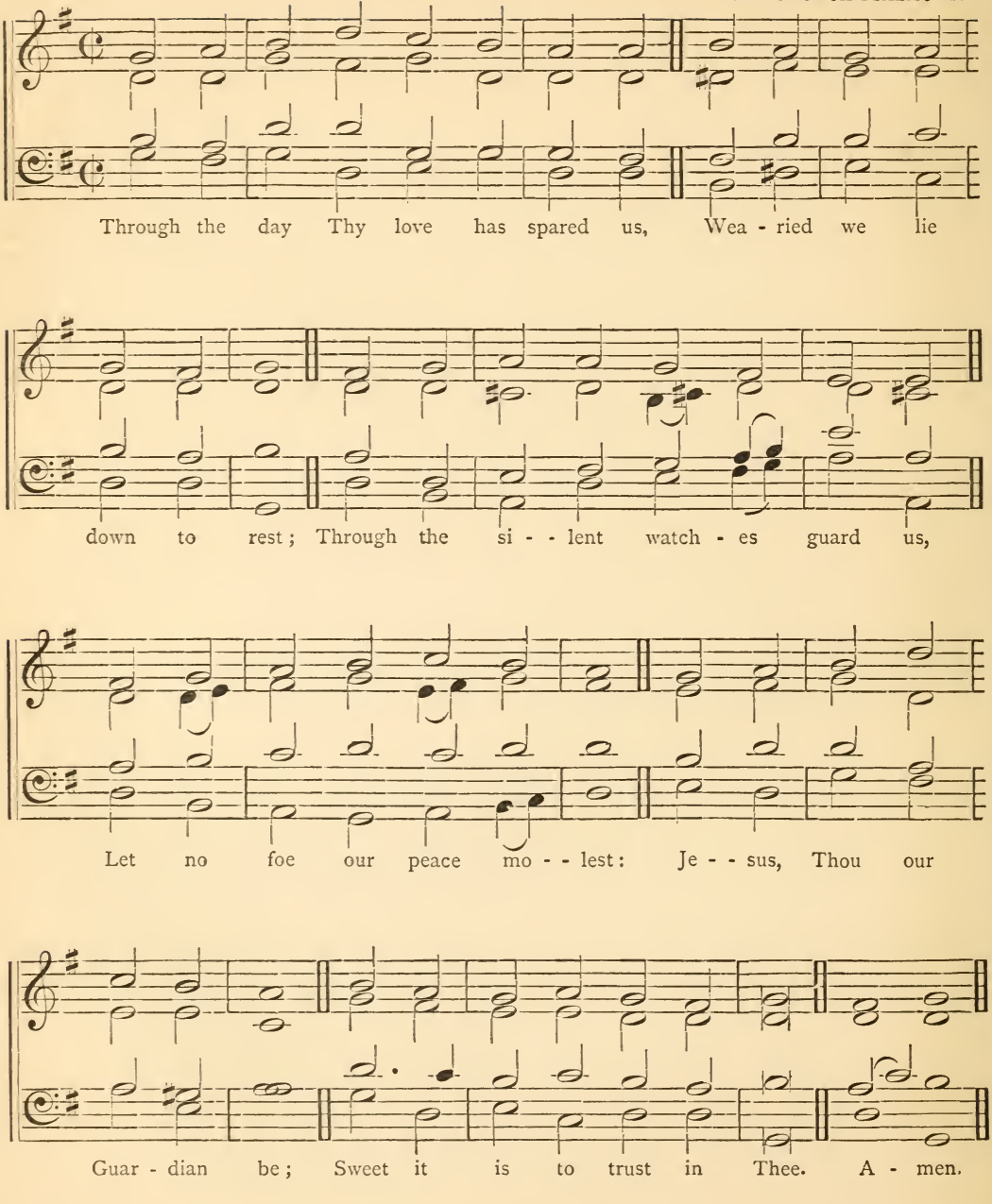
No. 189. **Succoth.** (*Valley of*) 87,87,77.

W. H. H.

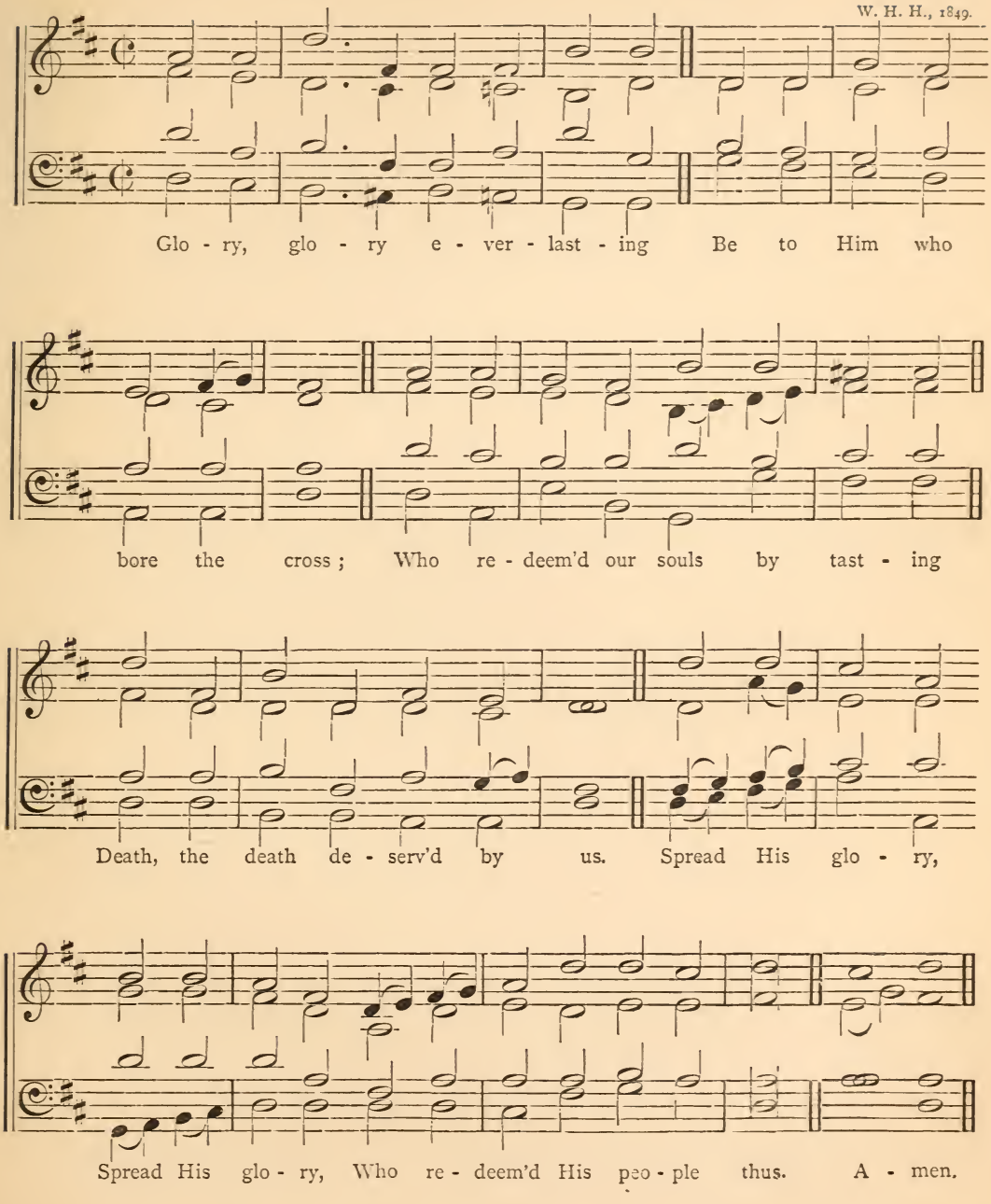


No. 190. **Cassel.** 87,87,77.

OLD CHURCH PSALMODY.

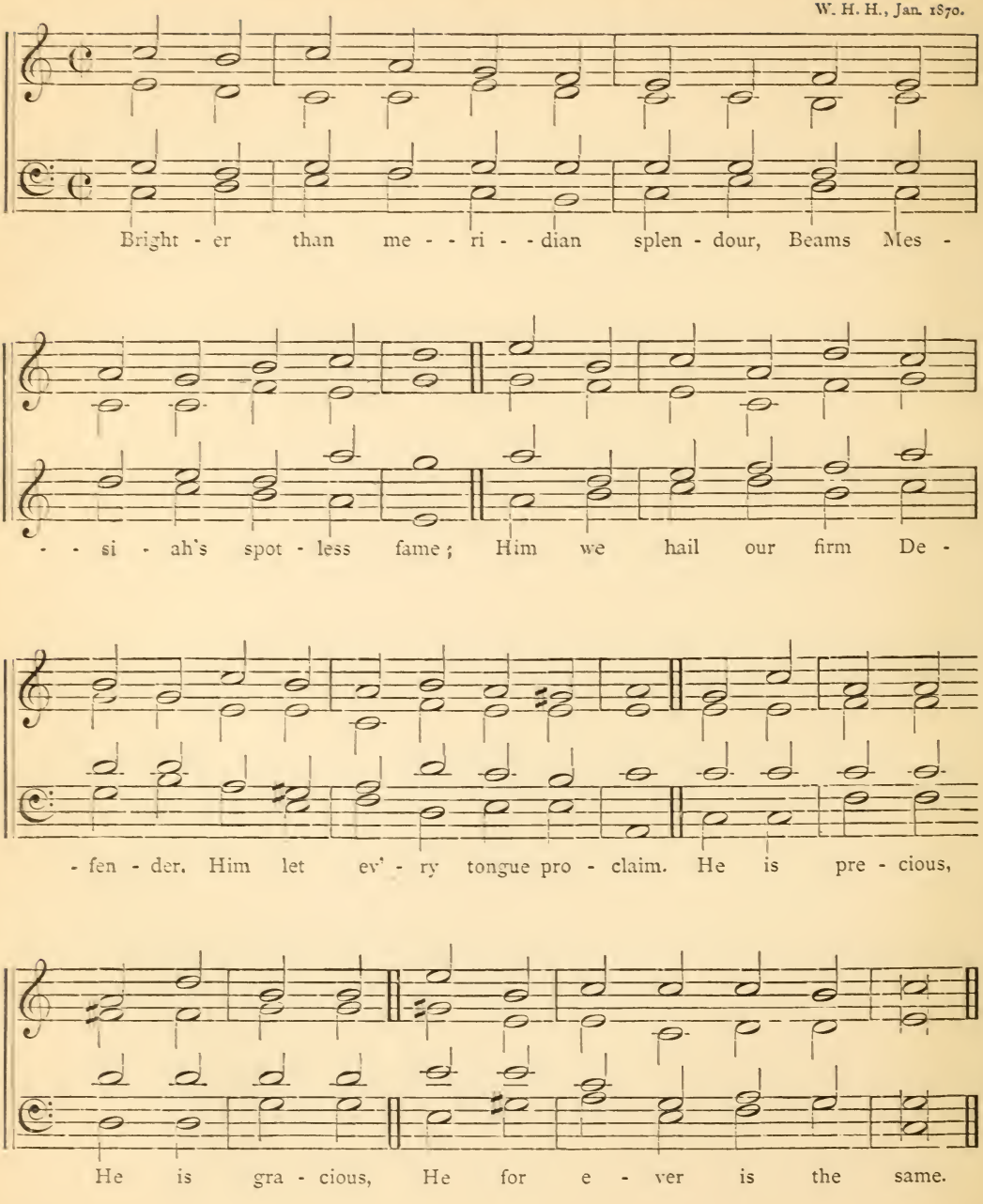


No. 191. **Zaanaim.** (*Plain of*) 87,87,87; or, 87,87,447.



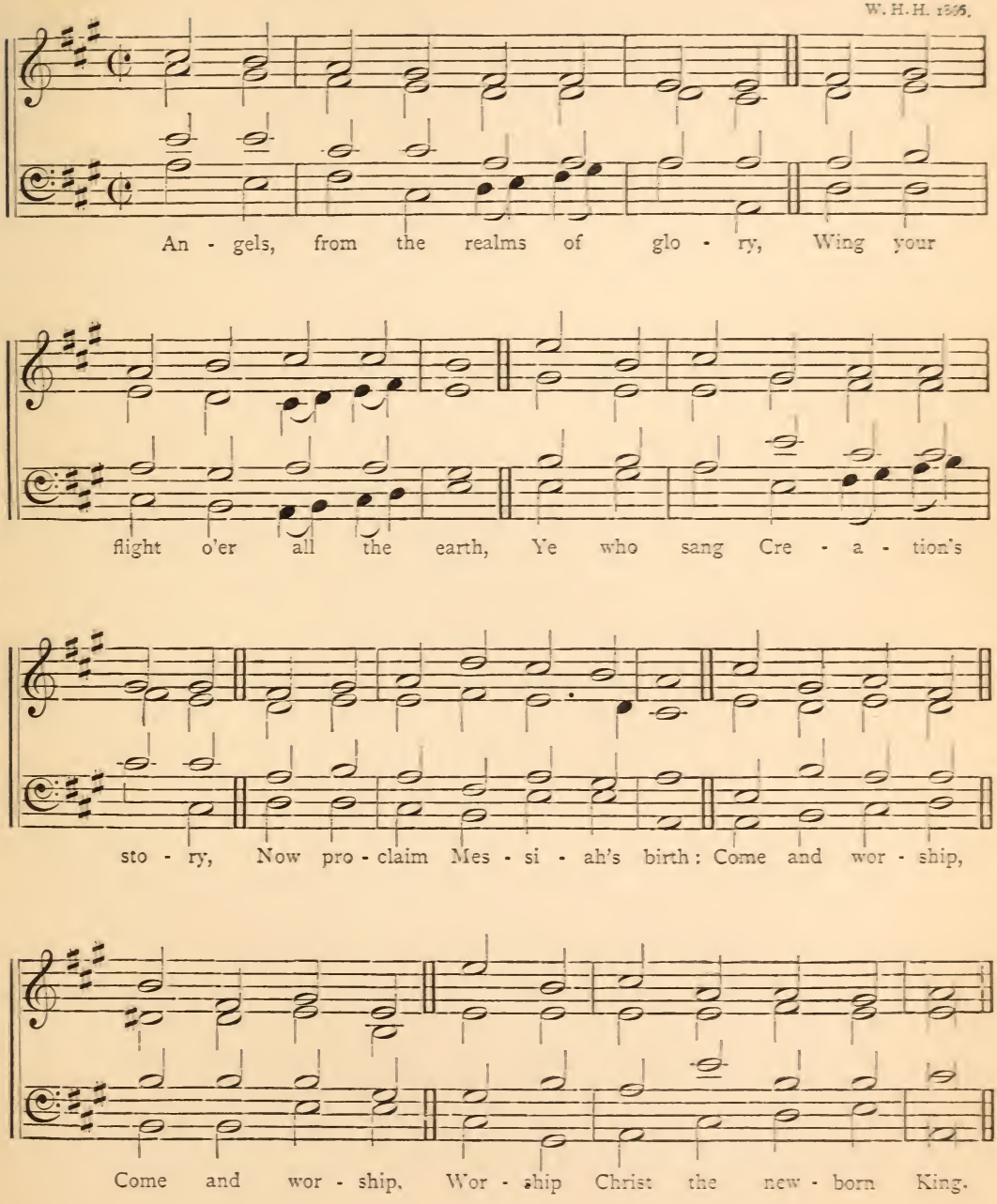
No. 192. **Havilah.** 87,87,87; or, 87,87,447.

W. H. H., Jan. 1870.



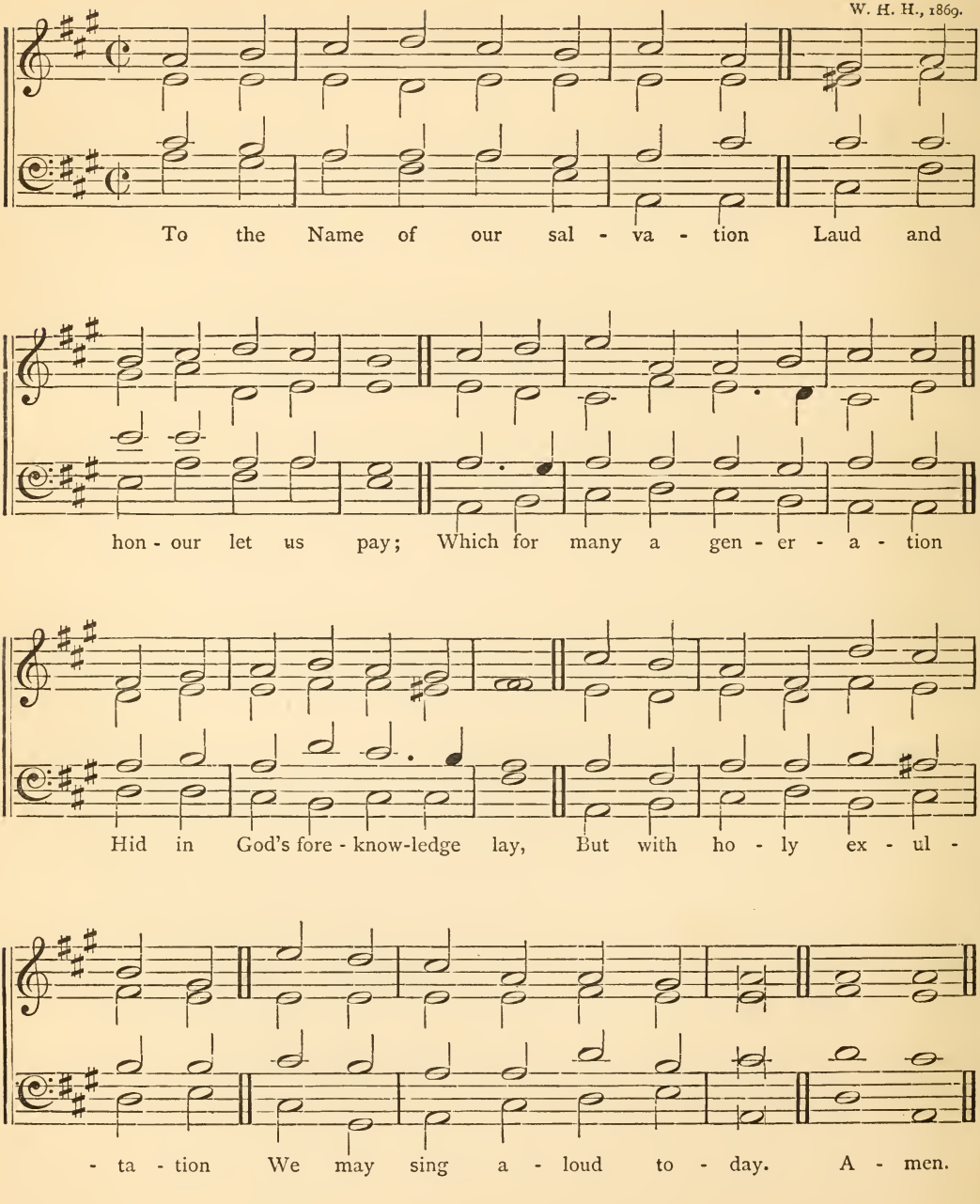
No. 193. **Idumea.** 87,87,87; or, 87,87,447.

W. H. H. 1866.



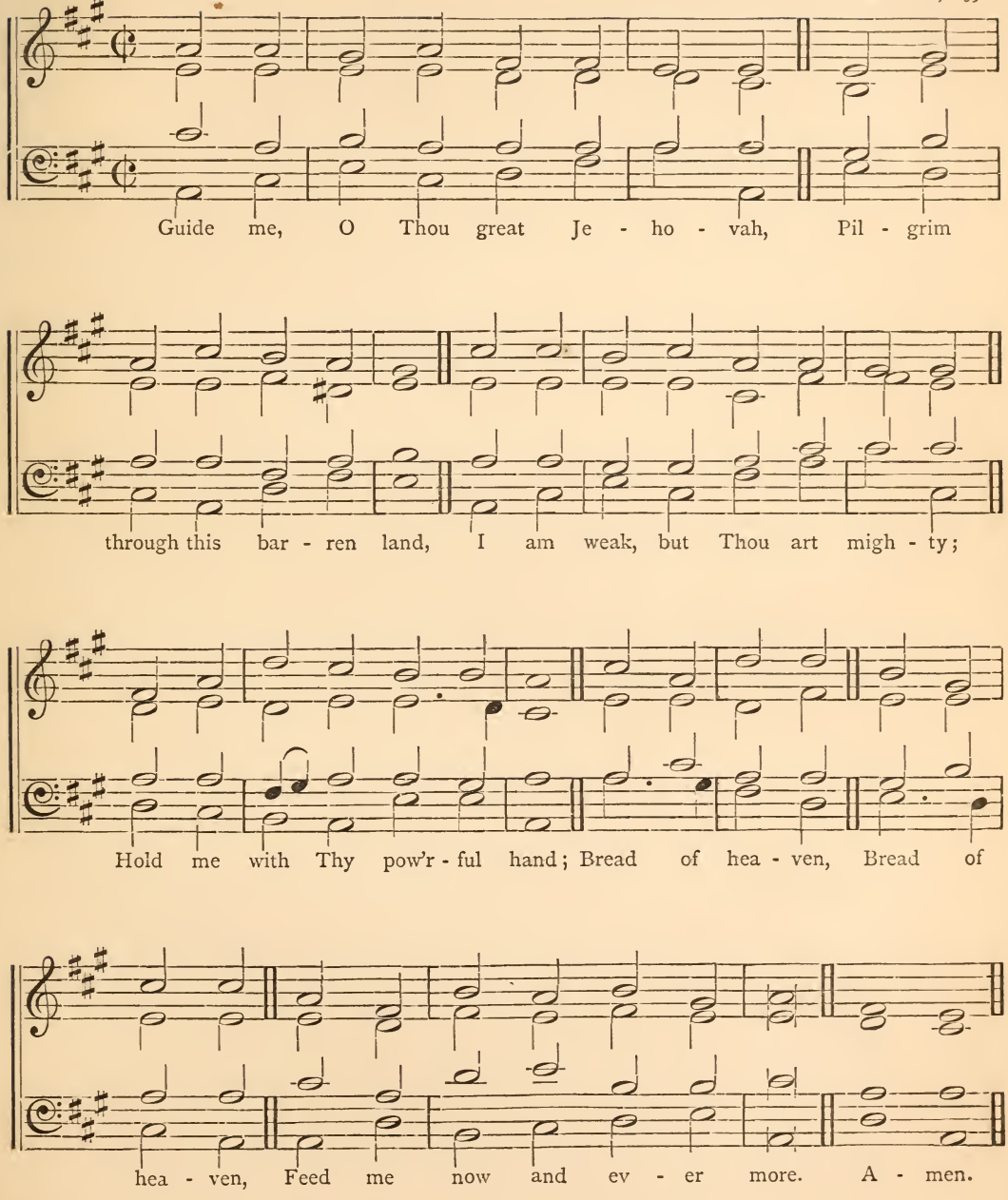
No. 194. **Teman.** 87,87,87; or 87,87,447.

W. H. H., 1869.



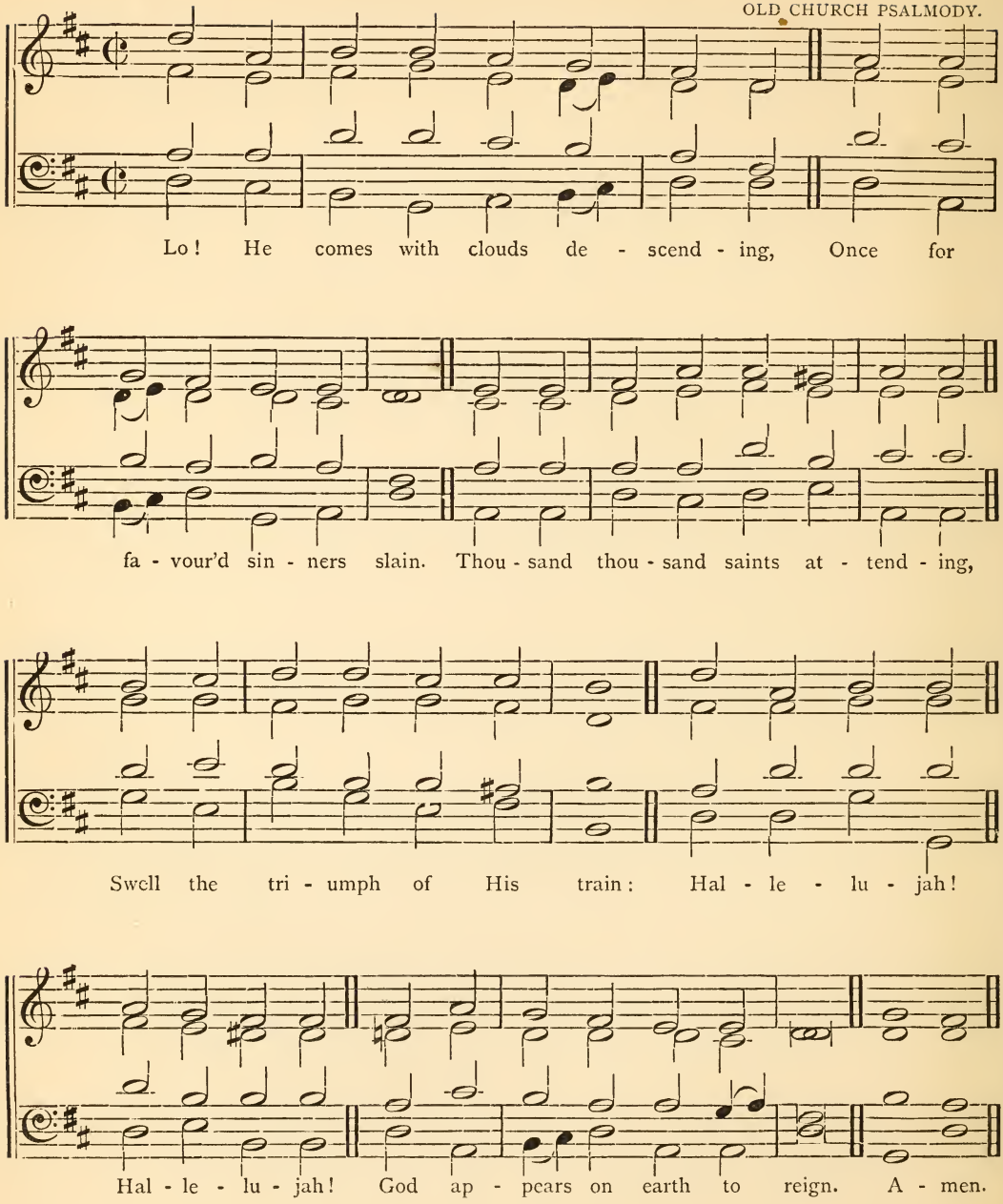
No. 195. **Media.** 87,87,87; or, 87,87,447.

W. H. H, 1859.



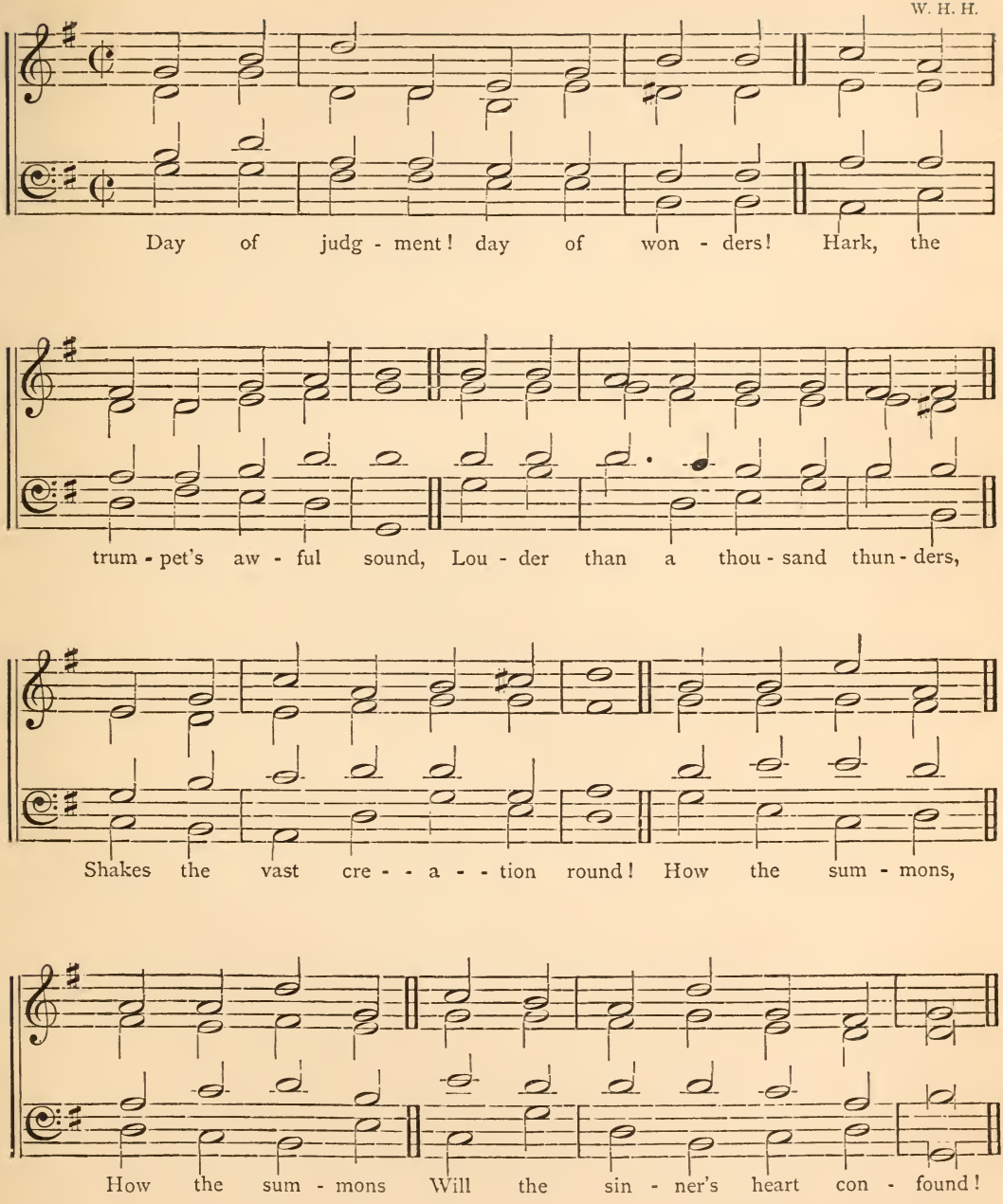
No. 196. **Coburg.** 87,87,87 ; or, 87,87,447.

OLD CHURCH PSALMODY.



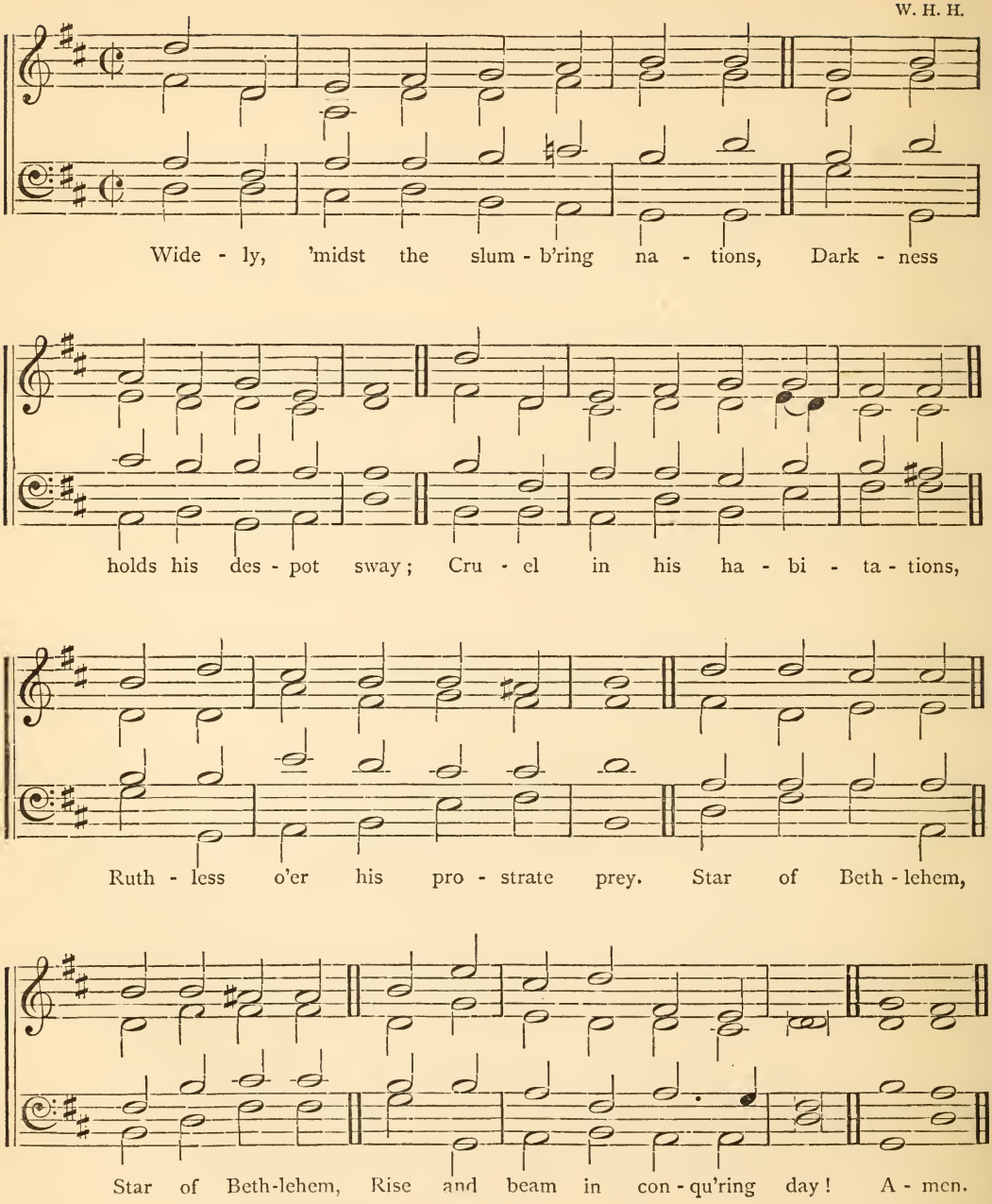
No. 197. **Tabor.** *(Mount)* 87,87,447.

W. H. H.



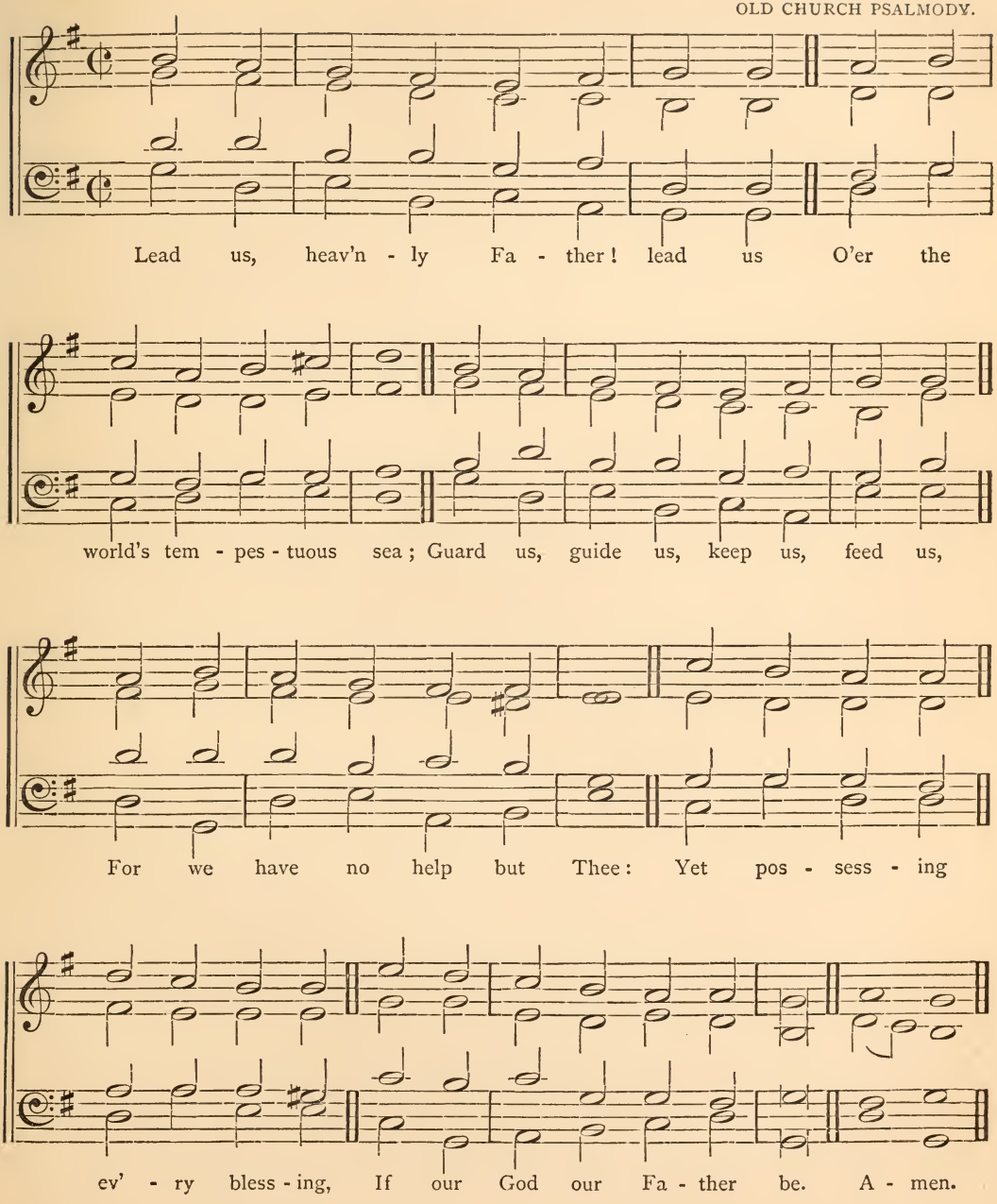
No. 198. **Ulai.** *(River)* 87,87,447.

W. H. H.



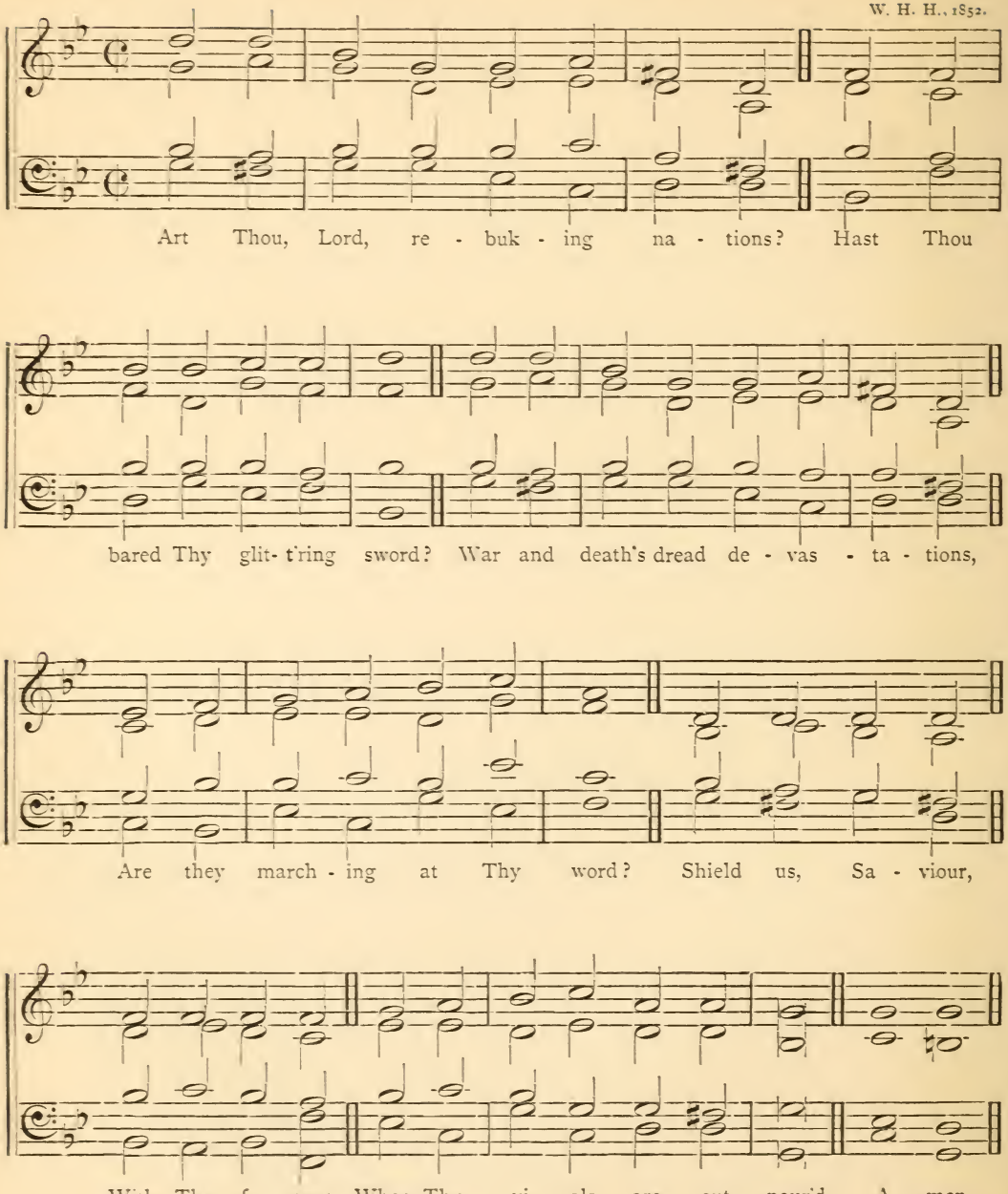
No. 199. **Lusatia.** 87,87,447.

OLD CHURCH PSALMODY.



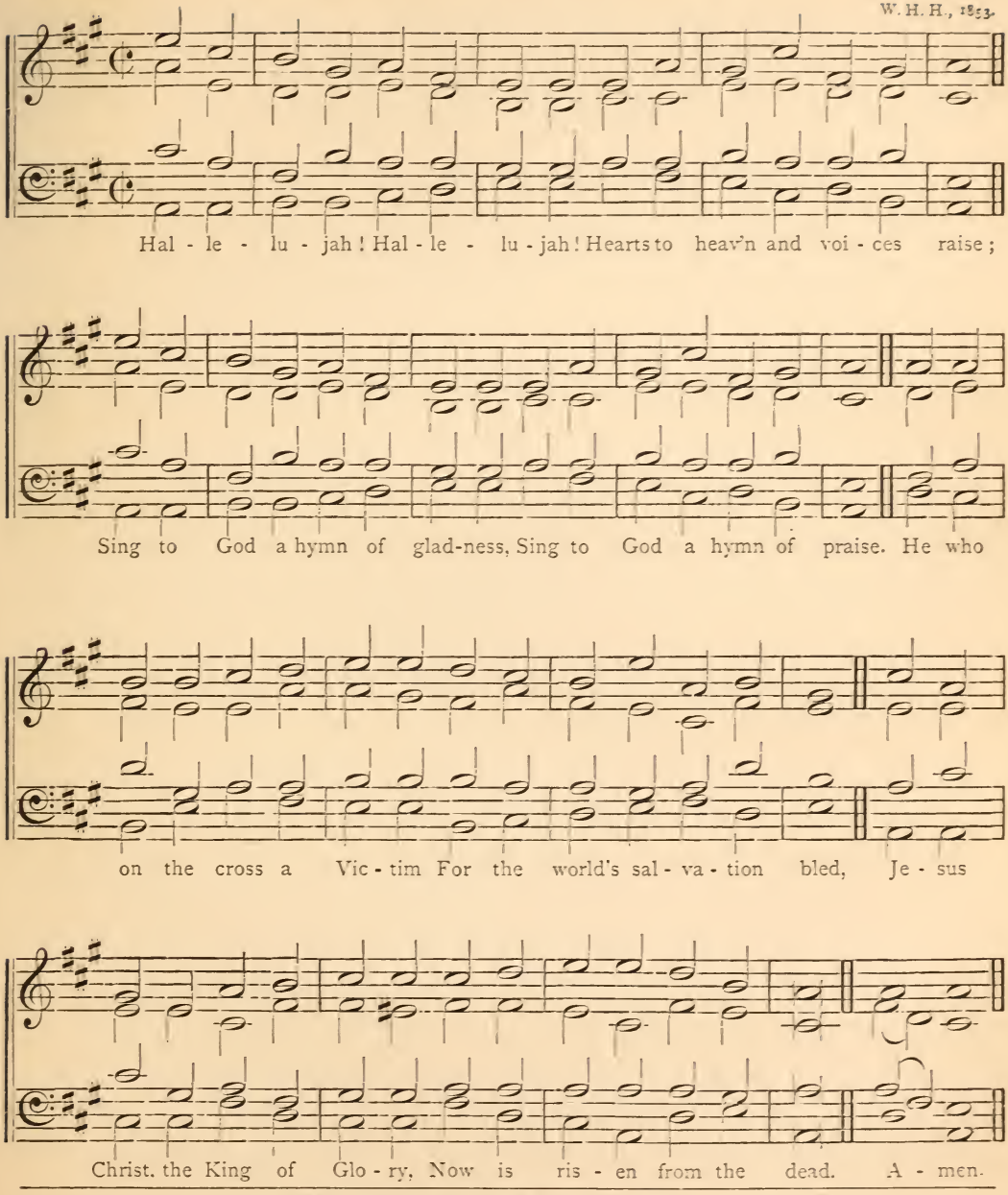
No. 200. **Tekoa.** (*Wilderness of*) 87,87,447.

W. H. H., 1852.



No. 201. **Shen.** (*THE ROCK*) 87,87 D.*

W. H. H., 1853.

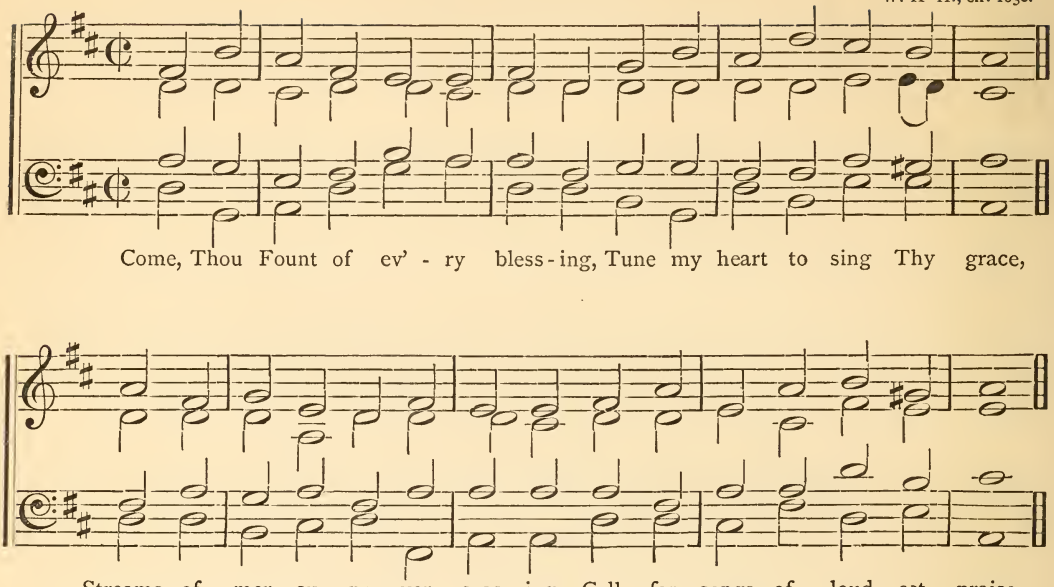


* For 12 lines 87, repeat 1st, 2nd, 7th, and 8th strains.

No. 202. **Esdraelon.** 87,87 D.

(*See Preface, p.* xxi.)

W. H H., cir. 1838.

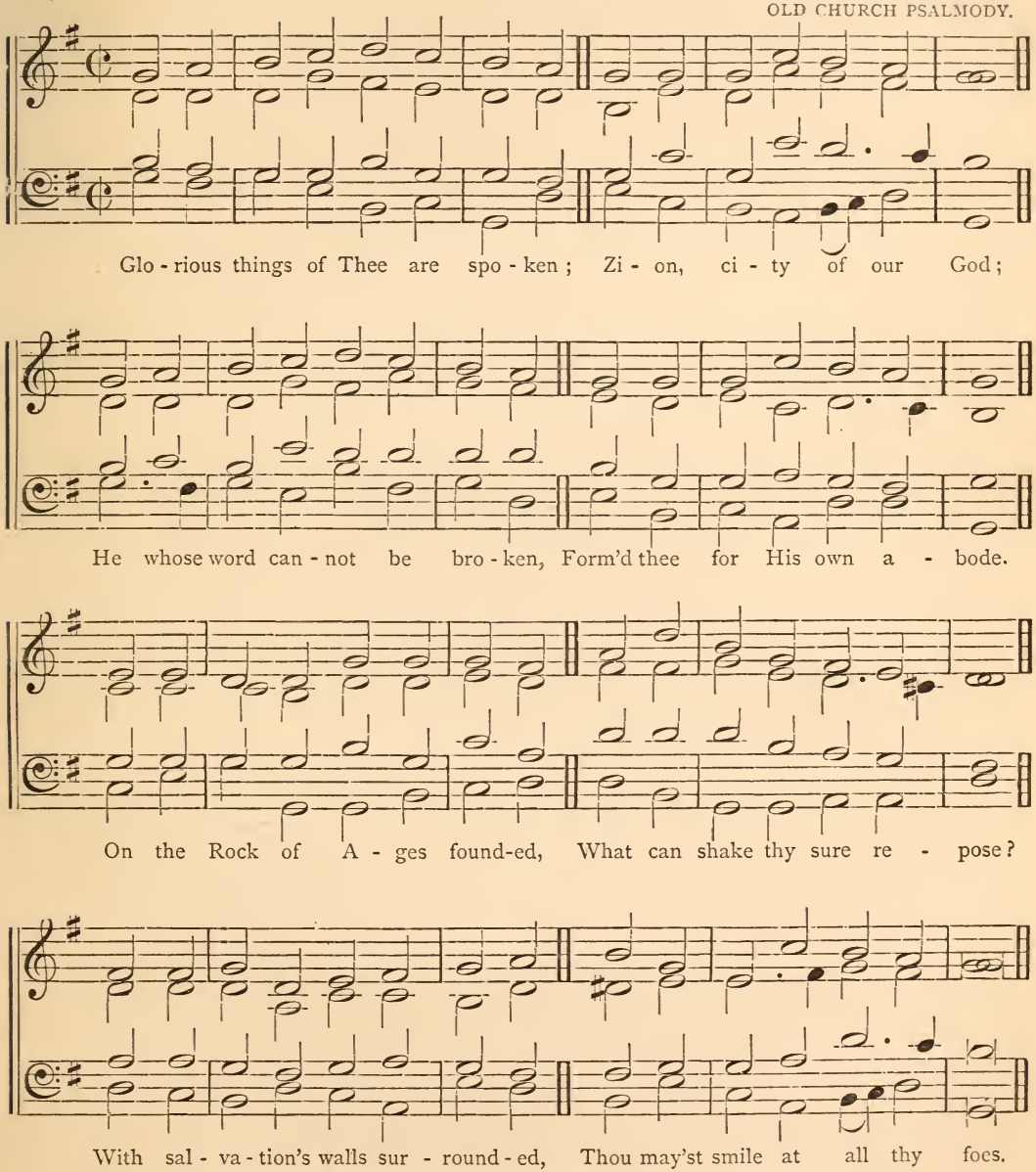


No. 203.

Salzburg.* 87,87 D.

(*See Preface, p.* xxi.)

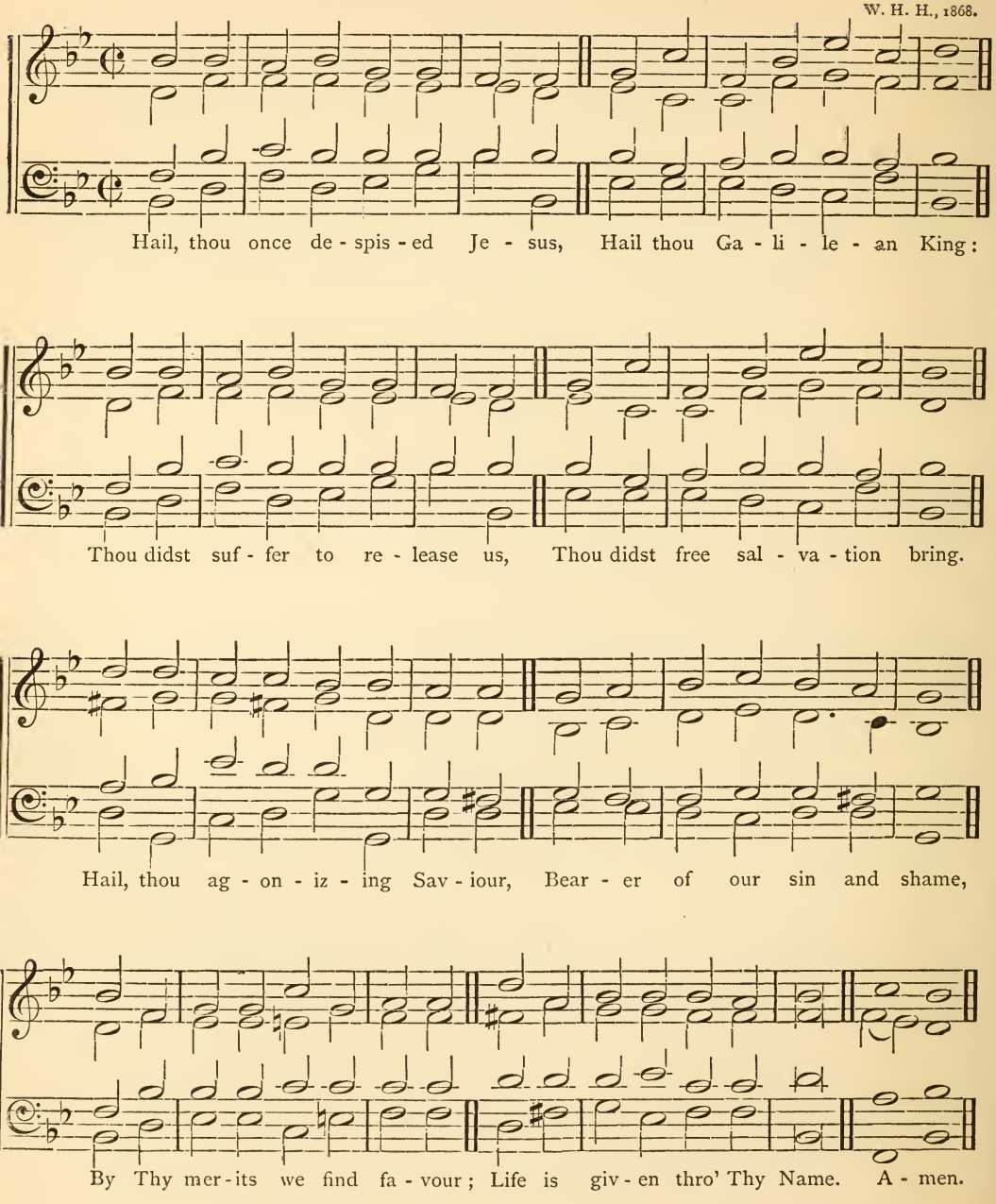
OLD CHURCH PSALMODY.



