

Saint Jean de
Lalande,
pray for us!



ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

Lalande Library of Rare Books

DICO VOBIS, QUIA ELIAS JAM VENIT, ET NON

WAG⁺CORPUS CHRISTI
ERSHED

COGNOVERUNT EUM, SED FECERUNT IN EO QUÆCUMQUE VOLUERUNT.

<http://lalandelibrary.org>

If you appreciate this book, please consider making a tax-deductible donation to Corpus Christi Watershed, a 501(c)3 Catholic Artist Institute.

For more information, please visit:

<http://ccwatershed.org>



ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

Lalande Library of Rare Books

DICO VOBIS, QUIA ELIAS JAM VENIT, ET NON



: : 150 Harmonies

for the Gregorian Tones : :

: : C. Warwick Jordan : :

One Hundred and fifty Harmonies

FOR THE

Gregorian Tones

WITH A FEW REMARKS AS TO THEIR ACCOMPANIMENT

BY

C. Warwick Jordan

MUS. DOC. ; FEL. COL. ORG. ;
ORGANIST AND DIRECTOR OF THE CHOIR OF ST. STEPHEN'S, LEWISHAM ; HON. ORG. TO THE
LONDON GREGORIAN CHORAL ASSOCIATION ; PROFESSOR OF THE ORGAN AT THE
GUILDHALL SCHOOL OF MUSIC, LONDON, &C.

PRICE ONE SHILLING.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

DJ1

Now ready, price 2s. 6d., bound in cloth.

The Psalter,

POINTED AND ADAPTED TO THE ANCIENT ECCLESIASTICAL CHANT; WITH
THE CANTICLES, PROPER PSALMS, AND CREED OF ST. ATHANASIUS. BY

W. T. Best.

All the Chants are arranged in Short Score immediately above the words, and may be sung in the usual Four-part harmony, exactly as written. Should Unison-singing be preferred, the harmonization is then available as an Organ Accompaniment. The "VENITE" is printed before the Psalms for each Day of the Month throughout the book, in order to remove all doubt as to the manner of pointing the words to the varying length of the Chants, as well as to secure appropriate keys for the succeeding Psalms in the Morning Office. The "Gloria Patri" also appears in its place at the end of every Psalm, pointed as the rhythm of the Chant may require.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

May be had separately.

The Canticles and Hymns of the Church, with the Creed of St Athanasius. 3d.

PSALM 1.—*Beatus vir, qui non abiit, &c.*

First Tone.



BLESS · ED || is the man that hath not walked in the counsel of
the ungodly, nor stood in the | way of | sinners: and hath
not sat in the seat | of the | scornful.

2 But his delight is in the law | of the | Lord: and in his law
will he exercise himself | day and | night.

3 And he shall be like a tree planted | by the | water side:
that will bring forth his fruit | in due | season,

4 His leaf also | shall not | wither: and look, whatsoever he
doeth | it shall | prosper.

5 As for the ungodly it | is not | so with · them: but they are
like the chaff, which the wind scattereth away from the face | of
the | earth.

6 Therefore the ungodly shall not be able to stand | in the |
judgement: neither the sinners in the congregation | of the |
righteous.

7 But the Lord knoweth the way | of the | righteous: and the
way of the ungodly | shall | perish.

Glo · ry || be to the Father | and · to the | Son: and | to the |
Holy · Ghost;

As · it || was in the beginning, is now and | ever | shall be:
world with | out end. | A · men.

PSALM 2.—*Quare fremuerunt gentes?*

Third Tone.



WHY || do the heathen so furiously | rage to | gether: and why
do the people im | agine · a | vain | thing?

2 The kings of the earth stand up, and the rulers take | counsel.
to | gether: against the Lord | and a | gainst · his A | noointed.

3 Let us break their | bonds a | sunder: and cast a | way their |
cords | from us.

4 He that dwelleth in heaven shall | laugh · them to | scorn:
the Lord shall | have them | in de | vision.

SPECIMEN PAGE

SPECIMEN PAGE

One Hundred and fifty Harmonies

FOR THE

Gregorian Tones

WITH A FEW REMARKS AS TO THEIR ACCOMPANIMENT

BY

C. Warwick Jordan

MUS. DOC.; FEL. COL. ORG.;

ORGANIST AND DIRECTOR OF THE CHOIR OF ST. STEPHEN'S, LEWISHAM; HON. ORG. TO THE

LONDON GREGORIAN CHORAL ASSOCIATION; PROFESSOR OF THE ORGAN AT THE

GUILDHALL SCHOOL OF MUSIC, LONDON, &c.

PRICE ONE SHILLING.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

MT
190
J63

LONDON:
NOVELLO, EWER AND CO.,
PRINTERS.

PREFACE.

GREGORIAN MUSIC in English Church Services has, of late years, come much into use. Practically a new, though really the revival of an old school of ecclesiastical music, it found most organists unprepared, and each has, almost of necessity, adopted a style of his own, varying in success with the ingenuity of the individual musician.

In too many instances that style has been light and frivolous; in others so crude, inornate, and unvaried as to be exceedingly monotonous.

Doubtless the true aim of Organ Accompaniment to Gregorian Music is to preserve the grandeur inherent to the Plain Song, and at the same time afford sufficient relief to the continued unison of the voices, whilst it adapts itself to the exigencies of the varying verses of the Psalms or other words.

For each of the Tones used in "Helmore's Psalter" (probably the most generally circulated manual) this work provides several harmonies. These might easily have been multiplied, but the fundamental instances here given are deemed sufficient, especially when it is considered that each one may be made to serve as three by inversion—i. e., using the same chords, but playing the Alto or Tenor as the upper part.* Daily experience for a number of years has convinced the Author that these inversions are highly advantageous, and that the most agreeable and effective accompaniment is that which has *not* for its melody the same notes as those sung by the choir—for example:

The image shows two staves of musical notation. The top staff is labeled 'PLAIN SONG.' and '4th Tone.' and contains a single melodic line. The bottom staff is labeled 'ACCOMPANIMENT.' and contains a more complex harmonic arrangement with multiple voices (likely Tenor and Alto) and a bass line, providing a counterpoint to the plain song.

