

APPENDIX

2

PLAINSONG MELODY TO HYMN 104

Mode viii.



A - men.



PSALM TONES AND VERSICLES USED IN PROCESSIONAL

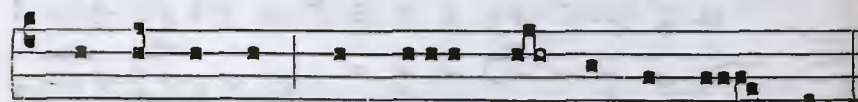
3

PLAINSONG MELODY TO THE PROPHETIC ANTHEM, No. 618

Tone i (Introit form).



O Je - ru - sa - lem . . . East, and be - hold : lift up . . .



Je - ru - sa - lem, and . . . pow - er of thy King!

APPENDIX

4

PLAINSONG MELODY FOR PSALM 115. SEE NO. 626

Ps. 115.

Tonus Peregrinus with Alleluya.



1 Not un - to us . . . thy Name give the praise :
 2 Where-fore shall the hea - then say :
 3 As for our God he is in hea - - ven

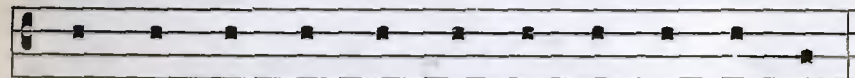


(1) for thy lov - ing and for thy truth's sake. Al - le - lu - ya.
 (2) Where is now their God? Al - le - lu - ya.
 (3) he hath done - ev - er pleas - ed him Al - le - lu - ya.

5

EXAMPLES OF VERSICLES FOR PROCESSIONAL

Polysyllabic ending.



The voice of the Lord is up - on the wa - ters.



Who for our sakes hung up - on the Tree. Al - le - lu - ya.

Monosyllabic ending.



Bless - ed is he that com - eth in the Name of the Lord.



De - liv - er me from mine en - e - mies, O God.

APPENDIX

6

ADDITIONAL MODERN TUNE TO HYMN 125

JESU REDEMPTOR SAECULI. (L. M.)

*Adapted from a melody in LA FEILLÉE,
'Méthode du plain-chant,' 1782.*

In free rhythm ♩ = 76.

To be sung in unison.

7

ADDITIONAL MODERN TUNE TO HYMN 330 (Pt. 2)

O JESU CHRIST. (L. M.)

Slow ♩ = 50.

*Melody from
'Haus Kirchen Cantoren,' 1587
(rhythm slightly simplified).*

APPENDIX

PART II

Additional tunes which do not enter into the general scheme of the book

8

ALTERNATIVE TUNE TO HYMN 30

NORTHROP. (O. M.)

Cheerfully ♩ = 126.

A. NORTHROP (?)

(Tune often sung in Cornwall).

A - men

9

ALTERNATIVE TUNE TO HYMN 41

EPIPHANY. (11 10. 11 10.)

Cheerfully ♩ = 76 (♩ = 152).

F. J. THURPP, 1827-67.

A - men.

10

ALTERNATIVE TUNE TO HYMN 76

ST. PHILIP. (777.)

Slow $\text{♩} = 80$.

W. H. MONK, 1823-89.

A - men.

11

ALTERNATIVE TUNE TO HYMN 111

ST. CROSS. (I. M.)

In moderate time $\text{♩} = 76$.

J. B. DYES, 1823-78.

A - men.

12

ALTERNATIVE TUNE TO HYMN 129

WIRTEMBERG. (77.77.4.)

In moderate time $\text{♩} = 72$.W. H. MONK, 1823-89 (*founded on*
'Straf mich nicht,' Dresden, 1694).

APPENDIX

12 (continued)

A - le - lu - ya. A - men.

13

A HIGHER SETTING OF THE TUNE TO HYMN 133

EASTER HYMN. (7 4. 7 4. D.)

Slow $\text{♩} = 58$.

Altered from a melody in Lyra Davidica, 1708.

A - men.

APPENDIX

14

A HIGHER SETTING OF THE TUNE TO HYMN 162

NICAEA. (11 12. 12 10.)

Moderately slow $\text{♩} = 63.$

J. B. DYKES, 1823-70.

15

ALTERNATIVE TUNE TO HYMN 268

NUTFIELD. (84.84.88.84.)

In moderate time $\text{♩} = 72.$

W. H. MONK, 1823-89.

APPENDIX

16

ALTERNATIVE TUNE TO HYMN 277

ST. CLEMENT. (98.98.)

In moderate time ♩ = 112.

C. C. SCHOLEFIELD, 1830-1905.

The first system of musical notation for 'ST. CLEMENT.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and a fermata over the final notes.

The second system of musical notation for 'ST. CLEMENT.' continues from the first system. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes D5, E5, and F5. The bass line continues with quarter notes D4, E4, and F4. The system concludes with a double bar line and a fermata over the final notes. The text 'A - men.' is written to the right of the final notes.

17

ALTERNATIVE TUNE TO HYMN 292

GOLDEN SHEAVES. (87.87.D.)

Brightly ♩ = 100.

A. S. SULLIVAN, 1842-1900.

The first system of musical notation for 'GOLDEN SHEAVES.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and a fermata over the final notes.

The second system of musical notation for 'GOLDEN SHEAVES.' continues from the first system. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes D5, E5, and F5. The bass line continues with quarter notes D4, E4, and F4. The system concludes with a double bar line and a fermata over the final notes.

The third system of musical notation for 'GOLDEN SHEAVES.' continues from the second system. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes G5, A5, and B5. The bass line continues with quarter notes G4, A4, and B4. The system concludes with a double bar line and a fermata over the final notes. The text 'A - men.' is written to the right of the final notes.

[By permission of Novello & Co. Ltd.]

18

ALTERNATIVE TUNE TO HYMN 366

BULLINGER. (95.88.)

In moderate time $\text{♩} = 92$.

E. W. BULLINGER.

19

ALTERNATIVE TUNE TO HYMN 417

ST. CHRYSOSTOM. (88.88.88.)

In moderate time $\text{♩} = 92$.

J. BARNBY, 1893-96.

Slower.

[By permission of Novello & Co. Ltd.]

APPENDIX

20

ALTERNATIVE TUNE TO HYMN 469

MAIDSTONE. (77.77.D.)

In moderate time $\text{♩} = 100.$

W. B. GILBERT.

A - men.

21

ALTERNATIVE TUNE TO HYMN 527

REQUIEM. (87.87.77.)

In moderate time $\text{♩} = 72.$

W. SCHULTHEIS, 1816-79.

Org.

A - men.

22

ALTERNATIVE TUNE TO HYMN 567

BENEATH THE CROSS. (76.86.86.86.)

In moderate time ♩ = 80.

I. D. SANKEY.

Musical score for 'Beneath the Cross' in G major, 4/4 time. The score consists of four systems of two staves each (treble and bass clef). 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 of quarter notes. The piece concludes with a double bar line and the marking 'A. men.' in the right margin of the final system.

[From 'Sacred Songs and Solos,' by special permission of Messrs. Morgan & Scott.]

23

ALTERNATIVE TUNE TO HYMN 641

FOR ALL THE SAINTS. (10.10.104.)

In moderate time ♩ = 100.

J. BARNEY, 1838-00.

Musical score for 'For All the Saints' in G major, 4/4 time. The score consists of two systems of two staves each (treble and bass clef). The melody is in the treble clef, starting with a series of quarter notes followed by a half note. The bass clef provides a simple accompaniment of quarter notes. The piece ends with a double bar line.

APPENDIX

23 (continued)

A - men.

[By permission of Novello & Co. Ltd.]