



Appendix A (Part 1)

*to The Life, Works and Enduring Significance of
the Revd. John Bacchus Dykes MA., Mus.Doc.:*

A Critical Re-Appraisal

Ph.D. Thesis by Graham Cory

Musical Compositions

by John Bacchus Dykes

Hymns, Litanies and The Reproaches



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Editorial Practice

Index

Arabic numerals in brackets indicate different tunes with the same name:
St Oswald (1), St Oswald (2) etc.

Roman numerals in brackets indicate revisions of the same tune:
Ascension (i), Ascension (ii) etc.

■ is shorthand for *Hymns Ancient & Modern* (Clowes: London, 1904)

Where the tune was first published without a name, it is identified here by the first line of the first verse, in inverted commas. (It should be borne in mind that Dykes did not always provide the name appended to his tunes in different hymnals, nor could he always remember what names he had given to particular tunes.)

Non-original names by which a tune sometimes became known are given, in italics and without page numbers, in their alphabetical place.

Where a tune has one or more alternative names, these are shown, indented, underneath each entry. Where, in a list of alternative names, an entry is shown in **bold** (with a page number), it indicates the name under which the tune was originally published.

Where hymn-tunes were significantly revised before being republished under a different name the tunes are here reproduced under each name. Where revisions are slight these are shown in footnotes to the original version.

This Appendix contains 36 hymn-tunes (original compositions or arrangements) which were not included in the 1902 Novello edition.

Performance marks

Without access to the original manuscripts we cannot be certain which dynamics, tempi and performance instructions are Dykes's and which are editorial: the tunes in this Appendix show the dynamics, tempi etc. as shown in the first printed edition. (Note that HA&M tended to print dynamics with the text of each verse, rather than in the music).

Likewise we cannot be certain, in respect of any particular tune:

- i. whether Dykes used a minim or a crotchet beat. In this Appendix a minim beat has usually been used;
- ii. whether the 'Amens' are Dykes's or the hymnal editor's; and
- iii. who was responsible for the barlines (and double barlines) as shown in the score.

Page	Name of tune in first published edition	First line in original setting	Metre
1	Adeste Fidelis (arr.)	O come, all ye faithful	Irregular
2	Adoro Te Devote	Devoutly I adore Thee	11.11.11.11.11.14
3	Advent (arr.)	Great God, what do I see and hear?	8787887
4	Ad Vesperum	God the Father, God the Son	775D
	<i>Agnus Dei</i>		
	Behold the Lamb of God [25], <i>Ecce Agnus, St John</i>		
5	Alford	Ten thousand times ten thousand	7686D
	<i>Alleluia</i>		
	The Strife is O'er [392]		
6	'Alleluia, Now all the bells' ...	Now all the bells are ringing	7676D
	<i>Easter Day</i>		
7	'Alleluia! Sing to Jesus'	Alleluia! Sing to Jesus	8787D
8	All Hallows	Spouse of Christ, for Him contending	8787
9	Almsgiving	O Lord of heaven, and earth and sea	8884
	<i>Elliott</i>		
	<i>Amor Fidelis</i>		
	'Faithful in Thy Love' [105] <i>'Framer of the Light', Lux Matutina</i>		
10	Amplius	Jesu, my Lord, my God, my All	88.88.88
11	'Ancient' (arr.)	To Thee, O God, our praise belongs	LM
12	Anningsley	O God Most High! Creator! King!	887887
13	Ardwick	Oh! Come to the merciful Saviour	12.11.12.11
14	Arundel	Lord have mercy, and remove us	8787
15	Ascension (i)	Hail the day that sees Him rise	7777
16	Ascension (ii)	Hail the day that sees Him rise	7777
17	'At God's right hand'	At God's right hand, in Heav'n above	868686
	<i>Judgment Day</i>		
	'At thy feet, O Christ we lay'. (Mentioned in Fowler as existing in ms., omitted from the 1902 Novello edition, currently lost)		
18	Awake, Awake	Awake! awake, put on Thy strength	CMD
	<i>Exsurge</i>		
19	'Baby brother, baby brother' ..	Baby brother, baby brother	8787
20	Bamborough	Hail, Thou once despised Jesus	8787D
21	Barrington	When gathering clouds around I view	88.88.88

22	.....Basle (arr.)	Glory and praise, to Thee, Redeemer Blest.....	10.10.10.10
23	.....Beatitudo.....	How bright these glorious spirits shine.....	CM
24	.....Beatus Israel.....	None is like Jeshurun's God	76767776
25	.....'Behold, the Lamb of God'	Behold, the Lamb of God.....	6664.884
		<i>Agnus Dei, Ecce Agnus, St John</i>	
26	.....Bethany	I would not live away; I ask not to stay	11.11.11.11
		<i>Judea</i>	
		<i>Bethlehem New</i>	
		Bethlehem [27], <i>Herald Angels</i>	
27	.....Bethlehem	Hark! the herald angels sing.....	7777D + refrain
		<i>Bethlehem New, Herald Angels</i>	
29	.....Blairgowrie	The voice that breathed o'er Eden	7676D
		<i>Eden, Hartford</i>	
30	.....Blessed Trinity.....	Glory to the Father give	7777
		<i>Bone Pastor</i>	
		Faith (1) [103], <i>Dulcis Memoria, Fides, St Faith</i>	
31	.....Bosnia	Dadseiniwn orfoleddus glod	86558
		<i>'Bound upon the accursed tree'</i>	
		Ecce Homo [84]	
32	.....'Bread of heaven'	Bread of heaven, on Thee we feed.....	777777
33	.....Brighton	O Zion, when we think of thee.....	LM
34	.....Burton Agnes	There is a name I love to hear	CM
35	.....Butterby	When our heads are bowed with woe	7777
		<i>Submission</i>	
		<i>Calm</i>	
		There is a calm [377], <i>Ilkley</i>	
		<i>Calvary</i>	
		Hark! the voice of love [132], <i>It is finished</i>	
36	.....Canaan	[Not set to any specific hymn]	CM
37	.....Cantate Domino	Sing to the Lord a joyful song.....	DLM
38	.....Catford	Thou art the Everlasting Word.....	868688
		<i>Chancel</i>	
		Hark, the sound [130], <i>Chancel, Illuminator, Sanctuary</i> (two variants)	
39	.....Charitas (i)	Lord of Glory, who has bought us	8787D
		<i>Caritas</i>	

40	..... Charitas (ii)	Lord of Glory, who has bought us.....	8787D
	<i>Caritas</i>		
41	..... ‘Children of the Heavenly King’.....	Children of the heavenly king	7777
	<i>Homeward</i>		
	<i>Children’s Friend</i>		
	‘There’s a friend’ [389]		
	<i>Child’s Litany</i>		
	‘Heavenly Father from Thy throne’ [135], <i>Deliverance</i>		
42	..... Christmas Song	Once again, O blessed time	7676D
	<i>‘Once again, O blessed time’</i>		
44	..... Christus Consolator	Art thou weary, art thou languid?.....	8583
45	..... Cilicia.....	O God of Life, whose Power Divine.....	888
46	..... Cœna Domini	Of that glorious Body broken.....	878787
47	..... Come Labour On.....	Come labour on, who dares stand idle	4.10.10.10.4
	<i>‘Come, Our Father’s Voice’</i>		
	Our Father’s Voice [266]		
48	..... Come Unto Me.....	Come unto Me, ye weary	7676D
49	..... Commendatio	And now, beloved Lord, Thy soul resigning.....	11.10.11.10
50	..... Confirmation Part 1	Father of all, in Whom we live.....	DLM
51	..... Confirmation Part 2.....	O God, in Whose all-searching eye.....	DLM
52	..... Consecration.....	Lord, we are Thine: in Thee we live	DLM
53	..... Consent.....	Just as I am—without one plea.....	8886
	<i>St Barnabas (2), Derry (with variations)</i>		
54	..... Corde Natus.....	Of the Father’s love begotten	8787877
	<i>Coronation</i>		
	Laud [189]		
	<i>Cradle Hymn</i>		
	Baby Brother [19]		
55	..... Credo Domine	My sins have taken such a hold on me.....	10.10.10.D
56	..... Crepusculum	The radiant morn hath passed away	8884
57	..... Croxdale	When on creation’s morn	SM
58	..... Da Pacem	Lord! thou didst arise and say	7777D
59	..... Defensor	O Thou, the contrite sinner’s friend	8886
	<i>Deliverance</i>		
	‘Heavenly Father, from thy throne’ [135] <i>Litany</i> (Irreg.), based on ‘Mariners’		

60.....	Derry	Forsaken once, and thrice denied	8886
	Consent (with differences), <i>St Barnabas</i> (2) (with differences)		
61	Deus Noster Refugiam.....	Now God be with us, for the night is closing.....	11.11.11.5
62	Dies Dominica	O day of rest and gladness	7676D
63	Dies Iræ (1)	Day of Wrath! O day of mourning.....	Irregular
66	Dies Iræ (2) (i)	Day of Wrath! O day of mourning.....	Irregular
67	Dies Iræ (2) (ii)	Day of Wrath! O day of mourning.....	Irregular
70	Dies Iræ (3)	Day of Wrath! O day of mourning.....	Irregular
73	Dies Tenebrosa	O dark and dreary day	666D
74	Dismissal.....	Lord, dismiss us with Thy blessing.....	878747
75	Domine, Dirige Me	Father, Thy way, not mine	6466
76	Dominus, Regit Me (i).....	The King of Love my shepherd is.....	8787
77	Dominus, Regit Me (ii) ■	The King of Love my shepherd is.....	8787
	<i>Dulcis Memoria</i>		
	Faith (1) [103], <i>Bone Pastor, Fides, St Faith</i>		
	<i>Dunelm</i>		
	St Barnabas (2) [324], <i>St Philip</i>		
78	Dunholme	The tide of time is rolling on.....	LM
79	Durham	When gathering clouds around I view	8886
	<i>Durham</i>		
	St Agnes [312]		
	<i>Durham</i>		
	St Edmund [342], <i>Edmund, Lent</i>		
80	Dux Cœlestis.....	When on my day of life the night is falling	11.10.11.6
81	Dykes	The strain upraise of joy and praise	Irregular
	<i>'The strain upraise'</i>		
	<i>Easter</i>		
	Resurrection (1) [286]		
82	Easter Chant.....	Light's glitt'ring morn bedecks the sky	LM
	<i>Easter Day</i>		
	'Alleluia! Now all the bells' [6]		
83	Eastergate.....	We sing His love, Who once was slain.....	888888
	<i>Ecce Agnus</i>		
	'Behold, the Lamb of God' [25], <i>Agnus Dei, St John</i>		
84	Ecce Homo.....	Bound upon the accursèd tree	77.77.77.77.77

85	..... Ecce Panis	Lo! the angels' food is given.....	Irregular
87	..... Ecce Signum	Forward! be our watchword	Irregular
88	..... Ecce Victor.....	The Son of God goes forth to war	DCM

Eden

Blairgowrie [29], *Hartford*

Edmund

St Edmund [342], *Durham, Lent*

89	..... Eleison.....	Lord, in this Thy mercy's day	777
90 Eleutheria	Hail to the Lord's anointed.....	7676D

Elliott

Almsgiving [9]

91 Elvet	Spirit of Wisdom, guide thine own	CM
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Endel

'For all the saints' (1) [111]

Epiphany

'Now to Bethlehem Haste We' [247]

92 Ere I sleep.....	Ere I sleep, for ev'ry favour	8336
93	..... Esca Viatorum (i)	O food that weary pilgrims love.....	886.886
94	..... Esca Viatorum (ii).....	O food that weary pilgrims love.....	886.886
95	..... Etiam et Mihi	Lord, I hear of showers of blessing	87873
96	..... Eucharist.....	Lord, when before Thy throne we meet	8686.88
97	..... Eucharistica.....	O Holy Jesu, Prince of Peace!	8 10.10.10.8 6
98	..... Eucharisticon.....	Again before Thine Altar, Lord.....	DCM

Evening Hymn

'I have seen the setting sun' [159]

99	..... Evening Hymn	God, Who madest earth and heaven.....	84848884
100	..... Evermore.....	Of the Father's love begotten	8787877
101	..... 'Every morning the red sun' ..	Every morning the red sun	757577
102	..... Exspecto.....	O Jesu, Thou art standing	7676D

Exsurge

Awake, Awake [18]

103	..... Faith (1).....	The Lord Himself, the mighty Lord	CM
		<i>Bone Pastor, Dulcis Memoria, Fides, St Faith</i>	
104	..... Faith (2).....	Rock of Ages, cleft for me	777777
		<i>Rock of Ages, Gethsemane, Trust</i>	

105	..... ‘Faithful in Thy Love’	Faithful in Thy love	55.10.D
	<i>Amor Fidelis, ‘Framer of the Light’, Lux Matutina</i>		
106	..... Farne	O Lord, Thy heavenly grace impart	88886
107	..... Fatherland	Jesu, still lead on	558855
	<i>Ferrier</i>		
	‘Jesus, Holy, Undefined’ [182]		
108	..... Fiat Lux	Thou, Whose Almighty Word	664.6664
	<i>Fides</i>		
	Faith (1) [103], <i>Bone Pastor, Dulcis Memoria, St Faith</i>		
109	..... Finchale	Jesu! Redeemer of the world!	LM
110	..... First Fruits	God the Father, Whose creation	87.87.87
111	..... ‘For all the saints’ (1) (i)	For all the saints, who from their labours rest	10 10 10 4
	<i>Endel</i>		
112	..... ‘For all the saints’ (1) (ii)	For all the saints, who from their labours rest	10 10 10 4
113	..... ‘For all the saints’ (2)	For all the saints, who from their labours rest	10 10 10 4
114	..... ‘From far away we come’	From far away we come to you	Irregular
116	..... Gerontius	Praise to the holiest in the height	CM
117	..... Gethsemane	Rock of Ages, cleft for me	77.77.77
118	..... Glastonbury	[Set to no specific text]	77.77.77
119	..... Glebe Field	Joy, because the circling year	7777
120	..... Gloria (1)	Glory to God in the Highest is ringing	11.10.11.10
121	..... Gloria (2)	Glory to God in the Highest is ringing	11.10.11.10
122	..... God’s Acre	Beneath the Church’s hallow’d shade	DLM
123	..... God’s House	O Thou Who sitt’st enthron’d above	14.14.14.14.14.14
	<i>‘God the Father, from Thy Throne’</i>		
	Litany (Irregular) [205], <i>Litany for the Rogation Days</i>		
124	..... ‘God, that madest earth’	God, that madest earth and heaven	84848884
	<i>Vespers</i>		
125	..... Grace After meals	For this and countless mercies	Irregular
126	..... Grace Before meals (i)	O thou by whom all creatures live	Irregular
127	..... Grace Before meals (ii)	O thou by whom all creatures live	Irregular
128	..... Gratias Agimus	O sing to the Lord with a psalm	12.11.12.11
	<i>Gratitude</i>		
	Almsgiving [9], <i>Elliott</i>		

'Hail, Gladdening Light'

O Lumen Hilare [255]

130 'Hark, the sound' (i)..... Hark, the sound of holy voices 8787D
Chancel, Sanctuary (two variants), *Illuminator*

131 'Hark, the sound' (ii)..... Hark, the sound of holy voices 8787D

132 'Hark! The voice of Love' Hark! the voice of love and mercy 878747
Calvary

Hartford

Blairgowrie [29], *Eden*

133 Hawerby Wings! to urge me onward 66666676

134 'Head of Thy Church' Head of Thy Church triumphant! 77447

Heaven

'Oh come dear child' [251], *Via Bona*

135 'Heavenly Father, from thy throne' Heav'nly Father, from Thy Throne Irregular
Child's Litany, Deliverance, Mariners (with variations)

Heavenly Song, The

'It came upon a midnight clear' [175], *Prince of Peace, Sears*

136 Herald..... Herald, in the wilderness 7575

Herald Angels

Bethlehem [27], *Bethlehem New*

137 Hodnet..... Lord of mercy, Lord of might 7775

138 Hollingside Jesu, lover of my soul..... 7777D

139 'Holy Ghost, come down' Holy Ghost, come down upon Thy Children..... 10.7979797
Paraclete

140 'Holy is the seed time' Holy is the seed time 6.5.6.5D
Whorlton

141 'Holy Jesus! We adore thee' .. Holy Jesus! we adore thee 8787

'Holy of Holies' (Mentioned in Pazdírek, F (ed.) *The Universal Handbook of Musical Literature*. Vol. 6 (Augener: London, n.d.), currently lost.)

'Holy Spirt, Blessed Dove'

Shortened version of **'Heavenly Father from Thy Throne'** [135]

142 Home..... The day is past and gone SM

Homeward

'Children of the Heavenly King' [41]

143 Hora Novissima..... Day draws to evening Irregular

150 Horbury (i) Nearer, my God, to Thee 6464.664

151	.....Horbury (ii) ■	Nearer, my God, to Thee.....	6464.664
152	.....Hosanna	Hosanna to the Living Lord	88.88.47
153	..... ‘Hosanna We Sing’	Hosanna we sing like the children dear	Irregular
		<i>Hosanna</i>	
154	.....Hosti Herodes (arr.)	In vain doth Herod rage and fear	LM
155	..... ‘How bright the sun shines’	How bright the sun shines overhead	LM
156	..... ‘How glorious is our God’	How glorious is our God most high.....	8884D
157	..... ‘How many things I read’	How many things I read and hear	LM
158	..... ‘I have a Christian name’	I have a Christian name.....	6766
159	..... ‘I have seen the setting sun’	I have seen the setting sun.....	77887777
		<i>Evening Hymn</i>	
160	..... Ilkley (i)	Sun of my soul, Thou Saviour dear.....	LM
		Published, with variations, as ‘ <i>There is a Calm</i> ’ [377]	
161	..... Ilkley (ii)	Sun of my soul, Thou Saviour dear.....	LM
162	..... Illumination.....	Awake! Awake! The Apostle cries	86.86.88
		<i>Illuminator</i>	
		‘Hark the sound’ [129]	
163	..... In Memoriam MHD	Tender Shepherd, Thou hast stilled.....	787877
164	..... Innocents.....	A hymn for martyrs sweetly sing	DLM
165	..... In Nomine Domini	Onward in God’s Name we wend	77777
		<i>‘Onward in God’s Name’</i>	
166	..... In Tenebris Lumen.....	Sweet Saviour, bless us ere we go	88.88.88
167	..... Intercession (arr.) (i)	Almighty God, Whose only Son	LM
168	..... Intercession (arr.) (ii)	Almighty God, Whose only Son	LM
169	..... In Terra Pax	Infant of days, yet Lord of Life.....	Irregular
173	..... ‘In Thy name, O God, assembling’	In Thy name, O Lord [<i>sic</i>], assembling.....	8788.11
174	..... Irene	Rest in the Lord—from harps above.....	8684
175	..... ‘It came upon a midnight clear’	It came upon a midnight clear	DCM
		<i>Prince of Peace, Sears, The Heavenly Song</i>	
		<i>It Is Finished</i>	
		‘Hark the voice of love’ [132], <i>Calvary</i>	
176	..... Jam Lucis (arr.).....	God of our life, to Thee we call	LM
177	..... Jerusalem	Jerusalem the golden.....	7676
178	..... Jesmond	My God, I am Thine, what a comfort divine	11.12.11.12

179	..... ‘Jesu, Gentlest Saviour’	Jesu, gentlest Saviour, Thou art in us now	6565
180	..... Jesu Magister Bone	O Jesus I have promised.....	7676D
181	..... ‘Jesu, Meek and Lowly’	Jesu, meek and lowly	6666
182	..... ‘Jesus, Holy, Undefined’	Jesus, Holy, Undefined	7777
	<i>Ferrier</i>		
	<i>Jesus, Our Lord</i>		
	‘Where is the Holy Jesus’ [414], <i>Petition</i>		
183	..... Jesus Victor	Christ is gone up with a joyful sound.....	9897
184	..... Jubilee	Gladsome year of Jubilee	7777777777
	<i>Judea</i>		
	Bethany [26]		
	<i>Judgment Day</i>		
	‘At God’s right hand’ [17]		
187	..... ‘Just as I am’	Just as I am, without one plea.....	8886
188	..... Keble	Sun of my soul! Thou Saviour dear.....	LM
	<i>Montgomery</i>		
189	..... Laud	All hail the power of Jesu’s name	CM
	<i>Coronation</i>		
190	..... Laudate.....	Let us with a gladsome mind.....	7777
191	..... Lent (ii)	Saviour, when in dust to Thee	7777D
	St Edmund (with differences) [342], <i>Durham, Edmund</i>		
192	..... Lent (iv).....	Saviour, when in dust to Thee	7777D
	St Edmund (with differences) [342], <i>Durham, Edmund</i>		
193	..... Lindisfarne (i)	Jesus lives! No longer now.....	78.78.4
194	..... Lindisfarne (ii)	Jesus lives! No longer now.....	78.78.4
195	..... Lindisfarne (iii)	Jesus lives! No longer now.....	78.78.4
196	..... Lindisfarne (iv)	Jesus lives! No longer now.....	78.78.4
	<i>Litany</i>		
	Litany (Irregular) [205], <i>Litany for the Rogation Days</i>		
197	..... Litany for Advent.....	Father eternal, God most high.....	Irregular
201	..... Litany for Children (i).....	God the Father, God the Son.....	7776 (7777)
202	..... Litany for Children (ii) ■	God the Father, God the Son.....	7776 (7777)
203	..... Litany in any calamity (1)	O God the Father, grant us peace in all our woe	Irregular
204	..... Litany in any calamity (2)	O God the Father, grant us peace in all our woe	Irregular
205	..... Litany (Irregular).....	God the Father, from Thy throne.....	Irregular

207	.....	Litany of Penitence (1)	Father, Whose love we have wronged	Irregular
208	.....	Litany of Penitence (2)	O God the Father, King and Lord	Irregular
213	.....	Lit. of the Blessed Sacrament	God the Father, God the Word.....	Irregular
216	.....	Litany of the Incarnate Word.....	God the Father, God the Son.....	7777
217	.....	Litany of the Passion	God the Father, God the Son.....	7776 (7777)
218	.....	Litany of the Resurrection	God the Father, God the Son.....	7776
219	.....	Llansannan (arr.).....	Pan bo Sinai'n gwisgo'I gwmmwl.....	8787D
220	.....	'Lord of Life'	Lord of Life, prophetic spirit.....	15.15.15
221	.....	Lux Benigna.....	Lead, kindly light.....	10.4.10.4.10.4.6
			First published, with differences, as St Oswald [359]	
		<i>Lux Matutina</i>		
		'Faithful in Thy love' [105], <i>Amor Fidelis, Frammer of the light</i>		
222	.....	Lux Perpetua.....	Sun of my soul! Thou Saviour dear	LM
223	.....	Lux Vera	O brightness of the Immortal Father's Face.....	10 6 10 6
		<i>Magdala</i>		
		St Cuthbert [338]		
		<i>Magdalena</i>		
		Magdalene [224], <i>St Mary Magdalene</i>		
224	.....	Magdalene (1)	In the hour of trial	65.65D
			[<i>St</i>] <i>Mary Magdalene, Magdalena</i>	
225	.....	Magdalene (2).....	O maker of the world, give ear	LM
226	.....	Malton.....	Lord of my life! Whose tender care	868688
227	.....	Manchester (arr.).....	How blest are they whose hearts are pure.....	CM
228	.....	Mare Rubrum.....	The foe behind, the deep before.....	Irregular
231	.....	Mariæ Filius	When our heads are bowed with woe	7777
232	.....	Mariners.....	Holy Spirit, Blessed Dove.....	7777
233	.....	Martyrdom (arr.) (i)	As pants the hart for cooling streams.....	CM
234	.....	Martyrdom (arr.) (ii)	As pants the hart for cooling streams.....	CM
235	.....	Martyrdom (arr.) (iii)	As pants the hart for cooling streams.....	CM
		<i>Mary Magdalene</i>		
		Magdalene [224], <i>St Mary Magdalene</i>		
236	.....	Mecklenburg (arr.).....	[Set to no specific words].....	8787
237	.....	Melita (i)	Eternal Father, strong to save.....	88.88.88
238	.....	Melita (ii) ■.....	Eternal Father, strong to save.....	88.88.88

239	..... Mercy-seat.....	Holy of Holies, awful name	86.86.88
240	..... Miles Lane (arr.)	All hail the power of Jesu's name	CM
241	..... Milman.....	Lord, we raise our cry to Thee	77.78.88
242	..... Mizpah	Come, let us anew our journey pursue	555.11.D
	<i>Monkland</i>		
	Nicæa [245]		
	<i>Montgomery</i>		
	Keble [188]		
243	..... Morlaix.....	To thee, O dear, dear country	7676D
244	..... Munus Purum.....	And now, O Father, mindful of the love ...	10.10.10.10.10.10.
245	..... Nicæa	Holy, holy, holy!	11.12.12.10
	<i>Monkland</i>		
	<i>'Now my soul, thy voice'</i>		
	Promo Vocem [280]		
247	..... 'Now to Bethlehem'	Now to Bethlehem haste we.....	6565
	<i>Epiphany</i>		
248	..... Oakham Grace, No.1, The.....	Benedic Domine nos	Irregular
249	..... Oakham Grace, No.2, The.....	Infunde quae sumus.....	Irregular
251	..... 'Oh come, dear child'	O come, dear child, along with me.....	LM
	<i>Via Bona, Heaven</i>		
252	..... 'Oh! What a blessèd child'	Oh, what a blessèd child am I.....	7777
	<i>'O Lord, to whom the spirits live' (Mentioned in Fowler as existing in ms., currently lost.)</i>		
253	..... Olivet (i).....	Thou art gone up on high	DSM
254	..... Olivet (ii).....	Thou art gone up on high	DSM
255	..... O Lumen Hilare	Hail, gladd'ning light	Irregular
258	..... O Lux Beata (arr.)	O Trinity, most Blessèd Light.....	Irregular
	<i>'Once again, O blessèd time'</i>		
	Christmas Song [42]		
259	..... 'One day, dear children'	One day, dear children, you must die.....	LM
260	..... 'On the birthday of the Lord' .	On the birthday of the Lord.....	7777 + refrain
	<i>'Onward in God's name'</i>		
	In Nomine Domini [165]		
	<i>'O Paradise' in F (Mentioned in Fowler as existing in ms., currently lost)</i>		
261	..... O Quanta Qualia (arr.)	O what their joy and their glory must be.....	10.10.10.10
262	..... Oriens Ex Alto	Dayspring of Eternity!.....	787873

263	..... O Salutaris Hostia	O Saving Victim, opening wide	88888
264	..... Oswestry (i)	Great and glorious Father, humbly we adore	12.11.12.11
265	..... Oswestry (ii)	Great and glorious Father, humbly we adore	12.11.12.11
266	..... Our Father's Voice	Come! our Father's voice is calling	8787
267	..... Panis Vivus	Jesu, to Thy table led	777

Paraclete

'Holy Ghost, come down' [139]

268	..... Paradise (i)	O Paradise, O Paradise	8686.6666
269	..... Paradise (ii)	O Paradise, O Paradise	8686.6666
270	..... Parate Viam	O Lord Jesu, at Thy coming	8787D
271	..... Pascha	Welcome, happy morning!	five 11s
272	..... Passio	Go to dark Gethsemane	777777
273	..... Passiontide	O sinner, lift the eye of faith	8787887
274	..... Patria	To Thee our God we fly	777788
275	..... Pax	O God of Love, O King of peace	LM
276	..... Pax Dei (i)	Saviour, again to Thy dear name we raise	10.10.10.10
277	..... Pax Dei (ii) ■	Saviour, again to Thy dear name we raise	10.10.10.10
278	..... Pax Electis	What care the Saints of God	884884

Petition

'Where is the holy Jesus?' [414]

279	..... Pittington	Where Angelic Hosts adore Thee	8787
280	..... Promo Vocem	Now, my soul, thy voice upraising	878787

Prince of Peace

'It came upon a midnight clear' [175], *Sears*

281	..... Quadragesima	O merciful Creator, hear	LM
282	..... Quid Retribuam	Thy life was given for me	6666D

Durham

283	..... Requies	Tender Shepherd, Thou hast stilled	787877
284	..... Requiescat	Now the labourer's task is o'er	7777.88
285	..... Resurrectio	On the resurrection morning	8783
286 Resurrection (1)	The wounds, which Jesus once endur'd	Irregular

Stigmata

287 Resurrection (2)	Angels, roll the rock away!	777787
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Easter

288 ‘Reverently we worship Thee’	Reverently we worship Thee.....	777777
	<i>Trinity</i>		
289	..... Rex Splendens.....	Bright was Thy throne above	66868747
290	..... Rivaulx (i)	Father of heaven, whose love profound	LM
291	..... Rivaulx (ii)	Father of heaven, whose love profound	LM
292	..... Rock of Ages.....	Rock of Ages, cleft for me	77.77.77
	<i>Gethsemane</i>		
293	..... Rutland.....	Lord, in this Thy mercy’s day	777
294	..... Sabbath Day, The.....	The Sabbath-day has reach’d its close	8886
295	..... Salvator et Amicus	Rest of the weary, Joy of the sad.....	9999
296	..... Salvete Flores.....	Sweet flowerets of the martyr band.....	LM
297	..... Salvum Me Fac	Low at Thy feet I lie, O blessed Saviour mine.....	6666D
298	..... Sancte Spiritus.....	Holy Spirit, Lord of light.....	777777
299	..... Sancti Venite	Draw nigh and take the Body of the Lord	10 10
300	..... Sanctuary (iii).....	Hark! The sound of holy voices	8787D
	‘Hark the sound’ (two variants) [130], <i>Chancel, Illuminator</i>		
301	..... Sanctuary (iv).....	Hallelujah, Hallelujah! hearts to heaven	8787D
302	..... Saxham (i)	Our Lord the path of suff’ring trod	8884
303	..... Saxham (ii).....	Our Lord the path of suff’ring trod	8884
	<i>Sears</i>		
	‘It came upon a midnight clear’ [175], <i>Prince of Peace</i>		
304	..... Semper Cum Domino.....	‘For ever!’ — beatific word	8878887
305	..... Shades of Night.....	Dark shades of night, above, below, around us.....	Irregular
306	..... Shoreham	My God my Father! while I stray	8884
307	..... ‘Sleep, Holy Babe’	Sleep, holy Babe, upon Thy mother’s breast.....	10.886
308	..... Slingsby.....	Father! I know that all my life.....	868686
	<i>St Bede</i> (with variations)		
309	..... Soldiers of the Cross	Jesus Christ, the glorious Captain	8787D
310	..... Southfleet	Lowly and solemn be Thy children’s cry	664664
311	..... St Aelred	Fierce raged the tempest o’er the deep.....	8883
312	..... St Agnes	Jesus, the very thought of Thee	CM
313	..... St Aidan (arr.)	[Set to no specific text].....	888
314	..... St Alban (arr.)	Onward, Christian soldiers	65.65.65.65+ refrain

315	.....St Alphege	Lo! Christ stands at His Martyr's side	8989
	<i>St Chrysostom</i>		
	<i>St Ambrose</i>		
	St Bernard [328], <i>St Oswald, Sychar</i>		
316	.....St Anatolius (i).....	The day is past and over.....	767688
317	.....St Anatolius (ii).....	The day is past and over.....	767688
318	.....St Anatolius (iii)	The day is past and over.....	767688
319	.....St Andrew	Lo! He comes with clouds descending	87.87.47
320	.....St Andrew of Crete	Christian, dost thou see them	6565.6565
321	.....St Barnabas (1)(i).....	Creator! Spirit! Lord of Grace!	LM
322	.....St Barnabas (1)(ii).....	Creator! Spirit! Lord of Grace!	LM
323	.....St Barnabas (1)(iii)	Creator! Spirit! Lord of Grace!	LM
324	.....St Barnabas (2)	O let him whose sorrow no relief can find.....	6565
	<i>Dunelm, St Philip</i>		
325	..... St Barnabas (3)	Just as I am, without one plea	8886
	Consent (with variations) [53], <i>Derry</i> (with variations)		
326	..... St Bede.....	Father, I know that all my life.....	8686886
	Slingsby (with variations) [308]		
327	.....St Bees	Jesus! Name of wondrous love!	7777
	<i>St Oswald</i> (with variations)		
328	.....St Bernard (i)	Praise the Lord, ye heavens adore Him.....	8787
	<i>St Ambrose, St Oswald, Sychar</i>		
329	.....St Bernard (ii) ■.....	May the Grace of Christ our Saviour	8787
330	.....St Cecilia.....	Jerusalem, thou City blest!.....	888888
331	.....St Chad (1).....	[Set to no specific text]	878787
	<i>St Wulstan</i> (with some differences), <i>St Mingo</i>		
332	.....St Chad (2) (arr.).....	Ruler of the Hosts of Light	7777
333	.....St Christopher	Sing, O my tongue, devoutly sing.....	888888
	<i>St Chrysostom</i>		
	St Alphege [315]		
334	.....St Columba (arr.)	Lamb of God! for sinners slain	7777
335	.....St Constantine.....	Hosanna to the Living Lord	88887
336	.....St Cross.....	O come and mourn with me awhile	LM
	<i>Golgotha</i>		

337	..... St Cuthbert (1) (arr.).....	[Set to no specific text].....	777777
338	..... St Cuthbert (2).....	Our blest Redeemer, ere He breathed.....	8684
		<i>Magdala</i>	
339	..... St Drostan.....	Ride on! ride on in majesty!.....	LM
340	..... St Dunstan (arr).....	Before the ending of the day.....	LM
341	..... St Editha.....	Inspirer and Hearer of prayer.....	LM
342	..... St Edmund (i).....	Saviour, when in dust to Thee.....	7777D
		<i>Lent (with variations), Edmund, Durham</i>	
343	..... St Edmund (iii).....	Saviour, when in dust to Thee.....	7777D
344	..... St Ephrem.....	Sun of my soul! Thou Saviour dear.....	LM
345	..... St Ethelreda.....	Blessèd city, heavenly Salem.....	878787
346	..... St Godric.....	Lord of the worlds above.....	66.66.88
347	..... St Helen.....	O Jesu! God and Man.....	6868
348	..... St Hilary.....	Rise, my soul, and stretch thy wings.....	76.76.77.76
		<i>St John</i>	
		'Behold, the Lamb of God' [25], <i>Ecce Agnus</i>	
349	..... St Joseph.....	From heaven to earth glad tidings I unfold.....	Irregular
350	..... St Lawrence.....	The judgment o'er, see now, beneath.....	8787
351	..... St Leonard (i).....	And is it Thy Voice, patient Saviour.....	12.11.12.11
352	..... St Leonard (ii).....	And is it Thy Voice, patient Saviour.....	12.11.12.11
		<i>St Mary Magdalene</i>	
		Magdalene [224]	
		<i>St Mingo</i>	
		St Chad (1) [331], <i>St Wulstan</i>	
353	..... St Ninian (i).....	Brightest and best of the sons of the morning.....	11.10.11.10
354	..... St Ninian (ii).....	Brightest and best of the sons of the morning.....	11.10.11.10
355	..... St Ninian (iii).....	Brightest and best of the sons of the morning.....	11.10.11.10
356	..... St Ninian (iv).....	Brightest and best of the sons of the morning.....	11.10.11.10
357	..... St Oswald (1).....	It is the holy fast which Christ hath sanctified.....	6668
358	..... St Oswald (2).....	O who are they so pure and bright.....	LM
359	..... St Oswald (3).....	Lead, Kindly Light.....	10.4.10.4.10.4.6
		<i>Lux Benigna (with variations)</i>	
		<i>St Oswald (4)</i>	
		St Bernard [328], <i>Sychar</i>	

St Oswald (5)

St Bees [327]

360.....St Oswin.....Jerusalem, my happy home..... CM

361.....St Patrick (arr.).....Now that the daylight fills the skies..... LM

St Philip

St Barnabas (2) [324], *Dunelm*

362.....St Sylvester.....Days and moments quickly flying 8787 and 8889

Sylvester

363.....St Werburg.....Lord, shall Thy children come to Thee? 88.88.88.88

St Werburgh, Werberg

364.....St Winifred.....Christ! of the Holy Angels' Light 11.10.11.10

365.....St Wulstan.....All is o'er, the pain, the sorrow..... 878777

St Chad (1) (with differences) [331], *St Mingo*

366.....Stabat Mater.....At the Cross her station keeping 887.887

Stigmata

Resurrection (1) [286]

367.....Stockton (arr).....A living stream, as crystal clear CM

368.....Strength and Stay (i).....O Strength and Stay, upholding all creation 11.10.11.10

369.....Strength and Stay (ii) ■.....O Strength and Stay, upholding all creation 11.10.11.10

Submission

Butterby [35]

370.....Sun of my Soul.....Sun of my Soul! Thou Saviour dear..... LM

Sursum Corda

'We Lift Our Hearts to Thee' [413]

Sychar

St Bernard [328], *St Oswald*

Sylvester

St Sylvester [362]

371.....Tenbury.....My days are gliding swiftly by 8787D

'Tender Shepherd'

Requies [283]

372.....Tenebrae.....The Lord will come; the earth shall shake LM

373.....Thanksgiving.....Come, see the place where Jesus lay..... LM

Trinity College

374.....The Blessed Home.....There is a blessed home 66666666

'There is a blessed home'

	‘The Day of Resurrection’ (Mentioned in Pazdírek, F (ed.) <i>The Universal Handbook of Musical Literature</i> . Vol. 6 (Augener: London, n.d.), currently lost)	
375	..... ‘The Holy Angels sing’	The Holy Angels sing..... 6666D
376	..... ‘The night is gone’	The night is gone 10.4.10.4.10.4.6
	‘ <i>There is a blessed home</i> ’	
	The Blessed Home [374]	
377	..... ‘There is a Calm’	There is a calm for those who weep.....LM
	<i>Ilkley, Calm</i>	
378	..... The Reproaches.....	O my people, what have I done to thee? Irregular
389	..... ‘There’s a Friend’	There’s a friend for little children 86.76.76.76
390	..... ‘The Roseate Hues’	The roseate hues of early dawn .....DCM
	‘ <i>The Son of God goes forth</i> ’	
	Ecce Victor [88]	
	‘ <i>The Strain Upraise</i> ’	
	Dykes [81]	
391	..... The Sabbath Day.....	The Sabbath-day has reach’d its close 8886
392	..... ‘The Strife is O’er’ (i)	The strife is o’er, the battle done..... 888+Alleuias
393	..... ‘The Strife is O’er’ (ii)	The strife is o’er, the battle done..... 888+Alleuias
	‘ <i>To Thee our God we fly</i> ’	
	Patria [274]	
	‘To thine house we come’ (Words printed in <i>Festival and Other Hymns &c.</i> with a footnote which reads ‘To music by Rev J. B. Dykes, Mus.Doc.’ Music currently lost.)	
394	..... <i>Tranquilitas</i>	Long did I toil, and knew no earthly rest ... 10.10.10.10.10.10
395	..... <i>Trent</i>	Rejoice, the Lord is King! 666444
	<i>Trinity</i>	
	‘ Reverently we worship Thee ’ [288]	
	<i>Trinity College</i>	
	Thanksgiving [373]	
	<i>Trust</i>	
	Faith (2) [104], <i>Rock of Ages</i>	
396	..... <i>Trisagion</i>	Holy, Holy, Holy Lord 777777
	‘Unto Thee most High’ (Incl. in the <i>Service Book. of the London Association of Church Choirs for their Festival in St Paul’s Cathedral, November 1896</i> , currently lost.)	
397	..... <i>Veni Cito</i> (i)	O quickly come, dread Judge of all..... 88.88.88
398	..... <i>Veni Cito</i> (ii)	O quickly come, dread Judge of all 88.88.88
399	..... <i>Veni Creator</i> (1)(i)	Come, Holy Ghost, our souls inspire .....LM

- 400 Veni Creator (1)(ii) Come, Holy Ghost, our souls inspire LM
 401 Veni Creator (2) Come, Holy Ghost, our souls inspire LM
 402 Veni Creator (3) Come, Holy Ghost, our souls inspire LM
 403 Veni Emmanuel O come, O come, Emmanuel Irregular
 404 Vesperi Lux Holy Father, cheer our way 7775

Vespers

God, that madest earth and heaven [124]

- 405 Vexilla Regis (arr.) The Royal Banners forward go Plainsong

Via Bona

Oh come, dear child [251]

- 406 Via Crucis The way is long and dreary Irregular
 407 Via, Veritas, Vita Thou art the Way; how sweet the thought 888 10 88
 408 Visio Domini We would see Jesus 11.10.11.10
 409 Vox Angelica Hark! hark, my soul; Angelic songs 10.10.11.10.9.11
 410 Vox Dilecti (i) I heard the voice of Jesus say DCM
 411 Vox Dilecti (ii) I heard the voice of Jesus say DCM
 412 Waterbrook O'erwhelmed in depths of woe SM
 413 'We lift our hearts to thee' We lift our hearts to Thee, our Head 888888

Sursum Corda

Werberg

St Werburgh [363]

- 414 'Where is the Holy Jesus?' Where is the Holy Jesus? 7676

Jesus Our Lord, Petition

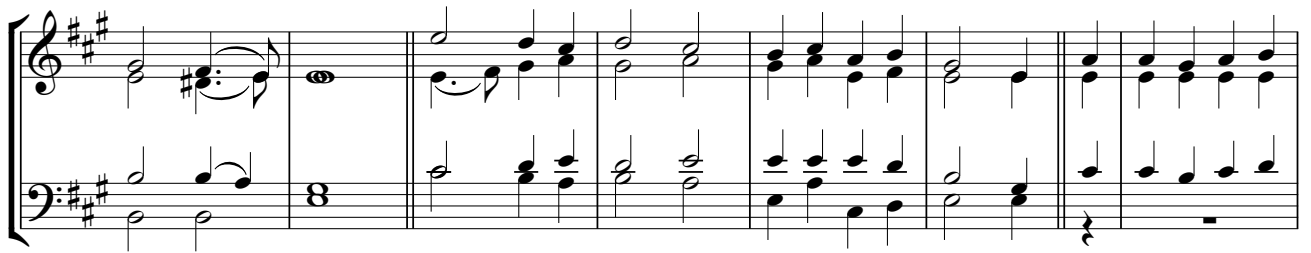
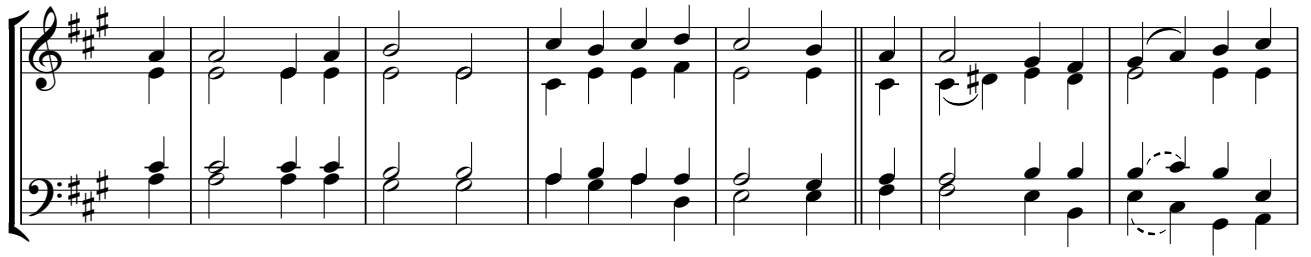
- 415 'Where the prison bars' Where the prison bars surround him 878787

Whorlton

'Holy is the seed time' [140]

- 416 Winchester New (arr.) My God, and is Thy Table spread LM
 417 Wir Pflügen (arr.) We plough the fields and scatter 13.13.13.13.12.12

Adeste Fidelis (Irregular) (arr. J.B.D.)
Manual of Psalm and Hymn Tunes (1857) No.13



O come, all ye faithful,
 Joyful and triumphant,
 O come ye, O come ye to Bethlehem.
 Come and behold Him
 Born the King of Angels,
O come let us adore Him,
O come let us adore Him,
O come let us adore Him,
Christ the Lord!

attrib. J.F. Wade

Dotted slurs are editorial.

This tune is omitted from the 1902 Novello edition.

Adoro Te Devote (11.11.11.11.14)

Novello Edition of Dykes's Hymn Tunes (1902) No.184

p

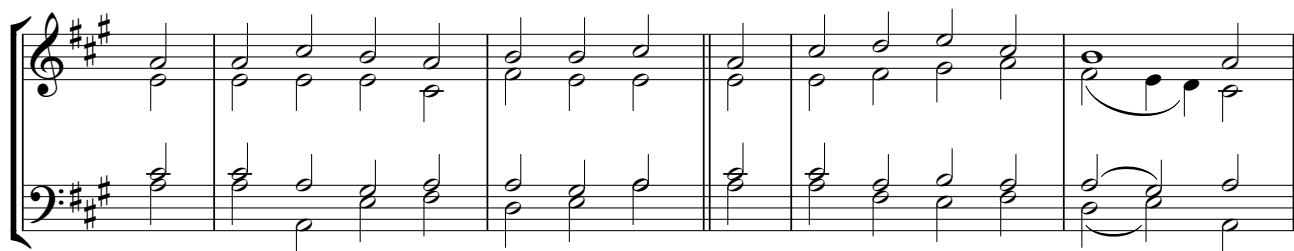
cresc.

p

A - men.

Devoutly I adore Thee, Deity unseen,
 Who Thy glory hidest 'neath these shadows mean;
 Lo, to Thee surrendered my whole heart is bowed,
 Tranced as it beholds Thee, shrined within the cloud.
 Shepherd of the Faithful, Jesu, hear our cry,
 O Saviour blest, increase their faith who on Thy faith rely.
Trans. John Mason Neale

Advent (8787887) (arr. J.B.D.)

The Congregational Hymn and Tune Book (1862) No. 8

Great God, what do I see and hear?
 The end of things created;
 The Judge of mankind doth appear
 On clouds of glory seated.
 The trumpet sounds; the graves restore
 The dead which they contained before:
 Prepare, my soul, to meet Him.

William B. Collyer

Ad Vesperum (7775D)

'Four Hymns' by Godfrey Thring (1875) No. 4

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The first two measures show chords in the right hand and single notes in the left hand. The third measure is a double bar line. The fourth measure begins with a crescendo (*cresc.*) marking. The system ends with a repeat sign.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*f*) dynamic. The first two measures show chords in the right hand and single notes in the left hand. The third measure is a double bar line. The fourth measure begins with a diminuendo (*dim.*) marking. The system ends with a repeat sign.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*f*) dynamic. The first two measures show chords in the right hand and single notes in the left hand. The third measure is a double bar line. The fourth measure begins with a piano (*p*) dynamic. The system ends with a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a crescendo (*cresc.*) marking. The first two measures show chords in the right hand and single notes in the left hand. The third measure is a double bar line. The fourth measure begins with a diminuendo (*dim.*) marking. The fifth measure begins with a rallentando (*rall.*) marking. The system ends with a repeat sign and the text "A - men." written below the notes.

God the Father, God the Son,
 Holy Spirit, Three in One,
 Now our hallowed task is done,
 And our prayer is prayed;
 Listen as to Thee we raise
 This our thankful hymn of praise,
 Ere the sun's declining rays
 Deepen into shade.

Godfrey Thring

Alford (7686D)

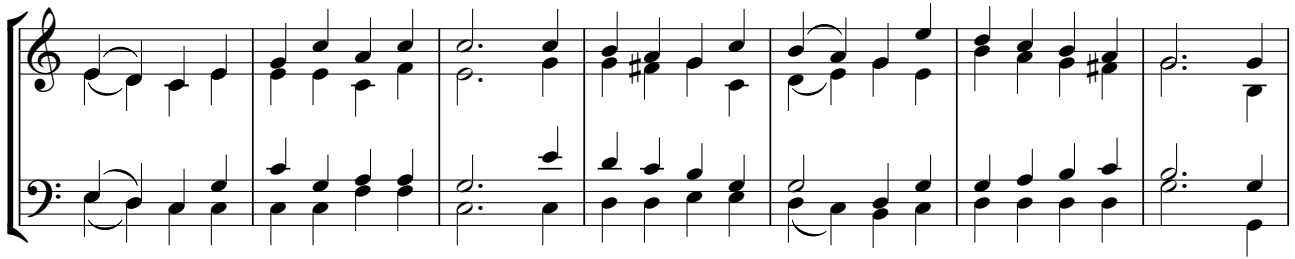
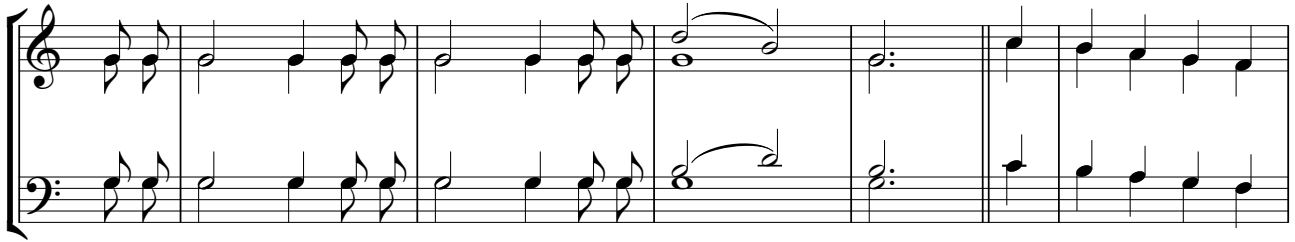
Hymns Ancient and Modern (1875) No.222

Ten thousand times ten thousand
 in sparkling raiment bright,
 the armies of the ransomed saints
 throng up the steps of light;
 'tis finished, all is finished,
 their fight with death and sin;
 fling open wide the golden gates,
 and let the victors in.

Henry Alford

'Alleluia! Now all the bells are ringing' (7676D with alleluias)

The Child's Book of Praise (1873) No.XX



Alleluia! Alleluia! Alleluia!
 Now all the bells are ringing,
 To welcome Easter Day,
 And we with joy are singing
 Our carols sweet and gay;
 For Jesus hath arisen
 From Joseph's rocky cave,
 Hath burst His three days' prison,
 And triumphed o'er the grave.

H.W. Fairbank

'Alleluia! Sing to Jesus' (8787D)

Novello Edition of Dykes's Hymn Tunes (1902) No.194

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and single notes in the bass line.

The second system continues the melody and accompaniment. It includes some beamed eighth notes and a fermata over a note in the treble staff. The bass line continues with chords and moving lines.

The third system begins with a dynamic marking of *p* (piano). The melody features a series of chords and moving lines, with some notes marked with accents. The bass line provides harmonic support with chords.

The fourth system starts with a *cresc.* (crescendo) marking. The melody has several notes with accents. The system concludes with a double bar line and the word "A - men." written below the notes. The bass line ends with a final chord.

Alleluia! sing to Jesus! His the sceptre, His the throne.
 Alleluia! His the triumph, His the victory alone.
 Hark! the songs of peaceful Zion thunder like a mighty flood.
 Jesus out of every nation has redeemed us by His blood.

William C. Dix

All-Hallows (8787)*A Hymnal for use in the English Church (1866) No.80*

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The music is written in a simple, hymn-like style with chords and single notes. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music is written in a simple, hymn-like style with chords and single notes.

The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The music is written in a simple, hymn-like style with chords and single notes. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music is written in a simple, hymn-like style with chords and single notes. The system ends with a double bar line and the text "A - men." written below the treble staff.

Spouse of Christ, for Him contending
O'er each clime beneath the Sun,
Blend with prayers for help ascending
Notes of praise for triumphs won.

*Trans. from the French by
William Palmer*

Almsgiving (8884)

The Holy Year (1865) No.126

The first system of the musical score consists of two staves, treble and bass clef, in G major. The melody in the treble clef begins with a half note G, followed by quarter notes A and B, then a half note C. The bass line provides harmonic support with chords and moving lines.

The second system continues the piece and concludes with a double bar line. The word "A - men." is written below the treble staff in the final two measures, indicating the end of the hymn.

O Lord of heaven, and earth, and sea,
To Thee all praise and glory be;
How shall we show our love to Thee,
Giver of all?

Christopher Wordsworth

The 1868 edition of Hymns A&M harmonises bars 7-12 thus...

This musical score shows an alternative harmonization for bars 7-12. It features a different bass line and treble accompaniment compared to the original score, while maintaining the same melodic line.

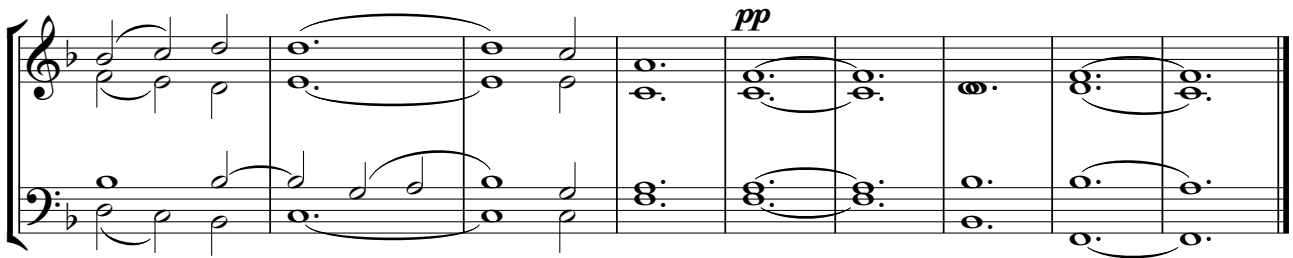
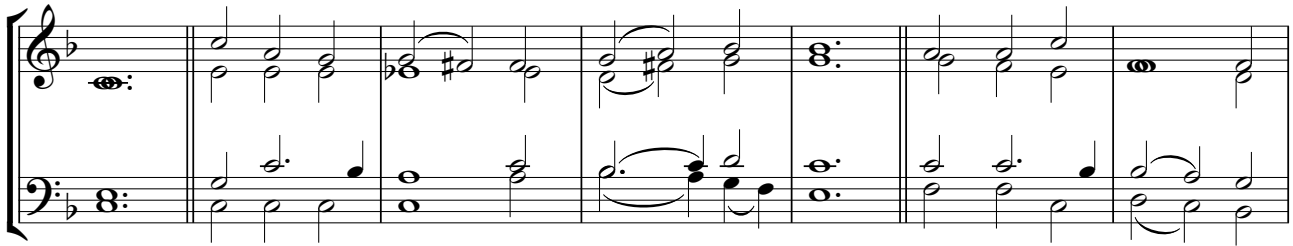
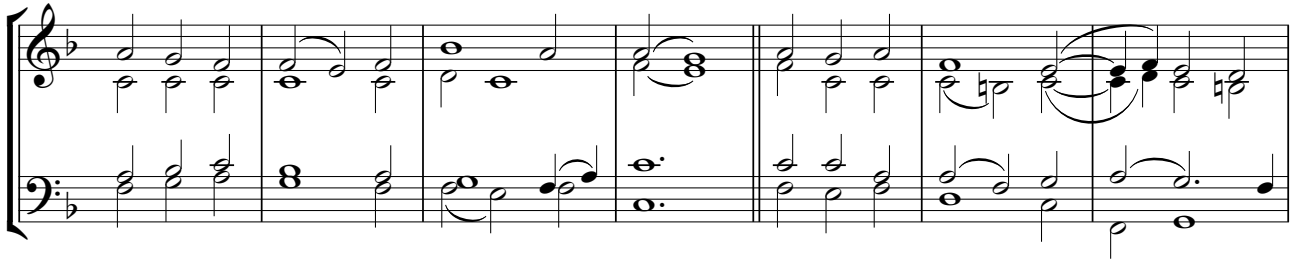
Subsequent editions of Hymns A&M retain these revised harmonies, except that bars 7-8 are harmonised thus:

This score shows the revised harmonization for bars 7 and 8. The treble staff has a half note G followed by a whole rest, and the bass staff has a half note G followed by a whole rest, creating a simple, sustained harmonic texture.

Compare bars 1-3 with bars 1-3 of 'Gerontius':

This score shows the first three bars of the piece, which are identical to the original score. It is provided for comparison with the first three bars of the hymn 'Gerontius'.

Amplius (888888)

The Anglican Hymn Book (1871) No.351

Jesu, my Lord, my God, my All,
 Hear me, blest Saviour, when I call!
 Hear me, and from Thy dwelling place
 Pour down the riches of Thy grace.
 Jesu, my Lord, we Thee adore,
 O make us love Thee more and more.