* Wrongly called Benediction or St. Werbergh.

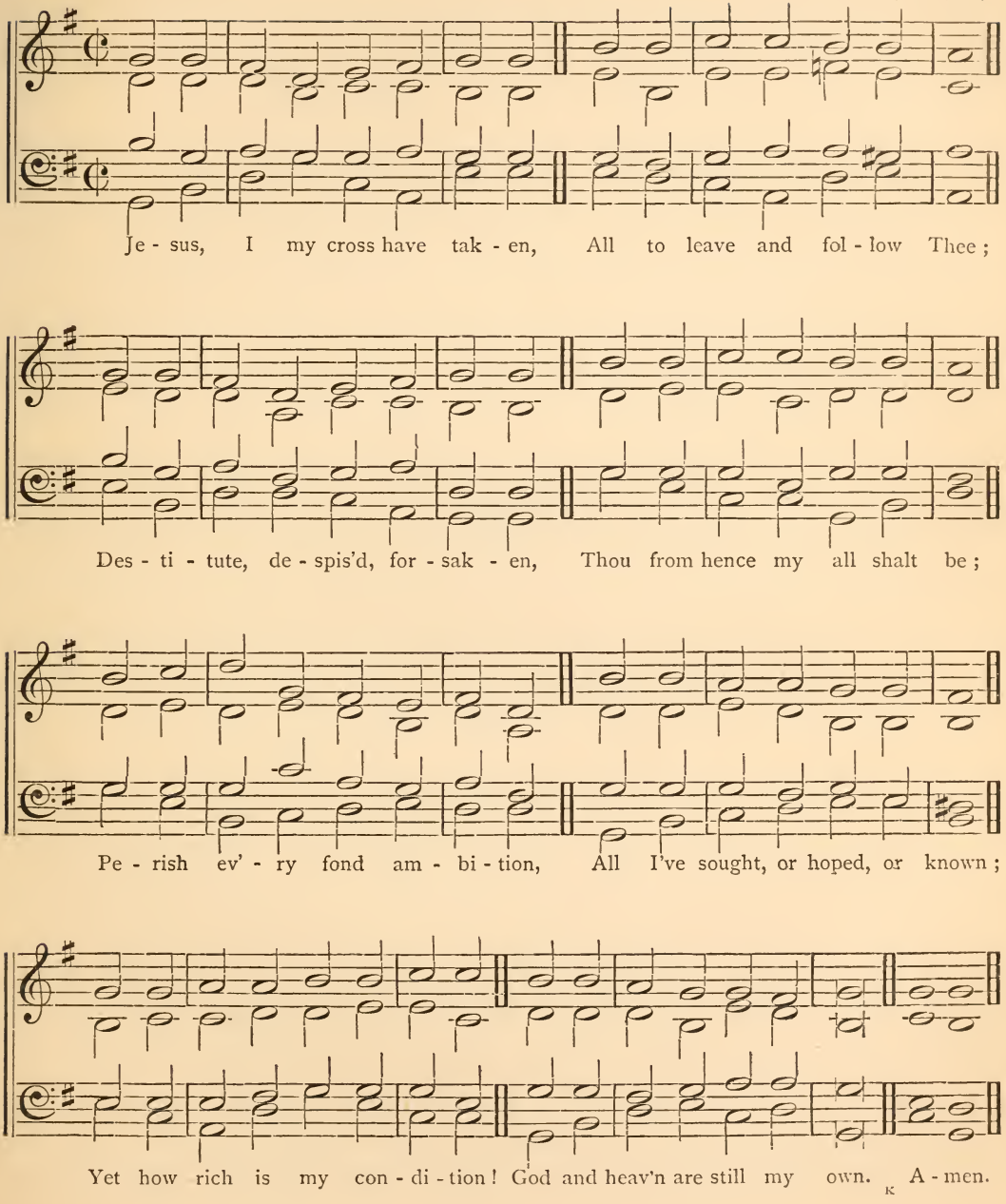
No. 204. **Shinar.** (*Plain*) 87,87 D.

W. H. H., 1868.



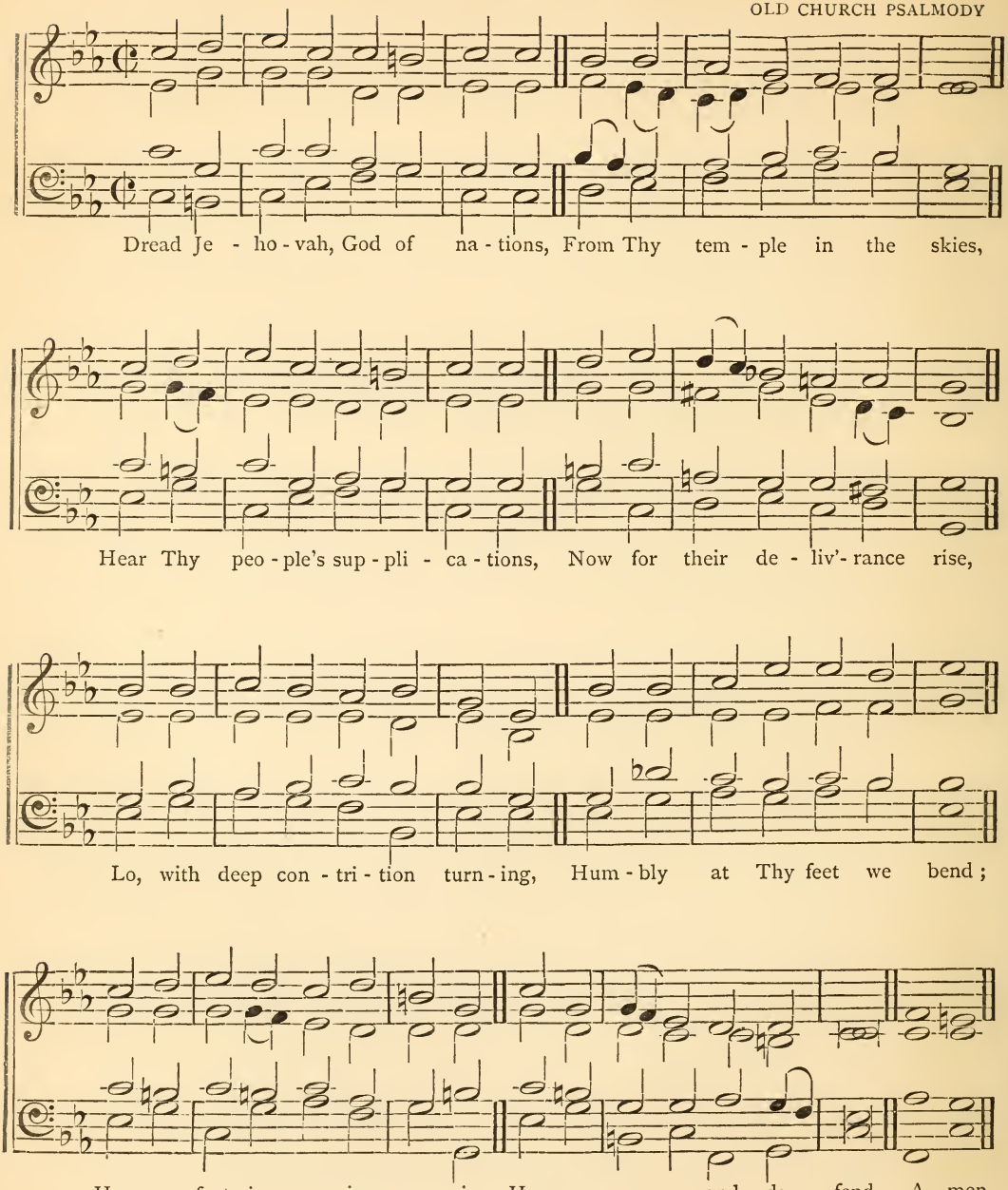
No. 205. **Hamburg.** 87,87 D.

OLD CHURCH PSALMODY.



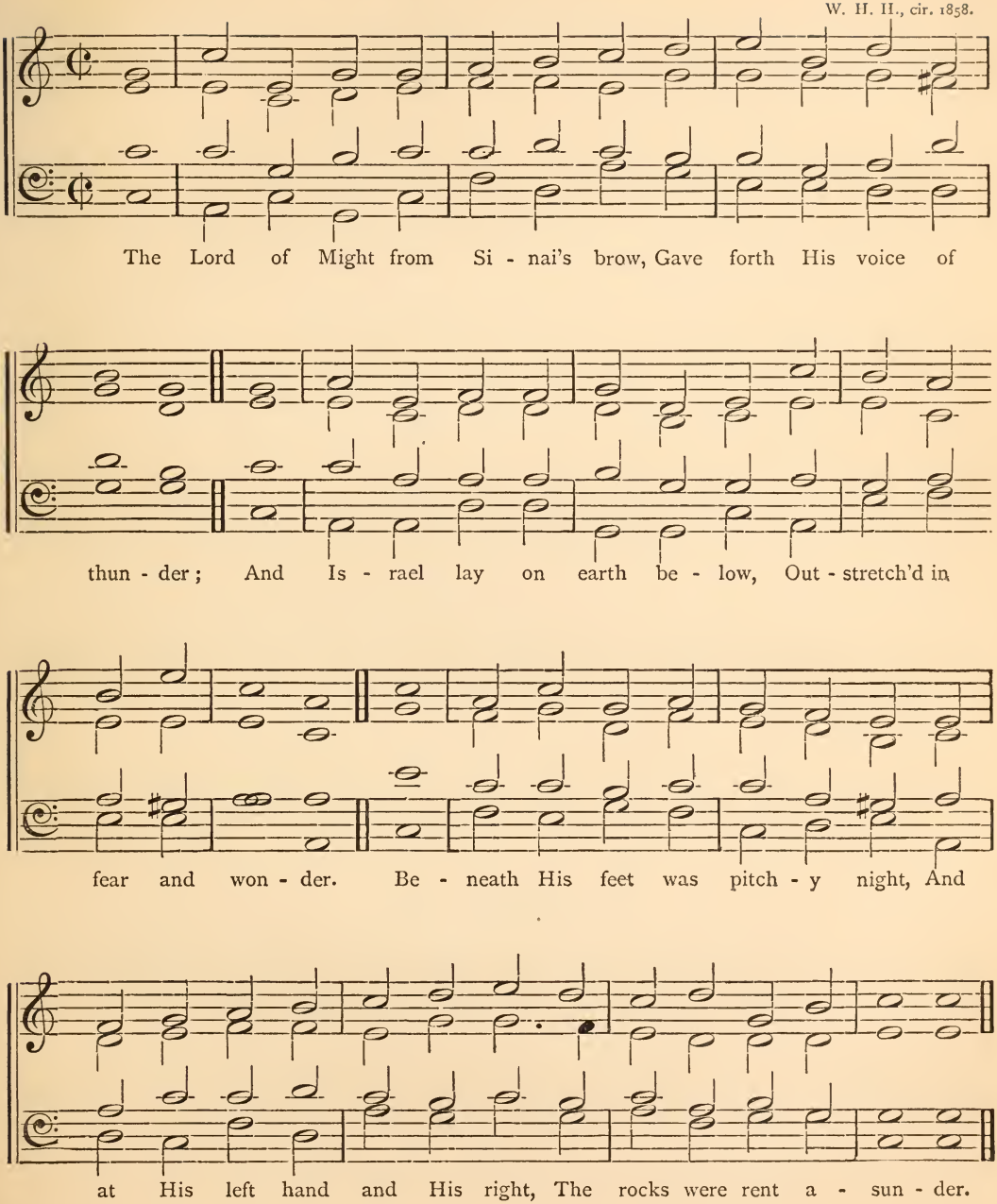
No. 206. **Augsburg.** 87,87 D.

OLD CHURCH PSALMODY



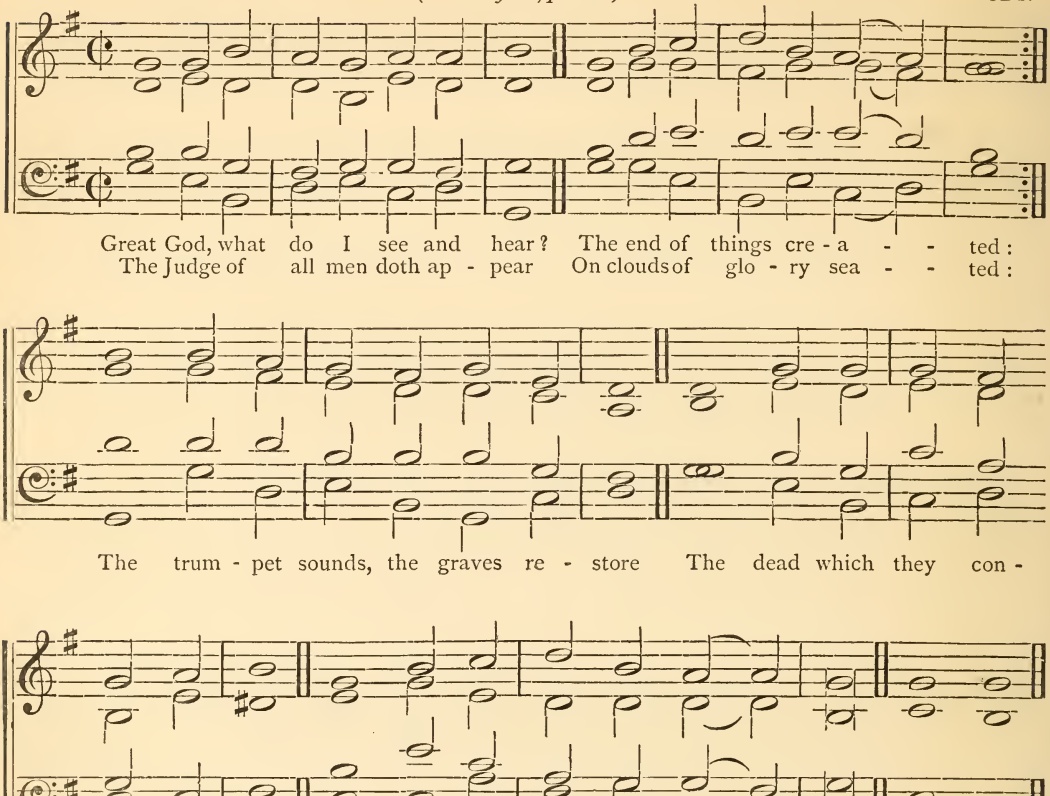
No. 207. **Zoheleth.** (*Stone of*) 87,87,887.

W. H. H., cir. 1858.



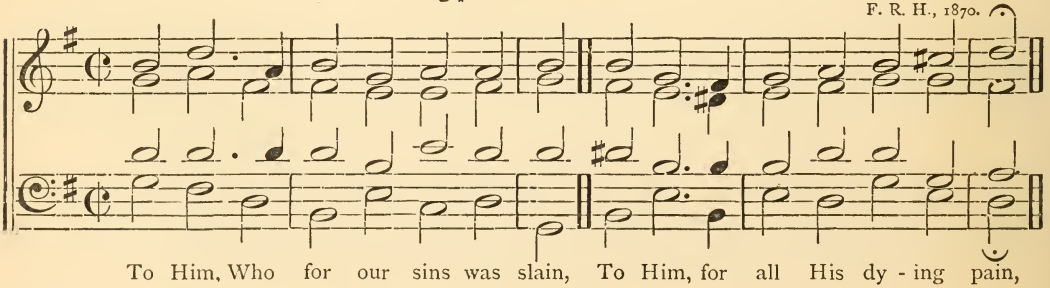
No. 208. **Altorf.** (Luther's Hymn, so called) 87,87,887; or, 88,888.

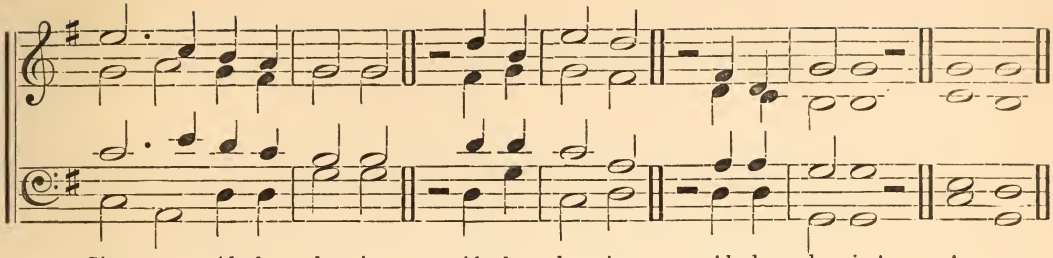
(See Preface, p. xxi.) OLD CHURCH PSALMODY.



No. 209. **Tryphosa.** 886.

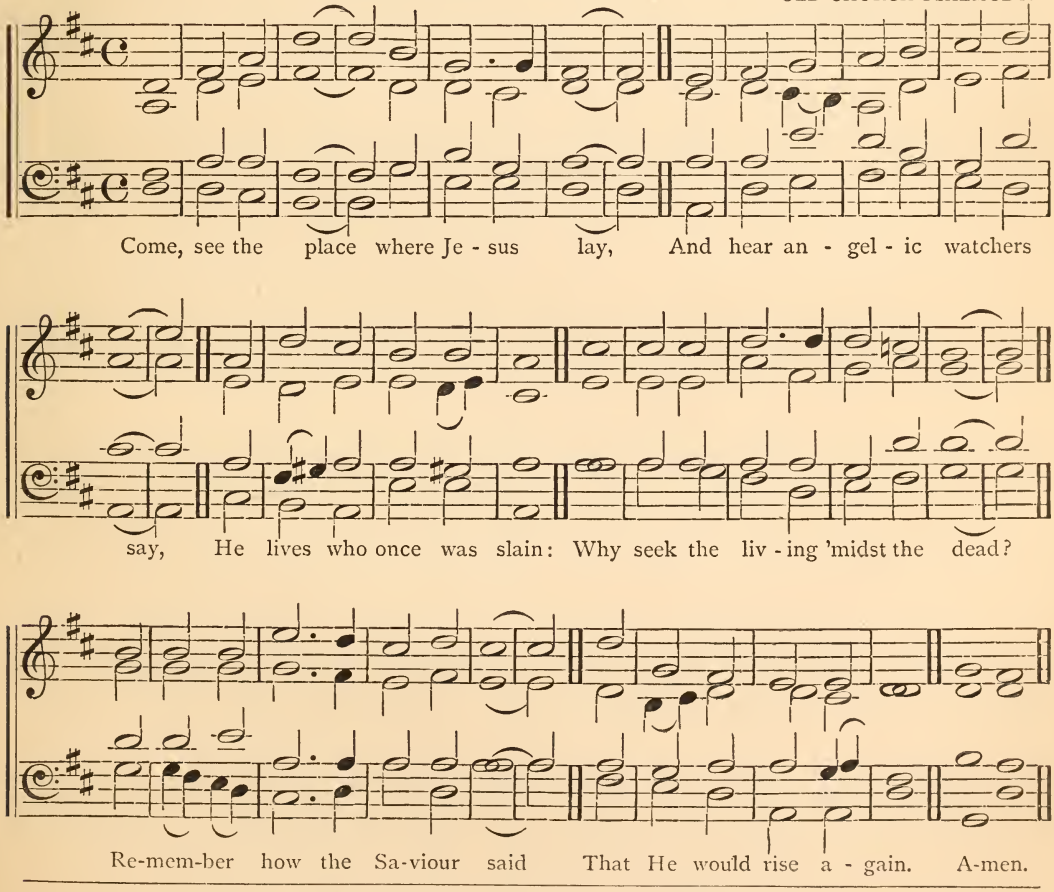
F. R. H., 1870.





No. 210. Magdalene College.* 886 D.

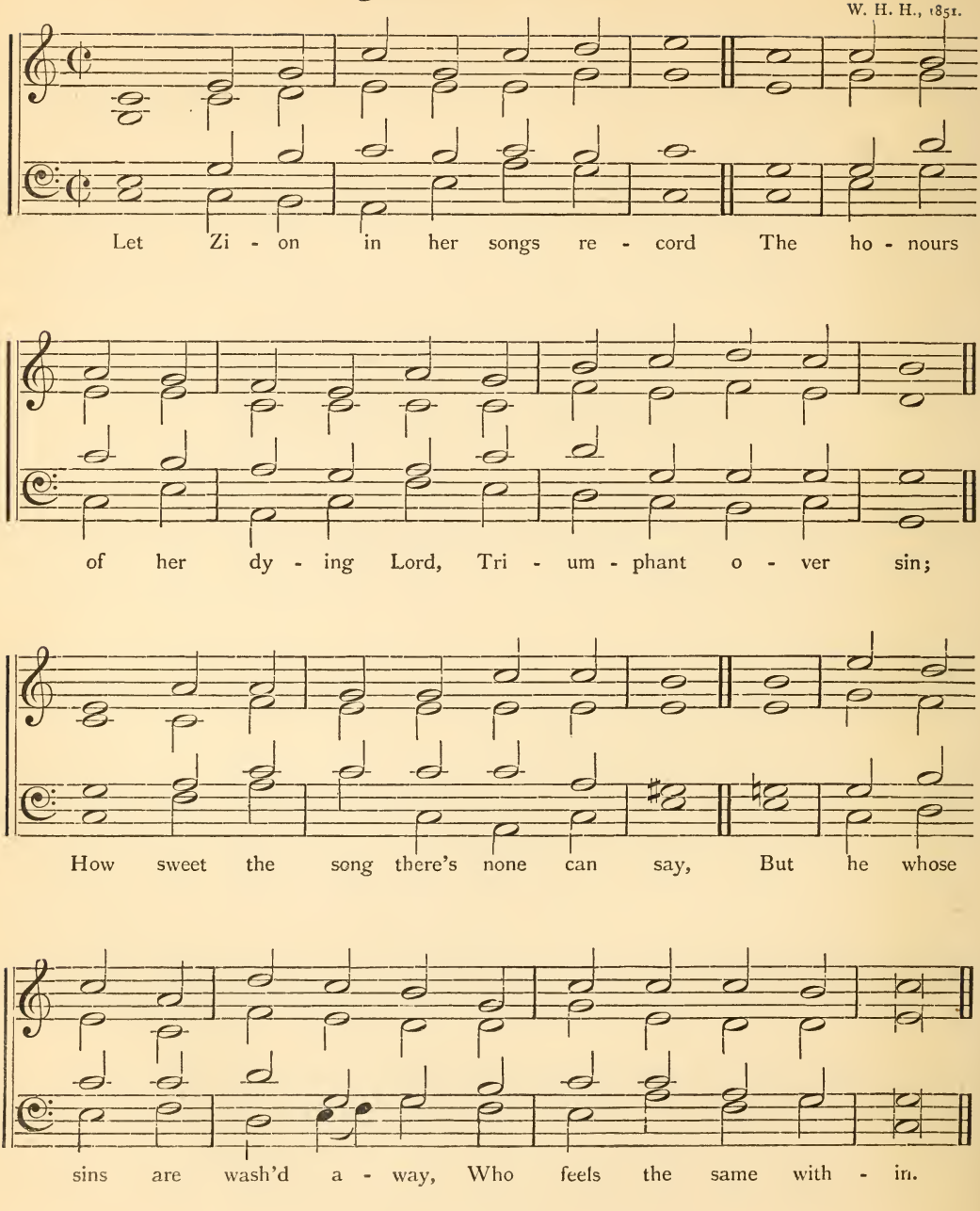
OLD CHURCH PSALMODY.



* Wrongly called ST. JUDE, or KINGSTON, or PADERBORN.

No. 211. **Jordan.** 886 D.

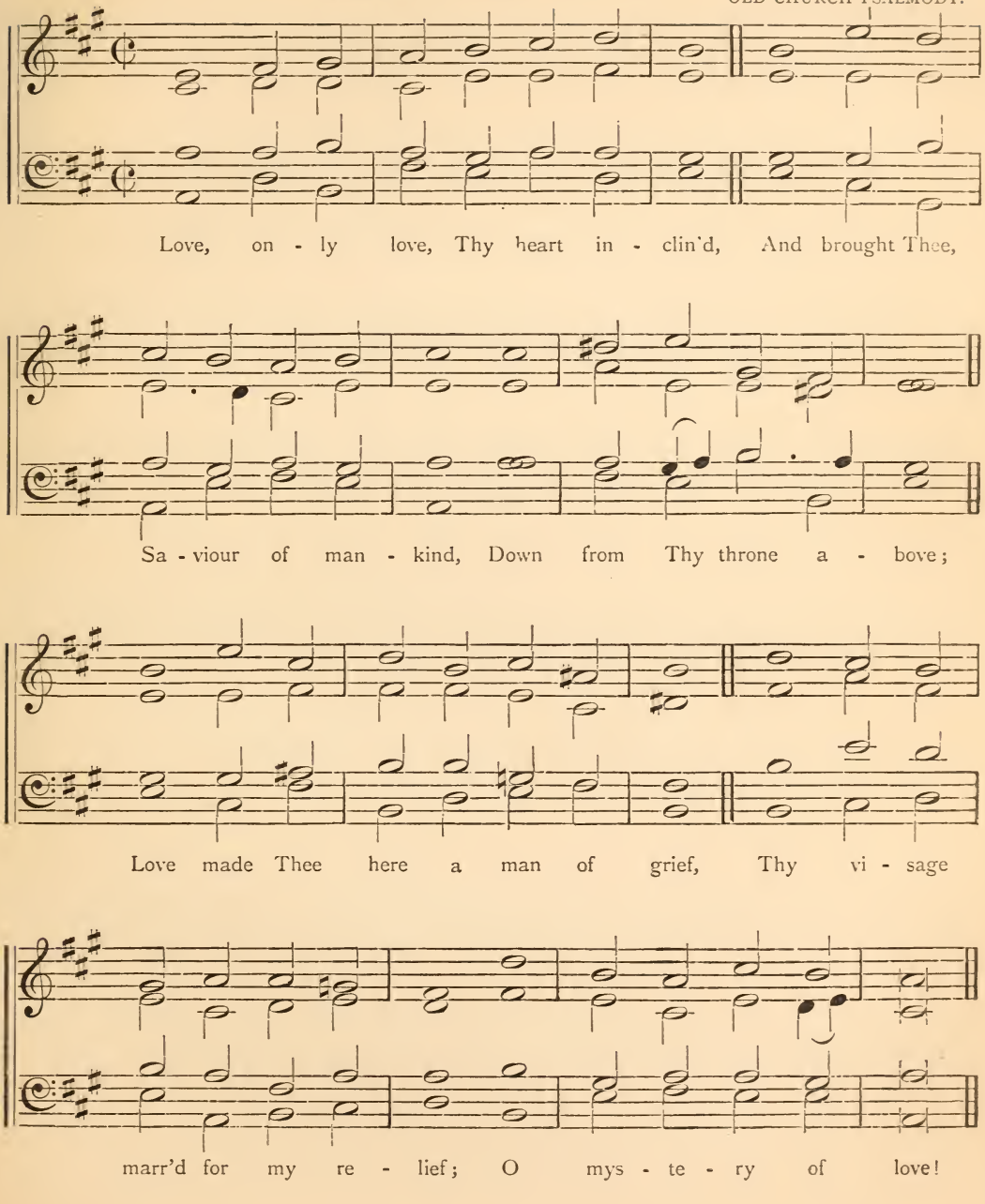
W. H. H., 1851.



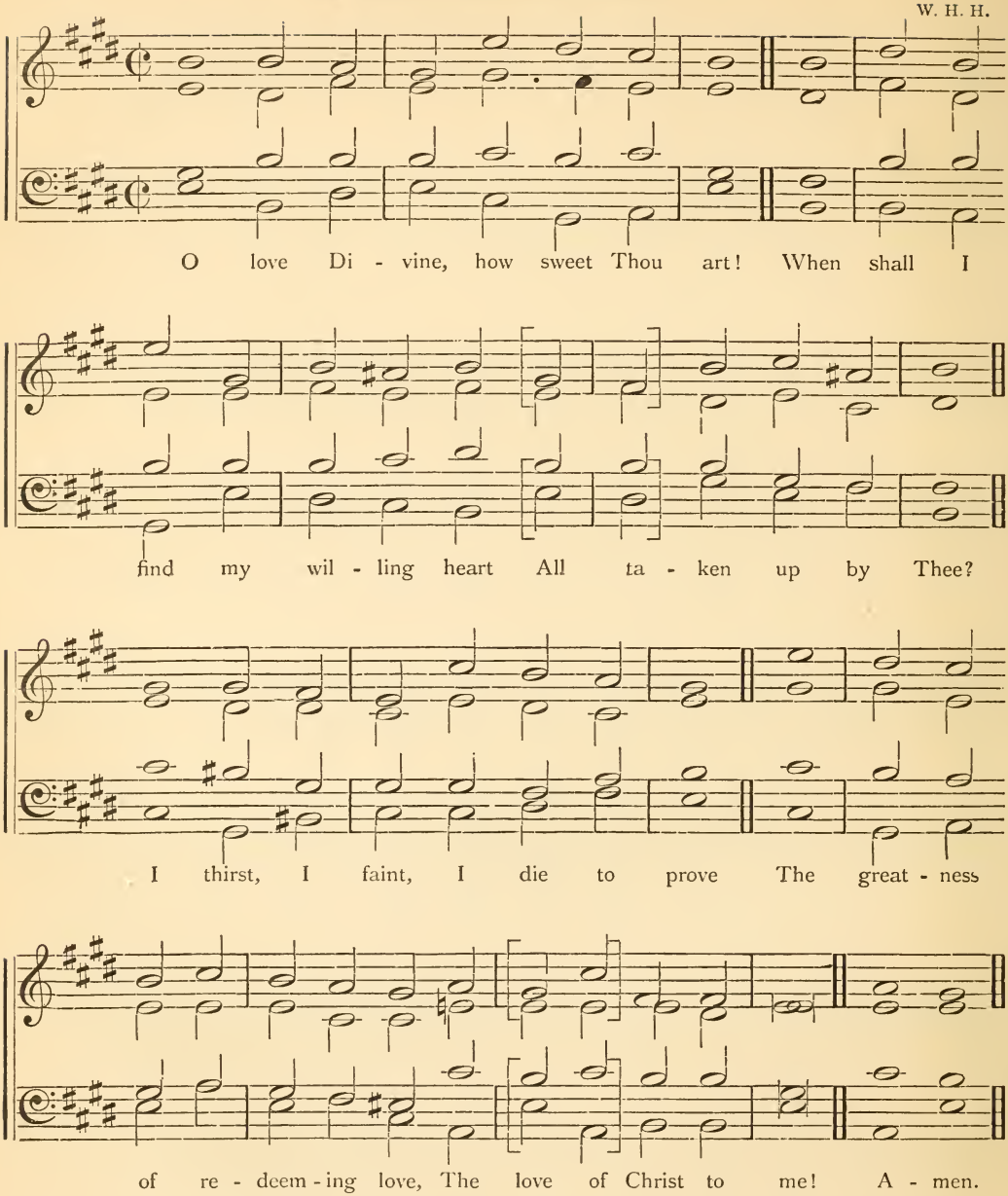
No. 212.

New College. 886 D.

OLD CHURCH PSALMODY.



No. 213. **Kedron.** (*Brook*) 886 D.*

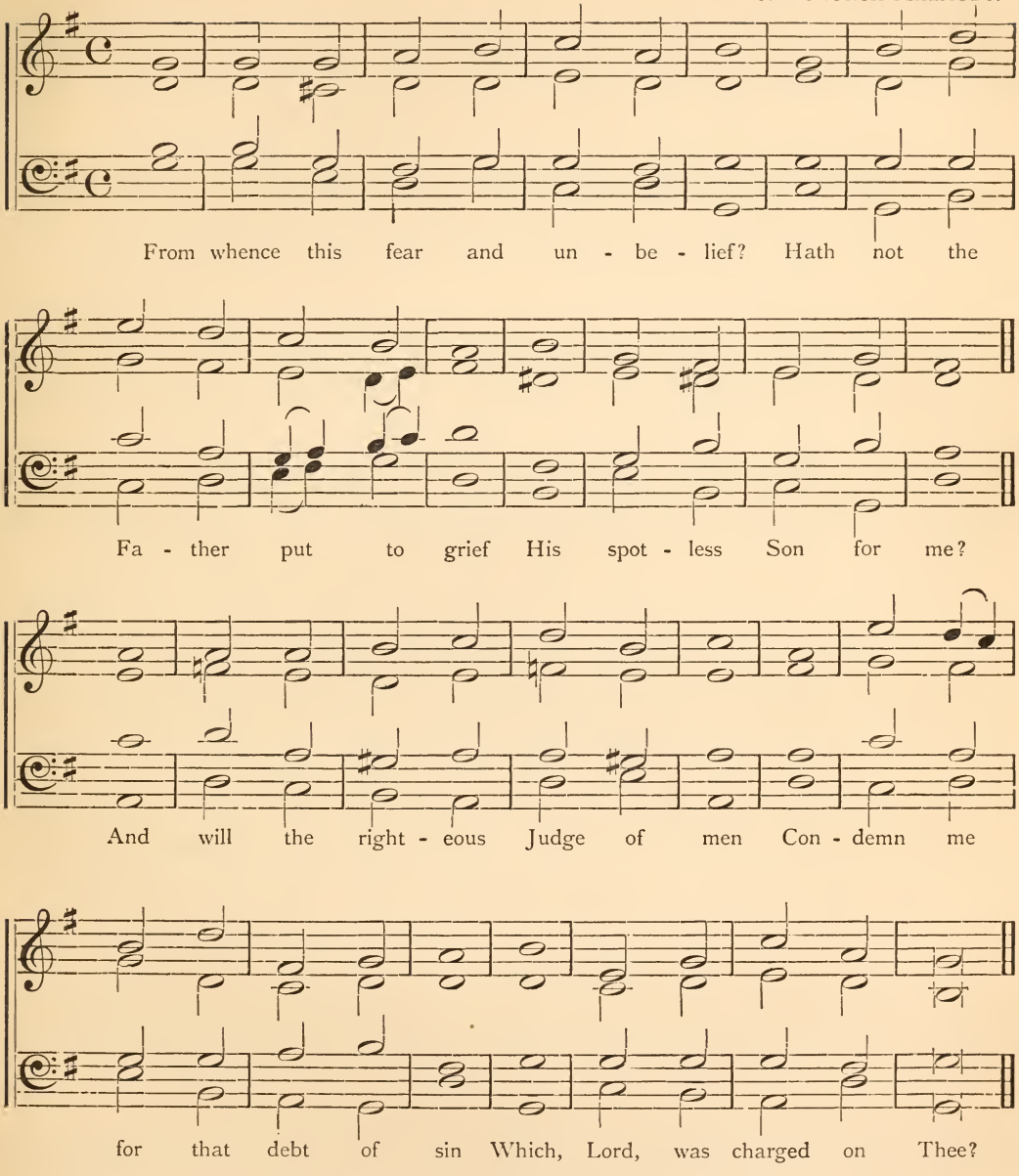


* For 884 D, omit the notes in [ ].

No. 214.

Chapel Royal.* 886 D.†

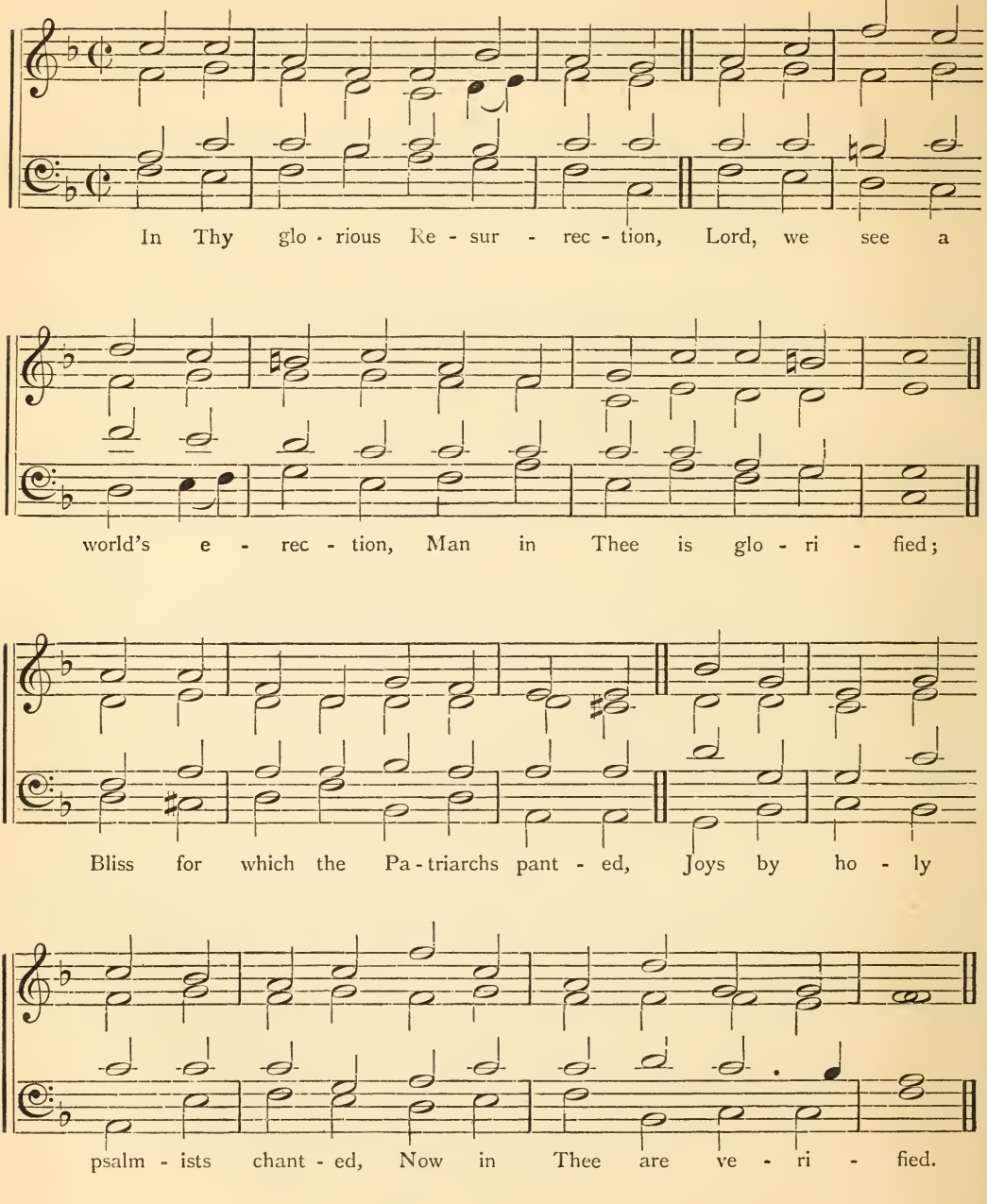
OLD CHURCH PSALMODY.



* Wrongly called Oxford, or Hereford, or Broadmead.
† For 8868, 6, omit the 3rd strain.

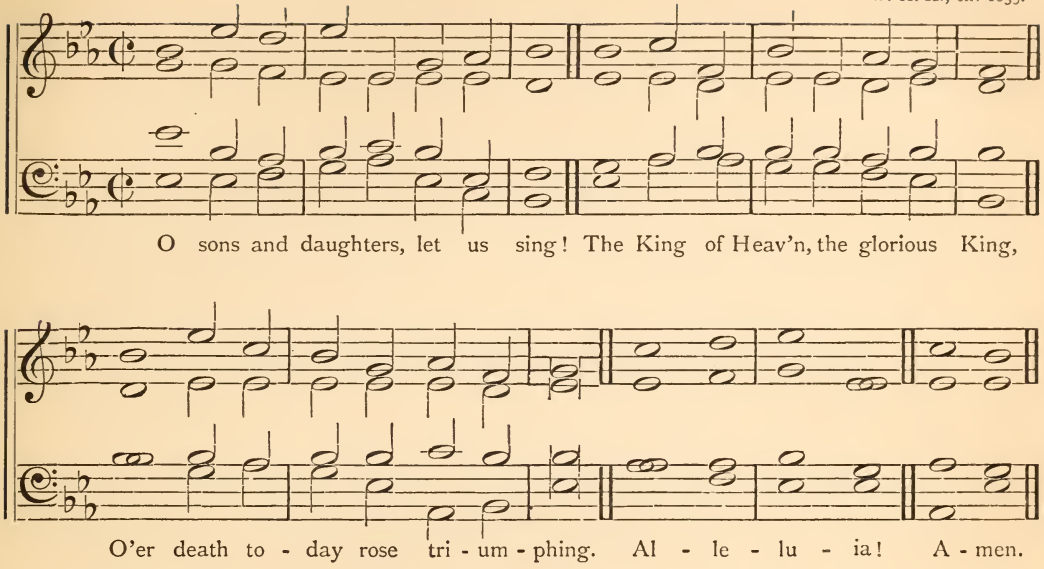
No. 215. **Merom.** (*Waters of*) 887, 887.

W. H. H., 1857.



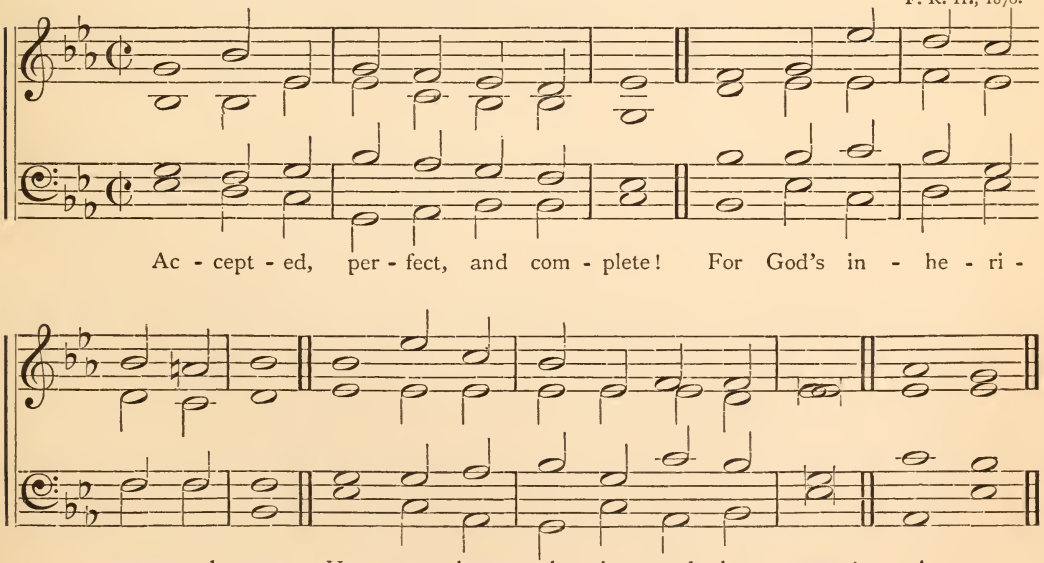
No 216. **Chaldea.** 888.

W. H. H., cir. 1835.



No. 217. **Tryphena.** 888.

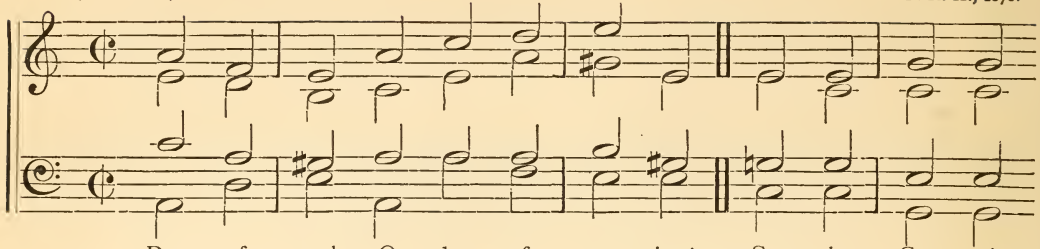
F. R. H., 1870.

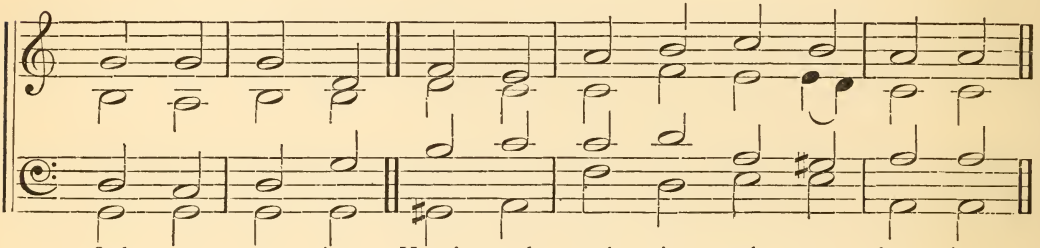


No. 218. **Dies Iræ.** 888.*

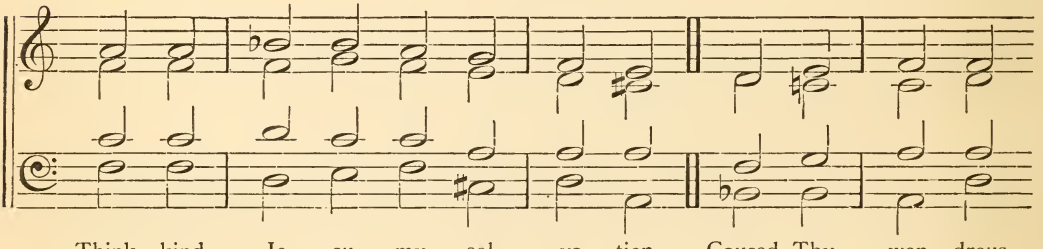
(Part I.)

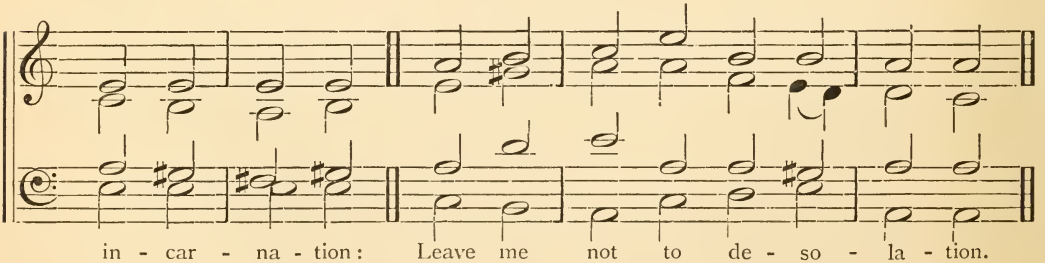
F. R. H., 1870.





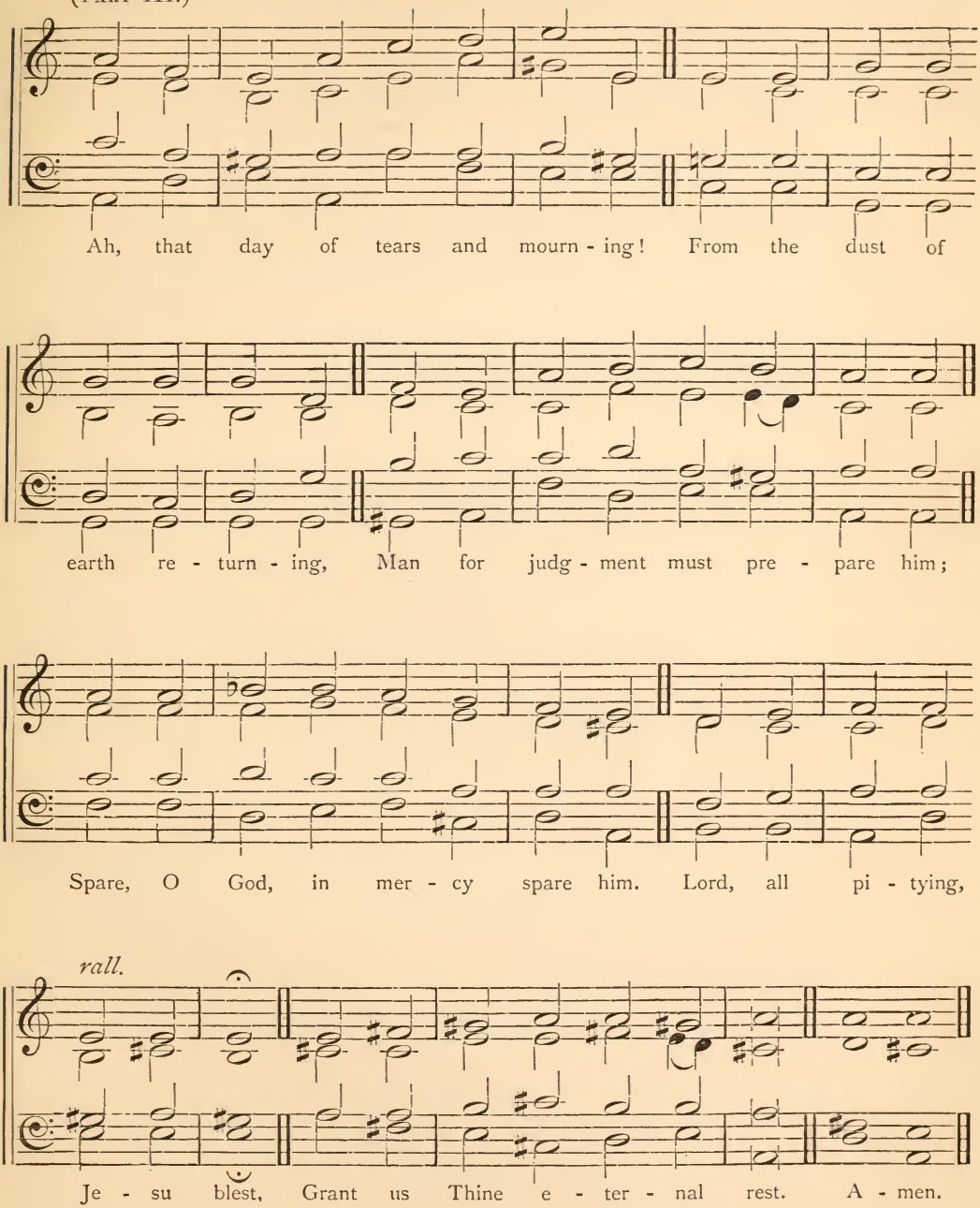
(Part II.)





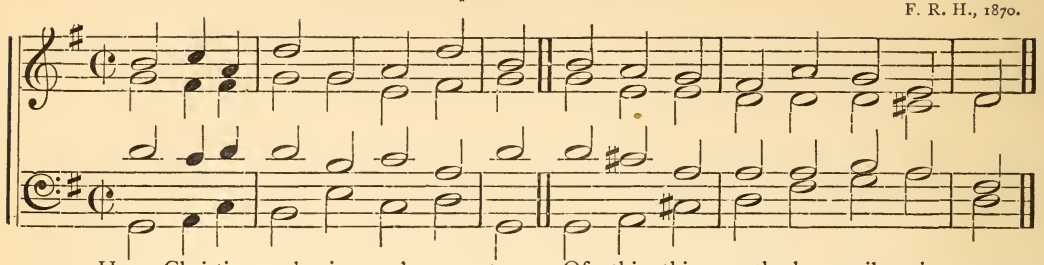
* Part I. is to be sung to the first eight triplets of "Day of wrath, O day of mourning." Part II. begins at "Think, kind Jesu, my salvation." Part III. begins at "Ah! that day of tears and mourning," and closes.

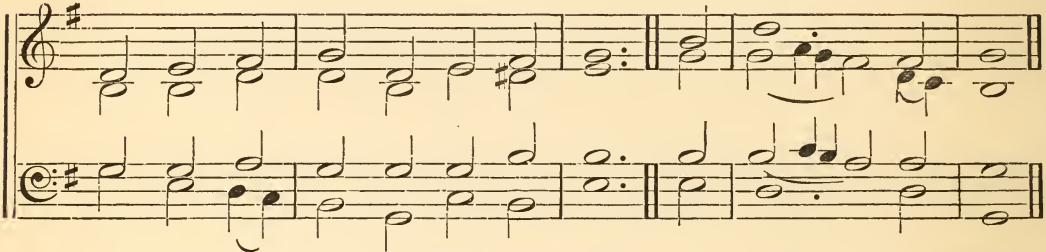
(Part III.)


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.

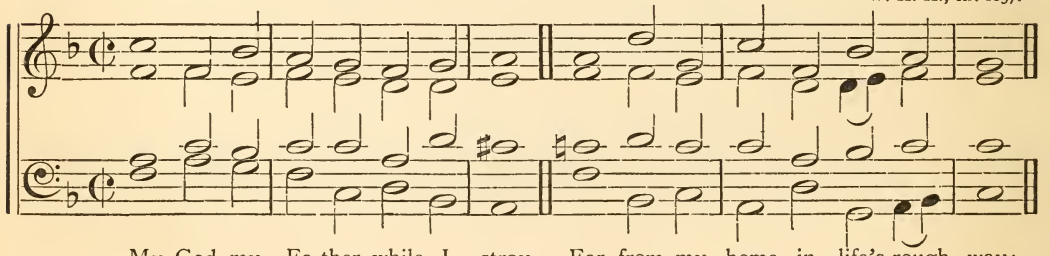
F. R. H., 1870.

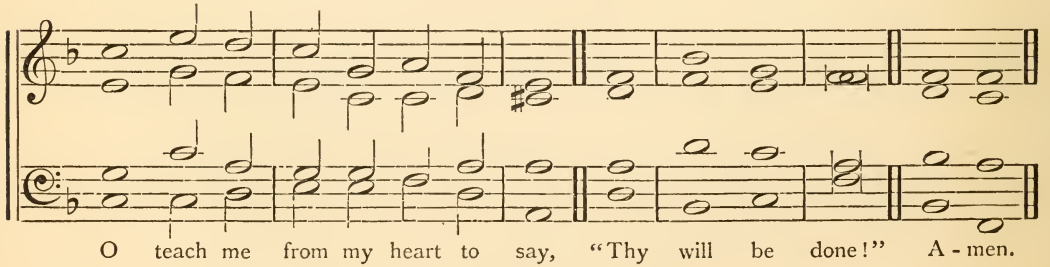




No. 220. **Jezreel.** (*Valley of*) 888, 4.

