TEN
HYMN TUNE VOLUNTARIES

Book I	Book II
Darwall's 148th.	Franconia
Leicester	Wiltshire
Stockton	Abridge
Richmond	Old 100th.
Wareham	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 ⌊ (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.)

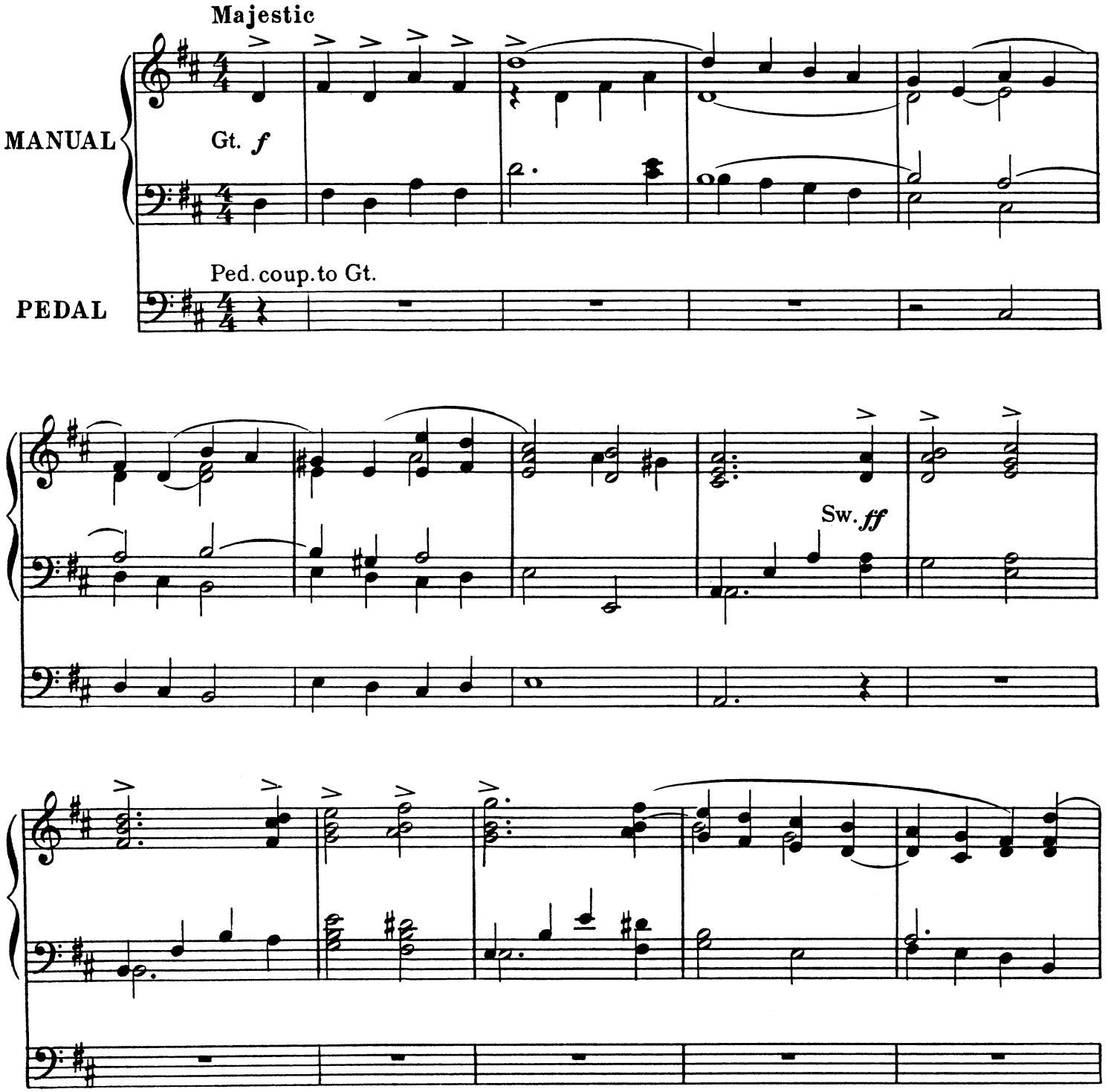
H.C.
Peterborough, Sept. 1933

Book I

DARWALL'S 148th

"YE HOLY ANGELS BRIGHT"