Henry A. Collins

Compare bars 1—2 with bars 1—2 of ST. CATHERINE (Henri Hemy), also 888888.



'Ancient' (LM) (arr J.B.D.)

The Congregational Hymn and Tune Book (1862) No.272

To Thee, O God, our praise belongs,
 For Heaven and earth their anthems pour;
 And Angel Hosts with choral songs
 Circle Thy Throne for Evermore.

William J Irons

Anningsley (887D)

A Hymnal for use in the English Church (1866) No.108

O God Most High! Creator! King!
 To Thee their praise all creatures bring,
 Their Maker's might declaring;
 And shall not we Thy praise proclaim,
 To whom 'tis given to know Thy Name,
 Thy grace, Thy mercy sharing?

Ardwick (12.11.12.11)

Novello Edition of Dykes's Hymn Tunes (1902) No.215

First system of musical notation for 'Ardwick', marked *mf*. It consists of a treble and bass staff with a key signature of one flat and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff.

Second system of musical notation for 'Ardwick', marked *p*. It continues the melody and accompaniment from the first system.

Third system of musical notation for 'Ardwick', marked *cresc.* and *f*. The music builds in intensity towards the end of the system.

Fourth system of musical notation for 'Ardwick', marked *dim.*. The system concludes with a double bar line and the word 'A - men.' written below the notes.

Oh! come to the merciful Saviour who calls you,
 Oh! come to the Lord who forgives and forgets;
 Though dark be the fortune on earth that befalls you,
 There's a bright home above, where the sun never sets.

Frederick Faber

Arundel (8787)

The Congregational Hymn and Tune Book (1862) No.65

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass line consists of a series of chords, primarily triads and dyads, providing harmonic support for the melody.

The second system of musical notation continues the piece. It features the same two-staff format and key signature. The melody in the treble clef concludes with a half note G4. The bass line continues with chords. The system ends with a double bar line, and the text "A - men." is written below the treble staff.

Lord have mercy, and remove us
Quickly to Thy Place of rest;
Where the Heavens are calm above us,
And as calm each sainted breast.

Henry Hart Milman

Ascension (i) (7777)

A Hymnal for use in the English Church (1866) No.163

Hail the day that sees Him rise, Alleluia!
 To his throne above the skies; Alleluia!
 Christ, the Lamb for sinners given, Alleluia!
 Enters now the highest heaven! Alleluia!

Charles Wesley

Ascension (ii) (7777)

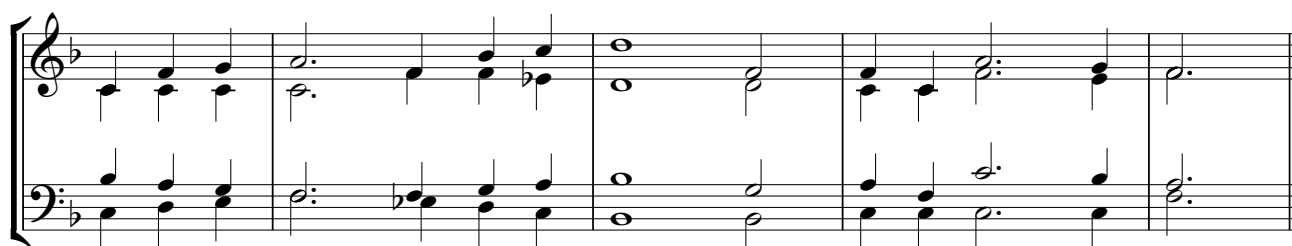
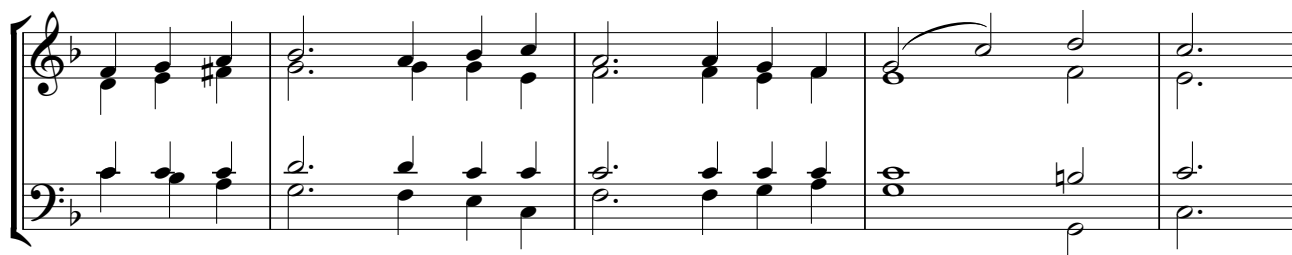
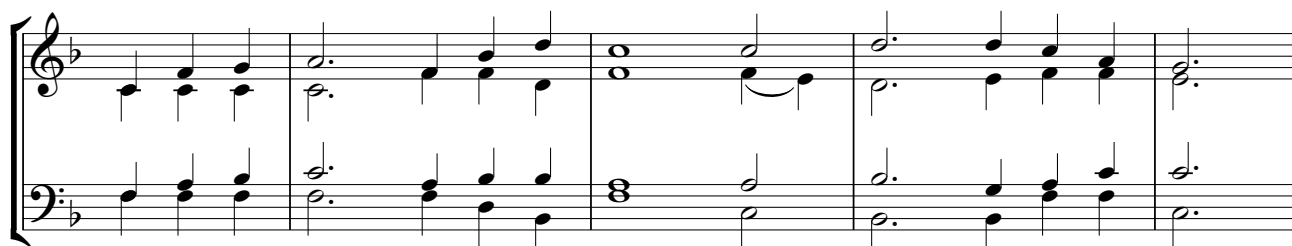
(Originally in Hymnal for use in the English Church (1866), this version Novello (1902) No. 82)

Hail the day that sees Him rise, Alleluia!
 To His Throne above the skies; Alleluia!
 Christ, the Lamb for sinners given, Alleluia!
 Enters now the highest heaven! Alleluia!

Charles Wesley

'At God's right hand' (868686)
Hymns for Infant Children (1872) No.16

Other names:
 JUDGMENT DAY



At God's right hand, in Heav'n above,
 Our Saviour now doth reign;
 But will He in that blessèd place,
 For evermore remain?
 Oh no, in glory He will come
 To visit earth again.

Awake! Awake! (CMD)

*The Anglican Hymn Book (1871) No.403***Other names:**

EXSURGE

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody is primarily in the treble clef, featuring a series of eighth and quarter notes. The bass clef provides a steady accompaniment with chords and moving lines.

The second system continues the melody and accompaniment. It includes a double bar line and a key signature change to D minor for the final measure of the system.

The third system continues the melody and accompaniment, maintaining the D minor key signature.

The fourth system concludes the piece with the word 'Amen.' written below the notes. The notation includes a double bar line and a final cadence.

Awake! awake! put on Thy strength,
 O Arm of Christ the Lord!
 Awake! as in the ancient days!
 Fresh Triumphs now record!
 Thou driest up the mighty sea,
 The waters of the deep,
 That joy might spring in saddened hearts,
 And mourners cease to weep.

T.T.N. 1870

'Baby brother, baby brother' (8787)

Hymns for Infant Children (1872) No. 19

Semplice

P Ba - by bro - ther, ba - by bro - ther, You must shut those lit - tle - eyes;
Ba - by bro - ther, ba - by bro - ther, While I rock you on my arm,

Legato

You must sleep, my ba - by bro - ther, You must hush those ba - by cries.
You are safe, my ba - by bro - ther, No - one here will do you harm.

Bamborough (8787D)

Psalms and Hymns for Divine Worship (1867) No.348

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#). The music is written in a style typical of 19th-century hymnals, with chords and simple melodic lines.

The second system of musical notation continues the piece with two staves, treble and bass clefs, and a key signature of three sharps. It features similar chordal and melodic structures to the first system.

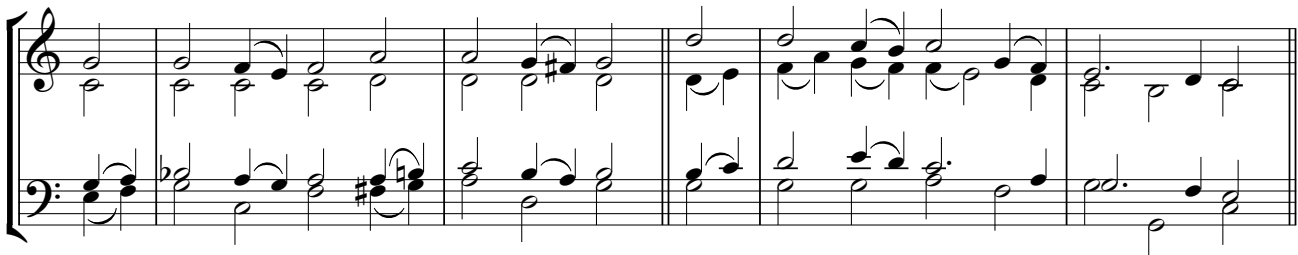
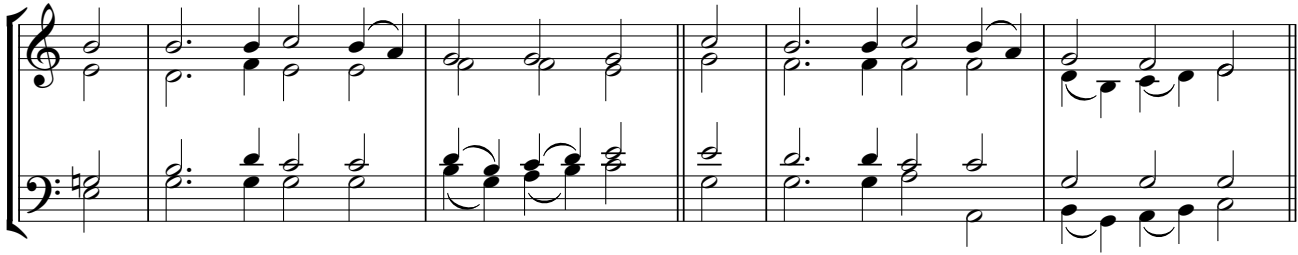
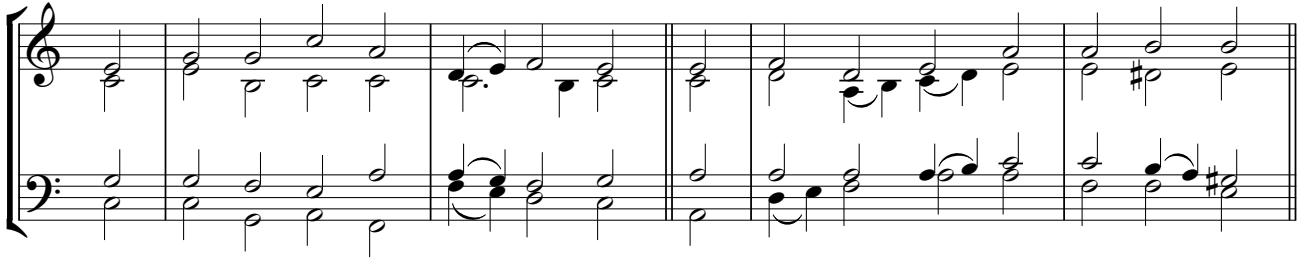
The third system of musical notation continues the piece with two staves, treble and bass clefs, and a key signature of three sharps. The notation includes various rhythmic values and chordal textures.

The fourth system of musical notation concludes the piece with two staves, treble and bass clefs, and a key signature of three sharps. It ends with a final chord and a double bar line.

Hail, Thou once despisèd Jesus,
Hail, Thou Galilean King!
Thou didst suffer to release us,
Thou didst free salvation bring;
Hail, Thou agonising Saviour,
Bearer of our sin and shame;
By Thy merits we find favour;
Life is given through Thy name.

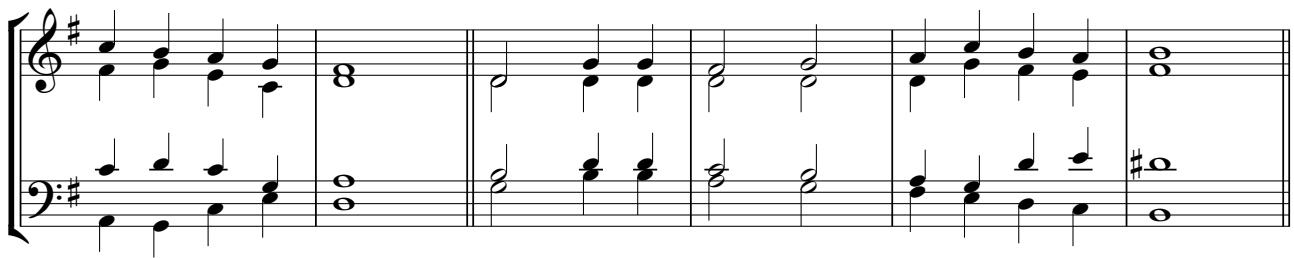
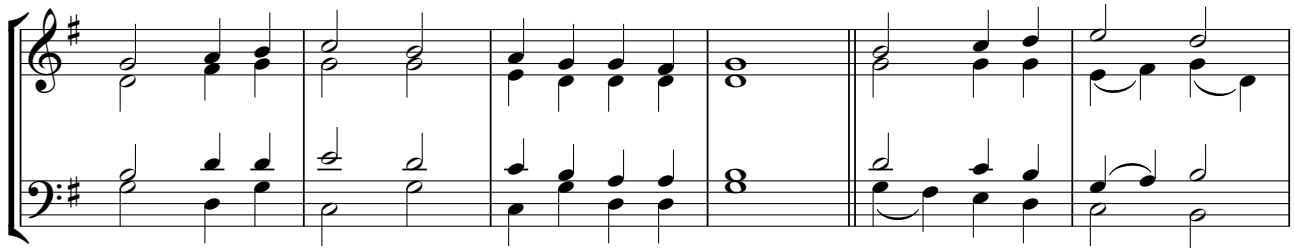
John Bakewell

Barrington (88.88.88)
Psalms and Hymns for Divine Worship (1867) No.238



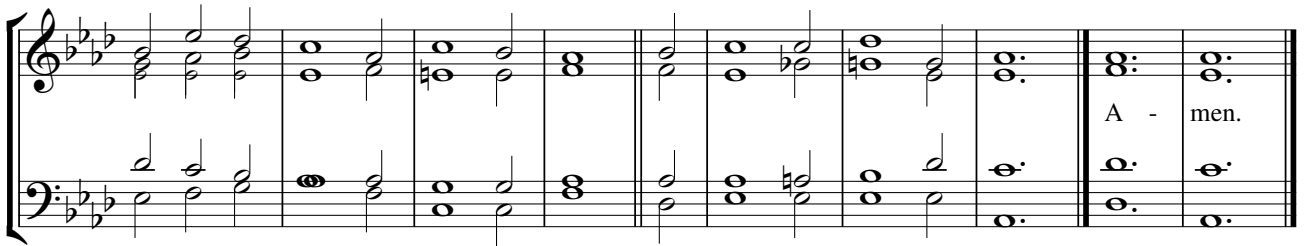
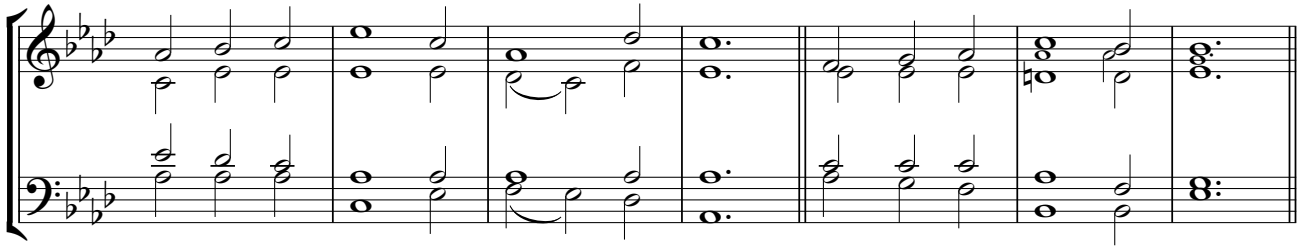
When gathering clouds around I view,
And days are dark, and friends are few,
On Him I lean, who not in vain
Experienced every human pain;
He knows my wants, allays my fears,
And counts and treasures up my tears.
Sir R. Grant

Basle (10.10.10.10) (Bourgeois, arr J.B.D.)

The Congregational Hymn and Tune Book (1862) No.83

Glory and praise to Thee, Redeemer Blest!
 By loud Hosannas on Thy Road confessed!
 Hail! Israel's King! Hail! David's Son adored,
 Who comest in the Name of Israel's Lord!
Theodulf, Bishop of Orléans

Beatitudo (CM)

Hymns Ancient and Modern (1875) No.438

How bright these glorious spirits shine!
 Whence all their white array?
 How came they to the blissful seats
 Of everlasting day?

Isaac Watts

Beatus Israel (76767776)

The Wesley Tune Book (1871) No. 189

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody is primarily composed of quarter and eighth notes. A *cresc.* (crescendo) marking is placed above the final measure of the system.

The second system of musical notation continues the piece. It features a *dim.* (diminuendo) marking above the first measure of the system, indicating a decrease in volume.

The third system of musical notation concludes the piece. It includes *cresc.* markings above the first and last measures, and a *f* (forte) dynamic marking above the second measure.

None is like Jeshurun's God, So great, so strong, so high;
 Lo! He spreads His wings abroad, He rides upon the sky.
 Israel is His first-born Son: God, th' Almighty God, is thine:
 See Him to thy help come down, The excellence divine.

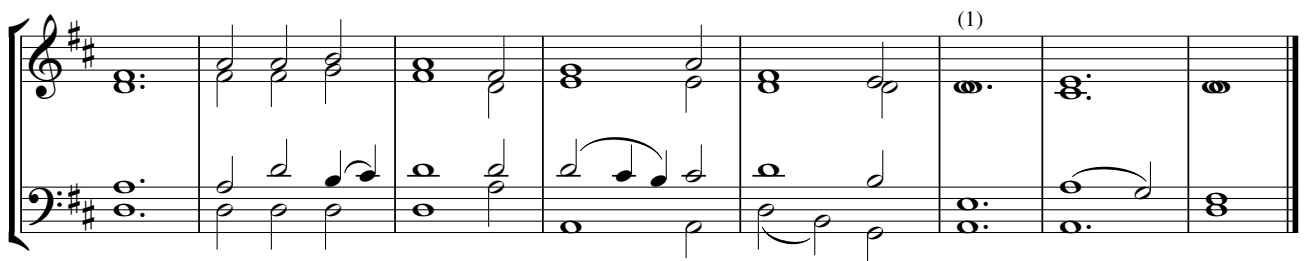
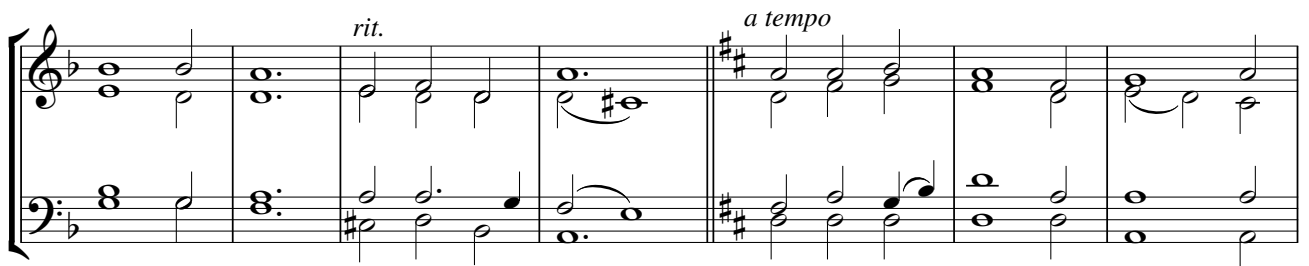
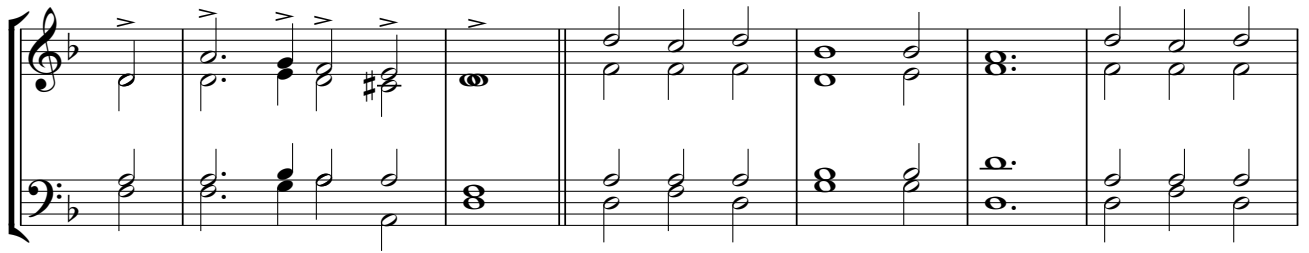
Charles Wesley

Compare bars 2-4 with bars 4-6 of 'Dies Dominica'

This block shows a comparison of musical notation between two tunes. The top staff shows the melody of 'Beatus Israel' (bars 2-4), and the bottom staff shows the melody of 'Dies Dominica' (bars 4-6). Both are in D major and feature similar rhythmic patterns of quarter and eighth notes.

Behold the Lamb of God (6664884)
Hymns for the Church of England (1864) No.68

Other names:
 AGNUS DEI
 ECCE AGNUS
 ST. JOHN



Behold the Lamb of God!
 O Thou for sinners slain,
 Let it not be in vain
 That Thou hast died:
 Thee for my Saviour let me take,
 My only refuge let me make
 Thy piercèd Side.

Matthew Bridges

(1) In all editions of HA&M carrying this tune, the soprano is shown (surely correctly) as E.

Bethany (11.11.11.11)

*Hymnal with Tunes Old and New (1872) No.93***Other names:**

JUDEA

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and moving lines in the bass.

The second system continues the musical notation with two staves. It includes a double bar line and a repeat sign. The melody and accompaniment continue with similar rhythmic patterns.

The third system concludes the piece with two staves. It features a first ending marked with a circled '1' above the treble staff. The piece ends with a double bar line and the word 'Amen' written below the notes. The final notes are sustained.

I would not live alway; I ask not to stay
 Where storm after storm rises dark o'er the way.
 The few lurid mornings that dawn on us here
 Are enough for life's woes, full enough for its cheer.
Dr. Muhlenberg

(1) The accidentals in square brackets are editorial suggestions.

Bethlehem (77.77. 77.777.77)
Supplemental Hymn and Tune Book (1869) No. 38

Other names:
BETHLEHEM NEW
HERALD ANGELS

The first system of musical notation consists of two staves, treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line.

The second system continues the melody and bass line. The treble clef features a half note G4, a quarter note A4, and a half note B4. The bass line has a half note G3, a quarter note A3, and a half note B3. The system ends with a double bar line.

The third system is marked with a piano (*p*) dynamic. The treble clef melody consists of a half note G4, a quarter note A4, and a half note B4. The bass line features a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line.

The fourth system is marked with a crescendo (*cresc.*) dynamic. The treble clef melody includes a half note G4, a quarter note A4, and a half note B4. The bass line has a half note G3, a quarter note A3, and a half note B3. The system ends with a double bar line.

The fifth system is marked with a fortissimo (*ff*) dynamic. The treble clef melody consists of a half note G4, a quarter note A4, and a half note B4. The bass line features a half note G3, a quarter note A3, and a half note B3. The system concludes with a double bar line.

The image shows a musical score for the hymn 'Hark! the herald angels sing'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a simple, homophonic style. The first two measures show the beginning of the melody in the treble staff and the accompaniment in the bass staff. The third measure is a double bar line, followed by a final measure with a fermata over the final note. The lyrics 'A - men.' are written below the treble staff in the final measure.

Hark! the herald angels sing
Glory to the new-born King,
Peace on earth, and mercy mild,
God and sinners reconciled.
Joyful, all ye nations, rise,
Join the triumph of the skies;
With the angelic hosts proclaim
Christ is born in Bethlehem.
*Hark! the herald angels sing
Glory to the new-born King!*
Charles Wesley

Blairgowrie (7676D)
Novello's Parish Choir Book (n.d.) No. 612

Other names:
EDEN
HARTFORD

First system of musical notation for Blairgowrie, marked *mf*. It consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The music features a mix of chords and moving lines.

Second system of musical notation for Blairgowrie, marked *p*. It continues the two-staff arrangement with similar harmonic and melodic patterns.

Third system of musical notation for Blairgowrie, marked *cresc.* and *f*. This system includes a crescendo marking and a forte dynamic, with some notes tied across bar lines.

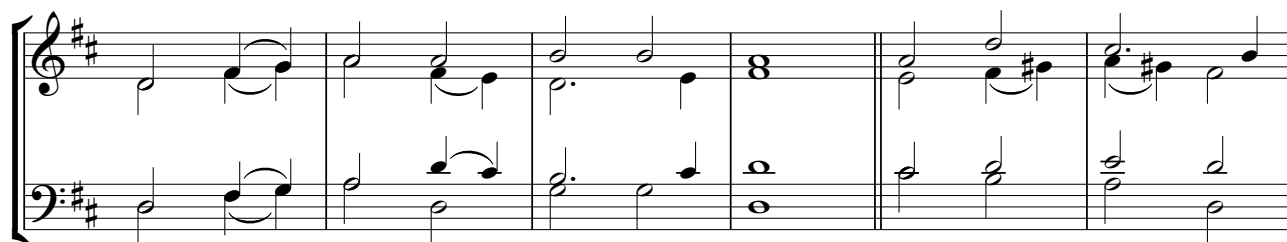
Fourth system of musical notation for Blairgowrie, marked *dim. e rall.*. It concludes with the word "A - men." written below the notes in the final bars.

The voice that breathed o'er Eden,
That earliest wedding-day,
The primal marriage blessing,
It hath not passed away.
Still in the pure espousal
Of Christian man and maid
The Triune God is with us,
The threefold grace is said.

John Keeble

Compare bars 1-3 with bars 1-3 of THERE'S A FRIEND:

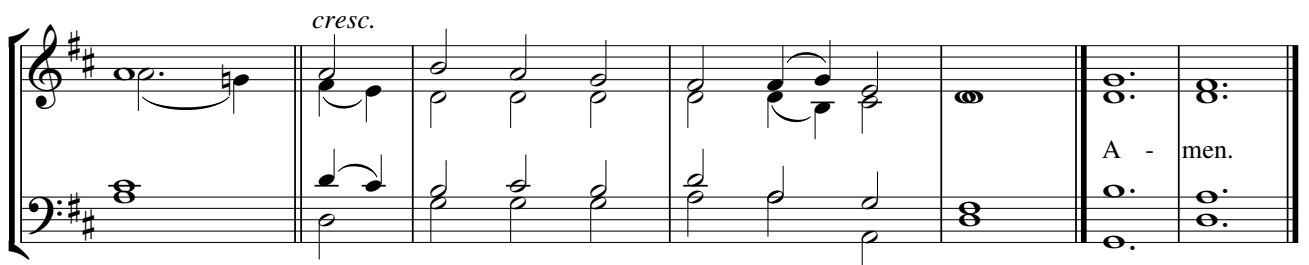
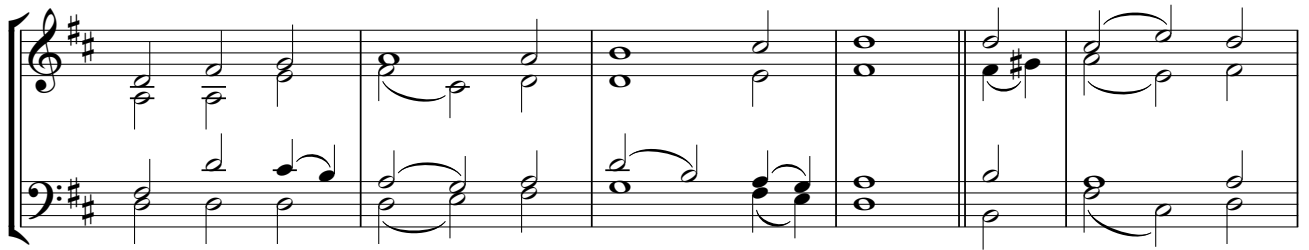
Musical notation for the comparison section, showing bars 1-3 of the piece "THERE'S A FRIEND". It is presented in a two-staff format with a key signature of two flats and a common time signature.

Blessed Trinity (7777)*Novello Edition of Dykes's Hymn Tunes (1902) No.248*

Glory to the Father give,
God in whom we move and live;
Children's prayers He deigns to hear,
Children's songs delight His ear.

James Montgomery

Bosnia (86558)

The St. Asaph Tune Book (1876) No. 181

Dadseiniwn orfoleddus glod,
 Ein Prynwr, Duw a dyn;
 Gwardwr yw Ef, ei fraich sydd yn gref,
 Dioddefodd Ef drosom ei Hun.

Translation provided in the Novello 1902 edition
 To Thee, O Christ, Redeemer King,
 All praise and glory be:
 From sin and the grave
 Thou'rt Mighty to save,
 All honour, O Saviour, to Thee.

Bread of Heaven (777777)

Novello Edition of Dykes's Hymn Tunes (1902) No.192

The first system of musical notation consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass clef accompaniment starts with a half note G3, followed by a half note A3, and then a half note Bb3. The system concludes with a double bar line.

The second system of musical notation continues the piece. It begins with a *cresc.* (crescendo) marking. The treble clef melody features a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef accompaniment includes a half note G3, a half note A3, and a half note Bb3. The system ends with a double bar line.

The third system of musical notation continues the piece. It begins with a *mf* (mezzo-forte) marking. The treble clef melody features a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef accompaniment includes a half note G3, a half note A3, and a half note Bb3. The system concludes with a *p* (piano) marking and a double bar line.

The fourth system of musical notation concludes the piece. It begins with a *p rall.* (piano, rallentando) marking. The treble clef melody features a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass clef accompaniment includes a half note G3, a half note A3, and a half note Bb3. The system concludes with a double bar line and the text "A - men." written below the notes.

Bread of Heaven, on Thee we feed,
 For Thy Flesh is meat indeed;
 Ever may our souls be fed
 With this true and living Bread;
 Day by day with strength supplied
 Through the life of Him Who died.

J. Conder

Brighton (LM)

Novello Edition of Dykes's Hymn Tunes (1902) No.157

The first system of musical notation for 'Brighton' consists of two staves, treble and bass clef, in the key of D major (two sharps). The melody in the treble clef begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. The bass clef accompaniment starts with a half note D3, followed by quarter notes E3, F#3, and G3. The system contains 10 measures.

The second system of musical notation for 'Brighton' continues from the first system. It also consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef continues with quarter notes B4, A4, G4, and F#4. The bass clef accompaniment continues with quarter notes E3, D3, C3, and B2. The system concludes with a double bar line and the text 'A - men.' written below the treble staff. The system contains 10 measures.

O Zion! when we think of thee,
 We long for pinions like the dove,
 And mourn to think that we should be
 So distant from the land we love.

Thomas Kelly

Compare bars 6-8 with bars 7-9 of 'Burton Agnes':

This musical notation shows a comparison between two hymn tunes. It consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. The bass clef accompaniment starts with a half note D3, followed by quarter notes E3, F#3, and G3. The system contains 10 measures.

Burton Agnes (CM)

Psalms and Hymns for Divine Worship (1867) No.231

The first system of musical notation consists of two staves, treble and bass clef, in a common time signature. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including a dotted quarter note and an eighth note.

The second system of musical notation continues the piece. It concludes with a double bar line and the text "A - men." written in the treble clef staff. The final notes are sustained chords in both staves.

There is a name I love to hear;
 I love to sing its worth;
 It sounds like music in mine ear,
 The sweetest name on earth.
Frederick Whitfield

Compare bars 7-9 with bars 6-8 of BRIGHTON:

This section of musical notation shows a comparison between two passages. It features two staves, treble and bass clef. The treble clef staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Butterby (7777)

*The Congregational Hymn and Tune Book (1862) No.67***Other names:**
SUBMISSION

When our heads are bowed with woe,
 When our bitter tears o'erflow,
 When we mourn the lost, the dear,
 Jesus, Son of Mary, hear!

Henry H. Milman

Canaan (CM)

Psalms and Hymns for Divine Worship (1867) page 234

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass clef accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef melody features a half note C5, a quarter note B-flat4, a quarter note A4, and a half note G4. The bass clef accompaniment includes a half note G3, a quarter note A3, a quarter note B-flat3, and a half note C4. The system ends with a double bar line.

The third system of musical notation concludes the piece. The treble clef melody has a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The bass clef accompaniment features a half note G3, a quarter note A3, a quarter note B-flat3, and a half note C4. The system ends with a double bar line.

[Not set to any specific hymn]

Cantate Domino (DLM)

Novello Edition of Dykes's Hymn Tunes (1902) No.109

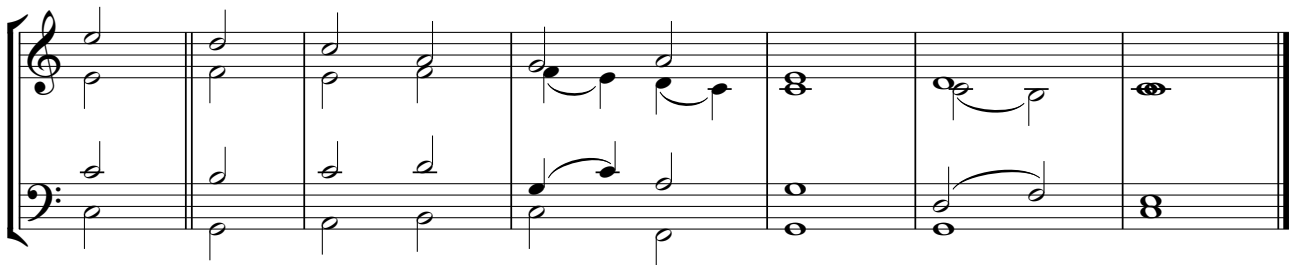
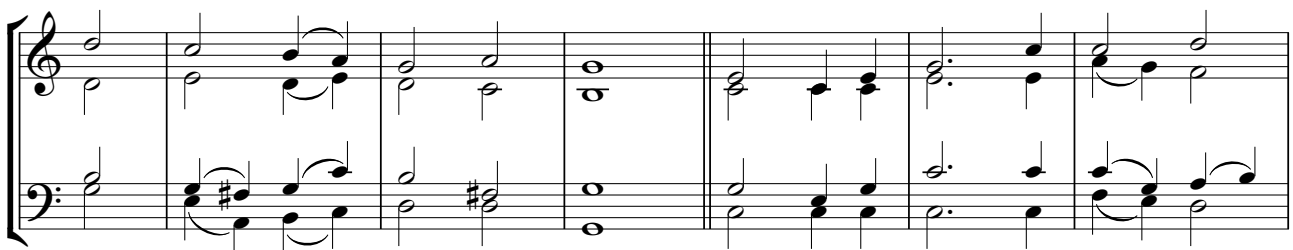
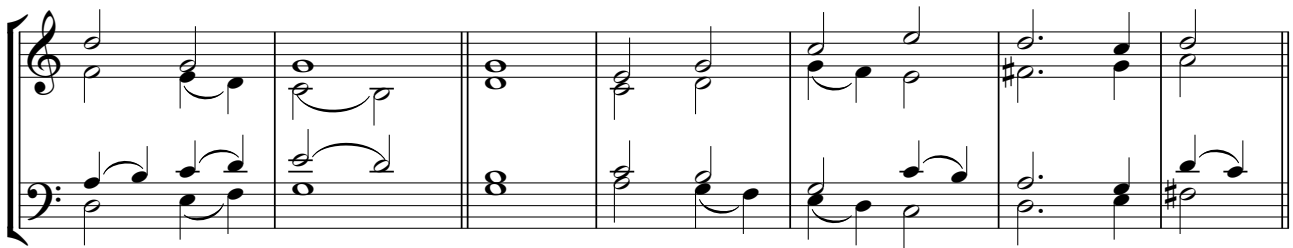
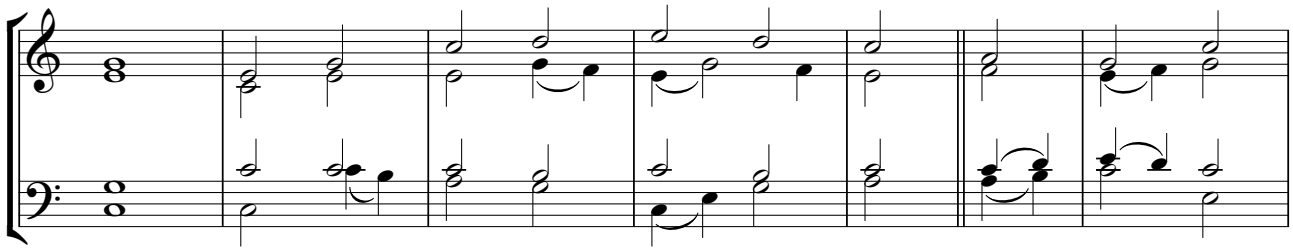
Chorus

Sing to the Lord a joyful song,
Lift up your hearts, your voices raise:
To us His gracious gifts belong,
To Him our songs of love and praise.

*For He is Lord of Heav'n and earth,
Whom Angels serve, and saints adore,
The Father, Son, and Holy Ghost,
To Whom be praise for evermore .*

John S.B. Monsell

Catford (868688)

Congregational Church Music (1871) No.377

Thou art the Everlasting Word,
The Father's only Son;
God manifestly seen and heard,
And Heaven's belovèd one:
Worthy, O Lamb of God, art Thou
That every knee to Thee should bow.

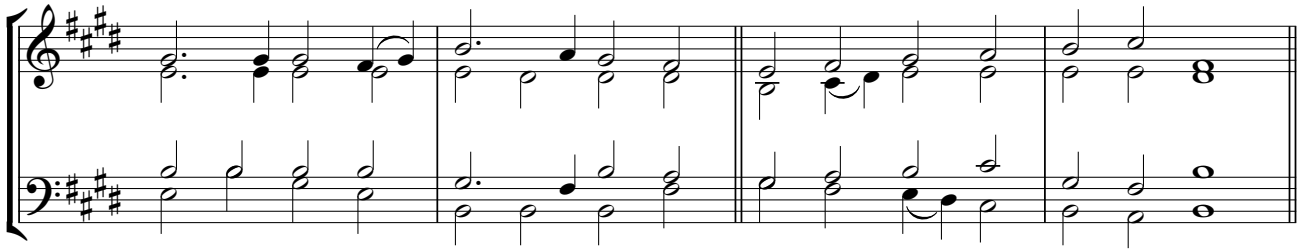
Josiah Conder

Charitas (i) (8787D)

Hymns Ancient and Modern (1868) No.372

Other names:

CARITAS



Lord of Glory, who hast bought us
 With Thy life-blood as the price,
 Never grudging for the lost ones
 That tremendous sacrifice,
 And with that hast freely given
 Blessings countless as the sand
 To the unthankful and the evil
 With Thine own unsparing hand.

Eliza S. Alderson
(sister of J.B. Dykes)

Charitas (ii) (8787D)

Hymns Ancient and Modern (1875) No.367

Other names:

CARITAS

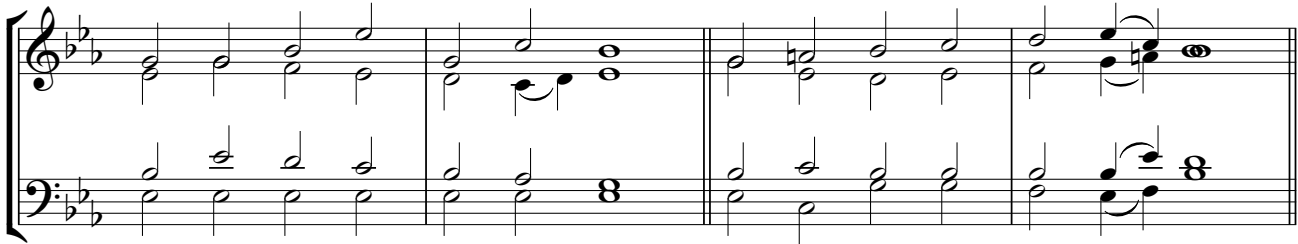
Lord of Glory, who hast bought us
 With Thy life-blood as the price,
 Never grudging for the lost ones
 That tremendous sacrifice,
 And with that hast freely given
 Blessings countless as the sand
 To the unthankful and the evil
 With Thine own unsparing hand.

Eliza S. Alderson
 (sister of J.B. Dykes)

Children of the Heavenly King (7777)

Biden's Proceional Hymns (1872) page 26

Other names:
HOMEWARD



Children of the heavenly King,
As ye journey, sweetly sing;
Sing your Savior's worthy praise,
Glorious in His works and ways.
John Cennick

Christmas Song (7676D)

Christmas Carols New and Old (1871) No.34

Other names:
ONCE AGAIN, O BLESSED TIME

$\text{♩} = 144$ Smoothly

mf Once a - again O bless - ed time thank - ful hearts em -

brace Thee: If we lost the fes - tal chime, What could

e'er re - place Thee? What could e'er re -

place Thee? *p* Change will dark - en ma - ny a day,

pp Ma - ny a bond dis - se - - ver; *cresc.* Many a joy shall

pass a - way, *f* But the "Great Joy" ne - ver!

ff But the "Great Joy" ne ver,

(1)

dim. But the "Great Joy" ne ver!

(2)

(3)

William Bright

- (1) In the original, the tenor slur does not embrace all six quavers, an apparent engraving compromise.
 (2) In the original, the alto slur starts on the 'e'.
 (3) In the original, the tenor slur is absent.

Christus Consolator (8583)

Hymns Ancient and Modern (1868) No.299

Slowly, and with expression

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat (B-flat major). The music is written in a slow, expressive style. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a harmonic accompaniment with chords and a bass line. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a *cresc.* (crescendo) marking above the treble staff and a *pp* (pianissimo) marking above the bass staff. The music concludes with a double bar line and the text "A - men." written below the treble staff.

Art thou weary, art thou languid,
Art thou sore distressed?
"Come to Me," saith One, "and coming,
Be at rest."

J.M. Neale

Cilicia (888)

The Congregational Hymn and Tune Book (1862) No.134

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, starting on a G4 note. The accompaniment is written in the bass clef, starting on a G3 note. The music is in 4/4 time and consists of 8 measures.

The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, starting on a G4 note. The accompaniment is written in the bass clef, starting on a G3 note. The music is in 4/4 time and consists of 8 measures. The final two measures of the system are marked with a double bar line and the word "A - men." written below the notes.

O God of Life, Whose Power benign
Doth o'er the world in mercy shine,
Accept our praise, for we are Thine.

Arthur T. Russell

Cœni Domini (878787)

Novello Edition of Dykes's Hymn Tunes (1902) No.191

Of that glorious Body broken,
 O my soul, the Mystery sing!
 And the Blood all price exceeding,
 Shed by Him Who came to bring
 To a fallen world Redemption,
 Christ, our Saviour and our King.

Trans. John Mason Neale (?)

‘Come, Labour On!’ (4.10.10.10.4)

Novello Edition of Dykes's Hymn Tunes (1902) No.224

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a half note chord of D4 and F#4, followed by a half note chord of G4 and B4, and then a half note chord of A4 and C#5. The bass line starts with a half note chord of D3 and F#3, followed by a half note chord of G3 and B3, and then a half note chord of A3 and C#4. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef melody features a half note chord of D4 and F#4, followed by a half note chord of G4 and B4, and then a half note chord of A4 and C#5. The bass line continues with a half note chord of D3 and F#3, followed by a half note chord of G3 and B3, and then a half note chord of A3 and C#4. The system concludes with a double bar line.

The third system of musical notation concludes the piece. The treble clef melody features a half note chord of D4 and F#4, followed by a half note chord of G4 and B4, and then a half note chord of A4 and C#5. The bass line continues with a half note chord of D3 and F#3, followed by a half note chord of G3 and B3, and then a half note chord of A3 and C#4. The system concludes with a double bar line and the text 'A - men.' written below the bass staff.

Come, labour on.
 Who dares stand idle on the harvest plain
 while all around us waves the golden grain?
 And to each servant does the Master say,
 “Go work today.”

Jane Borthwick

Compare bars 11-15 with bars 9-12 of ‘Strength and Stay’

The comparison section consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a half note chord of D4 and F#4, followed by a half note chord of G4 and B4, and then a half note chord of A4 and C#5. The bass line starts with a half note chord of D3 and F#3, followed by a half note chord of G3 and B3, and then a half note chord of A3 and C#4. The system concludes with a double bar line.

Come Unto Me (7676D)

Hymns Ancient and Modern (1875) No.256

The musical score is arranged for Organ and Choir. It begins with an Organ part in G major, marked *p* (piano). The Choir part enters with a steady accompaniment. The Organ part features a *cresc.* (crescendo) leading to a *mf* (mezzo-forte) section. The piece concludes with a *f* (forte) section and ends on a final chord labeled "A - men."

“Come unto Me, ye weary,
 And I will give you rest.”
 O blessèd voice of Jesus,
 Which comes to hearts opprest;
 It tells of benediction,
 Of pardon, grace and peace,
 Of love that hath no ending,
 Of love which cannot cease.

William C. Dix

Confirmation Part I (DLM)

The Holy Year (1865) No.111

Father of all, in Whom we live,
 To Thee we praise and glory give;
 Fountain of Love! Who didst by Grace
 Create anew our fallen race,
 Making us sons of God to be,
 Adopted in Thy Son by Thee,
 O may Thy Blessing on us shine,
 And, Father, keep us ever Thine.

Christopher Wordsworth

Confirmation Part II (DLM)

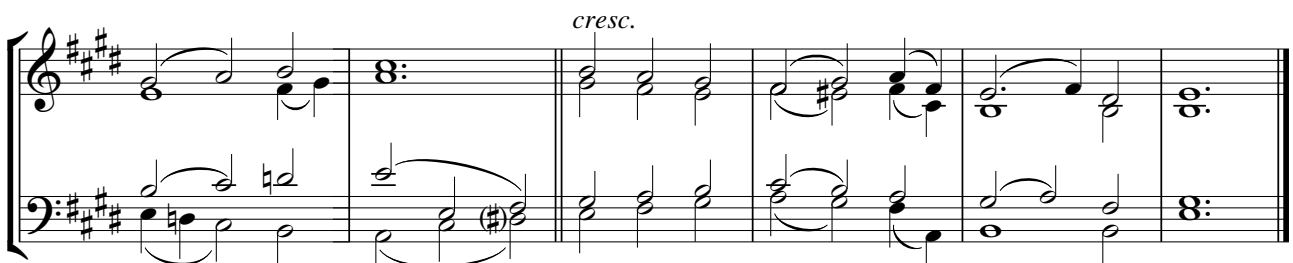
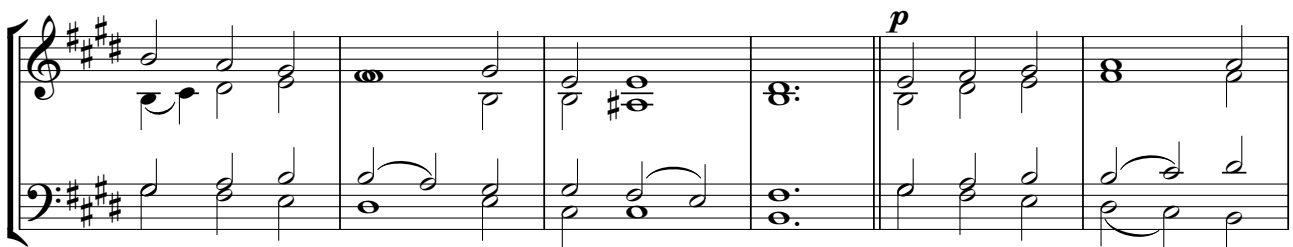
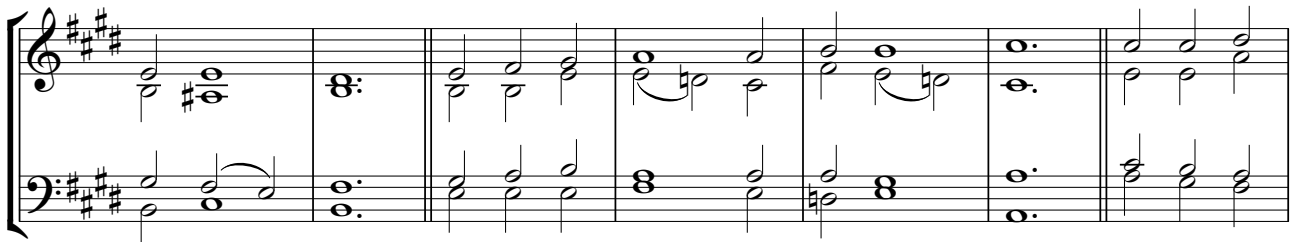
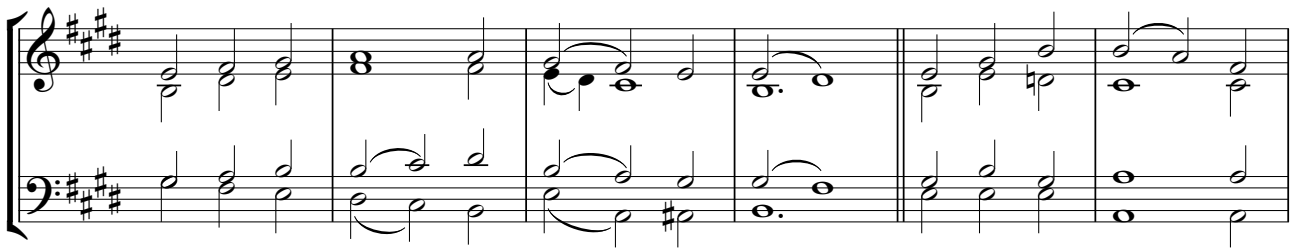
The Holy Year (1865) No.111

O God, in Whose all-searching eye
 Thy servants stand, to ratify
 The Vow Baptismal, by them made,
 When first Thy hand was on them laid;
 Bless them, O holy Father, bless,
 Who Thee, with heart and voice confess;
 May they, acknowledged as Thine own,
 Stand evermore before Thy throne!

Christopher Wordsworth

Consecration (DLM)

Reid's Praise Book (1872) No.129



Lord, we are Thine: in Thee we live,
 Supported by Thy tender care;
 Thou dost each hourly mercy give;
 Thine earth we tread, we breathe Thine air;
 Raiment and food Thy hands supply,
 Thy sun's bright rays around us shine;
 Guarded by Thine all-seeing eye—
 We own that we are wholly Thine.

J.G. Deck

Consent (8886)

*Praise Book (1865) No. 121***Other names:**

ST. BARNABAS (with variations)

DERRY (with variations)



Just as I am—without one plea
 But that Thy blood was shed for me,
 And that Thou bid'st me come to Thee,
 O Lamb of God, I come.

Charlotte Elliott

Corde Natus (8787877)

Musical Times (1 December 1866 Vol.286) p.1

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a quarter note D, followed by a quarter note E, and then a half note F#. The bass clef accompaniment starts with a quarter note D, followed by a quarter note E, and then a half note F#. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef melody features a quarter note G, followed by a quarter note A, and then a half note B. The bass clef accompaniment consists of a quarter note G, followed by a quarter note A, and then a half note B. The system concludes with a double bar line.

The third system of musical notation includes a dynamic marking of *dim.* above the treble clef staff. The treble clef melody has a quarter note C, followed by a quarter note D, and then a half note E. The bass clef accompaniment features a quarter note C, followed by a quarter note D, and then a half note E. The system concludes with a double bar line.

The fourth system of musical notation begins with a dynamic marking of *f* above the treble clef staff. The treble clef melody has a quarter note F#, followed by a quarter note G, and then a half note A. The bass clef accompaniment features a quarter note F#, followed by a quarter note G, and then a half note A. The system concludes with a double bar line.

Of the Father's love begotten,
 Ere the worlds began to be,
 He is Alpha and Omega,
 He the source, the ending He,
 Of the things that are, that have been,
 And that future years shall see,
 Evermore and evermore!

*Trans. from the Latin by
 John Mason Neale*

Credo, Domine (10.10.10D)

Church Hymns with Tunes (1874) No.435

My sins have taken such a hold on me,
 I am not able to look up to Thee;
 Lord, I repent; accept my tears and grief:
 But Thou hast taken all my sins away,
 And I in Thee dare now look up and pray:
 Lord, I believe; help Thou mine unbelief.

John S.B. Monsell

(1) The 1905 edition of the same hymnal has a tenor D (a fifth lower) on this note

Crepusculum (8884)

The Song of Praise (1875) No.410

The first system of the musical score consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music is written in a homophonic style with chords and moving lines in both hands.

The second system continues the musical score. It includes performance markings: *cresc.*, *dim.*, *p*, and *rall.*. The lyrics "A - men." are written below the final notes of the system. The music concludes with a double bar line.

The radiant morn hath passed away,
 And spent too soon her golden store;
 The shadows of departing day
 Creep on once more.

Godfrey Thring

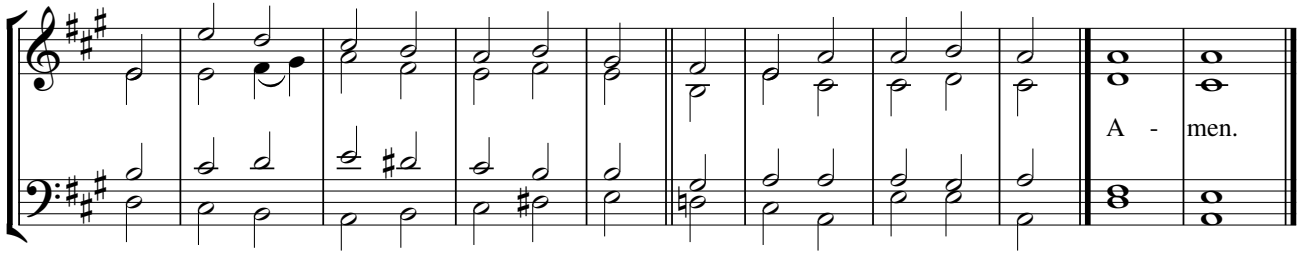
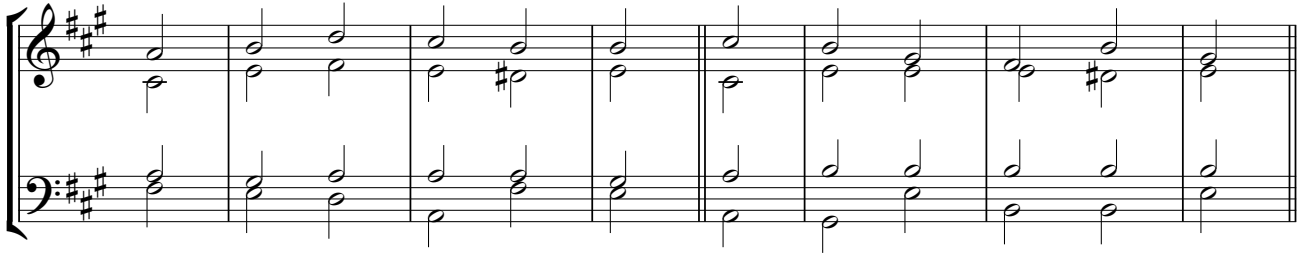
Compare bars 1-3 with bars 1-3 of DOMINUS REGIT ME...

A musical score snippet showing the first three bars of a piece, likely for comparison. It features two staves with chords and moving lines.

...and HOSANNA:

A musical score snippet showing the first three bars of a piece, likely for comparison. It features two staves with chords and moving lines.

Croxdale (SM)

The Congregational Hymn and Tune Book (1862) No.256

When on Creation's morn
The world in beauty shone,
The Lord beheld that all was good,
But man was left alone.

Da Pacem (777D)

Novello Edition of Dykes's Hymn Tunes (1902) No.212

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (indicated by two sharps). The music is written in a simple, homophonic style with chords and single notes.

The second system of musical notation continues the piece. It includes dynamic markings: *f* (forte) at the beginning, *dim.* (diminuendo) in the middle, and *p* (piano) at the start of the final measure.

