The Church Chimer

106 pieces in treble clef notation for 8 bells

T G Howell

Foreword

There is now an impressive collection of music composed and arranged for the carillon, those instruments ranging in size from two octaves up to four octaves and larger. Carillonneurs are therefore spoilt for choice in choosing repertoire for any occasion or for diverse audiences, when playing on instruments of 23-bells and more.

For the carillonneur visiting a chime, or for the resident chimer, there is not so much repertoire ready to hand. I have long advocated that baton chimes, those instruments of less that 22 bells which are played from the traditional baton keyboard, have an important place in the carillon art, concerned as it is with making music on tower bells, and with exploiting their musical possibilities.

These smaller instruments are often fine additions to a local church, for which they can fulfil their primary purpose of acting as a call to worship. The chime is both a voice to the community proclaiming the Gospel, and a means of bringing music both sacred and secular to a wider audience who would otherwise be unaware of the church's presence.

Many years ago, John Knox produced a most valuable collection, A Chimer's Tune Book [1], consisting of almost 130 tunes for a wide range of chimes. Now Thomas Howell, an accomplished organist who has recently taken a keen interest in the chime at the Church of the English Martyrs, Sparkhill, in Birmingham. He has contributed The Church Chimer, a most impressive compilation of chime music. The particular value of this new book is the focus on the smaller chime, those of 8 bells and less. (There are some 40 baton chimes in Britain and Ireland alone [2] , the most common range being that of 8 bells).

Since the majority of chimes are in churches, there will always be a need for hymn tunes for any part of the Church's year, and for any occasion. The Church Chimer fulfils such a need, having a hundred or more such tunes. Moreover, whilst change-ringing can be performed on any chime or carillon, there is something particularly apposite about employing the smaller chime for this purpose. Tom has provided 15 bell methods, all painstakingly typeset in treble-clef notation – a most useful resource for chimers and carillonneurs who want to perform change-ringing as part of their recital or as a call to worship for church-based instruments.

Chime instruments throughout the land can sometimes seem to be out-of-sight, out-of-mind. This new contribution to chime music may go some way to restoring their profile within the community. It will be invaluable for carillonneurs who make occasional visits to chimes, and for chimers everywhere.

Michael Boyd
Carillon Society of Britain and Ireland
May 2023.

[1] A publication of the Carillon Society of Britain and Ireland
[2] Carillon Society of Britain and Ireland, Newsletter 94

Editorial Notes
All tunes have been transposed to fit a standard diatonic octave specification. For pieces in F major or D minor, a courtesy key signature has been given (but, these pieces do not require B-flat). In change ringing, the approximate beat of silence between hand-stroke and back-stroke is not notated.

In the 'hymnal' part of the book, there are no performance suggestions marked, so it is up to the good taste of the chimer to decide these matters. Slurs represent text melismas and phrase endings / 'breaths' are represented by commas.

The hymn tunes are direct (mostly transposed) transcriptions, with the exception of:
Hymn number 1. 3rd system, *F-natural* originally *F-sharp*.
28. 3rd system bar 3, *F-natural* originally *F-sharp*.
34. Penultimate note *D-natural* originally *B-natural.*
35. 3rd system 1st crotchet *A-natural* originally quavers *A-natural* and *B-flat*.
44. 3rd system, last note *G-natural*, originally an octave lower.
45. 2nd system, 2nd bar, minim *D-natural*, originally crotchets *D-natural, B-natural*.
48. Theme only from a longer work.
51. 1st system and 2nd system penultimate note *D-natural* originally *B-natural*.
58. 3rd system *A-natural* originally an octave lower.
65. Theme only from a longer work.
72. Penultimate note of final system *D-natural* originally *B-natural.*
84. Second system, penultimate note *A-natural* originally *F-sharp.*
99. *D-naturals* marked with an asterisks are originally *B-naturals.*
*The above changes are marked in the score with an asterisk (*) above the altered note.*

Works have been listed alphabetically according to the text names, rather than tune names as I want lyricism to be at the forefront of performers' minds.

Front Cover
The front cover shows the tower of English Martyrs' Roman Catholic Church, Sparkhill which houses a Taylor chime of eight bells in A. The chime is played from a baton clavier, on the same level as the west end church organ gallery, adjacent to the tower. The bells are hung on two tiers, in a steel framework. Inscribed on the bells are the names of parishioners who died during the second world war. There is no clock, nor hour chime, but, there is an automatic angelus bell and an automatic continuous toll (both functions use the chime's tenor bell).

Thanks
I would like to note the late John Knox's book 'A Chimer's Tune Book' published by the CSBI as this has served as a foundation for my anthology. Knox's edition of 'Gartan' (12a), 'Resonet in Laudibus' (89) and his arrangement of 'C'est la Noël' (94) appear here by kind permission of the CSBI. I wish to note my thanks to Scott Orr of the Carillon Society of Britain and Ireland (CSBI) for his 'introduction to proper technique for playing a chime'. I also thank Michael Boyd for his 'foreword' to this book.

Thomas Gethin Howell

A complete index of pieces

Hymns, Anthems, Sacred Songs and Spirituals

1	A mighty fortress	*Ein' feste Burg*
2	All creatures of our God and King	*Lasst uns erfreuen*
3	Alleluia! Sing to Jesus	*Hyfrydol*
4	Amazing Grace	*Amazing Grace*
5	Around the throne of God	*Solothurn*
6	At the name of Jesus	*Evelyns*
7	Be still and know that I am God	
8	Be still my soul	*Finlandia*
9	Blest are the pure in heart	*Franconia*
10	Break thou the bread of life	*Lathbury*
11	Brightest and best	*Epiphany*
12	Christ be with me	*Gartan*
13	Christ is the world's true light	*Christe Sanctorum*
14	Chris whose glory fills the skies	*Ministres de l'Éternel*
15	The Church of God is a kingdom	*Capel*
16	Come thou font of every blessing	*Nettleton*
17	Come, thou long-expected Jesus	*Halton Holgate*
18	Creator of the stars of night	*Conditor Alme*
19	Dearest Jesus, we are here	*Liebster Jesu*
20	Faithful Shepherd, feed me *and* Faithful vigil ended	*Pastor Pastorum*
21	Father of heaven, whose love profound	*Rievaulx*
22	Fight the good fight with all thy might	*Duke Street*
23	Firmly I believe and truly	*Halton Holgate*
24	For Mary, mother of our Lord	*Kilmarnock*
25	Give us the wings of faith	*Song 67*
26	God moves in a mysterious way	*London New*
27	Hail Easter bright in glory dight	*Southwold*
28	Hail the day that sees Him rise	*Llanfair*

29	Hail, O Star that pointest	*Ave maris stella*
30	Hail, Queen of heav'n, the ocean star!	*Stella*
31	Heal us, Emmanuel, hear our prayer	*Wigtown*
32	The Heavenly child in stature grows	*Tallis' Ordinal*
33	Holy, holy, holy!	*Nicaea*
34	How sweet the name of Jesus sounds	*St Peter*
35	I Heard the voice of Jesus say	*Kingsfold*
36	In Christ there is no east or west	*Manchester*
37	In His temple now behold him	*Webbe's St Thomas*
38	In the cross of Christ I glory	*Wychbold*
39	It is a thing most wonderful	*Herongate*
40	Jerusalem, thou city blest	*Newbury*
41	Jesu grant me this, I pray	*Song 13*
42	Jesu meek and lowly	*St Martin*
43	Jesus, where'er thy people meet	*St Sepulchre*
44	Joyful, joyful we adore Thee	*Ode to Joy*
45	Just as I am without one plea	*Saffron Walden*
46	The King of love my shepherd is	*St Columba*
47	Kum ba yah	
48	Largo from 9th Symphony Dvořák	
49	Lead me, Lord	
50	The Lord is risen indeed	*Narenza*
51	The Lord's my shepherd	*Brother James' Air*
52	Lord, teach us how to pray aright	*St Hugh*
53	Lord, who shall sit beside thee	*Christus der ist mein Leben*
54	Lord who through these forty days	*Cheshire*
55	My faith looks up to thee	*Olivet*
56	My God, I love thee, not because	*St Francis Xavier*
57	Now let us from this table rise	*Solothurn*
58	Now the green blade riseth	*Noël Nouvelet*
59	O Christ, our hope, our hearts' desire	*Metzler's Redhead No. 66*
60	O day of rest and gladness	*Herzlich tut mich erfreuen*

44	*Ode to joy*	
61	O faith of England taught of old	*Genevan Psalter Psalm 68*
62	O holy spirit, Lord of grace	*Tallis' Ordinal*
63	O love, how deep, how broad, how high!	*Eisenach*
64	O most holy	*O Sanctissima*
65	O rest in the Lord from *Elijah*	
66	O Spirit of the living God	*Ludborough*
67	O thou who camest from above	*Hereford*
86	When the saints go marching in	
68	Palms of glory, raiment bright	*Boyce*
69	Praise to the holiest in the height	*Somervell*
70	Prayer is the soul's sincere desire	*Mendip*
71	Put thou thy trust in God	*Doncaster*
72	Rock of ages cleft for me	*Petra*
73	Sanctus from Schubert's *Deutsche Messe*	
74	Sing to the Lord glad hymns of praise	*St Hugh of Lincoln*
75	The Sinless one to Jordan came	*Solemnis haec festivitas*
76	Skye boat song	
77	Steal Away	
78	The strife is o'er	*Victory*
79	Suo Gân	
80	Tell out my soul	*Woodlands*
81	Thee we adore, O hidden Saviour, Thee	*Adoro te*
82	Thou hallowed chosen morn of praise	*Mach's mit mir Gott*
83	Through the day Thy love has spared us	*Dretzel*
84	We hail thy presence glorious	*Offertorium*
85	We love thy place, O God	*Quam Dilecta*
86	When the Saints go marching in	
87	Ye choirs of new Jerusalem	*St Fulbert*
88	Ye watchers and ye holy ones	*Lasst uns erfreuen*

	Carols	
89	All the world with praises rings	*Resonet in Laudibus*
90	Behold, the great Creator makes	*This endris nyght*
91	The First Nowell	
92	From east to west, from shore to shore	*Vom Himmel hoch*
93	How brightly shines the morning star	*Wie schön leuchtet*
94	It's Christmas, I count the days, I wait for the snow	*C'est La Nöel*
95	Joy to the world!	*Antioch*
96	Lord God, open the door	*Seigneur Dieu ouvre la porte*
97	People look east, the time is near	
98	Sing we now of Christmas	*Noël Nouvelet*
99	Wassail from Yorkshire	*Wassail from Yorkshire*
100	Whence is that goodly fragrance	*Quelle est cette odeur agréable?*
	Original Compositions for Chime	
P36	Air	
P37	Canzona á 2	
P38	Concert Sequence	
	Methods	
P39	Plain Hunt Major	
P40	Grandsire Triples	
P42	Double Norwich Court Bob Major	

Highlighted numbers indicate tunes that require only six bells.

An introduction to proper technique for playing a chime

by Scott Allan Orr

The primary aim above all is to produce music that is communicative, expressive, and free of mistakes. Balancing these factors will allow for music worth listening to and fitting of any occasion.

The performer

Although there is no standard title, one who makes music on a chime can be called a *chimer*, or *chime player*. This person should normally be able to read music in the treble clef.

Understanding the instrument

A chime is an instrument played from a baton keyboard, composed of 22 or fewer bells. Beyond this definition, chimes come in a wide range of shapes and sizes. Before you begin playing, take the time to understand the instrument's layout and mechanics; the batons will be arranged like a keyboard instrument, composed of two rows of batons (the lower naturals and upper sharps and flats). Typically, most of the 'white' notes will be present across the instrument's range, but some of the 'black' notes will be missing, especially in the lower range of the instrument.

Chime keyboards do not follow a design standard. Some instruments will have a deeper 'keyfall', meaning that the baton must be lowered further to reach its maximum depression near which the clapper will strike the inside of the bell.

Almost all chimes are transposing instruments, like many orchestral instruments. However, transpositions are not standardised. Generally, the largest bell is connected to a 'low C', regardless of its pitch, and each bell is then connected to notes of the musical scale relative to this bell.

The transposition is a crucial factor in the 'weight' of the chime. A chime that does not transpose will have a C weighing over two tons, with a proportionally large clapper. While the transmission system will also influence the weight, this instrument will likely require more force to be played than one which transposes up a 6th (i.e. a bourdon connected to C sounding an A above middle C). On a heavier chime, it will be more difficult to play quickly. As well, the batons might take longer to return to their resting position.

Adjustment

Some chimes will have an adjustment mechanism. Using turnbuckles slightly above the clavier (sometimes behind the rack for music), the chime should be adjusted prior to each playing session. General practice is to commence with the smallest bell. If a 'staccato' effect is heard when playing the key, adjust the turnbuckle to increase the distance between the clapper and the bell. Play the note as quietly as you are likely to do so for musical purposes: if a sound is made, adjust the turnbuckle so the clapper is slightly further away. If no sound is made, return the turnbuckle to its original position. Note that either a clockwise or anticlockwise motion to increase the distance between the clapper and the bell is dictated by the variety of turnbuckle and both are commonly found.

Handling

In general, batons should be struck with a fist or with a loosely open hand. In the former case, the fist should not be clenched but should be sufficiently tight so that fingers do not get stuck between the batons. In the latter case, the baton should be lightly held between the thumb and index fingers. Using an open hand can also enable multiple notes to be played with a single hand, however this generally requires good preparation (see below). On lighter baton chimes (i.e. those composed of smaller bells), it may be possible to play some or all of the notes by depressing the batons with finger tips. This can be an effective technique, particularly for expressive playing, but will depend on the characteristics, particularly the 'weight' of the

instrument mechanism. Consecutive notes should ideally be played with alternating hands, as this allows for the best preparation (see below). When this is not feasible ‘hooking’ is used, which means that consecutive notes are played by the same hand.

Preparation
Of fundamental importance is that notes should be 'prepared'. Prior to being sounded, a note should be lowered from its resting position almost to the lowest point of the 'keyfall' near to the point at which the clapper would strike the bell. From here, the bell should be struck with either a flick of the wrist (when playing with a closed fist) or a turning of the wrist (in the case of open-hand playing). The dynamic of the note produced is therefore determined by the speed at which these motions happen. With this technique, all dynamics are possible.

Once a note has been played, the next note should be immediately prepared. This can be understood as a 'jump' between the keys in question. The speed of this jump is independent of the musical tempo. Rather, being undertaken as quickly as possible to enable ‘preparation’ (described above).

Preparation may also be required for repeated notes. In this case, the baton may be 'caught' midway in its rise to the resting position. This is more efficient than allowing the baton to rise fully before again preparing it.

Expressive playing
Chimes are capable of enormous dynamic ranges. If well adjusted, and a proper technique (including preparation) is used, then all possible dynamics from pianissimo to fortissimo are possible. The playing of a chime should therefore observe musical expression as with any other instrument that shares these properties. Melodic lines should be shaped and accompanying notes that embellish the harmonic and /or rhythmic structure of the melody, should be played at a lesser dynamic level.

Practice Techniques
One practice option is to play the chime keyboard 'silently', preparing the notes and becoming familiar with the music while not actually striking the bells and producing sound. Prior to being performed, music should be studied. Handling (analogous to fingering on other keyboard instruments) can be marked in the score with vertical dashes above and below the note, for the right and left hands, respectively. ‘Hooking’ can be annotated by bridging the dashes. There is no mechanism for damping the sound after a bell has been struck. It is better to play the piece at a slower tempo or omit some notes so as not to make mistakes. If the piece has an accompaniment, it is important to prioritise the melody or main voice above other notes.

Arranging and composing music for chimes
An important factor of how to arrange and compose music for chimes is the 'weight' (see above *Understand the instrument*). However, some general principles can be observed to ensure that arrangements of music and new compositions for chimes are idiomatic:

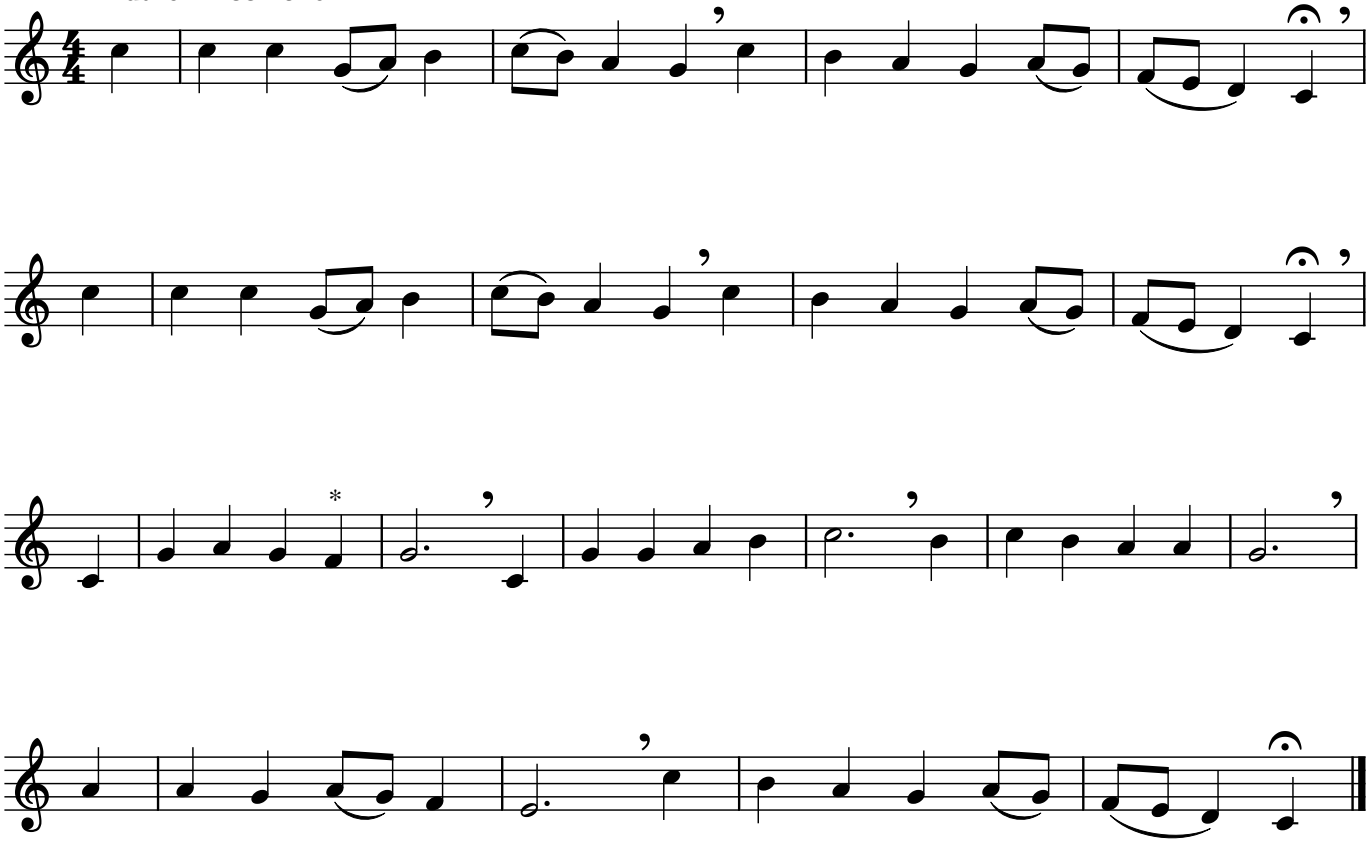
Rapid passages on larger bells should be avoided as they are difficult to play due to the heavier clappers and may become 'muddled', as the bells sound for longer than smaller bells.

