

Church Music Society

OCCASIONAL PAPERS, NO. 9

HYMN TUNES

PRICE SIXPENCE

LONDON

SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE
NORTHUMBERLAND AVENUE, W.C.2

AND

HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS, AMEN HOUSE, E.C.4

1928

HYMN TUNES

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THE DISTINCTION BETWEEN WHAT IS FITTING AND WHAT IS UNSUITABLE IN CHURCH MUSIC

THE first thing that is required of all vocal music is that it should be a fitting way of expressing the words that are used, and it is especially in worship that the words matter most. In dealing with music as music the choice between what is suitable and what not is always difficult, and the task is often rendered specially hard because of personal associations. These are so far-reaching and potent that they are apt to crystallize round any music, good or bad. In this way things which prove to be inherently poor, small-minded, and even cheaply sensational (therefore quite unfit for Christian worship), are invested with a dignity which is not fitting. Many worshippers are perhaps vaguely aware that a favourite piece of their own is, after all, not of the best kind to hand down to their children and successors. Made sacred to them by association, it may yet be intrinsically too tawdry for them willingly to pass on to those who have no such associations.

All the more, then, the duty of discernment between that which is musically fitting and that which is unfitting is incontestable. And, impossible though it may seem to lay down any absolute canons of musical taste, or to give any fixed guiding rules of choice, the Committee feels bound to try, in order both to emphasize the duty and to facilitate it.

Four distinct musical tests may be named. First, as to the *rhythm*. Rhythms represent behaviour in the world of

PRINTED IN ENGLAND AT THE
UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON
PRINTER TO THE UNIVERSITY

sound. Music may move quietly, may leap, or even dance. Clearly its movement or rhythm must be seemly. Church-rhythms should certainly be full of life; but they should as certainly have the needed dignity without heaviness; strength and a pervasive enthusiasm without levity. In short, such rhythms should manifest joyous reticence. A simple example may be taken from a well-known hymn-tune, the early rhythmic version of the 'Old Hundredth', which seems to possess the right blend of enthusiasm and restraint. It is, by the way, a great pity to 'iron out' this rhythm into its modern version of equal minims which loses the joy and gains nothing in dignity. It must be remembered that the minim in church music should not necessarily be treated as a slow unit.

It may be noticed that nursery rhymes have for their rhythmic characteristic the constant iteration of some little snippet or pattern of longs and shorts. This is named here as being the extreme opposite of that which is needed in church-rhythms. They should never degenerate into small-minded rhythmic figures, pirouetting round a point. They should move forward towards their goal, as it were on pilgrimage.

In this connexion it is clear that the proper pace at which music is to be sung should be thought out in every case by all choirmasters. There is a good and right pace for all music, for all sizes of congregations, and for all sizes of buildings; and this right pace can be found by intuition rather than by skill. If too slow, it will induce apathy, even lethargy. If too quick, it will check devotion.

Perhaps most important of all, church-rhythms must rightly fit and serve the words sung. It is amazing to note how seldom the fundamental union of speech-rhythm and tune-rhythms is discerned. This union is seldom loved enough to be actively respected; and there is much church

music that ought to be condemned as unsuitable because of its failure in the matter of rhythm.

Secondly, as to the *melody*, or outline, of church music. Here also musical tests depend upon the behaviour of tunes, this time in their actual rise and fall. Steep, disjunct, irresponsible, lavish ups and downs seem unfitting in church melody. Higher value is set in church upon quiet things. Melody can depict both strength and grace, and among the factors to be taken into account these three may be specially noted: (1) advance by steps of a second; (2) euphony in the larger intervals; and (3) *arpeggio* movement through common chords. These three, in a gracious but vital blend, should never fail to produce a fitting church melody. The services, anthems, and the rest, need to be scanned with them in mind, for the very outline of a melody may be traced with the eye, and afford a good test of fitness. If it is either angular or dull, it is probably not desirable. All the parts, not the soprano only, should be so scanned. Dullness is more often the fault of a bass or an alto or a tenor melody. In the perfect anthem or tune all four parts have real interest.