Most of the Tones will bear harmonizing on either a Tonic or Dominant Pedal Bass: some examples are given.

The adoption of the Plain Song as the Bass also provides a useful variety (see 5th Tone, 2nd ending), which is available for all the Tones and their endings. This method, however, should only be adopted by a skilful harmonist.

The different harmonies to any tone are not necessarily to be played in the order they are printed. The selection of them will, of course, depend upon the sense of the words

* This remark is not intended to advocate playing the Tenor or Alto constantly on a solo-stop, which is very objectionable as an habitual, though it may be agreeable as an occasional practice.

ii.

PREFACE.

which they accompany. It may be remarked, however, that in a few cases it is desirable that they should follow in order, and where this is the case they will be found slurred through the double bar.

A good effect is produced by a free accompaniment during the continuance of the reciting note—of which the following is an example:

PLAIN SONG. 2ND TONE.

FREE ACCOMP.

This, however, should be on a subdued arrangement of the organ, and not constantly employed; advantage may also be very frequently taken of a comma, or a change of character in the words sung to the reciting note, to alter the chord from major to minor, or *vice versa*, or to a new harmony, thus:

When Thou with rebukes dost chasten
man for sin,
thou makest his beauty to consume away,
like as it were a moth fretting a
gar-ment; every man therefore is but va - ni - ty.

No example of florid melodical accompaniment is given. This style, as a rule, is much better avoided unless the performer has very sound judgment, and even then it will not bear comparison with well-chosen harmonic progressions.

In churches where, for the sake of change, it is desirable not to sing the *Canticles* in unison, a selection from the arrangements in this work (which are nearly all vocal) may easily be made for Choral Harmonies.

The pitch of the reciting note has been fixed upon A in all the Tones (except one) as being the most convenient for Tenors and Basses. Should it be found desirable, the harmonies may easily be transposed higher or lower as needed. It may here be remarked that it is a great relief where long Psalms occur to alter the pitch at the commencement of a new or even in the middle of an unusually long Psalm. The key should be raised or lowered, as the new subject of the words is more jubilant or more penitential than the preceding. For instance, it is desirable to raise the pitch at the 22nd verse of the 22nd Psalm, and at the 53rd verse of the 78th Psalm.

PREFACE.

iii.

Whether the alteration be effected at the commencement or in the middle of a Psalm, a short modulation (one chord is generally sufficient) should be introduced, to lead to the new key—thus:

5TH EVENING.

"Gloria" of Psalm 27. Psalm 28.

As it was, &c., shall be: world without end, A - men. Modulation. { Unto Thee will I } strength: cry, O Lord, my }

think no scorn of me; lest, if Thou } not, I become like them that go down in - to the pit.
make me as though Thou hearest }

"Gloria" ends. Psalm 29.

Hear the voice, &c. world without end. A - men. Modulation. Bring unto the Lord, &c.

4TH EVENING.

Psalm 22, Verse 21. Verse 22.

Save me from } mouth. { Thou hast heard me also from } u - nicorns. Modulation. { I will de-
the lion's } among the horns of the } clare, &c.

(This example will also apply to the 78th Psalm for the change at the 53rd verse.)

The intonations for the Tones are given separately at the commencement of this work, to save space, as it is unnecessary to repeat them before every harmony given, and the Organist is only required to *harmonize* them in using the Canticles. It is almost unnecessary to mention that the intonations are given out in *unison* on the organ at the commencement of both Psalms and Canticles.

C. W. J.

Intonations for Tones.

1ST & 6TH TONES. 2ND, 3RD & 6TH TONES.

4TH TONE. 5TH TONE.

7TH TONE. TONUS PEREGRINUS.

PARISIAN TONES.

The musical notation on this page consists of several systems of staves. Each system represents a different tone or set of tones. The notation is written in treble and bass clefs with various accidentals (sharps, flats, naturals) and rests. The systems are labeled as follows: '1ST & 6TH TONES.', '2ND, 3RD & 6TH TONES.', '4TH TONE.', '5TH TONE.', '7TH TONE.', 'TONUS PEREGRINUS.', and 'PARISIAN TONES.'.

The above Intonations are available for all the Harmonies to the Tones given in this work, if the remark made in the preface is borne in mind as to changing the chord on the reciting note.

1ST TONE, 1ST ENDING.

The musical notation for the 1st Tone, 1st Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests, with a small 'x' mark above the first measure of the treble staff.

The musical notation for the 1st Tone, 2nd Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests.

The Harmonies given for the 2nd ending of this Tone are available for this ending, by adding at the end the Tonic chord.

1ST TONE, 2ND ENDING.

The musical notation for the 1st Tone, 2nd Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests.

The musical notation for the 1st Tone, 2nd Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests.

The musical notation for the 1st Tone, 2nd Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests.

The musical notation for the 1st Tone, 2nd Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests.

The musical notation for the 1st Tone, 2nd Ending, is shown on a two-staff system. It features a treble clef and a bass clef. The notation includes various accidentals and rests. A 'Ped.' (pedal) marking is present at the bottom of the bass staff.

1ST TONE, 3RD ENDING.

* These small notes merely represent the plain song, and are not intended to be played, the accompaniment in this instance being a *forte* unison passage.

1ST TONE, 4TH ENDING.

The Harmonies given for the 2nd ending of this Tone are available for the 4th ending, with the exception of the two last chords.