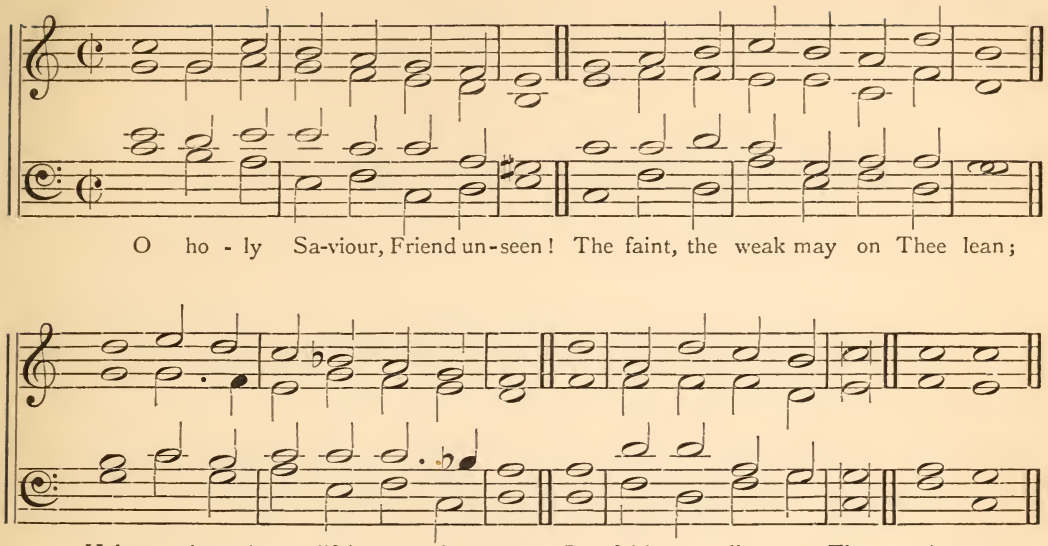
W. H. H., cir. 1857.





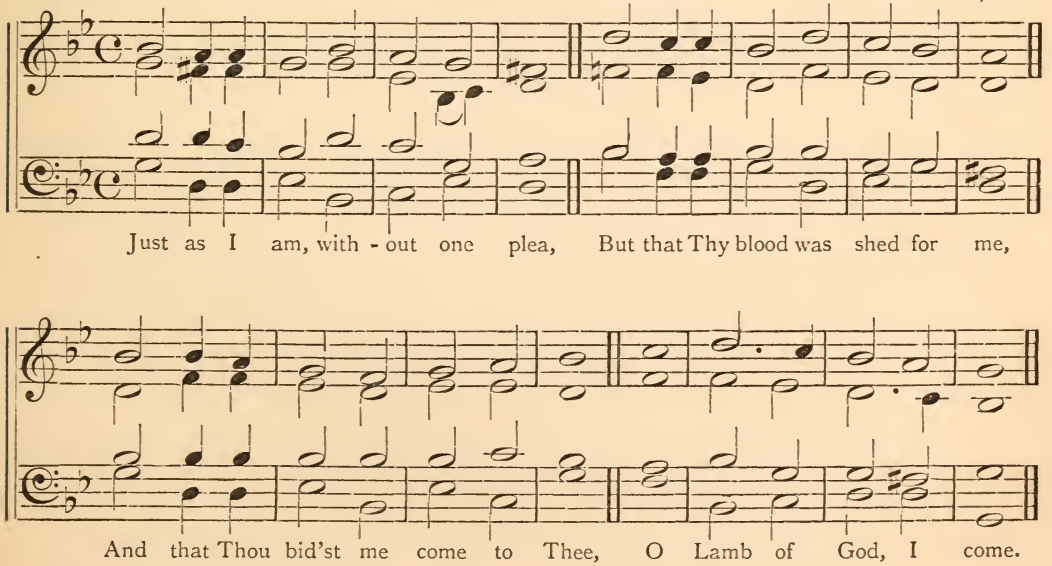
No. 221. **Eshcol.** (*Valley & Brook*) 888, 6.

W. H. H., 1852.

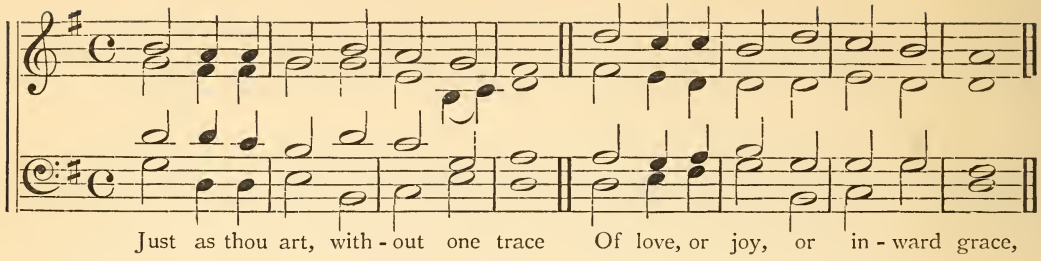


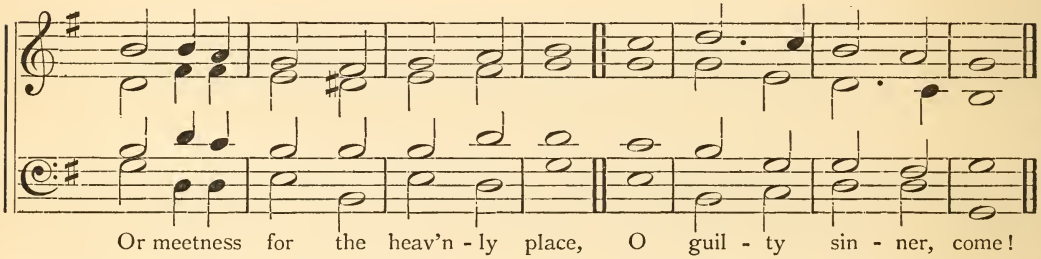
No. 222. **Bethabara E.**; or, Hatherton. 888, 6.

W. H. H., 1860.



Bethabara H. 888, 6. (MAJOR.)

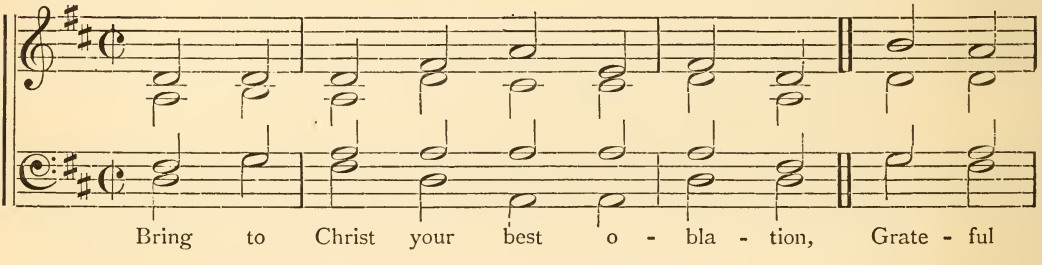


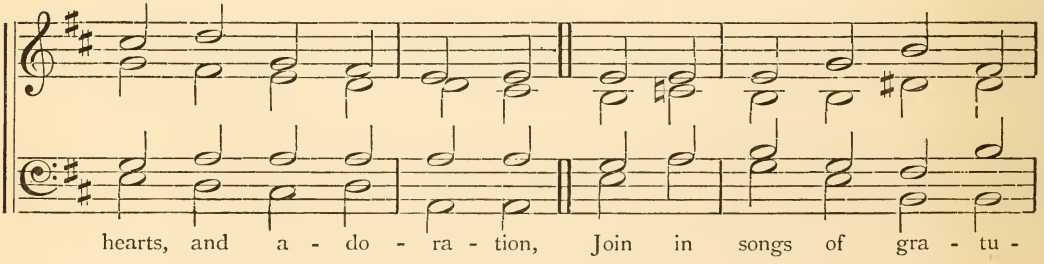


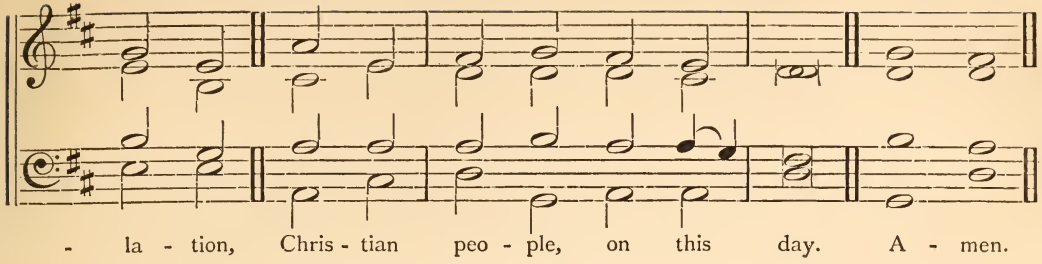
No. 223.

Philemon. 888, 7.

F. R. H., 1870.

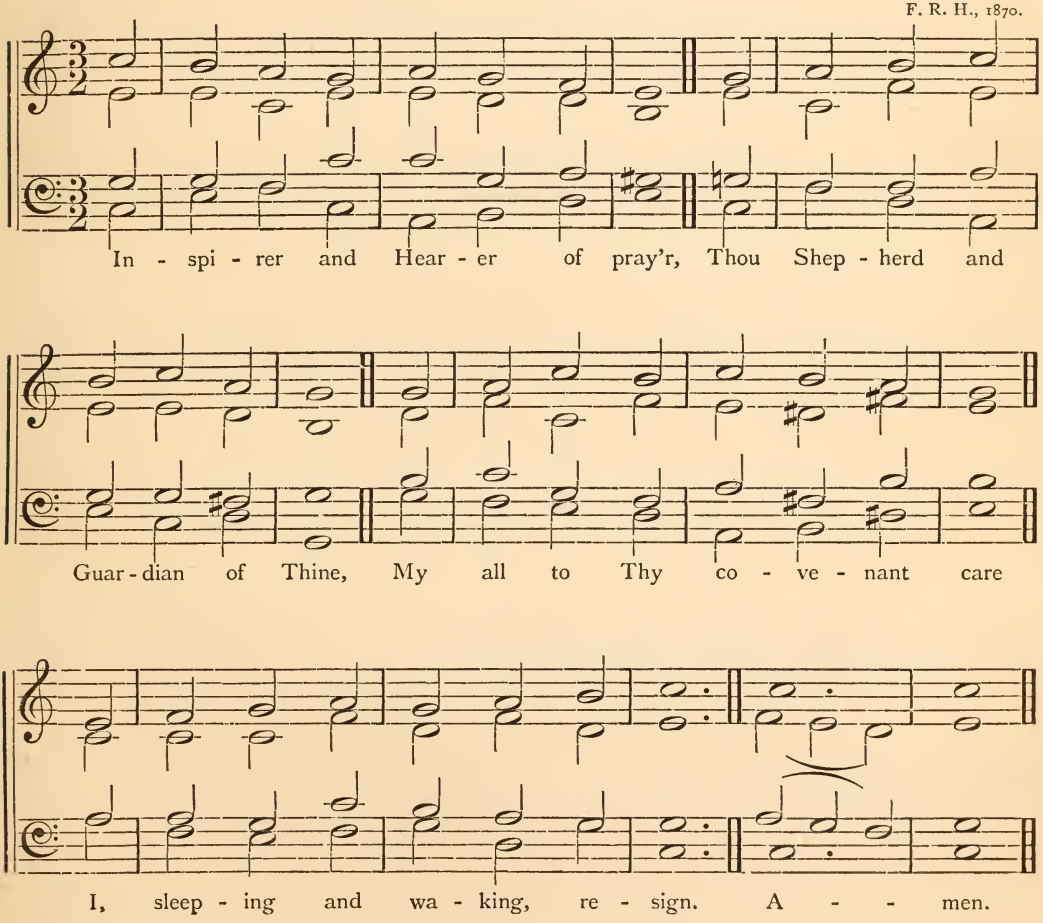






No. 224. **Aristarchus.** 88, 88.

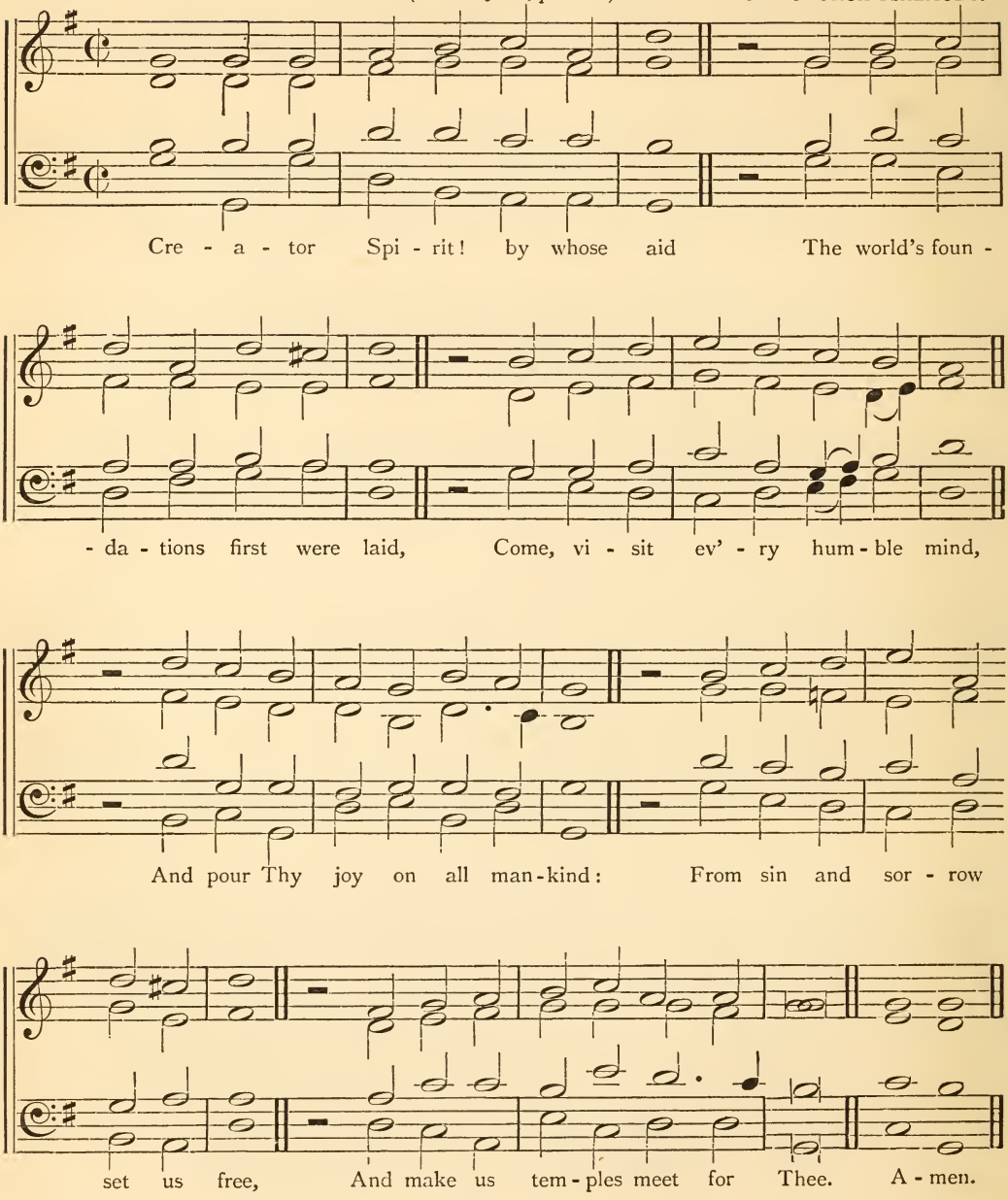
F. R. H., 1870.



No. 227. **Angels' Song.** 88, 88, 88; or, L.M.

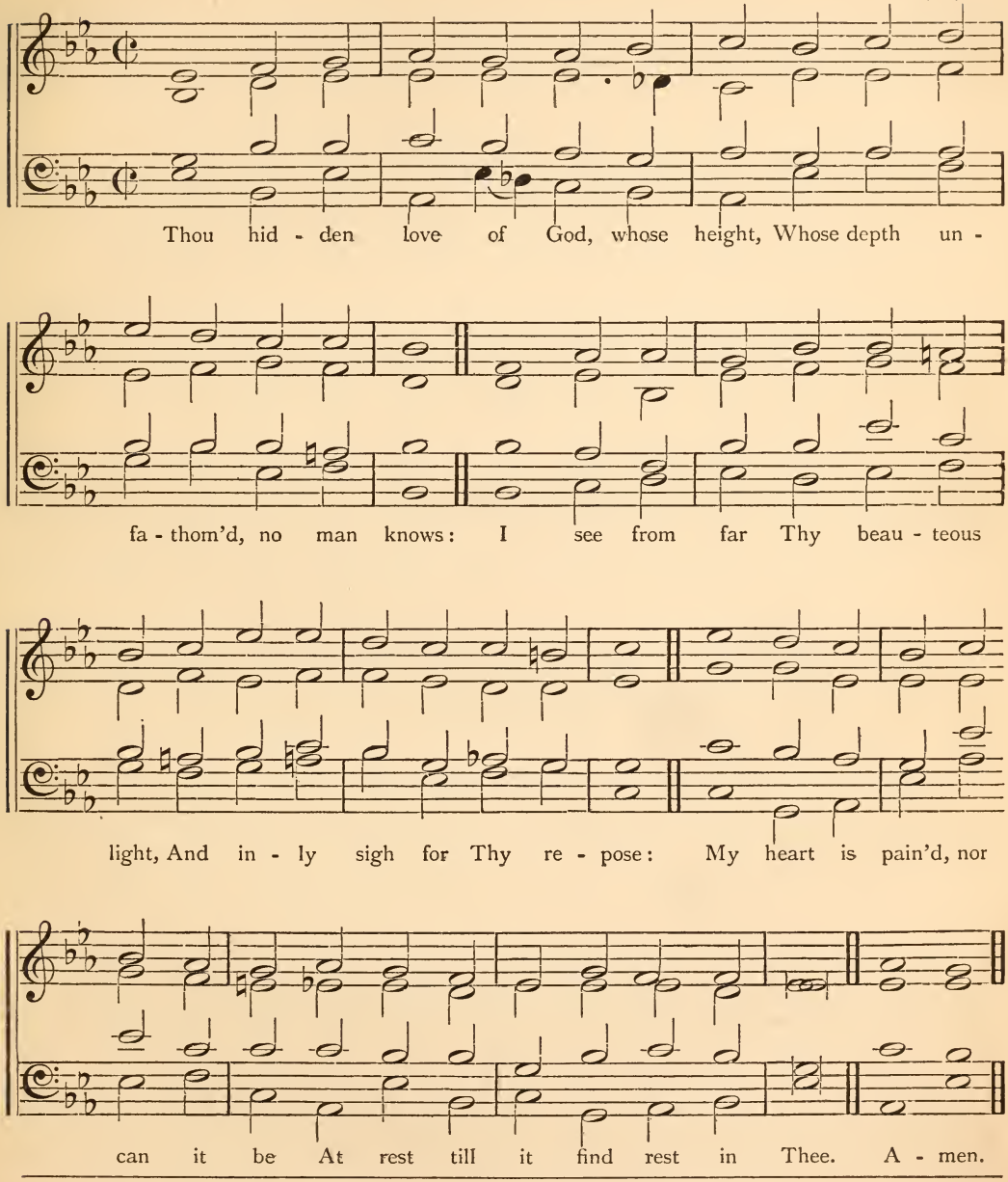
(*See Preface, p.* xxii.)

OLD CHURCH PSALMODY.



No. 228. **Meribah.** (*Rock of*) 88, 88, 88; or, 10 6, 10 6, 884.*

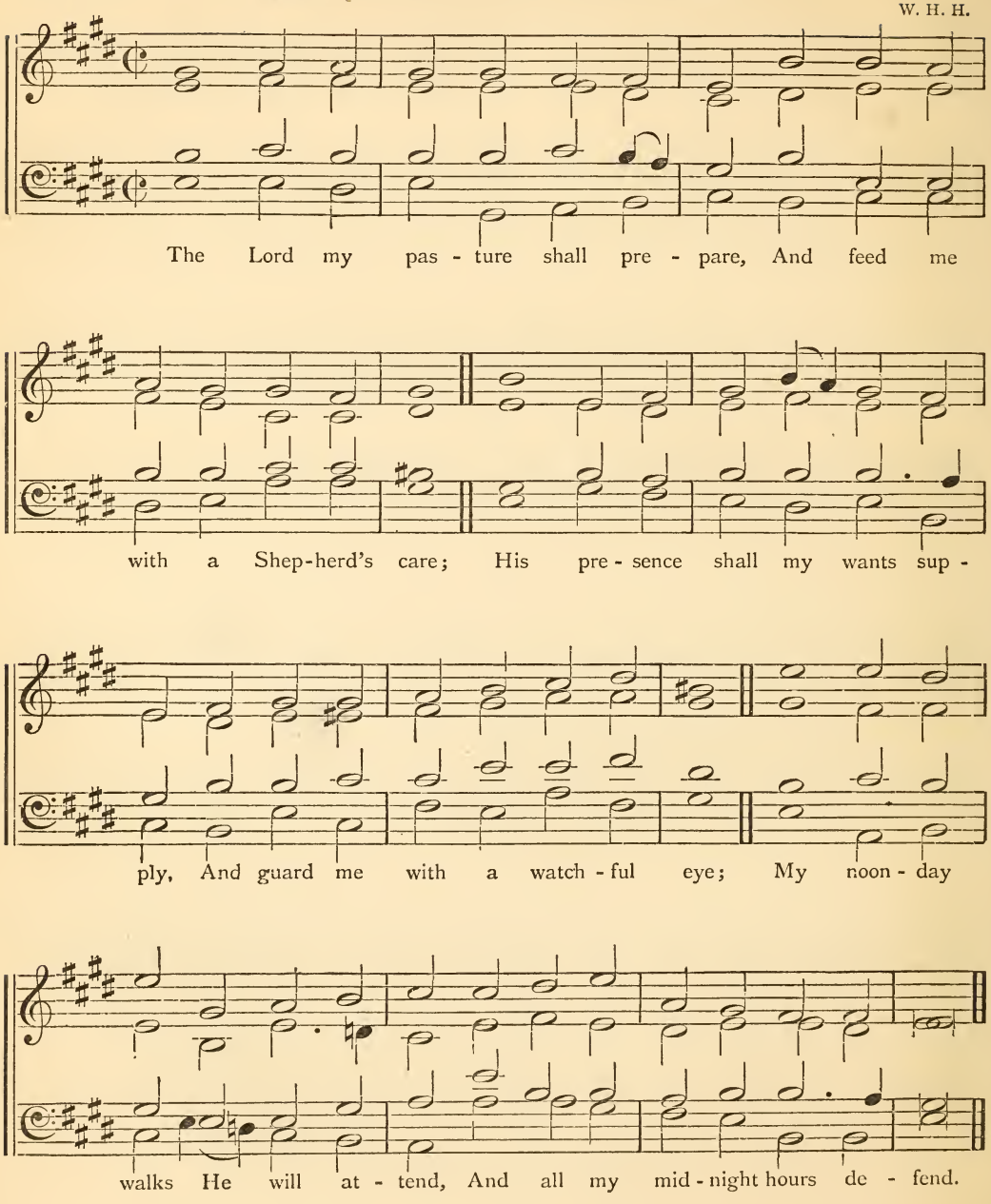
W. H. H.



* For 10 6, 10 6, 884, repeat last four notes.

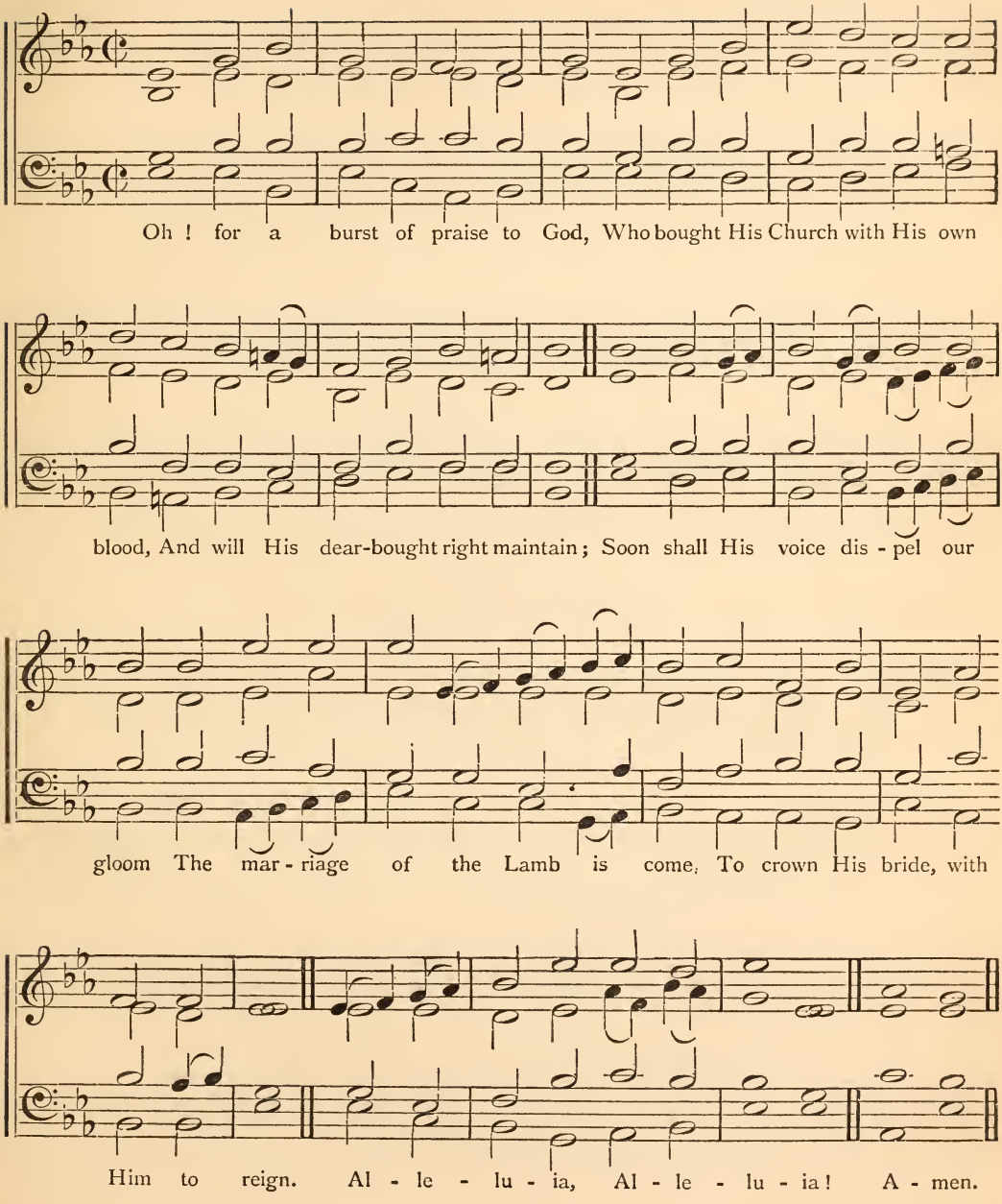
No. 229. **Maon.** (*Wilderness of*) 88, 88, 88.

W. H. H.



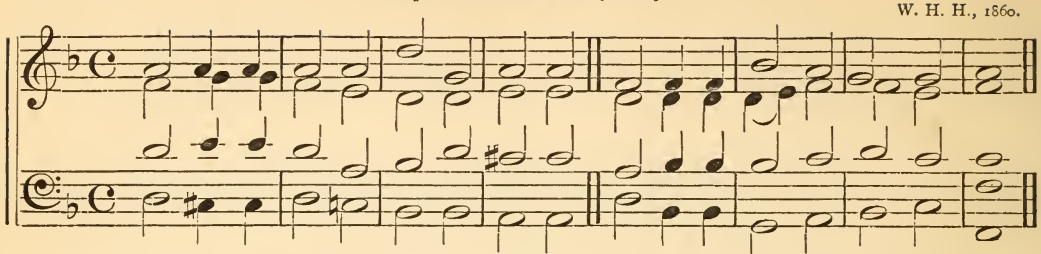
No. 230. **Exeter.** 888 D.

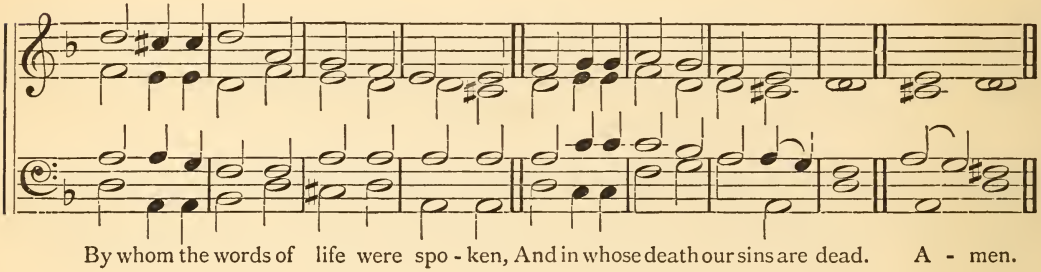
OLD CHURCH PSALMODY.



No. 231. **Capernaum.** 98, 98.

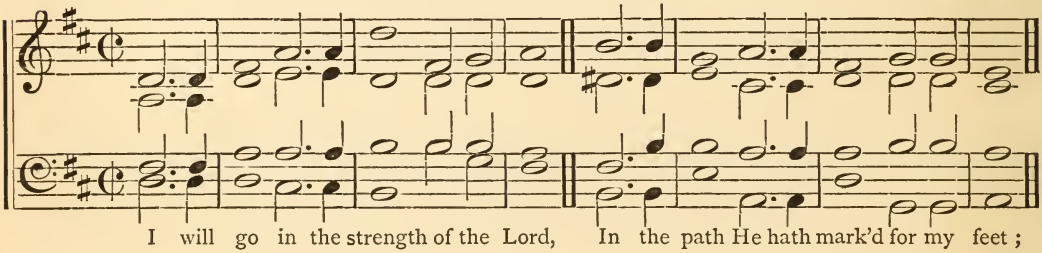
W. H. H., 1860.

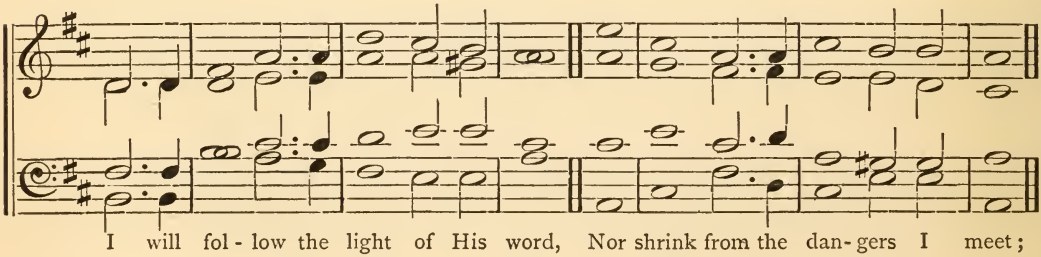


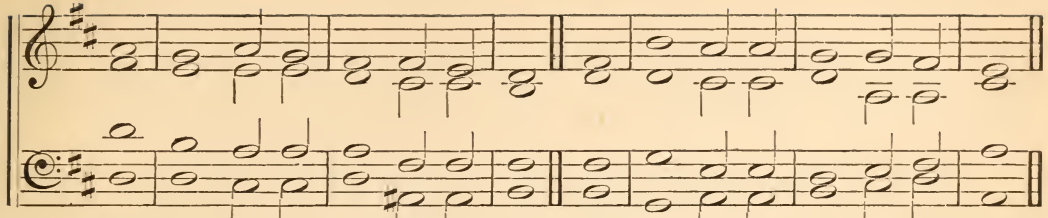


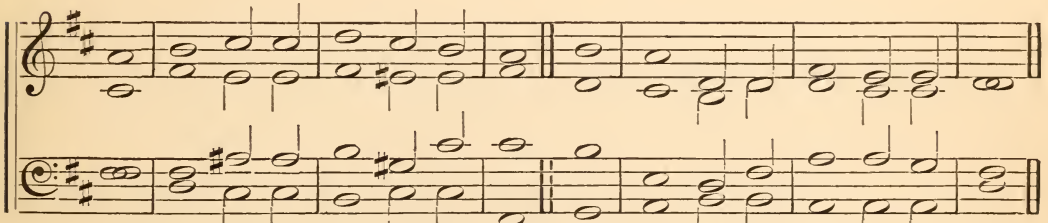
No. 232. **Aquila.** 9998, 8888.

F. R. H. 1870.



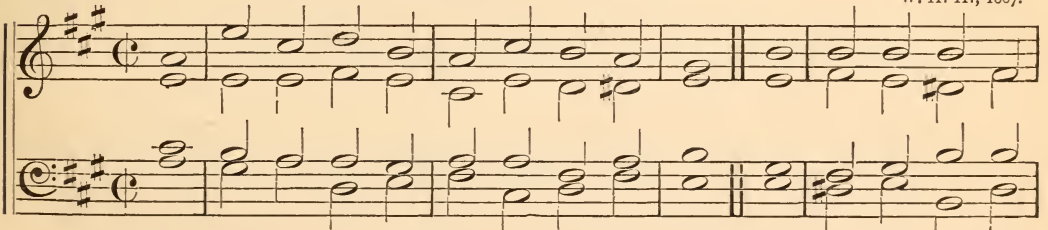


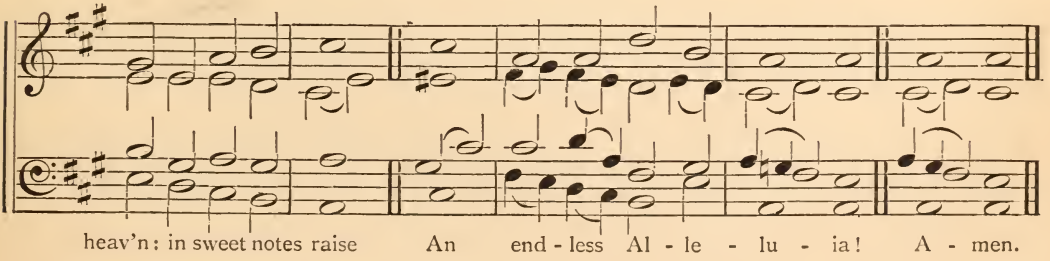




No. 233. **Gedor.** 10, 10, 7.

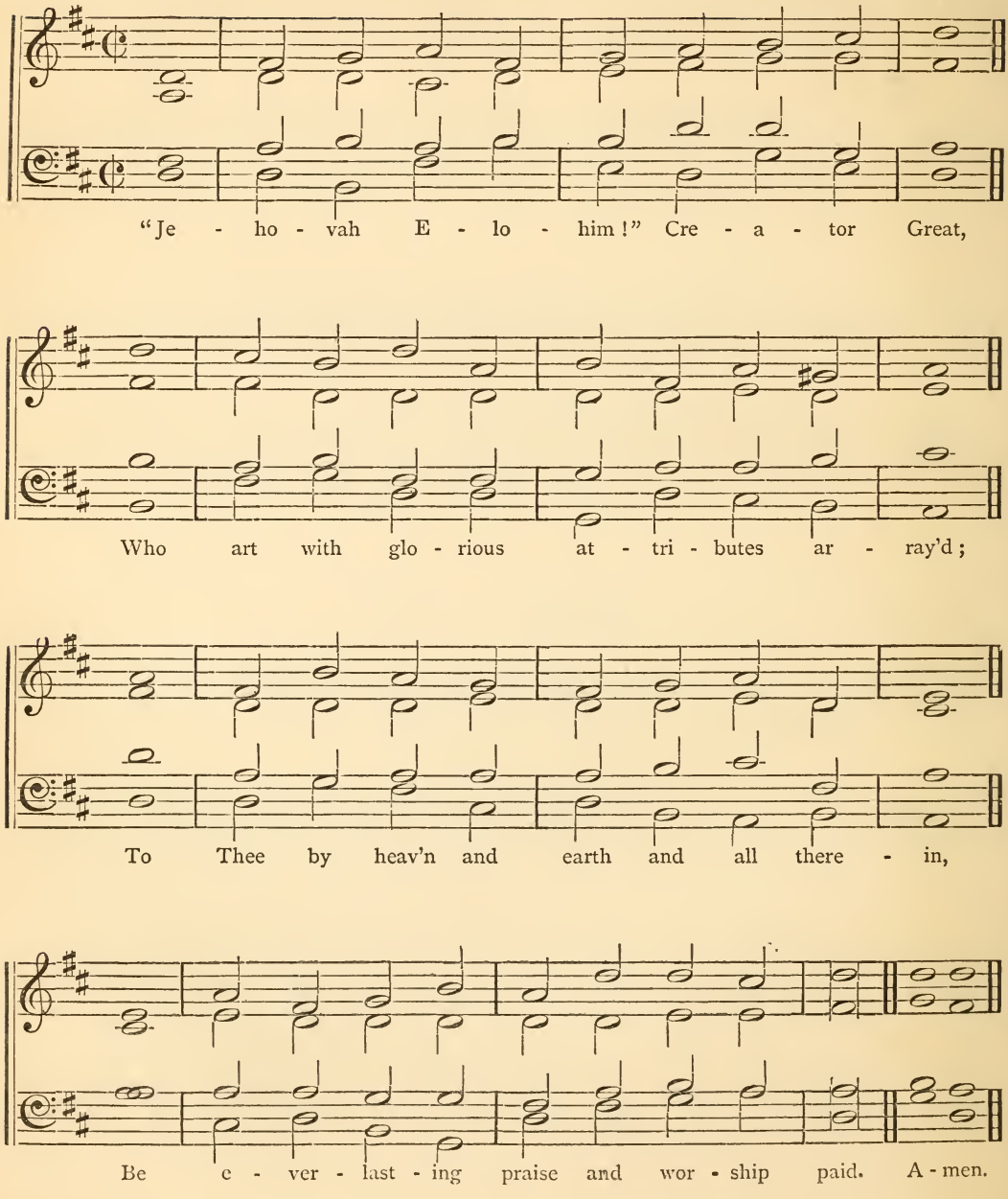
W. H. H., 1867.





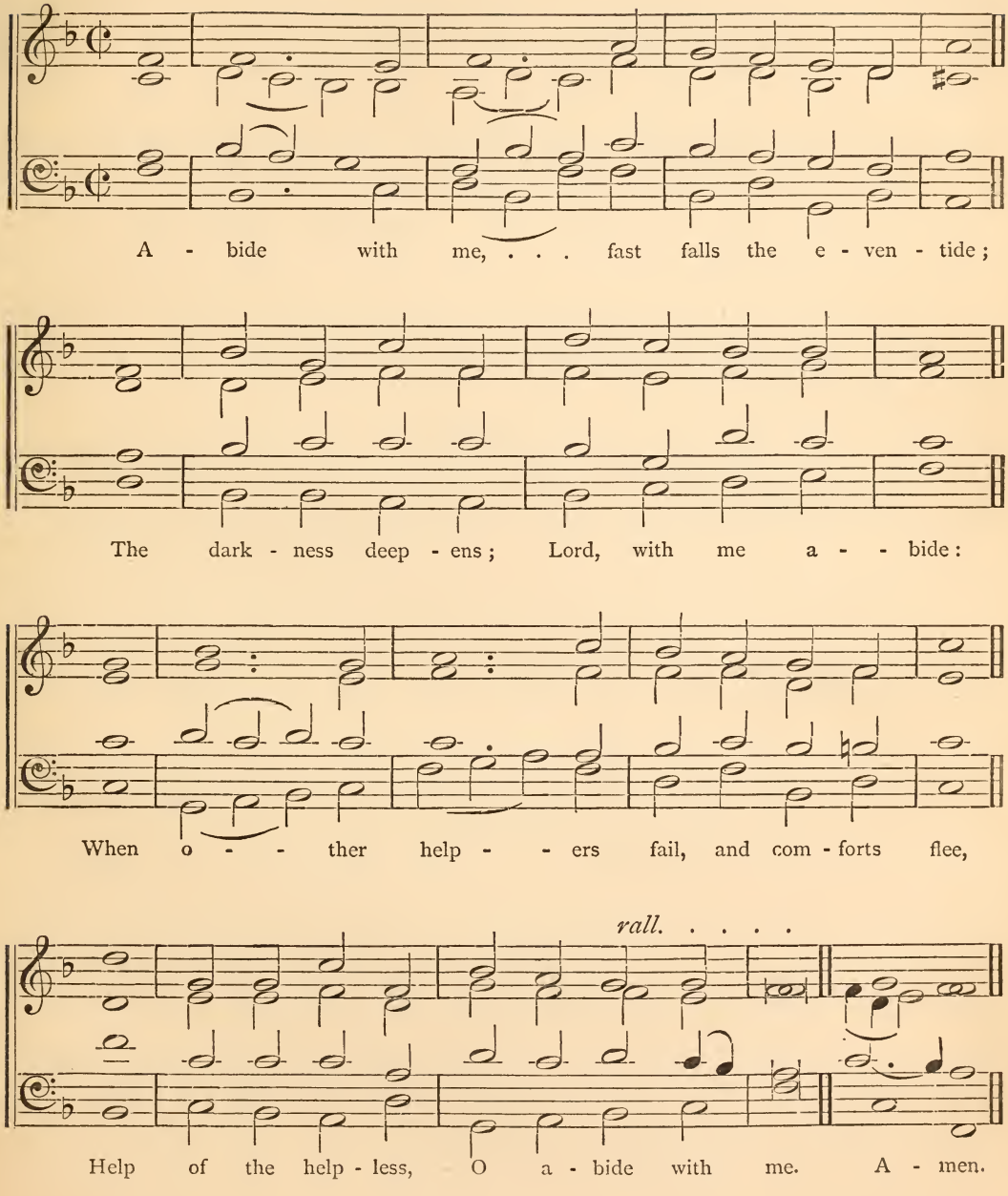
No. 234. **Conway.** 10 10, 10 10.

OLD CHURCH PSALMODY.



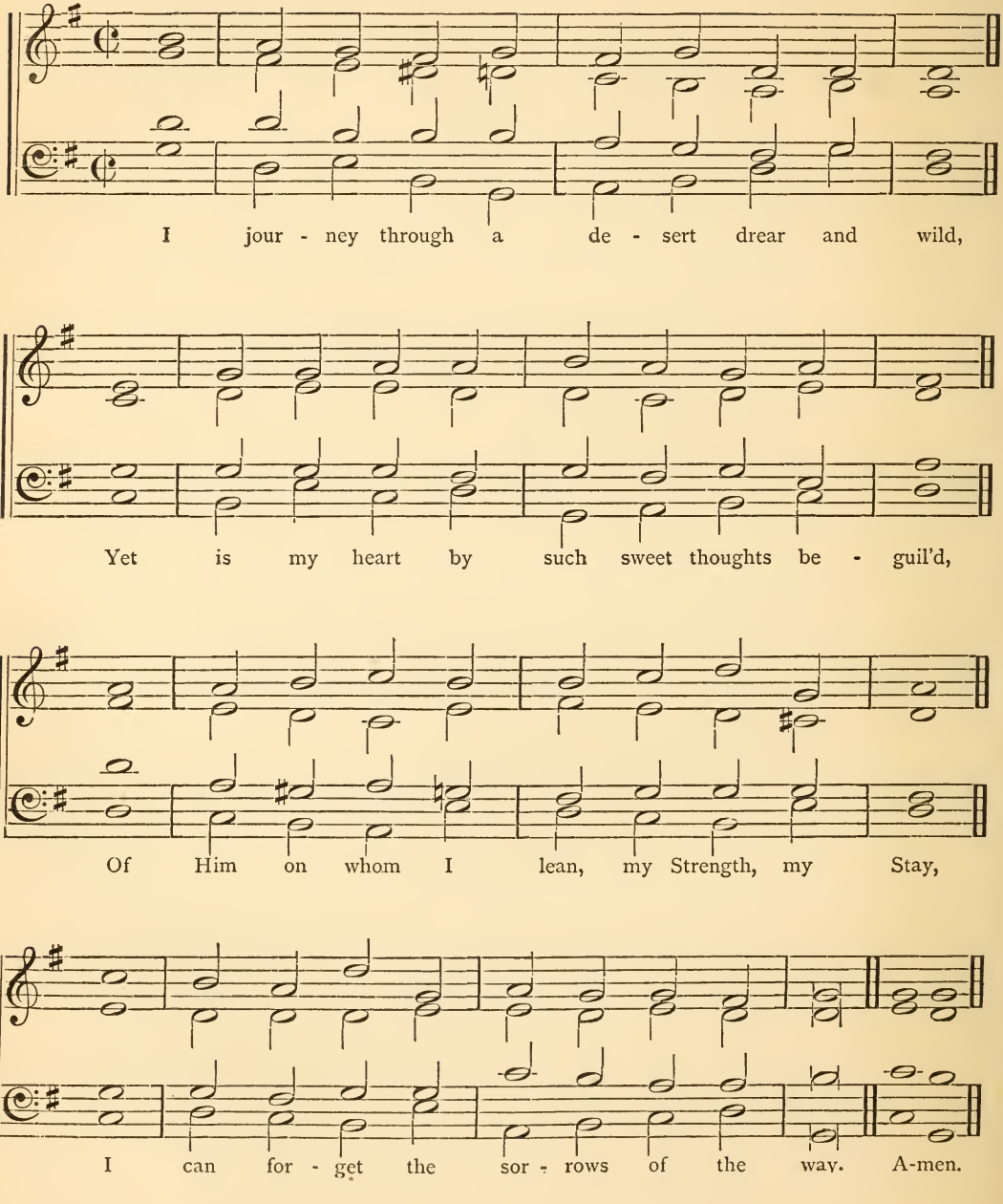
No. 235. **Ophir.** 10 10, 10 10.

W. H. H., 1867.



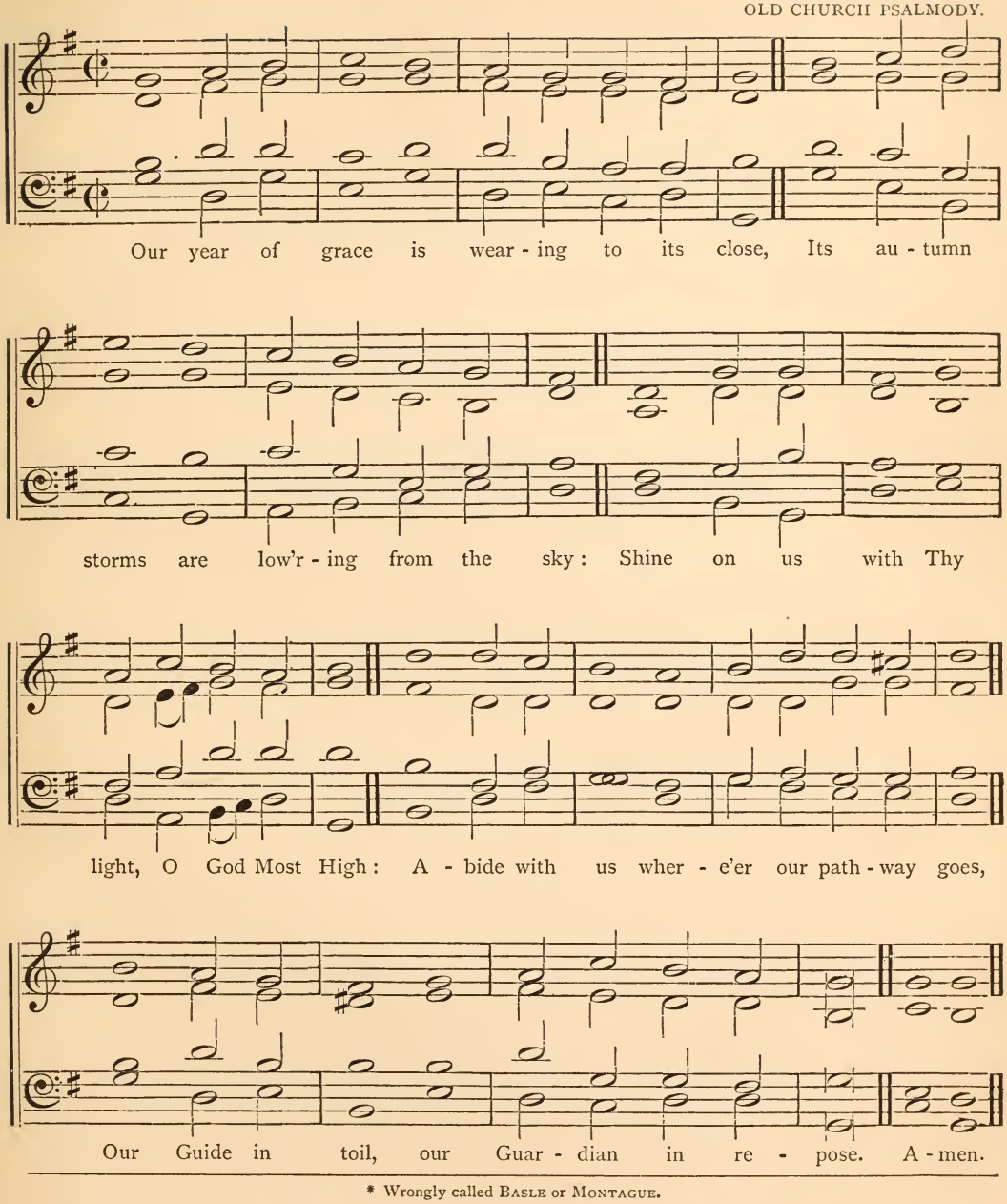
No. 236. **Ebronah.** 10 10, 10 10.

W. H. H., 1867.



No. 237. **Old cxxivth.*** 10 10 10, 10 10.

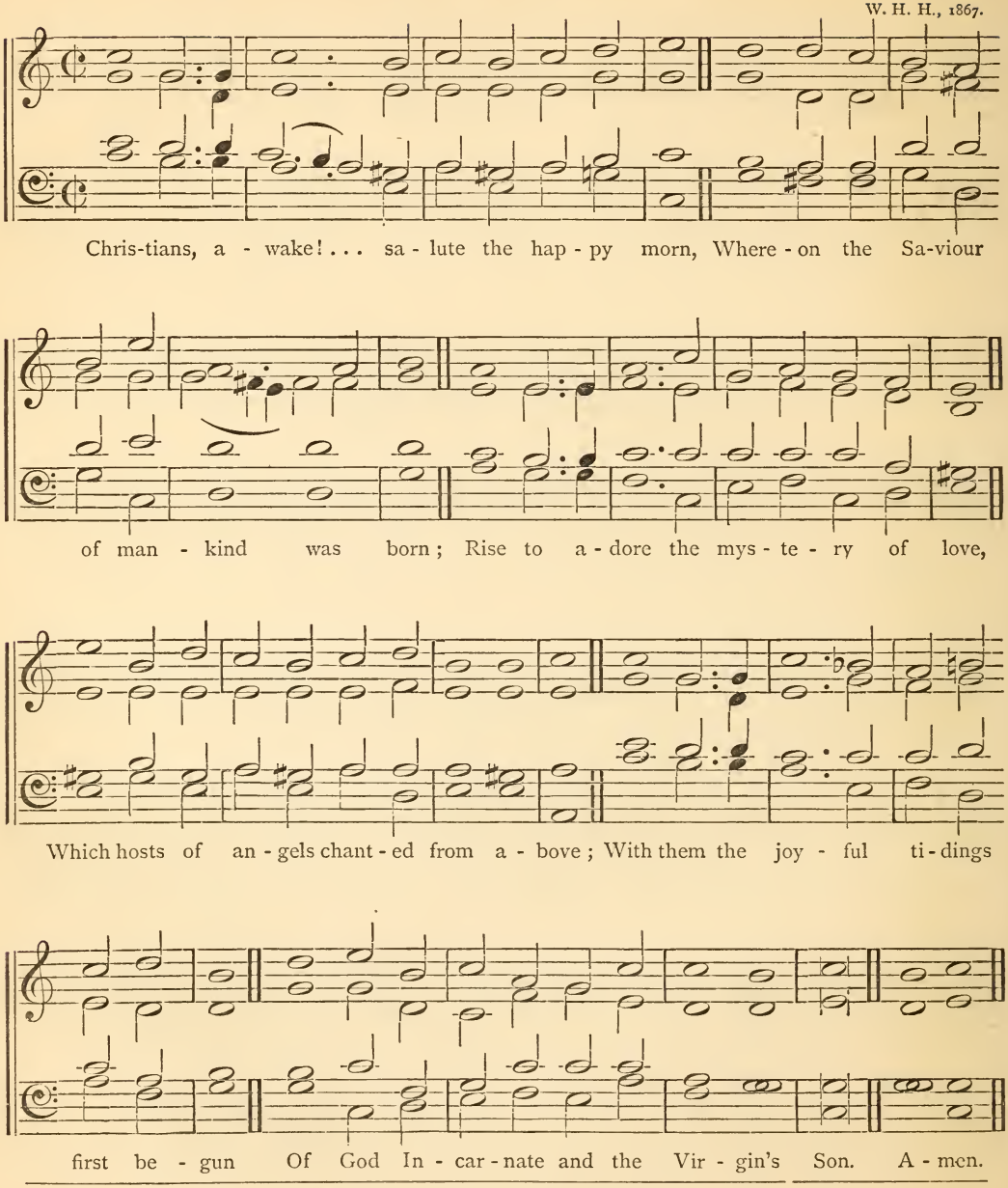
OLD CHURCH PSALMODY.



* Wrongly called Basle or Montague.