The third musical test suggested here concerns the *harmony* of church music. Of course all chords are good, and none are to be rejected which fit the needs of words in church. But it is, perhaps, not fully recognized that chords, like words, have distinct character, partly inherent, partly acquired by association. They have also degrees of attractiveness to the ear, just as colours have to the eye. Music may be gaudily harmonized, even vulgarly so. At the other extreme, the chord of the open fifth, often found in the old music of the Church, has strength, plainness, and blunt perfection; but it is seldom heard in modern music. The common major and minor chords have both strength and grace. Chords of the sixth have, perhaps, more grace

than strength. The discords (so called) of the seventh, particularly of the diminished seventh in which no perfect interval dwells, are sometimes sweet, sometimes mildly sensational in their appeal to the ear, and may easily be overdone.

Now as the harmonies of responses, chants, and hymns are designed for constant repetition, they must be built of normal chords that bear repetition. Hence any such compositions that are lavish or indulgent in rich or sweet or otherwise assertive chords are not well fitted, at any rate, for these parts of Christian worship. Good melodies may, no doubt, be marked by other characteristics than these; we are only attempting to give general rules, to which there are many exceptions. But these points hold good; and the practical rule of choice here would seem to be: Fear no chord if it fittingly enhances the meaning; but as a general rule seek tunes of perfectly simple diction, that is, of common chords and chords of the sixth, which are both beautiful to the ear and normal to the mind. Highest values should be set upon the simplest harmonies. The common chord has unchanging loveliness and endless new possibilities scarcely yet explored.

The fourth musical test to be applied is that of actual *structure*. In fine church tunes the two, three, four, or more phrases, which make up the whole, are always closely knit, logical, balanced, and conclusive. The build of a tune is best traced in its outline and its rhythmic balance. Given quiet reflection, it is not really hard to discern, though it is easy to miss it in the act of singing or playing. Merbecke's threefold *Kyrie* is a lovely example of a building which is the exact counterpart and outcome of the words themselves. The tune 'St. Flavian' has also a fine build, and indeed all the great tunes of the world have this architectural quality in the highest degree. *Wachet auf* is an outstanding example of perfect construction; and many are the famous tunes

which are made to 'stand four-square to all the winds that blow' by reason of a strong and finely wrought sequence. If such tunes are studied and tested by choirmasters at leisure, then tawdry tunes of loose build, even though now favoured (for what they recall rather than for what they are) will surely fall into happy neglect.

To these four artistic tests, which are somewhat technical, another may be added of more general application. Music must be tested practically by its effects. It has an unrivalled power of stirring human emotions. For example, it can depict excess in such a way as to suggest what is evil and vicious. There may be a place for such music in the dramatic sphere—e.g. in *Tannhäuser* or *Gerontius*—but not in church worship. Again, some music does not attempt more than to touch the surface of things; and for this music there may also be found a legitimate sphere. But in worship such music must be described as trivial; and it is feared that much popular church music falls into this category. At the worst the effect is to make religion itself seem trivial; but, short of this, and more often, the only effect is to produce a pleasant sensation at the moment, and nothing more. In either case such music does not stand the practical test.

Other music really stirs religious feeling; but even so it must be tested further before it can be finally approved. To stir religious feeling may do good, or it may do harm. Therefore again the same question arises, What is the effect of that? Now the effect will be satisfactory only if the stir reaches beyond the emotions and touches the will, and leads to genuine spiritual effort. Otherwise we are confronted with emotionalism; and emotionalism is a serious danger. In regard to preaching this is generally recognized to be the case; and the sensible listener is on his guard against it in the sermon. But he is, as a rule, not equally so in the music. Yet the two are alike; and both must be subjected

to the same practical test. The congregation that goes home fired by either music or sermon to fresh effort has gained something valuable; but the congregation that has merely had one sensation the more, devoid of any definite outcome, goes away weakened in its power to make any good effort, and less capable in the future of effective reaction to genuine religious stimulus.

This danger of emotionalism is greatest at 'mission services', and the danger more often lurks in the hymns than in the sermons: for here unworthy, and really deleterious, music has unfortunately an almost unchallenged sway. The effect is, that the real work of conversion is often sacrificed to an attempt at being popular. How many times the net result is some 'hearty services' but no lasting outcome! This indeed must be the case if those people, who most of all need protection against the enervating influence of emotionalism, are systematically delivered over to it. The Committee feels obliged to utter a serious warning and protest on this subject.