Rapid harmonic progressions should be avoided on larger bells: with the longer-sounding bells, these may become 'muddled' and lose their integrity. However, when done correctly these can be very effective, for example a rapid change based on a minor third interval, i.e. from I (e.g. a C major chord) to ♭III (e.g. an E♭ major chord), can capitalise on the unique sound qualities of well-tuned bells.

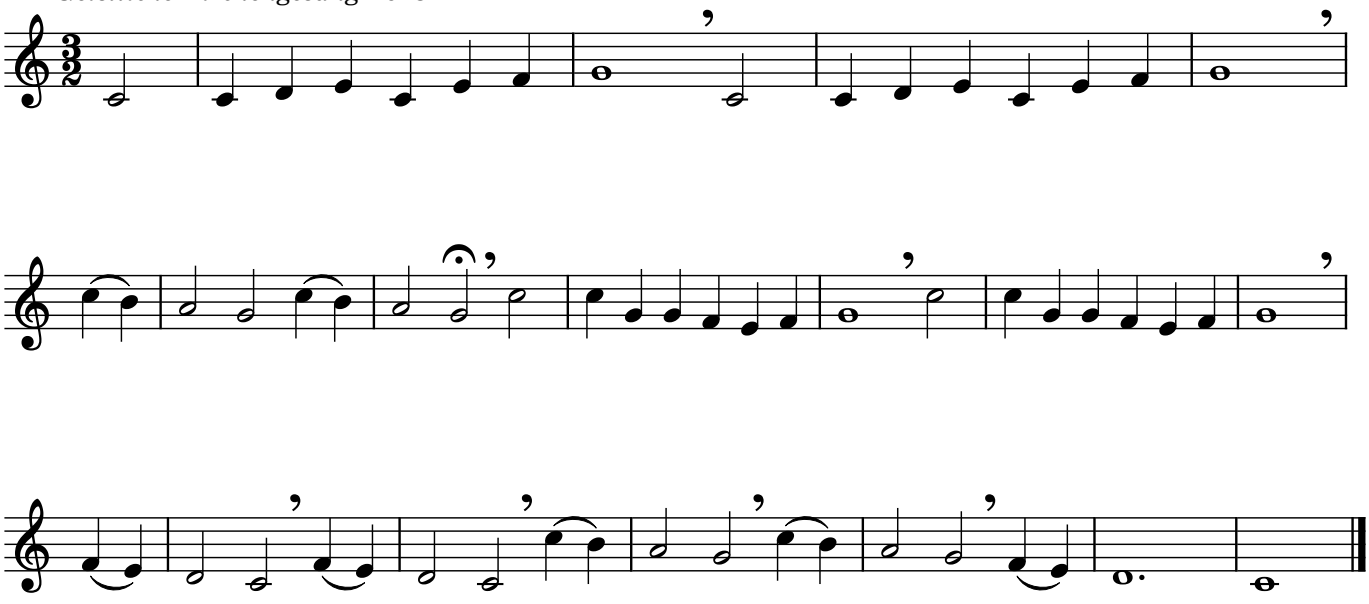
Generally, on chime instruments, 'thin' textures (eliminating all unnecessary notes melodically and harmonically), are desirable. The sounds of each bell (each composed of 5 principal overtones) provide a rich harmonic texture on their own. Music which is spaced out, similar to that written for guitars and similar instruments, is generally a very effective texture on chimes.

Hymns, Anthems, Sacred Songs and Spirituals.

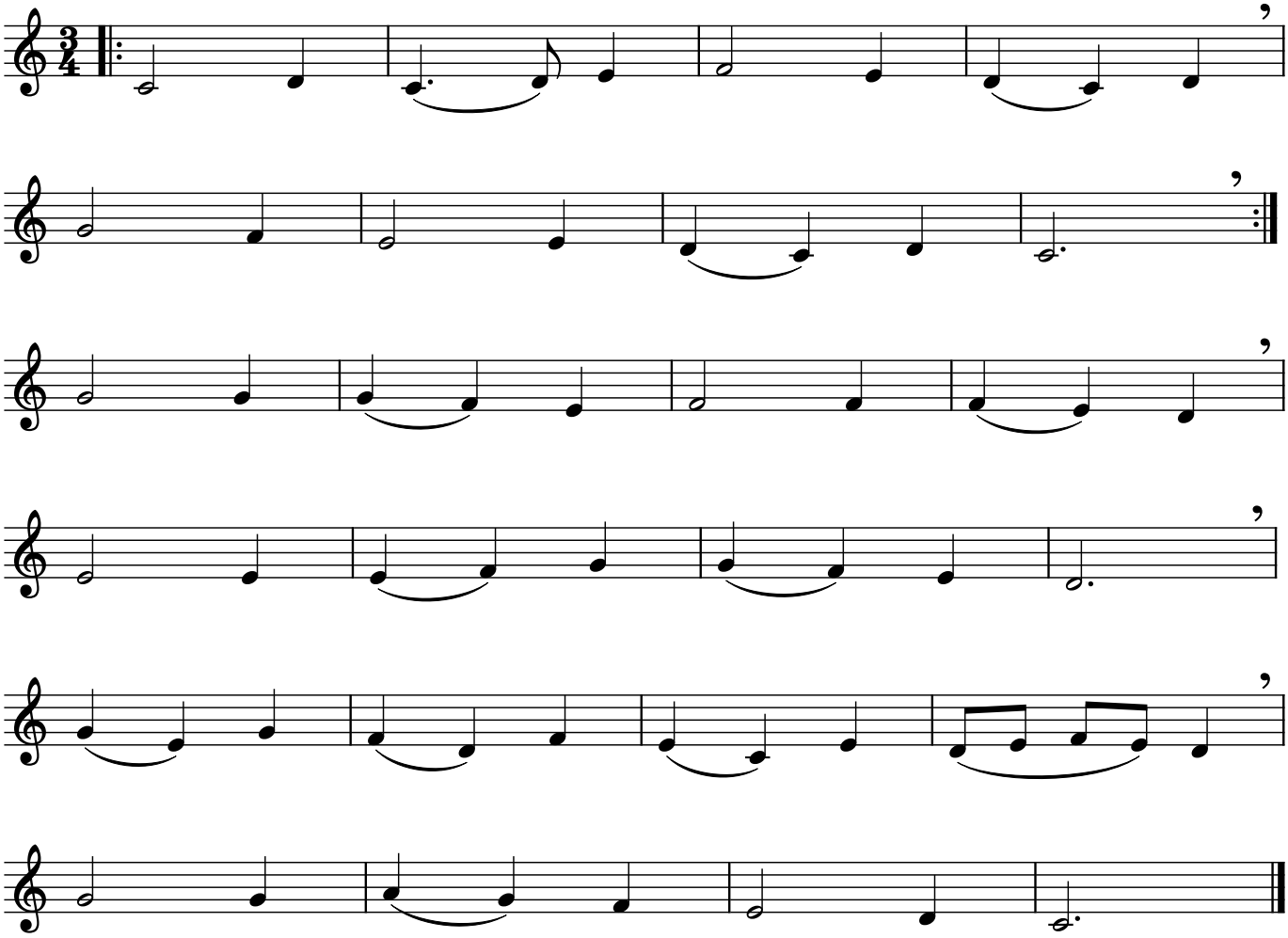
1 A mighty fortress is our God
Ein' feste Burg
M Luther 1483-1546



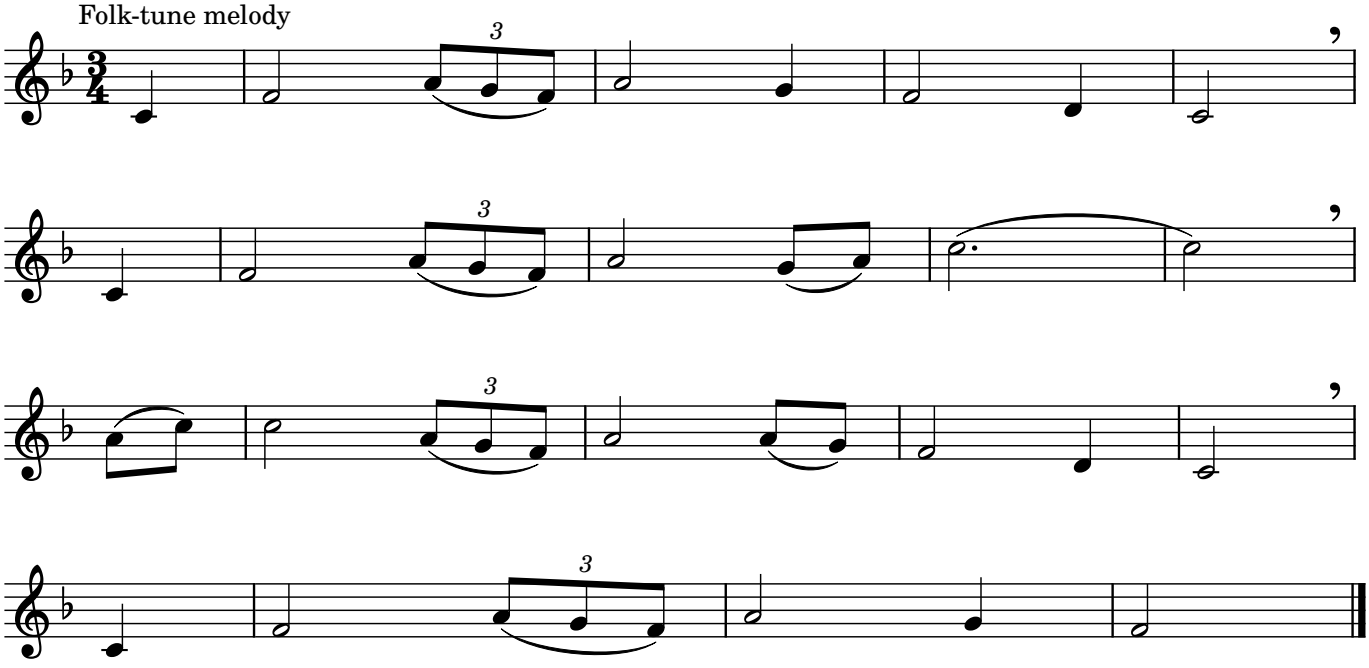
2 All creatures of our God and King
Lasst uns erfreuen
Geistliche Kirchengesäng 1623



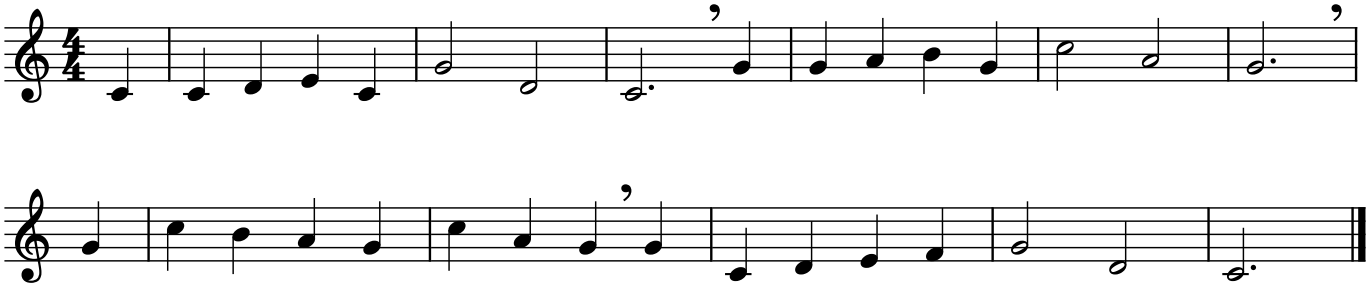
3 Alleluia! Sing to Jesus!
Hyfrydol
R H Pritchard 1811-1887



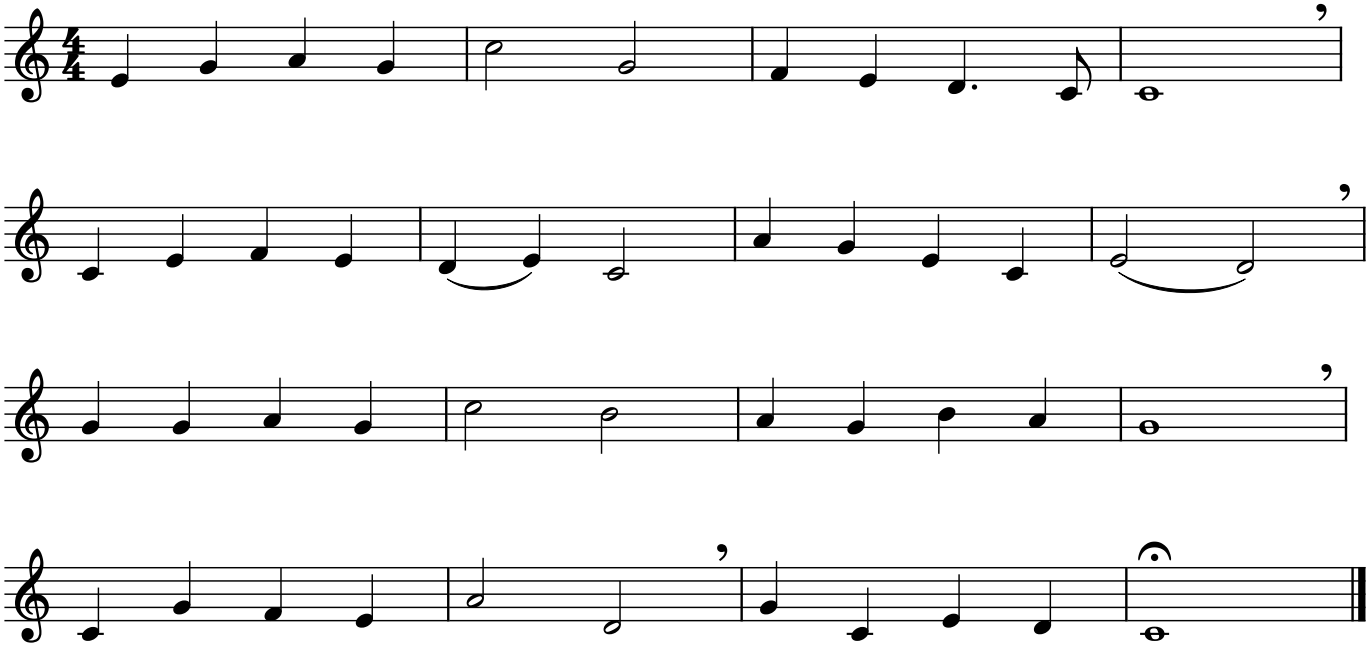
4 Amazing Grace
Folk-tune melody



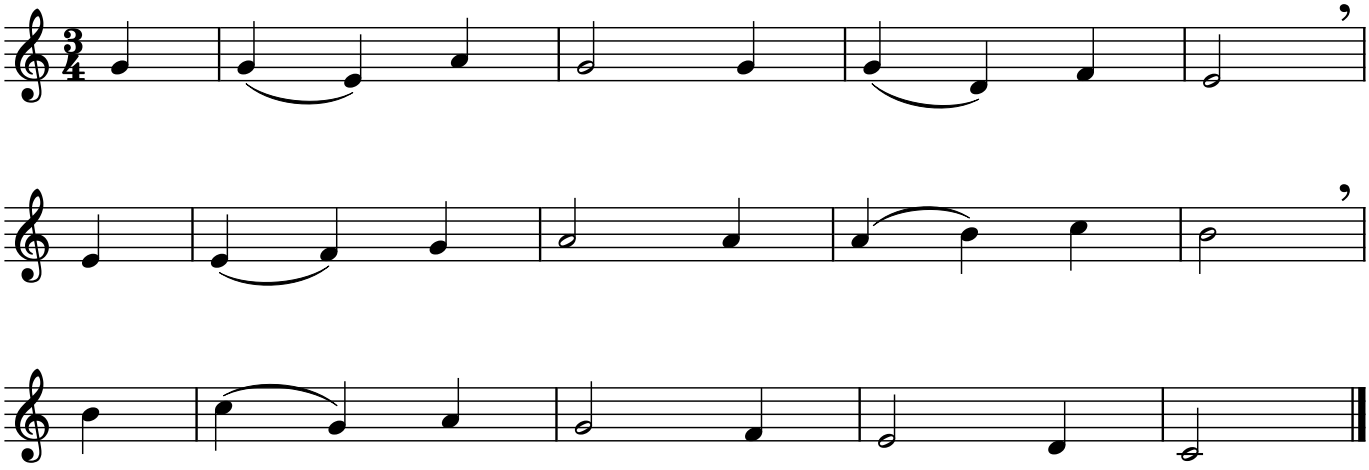
5 Around the throne of God
Solothurn
Swiss traditional melody



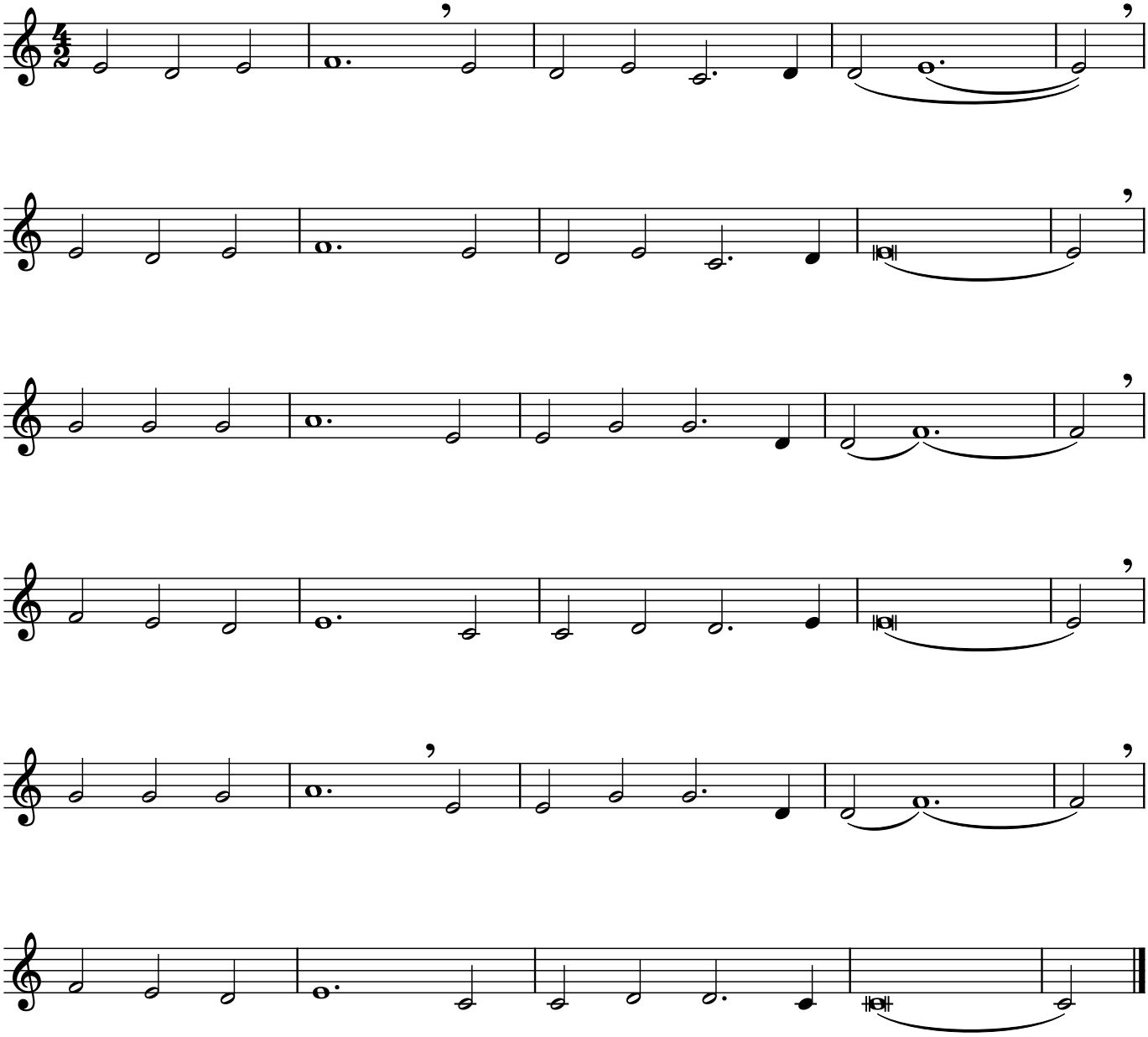
6 At the name of Jesus
Evelyns
W H Monk 1823-1889