No. 238. **Zemaraim.** (*Mount*) 10 10, 10 10, 10 10.*

W. H. H., 1867.

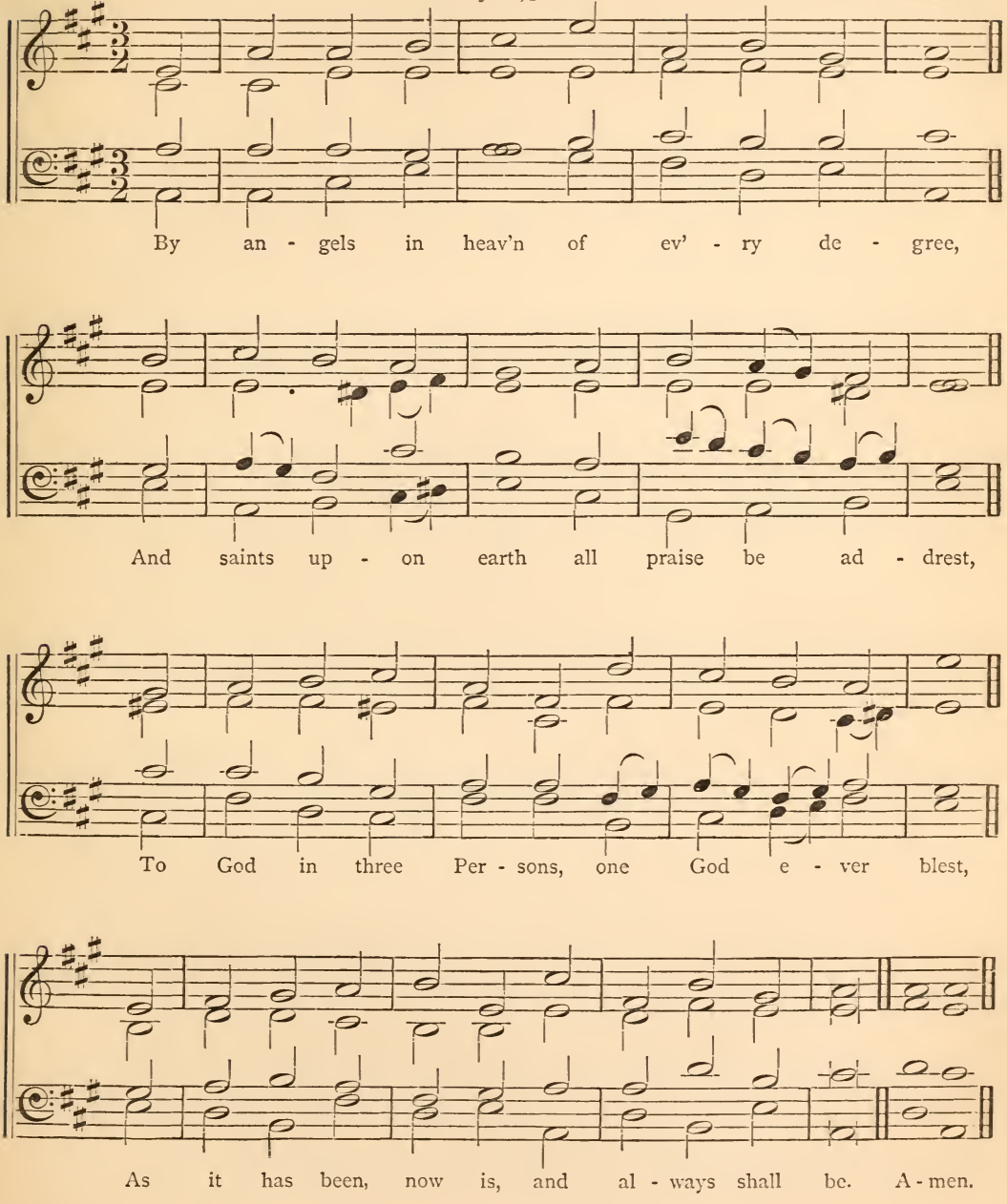


* For 10 10, 10 10, omit 3rd and 4th strains.

No. 239. **Hanover;** or, MODERN CIVTH. 10 10, 11 11.

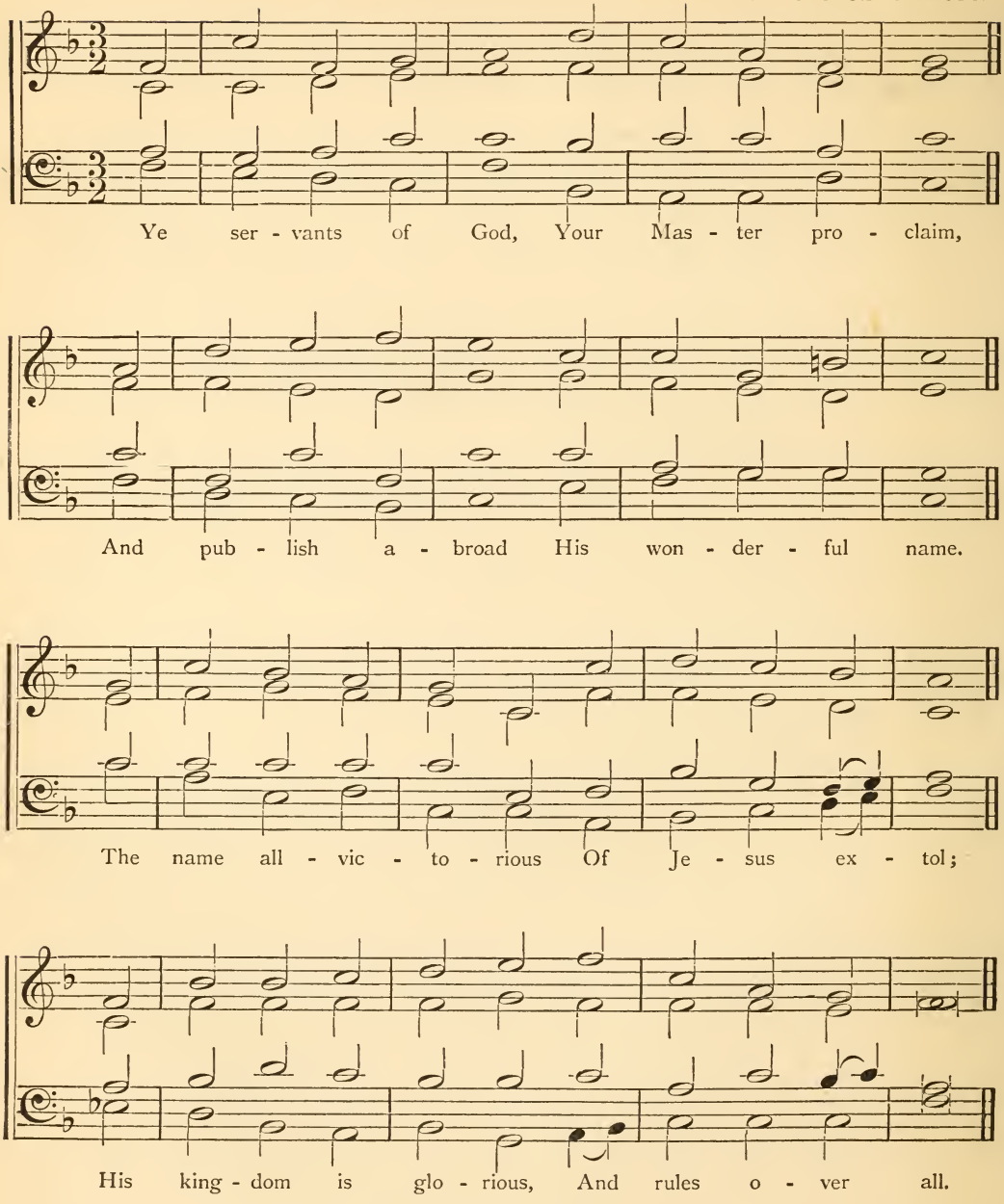
See Preface, p. xxii.

OLD CHURCH PSALMODY.



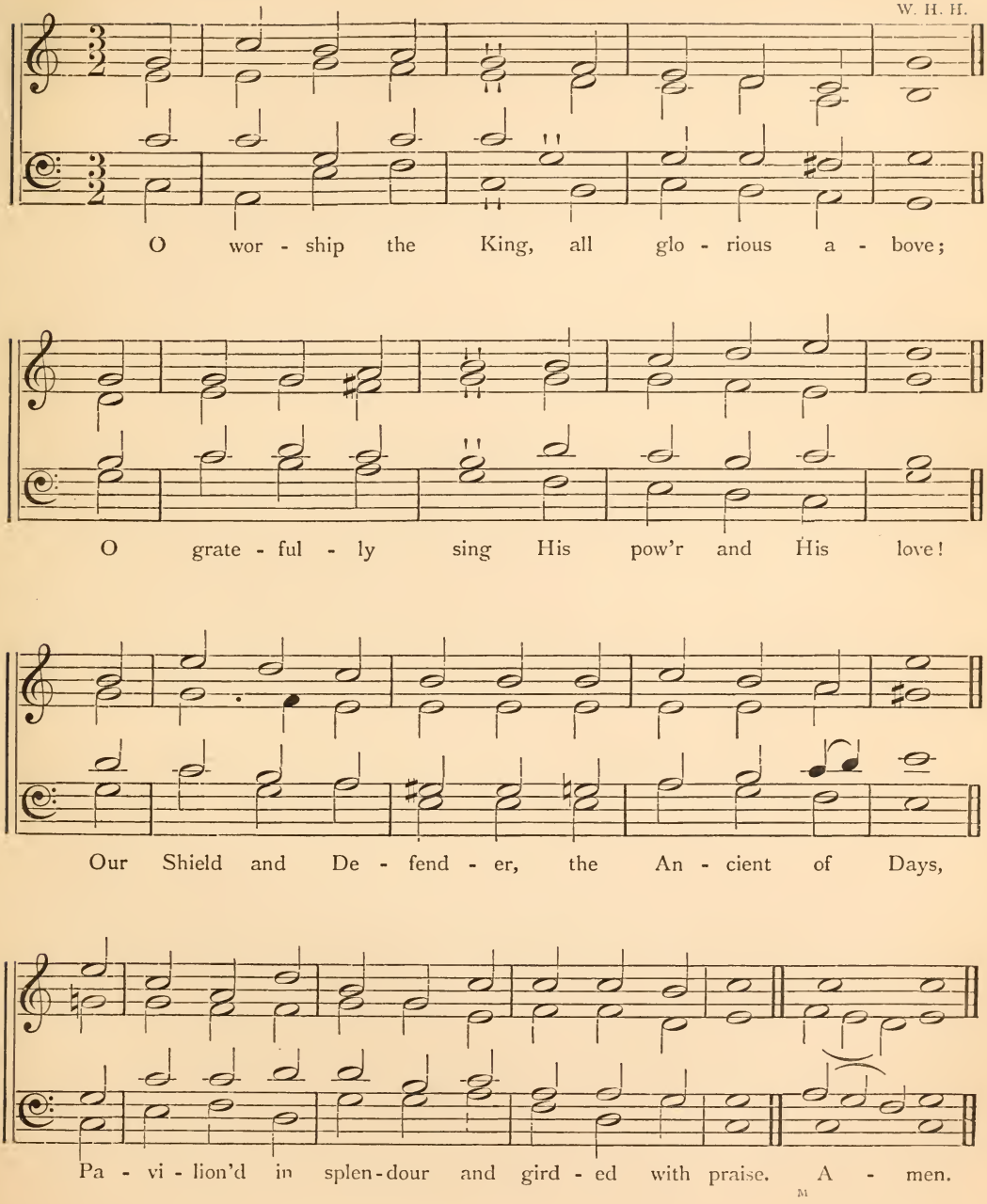
No. 240. **Ripon.** 10 10, 11 11.

OLD CHURCH PSALMODY.



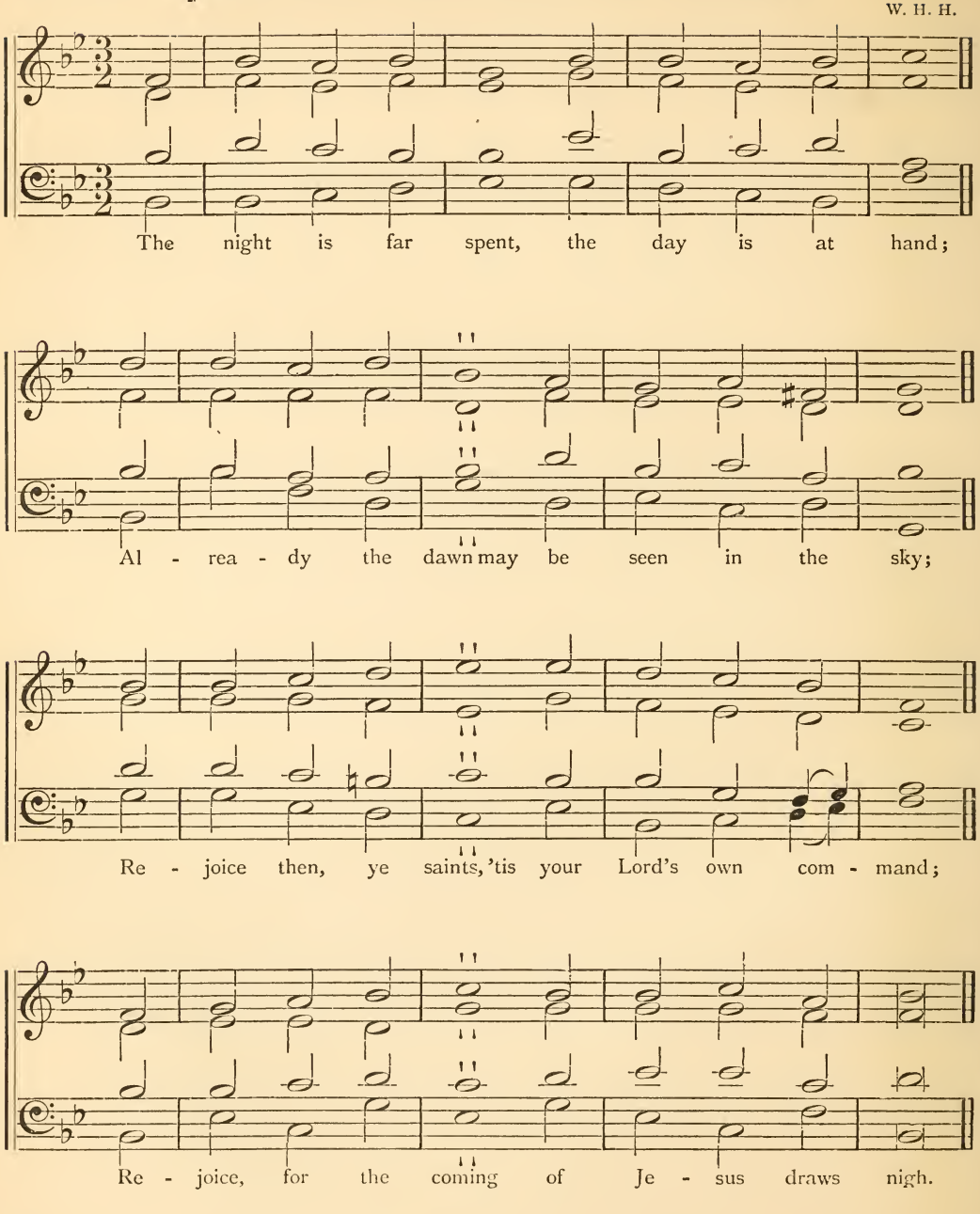
No. 241. **Paran.** (*Wilderness of*) 10 10, 11 11; or, 11 11, 11 11.

W. H. H.



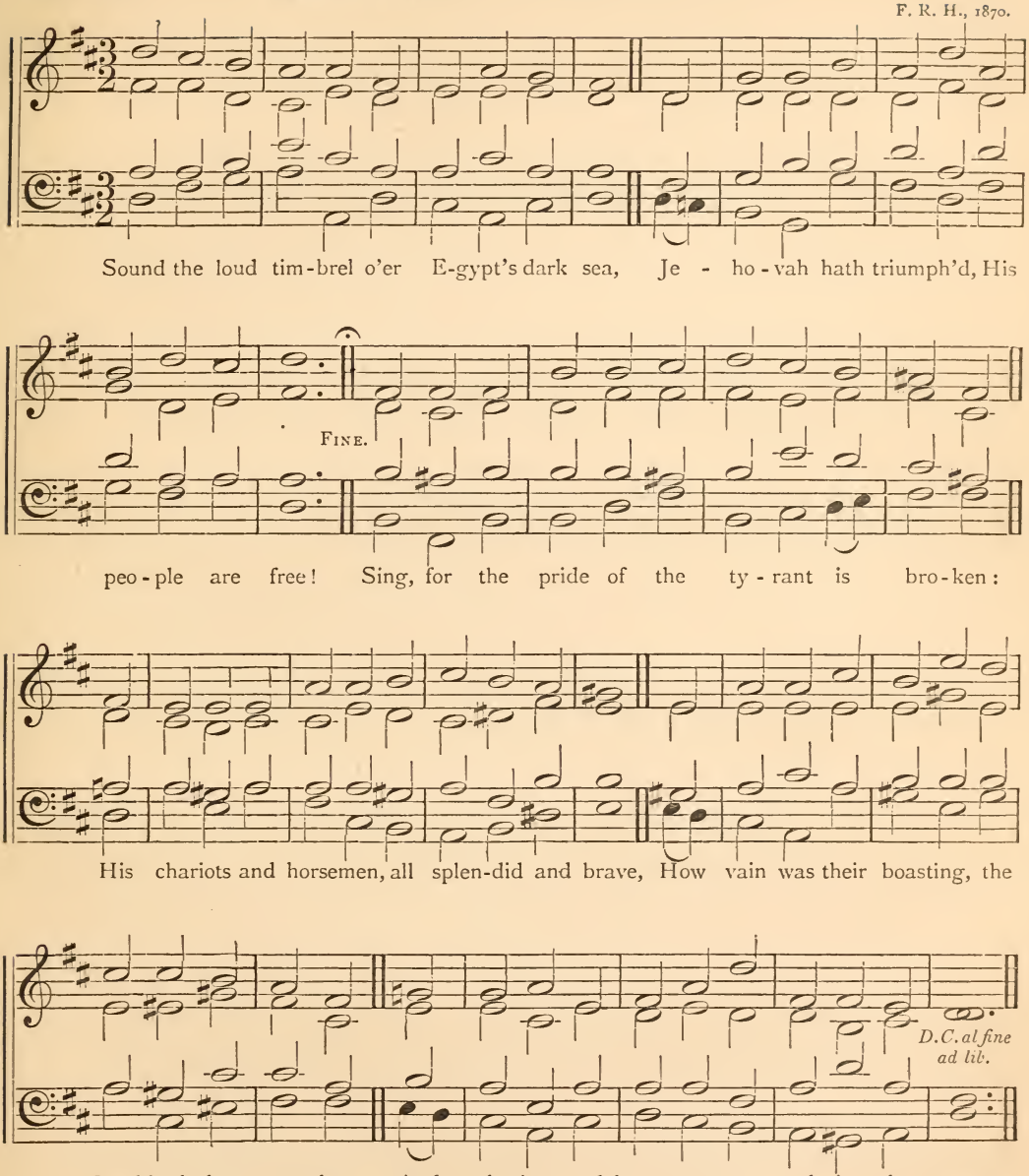
No. 242. **Peor.** (*Mount*) 10 10, 10 10; or, 11 11, 11 11.

W. H. H.



No. 243. **Sosthenes.** 10 11, 11 11, 12 11.*

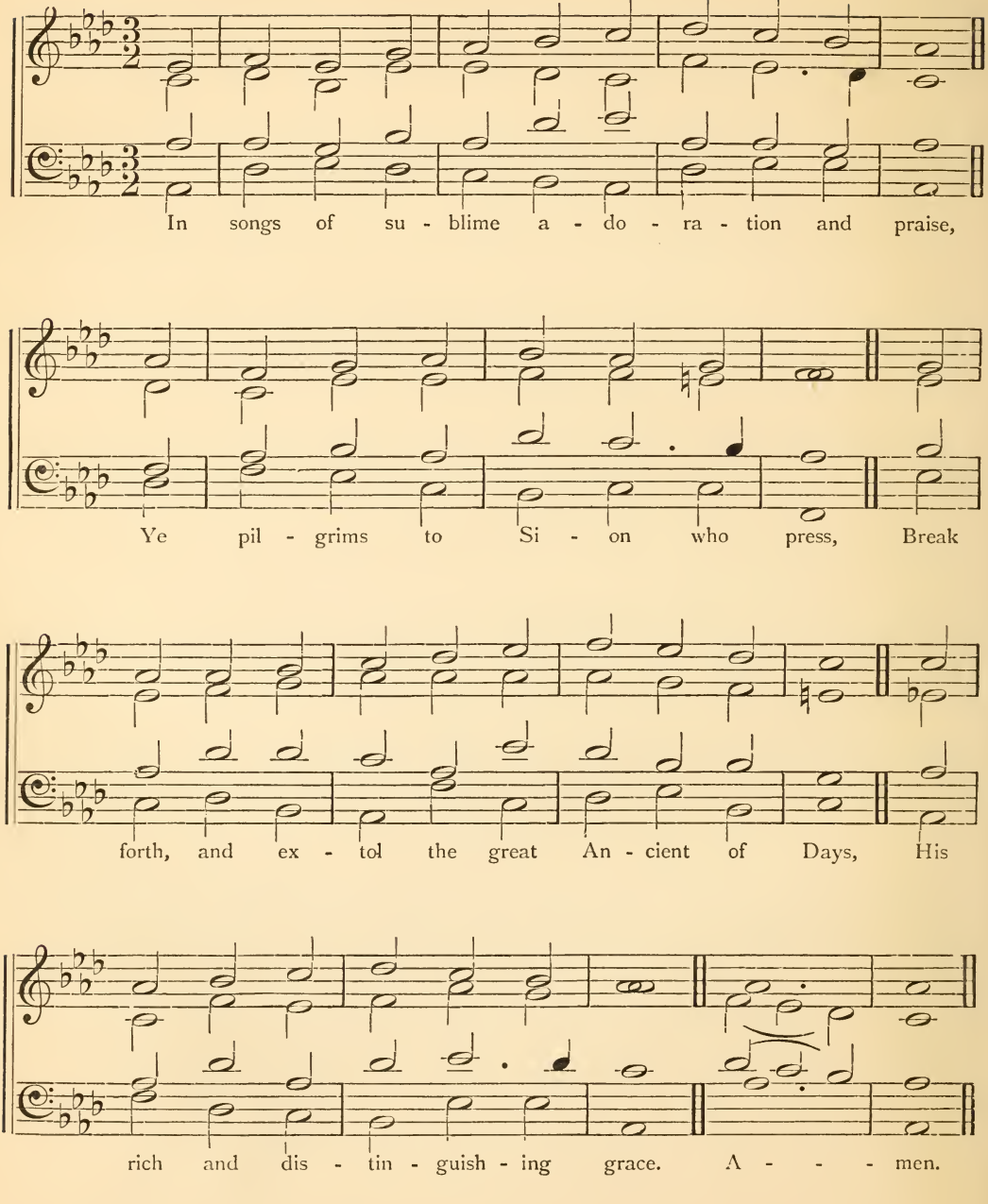
F. R. H., 1870.



* For 8 lines, D.C. 1st and 2nd strains.

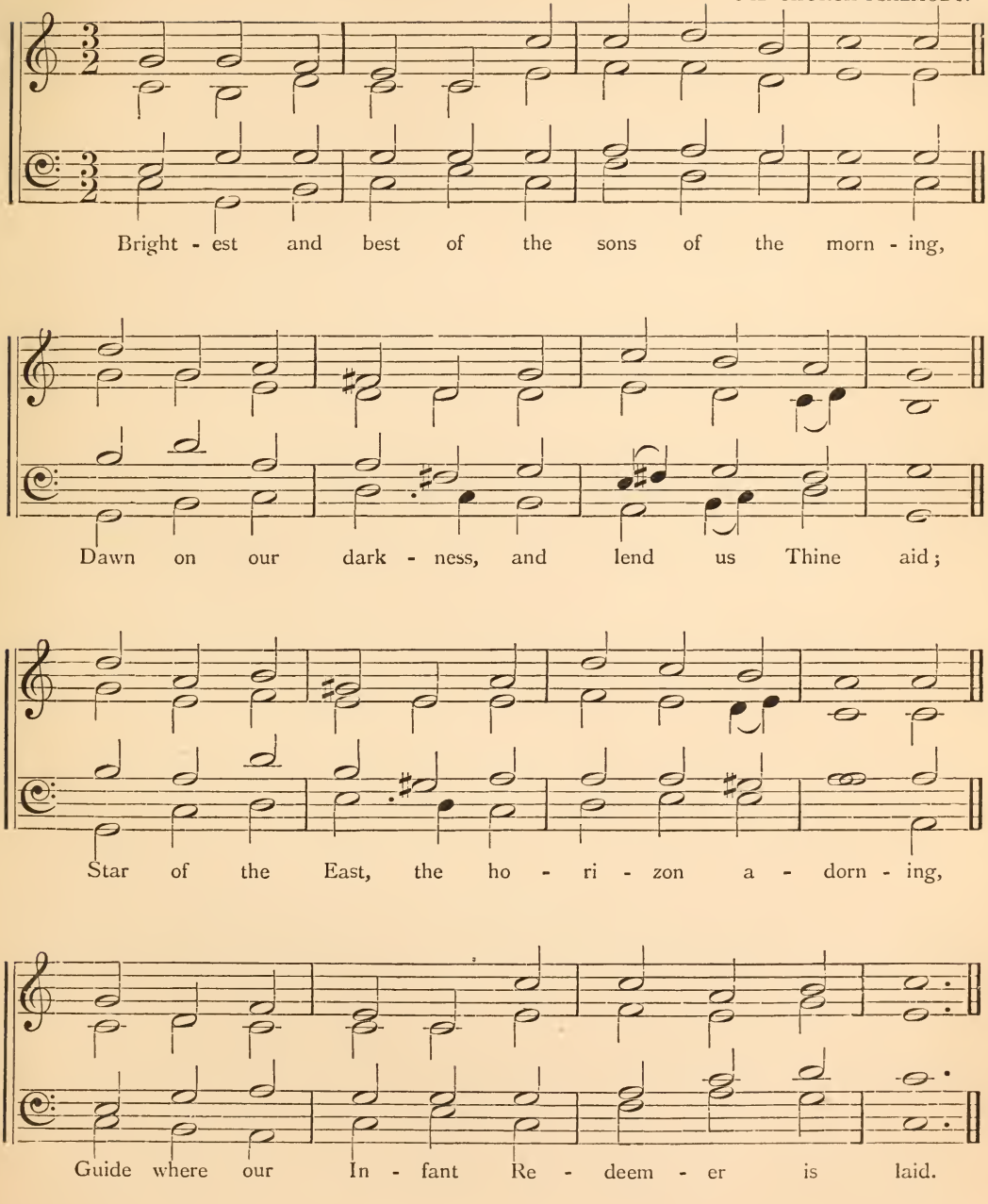
No. 244. **Crescens.** 11 8, 11 8.

F. R. H., 1870.



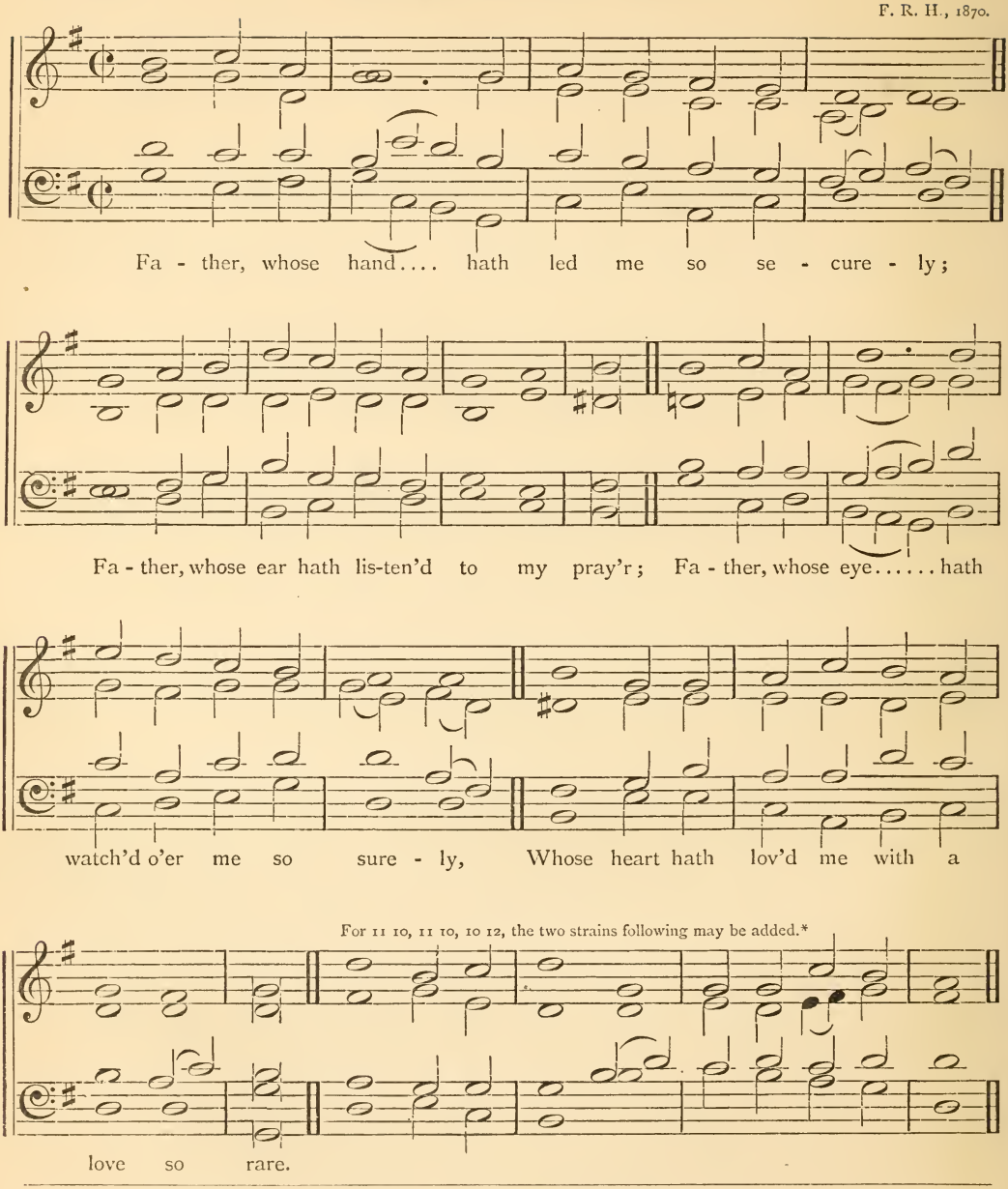
No. 245. **Sternberg.** 11 10, 11 10.

OLD CHURCH PSALMODY.

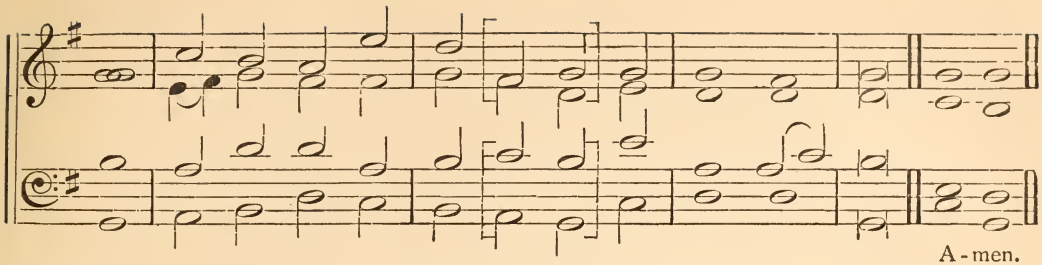


No. 246. **Eirene.** 11 10, 11 10.

F. R. H., 1870.

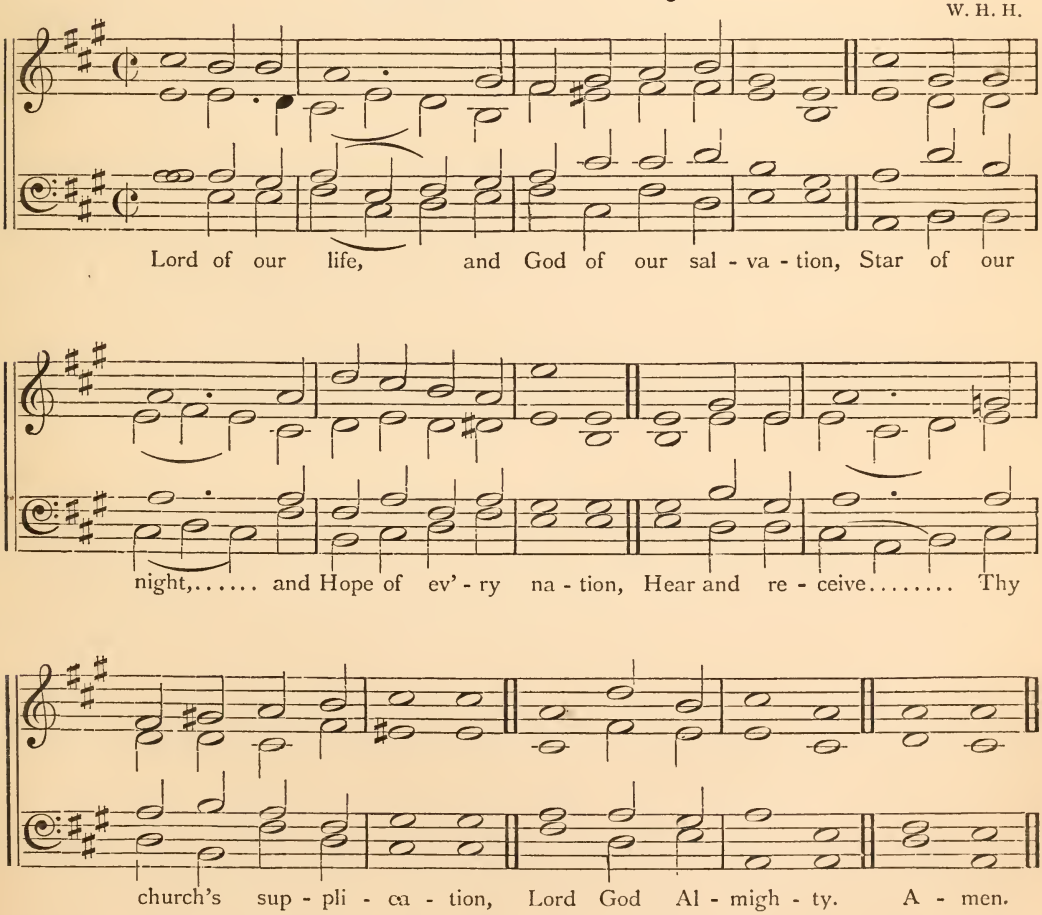


* For 11 10, 11 10, 10 10, omit the notes in [ ]



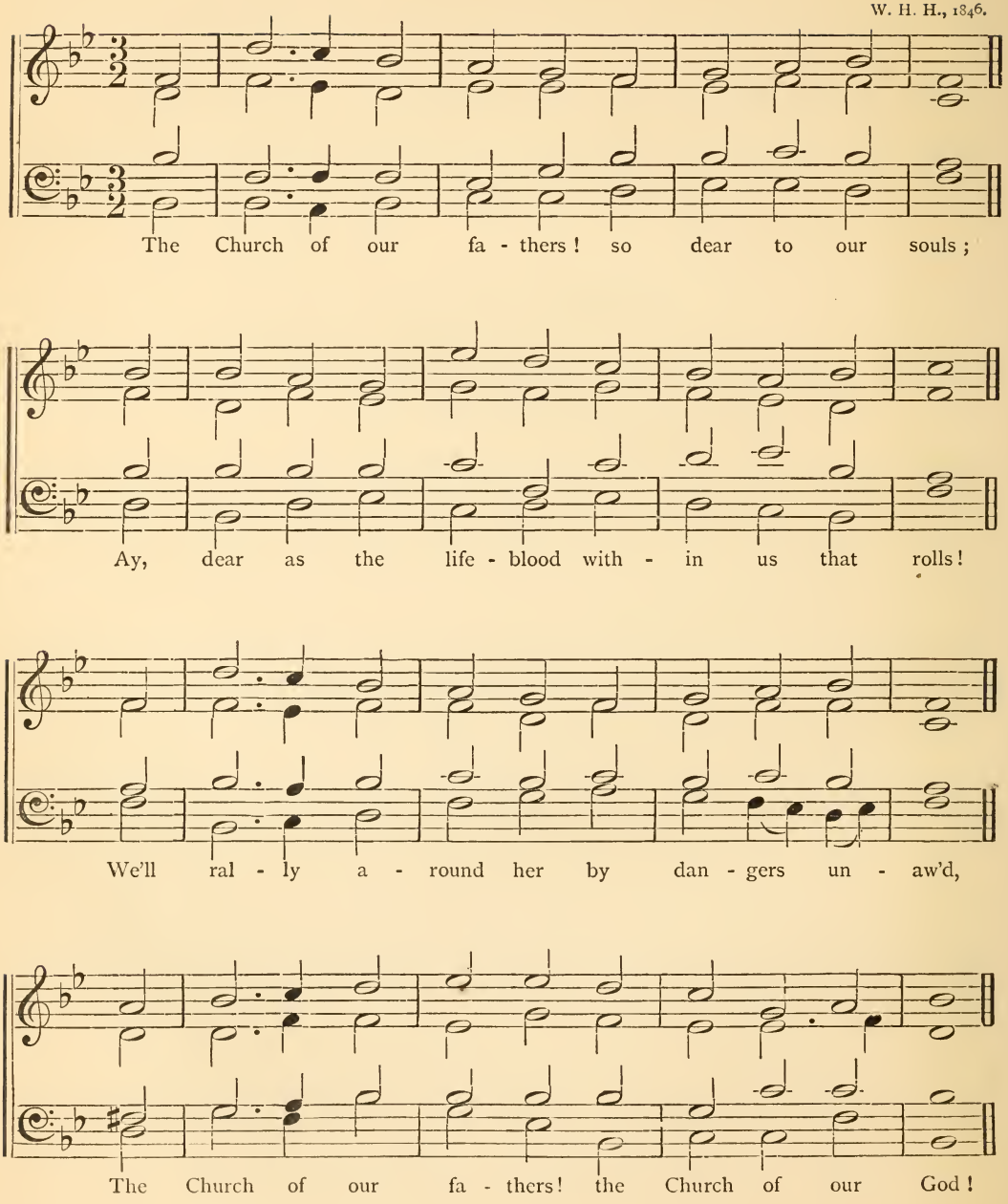
No. 247. **Candia.** 11, 11, 11, 5.

W. H. H.

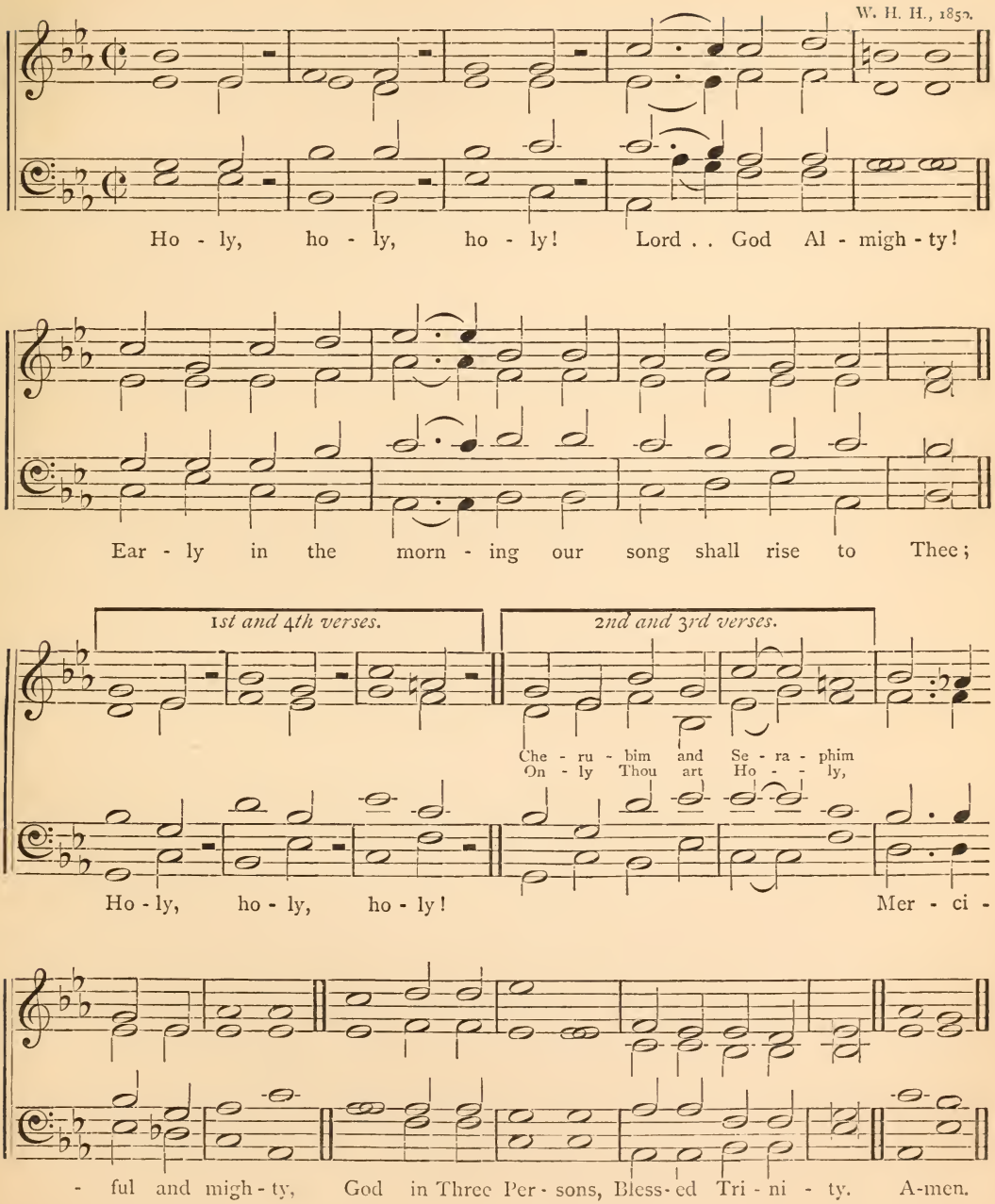


No. 248. **Hobah.** 11 11, 11 11.

W. H. H., 1846.

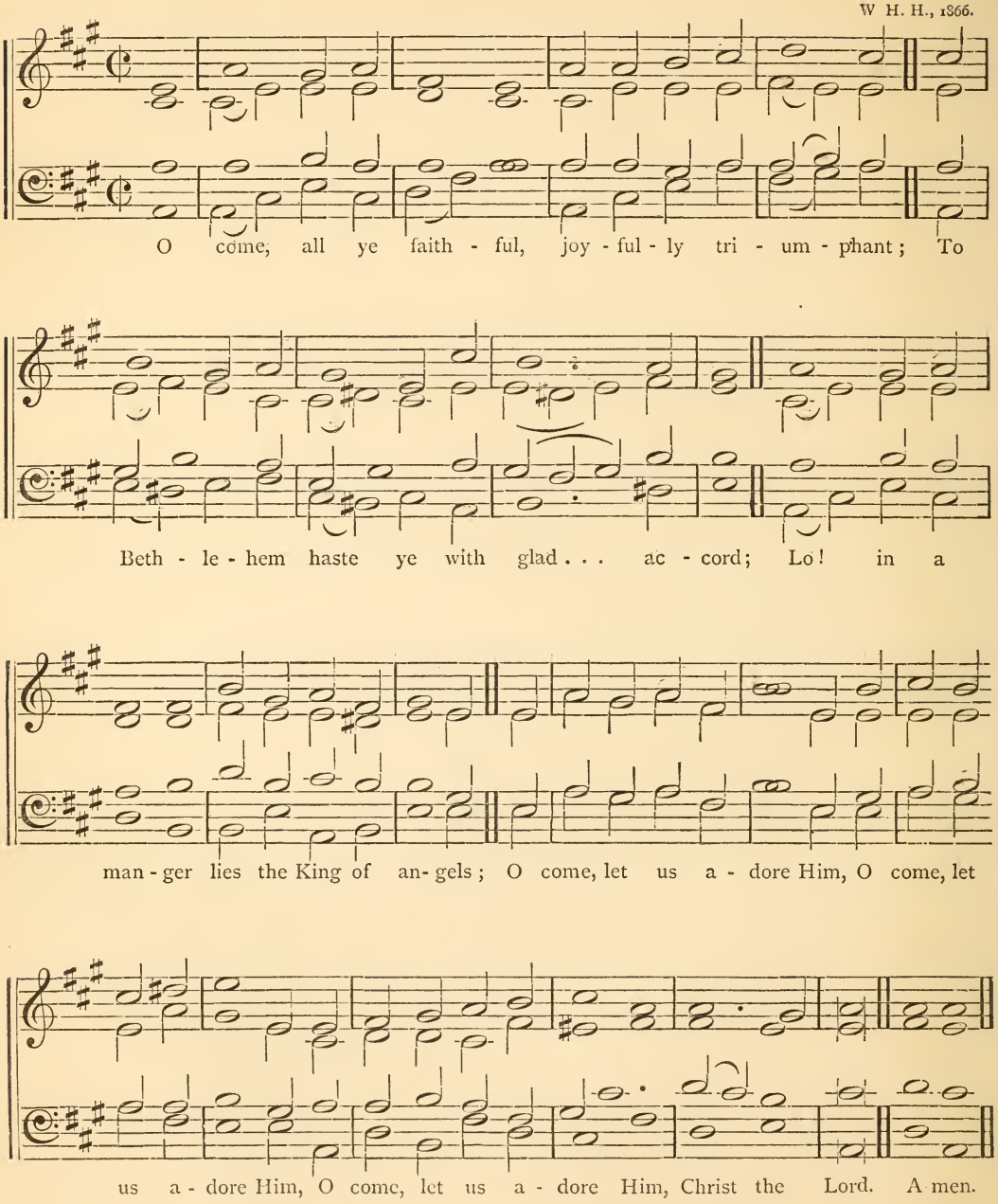


No. 249. **Trisagion.** 11 12, 12 10.



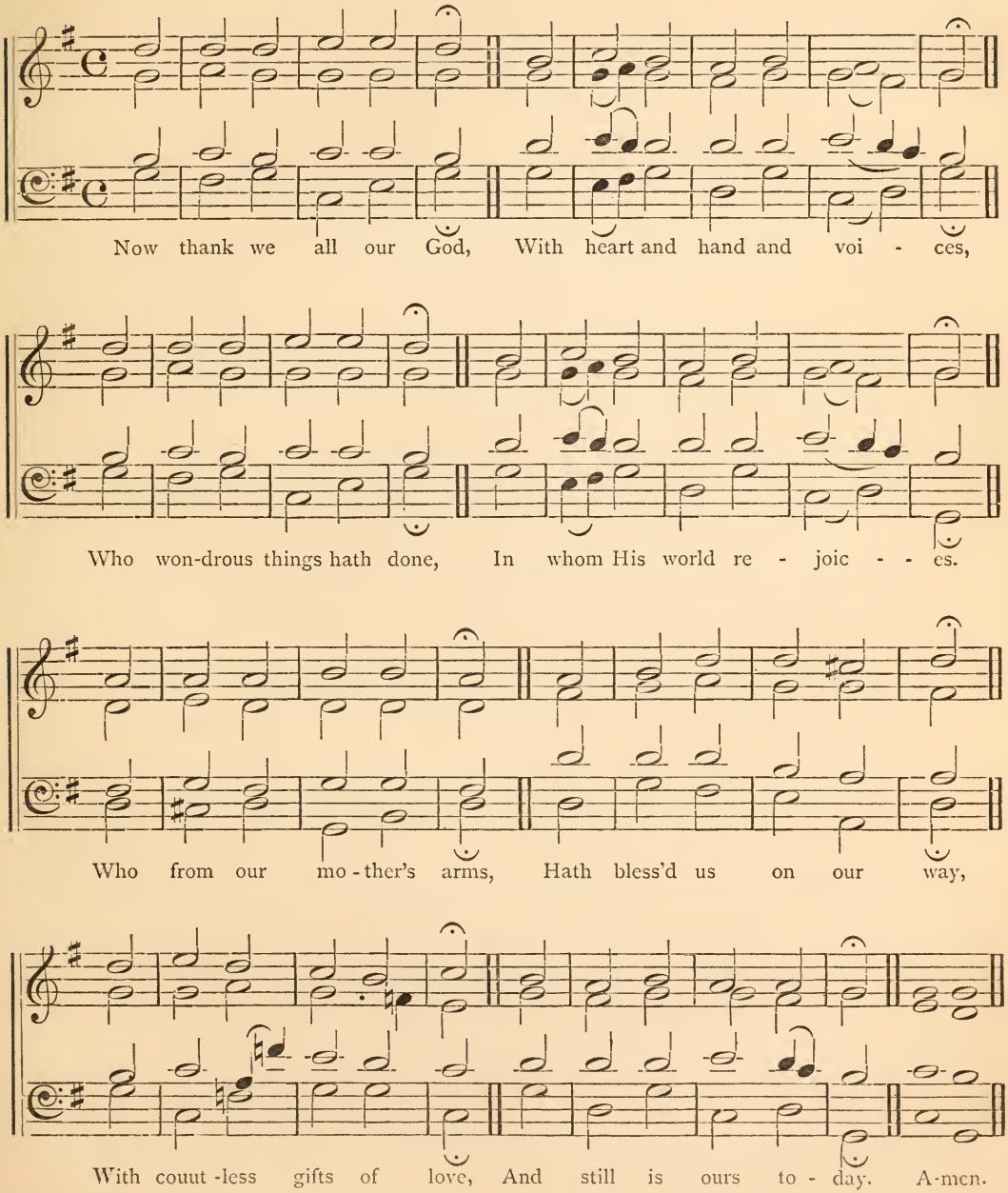
No. 250. **Venite Adoremus.** 12 10, 11 10.

W H. H., 1866.



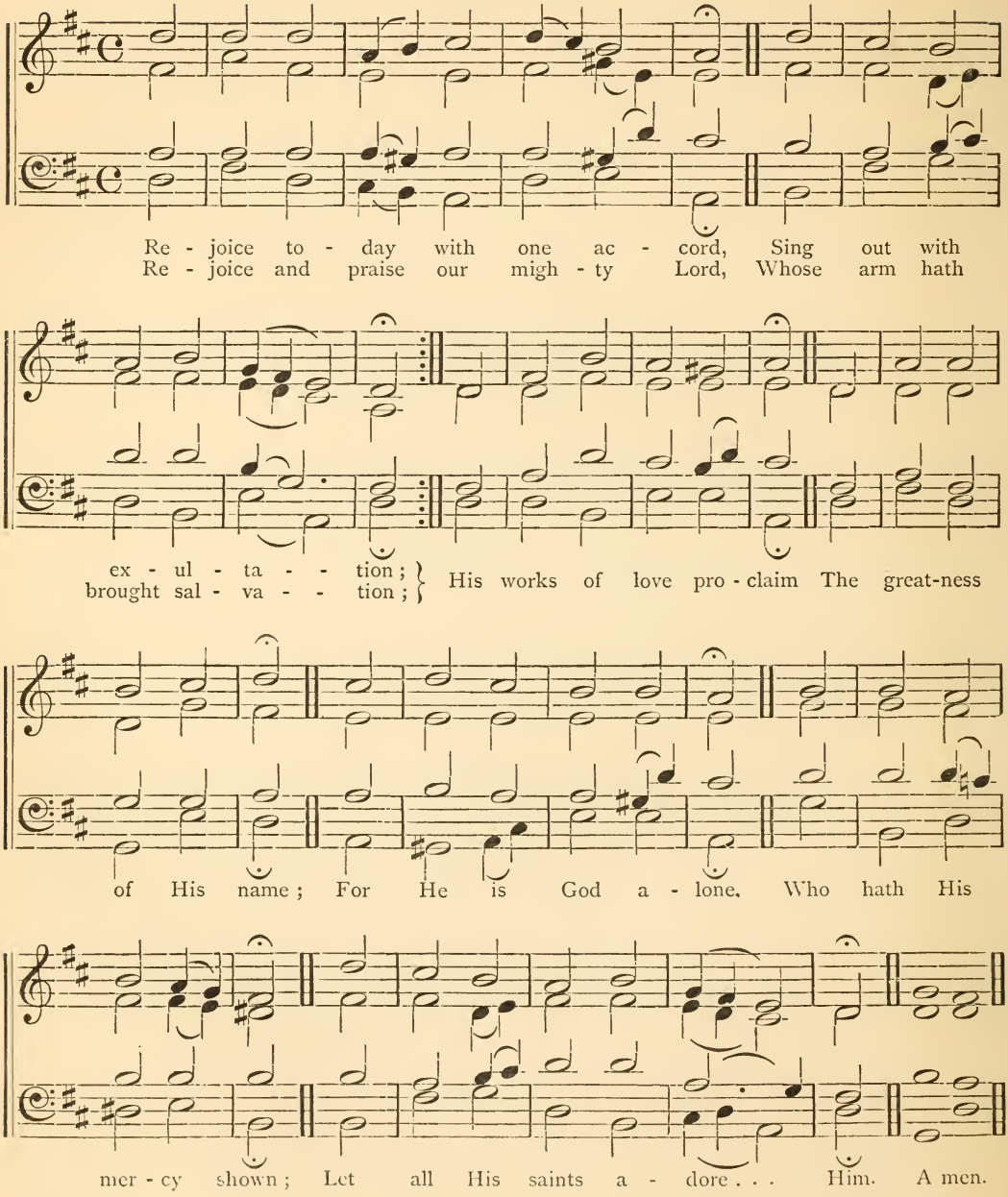
No. 251. "Nun danket alle Gott." 67,67,6666.

(*See Preface, p.* xxiii.)



No. 252. "Ein' feste Burg ist unser Gott." 87,87,6666,7.

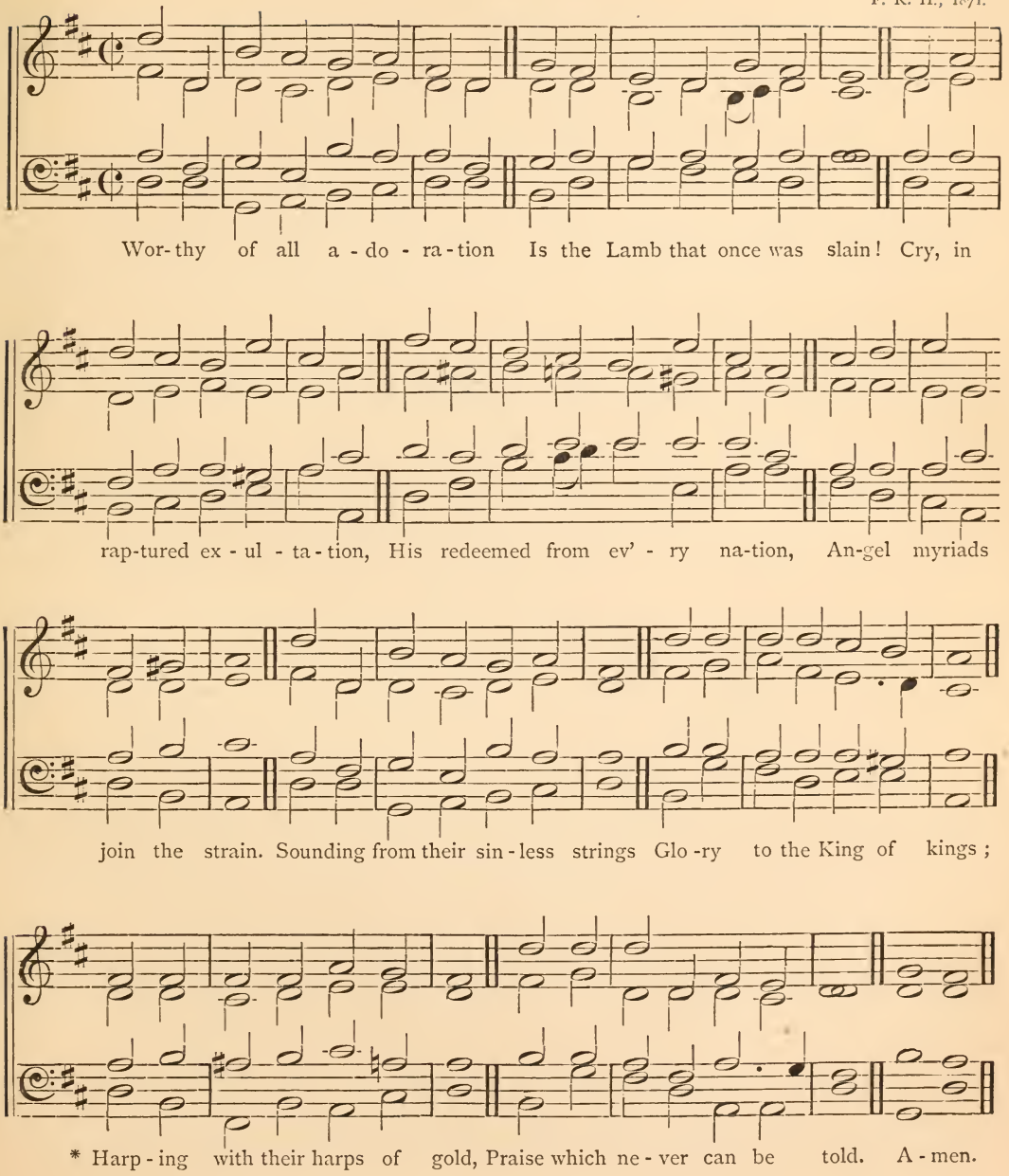
(*See Preface, p.* xxiii.)