In judging thus, it is not thereby maintained that the effect of music is the same on all alike. A great deal, as has already been said, depends upon association; for music which is in itself harmful may, for some, be charged with hallowed memories. Much also depends upon personal temperament; much again upon musical education, and upon the force of tradition. Bad music, like pernicious literature, is happily less hurtful to those who are hardened than to those who are young and innocent. But all these considerations have to do with individual persons; and thus they do not affect the main point. For it is the effect on the worshippers as a whole that has mainly to be considered, rather than the effect on this or that person. Those, therefore, who are responsible for the choice of music must chiefly aim at protecting the many from anything that, in

its last results, is unsatisfactory. The Committee does not suggest any drastic denunciations and prohibitions in this matter. But it does strongly urge careful thought and discernment on the part of all; and it appeals to all responsible leaders to see that the same standard of sincerity, ardour, and a sound mind be applied to all church music—particularly both to hymns and to their melodies—as is, or should be applied to other church utterances.

While it is always difficult to effect changes affecting the habits and practices of adult congregations, there is a splendid opportunity for bringing up the children to appreciate the advantages of really good and suitable church music. No opportunity should be neglected in this important branch of children's education. The Catechism and the Sunday school are two opportunities which at once suggest themselves.¹ But experience seems to show that, so far from being used to secure for the children better music and a better standard of taste than the adults have, they are often the opportunity of weaker and worse music. Until there is a change in this respect in church music, analogous to that which is going on in schools of all kinds, not much headway can be made.

The inexorable law of association compels all reforming musicians to move with care and sympathy, but with no easy-going tread, towards the high regions of finer church melody. Many homely virtues—naturalness, buoyancy, quietude, sincerity, zeal, spacious thoughts, and high desires—are the characteristics of good church music, as of good sermons; and the Committee feels it safe to appeal for more constant thought on the part of clergy, choirmasters, and all musical enthusiasts who love worship, as to their definite habitual responsibility of choice in this important matter.

¹ See *The Winchester Hymn Supplement*, brought out by the Winchester Diocesan Church Music Committee and published by Messrs. Warren & Son, Winchester.

THE SELECTION AND SINGING OF HYMNS

It is of particular importance that hymn-music should be of first-rate quality. It is congregational, and therefore affects the whole body of worshippers. It is recurrent, and therefore any fault becomes, by sheer repetition, intensified. It will not then be amiss to supplement what has been said in the preceding pages with some special consideration of this subject.

1. Hymns form no prescribed part of the services, but are chosen at will. The first question that arises, then, is this, How can we—we the average parson, choir, congregation, organist—know the difference between good and bad hymn-tunes? The general problem already handled comes up again in this special connexion.

It is a question which opens up some fundamental considerations. What principles should govern our choice? First of all, a hymn-tune must be worthy of being offered in worship to Almighty God. This principle, of course, commands universal recognition; but many who are foremost in admitting its force in general are far from foremost in applying it firmly in detail. Perhaps it appears to them to be a shifting, indefinite axiom, rather than a sifting, clear-cut judgement. Nevertheless, the concrete application of this principle to a doubtful hymn-tune in such a form as this,—Am I choosing this tune because it is worthy of a place in divine worship, or because people like to sing it?—will often clear the mind.

It then becomes plain that what is involved is not merely a question of *musical* worthiness. More is at stake; and here we may suggest that critics who have been content simply to attack certain composers, schools, and trends of musical thought, have failed to present their case in its

fullness, and therefore have not convinced the defenders. Even if (stretching a point) the musical worth of the compositions in question be conceded, what we are really groping after is ultimately a matter of religious psychology. The Christian religion is a sincere and noble religion. Does this or that tune convey a sincere and noble impression? If not, it is giving a false impression, even an actual misrepresentation of the Christian religion.

How vital and serious a thing this is can be illustrated by a quotation from the well-known war-book, *As Tommy sees us*, written by the Presbyterian Army Chaplain, Herbert Gray :

‘I turn to scrutinise with a new carefulness the hymns we offer. It is a matter of the first importance. It appears to me a disastrous thing to use jingling and cheap tunes for the praise of God. Men will go away humming such tunes, and may, therefore, appear to like them. But they are no help to reverence. They cheapen religion. The best of our young men turn in disgust from such tunes. The God whom men will worship with real reverence is an august and almighty God; and to offer to Him frivolous and tinkling music is a profanity.’