HENRY COLEMAN



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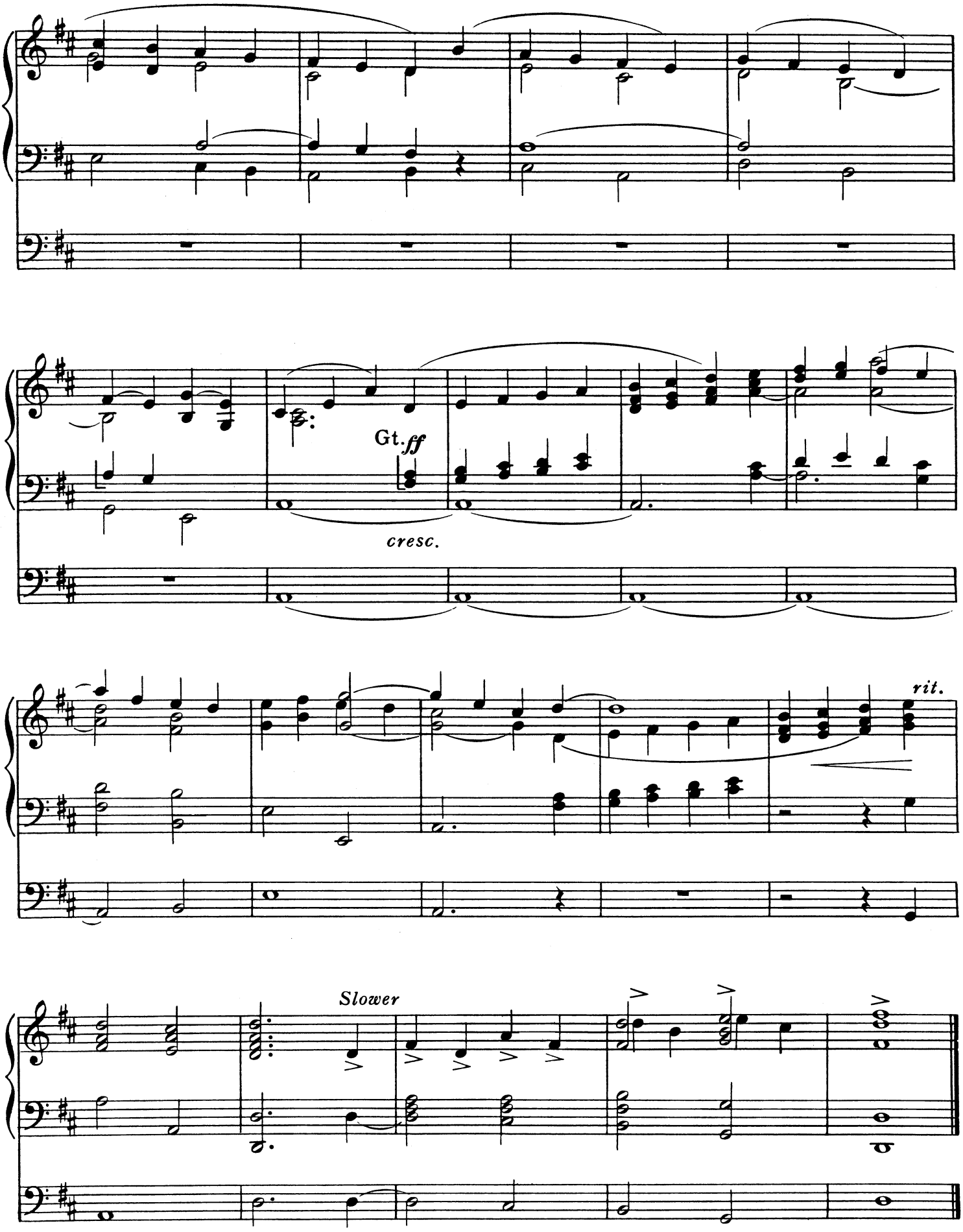
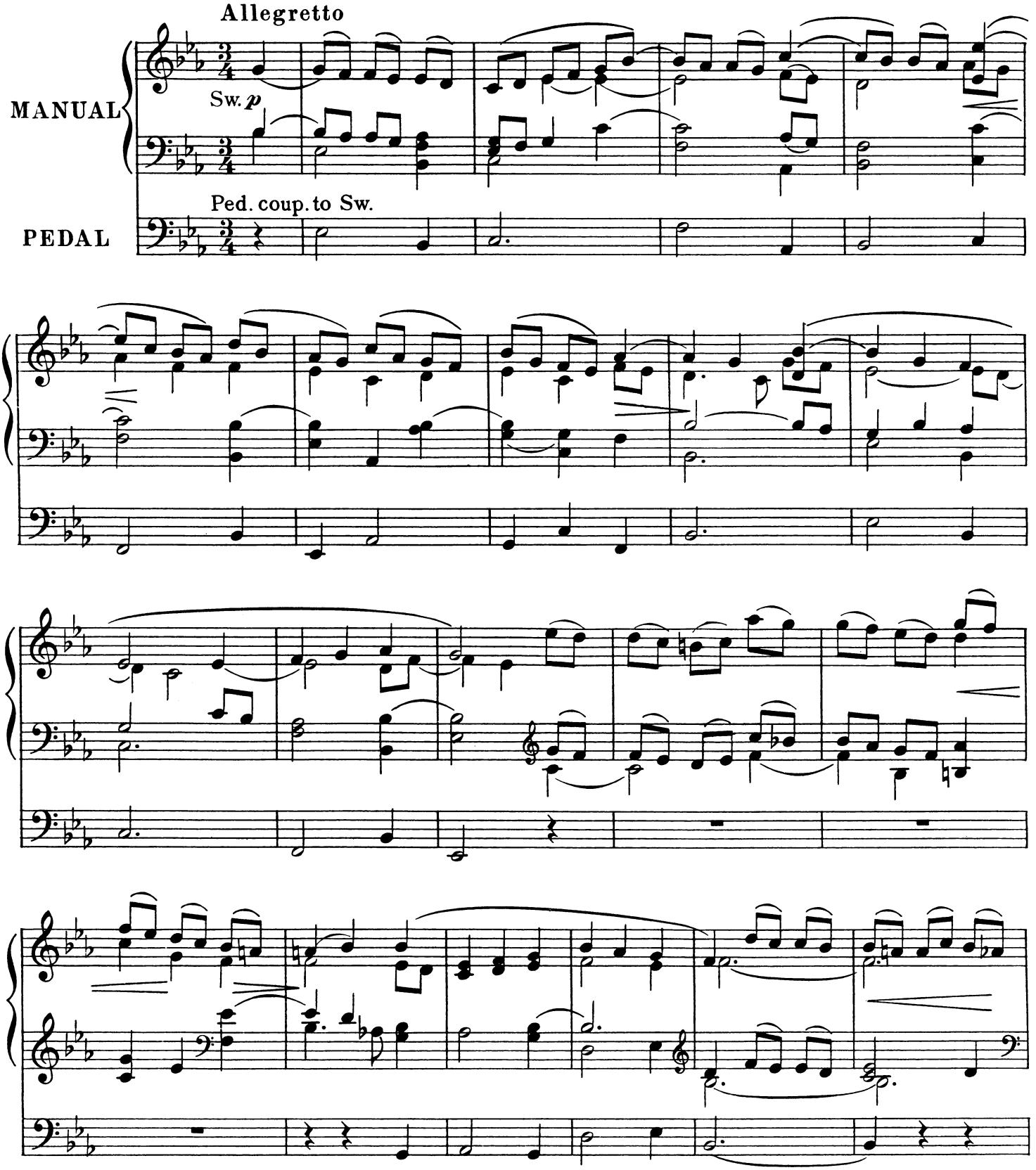