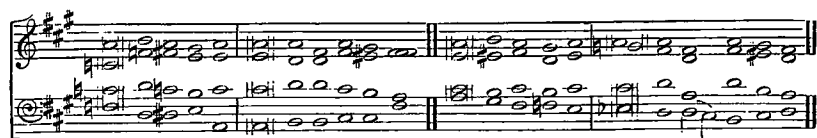
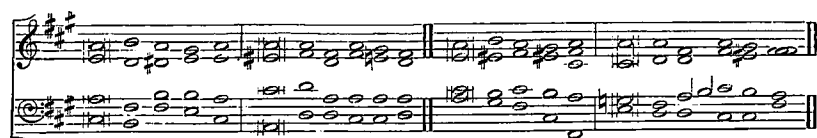
1ST TONE, 5TH ENDING.

1ST TONE. MONOTONIC MEDIATION.

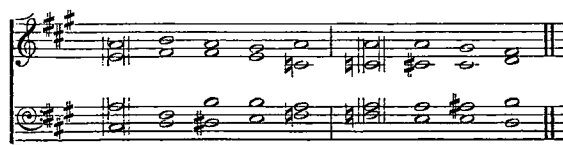
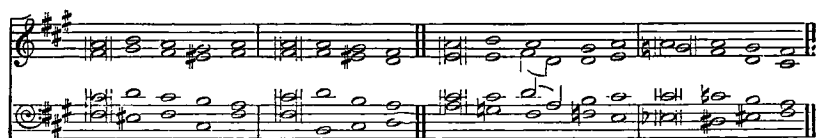
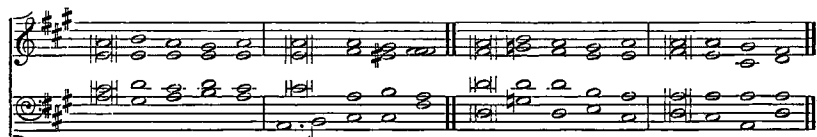
2ND TONE.

3RD TONE, 1ST ENDING A.

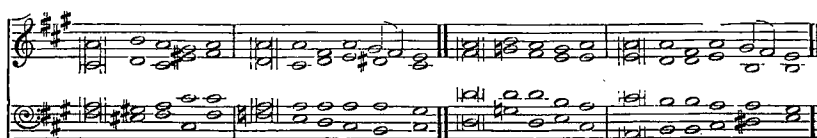
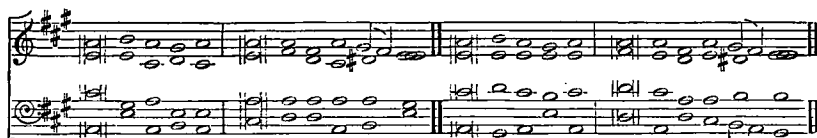
4



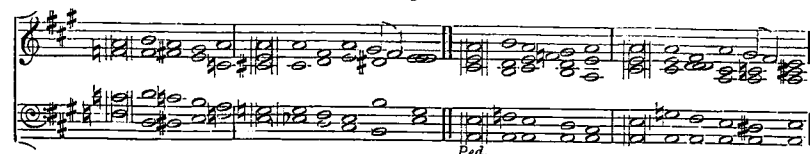
3RD TONE, 1ST ENDING B.



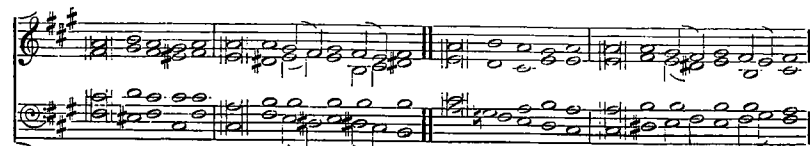
3RD TONE, 2ND ENDING.



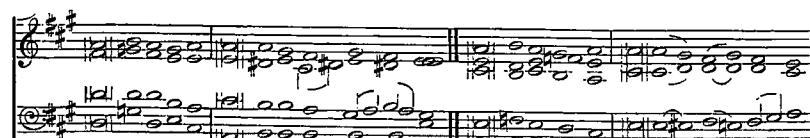
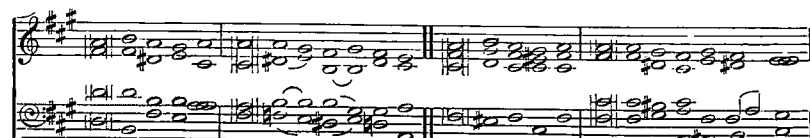
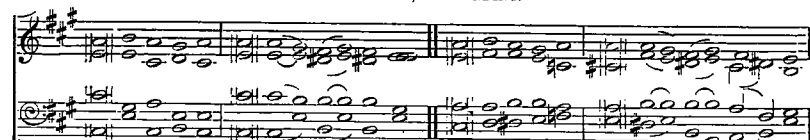
5



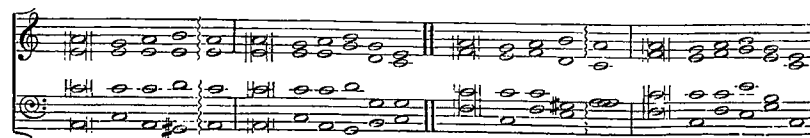
3RD TONE, 3RD ENDING.



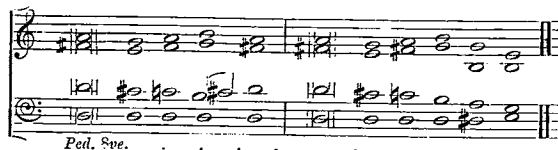
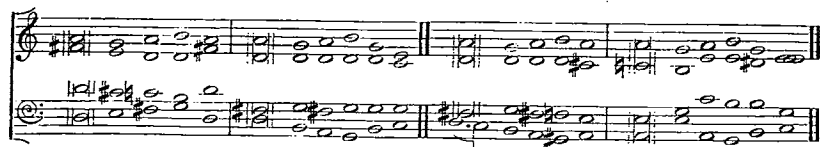
3RD TONE, 4TH ENDING.



4TH TONE, 1ST ENDING.

