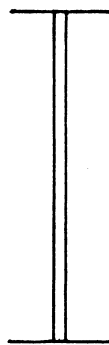


TEN HYMN TUNE VOLUNTARIES

Book I

Darwall's 148th
Leicester
Stockton
Richmond
Wareham



Book II

Franconia
Wiltshire
Abridge
Old 100th
St. Columba

For the

ORGAN

BY

HENRY COLEMAN



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Price 3/6 *net
cash*

London,
STAINER & BELL LTD

Made in England.

These Pieces, which are intended for use as Voluntaries, may all be played upon *one* Manual, though the use of a second Manual if available will add to their effectiveness. They are complete *without the Pedal part*, which may be introduced or omitted at will. When the Pedals are used, and the Manuals coupled as directed, it is unnecessary to play with the left hand those notes which are played by the feet. The notes upon the upper stave will generally be taken with the right hand, and those upon the middle stave with the left, though it will sometimes be convenient when changing stops if the notes on both staves are taken with one hand.

The bracket sign \lfloor (see Franconia, Book II, page 3, last two bars, and other places) indicates that certain notes on the middle stave should be played by the right hand.

Care should be taken that all repeated notes, except those joined by a tie — are sounded again, and not held. This is specially important where such notes occur in the melody of the Hymn Tune. (See Wiltshire, Book II, page 4, and similar places.)

H.C.

Peterborough, Sept. 1933

Book I

DARWALL'S 148th

"YE HOLY ANGELS BRIGHT"

HENRY COLEMAN

Majestic

MANUAL

Gt. *f*

PEDAL

Ped. coup. to Gt.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and single notes, primarily in the treble clef, with some bass clef accompaniment. The key signature is one sharp (F#).

Second system of musical notation. It includes a guitar part indicated by "Gt. ff" and a piano part with a "cresc." (crescendo) marking. The notation is more complex, with many chords and some melodic lines. The key signature remains one sharp.

Third system of musical notation, continuing the piece. It features a "rit." (ritardando) marking at the end of the system. The music is dense with chords and some melodic fragments. The key signature is one sharp.

Fourth system of musical notation, the final system on the page. It begins with a "Slower" marking. The music is characterized by sustained chords and some melodic lines, ending with a double bar line. The key signature is one sharp.

LEICESTER

"I AM NOT WORTHY"

HENRY COLEMAN

MANUAL

Allegretto

Sw. p

PEDAL

Ped. coup. to Sw.

The first system of the score is divided into three parts: Manual, Pedal, and a separate Pedal line. The Manual part consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of two flats. It begins with a dynamic marking of *Sw. p* and a tempo marking of *Allegretto*. The Pedal part is a single bass clef staff below the manual staves, starting with a dynamic marking of *Ped. coup. to Sw.*. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents.

The second system continues the musical notation from the first system, maintaining the same three-staff layout (Manual, Pedal, and Pedal line). The Manual part shows more complex rhythmic patterns with slurs and accents. The Pedal part continues with a steady bass line.

The third system continues the musical notation, showing further development of the melodic and harmonic lines in both the Manual and Pedal parts.

The fourth system concludes the piece, featuring a final cadence in both the Manual and Pedal parts. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Musical score system 1, first system. It consists of three staves. The top staff is the treble clef, the middle is the grand staff (treble and bass clefs), and the bottom is the bass clef. The key signature has two flats. The first system includes the instruction "Gt. p" and "Gt. to Ped.".

Musical score system 2, second system. It consists of three staves. The top staff is the treble clef, the middle is the grand staff, and the bottom is the bass clef. The key signature has two flats. The second system includes the instruction "cresc.".

Musical score system 3, third system. It consists of three staves. The top staff is the treble clef, the middle is the grand staff, and the bottom is the bass clef. The key signature has two flats. The third system includes the instructions "dim.", "Sw.", and "pp", and the instruction "Gt. to Ped. off" below the grand staff.

Musical score system 4, fourth system. It consists of three staves. The top staff is the treble clef, the middle is the grand staff, and the bottom is the bass clef. The key signature has two flats. This system concludes the piece with a double bar line.

STOCKTON

“O FOR A HEART TO PRAISE MY GOD”

“A LIVING STREAM, AS CRYSTAL CLEAR”

HENRY COLEMAN

Not slow

MANUAL

Sw. *mf*

Ped. coupled to Sw.

PEDAL

Gt. *mf*

Gt. to Ped.

Sw.

Gt.

Sw.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two sharps (F# and C#). The music features complex melodic lines with many slurs and ties. A dynamic marking *Gt. f* is present in the upper right of the grand staff.

Second system of musical notation, continuing the piece. It features similar complex melodic and harmonic textures. A dynamic marking *CRESC.* is visible in the upper right of the grand staff.

Third system of musical notation. This system includes a grand staff and a separate bass clef staff. A dynamic marking *ff* is present in the upper left of the grand staff. The music continues with intricate phrasing and slurs.

