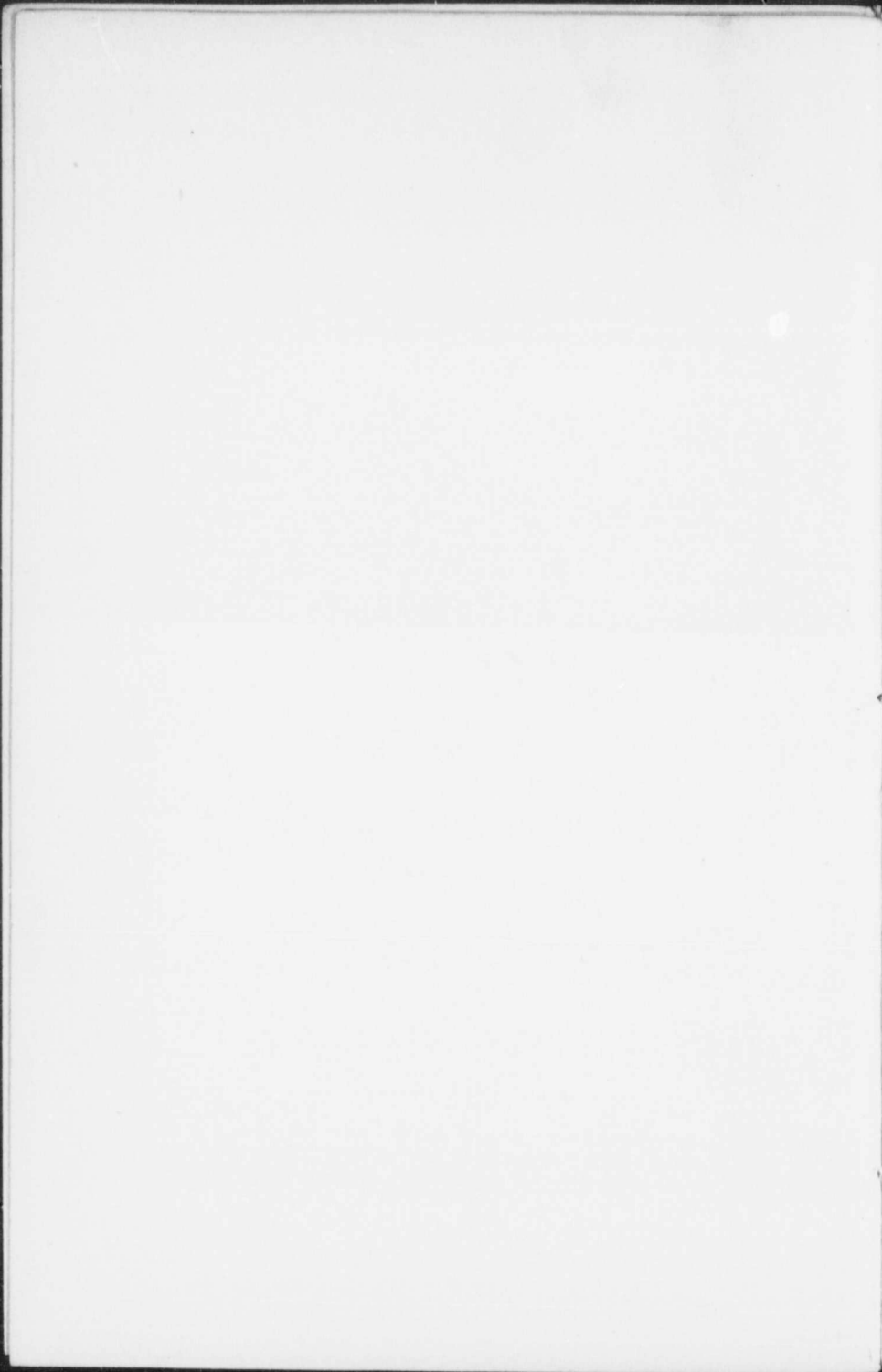


# FOUR HYMN TUNES



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JAMES EDMUND JONES



# FOUR HYMN TUNES

BY

JAMES EDMUND JONES, B.A.