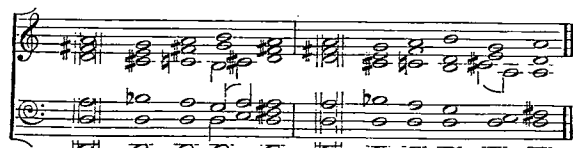
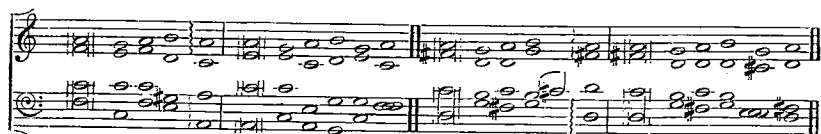
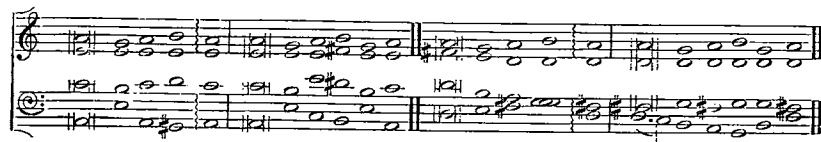


6



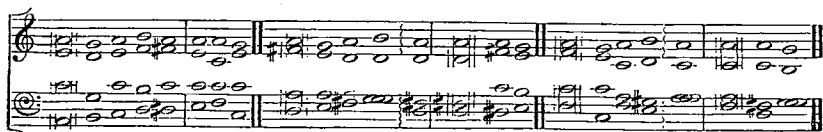
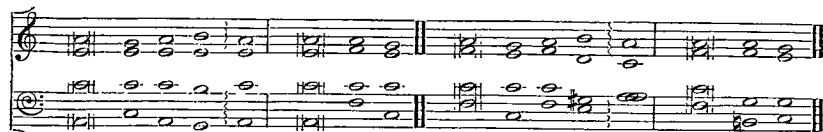
Ped. Sve.

4TH TONE, 2ND ENDING.



Ped.

4TH TONE, 3RD ENDING.



7

5TH TONE, 1ST ENDING.



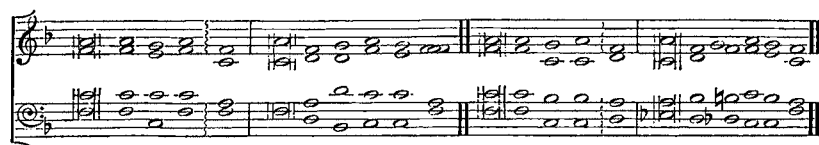
Ped.

5TH TONE, 2ND ENDING.

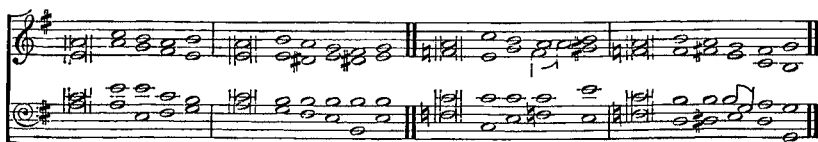
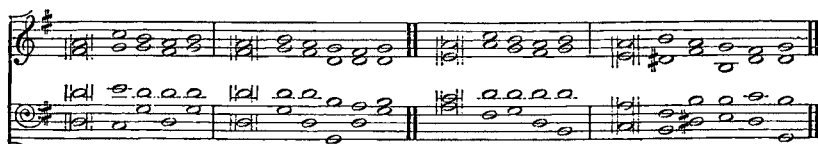


PLAIN SONG.

6TH TONE.



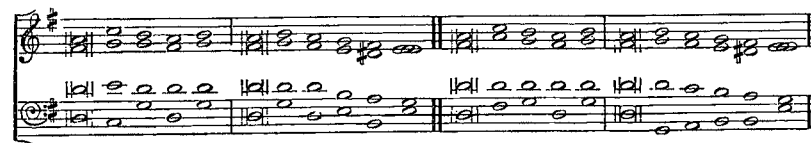
7TH TONE, 1ST ENDING.



7TH TONE, 2ND ENDING.



7TH TONE, 3RD ENDING.



7TH TONE, 4TH ENDING.



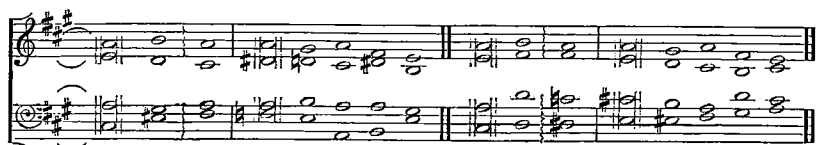
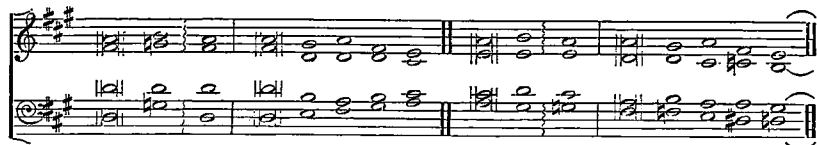
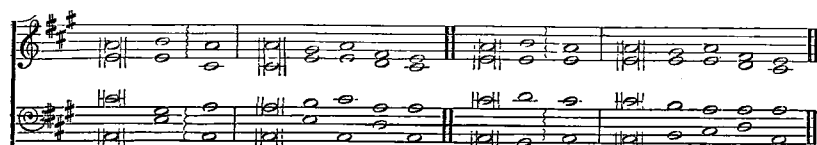
The Harmonies of the 1st ending are equally suitable to this.

7TH TONE, 5TH ENDING.

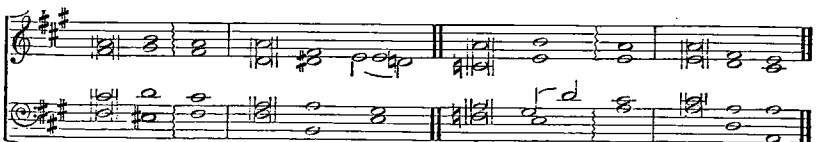




8TH TONE, 1ST ENDING.