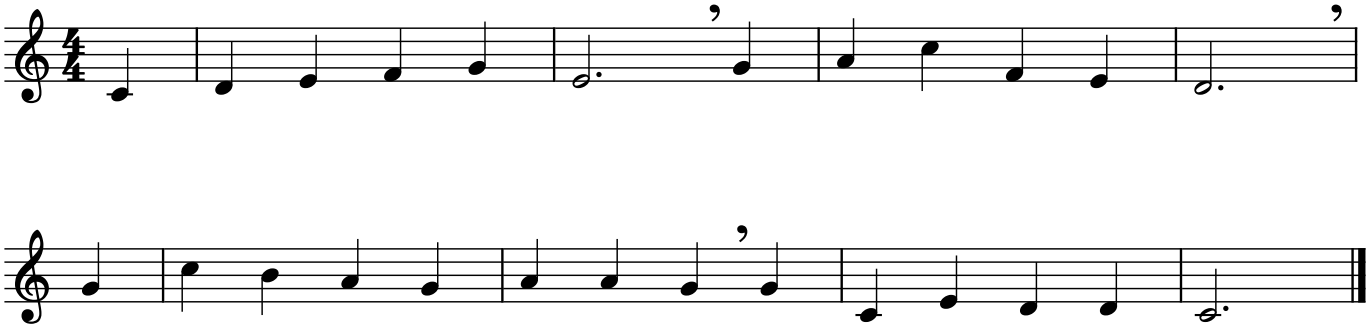
7 Be still and know that I am God
Anonymous



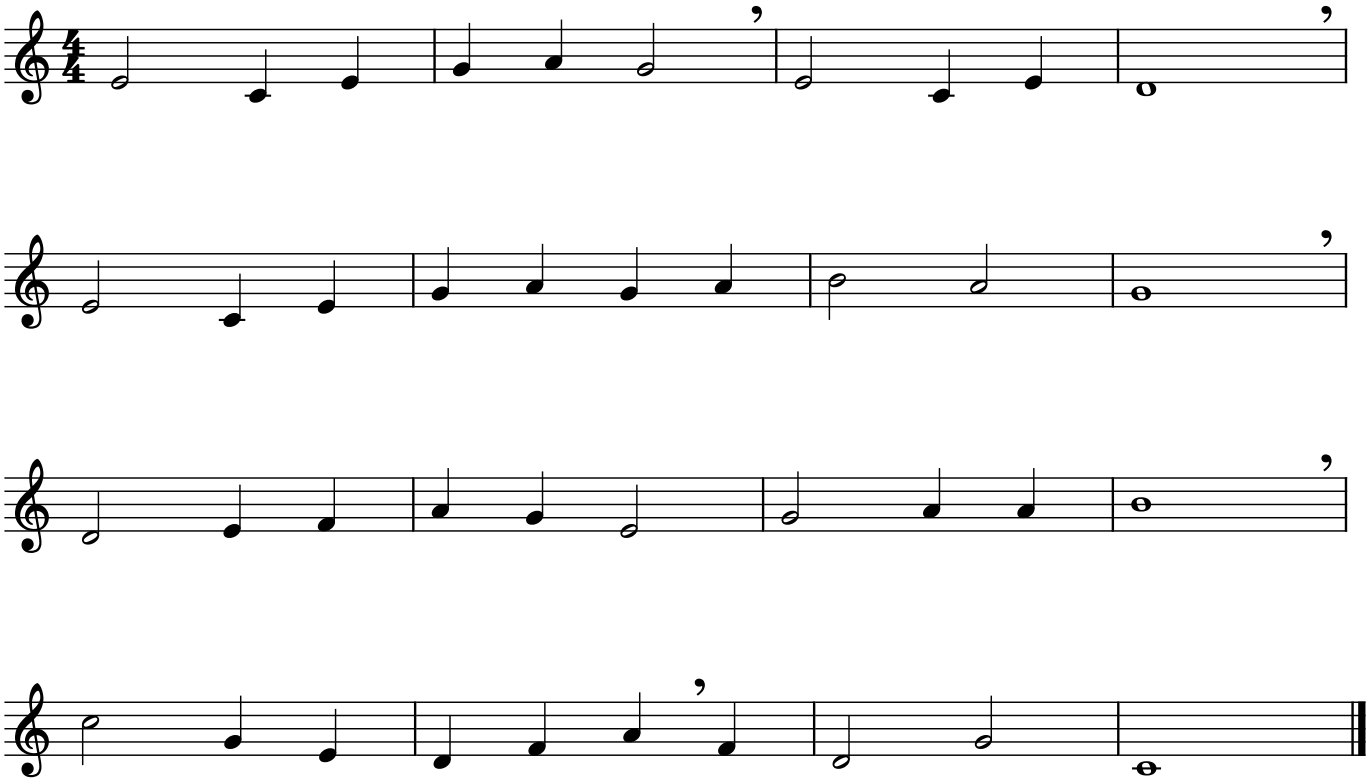
8 Be still, my soul
Finlandia
J Sibelius 1865-1957



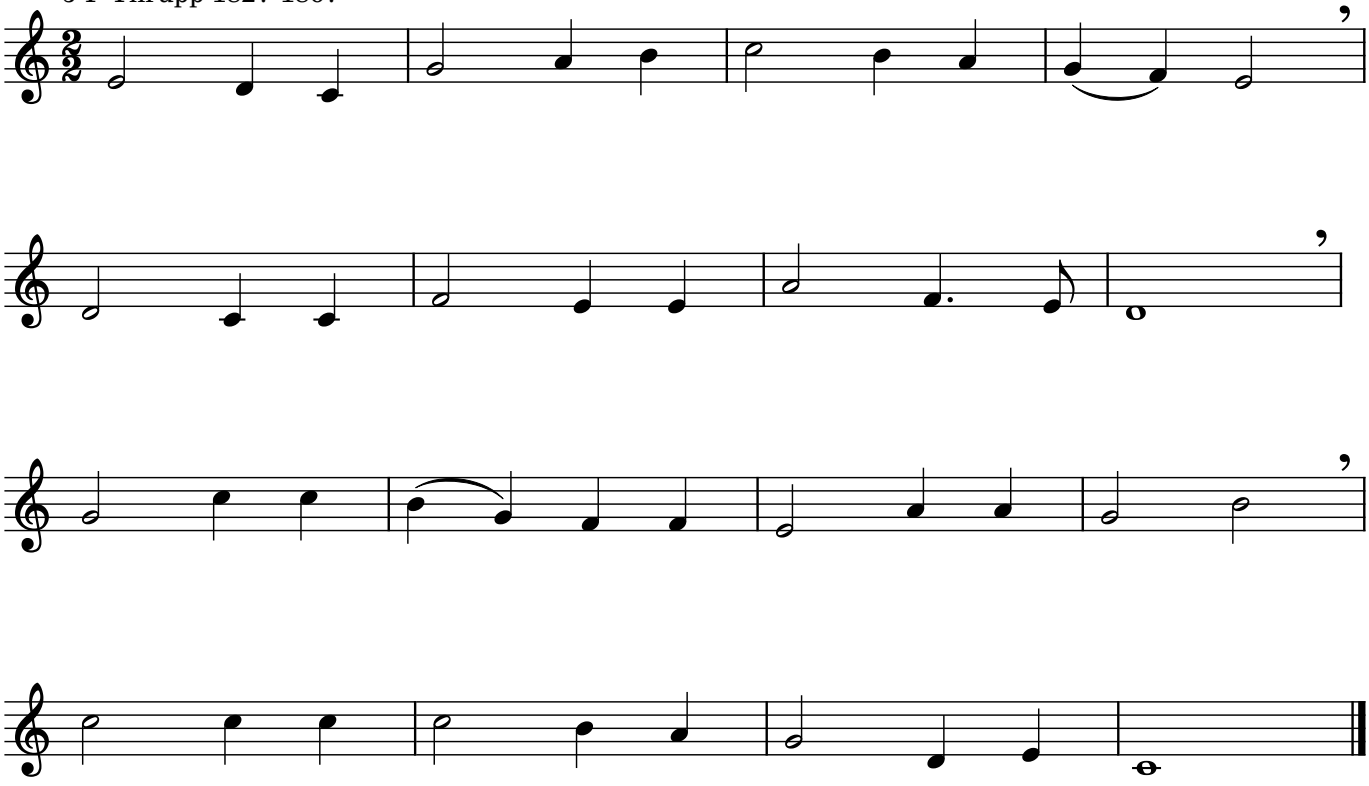
9 Blest are the pure in heart
Franconia
Adapted from a longer melody by J B König 1691-1758
W H Havergal 1793-1870



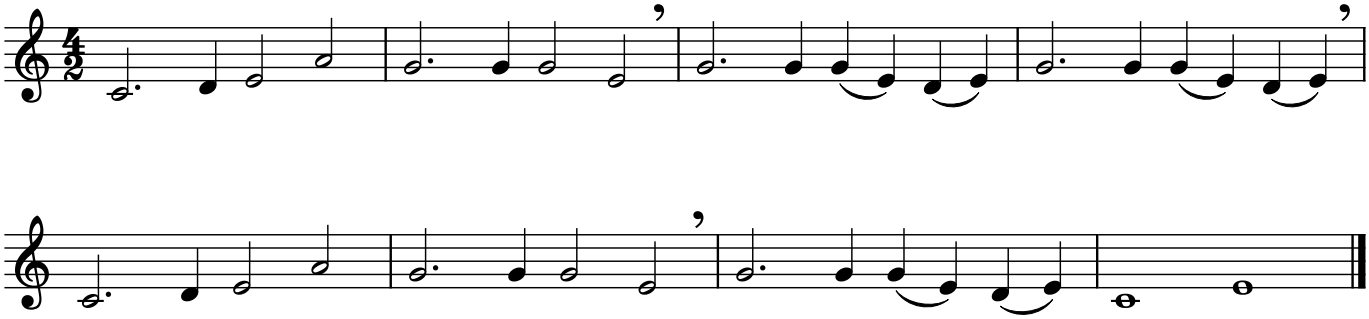
10 Break thou the bread of life
Lathbury
W Sherwin 1826-1888



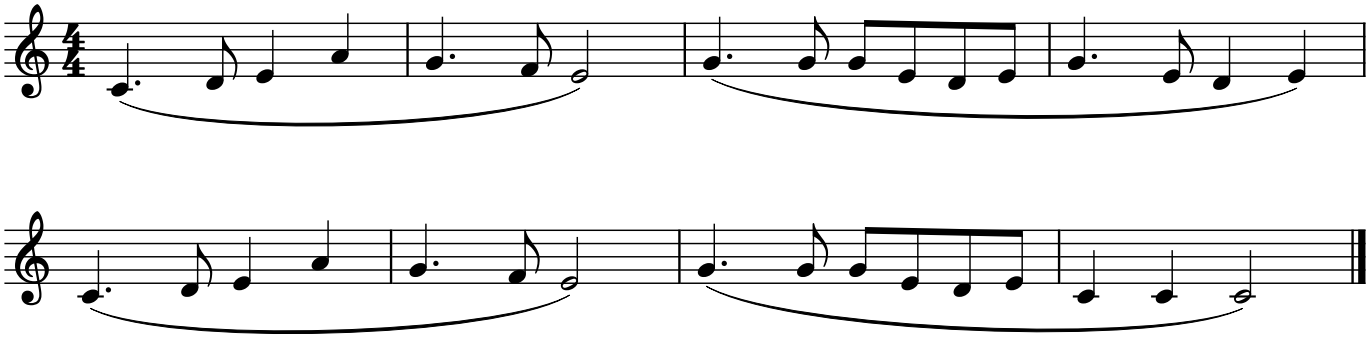
11 Brightest and Best
Epiphany
J F Thrupp 1827-1867



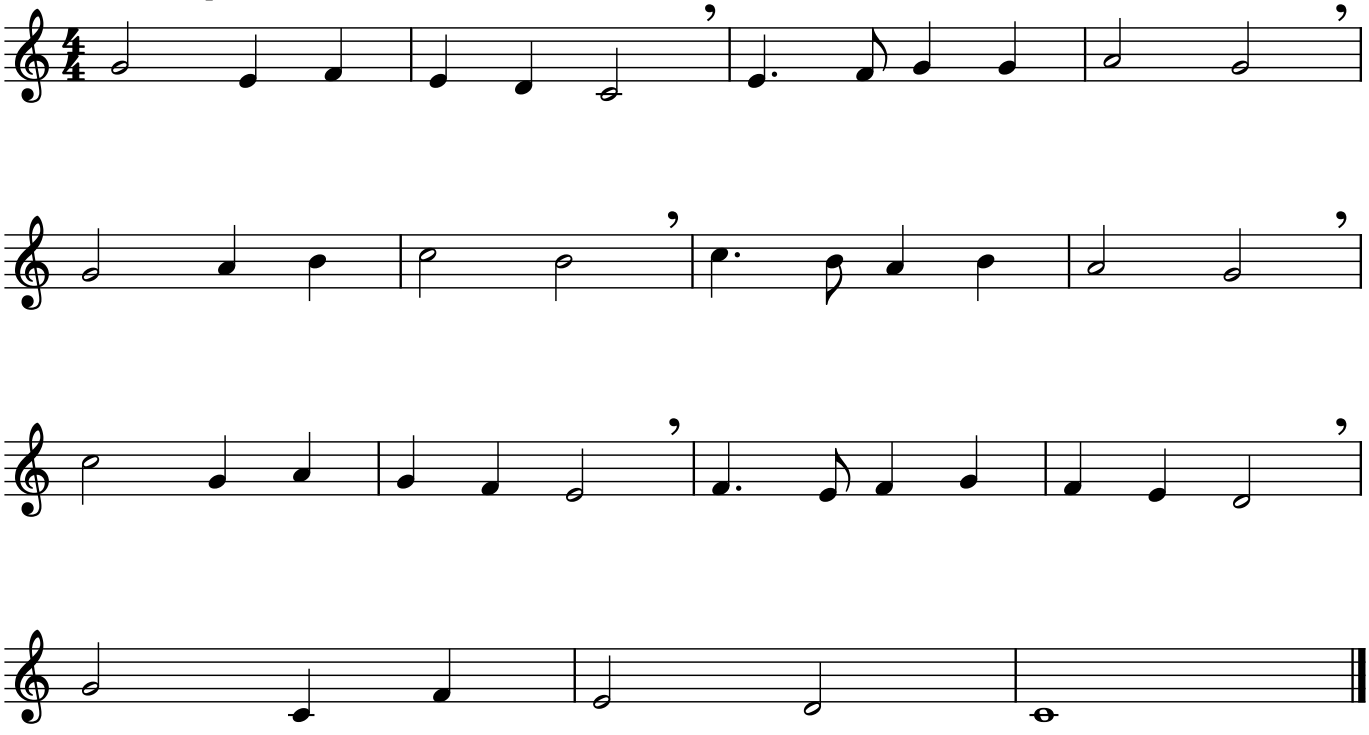
12 Christ be with me
Gartan
Attrib. J Mease 1818-1866 ed. C V Stanford



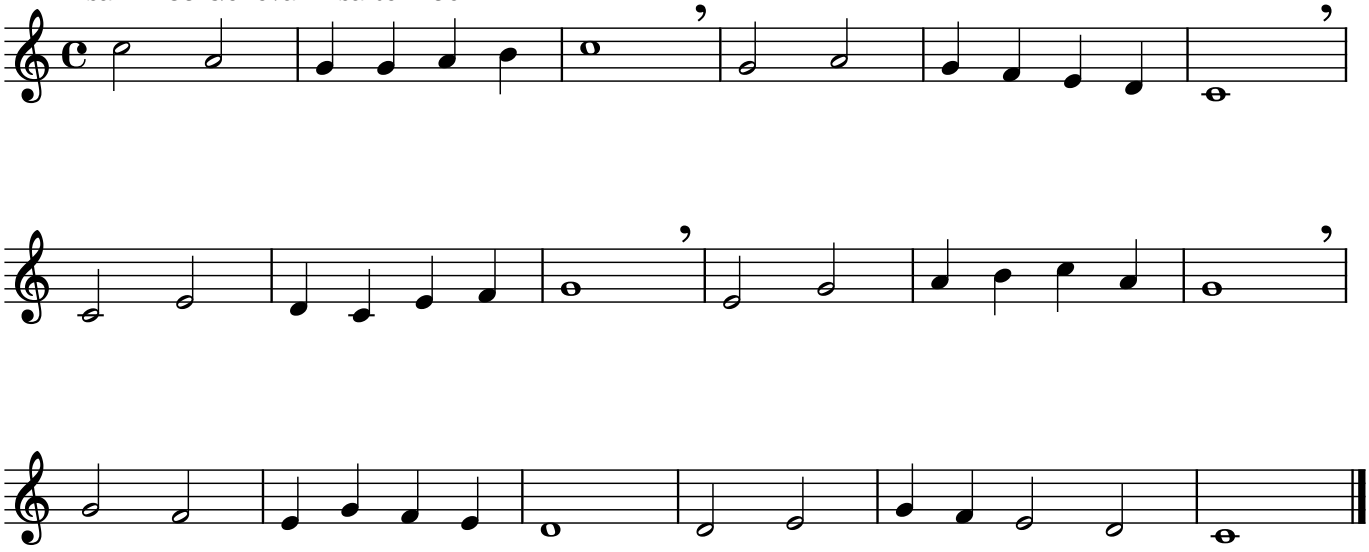
12a Christ be with me
Gartan
Attrib. J Mease 1818-1866, ed. J Knox



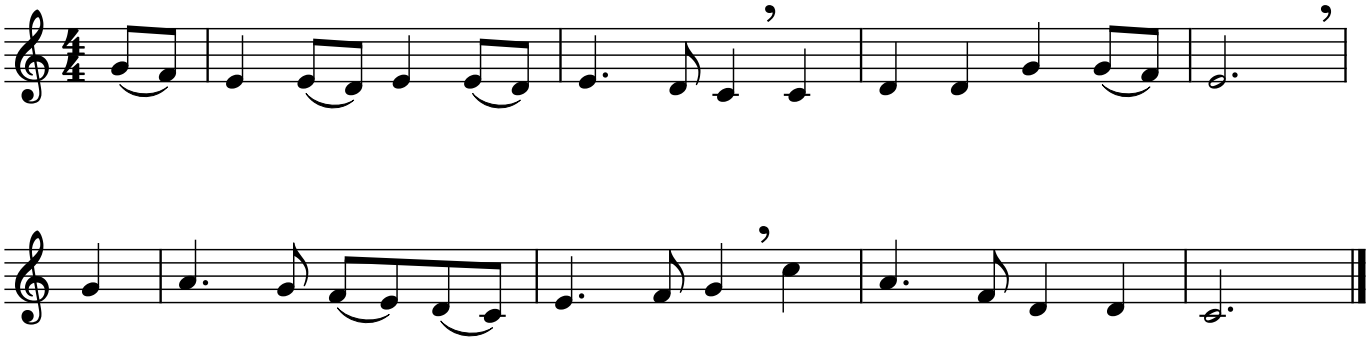
13 Christ is the world's true light
Christe Sanctorum
Paris Antiphoner 1681