The third system of musical notation features a *pp* (pianissimo) dynamic marking. Below the bass staff, there are four organ pedal markings (pedals) with a bracket underneath them, indicating a long pedal.

The fourth system of musical notation includes a *cresc.* (crescendo) marking. The system concludes with the text "A - men." written below the final notes.

Lord! thou didst arise and say
 To the troubled waters, Peace!
 And the tempest died away;
 Down they sank, the foaming seas,
 And a calm and heaving sleep
 Spread o'er all the glassy deep;
 All the azure lake serene
 Like another heaven was seen.

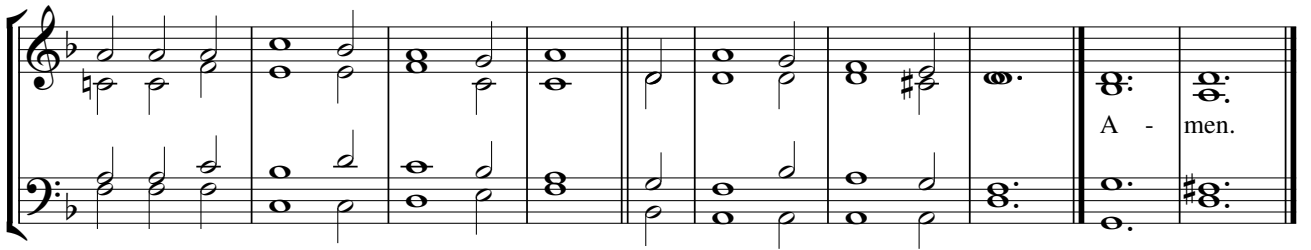
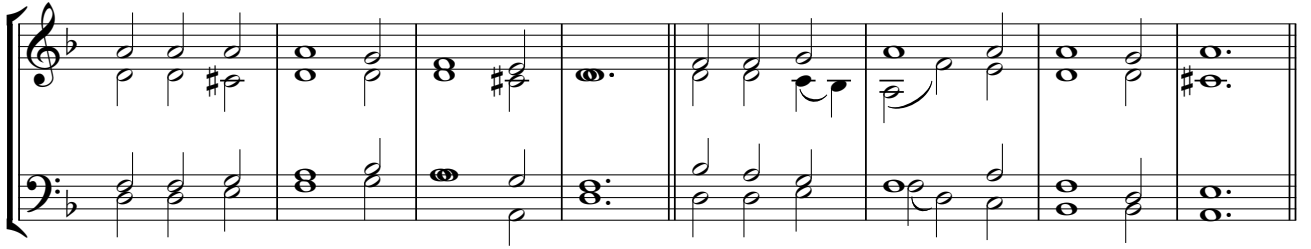
Henry Hart Milman

If it is a vice to employ a long pedal, then Dykes shares it with John Stainer, as here in HOLY OFFERINGS

The musical notation for the beginning of 'Holy Offerings' shows two staves in D major. It features a long organ pedal indicated by a bracket and four pedal markings below the bass staff.

Defensor (8886)

Novello Edition of Dykes's Hymn Tunes (1902) No.137



O Thou, the contrite sinner's friend,
 Who loving, lov'st them to the end,
 On this alone my hopes depend,
 That Thou wilt plead for me.

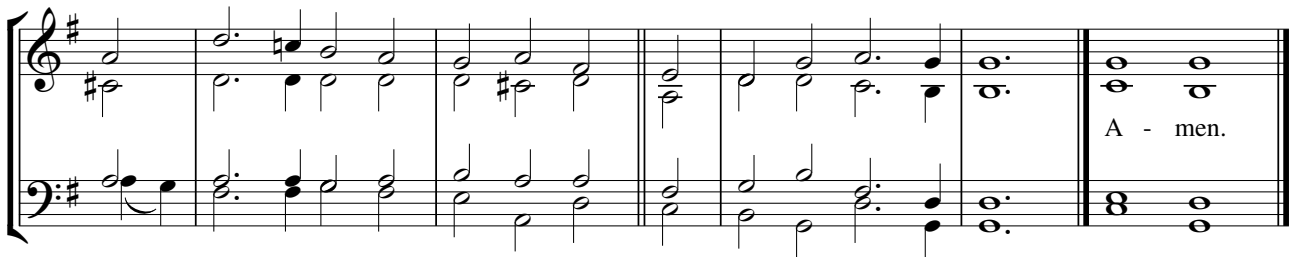
Charlotte Elliott

Derry (8886)

*Hymns Ancient & Modern (1875) No. 416***Other names:**

ST. BARNABAS (with variations)

CONSENT (with variations)

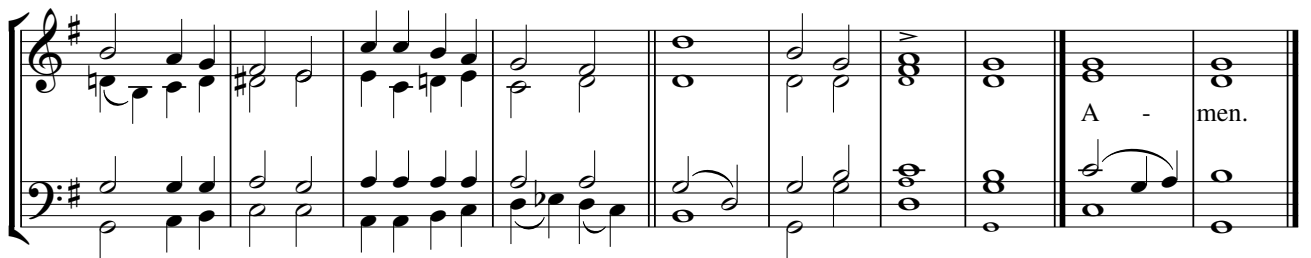
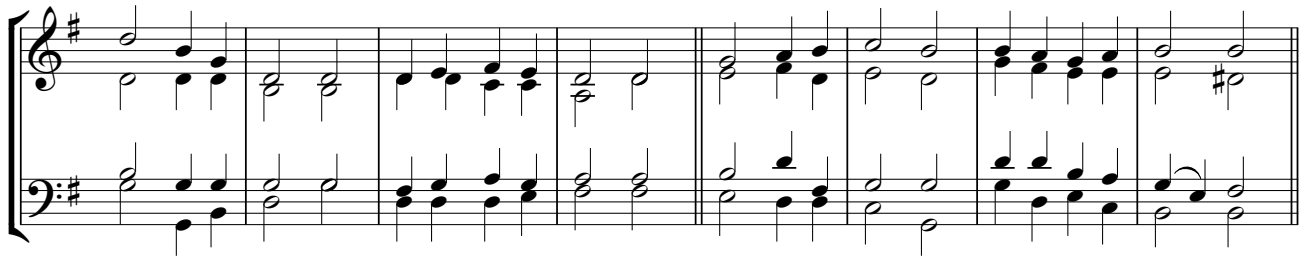


Forsaken once, and thrice denied,
 The risen Lord gave pardon free,
 Stood once again at Peter's side,
 And asked him, "Lov'st thou Me?"

Cecil F. Alexander

Deus Noster Refugiam (11.11.11.5)

The Song of Praise (1875) No.417



Now God be with us, for the night is closing,
 The light and darkness are of His disposing;
 And 'neath His shadow here to rest we yield us,
 For He will shield us.

Petrus Herbert Trans. Catherine Winkworth

Dies Dominica (7676D)

Angican Hymn Book (1871) No.26

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (indicated by two sharps). The music is in 4/4 time. The first staff begins with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of two sharps. The music is primarily chordal, with some melodic lines in the bass staff.

The second system of musical notation continues the piece. It features two staves, treble and bass clef, in the key of D major. The music remains chordal with some melodic movement in the bass staff.

The third system of musical notation continues the piece. It features two staves, treble and bass clef, in the key of D major. A soprano note is marked with a circled '1' above it in the final measure of the system.

The fourth system of musical notation concludes the piece. It features two staves, treble and bass clef, in the key of D major. The music ends with a final chord in both staves.

O day of rest and gladness!
 O day of joy and light!
 O balm of care and sadness,
 Most beautiful, most bright!
 On Thee, the high and lowly,
 Through ages joined in tune,
 Sing holy, holy, holy,
 To God the great Triune!
Christopher Wordsworth

(1) In subsequent publications, this soprano 'B' is replaced by a low F#.

Dies Iræ (1) (Irregular)

Hymns Ancient and Modern (1861) No.221

mf (1)

Day of Wrath! O day of mourn-ing! See ful-filled the pro-phets' warn-ing,

f

Heaven and earth in ash-es burn-ing! Oh, what fear man's bo-som rend-eth,

p *f* *dim.*

When from heav'n the Judge de-scent-eth, On Whose sen-tence all de-pend

cresc.

eth. With Thy fav-oured sheep O place me, Nor a-mong the

ten. *rall.*

goats a-base me; But to Thy right hand up-raise me.

f While the wick - ed are con - found - ed, *ff* Doomed to flames of

pp ritard. woe un - bound - ed, Call me, with Thy saints sur - round -

p (2) -ed. Low I kneel with heart sub - miss - ion; See, like ash - es

my con - tri - tion; Help me in my last con - di - tion. Ah! that day of

(3) *cres.....cen.....do* *f* tears and mourn - ing! From the dust of earth re - turn - ing, Man for

Org.

ff

judg - ment must pre - pare him: Spare, O

dim.

(4)

(5)

pp

God, in mer - cy spare him! Lord, all - pity - ing Je - su blest,

cresc.

dim.

pp

Grant them Thine e - ter - nal rest. A - men.

(6)

Thomas of Celano (13th cent.),
trans. from the Latin by William Irons

- (1) and (2) The 1904 edition has a dotted minim followed by a crotchet in the bass.
- (3) The 1861 edition does not flatten the first E of the bar but does flatten the second.
- (4) The 1904 edition omits this note.
- (5) The 1861 edition does not sharpen the first F of the bar (nor does it show a cautionary natural) but it does sharpen the second.

Dies Irae (2)(i) (8.8.8.8.8.8.8.8.)

The Congregational Hymn and Tune Book (1862) No. 258

Day of Wrath! O Day of Mourning!
 See once more the Cross returning,
 Heaven and earth in ashes burning!
 Oh! what fear man's bosom rendeth!
 When from Heaven the Judge descendeth,
 On Whose Sentence all dependeth.
 Wondrous sound the Trumpet flingeth;
 Through earth's sepulchres it ringeth;
 All before the Throne it bringeth.

Dies Iræ (2)(ii) (Irregular)

Hymnal Companion (1875) No.76

mp

Day of wrath, O day of mourn - ing! See the Cru - ci - fied re - turn - ing,

dim. *p*

Heaven and earth in ash - es burn - ing! Oh what fear man's

bo - som rend - eth, When from heaven the Judge des - cend - eth,

dim. *cresc.*

On whose sen - tence all de - pend - eth! Won - drous sound the

trum - pet fling - eth; Thro' earth's se - pul - chres it ring - eth;

(1) *cf* tenor F in bar 12.

All be - fore the throne it bring - eth.

p

Low I kneel with heart sub - mis - sion; See, like ash - es, my con - tri - tion:

Organ accompaniment ad lib

dim. *pp*

Save, oh, save me from per - di - tion. Ah, that day of tears and mourn - ing

dim. *f* *ff*

From the dust of earth re - turn - ing, Man for judg - ment must pre - pare him;

dim. Spare, O God, in mer - cy spare him. *pp rall. cresc.* Lord, all pity - ing, Je - su blest,

dim. Grant us Thine e - ter - nal rest. *pp* A - - - men.

Dies Irae (3) (8.8.8.8.8.8.8.8.)

Novello Edition of Dykes's Hymn Tunes (1902) No. 206

Day of Wrath! O day of mourn - ing! See ful - filled the pro - phet's

warn - ing! Heaven and earth in ash - es burn - ing! Oh, what fear man's bos - om

rend - eth When from Heaven the Judge de - scend - eth, On Whose sen - tence all de -

pend - eth! Wond - rous sound the trum - pet fling - eth, Through earth's

cresc.

sep - ul - chres it ring - eth, All be - fore the Throne it bring - eth.

6. While the wick - ed are con - found - ed, Doomed to flames of woe un -

bound - ed, Call me with Thy Saints sur - round - ed. Low I kneel, with heart sub-

mis - sion, See, like ash - es, my con - tri - tion; Help me in my last con -

di - tion. Ah! that day of tears and mourn - ing! From the

cresc.

dust of earth re - turn - ing Man for judg - ment must pre - pare him; Spare, O

f *p*

God, in mer - cy spare him! Lord, all pity - ing, Je - su Blest,

Grant them Thine e - ter - nal rest. A - men, A - men.

Dies Tenebrosa (666D)

The Song of Praise (1875) No.430

The first system of musical notation consists of two staves, treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first measure is marked *mf*. The second measure is marked *dim.*. The music features a series of chords and single notes, with a melodic line in the treble clef and a supporting bass line in the bass clef.

The second system of musical notation consists of two staves, treble and bass clef. The key signature remains three flats. The first measure is marked *cresc.*. The second measure is marked *p*. The third measure is marked *f*. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

The third system of musical notation consists of two staves, treble and bass clef. The key signature remains three flats. The first measure is marked *dim.*. The music concludes with a final chord in the treble clef and a supporting bass line in the bass clef. The text "A - men." is written below the final chord in the treble clef.

Oh! dark and dreary day,
 When Jesus died to pay
 Sin's awful penalty;
 The sun kept back his light
 To hide that mournful sight
 When Jesus died for me.

S. Childs Clarke

Dismissal (878747)

Parish Church Hymnal (1872) No.67

Lord, dismiss us with Thy blessing;
 Fill our hearts with joy and peace:
 Let us each, Thy love possessing,
 Triumph in redeeming grace;
 O refresh us,
 Traveling through life's wilderness.

John Fawcett

Domine Dirige Me (6466)
Parish Church Hymnal (1872) No.70

Father, Thy way, not mine.
 Though dark it be;
 Lead me by Thine own hand,
 Choose out the path for me.

Verse 4 begins as follows:

This tune is omitted from the 1902 Novello edition.

Dominus Regit Me (i) (CM)

Hymns Ancient and Modern (1868) No.330

The King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am His
And He is mine for ever.

Henry Williams Baker

Compare bars 1-3 with bars 1-3 of 'Crepusculum'...

...and bars 1-5 with bars 1-5 of 'Hosanna':

Dominus Regit Me (ii) (CM)

Hymns Ancient and Modern (1904) No. 421

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (one sharp). The time signature is common time (C). The melody in the treble clef begins with a half note D4, followed by a quarter note E4, and then a half note F#4. The bass clef accompaniment starts with a half note D3, followed by a quarter note E3, and then a half note F#3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef melody features a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef accompaniment continues with a half note G3, followed by a quarter note A3, and then a half note B3. The system concludes with a double bar line.

Dunholme (8888)

'Hymn for the end of the year' *Novello (1863)*

The first system of the musical score consists of two staves, treble and bass clef, in a key signature of one flat (B-flat major). The music is in 4/4 time. The first measure of the bass staff contains a note with a sharp sign, which is the subject of footnote (1). The system concludes with a double bar line.

— (1) —

The second system of the musical score continues from the first system. It also consists of two staves, treble and bass clef, in the same key signature and time signature. The system concludes with a double bar line and the text 'A - men.' written in the bass staff.

A - men.

The tide of time is rolling on,
 And now another year is gone;
 The end of all things soon will come;
 O may it bring us to our home.

Rev. Isaac Gregory Smith

(1) The 1902 Novello edition has bass C# (minor 6th lower) and D (8ve lower) on these two notes.

Durham (888888)

Bemrose Chorale Book (1863) No. 117

(1)

When gathering clouds around I view,
 And days are dark, and friends are few,
 On Him I lean, who not in vain
 Experienced every human pain;
 He sees my wants, allays my fears,
 And counts and treasures all my tears.

Robert Grant (2)

(1) Compare these bars with 11-12 of ANGELUS (G. Joseph, 1657)

(2) The full text of the verse is not set out in the Chorale Book

Dux Cœlestis (11.10.11.6)

Novello Edition of Dykes's Hymn Tunes (1902) No.114

When on my day of life the night is falling,
 And in the winds, from unsunned spaces blown,
 I hear far voices out of darkness calling
 My feet to paths unknown. (2)

John G. Whittier

(1) The Alto F# is explicitly shown in the 1902 edition, despite the fourth beat of the previous bar and the third beat of the present bar, both of which are clear indications of a modulation to the subdominant.

(2) This tune could not have been composed for these words, which were written six years after Dykes's death.

Dykes (Irregular)

The Congregational Hymn and Tune Book (1862) No.163

Other names:
THE STRAIN UPRaise

1. The Strain upraise of joy and Praise, *p* Al - le - lu - ia,

To the glory of their King, shall the ransomed peo - ple sing, *f* Al - le - lu - ia. *Repeat for vs 2-6*

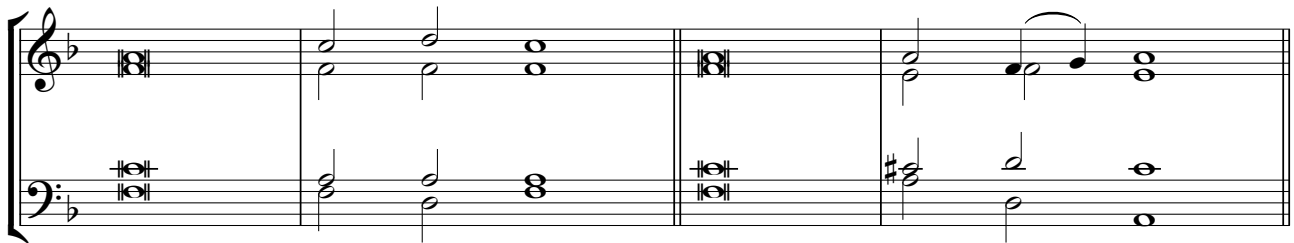
7. Ye Floods and o - cean Billows, Ye Storms and Win - ter Snow, Ye Days of

cloud - less beauty, Hoar Frost and sum - mer glow, *Repeat for vs 8-12*

Verses 13-18 *f* 19. Praise be done to the Three in One, Al - le - lu - ia, Alle -

lu - ia, *p* Al - le - lu - ia. *f* A - men, A - men.

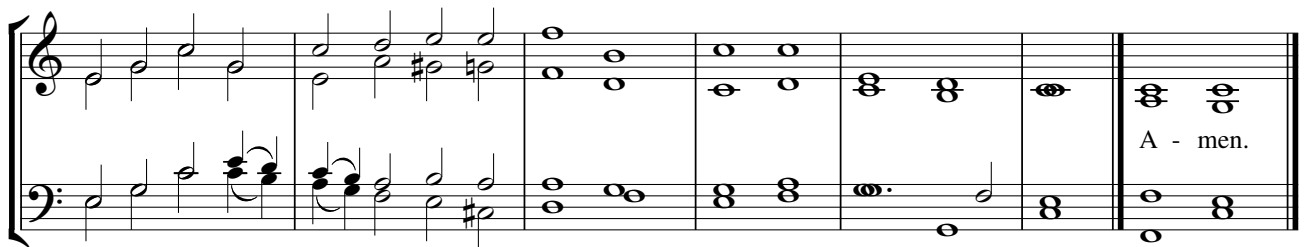
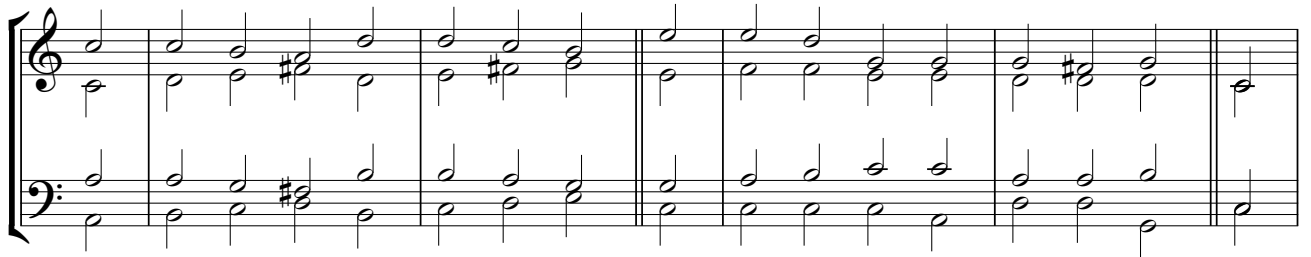
Easter Chant (Irregular)

Hymns Ancient and Modern (1875) No.126

Light's glittering morn bedécks the sky;
Heaven thunders forth its víctor-cry;
The glad earth shouts her tríumph high,
And groaning hell makes wild reply;

*Trans from the Latin
by John Mason Neale*

Eastergate (888888)

Congregational Church Music (1871)

We sing His love, who once was slain,
 Who soon o'er death revived again,
 That all His saints through Him might have
 Eternal conquests o'er the grave.

*Soon shall the trumpet sound, and we
 Shall rise to immortality.*

Rowland Hill

Compare with 'We lift our hearts to Thee, our head'

Ecce Homo (77.77.77.77)

Novello Edition of Dykes's Hymn Tunes (1902) No. 59

The musical score is written for piano and consists of five systems. The first system begins with a mezzo-forte (*mf*) dynamic and includes accents. The second system features a crescendo (*cresc.*). The third system has mezzo-forte (*mf*) and fortissimo (*sf*) dynamics. The fourth system starts with pianissimo (*pp*) and includes a crescendo (*cresc.*). The fifth system features fortissimo (*ff*) and pianissimo (*pp*) dynamics, ending with the text "A - men.".

Bound upon the accursèd tree,
 Faint and bleeding, who is He?
 By the eyes so pale and dim,
 Streaming blood, and writhing limb,
 By the flesh with scourges torn,
 By the crown of twisted thorn,
 By the side so deeply pierced,
 By the baffled, burning thirst,
 By the drooping death-dew'd brow,
 Son of Man, 't is Thou! 't is Thou!

Henry Hart Milman

Ecce Panis (Irregular)

*Hymns Ancient and Modern (1868) No. 349**Slowly, and with expression*

mf Lo! the an-gels' Food is giv - en To the pil-grim who hath stri - ven;

See the chil-dren's Bread from hea - ven, Which on dogs may ne'er be spent:

Truth the an-cient types ful - fill - ing, I - saac bound, a vic-tim will - ing,

Pas-chal Lamb its life-blood spill - ing, Man-na to the fa-thers sent. (Org.)

pp Ve - ry Bread, Good Shep-herd, tend us; Je - su, of Thy love be -
tend us;

cresc.

friend us; Thou re-fresh us, Thou de - fend us,

cresc. *f*

Thine e - ter - nal good-ness send us In the land of life to

Cal. *pp* *p* know - est,

see: (Org.) Thou who all things canst and know - est,

know - est,

cresc.

Who on earth such food be stow - est, Grant us with Thy saints, though

low - est, Where the heav'n-ly Feast Thou shew - est, Fel - low

dim. *rall.*

heirs and guests to be. A - men.

Ecce Signum (6565T)

Novello Edition of Dykes's Hymn Tunes (1902) No.228

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a dotted quarter note on D4, followed by a quarter note on E4, and then a quarter note on F#4. The bass clef accompaniment starts with a dotted quarter note on D3, followed by a quarter note on E3, and then a quarter note on F#3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef melody features a dotted quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The bass clef accompaniment consists of a dotted quarter note on G3, followed by a quarter note on A3, and then a quarter note on B3. The system ends with a double bar line.

The third system of musical notation continues the piece. The treble clef melody features a dotted quarter note on C5, followed by a quarter note on B4, and then a quarter note on A4. The bass clef accompaniment consists of a dotted quarter note on C4, followed by a quarter note on B3, and then a quarter note on A3. The system ends with a double bar line.

The fourth system of musical notation concludes the piece. The treble clef melody features a dotted quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. The bass clef accompaniment consists of a dotted quarter note on G3, followed by a quarter note on A3, and then a quarter note on B3. The system ends with a double bar line. The text "A - men." is written below the final notes of the treble clef.

Forward! be our watchword, steps and voices joined;
 Seek the things before us, not a look behind;
 Burns the fiery pillar at our army's head;
 Who shall dream of shrinking, by our Captain led?
 Forward through the desert, through the toil and fight;
 Jordan flows before us; Zion beams with light.

Henry Alford

Ecce Victor (DCM)

Novello Edition of Dykes's Hymn Tunes (1902) No.179

The first system of musical notation consists of two staves, treble and bass clef. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and single notes in the bass line.

The second system continues the melody and accompaniment. It includes dynamic markings such as accents (>) and a fermata over a note in the treble staff. The bass line continues with rhythmic accompaniment.

The third system shows further development of the melody and accompaniment. The treble staff features some chromatic movement and a fermata. The bass line provides a steady accompaniment.

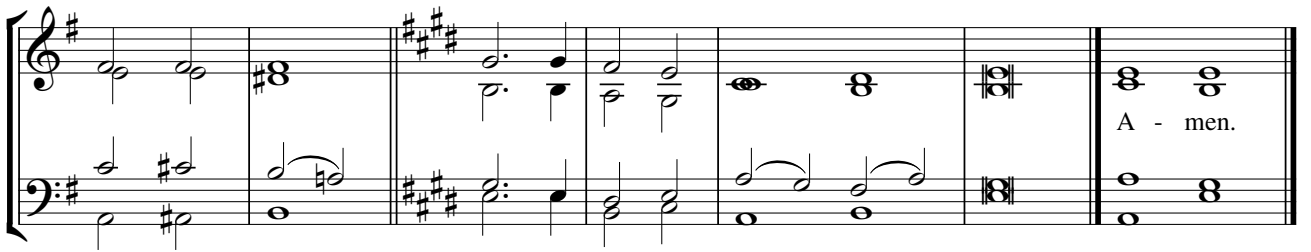
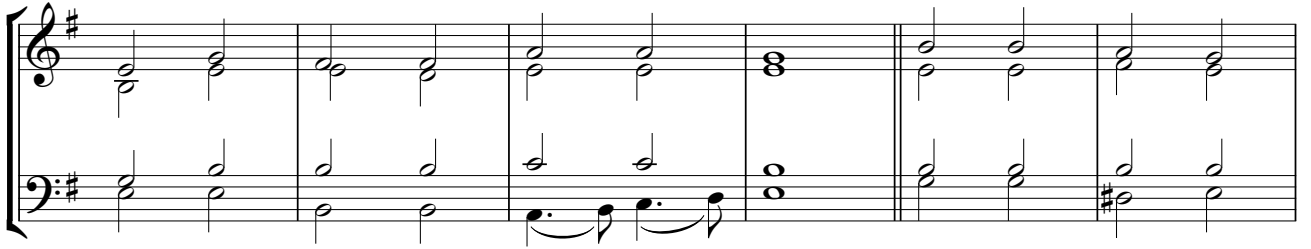
The fourth system concludes the piece. It includes performance instructions: *dim. rall.* (diminuendo, rallentando), *f* (forte), and *a tempo*. The text "Voices in Unison" is written above the treble staff. The piece ends with a double bar line and the text "A - men." written below the treble staff.

The Son of God goes forth to war,
 A kingly crown to gain;
 His blood red banner streams afar:
 Who follows in His train?
 Who best can drink his cup of woe,
 Triumphant over pain,
 Who patient bears his cross below,
 He follows in His train.

Reginald Heber

Eleison (777)

Novello Edition of Dykes's Hymn Tunes (1902) No. 50



Lord, in this Thy mercy's day,
 Ere it pass for aye away,
 On our knees we fall and pray.
Isaac Williams

Eleutheria (7676D)

New Mitre Hymnal (1875) No. 42

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *mf*. The music features a series of chords and melodic lines in both hands, with some notes beamed together.

The second system of musical notation continues the piece. It begins with a *cresc.* (crescendo) marking. The notation includes various chordal textures and melodic fragments across the two staves.

The third system of musical notation shows further development of the harmonic and melodic material. It features a variety of chordal structures and melodic lines in both the treble and bass staves.

The fourth system of musical notation continues the composition. It includes a variety of chordal textures and melodic lines, with some notes beamed together.

The fifth and final system of musical notation concludes the piece. It features a variety of chordal textures and melodic lines, ending with a double bar line.

Hail to the Lord's anointed, great David's greater Son!
 Hail in the time appointed, His reign on earth begun!
 He comes to break oppression, to set the captive free;
 To take away transgression and rule in equity.

James Montgomery

Elvet (CM)

The Congregational Hymn and Tune Book (1862) No.252

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is primarily in the treble clef, with accompaniment in the bass clef. The first four measures are separated by a repeat sign. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

The second system of musical notation continues from the first system. It also consists of two staves, treble and bass clefs. The melody concludes with a half note G4. The bass line ends with a half note G3. The system concludes with a double bar line, followed by two measures of sustained chords in both staves, with the text "A - men." written below the treble staff.

Spirit of Wisdom, guide Thine Own,
 Who make Thee now their Choice;
 That they may never walk alone,
 But hear Thy Heavenly Voice.

J. H. Buttersorth

'Ere I Sleep' (8336)

Novello Edition of Dykes's Hymn Tunes (1902) No.244

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in 4/4 time. The first four measures show a steady accompaniment with a dotted quarter note in the treble. The fifth measure features a long, sweeping melisma line that spans across the fifth and sixth measures. The piece concludes with a final chord in the sixth measure.

The second system of musical notation continues from the first system. It also consists of two staves, treble and bass clef, in the same key signature and time signature. The melody continues in the treble clef. The final measure of this system contains the lyrics "A - men." written below the notes. The system ends with a double bar line.

Ere I sleep, for ev'ry favour
This day show'd
By my God,
I do bless my Saviour.

John Cennick

Esca Viatorum (i) (886D)

Hymns Ancient and Modern (1868) No.346

O Food that weary pilgrims love,
 O Bread of angel hosts above,
 O Manna of the saints,
 The hungry soul would feed on Thee;
 Ne'er may the heart unsolaced be
 Which for Thy sweetness faints.

Maintzich Gesangbuch, 1661
trans by the compilers of HA&M

Esca Viatorum (ii) (886D)

Hymns Ancient and Modern (1875) No.314

(1)

(2) *dim.* (3) *mf*

cresc. *dim.* (4)

A - men.

O Food that weary pilgrims love,
 O Bread of angel hosts above,
 O Manna of the saints,
 The hungry soul would feed on Thee;
 Ne'er may the heart unsolaced be
 Which for Thy sweetness faints.

Maintzich Gesangbuch, 1661
trans by the compilers of HA&M

The 1904 edition of HA&M has the following differences:

- (1) soprano B \flat and tenor D on this chord;
- (2) alto D, bass F;
- (3) soprano two crotchets; and
- (4) ditto.

Etiam et Mihi (87873)
The Hymnal Companion (1870) No.154

(1)

cresc. (2) *pp*

A - men.

Lord, I hear of showers of blessing,
 Thou art scatt'ring full and free;
 Showers the thirsty land refreshing;
 Let some droppings fall on me—
 Even me.

Elizabeth Codner

(1) The *Song of Praise* has alto D \sharp on this crotchet and on beat 1 of bar 2; and a bass F \sharp on beat 1 of bar 2. It also has the following conclusion:

(2) The 1904 edition of HA&M has a semibreve on this chord.

Eucharist (868688)

The Hymnal Companion (1870) No.285

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#). The music is written in a style typical of 19th-century hymnals, with chords and simple melodic lines. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time and consists of 12 measures.

The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#). The music is written in a style typical of 19th-century hymnals, with chords and simple melodic lines. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time and consists of 12 measures.

The third system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#). The music is written in a style typical of 19th-century hymnals, with chords and simple melodic lines. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time and consists of 12 measures.

Lord, when before Thy throne we meet,
Thy goodness to adore,
From heaven, th' eternal mercy-seat,
On us Thy blessing pour;
And make our inmost souls to be
An habitation meet for Thee.

Tressilian G. Nicholas

Eucharistica (8.10.10.10.8.6)

The Song of Praise (1875) No.454

$\text{♩} = 80^{(1)}$
p *mf*
f
p
cresc. *pp*
 A - men.

O Holy Jesu, Prince of Peace!
 Thy Peace be with us gathering round Thy board,
 Where the sweet presence of an unseen Lord
 Waits to be gracious, charged with full release
 To every heavy-laden soul
 Which here remembers Thee.

Robert Brown-Borthwick

(1) This is the editor's metronome mark. Dykes had marked it at $\text{♩} = 92$.

Eucharisticon (8686D)

Novello Edition of Dykes's Hymn Tunes (1902) No.182

First system of musical notation for the Eucharisticon. It consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The first measure is marked *mf*. The second measure is marked *dim.*. The third measure is marked *mf*. The system ends with a double bar line and a repeat sign.

Second system of musical notation for the Eucharisticon. It consists of two staves (treble and bass clef) with a key signature of two flats. The first measure is marked *dim.*. The second measure is marked *mf*. The system ends with a double bar line and a repeat sign.

Third system of musical notation for the Eucharisticon. It consists of two staves (treble and bass clef) with a key signature of two flats. The first measure is marked *p*. The second measure is marked *cresc.*. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation for the Eucharisticon. It consists of two staves (treble and bass clef) with a key signature of two flats. The first measure is marked *f*. The second measure is marked *dim.*. The third measure is marked *rit.*. The system ends with a double bar line and the text "A - men." written below the notes.

Again before Thine altar, Lord,
 We tell our sinful tale;
 And humbly bide Thy pardoning Word,
 Which ne'er is known to fail.
 Absolved by Thee so oft before,
 So oft again we sin;
 Again we seek Thy mercy-door,
 O Mercy! take us in!

R.K. Bolton

Evening Hymn (84848884)

Novello Edition of Dykes's Hymn Tunes (1902) No.3

God, that madest earth and heaven,
 Darkness and light,
 Who the day for toil hast given,
 For rest the night:
 May thine angel guards defend us,
 Slumber sweet thy mercy send us;
 Holy dreams and hopes attend us,
 This livelong night.

Reginald Heber

Evermore (8787877)

Novello Edition of Dykes's Hymn Tunes (1902) No. 35

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

The second system of musical notation continues the piece with two staves in the same key signature and clefs. It includes various rhythmic patterns and rests, maintaining the melodic and harmonic structure.

The third system of musical notation continues the piece with two staves. It features a variety of note values and rests, contributing to the overall texture of the hymn.

The fourth system of musical notation concludes the piece with two staves. The lyrics "A - men." are written below the notes in the upper staff. The music ends with a final cadence.

Of the Father's love begotten,
 Ere the worlds began to be,
 He is Alpha and Omega,
 He the source, the ending He,
 Of the things that are, that have been,
 And that future years shall see,
 Evermore and evermore!

*Trans. from the Latin by
 John Mason Neale*

'Every Morning the Red Sun' (757577)

The Sarum Hymnal (1869) No. 276

Every morning the red sun
Rises warm and bright;
But the evening cometh on,
And the dark, cold night.
There's a bright land far away,
Where 'tis never-ending day.

Cecil Frances Alexander

Is it unkind to fancy a similarity between bars 10-13 of this children's hymn with a 17th century lullaby with which JBD would undoubtedly have been familiar...?

Exspecto (13.13.D)

Novello Edition of Dykes's Hymn Tunes (1902) No.139

First system of musical notation for 'Exspecto'. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 100. The first measure is marked *mf* and the second measure is marked *p*. The music features a series of chords in the right hand and a steady bass line in the left hand.

Second system of musical notation. It continues the grand staff from the first system. The first measure is marked *cresc.* and the second measure is marked *dim.*. The music continues with chords and a bass line.

Third system of musical notation. It continues the grand staff. The first measure is marked *mf* and the second measure is marked *cresc.*. The final measure of the system is marked *f*. The music features a more active bass line with some eighth notes.

Fourth system of musical notation. It continues the grand staff. The first measure is marked *p*. The system concludes with a double bar line and the text 'A - men.' written below the staff.

O Jesus, Thou art standing, outside the fast closed door,
In lowly patience waiting to pass the threshold o'er:
Shame on us, Christian brothers, His Name and sign who bear,
O shame, thrice shame upon us, to keep Him standing there.

Willam W. How

Faith (1) (CM)*Psalms and Hymns for Divine Worship (1866) No. 247*

Other names:
 BONE PASTOR
 DULCIS MEMORIA
 FIDES
 ST. FAITH

The image displays two systems of musical notation for the hymn 'Faith (1) (CM)'. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The first system contains 8 measures, and the second system contains 8 measures. The music is primarily homophonic, featuring chords and simple melodic lines in both hands. The piece concludes with a final cadence in the second system.

A mind at perfect peace with God;
 Oh, what a word is this!
 A sinner reconciled through blood;
 This, this indeed is peace!

Horatius Bonar

Faith (2) (777777)

The Hymnal with Tunes Old and New (1872) No. 391

Other names:
ROCK OF AGES
GETHSEMANE
TRUST

Rock of Ages, cleft for me,
 Let me hide myself in Thee;
 Let the water and the blood
 From Thy riven side which flowed,
 Be of sin the double cure,
 Cleanse me from its guilt and power.
Augustus M. Toplady

The Novello 1902 collected edition of Dykes's Hymn Tunes changes harmony and melody in the last line as follows:

Faithful in Thy Love (55.10D)
Eight Original Harvest Hymns (1880) No. 2

Other names:
 AMOR FIDELIS
 'FRAMER OF THE LIGHT'
 LUX MATUTINA

After last verse

Faithful in Thy love
 As the seasons move,
 A Father's hand, in Thine, O God, we hail:
 Still as ages run
 Thy behest is done,
 The seed-time and the Harvest do not fail.

S. Childs Clarke

Farne (88889)

Novello Edition of Dykes's Hymn Tunes (1902) No.136

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a quarter note D4, followed by a dotted quarter note E4, and then a half note F#4. The bass clef accompaniment starts with a quarter note D3, followed by a dotted quarter note E3, and then a half note F#3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble clef melody features a quarter note G4, a dotted quarter note A4, and a half note B4. The bass clef accompaniment includes a quarter note G3, a dotted quarter note A3, and a half note B3. The system ends with a double bar line.

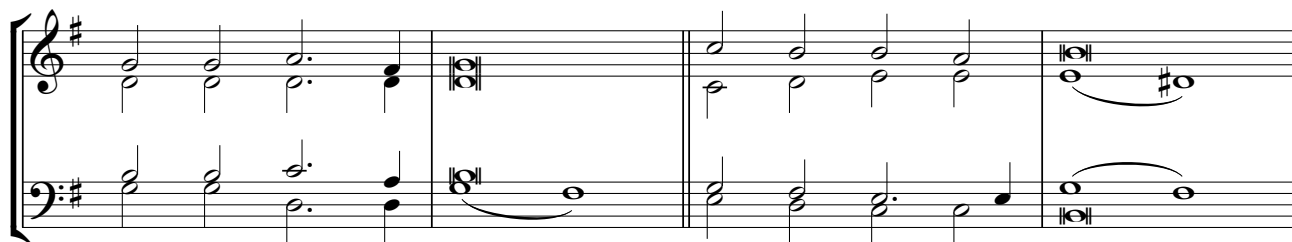
The third system of musical notation concludes the piece. The treble clef melody has a quarter note C5, a dotted quarter note B4, and a half note A4. The bass clef accompaniment features a quarter note C4, a dotted quarter note B3, and a half note A3. The system ends with a double bar line and the text 'A - men.' written below the staves.

O Lord, Thy heavenly grace impart,
 And fix my frail, inconstant heart;
 Henceforth my chief desire shall be
 To dedicate myself to thee,
 To Thee, my God, to Thee!

*Jean-Frédéric Oberlin
 trans Lucy Wilson*

Fatherland (558855)

Novello Edition of Dykes's Hymn Tunes (1902) No.150



Jesu, still lead on,
 Till our rest be won;
 And, although the way be cheerless,
 We will follow, calm and fearless:
 Guide us by Thy Hand
 To our Fatherland.

Nikolaus Von Zinzendorf
Trans. Lucy Borthwick

Fiat Lux (664.6664)

Hymns Ancient and Modern (1875) No.360

The first system of musical notation consists of two staves, treble and bass clef, in the key of A major (three sharps). The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef accompaniment consists of chords: A2-A4, B2-B4, C3-C5, B2-B4, A2-A4, G2-G4, F2-F4, E2-E4, D2-D4, C2-C4. The system concludes with a crescendo (*cresc.*) leading into the next system.

The second system of musical notation continues from the first. It begins with a piano (*p*) dynamic. The treble clef melody continues with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef accompaniment continues with chords: D2-D4, C2-C4, B1-B3, A1-A3, G1-G3, F1-F3, E1-E3, D1-D3, C1-C3. The system concludes with a crescendo (*cresc.*) leading into the final system.

The third system of musical notation concludes the piece. It begins with a fortissimo (*ff*) dynamic and a *rall.* (rallentando) marking. The treble clef melody features a series of quarter notes: D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef accompaniment continues with chords: D2-D4, C2-C4, B1-B3, A1-A3, G1-G3, F1-F3, E1-E3, D1-D3, C1-C3. The system concludes with a double bar line and the lyrics "A - men." written below the notes.

Thou, Whose Almighty Word
Chaos and darkness heard,
And took their flight,
Hear us, we humbly pray,
And where the Gospel-day
Sheds not its glorious ray,
Let there be light.

John Marriott

Finchale (LM)

The Congregational Hymn and Tune Book (1862) No.21

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (indicated by two sharps). The music is in 4/4 time. The first four measures feature a steady accompaniment with chords in the treble and single notes in the bass. The fifth measure has a fermata over the treble staff, and the sixth measure concludes the system with a final chord.

The second system of musical notation continues the two-staff arrangement. It features a more active melody in the treble staff, with eighth and sixteenth notes, while the bass staff provides a supporting accompaniment with eighth notes and chords. The system concludes with a final chord in the sixth measure.

The third system of musical notation concludes the piece. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The system ends with a double bar line and the text 'A - men.' written below the notes in the final two measures.

Jesu! Redeemer of the world!
Who in the earliest dawn of light
Wast from Eternal ages born,
Co-equal with the Father's Might.

First Fruits (878787)

Hymns Ancient and Modern (1875) No.385



God the Father, Whose creation
 Gives to flowers and fruits their birth,
 Thou, Whose yearly operation
 Brings the hour of harvest mirth,
 Here to Thee we make oblation
 Of the August-gold of earth.

John Mason Neale

'For all the saints' (1)(ii) (10.10.10.4)

Novello Edition of Dykes's Hymn Tunes (1902) No.173

Other names:

ENDEL

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5. The accompaniment features a steady bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

The second system continues the melody and accompaniment. The melody features a series of eighth notes: G5, A5, B-flat5, C6, D6, E6, F6, G6. The accompaniment continues with the same bass line, adding some chordal texture with pairs of eighth notes.

The third system concludes the piece. The melody has a dynamic marking of *f* (forte) and features a series of quarter notes: G5, A5, B-flat5, C6, D6, E6, F6, G6. The accompaniment continues with the same bass line. The piece ends with a double bar line and the text "A - men." written below the treble staff.

For all the saints, who from their labours rest,
 Who Thee by faith before the world confessed,
 Thy Name, O Jesus, be forever blessed.
 Alleluia, Alleluia!

William W. How

'For all the saints' (2) (10.10.10.4)

Novello Edition of Dykes's Hymn Tunes (1902) No.172

For all the saints, who from their labours rest,
 Who Thee by faith before the world confessed,
 Thy Name, O Jesus, be forever blessed.
 Alleluia, Alleluia!

William W. How

'From Far Away' (Irregular)

Christmas Carols New and Old (1871) No.40

mf *pp*

From far a - way we come to you, The

ten. *mf*

snow in the street and the wind on the door, To

tell of great ti - dings strange - and true,

p *f*

Min - strels and maids - stand forth on the floor, Stand forth on the

mf

floor. From far a - way we come to you, To

tell of great ti - dings strange and true, From far a - way we

come to you, To tell of great ti - dings strange

and true

William Morris

Gerontius (CM)

Hymns Ancient and Modern (1868) No.305

The first system of musical notation consists of two staves, treble and bass clef, in the key of A major (two sharps). The music is in common time (C.M.). The first staff contains a melody of quarter notes: A4, B4, C5, B4, A4. The second staff contains a bass line of quarter notes: A2, B2, C3, B2, A2. The system concludes with a double bar line.

The second system of musical notation continues the piece. The first staff has a melody of quarter notes: G4, F4, E4, D4, C4. The second staff has a bass line of quarter notes: G2, F2, E2, D2, C2. The system concludes with a double bar line.

The third system of musical notation concludes the piece. The first staff has a melody of quarter notes: B4, A4, G4, F4, E4. The second staff has a bass line of quarter notes: B2, A2, G2, F2, E2. The system concludes with a double bar line. The word "Amen" is written below the notes in the final measure.

Praise to the Holiest in the height
 And in the depth be praise;
 In all His words most wonderful,
 Most sure in all His ways.

John Henry Newman

Compare bars 1-3 with bars 1-3 of ALMSGIVING:

The comparison section consists of two staves, treble and bass clef, in the key of A major. The first staff has a melody of quarter notes: A4, B4, C5, B4, A4. The second staff has a bass line of quarter notes: A2, B2, C3, B2, A2. The system concludes with a double bar line.

Gethsemane (77.77.77)

Congregational Hymn and Tune Book (1862) No.156

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major/D minor). The melody is primarily in the treble clef, featuring a mix of quarter and eighth notes with some rests. The bass clef provides a steady accompaniment with chords and moving lines.

The second system continues the piece. It begins with a *cresc.* (crescendo) marking in the treble staff. The melody becomes more active with eighth notes. A *f* (forte) dynamic marking appears in the treble staff towards the end of the system. The bass staff continues with harmonic support.

The third system concludes the piece. It starts with a *p* (piano) dynamic marking. The melody features a *cresc.* (crescendo) and then a *dim.* (diminuendo) marking. The system ends with a double bar line and the text "A - men." written below the treble staff.

Rock of Ages, cleft for me,
 Let me hide myself in Thee;
 Let the Water and the Blood,
 From Thy wounded Side which flowed,
 Be of sin the double cure,
 Save from wrath and make me pure.

Augustus M. Toplady

Glastonbury (77.77.77)

Psalms and Hymns (1867) Page 231

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). It contains four measures of music. The melody in the treble clef is primarily composed of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system of musical notation continues the piece with two staves in the same key signature. It contains four measures of music, maintaining the melodic and harmonic structure established in the first system.

The third system of musical notation concludes the piece with two staves in the same key signature. It contains four measures of music, ending with a double bar line and the text "A - men." written below the notes.

Rock of Ages, cleft for me,
 Let me hide myself in thee!
 Let the water and the blood,
 From thy riven side which flowed,
 Be of sin the double cure,
 Cleanse me from its guilt and power.

Augustus M. Toplady

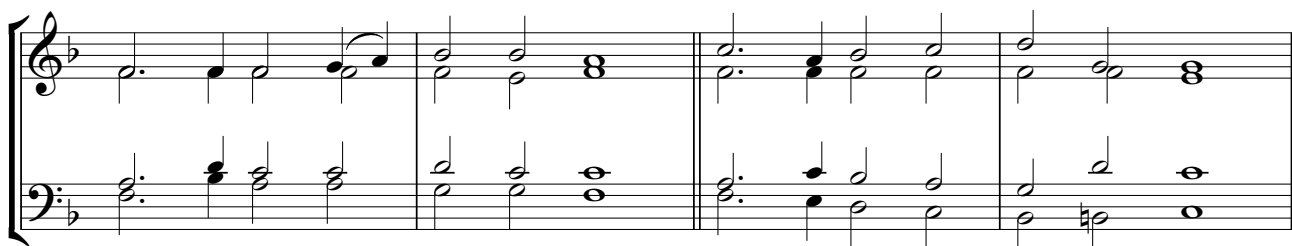
Compare bars 1—4 with ORIENS EX ALTO...

The musical notation for ORIENS EX ALTO consists of two staves in a key signature of three flats. It contains four measures of music, which are identical to the first system of Glastonbury.

...and SANCTE SPRITUS

The musical notation for SANCTE SPRITUS consists of two staves in a key signature of three sharps (F-sharp, C-sharp, G-sharp). It contains four measures of music, which are identical in structure to the first system of Glastonbury.

Glebe Field (7777)

Hymns Ancient and Modern (1875) No.153

Joy! because the circling year
Brings our day of blessings here;
Day when first the light divine
On the Church began to shine.

John Ellerton

Gloria No.1 (11.10.11.10)

Novello Edition of Dykes's Hymn Tunes (1902) No.246

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has one flat (B-flat). The music is primarily homophonic, featuring chords and simple melodic lines. The first four measures are followed by a double bar line, and the next two measures conclude the system.

The second system of musical notation continues the piece. It features a repeat sign at the beginning of the first measure. The melody in the treble clef has a more active line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment. The system ends with a double bar line.

The third system of musical notation concludes the piece. It features a repeat sign at the beginning of the first measure. The final measure of the system contains the lyrics 'A - men.' written below the treble clef staff. The system ends with a double bar line.

Glory to God, in the highest is ringing,
Clear from a-far it is echoing still,
Glory to God, for the Angels are singing,
Peace upon earth for the men of good will.

W.J. Irons

Gloria No.2 (11.10.11.10)

Novello Edition of Dykes's Hymn Tunes (1902) No.247

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

The second system continues the melody and accompaniment. The treble clef melody includes a sharp sign on the second measure, indicating a change in the melodic line. The bass clef accompaniment maintains its rhythmic and harmonic structure.

The third system concludes the piece. The treble clef melody ends with a final chord. The bass clef accompaniment provides a solid harmonic foundation. The system ends with a double bar line.

Glory to God, in the highest is ringing,
Clear from a-far it is echoing still,
Glory to God, for the Angels are singing,
Peace upon earth for the men of good will.

W.J. Irons

God's Acre (DLM)

'Four Hymns' by Godfrey Thring (1875) No. 2

mf

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a quarter note D, followed by a dotted quarter note E, and then a series of eighth notes: F#, G, A, B, A, G, F#. The bass clef accompaniment starts with a quarter note D, followed by a dotted quarter note E, and then a series of eighth notes: F#, G, A, B, A, G, F#.

The second system of musical notation continues the melody and accompaniment from the first system. The treble clef melody features a series of eighth notes: F#, G, A, B, A, G, F#, followed by a quarter note D. The bass clef accompaniment continues with eighth notes: F#, G, A, B, A, G, F#.

The third system of musical notation includes dynamic markings. The treble clef melody has a series of eighth notes: F#, G, A, B, A, G, F#, followed by a quarter note D. The bass clef accompaniment continues with eighth notes: F#, G, A, B, A, G, F#. The word *cresc.* is written above the treble clef staff in two places.

The fourth system of musical notation includes dynamic markings. The treble clef melody has a series of eighth notes: F#, G, A, B, A, G, F#, followed by a quarter note D. The bass clef accompaniment continues with eighth notes: F#, G, A, B, A, G, F#. The word *f* is written above the treble clef staff at the beginning, and the word *p* is written above the treble clef staff in the middle.

The fifth system of musical notation includes the tempo marking *ral - en - tan - do.* above the treble clef staff. The treble clef melody has a series of eighth notes: F#, G, A, B, A, G, F#, followed by a quarter note D. The bass clef accompaniment continues with eighth notes: F#, G, A, B, A, G, F#. The system ends with a double bar line and the word *A - men.* written below the bass clef staff.

Beneath the Church's hallow'd shade,
 We consecrate, O Lord, to Thee,
 This plot of ground, wherein to lay
 The remnants of mortality;
 That they who bear upon their brows
 The Cross, O Christ, that Thou hast borne,
 May here—the Cross above their graves—
 Await the resurrection morn.

Godfrey Thring

God's House (14.14.14.14.14)

'Four Hymns' by Godfrey Thring (1875) No. 1

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is written in a 14.14.14.14.14 rhythm. The first four measures feature a steady accompaniment of quarter notes in the bass and chords in the treble. The fifth measure is a whole rest in both staves, followed by a double bar line.

The second system continues the accompaniment. It features a dynamic marking of *f* (forte) at the beginning of the system. The music consists of quarter notes and chords in both staves, with a double bar line after the fifth measure.

The third system begins with a dynamic marking of *dim.* (diminuendo). The music continues with quarter notes and chords. There is a double bar line after the fifth measure, and a *ten.* (ritardando) marking above the sixth measure.

The fourth system features a dynamic marking of *f* (forte) at the beginning. The music continues with quarter notes and chords. There is a double bar line after the fifth measure, and a *ten. ten. ten.* (ritardando) marking above the sixth measure.

The fifth system begins with a dynamic marking of *p* (piano) and a *rall.* (ritardando) marking. The music continues with quarter notes and chords. There are three accent marks (>) above the sixth, seventh, and eighth measures. The system concludes with a double bar line and the text "A - men." written below the notes.

O Thou who sitt'st enthroned above all worlds both great and small,
 Who in the boundless realms of space hast made and placed them all;
 Who art from countless ages past, for ages yet to be,
 Shalt ever live and reign on High, o'er all eternally;
 Whilst those who by Thy power were made; still by Thy bounty live;
 Hear Thou in Heav'n, Thy dwelling place, and hearing, Lord, forgive.
 Godfrey Thring

'God that madest earth and heaven' (84848884)

Hymnal for use in the English Church (1866) Supplement No.49

Other names:

VESPERS

dim. mf

p cresc.

dim. cresc. pp

A - men.

God, that madest earth and heaven,
 Darkness and light,
 Who the day for toil hast given,
 For rest the night:
 May thine angel guards defend us,
 Slumber sweet thy mercy send us;
 Holy dreams and hopes attend us,
 This livelong night.

Reginald Heber

Grace after meals

From *The Psalms, Canticles, Hymns, &c. sung at...the first festival of the Launceston District Association of Church Choirs (1872)* (Durham University Pratt Green MS17 p.377)

$\text{♩} = 56$

mf For this and count - less mer - cies be All glo - ry, *ff*

Tri - une God, to Thee; *p* To serve Thee, — Lord, our *cresc.*

hearts in - cline, *ff*⁽¹⁾ Make bo - dy, soul and spi - rit

Thine. Al - le - lu - ia, *rall.* A - men. A - men.

(1) Part of the tenors and basses to sing the melody of this line in unison.

Choral Graces: Grace before meals (i)

From 'The Psalms, Canticles, Hymns, &c. sung at...the first festival of the Launceston District Association of Church Choirs (1872)' (Durham University Pratt Green MS17 p.377)

♩ = 50

mf

O thou by whom all crea - tures live,

cresc.

Who dost our food and rai - ment give,

f

Those gifts of Thine, O sanc - ti - fy,

dim.

As we Thy Name do glo - ri - fy.

A - men, A - men.

Choral Graces: Grace before meals (ii)

Novelo Edition of Dykes's Hymn Tunes (1902) No. 262

mf

O thou by whom all crea - tures live,

cresc.

Who dost our food and rai - ment give,

f

Those gifts of Thine, O sanc - ti - fy,

As we Thy Name do glo - ri - fy.

A - men, A - men.

Gracias Agimus (12.11.12.11)

'Four Hymns' by Godfrey Thring (1875) No. 3

The first system of music is in 12/11 time, marked with a forte *f* dynamic. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note chord (F4, A4) and continues with a series of chords and moving lines. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble staff features a series of chords, including a half note chord (F4, A4) and a half note chord (G4, B4). The bass staff continues with chords and moving lines.

The third system begins with a piano *p* dynamic. The treble staff has a half note chord (F4, A4) and a half note chord (G4, B4). The bass staff continues with chords and moving lines. A *cresc.* (crescendo) marking is placed above the treble staff in the third measure.

The fourth system continues with a forte *f* dynamic. The treble staff features a half note chord (F4, A4) and a half note chord (G4, B4). The bass staff continues with chords and moving lines.

The fifth system begins with a forte *f* dynamic, followed by a piano *p* dynamic, and ends with a fortissimo *ff* dynamic. The treble staff has a half note chord (F4, A4) and a half note chord (G4, B4). The bass staff continues with chords and moving lines.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and ties.

The second system of music continues with two staves. It begins with a piano (*p*) dynamic marking. A crescendo (*cresc.*) marking is placed above the staff. The music includes long phrasing slurs that span across multiple measures in both staves.

The third system of music concludes the piece. It features two staves with a final cadence. The text "A - men." is written in the bass staff at the end of the system.