Gt. ff
cresc.
rit.
Slower

LEICESTER

"I AM NOT WORTHY"

HENRY COLEMAN



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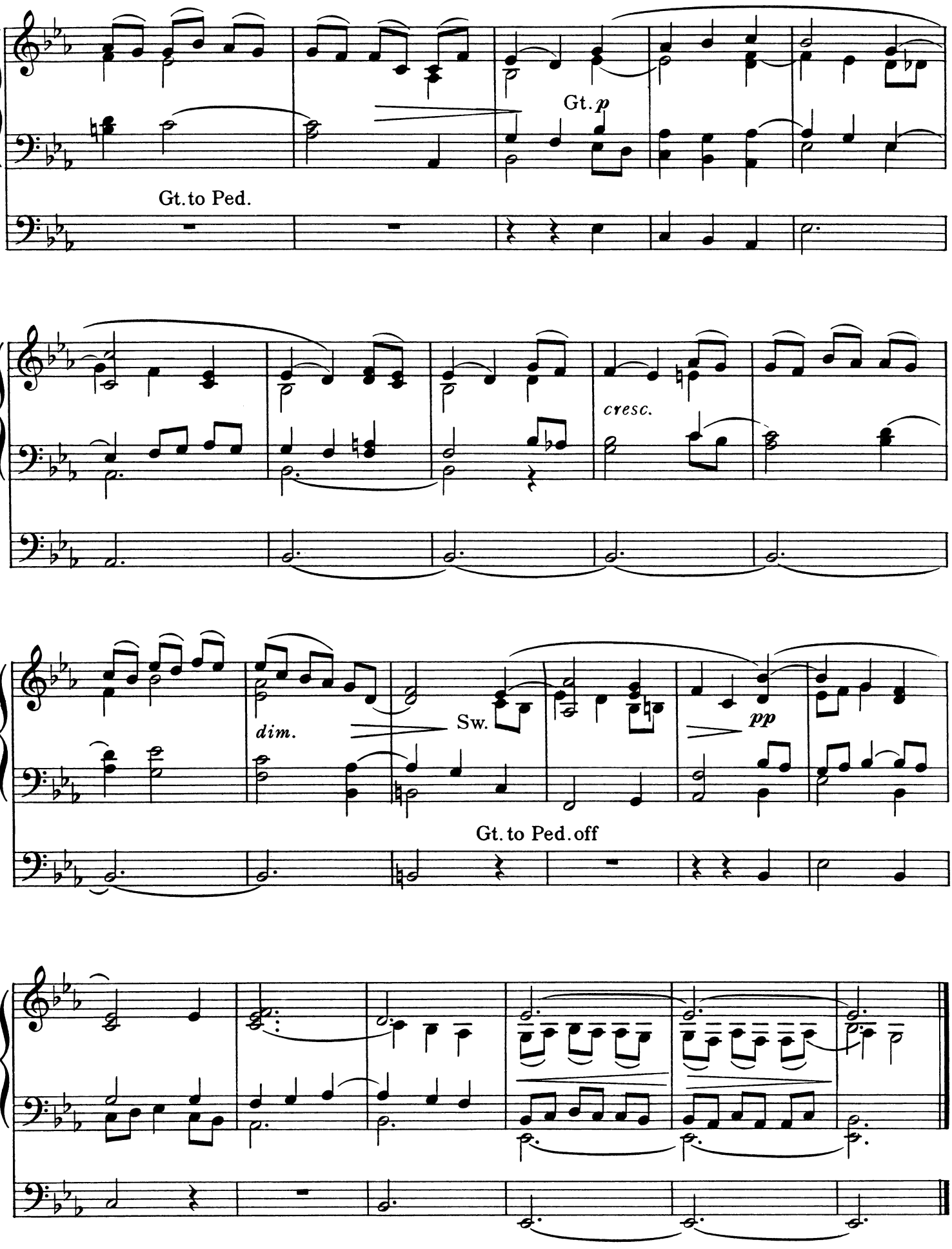
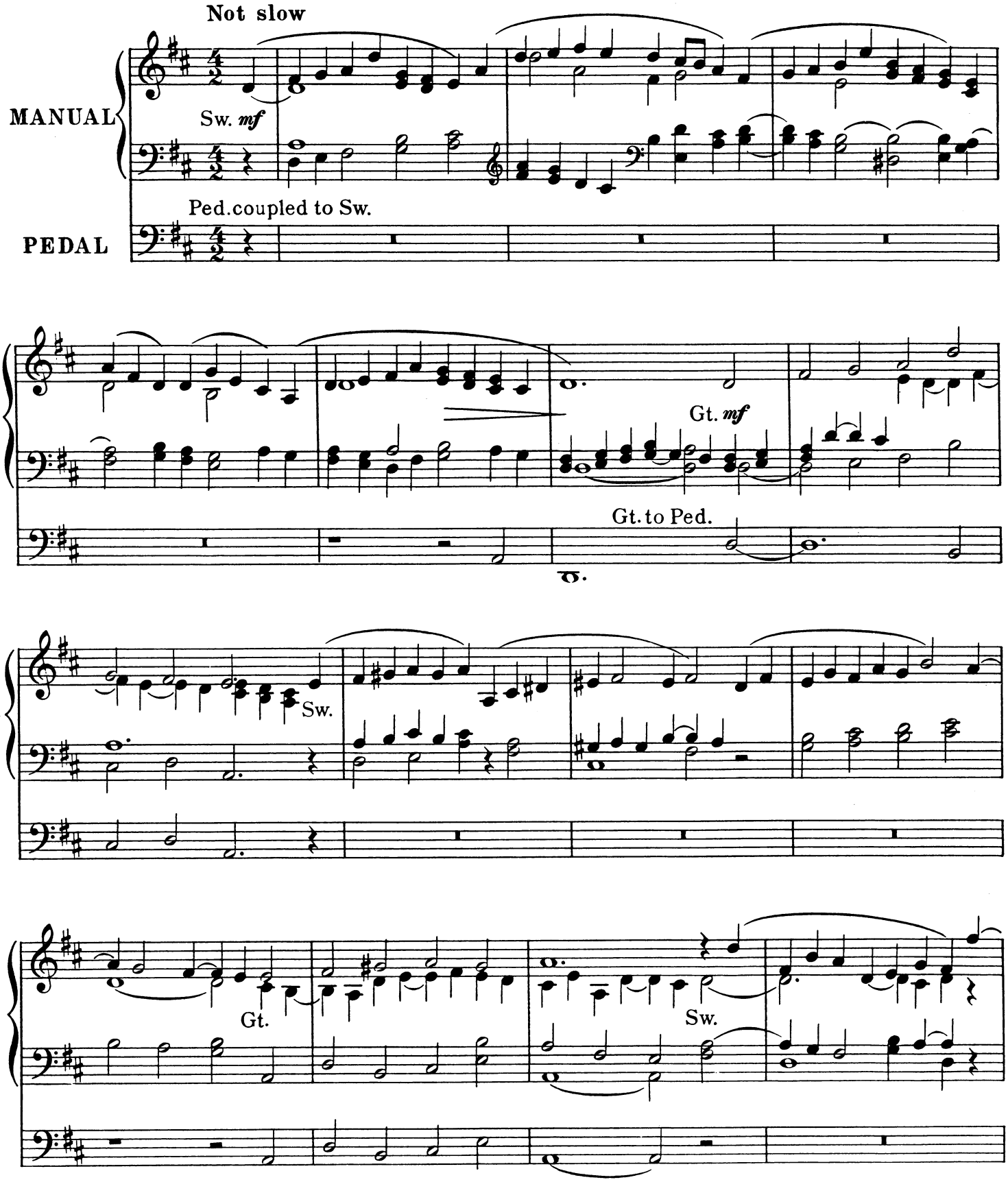