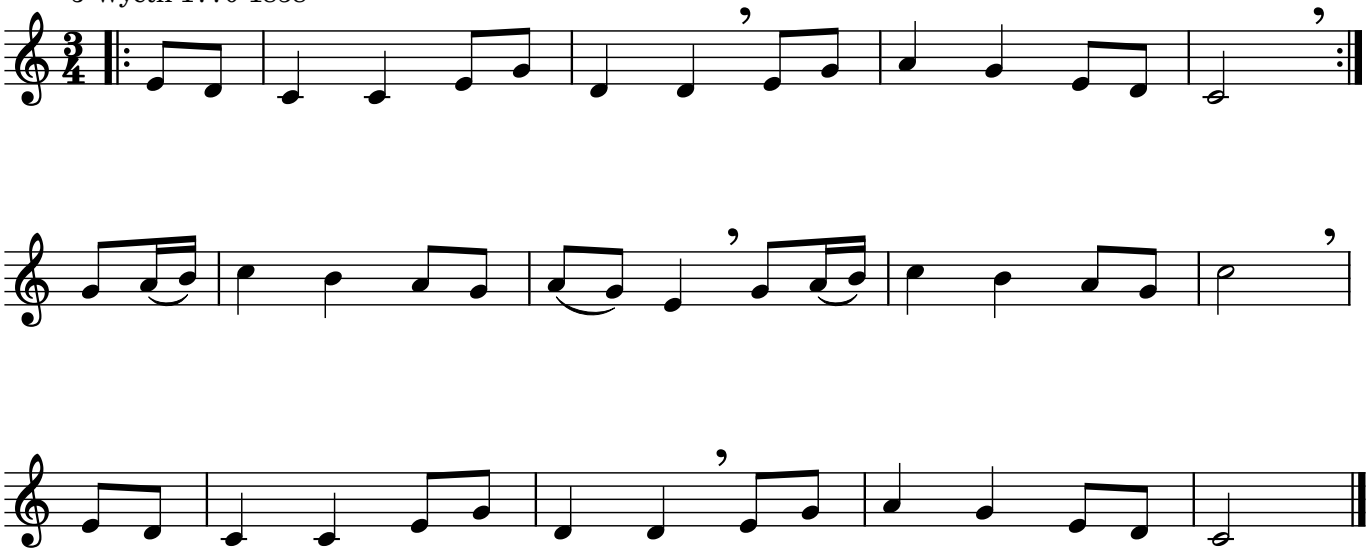
14 Christ, whose glory fills the skies
Ministres de l'Éternel
Psalm 135 Genevan Psalter 1562



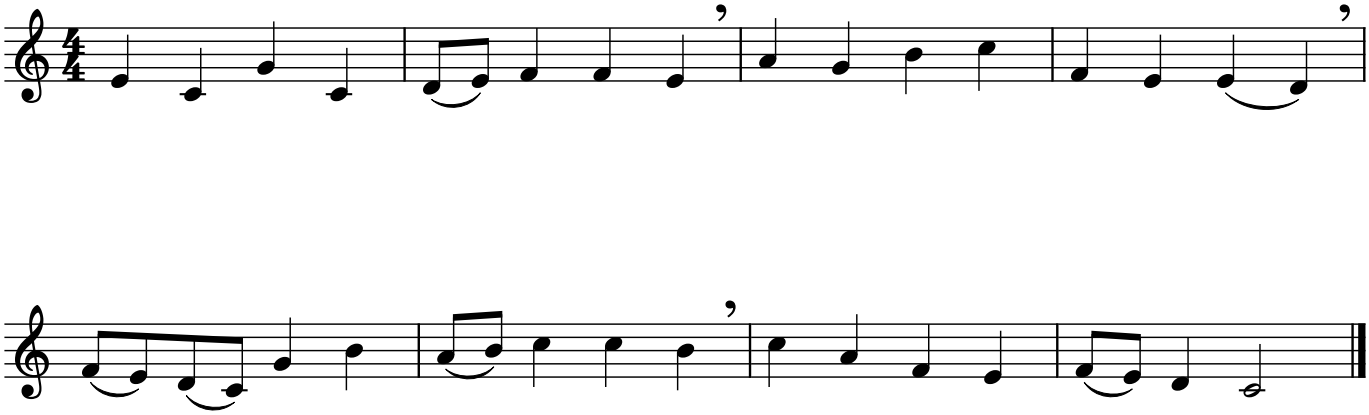
15 The Church of God is a kingdom
Capel
English carol melody collected by Lucy Broadwood 1858-1929



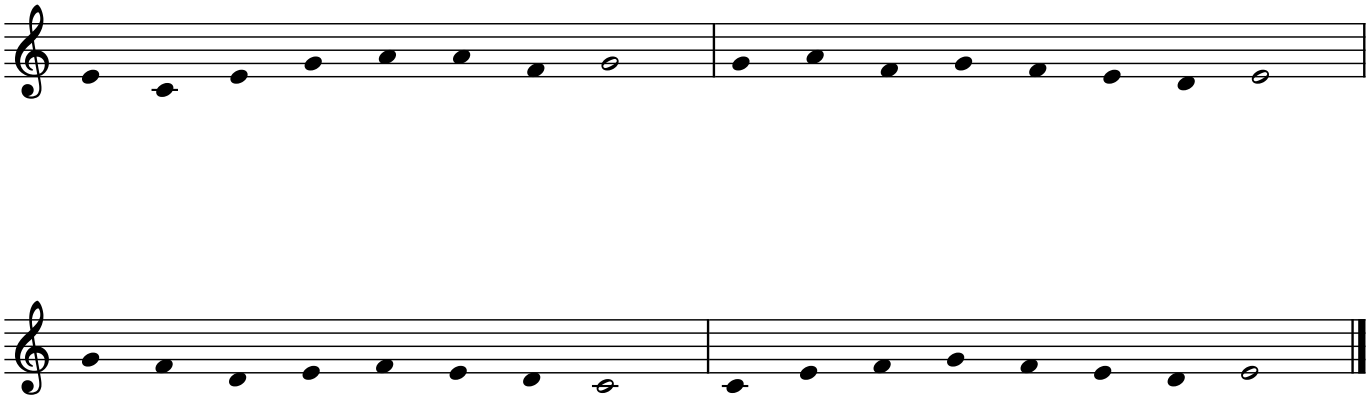
16 Come thou fount of every blessing
Nettleton
J Wyeth 1770-1858



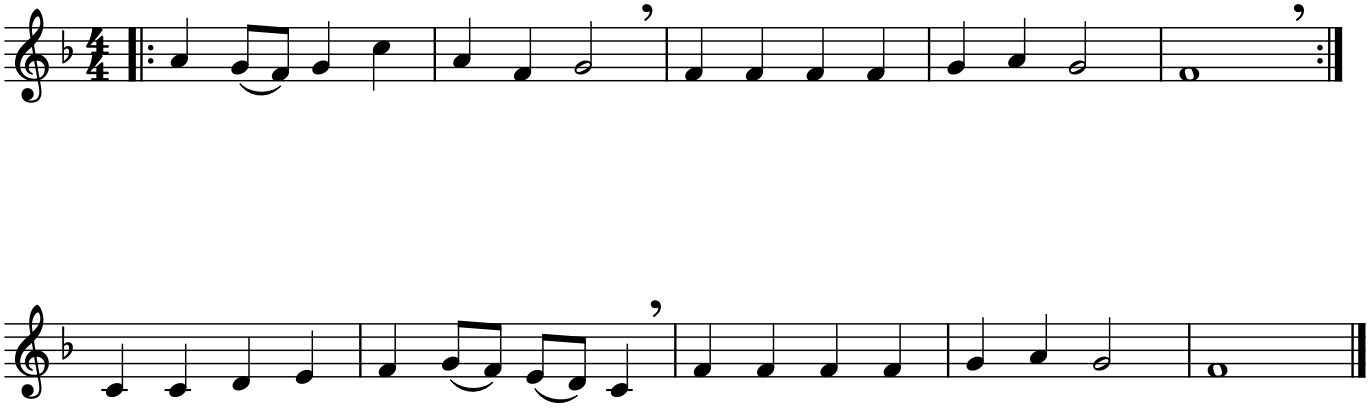
17 Come, thou long-expected Jesus
Halton Holgate
W Boyce 1711-1779



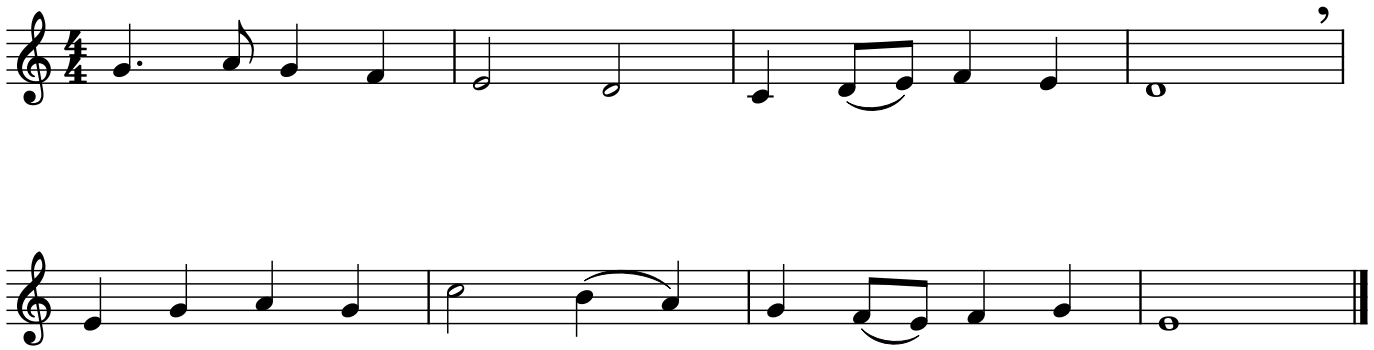
18 Creator of the stars of night
Conditor Alme Siderum
7th Century Plainchant



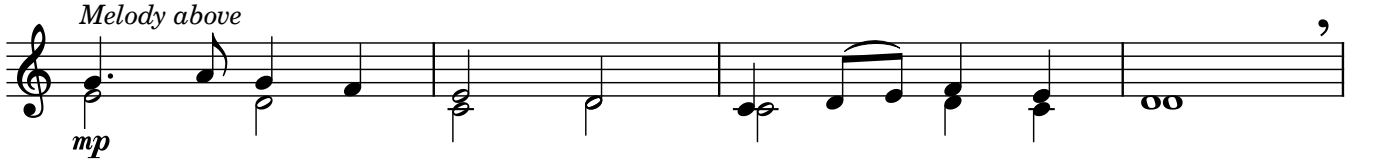
19 Dearest Jesus, we are here
Liebster Jesu
J R Ahle 1625-1673

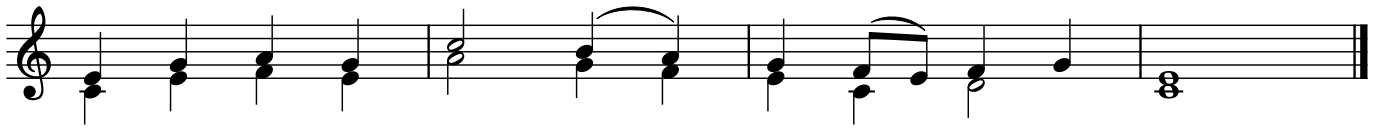


20 Faithful Shepherd, feed me *and* **Faithful Vigil Ended**
Pastor Pastorum
F Silcher 1789-1860

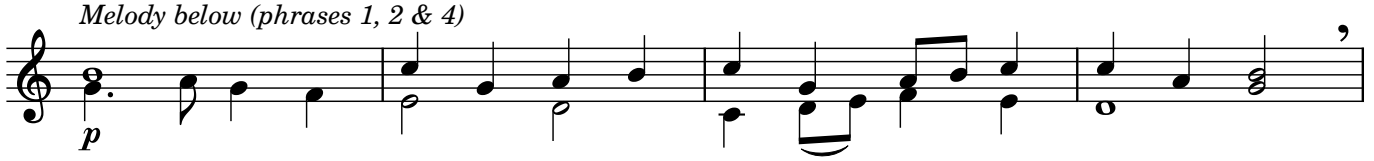


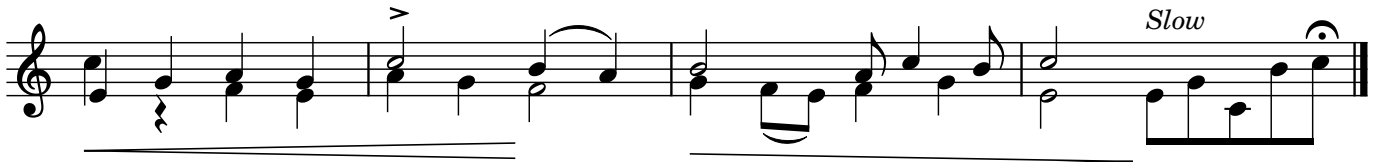
Last verse A
Melody above



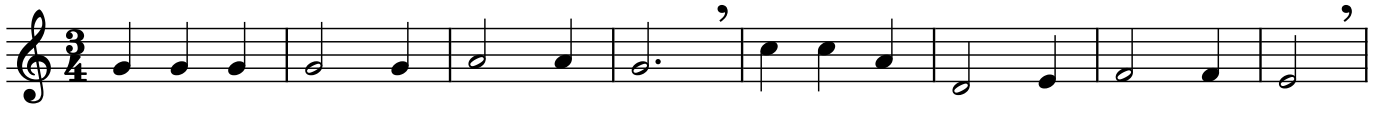


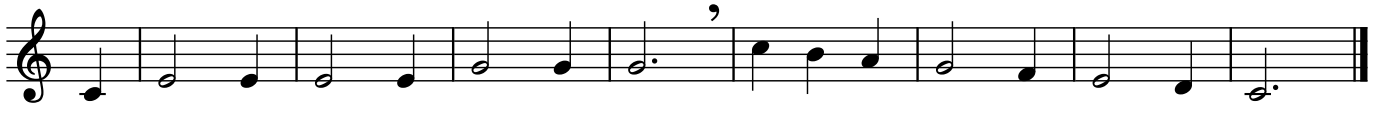
Last verse B
Melody below (phrases 1, 2 & 4)



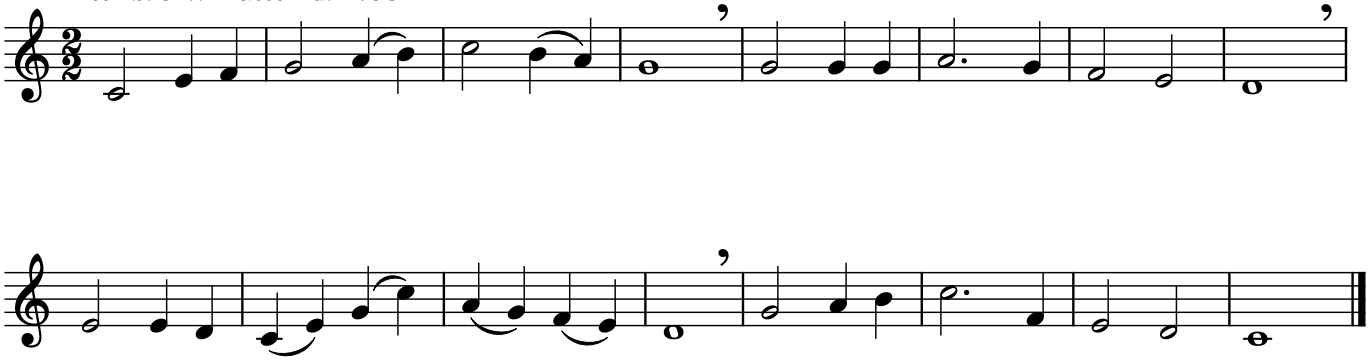


21 Father of heaven, whose love profound
Rievaulx
J B Dykes 1823-1876



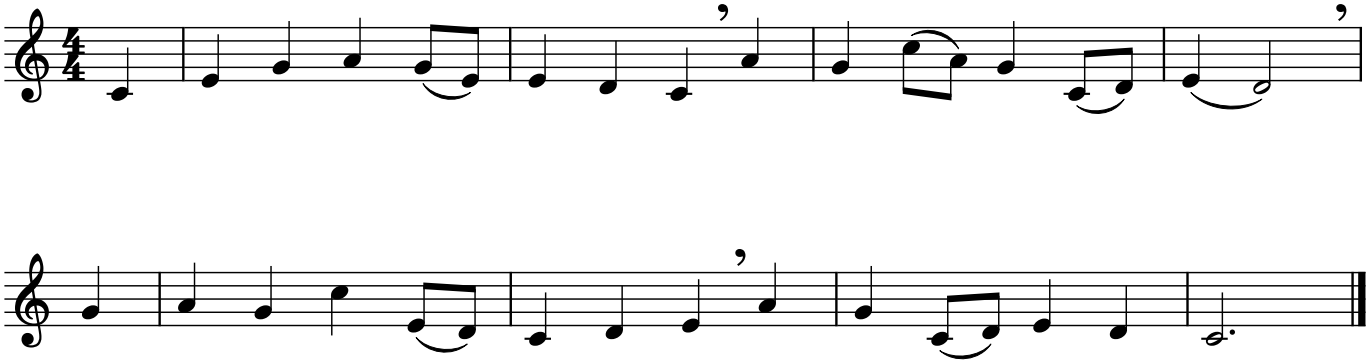


22 Fight the good fight with all thy might
Duke Street
Attrib. J W Hatton d. 1793

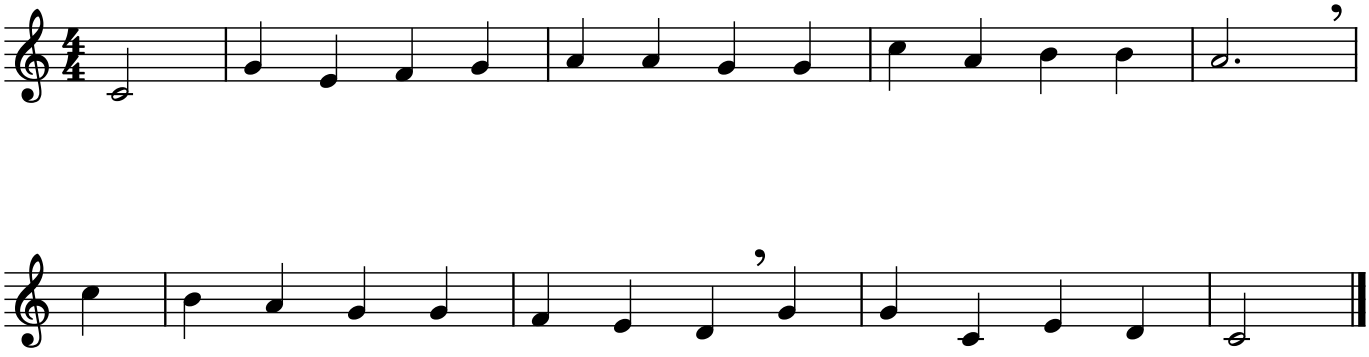


23 Firmly I believe and truly
Halton Holgate
W Boyce 1711-1779
See **17 Come, thou long-expected Jesus**

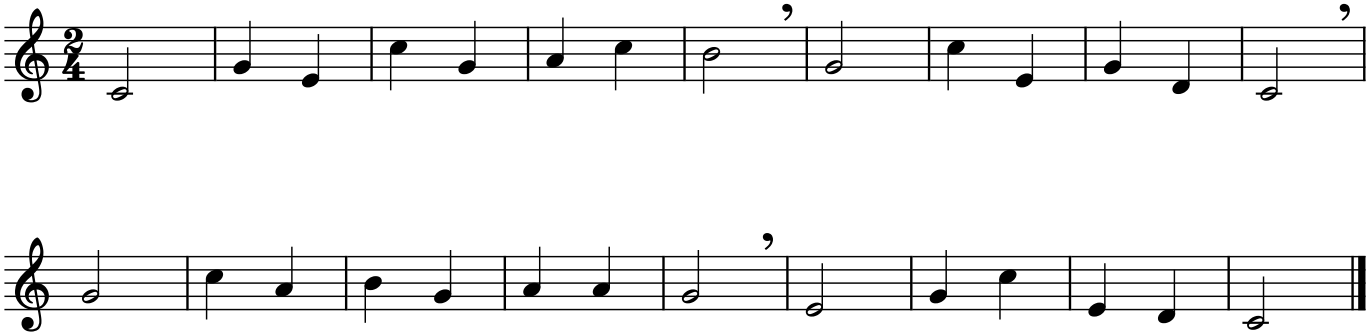
24 For Mary, mother of our Lord
Kilmarnock
N Dougall 1776-1862