And furthermore, in speaking of the soft feeble notions of religion and of the Lord Jesus Himself that are conjured up by our ‘popular’, soft, feeble hymns and tunes, Mr. Gray adds :

‘God sent men a Saviour who was made of stern, virile elements. If we offer them a soft caricature of that heroic Figure they will go away. But where did they get the notion that religion is a sickly thing? Where did they get that disastrous conception of Jesus?’

And he finds the answer in our hymn-books.

Since strength and joy have fallen so far from our current presentation of the Christian religion, many people believe that they must go outside it to find them. Few things will do more to restore them in the place whereto they belong than the choice of the right hymns and the right tunes.

It is largely for reasons such as these that we would urge the disuse of certain tunes, not necessarily in themselves to be condemned from the purely musical point of view. Emotion—whether of sorrow, joy, or tenderness—must not, indeed, be ruled out; but, in evoking it, jealous care must be taken that it should never be less than sincere, restrained, and dignified.

The ultimate test, then, of a hymn-tune is not its capacity to satisfy a congregation, nor even its effectiveness as music; but rather the impression that it makes, and its faithfulness as an expression of the Christian religion. Moreover, the impression must be both positive and lasting.

Such a simple thing as a common chord played upon a great cathedral organ, or the top note of a sweet-voiced chorister, may be a thing of beauty and may thrill the hearer; but the emotion produced is vague and meaningless, and the thing is spiritually inadequate. The effect of the satisfactory hymn is quite definite, and it leaves not an ephemeral but a lasting impression.

Even granted the firm application of this searching test, probably there will always remain a debatable-land containing tunes which it would be harsh to sweep away, but which an unbending musical judgement would hardly feel justified in retaining. Concessions must be made *pendente lite*, and no concession boundary can be fixed. Meanwhile the rigorist may come to count more upon the growth of taste and knowledge from the inside; and indiscriminating choirs and congregations, instead of being left to smoulder in

resentment at having their favourite tunes dismissed as 'bad' on the *fiat* of an external authority, will learn discrimination and turn critics themselves. Wherever principles of criticism are shown to rest on reasonable and justifiable foundations—except in the case of those whose lack of musical faculty precludes the formation of a sound opinion—the standard of judgement in hymn-tunes will certainly be raised.

There are tunes, however, about which no one should have any doubt at all. We set out again the characteristics by which to distinguish the better from the worse. A good hymn-tune is one of which the emotional content is appropriate to its plan and occasion; the harmonized parts (especially the bass) should be interesting and distinctive; the melody should be well drawn, not made up of notes which bear no close relation to one another, nor insisting with wearisome iteration on a recurrence of the same note; so that it sounds clear, decided, and convincing when sung without harmonies. Its rhythm must fit closely to the words, but must be neither trivial nor obtrusive, nor dull. The general pattern may be very simple; but it must be definite.

To illustrate the above points it may be well to take a few concrete instances.

It is in the matter of rhythm that the hymn-tune writers of the nineteenth century most conspicuously failed; their prim and regular jog-trot compares ill with such a perfect specimen as the Genevan Psalm 42, set to 'Joy and triumph everlasting' in the *English Hymnal* (E. H. 200); or with the original form of many tunes of that style which Victorian taste transformed into rhythmical monotony.

In regard to melody compare the dullness of 'Miserere', the usual tune for 'Saviour, when in dust to Thee' (*Hymns, Ancient and Modern* 251, 1st tune), with the melody of

'Aberystwith' (A. & M. 251, 2nd tune, or E. H. 87), the beautiful Welsh tune with which it is beginning to be identified. Compare 'St. Clement' (A. & M. 477) with its hurdy-gurdy rhythm, or 'St. Bees' (A. & M. 260) in its tawdriness, to the beautiful simplicity of Gibbons's 'Canterbury' (*English Hymnal*, 314; *Oxford Hymn Book*, 98). Or the maddening insistence of the wrong accent in every line of every verse, as well as the feeble melody and weak inner parts of Barnby's 'For all the Saints' (A. & M. 437), to the two splendid tunes by Stanford and Vaughan Williams, which really reflect the triumphant ring of the words. Or take the want of movement in 'St. Andrew of Crete' (A. & M. 91), and compare Croft's 148th or 136th (A. & M. 414, E. H. 565) or Darwall's 148th (A. & M. 546).