TORONTO, CANADA

CONVENER OF COMPILATION COMMITTEE OF BOOK OF COMMON PRAISE  
OF THE CHURCH OF ENGLAND IN CANADA, 1905-1909

WITH NOTES ON THE HYMNS TO WHICH THEY ARE SET  
THE NOTES CHIEFLY FROM THE ANNOTATIONS  
IN THE ANNOTATED EDITION OF THE  
BOOK OF COMMON PRAISE

HENRY FROWDE

OXFORD UNIVERSITY PRESS

LONDON, EDINBURGH, GLASGOW

NEW YORK, TORONTO, MELBOURNE AND BOMBAY

1912

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EMMANUEL

OXFORD: HORACE HART  
PRINTER TO THE UNIVERSITY

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1920

## FOUR HYMN TUNES

WALDEN. C.M. Key of D $\flat$ .

JAMES EDMUND JONES, 1906.

### Paraphrase of PSALM XXIII.

- mf* 1 **T**HE LORD 's my Shepherd, I'll not want,  
 He makes me down to lie  
 In pastures green ; He leadeth me  
 The quiet waters by.
- 2 My soul He doth restore again ;  
 And me to walk doth make  
 Within the paths of righteousness,  
 Even for His own Name's sake.
- mp* 3 Yea, though I walk through death's dark vale,  
 Yet will I fear none ill ;
- cres* For Thou art with me ; and Thy rod  
 And staff me comfort still.
- mf* 4 My table Thou hast furnishèd  
 In presence of my foes ;  
 My head Thou dost with oil anoint,  
 And my cup overflows.
- 5 Goodness and mercy all my life  
 Shall surely follow me ;  
 And in God's house for evermore  
 My dwelling-place shall be. Amen.

FRANCIS ROUS, 1650.

The above appears in the *Book of Common Praise*, No. 634, and in the *University Hymn Book*, No. 166.

WALDEN.  $\text{♩} = 100$ . Key of C.

JAMES EDMUND JONES, 1906.

1. The Lord is my shep - herd, I shall not want,  
 2. The Lord is my shep - herd, He feed - eth me  
 3. The Lord is my shep - herd, I shall not want,  
 4. The Lord is my shep - herd, O Shep - herd sweet,

He mak - eth me down to lie In pleas - ant  
 In the depth of a de - sert land; And lest I  
 My mind on Him is stayed, And though through the  
 Leave me not here to stray, But guide me

fields where the li - lies grow And the ri - ver run - neth by,  
 should in the dark - ness slip, He hold - eth me by the hand,  
 val - ley of death I walk, I shall not be a - fraid,  
 safe to Thy heav - en - ly fold, And keep me there, I pray,

And the ri - ver run - neth by.  
 He hold - eth me by the hand.  
 I shall not be a - fraid.  
 And keep me there, I pray. A - men.

*Walden* first appeared in the *Song and Hymn Book of Aura Lee Club*, 1906, published for an athletic club composed of members of the Bible class for young men carried on for many years by the compiler of these notes. The name *Walden* is from the story *God's Good Man*, by Marie Corelli, the hero of which is the Rev. John Walden. Miss Corelli has kindly consented to the tune being set to her beautiful paraphrase which appears in that book.

In the Hymnal of the Presbyterian Church of the United States, 1911, edited by the distinguished hymnologist Dr. Louis F. Benson, the tune *Walden* is set to the following beautiful verses from the pen of Dr. Benson. They are a translation made in 1896 from some Latin verses of Charles Coffin, 1736.

1 OUR praises, LORD, Thou dost not need ;  
'Tis rather that Thy love  
Would have Thy children come to plead  
For blessings from above.

2 The secrets of Thy dark decrees  
Deep night in silence sings ;  
Thy mercy's light, in golden seas,  
The flooding sunshine brings.