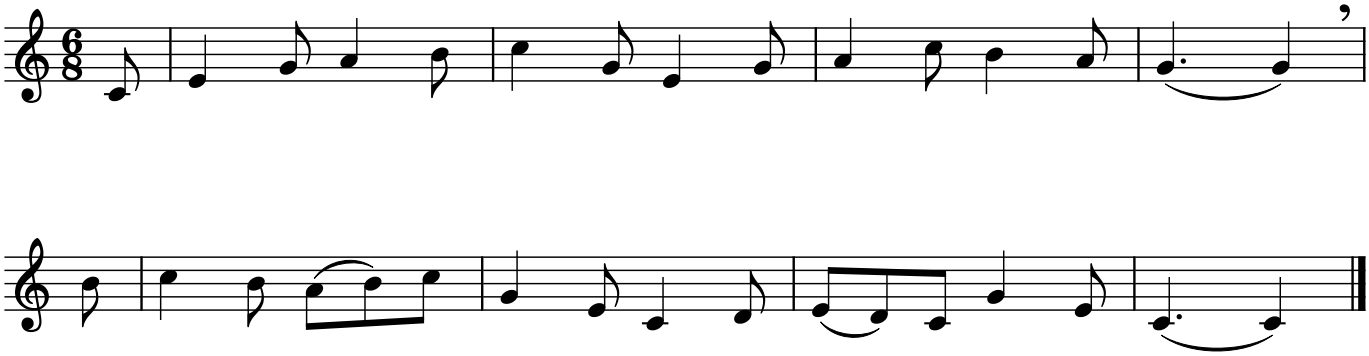
25 Give us the wings of faith
Song 67
O Gibbons 1583-1625
from Pry's *Llyfyr y Psalmau* 1621



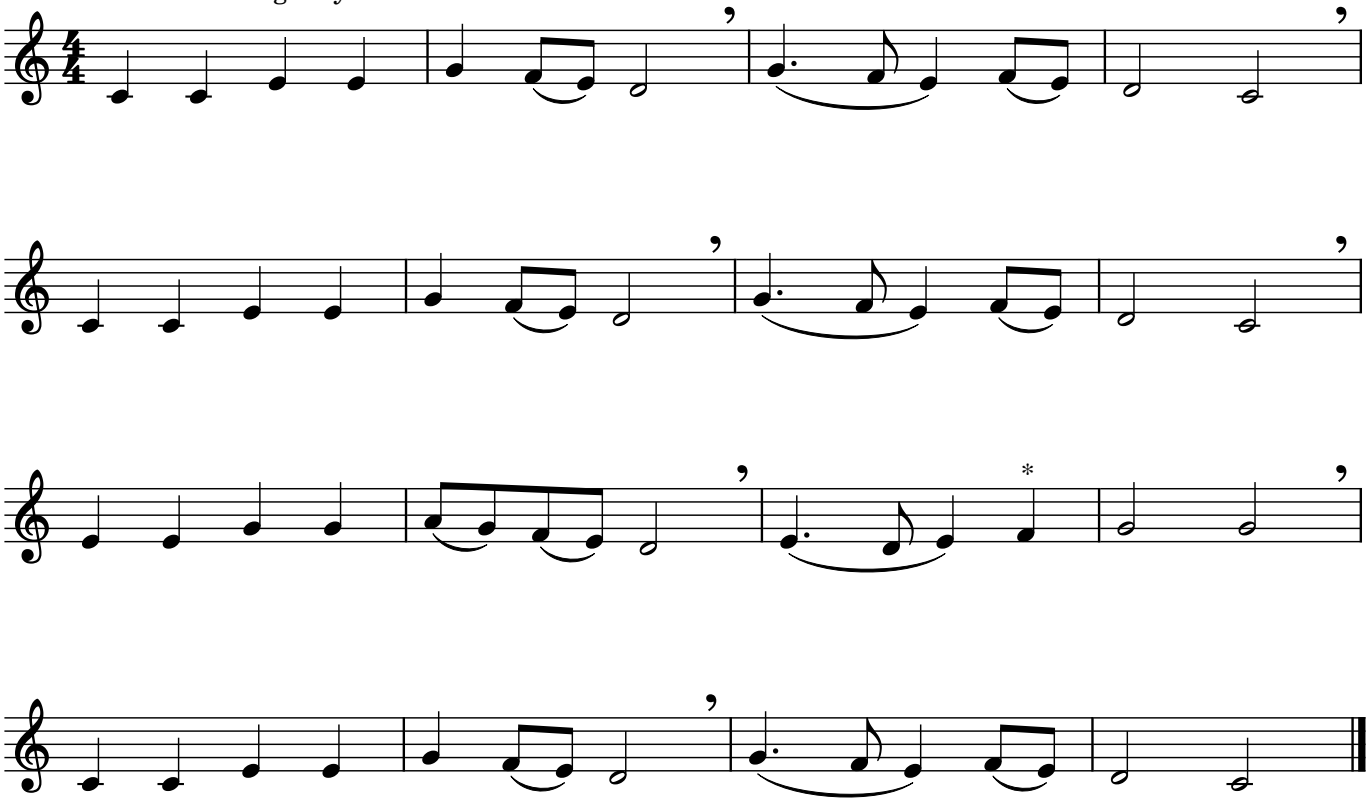
26 God moves in a mysterious way
London New
Scottish Psalter 1635



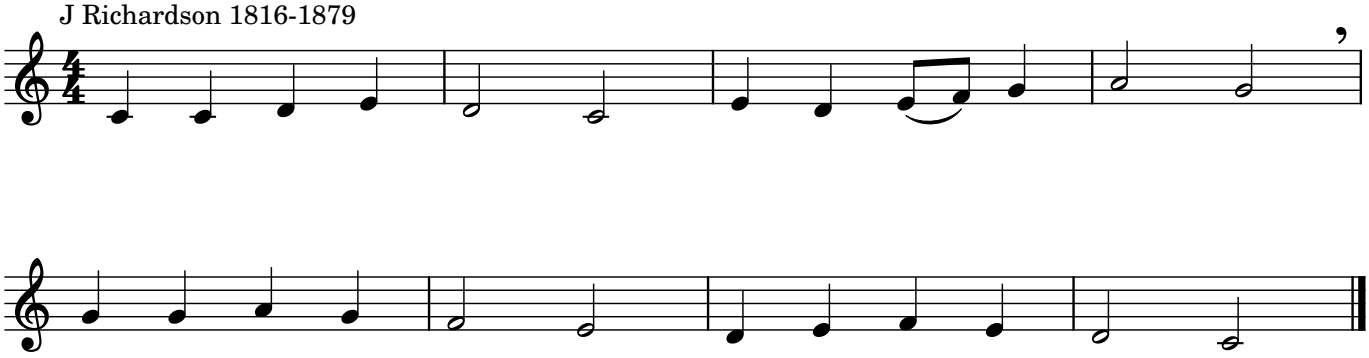
27 Hail Easter bright in glory dight
Southwold
Suffolk traditional melody



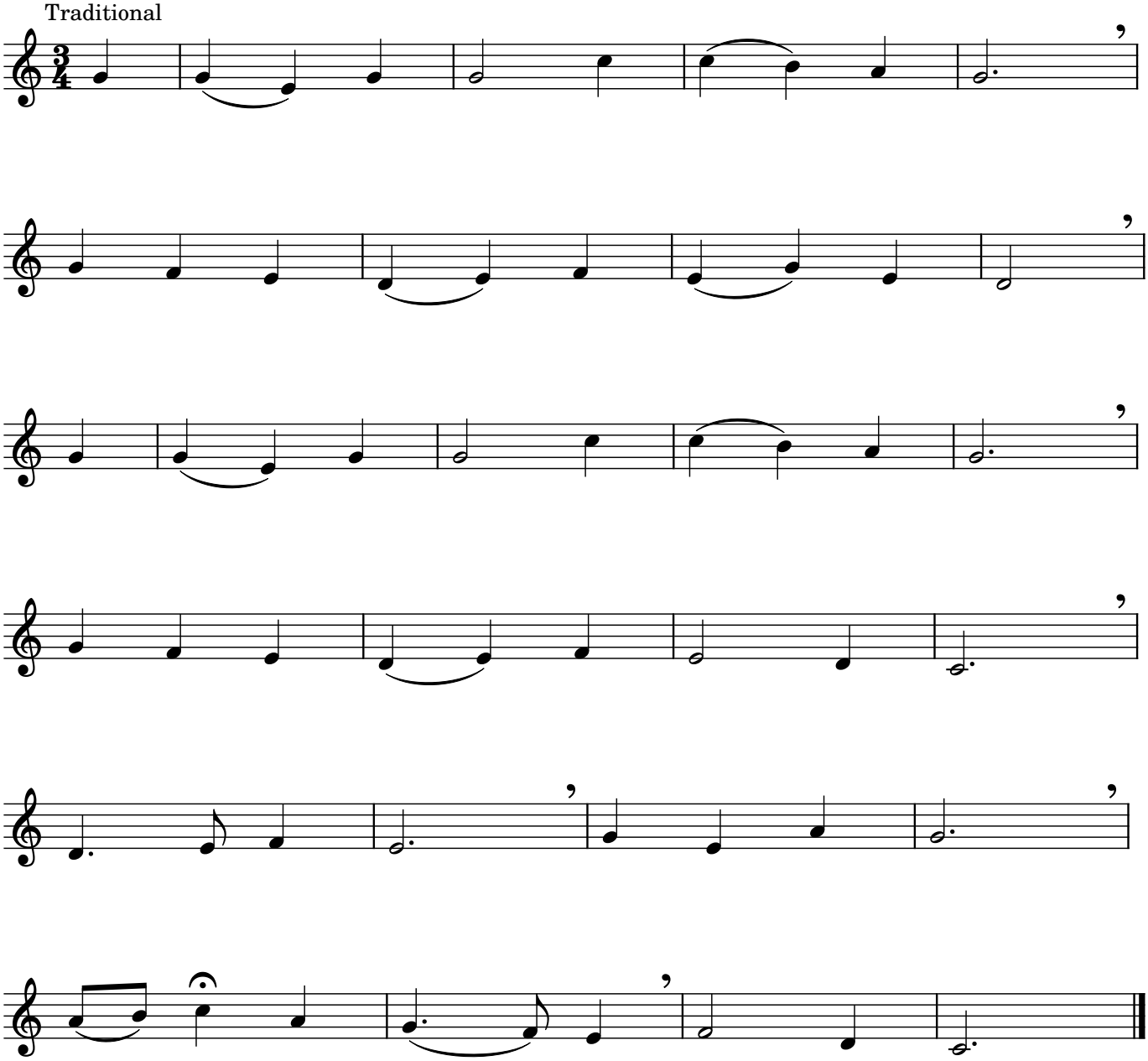
28 Hail the day that sees Him rise
Llanfair
R Williams of Anglesey 1781-1821



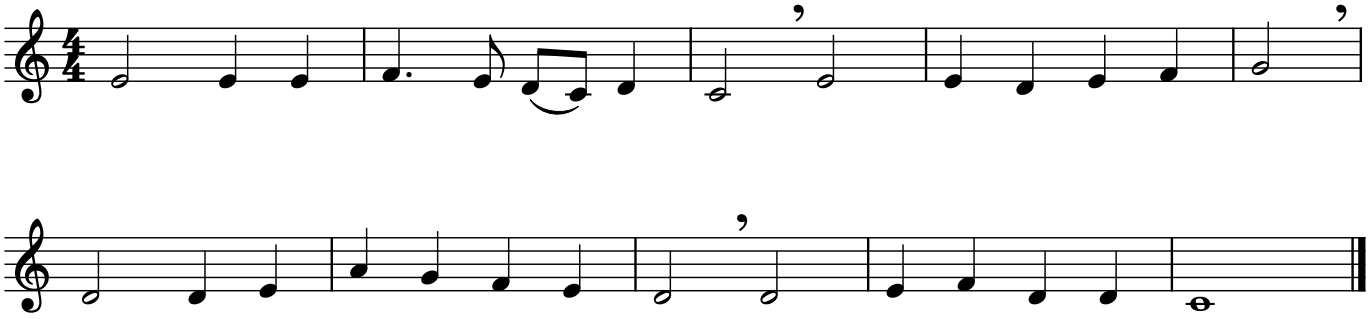
29 Hail, O Star that pointest
Ave maris stella
J Richardson 1816-1879



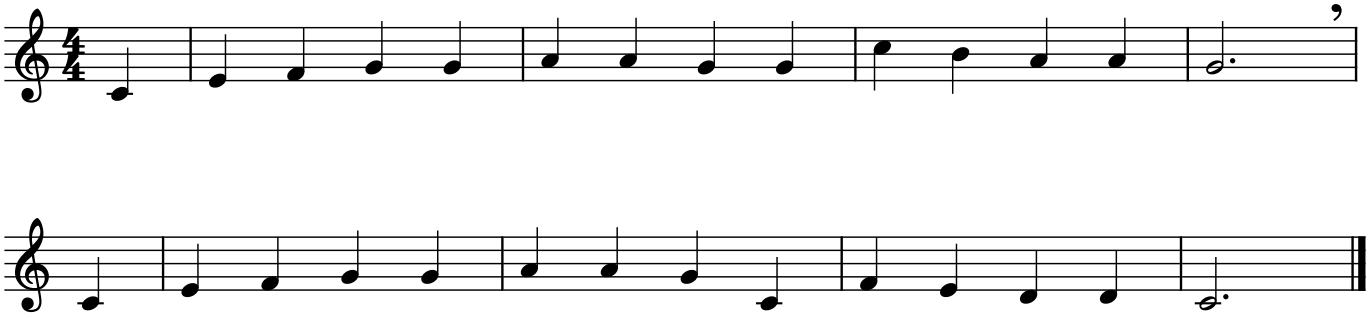
30 Hail, Queen of heav'n, the ocean star!
Stella
Traditional



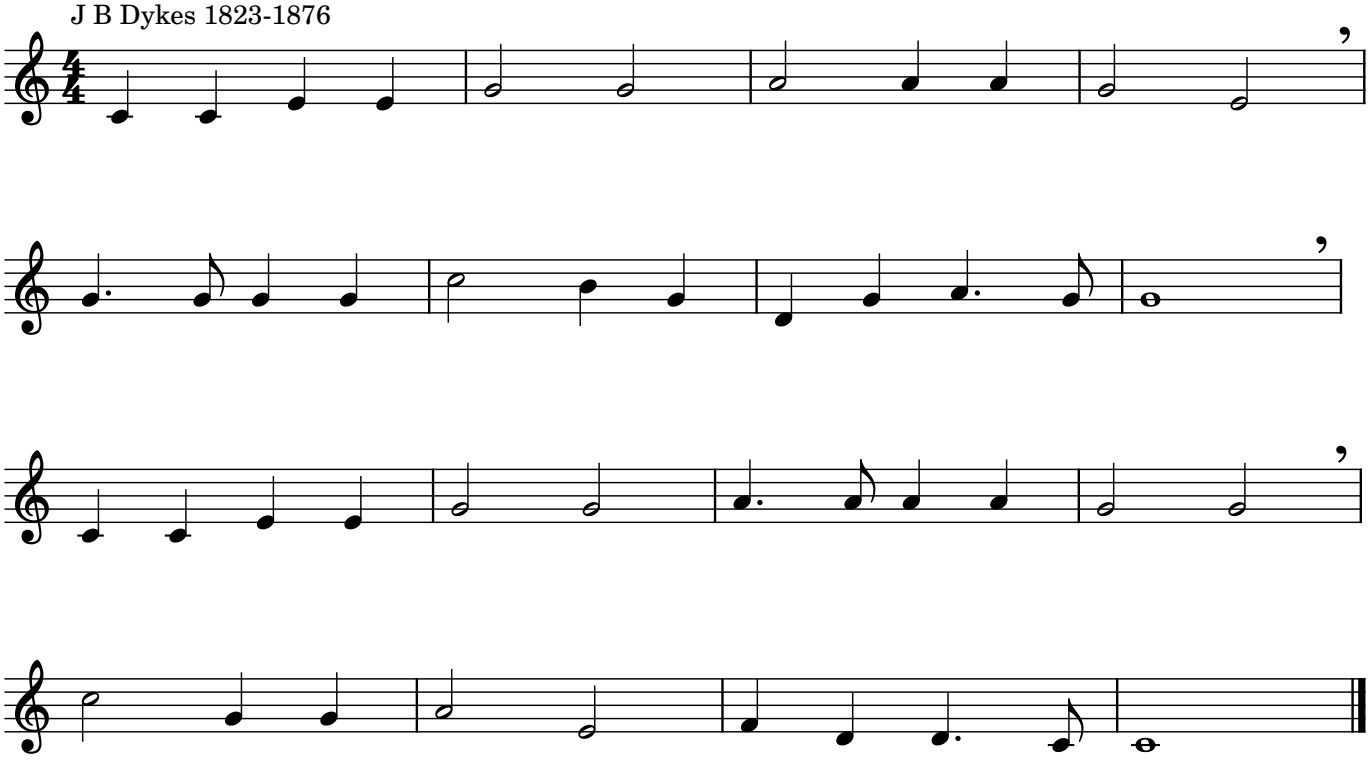
31 Heal us, Emmanuel, hear our prayer
Wigtown
Scotish Psalter 1635