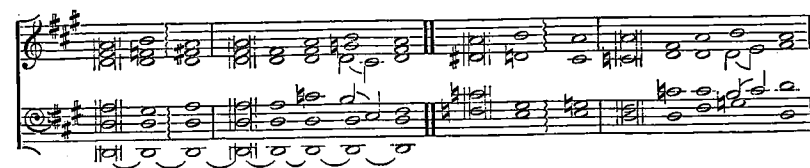
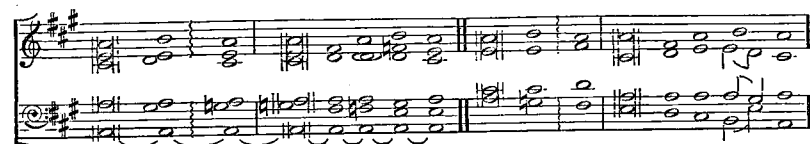
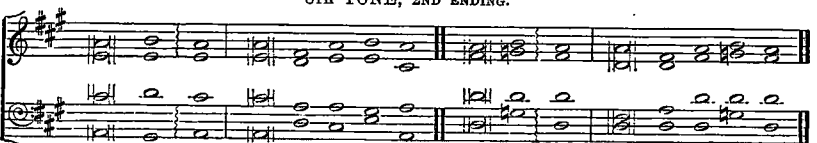


8TH TONE, 1ST ENDING B.

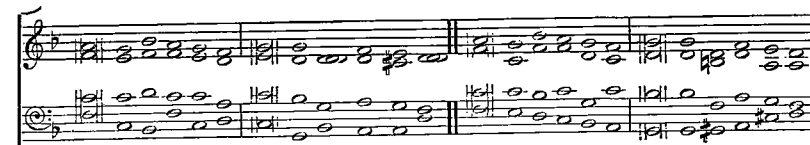


Also the Harmonies for the 1st ending, omitting the two chords not required for this ending.

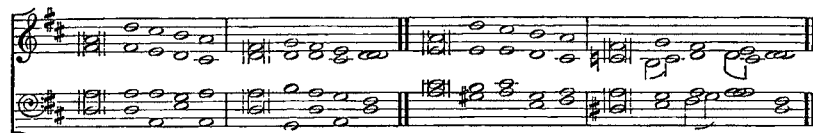
8TH TONE, 2ND ENDING.



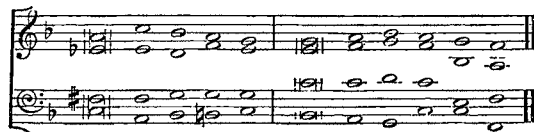
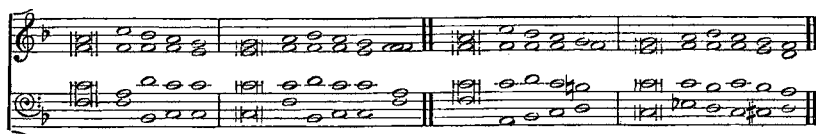
"TONUS PEREGRINUS." 8TH TONE IRREGULAR.



PARISIAN TONE (1).



PARISIAN TONE (2).



NOVELLO'S COLLECTION OF RESPONSES TO THE COMMANDMENTS.

EDITED BY
GEORGE C. MARTIN,

ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in Cloth, Five Shillings; or, Forty-seven Numbers at Twopence each.