In regard to the part-writing, look at the monotony of the alto part of 'St. Oswald' (A. & M. 274), which has D repeated 20 times out of 30 notes, as contrasted with the inner parts of the *Passion Chorale* (A. & M. 111); or contrast the cheap effect of 'Magdalena' (A. & M. 186) or 'St. Catherine' (A. & M. 198) with 'St. Theodulph' (A. & M. 98) and Harwood's fine tune ('Thornbury') to 'Thy hand, O God, has guided' (A. & M. 604²).

In these days of more general musical education each congregation includes a percentage of people with sufficient musical knowledge to be really hurt, or even alienated, by some of the music which they are condemned to hear in church; for it is fair to assume they know it to be unworthy of the purpose for which it is intended. And the easiest place in which to start an *index expurgatorius* is the hymn-book.

2. Turning now from the selection of hymns to the method of singing them, we wish to emphasize the variety which is possible and very desirable. Hymn singing without such variety or discrimination is liable to become mechanical,

especially where hymns are long, metres are few, and tunes are mainly of one type.

Any good hymn-book provides variety by including tunes so markedly different that they have little in common but the name. Yet, appearing as they do cheek by jowl in the book, a choir is apt to treat them all as if they were alike. Differences of style need to be studied: not only is a plain-song tune entirely different in character from a measured tune, but the older type of psalm tune, of the Genevan Psalter and its English equivalents, lies nearer in the versatility of its rhythm to plainchant than to the later church-tune of Ravenscroft's day. In execution the utmost rhythmic freedom is needed for the plainsong tune, a considerable freedom or *tempo rubato* is required in interpreting the semibreves and minims of a tune of Bourgeois; relatively strict time is necessary for the church-tune, but even this should not have the strictness of a modern tune composed on the model of a part-song.

Again, the junctions of the lines require attention. The German chorale favours a pause at the end of most of the lines, and these should be taken for granted even when not printed in the hymn-book. Less disconnecting are the long gathering notes of the church-tunes; these have been too much eliminated in recent years, and some return to them is desirable, especially in congregational singing. Some metres presuppose at least a little merciful liberty at the end of certain lines, e.g. in C.M. after the first and third lines, and in L.M. after all of them, else the singing becomes either too light and too little sustained, or, if not that, then too breathless. In plainsong hymn-tunes the lines should be sung in pairs, making a substantial pause between the pairs (where the sense of the words will permit it), and pausing only to take breath between the lines forming each pair. Strict metronomic time from the first chord to the

last is the exception rather than the rule; indeed, it is demanded only in the part-song type of tune.

Liberties such as these are a necessary part of hymn-singing, especially when it is congregational rather than choral. But liberty may degenerate into dragging unless care is taken to avoid it. This vice is best counteracted, however, not by rigidity of time-beats but by vitality of rhythm. The congregation that has grasped the rhythm of a good tune will not need to be pulled up to time or forced back into order by the accompanist.

The question of pace is similar but different. Different types of tune demand different relative standards of pace. A massive psalm tune can be sung, with good effect, just as slowly as it is possible to sing it consistently with carrying on without gap from each note to the next until the line is finished. But light tunes need to move fast, and some are so pert that they almost need to be gabbled in a vain attempt to conceal their deficiencies. Between the two extremes there is a very wide range of pace.

But pace is relative, not absolute. The pace at which any given hymn is sung must in some degree depend upon the numbers of singers and the amount of their skill, on the size of the building or its resonance, on the psychology of the congregation at the moment, and many other modifying considerations. It may, however, be more or less taken for granted that a congregation will sing hymns slower than a choir, and a congregation of men slower than a congregation of women; that a large church needs a more deliberate pace than a small one; that a countryman is less agile than a townsman.