O sing to the Lord with a psalm of thanksgiving,
 For great is His wisdom, and great is His love;
 Your voices raise heav'nward, that angels descending
 May join in our chorus, and bear it above.
 To Christ our song is raised today,
 To Christ the everlasting King,
 To Him let all their homage pay,
 To Him their sweetest anthems sing,
 For evermore.

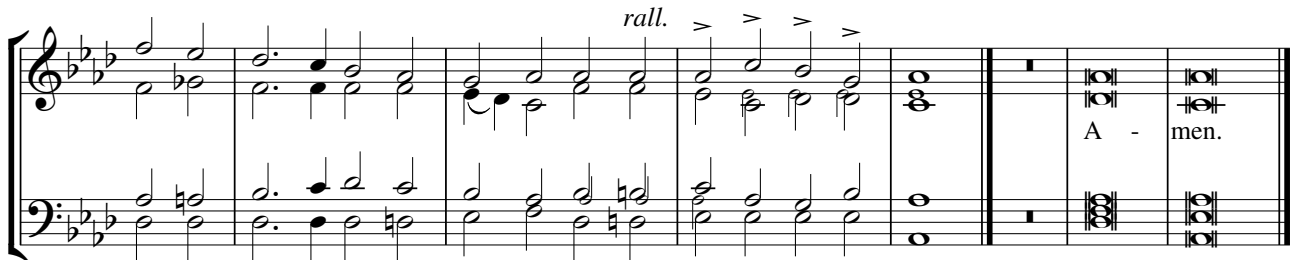
Godfrey Thring

Hark, the sound (i) (8787D)

The Anglican Hymn Book (1871) No.220

Other names:

CHANCEL
ILLUMINATOR
SANCTUARY

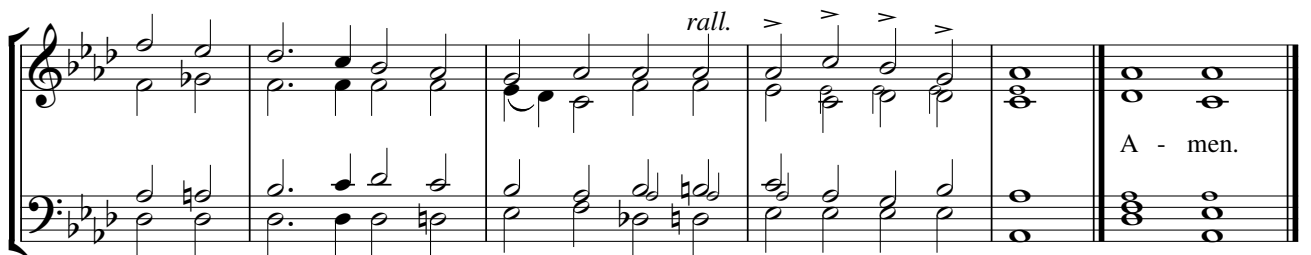
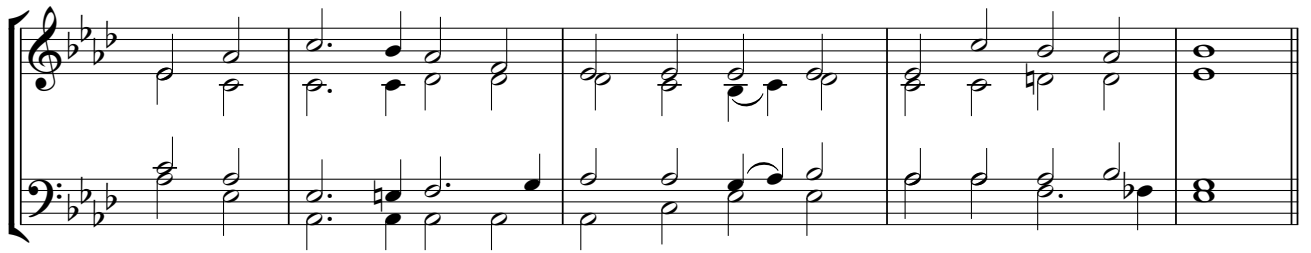


Hark! the sound of holy voices,
Chanting at the crystal sea,
Hallelujah! Hallelujah!
Hallelujah! Lord, to Thee!
Multitudes, which none can number,
Like the stars in glory stand,
Clothed in white apparel, holding
Palms of vict'ry in their hand.

Christopher Worsworth

Sanctuary (ii) (15.15.15)
Hymnal Companion (1872) No. 269

Other names:
 CHANCEL
 HARK, THE SOUND
 ILLUMINATOR



Hark the sound of holy voices, chanting at the crystal sea,
 Hallelujah, Hallelujah, Hallelujah! Lord, to Thee;
 Multitudes, which none can number, like the stars in glory stand
 Clothed in white apparel, holding palms of victory in their hand.

Christopher Worsworth

'Hark! the voice of love' (878747)

*The Sarum Hymnal (1868) No.133***Other names:**CALVARY
'IT IS FINISHED'

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and moving lines in both hands.

The second system of musical notation continues the piece with two staves. It maintains the same key signature and time signature. The melody continues with similar rhythmic patterns, and the accompaniment provides harmonic support.

The third system of musical notation concludes the piece with two staves. It includes dynamic markings: *pp* (last verse *f*) and *cresc.* The notation shows a final cadence with a double bar line and repeat signs.

Hark! the voice of love and mercy
 Sounds aloud from Calvary;
 See, it rends the rocks asunder,
 Shakes the earth, and veils the sky:
 "It is finished!" Hear the dying Saviour cry.

Jonathan Evans

Hawerby (66666676)

Novello Edition of Dykes's Hymn Tunes (1902) No.98

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, featuring a series of chords and moving lines. The bass clef provides a steady accompaniment with chords and a few moving notes.

The second system continues the musical notation from the first system, maintaining the same key signature and structure of two staves.

The third system continues the musical notation from the second system, maintaining the same key signature and structure of two staves.

The fourth system concludes the musical notation. It begins with a *cresc.* (crescendo) marking and a *p* (piano) dynamic marking. The system ends with a double bar line and a final chord. Below the double bar line, the text "A - men." is written in a stylized font, with "A" and "men." on separate lines and a hyphen between them.

Wings! to urge me onward
 Through earthly toil and strife;
 Wings! to lift me upward
 To everlasting life.
 Wings! That I may hasten
 To Heaven's promised rest,
 There with the Saints and Angels
 To be for ever blest.

'Head of Thy Church' (77447)

Novello Edition of Dykes's Hymn Tunes (1902) No.99

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major or D-flat minor). The music is in 4/4 time. The first staff features a melody with a dotted half note followed by a quarter note, and a final half note. The second staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It includes a double bar line followed by a repeat sign. The final measure of the system contains the text "A - men." written below the treble staff.

Head of Thy Church triumphant,
 We joyfully adore Thee;
 Till Thou appear, Thy members here
 Shall sing like those in glory.

Charles Wesley

Compare with St. Alphege:

The comparison piece, 'St. Alphege', is shown in the same key signature and time signature as the main piece. It consists of two staves, treble and bass clef, with a melody in the upper staff and accompaniment in the lower staff.

'Heavenly Father, from Thy throne' (7777Tr.)

*Hymns for Infant Children (1872) No. 20***Other names:**

CHILD'S LITANY

DELIVERENCE

MARINERS (with differences)

Heav'nly Father, from Thy Throne,
 Look in love and pity down
 On Thy tender little one,
 Father, Lord, deliver me.
 Jesus, Saviour, holy, mild,
 Hear a weak and sinful child,
 Thou on little ones hast smiled,
 Jesu, Lord, deliver me.

Thomas Benson Pollock

Herald (7575)

Novello Edition of Dykes's Hymn Tunes (1902) No.168

The first system of the musical score consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The bass clef accompaniment features a steady eighth-note pattern.

The second system of the musical score continues the piece. It includes a first ending bracket over the final two measures of the system. The lyrics "A - men." are written below the treble clef staff at the end of the system. A circled number (1) is placed above the first measure of the second system.

Herald, in the wilderness,
 Breaking up the road,
 Sinking mountains, raising plains,
 For the path of God;

Henry Alford

(1) The 1902 Novello edition wrongly renders bar 6 thus, in conflict with the metre:

This musical score shows a specific bar of music in two staves. The treble clef staff contains a melody with a dotted quarter note followed by an eighth note, and a half note. The bass clef staff contains a simple accompaniment of two half notes.

Hodnet (7775)

Congregational Church Music (1871) No.325

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is written in a simple, homophonic style with chords and single notes. The first staff has a treble clef and the second staff has a bass clef. The music is divided into four measures by a double bar line. The first measure contains a chord of G2, B-flat2, and D3. The second measure contains a chord of G2, B-flat2, and D3. The third measure contains a chord of G2, B-flat2, and D3. The fourth measure contains a chord of G2, B-flat2, and D3.

The second system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is written in a simple, homophonic style with chords and single notes. The first staff has a treble clef and the second staff has a bass clef. The music is divided into four measures by a double bar line. The first measure contains a chord of G2, B-flat2, and D3. The second measure contains a chord of G2, B-flat2, and D3. The third measure contains a chord of G2, B-flat2, and D3. The fourth measure contains a chord of G2, B-flat2, and D3. The first measure is marked with *cresc.* and the second measure is marked with *p*.

Lord of mercy and of might,
Of mankind the life and light,
Maker, Teacher, infinite,
Jesu, hear and save!

Reginald Heber

Hollingside (7777D)

Hymns Ancient and Modern (1861) No.179

Jesu, Lover of my soul,
 Let me to Thy bosom fly,
 While the gathering waters roll,
 While the tempest still is high:
 Hide me, O my Saviour, hide,
 Till the storm of life be past;
 Safe into the haven guide,
 O receive my soul at last.

Charles Wesley

(1) Some subsequent appearances of this tune have tenor A \flat on this chord, no pauses in bars 8 and 16 and a rearranged plagal Amen.

'Holy Ghost, come down' (10.7979797)

*The People's Hymnal (1868) No.158*Other names:
PARACLETE

D.C. al Fine

Holy Ghost, come down upon Thy children,
 Give us grace and make us Thine;
 Thy tender fires within us kindle,
 Blessèd Spirit, Dove divine.
 For all within us good and holy
 Is from Thee, Thy precious gift;
 In all our joys, in all our sorrows,
 Wistful hearts to Thee we lift.

Frederick Faber

'Holy is the seed time' (6565D)

*Novello (1881)***Other names:**
WHORLTON

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps). The treble staff begins with a whole note chord of D4, F#4, and A4. The bass staff begins with a whole note chord of D3, F#3, and A3. The system contains 12 measures in total, with a first ending bracket labeled (1) covering measures 7 through 10.

The second system of musical notation continues from the first system. It consists of two staves, treble and bass clef, in the key of D major. The treble staff features a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The system contains 12 measures in total.

The third system of musical notation concludes the piece. It consists of two staves, treble and bass clef, in the key of D major. The treble staff has a melodic line that ends with a final cadence. The bass staff provides a steady accompaniment. The system contains 12 measures in total, ending with a double bar line and the text 'A - men.' written below the treble staff.

Holy is the seed-time, when the buried grain
Sinks to sleep in darkness, but to wake again.
Holy is the spring-time, when the living corn,
Bursting from its prison, riseth like the morn.

Margaret A. Headlam

(1) The Novello 1902 edition (which names the tune WHORLTON) has alto E and bass C#.

(2) The Novello 1902 edition has tenor A.

(3) Margaret Headlam was the daughter of the Rev. A.W. Headlam, Dykes's successor at St. Oswald's.

Holy Jesus, We Adore Thee (8787)

The Child's Book of Praise (1879) No. 3

Tranquilly

The musical score is written for piano in a 2-staff system. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/mood is marked 'Tranquilly'. The score consists of two systems of music. The first system has four measures. The second system has four measures, with the final measure containing the lyrics 'A - men' written below the notes. The music is primarily composed of chords and simple melodic lines in both hands.

Holy Jesus! we adore Thee,
Circumcised this blessed day—
Teach us, by Thy sweet Example,
God in all things to obey.

Home (SM)

Novello Edition of Dykes's Hymn Tunes (1902) No.17

The day is past and gone,
Great God, we bow to Thee:
Again, as shades of night steal on,
Unto Thy Side we flee.

Trans. W.J. Blew

Hora Novissima (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.148

$\text{♩} = 92$

p *cresc.* *f* *dim.*

mf *With expression*

Day draws to e - ven - ing, Sin grows to ri - pen - ing,

mf

Watch in thy tow - er! Judg - ment is hast - en - ing,

And the Judge threat - en - ing Speed - eth His hour,

f See to crown right - eous - ness, *p* And re - pay wick - ed - ness,

f *p*

cresc. Stern He im - pend - eth, Eas - eth the burd - en'd mind,

cresc.

Guard - eth the good and kind, *dim.* All e - vil end - eth.

dim.

> Aw - ful in dig - ni - ty, > Grave in so - lem - ni - ty,

cresc. *f*

Du - ly ap - point - ed, See, to a sin - ful race,

cresc. *f*

From the most Ho - ly Place Comes the An - oint - ed.

p *cresc.*

Chris - tian, be wise of heart, Choos - ing the bet - ter part,

p *cresc.*

f *pp*

Purg - ing vile leav - en, And, for wild wast - ed years,

f *pp*

Plead - ing

Pour pen - i - ten - tial tears, Plead - ing for Heav - en.

Plead - ing

p *cresc.* *f* *dim.*

ff (The next 12 bars may, if preferred, be sung in Unison)

Then shall the Day - star fling Light un - dim - in - ish - ing,

ff

Light o'er thy dwell - ing, Light un - dim - in - ish - ing,

(1)

(1) The Novello edition does not sharpen the tenor C

Light with - out e - ven - ing, Glo - ry past tell - ing,

Glo - ry all gold - glow - ing, Ra - di - ance full - flow - ing,

Bright - ness en - dur - ing, Kind - ling the gloom - y breast,

p And an E - ter - nal Rest *rall.* Sweet - ly as - sur - ing; *a tempo*

p *rall.* *a tempo*

p *cresc.*

Cleans - ing each dark sur - mise, And to long - blind - ed eyes

p *cresc.*

f *ff*

Day - light re - stor - ing, From the rich re - ser - voir

f *ff*

Of Hea - ven's glo - ry - store Large - ly out - pour - ing.

p *cresc.*

Christ - ian, be wise of heart, Choos - ing the bet - ter part,

p *cresc.*

f Purg - ing vile leav - en, *p* And for wild wast - ed years

pp rall. Plead - ing
 Pour pen - i - ten - tial tears, Plead - ing for Heav - en.
pp rall. Plead - ing

a tempo *f*

dim. *pp* A - - men.
pp

Horbury (i) (6464664)

Hymns Ancient and Modern (1861) No.200

Nearer, my God, to Thee,
 Nearer to Thee;
 E'en though it be a cross
 That raiseth me,
 Still all my song shall be
 Nearer, my God, to Thee,
 Nearer to Thee.

Sarah F. Adams

Horbury (ii) (6464664)

Hymns Ancient and Modern (1904) No.474

Nearer, my God, to Thee,
 Nearer to Thee;
 E'en though it be a cross
 That raiseth me,
 Still all my song shall be
 Nearer, my God, to Thee,
 Nearer to Thee.

Sarah F. Adams

Hosanna (8888.12)

Hymns for the Church of England (1865) No. 19

The first system of the musical score consists of two staves, treble and bass clef, in the key of D major. The music is primarily chordal, with the right hand playing chords and the left hand providing a harmonic accompaniment. The first five bars are marked with a repeat sign.

The second system continues the musical score. It features a dynamic marking of *p* (piano) at the end of the system. The melody in the right hand has some movement, including a dotted note and a sharp sign, while the left hand remains mostly chordal.

The third system includes dynamic markings of *cresc.* (crescendo) and *f* (forte). It concludes with a double bar line and the text "A - men." written below the staff. The final notes are sustained.

Hosanna to the Living Lord!
 Hosanna to the the Incarnate Word!
 To Christ, Creator, Saviour, King,
 Let earth, let heaven, Hosanna sing:
 Hosanna, Lord! Hosanna in the highest!
Reginald Heber

Compare bars 1-5 with bars 1-5 of DOMINUS REGIT ME...

This musical score shows the first five bars of a piece, likely 'DOMINUS REGIT ME', for comparison. It is in the same key of D major and features a similar chordal texture to the 'Hosanna' score.

...and 1-3 of CREPUSCULUM

This musical score shows the first three bars of a piece, likely 'CREPUSCULUM', for comparison. It continues the chordal style in D major.

Hosanna We Sing (Irregular)
Hymns Ancient and Modern (1875) No.340

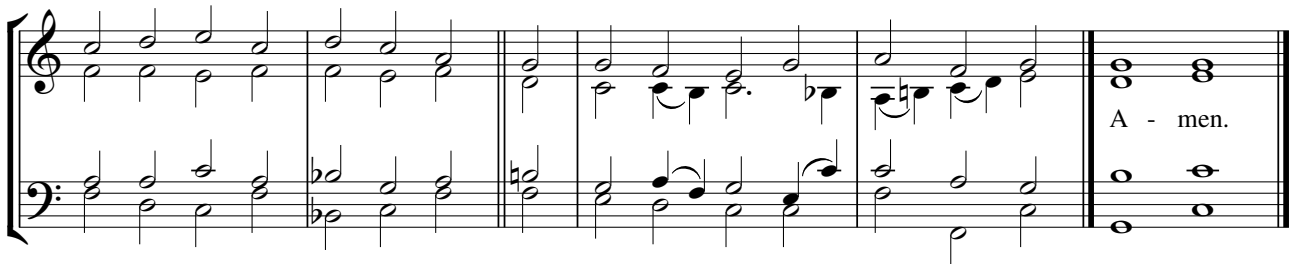
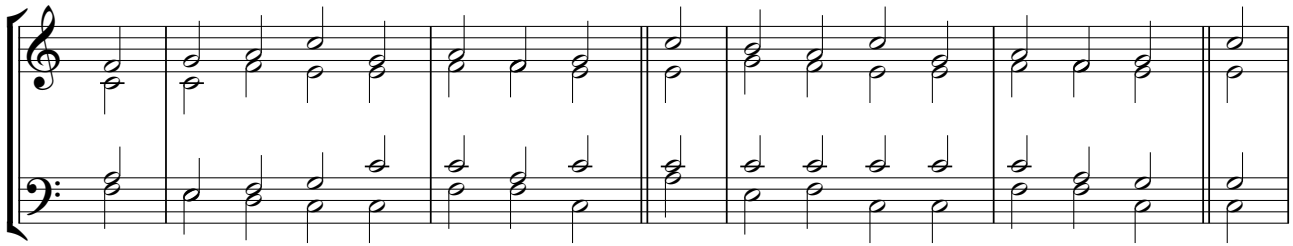
Other names:
 HOSANNA

The musical score is written in 6/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff. The dynamics and articulations are as follows:

- System 1:** Starts with a forte (*f*) dynamic.
- System 2:** Features a piano (*p*) dynamic and a crescendo (*cresc.*) marking.
- System 3:** Features a fortissimo (*ff*) dynamic and a pianissimo (*pp*) dynamic.
- System 4:** Features a crescendo (*cresc.*) marking.
- System 5:** Features a crescendo (*cresc.*), fortissimo (*f*), and a rallentando (*rall.*) marking. The system concludes with the text "A - men." written below the notes.

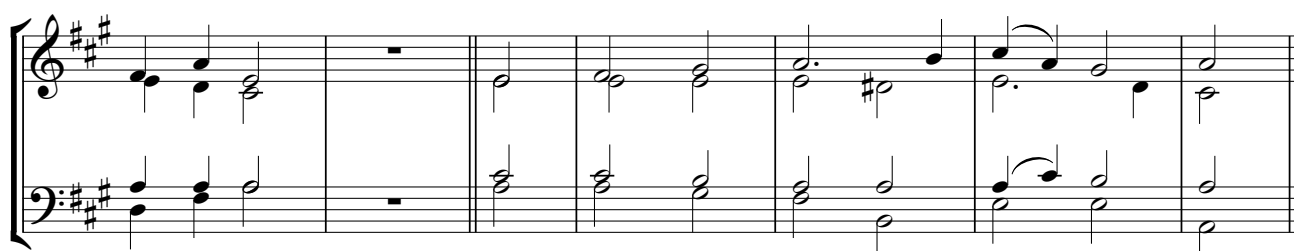
Hosanna we sing, like the children dear,
 In the olden days when the Lord lived here;
 He blessed little children, and smiled on them,
 While they chanted His praise in Jerusalem.
 Alleluia we sing, like the children bright,
 With their harps of gold and their raiment white,
 As they follow their shepherd with loving eyes,
 Through the beautiful valleys of paradise.

George S. Hodges

Hosti Herodes (LM) ('Ancient Proper Melody' arr. J.B.D.)*The Congregational Hymn and Tune Book (1862) No.40*

In vain doth Herod rage and fear,
When told Judea's King is near.
He takes not earthly crowns away,
Who gives the crowns that ne'er decay.

'How bright the sun shines overhead' (LM)

Hymns for Infant Children (1872) No.5

How bright the sun shines overhead,
How beautiful the earth below,
How glorious is the God Who made
The sun to shine, the flowers to grow.

'How glorious is our God' (8884D)

Hymns for Infant Children (1872) No.10

The first system of musical notation consists of two staves, treble and bass clef. It begins with a forte (*f*) dynamic marking. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is common time (C).

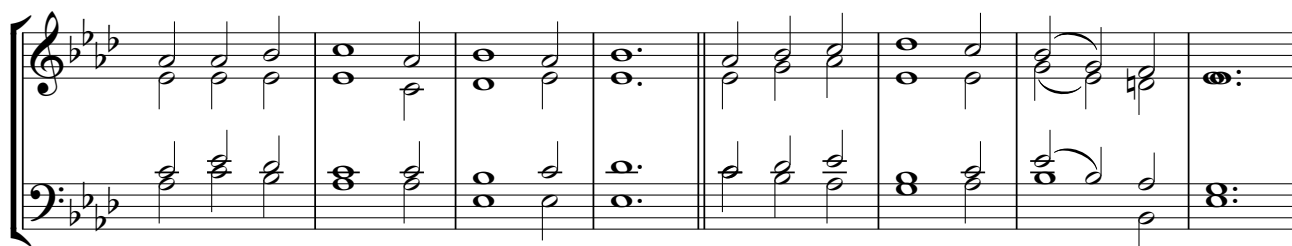
The second system continues the musical piece. It includes a *dim.* (diminuendo) marking above the treble staff and a *p* (piano) marking above the treble staff. The melody features a melisma (a long note with a fermata) in the treble clef. The bass clef continues with a steady accompaniment.

The third system concludes the hymn. It features a *cresc.* (crescendo) marking above the treble staff and a *p* (piano) marking above the treble staff. The piece ends with a final chord in both staves, marked with a double bar line.

How glorious is our God Most High,
 Who made the blue and lofty sky,
 Yet on this earth He bends His eye,
 In pitying love.
 How shall a little infant bring,
 The off'ring of its love, and sing
 The praises of that Heav'nly King,
 So far above?

'How many things I read and hear' (LM)

Hymns for Infant Children (1872) No.7

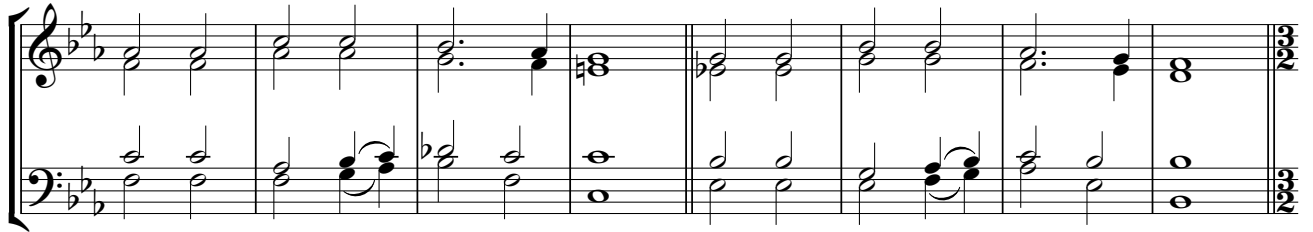
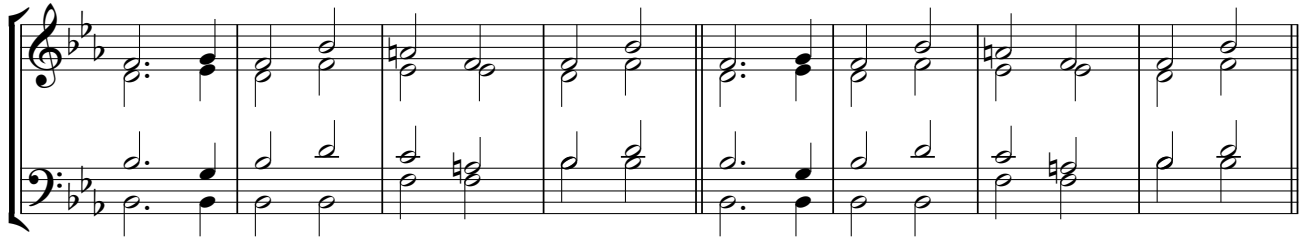
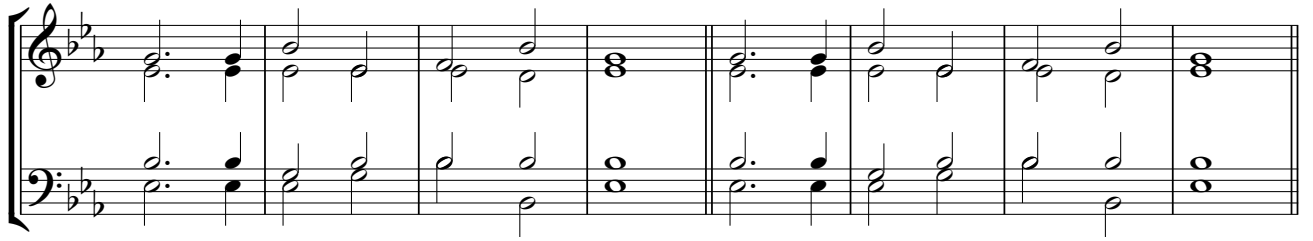


How many things I read and hear,
About the God who lives above,
I know that He is always near,
And watches me where're I move.

'I have seen the setting sun' (77887777)

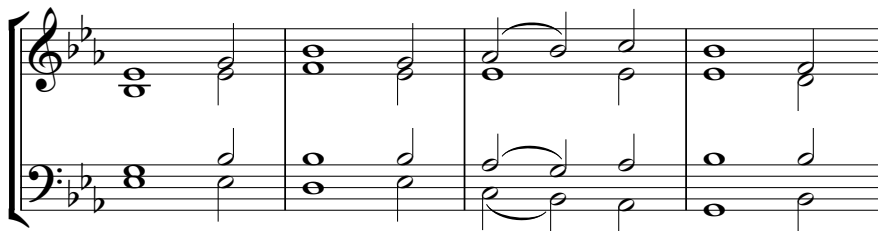
Hymns for Infant Children (1872) No.18

Other names:
EVENING HYMN



I have seen the setting sun,
And my daily work is done,
Up in heav'n the stars are peeping
And the tiny flowers are sleeping.
Darkness o'er the world is spread;
I may seek my little bed.
Jesus, from Thy throne above,
Watch Thy little child with love.

Compare bars 24-28 with bars 1-4 of QUEM PASTORES:



Ilkley (LM)

*Non-original manuscript, c1874-5***Other names:**
[THERE IS A] CALM

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (three sharps). The music is written in a homophonic style with chords and single notes. The treble staff begins with a treble clef and a key signature of three sharps. The bass staff begins with a bass clef and the same key signature. The music is in common time (C). The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef and a key signature of three sharps. The music is in common time (C). The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef and a key signature of three sharps.

The second system of musical notation consists of two staves, treble and bass clef, in the key of D major (three sharps). The music is written in a homophonic style with chords and single notes. The treble staff begins with a treble clef and a key signature of three sharps. The bass staff begins with a bass clef and the same key signature. The music is in common time (C). The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef and a key signature of three sharps. The music is in common time (C). The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef and a key signature of three sharps.

Sun of my soul, Thou Saviour dear,
 It is not night if Thou be near;
 O may no earthborn cloud arise
 To hide Thee from Thy servant's eyes.
John Keble

Ikley (LM) (second version)

*Novello Edition of Dykes's Hymn Tunes(1902) No. 12***Other names:**
[THERE IS A] CALM

The tunes in the 1902 Novello Edition having frequently been re-edited by E.O. Dykes without any note to that effect being supplied (see manuscript amendments and letters inserted into the pre-publication edition held in the Pratt-Green Collection in the University of Durham), it is not clear either what source was used for this version, or whether the soprano and alto parts in bar 15 are intentional or an engraver's error.

Illumination (868688)

The Holy Year (1865) No.35

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The music is written in a homophonic style with chords and simple melodic lines. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time and consists of 12 measures.

The second system of musical notation continues the piece with two staves, treble and bass clef. It maintains the same key signature and time signature as the first system. The music consists of 12 measures.

The third system of musical notation concludes the piece with two staves, treble and bass clef. It begins with a dynamic marking of *f* (forte). The music consists of 12 measures, ending with a double bar line. The final two measures are marked "A - men." and feature sustained chords in both staves.

“Awake! awake!” the Apostle cries,
 “And Christ shall give thee light,”
 Your own ye are not, live to Him,
 For His ye are by right ;
 Bought by His precious life-blood’s cost,
 And temples of the Holy Ghost.

Christopher Wordsworth

In Memoriam MHD (787877)

Manuscript (1870) (Pratt Green Collection, Durham University, MS 17)

mf Slowly and tenderly

Gentle Shepherd, Thou hast stilled
 Now Thy little lamb's brief weeping;
 Ah, how peaceful, pale and mild,
 In its narrow bed 'tis sleeping,
 And no sigh of anguish sore
 Heaves that little bosom more.

Johann W. Meinhold

- (1) The ms., in Dykes's hand, neglects to repeat the natural in the treble part
 (2) The ms. shows a 'C' in the treble part, crossed out.
 (3) The alto 'E' was inserted subsequently in a different colour ink.
 Slurs have been made consistent between parts.

Innocents (DLM)

Novello Edition of Dykes's Hymn Tunes (1902) No.167

A hymn for martyrs sweetly sing;
 For innocents your praises bring;
 Of whom in tears was earth bereaved,
 Whom heaven with songs of joy received:
 Whose Angels see the Father's face,
 World without end, and hymn His grace,
 And, while they praise their glorious King,
 A hymn for martyrs sweetly sing

Tr. John Mason Neale

In Nomine Domini (77777)
The People's Hymnal (1870) No.137

Other Names:
 ONWARD IN GOD'S NAME

Onward in God's Name we wend,
 Praying Him His grace to lend;
 For Thine aid we sue to Thee,
 O Thou blessèd Trinity.
 Lord, have mercy as we pray.

*Trans. from the German
 by R.F. Littledale*

In Tenebris Lumen (888888)

Hymns Ancient and Modern (1875) No.28

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The music is in common time (C). The first staff features a melody of quarter and eighth notes, while the second staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece with two staves. It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

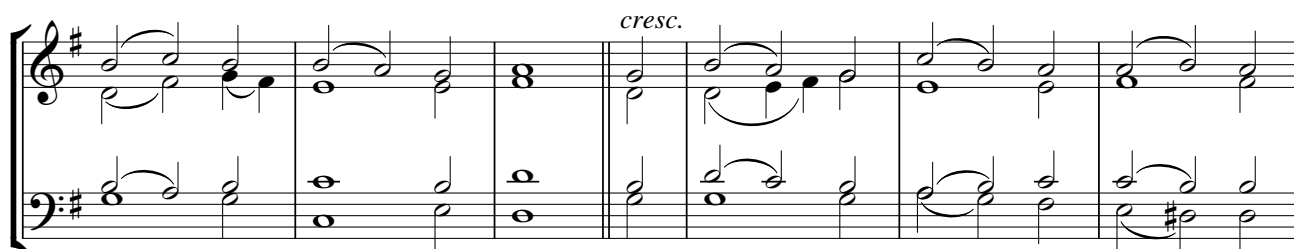
The third system of musical notation continues the piece with two staves, maintaining the same key signature and time signature as the previous systems.

The fourth and final system of musical notation concludes the piece with two staves. The text "A - men." is written below the final notes of the treble staff. The system ends with a double bar line.

Sweet Saviour, bless us ere we go;
 Thy Word into our minds instil,
 And make our lukewarm hearts to glow
 With lowly love and fervent will.
 Through life's long day and death's dark night,
 O gentle Jesus, be our Light.

Frederick Faber

Intercession (i) (8888) (arr. by J.B.D)
Hymns Ancient and Modern (1868) No.357 (1)



Almighty God, Whose only Son
 O'er sin and death, the triumph won,
 And ever lives to intercede
 For souls who Thy sweet mercy need.
H.W. Baker

(1) Dykes confirms that this is an arrangement of his in a letter to Sir Henry Williams Baker dated 15 July 1874. This tune is omitted from the 1902 Novello edition.

Intercession (ii) (8888) (arr. by J.B.D)

Hymns Ancient and Modern (1875) No.363

(1) Starting on this beat, the 1904 edition of HA&M has Alto minims D# E F#. This tune is omitted from the 1902 Novello edition.

In Terra Pax (Irregular)

Christmas Carols New and Old (1871) No.38

mf *cresc.* *p*

In - fant of days, yet Lord of Life, Sweet Prince of Peace All hail!

This system contains the first four measures of the piece. It features a treble and bass clef with a key signature of one flat. The dynamics are marked *mf*, *cresc.*, and *p*. The lyrics are: "In - fant of days, yet Lord of Life, Sweet Prince of Peace All hail!"

cresc. *dim.*

Oh! we are wea - ry of the strife, The din with which earth's

This system contains the fifth and sixth measures. Dynamics are *cresc.* and *dim.*. The lyrics are: "Oh! we are wea - ry of the strife, The din with which earth's"

f

fields - are rife, And we would list - the tale That

This system contains the seventh, eighth, and ninth measures. The dynamic is *f*. The lyrics are: "fields - are rife, And we would list - the tale That"

p

chimes its Christ - mas news - for us: "In

"In ter - ra Pax."

This system contains the tenth, eleventh, and twelfth measures. The dynamic is *p*. The lyrics are: "chimes its Christ - mas news - for us: "In ter - ra Pax."

ter - ra Pax, In ter - - ra Pax, Pax,

pp Pax, ho mi - ni - bus, *mf* Pax, ho mi - ni - bus, Pax, ho mi - ni - bus, Pax, ho mi - ni - bus,

bus, in ter - ra Pax, Pax, Pax, Pax.

pp Pax." Repeat for verses 2 & 3

4. O hear Thy Church, with one ac - cord, Her long - lost Peace im - plor - ing:

dim.

Be it ac - cord - ing to Thy word: Thy Reign of Peace bring in dear Lord;

f *pp*

Heav'n's Peace to earth re - sto - ring. And Peace E - ter - nal,

rall. *a tempo* *f*

Je - su, grant, we pray. "In

"In Coe - lo Pax,"

cresc.

Coe - lo Pax, Et in Ex - cel - sis Glo -
Et in Ex - cel - sis Glo -
Et in Ex - cel - sis, Et in Ex -

ff

ri - a, Et in Ex - cel - sis Glo - ri
ri - a, Glo - ri - a, in
cel - sis Glo - ri - a, in Ex - cel - - -

a, Cae - lo Pax, Et in Ex - cel - sis, Glo - ri - a.
-sis Et in Ex - cel - sis, in Cae - lo

Et in Ex - cel - sis Glo - ri - a, Et in Ex - cel -
Et in Ex - cel - sis, in Ex - cel - sis Glo - ri - a, Et in Ex -
Pax, Et in Ex - cel - sis. Et in Ex -

cel - sis, sis Glo - ri - a."
cel - sis Glo - ri - a."
Glo - ri - a."

'In Thy name, O God, assembling' (878747)

Biden's Processional Hymns (1872) page 18

Very smooth and firm

A - men.

In Thy name, O Lord, assembling,
 We, Thy people, now draw near;
 Teach us to rejoice with trembling,
 Speak, and let Thy servants hear;
 Hear with meekness,
 Hear Thy Word with godly fear.

The inconsistency between the title of the tune and the first line of the first verse is present in Biden.

This tune is omitted from the 1902 Novello edition.

Irene (8684)

Hymnal Companion (1870) No.327

The first system of musical notation consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century hymnals, featuring chords and simple melodic lines. The bass staff begins with a bass clef and contains a similar accompaniment. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues from the first. It features a treble and bass staff. A dynamic marking of *p* (piano) is placed above the treble staff. The music concludes with a double bar line and repeat dots. Below the treble staff, the lyrics "A - men." are written, with the word "A" aligned under the first measure and "men." under the second measure of the final two measures.

Rest in the Lord-from harps above
The music seems to thrill-
Rest in His everlasting love,
Rest and be still.

E.H. Bickersteth

'It Came Upon a Midnight Clear' (8686D)

The Children's Hymnal (1877) No. 227

Other names:

PRINCE OF PEACE

SEARS

THE HEAVENLY SONG

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music is in a 4/4 time signature and consists of a series of chords and simple melodic lines.

Second system of musical notation, continuing the treble and bass clef notation. It features similar chordal and melodic patterns to the first system.

Third system of musical notation, including the instruction *Poco rall.* above the staff. The music continues with a slight deceleration.

Fourth system of musical notation, including the instruction *a tempo* above the staff and *pp* (pianissimo) above the staff. The lyrics "To hear the an - gels" are written below the treble clef staff.

Fifth system of musical notation, including the instruction *f* (forte) above the staff. The lyrics "sing, to hear the an - gels sing. A - - men." are written below the treble clef staff.

Jam Lucis (LM) ('Ancient Carthusian melody', arr. J.B.D.)

A Hymnal for use in the English Church (1866) No.38

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and single notes in the bass line.

The second system of musical notation continues the piece with two staves. It includes a repeat sign at the beginning of the system. The melody and accompaniment continue with similar rhythmic patterns and chordal structures.

The third system of musical notation is shorter, consisting of two staves. It features a long note in the treble staff with a fermata, and a corresponding long note in the bass staff. The system concludes with a double bar line.

God of our life, to Thee we call,
 Afflicted at Thy feet we fall:
 When the great water-floods prevail,
 Leave not our trembling hearts to fail.
William Cowper

Jerusalem (7676)

The Congregational Hymn and Tune Book (1862) No.150

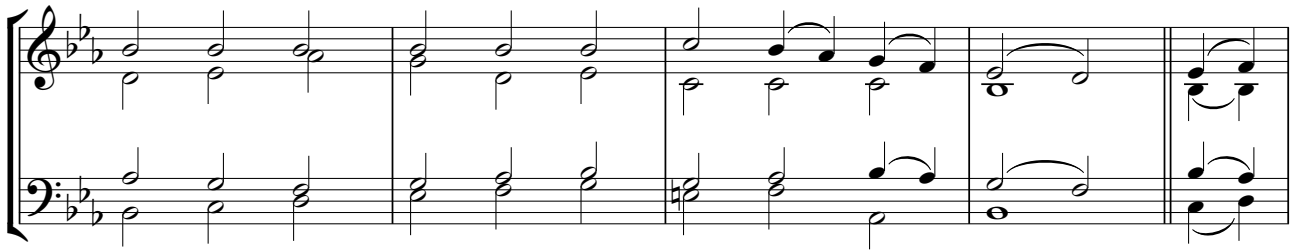
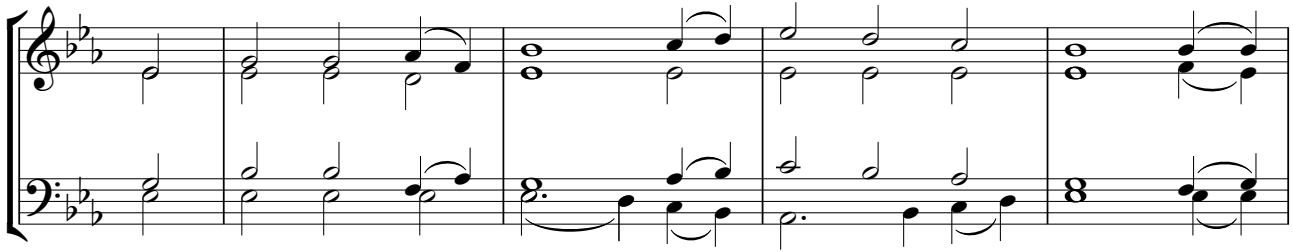
The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords, starting with a G4 chord and moving down stepwise.

The second system of musical notation continues the melody and bass line from the first system. It concludes with a double bar line and the text "A - men." written below the treble staff. The final notes of the melody are G4, F#4, and E4.

Jerusalem the golden,
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice oppressed.

*Bernard of Morlaix,
trans. from the Latin
by John Mason Neale*

Jesmond (11.12.11.12)

Methodist Sunday-school Hymn and Tune-Book (1879) No.279

My God, I am Thine, what a comfort divine,
What a blessing to know that my Jesus is mine!
In the heavenly Lamb thrice happy I am,
And my heart it doth dance at the sound of His Name.

Charles Wesley

'Jesu, Gentlest Saviour' (6565)

Novello Edition of Dykes's Hymn Tunes (1902) No.193

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a half note G3, followed by a half note A3, and then a half note B-flat3. The bass clef accompaniment consists of a steady eighth-note pattern: G2, A2, B-flat2, A2, G2, A2, B-flat2, A2, G2.

The second system of musical notation continues the piece. The treble clef melody features a half note B-flat3, followed by a half note C4, and then a half note D4. The bass clef accompaniment continues with the eighth-note pattern. The system concludes with a double bar line, followed by the text 'A - men.' written below the staff.

Jesu, gentlest Saviour,
Thou art in us now,
Fill us with Thy Goodness,
Till our hearts o'erflow.

F.W. Faber

Jesu Magister Bone (7676D)

The Song of Praise (1875) No.527

(1)

(2)

O Jesus, I have promised
 To serve Thee to the end;
 Be Thou forever near me,
 My Master and my Friend;
 I shall not fear the battle
 If Thou art by my side,
 Nor wander from the pathway
 If Thou wilt be my Guide.

John E. Bode

(1) The 1902 Novello Edition has alto Eb

(2) The same edition is harmonised thus:

'Jesu, Meek and Lowly' (6666)

Novello Edition of Dykes's Hymn Tunes (1902) No.130

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps). The music is written in a simple, hymn-like style with chords and single notes. The first staff has a treble clef and the second has a bass clef. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but is implied to be common time (C).

The second system of musical notation continues the piece. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature remains D major. The vocal line includes the lyrics: "Hear me", "Hear me", and "A - men." The piano part includes dynamic markings: *cresc.* (crescendo) and *pp* (pianissimo). The system ends with a double bar line.

Jesu, meek and lowly,
 Saviour, pure and holy,
 On Thy love relying
 Hear me humbly crying.
H. Collins

'Jesus, Holy, Undefined' (7777)

*Accompanying Tunes for the Hymns for Infant Children (1862) No.4***Other names:**
FERRIER

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system ends with a double bar line.

The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The melody in the treble clef continues with a quarter note D5, followed by quarter notes E5, F5, and G5. The bass clef accompaniment continues with a quarter note D3, followed by quarter notes E3, F3, and G3. The system ends with a double bar line.

Jesus, holy, undefiled,
Listen to a little child,
Thou hast sent the glorious light,
Chasing far the silent light.

Emily M. Shepcote

Jesus Victor (9897)

*A Supplement to the Collection of Psalms and Hymns as used by the Congregation
of Grey Friars, St. John's &c., Reading (1870) No. 11*

Verses 2&3

Christ is gone up with a joyful sound;
He is gone to His bright abode.
The armies of Heaven they throng around
To hail their ascended God.

Jubilee (777777777)

Novello Edition of Dykes's Hymn Tunes (1902) No.214

f

Glad-some year of Ju - bi-lee! Let our songs as - cend to Heaven;

God's right arm this Vi - to - ry To His own dear Son has given.

Through the world the Sav - iour's Name Bri - tain's mess - en - gers pro - claim;

Ours the part to send them forth, East and West and South and North,

ff

Ours the part to send them forth, East and West and South and North.

p

So - lemn year of Ju - bi - lee! Oh the mil - lions who have_ died, _

dim e rall.

Know - ing not that on that Tree Christ for them was cru - ci - fied!

a tempo

Had we more our Sa - viour_ loved, Then our zeal that love had_ proved!

Tribes un - bless'd had heard the word And been_ gar - nered for the Lord.

f

Glo - rious year of Ju - bi - lee! Oh! that God in it would give

Faith and zeal and love that we Hence-forth to His praise might live!

Then this year of Ju - bi - lee Fore - taste of that time will be

When the trum - pet shall pro-claim, All the world owns Je - su's Name!

ff When the trum - pet shall pro-claim, All the world owns *rall.*

Je - su's Name! *f* A - men. *p* A - men.

'Just As I Am' (8886)

Novello Edition of Dykes's Hymn Tunes (1902) No.133

mf *f* *cresc.*

p rall. A - men.

Just as I am, without one plea
 But that Thy blood was shed for me,
 And that Thou bid'st me come to Thee,
 O Lamb of God, I come!

Charlotte Elliott

Keble (LM)

*Hymns Ancient & Modern (1875) No. 24***Other names:**
MONTGOMERY

Sun of my soul! Thou Saviour dear,
 It is not night if Thou be near:
 O may no earth-born cloud arise
 To hide Thee from Thy servant's eyes.
John Keble

Laud (CM)

The Congregational Hymn and Tune Book (1862) No. 38

Other names:
CORONATION

* * * * * * * * *

* * *

A - men.

All hail the power of Jesu's Name!
 Let angels prostrate fall;
 Bring forth the royal diadem,
 And crown Him Lord of all.
Edward Perronet

Compare asterisked notes with bars 1-4 of FIAT LUX

Laudate (7777)

Novello Edition of Dykes's Hymn Tunes (1902) No.103

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and moving lines in the bass clef.

The second system of musical notation continues the piece and concludes with a double bar line. The text "A - men." is written below the final measure of the treble staff. The notation includes various chordal textures and melodic fragments.

Let us with a gladsome mind
Praise the Lord, for He is kind:
For His mercies shall endure,
Ever faithful, ever sure.

John Milton

Lent (ii) (7777D)

Congregational Hymn and Tune Book (1862) No. 72

Other names:

ST. EDMUND

EDMUND

(1) * * * * * * * * * *

A - men.

Saviour, when in dust to Thee,
 Low we bow the trembling knee;
 When repentant to the skies
 Scarce we lift our weeping eyes;
 Oh! by all Thy pains and woe,
 Suffered once for man below,
 Bending from Thy throne on High,
 Hear our solemn Litany.

Robert Grant

(1) Note the pre-figuring of HOLLINGSIDE (this tune having originated, as ST.EDMUND, in 1857).

Lent (iv) (7777D)

*The Song of Praise (1875) No. 439***Other names:**

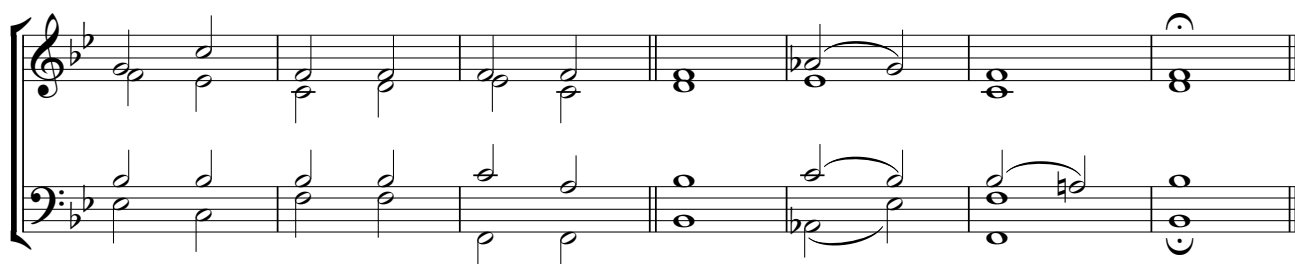
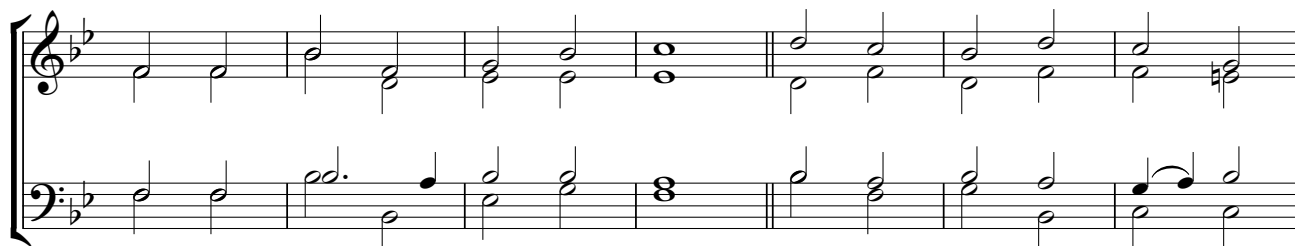
ST. EDMUND

EDMUND

Object of my first desire,
 Jesus, crucified for me;
 All to happiness aspire;
 I would seek it, Lord, in Thee:
 Thee to praise, and Thee to know,
 Make the joys of saints below:
 Thee to see, and Thee to love,
 Make the bliss of saints above.

Augustus M. Toplady

Lindisfarne (i) (78784)

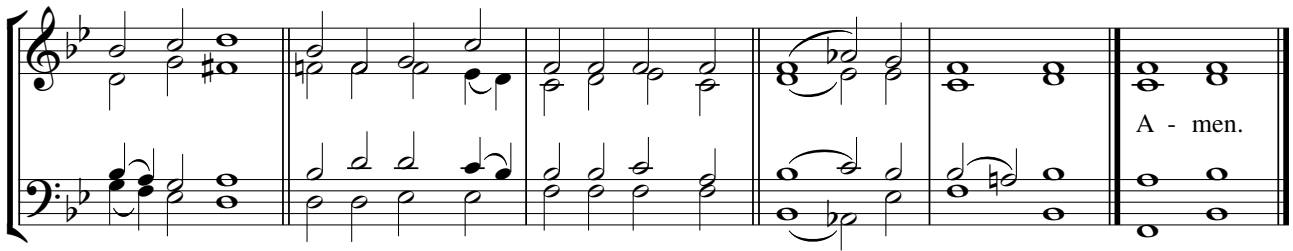
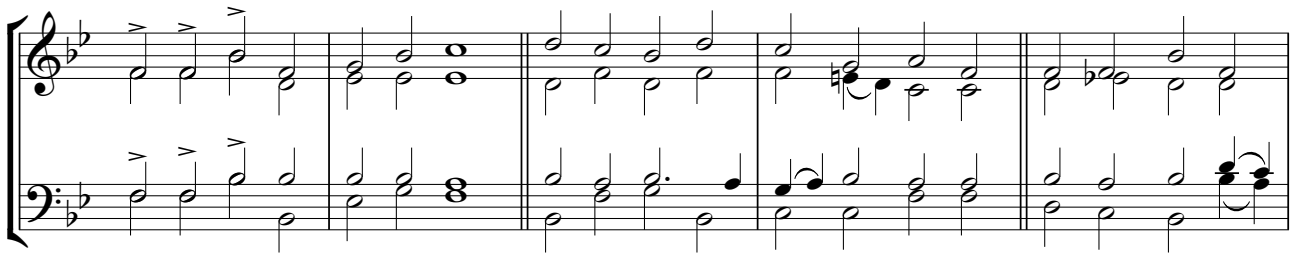
Manual of Psalm and Hymn Tunes (1857) No. 61

Jesus lives! no longer now
 Can thy terrors, death, appal us;
 Jesus lives! by this we know
 Thou, O grave, canst not enthrall us.
 Alleluia!

Christian Friedrich Gellert
trans. Frances E. Cox

[Text not provided in the *Manual*]

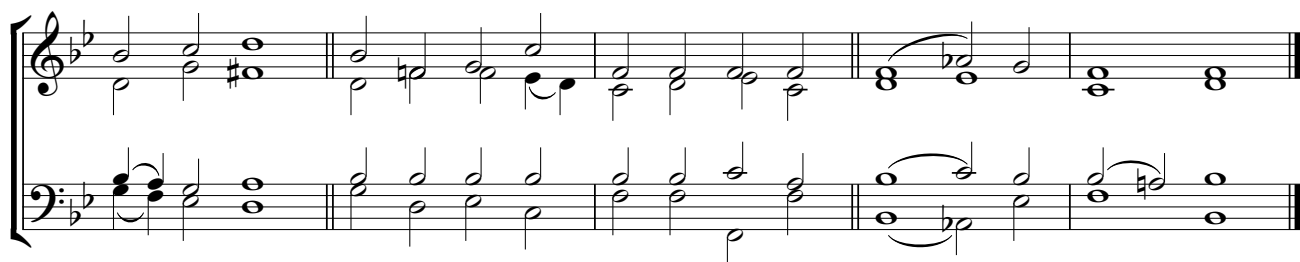
Lindisfarne (ii) (78784)

Congregational Psalm and Hymn Tunes (1862) No. 103

Jesus lives! No longer now
Can thy terrors, Death, appal us;
Jesus lives! By this we know,
Thou, O Grave, canst not enthrall us.
Alleluia!

Christian Friedrich Gellert
trans. Frances E. Cox

Lindisfarne (iii) (78784)

Hymnal for Use in the English Church (1866) No. 61

Jesus lives! no longer now
 Can thy terrors, death, appal us;
 Jesus lives! by this we know
 Thou, O grave, canst not enthrall us.
 Alleuia!

Christian Friedrich Gellert
trans. Frances E. Cox

Lindisfarne (iv) (78784)

Hymns Ancient and Modern (1875) No.140

Jesus lives! no longer now
Can thy terrors, death, appal us;
Jesus lives! by this we know
Thou, O grave, canst not enthrall us.
Alleluia!

*Christian Friedrich Gellert
trans. Frances E. Cox*

Litany for Advent (Irregular)

Book of Litanies, Prose and Metrical (1875) p.6

Choir

Priest or Two Cantors

Lord, have mer - cy,

Christ, have mer - cy,

Lord, have mer - cy,

Part 1
Verse

Fa - ther e - ter - nal, God most high, Christ to our race in

flesh made nigh, Spir - it, Who dost all grace sup - ply;

Response

Hear us, O God, we pray

(Plus 7 more verses)

**Part 2
Verse**

Word and wis - dom of God most high, Ru - ling in sweet - est

har - mo - ny, All the years of e - ter - ni - ty.

Response

Come and re - deem, O Lord.

(Plus 6 more verses)

**Part 3
Verse**

That as Thou didst Thy - self a - base, We by the aid of Thy

Spir - it's grace Ev - er may choose the low - est place,

Response

Hear us, O God, we pray.

(Plus 5 more verses)

Choir

Priest

Lord, have mer - cy.

Choir

Priest

Christ, have mer - cy.

Choir

Priest

Lord, have mer - cy.

Choir

Priest Who art in Heaven...but deliver us from evil. Amen. **Priest**

Our Father, The night is far spent, the day is at hand.

Choir

Let us therefore cast off the works of dark - - ness, and let us put on the

ar - mour of light.

Priest

Let us pray. Almighty God, give us grace that we may cast away the works of darkness, and put upon us the armour of light, now in the time of this mortal life, in which Thy Son Jesus Christ came to visit us in great humility; that in the last day, when He shall come again in His glorious majesty to judge both the quick and dead, we may rise to the life immortal; through Him Who liveth and reigneth with Thee and the Holy Ghost, now and ever.

Choir

A - men.