- | | | |
|-------------------------------------|----------------------------------|------------------------------------|
| 3. Ancient Chant in F. | 58. Dr. Garrett in E. | 114. Dr. Rogers in D. |
| 4. Dr. Aldrich in G. | 59. " " in F minor. | 115. " " in E minor. |
| 5. Dr. Armes in B flat. | 60. " " in D. | 116. F. Schubert in C. |
| 6. Dr. Armes in A. | 61. Dr. Garrett in F. | 117. " " in G. |
| 7. Dr. S. Arnold in A. | 62. O. Gibbons in F. | 118. F. Schubert in G. |
| 8. Thomas Attwood in G. | 63. R. Gladstone in G. | 119. " " in F. |
| 9. Thomas Attwood in F. | 64. Gounod in G. | 120. " " in E flat. |
| 10. Henry Baker in F. | 65. Gounod in D. | 121. " " in A flat. |
| 11. J. Barnby in E. | 66. J. L. Hatton in C. | 122. B. Luard Selby in E flat. |
| 12. J. Barnby in C. | 67. " " in E. | 123. " " in D. |
| 13. A. Batten in D minor. | 68. Dr. Hayne in G. | 124. J. Shaw in G. |
| 14. Beethoven in C. | 69. Dr. Hiles in G. | 125. " " in G. |
| 15. W. T. Best in F. | 70. E. J. Hopkins in A. | 126. E. Silas in F sharp minor. |
| 16. W. T. Best in C minor. | 71. E. J. Hopkins in F. | 127. G. J. Skelton in G. |
| 17. " " in A. | 72. J. L. Hopkins in C. | 128. Henry Smart in F. |
| 18. " " in D minor. | 73. " " in C. | 129. Henry Smart in F. |
| 19. W. T. Best in B flat. | 74. " " in E flat. | 130. Boyton Smith in E flat. |
| 20. " " in G. | 75. W. S. Hoyte in D. | 131. Dr. Smith in C. |
| 21. Dr. W. Boyce in A. | 76. Hummel in B flat. | 132. J. Stainer in E flat. |
| 22. Dr. Bridge in D. | 77. " " in D minor. | 133. J. Stainer in E flat. |
| 23. " " in A flat. | 78. G. F. Jackman in E flat. | 134. " " in A. |
| 24. Thomas Bridgewater in A. | 79. W. Jackson in E. | 135. " " in F sharp minor. |
| 25. A. Bryan in G. | 80. " " in F minor. | 136. Dr. Steggall in G. |
| 26. J. Baptiste Calkin in B flat. | 81. A. H. Jackson in C. | 137. " " in F. |
| 27. " " in B flat. | 82. " " in F. | 138. Sir R. P. Stewart in G. |
| 28. " " in D. | 83. C. King in F. | 139. " " in A. |
| 29. F. Cambridge in C. | 84. " " in C. | 140. Sir R. P. Stewart in E minor. |
| 30. Dr. W. Child in F. | 85. " " in B flat. | 141. A. Sullivan in D. |
| 31. " " in G. | 86. C. H. Lloyd in E flat. | 142. T. Tallis, Doric. |
| 32. Dr. W. Child in D. | 87. G. A. Macfarren in G. | 143. J. Tillard in F. |
| 33. Dr. Chipp in B minor. | 88. " " in E flat. | 144. E. H. Thorne in G. |
| 34. " " in E. | 89. W. Macfarren in C. | 145. " " in E minor. |
| 35. " " in E minor. | 90. A. C. Mackenzie in A. | 146. T. Tomkins in C. |
| 36. Dr. Chipp in D. | 91. " " in F. | 147. B. Tours in F. |
| 37. " " in D. | 92. " Marbecke in F. | 148. B. Tours in G. |
| 38. Dr. Clarke in E. | 93. G. C. Martin in G. | 149. " " in E flat. |
| 39. " " in C. | 94. G. C. Martin in F. | 150. T. T. Trimmell in C. |
| 40. Dr. Clarke in E flat. | 95. " " in E flat. | 151. Dr. Tuckerman in F. |
| 41. Dr. Cooke in G. | 96. Mendelssohn in G. | 152. " " in E flat. |
| 42. Dr. Croft in A. | 97. Mendelssohn in A. | 153. J. Turle in C. |
| 43. W. A. C. Cruickshank in E flat. | 98. Dr. E. G. Monk in A. | 154. " " in F. |
| 44. W. H. Cummings in F minor. | 99. W. H. Monk in E flat. | 155. J. Turle in D. |
| 45. Dr. Dykes in F. | 100. W. H. Monk in F. | 156. " " in E flat. |
| 46. " " in F. | 101. Mrs. Bartholomew in A flat. | 157. Dr. Walmisley in D. |
| 47. A. J. Eyre in E flat. | 102. " " in B minor. | 158. Dr. Walmisley in F. |
| 48. Sir George Elvey in B flat. | 103. Dr. Nares in F. | 159. C. M. Von Weber in E flat. |
| 49. Eaton Fanning in C. | 104. Sir F. Ouseley in E flat. | 160. S. Wesley in F. |
| 50. Eaton Fanning in F. | 105. " " in E. | 161. Dr. S. S. Wesley in E. |
| 51. H. Farmer in F. | 106. " " in B minor. | 162. " " in C sharp min. |
| 52. R. Farrant in G minor. | 107. Sir F. Ouseley in A. | 163. Dr. S. S. Wesley in F. |
| 53. C. J. Frost in G. | 108. " " in C. | 164. A. E. Tozer in G. |
| 54. C. J. Frost in C. | 109. C. H. H. Parry in D minor. | 165. " " in A flat. |
| 55. H. Gadsby in C. | 110. R. Patrick in G minor. | |
| 56. Dr. Garrett in B flat minor. | 111. S. Porter in D. | |
| 57. " " in E. | 112. H. Purcell in B flat. | |
| | 113. S. Reay in F. | |

LONDON & NEW YORK: NOVELLO, EWER & CO.

COMPOSITIONS BY C. WARWICK JORDAN.

COMMUNION SERVICE IN E. With *ad lib.* Accompaniments for Brass Instruments and Drums. Price 1s. 6d.

"The entire service is the work of an accomplished musician who lives in the present and not the past. It is nineteenth century Church music, and well worthy to represent its epoch."—*Musical Times*.

"A very grand and highly effective setting, abounding in rich progressions and contrasts. Most of the *Credo* is Unisonal, with free and brilliant organ accompaniment. All the music of this capital service is essentially modern."—*Church Times*.

Also Scored for Full Orchestra; the Score and Band Parts may be obtained on loan from the Author.

SHORT AND EASY COMMUNION SERVICE IN C. Price 6d. There is no repetition of words. It may be sung in unison throughout, if desired. The highest note is E. Can be sung in harmony without Accompaniment, if desired.

EASY EVENING ANGLICAN SERVICE. Magnificat and Nunc dimittis, in the key of D. Price 3d. Short, bright, and effective. Free Organ Accompaniment.

MAGNIFICAT AND NUNC DIMITTIS, harmonized on Seventh Gregorian Tone, and Tonus Peregrinus respectively, as used at Gregorian Festival at Lichfield Cathedral. Price 3d.

MAGNIFICAT AND NUNC DIMITTIS, harmonized on Tonus Regius, as used at London Gregorian Festival at St. Paul's Cathedral, and at the Lichfield Diocesan Choral Association Festival. Price 3d.

MAGNIFICAT AND NUNC DIMITTIS, harmonized on the Third Gregorian Tone. As sung at the Annual Festivals of the Guild of St. Luke at St. Paul's Cathedral. Price 3d.

"There is a sufficient guarantee in the author's name that these are well harmonized."—*Church Times*.

FESTIVAL TE DEUM IN C. With *ad lib.* Accompaniments for Trumpet (or Cornet), Trombone (or Euphonium), and Drums. Suitable for use as an act of thanksgiving on special occasions and also for general use. Price 6d.

"A characteristic production, plenty of movement, with here and there a genuine touch of quiet melody to relieve the strongly marked instrumental passages. The vocal parts are easy, and there are no solos; so that with a little practice almost any decent choir can have this very festive setting."—*Church Times*.

"A bright and joyous setting in which the character of the words is in every instance faithfully reproduced in the music. Unity of effect is maintained by the use of certain rhythms and the recurrence of particular harmonic progressions. It may be classed among the most effective settings, and should certainly be a favourite for use in the Church's festivals."—*Musical Standard*.