No. 253. **St. Paul.** 87,887,77,77.

(*See Preface, p.* xxiii.)

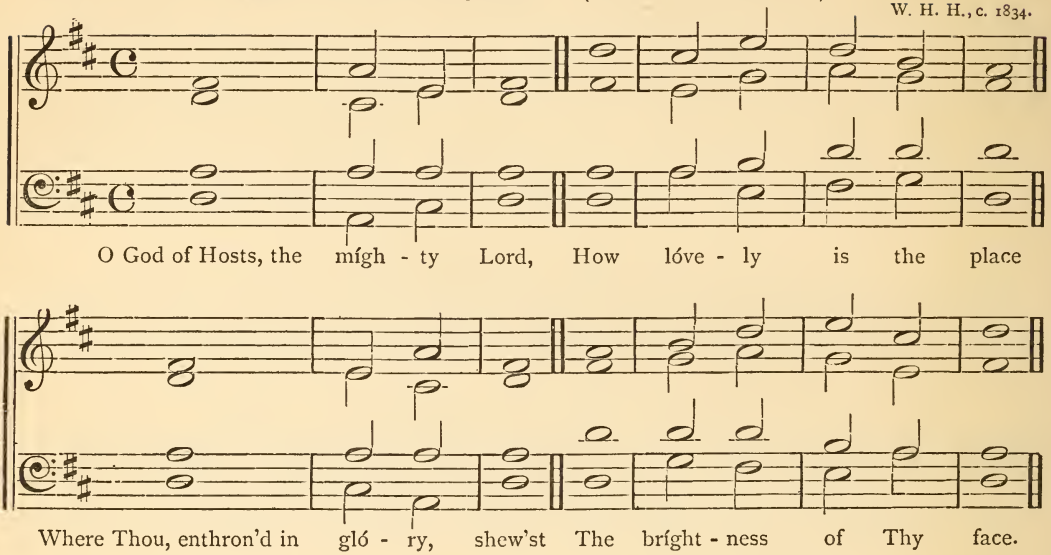
F. R. H., 1871.



HYMN CHANTS.

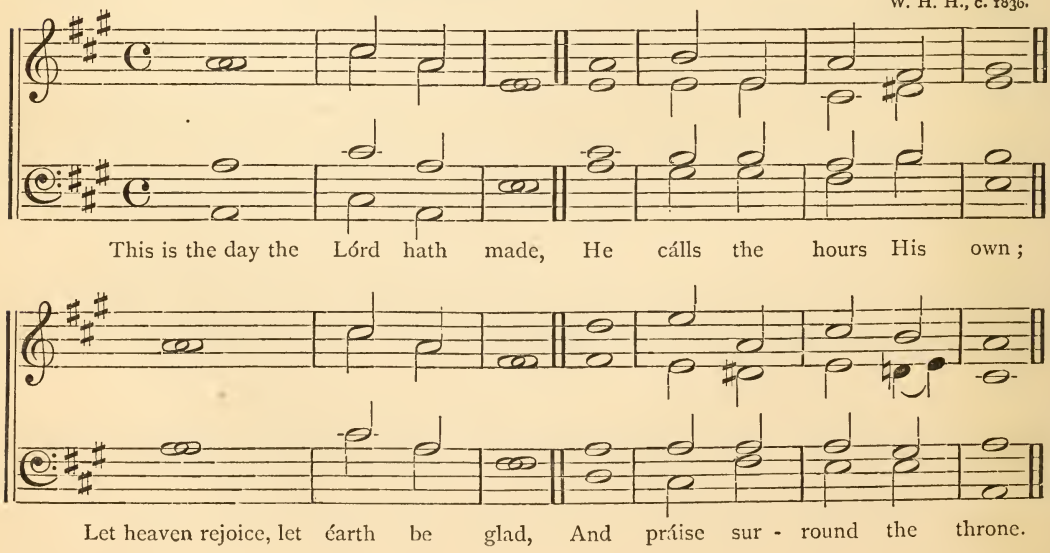
No. I. Worcester Chant. (RECTE ET RETRO.)

W. H. H., c. 1834.



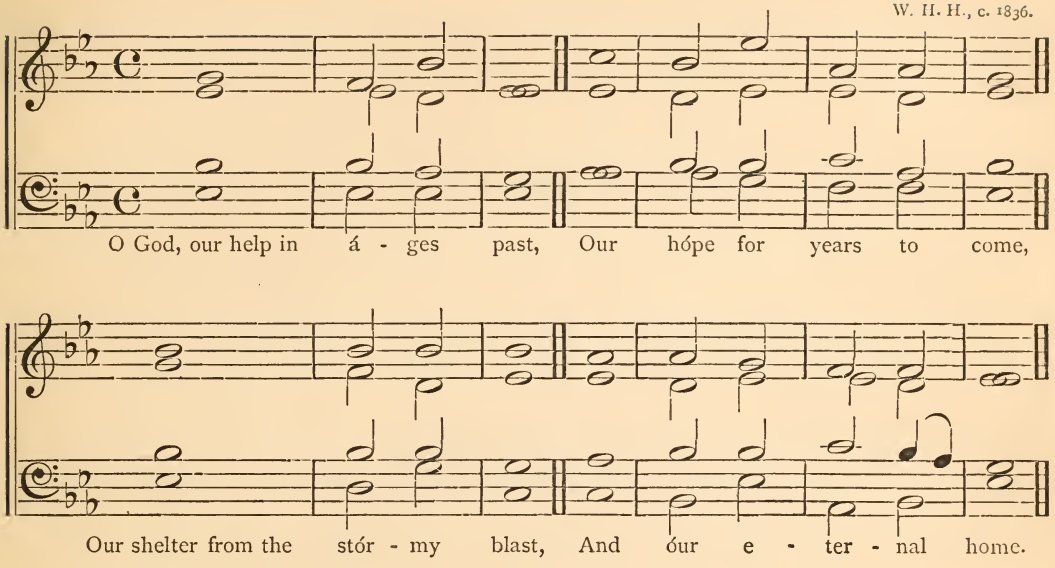
No. II. Ephesus. (UNISON.)

W. H. H., c. 1836.



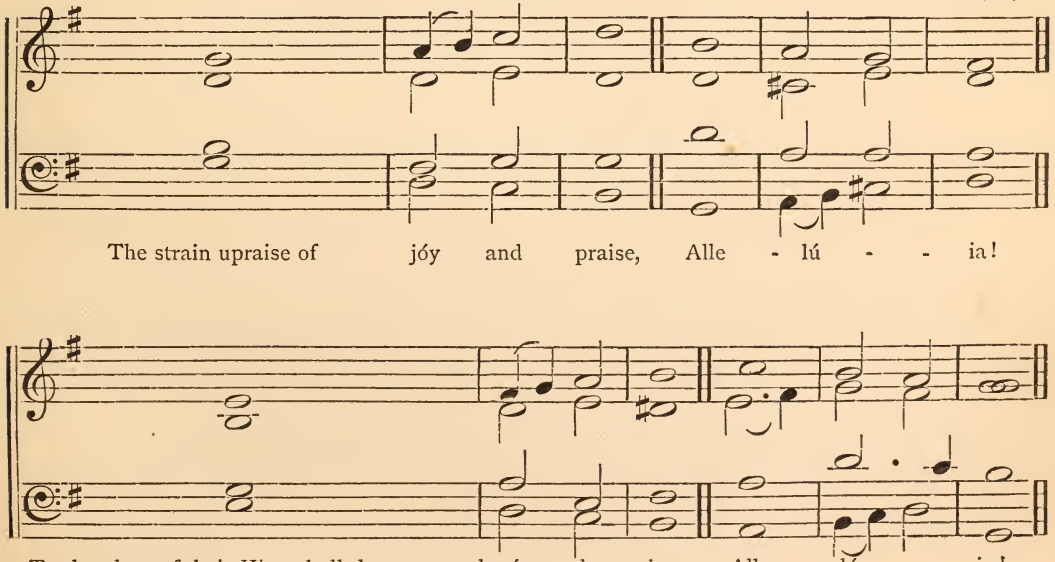
No. III. **Smyrna.** (Double Counterpoint.)

W. H. H., c. 1836.



No. IV. **Pergamos.**

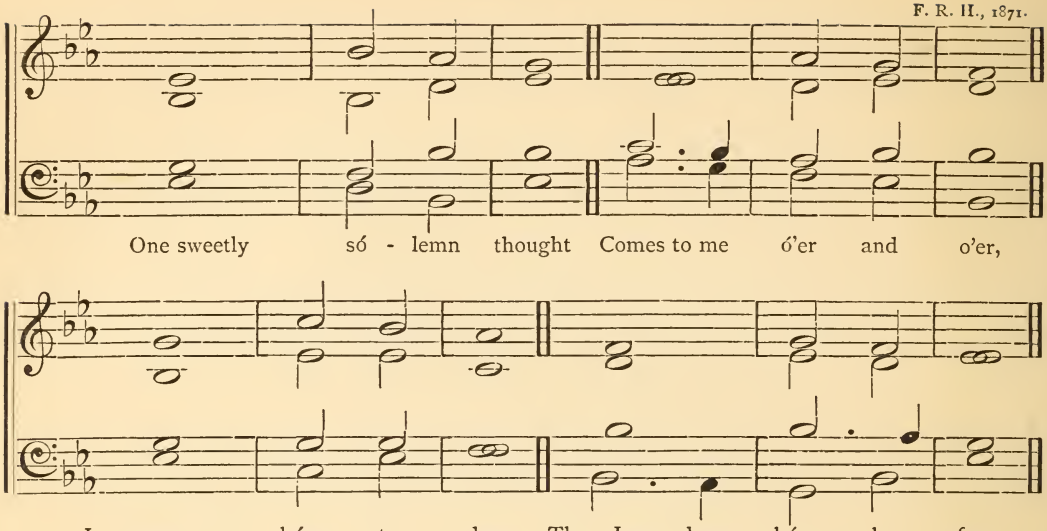
F. R. H., 1870.



No. V.

Thyatira.

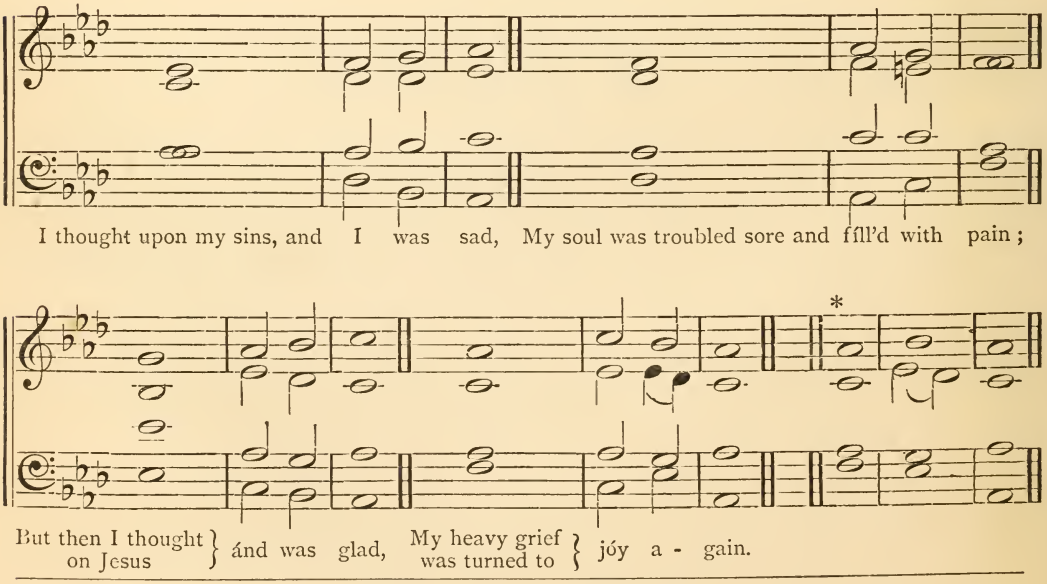
F. R. H., 1871.



No. VI.

Sardis.

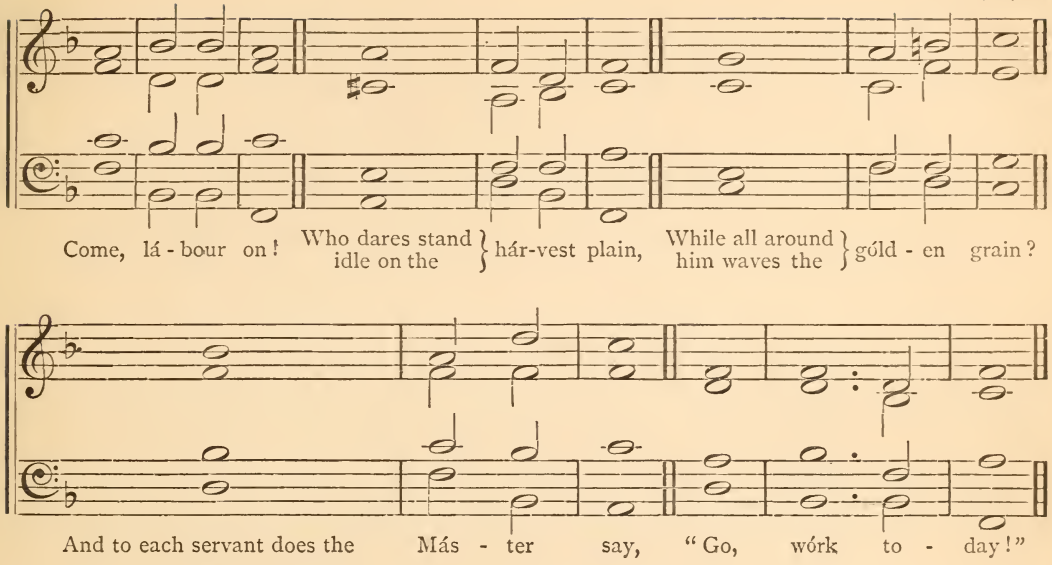
F. R. H., 1870.



* The last line thus if for three syllables only.

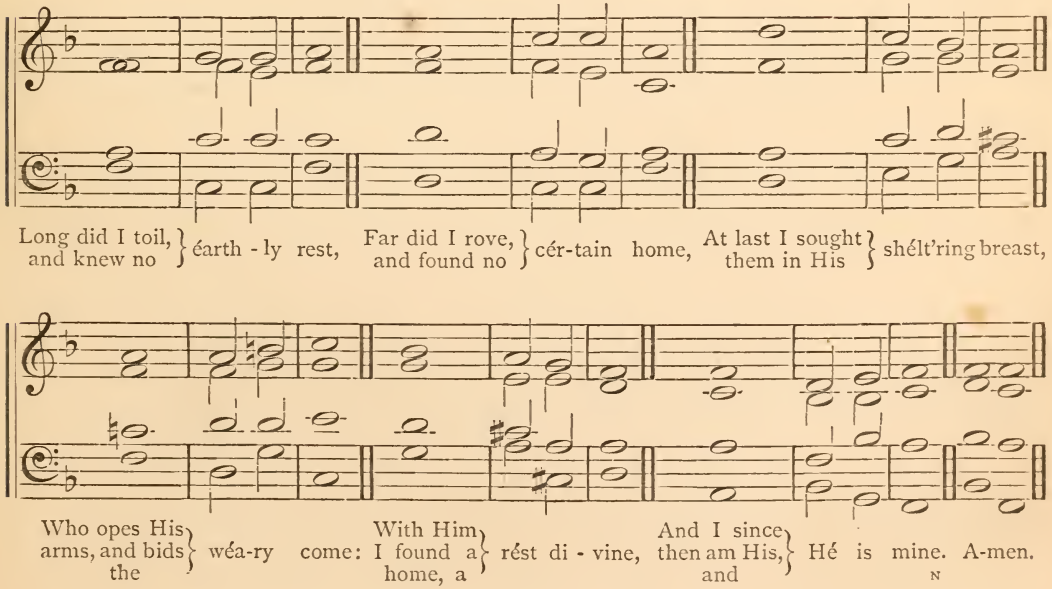
No. VII. **Philadelphia.** (5 lines.)

F. R. H., 1870.



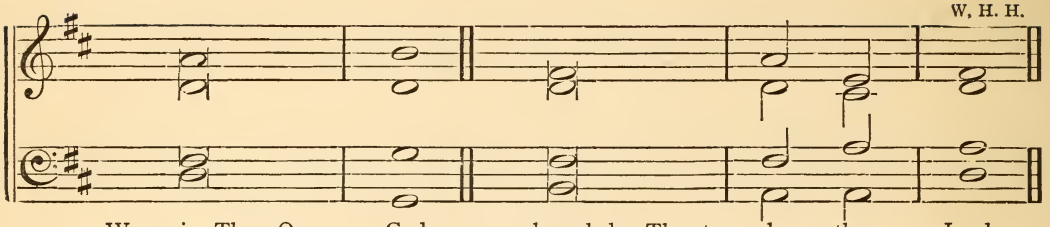
No. VIII. **Laodicea.** (6 lines.)

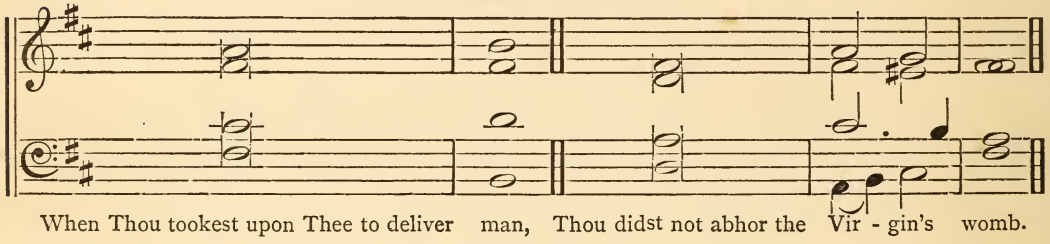
F. R. H., 1870.

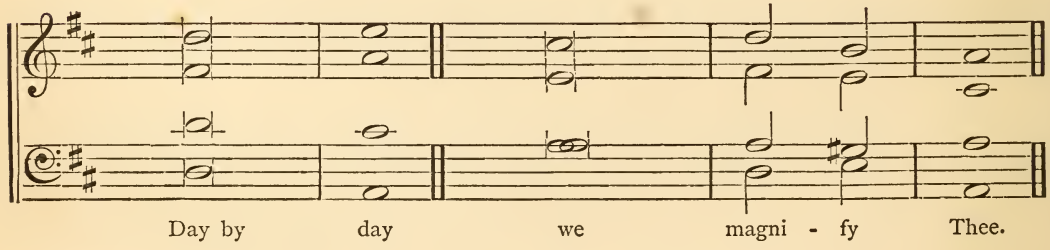


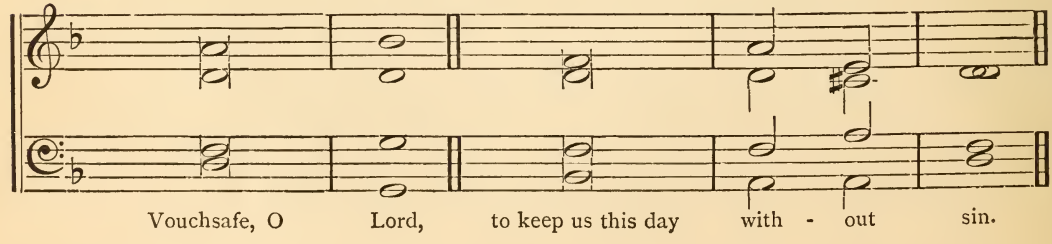
Chant Service for the Te Deum.

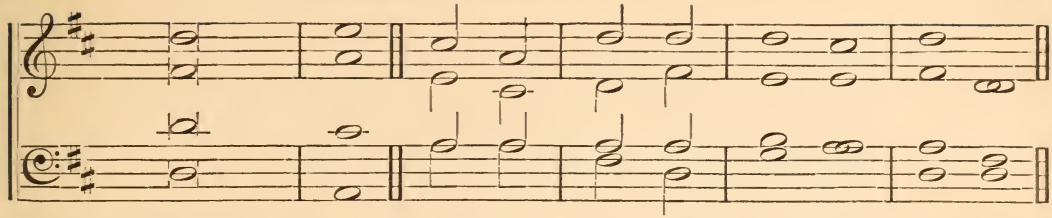
W. H. H.







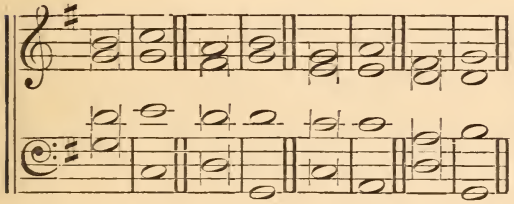




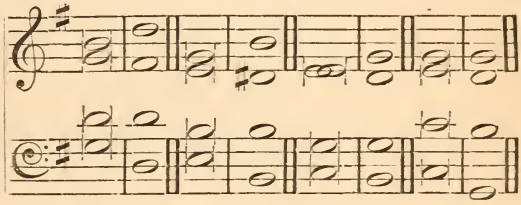
PSALM CHANTS.*

W. H. H., 1863.

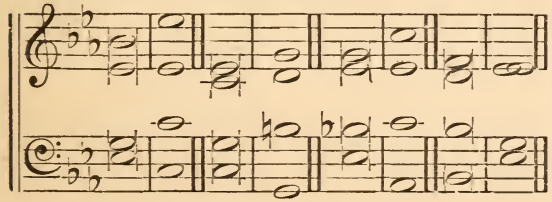
No. I. (Suitable for Psalm ciii.)



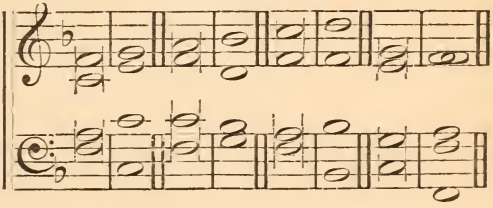
No. II. (Psalm cxxi.)



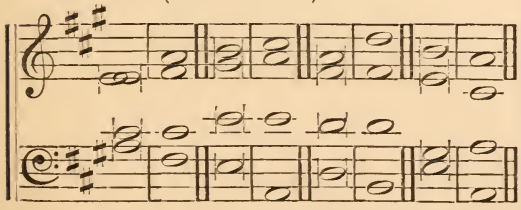
No. III. (Psalm cxxxvi.)



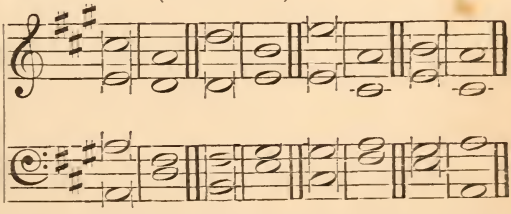
No. IV. (Psalm cxlv.)



No. V. (Psalm xxiii.)



No. VI. (Psalm xx.)

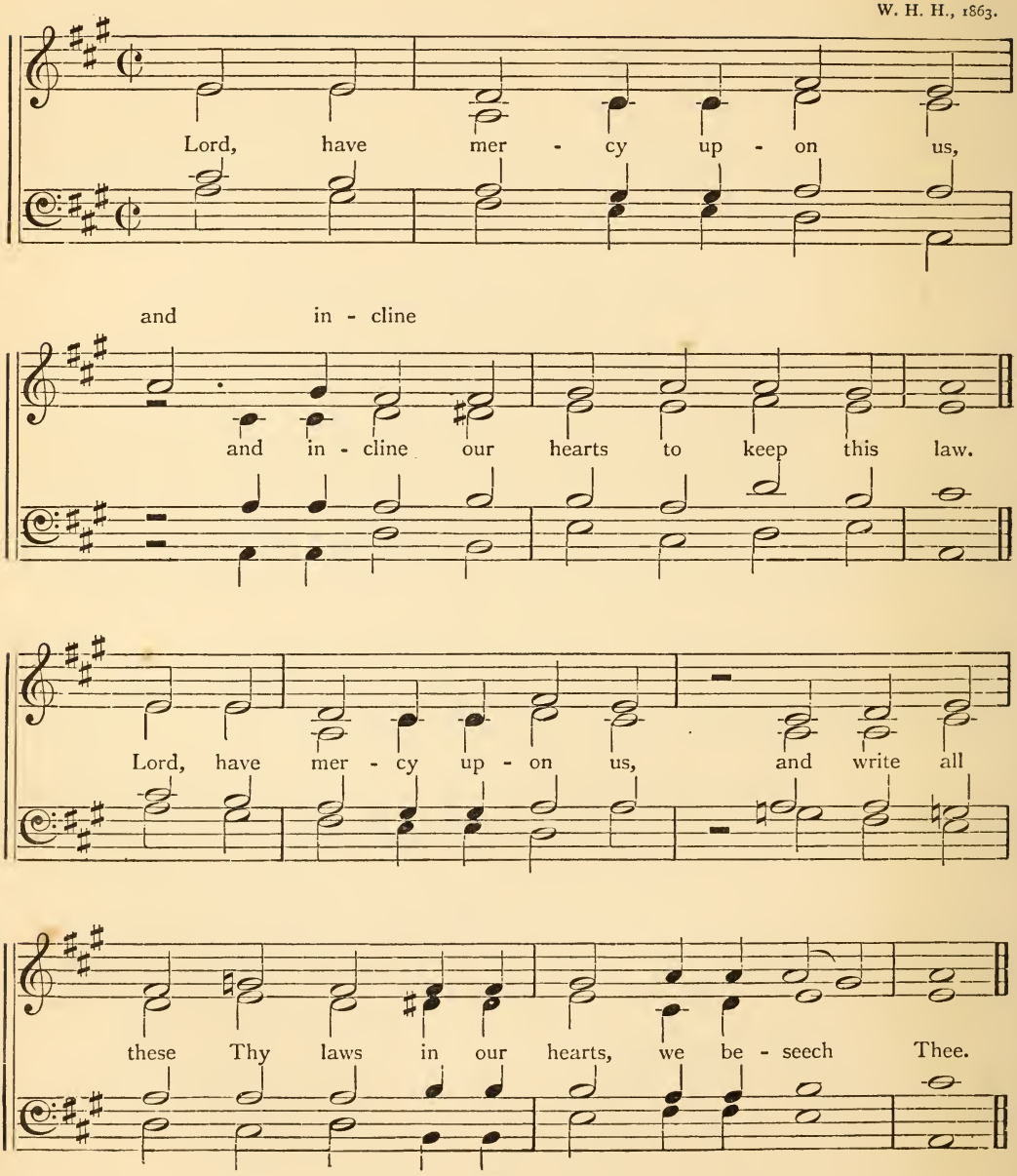


* The initial note of each part of these Chants is intended for the deliberate recitation of all that precedes the last accented syllable of each half of a verse, whether that syllable be the last word, or the last part of a word, or the last word but one. By this method all who can read the Psalms may chant them as easily as they sing a line of a common hymn.

KYRIES.

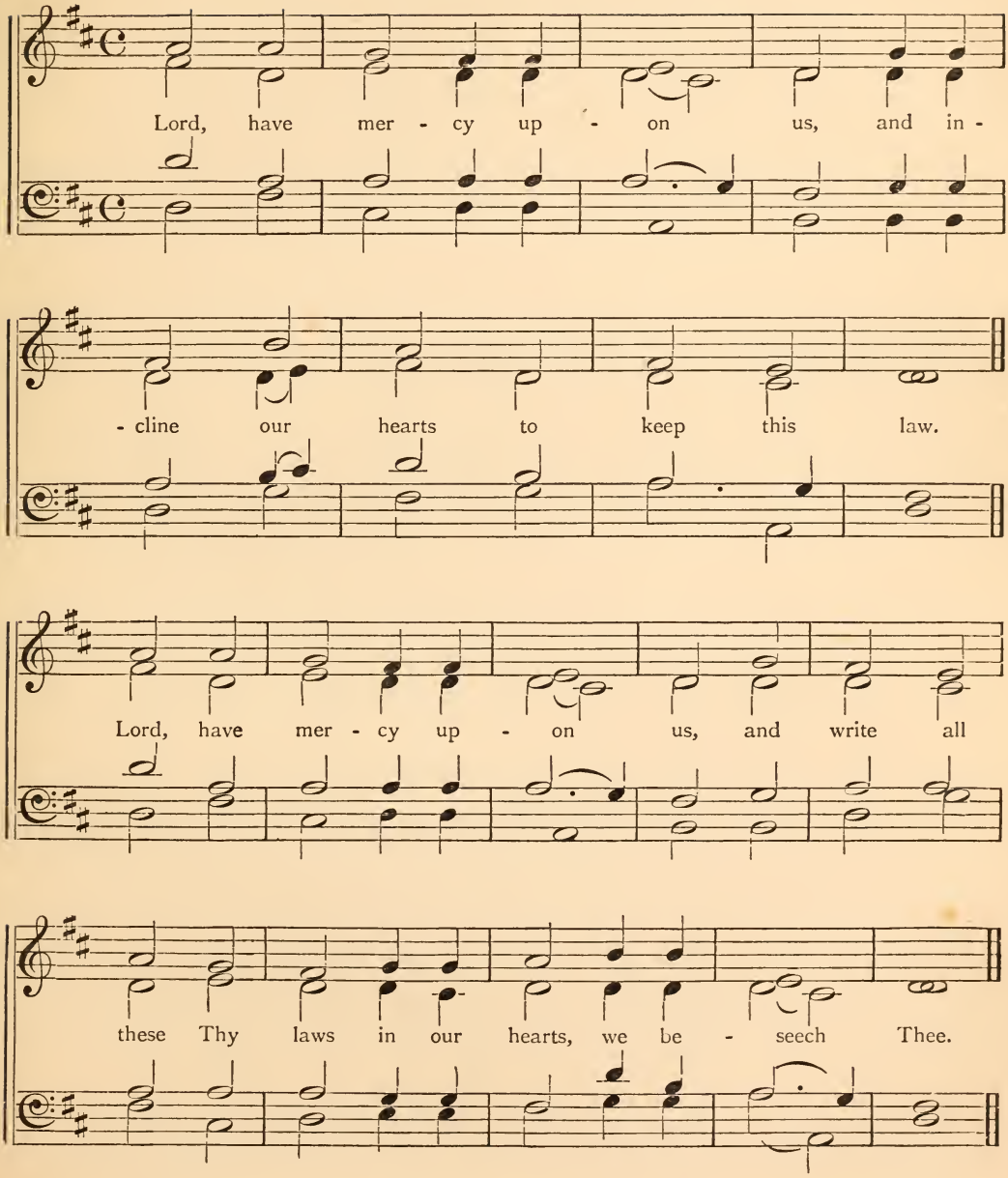
No. 1.

W. H. H., 1863.



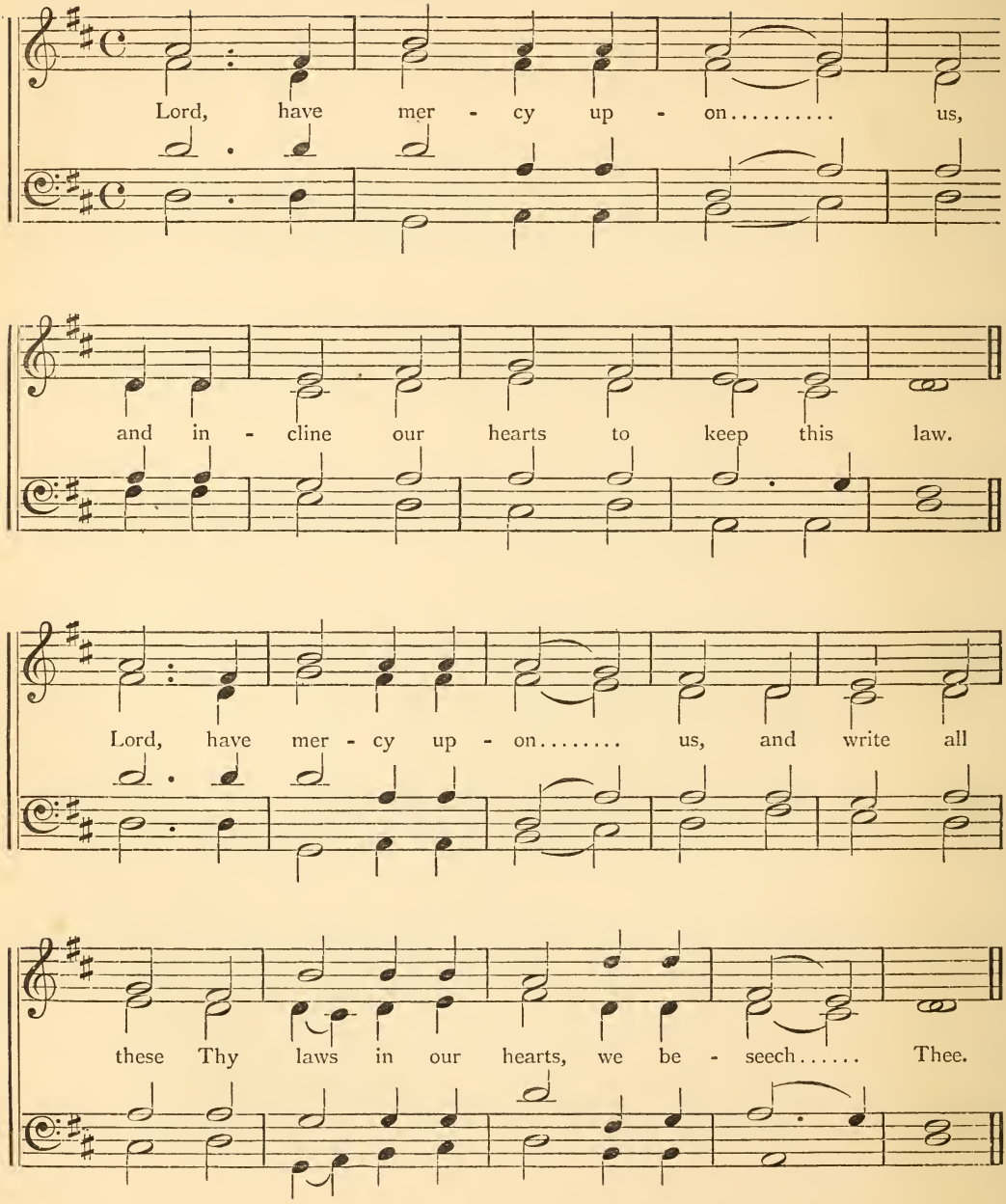
No. 2.

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.

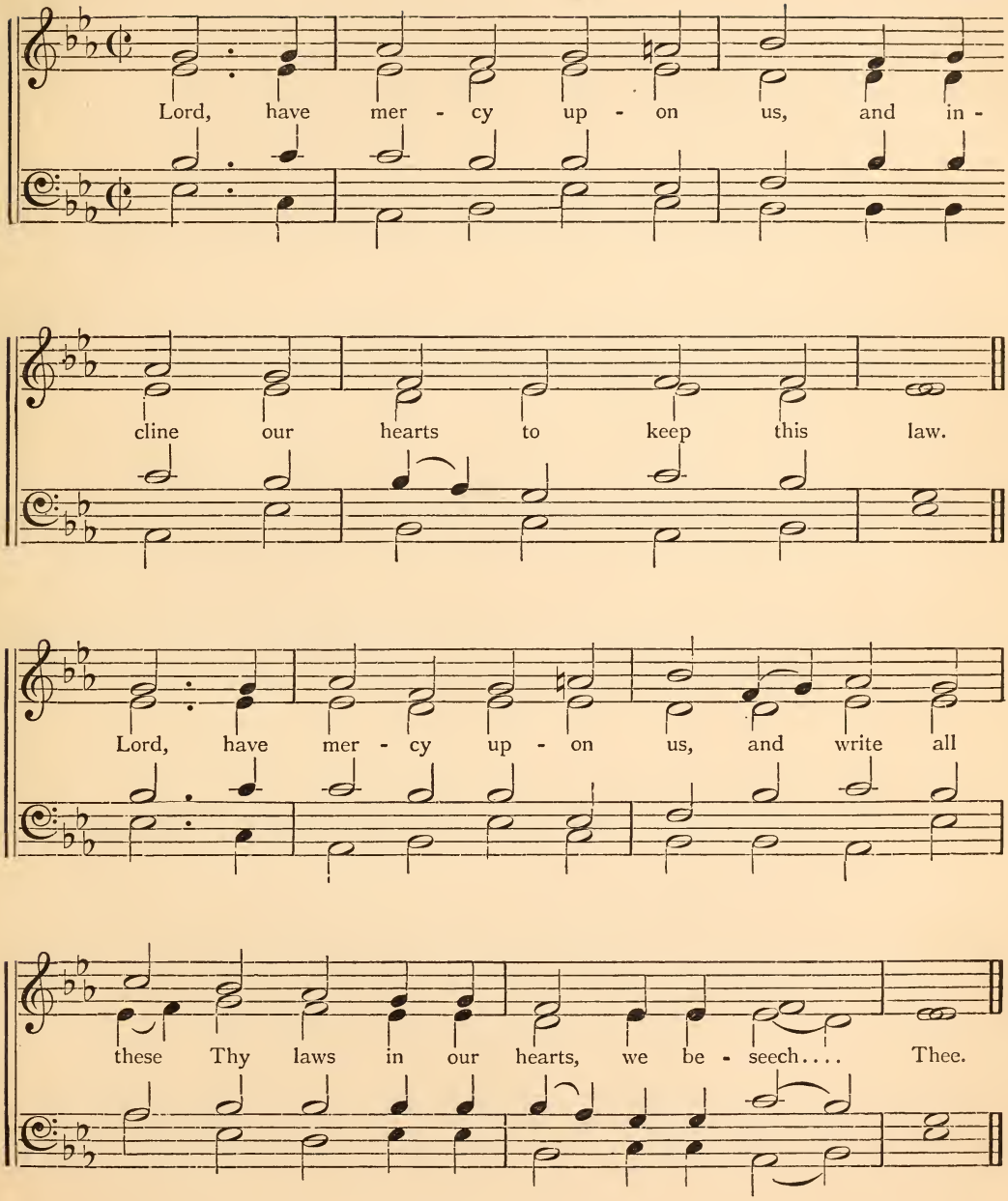
No. 3.

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.

No. 4.

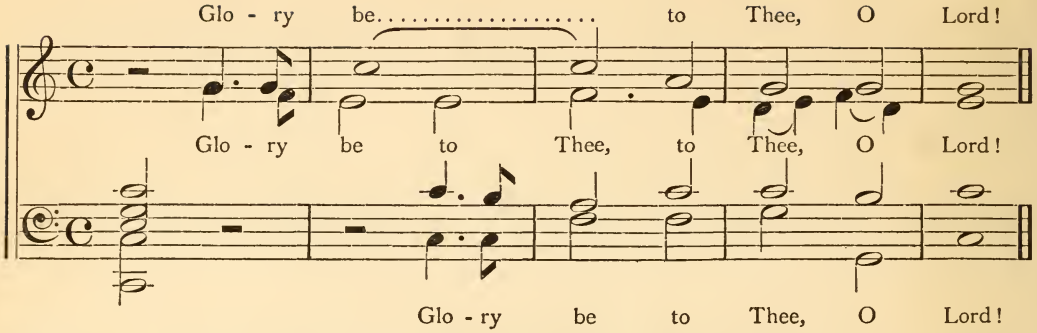
W. H. H., 1863.


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.

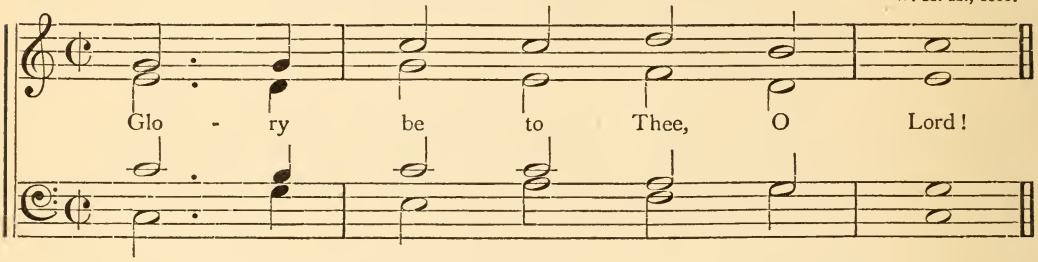
No. 1.

W. H. H., 1856.



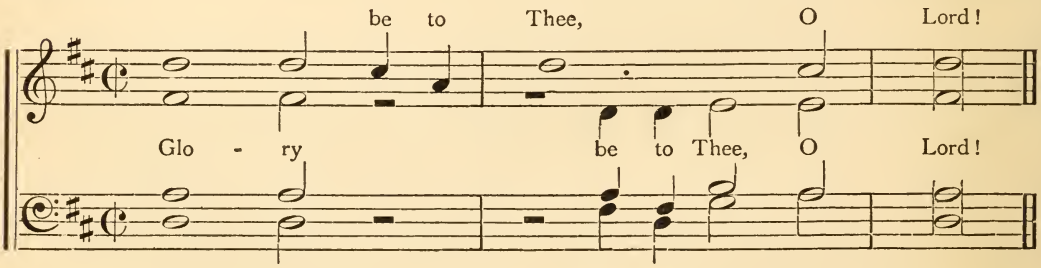
No. 2.

W. H. H., 1866.



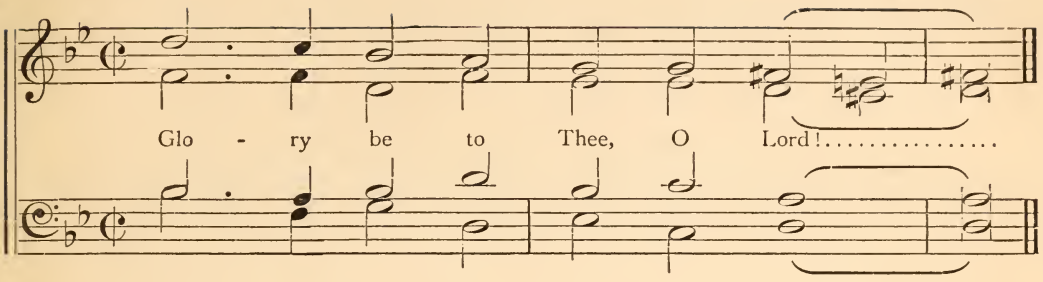
No. 3.

W. H. H., 1863.



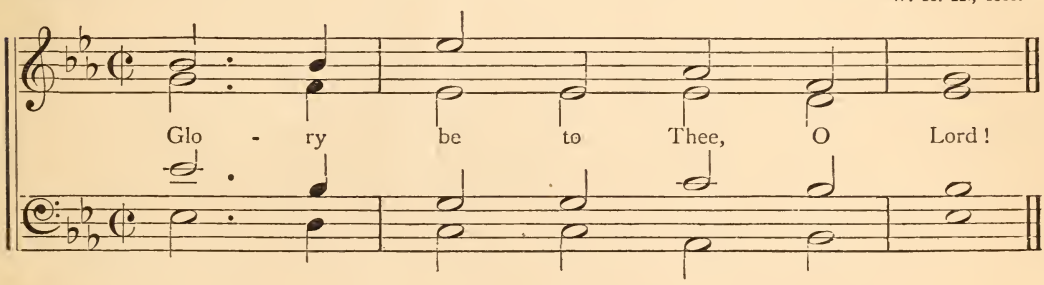
No. 4.

W. H. H., 1866.



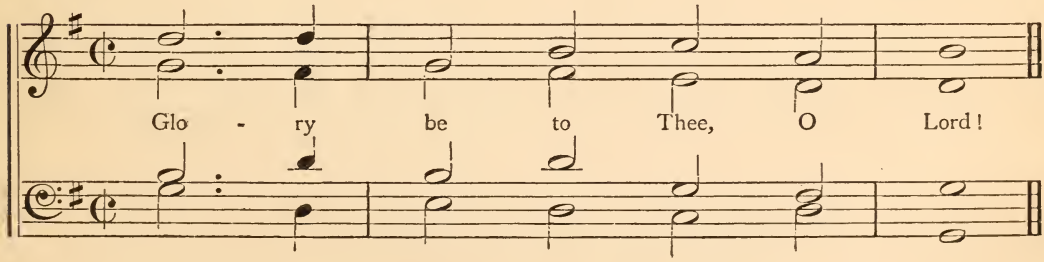
No. 5.

W. H. H., 1866.



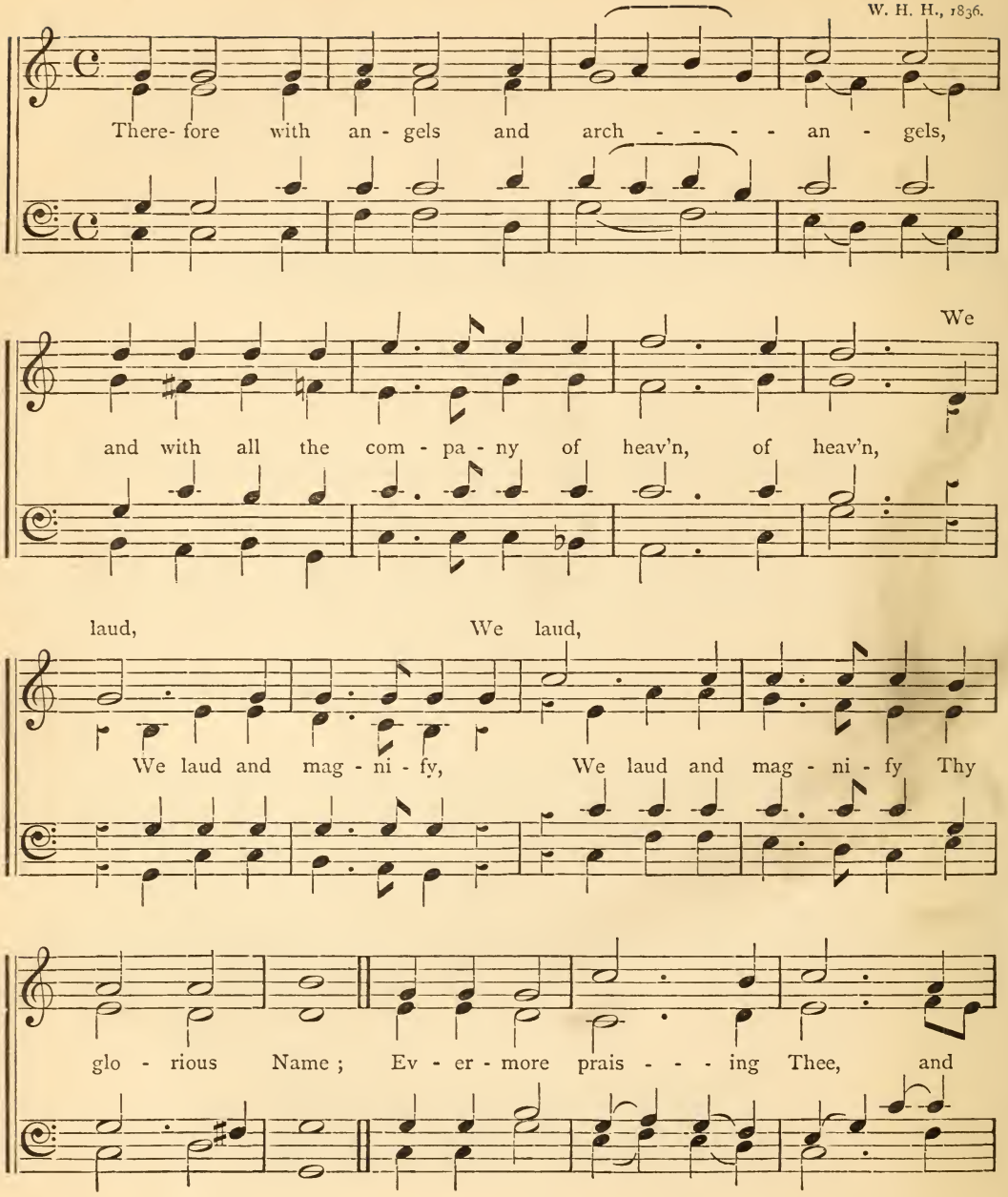
No. 6

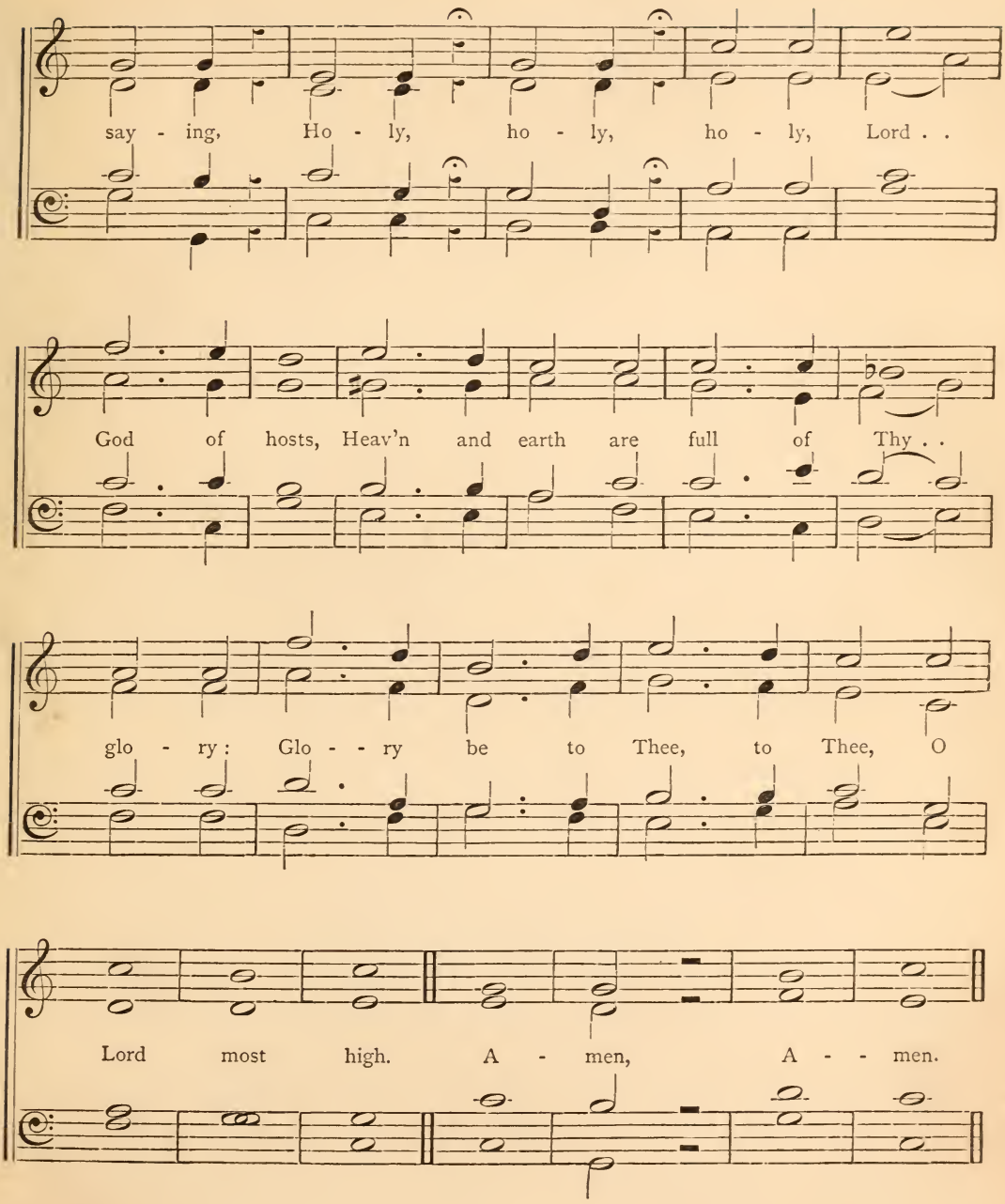
W. H. H., 1866.



Ter Sanctus.

W. H. H., 1836.




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

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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

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* 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♮, 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 unecclesiastical. 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

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* 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.

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* 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 ambi-dexterity 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 legerdemain 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.
- (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. .....
- 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.