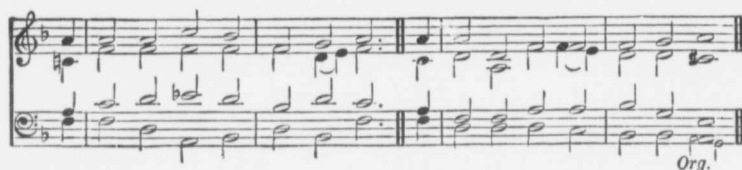
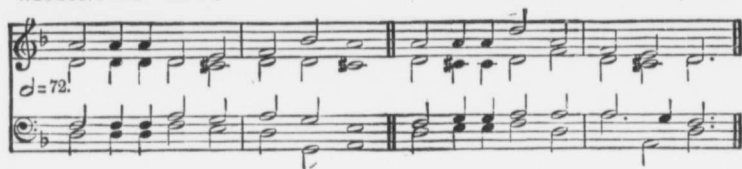
3 Nor thought nor voice fulfil their part,  
When by such wonders thrilled ;  
Yet love that pulses through the heart  
Refuses to be stilled.

4 So let it speak our FATHER'S praise,  
To Thee Whose grace affords  
A present help in evil days,  
A hope of great rewards.

5 To them our dearest wishes rise,  
Though earthly thoughts contend :  
O JESUS, draw us toward the skies,  
And guide us till the end.

RECESSIONAL. Six 8's.

JAMES EDMUND JONES, 1906.



Beware lest thou forget the Lord thy God.—DEUT. viii. 11.

- |   |   |
|---|---|
| <p><i>mf</i> 1 <b>G</b>OD of our fathers, known of old,<br/>         Lord of our far-flung battle<br/>         line, [hold<br/>         Beneath Whose awful hand we<br/>         Dominion over palm and pine :<br/> <i>p</i> LORD GOD of hosts, be with us<br/>         yet,<br/>         Lest we forget, lest we forget.</p> <p><i>mp</i> 2 The tumult and the shouting dies ;<br/>         The captains and the kings<br/>         depart ;<br/>         Still stands Thine ancient sacrifice,<br/>         An humble and a contrite heart :<br/> <i>p</i> LORD GOD of hosts, be with us<br/>         yet,<br/>         Lest we forget, lest we forget.</p> <p><i>mp</i> 5 For heathen heart that puts her trust<br/>         In reeking tube and iron shard ;<br/>         All valiant dust that builds on dust,<br/>         And guarding calls not Thee to guard :<br/> <i>p</i> For frantic boast and foolish word,<br/>         Thy mercy on Thy people, LORD. Amen.</p> | <p><i>mp</i> 3 Far called, our navies melt away,<br/>         On dune and headland sinks<br/>         the fire ;<br/>         Lo, all our pomp of yesterday<br/>         Is one with Nineveh and Tyre !<br/> <i>p</i> Judge of the nations, spare us<br/>         yet,<br/>         Lest we forget, lest we forget.</p> <p><i>mp</i> 4 If, drunk with sight of power, we<br/>         loose [in awe,<br/>         Wild tongues that have not Thee<br/>         Such boastings as the Gentiles use,<br/>         Or lesser breeds without the law :<br/> <i>p</i> LORD GOD of hosts, be with us<br/>         yet,<br/>         Lest we forget, lest we forget.</p> |
|---|---|

RUDYARD KIPLING, 1897.

These words first appeared in *The Times*, July 17, 1897. They also appeared as the 'Recessional' in Kipling's *Five Nations*, 1903. The allusions in the hymn are to the incidents in the Diamond Jubilee of Queen Victoria, and especially to the Procession and the Naval Review.



VIA VERA. 6.4.6.4.10.10.

JAMES EDMUND JONES, 1906.

1. Show me the way, O LORD, And make it plain; I

would o-bey Thy word, Speak yet a-gain: I will not take one

*cres.* *f*

step un-til I know Which way it is that Thou would'st have me go.

2. O LORD, I can - not see; Vouch - safe me light: The  
3. I will be pa - tient, LORD, Trust - ful and still; I

mist be - wil - ders me Ob - scures my sight; Hold Thou my hand and  
will not doubt Thy word; My hopes ful - fil; How can I per - ish,

*cres.* *f*

lead me by Thy side; I dare not go a -  
cling - ing to Thy side, My Com - fort - er, my

- lone, be Thou my Guide. SA - VIOUR, and my Guide? A . . men.

Words by JANE E. SAXBY, 1811-1898.

This tune first appeared in the *Song and Hymn Book of Aura Lee Club*, 1906. In a recent hymnal it is set to 'Weary of earth and laden with my sin'.

