

**TUNES, NEW AND OLD,
COMPRISING ALL THE METRES IN
THE WESLEYAN HYMN BOOK,
ALSO CHANTS, RESPONSES, AND
DOXOLOGIES**

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**JOHN DOBSON & HENRY JOHN
GAUNTLETT & JOHN FREDERICK BRIDGE**

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WESLEYAN HYMN BOOK,

ALSO

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COMPILED BY

JOHN DOBSON,

AND FOR THE MOST PART REVISED OR RE-ARRANGED BY

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JOHN FREDERICK BRIDGE, MUS. DOC., OXON.;
SAMUEL REAY, MUS. BAC., OXON.

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PREFACE.

THE Collection of Hymns for which this Work was designed to furnish suitable music having recently been much enlarged, it became necessary to increase the number of tunes contained in the Volume, partly in order to provide for a considerable number of hymns written in metres before unknown to Methodism, partly to supply additional tunes for metres already in familiar use.

In the selection of the tunes, the same object has been kept in view as before, viz., to adopt such music only as may be employed in the intelligent expression of the sentiment of the hymns, without needless repetition of the words; the word "Hallelujah" being the only one repeated in connection with the music in the following pages.

Many of the hymns in the "New Supplement" are translations from the German, and generally in the original metres. In such cases it has been thought desirable to adopt, as far as practicable, the original tunes. Under what form these should appear was often difficult to determine, because of the various readings exhibited by the tunes, as they are found in the German Hymnals and other works from which they are taken. The following, for example, are a few only out of a large number of diversities of setting presented by the tune known as "Luther's" in different German publications.



The sources and dates given with the tunes throughout the Volume are the earliest which could be verified from such printed books as were accessible during the preparation of it. It is well known, however, that several of the melodies were in print much earlier. Each melody is to be found in the work quoted in connection with it; but it does not always appear exactly in the form adopted in this volume.

The Compiler offers his grateful acknowledgments to the following Composers and Proprietors for permission to print their copyright tunes, &c. :—

Her Majesty the Queen, for her gracious permission to insert the tunes Nos. 199 and 215, composed by H.R.H. the late Prince Consort.

The Rev. Sir Frederick A. Gore Ouseley, Bart., Mus. Doc., &c., for No. 285.

Sir George J. Elvey, Mus. Doc., Oxon., Organist of St. George's Chapel, Windsor, for Nos. 208 and 287.

Sir John Goss, Mus. Doc., Organist of St. Paul's Cathedral, for Nos. 71, 127, and 279.

The Rev. Henry Allon, D.D., for Nos. 112 and 292, from the "Congregational Psalmist."

The Rev. W. J. Blew, M.A., Oxon., for Nos. 56, 93, 95, and 146, from the "Church Hymn and Tune Book."

Arthur H. Brown, Esq., for No. 166.

The Rev. R. B. Chope, B.A., for Nos. 233 and 238, from the "Congregational Hymn and Tune Book."

W. G. Cousins, Esq., Director of Her Majesty's Music, for No. 62.

The Rev. Thomas Darling, for No. 245, from "Hymns for the Church of England, with proper Tunes."

Mrs. Gauntlett, for Nos. 95 and 284; also for several arrangements of tunes by the late H. J. Gauntlett, Mus. Doc.

Mrs. Havergal, for Nos. 9, 234, and 249, from "Havergal's Psalmody;" also for the arrangements of Nos. 47, 185, and 257, by the late Rev. W. H. Havergal, M.A., Honorary Canon of Worcester.

E. J. Hopkins, Esq., Organist of the Temple Church, for No. 224.

Benjamin St. J. B. Joule, Esq., J.P., Honorary Organist of St. Peter's, Manchester, for No. 351.

H. Lahee, Esq., for No. 80.

Messrs. Longmans, Green and Co., for the hymn to No. 302.

Messrs. J. Masters and Co., for No. 181.

The Rev. T. R. Matthews, B.A., for Nos. 118, 152, 210, and 248, from the "North Coates Supplemental Tune Book."

The Rev. P. Maurice, D.D., for Nos. 71, 101, 127, and 235, from "Choral Harmony."

Messrs. R. Mills and Sons, for Nos. 329 and 348, from Dr. Crotch's "Collection of Chants."

Messrs. Novello, Ewer and Co., for Nos. 78 and 255, from the "Hymnary;" Nos. 192 and 202, from "Church Psalmody;" No 346, from "Chants as used at Westminster Abbey;" also for No. 266, and the Hymns printed with Nos. 293 and 300.

The Rev. Henry Parr, for Nos. 283 and 295; also for much valuable information from "Church of England Psalmody."

A. R. Reinagle, Esq., for Nos. 25 and 206.

W. Spark, Mus. Doc., Organist of the Town Hall, Leeds, for No. 201.

Charles Steggall, Mus. Doc., Cantab., for Nos. 192, 202, and 245.

Charles M. Troyte, Esq., for Nos. 299 and 302, by the late Arthur H. D. Troyte, Esq.

James Turle, Esq., Organist of Westminster Abbey, for Nos. 28 and 346.