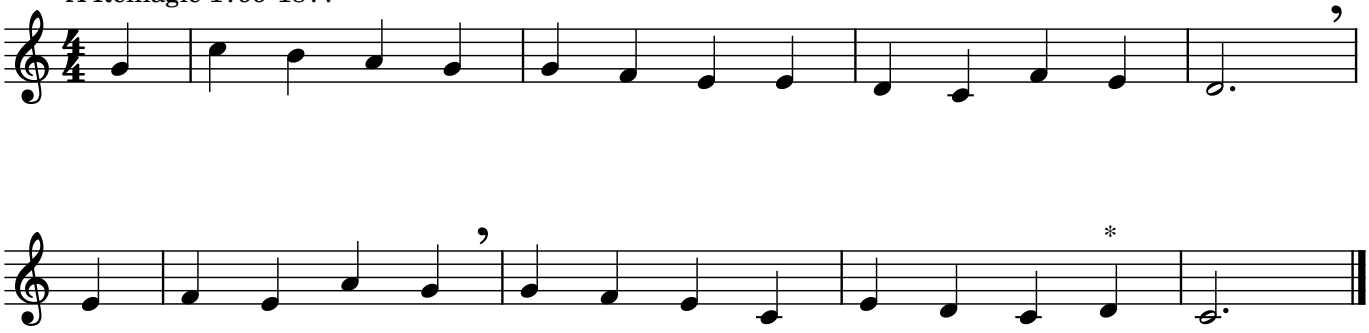
32 The heavenly child in stature grows
Tallis' Ordinal
T Tallis 1505-1585



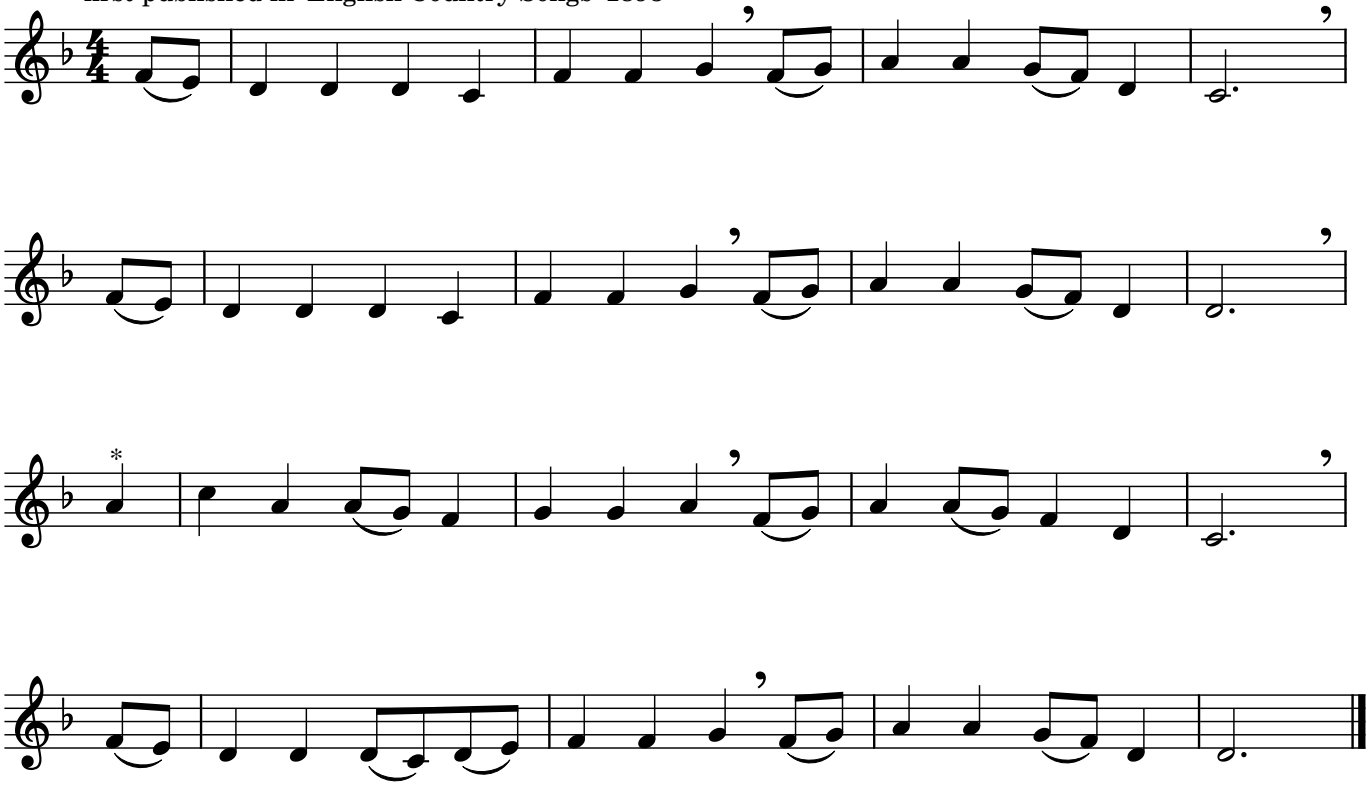
33 Holy, holy, holy!
Nicaea
J B Dykes 1823-1876



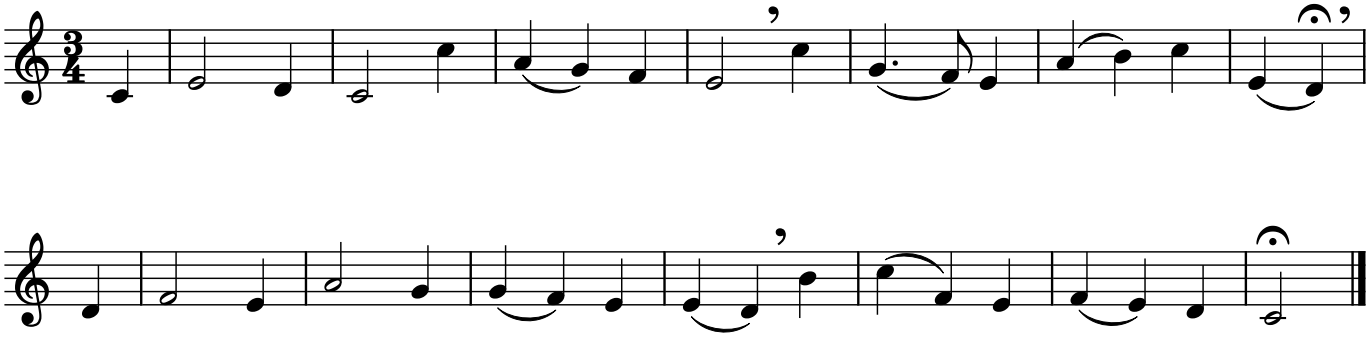
34 How sweet the name of Jesus sounds
St Peter
A Reinagle 1799-1877



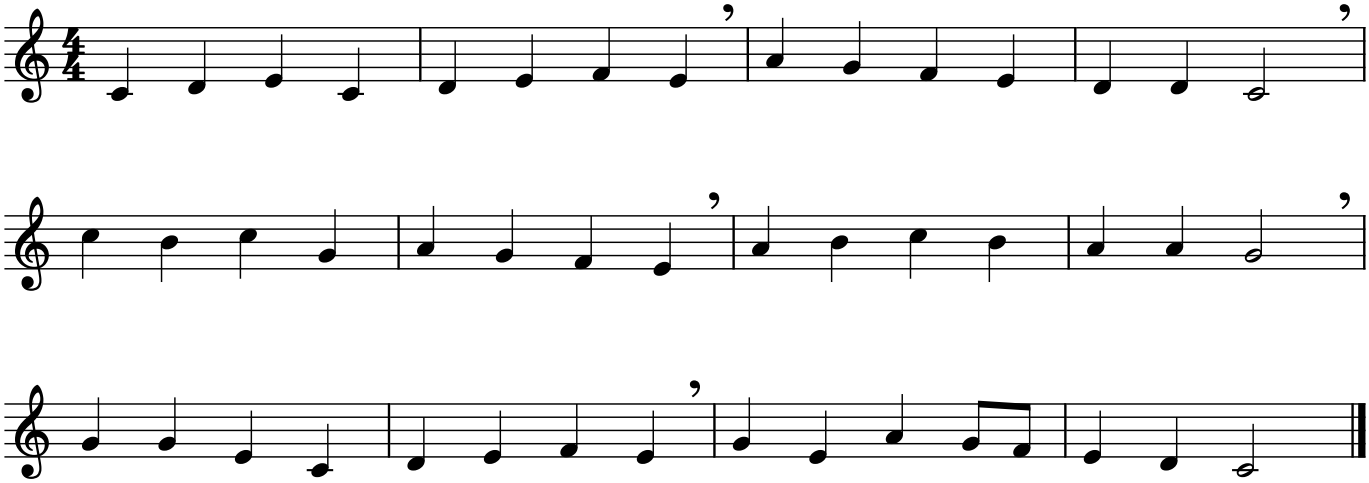
35 I heard the voice of Jesus say
Kingsfold
Middle ages folk tune
first published in 'English Country Songs' 1893



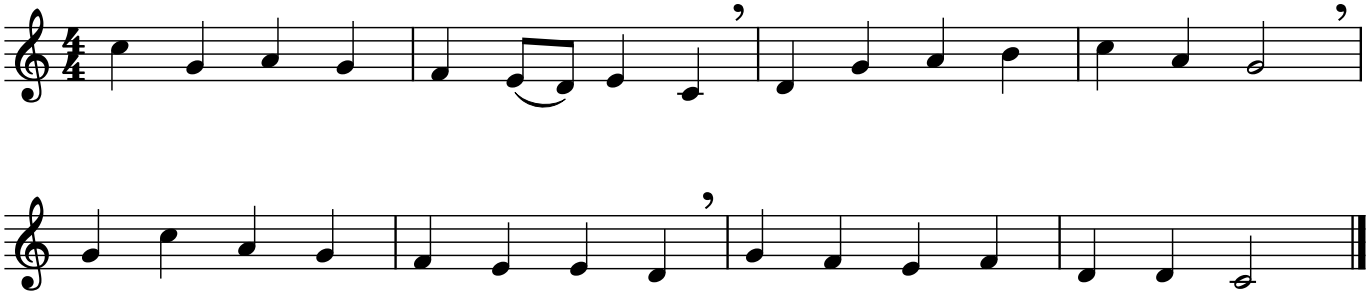
36 In Christ there is no east or west
Manchester
R Wainwright 1758-1825
'Divine Hymns' 1774



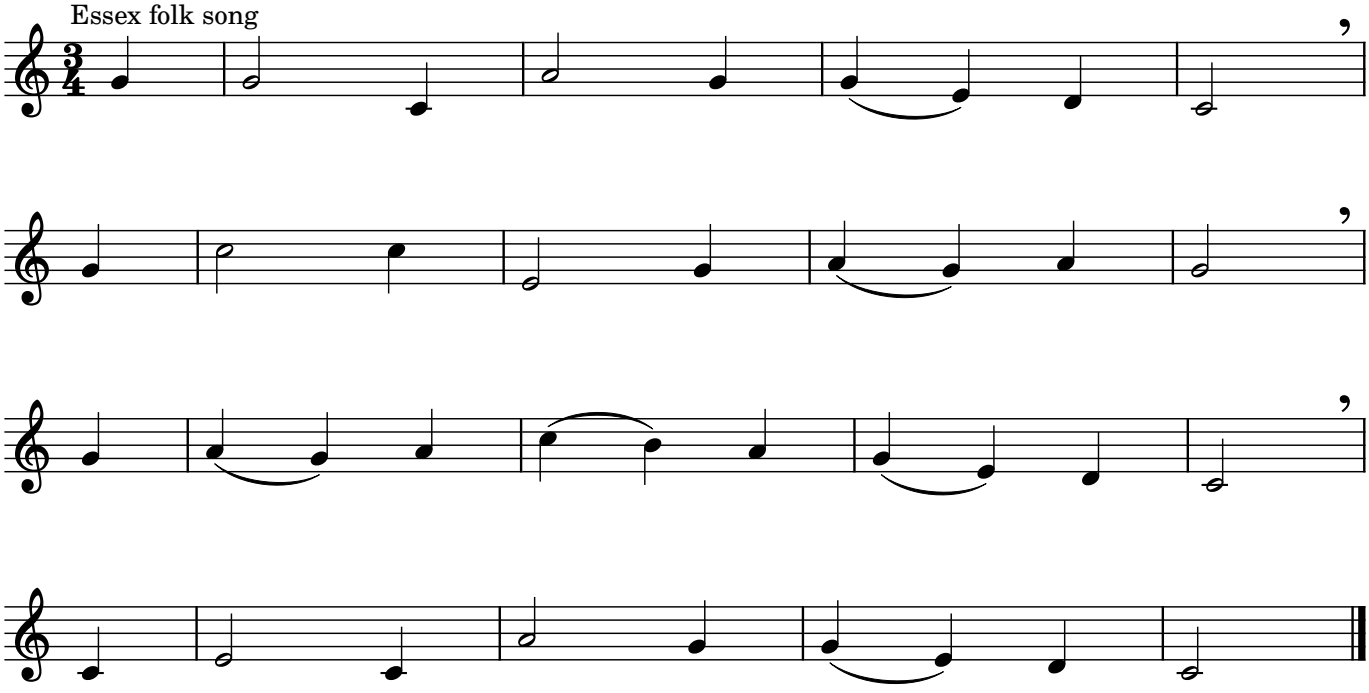
37 In His temple now behold him
Webbe's St Thomas
S Webbe 1740-1816



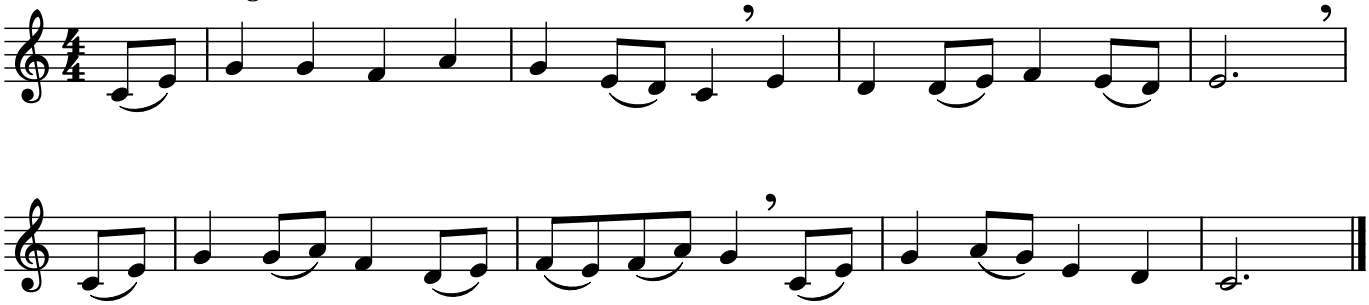
38 In the cross of Christ I glory
Wychbold
W G Whinfield 1865-1919



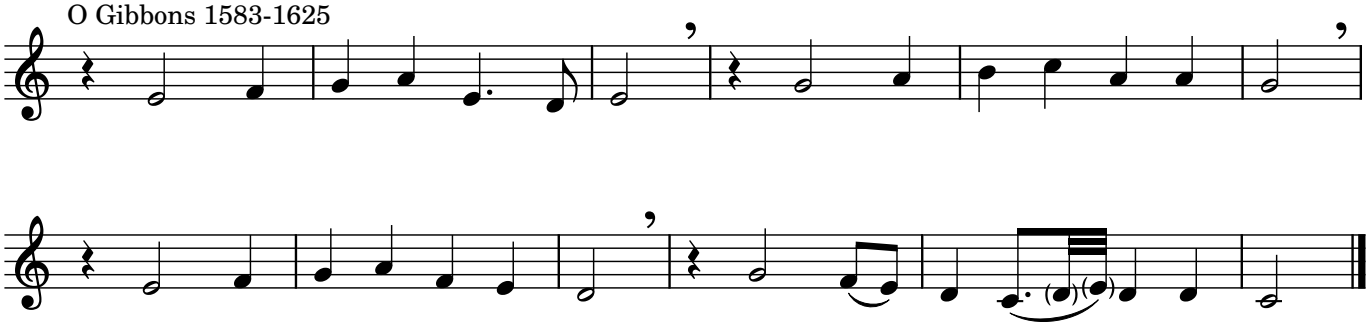
39 It is a thing most wonderful
Herongate
Essex folk song



40 Jerusalem, thou city blest
Newbury
Traditional English

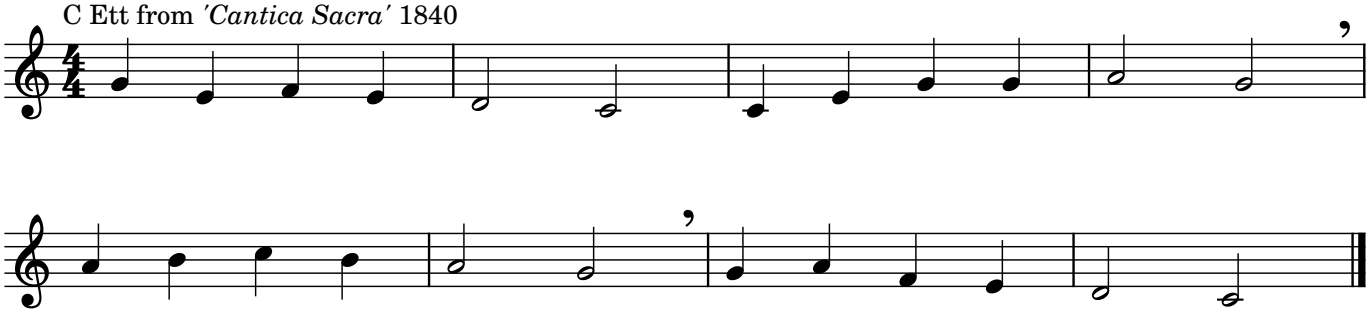


41 Jesu grant me this, I pray
Song 13
O Gibbons 1583-1625

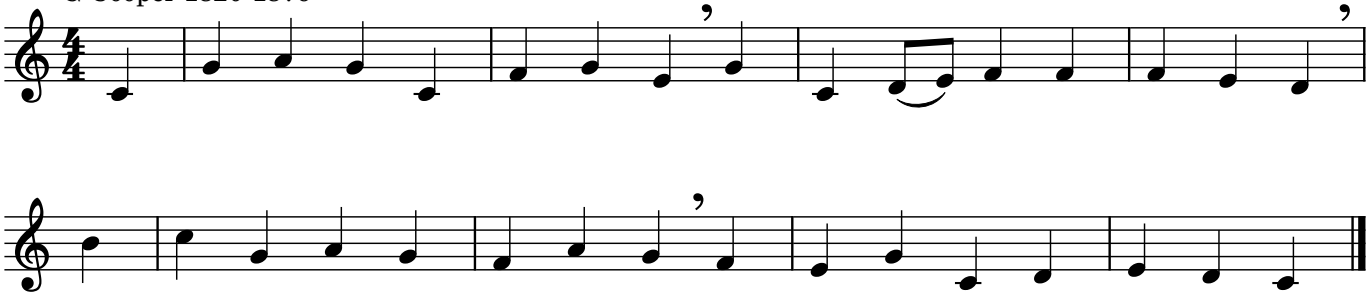


Omit on heavier chimes.