Gt. p
Gt. to Ped.
cresc.
dim.
Sw.
pp
Gt. to Ped. off

STOCKTON

"O FOR A HEART TO PRAISE MY GOD"
"A LIVING STREAM, AS CRYSTAL CLEAR"

HENRY COLEMAN



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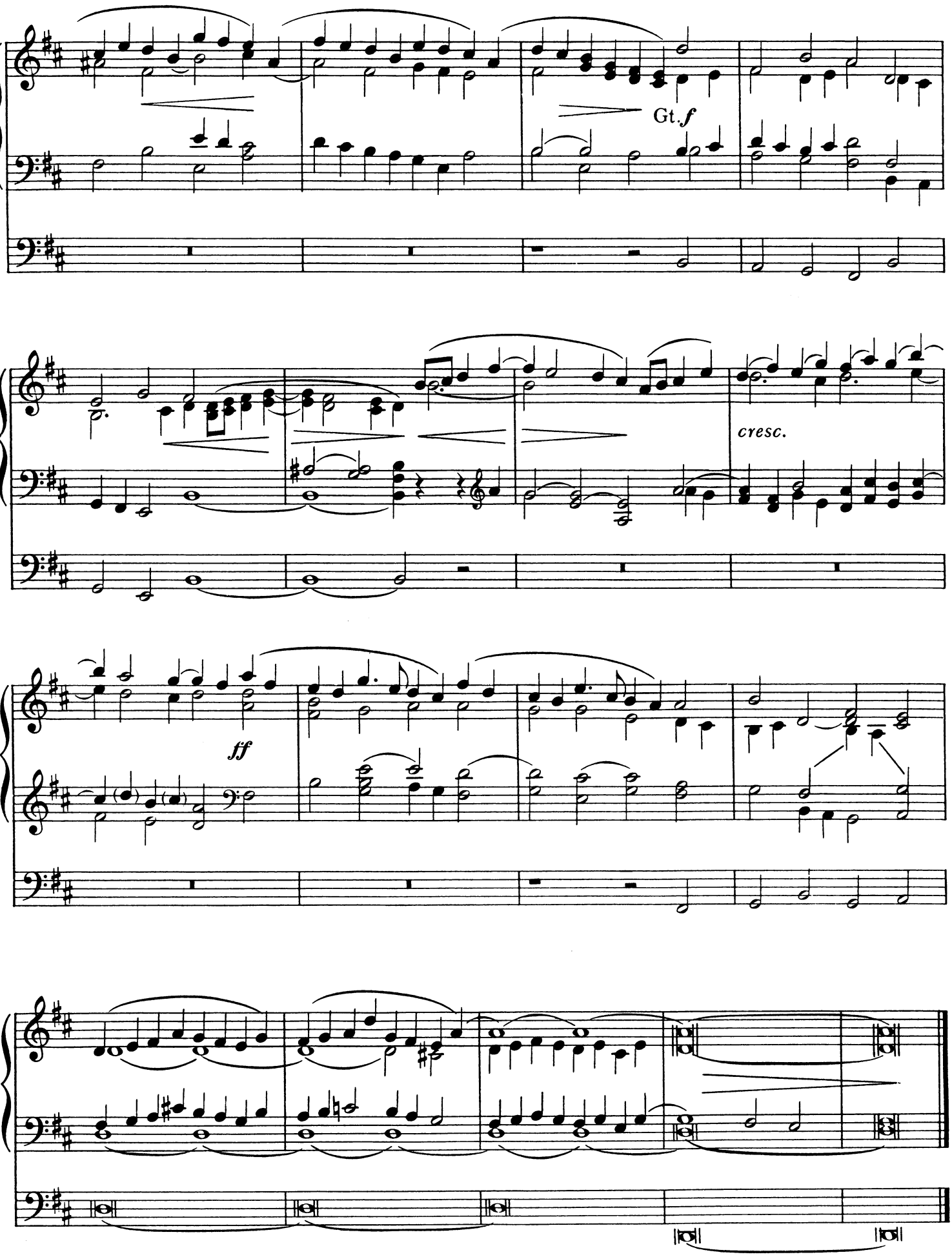