Expression in congregational hymn-singing is inevitably restricted to broad and general effects; rapid changes are impossible. But a much wider range of tone can be attained than is usually attempted, especially if the congregation is

taught really to sing softly, and not merely to stop singing or to whisper, when a *piano* or a *pianissimo* is needed. When such a wide range has been learnt, then there is splendid room for long and broad sweeps of *crescendo* and *diminuendo*. The last verse of 'Rock of Ages' sung by a devout and trained congregation may be one of the most moving of musical experiences.

The accompaniment of hymns is an art in itself, especially when the singing is in unison. Varied harmonies have their use and may be appropriate to one verse, or perhaps two, in a hymn: the real art of the accompanist, however, lies not in them but in his rendering of the normal setting with varieties of tone and colour, of heaviness and lightness, of registration, of phrasing, and the like.

When a group of chanters, or a choir, is available, new possibilities of variety and expression are brought into being. Then it may easily be the case that monotony is no longer the danger, but, on the contrary, too restless or inappropriate change. With this word of caution we may again summarize the chief available variants:

- (1) *Descant*.—This, for convenience, may be taken to mean that while choir and congregation sing the melody in unison, a few treble voices sing a specially added part.
- (2) *Faux-Bourdon* or *Faburden*.—This, for convenience, may be taken to imply that the congregation sings the melody as *canto fermo*, while chanters or choir accompany it in three-part or four-part harmony.
- (3) Special settings of particular verses, e. g. Bach's of certain verses of a chorale.
- (4) Verses allotted to particular voices.
- (5) Verses allotted to choir without congregation, or vice versa.

- (6) Unaccompanied passages alternating with others that are accompanied.
- (7) Full unison with varied accompaniment.
- (8) Anthemwise settings of a hymn with variation verse by verse.

Some of these plans of hymn-sings may be found too elaborate for the ordinary church services: but, if so, they might find their place in a special service, or as a feature in the programme of an organ recital.

PROCESSIONS

The use of music in religious processions has become very popular, without its *rationale* being always understood, or its plans carefully thought out. When a procession takes place, it should be regarded as an action forming a definite part of the service, and as having an objective. Whether it occurs before the Choral Eucharist or before the close of Evensong, those moving round the church should go to a point, such as the font, the roodscreen, an altar, the entrance to the chancel, and so on. There they should make a 'station' for prayer, and then return to their customary seats. At the 'station' a suitable collect should be said, or other prayers offered. When once this principle is grasped and applied, the whole ceremony becomes full of meaning, and it falls into line with other intercessory processions, such as those of the Rogation days, and with the Litany itself, never more valued than when it is sung in procession escorting the celebrant to the altar. On the occasion of a procession at the end of Evensong it may be found convenient that the usual collection should be made during the hymn sung before the sermon rather than after it. Moreover, the music sung at the procession should illustrate the particular devotion which prompts the procession, rather than describe the mere motion which it involves.

NOTE ON THE LIST OF HYMNS

THE object of this 'Occasional Paper' is to assist the 'average parson, organist, choir, or congregation' to form a reasoned judgement as to whether a hymn-tune is good or bad.

Much has been said and written in the way of criticism of bad tunes, but it is less easy to point to examples which the majority of experts would agree to recognize as good—good, that is, not only from a purely musical standpoint, but also with regard to suitability for congregational singing.

The subjoined list is the result of an endeavour to provide a few examples of hymns of this class. It represents the collective judgement of the Committee of the Church Music Society, which embodies many shades of opinion.

Needless to say, the list does not aim at completeness; the absence of a tune does not even mean that it has in any way been condemned. The list is merely intended to comprise a few tunes of all periods, which may safely be taken as examples of the best of their type. It is felt that the publication of such a list will help to set a standard which should enable those who are seriously interested in such matters, but have not much technical knowledge, to form a judgement on the merits of other tunes when they come up for consideration.

ONE HUNDRED HYMNS

ARRANGED IN METRES AND WITH RECOMMENDED EDITIONS

Note.—The letters E. H. denote English Hymnal, and A. & M. Hymns Ancient and Modern, the 1922 edition of which is intended unless otherwise specified. When two or more references are given in connexion with the same hymn, the one preferred for melodic accuracy or harmonic setting is placed first. The word 'or' between two references indicates that no preference is expressed.