Litany for Children (i) (7777)
 Hymns Ancient and Modern (1875) No.473

Parts 1 and 3

Part 2

cresc. *f* *dim.* D.C. al Fine

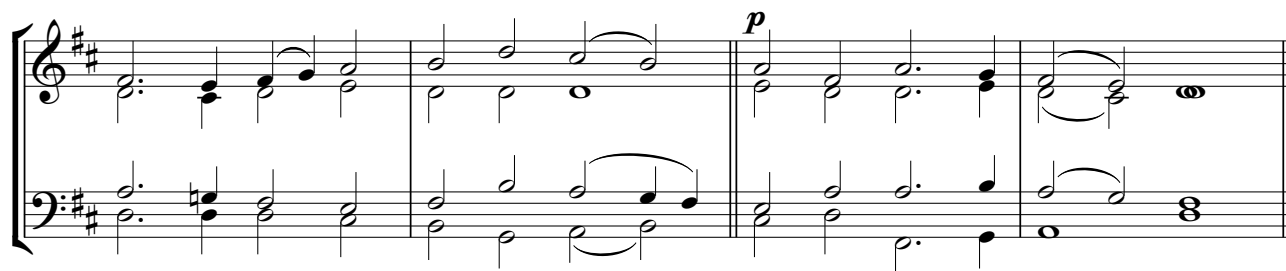
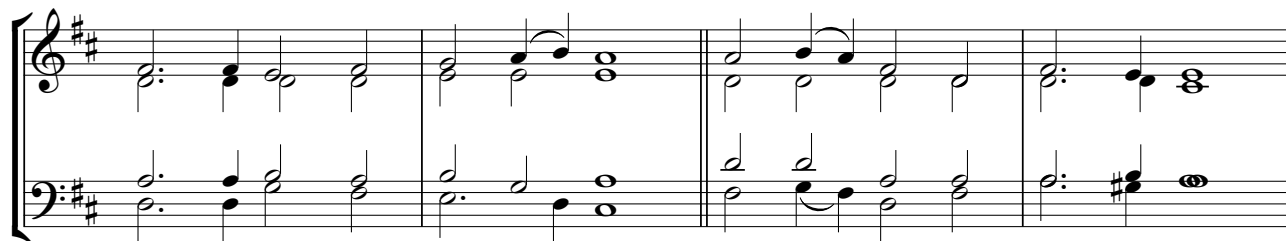
Part 1
 God the Father, God the Son,
 God the Spirit, Three in One,
 Hear us from Thy heavenly Throne,
 Spare us, Holy Trinity.

Part 2
 Jesus, Who didst deign to flee
 From King Herod's cruelty
 In Thy earliest Infancy,
 Hear us, Holy Jesu

(1) The slurs apply to all verses after the first verse.

Litany for Children (ii) (7777)

As rearranged in *Hymns Ancient and Modern* (1904) No.642



God the Father, God the Son,
God the Spirit, Three in One,
Hear us from Thy heav'nly throne;
Spare us, Holy Trinity.

Jesus, Saviour meek and mild,
Once for us a little child,
Born of Mary undefiled,
Hear us, Holy Jess.

Litany in any calamity (1) (Irregular)

Book of Litanies Metrical and Prose (1875) p.74

Choir

1. Lord, have mer - cy.
2. Christ, have mer - cy.
3. Lord, have mer - cy.

Priest or Two Cantors

1. Lord have mercy.
2. Christ, have mercy.
3. Lord, have mercy.

Verse

O God the Father, grant us peace in all our woe; O God the Son, Thy grace and

mer - cy may we know O God the Holy Ghost, Thy in - ward light be -

p Response *dim.*

stow; Be - cause a - gainst Thee we have sinned

Litany in any calamity (2) (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.268

rall.

Lord, have mercy. Christ, have mercy. Lord, have mer - cy.

rall.

mf

1. O God the Father, grant us peace in all our woe; O God the Son, Thy grace and mercy may we know;

mf

cresc.

O God the Holy Ghost, Thy inward light be - stow; Be - cause a - gainst Thee have we sinned.

pp

Choir

Our Father....from evil. A - men. And let Thine

Priest

Turn us then, O God our Sa - viour.

Choir

an - ger cease from us. A - men.

Priest

Let us pray. Grant we beseech Thee, Almighty God, that we who for our evil deeds do worthily deserve to be punished, by the comfort of Thy grace may mercifully be relieved, through our Lord and Saviour Jesus Christ.

Litany (irregular)

Church Hymns with Tunes (1874) No.584

mf *pp*

God the Fa - ther, from Thy_ throne, Hear us we be - seech Thee;

p

God the co - e - ter - nal_ Son, Hear us, we be - seech Thee;

mf *cresc.*

God the Spi - rit, might - y Lord, Hear us, we be - seech Thee;

f *ff* *dim.* *rall.*

Three in One, by all a - dored, Hear us, we be - seech Thee.

pp *p*

Je - su! Je - su! By Thy

cresc.

won - drous In - car - na - tion, By Thy Birth for our sal -

f *pp* *cresc.*

va - tion; We be - seech Thee, we be - seech Thee, From

f *dim.*

ev - ery ill de - fend us, Thy grace and mer - cy send

D.S. *f* A - - men. *rall.* *p* A - - men.

us. A - - men, A - - men. A - - men.

A - - men, A - - men.

Litany of Penitence (1) (Irregular)

Book of Litanies Metrical and Prose (1875) p.10

CHOIR

PRIEST OR TWO CANTORS

1. Lord, have mer - cy,
 2. Christ, have mer - cy,
 3. Lord, have mer - cy,

3. Lord, have mer - - - - cy.

Verse

Fa - ther, Whose love we have wronged by trans - gress - ion, Christ, Who wast

nailed for our sins on the Tree, Spi - rit, Who gav - est the

Response

grace of re - pen - tance; Hear us, we pray Thee, Good Lord.

Litany of Penitence (2) (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.274

Cantor, 2 Cantors or Semi-Chorus

mf

1. O God, the Fa - ther, King and Lord, O God, the Son, In -

cresc.

car - nate Word, O God, the Ho - ly Ghost a - dored,

Full *dim.* Repeat for vvs 2-13

O hear us, Ho - ly Trin - i - ty.

Cantor, 2 Cantors, or Semi-Chorus
(Repeat twice)

Full
pp

Whose Frame with ev - 'ry pain was torn, Je - su have mer - cy up -

Cantor

on us. With nails, and spear, and twist - ed thorn,

Full **Cantor**
mf (Repeat four times)

Je - su, have mer - cy up - on us. Je - su, Thou Whose aw - ful Word,

Once the re - bel An - gels heard; Thou Whose right - eous an - ger sent

p

Cain from Thee, im - pen - i - tent: Who didst Pha - roah o - ver - throw,

cresc. ***pp*** **Full** *rall.*

Hard - er yet from ev - 'ry woe; Spare us, O Lord

Cantor

Je - su. Thou know - est all our e - vil will;

Full **Cantor**

Je - su, have mer - cy up - on us. Our sin - ful words and

Full

deeds of ill, Je - su have mer - cy up - on us.

Cantor **Full**

O pi - ty, cleanse, and save us still; Je - su have mer - cy up - on us.

Repeat twice
CANTOR

Grant us Thy grace to break from all, The dar - ling sin, the

p *cresc.*

tempt - ing call, The place, the friend, thro' whom we fall; Lord

dim. **Priest (single voice)**

Je - su hear and help us. O Lamb of God, who

Org.

Detailed description: This block contains the first system of the musical score. It features a vocal line for a Priest (single voice) and an organ line. The vocal line begins with a dynamic marking of *dim.* and includes the lyrics "Je - su hear and help us." followed by a repeat sign and "O Lamb of God, who". The organ line provides accompaniment, including a section marked *Org.* with a repeat sign.

Full

ta - kest a - way the sins of the world, Spare, and have mer - cy up -

Detailed description: This block contains the second system of the musical score, labeled "Full". It shows the continuation of the organ accompaniment from the previous system, with the lyrics "ta - kest a - way the sins of the world, Spare, and have mer - cy up -".

rall. **Cantor** **Full**

on - us. 1. Lord, have mer - cy up on us. Lord, have mer - cy up -
2. Christ, Christ,

Detailed description: This block contains the third system of the musical score. It features a vocal line for a Cantor and organ accompaniment. The Cantor part is marked *rall.* and includes the lyrics "on - us." followed by two options: "1. Lord, have mer - cy up on us." and "2. Christ, Christ,". The organ accompaniment is labeled "Full".

Cantor **Full**

on us. Lord, have mer - cy up on us. Lord, have mer - cy up -

Detailed description: This block contains the fourth system of the musical score. It continues the Cantor and organ parts. The Cantor part includes the lyrics "on us. Lord, have mer - cy up on us. Lord, have mer - cy up -". The organ accompaniment is labeled "Full".

Full

on us. A men.

Priest

Detailed description: This block contains the fifth system of the musical score, labeled "Full". It shows the final part of the organ accompaniment with the lyrics "on us. A men." and a section for the Priest. The organ part includes a key signature change to D major.

Our Father, &c.

Cantor *pp*

Wash me th - rough - ly from my wick - ed - ness:

and cleanse me from my sin.

Full

Priest

A - men, A - - men.

Let us pray. Almighty &c.

Litany of the Blessed Sacrament (Irregular)

Book of Litanies, Prose and Metrical (1875) p.66

Choir **Choir**

Priest, or two Cantors **Priest**

Lord, have mercy. Christ, have mercy.

Lord, have mercy. Christ, have mercy.

Choir

Priest

Lord, have mer - - - cy.

Lord, have mercy.

VERSE

God the Father, God the Word, God the Holy Ghost adored,

RESPONSE

Blessed Trinity, One Lord; Hear us, Holy Trinity.

VERSE
Parts I and IV

Tree of Life in Paradise, Dew of blessing from the skies,

RESPONSE

Whence the liv - ing wa - ters rise; Hear us, Ho - ly Je - su.

Parts II and III
VERSE

From all unbe - lief in Thee, Who dost deign our Food to be

RESPONSE

In this wondrous My - ster - y; Save us, Ho - ly Je - su.

Choir

Choir

Priest Lord, have mercy

Choir Lord, have mercy.

Priest Christ, have mercy.

Choir Christ, have mercy.

Choir

Priest Lord, have mer - cy.

Choir Lord, have mer - cy.

Priest

Our Father, &c. Thou feddest Thine own people with An - gels' food.

Choir

And didst send them Bread from Heaven.

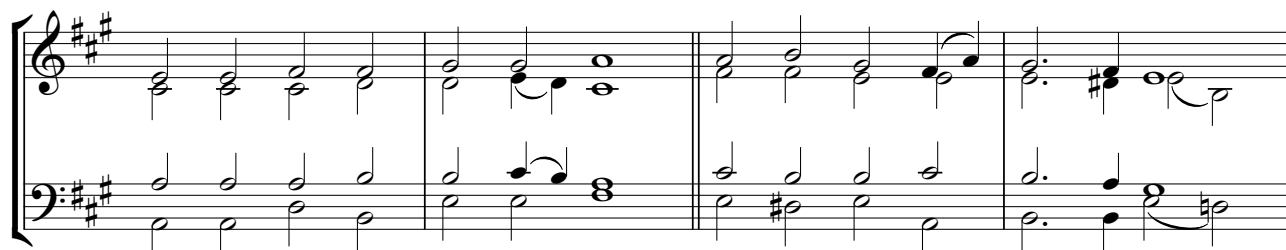
Priest

Choir

A - men.

Let us pray. O God, Who hast prepared for them that love Thee, such good things as pass man's understanding; pour into our hearts such love toward Thee, that we, loving Thee above all things, may obtain Thy promises, which exceed all we can desire; through Jesus Christ our Lord.

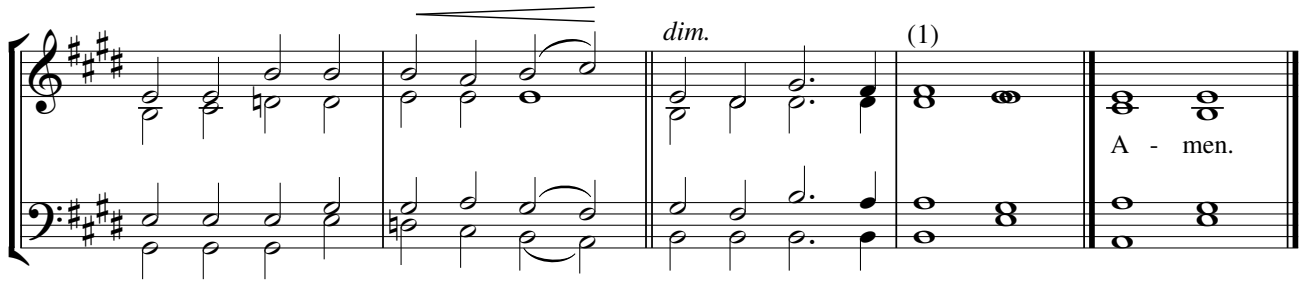
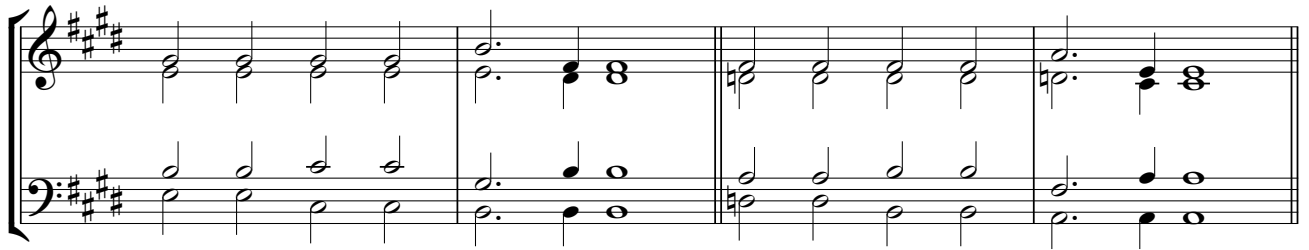
Litany of the Incarnate Word (7777)

Hymns Ancient and Modern (1875) No.464

God the Father, God the Son,
God the Spirit, Three in One,
Hear us from Thy heavenly Throne,
Spare us, Holy Trinity.

(1) The slurs apply to all verses after the first verse.

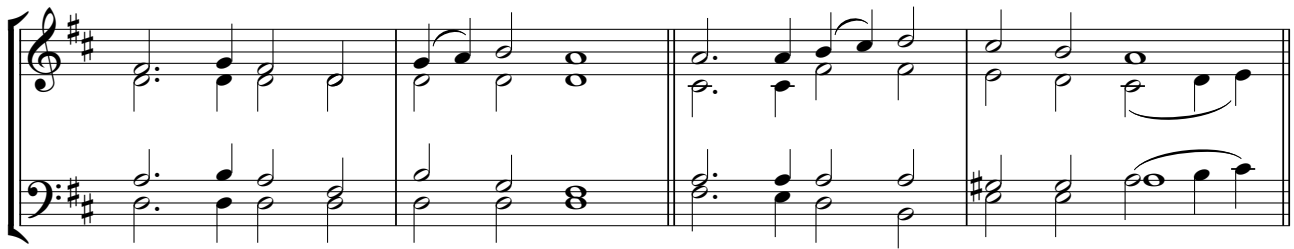
Litany of the Passion (7776)

Hymns Ancient and Modern (1875) No.467

God the Father, God the Son,
 God the Spirit, Three in One,
 Hear us from Thy heavenly Throne,
 Spare us, Holy Trinity.

(1) In the first verse only, this bar needs to be read as $\text{♩} \text{♩} \text{♩}$

Litany for the Resurrection of Our Lord (7776)

Novello Edition of Dykes's Hymn Tunes (1902) No.273

God the Father, God the Son,
Holy Spirit, Three in One,
See us kneeling at Thy Throne;
Hear is, Holy Trinity.

Llansannian (8787D) (Welsh melody, arr. J.B.D.)

St. Asaph Tune Book (1876) No.217

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a harmonic accompaniment with chords and moving lines.

The second system continues the melody and accompaniment. It features a variety of rhythmic patterns and chordal textures. A double bar line is present after the fourth measure of this system.

The third system concludes the piece. It includes a final cadence with a double bar line at the end. The notation uses various note values and rests to complete the melodic and harmonic phrases.

This tune is omitted from the 1902 Novello edition.

'Lord of life, Prophetic Spirit' (15,15,15)

The Sarum Hymnal (1869) No. 245

Lord of Life, prophetic Spirit,
 In sweet measure evermore
 To the holy children dealing
 Each his gift from Thy rich store;
 Bless Thy family, adoring
 As in Israel's schools of yore.

John Keble

Lux Benigna (10.4.10.4.10.10)

*Hymns Ancient and Modern (1868) No.342***Other names:**

ST. OSWALD (with variations)

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a series of eighth notes, each marked with an accent (>). The bass clef accompaniment features a steady eighth-note pattern.

The second system continues the piece. It includes a dynamic marking of *p* (piano) above the treble staff. The melody continues with eighth notes and rests, while the bass clef accompaniment maintains its rhythmic pattern.

The third system begins with a *cresc.* (crescendo) marking above the treble staff. The melody features a mix of eighth and quarter notes, with some notes beamed together. The bass clef accompaniment continues with eighth notes.

The fourth system concludes the piece. It features a double bar line followed by a repeat sign. The final notes are held for a longer duration. The lyrics 'A - men.' are written below the treble staff.

Lead, Kindly Light, amid the encircling gloom,
 Lead Thou me on;
 The night is dark, and I am far from home,
 Lead Thou me on.

Keep Thou my feet; I do not ask to see
 The distant scene; one step enough for me.

John H. Newman

Lux Perpetua (LM)

Novello Edition of Dykes's Hymn Tunes (1902) No.15

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music is written in a hymn style with chords and some melodic lines. The first staff has a treble clef and the second staff has a bass clef. The music is in 4/4 time.

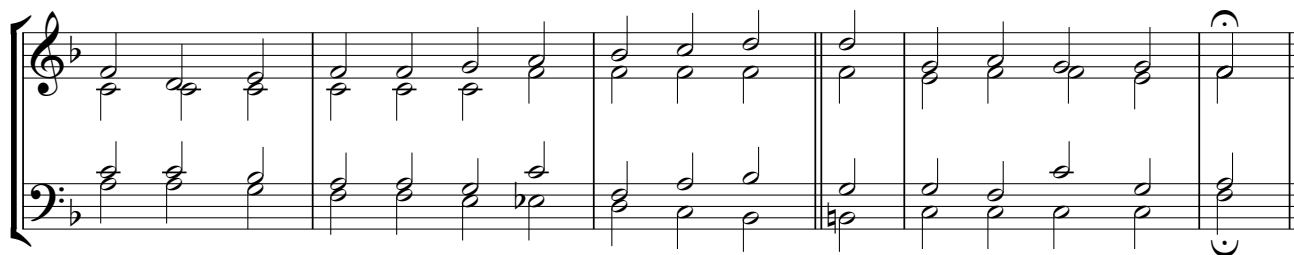
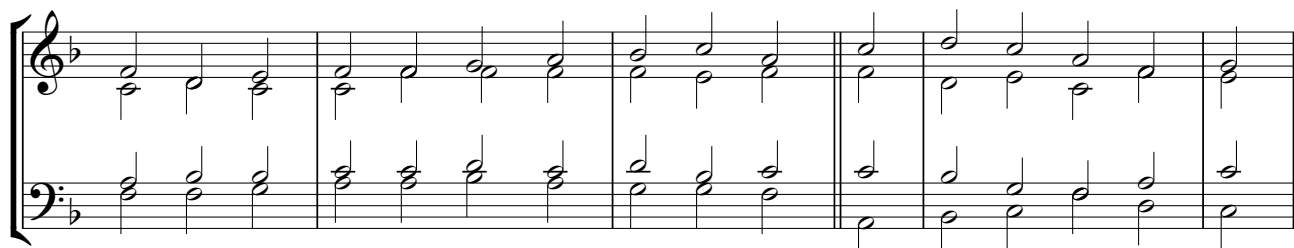
The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music continues from the first system with chords and some melodic lines. The first staff has a treble clef and the second staff has a bass clef. The music is in 4/4 time.

The third system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music concludes with a double bar line. The first staff has a treble clef and the second staff has a bass clef. The music is in 4/4 time.

Sun of my soul, Thou Saviour dear,
 It is not night if Thou be near:
 O may no earth-born cloud arise
 To hide Thee from Thy servant's eyes.

John Keble

Lux Vera (10.6.10.6)

The Parish Church Hymnal (1872) No. 71

O brightness of the Immortal Father's Face,
Most Holy, Heavenly, Bless'd,
Lord Jesus Christ, in whom His truth and grace
Are visibly express'd.

trans. from the Greek by Edward W. Eddis

Magdalene (1) (11.11.11.11)

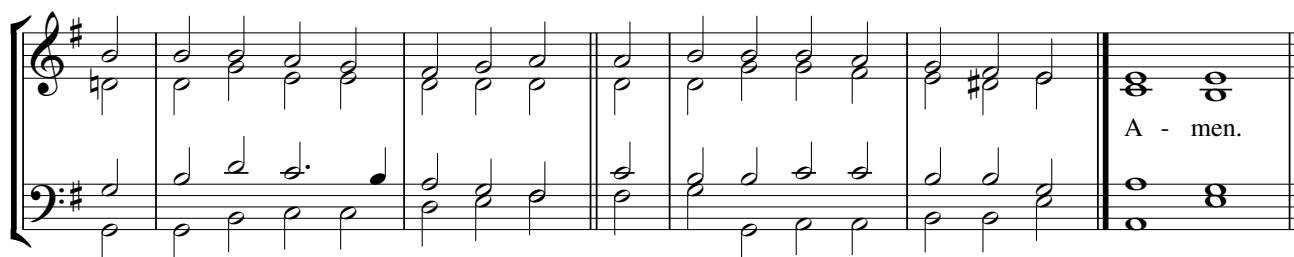
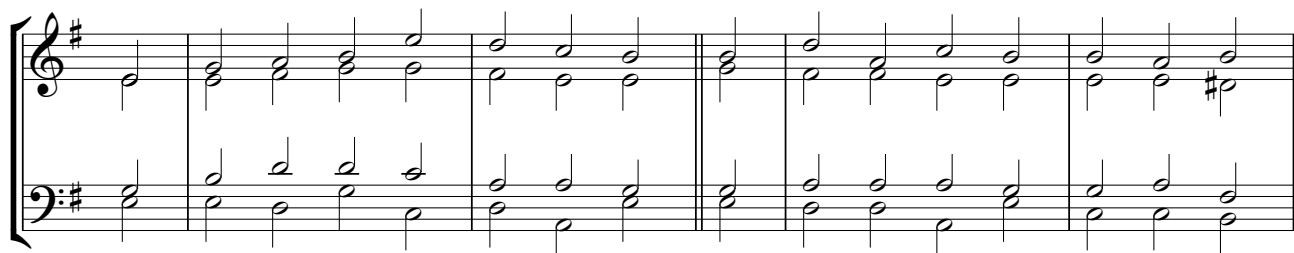
Congregational Hymn and Tune Book (1862) No.78

Other names:
 [ST] MARY MAGDALENE
 MAGDALENA

In the hour of trial, Jesu! plead for me,
 Lest by base denial I depart from Thee;
 When Thou seest me waver, with a look recall,
 Nor, for fear or favour, suffer me to fall.

James Montgomery

Magdalene (2) (LM)

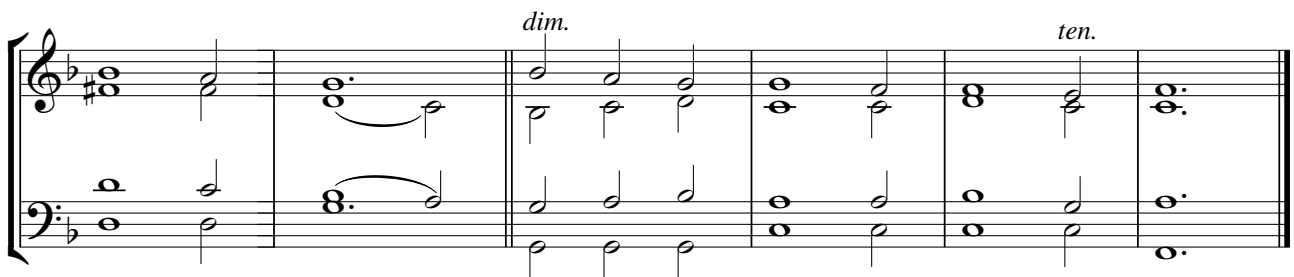
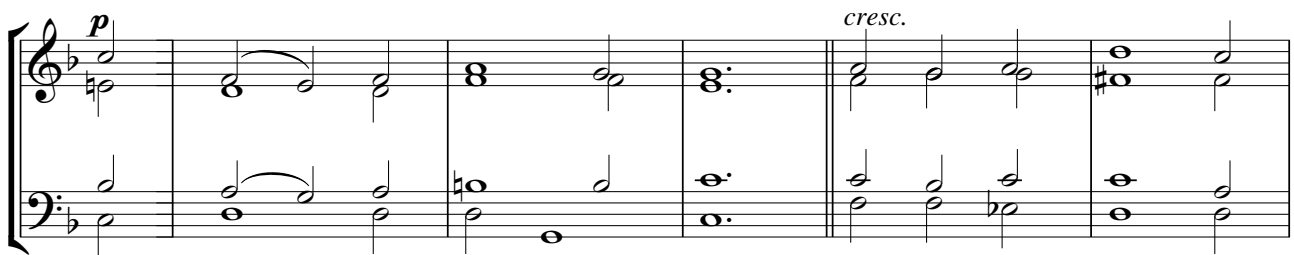
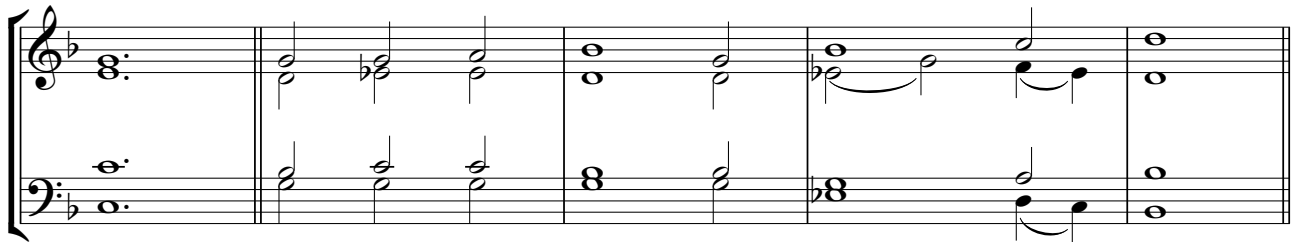
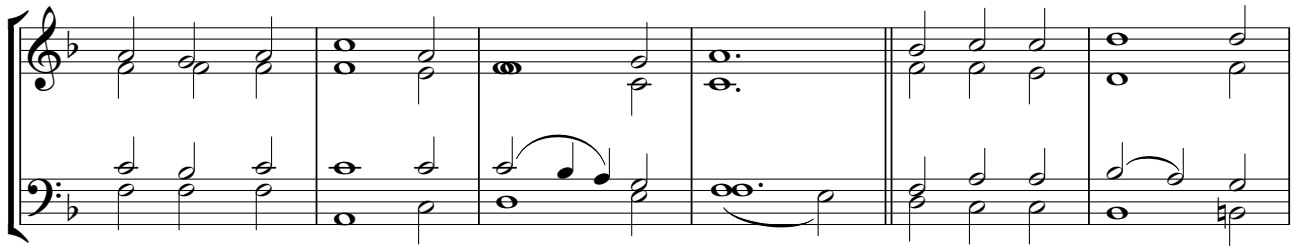
Hymnal for use in the English Church (1866) No.35

O Maker of the World, give ear,
Accept the prayer, and own the tear
Toward Thy seat of mercy sent
In this most holy fast of Lent.

John Mason Neale

Malton (868688)

*A Supplement to the Collection of Psalms and Hymns as used by the Congregation
of Grey Friars, St. John's &c. at Reading (1870) No. 40*



Lord of my life! Whose tender care
Hath led me on till now,
Here lowly at the hour of prayer
Before Thy throne I bow;
I bless Thy gracious hand, and pray
Forgiveness for another day.

'Ω Chelsea 1838'

Manchester (CM) (arr. J.B.D.)

The Congregational Hymn and Tune Book (1862) No.289

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The melody is primarily composed of half notes and quarter notes, with some eighth notes in the final measures. The accompaniment is mostly chords and simple rhythmic patterns.

The second system of musical notation continues the piece and concludes with a double bar line. The final two measures contain the lyrics "A - men." written below the notes. The notation includes a final cadence with a double bar line and repeat dots.

How blest are they whose hearts are pure,
From guile their spirits free;
To them shall God Himself reveal,
His Glory they shall see.

William Goode.

Mare Rubrum (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No. 79

f

1. The foe be-hind, the deep be-fore, Our hosts have dared and pass'd the sea;

ff

1. Repeat for verse 2

And Pha-roah's war-riors strew the shore, And Is-rael's ran-somed tribes are free.

2.

Allegretto *cresc.*

- tor-rious-ly! 3. Hap-py mor-row, Turn-ing sor-row In-to peace and

f *p* *f*

1. Repeat for verse 4

mirth! Bond-age end-ing, Love-de-scend-ing O'er the earth!

2.

mf

risen! 5. No long-er must the mourn-ers weep, Nor

pp

call de - part - ed Christ - ians dead; For death is hal - low'd in - to sleep,

p *rall.* *Moderato* *mf a tempo*

And ev - 'ry grave be - comes a bed. 6. Now once more E - den's door

ff

O - pen stands to mor - tal eyes; For Christ hath ri - sen, and man shall

1. Repeat for verse 7 2. *mf*

rise. win. 8. It is not ex - ile, rest on high;

p *rall.*

It is not sad - ness, peace from strife; To fall a - sleep is not to die;

Allegro

f a tempo *f*

To dwell with Christ is bet - ter life. 9. Where our ban - ner leads us

dim. *cresc.* *f*

We may safe - ly go; Where our Chief pre - cedes us We may face the

ff 1. Repeat for v10 2.

foe, we may face the foe. ye! Al-le-

Adagio*dim.*

lu - ia! A - - men. A - men.

Mariæ Filius (7777)

Novello Edition of Dykes's Hymn Tunes (1902) No. 17

The musical score is presented in two systems. The first system consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking above the second measure. The second system also consists of two staves, with a dynamic marking of *pp* (pianissimo) above the second measure. The piece concludes with a double bar line and the text "A - men." written below the final chord.

When our heads are bowed with woe,
 when our bitter tears o'erflow,
 when we mourn the lost, the dear,
 Jesus, Son of Mary, hear!

Henry Hart Milman

Mariners (7777)

*The Children's Hymnal (1877) No.65***Other names:**
A CHILD'S LITANY (part)

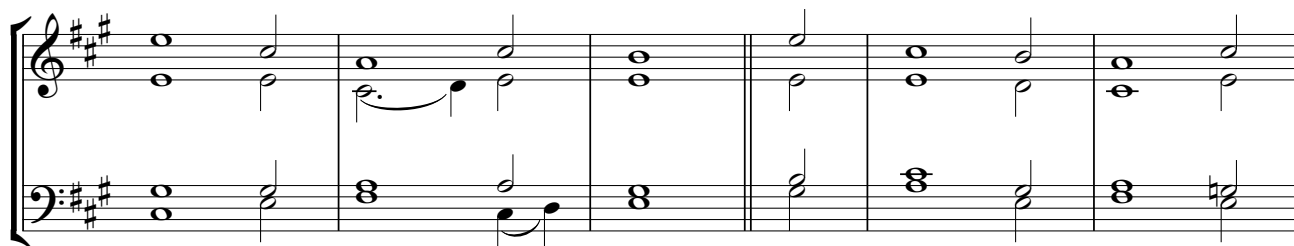
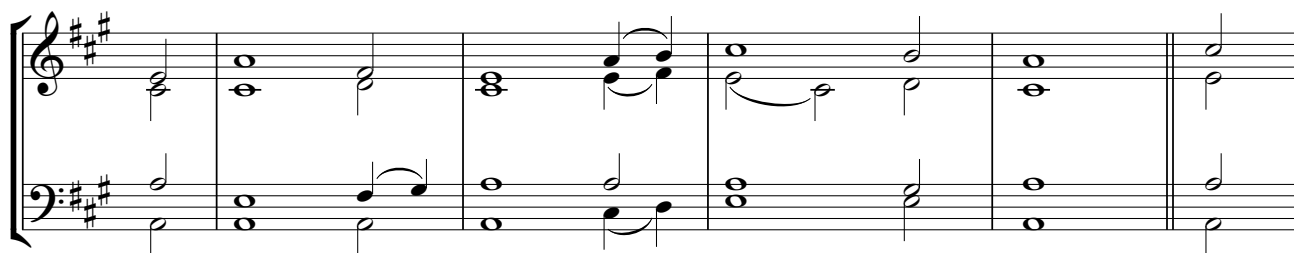
The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and single notes in the bass line.

The second system of musical notation continues the piece and concludes with the word 'Amen'. The melody features a long note with a fermata. The accompaniment includes chords and single notes. The text 'A - men.' is written below the staff.

Holy Spirit, Blessed Dove,
 Sent by Jesus from above;
 Sent to be our Friend most dear,
 And a Comforter to cheer.

Esther Wiglesworth

Martyrdom (i) (CM) (H. Wilson, arr. J.B.D.)
Hymns Ancient and Modern (1868) No.310 (1)



As pants the hart for cooling streams
When heated in the chase.
So longs my soul, O God, for Thee,
And Thy refreshing grace.
from Tate and Brady

(1) Dykes confirms that this is an arrangement of his in a letter to Sir Henry Williams Baker dated 15 July 1874. This tune is omitted from the 1902 Novello edition.

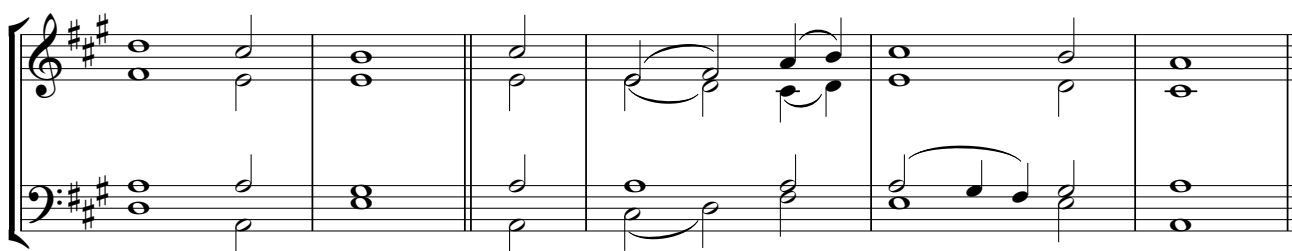
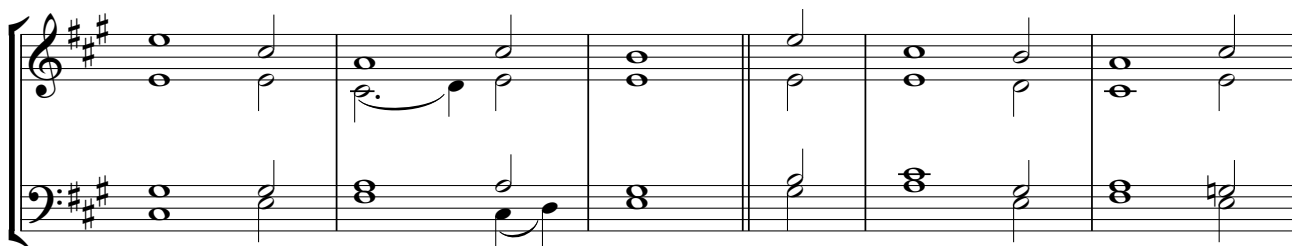
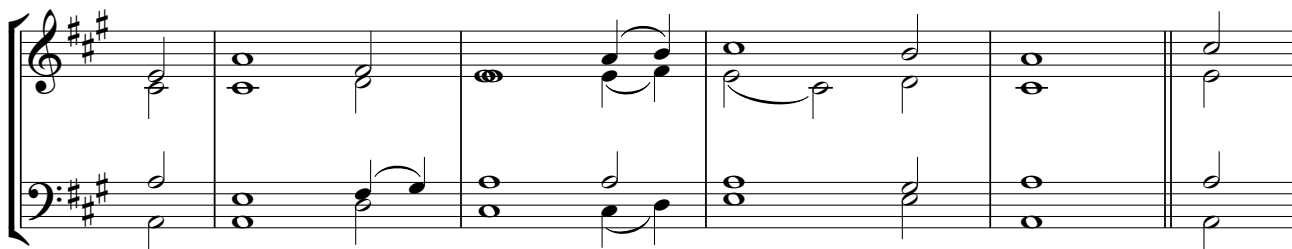
Martyrdom (ii) (CM) (H. Wilson, arr. J.B.D.)

The Hymnal with Tunes Old and New (1872) No.261

Not for the dead in Christ we weep;
 Their sorrows now are o'er;
 The sea is calm, the tempest past,
 On that eternal shore.

Mrs. Barbauld

Martyrdom (iii) (CM) (H. Wilson, arr. J.B.D.)

Hymns Ancient and Modern (1875) No.238 (1)

As pants the hart for cooling streams
When heated in the chase.
So longs my soul, O God, for Thee,
And Thy refreshing grace.

from Tate and Brady

(1) Dykes confirms that this is an arrangement of his in a letter to Sir Henry Williams Baker dated 15 July 1874. This tune is omitted from the 1902 Novello edition.

Mecklenburg (from the German, arr. J.B.D.)*Manual of Psalm and Hymn Tunes (1857) No. 64*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a half note C5. The lower staff is in bass clef and contains six measures of accompaniment, primarily using chords and single notes in the bass line.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with notes G4, A4, Bb4, C5, D5, and E5. The lower staff continues the accompaniment, featuring chords and a bass line with notes G2, F2, and E2.

The third system of musical notation consists of two staves. The upper staff concludes the melody with notes D5, C5, Bb4, and A4. The lower staff concludes the accompaniment with chords and a bass line ending on G2.

[No words given in the *Manual*]

Melita (i) (888888)

Hymns Ancient and Modern (1861) No.222

Eternal Father, strong to save,
 Whose arm hath bound the restless wave,
 Who bidd'st the mighty ocean deep
 Its own appointed limits keep;
 O hear us when we cry to Thee
 For those in peril on the sea.

William Whiting

Melita (ii) (888888)

Hymns Ancient and Modern (1904) No.561

Eternal Father, strong to save,
Whose arm hath bound the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep;
O hear us when we cry to Thee
For those in peril on the sea.

William Whiting

Mercy-Seat (8.6.8.6.8.8.)

The Holy Year (1865) No.37

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a series of chords, followed by a melodic line with a fermata. The bass clef provides a harmonic accompaniment with chords and a steady bass line.

The second system continues the musical piece. It features similar melodic and harmonic structures to the first system, with a melodic line in the treble clef and accompaniment in the bass clef. A small annotation '(1)' is placed above the first measure of the bass line.

The third system concludes the piece. It features a final melodic phrase in the treble clef and a corresponding bass line. The system ends with a double bar line and the text "A - men." written below the treble clef staff.

“Holy of Holies,” awful name—
 Where, in a still retreat,
 The Presence of the Godhead dwelt,
 Upon the Mercy-seat;
 Veil’d from the eye in darkness dim,
 Enthron’d between the Cherubim.
Christopher Wordsworth

(1) The printed score omits the \flat

Miles Lane (CM) (arr. J.B.D)

Hymns Ancient & Modern (1868) No. 301

The first system of musical notation consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of one flat (B-flat major). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass clef accompaniment features a steady eighth-note pattern: G3, Bb3, G3, Bb3.

The second system continues the piece. The treble clef melody has a half note G4, quarter notes A4, Bb4, and A4, followed by a half note G4. The bass clef accompaniment continues with eighth notes, then moves to a half note G3 in the final two bars. Dynamics include a piano (*p*) marking and a crescendo (*cresc.*) leading to the final bars.

The third system concludes the piece. The treble clef melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass clef accompaniment features a half note G3. Dynamics include a forte (*f*) marking, a piano (*p*) marking with the instruction '(last verse ff)', and the text 'A - men.' written across the final bars.

All hail the power of Jesu's Name!
 Let angels prostrate fall;
 Bring forth the royal diadem,
 And crown Him Lord of all.
Edward Perronet

The 1875 edition harmonises the final two bars thus:

The 1875 edition's final two bars show a different harmonic treatment. The treble clef has a half note G4, followed by a half note G4. The bass clef has a half note G3, followed by a half note G3. The piece ends with a double bar line.

Dykes confirms that this is an arrangement of his in a letter to Sir Henry Williams Baker dated 15 July 1874. This tune is omitted from the 1902 Novello edition.

Milman (777788)

The Congregational Hymn and Tune Book (1862) No.56

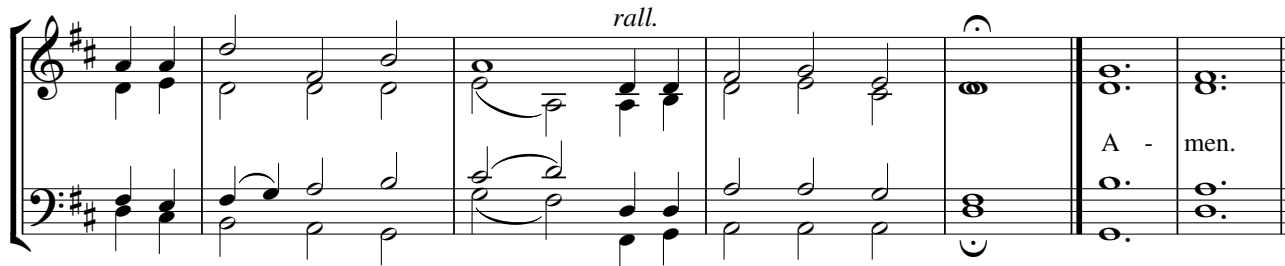
First system of musical notation, starting with a piano (*p*) dynamic marking. The music is in a 4/4 time signature and features a treble and bass clef.

Second system of musical notation, featuring a crescendo (*cresc.*) dynamic marking. The music continues in the same 4/4 time signature and key signature.

Third system of musical notation, starting with a forte (*f*) dynamic marking. The music concludes with the word "A - men." written below the notes.

Lord, we raise our cry to Thee,
 Like the blind beside the way:
 Make our darkend souls to see
 Glories of Thy perfect Day.
 O Lord! rebuke our sullen night,
 And give Thyself unto our sight!
Henry Hart Milman

Mizpah (555.11D)

The Congregational Psalmist (1875) No.391

Come, let us anew
 Our journey pursue,
 Roll round with the year,
 And never stand still till the Master appear,
 His adorable will
 Let us gladly fulfill,
 And our talents improve,
 By the patience of hope, and the labour of love.

Charles Wesley

Morlaix (7676D)

A Hymnal for use in the English Church (1866) No.160

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is written in a homophonic style with chords and simple melodic lines. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music is in common time (C).

The second system of musical notation continues the piece with two staves, treble and bass clef, in a key signature of two flats. The music is written in a homophonic style with chords and simple melodic lines. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music is in common time (C).

The third system of musical notation continues the piece with two staves, treble and bass clef, in a key signature of two flats. The music is written in a homophonic style with chords and simple melodic lines. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music is in common time (C).

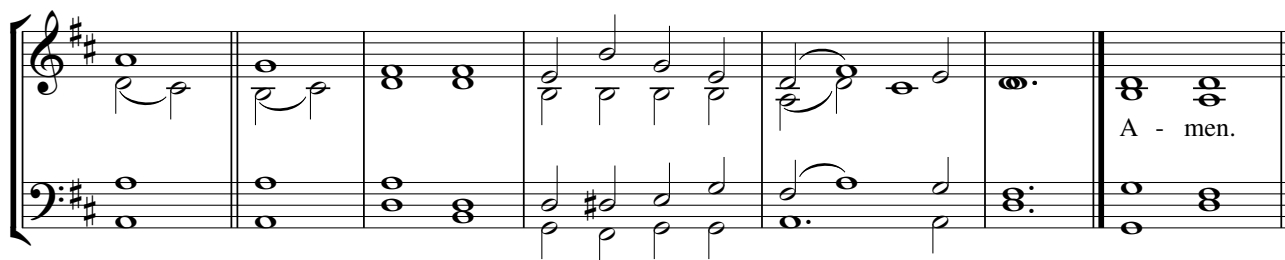
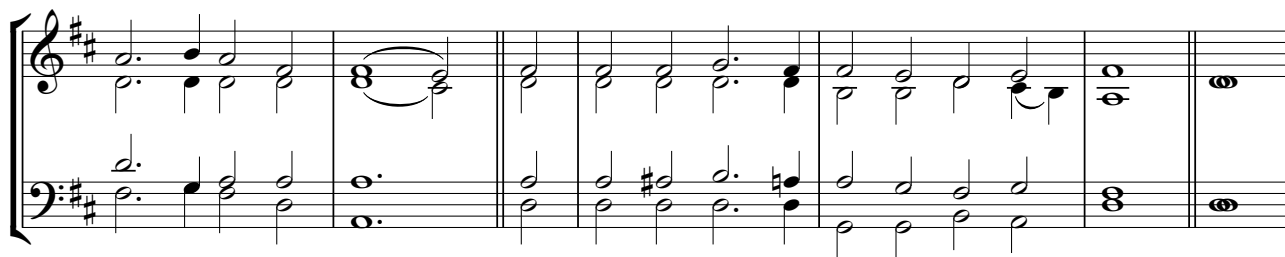
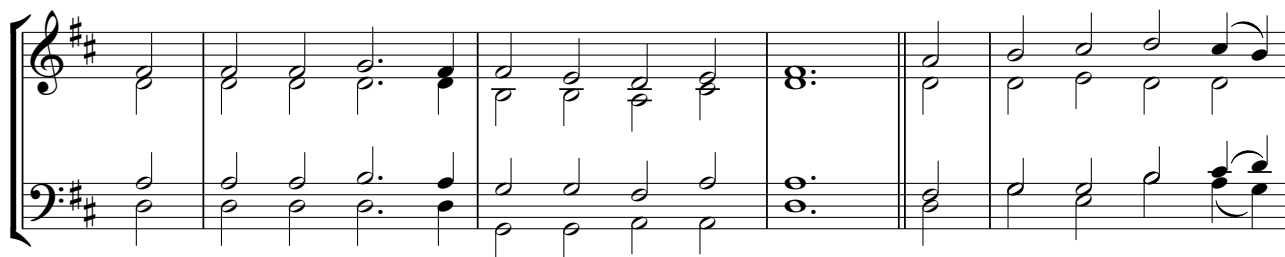
The fourth system of musical notation concludes the piece with two staves, treble and bass clef, in a key signature of two flats. The music is written in a homophonic style with chords and simple melodic lines. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music is in common time (C). The system ends with a double bar line and the text "A - men." written below the notes.

To thee, O dear, dear country!
 Mine eyes their vigils keep;
 For very love, beholding
 Thy happy name, they weep.
 The mention of thy glory
 Is unction to the breast
 And medicine in sickness
 And love and life and rest.

Bernard of Morlaix
Trans John Mason Neale

Munus Purum (10.10.10.10.10)

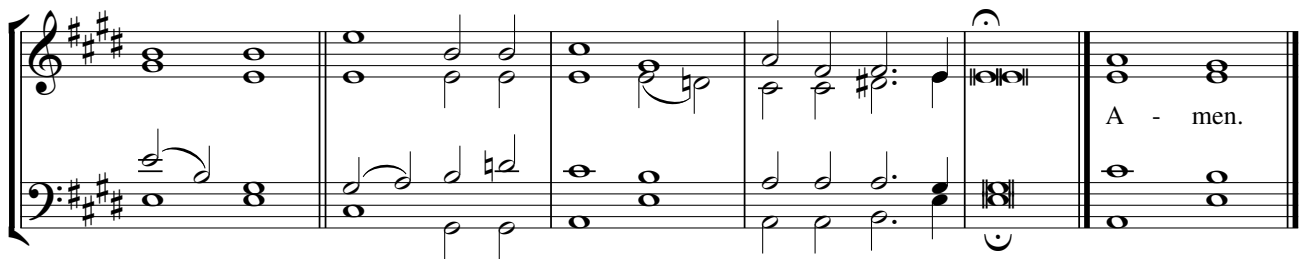
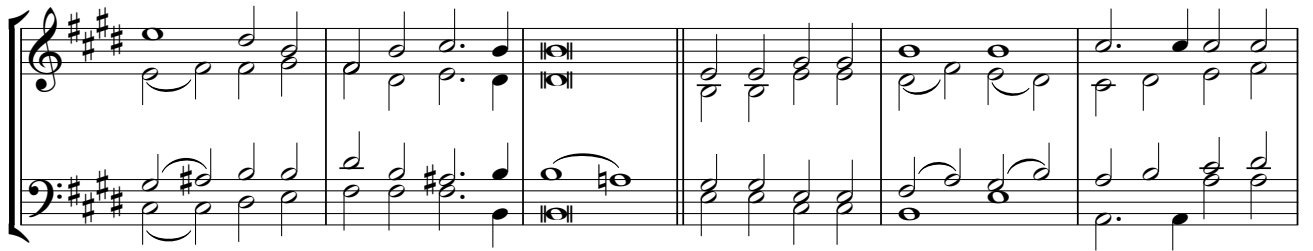
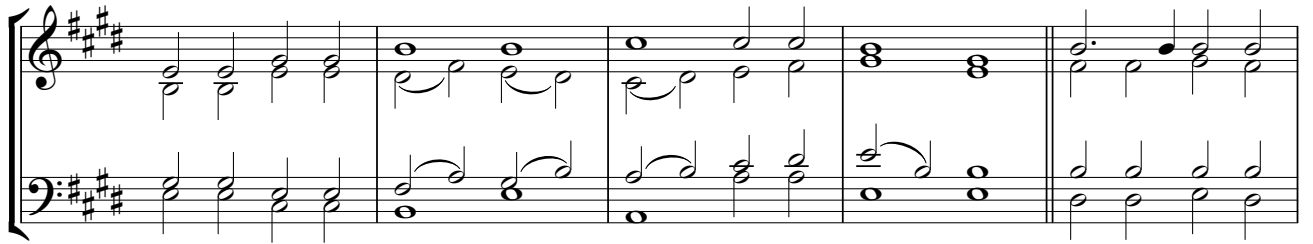
Novello Edition of Dykes's Hymn Tunes (1902) No.183



And now, O Father, mindful of the love
 That bought us, once for all, on Calvary's Tree,
 And having with us Him that pleads above,
 We here present, we here spread forth to Thee
 That only Offering perfect in Thine eyes,
 The one true, pure, immortal Sacrifice.

William Bright

Nicaea (11.12.12.10)

*Hymns Ancient and Modern (1861) No.135***Other names:**
MONKLAND

Holy, holy, holy! Lord God Almighty!
 Early in the morning our song shall rise to Thee;
 Holy, holy, holy, merciful and mighty!
 God in three Persons, blessed Trinity!

Reginald Heber

Compare NICAEA with John Hopkin's TRINITY (Bristol Tune Book 255), also set (in E \flat) to 'Holy, holy, holy'

The first system of the musical score for NICAEA consists of two staves, treble and bass clef, in the key of E major (three sharps). The music is in 4/4 time. The first two measures feature a steady accompaniment of quarter notes in the bass and chords in the treble. The third measure has a half note in the treble and a quarter note in the bass. The fourth measure has a half note in the treble and a quarter note in the bass. The fifth measure has a half note in the treble and a quarter note in the bass. The sixth measure has a half note in the treble and a quarter note in the bass. The seventh measure has a half note in the treble and a quarter note in the bass. The eighth measure has a half note in the treble and a quarter note in the bass. The system ends with a double bar line.

The second system of the musical score for NICAEA consists of two staves, treble and bass clef, in the key of E major (three sharps). The music is in 4/4 time. The first two measures feature a steady accompaniment of quarter notes in the bass and chords in the treble. The third measure has a half note in the treble and a quarter note in the bass. The fourth measure has a half note in the treble and a quarter note in the bass. The fifth measure has a half note in the treble and a quarter note in the bass. The sixth measure has a half note in the treble and a quarter note in the bass. The seventh measure has a half note in the treble and a quarter note in the bass. The eighth measure has a half note in the treble and a quarter note in the bass. The system ends with a double bar line.

The third system of the musical score for NICAEA consists of two staves, treble and bass clef, in the key of E major (three sharps). The music is in 4/4 time. The first two measures feature a steady accompaniment of quarter notes in the bass and chords in the treble. The third measure has a half note in the treble and a quarter note in the bass. The fourth measure has a half note in the treble and a quarter note in the bass. The fifth measure has a half note in the treble and a quarter note in the bass. The sixth measure has a half note in the treble and a quarter note in the bass. The seventh measure has a half note in the treble and a quarter note in the bass. The eighth measure has a half note in the treble and a quarter note in the bass. The system ends with a double bar line.

'Now to Bethlehem Haste We' (6565)

*The Child's Book of Praise (1879) No. 4***Other names:**

EPIPHANY

Brightly

A - men.

Now to Bethlehem haste we;
 See the Eastern Kings
 Make the new-born Saviour
 Free-will offerings!

Charles Lewis Hutchins

The Oakham Grace No.1 (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.260

mf $\text{♩} = 72$

Be - ne - dic - Do - mi - ne nos, et do - na Tu - a

f

su - mus
quo de Tu - a lar - gi - ta - te su - mus sump - tu - ri.

mf

Et con - ce - de ut il - lis sa - lu - bri - ter nu - tri - ti

f *dim.*

Ti - bi, de - bi - tum ob - se - qui - am pros - ta - re va - le a - mus: per

Je - sum Christ - um Do - min - um no - strum.

The Oakham Grace No.2 (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.261

mf Do - mi - ne De - us,
 In - fun - de quae su - mus, Do - mi - ne De - us,
 Do - mi - ne De - us,
 gra - ti - am Tu - am in men - tes
 gra - ti - am Tu - am in men - tes no - stras.
 gra - ti - am Tu - am in men - tes

cresc. *f* *p*
 Ut his do - nis ad Tu - am Glo - ri - am u - ta - mur, Et cum
 fi - de Chri - sti de - ces *pp*
 om - ni - bus qui in fi - de Chri - sti de - ces se - runt.
 fi - de Chri - sti de - ces

f a tempo vi - tam re - sur - ge - mus, *dim.*

Ad coe - les - tem vi - tam re - sur - ge - mus, per

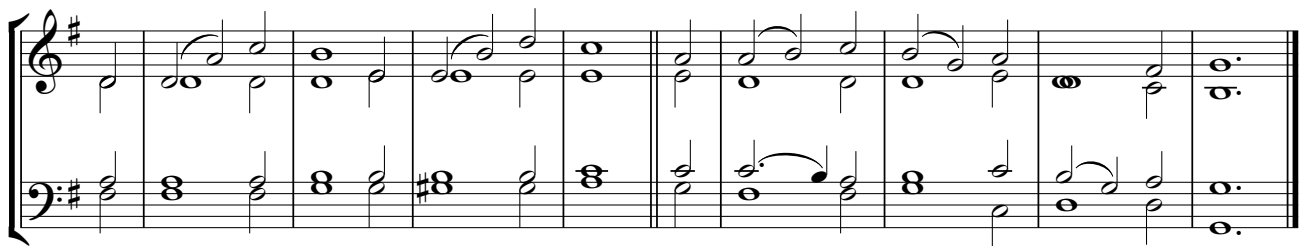
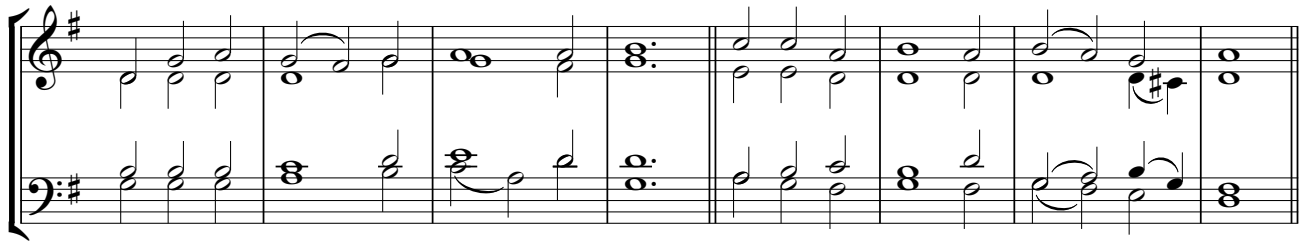
re - sur - ge - mus,

pp

Je - sum Chri - stum Do - mi - num no - - strum A - men.