Gt. f
cresc.
ff

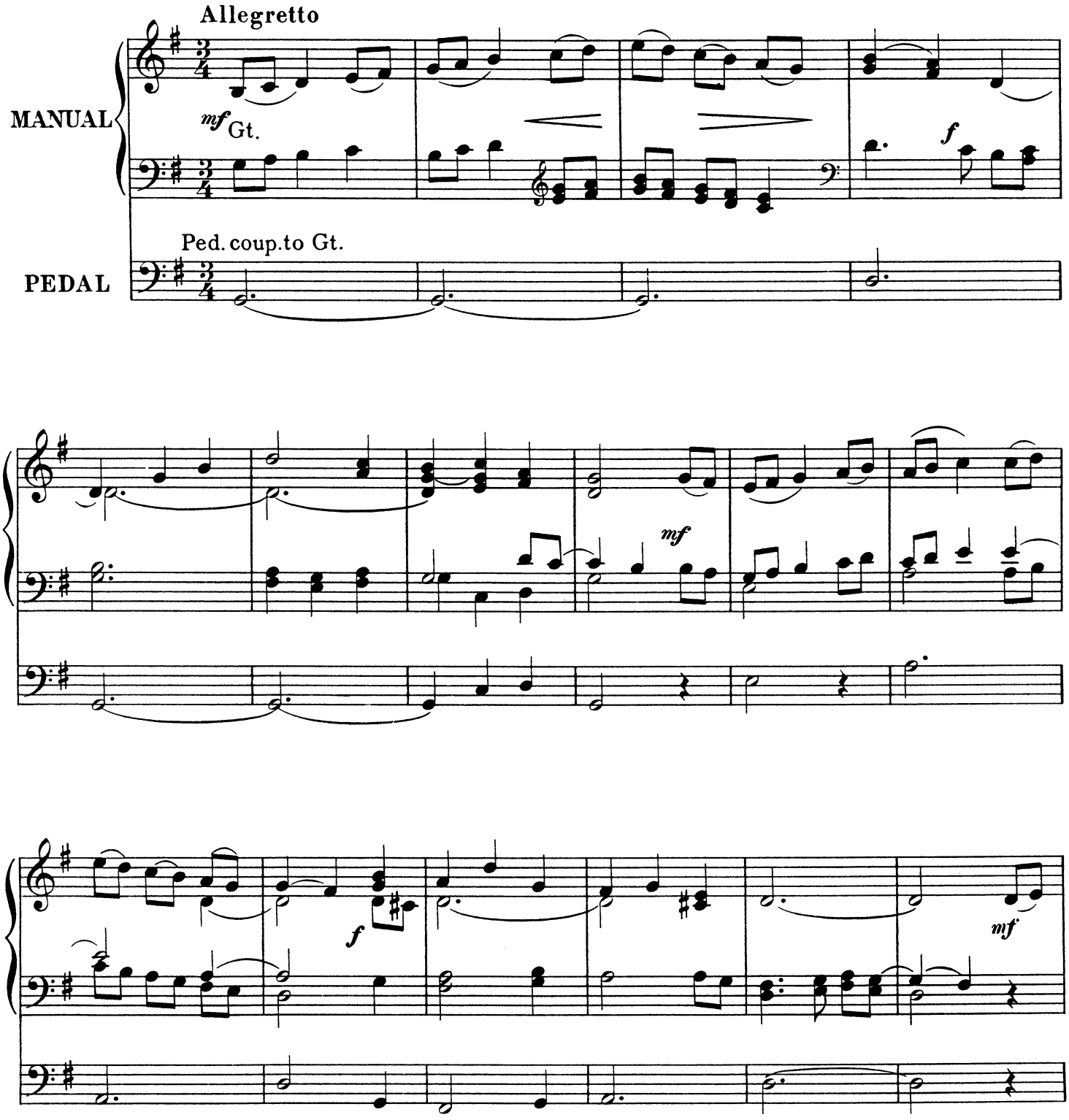
RICHMOND

"PRAISE TO THE HOLIEST"

"FILL THOU MY LIFE, O LORD MY GOD"

"CITY OF GOD"