An Asterisk * is placed against those of the old Psalm Tunes which have long notes at the beginnings of the lines.

TUNES OF FOUR LINES

C.M.

Abridge	A. & M. 282. E. H. 369.
Bangor	*E. H. 300, or A. & M. 693.
Binchester	Oxford Hymn Book, 212, or E.H. 398.
Bristol	*E. H. 6, or A. & M. 53.
Caithness	*E. H. 445. A. & M. 630.
Dundee	*E. H. 43, or A. & M. 221.
Irish	A. & M. 487. E. H. 504.
Martyrdom	A. & M. 238. E. H. 367.
Martyrs	E. H. 449.
Metzler's Redhead	A. & M. 150, and all other Collections.
Richmond	Oxford Hymn Book, 279. A. & M. 172.
St. Anne	*E. H. 450, or A. & M. 165.
St. Columba	A. & M. 13 ² , or E.H. 490 = 87.87.
St. Flavian	E. H. 161, or A. & M. 162.
St. Fulbert	A. & M. 125, and all other Collections.
St. Magnus	A. & M. 301, or E. H. 147.
St. Mary	*E. H. 84, or A. & M. 93.
St. Peter	A. & M. 13 ¹ , and all other Collections.
St. Stephen	A. & M. 328. E. H. 337.
Stockton	E. H. 82.
Stracathro	Songs of Praise 1, and Public School Hymn Book, 315.
University	A. & M. 675 ² . E. H. 93.
Walsall	Oxford Hymn Book, 35. E. H. 13. A. & M. 633 ² .
Winchester Old	*E. H. 30, or A. & M. 62.
Windsor	A. & M., 1904 edition, 97. *E. H. 332.

L.M.

Aeterna Christi munera	A. & M. 430 ¹ , alternative version. A. & M. 1904 edition, 202.
Angel's Song	Oxford Hymn Book 4, or A. & M., 1904 edition, 6.
Breslau	E. H. 484. A. & M. 263.

Brockham	A. & M. 723, or E. H. 122.
Cameronian Midnight Hymn	E. H. 401.
Deus tuorum militum	Songs of Syon, 38. E. H. 141.
Eltham	A. & M., 1904 edition, 322.
Illsley	E. H. 58.
Jesu dulcis memoria	Oxford Hymn Book, 348. A. & M. 177 (alternative version).
O Jesu Christ	A. & M. 558 ² , or E. H. Appendix, 7.
Old 100th	A. & M. 166, 1st version. E. H. 365. Original version, Songs of Syon, 362.
Rockingham	A. & M., 1904 edition, 120. E. H. 107.
St. Pancras	A. & M., 1904 edition, 539, and Oxford Hymn Book, 217.
Tallis' Canon	*E. H. 267, or A. & M. 23.
Veni Creator	A. & M. 157. For original version <i>vide</i> A. & M., 1904 edition, 181. E. H. 154 (Mode viii).
Vexilla Regis	Oxford Hymn Book, 341. A. & M. 96 ¹ , alternative version. Songs of Praise, 85.
Vom Himmel hoch	E. H. 233 or 17. A. & M. 57.
Wareham	A. & M. 63.
S.M.	
Carlisle	A. & M. 30 ² . E. H. 190.
St. Bride	A. & M. 249, or *Oxford Hymn Book, 214.
St. Michael	*E. H. 74.
St. Thomas	*E. H. 27. A. & M. 70. For original ending <i>vide</i> *Oxford Hymn Book, 131, tune 1.
Southwell	Public School Hymn Book, 39. E. H. 11.
	*Songs of Syon, 52. *E. H. 77. A. & M. 120 ² .
46 46.	
Song 46	E. H. 98.
77.77.	
Song 13	E. H. 314. A. & M. 151, alternative version.
Vienna	A. & M. 38, and all other Collections.
87.87.	
Redhead 46	A. & M. 161, and all other Collections.
St. Columba	E. H. 490, or A. & M. 13 ² = C.M.
98.98.	
Les commandemens de Dieu	E. H. 277.
10.10.10.4.	
Engelberg	A. & M. 437 ¹ .

