

## PREFACE

19. The printing in many cases and the suggestion in other cases of additional tunes.

20. The absence of 'tunes specially composed by request for this work.'

21. The enforcement of a rule that all original matter should be submitted anonymously to the Committee.

22. The Index of Metres, containing full directions for using the same.

23. The convenient grouping of metres in the Index according to the number of lines in a stanza.

24. The alphabetical list of tunes, which gives alternative names where a tune is known by more than one name.

25. The names of owners of copyrights, given not in the preface but more conveniently in the alphabetical index, which serves to show our indebtedness to owners of copyrights who have permitted the use of tunes.

26. In the Musical Edition the insertion of the date of first publication of the tune.

In the choice of tunes, as in the selection of words, the first duty and the final responsibility rests upon the Compilation Committee. But in order to secure musical accuracy, Sir George C. Martin, the eminent organist of St. Paul's Cathedral, London, England, has been consulted in every detail. The name of Sir George C. Martin is sufficient guarantee of the thoroughness of the revision.

The most arduous labours of the Committee were in connexion with the text of the hymns. Wherever common use has endeared a particular reading to the Church, the Committee have not deemed it expedient to revert to the original form: e.g. 'Hark, how all the welkin rings,' the original of 'Hark, the herald angels sing.' The following variations from the original will serve further to illustrate the difficulty of retaining in all cases the original reading:—

No. 587, *Ye Servants of God*, v. 3, ll. 5, 6, 'The praises of Jesus the angels proclaim' (orig. 'Our Jesus's praises'); No. 415, *Jerusalem the Golden*, v. 2, l. 2, 'All jubilant with song' (orig. 'Conjubilant'); No. 608, *Rock of Ages*, v. 4, l. 2, 'When mine eyelids close in death' (orig. 'When my eyestrings break in death'); No. 443, *Crown Him with many crowns*, v. 3, l. 3, 'Those wounds yet visible above' (orig. 'Rich wounds'); No. 419, v. 3, *Come, Holy Spirit, Heavenly Dove*:—

'Dear Lord, and shall we always be  
In this poor dying state?'

Orig. 'Dear Lord, and shall we ever lie  
At this poor dying rate?'

The Committee enjoyed the great advantage of assistance and advice from the Rev. James Mearns, the learned sub-editor of Julian's 'Dictionary of Hymnology,' who has compared each hymn with the original and verified all dates and references, so as to secure the utmost accuracy in detail.

In many hymns the writers themselves have in later editions made improvements which they desired to see adopted, but which have not yet found their way into some hymnals. For example, in 'Come, ye