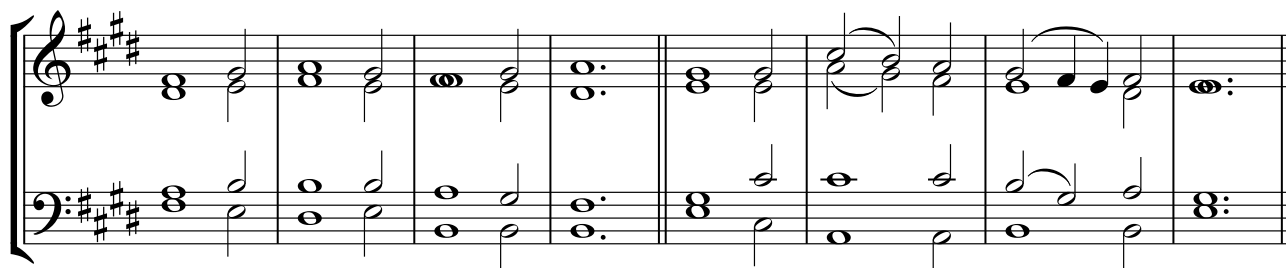
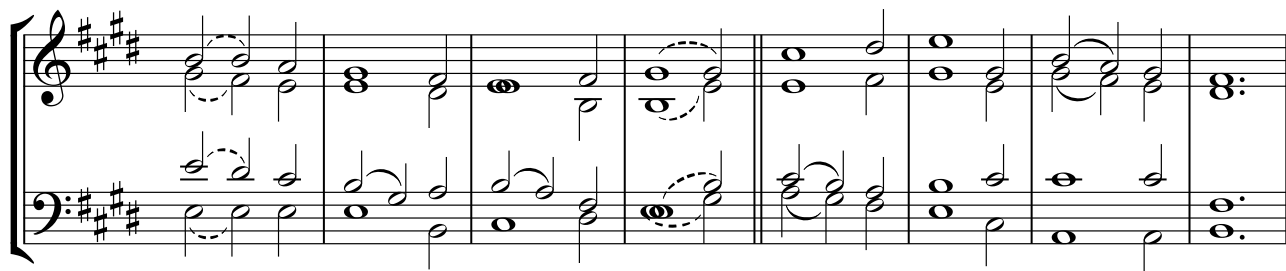
'Oh come, dear child' (LM)
Hymns for Infant Children (1872) No.15

Other names:
HEAVEN
VIA BONA



Oh come, dear child, along with me,
And look on yonder clear blue sky,
The moon is shining bright, you see,
And stars are twinkling up on high.

'Oh, what a blessèd child am I' (7777)

Hymns for Infant Children (1872) No.3.

Oh, what a blessèd child am I,
To be the care of God on high;
He has watch'd me thro' the night,
He has sent the morning light.

Olivet (i) (66866686)

The Hymnal Companion (1870) No.157

Thou art gone up on high
 To mansions in the skies,
 And round Thy throne unceasingly
 The songs of praise arise.
 But we are lingering here,
 With sin and care oppress'd;
 Lord, send Thy promised Comforter,
 And lead us to Thy rest.

Emma L. Toke

Olivet (ii) (66866686)

Hymns Ancient and Modern (1875) No.149

cresc.

p

cresc. *rall.*

Thou art gone up on high
To mansions in the skies,
And round Thy throne unceasingly
The songs of praise arise.
But we are lingering here,
With sin and care oppress'd;
Lord, send Thy promised Comforter,
And lead us to Thy rest.

Emma L. Toke

O Lumen Hilare (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.5

♩ = 56 1st Semi-Chorus

f

Hail, glad-d'ning Light, of His pure glo - ry pour'd, Who is th'Im -

mor - tal Fa - ther, Heav'n - ly, Blest, Ho - liest of

p *rall. e dim.* *a tempo* *pp*

Ho - lies, Je - sus Christ, our Lord. Now we are come to the

p

sun's hour of rest, The lights of eve - ning

f

round us shine, We hymn the Fa - ther, Son, and Ho - ly

1. 1st time Repeat Chorus 2.

Spi - rit Di - vine. - vine, The Fa - ther, Son, and

Ho - ly Spi - rit Di - vine. Di - vine. Sw. Org.

f *p*

Wor - thi - est art Thou at all times to be sung With un - de -

cresc.

fi - led tongue, Son of our God,

cresc.

f *p* *cresc.*

Gi - ver of life, A - lone. A - lone. A - lone.

A - lone. A - lone.

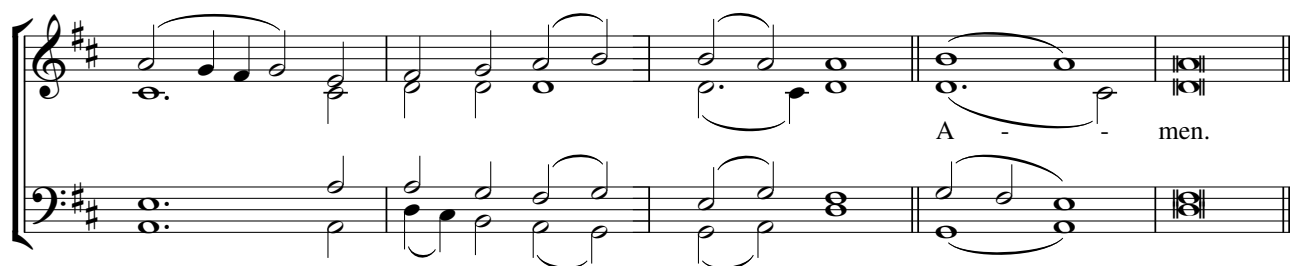
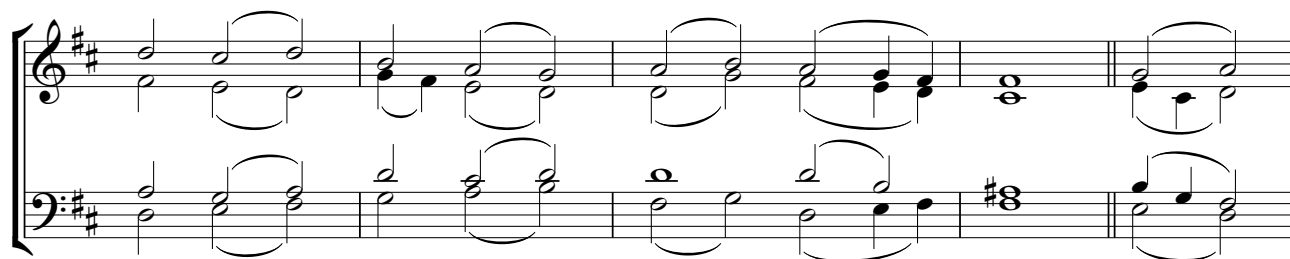
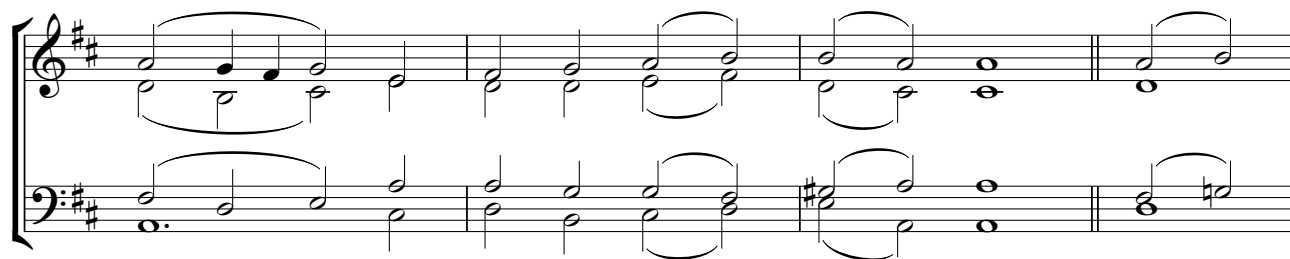
ff

There - fore in all the world Thy glo - ries, Lord, Thy glo - ries,

Lord, they own, Thy glo - ries Lord they own.

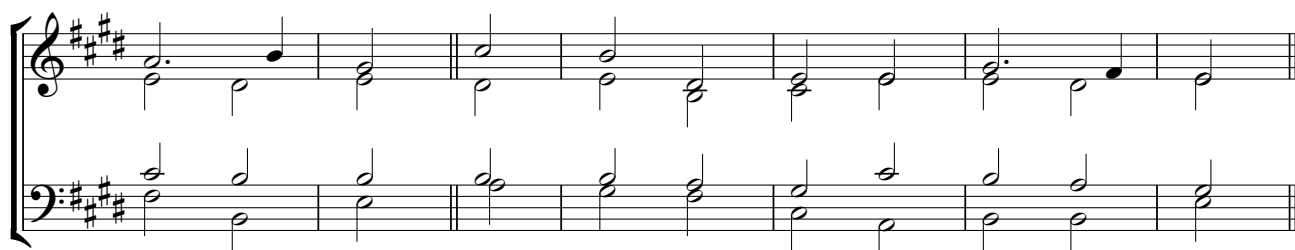
A - men A men.

O Lux Beata (Irreg.)(Arr.)

Hymns Ancient and Modern (1875) No. 14

O Trinity, most Blessèd Light,
O Unity of primal Might,
As now the fiery sun departs,
Shed Thou Thy beams within our hearts.

'One day, dear children' (LM)

Hymns for Infant Children (1872) No. 9

One day, dear children, you must die,
Though you are young and healthy now,
Within the grave your limbs must lie,
And cold and stiff your bodies grow.

'On the Birthday of the Lord' (77.777.77.55)

Christmas Carols New and Old (1871) No.13

On the Birthday of the Lord
 Angels joy in glad accord,
 And they sing in sweetest tone
 Glory be to God alone,
 Glory be to God alone.

*God is born of maiden fair,
 Mary doth the Saviour bear;
 Mary over pure, Mary over pure.*
trans R.F. Littledale

O Quanta Qualia (10.10.10.10) (arr J.B.D.)

Hymns Ancient and Modern (1868) No.343 (1)

The first system of musical notation consists of two staves, treble and bass clef, in G major. The treble staff contains chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical notation with two staves, treble and bass clef, in G major. It features a variety of chordal textures and melodic fragments in both parts.

The third system concludes the piece with two staves, treble and bass clef, in G major. The final measure includes the text 'A - men.' written below the treble staff.

O what the joy and the glory must be,
 Those endless Sabbaths the blessèd ones see;
 Crown for the valliant, to weary ones rest;
 God shall be all and in all ever blest.

Peter Abelard

trans. by John Mason Neale

- (1) Dykes confirms that this is an arrangement of his in a letter to Sir Henry Williams Baker dated 15 July 1874.
- (2) In subsequent editions of HA&M, bars 5 to 7 are harmonised thus:

This block shows an alternative harmonization for bars 5 to 7 of the hymn. It consists of two staves, treble and bass clef, in G major, showing different chordal and melodic choices for these specific measures.

This tune is omitted from the 1902 Novello edition.

Oriens Ex Alto (787873)

Parish Church Hymnal (1872) No.43

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. The first two measures are chords. The third measure has a melodic line in the treble clef. The fourth measure is a chord.

The second system of musical notation continues the piece. It features a dynamic marking of *f* (forte) at the beginning of the system. The notation includes chords and a melodic line in the treble clef.

The third system of musical notation includes a dynamic marking of *dim.* (diminuendo). It features a melodic line in the treble clef and chords in the bass clef. The system concludes with a double bar line and a first ending bracket labeled (1). Below the staff, the lyrics "A - men." are written.

Dayspring of Eternity!
 Hide no more Thy radiant dawning!
 Light from Light's exhaustless sea,
 Shine on us afresh this morning!
 And dispel with glorious might
 All our night.

trans. Catherine Winkworth

Compare bars 1—4 with GLASTONBURY...

This section of musical notation is identical to the first system of the hymn, showing the first four bars in two staves.

...and SANCTE SPIRITUS

This section of musical notation is in a key signature of two sharps (F-sharp, C-sharp). It consists of two staves, treble and bass clef, in 4/4 time, with chords and a melodic line in the treble clef.

(1) The Parish Church Hymnal misprints the alto note as an F.

O Salutaris Hostia (88888)

Novello Edition of Dykes's Hymn Tunes (1902) No.190

mf $\text{♩} = 76$

ff

p *cresc.*

f *dim. e rit.*

A - men.

O Saving Victim, opening wide
 The gate of heaven to man below,
 O foes press on from every side,
 Thine aid supply, Thy strength bestow.
trans. John Mason Neale

Oswestry (i) (12.11.12.11)

Novello 8vo edition (1870)

Last verse ***f*** ***p***

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

Great and glorious Father, humbly we adore Thee,
 Poor, and weak, and helpless sinners in Thine eyes;
 Yet, in meek obedience, low we fall before Thee,
 Trusting, pleading only Jesus' Sacrifice.

William Walsham How

'Our Father's voice' (8787)

Children's Hymn Book (1877) No. 290

Come! our Father's Voice is calling,
One by one, His children dear;
He will raise the weak, the falling,
He the fainting heart will cheer.

L. Tuttiert

Panis Vivus (777)

The Anglican Hymn Book (1871) No.189

$\text{♩} = 84$

The image shows a musical score for the hymn 'Panis Vivus (777)'. It consists of two systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 84. The first system contains four measures of music. The second system contains four measures, with the final two measures including the lyrics 'A - men.' written below the notes.

Jesu, to Thy Table led,
 Now let every heart be fed
 With the true and living Bread.
Robert Hall Baynes

Paradise (i) (86866666)

Hymns Ancient and Modern (1868) No.324

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) and a crescendo (*cresc.*). The second system features piano (*p*) and forte (*f*) dynamics. The third system includes a crescendo (*cresc.*). The fourth system begins with a diminuendo (*dim.*) and a rallentando (*rall.*) marking, ending with a fermata and the word 'men.' in the bass line.

O paradise! O paradise!
 Who doth not crave for rest?
 Who would not seek the happy land
 Where they that loved are blest;
 Where loyal hearts and true
 Stand ever in the light,
 All rapture through and through,
 In God's most holy sight?

F.W. Faber

Paradise (ii) (86866666)

Hymns Ancient and Modern (1875) No.234

The musical score is written for piano and organ. It consists of four systems of music. The first system begins with a treble clef and a key signature of three sharps (F#, C#, G#). The dynamics are marked *mf*, *pp*, and *cresc.*. The second system continues with *dim.* and *mf*. The third system features *cresc.*, *sf*, and *ff*, with an organ part labeled 'Org.' in the bass clef. The fourth system concludes with *dim.* and *rall.*, ending with the text 'A - men.'.

O paradise! O paradise!
 Who doth not crave for rest?
 Who would not seek the happy land
 Where they that loved are blest;
 Where loyal hearts and true
 Stand ever in the light,
 All rapture through and through,
 In God's most holy sight?

F.W. Faber

Parate Viam (8787D)

'Advent Hymns' extracted from the Church of England Hymnology of George Price Joyce (1870) No. 2

The first system of the musical score consists of two staves, treble and bass clef, in the key of D major. The music is primarily chordal, with the bass line providing a steady accompaniment. The melody in the treble clef is composed of quarter and eighth notes, often moving in parallel motion with the chords.

The second system continues the musical score. It features a dynamic marking of *p* (piano) and a *cresc.* (crescendo) leading to a second ending marked (2). The bass line includes a first ending marked (1) which leads back to an earlier part of the piece. The treble clef continues with the melodic line, showing some chromatic movement.

The third system concludes the piece with a dynamic marking of *f* (forte). It ends with a double bar line and repeat signs. The final chord is a D major triad. The lyrics 'A - men.' are written below the final notes of both staves.

O Lord Jesu, at Thy coming,
 Who didst send before Thy face,
 In the wilderness, the Baptist,
 Herald of redeeming grace,
 Who, Thy holy way preparing,
 Preached that man should turn from sin,
 And, baptizing them in Jordan,
 Did Thy glorious work begin.

G.P. Joyce

(1) The ♯ is missing from the bass C in 'Advent Hymns'

(2) The 1902 Novello Edition has alto E in this chord

Pascha (11.11.11.11)

The Song of Praise (1875) No.431

$\text{♩} = 108$

A - men.

“Welcome, happy morning!” age to age shall say;
 Hell today is vanquished; Heaven is won today;
 Lo! the Dead is living, God forevermore,
 Him, their true Creator, all His works adore;
 “Welcome, happy morning!” age to age shall say.
trans. John Ellerton

Passio (77.77.77)

Novello Edition of Dykes's Hymn Tunes (1902) No.61

$\text{♩} = 72$

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 72. The music features a steady accompaniment in the bass and a vocal line in the treble.

The second system continues the musical notation from the first system, maintaining the same key signature and tempo.

The third system concludes the piece with the word "A - men." written below the treble staff.

Go to dark Gethsemane,
 Ye that feel the Tempter's power,
 Your Redeemer's conflict see,
 Watch with Him one bitter hour;
 Turn not from His griefs away;
 Learn of Jesus Christ to pray.

James Montgomery

Compare bars 9-10 with bars 9-11 of 'Pax Dei':

This block shows a comparison of musical notation. It features two systems of two staves each, in the same key signature as the main piece. The first system shows bars 9-10, and the second system shows bars 9-11, allowing for a direct comparison of the melodic and harmonic differences between the two passages.

Passiontide (8787887)

Novello Edition of Dykes's Hymn Tunes (1902) No. 66

$\text{♩} = 72$ *With expression*

A - men.

O sinner, lift the eye of faith,
 To true repentance turning;
 Bethink thee of the curse of sin,
 Its awful guilt discerning;
 Upon the Crucified One look,
 And thou shalt read, as in a book,
 What well is worthy thy learning.
trans. John Mason Neale

Patria (666688)

Novello Edition of Dykes's Hymn Tunes (1902) No. 81

$\text{♩} = 80$

cresc. *f* *dim.*

A - men.

To Thee our God we fly
 For mercy and for grace;
 Oh! hear our lowly cry,
 And hide not Thou Thy face.
 O Lord, stretch forth Thy mighty hand,
 And guard and bless our Fatherland.

William Walsham How

Pax (LM)

The Musical Times Extra Supplement (1 December 1899) p2

O God of Love, O King of peace,
 Make wars throughout the world to cease;
 The wrath of sinful man restrain,
 Give peace, O God, give peace again.

Henry W. Baker

Pax Dei (i) (10.10.10.10)

Hymns Ancient and Modern (1868) No.279

Saviour, again to Thy dear Name we raise
 With one accord our parting hymn of praise;
 We stand to bless Thee ere our worship cease,
 Then, lowly kneeling, wait Thy word of peace.

John Ellerton

Compare bars 1 and 2 with Mendelssohn's 'Sonntagsmorgen' (Op. 77 No. 1)

Compare bars 9 to 11 with bars 9 and 10 of PASSIO

Pax Dei (ii) (10.10.10.10)

Hymns Ancient and Modern (1904) No.329

Saviour, again to Thy dear Name we raise
With one accord our parting hymn of praise;
We stand to bless Thee ere our worship cease,
Then, lowly kneeling, wait Thy word of peace.

John Ellerton

Pax Electis (884884)

Novello Edition of Dykes's Hymn Tunes (1902) No.180

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. The first four measures are: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The fifth measure is a repeat sign. The sixth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The seventh measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The eighth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3).

The second system of musical notation consists of two staves, treble and bass clef. The first three measures are: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The fourth measure is a repeat sign. The fifth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The sixth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The seventh measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The eighth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3).

The third system of musical notation consists of two staves, treble and bass clef. The first four measures are: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3); Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The fifth measure is a repeat sign. The sixth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The seventh measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The eighth measure is: Treble (G4, A4, Bb4, C5), Bass (G2, Bb2, C3, D3). The text "A - men." is written below the treble staff in the eighth measure.

What care the Saints of God, if they
 'Mid grief and pain are called away
 To their reward?
 What matters one short day of tears,
 Which ushers in the countless years
 With their dear Lord?

G. Moultrie

Pittington (8787)

The Congregational Hymn and Tune Book (1862) No.292

Where Angelic Hosts adore Thee,
 Thou, O God, in Heaven dost reign;
 At Thy Word they rose around Thee,
 And Thy Word doth them sustain.

E.L. Blanchard

(1) The 1902 Novello edition has two crotchets on this beat in the alto, D \flat and E \flat .

Prome Vocem (878787)

People's Hymnal (1868) No. 100

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features a steady bass line with chords and some melodic movement in the upper register.

The second system continues the musical notation. It features a prominent melodic line in the treble clef with some chromaticism, including a sharp sign (F#) in the second measure. The bass line provides harmonic support with chords and a steady rhythm.

The third system concludes the piece. It features a final melodic phrase in the treble clef and a corresponding bass line. The notation includes a double bar line and a final chord in the bass clef.

Now, my soul, thy voice upraising,
Tell in sweet and mournful strain
How the Crucified, enduring
Grief, and wounds, and dying pain,
Freely of His love was offered,
Sinless was for sinners slain.

trans. H.W. Baker

Quadragesima (LM)

Novello Edition of Dykes's Hymn Tunes (1902) No.42

$\text{♩} = 84$

A - men.

O merciful Creator, hear;
 In tender pity bow Thine ear;
 Accept the tearful prayer we raise
 In this our fast of forty days.

trans. John Mason Neale

Quid Retribuam (666666)
The Song of Praise (1875) No. 566

Other names:
 DURHAM

$\text{♩} = 80$

All verses except the last

Last verse

Thy life was given for me;
 Thy blood, O Lord, was shed,
 That I might ransomed be,
 And quickened from the dead.
 Thy life was given for me;
 What have I given for thee?
Frances Ridley Havergal

Requies (787877)

Novello Edition of Dykes's Hymn Tunes (1902) No.203

The first system of musical notation consists of two staves, treble and bass clef. It begins with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef.

The second system of musical notation continues from the first. It includes a *cresc.* (crescendo) marking above the treble staff. The musical notation follows the same two-staff format.

The third system of musical notation continues the piece. It features a fermata over a note in the treble staff towards the end of the system. The notation is consistent with the previous systems.

The fourth system of musical notation includes dynamic markings of *p*, *pp*, and *rall.* (rallentando). It also features a hairpin crescendo and decrescendo symbol above the treble staff. The notation continues on two staves.

The fifth and final system of musical notation includes the lyrics "A - men, A - - men." written below the notes. The system concludes with a double bar line. The notation is on two staves.

Gentle Shepherd, Thou hast stilled
 Now Thy little lamb's brief weeping;
 Ah, how peaceful, pale and mild,
 In its narrow bed 'tis sleeping,
 And no sigh of anguish sore
 Heaves that little bosom more.

Johann W. Meinhold

Requiescat (777788)

Hymns Ancient and Modern (1875) No.401

The first system of musical notation consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, homophonic style with chords and single notes. The bass staff begins with a bass clef and contains a similar accompaniment.

The second system of musical notation continues the piece. It features a treble staff with a treble clef and a bass staff with a bass clef. The treble staff includes a dynamic marking of *pp* (pianissimo) at the end of the system. The music continues with chords and single notes.

The third system of musical notation concludes the piece. It includes a treble staff with a treble clef and a bass staff with a bass clef. The treble staff has a *cresc.* (crescendo) marking and a *Poco rall* (Poco rallentando) marking. The system ends with the text "A - men." written below the notes. The music features chords and single notes, with some notes being small and possibly intended for singing.

If there is no accompaniment,
the small notes may be sung.

Now the labourer's task is o'er;
Now the battle day is past;
Now upon the farther shore
Lands the voyager at last.
Father, in Thy gracious keeping
Leave we now Thy servant sleeping.

John Ellerton

Resurrectio (8783)

The Song of Praise (1875) No.493

The first system of the musical score consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The music is written in a simple, homophonic style with a 4/4 time signature. The melody in the treble clef is primarily composed of quarter and eighth notes, while the bass clef provides a steady accompaniment of chords and moving lines.

The second system of the musical score continues the piece. It begins with a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking. The music concludes with a double bar line and the text "A - men." written below the treble staff. The final chord is a simple triad in the treble clef.

On the Resurrection morning
Soul and body meet again;
No more sorrow, no more weeping,
No more pain!

Sabine Baring Gould

Resurrection (1) (Irregular)

The Holy Year (1865) No.91

Other name:

STIGMATA

The wounds, which Jesus once endur'd
 In death, were stigmas of His shame;
 But now they have for Him procur'd,
 A glorious everlasting name;
 The nail- prints, and the lance's scar,
 Triumphal Trophies are;
 Marks graven on the Rock of Ages,
 Like golden letters on the pages
 Of some fair Book, unfolded to the eye
 Of men and Angels for Eternity.

Christopher Wordsworth

Resurrection (2) (77.77.87)
The Anglican Hymn Book (1871) No.145

Other names:
 EASTER

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system contains 8 measures. The second system contains 8 measures, with a forte (*f*) dynamic marking above the fifth measure and a piano (*p*) dynamic marking above the eighth measure. The third system contains 5 measures, with a forte (*f*) dynamic marking above the first measure and accents (>) above the eighth and ninth measures. The piece concludes with a double bar line.

Angels, roll the rock away!
 Death, yield up the mighty Prey!
 See! the Saviour quits the tomb,
 Glowing with immortal bloom.
 Hallelujah! Hallelujah!
 Christ the Lord is risen today!
Thomas Gibbons

'Reverently we worship Thee' (777777)

*The Child's Book of Praise (1873) No.11***Other names:**

TRINITY

Slow

The musical score is written for piano in a 4/4 time signature. It consists of three systems of two staves each (treble and bass clef). The tempo is marked 'Slow'. The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures, ending with a double bar line and the text 'A - men.' written below the notes.

Reverently we worship Thee,
 High and holy Trinity!
 One in Three, and Three in One,
 Seated on Thy heavenly throne!
 Thanks and praise to Thee we pay,
 Who art God and Lord for aye.

Claudia F Hernaman

Rex Splendens (66868747)

Novello Edition of Dykes's Hymn Tunes (1902) No.27

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic marking. The second staff begins with a *dim.* dynamic marking. The system concludes with a *cresc.* dynamic marking. The music features a mix of chords and moving lines in both hands.

The second system of musical notation continues the piece. It features a *p* dynamic marking. The music continues with a similar texture of chords and moving lines in both hands.

The third system of musical notation continues the piece. It features a *f* dynamic marking. The music continues with a similar texture of chords and moving lines in both hands.

The fourth system of musical notation concludes the piece. It features a *rall.* dynamic marking. The system ends with a double bar line and the text "A - men." written below the notes.

Bright was Thy throne above,
 Lowly Thy manger-bed,
 Where, moved by Thy Almighty love,
 Thou laid'st Thy Sacred Head,
 When from Heaven, King of Glory,
 From the throne of God Most High,
 King of Glory,
 Thou didst come for us to die.

A.T. Bonner

Rivaulx (i) (LM)

A Hymnal for use in the English Church (1866) No. 36

Father of heaven, Whose love profound
A ransom for our souls hath found,
Before Thy Throne we sinners bend;
To us Thy pardoning love extend.

Edward Cooper

Rivaulx (ii) (LM)

Hymns Ancient and Modern (1875) No.164

The image shows a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a dynamic marking of *p* (piano) and features a series of chords and single notes. The second system begins with a dynamic marking of *mf* (mezzo-forte) and concludes with the word "A - men." written below the notes. The score includes various musical notations such as beams, slurs, and repeat signs.

Father of heaven, Whose love profound
 A ransom for our souls hath found,
 Before Thy Throne we sinners bend;
 To us Thy pardoning love extend.

Edward Cooper

Rock of Ages, cleft for me (777777)

*The Children's Hymnal (1877) No. 170***Other names:**
GETHSEMANE

First system of musical notation, marked *mf*. It consists of two staves (treble and bass clef) in G major (one sharp). The melody is in the treble clef, starting with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The accompaniment in the bass clef consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4.

Second system of musical notation, marked *cresc.*, *f*, and *dim.*. The melody continues with a quarter note C5, a dotted quarter note B4, and a quarter note A4. The accompaniment continues with the same eighth-note pattern. The system concludes with a half-note chord of G4 and B4.

Third system of musical notation, marked *p*, *cresc.*, and *dim. e rit*. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a quarter note B4. The accompaniment continues with the eighth-note pattern. The system ends with a double bar line and the text "A - men." written below the notes.

Rutland (777)

Congregational Church Music (1871) No.391

Lord, in this Thy mercy's day,
Ere for us it pass away,
On our knees we fall and pray.
Isaac Williams

The Sabbath Day (8886)*Novello Edition of Dykes's Hymn Tunes (1902) No.20*

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (indicated by two sharps). The music is in 4/4 time. The first four measures feature a series of chords in the bass and a melodic line in the treble. The fifth measure is a double bar line. The final four measures continue the melodic and harmonic progression, ending with a final chord.

The second system of musical notation continues from the first system. It features two staves, treble and bass clef, in the key of D major. The first four measures continue the melodic and harmonic progression. The fifth measure is a double bar line. The final four measures conclude the piece with a final chord. The lyrics "A - men." are written below the treble staff in the final two measures.

The Sabbath-day has reach'd its close,
Yet, Saviour, ere I seek repose,
Grant me the peace Thy love bestows,
Smile on my evening hour!

C. Elliott

Salvator et Amicus (9999)

The Song of Praise (1875) No.502

The first system of musical notation consists of two staves, treble and bass clef, in the key of A major (three sharps). The music is in 4/4 time. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a bass clef, a key signature of three sharps, and a common time signature. The accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble staff features a melody with quarter notes G4, A4, B4, and C5, followed by a half note G4. The bass staff provides accompaniment with quarter notes G2, A2, B2, and C3, followed by a half note G2. The system concludes with a double bar line.

The third system of musical notation concludes the piece. The treble staff begins with a common time signature and a half rest, followed by quarter notes G4, A4, B4, and C5, and a half note G4. The bass staff begins with a common time signature and a half rest, followed by quarter notes G2, A2, B2, and C3, and a half note G2. The system concludes with a double bar line. Below the final two measures, the word "Amen." is written in a simple font.

Rest of the weary, Joy of the sad,
 Hope of the dreary, Light of the glad;
 Home of the stranger, Strength to the end,
 Refuge from danger, Saviour and Friend!
John Samuel Bewley Monsell

Salvete Flores (LM)

Hymns Ancient and Modern (1875) No.68

The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a series of chords and single notes, including a dotted half note. The bass staff contains a series of chords and single notes, including a dotted half note. The music is in a simple, hymn-like style.

The second system of musical notation consists of two staves, treble and bass clef. The treble staff contains a series of chords and single notes, including a dotted half note. The bass staff contains a series of chords and single notes, including a dotted half note. The music is in a simple, hymn-like style. The system concludes with a double bar line and the text "A - men." written below the treble staff.

Sweet flowerets of the martyr band,
So early plucked by cruel hand;
Like rosebuds by a tempest torn,
As breaks the light of summer morn.

trans. H.W. Baker

Salvum me fac (6666D)
The Song of Praise (1875) No.424

Low at Thy feet I lie, O blessed Saviour mine,
 Comfort me or I die, Oh! save me, I am Thine;
 Thine by the gift of life, Thine by the grace of love,
 Oh, save me through this strife, Till I am Thine above.
J.S.B. Monsell

(1) The 1902 Novello collected edition makes this a diminished chord by making the bass note E \flat
 (2) In 'The Song of Praise' the \sharp is missing from the bass E.

Sancte Spiritus (777777)

Novello Edition of Dykes's Hymn Tunes (1902) No.88

Holy Spirit, Lord of light,
 From Thy clear celestial height
 Thy pure beaming radiance give.
 Come, Thou Father of the poor,
 Come with treasures which endure,
 Come, Thou Light of all that live.
trans. Edward Caswall

Compare bars 1—4 with ORIENS EX ALTO...

...and GLASTONBURY

Sancti Venite (irregular)

Hymns Ancient and Modern (1875) No.313

The image shows a musical score for the hymn "Sancti Venite (irregular)". It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The music is written in a style that suggests a hymn tune, with a mix of chords and moving lines. The score ends with a double bar line and the text "A - men." written below the notes on the treble staff.

Draw nigh and take the Body of the Lord,
And drink the holy Blood for you out-poured.
trans. John Mason Neale

Sanctuary (iii) (8787D)

*Hymns Ancient & Modern (1875) No. 436***Other names:**

CHANCEL

'HARK THE SOUND' (original, two variants)

ILLUMINATOR

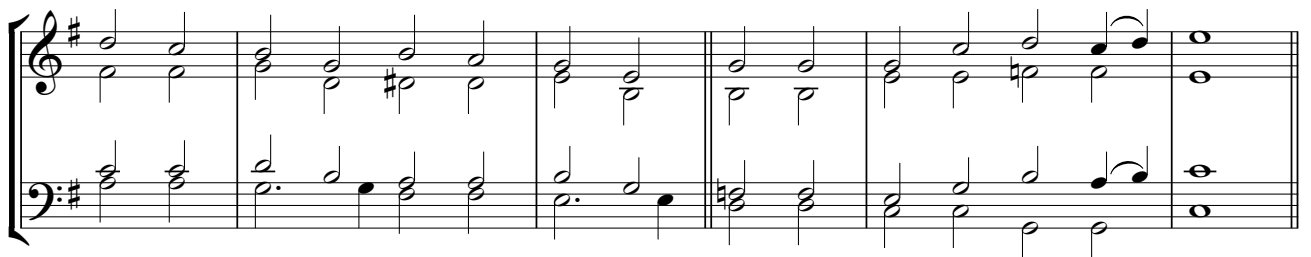
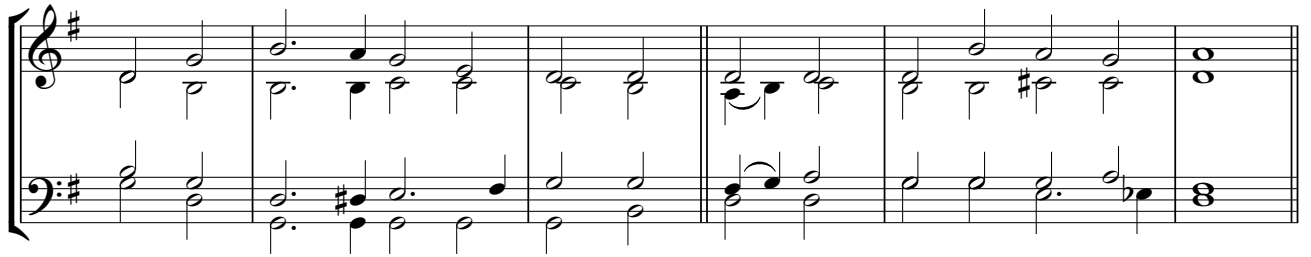
A - men.

Hark! the sound of holy voices, chanting at the crystal sea,
 Alleluia! Alleluia! Alleluia! Lord, to Thee:
 Multitude, which none can number, like the stars in glory stands,
 Clothed in white apparel, holding palms of victory in their hands.

Christopher Worsworth

Sanctuary (iv) (8787D)
The Hymnal Companion (1875) No. 214

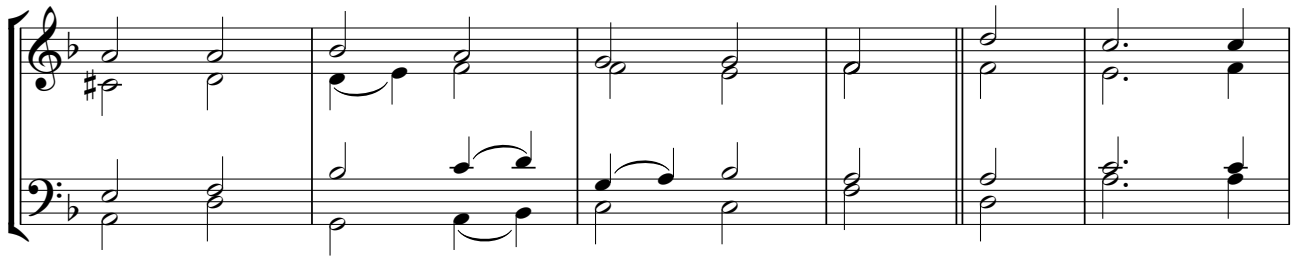
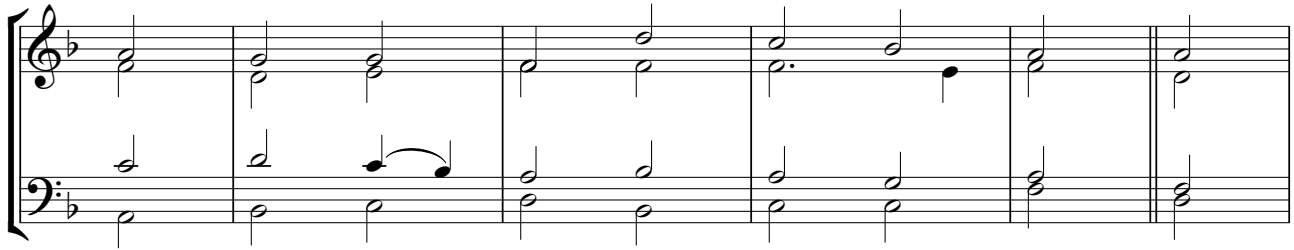
Other names:
 CHANCEL
 'HARK THE SOUND' (original, two variants)
 ILLUMINATOR



Hallelujah, Hallelujah!
 Hearts to heaven and voices raise;
 Sing to God a hymn of gladness,
 Sing to God a hymn of praise!
 He who on the cross a Victim
 For the world's salvation bled,
 Jesus Christ, the King of glory,
 Now is risen from the dead.

Christopher Wordsworth

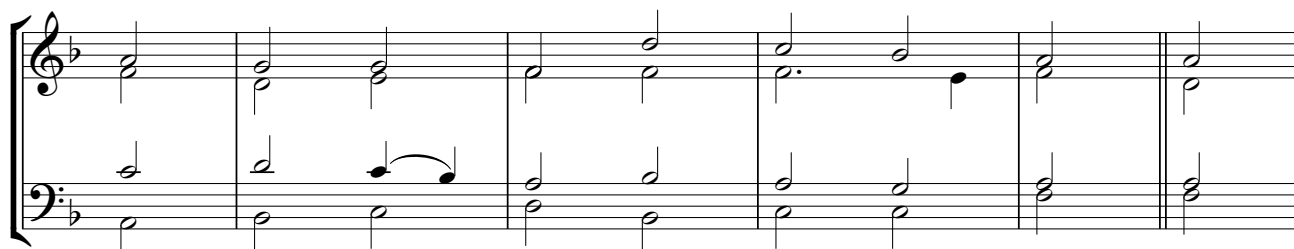
Saxham (i) (8884)

Manual of Psalm and Hymn Tunes (1857) No. 87

Our Lord the path of suff'ring trod;
And since His Sacred Blood hath flowed,
'This meet that man should yield to God
The life he owed.

trans. I. Williams

Saxham (ii) (8884)

Hymnal for use in the English Church (1866) No.87

Our Lord the path of suff'ring trod;
 And since His Sacred Blood hath flowed,
 'Tis meet that man should yield to God
 The life he owed.

trans. I. Williams

Semper Cum Domino (8878887)

Hymnal Companion (1877) No. 240

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a mezzo-forte (*mf*) dynamic and includes accents (>) over several notes. A crescendo (*cresc.*) marking is placed above the second measure of the second half of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music begins with a forte (*f*) dynamic and includes a fermata over the final note of the first half. The second half begins with a piano (*p*) dynamic.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music begins with a crescendo (*cresc.*) marking and ends with a forte (*f*) dynamic.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music begins with a *dim.* (diminuendo) marking. The system concludes with a double bar line, followed by a section for voices: a tenor line (labeled 'A') and a male voice line (labeled 'men.').

'For ever!' — beatific word:
 To be for ever with the Lord:
 A bond no death can sever!
 O tidings straight from glory brought,
 With endless Hallelujahs fraught;
 O heaven of heavens, beyond all thought,
 With Jesus and for ever!

E. Swaine

Shades of Night (Irregular)

Novello Edition of Dykes's Hymn Tunes (1902) No.2

$\text{♩} = 69$

pp

f

A - men.

Dark shades of night,
 Above, below, around us hover;
 O Lord of Light!
 Be Thy blest wings our cover;
 Be Thy holy arm
 Our shield from harm,
 Till night is over.

Anon

Shoreham (8884)

Congregational Church Music (1871) No.376

My God my Father! while I stray
Far from my home, in life's rough way,
Oh! teach me from my heart to say,
Thy will be done.

Charlotte Elliott

Sleep, Holy Babe!

Christmas Carols New and Old (1871) No.IX

p

Introduction for piano, featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature.

pp *cresc.*

1. Sleep! Ho - ly Babe! up - on Thy - mo - ther's breast;
 2. Sleep! Ho - ly Babe! thine An - gels - watch a - round,

Vocal entry with piano accompaniment. Dynamics range from *pp* to *cresc.*

mf

Great Lord of earth, and sea and sky, How sweet it is to
 All bend - ing low with fold - ed wings, Be - fore th'in - car - nate

Continuation of the vocal line with piano accompaniment. Dynamics range from *mf* to *v*.

dim. *pp*

see Thee lie In such a place of rest. In
 King of kings, In such rev' - rent awe pro - found, In

Continuation of the vocal line with piano accompaniment. Dynamics range from *dim.* to *pp*.

(Accomp.)

such a place of rest. rev' - rent awe pro - found.

Piano accompaniment for the final phrase, marked (Accomp.).

Slingsby (868686)

*The Supplemental Hymn and Tune Book (1869) No. 47***Other names:**

ST. BEDE (with variations)

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5. The bass clef accompaniment starts with a half note chord of G2 and B2, followed by quarter notes G2, A2, and B2, then a dotted quarter note C3.

The second system continues the melody and accompaniment. The treble clef melody has a dotted quarter note D5, followed by quarter notes E5 and F5, then a dotted quarter note G5. The bass clef accompaniment has a dotted quarter note D2, followed by quarter notes E2 and F2, then a dotted quarter note G2.

The third system concludes the piece. The treble clef melody has a dotted quarter note A5, followed by quarter notes B5 and C6, then a dotted quarter note D6. The bass clef accompaniment has a dotted quarter note A2, followed by quarter notes B2 and C3, then a dotted quarter note D3. The system ends with a double bar line and the text 'A - men.' written below the notes.

Father! I know that all my life
 Is portion'd out for me,
 The changes that will surely come
 I do not fear to see;
 I ask Thee for a subject mind,
 Intent on pleasing Thee.

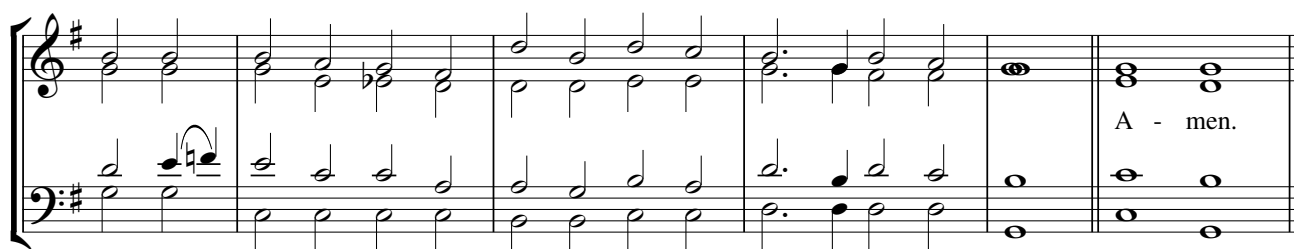
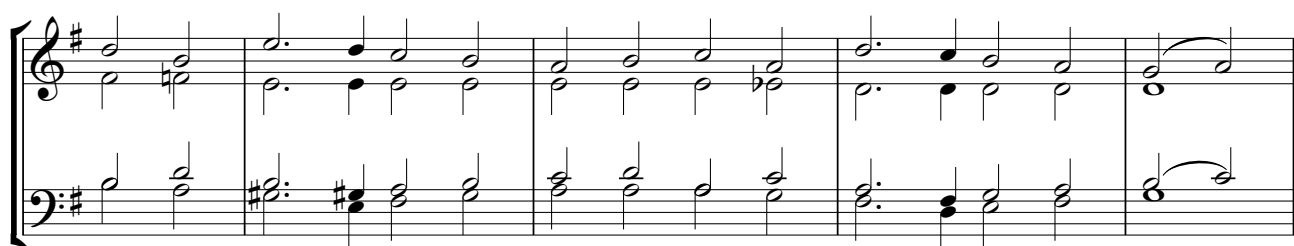
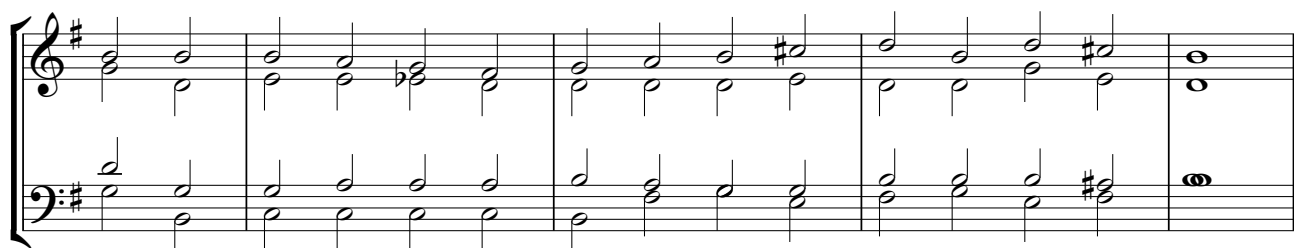
Anna L. Waring

The Church Hymnal (1875) shows the first bar thus:

This block shows the first bar of the hymn as it appears in *The Church Hymnal (1875)*. It consists of two staves, treble and bass clef, in a key signature of three flats. The treble clef staff shows a single quarter note G4. The bass clef staff shows a single half note chord of G2 and B2.

Soldiers of the Cross (8787D)

Novello Edition of Dykes's Hymn Tunes (1902) No.258



Jesus Christ, the glorious Captain
 Of the armies of the Lord,
 We, Thy little band of soldiers,
 Sing to-day with glad accord;
 Tens of thousand loving voices
 Hymn Thy praise o'er all the earth,
 We must louder swell the chorus,
 Children of the second birth.

Eliza Alderson

Southfleet (664664)

Congregational Church Music (1871) No.339

Lowly and solemn be
Thy children's cry to Thee,
Father Divine!
A hymn of suppliant breath,
Owning that life and death
Alike are Thine.

F.D. Hemans

St. Aelred (8883)

The Congregational Hymn and Tune Book (1862) No.187

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The first measure is marked with a forte *f* dynamic. The second measure is marked with a crescendo *cresc.* dynamic. The final measure of the system is marked with a decrescendo *dim.* dynamic. The music is primarily chordal in nature.

The second system of musical notation also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains two flats. The first measure is marked with a piano *p* dynamic. The second measure is marked with a pianissimo *pp* dynamic. The final measure of the system contains the word "A - men." written below the notes. The music continues with chordal accompaniment.

Fierce raged the tempest o'er the deep,
 Watch did Thine anxious servants keep
 But Thou wast wrapt in guileless sleep,
 Calm and still.

Godfrey Thring

With the exception of the Appendix to the English Hymnal (1933), which offers both versions, all subsequent appearances of this tune substitute the following for bars 13 and 14. The revised 'Amen' is unique to the Anglican Hymn Book (1871) and may be E.G. Monk's.

This musical notation shows a revised version of the 'Amen' section. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two flats. The tempo is marked as *Adagio* and the first measure is marked with a piano *p* dynamic. The second measure is marked with a pianissimo *pp* dynamic. The lyrics "A - men, A - men." are written below the notes. The music is more melodic and flowing than the previous system.

St. Agnes (CM)

A Hymnal for use in the English Church (1866) No.109

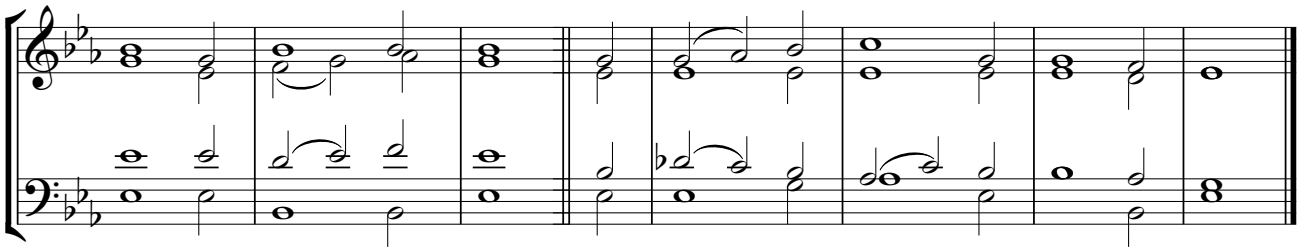
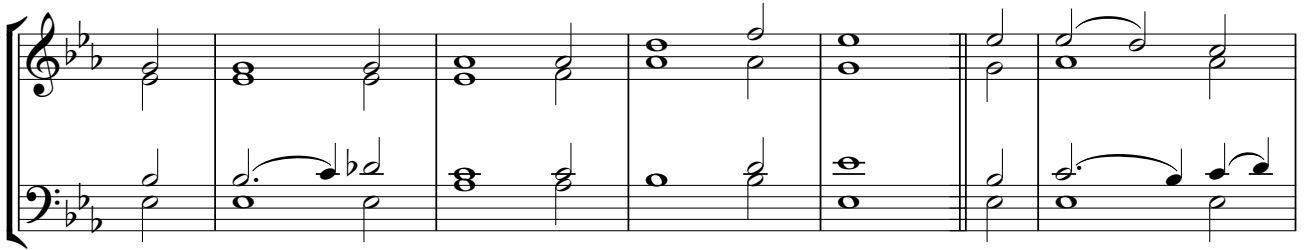
The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is in common time (C.M.). The treble staff begins with a G4 quarter note, followed by a G4 quarter note, and then a G4 quarter note. The bass staff begins with a G3 quarter note, followed by a G3 quarter note, and then a G3 quarter note. The music continues with various chords and intervals, including a G4-A4 dyad, a G4-B4 dyad, and a G4-A4-B4 triad. The system concludes with a double bar line.

The second system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is in common time (C.M.). The treble staff begins with a G4 quarter note, followed by a G4 quarter note, and then a G4 quarter note. The bass staff begins with a G3 quarter note, followed by a G3 quarter note, and then a G3 quarter note. The music continues with various chords and intervals, including a G4-A4 dyad, a G4-B4 dyad, and a G4-A4-B4 triad. The system concludes with a double bar line.

Jesus, the very thought of Thee
With sweetness fills the breast;
But sweeter far Thy face to see,
And in Thy presence rest.

*Bernard of Clairvaux
trans. Edward Caswall*

St. Aidan (888) (Hon and Rev F R Grey, arr. JBD)

Manual of Psalm and Hymn Tunes (1857) No.93

[No specific text provided in the *Manual*]

St. Alban (6565D) (attr. F.J. Haydn arr. J.B.D.)⁽¹⁾*Hymns Ancient and Modern (1868) No. 385***Other names:**

ST. ALBAN'S

Onward, Christian soldiers,
 Marching as to war,
 With the Cross of Jesus
 Going on before.
 Christ, the Royal Master,
 Leads against the foe,
 Forward into battle
 See, His banners go.

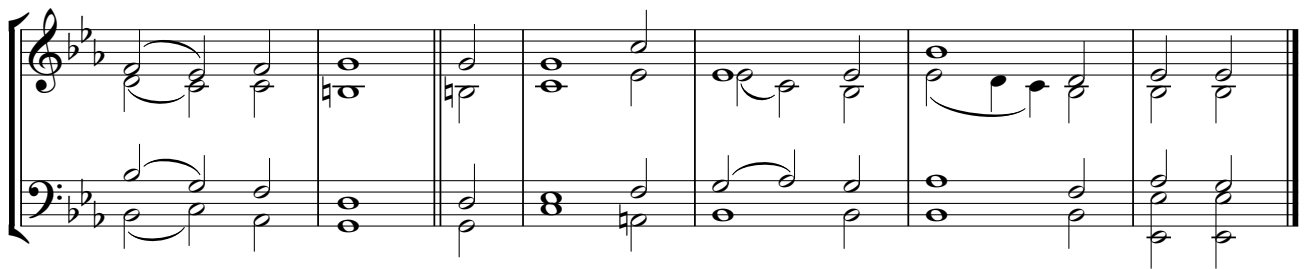
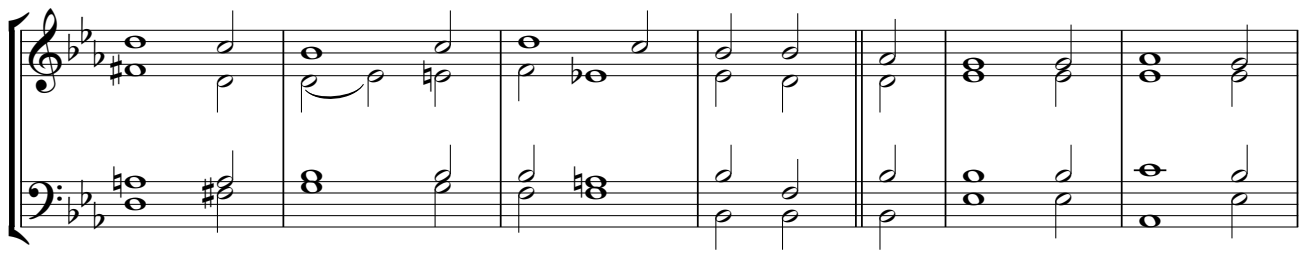
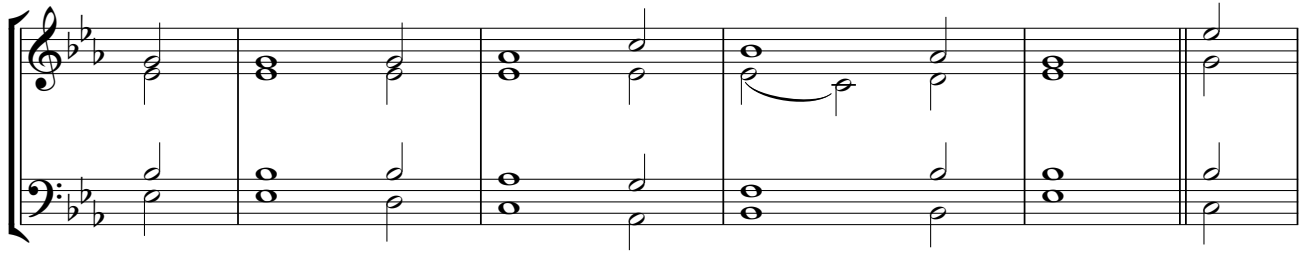
*Onward, Christian soldiers,
 Marching as to war,
 With the Cross of Jesus
 Going on before.
 Sabine Baring-Gould*

(1) This tune is an adaptation of part of Haydn's Overture in D Hob. Ia:7. Dykes confirms that this is an arrangement of his in a letter to Sir Henry Baker dated 15 July 1874.

(2) In HA&M the first and last of these five accents is missing.

This tune is omitted from the 1902 Novello edition.

St. Alphege (8989)

*Manual of Psalm and Hymn Tunes (1857) No. 86***Other names:**
ST. CHRYSOSTOM

Lo! Christ stands at His Martyr's side,
 The tyrant's maddened wrath confounding;
 Then leads him with Him to abide,
 His death with nobler life surrounding.