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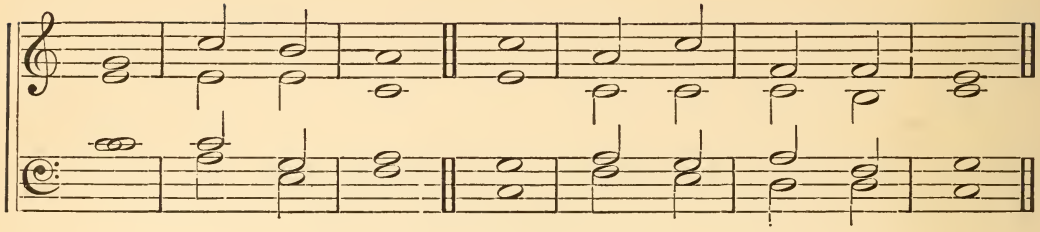

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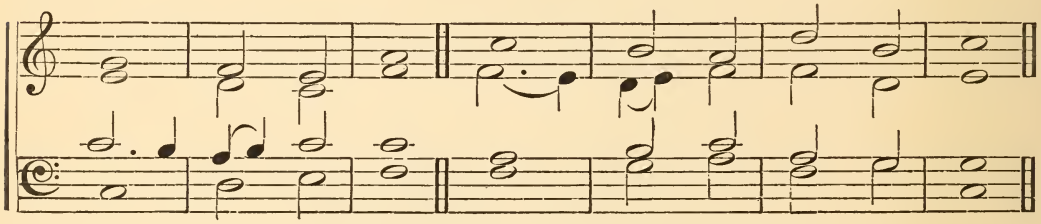

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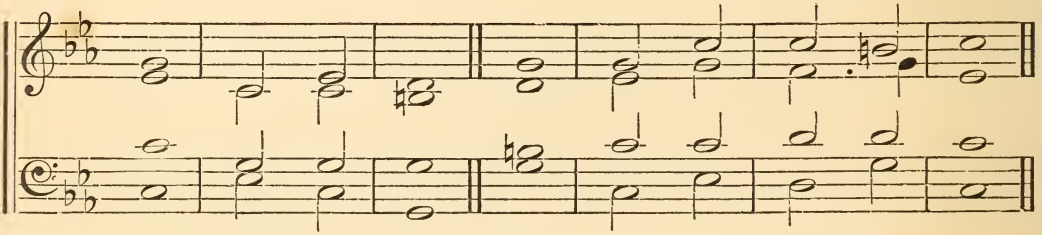

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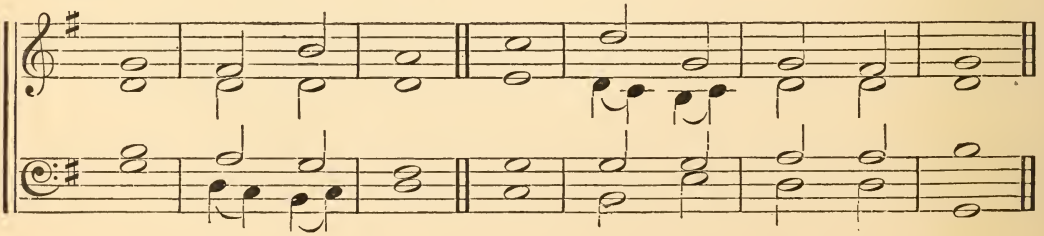

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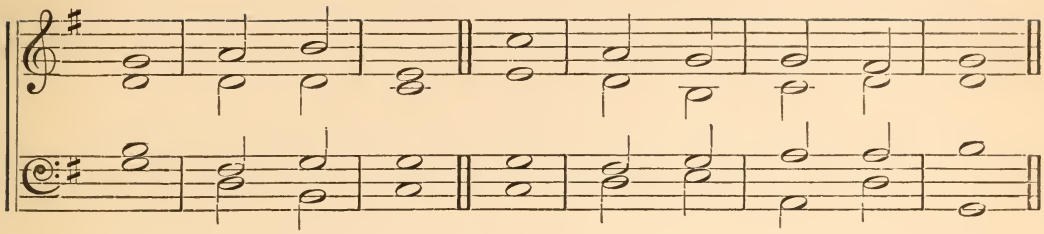

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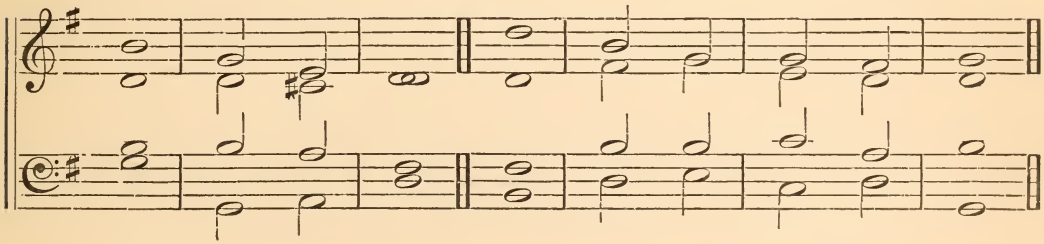

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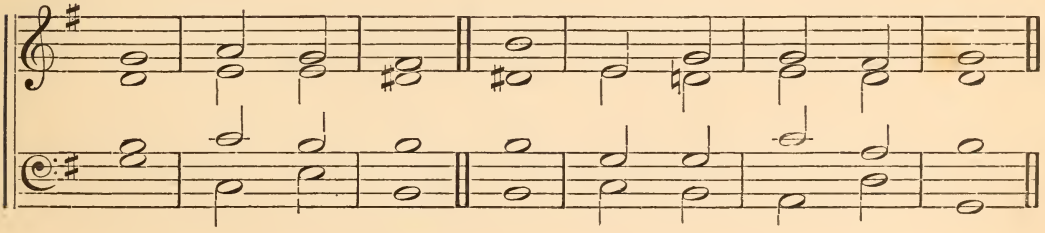

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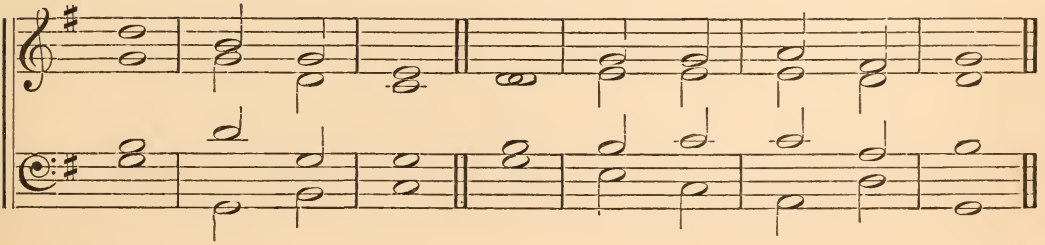

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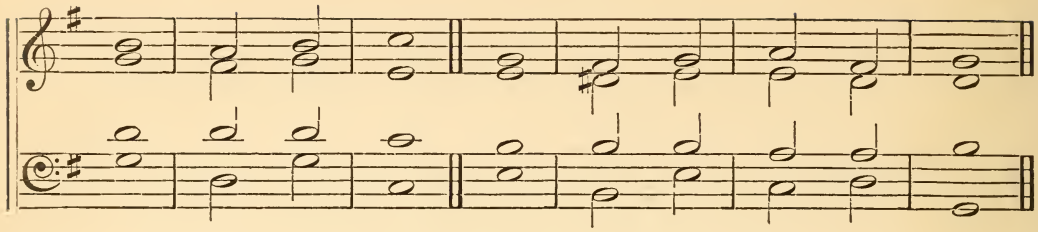

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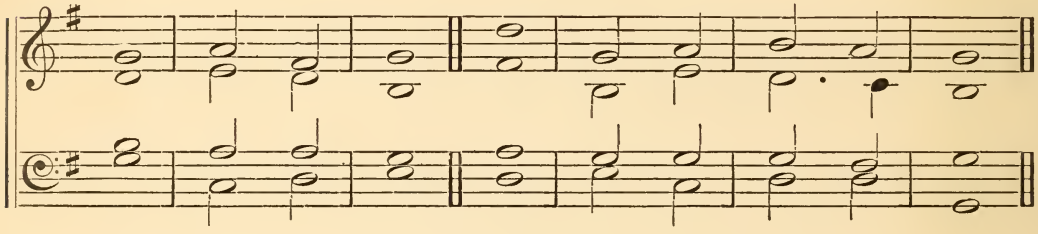

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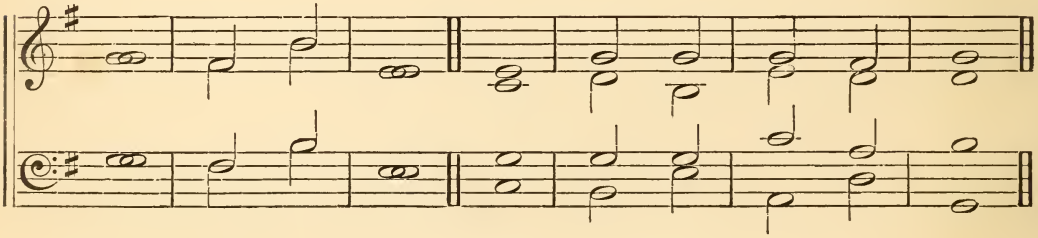

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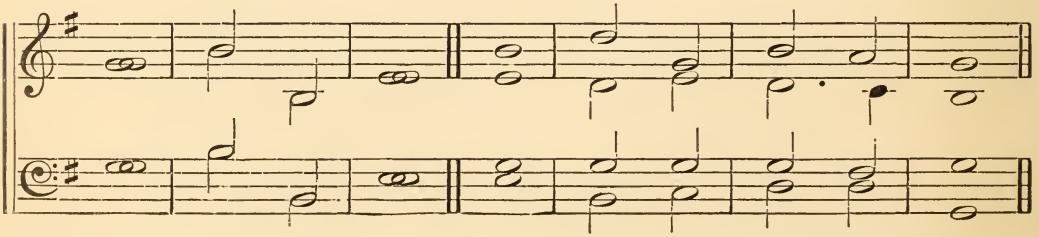

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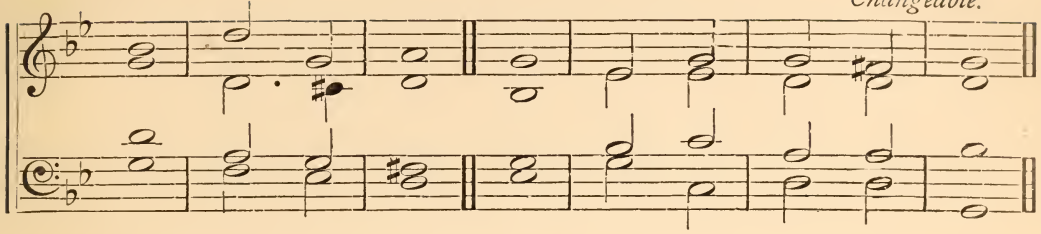

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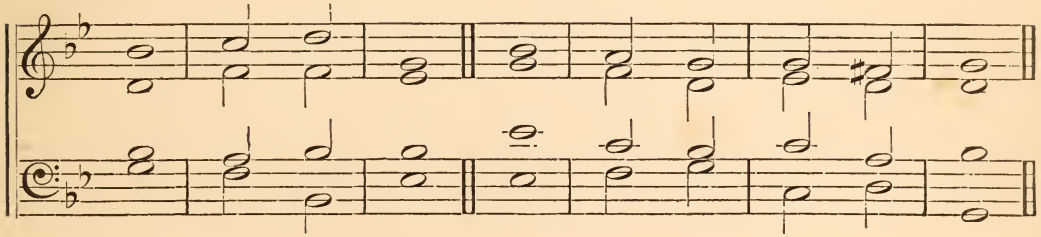

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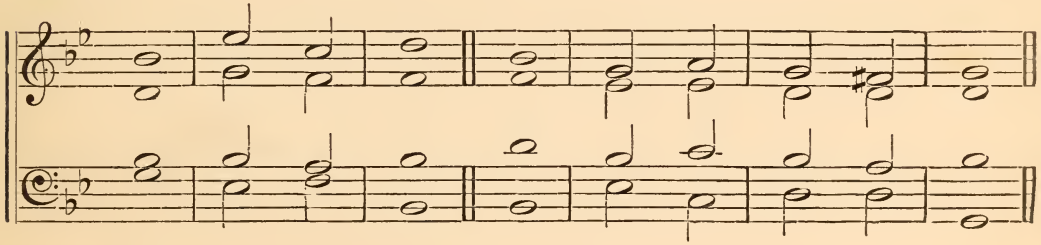

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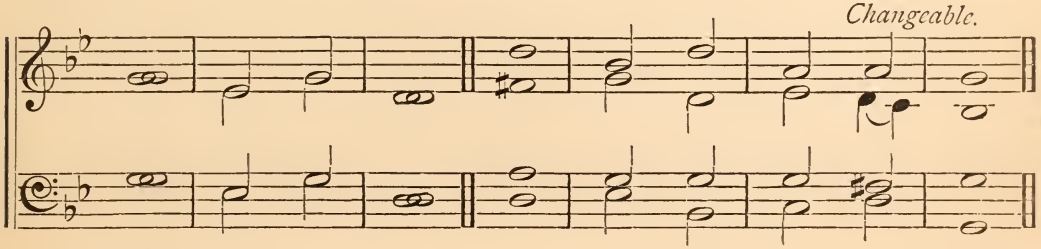

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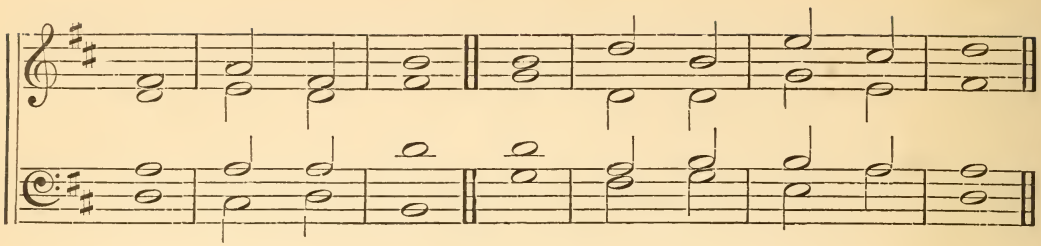

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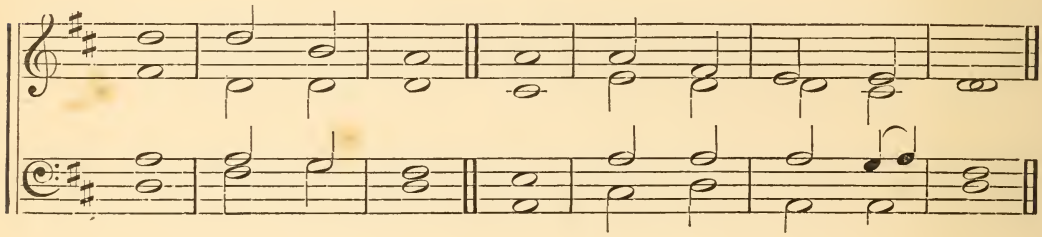

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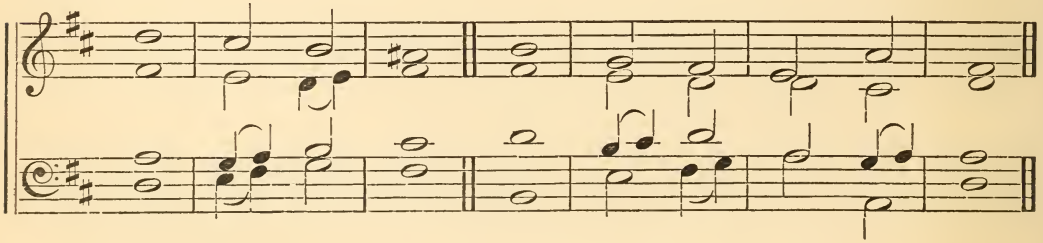

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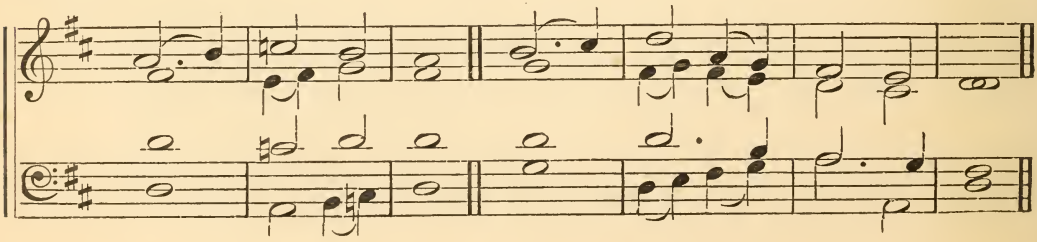

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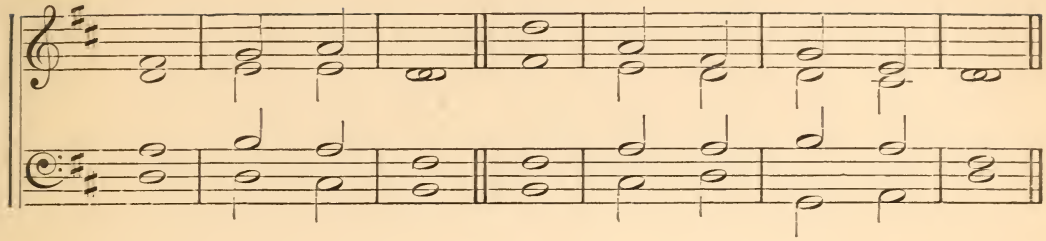

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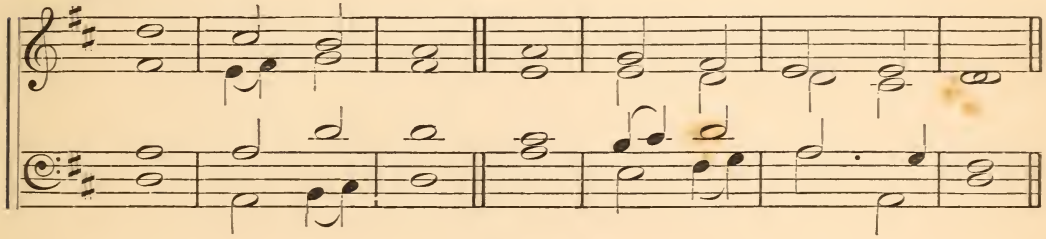

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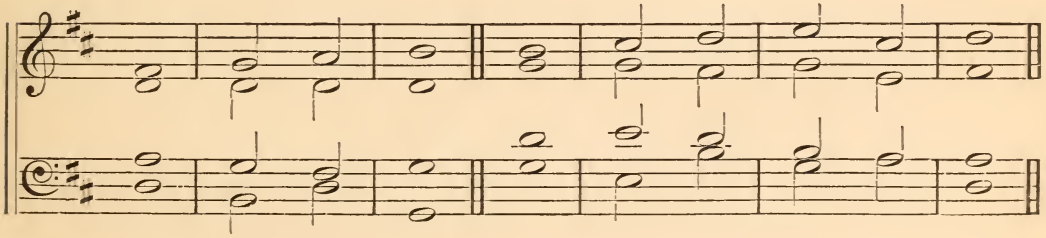

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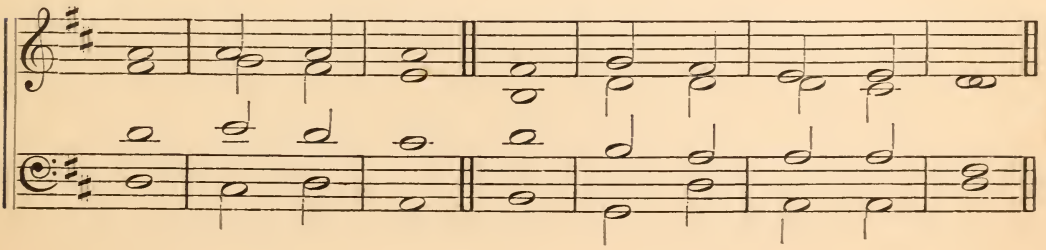

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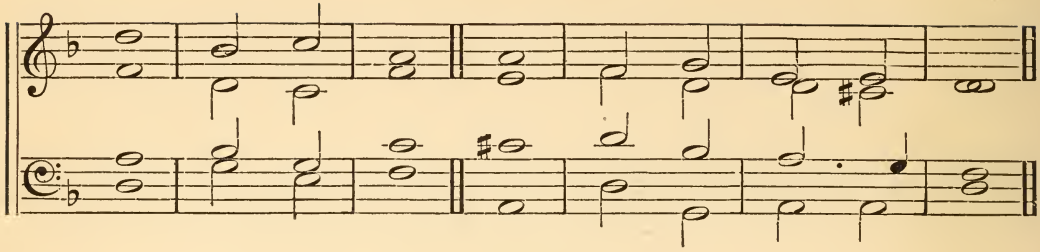

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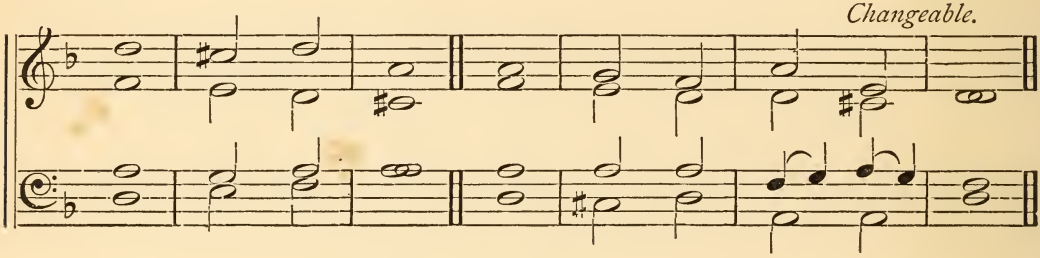

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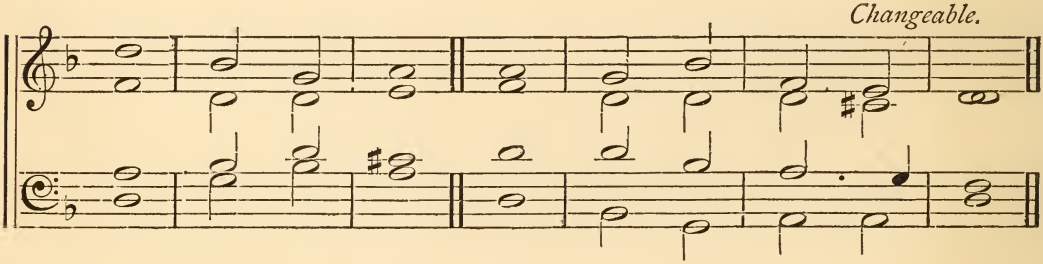

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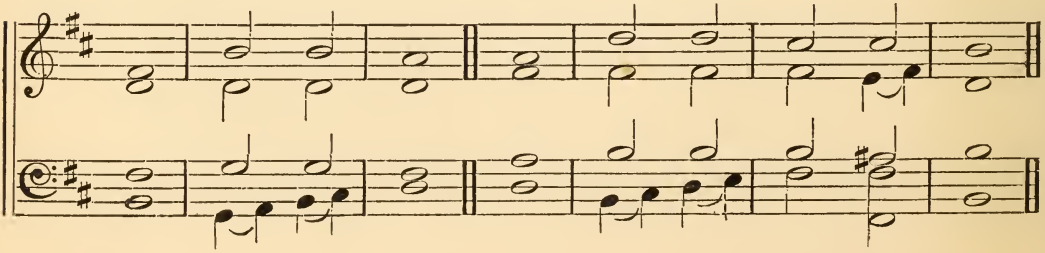

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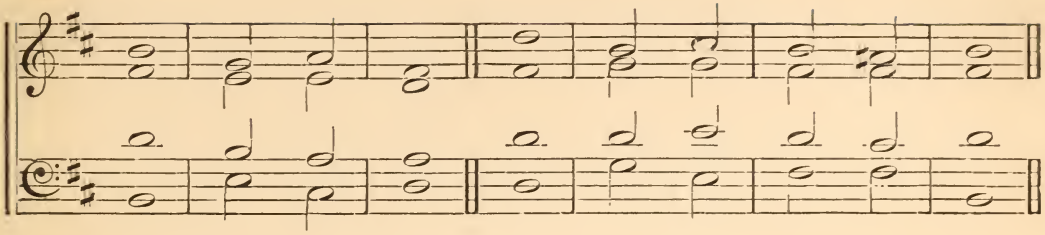

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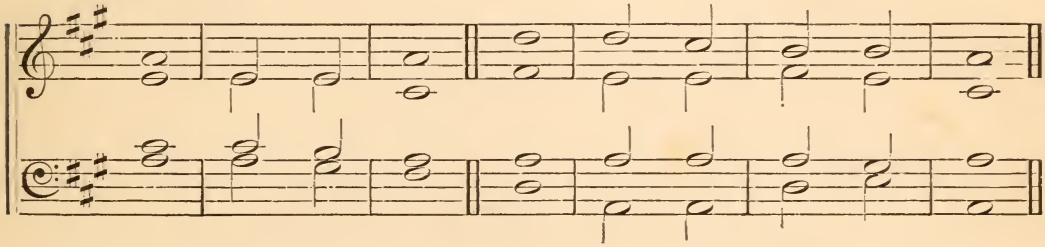

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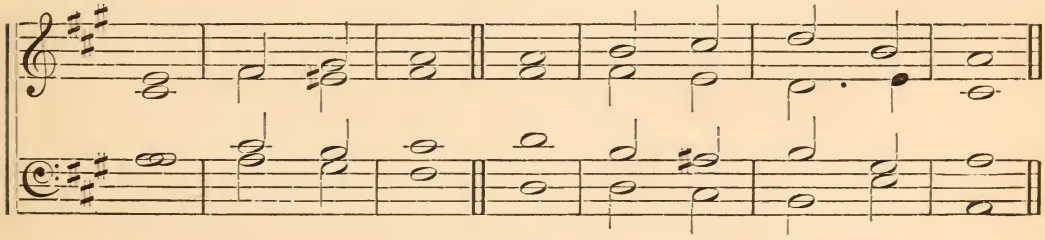

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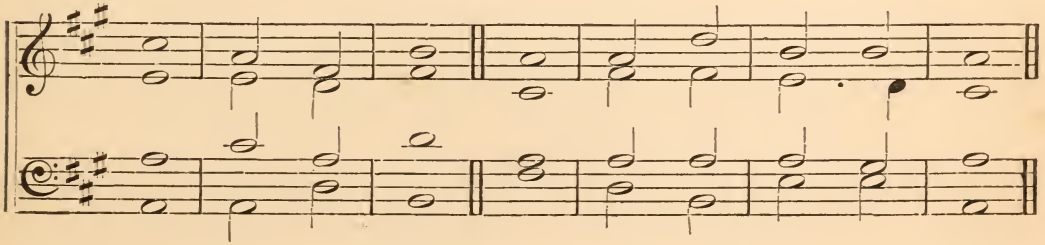

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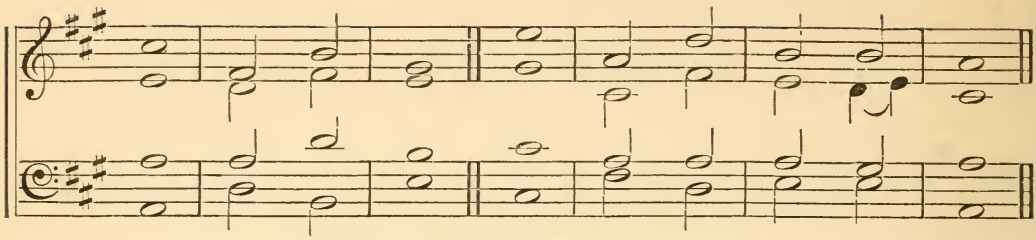

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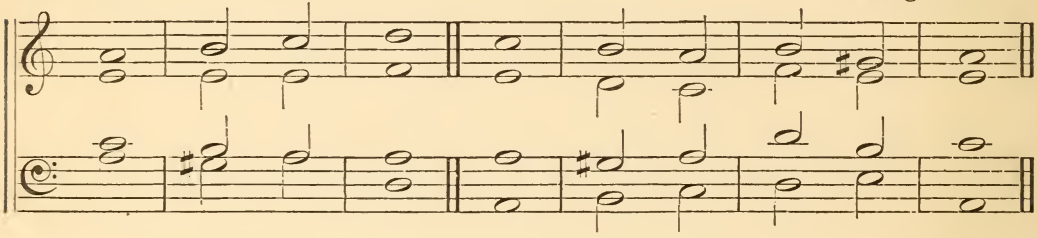

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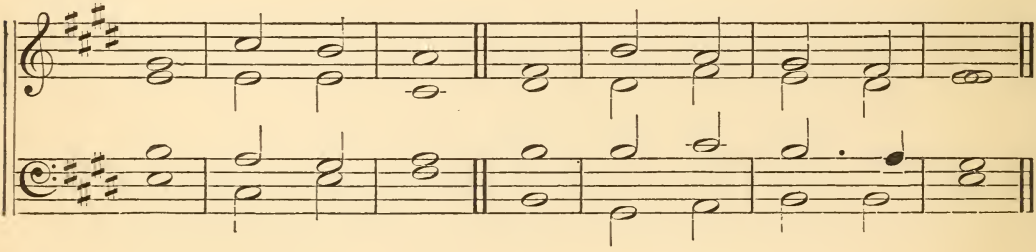

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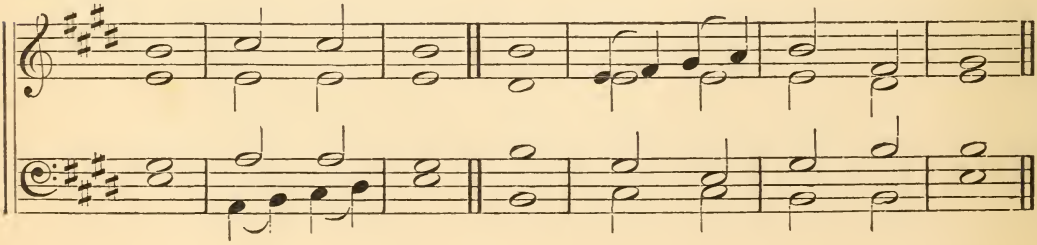

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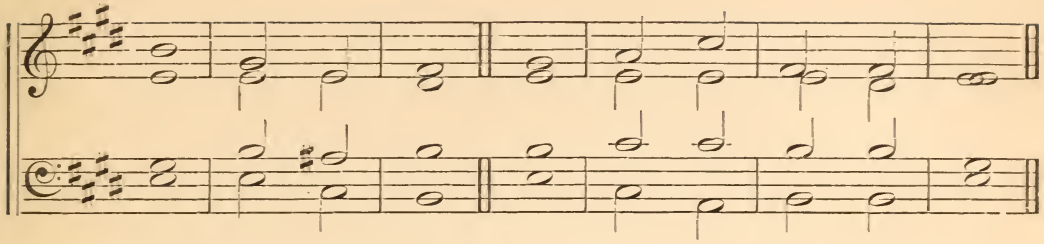

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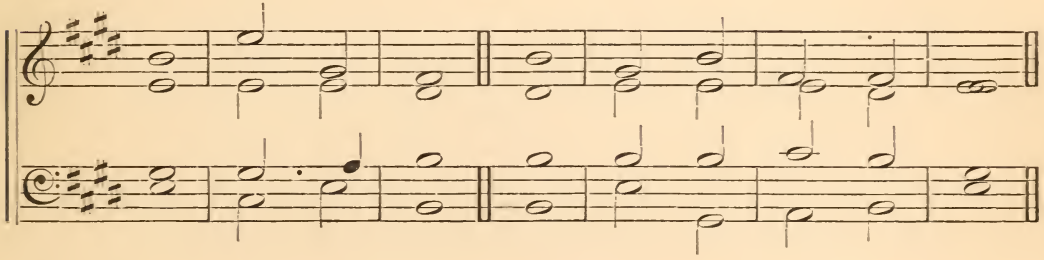

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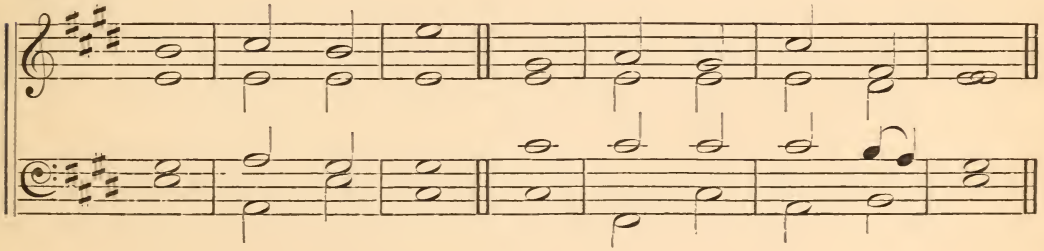

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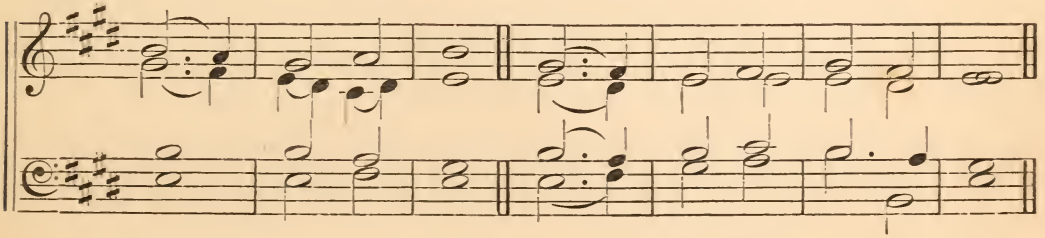

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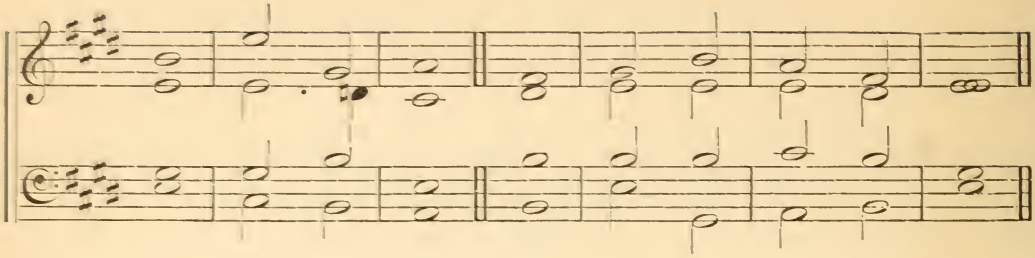

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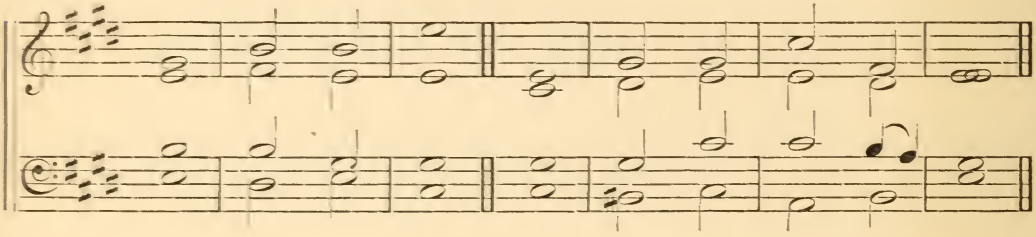

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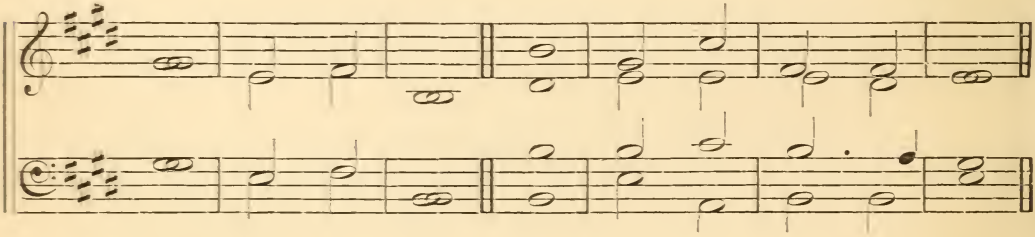

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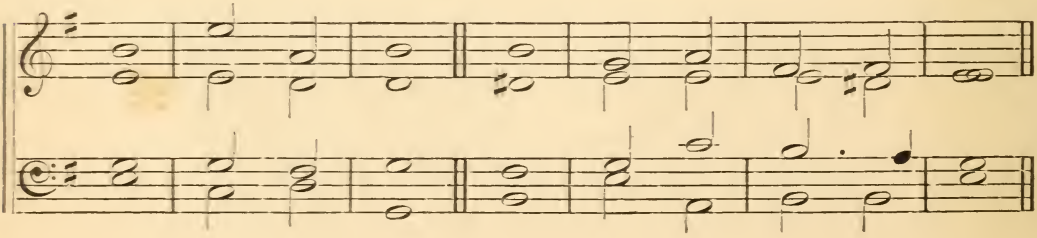

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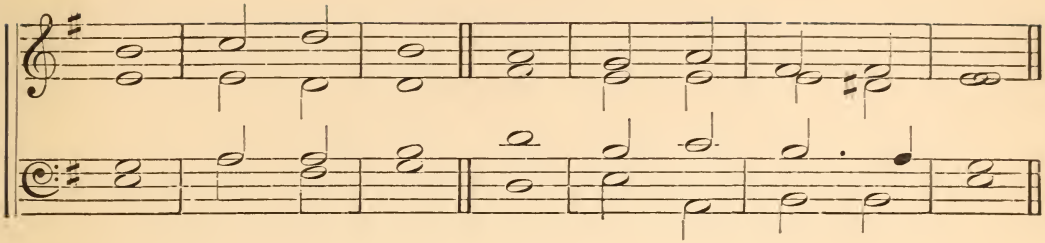

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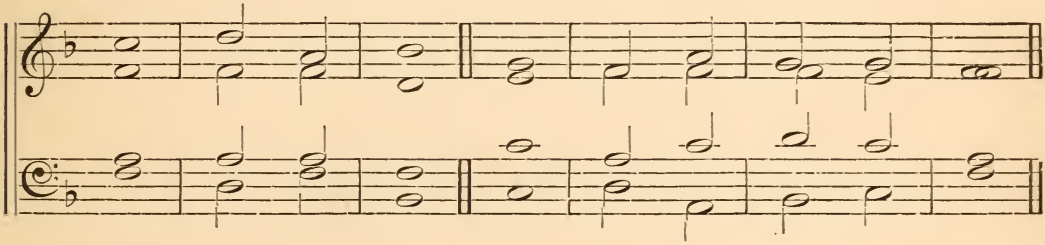

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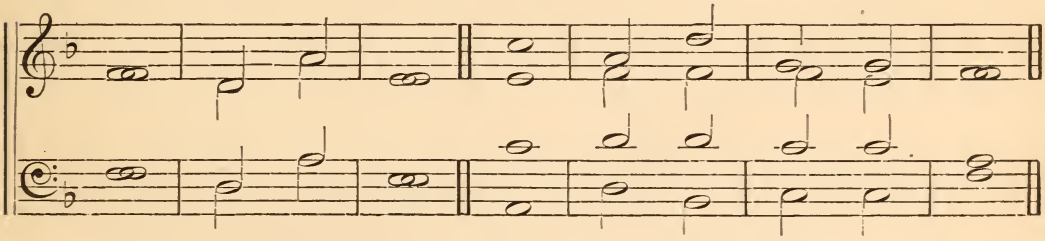

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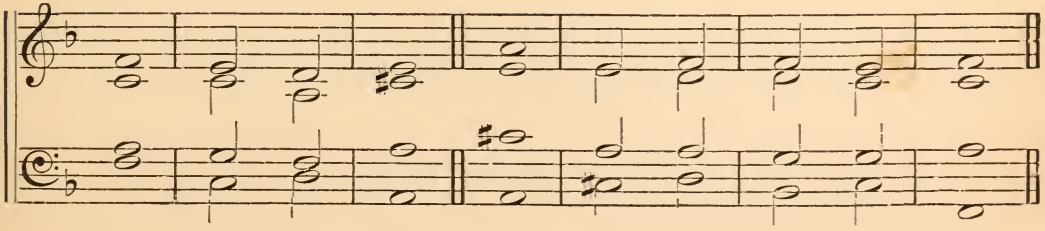

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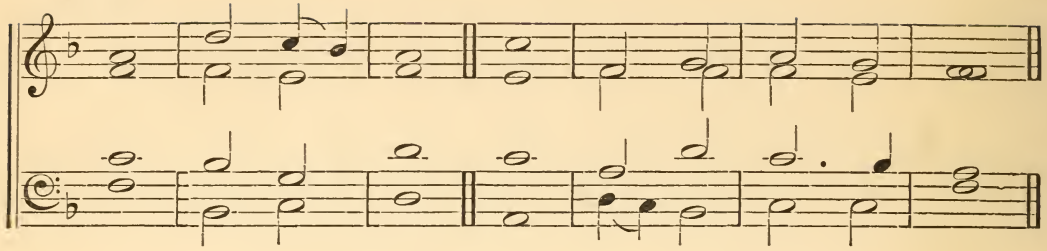

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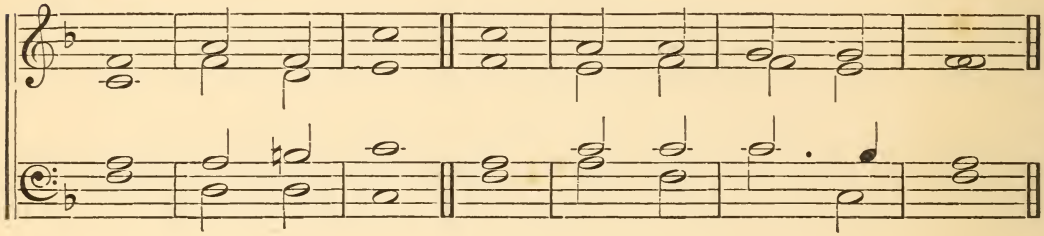

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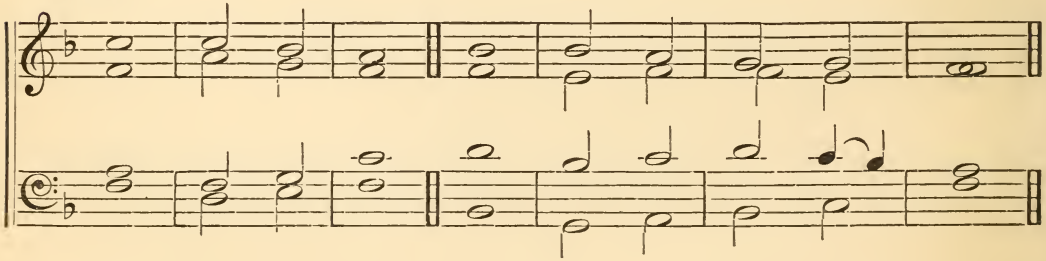

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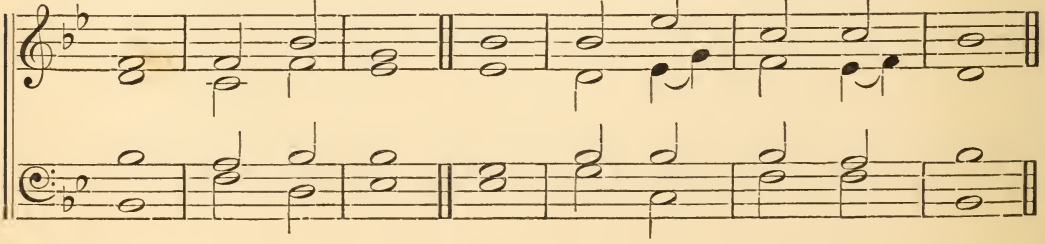

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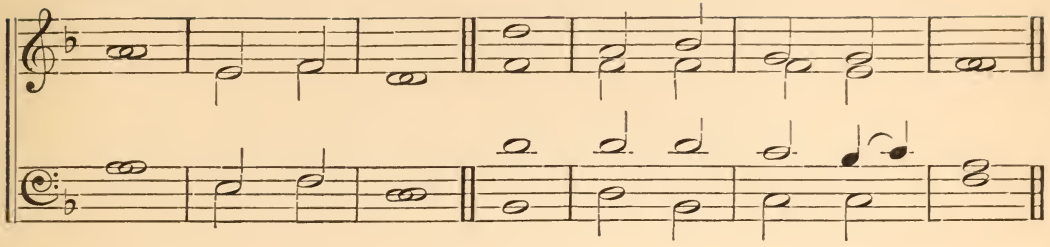

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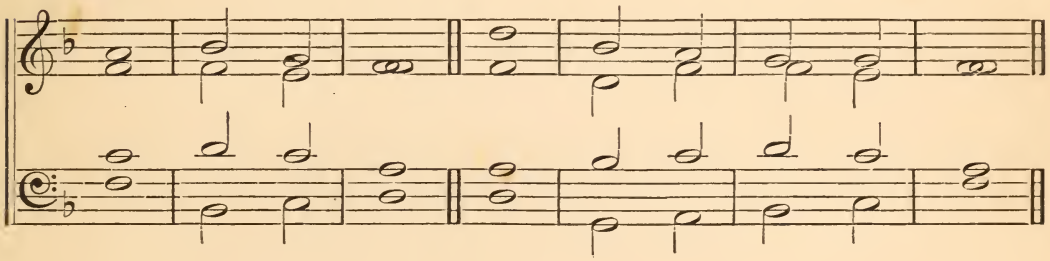

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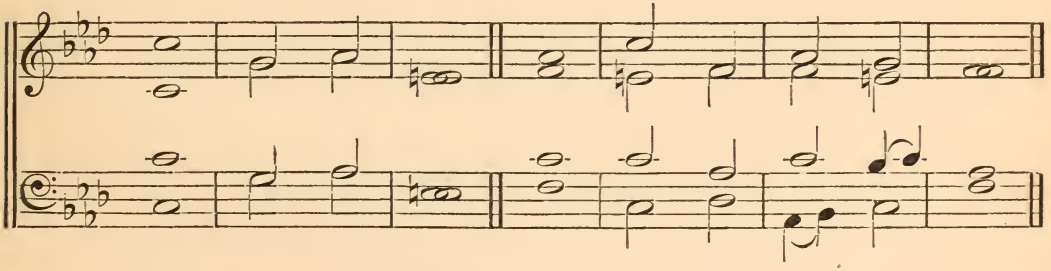

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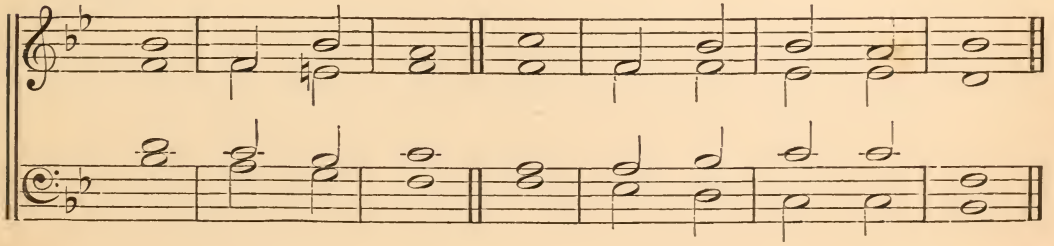

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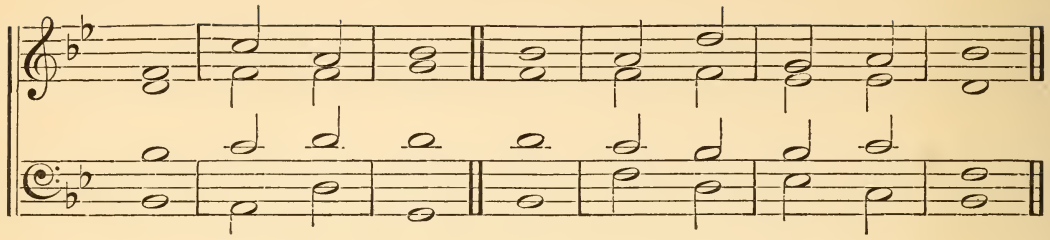

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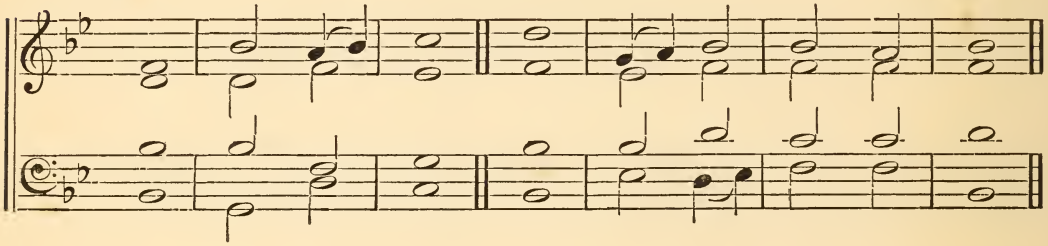

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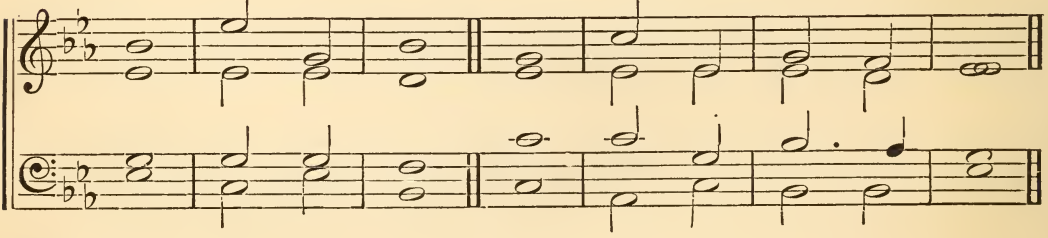

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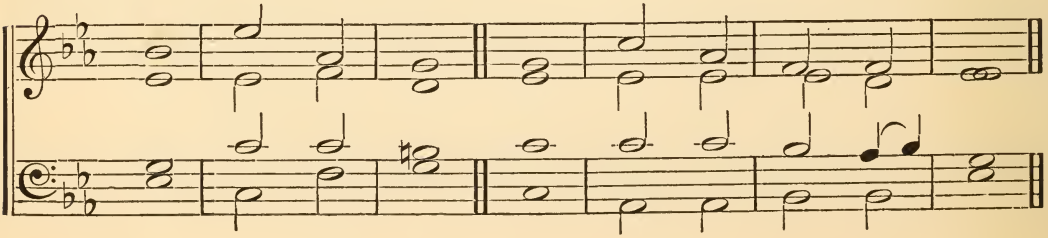

DOUBLE CHANTS.

DOUBLE CHANTS.

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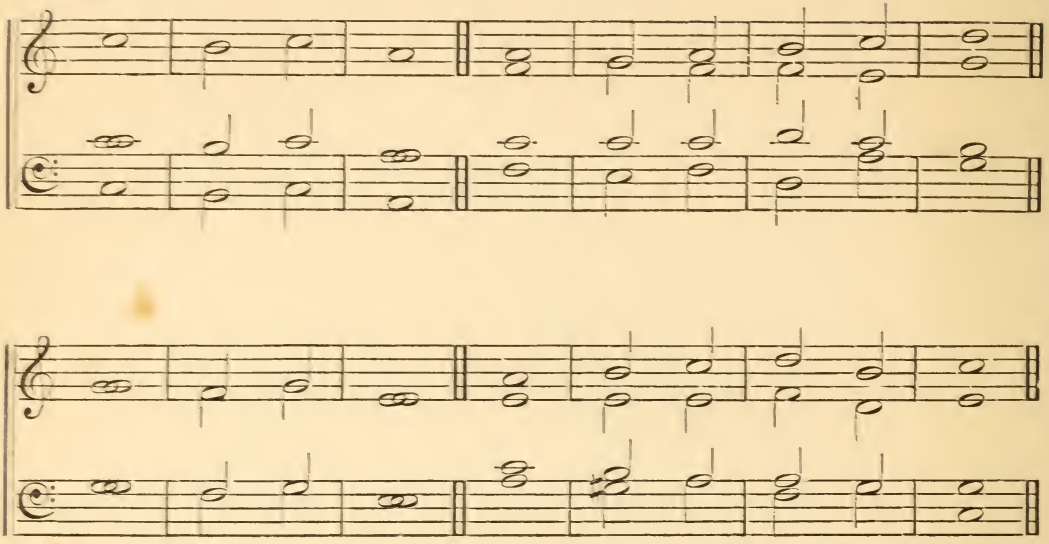

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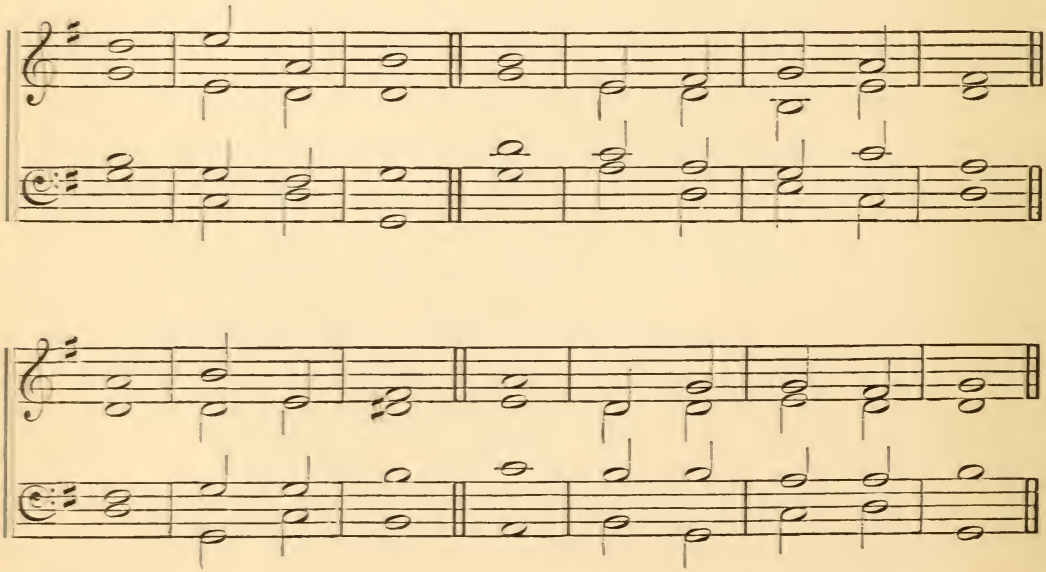

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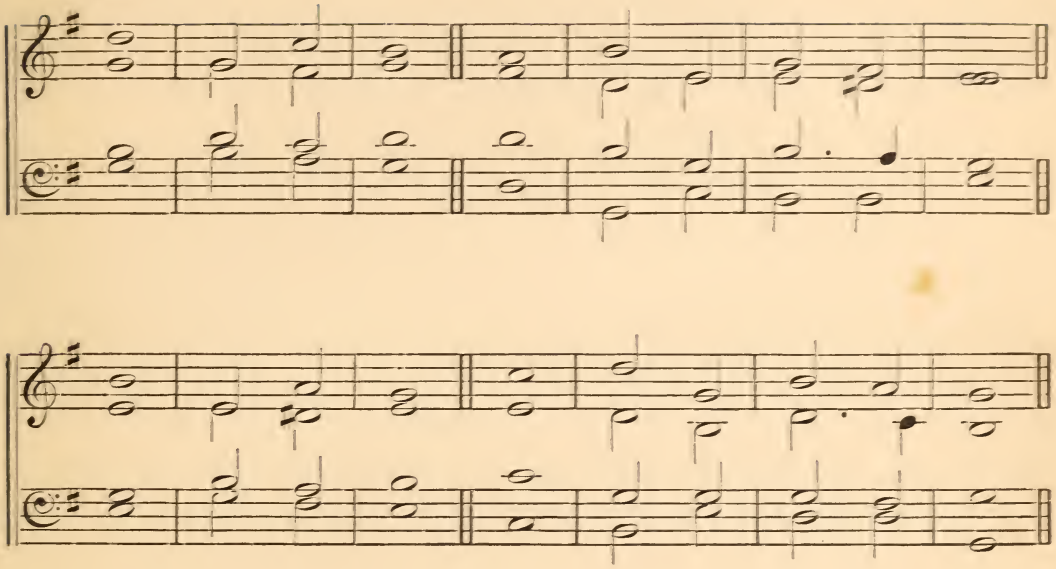

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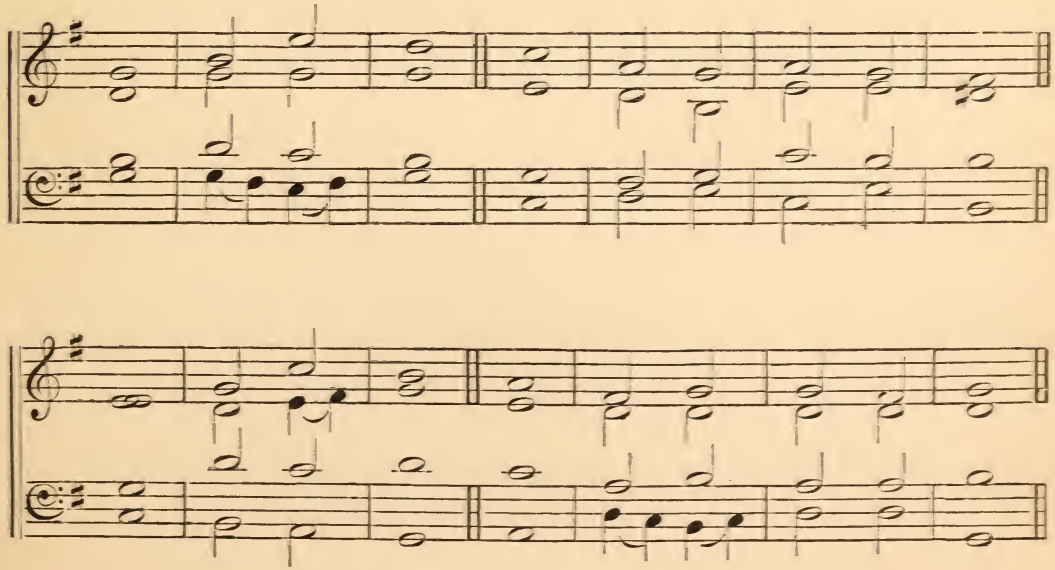
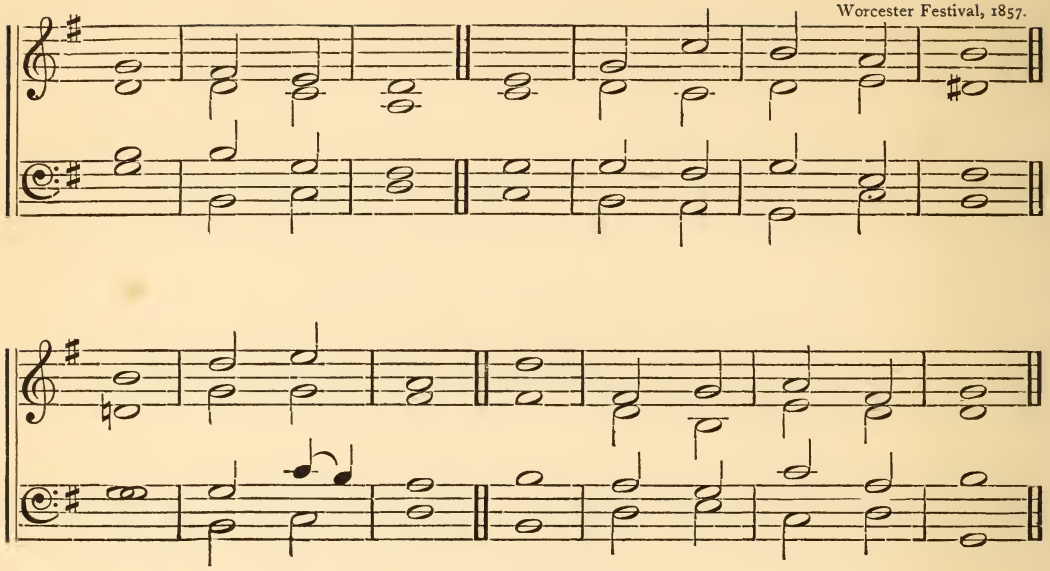


No. 65.