- 10 10.10 10.
 Adoro te . . . E. H. 331.
 Farley Castle . . . E. H. 217.
 O quanta qualia (Reg-
 nator Orbis) . . . A. & M., 1904 edition, 381.
 Song 22 . . . Oxford Hymn Book, 248. E. H. 438.

- 11 10.11 10
 Donne Secours . . . Songs of Syon, 161 A & B. E. H. 564.

- 11 11.11 5.
 Herzbester Jesu . . . E. H. 70. For older version *vide* Songs of Syon,
 68 A, or A. & M., 1904 edition, 369.

TUNES OF FIVE LINES

- 10.10.10.10.10.
 Old 124th . . . E. H. 114.

- 14 14.4.7.8.
 Praxis Pietatis (Hast du
 denn, Jesu) . . . A. & M. 657, and all other Collections.

TUNES OF SIX LINES

- 66.66.88.
 Croft's 136th . . . E. H. 565.
 Darwall's 148th . . . A. & M. 546, or E. H. 517.

- 776.778.
 Innsbruck . . . E. H. 86.

- 77.77.77.
 Nicht so traurig . . . A. & M. 318, or E. H. 100.

- 777.777.
 Veni Sancte Spiritus . . . E. H. 155. A. & M. 156.

- 87.87.87.
 Alleluia dulce Carmen . . . E. H. 63. A. & M. 298.
 Pange lingua . . . E. H. 326, 1st version (Mode iii).
 Praise my Soul . . . A. & M. 298². E. H. 470.
 St. Thomas (Webbe) . . . A. & M. 51, and all other Collections.
 Urbs Beata . . . Songs of Praise, 105, Plainsong. A. & M.
 396¹, alternative version.

- 88.44.88 (with Alleluias).
 Laest uns erfreuen . . . A. & M. 126³. E. H. 519.

- 887.887.
 Stabat Mater . . . A. & M. 117, 3rd tune, and all other Collections.

- 88 88 88.
 Surrey . . . A. & M. 554. E. H. 491.
 Veni Emmanuel . . . A. & M., 1904 edition, 47. A. & M. 49,
 alternative version.

- 10.10.10 10.10 10.
 Song 1 . . . Oxford Hymn Book, 137. E. H. 302.

TUNES OF SEVEN LINES

- 76.76.676.
 Es ist ein' Ros' . . . Cowley Carol Book, 19. E. H. 19.
 87 87 877.
 Divinum Mysterium . . . A. & M. 56, alternative version. Songs of
 (Corde Natus) . . . Praise, 477.

TUNES OF EIGHT LINES

- D.C.M.
 Old 44th . . . *Oxford Hymn Book, 8. A. & M. 216.
 Old 107th . . . E. H. 493.

- D.S.M.
 Old 25th . . . *Oxford Hymn Book, 115. *E. H. 149, or
 A. & M. 149².

- 5555.5555.
 Spetisbury . . . A. & M. 753.

- 5555.6565.
 Hanover . . . A. & M. 431, or E. H. 466.
 Laudate Dominum . . . A. & M. 308.
 Old 104th . . . E. H. 178.

- 6666.4414.
 Croft's 136th . . . E. H. 565.
 Darwall's 148th . . . A. & M. 546. E. H. 517.

- 6666.6666.
 Annue Christe . . . Public School Book, 403. A. & M. 230.

- 67.67.66.66.
 Nun danket . . . A. & M. 379, or E. H. 533.

- 74.74.74.74.
 Easter Hymn . . . E. H. 133, or A. & M. 134.

- 76.76.76.76.
 Ave Virgo . . . Songs of Syon, 89. E. H. 131.
 Passion Chorale . . . E. H. 102, or A. & M. 111.
 Pearsall . . . A. & M. 226, and all other Collections.
 St. Theodulph . . . E. H. 622.

- 77.77.77.77.
 Aberystwyth . . . E. H. 87, and all other Collections.

- 87.87.77.88.
 Psalm 42 . . . E. H. 200.

88.88.88.88.

Schmücke dich . . . E. H. 306.

98.98.98.98.

Rendez à Dieu . . . Songs of Syon, 359. E. H. 305.

IRREGULAR

Adeste Fideles . . . A. & M. 59.

St. Patrick . . . A. & M. 655.

Wachet auf . . . A. & M. 656. E. H. 12.