BELLEVILLE. 8.4.8.4. Key of C.

JAMES EDMUND JONES, 1906.

♩ = 88.

lead me by Thy side; I dare not go a -  
cling - ing to Thy side, My Com - fort - er, my

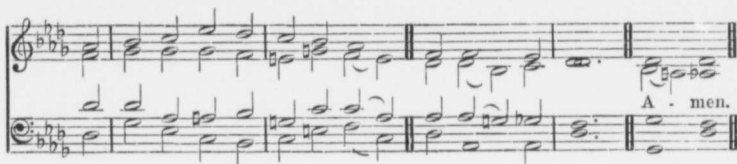
- lone, be Thou my Guide. SA - VIOUR, and my Guide? A . . men.

BELLEVILLE. 8.4.8.4. Key of D $\flat$ .

JAMES EDMUND JONES, 1906.

♩ = 88.

lead me by Thy side; I dare not go a -  
cling - ing to Thy side, My Com - fort - er, my



*Be not therefore anxious for the morrow.*—ST. MATT. vi. 34.

*mp* 1 **L**ORD, for to-morrow and its needs  
I do not pray;  
Keep me, my God, from stain of sin,  
Just for to-day.

*mf* 2 Let me both diligently work  
And duly pray;  
Let me be kind in word and deed,  
Just for to-day.

3 Let me be slow to do my will,  
Prompt to obey;  
Help me to sacrifice myself,  
Just for to-day.

4 Let me no wrong or idle word  
Unthinking say;  
Set Thou a seal upon my lips,  
Just for to-day.

5 Let me in season, LORD, be grave,  
In season gay;  
Let me be faithful to Thy grace,  
Just for to-day.

6 LORD, for to-morrow and its needs,  
I do not pray;  
But keep me, guide me, love me, LORD,  
Just for to-day. Amen.

ANON., 1880.

Tune *Belleville*, so called from the birthplace of the composer. First appeared in the *Song and Hymn Book of Aura Lee Club*, 1906. The composer is a practising barrister of Toronto, Ont. He was chairman of the Compilation Committee of the *University of Toronto Song Book*, 1887, and author of *Camping and Canoeing*.



## ANNOTATIONS

### TO THE HYMN 'JUST FOR TO-DAY'

THESE words first appeared in the *Messenger of the Sacred Heart*, 1880. The full form is in *In Hymnis et Canticis; Verses Sacred and Profane*, by a sister of Notre Dame (S. M. X.), 1903. The words have often been wrongly attributed to members of the celebrated Wilberforce family. The *Toronto Globe* in 1910, on the authority of a Toronto lady, gave the name of the nun and referred to distinguished relatives of hers, but she prefers that she be described merely as 'a sister of Notre Dame, of the Community of Mount Pleasant, Liverpool'.

In 1910 a convict in the Kingston Penitentiary, Ont., claimed to have written the hymn, and much public interest was aroused in the authorship. The Hymnal Committee of the *Book of Common Praise* received several interesting replies to their inquiries as to the authorship of this hymn. The letter from Canon Basil Wilberforce (now Archdeacon Wilberforce of Westminster Abbey) to Mr. James Edmund Jones encloses a copy of a temperance pledge card familiar to many Canadians. The Archdeacon writes :

The hymn 'Just for to-day' is from an ancient Roman Catholic source—one of the verses omitted began or ended with 'Teach me to live as Mary's Child, Just for to-day'. The hymn was given to me in 1883 and in that year I printed it on the back of my pledge cards. When I was holding a series of total abstinence meetings in Canada in the year 1887 some thousands of these cards were circulated. Mr. Howland was Mayor of Toronto at the time and presided at several of my meetings. Perhaps our convict brother was one of those who signed the pledge with me and so became possessed of the hymn.