"This effective work has been scored for Full Orchestra and also for Brass instruments and Drums. Those who know the value of the accents which judiciously used brass and drums bestow upon organ tone will well understand how effective such a musically work as this is, in its more available form; and as these instruments are *ad libitum* accompaniments, the work is highly effective, even with organ alone as the accompaniment medium. The setting contains well contrasted passages of jubilation and solemnity. The contrasts are all skilfully brought within one well framed plan. The more striking effects are often attained by the most simple means, as in the subdued sentence, 'We believe that Thou shalt come, and the resonant jubilation of such passages as 'Day by day,' Dr. Jordan's setting of the fine old hymn will be of special value at festivals, where the growing orthodox fashion of using the 'Te Deum' prevails, and it will also be found an effective and useful setting in the ordinary service course."—*Musical World*.

Also Scored for Full Orchestra; the Score and Band Parts may be obtained on loan from the Author.

"COME UNTO ME, YE WEARY." Anthem. With Solos for Treble (or Tenor) and Bass, and Final Chorus. Reduced price, 4d.

"The main feature of the service, however (Festival at St. Paul's Cathedral), was the admirable rendering of an anthem 'Come unto Me, ye weary,' composed by Dr. Warwick Jordan and effectively set for solo and chorus."—*The Times*.

"A simple and telling work."—*Daily Chronicle*.

"In this work the Author has very properly and wisely aimed at simplicity both in theme and structure. The solos for treble and bass are tuneful, while the final chorus is most effective."—*Daily Telegraph*.

"Public opinion has already anticipated the work of the critic and accepted this as a very effective setting, anthem-wise, of a beautiful hymn, so that little remains save the pleasant task of confirming public judgment. 'Come unto Me,' though practically in one movement, contains charming soprano and bass solos with quartet and chorus, in which the theme is taken up in an intensified form with an accompaniment of quickened activity. The anthem is at once devotional and dramatic. Its construction and details are of a high order of musicianship; and its effects are produced by a judicious outlay of natural means, graceful melody and strong effective harmony."—*Organ World* (Musical World).

"Very graceful and effective, and will certainly find numerous admirers."—*Church Times*.

"Most attractively melodious, and characterised by very effective choral writing."—*Sydney Morning Herald*.

"Dr. Warwick Jordan's fine Anthem, 'Come unto Me,' was so effectively rendered (Festival at Crystal Palace, with Band and Chorus of four thousand Performers) that the audience imperatively demanded an encore."—*The Daily News*.

Also Scored for Full Orchestra; the Score and Band Parts may be obtained on loan from the Author.

"COME UNTO ME, YE WEARY." The above, arranged as a two-part Anthem, for Schools and Small Choirs. Price, Octavo, 2d. And as a Duet for two Sopranos. Folio, 2s. net. Published by Messrs. WEEKES AND CO., Hanover Street, Regent Street, London, W.

SONG (Secular) "IF LOVE SUPREME." For Baritone or Mezzo-Soprano, Price 2s. net. Published by J. WILLIAMS, 24, Berners Street, London, W.

ORIGINAL COMPOSITIONS FOR THE ORGAN. Suitable for either Church or Recital purposes.

No. 1. Allegretto quasi Andante ... 2s. No. 3. Allegretto Pastorale ... 2s. 6d.

„ 2. Allegretto Tranquillamente ... 2s. „ 4. Reverie ... 1s. 6d.

"An effective composition (No. 1) of moderate difficulty."—*Musical Times*.

"A charming piece (No. 2) to which we could listen with great pleasure again and again."—*Musical Standard*.

"We are glad to see three new numbers which have just been sent us. They are all distinctly interesting. The composer shows that he has a true appreciation of the style of music to which Henry Smart contributed; at the same time he shows a leaning towards the school of which E. Batiste is a representative, and the two styles are blended with considerable taste and ingenuity."—*Musical Times*.

FESTIVAL JUBILATE DEO IN C. Just published by request. Suitable either as Canticle or Anthem, with *ad lib.* Brass and Drum Parts. Price 4d.

Also Scored for Full Orchestra; the Score and Band Parts may be obtained on loan from the Author.

The above, except as otherwise stated, published by NOVELLO, EWER AND CO.

A MANUAL OF PLAIN-SONG,

AND OTHER WORKS,

BY THE

REV. THOMAS HELMORE, M.A.

THE MANUAL, complete in one Vol., 18mo, 4s. 6d. Containing the following, which are also sold separately:—

I. A BRIEF DIRECTORY OF THE PLAIN-SONG used in the Morning and Evening Prayer, Litany, and Holy Communion. Super-royal 18mo, 2d.; Super-royal 8vo, 6d.

II. THE CANTICLES NOTED, Set One. 18mo, 4d.; 8vo, 1s.

III. THE CANTICLES NOTED, Set Two. 18mo, 8d.; 8vo, 2s.

IV. and V. THE PSALTER NOTED, with Appendix I. 18mo, 2s. 6d. IV. Without Appendix, Super-royal 8vo, 6s. 6d.

V. THE FIRST APPENDIX TO THE PSALTER NOTED; being the Proper Psalms, noted as in IV., but in their order for the six days to which they are appointed. 18mo, 6d.

VI. THE SECOND APPENDIX TO THE PSALTER NOTED; being the Proper Psalms for the four Greater Festivals, reset to different Tones. 18mo, 4d.

VII. THE THIRD APPENDIX TO THE PSALTER NOTED, 18mo, 6d.; completing the design, of which the foregoing have successively furnished the other component parts, and affording easy directions for securing any amount of variety in the use of the Ancient Church Tones for the ordinary Services.