Worcester Festival, 1857.



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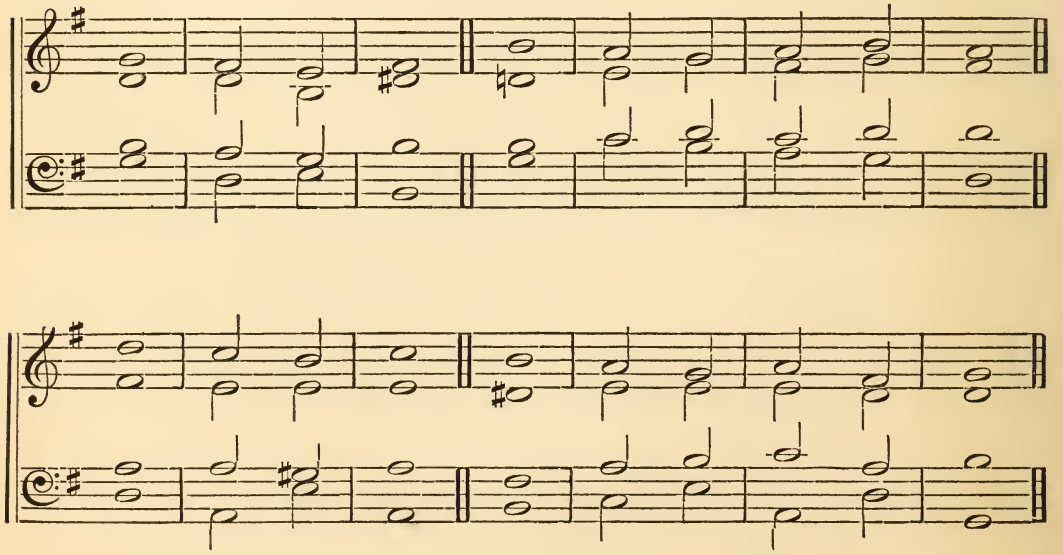

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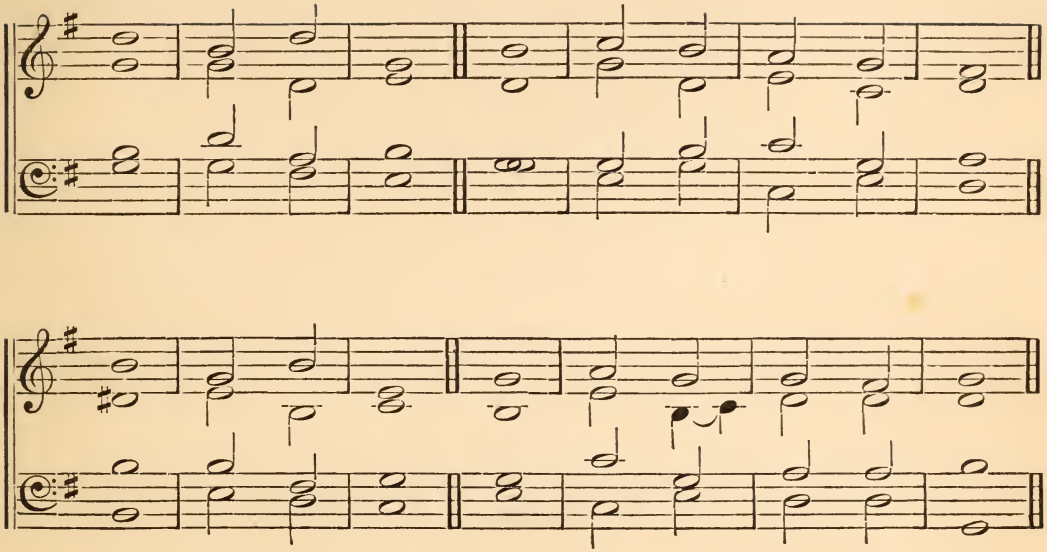

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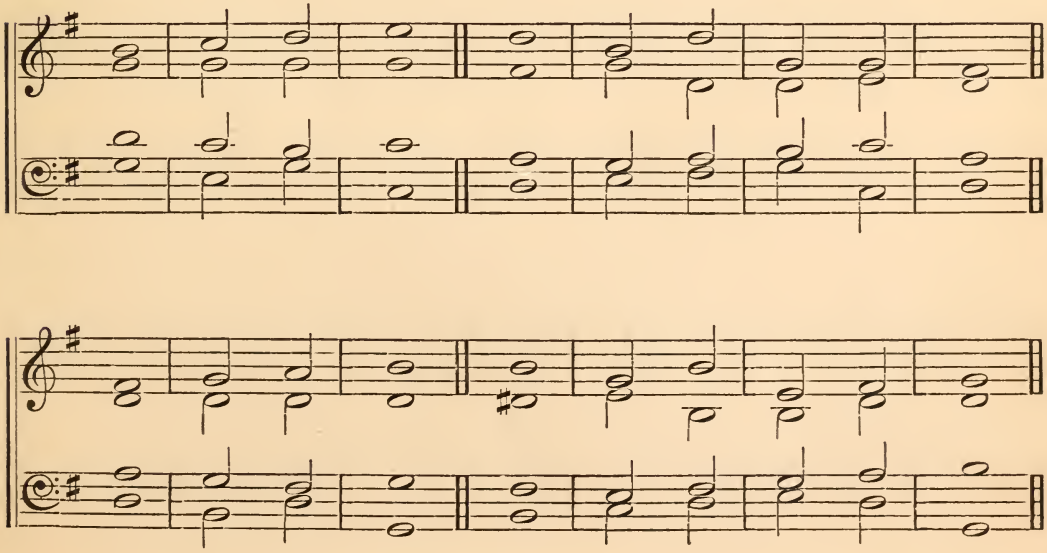

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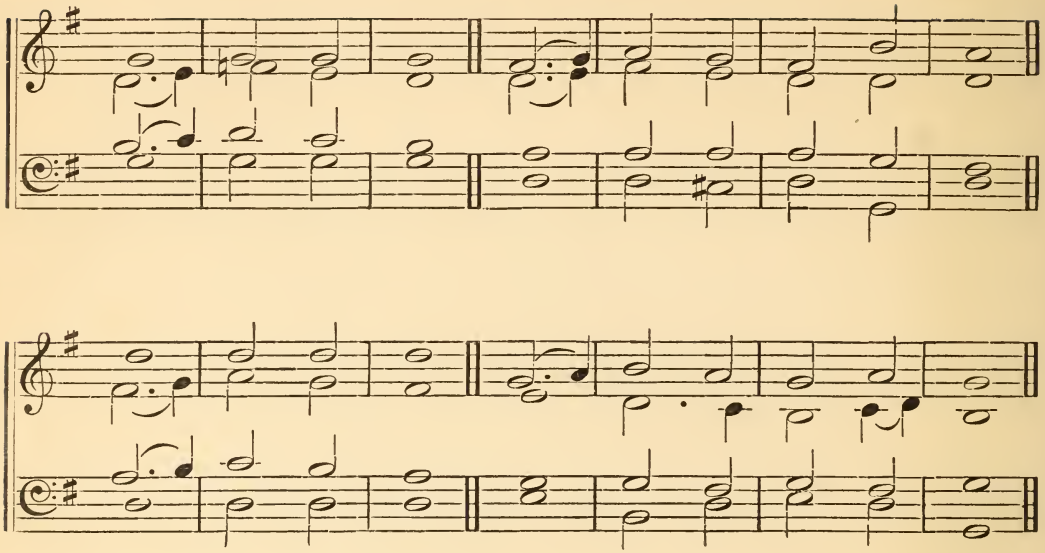

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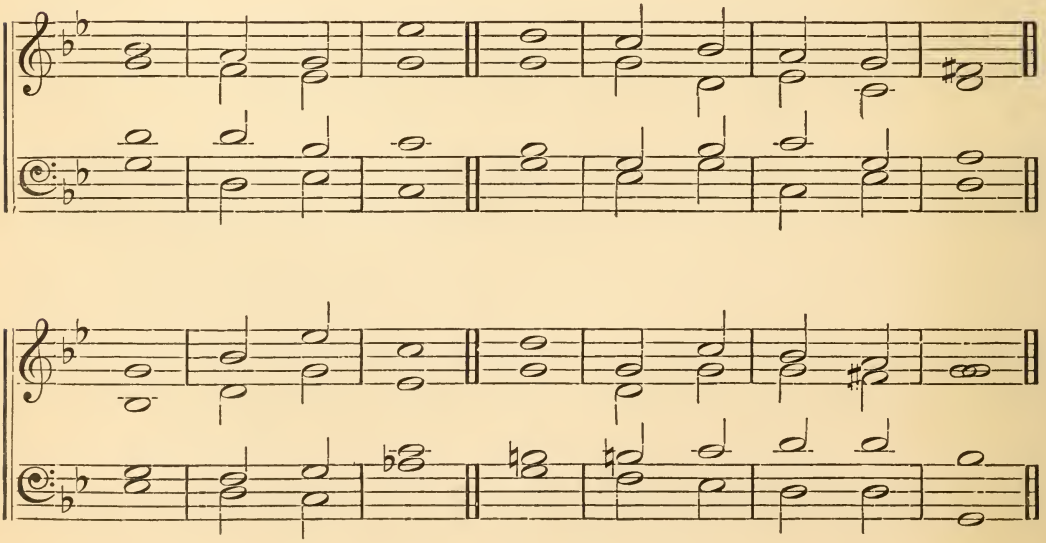
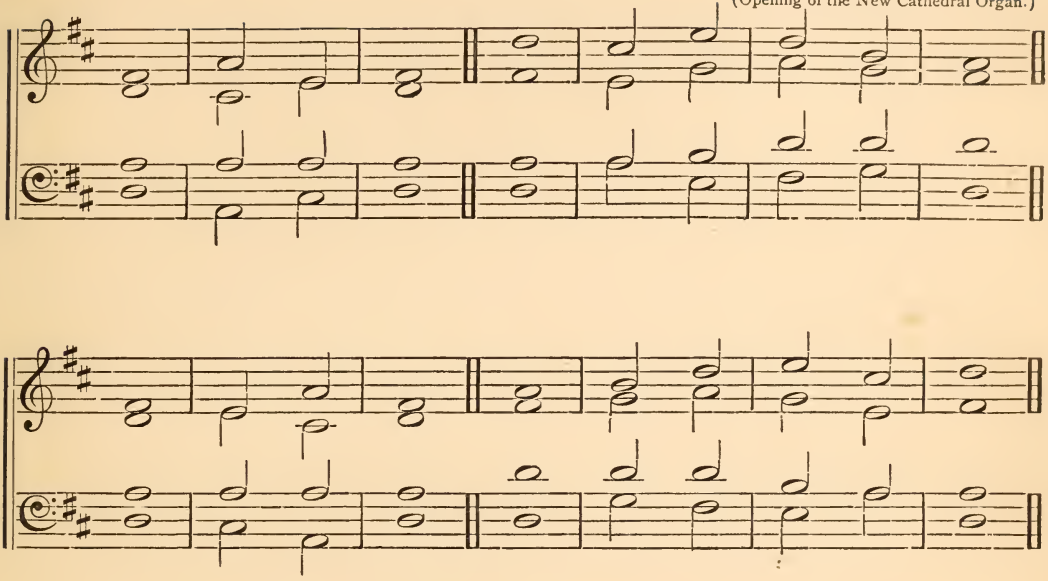


No. 71.

Recte et Retro.
Worcester Festival, 1845.
(Opening of the New Cathedral Organ.)



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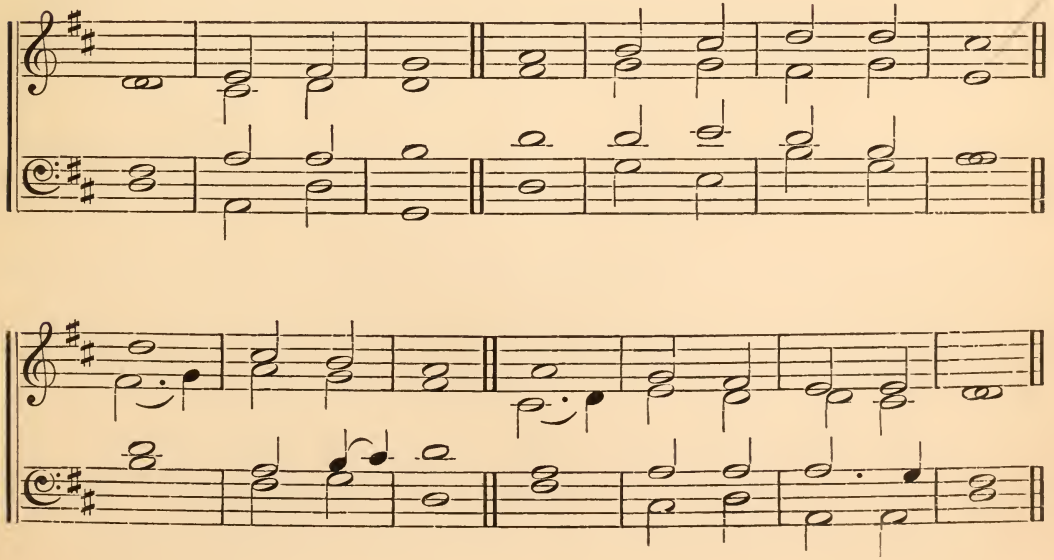

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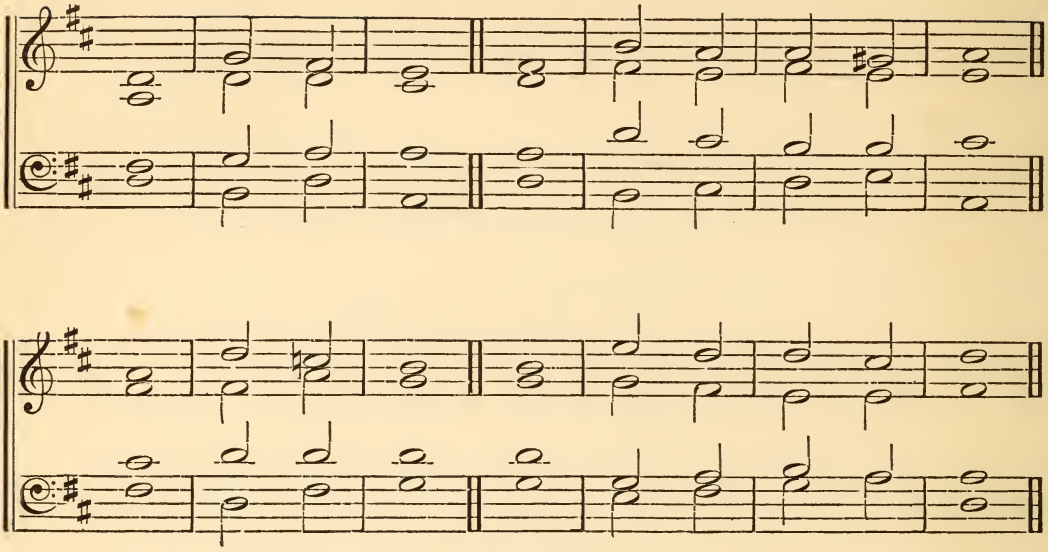

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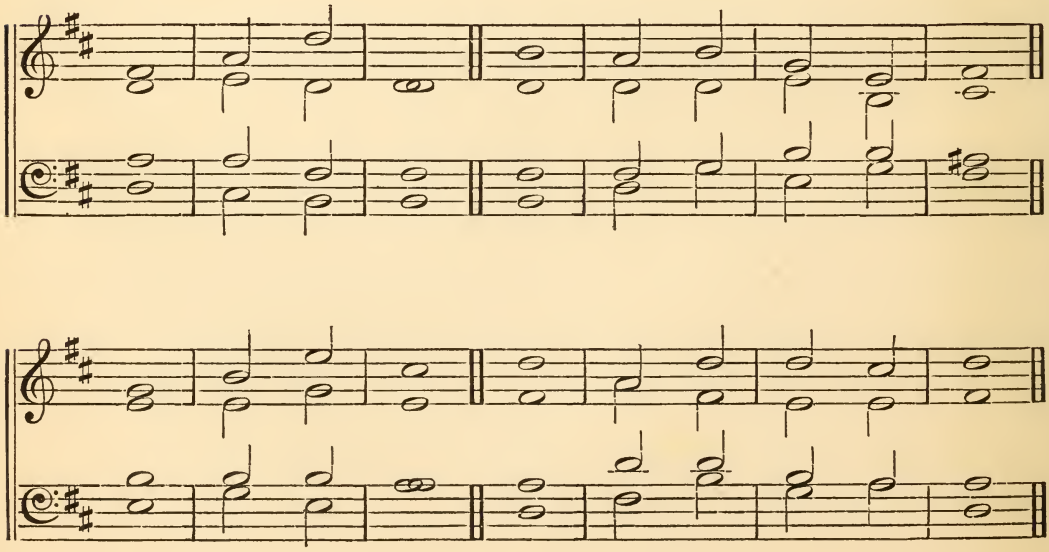
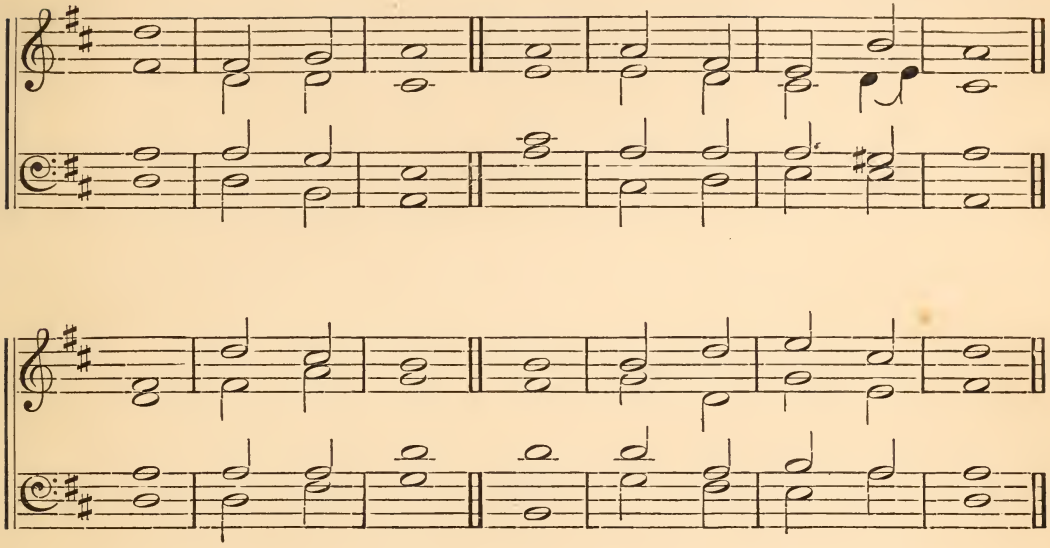


No. 75.

Worcester Festival, 1854.



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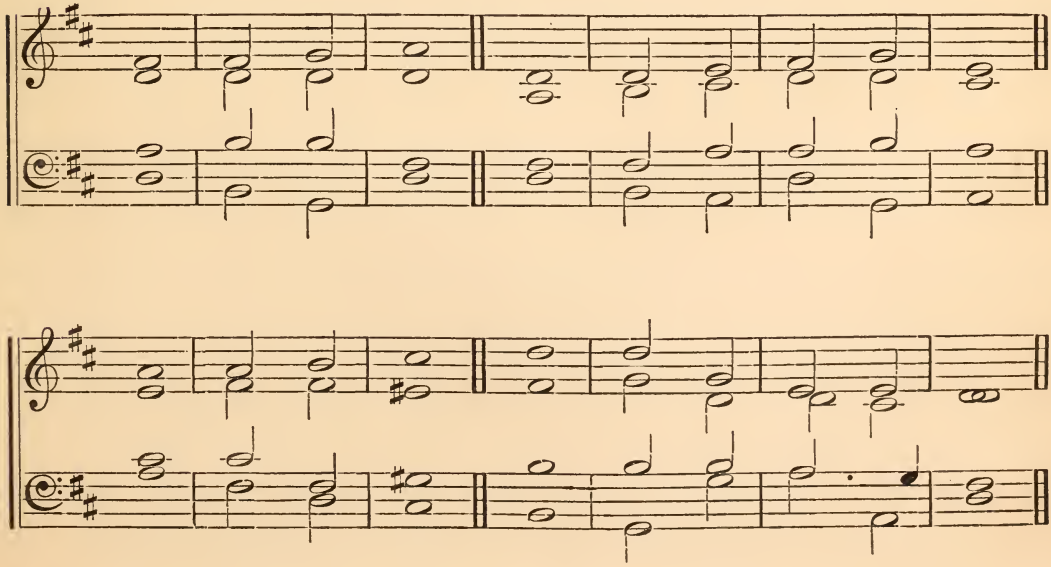

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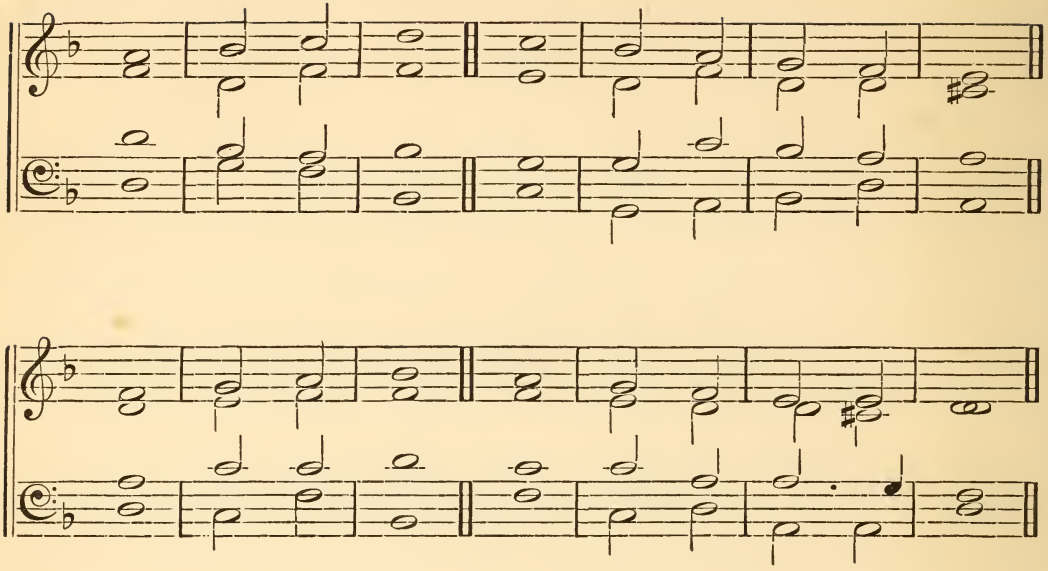

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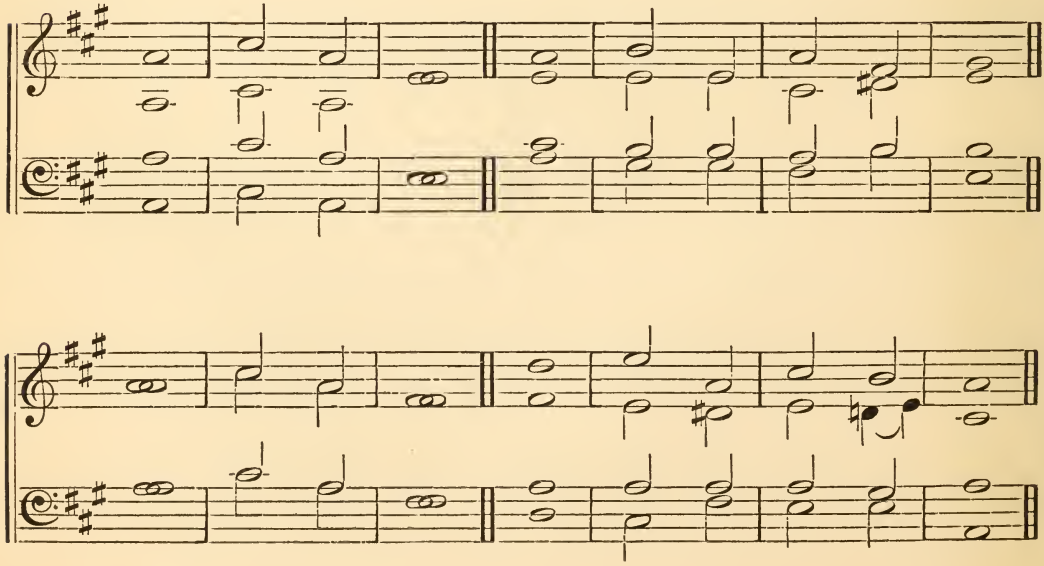

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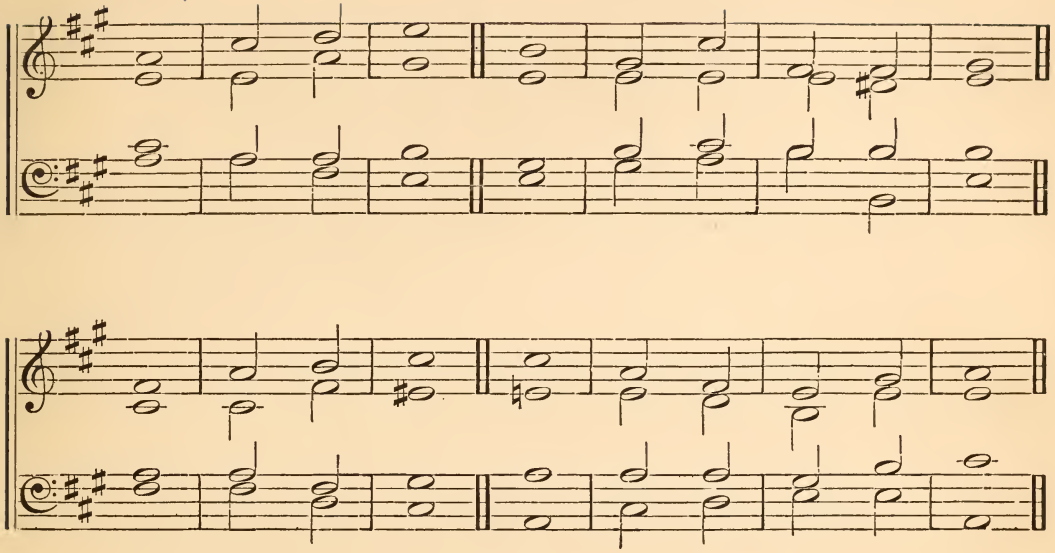

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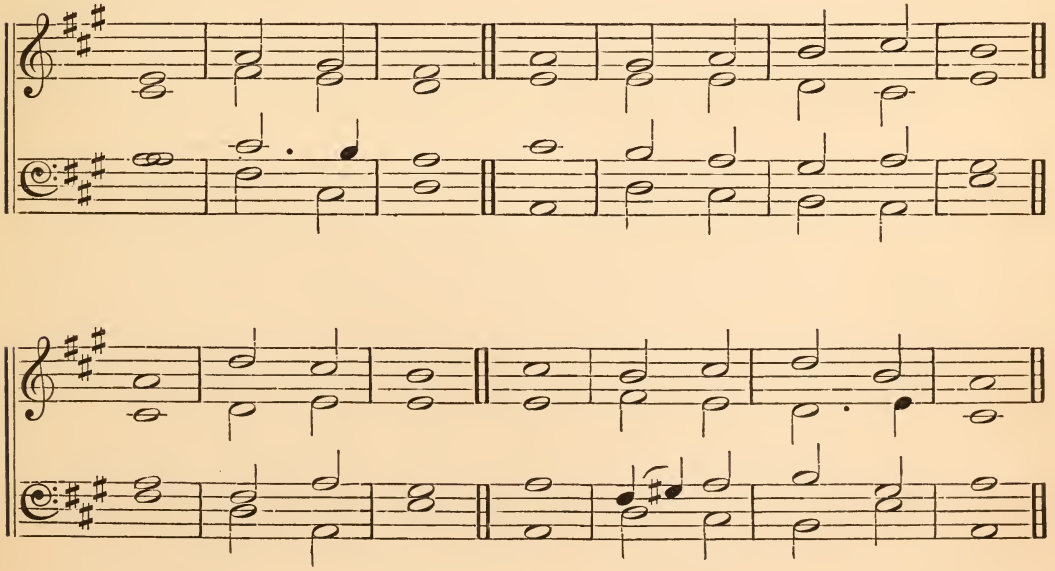
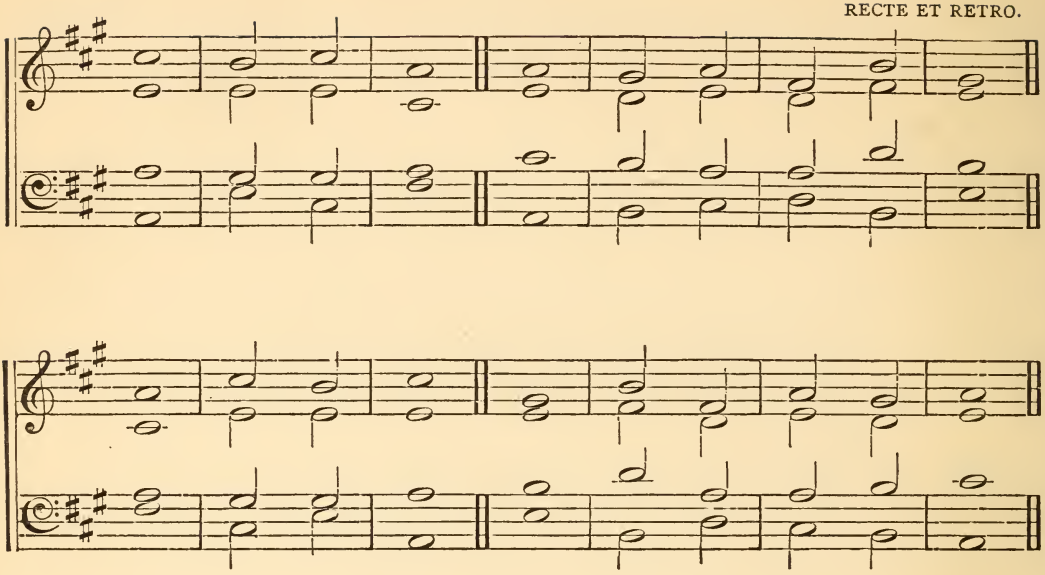


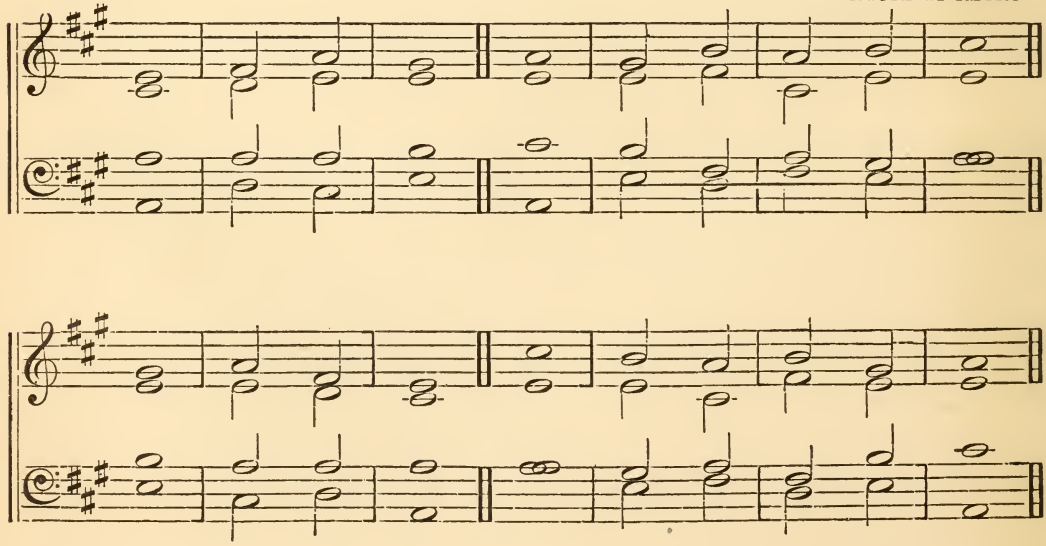
No. 81.

RECTE ET RETRO.



No. 82.

RECTE ET RETRO.



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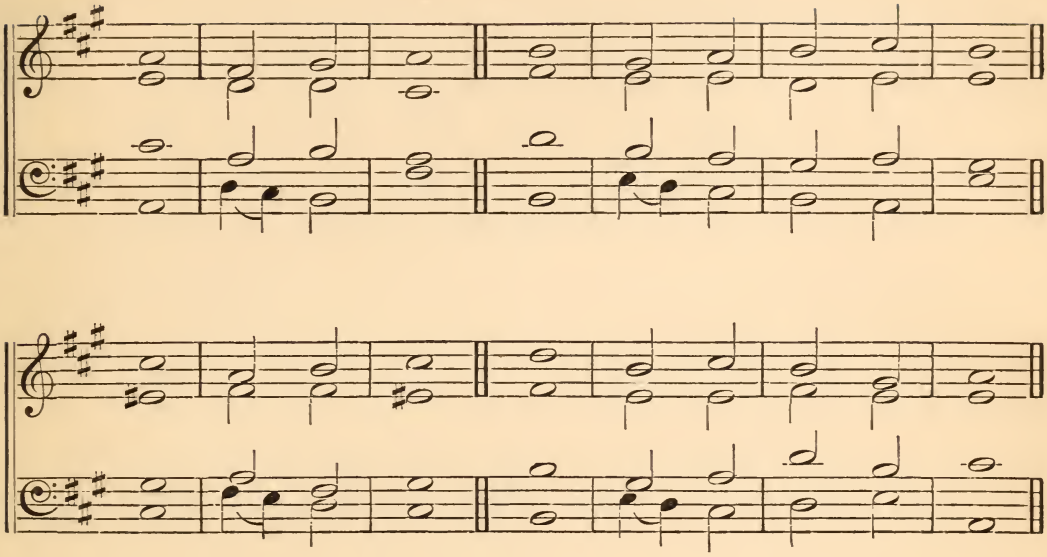

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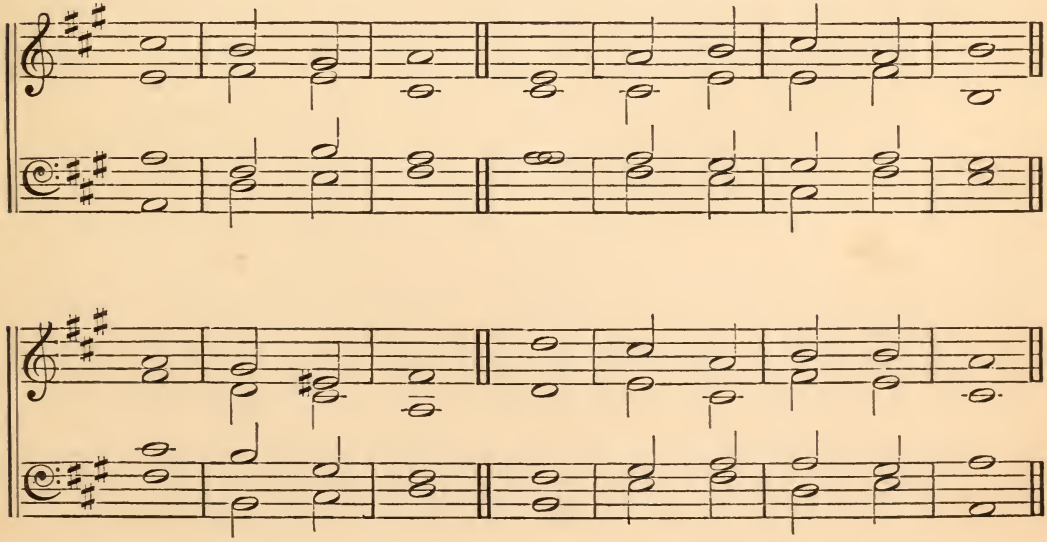

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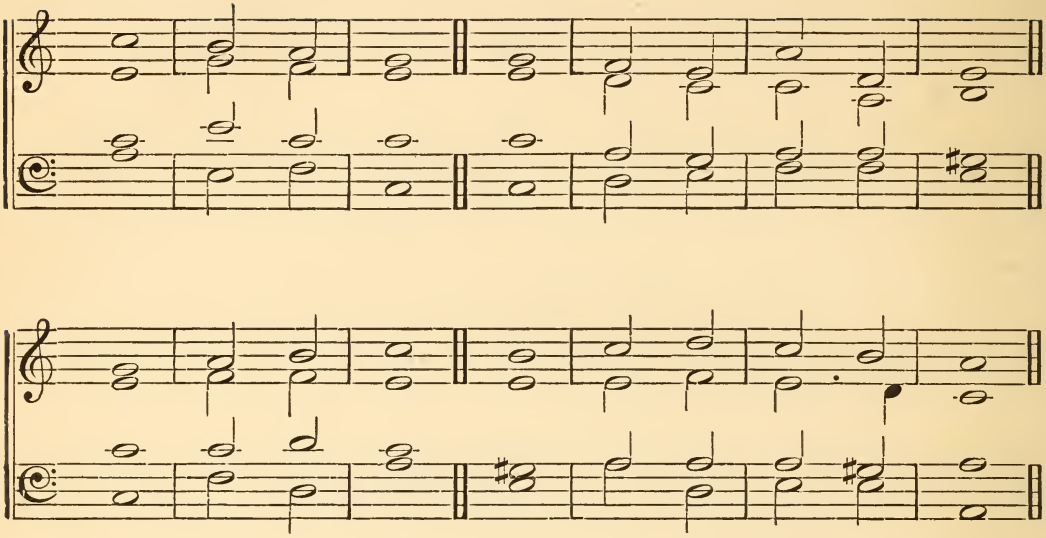

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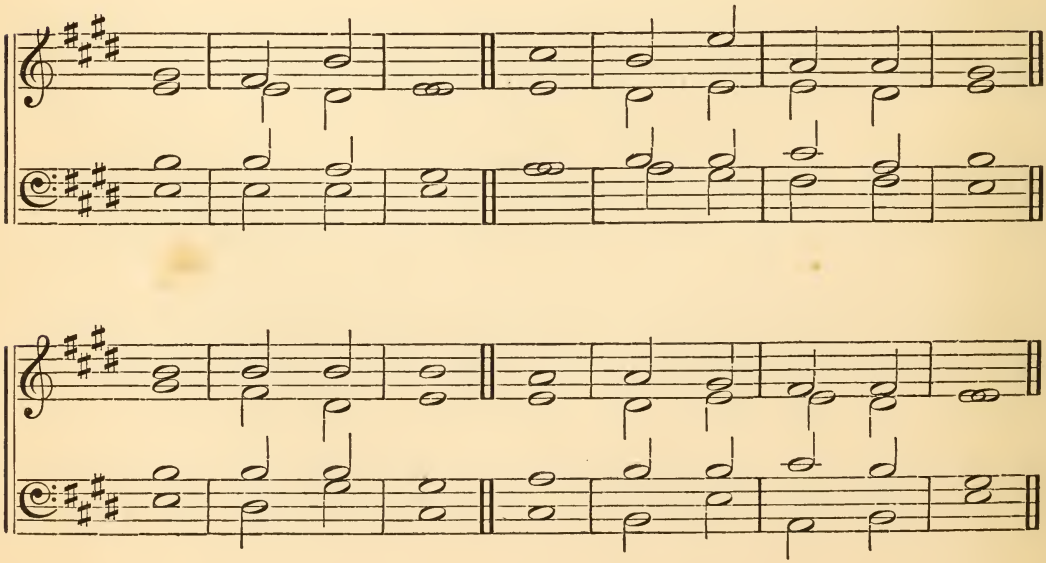
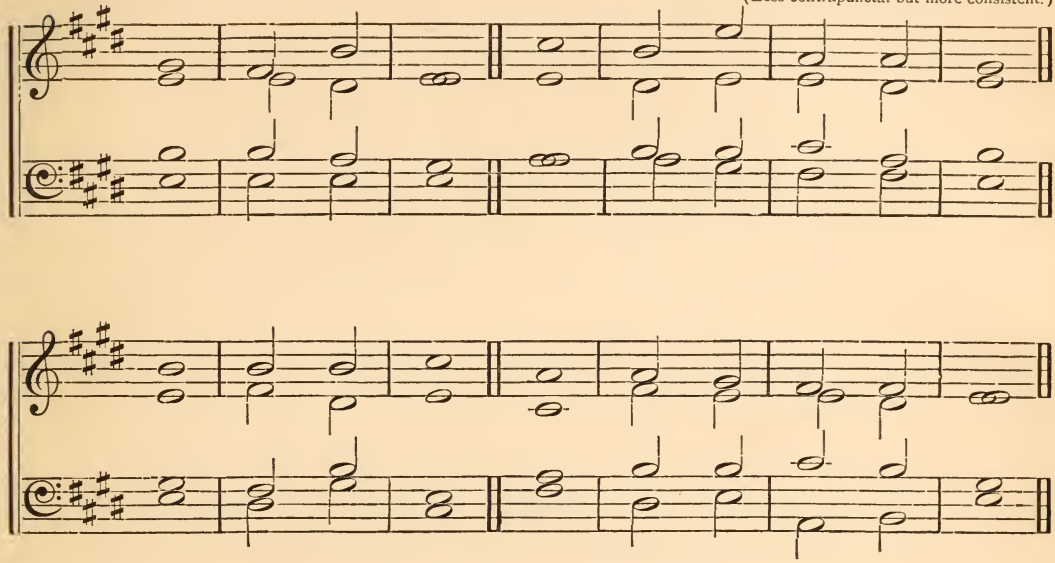


No. 86 (a)

ANOTHER OF THE SAME.
(Less contrapunctal but more consistent.)



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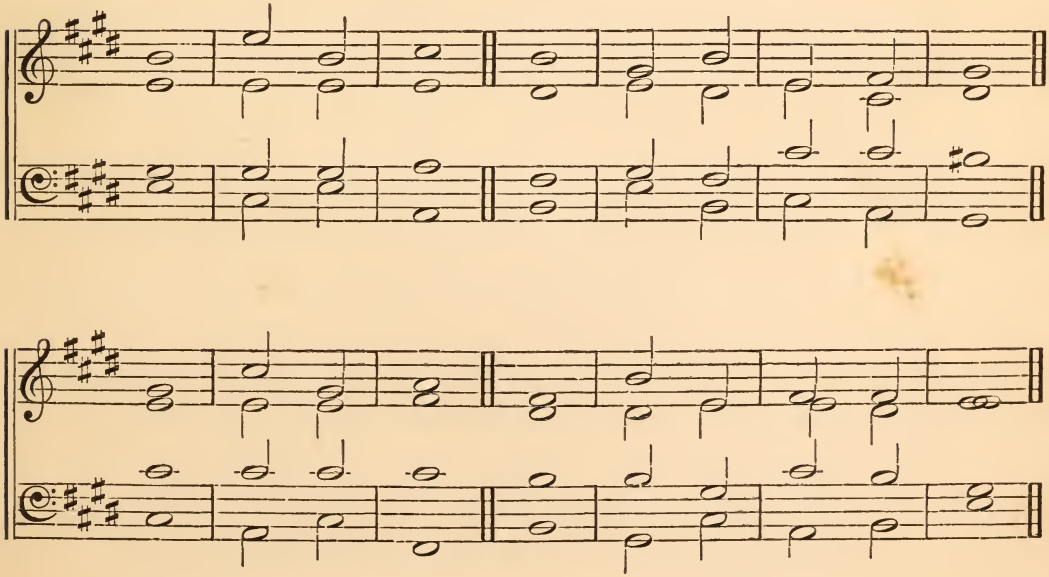

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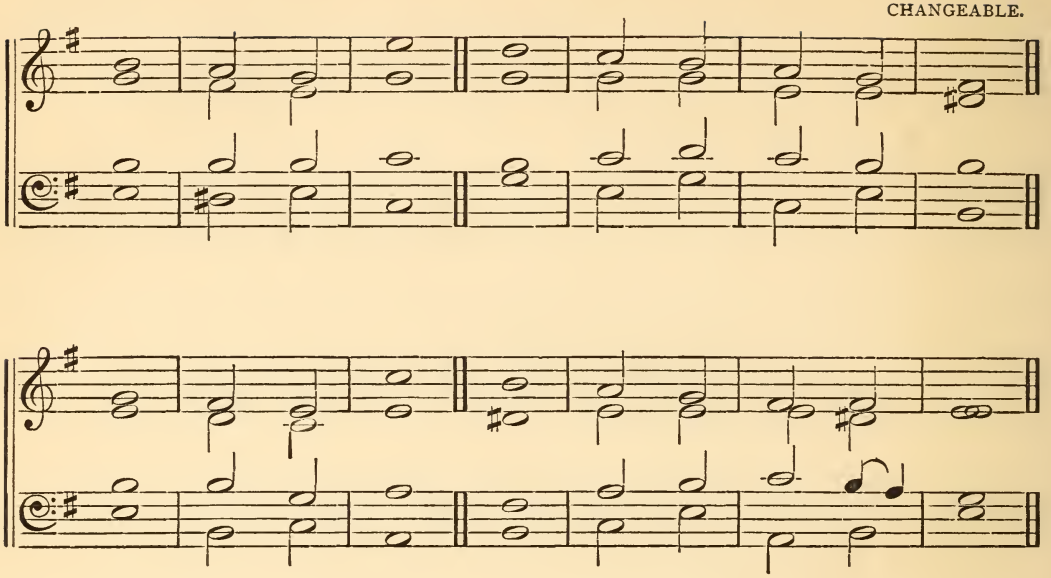

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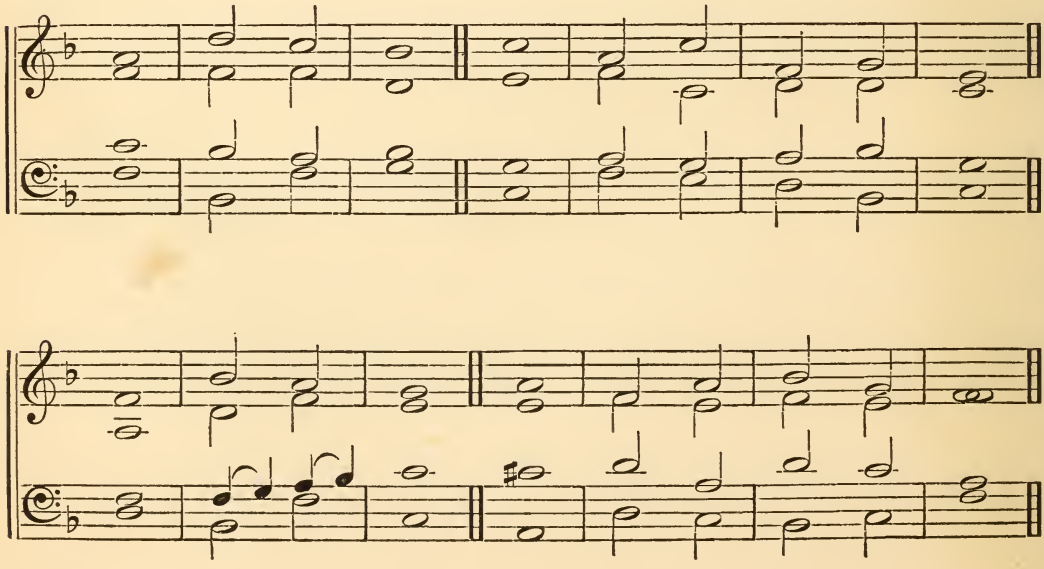

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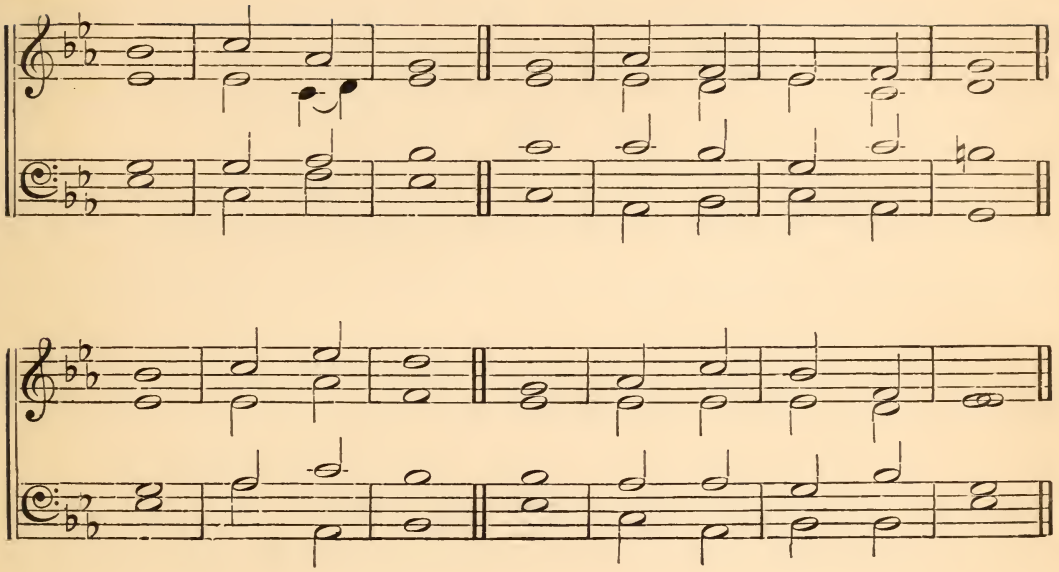

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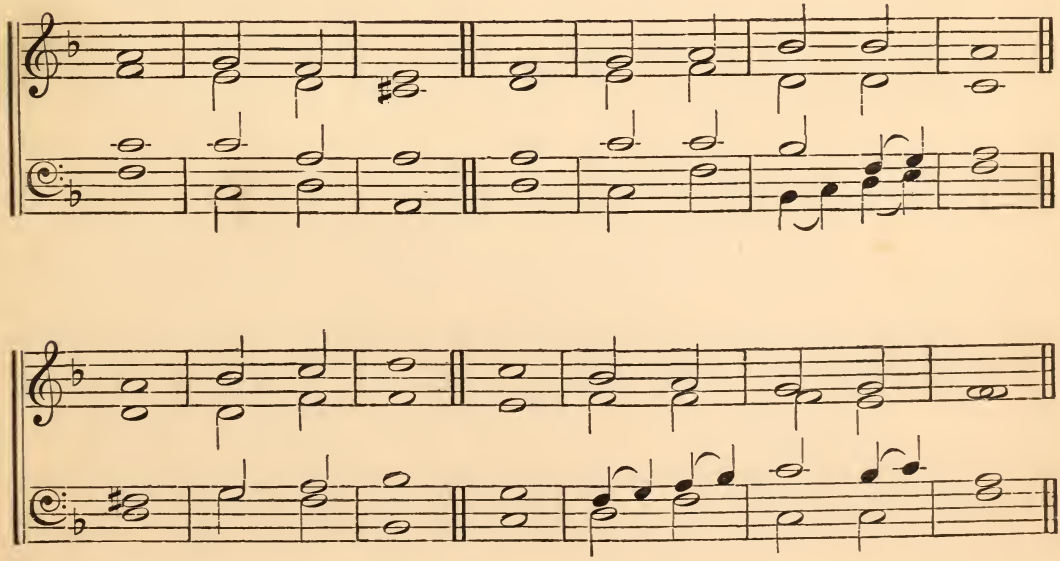