HENRY COLEMAN



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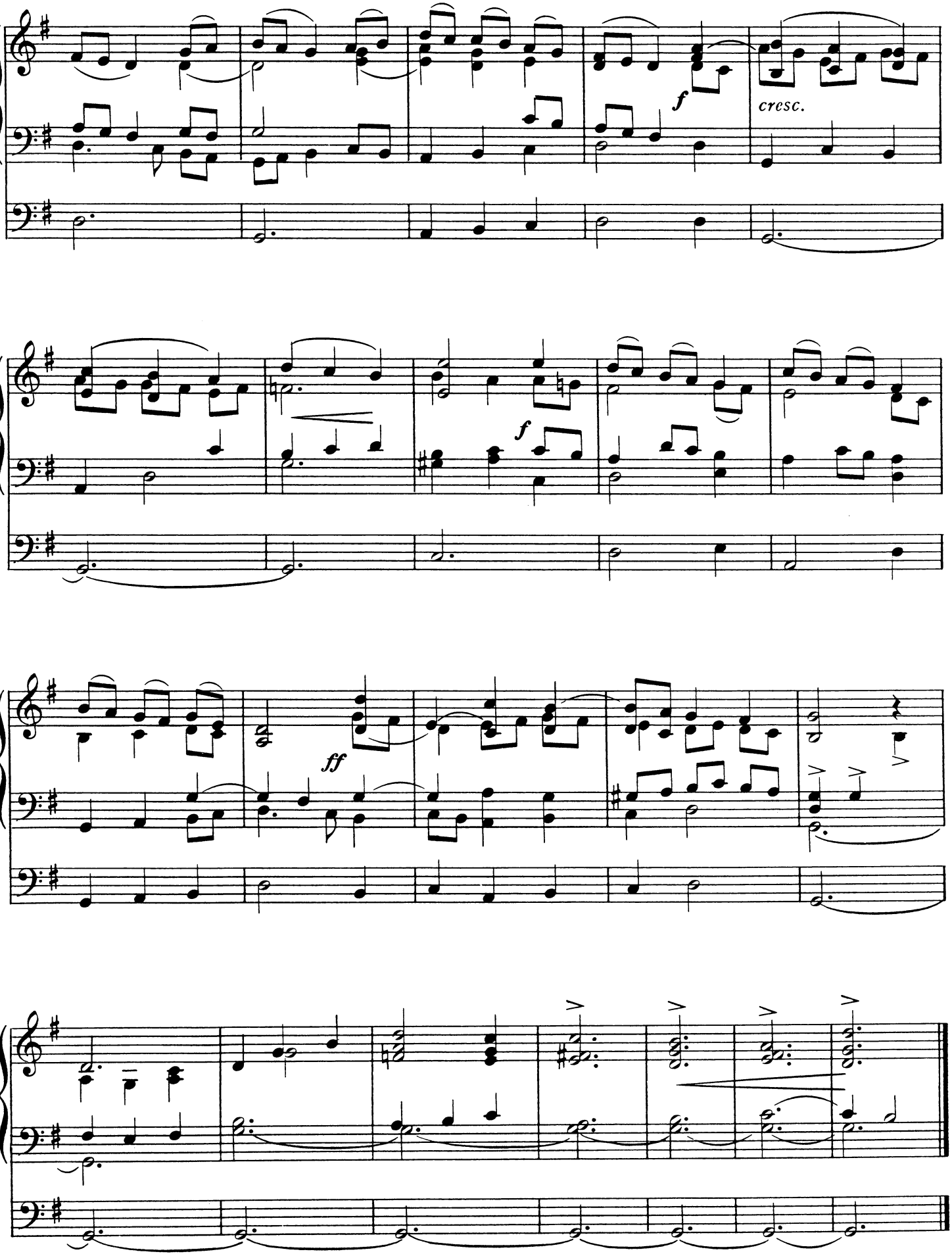
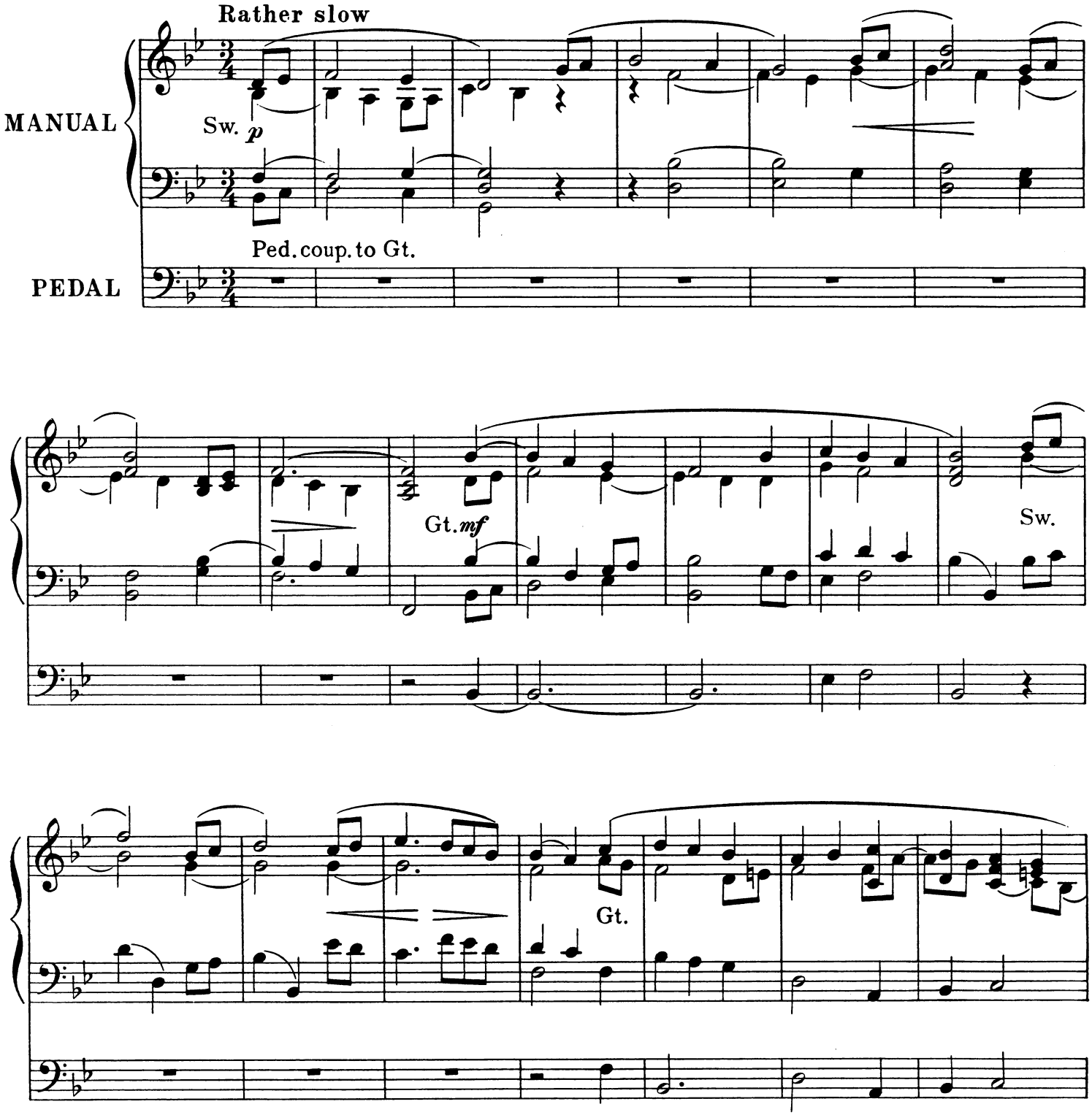