Compare with HEAD OF THY CHURCH:



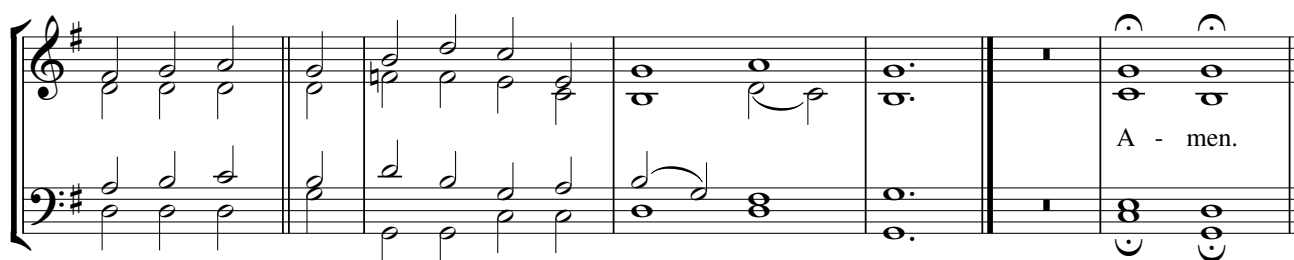
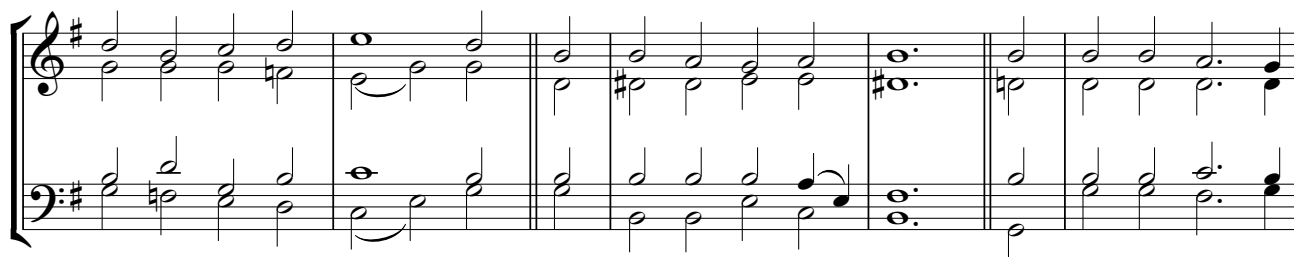
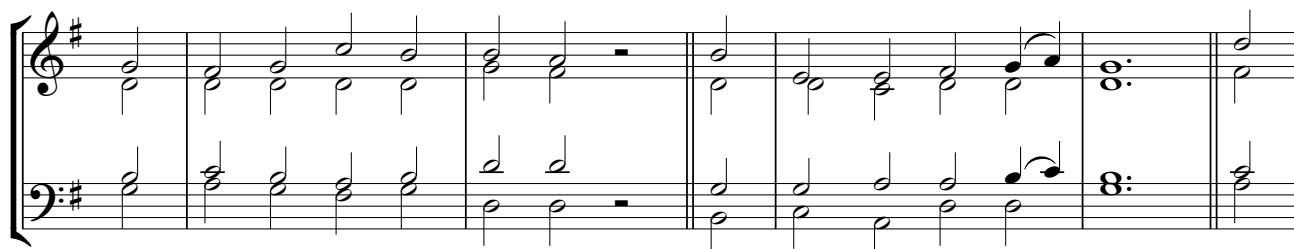
St. Anatolius (i) (767688)

Congregational Hymn and Tune Book (1862) No.232

The day is past and over;
 All thanks, O Lord, to Thee;
 We pray Thee now that sinless
 The hours of darkness be:
 O Jesu, keep us in Thy sight,
 And guard us through the coming night.

*Trans. from the Greek
 by John Mason Neale*

St. Anatolius (ii) (767688)

Anglican Hymn Book (1871) No.24

The day is past and over:
 All thanks, O Lord, to Thee!
 We pray Thee, that offenceless
 The hours of dark may be:
 O Jesu, keep us in Thy sight,
 And save us through the coming night!

*Trans. from the Greek
 by John Mason Neale*

St. Anatolius (iii) (767688)

Hymns Ancient and Modern (1875) No.21

mf *cresc.*

dim. *p*

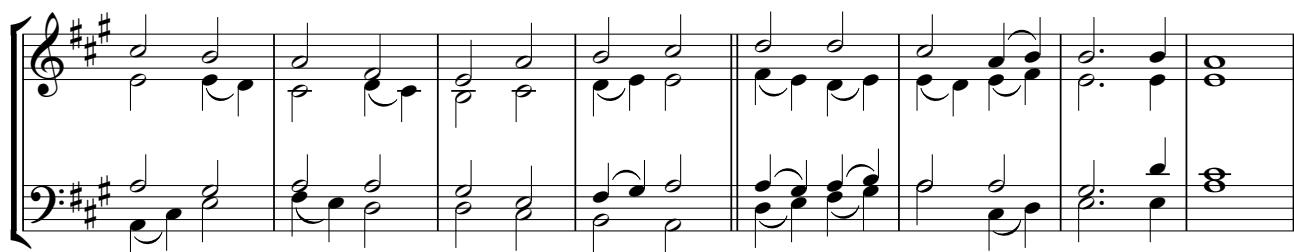
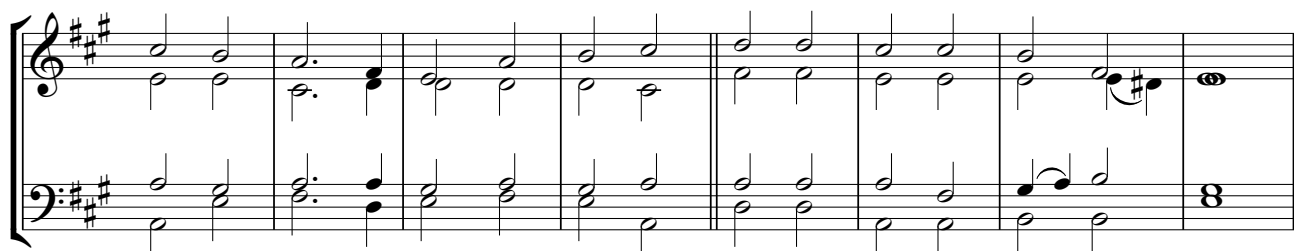
cresc. *dim.*

A - men.

The day is past and over;
 All thanks, O Lord, to Thee;
 We pray Thee now that sinless
 The hours of dark may be:
 O Jesu, keep me in Thy sight,
 And guard me through the coming night.

*Trans. from the Greek
 by John Mason Neale*

St. Andrew (878747)

The Congregational Hymn and Tune Book (1862) No.11

Lo! He comes with clouds descending,
 Once for favoured sinners slain;
 Thousand thousand saints attending
 Swell the triumph of His Train:
 Alleluia!
 Christ appears on earth to reign.

*John Cennick
 altered by Charles Wesley
 and Martin Madan*

St. Andrew of Crete (6565D)

Hymns Ancient and Modern (1868) No. 285

p > > *cresc.*

dim. *f*

A - men.

Christian, dost thou see them
 On the holy ground,
 How the troops of Midian
 Prowl and prowl around?
 Christian, up and smite them,
 Counting gain but loss;
 Smite them by the merit
 Of the holy cross.

*trans. from the Greek
 by John Mason Neale*

St. Barnabas (1)(i) (LM)

Congregational Psalm and Hymn Tunes (1862) No.131

Creator! Spirit! Lord of Grace!
Make Thou our hearts Thy Dwelling-place,
And with Thy Might Celestial aid
The souls of men which Thou hast made.

Trans. R. Campbell

St. Barnabas (1)(ii) (LM)

Hymns for use in the English Church (1866) No.67

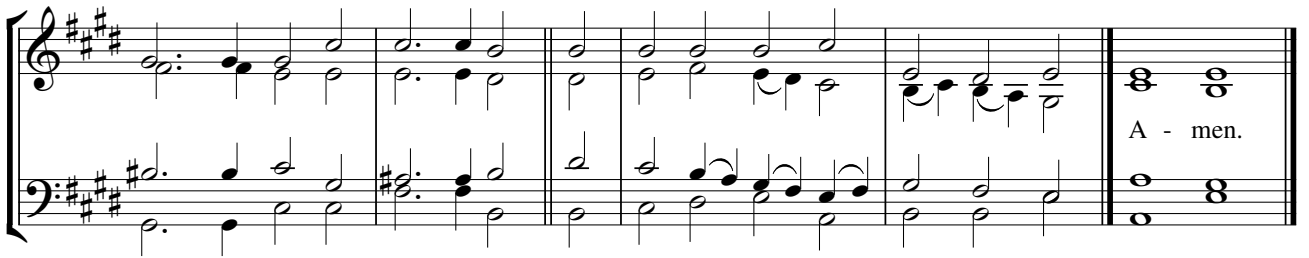
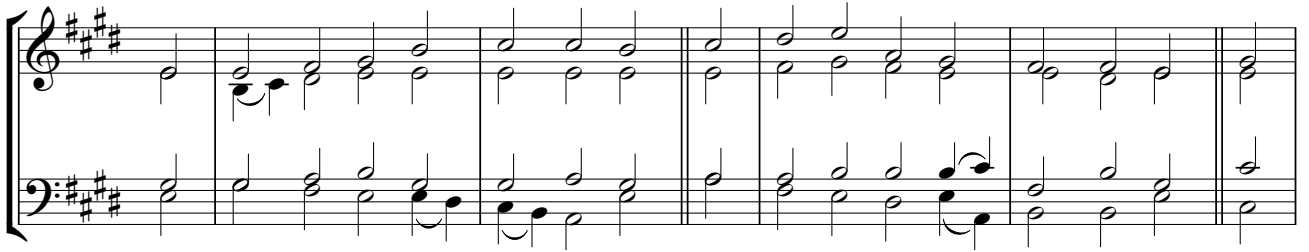
(1)

A - men.

Creator, Spirit, Lord of grace,
 O make our hearts Thy dwelling-place,
 And with Thy might celestial aid
 The souls of men, whom Thou hast made.
Trans. R Campbell

(1) The consecutive fifth between alto and tenor suggests this to be an engraving error. See previous page.

St. Barnabas (1)(iii) (LM)

Novello Edition of Dykes's Hymn Tunes (1902) No.87

Creator! Spirit! Lord of grace!
 Make Thou our hearts Thy Dwelling-place,
 And with Thy Might Celestial aid
 The souls of men which Thou hast made.
Trans. R. Campbell

St. Barnabas (2) (6565)

*The Chorale Book (1863) No. 178***Other names:**

DUNELM

ST. PHILIP

O let him whose sorrow
No relief can find,
Trust in God, and borrow
Ease for heart and mind.

Tr. Frances Elizabeth Cox

St. Barnabas (3) (8886)

*Psalms and Hymns for Divine Worship (1867) App. p234***Other names:**

CONSENT (original version)

DERRY (with variations)

Just as I am, without one plea
 But that thy blood was shed for me,
 And that thou bid'st me come to thee,
 O Lamb of God, I come!

Charlotte Elliott

St. Bede (8686 886)
The Church Hymnal 1875 (386)

Other names:
 SLINGSBY (with variations)

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and repeat dots.

The third system of musical notation concludes the piece. The treble clef melody features a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and repeat dots, followed by the text "A - men" written below the notes.

Father, I know that all my life
 Is portioned out for me;
 And the changes that are sure to come
 I do not fear to see;
 But I ask Thee for a present mind
 Intent on pleasing Thee.

Anna L. Waring

St. Bees (7777)

Congregational Hymn and Tune Book (1862) No.170

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a half note D4, followed by quarter notes E4, F#4, and G4. The bass clef accompaniment starts with a half note D3, followed by quarter notes E3, F#3, and G3. The system concludes with a double bar line.

The second system of musical notation continues the melody and accompaniment. The treble clef melody continues with quarter notes A4, B4, and C5. The bass clef accompaniment continues with quarter notes A3, B3, and C4. The system concludes with a double bar line and the text 'A - men.' written below the staff.

Jesus! Name of wondrous love!
 Name all other names above,
 Unto which must every knee
 Bow in deep humility.

William W. How

In some hymnals, where the words to which this tune is set demand a different emphasis (e.g. 'Hark! my soul, it is the Lord'), the barring is such as to provide a two beat anacrusis.

Some contemporary versions have this variant harmony for bars 3 and 4:

This musical notation shows a variant harmony for bars 3 and 4. The treble clef melody consists of quarter notes D4, E4, F#4, and G4. The bass clef accompaniment consists of quarter notes D3, E3, F#3, and G3. The system concludes with a double bar line.

St. Bernard (i) (8787)

*Manual of Psalm and Hymn Tunes (1857) No. 145***Other names:**

ST. AMBROSE

ST. OSWALD

SYCHAR

Praise the Lord, ye heavens adore Him,
 Praise Him, Angels in the height.
 Sun and moon rejoice before Him,
 Praise Him, all ye stars of night.

- (1) Most hymnals have a time signature giving four beats to the bar.
- (2) The Congregational Hymn and Tune Book (1862) has a tenor B.
- (3) The Hymnal for the Use of the English Church (1866) and The Hymnary (1872) have a tenor G.
- (4) The Bristol Tune Book (1863) has an alto F#.
- (5) The melody and harmony of the first line are almost identical to DORKING by Samuel Wesley.

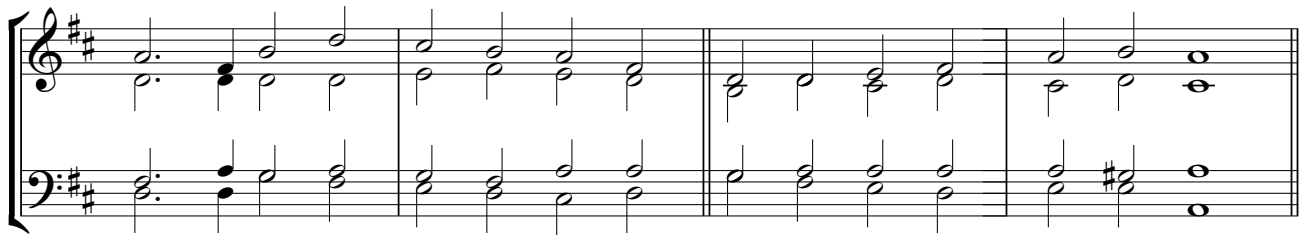
St. Bernard (ii) (8787)

*Hymns Ancient and Modern (1904) No.313***Other names:**

ST. AMBROSE

ST. OSWALD

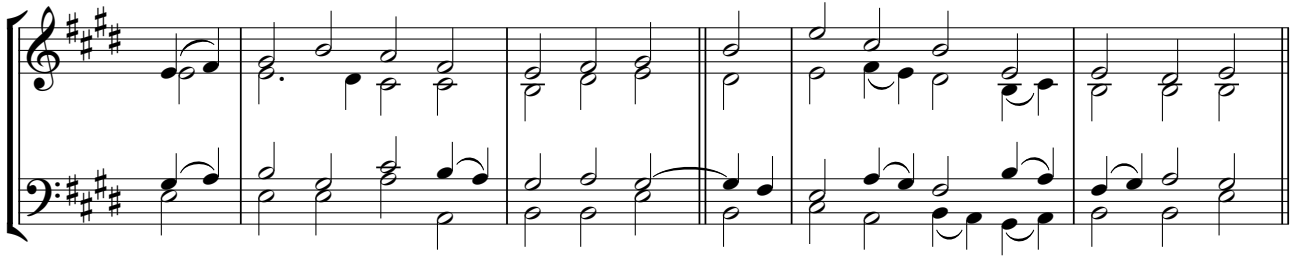
SYCHAR



May the grace of Christ our Saviour,
 And the Father's boundless love,
 With the Holy Spirit's favour,
 Rest upon us from above.

John Newton

St. Cecilia (888888)

Manual of Psalm and Hymn Tunes (1857) No. 90

Jerusalem, thou City blest!
Dear vision of celestial rest!
With living stones built up on high,
And rising to the starry sky;
In bridal pomp thy form is crowned,
With thousand thousand Angels round.
Trans. from the Latin by E. Caswall

St. Chad (1) (878777)

Manual of Psalm and Hymn Tunes (1857) No. 52

Other names:

ST. MINGO

ST. WULSTAN (with variations)

The first system of musical notation consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#), providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the two-staff format. The treble staff shows a continuation of the melody, including a measure with a key signature change to two sharps (F# and C#). The bass staff continues the accompaniment, featuring various chordal textures and rhythmic patterns.

The third system of musical notation concludes the piece. It features a final key signature change to two sharps (F# and C#) in the treble staff. The piece ends with a double bar line and the text "A - men." written below the treble staff. The bass staff provides the final accompaniment for the "A - men." phrase.

[No text provided in the *Manual*]

St. Chad (2) (7777) (arr. J.B.D.)

The Congregational Hymn and Tune Book (1862) No.124

The first system of musical notation consists of two staves, treble and bass clef, in a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The first system contains eight measures of music, with a double bar line after the fourth measure.

The second system of musical notation continues the piece. It also consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has one flat. The first system contains eight measures of music, with a double bar line after the fourth measure. The second system contains eight measures of music, with a double bar line after the fourth measure. The final two measures of the second system are marked with a double bar line and the text "A - men." below the treble staff.

Ruler of the Hosts of Light,
Death hath yielded to Thy Might;
And Thy Blood hath marked a road
Leading to Thine own Abode.

*Trans. from the Latin
by John Chandler*

St. Christopher (888888)

Hymnal for use in the English Church (1866) No.43

mf

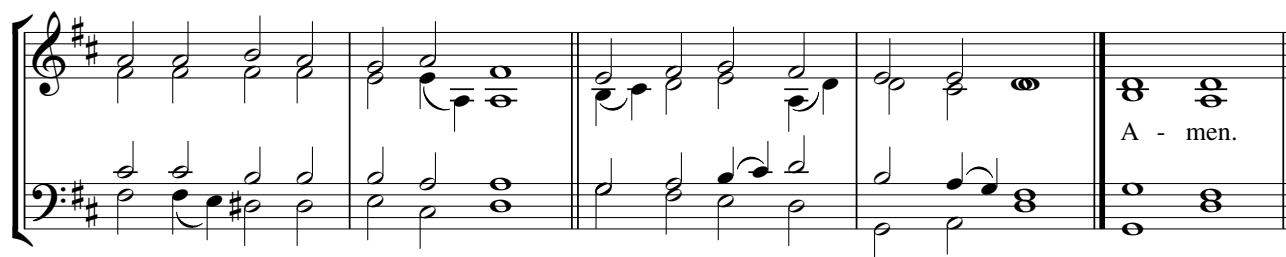
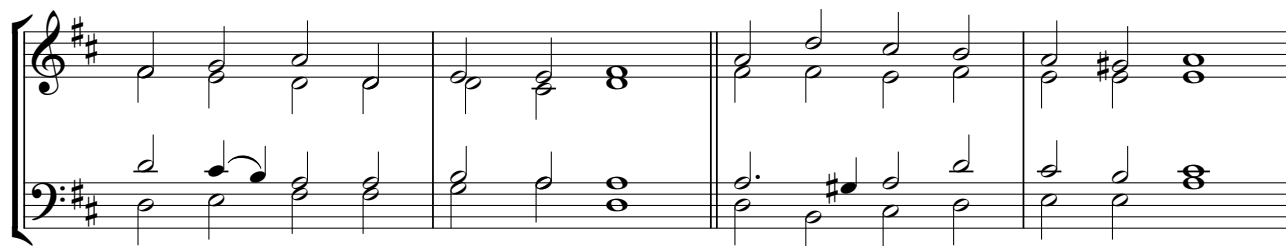
p

cresc. *dim.*

A - men.

Sing, O my tongue, devoutly sing
 The conquests of our glorious King;
 Proclaim aloud the triumph high,
 The sacred Cross's victory;
 And how upon that altar laid,
 Our Price the world's Redeemer paid.

St. Columba (7777) (arr. J.B.D.)

The Congregational Hymn and Tune Book (1862) No.244

Lamb of God! for sinners slain;
By Thy Mercy born again,
For Thy Guidance still we pray,
Lest from grace we fall away.

James Russell Woodford

St. Constantine (88887)

The Congregational Hymn and Tune Book (1862) No.159

Hosanna to the Living Lord,
 Hosanna to the the Incarnate Word,
 To Christ, Creator, Saviour, King,
 Let every voice Hosanna sing,
 Hosanna, Lord!
 Hosanna in the Highest.

Reginald Heber

St. Cross (LM)

*Hymns Ancient and Modern (1861) No.100***Other names:**

GOLGOTHA

Musical score for the first system of 'St. Cross'. It consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has one flat (B-flat). The music is marked with a first ending bracket (1) above the first three measures. The notation includes various chords and melodic lines.

Musical score for the second system of 'St. Cross'. It consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has one flat (B-flat). The music is marked with a piano (*pp*) dynamic and a second ending bracket (2) above the final measure. The final measure contains the text 'A - men.' below the notes.

O come and mourn with me awhile;
 O come ye to the Saviour's side;
 O come, together let us mourn;
 Jesus, our Lord, is crucified.

Frederick William Faber

(1) It is not until the 1875 edition that this chord, and the final chord of the third quarter, are written (correctly) as breves.

(2) The pause is omitted in subsequent editions.

St. Cuthbert (1) (777777) (arr. J.B.D)
Manual of Psalm and Hymn Tunes (1857) (unnumbered)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music is primarily chordal, with some melodic lines in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with chordal accompaniment and melodic fragments.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. A dynamic marking of *p* (piano) is placed above the first measure of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. A dynamic marking of *cresc.* (crescendo) is placed above the first measure of the upper staff.

St. Cuthbert (2) (8684)

*Hymns Ancient and Modern (1861) No.139***Other names:**

MAGDALA

(1)

A - men.

Our blest Redeemer, ere He breathed
 His tender last farewell,
 A Guide, a Comforter, bequeathed
 With us to dwell.

Harriet Auber

(1) The 1875 edition revised this to E \flat on this and the following beat in the alto.

St. Drostane (LM)

The Congregational Hymn and Tune Book (1862) No.84

The first system of the musical score is marked *f* (forte). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a melody in the treble staff and a supporting bass line in the bass staff, with various rhythmic values including quarter and eighth notes.

The second system of the musical score is marked *dim.* (diminuendo). It also consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats. The music concludes with a final chord in the treble staff and a sustained bass line. The text "A - men." is written below the final chord in the treble staff.

Ride on! ride on in majesty!
 Hark! all the tribes Hosanna cry;
 O Saviour meek, pursue Thy Road,
 With palms and scattered garments strewed.
Henry Hart Milman

Hymns A&M 1875 harmonises bar 2 thus:

This musical score shows an alternative harmonization for the second system of the hymn. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody in the treble staff is a simple harmonic setting of the second bar of the hymn, with a corresponding bass line in the bass staff.

St. Dunstan ('te lucis ante terminum') (LM) (arr. J.B.D.)

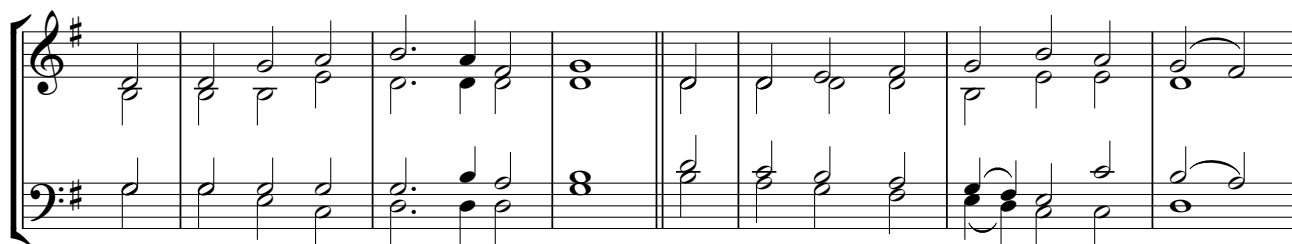
The Congregational Hymn and Tune Book (1862) No.211

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of a series of chords, primarily triads and dyads, providing harmonic support for the melody.

The second system of musical notation continues the two-staff format. The melody in the treble clef continues with quarter notes E5, D5, C5, and B4. The bass line continues with chords. The system concludes with a double bar line, followed by the text 'A - men.' written below the treble staff. The final notes of the 'Amen' are a half note G4 in the treble and a half note G3 in the bass.

Before the ending of the day,
Creator of the world we pray,
That with Thy wonted Favour Thou
Would'st be our Guide and Keeper now.
J.M. Neale, from the Latin

St. Editha (LM)

The Hymnal with Tunes Old and New (1872) No.339

Inspirer and Hearer of prayer,
Thou Shepherd and Guardian of Thine,
My all to Thy covenant care,
I, sleeping or waking, resign.

Augustus Toplady

St. Edmund (i) (7777D)

Manual of Psalm and Hymn Tunes (1857) No. 136

Other names:

DURHAM

EDMUND

LENT (with variations)

(1) * * * * *

cresc. *pp*

Hear our sol - emn

lit - a - ny, our lit - a - ny!

A - men.

Saviour, when in dust to Thee,
 Low we bow the trembling knee;
 When repentant to the skies
 Scarce we lift our weeping eyes;
 Oh! by all Thy pains and woe,
 Suffered once for man below,
 Bending from Thy throne on High,
 Hear our solemn Litany.

Robert Grant

(1) A pre-figuring of HOLLINGSIDE

[Text not provided in the Manual]

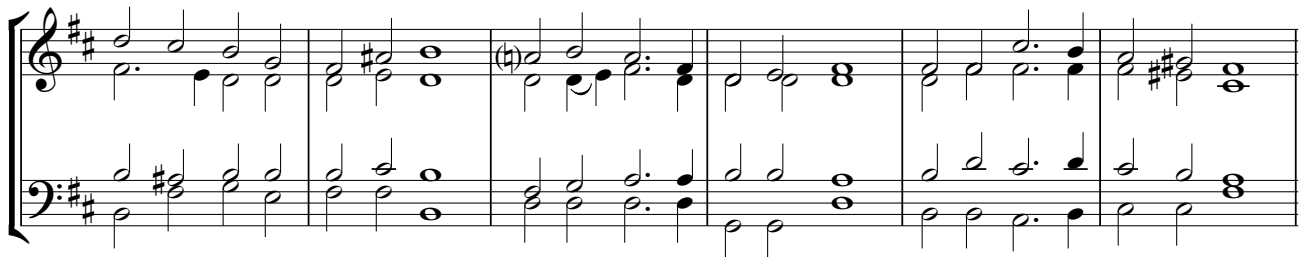
St. Edmund (iii) (7777D)

*The Hymnary (1872) No. 495***Other names:**

DURHAM

EDMUND

LENT (with variations)



Saviour, when in dust to Thee,
 Low we bow the trembling knee;
 When repentant to the skies
 Scarce we lift our weeping eyes;
 Oh! by all Thy pains and woe,
 Suffered once for man below,
 Bending from Thy throne on High,
 Hear our solemn Litany.

Robert Grant

St. Ephrem (LM)

Novello Edition of Dykes's Hymn Tunes (1902) No.13

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a series of chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A 'Ped.' (pedal) marking is located below the bass staff at the end of the first measure of the second system.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with some grace notes and a key signature change to two flats (Bb, Eb). The lower staff continues the harmonic accompaniment.

The third system of musical notation concludes the piece with two staves. The upper staff has a melodic line that ends with a long note. The lower staff provides the final accompaniment. The text 'A - men.' is written below the upper staff in the final measure.

Sun of my soul! Thou Saviour dear,
 It is not night if Thou be near:
 O may no earth-born cloud arise
 To hide Thee from Thy servant's eyes.
John Keble

St. Ethelreda (878787)

Novello Edition of Dykes's Hymn Tunes (1902) No.219

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment. The music is written in a simple, hymn-like style with block chords and moving lines.

The second system of musical notation continues the melody and accompaniment from the first system. It also consists of two staves in the same key signature and time signature, with four measures of music each. The melody continues with a mix of quarter and eighth notes, while the accompaniment provides a steady harmonic foundation.

The third system of musical notation concludes the piece. It features two staves in the same key signature and time signature, with four measures of music. The final measure of the melody is held over the bar line, and the text "A - men." is written below the staff. The accompaniment also concludes with a final chord.

Blessèd city, heavenly Salem,
 Vision dear of peace and love,
 Who of living stones art builded
 In the height of heaven above,
 And, with Angel hosts encircled,
 As a bride dost earthward move;

Trans. J.M. Neale

St. Godric (666688)

The Congregational Hymn and Tune Book (1862) No.57

Lord of the worlds above,
 How pleasant and how fair
 The dwellings of Thy love,
 Thine earthly Temples are!
 To Thine Abode
 My heart aspires,
 With true desires
 To see my God.

Isaac Watts

St. Helen (6868)

The Congregational Hymn and Tune Book (1862) No.246

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A repeat sign follows, with a first ending bracket labeled (1) above the treble staff. The first ending contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending contains a quarter note C5, a quarter note B4, and a quarter note A4. The piece concludes with a final chord of G2-B2-D3.

The second system of musical notation continues the piece. It features the same two-staff structure. The melody in the treble clef continues with quarter notes G4, A4, B4, and C5. The bass line continues with chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. A repeat sign follows, with a first ending bracket labeled (1) above the treble staff. The first ending contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending contains a quarter note C5, a quarter note B4, and a quarter note A4. The piece concludes with a final chord of G2-B2-D3. Below the final chord, the text "A - men." is written.

O Jesu! God and Man,
 For love of children once a Child,
 O Jesu! God and Man,
 The Virgin-born, the undefiled.

F.W. Faber

(1) The London Tune Book (1875) has E \flat as the bass to this chord.

St. Hilary (76767776)

The Bristol Tune Book (1863) No.166

The first system of musical notation for 'St. Hilary' consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains four measures of music, with the first two measures featuring a dotted quarter note followed by an eighth note, and the last two measures featuring a half note. The bass staff begins with a bass clef and contains four measures of music, primarily consisting of chords and single notes.

The second system of musical notation continues the piece. The treble staff has four measures, with the first two measures featuring a dotted quarter note followed by an eighth note, and the last two measures featuring a half note. The bass staff has four measures, primarily consisting of chords and single notes.

The third system of musical notation continues the piece. The treble staff has four measures, with the first two measures featuring a dotted quarter note followed by an eighth note, and the last two measures featuring a half note. The bass staff has four measures, primarily consisting of chords and single notes.

The fourth system of musical notation concludes the piece. The treble staff has four measures, with the first two measures featuring a dotted quarter note followed by an eighth note, and the last two measures featuring a half note. The bass staff has four measures, primarily consisting of chords and single notes.

Rise, my soul, and stretch thy wings,
 Thy better portion trace;
 Rise from transitory things
 Towards heav'n, thy native place.
 Sun and moon and stars decay,
 Time shall soon this earth remove,
 Rise, my soul, and haste away,
 To seats prepared above.

Robert Seagrave

Compare bars 6-10 with bars 6-8 of NICEA, both rythmically and melodically:

The comparison section consists of two staves. The treble staff has four measures, with the first two measures featuring a dotted quarter note followed by an eighth note, and the last two measures featuring a half note. The bass staff has four measures, primarily consisting of chords and single notes.

St. Joseph (irregular)

The Congregational Hymn and Tune Book (1862) No.39

“From Heaven to earth glad ti - dings I un - fold,” The Angel cries, “The

Sa - viour Christ is born In Bethlehem Judah, as the

Seers fore - told, This hal - lowed Morn.” A - men.

St. Lawrence (8787)

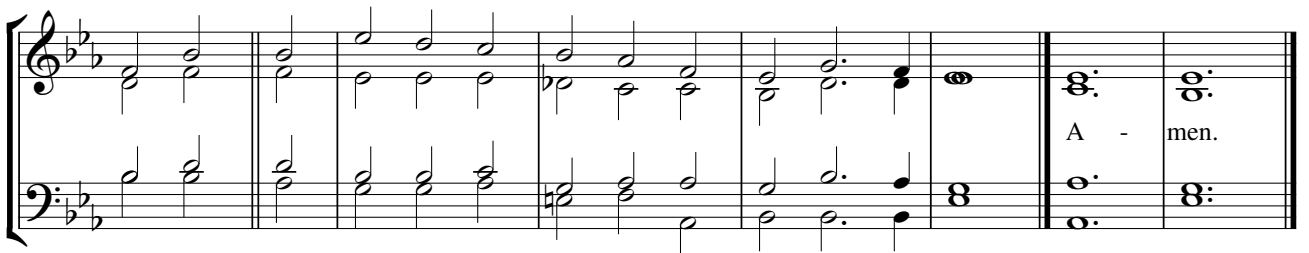
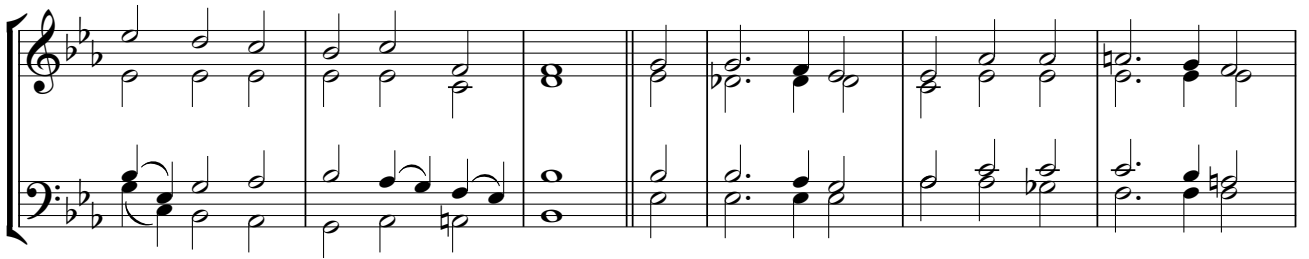
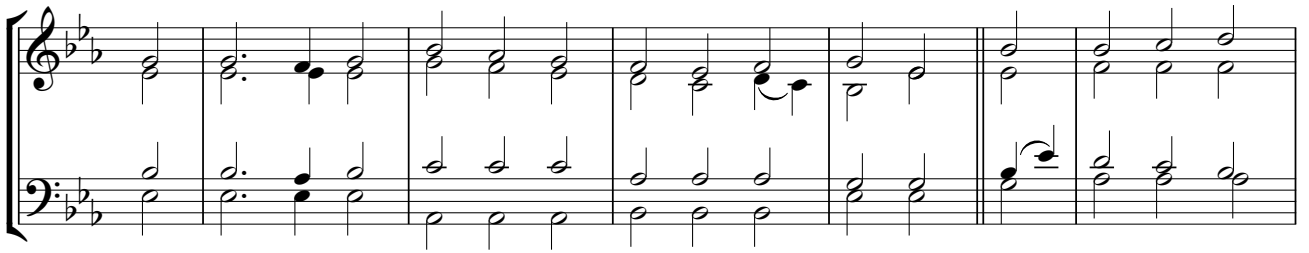
Manual of Psalm and Hymn Tunes (1857) No. 49

The judgment o'er, see now, beneath
 His own Cross faintly bending,
 Jesus, true Isaac, to His death
 Is wearily ascending.

The duplication in bars 1-4 of bars 1-4 of TALLIS' ORDINAL (A&M 1861 No. 148) led E.O. Dykes to propose, for the 1902 Novello edition, the following:

In a note on EOD's manuscript (Durham University Pratt Green MS17), John Stainer wrote: "I like all except [the chords marked with an asterisk]. Perhaps Mr. J[ohn] D[ykes] [jnr]. will consider them." EOD proposed the amendment shown below which, with his earlier proposed revision, is how the tune appears in that collection. Ironically EOD, in attempting to cure the original of its duplication with Tallis's tune, did so by substituting a duplication of the third line of ST. GALL (A&M 1861 No. 41)—a tune which starts with the same eight notes as TALLIS' ORDINAL and Dykes's original version of ST. LAWRENCE! (See also Dykes's FARNE and BLESSED TRINITY.)

St. Leonard (i) (12.11.12.11)

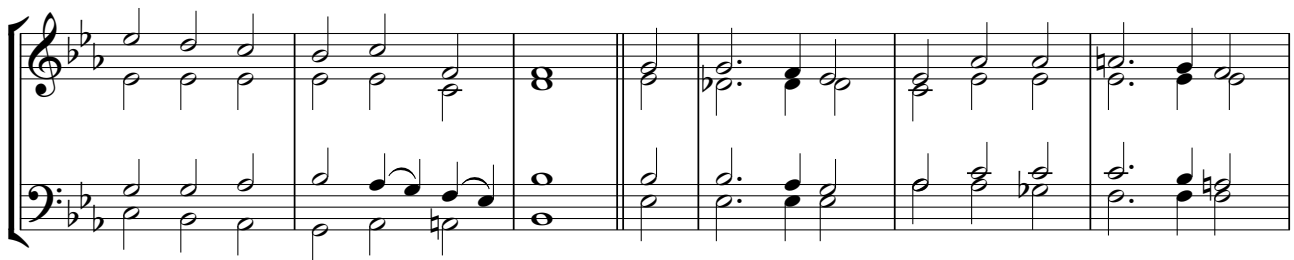
XIII Hymns for Advent and Lent (1873) No. 13

And is it Thy voice, patient Saviour yet calling?
 And is it Thy sad, earnest features I see?
 And is it Thine arm stretched to save me from falling?
 And dost thou yet bid me draw nigh unto Thee?

R. Tomlins

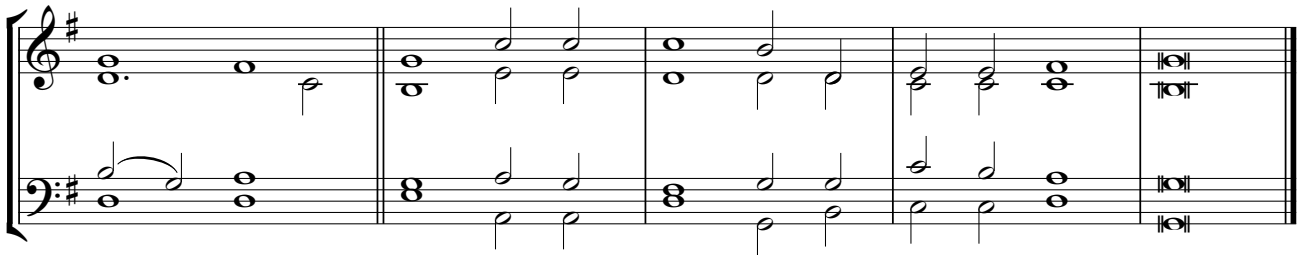
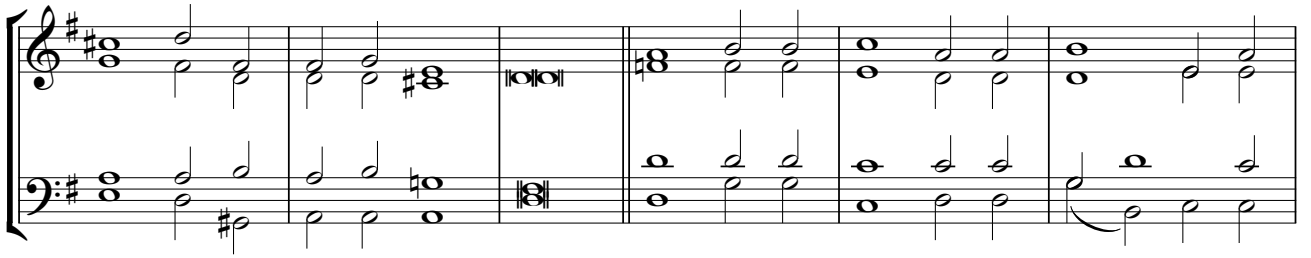
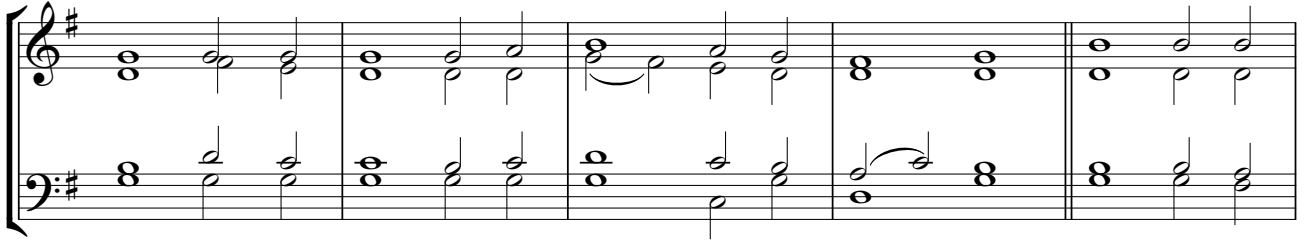
St. Leonard (ii) (12.11.12.11)

Novello Edition of Dykes's Hymn Tunes (1902) No. 125



And is it Thy voice, patient Saviour yet calling?
 And is it Thy sad, earnest features I see?
 And is it Thine arm stretched to save me from falling?
 And dost thou yet bid me draw nigh unto Thee?
R. Tomlins

St. Ninian (i) (11.10.11.10)

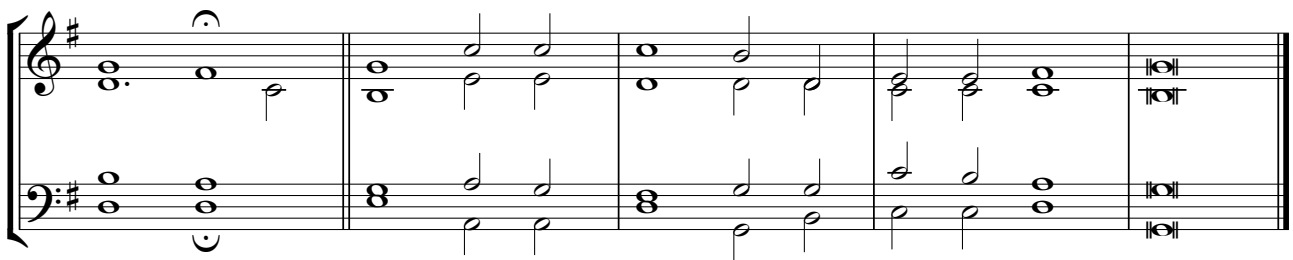
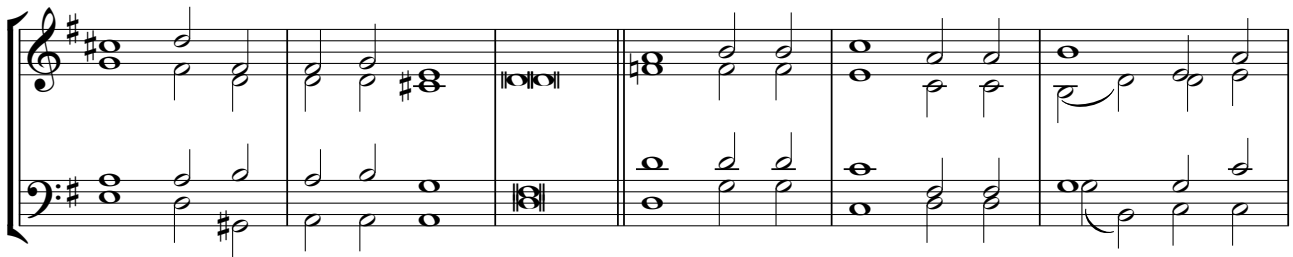
Manual of Psalm and Hymn Tunes (1857) No. 25

Brightest and best of the sons of the morning,
 Dawn on our darkness and lend us thine aid;
 Star of the East, the horizon adorning,
 Guide where our infant Redeemer is laid.

Reginald Heber

[Text not provided in the *Manual*]

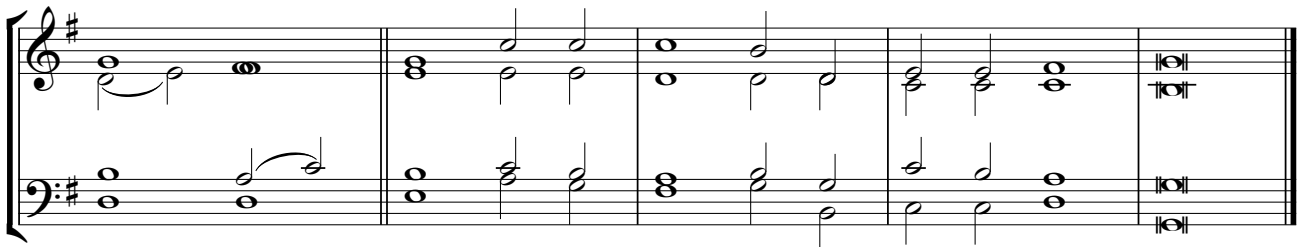
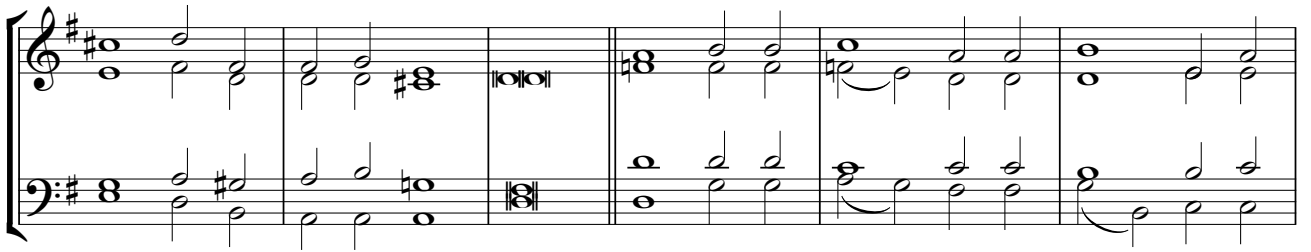
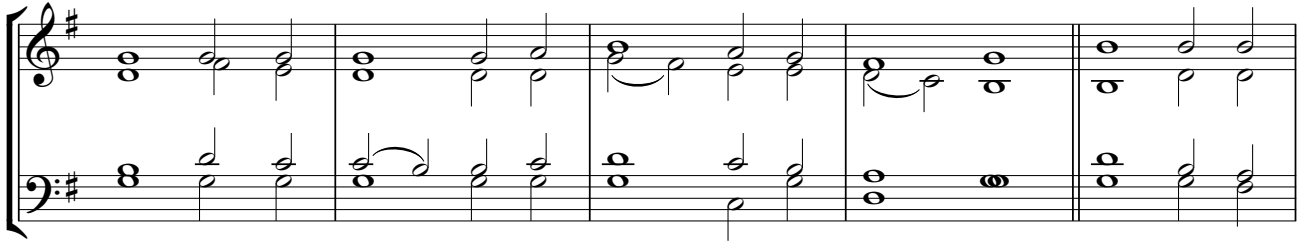
St. Ninian (ii) (11.10.11.10)

The Chorale Book (1863)

Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid;
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

Reginald Heber

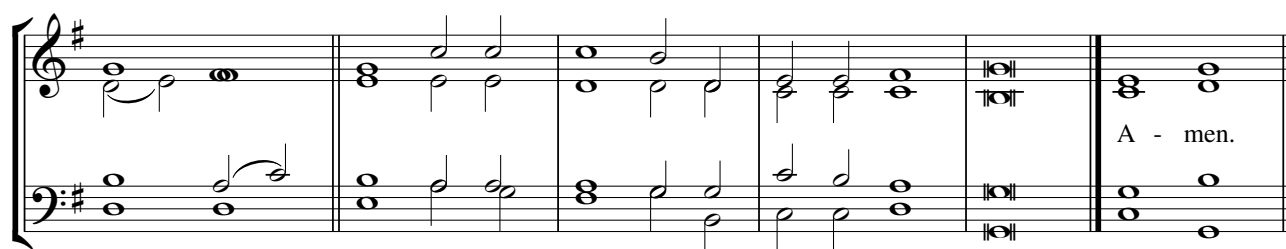
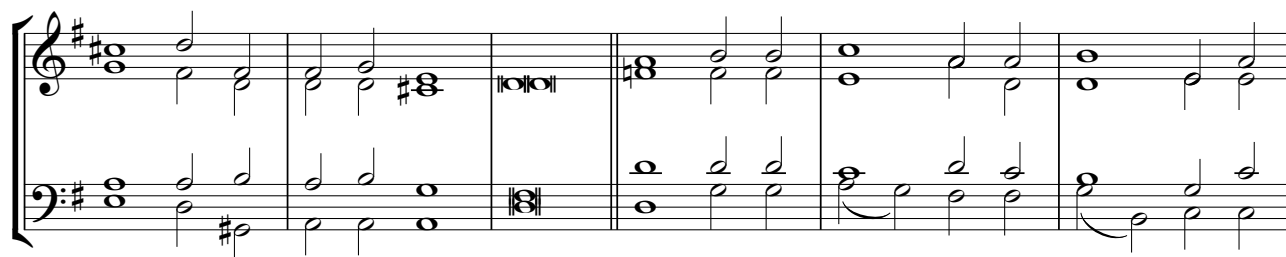
St. Ninian (iii) (11.10.11.10)

Grey's Hymnal (1866) No.25

Brightest and best of the sons of the morning,
 Dawn on our darkness and lend us thine aid;
 Star of the East, the horizon adorning,
 Guide where our infant Redeemer is laid.

Reginald Heber

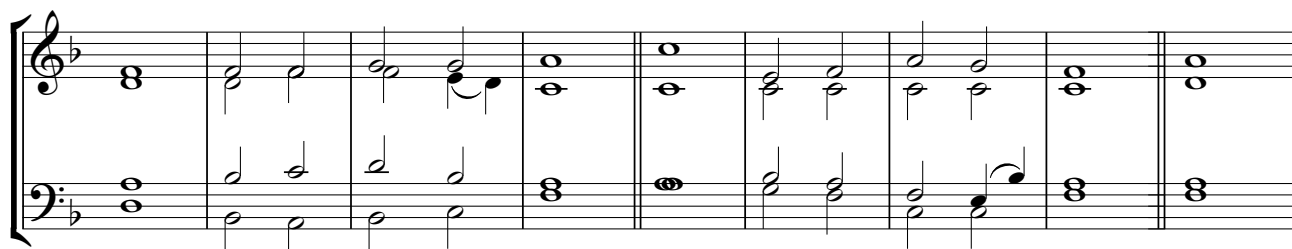
St. Ninian (iv) (11.10.11.10)

Church Hymnal (1875)

Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid;
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

Reginald Heber

St. Oswald (1) (6668)

Manual of Psalm and Hymn Tunes (1857) No.34

It is the holy fast
Which Christ hath sanctified
Shadowed of ages past
For them who to the world have died.
Reginald Heber

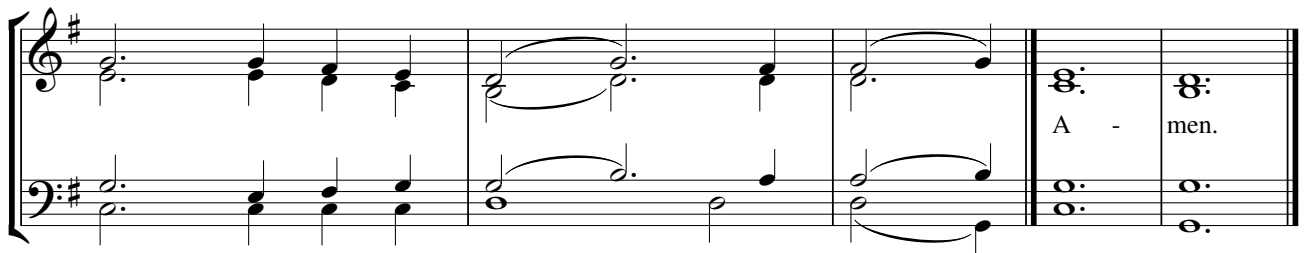
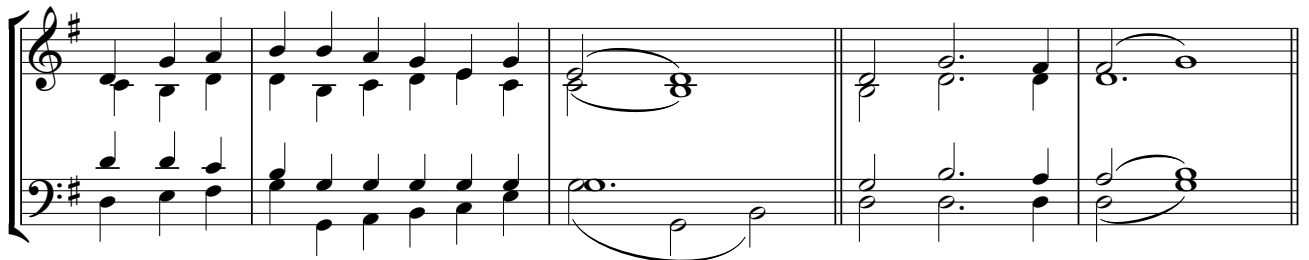
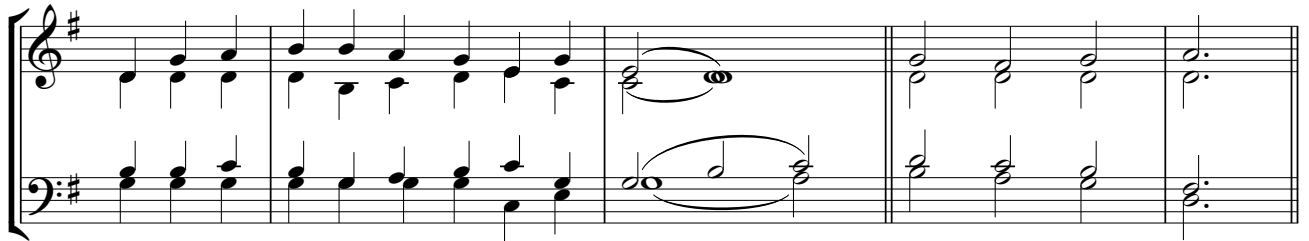
St. Oswald (2) (LM)

The Congregational Hymn and Tune Book (1862) No.298

O who are they so pure and bright,
Before the Throne arrayed in white?
They stand serene, and calmly fair,
As conscious of high welcome there.

Anon.

St. Oswald (3) (19.4.10.4.10.10)

*Psalms and Hymns for the Church, School and Home (1867) No.241***Other names:**
LUX BENIGNA

Lead, Kindly Light, amid the encircling gloom,
 Lead Thou me on;
 The night is dark, and I am far from home,
 Lead Thou me on.
 Keep Thou my feet; I do not ask to see
 The distant scene; one step enough for me.

John H. Newman

This tune, the composition of which began in August 1865 (Fowler, p103) first appeared in *Psalms and Tunes for the Church, School, and Home* (Warne: London, 1867). The key of G, and the harmonies and rhythm shown here, are unique to this hymnal, as is the ascription of the name ST. OSWALD, a name shared by several other of his tunes. The tune has subsequently appeared, in the same revised arrangement and under the name LUX BENIGNA (*qv*), in the keys of A^b, A, B^b and D^b. Famously, John Newman ascribed the popularity of his hymn to Dykes's tune, describing him as 'the master'. (Huntington, G, *Random Recollections of Some Noted Bishops, Divines and Worthies of the 'Old Church' of Manchester* (Griffith Farran: London, 1893) at pp224-248.

St. Oswin (CM)

The Congregational Hymn and Tune Book 1862 No.174

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody is written in the treble clef, starting with a half note G4, followed by a dotted half note A4, and then a quarter note B4. The bass line consists of a series of chords: a half note G2, a half note B1, a half note D2, and a half note F#2.

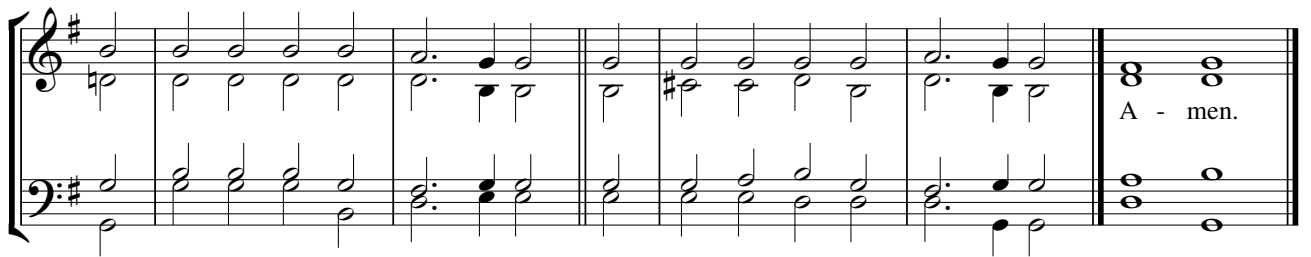
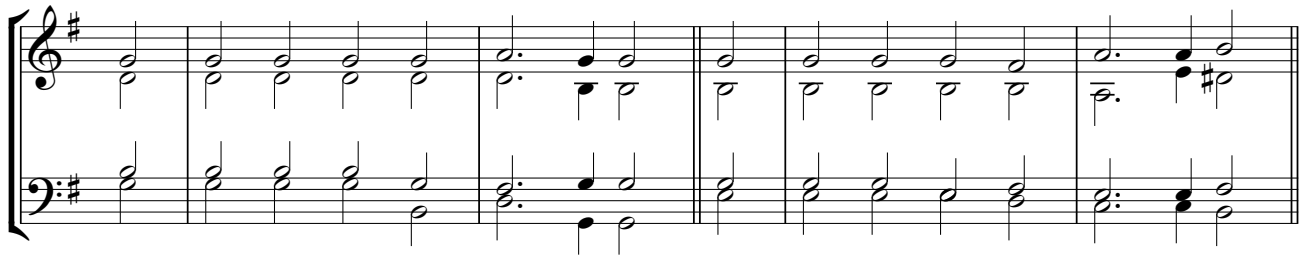
The second system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody continues with a half note C5, a half note B4, and a half note A4. The bass line continues with a half note G2, a half note B1, a half note D2, and a half note F#2.