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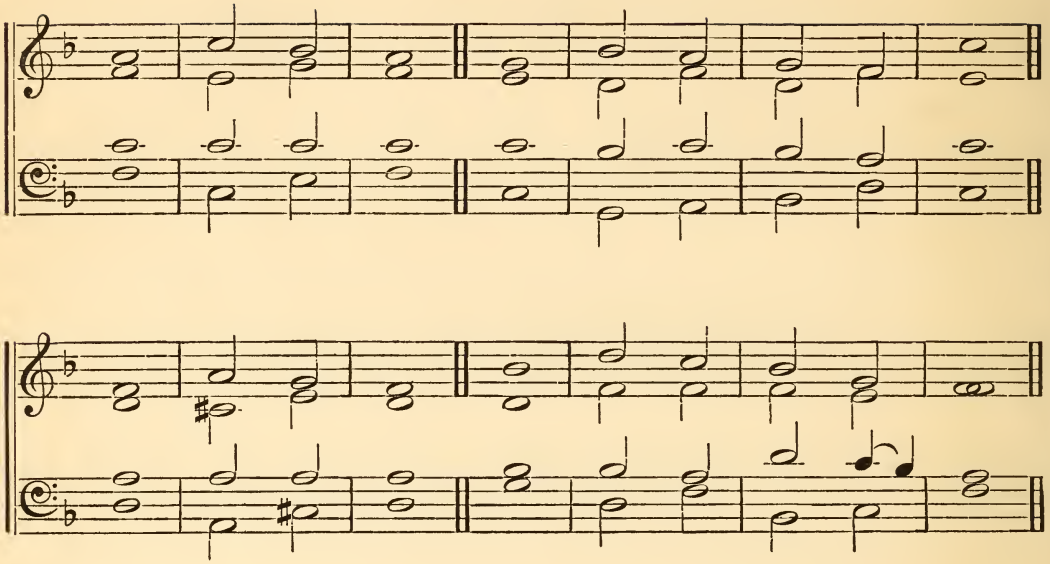

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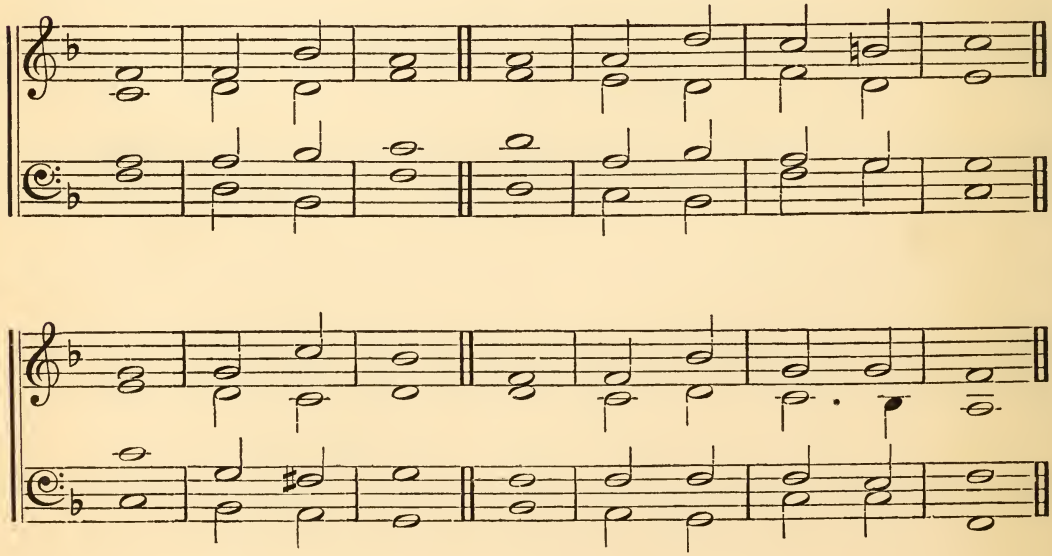

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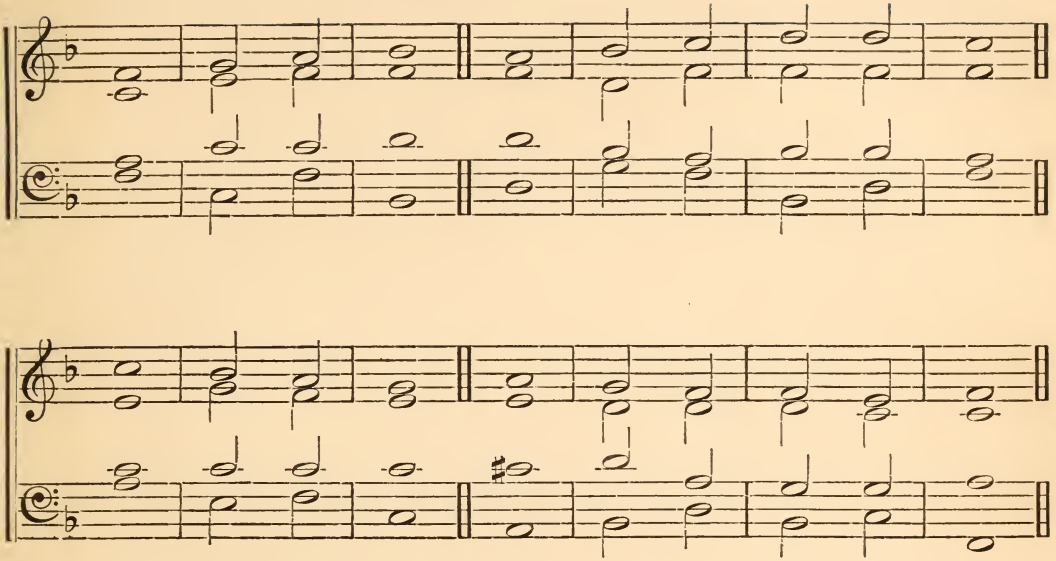

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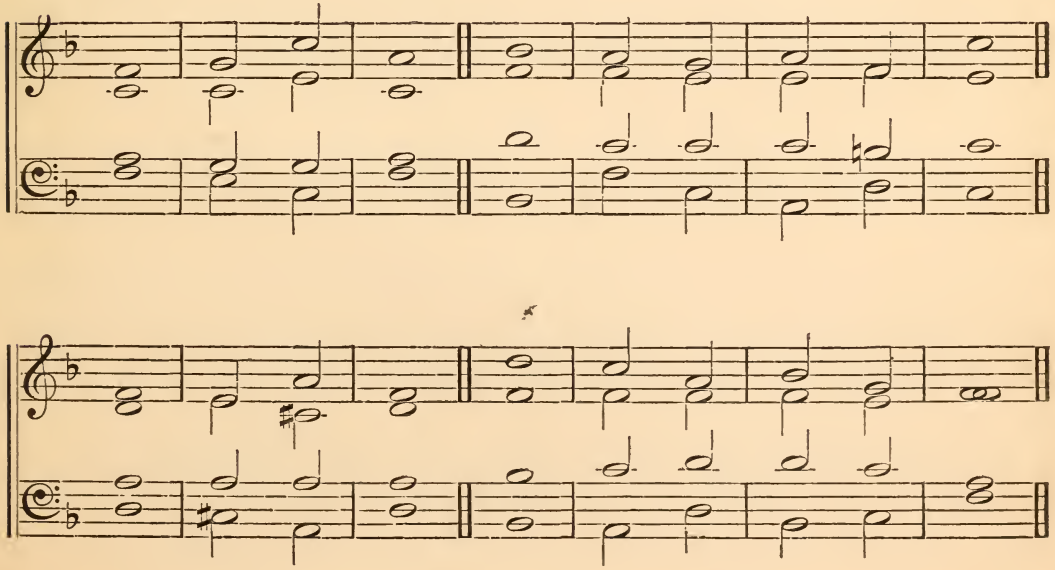
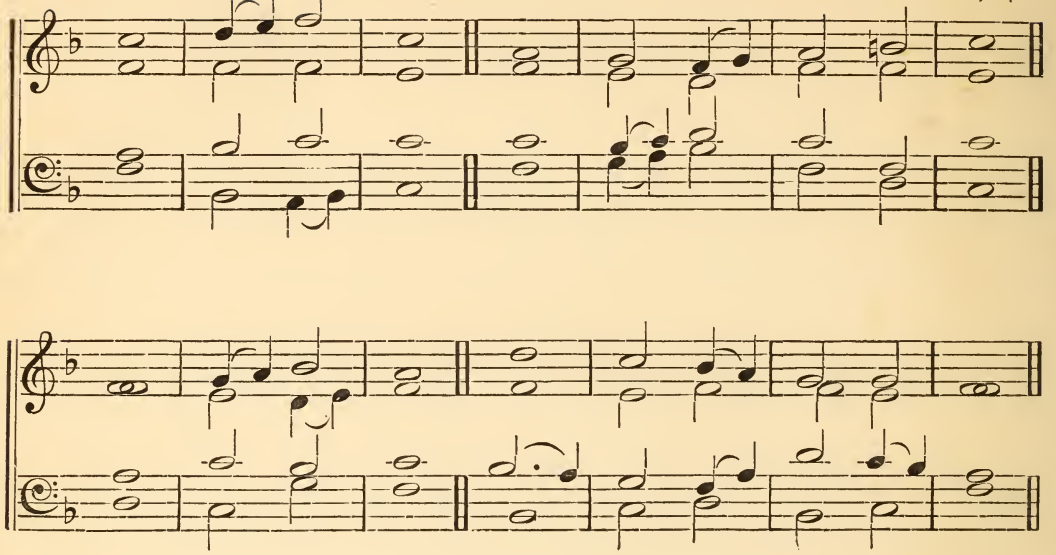


No. 96.

Worcester Festival, 1848.



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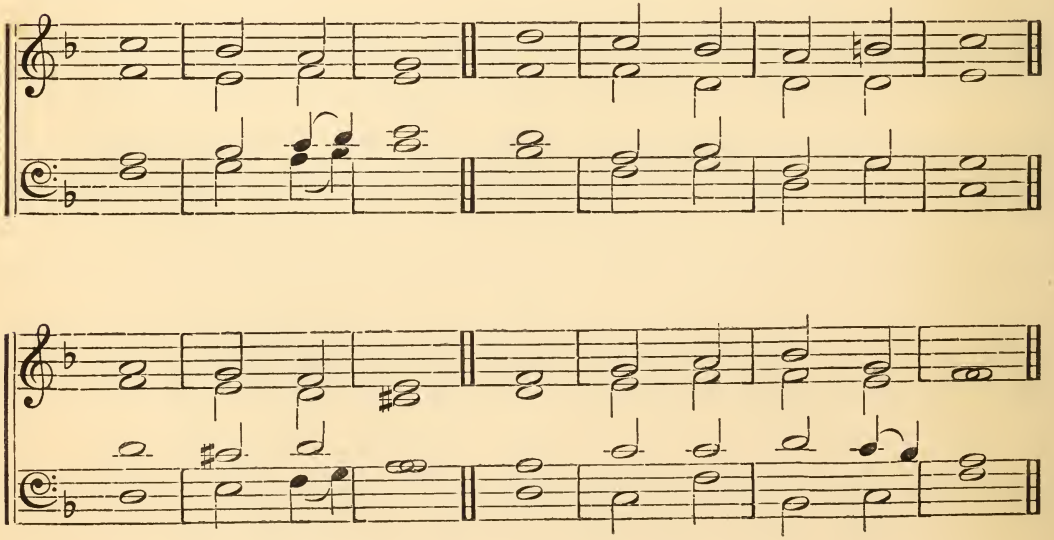
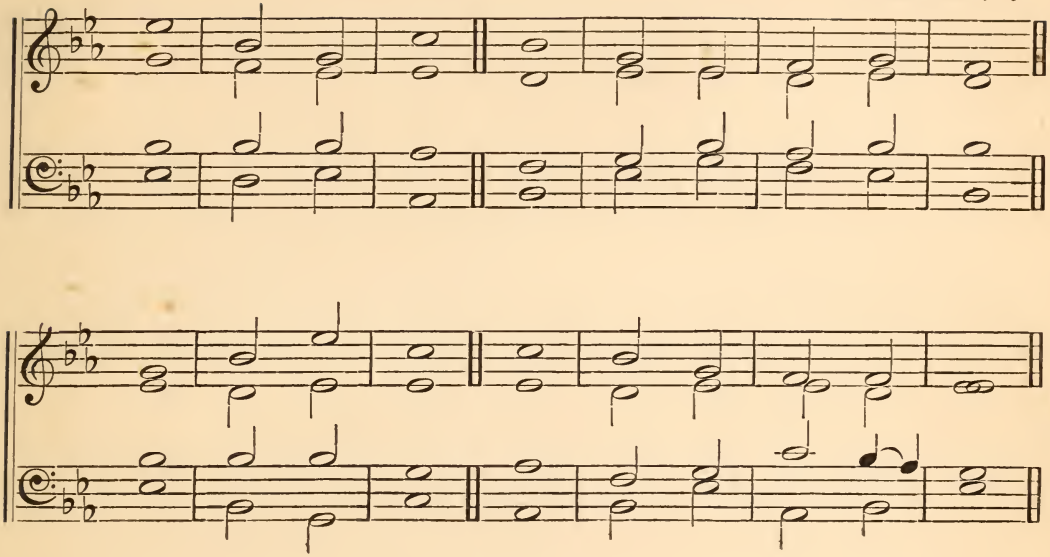


No. 98.

Worcester Festival, 1851.



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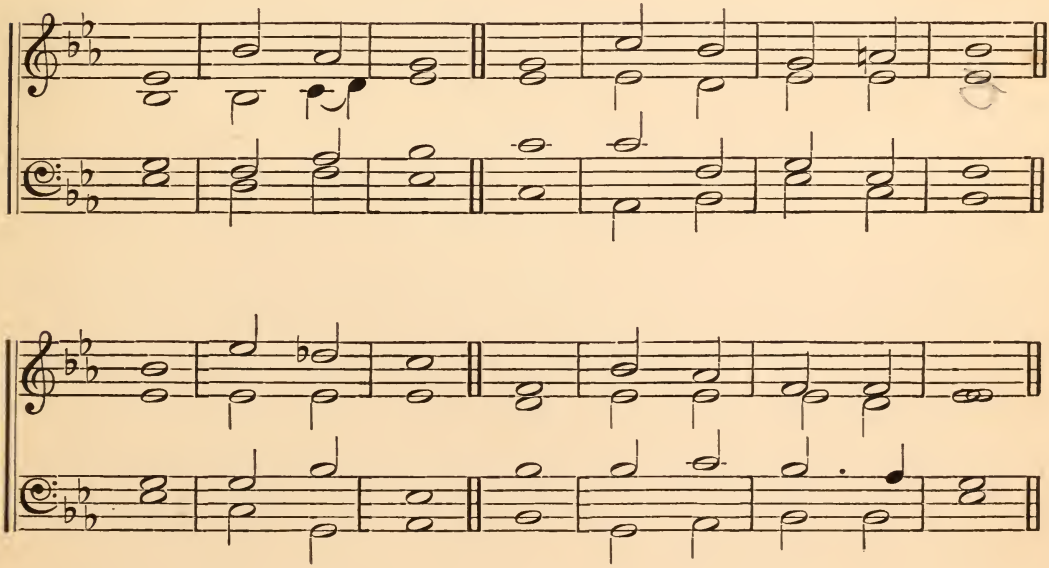

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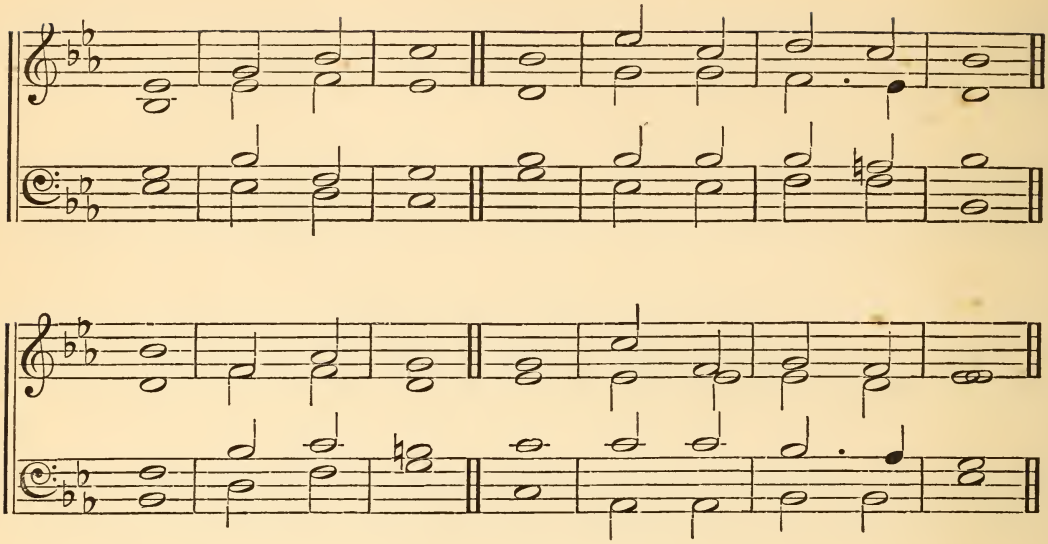

I.

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, *Luther's Hymn*	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, *Nuremberg.*	87, 87, 44, 87	Severus Gastorius. Harmonized by W. H. H. (Adapted, F. R. H.)	1675	Old Church Psalmody.
225	Baden II; or, *Nuremberg.*	88, 88, 47	Severus Gastorius. Harmonized by W. H. H.	1675	Old Church Psalmody.
112	Bashan	66, 66	W. H. Havergal	c 1858	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	c 1858	Hundred Tunes.
51	Besor	C. M.	W. H. Havergal	1835	Hundred Tunes.
222	Bethabara; or, *Hatherton*	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	c 1857	Hundred Tunes.
36	Bether	C. M.	W. H. Havergal	.....	Hundred Tunes.
102	Beulah	64, 64, 6664	W. H. Havergal	c 1866	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	98, 98	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	888, 4	F. R. Havergal	1870	
170	Casiphia	84, 84, 8884	W. H. Havergal	1868	Unpublished MS.
190	Cassel	87, 87, 77.....	Ancient German Choral. Harmonized by W. H. H.	.....	Old Church Psalmody.
216	Chaldea.....	888.....	W. H. Havergal. (Adapted, F. R. H.)	c 1835	Unpublished MS.
214	Chapel Royal	886 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 excellent Majestie.*"	C. M.	From "Este's Psalter." Harmonized by W. H. H.....	1590	Old Church Psalmody.
145	Chios	77, 77	W. H. Havergal	1859	Unpublished MS.
104	Claudia	65, 65	F. R. Havergal	1870	
196	Coburg	87, 87, 87; or 87, 87, 447	Ancient German Choral. Harmonized 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, *Winchester New*	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.....	87, 87	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	66, 66	F. R. Havergal.....	1870	
218	Dies Iræ	888.....	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, *Windsor*	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"	87, 87, 6666, 7	Martin Luther	1529	
34	Elah	C. M.	W. H. Havergal	1845	Hundred Tunes.
124	Enon	67, 87	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. Harmonized by W. H. H.	Ob. 1778	Old Church Psalmody.
8	Erfurt	L. M.	Dr. Martin Luther. From "Winterfeld's Collection of his Tunes. Leipsic, 1840." Harmonized by W. H. H.	1523	Old Church Psalmody.
202	Esdraelon	87, 87 D.	W. H. Havergal. Arranged by F. R. H.	c1838	From a Sacred Song.
221	Eshcol	888, 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, Boston, U.S., &c.
77	Evan II.	C. M. D.	W. H. Havergal	1846	Unpublished MS.
230	Exeter	888 D.	From Hugh Bond's (of Exeter) "Selection of Psalm Tunes." Harmonized by W. H. H.	c1795	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.	c1720	Old Church Psalmody
183	Frankfort	87, 87	G. Joseph, of Breslau	1690	Old Church Psalmody.
65	French ; or, *Dundee*	C. M.	From the "Scotch Psalter." Harmonized by W. H. H.	1615	Old Church Psalmody.
25	Galilee	L. M.	W. H. Havergal	1867	Unpublished MS.
131	Gareb	76, 76, 77, 76	W. H. Havergal	1848	"Liverpool Tune-book," &c., &c.
233	Gedor	10 10, 7	W. H. Havergal	1867	Unpublished MS.
17	Gennesaret	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	77, 77	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	87, 87	From the "Arien" of H. Albert. Harmonized by W. H. H.	1644	Old Church Psalmody.
130	Goldbach	76, 76; or, 76, 76 D.	Vulpius 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. Harmonized by W. H. H.	Before 1627	Old Church Psalmody.
115	Gopsal	6666, 4444	Handel. From the Fitzwilliam MSS. Arranged by W. H. H.	c1742	Old Church Psalmody.

No.	Name.	Measure.	Author or Harmonist.	Date.	Source.
125	Goshen	76, 76	W. H. Havergal	1863	"Fireside Music."
165	Gozan	77, 87	W. H. Havergal. (Adapted, F. R. H.)	1849	Hundred Tunes.
205	Hamburg	87, 87 D.	John Schoppe. Harmonized by W. H. H.	1642	Old Church Psalmody.
239	Hanover; or, *Croft's 104th*	10 10, 11 11	From Supplement to N. V. Dr. Croft. Harmonized by W. H. H.	1708	Old Church Psalmody.
9	Haran; or, *Bertram*	L. M.	W. H. Havergal	.....	"Anglican Hymn-book," &c.
30	Hareth	L. M.	W. H. Havergal	.....	Hundred Tunes.
133	Havergal	777	W. H. Havergal	Ap 16	Unpublished MS.
163	Havergal	777, 777, 777	W. H. Havergal	1870	Unpublished MS.
192	Havilah	87, 87, 87	W. H. Havergal	1870	Unpublished MS.
12	Hebron	L. M.	W. H. Havergal	1852	Hundred Tunes.
105	Hermas	65, 65 D.	F. R. Havergal	1870	
27	Hermon	L. M.	W. H. Havergal	1840	Hundred Tunes.
160	Heshbon; or, *Parracombe*	77, 77 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	87, 87, 87	W. H. Havergal. (Adapted, F. R. H.)	1866	Unpublished MS.
37	Iona	C. M.	W. H. Havergal	1869	Unpublished MS.
91	Jeruel; or, *Hawkstone*	S. M.	W. H. Havergal	1869	Unpublished MS.
220	Jezreel	888, 6.	W. H. Havergal	.....	Hundred Tunes.
211	Jordan	886 D.	W. H. Havergal	1851	Hundred Tunes.
140	Judea	77, 77	W. H. Havergal	1854	Unpublished MS.
159	Kadesh	7777 D; or, 10 lines, 7 s	W. H. Havergal	1869	Unpublished MS.
42	Kedar	C. M.	W. H. Havergal	1859	Unpublished MS.
213	Kedron	886 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	76, 86, 86, 86	W. H. Havergal	1869	Unpublished MS.
VIII.	Laodicea	Hymn Chant	F. R. Havergal	1870	
177	Lebanon	86, 86, 88	W. H. Havergal	.....	Hundred Tunes.
19	Leipsic	L. M.	John Hermann Schein, Music Director. Died at Leipsic, 1631. Harmonized by W. H. H.	.....	Old Church Psalmody.
55	London New; or, *Newton*	C. M.	From the "Scotch Psalter." Harmonized by W. H. H.	1635	Old Church Psalmody.
139	Lubeck	77, 77	Ancient German Choral. Harmonized by W. H. H.	.....	Old Church Psalmody.
95	Ludlow	S. M	From "Ravenscroft's Psalter." Harmonized by W. H. H.	1621	Old Church Psalmody.
199	Lusatia	87, 87, 447	German Choral. Harmonized by W. H. H.	.....	Old Church Psalmody.

No.	Name.	Measure.	Author or Harmonist.	Date.	Source.
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. 1870	Unpublished MS.
226	Mamre	88, 88, 88; or, 98, 98, 88...	W. H. Havergal	.....	Hundred Tunes.
229	Maon.....	88, 88, 88 ...	W. H. Havergal	.....	Hundred Tunes.
154	Marah	77, 77	W. H. Havergal	1861	Unpublished MS.
93	Marano	S. M.	From "La Scala Santa." Harmonized by W. H. H.	1681	Old Church Psalmody.
96	Massah	S. M. D.	W. H. Havergal	.....	Hundred Tunes.
195	Media	87, 87, 87.....	W. H. Havergal	1859	Unpublished MS.
122	Megiddon	66, 86, 88.....	W. H. Havergal. (Adapted, F. R. H.)	.....	Hundred Tunes.
24	Melcombe.....	L. M.	S. Webbe. Harmonized by W. H. H.	1812	Old Church Psalmody.
50	Melross	C.M.....	From the "Scotch Psalter." Harmonized by W. H. H.	1635	Old Church Psalmody.
228	Meribah	88, 88, 88.....	W. H. Havergal	.....	Hundred Tunes.
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 Töpler'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.....	1655	Old Church Psalmody.
47	Nayland ; or, *St. Stephen*	C. M.	Rev. W. Jones, of Nayland. Harmonized by W. H. H.	c1780	Common Praise.
121	Nebo	6666, 88.....	W. H. Havergal	1848	Hundred Tunes.
212	New College.....	886 D.	Dr. W. Hayes. Harmonized by W. H. H.	1780	Old Church Psalmody.
100	Nimrim	64, 64, 664....	W. H. Havergal	1857	Hundred Tunes.
39	Nottingham ; or, *St. Magnus*	C. M.	Jeremiah Clark. Harmonized by W. H. H.	1700	Old Church Psalmody.
251	"Nun danket alle Gott".....	67, 67, 6666.	Johann Crüger	1649	
97	Old 25th	S. M. D.....	From "Day's Psalter." Harmonized by W. H. H.	1563	Old Church Psalmody.
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".....	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		
15	Old Ten Commandments; or, *Commandments*	L. M.	by W. H. H..... From the "Genevan Psalter." Harmonized by W. H. H.	 1562	Old Church Psalmody. 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 11, 11 11, 12 11	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. Harmonized 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, *Hackney*	C. M.	From Playford's Psalter. Harmonized 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 Gesangbuch	1704	Old Church Psalmody.
110	Stobel	6 6 4, 6 6 6 4	From J. D. Müller's "Choral Buch." Harmonized by W. H. H.	1754	Old Church Psalmody.
182	Stuttgard	8 7, 8 7	German Choral. Harmonized by W. H. H.	.....	Old Church Psalmody.

No.	Name.	Measure.	Author or Harmonist.	Date.	Source.
189	Succoth	8 7, 8 7, 7 7	W. H. Havergal. (Adapted, F. R. H.)	.....	Hundred Tunes.
82	Swabia	S. M.	Ancient German Melody. Harmonized by W. H. H.	.....	Old Church Psalmody.
197	Tabor	8 7, 8 7, 8 7; or, 8 7, 8 7, 4 4 7	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, *Tallis's Ordinal*	C. M.	Thomas Tallis (originally Talys). From Archbp. Parker's Psalter	c1561	Old Church Psalmody.
200	Tekoa	8 7, 8 7, 8 7; or, 8 7, 8 7, 4 4 7	W. H. Havergal	1852	Hundred Tunes.
194	Teman	8 7, 8 7, 8 7	W. H. Havergal	1869	Unpublished MS.
V.	Thyatira	Hymn Chant	F. R. Havergal	1870	
169	Tiberias	8 4, 8 4, 8 8 8 4	W. H. Havergal	1869	Unpublished MS.
249	Trisagion	11 12, 12 10	W. H. Havergal	1850	
123	Trophimus	6 6 9	F. R. Havergal	1870	
217	Tryphena	8 8 8	F. R. Havergal	1870	
209	Tryphosa	8 8 6	F. R. Havergal	1870	
198	Ulai	8 7, 8 7, 8 7; or, 4 4 7	W. H. Havergal	.....	Hundred Tunes.
250	Venite Adoremus	12 10, 11 10	W. H. Havergal	1866	Unpublished MS.
149	Vienna	7 7, 7 7	German Choral. Harmonized by W. H. H.	.....	Old Church Psalmody.
4	Waldeck	L. M.	Ancient German Choral. Harmonized 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	8 7, 8 7, 8 7; or, 4 4 7	W. H. Havergal	1849	Hundred Tunes.
172	Zared I.	8 5, 8 5, 7 7 7, 5	W. H. Havergal	1849	"Hymn for Christmas Day," 1849.
173	Zared II.	8 5, 8 5, 8 4 3	Arranged by W. H. H. from Zared I.	1868	Unpublished MS.
128	Zeboim	7 6, 7 6 D.	W. H. Havergal	c1858	Hundred Tunes.
238	Zemaraim	10 10, 10 10, 10 10	W. H. Havergal	1867	Unpublished MS.
127	Zoan I.	7 6, 7 6 D.	W. H. Havergal	1845	Hundred Tunes.
166	Zoan II.	7 7, 8 7 D.	W. H. Havergal. (Adapted, F. R. H.)	.....	
207	Zoheleth	8 7, 8 7, 8 8 7	W. H. Havergal	c1858	Hundred Tunes.
99	Zophim	5 5, 7 7 7 7, 6	W. H. Havergal	.....	Hundred Tunes.

II.

INDEX OF SUITABLE WORDS.

(ALPHABETICALLY ARRANGED).

Words.	No.	Tune.
Abide with me	235, 236	Ophir, or Ebronah
Accepted, perfect and complete	217	Tryphena
All hail, adorèd Trinity	7	Göldel
All hail the power of Jesu's	34	Elah
All people that on earth	1	Old Hundredth
Almighty Lord, before Thy	73	St. Mary
And will the Judge descend	93	Marano
Angels from the realms of glory	193	Idumea
Angel voices ever singing	173	Zared II.
A pilgrim through this lonely	71	Culross
Art Thou, Lord, rebuking	200	Tekoa
As pants the hart	48	Adria
Awake, and sing the song	79	Aven
Awake, my soul, in joyful lays	6	Eppendorf
Before Jehovah's awful throne	1	Old Hundredth
Before the Almighty power	33	Rostoc
Begin, my tongue,	40	Gloucester
Behold the Lamb of God	118	Arnon
Behold the mountain of the Lord	45	York
Behold the throne of grace	87	Franconia
Behold what wondrous grace	92	Cyrene
Blow ye the trumpet, blow	115	Gopsal
Bound upon the accursèd tree	164	Calvary
Bread of the world	231	Capernaum
Breast the wave, Christian	98	St. Silas
Brethren, let us join to bless	146	Oldenburg
Brighter than meridian	192	Havilah
Brightest and best of the sons	245	Sternberg
Bring to Christ your best	223	Philemon
By angels in heaven	239	Hanover
Captain of Thine enlisted host	11	Gilboa
Children of the heavenly King	149	Vienna
Christian, seek not yet repose	135	Samos
Christians, awake ! salute	238	Zemaraim
Christ is our corner stone	113	Ps. 148th, N.V.
Christ the Lord is risen again	141	Rephaim
Christ the Lord is risen to-day	138	Abilene
Christ whose glory fills the skies	157	Ratisbon
Come, gracious Spirit	20	Dalmatia
Come, Holy Ghost	21, 22	Dortmund, or Crete
Come, Holy Spirit, come	90	Armageddon
Come, Holy Spirit, heavenly	44	Tallis
Come, labour on !	Hymn, Chant, VII.	Philadelphia
Come let us join our cheerful	38	Eden
Come, oh come, in pious lays	159	Kadesh
Come see the place	210	Magdalene, College
Come, Thou Fount	202	Esdraelon
Come to Thy temple, Lord	84	Amana
Come, ye thankful people, come	160	Heshbon
Come, ye that love the Lord	81	Abana
Conquering kings their titles	143	Perazim
Creator Spirit, by whose aid	227	Angels' Song
Day of judgment, day of wonders	197	Tabor
Day of wrath, O day of mourning	218	Dies Iræ
Dread Jehovah	206	Augsburg
Earth below is teeming	105	Hermas
Eternity, eternity	29	Spires
Far from my heavenly home	95	Ludlow
Father, I know that all my life	176	Silvanus
Father of heaven, whose love	18	Bavaria
Father of mercies, in Thy word	50	Melross
Father, whose hand	246	Eirene
For mercies countless	61	Carlisle
From Greenland's icy mountains	127	Zoan I.
From whence this fear	214	Chapel Royal
Give me the wings of faith	46	Winchester
Glorious things of thee	203	Salzburg
Glory, glory everlasting	191	Zaanaim
Glory, glory to our King	156	Pharpar
Glory to God on high	108	Oreb
Glory to Thee, my God	13	Tallis's Canon
God is the refuge of His saints	15	Old Ten Commandments.
God moves in a mysterious way	60	St David
God of my life, to Thee I call	31	Hiddekel
God that madest earth	170	Casiphia
Great God, what do I see	208	Altorf
Guide me, O Thou great	195	Media
Hail, Thou once despised	204	Shinar
Hallelujah, Hallelujah ! Hearts	201	Shen
Hallelujah, Lord, our voices	182	Stuttgart
Happy Christian, God's own	148	Gibbons
Hark, my soul, it is the Lord	151	Shenir II.
Hark ! ten thousand voices	180	Sirion
Hark ! the glad sound	43	Bristol
Hark ! the song of jubilee	137	Pisgah
Hark ! what mean those holy	179	Sitnah
Have mercy, Lord, on me	95*a*	St. Bride
Head of Thy Church	166	Zoan II.
He came, whose embassy was	74	Old 44th

Words.	No.	Tune.
Holy Ghost, my Comforter	134	Ramah
Holy, holy, holy! Lord God	249	Trisagion
Holy Spirit, from on high	152	Luxemburg
Hope, Christian soul	219	Carpus
Hosanna, raise the pealing hymn	35	Chesalon
Hosanna to the living Lord	225	Baden II.
How sweet the name of Jesus	65	French
I gave my life for thee	116	Baca
I heard the voice of Jesus	77	Evan II.
I journey through a desert drear	236	Ebronah
I know that my Redeemer	12	Hebron
I lay my sins on Jesus	129	Mahanaim
I'm but a stranger here	102	Beulah
Incarnate God, the soul	62	Salisbury
I need no other plea	122	Megiddon
In songs of sublime adoration	244	Crescens
In sorrow and distress	94	Southwell
Inspirer and Hearer of prayer	224	Aristarchus
In the hour of trial	106	St. Barnabas
In the sun and moon and stars	153	Siloam
In Thy glorious Resurrection	215	Merom
Isles of the deep, rejoice	37	Iona
Israel's Shepherd, guide me,	183	Frankfort
I thought upon my sins	Hymn / Chant / VI.	Sardis
I was a wandering sheep	88	Achor
I will go in the strength	232	Aquila
Jehovah Elohim, Creator great	234	Conway
Jerusalem, Jerusalem	75	Old 81st
Jerusalem, my happy home	47	Nayland
Jesus calls us, o'er the tumult	185	Godesberg
Jesus Christ is risen to-day	140	Judea
Jesus from the skies descending	172	Zared I.
Jesus, I my cross have taken	205	Hamburg
Jesus lives! no longer now	167	Salmon
Jesu, Lover of my soul	161	Seir
Jesu, meek and gentle	104	Claudia
Jesus shall reign where'er the	8	Erfurt
Jesus, Sun and Shield art Thou	126	Minden
Jesus, the very thought of Thee	54	Evan I.
Jesus, Thou joy of loving hearts	26	Cyprus
Jesus, Thy blood	28	Gethsemane
Jesus, to Thy table led	133	Havergal
Join all the glorious names	121	Nebo
Just as I am, without one plea	25 / 222	Galilee, or Bethabara I.
Just as Thou art	222	Bethabara II.
Lay the precious body	106	St. Barnabas
Lead us, heavenly Father,	199	Lusatia
Let me be with Thee	17	Gennesaret
Let us with a gladsome mind	139	Lubeck
Let Zion in her songs record	211	Jordan
Lo! He comes	196	Coburg
Long did I toil	Hymn / Chant / VIII.	Laodicea
Lord, as to Thy dear cross	69	Carmel
Lord, I hear of showers	187	Persis
Lord of mercy and of might	136	Shenir I
Lord of our Life	247	Candia
Lord of the worlds above	114	Ps. 148th, o.v.
Lord, Thy word abideth	111	Damaris
Lord, when before Thy throne	177	Lebanon
Lord, when we bend	70	Chester
Love, only Love	212	New College
Loving Shepherd	145	Chios
Mighty Father, blessed Son	163	Havergal
My faith looks up to Thee	110	Stobel
My God, my Father	220	Jezreel
My God, the covenant	42	Kedar
My heart is fixed, eternal God	168	Stephanas
Nearer, my God, to Thee	100 / 101	Nimrim / Olivet
New every morning is the love	16	Hor
Not all the blood of beasts	86	Ajalon
Now gracious Lord	52	St. Ann
Now thank we all our God	251	"Nun danket alle Gott"
O come, all ye faithful	250	Venite / Adoremus
O day of rest and gladness	130	Goldbach
O faint and feeble-hearted	125	Goshen
O God of Hosts	Hymn / Chant / I.	Worcester
O God, our help in ages past	55 / Hymn / Chant / III.	LondonNew; or, Smyrna
O help us, Lord	72	Dundee
O holy Saviour, Friend unseen	221	Eshcol
O King of Kings, Thy blessing	14	Selnecker
O Love divine, how sweet	213	Kedron
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O render thanks to God above	4	Waldeck
O sons and daughters, let us sing	216	Chaldea
O Spirit of the living God	9	Haran
O Thou from whom all goodness	68	Dunfermline
O worship the King	241	Paran
Oft in danger, oft in woe	144	Pison
Oh! for a burst of praise to God	230	Exeter
Oh! for a heart to praise my God	66	Bedford
Oh! what a lonely path	59	Arran
One sweetly solemn thought	Hymn / Chant / V.	Thyatira
One there is above all others	189	Succoth
Onward, holy champion	105	Hermas
Our blest Redeemer	174	Bethany
Our God is love	58	St. Matthias
Our year of grace	237	Old 124th
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Praise the Lord, ye heavens	181	Culbach

Words.	No.	Tune.
Rejoice, the Lord is King	119	Moriah
Rejoice to-day with one accord	252	"Ein' feste Burg"
Return, O wanderer, to thy home	175	Midian
Rise, my soul	131	Gareb
Rock of ages, cleft for me	158	Sihor
Salvation ! O, the joyful sound	36	Bether
See the destined day arise	154	Marah
See what unbounded zeal and love	78	Old Nunc Dimittis
Shall this life of mine be wasted	186	Bremen
Sing Alleluia forth	233	Gedor
Sing, O heavens !	142	Sephar
Sing, O sing, this blessèd morn	155	Nassau
Softly now the light of day	150	Rimmon
Sometimes a light surprises	128	Zeboim
Soon may the last glad song arise	5	Wells
Soon the trumpet of salvation	178	Sirah
Sound, sound the truth abroad	107	Moscow
Sound the loud timbrel	243	Sosthenes
Sow in the morn thy seed	89	Abarim
Spared a little longer	123	Trophimus
Stand up and bless the Lord	80	Narenza
Sun of my soul	23	Peniel
Sweet the moments	184	Sorek
Take up thy cross	19	Leipsic
That day of wrath	32	Saxony
The Church has waited long	97	Old 25th
The Church of our fathers	248	Hobah
The Head that once was crowned	39	Nottingham
The Lord my pasture	229	Maon
The Lord of might	207	Zoheleth
The Lord shall come !	30	Hareth
The night is far spent	242	Peor
The roseate hues of early dawn	76	Bethaven
The saints on earth	67	Farrant
The Saviour lives, no more to die	3	Crasselius
The Son of God goes forth	41	Berachah
The strain upraise of joy	Hymn Chant IV.	Pergamos
The sun is sinking fast	103	Amplias
There is a blessèd home	117	Sheba
There was joy in heaven	99	Zophim
Thine for ever ! God of love	147	Patmos
This is the day	Hymn Chant II.	Ephesus
Thou art gone up on high	96	Massah
Thou art the Way	49	St. James
Thou God of grace, our Father	165	Gozan
Thou great mysterious Lord	124	Enon
Thou hidden love of God	228	Meribah
Thou, who on that wondrous	171	Prague
Thou, whose Almighty word	109	Ono
Through all the changing scenes	66	Bedford
Through the day Thy love	190	Cassel
Through the love of God	169	Tiberias
Thy way, not mine, O Lord	112	Bashan
To bless Thy chosen race	85	St. Michael
To God, the only wise	82	Swabia
To Him, who for our sins	209	Tryphosa
To the Name of our	194	Teman
Wake, harp of Zion	53	St. Chrysostom
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We won't give up the Bible	132	Kiriathaim
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What cheering words are these	91	Jeruel
Whate'er my God ordains	188	Baden I.
What shall I render to my God	51	Besor
When all Thy mercies, O my God	57	Ephron
When I can read my title clear	63	Kent
When I survey the wondrous	27	Hermon
Where high the heavenly	24	Melcombe
Who are these arrayed in white	162	Samaria
Why should the children	64	Dimon
Widely 'midst the slumbering	198	Ulai
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Ye servants of the Lord	83	Moravia

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For irregular measures of four lines, see Hymn Chants, Nos. IV, V, and VI.; Do. five lines, No. VII.; Do. six lines, No. VIII.

IV.

NUMERICAL INDEX.

No.	Name.	Suitable Words.
	L. M.	
1	Old Hundredth ...	All people that on earth.
	Another of the same	Before Jehovah's awful throne.
2	Euphrates	What are those soul-reviving.
3	Crasselius	The Saviour lives.
4	Waldeck	O render thanks to God.
5	Wells	Soon may the last glad song.
6	Eppendorf	Awake, my soul.
7	Göldel	All hail, adorèd Trinity.
8	Erfurt	Jesus shall reign.
9	Haran	O Spirit of the living God.
10	Gerar	O praise the Lord.
11	Gilboa	Captain of Thine enlisted host.
12	Hebron	I know that my Redeemer.
13	Tallis's Canon ...	Glory to Thee, my God.
14	Selnecker	O King of kings.
15	Old Ten Commandments	God is the refuge.
16	Hor	New every morning is the love.
17	Gennesaret	Let me be with Thee.
18	Bavaria	Father of heaven ! whose love.
19	Leipsic	Take up thy cross.
20	Dalmatia	Come, gracious Spirit.
21	Dortmund	Come, Holy Ghost.
22	Crete	Come, Holy Ghost.
23	Peniel	Sun of my soul, thou Saviour.
24	Melcombe	Where high the heavenly.
25	Galilee	Just as I am, without one plea.
26	Cyprus	Jesus, Thou joy of loving hearts.
27	Hermon	When I survey the wondrous.
28	Gethsemane	Jesus, Thy blood.
29	Spires	Eternity, eternity !
30	Hareth	The Lord shall come !
31	Hiddekel	God of my life ! to Thee I call.
32	Saxony	That day of wrath.
	L. M. D.	
33	Rostoc	Before the Almighty power.
	C. M.	
34	Elah	All hail, the power of Jesu's.
35	Chesalon	Hosanna ! raise the pealing.
36	Bether	Salvation ! O, the joyful sound.
37	Iona	Isles of the deep, rejoice.
38	Eden	Come, let us join our cheerful.
39	Nottingham	The Head that once.
40	Gloucester	Begin, my tongue.
41	Berachah	The Son of God goes forth.
42	Kedar	My God, the covenant.
43	Bristol	Hark, the glad sound.
44	Tallis	Come, Holy Spirit, heavenly.
45	York	Behold ! the mountain
46	Winchester	Give me the wings of faith.
47	Nayland	Jerusalem, my happy home.
48	Adria	As pants the hart for cooling.
49	St. James	Thou art the Way.
50	Melross	Father of mercies, in Thy word.
51	Besor	What shall I render to my God?
52	St. Ann	Now, gracious Lord.
53	St. Chrysostom ...	Wake, harp of Zion.
54	Evan I.	Jesus, the very thought of Thee.
55	London New	O God, our help in ages past.
56	Caithness	Plunged in a gulph.
57	Ephron	When all Thy mercies.
58	St. Matthias	Our God is love.
59	Arran	Oh, what a lonely path.
60	St. David	God moves in a mysterious way.
61	Carlisle	For mercies countless.
62	Salisbury	Incarnate God.
63	Kent	When I can read my title clear.
64	Dimon	Why should the children.
65	French	How sweet the name of Jesus.
66	Bedford	Through all the changing.
	Do. (Common time)	Oh, for a heart to praise.
67	Farrant	The saints on earth.
68	Dunfermline	O Thou from whom.
69	Carmel	Lord, as to Thy dear cross.
70	Chester	Lord, when we bend.
71	Culross	A pilgrim through this lonely.
72	Dundee	O help us, Lord, each hour.
73	St. Mary	Almighty God, before Thy.
	C. M. D.	
74	Old 44th	He came, whose embassy.
75	Old 81st	Jerusalem, Jerusalem !
76	Bethaven	The roseate hues of early dawn.
77	Evan II.	I heard the voice of Jesus say.
78	Old Nunc Dimittis	See what unbounded zeal.
	S. M.	
79	Aven	Awake, and sing the song.
80	Narenza	Stand up, and bless the Lord.
81	Abana	Come ye that love the Lord.
82	Swabia	To God, the only wise.
83	Moravia	Ye servants of the Lord.
84	Amana	Come to Thy temple, Lord.
85	St. Michael	To bless Thy chosen race.
86	Ajalon	Not all the blood of beasts.
87	Franconia	Behold the throne of grace.
88	Achor	I was a wandering sheep.
89	Abarim	Sow in the morn thy seed.
90	Armageddon	Come, Holy Spirit, come.
91	Jeruel	What cheering words are these?
92	Cyrene	Behold what wondrous grace.
93	Marano	And will the Judge descend.

No.	Name.	Suitable Words.
	S. M.	
94	Southwell	In sorrow and distress.
95	Ludlow	Far from my heavenly home.
95*a*	St. Bride	Have mercy, Lord, on me.
	S. M. D.	
96	Massah	Thou art gone up on high.
97	Old 25th	The Church has waited long.
	5555, 6565.	
98	St. Silas	Breast the wave, Christian.
	55, 7777, 6.	
99	Zophim	There was joy in heaven.
	64, 64, 664.	
100	Nimrim	Nearer, my God, to Thee.
101	Olivet	Nearer, my God, to Thee.
	64, 64, 6664.	
102	Beulah	I'm but a stranger here.
	64, 66.	
103	Amplias	The sun is sinking fast.
	65, 65.	
104	Claudia	Jesu, meek and gentle.
	65, 65 D.	
105	Hermas	Earth below is teeming, or Onward, holy champion.
106	St. Barnabas	Lay the precious body, or In the hour of trial.
	664, 6664.	
107	Moscow	Sound, sound the truth abroad.
108	Oreb	Glory to God on high.
109	Ono	Thou, whose Almighty word.
110	Stobel	My faith looks up to Thee.
	66, 66 Trochaic.	
111	Damaris	Lord, Thy word abideth.
	66, 66 Iambic.	
112	Bashan	Thy way, not mine, O Lord.
	6666, 4444.	
113	Psalm 148th, N.V.	Christ is our corner-stone.
114	Psalm 148th, O.V.	Lord of the worlds above.
115	Gopsal	Blow ye the trumpet, blow.
	6666, 66.	
116	Baca	I gave my life for thee.
	66, 66 D.	
117	Sheba	There is a blessèd home.
	66, 84.	
118	Arnon	Behold the Lamb of God.
	6666, 88.	
119	Moriah	Rejoice, the Lord is King.
120	Mizpeh	We give immortal praise.
121	Nebo	Join all the glorious names.
	66, 86, 88.	
122	Megiddon	I need no other plea.
	669.	
123	Trophimus	Spared a little longer.
	67, 87.	
124	Enon	Thou great mysterious Lord.
	76, 76.	
125	Goshen	O, faint and feeble hearted, or, Our faithful God.
	76, 76, 77.	
126	Minden	Jesus, Sun and Shield art Thou.
	76, 76 D.	
127	Zoan I.	From Greenland's icy.
	76, 76 D	
128	Zeboim	Sometimes a light surprises.
129	Mahanaim	I lay my sins on Jesus.
130	Goldbach	O day of rest and gladness.
	76, 76, 77, 76.	
131	Gareb	Rise, my soul, and stretch.
	76, 86, 86, 86.	
132	Kiriathaim	We won't give up the Bible.
	777.	
133	Havergal	Jesus, to Thy table led.
134	Ramah	Holy Ghost, my Comforter.
	777, 3.	
135	Samos	Christian, seek not yet repose.
	777, 5.	
136	Shenir I.	Lord of mercy and of might.
	7777.	
137	Pisgah	Hark ! the song of jubilee.
138	Abilene	Christ the Lord is risen to-day.
139	Lubeck	Let us with a gladsome mind.
140	Judea	Jesus Christ is risen to-day.
141	Rephaim	Christ the Lord is risen again.
142	Sephar	Sing, O heavens !
143	Perazim	Conquering kings their titles.
144	Pison	Oft in danger, oft in woe.
145	Chios	Loving Shepherd of Thy sheep.
146	Oldenburg	Brethren, let us join to bless.
147	Patmos	Thine for ever ! God of love.
148	Gibbons	Happy Christian !
149	Vienna	Children of the heavenly King.
150	Rimmon	Softly now the light of day.
151	Shenir II.	Hark, my soul, it is the Lord.
152	Luxemburg	Holy Spirit, from on high.
153	Siloam	In the sun and moon.
154	Marah	See the destined day arise.
	77, 77, 77.	
155	Nassau	Sing, O sing this blessèd morn.
156	Pharpar	Glory, glory to our King.
157	Ratisbon	Christ, whose glory fills.
158	Sihor	Rock of ages, cleft for me.
	7777 D.	
159	Kadesh	Come, oh, come, in pious lays.
160	Heshbon	Come, ye thankful people.
161	Seir	Jesu, Lover of my soul.
162	Samaria	Who are these arrayed in white?
	777, 777, 777.	
163	Havergal	Mighty Father, blessèd Son.
	77, 77, 77, 77, 77.	
164	Calvary	Bound upon the accursèd tree.
	77, 87.	
165	Gozan	Thou God of grace, our Father.
	77, 87 D.	
166	Zoan II.	Head of Thy church.
	78, 78.	
167	Salmon	Jesus lives ! no longer now.
	83, 83, 888, 33.	
168	Stephanas	My heart is fixed, eternal God.
	84, 84, 8884.	
169	Tiberias	Through the love of God.
170	Casiphia	God, that madest earth.

No.	Name.	Suitable Words.
	85, 83, or 85, 85.	
171	Prague	Thou who on that wondrous.
	85, 85, 7775.	
172	Zared I.	Jesus, from the skies.
	85, 85, 843.	
173	Zared II.	Angel voices ever singing.
	86, 84.	
174	Bethany	Our blest Redeemer.
	86, 86, 4.	
175	Midian	Return, O wanderer.
	86, 86, 86.	
176	Silvanus	Father, I know that all my.
	86, 86, 88.	
177	Lebanon	Lord, when before Thy throne.
	87, 87.	
178	Sirah	Soon the trumpet of salvation.
179	Sitnah	Hark ! what mean those holy.
180	Sirion	Hark ! ten thousand voices.
181	Culbach	Praise the Lord ; ye heavens.
182	Stuttgard	Hallelujah ! Lord, our voices.
183	Frankfort	Israel's Shepherd, guide me.
184	Sorek	Sweet the moments.
185	Godesberg	Jesus calls us o'er the tumult.
186	Bremen	Shall this life of mine.
	87, 87, 3.	
187	Persis	Lord, I hear of showers.
	87, 87, 44, 88.	
188	Baden I.	Whate'er my God ordains.
	87, 87, 77.	
189	Succoth	One there is above all others.
190	Cassel	Through the day Thy love.
	8787, 87 (or 447)	
191	Zaanaim	Glory, glory everlasting.
192	Havilah	Brighter than meridian.
193	Idumea	Angels from the realms.
194	Teman	To the name of our.
195	Media	Guide me, O Thou great.
196	Coburg	Lo, He comes with clouds.
197	Tabor	Day of judgment.
198	Ulai	Widely midst the slumbering.
199	Lusatia	Lead us, heavenly Father.
200	Tekoa	Art Thou, Lord, rebuking.
	87, 87 D.	
201	Shen	Hallelujah, Hallelujah !
202	Esdraelon	Come, Thou Fount.
203	Salzburg	Glorious things of thee.
204	Shinar	Hail, Thou once despisèd.
205	Hamburg	Jesus, I my cross have taken.
206	Augsburg	Dread Jehovah, God of nations
	87, 87, 887.	
207	Zoheleth	The Lord of might.
208	Altorf	Great God, what do I see ?
	886.	
209	Tryphosa	To Him who for our sins.
	886 D.	
210	Magdalene College	Come, see the place.
211	Jordan	Let Zion in her songs record.
212	New College	Love, only love, Thy heart.
213	Kedron	O Love Divine, how sweet.
	886 D.	
214	Chapel Royal	From whence this fear.
	887, 887.	
215	Merom	In Thy glorious resurrection.
	888 Iambic.	
216	Chaldea	O, sons and daughters.
217	Tryphena	Accepted, perfect and complete.
	888 Trochaic.	
218	Dies Iræ	Day of wrath, O day.
	888, 4.	
219	Carpus	Hope, Christian soul.
220	Jezreel	My God, my Father.
	888, 6.	
221	Eshcol	O Holy Saviour.
222	Bethabara	Just as I am, without one plea.
	Do. major	Just as Thou art.
	888, 7.	
223	Philemon	Bring to Christ your best.
	8888.	
224	Aristarchus	Inspirer and hearer of prayer.
	88, 88, 47.	
225	Baden II.	Hosanna to the living Lord.
	88, 88, 88.	
226	Mamre	We sing His love.
227	Angels' Song	Creator Spirit, by whose aid.
228	Meribah	Thou hidden love of God.
229	Maon	The Lord my pasture.
	888, 888.	
230	Exeter	Oh, for a burst of praise.
	9898.	
231	Capernaum	Bread of the world.
	9998, 8888.	
232	Aquila	I will go in the strength.
	1010, 7.	
233	Gedor	Sing Alleluia forth.
	1010, 1010.	
234	Conway	Jehovah Elohim, Creator great.
235	Ophir	Abide with me.
236	Ebronah	I journey through a desert ; or, Abide with me.
	1010 10, 1010.	
237	Old 124th	Our year of grace is wearing.
	1010, 1010, 1010.	
238	Zemaraim	Christians, awake !
	1010, 1111.	
239	Hanover	By angels in heaven.
240	Ripon	Ye servants of God.
	1010, 1111, or 1111, 1111.	
241	Paran	O worship the King.
242	Peor	The night is far spent.
	1011, 1111, 1211.	
243	Sosthenes	Sound the loud timbrel.
	118, 118.	
244	Crescens	In songs of sublime adoration.
	1110, 1110.	
245	Sternberg	Brightest and best of the sons.
	1110, 1110 Iambic, or 1110, 1110, 1010.	
246	Eirene	Father whose hand hath led, or, Long did I toil.

No.	Name.	Suitable Words.	No.	Name.	Suitable Words.
	11 11 11, 5.			67, 67, 6666.	
247	Candia.....	Lord of our life.	251	"Nun danket" ...	Now thank we all our God.
	11 11, 11 11.			87, 87, 6666, 7.	
248	Hobah.....	The Church of our fathers.	252	"Ein' feste Burg"	Rejoice to-day with one accord.
	11 12, 12 10.			87, 887, 77, 77.	
249	Trisagion.....	Holy, holy, holy !	253	St. Paul	Worthy of all adoration.
	12 10, 11 10.				
250	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.	*For other Measures of four lines.*			(6 lines).	
			VIII.	Laodicea	Long did I toil.
	Pergamos	The strain upraise of joy.			

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