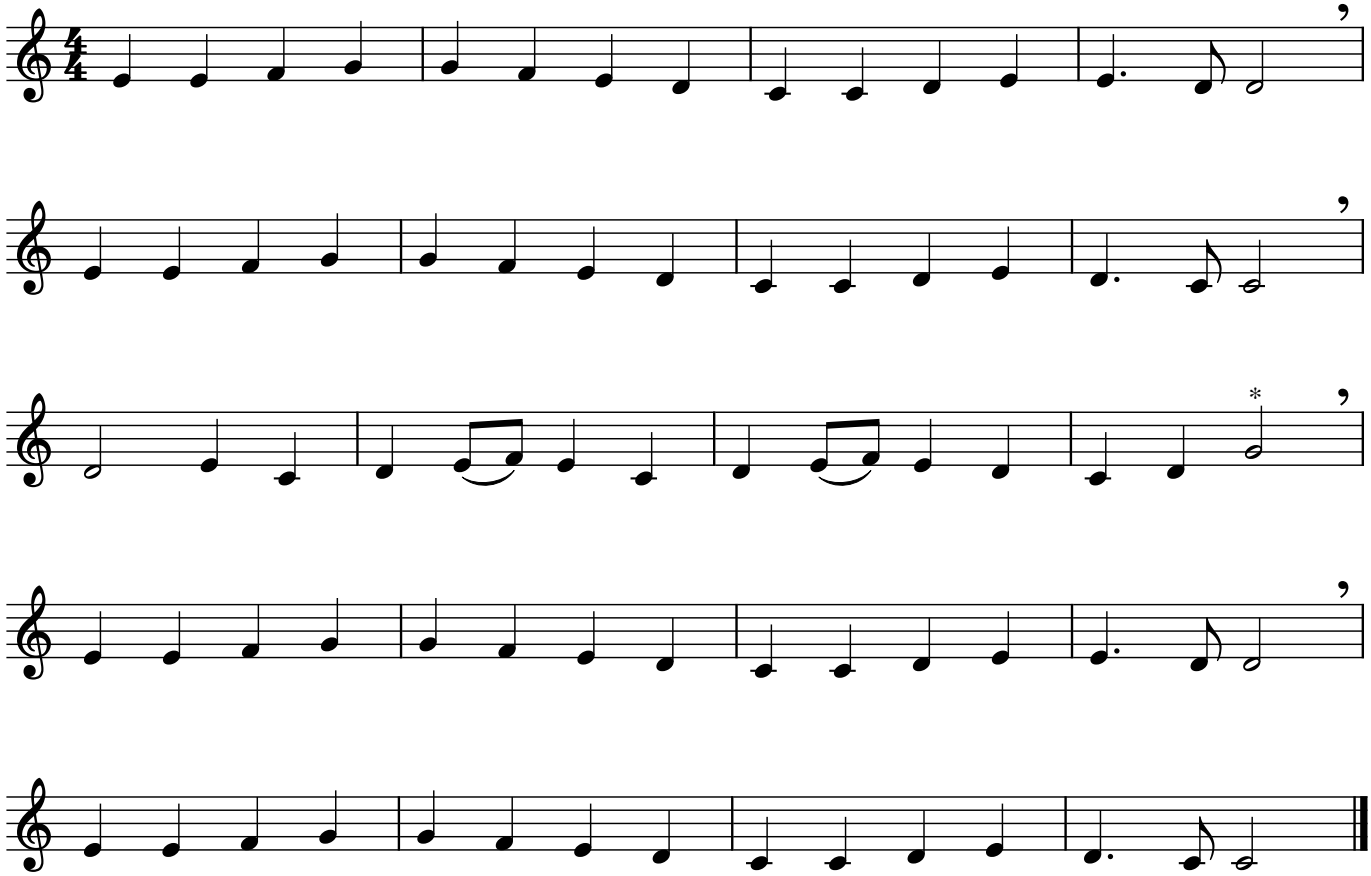
42 Jesu meek and lowly
St Martin
C Ett from *'Cantica Sacra'* 1840



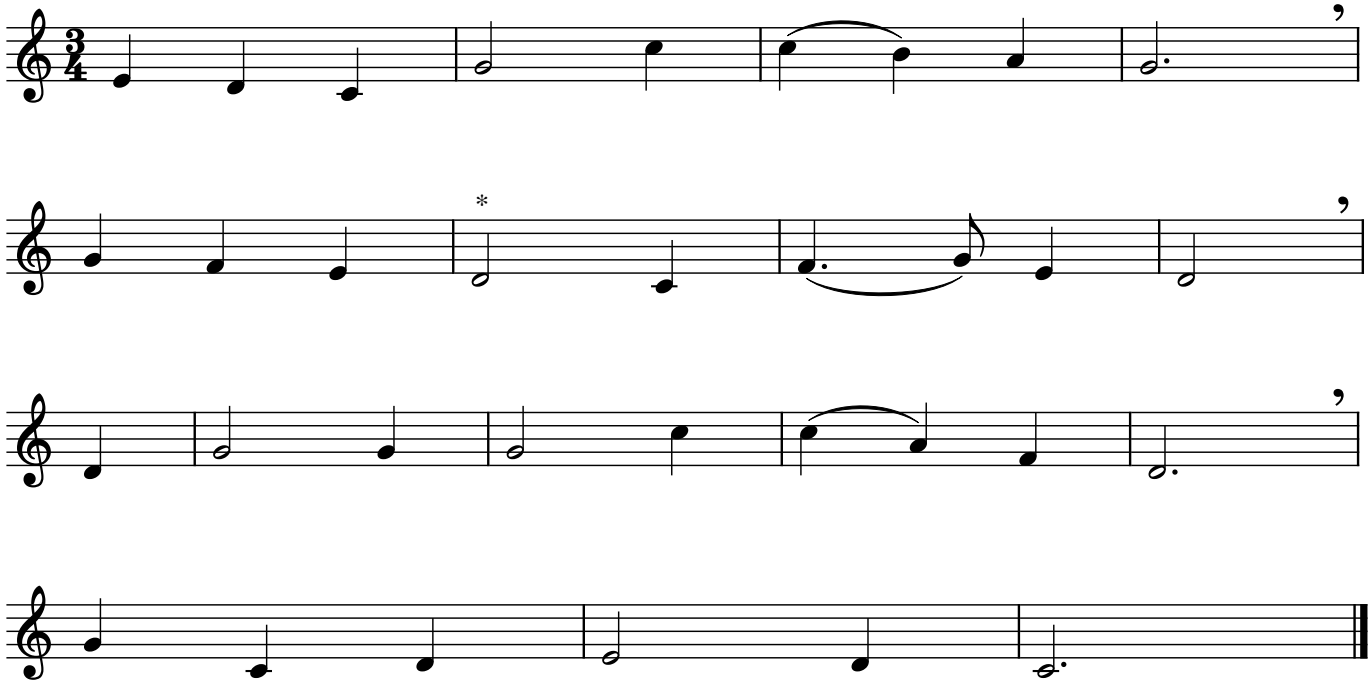
43 Jesus, where'er thy people meet
St Sepulchre
G Cooper 1820-1876



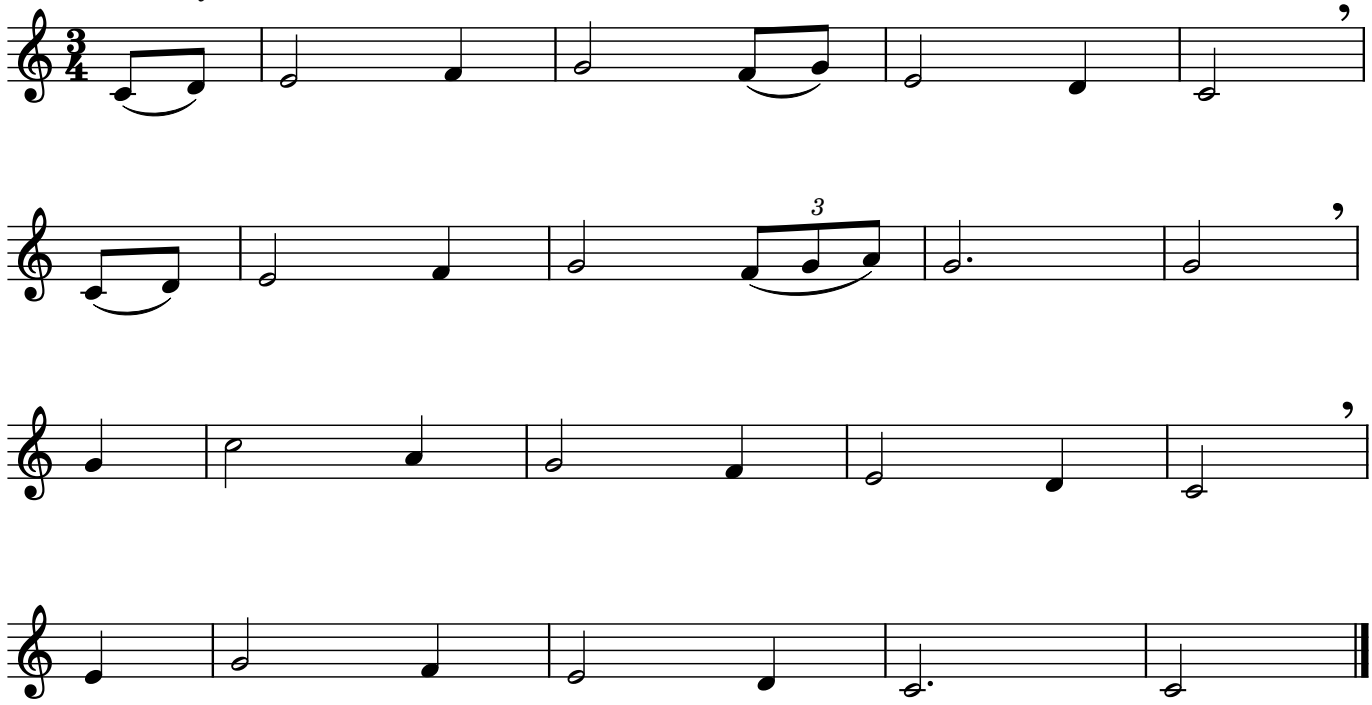
44 Joyful, joyful we adore Thee
Chorus from Symphony No.9
L V Beethoven 1770-1827



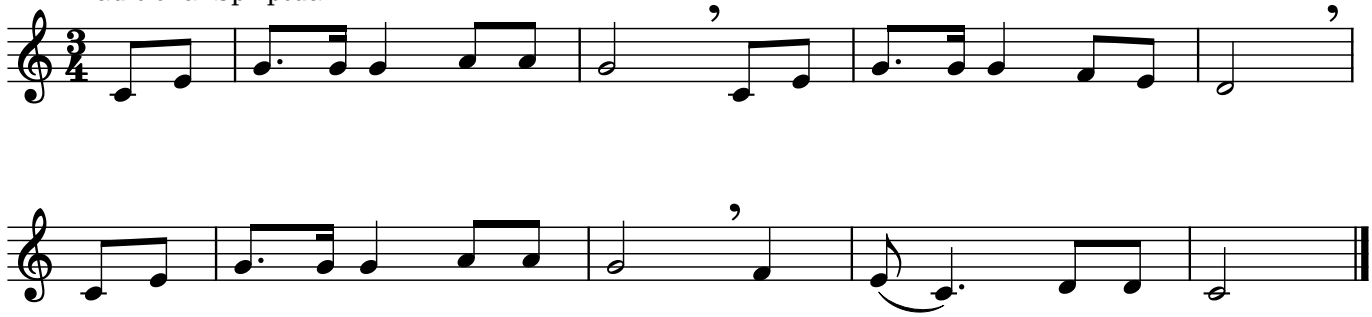
45 Just as I am without one plea
Saffron Walden
A H Brown 1830-1926



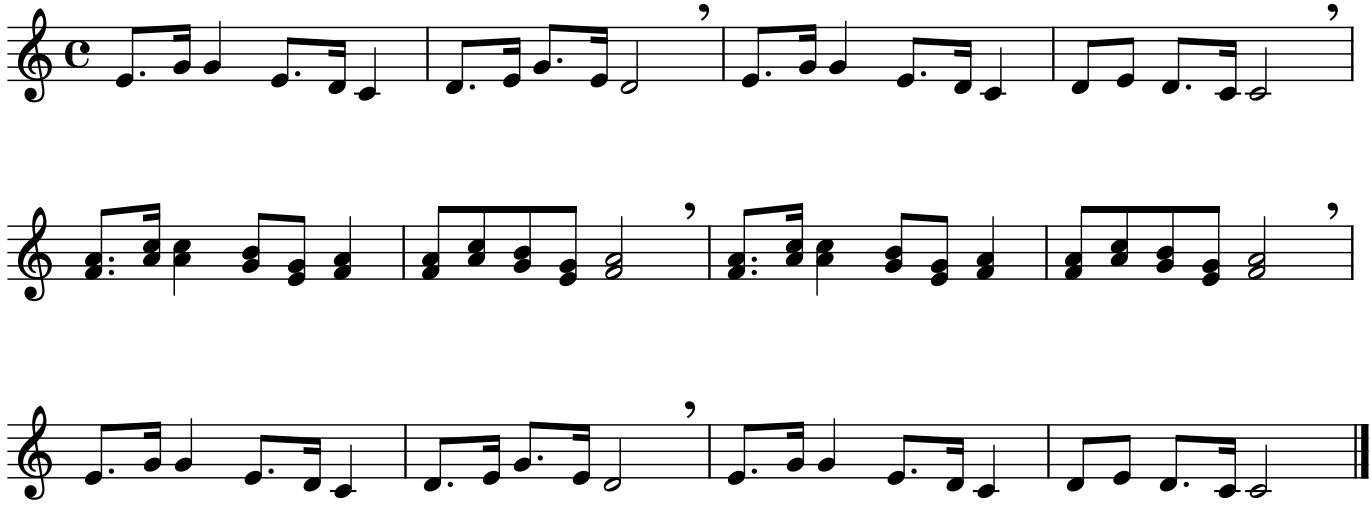
46 The King of love my shepherd is
St Columba
Irish melody



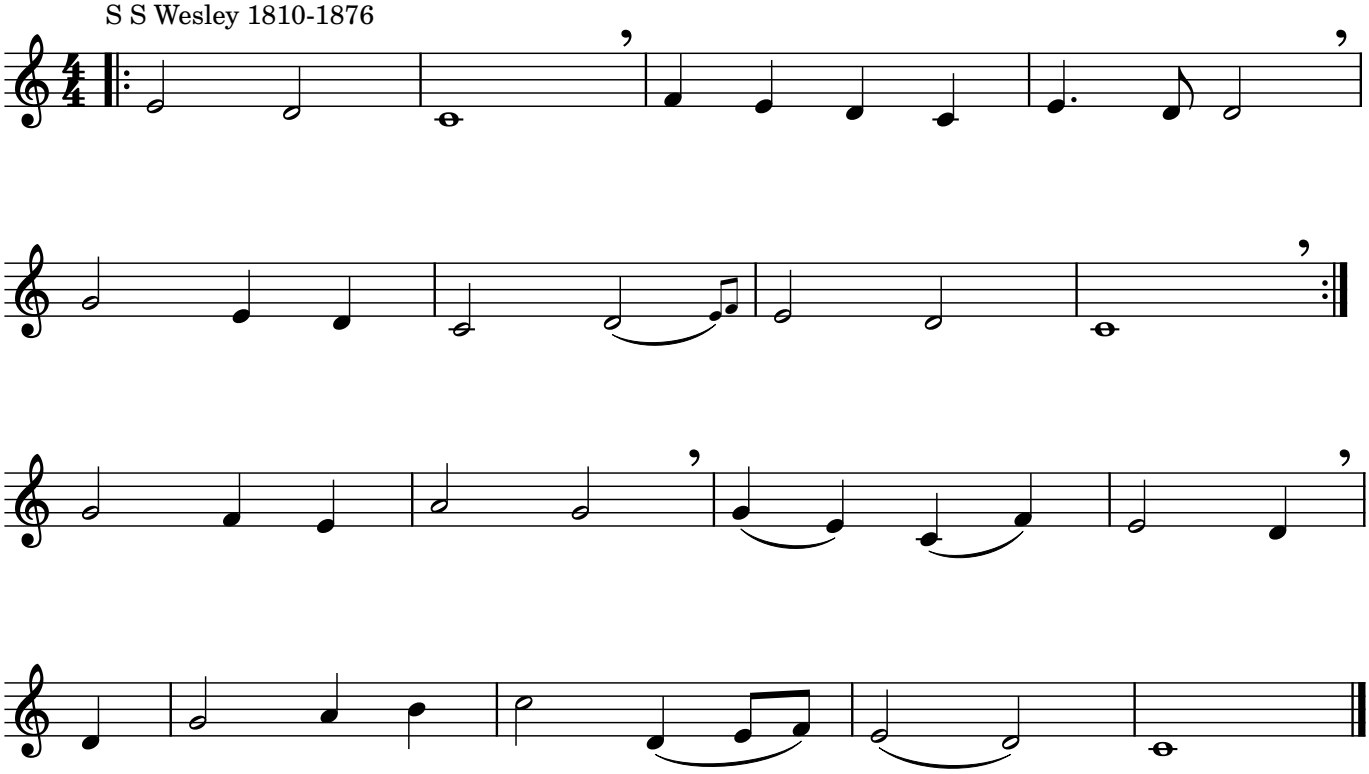
47 Kum ba yah
Traditional Spirptual



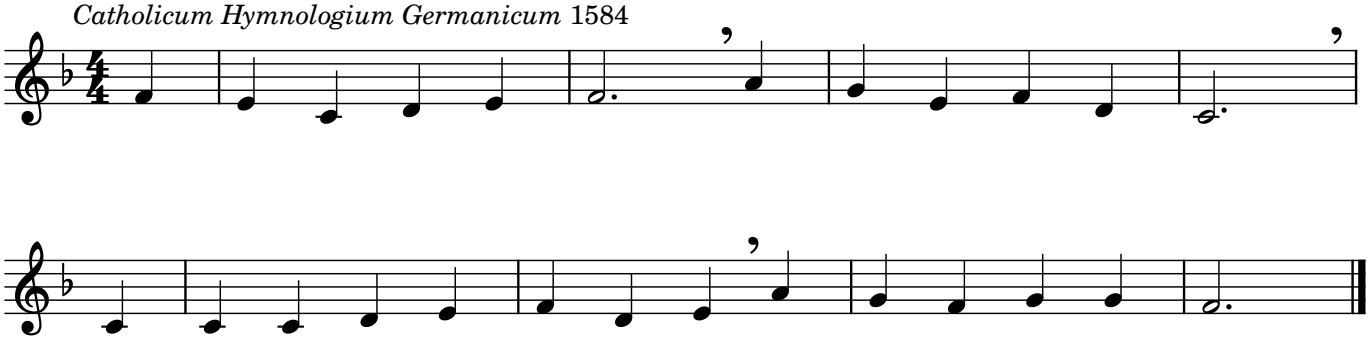
48 Largo
2nd movement from Symphony No.9 in e minor, Op.95
A L Dvořák 1841-1904



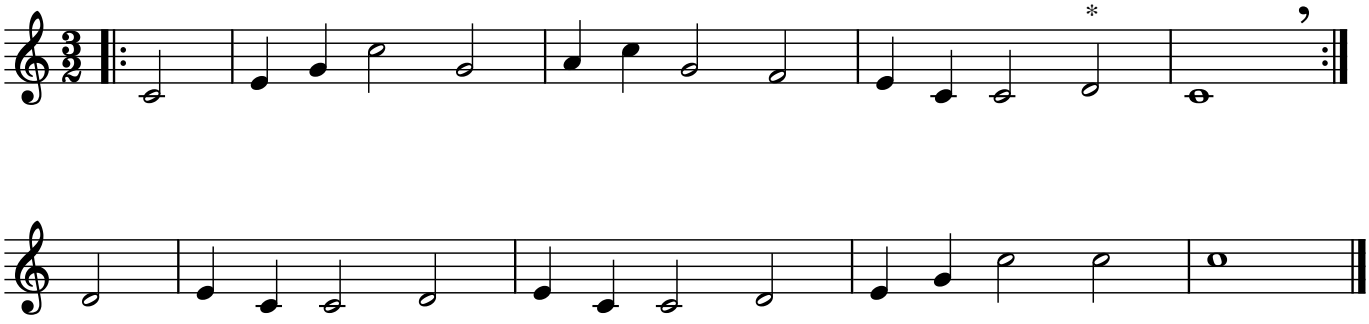
49 Lead me, Lord
from 'Praise the Lord, O my soul'
S S Wesley 1810-1876