The third system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#). The melody concludes with a half note G4, a half note F#4, and a half note E4. The bass line concludes with a half note G2, a half note B1, a half note D2, and a half note F#2. The system ends with a double bar line and the text "A - men." written below the staves.

Jerusalem, my happy home,
Name ever dear to me;
When shall my labours have an end?
Thy joys when shall I see?

Joseph Bromehead

St. Patrick (LM) (arr. J.B.D)

The Congregational Hymn and Tune Book (1862) No.210

Now that the daylight fills the sky,
 We lift our hearts to God on High,
 That He, in all we do or say,
 Would keep us free from harm today.

*Trans. from the Latin
 by John Mason Neale*

St. Sylvester (8787 8888)

*The Congregational Hymn and Tune Book (1862) No.34*Other names:
SYLVESTER

f After the 4th Verse *p* *f* *p*

cresc.

dim. *pp*

Days and moments quickly flying
 Blend the living with the dead.
 Soon will you and I be lying
 Each within our narrow bed.

As the tree falls, So must it lie;
 As the man lives, So will he die;
 As the man dies, So must he be;
 Through all ages of Eternity.

Edward Caswall

St. Werburg (8888)

The Congregational Hymn and Tune Book (1862) No.251

Other names:

ST. WERBURGH
WERBERG

Lord, shall Thy children come to Thee?
 A boon of Love Divine we seek;
 Brought to Thine Arms in infancy,
 Ere hearts could feel, or tongue could speak;
 Thy children pray for grace, that they
 May come themselves to Thee to-day.

Samuel Hinds

Compare bars 1-5 with bars 1-5 of SOUTHWELL by H.S. Irons.

St. Winifred (11.10.11.10)

Manual of Psalm and Hymn Tunes (1857) No. 78

The first system of musical notation consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line.

The second system of musical notation continues the two-staff format. The treble clef melody features a half note D5, followed by quarter notes C5, Bb4, and A4. The bass line continues with a half note D4, followed by quarter notes C4, Bb3, and A3. The system concludes with a double bar line.

The third system of musical notation concludes the piece. The treble clef melody has a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G3, followed by quarter notes A3, Bb3, and C4. The system ends with a double bar line. Below the staff, the text "A - men." is written, with a hyphen under the 'A' and a period under the 'n'.

Christ! of the Holy Angels' Light and Gladness,
 Maker and Saviour of the human race,
 O may we reach the world unknown to sadness,
 The blessed Mansions where they see Thy Face.
Anon.

St. Wulstan (878777)

The Congregational Hymn and Tune Book (1862) No.98

Other names:

ST. CHAD (with variations)

ST. MINGO

p

cresc.

p (last verse f)

A - men.

All is o'er, the pain, the sorrow,
 Human taunts and fiendish spite;
 Death shall be despoiled tomorrow
 Of the prey he grasps tonight.
 Yet once more to seal his doom,
 Christ must sleep within the tomb.

John Moultrie

The Hymnary (1872) harmonises bars 10 and 12 as follows:

Stabat Mater (887D)

Hymns Ancient and Modern 1875 (117)

mf *Slowly, and with expression* *p* *cresc.*

f *dim.*

p *rall.*

A - men.

At the Cross her station keeping
 Stood the mournful Mother weeping,
 Where He hung, the dying Lord;
 For her soul of joy bereavèd,
 Bowed with anguish, deeply grievèd,
 Felt the sharp and piercing sword.

*Trans. from the Latin
 by Edward Caswall*

Stockton (CM) (arr. J.B.D.)
Hymns Ancient and Modern (1861) No. 155

Musical score for Stockton (CM) (arr. J.B.D.). The score is in G major (one sharp) and common time. It consists of two systems of music. The first system has two staves: a treble staff and a bass staff. The second system also has two staves. The lyrics 'A - men.' are written below the second system. There are two annotations: (1) above the first measure of the bass staff in the second system, and (2) above the final measure of the treble staff in the first system.

A living stream, as crystal clear,
 Welling from out the Throne
 Of God and of the Lamb on high,
 The Lord to man hath shown.

John Mason

STOCKTON. (C. M.)
In moderate time ♩ = 76.

Original version of tune by
 T. WRIGHT, 1768-1829.

O for a heart to praise my God,
 A heart from sin set free ;
 A heart that always feels thy Blood
 So freely spilt for me :

This image shows the original version of the tune 'Stockton (C.M.)' by T. Wright (1768-1829). It is in common time and moderate tempo. The score is in G major and consists of two systems of music, each with a treble and bass staff. The lyrics are printed below the second system.

Dearmer, P (ed.) *English Hymnal* (Mowbray: London, 1915) No. 82

(1) The 1875 and subsequent editions have tenor A and G# on this beat and the next.

(2) The 1875 edition has alto crotchets E and C# on this beat. The 1904 edition has alto D# on the *preceeding* beat and crotchets F# and E on this beat.

This tune is omitted from the 1902 Novello edition.

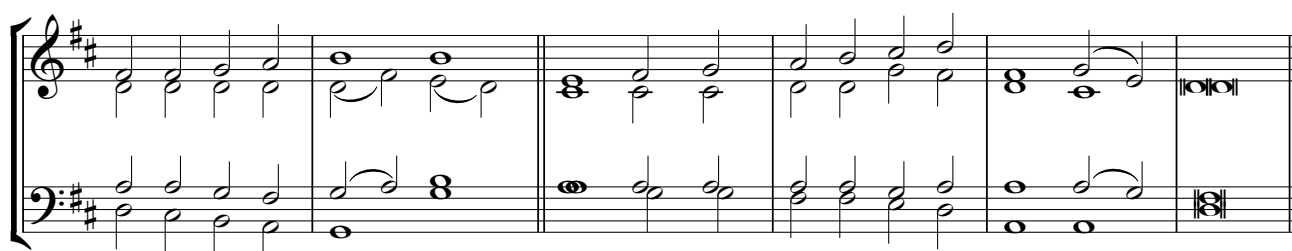
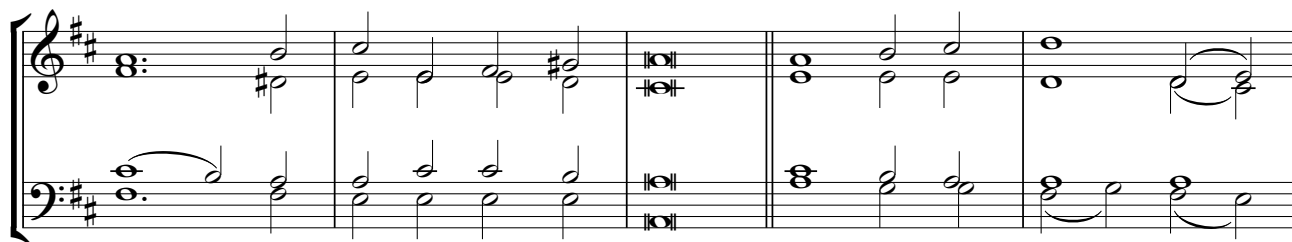
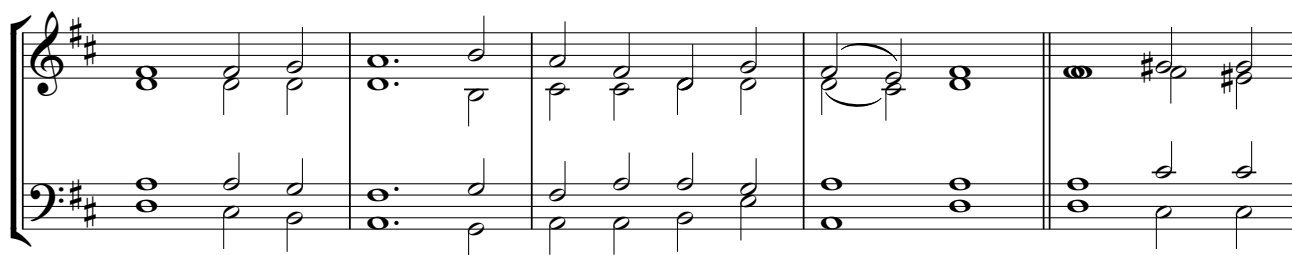
Strength and Stay (i) (11.10.11.10)

Hymns Ancient and Modern (1875) No.12

O Strength and Stay upholding all creation,
 Who ever dost Thyself unmoved abide,
 Yet day by day the light in due gradation
 From hour to hour through all its changes guide.

*trans. from Latin by
 John Ellerton and Fenton Hort*

Strength and Stay (ii) (11.10.11.10)

Hymns Ancient and Modern (1904) No.14

O Strength and Stay upholding all creation,
 Who ever dost Thyself unmoved abide,
 Yet day by day the light in due gradation
 From hour to hour through all its changes guide.

*trans. from Latin by
 John Ellerton and Fenton Hort*

370

Sun of My Soul (LM)

Dykes Hymn Tunes (1902) No.14

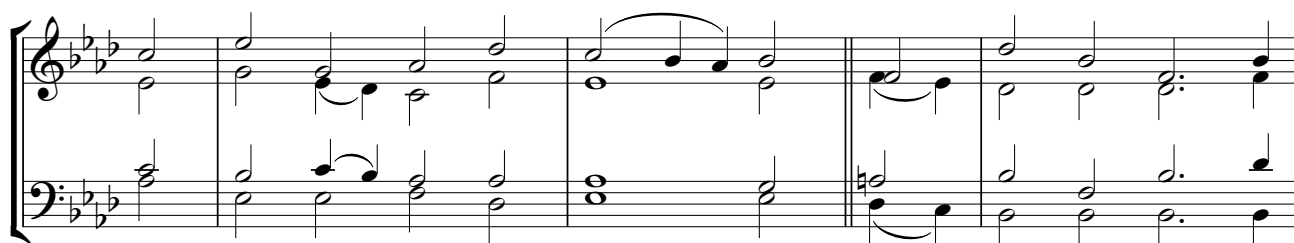
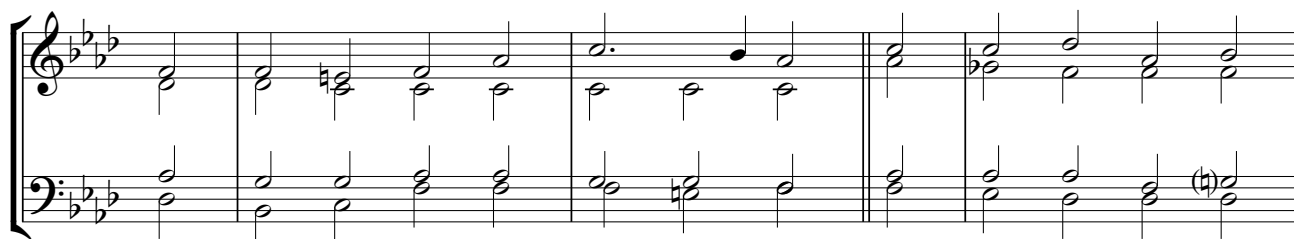
$\text{♩} = 88$

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of two staves each (treble and bass clef). The first system has a tempo marking of quarter note = 88. The second system continues the piece. The third system concludes with the lyrics 'A - men.' written below the notes in the final two measures.

Sun of my soul! Thou Saviour dear,
It is not night if Thou be near:
O may no earth-born cloud arise
To hide Thee from Thy servant's eyes.
John Keble

Tenbury (8787D)

A Supplement to the Collection of Psalms and Hymns used at Reading (1867-75)



My days are gliding swiftly by;
 And I, a pilgrim stranger,
 Would not detain them as they fly,
 Those hours of toil and labour
 For, oh! we stand on Jordan's strand;
 Our friends are passing over;
 And, just before, the shining shore
 We may almost discover.

Tenebræ (LM)

Hymnal for use in the English Church (1866) No. 6

The first system of the musical score consists of two staves, treble and bass clef, in the key of D major. The melody in the treble clef begins with a quarter note D, followed by quarter notes E, F, and G, each with an accent (>). The bass clef accompaniment starts with a quarter note D, followed by quarter notes E, F, and G. The first measure of the treble clef is marked with a forte dynamic (*f*). The system concludes with a double bar line.

The second system of the musical score continues with two staves, treble and bass clef, in the key of D major. The treble clef part features a melody of quarter notes, with two measures marked with a *dim.* (diminuendo) dynamic. The bass clef accompaniment consists of quarter notes. The system ends with a double bar line, followed by a final chord in the treble clef and the text "A - men." written below the staff.

The Lord will come; the earth shall quake,
 The hills their deep-laid seat forsake;
 And withering from the vault of night,
 The stars withdraw their feeble light.

Reginald Heber

Thanksgiving (LM)

*Hymnal for use in the English Church (1866) Supplement No. 20***Other names:**
TRINITY COLLEGE

(1)

(2)

Come, see the place, where Jesus lay,
 For He hath left His gloomy bed:
 What Angel rolled the stone away?
 What Spirit brought Him from the dead?
James Montgomery

- (1) The *Song of Praise* (1875) and the 1904 edition of *HA&M* rebar the tune such that it starts with an anacrusis.
 (2) In the *Song of Praise*, the alto and tenor parts are switched in this bar (the tenor being an octave lower), the 1904 edition of *A&M* has alto D \sharp and tenor F \sharp on this beat only.

The Blessed Home (6666D)

Novello Edition of Dykes's Hymn Tunes (1902) No.162

Other names:
'THERE IS A BLESSED HOME'

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The melody is primarily in the treble clef, featuring a series of chords and single notes. The bass line provides a steady accompaniment with chords and single notes.

The second system of musical notation continues the piece, maintaining the two-staff structure. The treble clef features a melodic line with some grace notes and a final chord. The bass clef continues with a consistent accompaniment.

The third system of musical notation shows further development of the melody and accompaniment. The treble clef has a more active melodic line with some slurs. The bass clef remains supportive with chords and single notes.

The fourth system of musical notation concludes the piece. It features a final melodic phrase in the treble clef and a final chord in the bass clef. The text 'A - men.' is written below the final notes.

There is a blessèd home
 Beyond this land of woe,
 Where trials never come,
 Nor tears of sorrow flow;
 Where faith is lost in sight,
 And patient hope is crown'd,
 And everlasting light
 Its glory throws around.

Sir H. W. Baker

The Holy Angels Sing (6666D)

The Child's Book of Praise (1879) No. 15

Moderately quick

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music is in 4/4 time. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass clef accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The system ends with a double bar line.

The second system of musical notation continues the piece. The treble clef melody has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass clef accompaniment has a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The system ends with a double bar line.

The third system of musical notation continues the piece. The treble clef melody has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The bass clef accompaniment has a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The system ends with a double bar line.

The fourth system of musical notation concludes the piece. The treble clef melody has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The bass clef accompaniment has a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The system ends with a double bar line. Below the final measure of the treble clef, the text "A - men." is written.

The Holy Angels sing,
Through all the endless days,
One never-ending song
Of glad triumphant praise.
The Holy Angels come
To help us on our way;
Ye blessed ones! forbear,
And close beside us stay.

'The Night is Gone' (10.4.10.4.10.10)

Musical Times (1 Oct. 1926 p.922)

The first system of the musical score consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The music is in 4/4 time. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical score with two staves. The treble staff shows a melodic line with some grace notes and slurs, and the bass staff continues the accompaniment with sustained chords and moving bass lines.

The third system of the score features two staves. The treble staff has a more active melodic line with slurs and ties, and the bass staff provides a steady accompaniment with some chromatic movement.

The fourth system concludes the piece with two staves. The treble staff has a final melodic phrase with a fermata, and the bass staff ends with a sustained chord.

The night is gone, and beams from Eastern skies the orient morn;
 And with the golden sunlight pray'r shall rise to lead me on.
 Through the bright scenes of earth, until at last
 The pearly gates of Paradise are passed.

John Brown

cf. bars 1 & 2 with bars 1 & 2 of COMMENDATIO:

It is difficult to resist the temptation to reharmonise bars 10–12:

This block contains two side-by-side musical staves for comparison. The left staff shows the original notation for bars 10-12, and the right staff shows a reharmonized version of the same bars, illustrating changes in the bass line and chord voicings.

This tune is omitted from the 1902 Novello edition.

'There is a calm' (LM)

*The Leeds Tune Book (1868) No. 177***Other names:**

CALM (with variations)

ILKLEY (with variations)

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The music is written in a simple, homophonic style with chords and single notes. The first four measures end with a repeat sign, and the next four measures conclude the system.

The second system of musical notation continues the piece. It begins with a *pp* (pianissimo) dynamic marking above the treble staff. The notation follows the same style as the first system, with two staves and a key signature of one flat. The system concludes with a double bar line.

There is a calm for those who weep,
 A rest for weary pilgrims found;
 They safely lie and sweetly sleep,
 Low in the ground, low in the ground.

James Montgomery

The Reproaches (excerpt)

The People's Hymnal No. 88

Cantor or Choir

mf

O My people, what have I done to thee? or where - in have I wea - ried thee?

The first system of the musical score consists of two staves. The upper staff is for the Cantor or Choir, and the lower staff is for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal line begins with a whole note chord, followed by a series of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

5 An - swer Me!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a measure rest, followed by a quarter note 'An', a quarter note 'swer', and a quarter note 'Me!'. The piano accompaniment continues with chords and moving lines, including some grace notes and slurs.

9 Cantor

1. Because I brought thee out of the land of Egypt — thou has prepared a Cross for thy

The third system of the musical score begins with a measure rest for the Cantor. The vocal line then starts with a quarter note '1.', followed by a quarter note 'Because', a quarter note 'I', a quarter note 'brought', a quarter note 'thee', a quarter note 'out', a quarter note 'of', a quarter note 'the', a quarter note 'land', a quarter note 'of', a quarter note 'Egypt', a quarter note '—', a quarter note 'thou', a quarter note 'has', a quarter note 'prepared', a quarter note 'a', a quarter note 'Cross', a quarter note 'for', and a quarter note 'thy'. The piano accompaniment continues with chords and moving lines.

12

Sa - viour.

pp *cresc.*

15

Choir (organ ad lib) The following Response is to be sung after vv. 1-3

pp *cresc.* *cresc.*

Ho - ly God, Ho - ly and Might - y, Ho - ly and Im -

18

f *dim.* mer - - cy up - on _____ us.

mor - tal, have mer - cy up - on _____ us.

mer - cy up - on _____ us.

22

Cantor

2. Because I led thee through the wilderness forty years, and fed thee with manna; and brought thee into a land exceeding good:—] thou hast provided a Cross for thy

25

Sa - viour. Repeat Response "Holy God,"

28

3. What could I have done more for thee
that I have not done? I planted thee,
indeed, My choicest vine; — and] thou hast turned for Me into exceeding
bitterness; thou gavest vinegar to quench
My thirst, and piercest with a lance the] side of thy

side of thy

31

Sa - viour. Repeat Response "Holy God,"

Immediately after the third Response,
"Holy God," &c., the following four
bars of Symphony are to be played:

34

38

4. For thy sake, I scourged Egypt thou didst deliver Me to be scourged.

with its first-born, and

42

mf This Response is to be sung after vv.4-12

O My people, what have I done to thee? or

rall.

45

where - in have I wearied thee? Answer

48

Me!

51

5. I brought thee out of Egypt, drowning Pharoah in the Red Sea; and thou didst deliver

53

Me to the Chief Priests, Repeat Response 'O My people' &c.

rall.

56

6. I opened the sea before thee:—and thou openest My
 7. I went before thee in a pillar of cloud:—and thou leddest
 8. I fed thee with manna in the desert:—and thou didst fall on

58 *small notes for v8*

side with a spear.
 Me before Pilate's judg - ment seat.
 Me with swords and staves.

Repeat Response 'O My people' &c.

rall.

61

9. I gave thee to drink of the Water of Salvation from the Rock:—and thou gavest Me
 10. For thee I smote the kings of the Canaanites:—and thou didst smite My
 11. I gave thee a Royal Sceptre:—and thou gavest My
 12. I exalted thee to great honour:—and thou didst lift Me up upon the

63 *small notes for v12.*

gall and vin - e - gar.
 Head with a reed.
 Head a Crown of thorns.
 gib - bet of the Cross.

Repeat Response 'O My people' &c.

rall.

Finish the Response after v.12 as follows:

66

An - swer Me!

70

ANTIPHON

p We ven - er -

75

ate Thy Cross, O Lord, and praise and glo - ri - fy Thy

cresc.

80 *cresc.*

Ho - ly Re - sur - rec - tion; for be - hold, through the Wood.

84 *f ff*

Joy, joy has come to the

88

whole world.

92 *a tempo*

God be merciful unto us, and bless

dim e rall

a tempo

96

us: and show us the light of His countenance, and be] mer - ci - ful un - to

dim e rall

100 *p*

us. We

p

104

ven - er - ate, &c. *Repeat Antiphon as before, concluding as follows:* world.

Repeat Antiphon as before, concluding as follows:

108

113

Choir and organ

mf

Faith - ful Cross! of all earth's pro - duce On - ly

118

cresc.

rich and no - ble Tree! No such flow'r, or leaf, or

124 *f*

fruit - age, We in all the world can see. _____

129 *p*

Sweet to us thy wood and i - ron,

133 *rall.*

Sweet - est weight is hung on thee. A - men.

'There's a Friend' (86767676)

The Children's Hymnal (1877) No.178

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and moving lines in the bass clef.

The second system continues the melody and accompaniment from the first system. It includes various rhythmic patterns and chordal structures.

The third system continues the musical piece, showing further development of the melody and accompaniment.

The fourth system concludes the piece. The final measure contains the lyrics 'A - men.' written below the notes. The notation includes a double bar line and repeat signs.

There's a Friend for little children
 Above the bright blue sky,
 A Friend who never changes,
 Whose love will never die;
 Unlike our friends by nature,
 Who change with changing years,
 This Friend is always worthy
 The precious Name He bears.

Albert Midlane

Compare bars 1-3 with bars 1-3 of EDEN:

This block shows a comparison of the first three bars of the current piece with the first three bars of a piece titled 'EDEN'. The notation is identical to the first system of the main piece.

The Roseate Hues (DCM)

Novello Edition of Dykes's Hymn Tunes (1902) No.161

mf *Slowly and quietly* *dim.*

cresc. *dim.* *rall.*

pp *a tempo* *cresc.*

f *cresc.* *dim.*

The roseate hues of early dawn,
 The brightness of the day,
 The crimson of the sunset sky,
 How fast they fade away!
 Oh, for the pearly gates of heaven,
 Oh, for the golden floor,
 Oh, for the Sun of righteousness
 That setteth nevermore!

Cecil F. Alexander

The Sabbath Day (8886)

Novello Edition of Dykes's Hymn Tunes (1902) No.20

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (indicated by two sharps). The music is written in a hymn style with chords and single notes. The first four measures are separated by a double bar line. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of chords: D4-F#4-A4, E4-G4-B4, and F#4-A4-C5.

The second system of musical notation continues the piece. It features two staves, treble and bass clef, in D major. The melody in the treble clef continues with quarter notes D5, E5, and F#5, followed by a half note G5. The bass line continues with chords: D4-F#4-A4, E4-G4-B4, and F#4-A4-C5. The system concludes with a double bar line and the text 'A - men.' written below the treble staff.

The Sabbath-day has reach'd its close,
 Yet, Saviour, ere I seek repose,
 Grant me the peace Thy Love bestows—
 Smile on my evening hour!

Charlotte Elliott

The Strife is O'er (888+Alleluias)

Manuscript (undated) British Library MS Mus. 86

p *cresc.* *ff*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

(1)

mf

f

ff *p rall.*

A - men, A - men.

Alleluia, Alleluia, Alleluia
 The strife is o'er, the battle done;
 The victory of life is won;
 The song of triumph has begun: Alleluia!
Trans. Francis Pott

(1) The manuscript appears to show that Dykes originally gave (and then deleted) a bass B \flat in this chord.

The Strife is O'er (888+Alleluias)

Novello Edition of Dykes's Hymn Tunes (1902) No.78

D.S.

Alleluia, Alleluia, Alleluia
 The strife is o'er, the battle done;
 The victory of life is won;
 The song of triumph has begun: Alleluia!
Trans. Francis Pott

Tranquilitas (10.10.10.10.10)

Novello Edition of Dykes's Hymn Tunes (1902) No.115

mf *Con moto*

cresc.

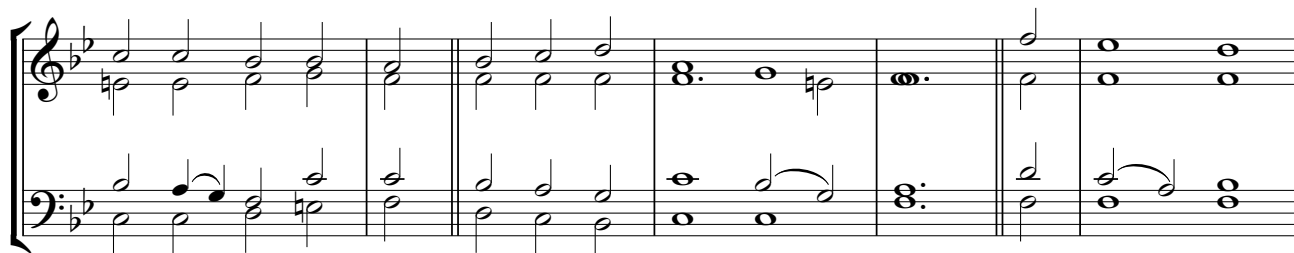
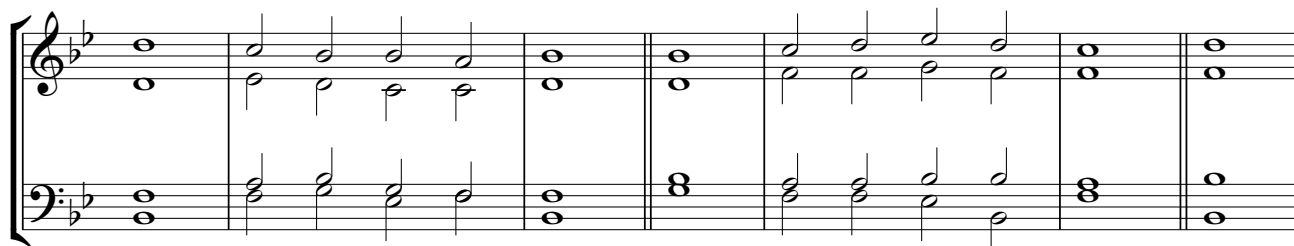
f *p*

A - men.

Long did I toil, and knew no earthly rest;
 Far did I rove, and found no certain home;
 At last I sought them in His sheltering breast,
 Who opes His Arms, and bids the weary come;
 With Him I found a home, a rest divine;
 And I since them am His, and He is mine.

John Quarles

Trent (666444)

Congregational Church Music (1871) No.372

Rejoice, the Lord is king!
 Your Lord and king adore;
 Mortals give thanks and sing,
 And triumph evermore;
 Lift up your heart, Lift up your voice;
 Rejoice, again I say, rejoice!

Charles Wesley

Trisagion (777777)

Novello Edition of Dykes's Hymn Tunes (1902) No. 92 (written for Whitburn Church 1870)

Holy, Holy, Holy Lord,
 God of Hosts, Eternal King,
 By the heavens and earth adored,
 Angels and Archangels sing,
 Chanting everlastingly,
 To the Blessèd Trinity
Christopher Wordsworth

Veni Cito (i) (888888)

Hymns Ancient and Modern (1868) No.331

O quickly come, dread Judge of all;
 For, awful though Thine advent be,
 All shadows from the truth will fall,
 And falsehood die, in sight of Thee:
 O quickly come: for doubt and fear
 Like clouds dissolve when Thou art near.

Law-rence Tut-tiett

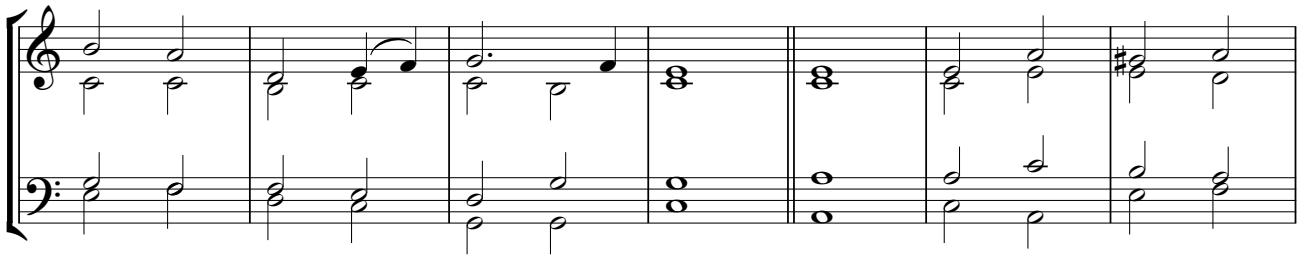
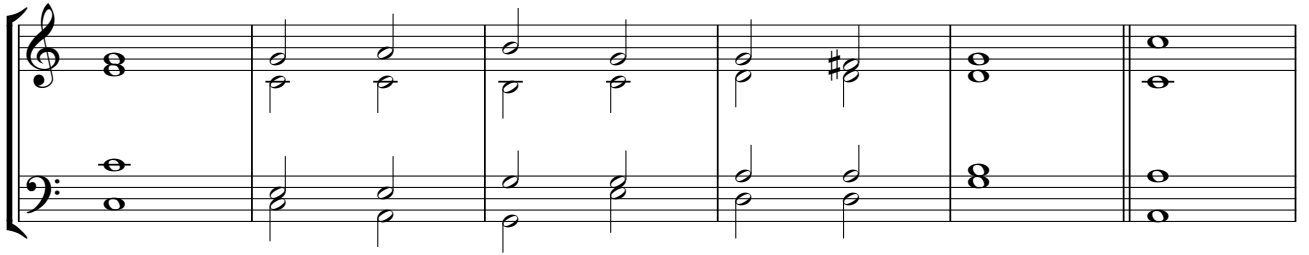
Veni Cito (ii) (888888)

Hymns Ancient and Modern (1875) No.204

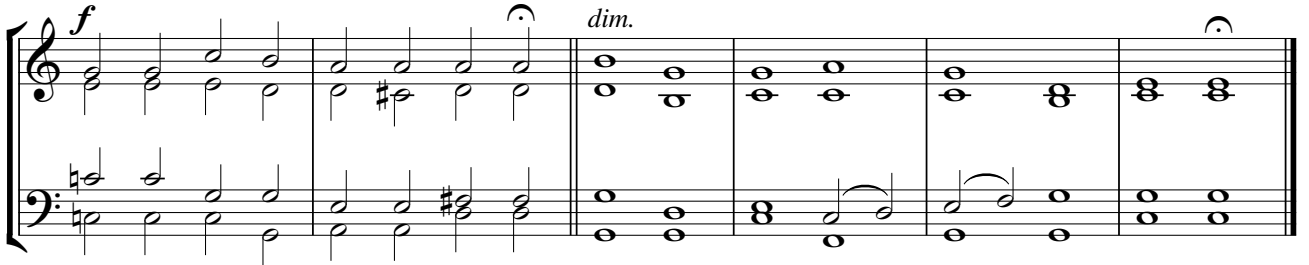
O quickly come, dread Judge of all;
 For, awful though Thine advent be,
 All shadows from the truth will fall,
 And falsehood die, in sight of Thee:
 O quickly come: for doubt and fear
 Like clouds dissolve when Thou art near.

Law-rence Tut-tiett

Veni Creator (1)(i) (LM)

Manual of Psalm and Hymn Tunes (1857) No. 66

After Fourth Verse



Come, Holy Ghost, our souls inspire,
 And lighten with celestial fire.
 Thou the anointing Spirit art,
 Who dost Thy sevenfold gifts impart.

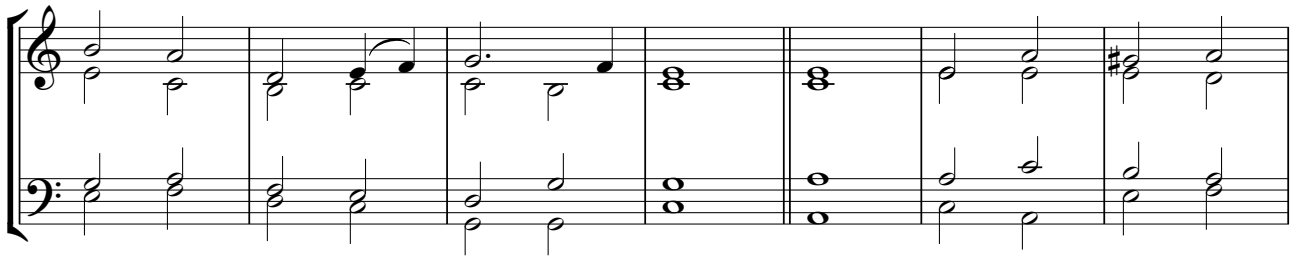
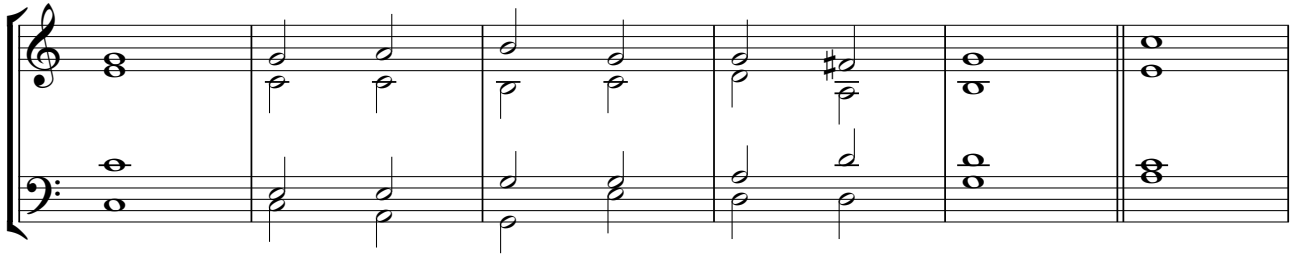
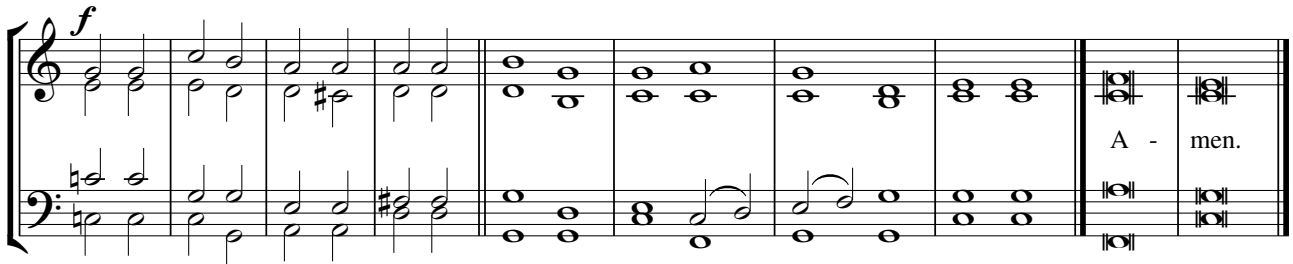
After the last verse:

Praise to Thy eternal merit,
 Father, Son, and Holy Spirit.

*Trans. from the Latin by
 John Cosin*

[Text not provided in the *Manual*]

Veni Creator (1)(ii) (LM)

Hymnal for use in the English Church (1866) No.66*After the last verse*

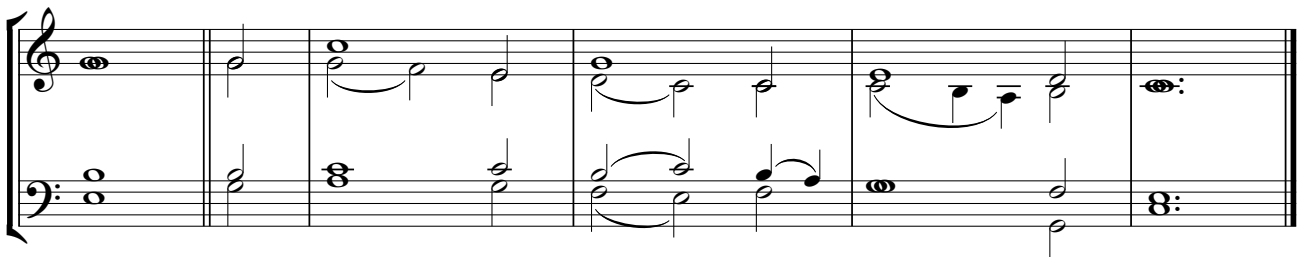
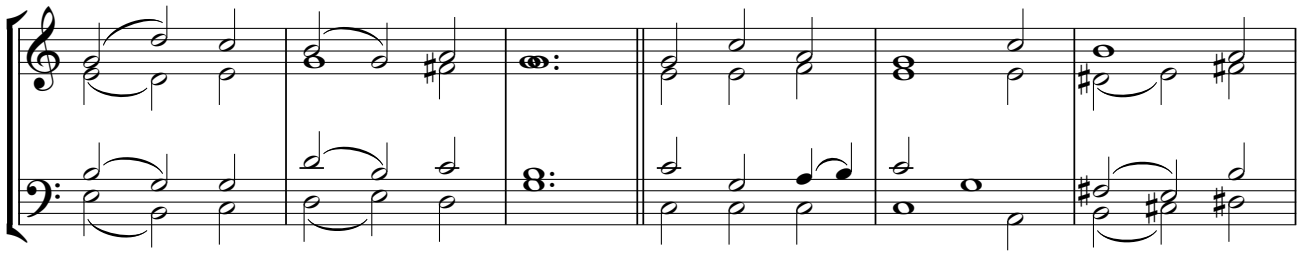
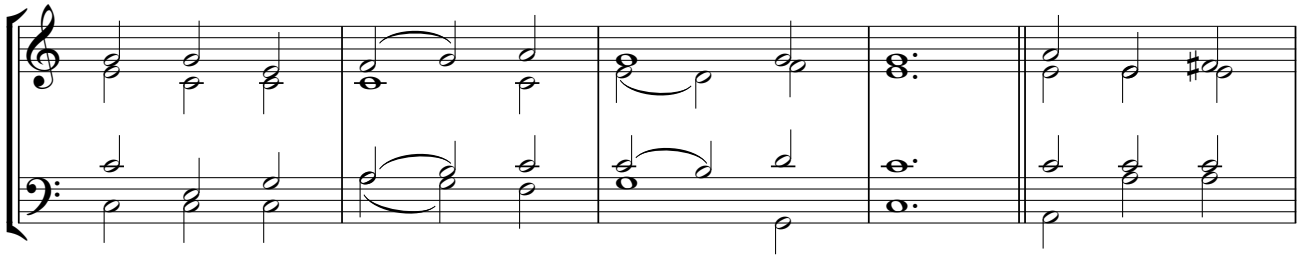
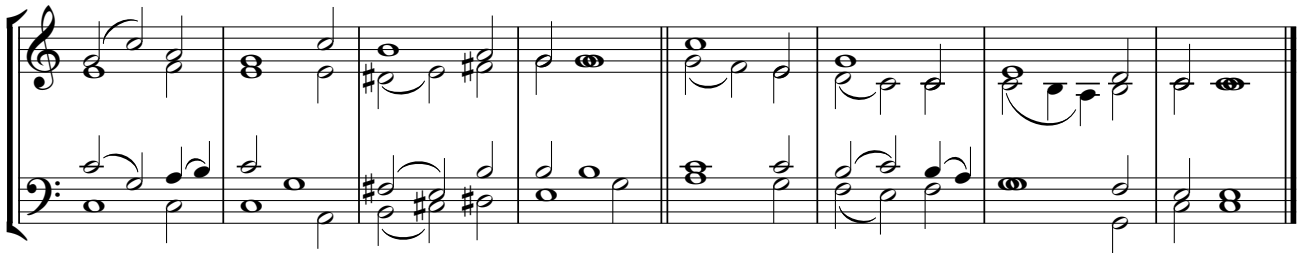
Come, Holy Ghost, our souls inspire,
 And lighten with celestial fire.
 Thou the anointing Spirit art,
 Who dost Thy sevenfold gifts impart.

After the last verse

Praise to Thy eternal merit,
 Father, Son, and Holy Spirit.

*Trans. from the Latin by
 John Cosin*

Veni Creator (2) (LM)

Hymns Ancient and Modern (1875) No.157*After the last verse:*

Come, Holy Ghost, our souls inspire,
 And lighten with celestial fire.
 Thou the anointing Spirit art,
 Who dost Thy sevenfold gifts impart:

After the last verse:

Praise to Thy eternal merit,
 Father, Son, and Holy Spirit.

*Trans. from the Latin by
 John Cosin*

Veni Creator (3) (LM)

Novello Edition of Dykes's Hymn Tunes (1902) No.86

First system of musical notation for 'Veni Creator (3) (LM)'. It consists of two staves (treble and bass clef) in the key of D major (three sharps). The music is in 3/4 time. The first system contains 8 measures.

Second system of musical notation for 'Veni Creator (3) (LM)'. It consists of two staves (treble and bass clef) in the key of D major. The second system contains 8 measures.

Third system of musical notation for 'Veni Creator (3) (LM)'. It consists of two staves (treble and bass clef) in the key of D major. The third system contains 8 measures. The system concludes with a double bar line and the lyrics "A - men." written below the notes.

Veni Emmanuel (888888)

Novello Edition of Dykes's Hymn Tunes (1902) No.23

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps). It begins with a treble clef and a key signature of two sharps. The music features a series of chords and melodic lines, with some notes marked with accents (>).

The second system continues the musical notation with two staves. It features a variety of chordal textures and melodic movements, including some sixteenth-note patterns in the bass line.

The third system continues the musical notation with two staves. It features a variety of chordal textures and melodic movements, including some sixteenth-note patterns in the bass line.

The fourth system includes the lyrics "Re - joyce! Re - joyce! E - man - u - el shall". The music is marked with a forte dynamic (*ff*). The lyrics are placed below the treble staff, with the notes of the melody aligned with the words.

The fifth system includes the lyrics "come to thee, O Is - ra - el. A - men.". The music concludes with a final chord. The lyrics are placed below the treble staff, with the notes of the melody aligned with the words.

O come, O come, Emmanuel
 And ransom captive Israel
 That mourns in lonely exile here
 Until the Son of God appear
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel.

*Trans. from the Latin by
 John Mason Neale*

Vesperi Lux (7775)

The Song of Praise (1875) No.414

The first system of the musical score consists of two staves, treble and bass clef, in a key signature of three flats (B-flat major or D-flat minor). The music is written in a homophonic style with block chords and simple melodic lines. The first staff has a treble clef and the second has a bass clef. The key signature is indicated by three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be common time (C).

The second system of the musical score continues from the first system. It features a *rall.* (rallentando) marking above the staff. The music concludes with a double bar line and the text "A - men." written below the staff. The key signature remains three flats. The time signature is common time (C).

Holy Father, cheer our way
With Thy love's perpetual ray:
Grant us every closing day
Light at Evening-time.

Richard H. Robinson

Vexilla Regis (LM) (Arr.)

Hymns Ancient and Modern (1875) No. 96

The first system of musical notation consists of two staves, treble and bass clef, in the key of A major (three sharps). The music begins with a whole rest in both staves, followed by a series of chords and moving lines. The treble staff features a melodic line with a trill-like flourish at the end of the first phrase. The bass staff provides a harmonic accompaniment with sustained chords and moving bass lines.

The second system continues the musical piece. It features similar chordal textures and melodic movement in both staves. The treble staff has a more active melodic line with some grace notes, while the bass staff maintains a steady accompaniment.

The third system shows further development of the musical themes. The treble staff has a prominent melodic line with a trill-like flourish. The bass staff continues with a supportive accompaniment.

The fourth system concludes the piece. It features a final melodic flourish in the treble staff and a sustained chordal texture in the bass staff. The word "A - men." is written below the treble staff, indicating the end of the hymn.

The Royal Banners forward go,
 The Cross shines forth in mystic glow;
 Where He in Flesh, our flesh Who made,
 Our sentence bore, our ransom paid.

Via Crucis (Irregular)

Dykes' s last hymn tune

The Congregational Psalmist (1875) No.406

Tenderly

cresc.

cresc. *f* *dim. e rall.*

The way is long and dreary,
 The path is bleak and bare;
 Our feet are worn and weary,
 But we will not despair:
 More heavy was Thy burthen,
 More desolate Thy way;
 O Lamb of God! who takest
 The sin of the world away,
 Have mercy upon us.

Adelaide Proctor

(1) Last verse, end of first line, and second line.

Via, Veritas, Vita (888.10.88)

The Day School Hymn Book (1896) No.134

Voices in unison *mf* Harmony

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The first system includes the instruction 'Voices in unison' above the treble staff and '*mf* Harmony' above the bass staff. The second system continues the vocal and harmonic lines. The third system features a piano (*pp*) dynamic marking above the treble staff and an organ (*Org.*) part in the bass staff. The fourth system has a forte (*f*) dynamic marking above the treble staff. The fifth system begins with a *dim.* (diminuendo) marking and concludes with the text 'A - men.' written in the bass staff.

Thou art the Way; how sweet the thought
 That I by Thee, on Thee, through Thee,
 Am safely to the Father brought!
 O Way so straight, and yet so passing wide!
 So spanless, though it seem to me,
 By dark'ning hedge my onward path to hide.

Anonymous

Visio Domini (11.10.11.10)

Hymnal Companion (1870) No.403

mf *p* *cresc.*

p *cresc.*

f *dim.* *rall.*

A - men.

We would see Jesus; for the shadows lengthen
 Across this little landscape of our life;
 We would see Jesus, our weak faith to strengthen
 For the last weariness, the final strife.

Anna B. Warner

(1) The third edition has unison B for tenor and bass.

Vox Angelica (11.10.11.10.9.11)
 Hymns Ancient and Modern (1868) No.325

mf

p *cresc.*

pp *cresc.*

(1) *pp*
 A - men, A - men.

Hark! hark, my soul; Angelic songs are swelling
 O'er earth's green fields, and ocean's wave-beat shore:
 How sweet the truth those blessèd strains are telling
 Of that new life when sin shall be no more.

*Angels of Jesus, Angels of light,
 Singing to welcome the pilgrims of the night.
 Frederick William Faber*

(1) Some later appearances of this tune have a semibreve for beat two and have a simple plagal 'Amen'.

Vox Dilecti (i) (DCM)

Hymns Ancient and Modern (1868) No.317

I heard the voice of Jesus say
 "Come unto me and rest;
 Lay down, thou weary one, lay down
 Thy head upon My Breast:"
 I came to Jesus as I was
 Weary, and worn, and sad;
 I found in Him a resting-place,
 And He has made me glad.

Horatio Bonar

Vox Dilecti (ii) (DCM)

Hymns Ancient and Modern (1875) No.257

p *rall.* *mf a tempo*
Org.

cresc.

p *cresc.*

cresc. *ff*
A - men.

I heard the voice of Jesus say,
 "Come unto Me and rest;
 Lay down, thou weary one, lay down
 Thy head upon My Breast."
 I came to Jesus as I was,
 Weary, and worn, and sad;
 I found in Him a resting-place,
 And He has made me glad.

Horatio Bonar

Waterbrook (SM)

The Congregational Hymn and Tune Book (1862) No.90

O'erwhelmed in depths of woe,
Upon the Tree of scorn
Hangs the Redeemer of mankind,
With racking anguish torn.

*Trans. from the Latin by
Edward Caswall*

'We lift our hearts to Thee' (888888)
 Coventry Choral Association Festival 31 May 1870

Other name:
 SURSUM CORDA

We lift our hearts to Thee, our Head,
 And homeward all our life is led;
 But earthly scenes are wrapt in night,
 And many a foe remains to fight:
 O let Thy Spirit come with power,
 To guard us well in danger's hour.

Lawrence Tuttiett

(1) The Novello 1902 edition has a C in the bass part.
 Compare with EASTERGATE

'Where is the holy Jesus?' (7676)

*Hymns for Infant Children (18) No. 8***Other names:**

JESUS OUR LORD

PETITION

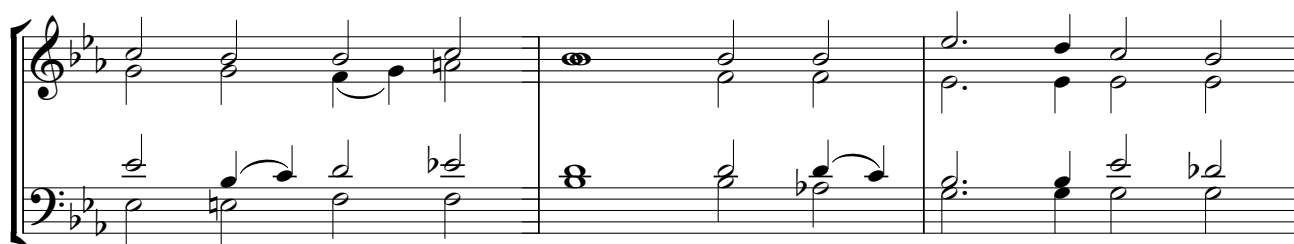
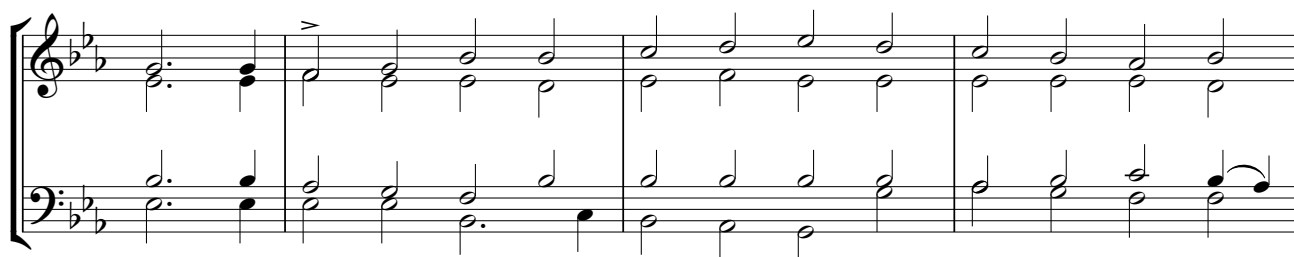


Where is the holy Jesus?
He lives in Heav'n above,
He looks upon good children
With tenderness and love.

Anon

'Where the prison bars surround him' (878787)

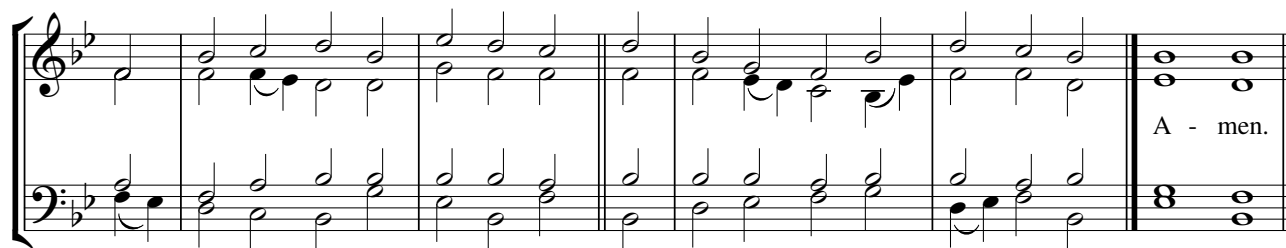
The Hymnary (1872) No.364



Where the prison bars surround him,
 In his chains see Peter dwell;
 Where the sentinel hath bound him,
 Pacing by his gloomy cell;
 What avail, when Jesus watches,
 Prison, chains and sentinel?

Trans. from The Parisian Breviary

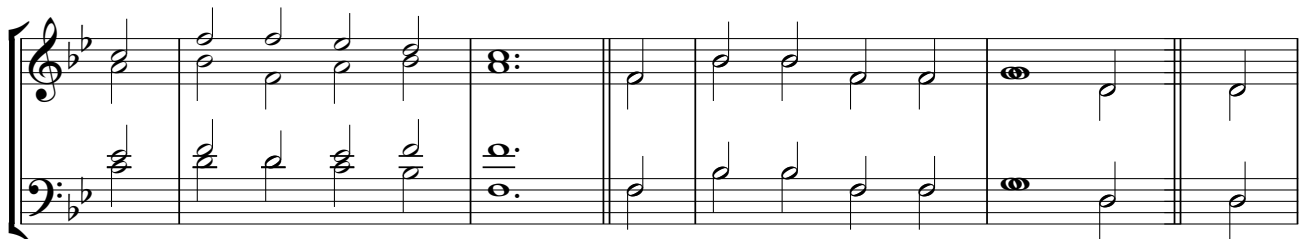
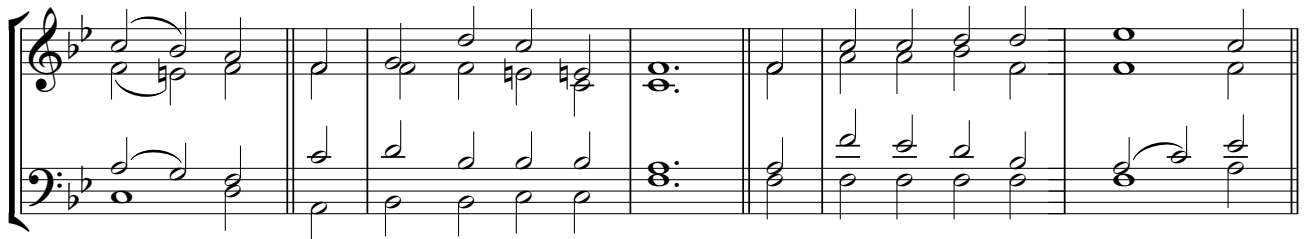
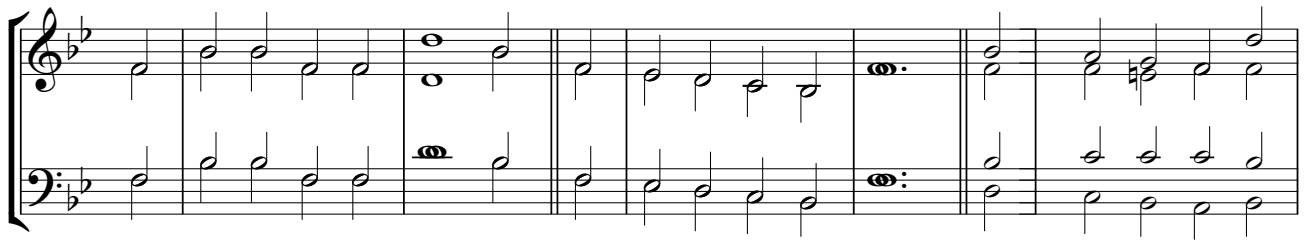
Winchester New (LM) (arr. J.B.D.)

The Congregational Hymn and Tune Book (1862) No.243

My God, and is Thy Table spread,
And doth Thy Cup with love o'erflow?
Thither be all Thy children led,
And let them Thy Sweetness know.

Philipp Doddridge

Wir Pflugen (767676766684) (J.A.P. Schulze, harmonised by J.B.D.)

Hymns Ancient and Modern (1868) No.360

We plough the fields, and scatter the good seed on the land,
 But it is fed and watered by God's almighty hand;
 He sends the snow in winter, the warmth to swell the grain,
 The breezes and the sunshine, and soft refreshing rain.

*All good gifts around us
 Are sent from heaven above;
 Then thank the Lord, O thank the Lord
 For all His love.*

Trans. from the German by J.M. Campbell

(1) Dykes confirms that this is an arrangement of his in a letter to Sir Henry Williams Baker dated 15 July 1874. This tune is omitted from the 1902 Novello edition.