The Rev. Carey Bonner, editor of the *Sunday School Hymnary*, London, England, is a hymnologist of standing, and writes as follows :

When preparing the hymnary I was quite baffled in my endeavours to trace the authorship and had to trust the information supplied to me. In every instance where I found the hymn printed with the author's name attached the name was 'Wilberforce'. Evidently it was a favourite hymn with the Wilberforces and was quoted by the Canon. One informant said the hymn certainly was by the late Bishop Wilberforce of Chichester. Another said it was by one of the family who joined the army, and he gave some story which I am afraid was apocryphal, concerning the MS. being found in young Wilberforce's pocket. I did my best to verify these statements by searching in the libraries, but failed. As one gentleman said he had seen the hymn in the '70's' I thought it

best to put the guarded statement that the hymn was attributed to E. R. Wilberforce, *circa* 1870.

A similar difficulty met me with the tune. In one American book Dr. Palmer's tune was described as 'Copyright 1887', but I was informed that it had appeared earlier than this. However, when later and more accurate information came to hand as to the writing of the hymn by the author of *In Hymnis et Canticis* I thought the evidence overwhelming, and in the later editions of the *Hymnary* have had the correct authorship given (i. e. to the nun, as in the Annotated Edition of the *Canadian Book of Common Praise*).

#### EXTRACTS FROM DR. CAREY BONNER'S NOTES.

##### I. *American usage.*

The first American book in which I could trace the hymn was *Songs of Rejoicing*, No. 81, by J. H. Fillmore, Cincinnati, 1888. No authorship is attributed, simply 'words arranged'.

2. In the *Plymouth Hymnal*, edited by Lyman Abbott, 1893, the hymn is attributed to E. R. Wilberforce. Musical setting by Dr. H. R. Palmer.

3. In Biglow and Main's *Sacred Songs* No. II, 1899, No. 1, Rev. E. R. Wilberforce is given as the author; music by G. C. Stebbins.

4. In *Gloria Deo*, Funk and Wagnall, 1901, the hymn is attributed to E. R. Wilberforce. It is set to Dr. Palmer's tune with a footnote 'Copyright 1887'.

5. In *Pilgrim Songs*, Boston Pilgrim Press, 1902, No. 178, no author's name is given. The tune, a new setting, is called 'Wilberforce'.

6. In the *Chautauqua Hymnal*, 1903, the author is given as E. R. Wilberforce, and Palmer's setting is used, with date 1887.

7. In the *Praise Book* issued by the Society of Christian Endeavour, the hymn is given—E. R. Wilberforce, 1870, and the tune, H. R. Palmer, 1875.

From the above memoranda it is clear that at any rate within eight years of the hymn's first appearance in England, it was inserted in an American book of songs, and there set to music. Probably it was copied into other American papers before this, and it might be worth while for some one interested to search in the Roman Catholic papers between 1880 and 1888.

##### II. *As to British use.*

A search in the Hymn collections of the last twenty years shows that, as a hymn, the verses have not been issued in any of the standard collections of the Churches, such, for example, as *Hymns Ancient and Modern* and the best known books of the established Church of England; nor in the collections of the Methodists, Congregationalists, Presbyterians, Baptists, and other Churches. In the *Union Mission Hymnal* issued by the Baptist Union in 1894, the verses appear without authorship, set to a new tune.

In the *Church of England Hymnal*, 1895, edited by Canon Bell and the Rev. H. E. Fox, the hymn, No. 397, is given as Anon.

In August 1905 it was published to Dr. Palmer's tune in the *Sunday School Hymnary*, and the same year it appeared in the music edition of Garrett Horder's *Worship Song*. No author's name is attached to the words, and a new musical setting is given.

In *Hymns of Consecration and Faith* and *Sacred Songs and Solos*, interdenominational collections, the hymn is included without an ascription of authorship.

The earliest appearance of the verses yet traced (see *Julian's Dictionary*, last edition) is in the *Messenger of the Sacred Heart of Jesus*, organ of the Apostleship of Prayer, a 6d. Roman Catholic monthly which I have further examined. In the January number, 1880, begins the fourth series published in London, St. Joseph's Library, 48 South Street, Grosvenor Square, and by Burns and Oates, the well-known Catholic publishers. On the last (sixty-fourth) page of this number are given—'Dates and Topics of Prayer for members of the Apostleship of Prayer in the Holy League of the Sacred Heart of Jesus.' Quite fittingly in such a magazine, the lines are found as here given :