A MANUAL OF PLAIN-SONG, Super-royal 8vo; being the "Directory" (No. I. above), "Canticles Noted" (Nos. II. and III.), First and Second Sets; and the "Psalter Noted,"

9s. This larger edition will also be completed, when there is any demand adequate to the cost of publication. These seven parts of the "Manual" may also be variously combined, for different requirements, including also the "Hymnal Noted," forming either three or two portable Volumes—as e.g., 1st Vol., the "Complete Manual," and 2nd Vol., the "Hymnal Noted"; or, 1st Vol., the "Psalter Noted," with Appendices I. and II., cloth, 3s. 6d.; 2nd Vol., "Brief Directory to the Plain-Song," &c., the "Canticles Noted," 1st and 2nd Sets, and the "Third Appendix to Psalter Noted," 1s. 6d.; 3rd Vol., the "Hymnal Noted," 18mo, 5s.

N.B.—To those who have copies of the former editions of the "Manual" (i.e., Nos. I., II., IV. and V.), the supplemental parts may be conveniently combined in a second Volume, 18mo, price 1s. 6d., i.e., No. III., "The Second Set of Canticles," price 8d.; VI., "The Second Appendix to the Psalter Noted," price 4d.; and VII., "The Third Appendix to the Psalter Noted," price 6d.

The necessary Organ and Vocal Accompaniments for the Manual are as follow:—

For No. I. THE ACCOMPANYING HARMONIES TO THE BRIEF DIRECTORY, with explanatory Preface, 1s. 6d. Also,

THE FIRST APPENDIX TO THE ACCOMPANYING HARMONIES TO BRIEF DIRECTORY. Containing:—1st, Tallis's Responses, re-arranged with Plain Song (same as Marbeck) in the Treble; 2nd, Other Responses from Guidetti, &c.; 3rd, The "Miserere" for Penitential Seasons. (This is the Miserere in "Canticles Noted," Second Set.) 4d.

For Nos. II., III., IV., and V. THE SECOND APPENDIX TO THE ACCOMPANYING HARMONIES TO BRIEF DIRECTORY. Giving a Table of all the Tones, with their different endings, used in the foregoing; and serving as an Accompaniment to the "Canticles Noted," Second Set, until full Accompanying Harmonies to the "Canticles Noted" (1st and 2nd Sets) can be completed, in correspondence with the Te Deums and Magnificats already published (see below). 2s. And,

THE ACCOMPANYING HARMONIES TO THE PSALTER NOTED, and its FIRST APPENDIX, with the Preface of July 28, 1849. 3s.

This First Appendix, separate, 4d.

For No. VI. THE ACCOMPANYING HARMONIES TO THE SECOND APPENDIX TO THE PSALTER NOTED. 4d.

For No. VII. The same as for II., III., IV., and V., above.

THE HYMNAL NOTED.

Published under the sanction of the Ecclesiological Society.

- I.—A HYMNAL NOTED; or Translations of the Ancient Hymns of the Church, set to their proper melodies.—Parts 1 and 2, price 2s. 6d. each, in paper cover; or the two parts bound in one volume, cloth, price 5s.
- II.—ACCOMPANYING HARMONIES TO THE HYMNAL NOTED.—Parts 1 and 2, bound in cloth, price 6s. 6d. each; or the two parts bound in one volume, cloth, 10s. 6d.
- III.—THE WORDS OF THE HYMNAL, in a cheap form. Part 1, price 2d. Part 2, price 4d.
- IV.—THE WORDS OF THE TWO PARTS combined in the proper sequence of the whole course of the Church's Year. Cheap edition, cloth, price 8d.
- V.—THE WORDS OF THE TWO PARTS combined, with the addition of Scripture References. Cloth, price 1s. 6d.

A TREATISE ON CHOIR AND CHORUS SINGING,

By F.J. FÉTS, Chapel-Master to H.M. the King of the Belgians; Director of the Conservatory of Music, Brussels; Knight of the Legion of Honour, &c. Translated by the Rev. THOMAS HELMORE, M.A., Priest in Ordinary to H.M. Chapels Royal; late Precentor of St. Mark's College, &c. Dedicated to the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc., Oxon., &c. Price 1s.

"PEACE, IT IS I"; "THE DAY IS PAST AND OVER"; AND "THE DAY OF RESURRECTION."

THREE HYMNS OF THE EASTERN CHURCH.

Translated by the Rev. J. M. NEALE, D.D.; set to Music, for Four Voices. 1s. each, folio size.

S. MARK'S CHANT-BOOK

(Used for 30 years in the College Chapel, Chelsea), 4s. 6d.; or in two parts—I. The Chants in order for the Daily Services, 3s. 6d. II. The Table of the Chants, 1s. (useful for the Canticles).

CADENCES

For the Order of the Administration of the Lord's Supper or Holy Communion.
Super-royal 8vo, 6d.

TWELVE CAROLS FOR CHRISTMAS-TIDE.

TWELVE CAROLS FOR EASTER-TIDE.

Each Set, folio, 4s. 6d. Vocal Score, compressed, 18mo, 1s. Treble parts, 18mo, 6d.; ditto, in packets of 50, 20s. Words only, 32mo, 1½d.; ditto, in packets of 50, 5s. Dedicated to the late Bishop Wilberforce.

From the "Cantiones Ecclesiasticæ" of Peter Nyland, 1582, Sweden.

THE CAROL FOR CHRISTMAS MORNING,

By the late Dr. NEALE; set to Music for Four Voices. Vocal Score, 18mo, 2d.; Melody, 18mo, 1d.

SHORT GRACES BEFORE AND AFTER MEALS,

Variouly arranged to suit every class of voice, and the case of many or few voices. For the use of Colleges and Schools. By the Rev. THOMAS HELMORE, M.A., and FREDERICK HELMORE, Esq. Together with the famous Canon, "Non nobis Domine." Price, folio, 1s.; octavo, 2d.

A FULLER DIRECTORY OF THE PLAIN-SONG OF THE HOLY COMMUNION SERVICE,

Containing all that was first published in the "Brief Directory" for the Notation of the Order of the Administration of the Lord's Supper. Founded on Marbeck's "Book of Common Prayer Noted," with numerous additions from the same and other ecclesiastical sources. Price 6d.

LONDON & NEW YORK: NOVELLO, EWER AND CO.