Special acknowledgments are due to John Frederick Bridge, Mus. Doc., Oxon., Organist of Westminster Abbey, and Samuel Reay, Mus. Bac., Oxon., Organist of the Parish Church, Newark-on-Trent, for many valuable tunes composed for this Work; and also for the masterly arrangement or revision of many others with which their names are associated in the Alphabetical Index.

PREFACE

TO THE FIRST EDITION.

THE following tunes are submitted to the Wesleyan Societies and Congregations, at the urgent request of many who take a lively interest in the improvement of our "Service of Song." It is earnestly hoped that they will prove acceptable to all who endeavour to "sing with the spirit;" that they will be found to accord with that high character of sacred poetry which marks the "Hymns for the use of the people called Methodists;" and that the adoption of them will promote intelligent expression and devout feeling in one of the most delightful exercises of Christian worship.

The present work dates its origin from a manuscript collection of tunes, prepared twenty-five years ago by John Fernley, Esq., for the congregation of the Wesleyan Chapel, Oxford Road, Manchester. The selection was made under the guidance of principles which did not then command the suffrages of the religious public. All fugged melodies, adaptations of popular songs, operatic and other secular music, and, with few exceptions, all repeating tunes—that is to say, such as could not be adapted to any verse of a hymn without some portion of the words being sung more than once—were carefully excluded. In these and in other respects it was much in advance of the period; for our hymn music, in common with that of other Christian Churches, was in a most deplorable condition, tunes of the class just pointed out being not only tolerated, but highly admired and constantly employed in our services, to such an extent, indeed, that music of truly devotional character was well nigh banished from the sanctuary.

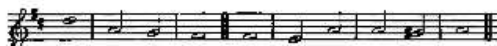
Under these circumstances, it was not to be supposed that the tunes forming the Collection alluded to would be immediately received with favour; yet, from a firm conviction of their fitness for the purposes of congregational worship, they were gradually introduced, care being taken, as far as practicable, to employ the tunes better known for the first and last hymns in each service. In a short time opposition gave way; syllabic tunes were felt to be most suitable for the united expression of praise and prayer, and the music recommended itself to the intelligence of the congregation. This was only in accordance with general experience, for, whatever is correct in the application of music to devotional purposes, when rightly presented, seldom fails eventually to be appreciated, although preconceived opinions, the result of early association, and other causes may for a season prejudice the judgment.

During the interval before mentioned, many tunes were added to the Collection; partly to replace such as proved to be below the required standard, partly to supply the want of good "peculiar" metres, so that no hymn might be precluded from use by the want of music suited to its character.

When this object was in some measure accomplished, it was suggested that good service would be done by publishing the Collection in a cheap form. A difficulty, however, arose: the proprietors of certain copyright tunes would not permit their music to be reprinted on any terms whatever; hence the necessity, when the publication was decided upon, of introducing a number of new compositions. These have in no case been admitted for the sake of novelty, but to provide music for many of our finest

hymns, which, but for such an arrangement, must have remained, so far as this Collection is concerned, without suitable music. A few familiar tunes are retained on account of their usefulness in the more private religious services of Methodism. The Chants, Responses, and Doxologies, which formed no part of the original plan, are inserted by special request.

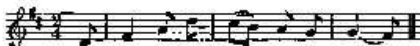
It has been often remarked that tunes written in open notes are sung too slowly. On this subject there appears to be much misapprehension, which may partly account for the disuse of the good old melodies of Est and Ravenscroft; for it is not unusual to hear the "Old Hundred," "York," &c.—types of cheerful congregational music—sung like dirges. The mistake lies in supposing that all music so written is necessarily slow, and that a minim, or any given note, must always indicate the same duration of time; whereas the value of a note, whatever it be, is only relative. Thus the minim in a chant, as usually sung,



occupies less time in its performance than a crochet in the tune "Warwick," *c.m.*,



or a quaver in "Arabia," 8-8s, as commonly written,



These remarks are offered chiefly in order to give a correct view of the time intended by the notation adopted in the following pages, especially as regards the new compositions; for, if taken too slowly, their real character cannot be understood. Perhaps a more definite impression may be conveyed by the guiding terms, "Joyful," &c., prefixed to the tunes, these terms being supposed to represent the time as marked by the single beat of a pendulum or metronome, somewhat as follows:—

<i>Joyful</i>	Pendulum	22 inches.	Metronome	80 = ρ
<i>Cheerful</i>	"	27 "	"	72 = ρ
<i>Moderate</i>	"	31 "	"	66 = ρ
<i>Slowly</i>	"	38 "	"	60 = ρ
<i>Slow</i>	"	48 "	"	54 = ρ

The above indications have reference to tunes in common time only, and in following them it should be remembered that the character of the hymn, the construction of the melody, the size of the congregation, and many other circumstances will be found to exert an influence upon the speed of the music.

The character of our singing will be much improved if those who have the direction of it are ever careful to remember that the great design of music in the sanctuary is the solemn worship of God, and also the "teaching and admonishing one another in psalms and hymns and spiritual songs." The tune, therefore, should not be chosen for the sake