

**THE BRISTOL TUNE-
BOOK. A MANUAL OF
TUNES AND CHANTS**

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The Bristol Tune-book. A manual of tunes and chants by Various

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VARIOUS

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BOOK. A MANUAL OF
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THE
Bristol Tune-Book.

A MANUAL

OF

TUNES AND CHANTS.

—
"LET ALL THE PEOPLE PRAISE THEE."

Psalm lxxvii. 2.

—
1863

BV 370
B 77

LONDON:

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BRISTOL: W. AND F. MORGAN.

THE BRISTOL TUNE BOOK.

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Application for permission to print any of the Tunes or Arrangements in this Work, may be addressed to the Compilers, at No. 1, Clare Street, Bristol.

The Compilers will furnish estimates for printing additional Tunes and binding with this work, in cases where Local or Congregational arrangements may render such desirable.

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P R E F A C E.

THE Compilers of the Bristol Tune Book originally contemplated the convenience of congregations with which they are connected, by supplying, in a single volume, a complete selection of the best Tunes and Chants; hence its local appellation. Their object was, to produce a work sufficiently comprehensive, varied as to style, correct in harmony, and systematically arranged for practical use; which, while containing many compositions of such beauty as to repay the attention of practised choirs, should not be beyond the attainment of most congregations.

Finding, in the course of enquiry, that the want of such a book was by no means peculiar to their own locality, and encouraged by the generous courtesy with which composers and proprietors of existing works have met their application for the use of valuable copyrights, they venture to dedicate the result of their efforts to the service of the Church generally.

They have much gratification in thus publicly acknowledging the very large amount of assistance they have received in the undertaking. Especially are they indebted to the Rev. W. H. Havergal, Canon of Worcester, the Rev. P. Maurice, D.D., the Rev. P. Latrobe, E. B. Fripp, Esq., H. Bemrose, Esq., and the Society for Promoting Christian Knowledge, for unrestricted use of their respective compilations; to the Rev. J. B. Dykes, Mus. Doc., Precentor of Durham Cathedral, A. H. Brown, Esq., Brentwood, J. Summers, Esq., Weston-super-Mare, and A. R. Reinagle, Esq., Oxford, for contributions of original Tunes and much valuable assistance; to the Lord Bishop of Argyll and the Isles, for permission to print tune No. 159; to the Lord Bishop of Ely for No. 93; to the Rev. Sir H. W. Baker, Bart., and the Compilers of "Hymns Ancient and Modern," the Rev. R. R. Chope, Rev. W. J. Blew, Rev. H. Allon, Rev. J. Curwen, Mr. E. Stock, and Messrs. T. Nelson and Sons, for permission to use several tunes from their excellent works; to the Cheadle Association for the Promotion of Church Music, for Mr. W. H. Monk's tune to

the Easter-Hymn; to Dr. Steggall, M. Costa, Esq., and their Publishers, Messrs. Addison and Lucas, for tunes Nos. 92 and 104, from Dr. Steggall's Psalmody, for M. Costa's arrangement of the Chorale No. 144 from the *Eni*, and for liberty to adapt tune No. 105 from the same Oratorio; to the Proprietors of "Congregational Church Music" for No. 152, and for arrangements of Nos. 8, 31, 44, 71, 193, and 256; and to those of the "Psalmist" for Nos. 85 and 89; to Messrs. Novello and Co., for kindly allowing the use of Nos. 54, 76, 87, 102, 145, 191, 202, 209, 214, 238, 243, and 255 (No. 2); to the Hon. and Rev. F. R. Grey, Rev. W. Jacobs, J. Goss, Esq., A. King, Esq., Dr. Henry Leslie, W. Woodward, Esq., G. A. Löhr, Esq., W. Mason, Esq., J. Daniell, Esq., J. Foster, Esq., and others, for tunes which bear their names; to W. R. Braine, Esq., Dr. Gauntlett, Messrs. Masters and Co., Messrs. Burns and Lambert, Messrs. Richardson and Sons, and others, for tunes for which consideration has been paid; to Mr. R. M. Mills, for Dr. Crotch's Chants; to Messrs. R. Cocks and Co., for Chant No. 331; to Mr. Masters, for the words of "Dies Iræ;" and, finally, for the kind permission, so courteously granted, to print the Chants bearing the name of A. H. D. Troyte. Very many excellent friends have also sent original tunes which do not appear in the work; will they accept the assurance that their kindness is none the less appreciated?

This Manual being designed as a companion to the Hymnals already in use, a few Hymns only are printed complete, for which the accompanying tunes are either particularly suitable, or were specially composed; single verses are inserted where needful to indicate the metre, accent, or character of the music.

The Compilers have spared neither time, pains, nor expense in furtherance of their object, and will feel amply compensated if the result prove acceptable to the Church, and of use in the Service of Praise.

Bristol, Easter, 1863.

1

Augustine. S.M.

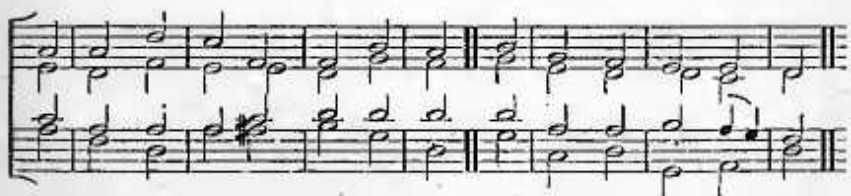
J. S. BACH.



2

Bethlehem. S.M.

S. WESLEY.



(1)

3

Clifton. S.M. (Prize tune.)

J. BRABHAM.

Organist of St. Thomas, Charterhouse, London.

The first system of musical notation for 'Clifton' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style with chords and single notes.

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

4

Eastnor. S.M.

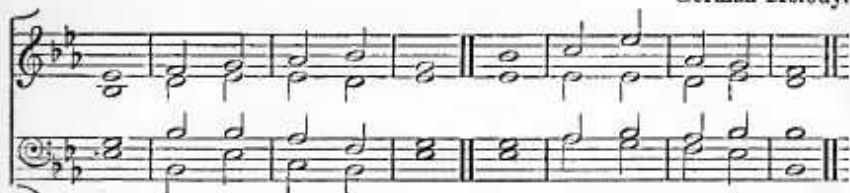
A. KING, Ledbury.

The first system of musical notation for 'Eastnor' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style with chords and single notes.

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

5 *Adm 3/4* **Franconia.** S.M.

German Melody.



6

Holy Rood. S.M.

ARTHUR HENRY BROWN,
Organist of Brentwood, Essex.