Fourth system of musical notation, the final system on the page. It features complex melodic lines and harmonic structures, ending with a double bar line and repeat signs.

RICHMOND

"PRAISE TO THE HOLIEST"

"FILL THOU MY LIFE, O LORD MY GOD"

"CITY OF GOD"

HENRY COLEMAN

MANUAL

mf Gt.

f

PEDAL

Ped. coup. to Gt.

Allegretto

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major (one sharp). The first system includes dynamic markings *f* and *cresc.*.

Second system of musical notation, continuing the piece. It features the same three-staff structure and key signature. A dynamic marking of *f* is present.

Third system of musical notation. It continues the musical piece with the same three-staff layout. A dynamic marking of *ff* is visible.

Fourth system of musical notation, the final system on the page. It concludes the piece with the same three-staff structure.

WAREHAM

"O SAVIOUR, LORD, TO THEE WE PRAY"
 "JESUS, WHERE'ER THY PEOPLE MEET"

HENRY COLEMAN

Rather slow

MANUAL

Sw. *p*

Pedal

Ped. coup. to Gt.

Gt. *mf*

Sw.

Gt.

Keep on Gt.

This system contains the first system of music. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in a key with two flats. The first system includes a piano introduction with the instruction "Keep on Gt." written above the first staff.

This system contains the second system of music, continuing the piece. It features a grand staff with three staves. The music continues with various melodic and harmonic developments across the staves.

Sw. *mf*

This system contains the third system of music. It features a grand staff with three staves. The music includes a dynamic marking of *mf* (mezzo-forte) and a tempo marking of "Sw." (ad libitum).

p *pp*

Gt. to Ped. in

This system contains the fourth system of music. It features a grand staff with three staves. The music includes dynamic markings of *p* (piano) and *pp* (pianissimo). The system concludes with the instruction "Gt. to Ped. in" written below the first staff.

SHORT AND SIMPLE ANTHEMS

BASED ON POPULAR HYMNS
with optional part for the Congregation by

HENRY COLEMAN

Organist of Peterborough Cathedral.

These anthems have been written to fill a definite need, which the composer, during his experiences among smaller town and country choirs and congregations, has found to exist—the need and liking for simple anthems based upon familiar hymns and their tunes, in which almost all the vocal material is drawn from the tunes, occasional use being made of simple descants (the adding of a melodious fresh part to the tune). The material of the anthem thus exists already in the minds of the singers, and it is in the artistic use and development of this, with short organ interludes between the phrases, that the strength and simplicity of these anthems lies.

Variety is secured by the provision of passages for trebles alone, voices in unison (sometimes with the congregation taking part), and unaccompanied singing in four-part harmony. Some melodic portions may effectively be sung as solos, if a soloist is available, and in certain places these are indicated; the planning, however, is so skilfully managed as to bring the anthems within the reach of any choir, however modest in numbers or in skill.

The congregation can readily take part in these anthems with little or no practice, the only necessity being that of recognising the various points of entry after the interludes on the organ.

The organ part, written on two staves, although adding a great deal of variety and interest, is throughout straightforward and easily effective. The pedalling is indicated, but it may quite well be dispensed with and the accompaniments played on an instrument without pedals. There are simple suggestions for registration, planned for a two-manual instrument, but again, if only one manual is available the music will sound complete and gracious.

In church music such as this, the composer's object should be to achieve an artistic heightening of the impressiveness or appeal of the words with the simplest means possible. In this respect Dr. Coleman will be found to have given small choirs something that they can sing with satisfaction, and with the feeling that, working within the limitations of their material and size, they are offering something entirely seemly, which is worthy of all the art and expressiveness that they can bring to bear. So performed the anthems will dignify the service with the beauty of simplicity, as these fine old tunes in their natural strength are framed in the accompaniment, which gently emphasises or develops some salient figure of the melody, thus securing that unity with variety, which together constitute the essentials of artistic design.

These anthems, which are obtainable in either staff or sol-fa notations, are all suitable for general use, and "As pants the hart," "All ye who seek," and "The King of love," also make good Introits or Communion anthems. "Abide with me" (Evening), "O worship the King" (Festival), and "Great God, what do I see" (Advent), are specially effective when the congregation takes its indicated part (though this is not essential). In "Abide with me" there are no organ interludes between the lines, so that the congregation can join in without any previous practice; in "Great God, what do I see" there is only a regular half-bar interlude between the lines throughout, so that this may also be sung by all with but a word of notice, or after listening to the singing of the first verse by the choir.

It will be noticed that in three numbers, "As pants the hart," "The King of love," and "All ye who seek," *alternative words* are provided, each of these numbers therefore providing *two anthems*, for use on different occasions, at the price of one.

It will be seen from these notes (and still more readily from a glance at the copies) that Dr. Coleman knows intimately the needs and tastes of the choirs for whom he is writing. By all such bodies these anthems will be sung again and again with the certainty of doing justice to them and to the singers' powers, and at the same time, without undue effort or pretension, enriching the service of the Church.

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