f
cresc.
f
ff

WAREHAM

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

HENRY COLEMAN



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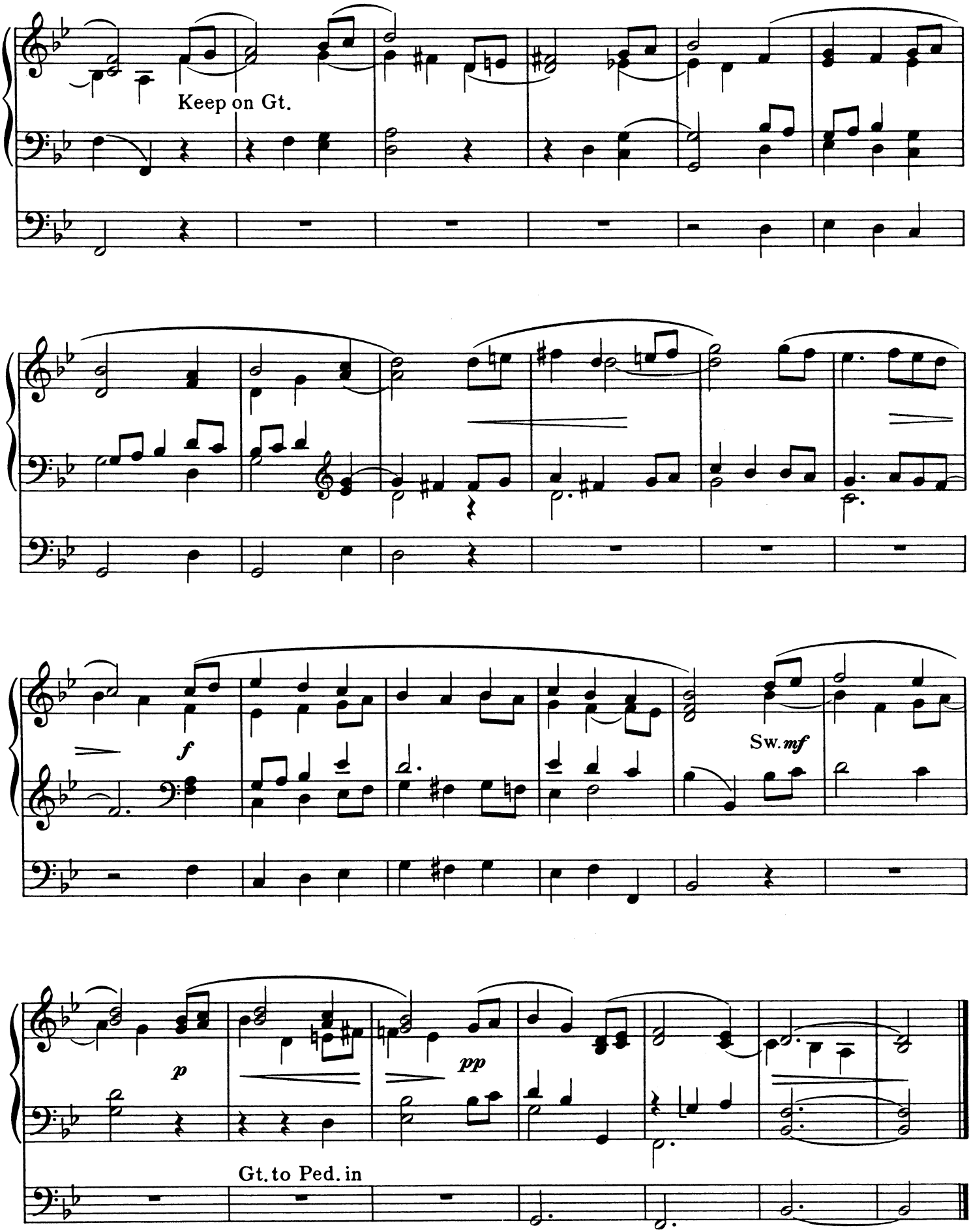
Keep on Gt.
f
Sw. mf
p
pp
Gt. to Ped. in

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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