#### TO-DAY.

*Dignare, Domine, die esto, sine peccato nos custodire.*

- 1 LORD, for to-morrow and its needs  
I do not pray ;  
Keep me, my GOD, from stain of sin,  
Just for to-day.
- 2 Let me both diligently work  
And duly pray ;  
Let me be kind in word and deed,  
Just for to-day.
- 3 Let me be slow to do my will,  
Prompt to obey ;  
Help me to mortify my flesh  
Just for to-day.
- 4 Let me no wrong or idle word  
Unthinking say ;  
Set Thou a seal upon my lips,  
Just for to-day.
- 5 Let me, in season, LORD, be grave,  
In season gay ;  
Let me be faithful to Thy grace,  
Just for to-day.

- 6 And if to-day my tide of life  
Should ebb away,  
Give me Thy Sacraments divine,  
Sweet LORD, to-day.
- 7 In Purgatory's cleansing fires  
Brief be my stay ;  
O bid me, if to-day I die,  
Go home to-day.
- 8 LORD, for to-morrow and its needs,  
I do not pray ;  
But keep me, guide me, love me, LORD,  
Just for to-day. Amen.

S. M. X.

A modified edition of this poem gradually gained popularity. It was issued in separate leaflet form by more than one publisher, and was found, No. 10, in a series of Victoria Leaflets issued by an Evangelical Protestant publisher whose place of business was near Victoria Station.

The poem, still modified, appeared in a volume entitled *To-day and other Poems*, original and selected, issued by R. J. Masters in Vauxhall Bridge Road. The title of the volume is taken from the verses in question, which form No. 1 in the collection of poems. Here verses 1 and 2 are the same as in the 1880 version. Verse 3, the third line, is changed to 'Help me to sacrifice myself' instead of 'mortify my flesh'; verse 7, the first two lines are changed to—

Cleanse and receive my parting soul,  
Be Thou my stay ;  
O bid me, &c.

Verse 8 is identical with one exception—in line 3—'hold me' instead of 'love me'. In this volume no author's name is given to the hymn. No. 2 Hymn, written by Mary Payne, is evidently intended to be a companion and is entitled 'To-night', and reads—

O Father, Who my prayer hath heard,  
And kept me since the morning's light,  
Hear me now when again I pray,  
Just for to-night.

This hymn is characterized by piety, but certainly not by poetry. It is marked by poverty of thought and irregularity of metre. The Collection as a whole belongs to the ultra-Evangelical Protestant School, and it is at least curious that a Roman Catholic hymn should have given the title to a Collection of this kind.



Any question as to the authorship is set at rest by the issue of a volume entitled *In Hymnis et Canticis; Verses Sacred and Profane*, by a Sister of Notre Dame, S. M. X., published by Kegan Paul, Trench & Co., London, 1903. The Dedication reads:—'To former students of Liverpool Training College, for whom most of these verses were written, in memory of happy years amongst them.' In the Preface the last paragraph reads:—'One or two of the hymns, as *Mother of Christ* and *Just for to-day*, have become frequent on the lips of those for whom I chiefly care to write—the children and the poor.' In this volume by S. M. X. on page 28 appears the poem, almost identical with the first issue in the *Messenger of the Sacred Heart*.

The variants are: verse 1, line 3—'dear God' instead of 'my God'.

Verse 2, line 3—'thought and word' instead of 'word and deed'.

Verse 6, lines 2 and 3 read—

Shall ebb away,  
Let me Thy Sacraments receive.

Verse 7 is slightly changed thus—

Let me in Purgatorial fires,  
Brief space delay;  
Oh, let me, if to-day I die,  
Go home to-day.

Then, after verse 5, appear four new lines—

Let me with Thee, my own true Life,  
In spirit stay.  
Stay Thou with me, my only Strength,  
Just for to-day.

Other poems in the volume *In Hymnis* show the writer to be a gentle, devout soul, possessing a high order of lyrical gift. In her further sacred writings again and again a similar spirit to that breathing through 'To-day' may be traced.

The poems which she has called 'profane', as distinct from 'sacred', give evidence that the poetess possesses a cultured mind and a refined nature.

Summarizing results, I should say that the evidence of S. M. X. being the author of the poem 'To-day' is absolutely conclusive.