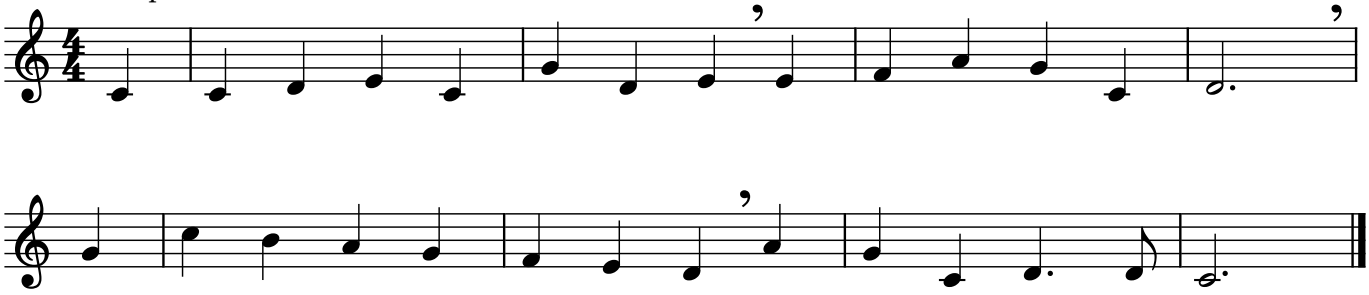
50 The Lord is risen indeed
Narenza
J Leisentritt
Catholicum Hymnologium Germanicum 1584



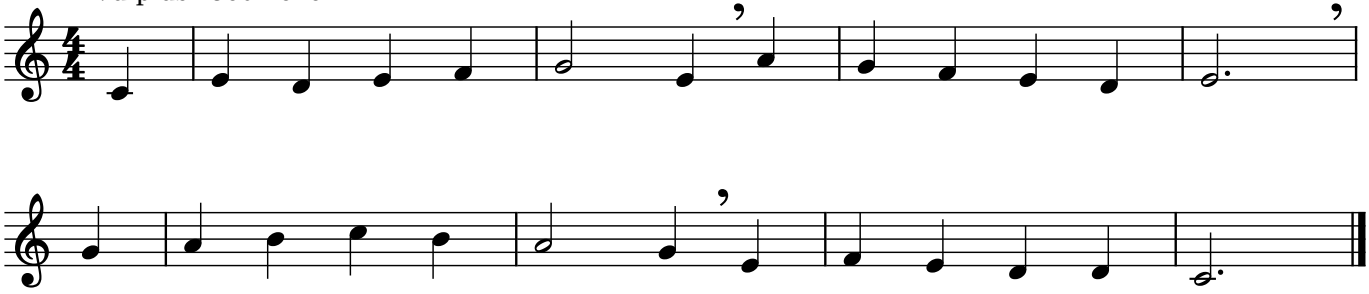
51 The Lord's my shepherd
Brother James' Air
J L M Bain 1860-1925



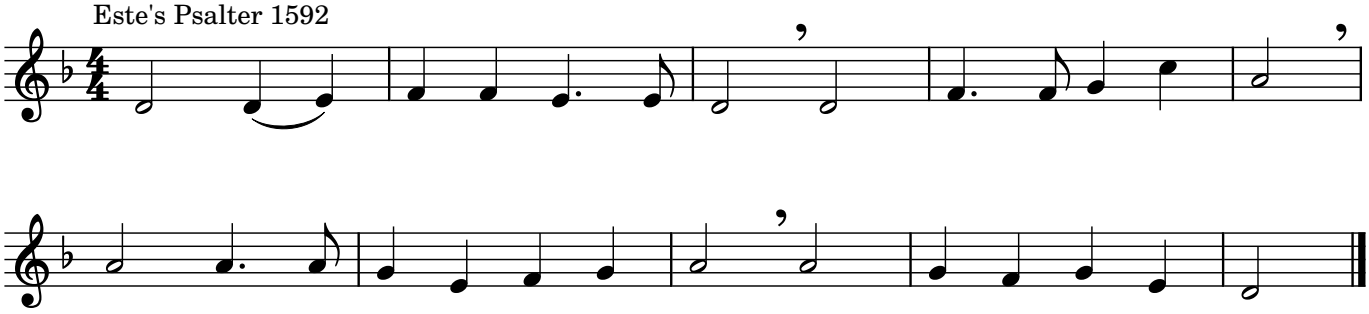
52 Lord, teach us how to pray aright
St Hugh
E J Hopkins 1818-1901



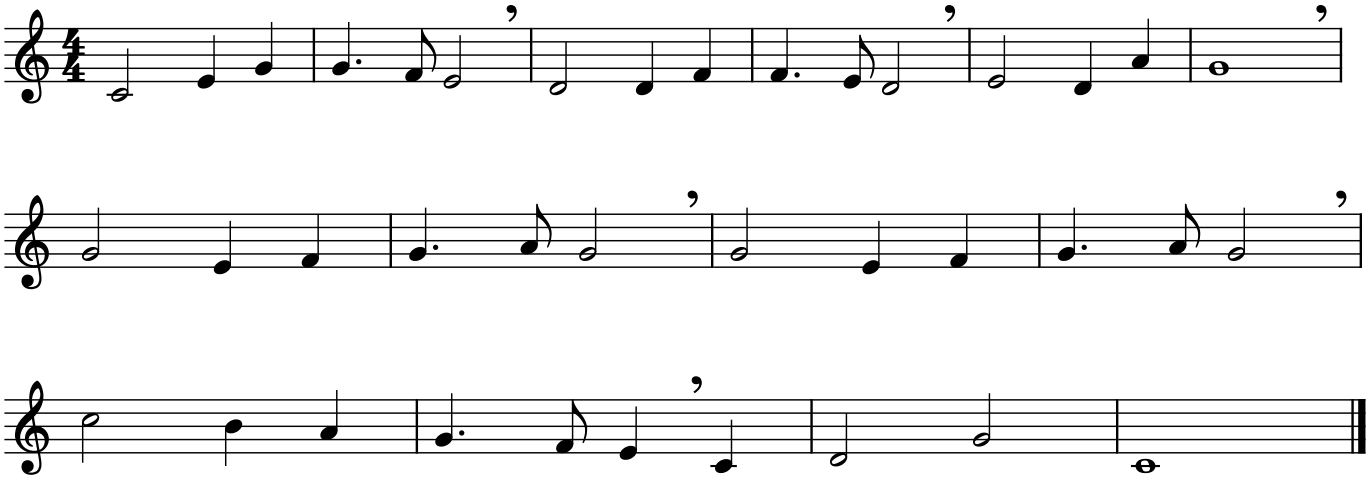
53 Lord, who shall sit beside thee
Christus der ist mein Leben
M Vulpius 1560-1616



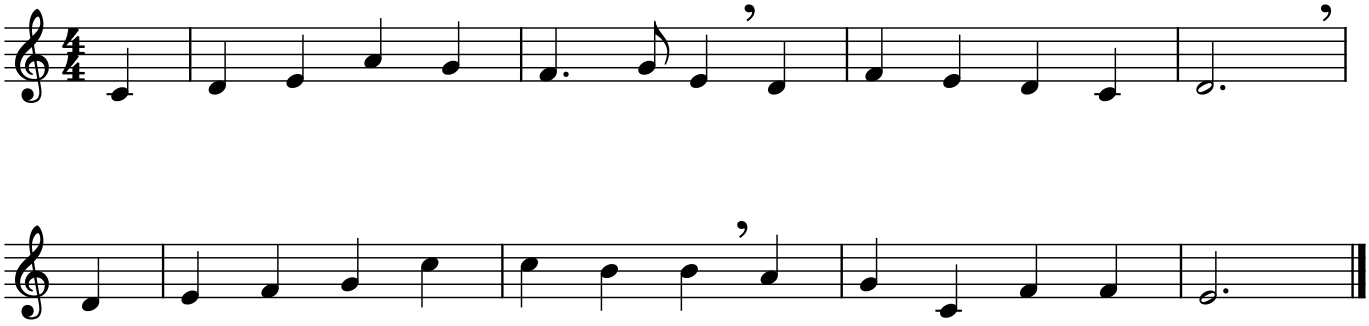
54 Lord who through these forty days
Cheshire
Este's Psalter 1592



55 My faith looks up to thee
Olivet
L Mason 1792-1872

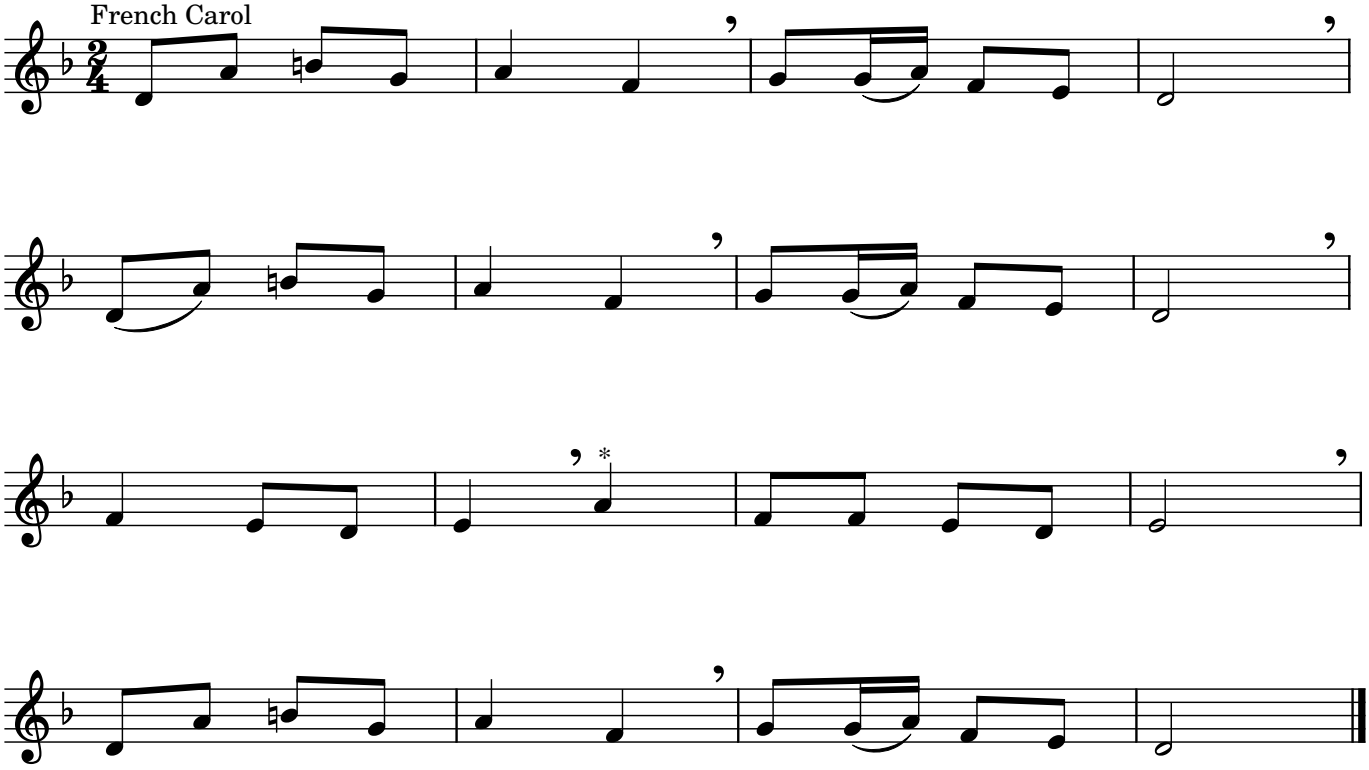


56 My God, I love thee, not because
St Francis Xavier
J Stainer 1840-1901

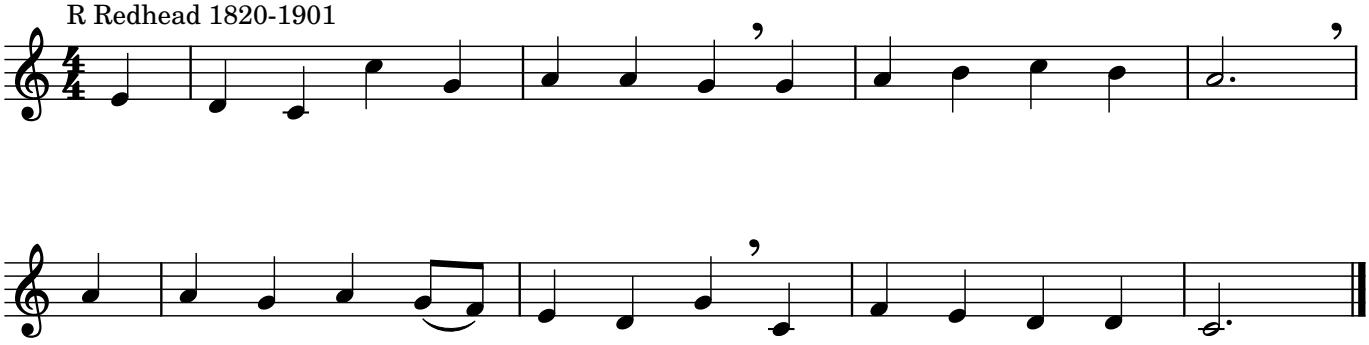


57 Now let us from this table rise
Solothurn
Swiss traditional melody
See **5 Around the throne of God**

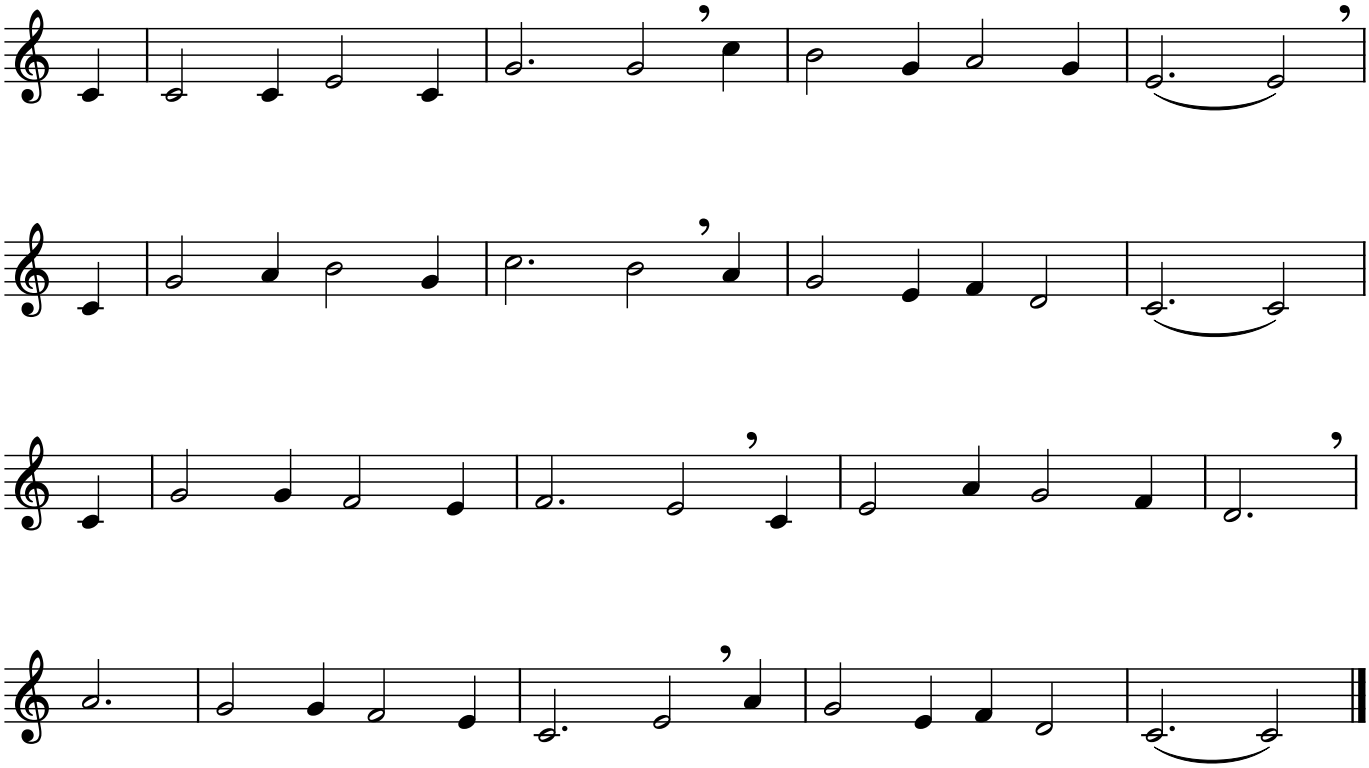
58 Now the green blade riseth
Noël Nouvelet
French Carol



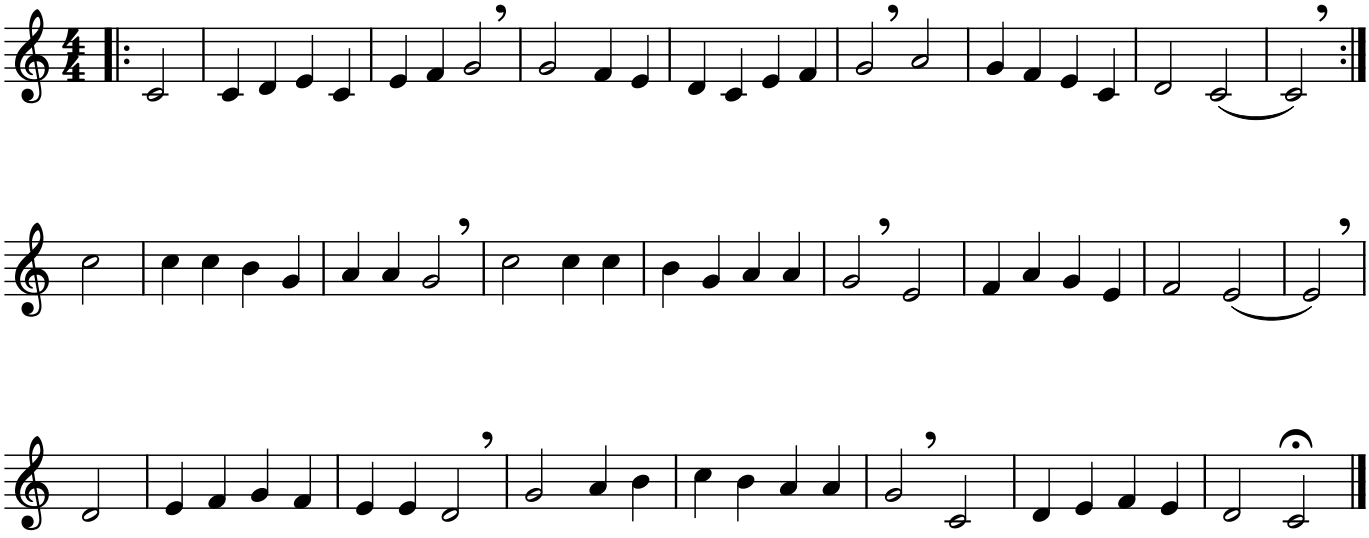
59 O Christ, our hope, our hearts' desire
Metzler's Redhead No. 66
R Redhead 1820-1901



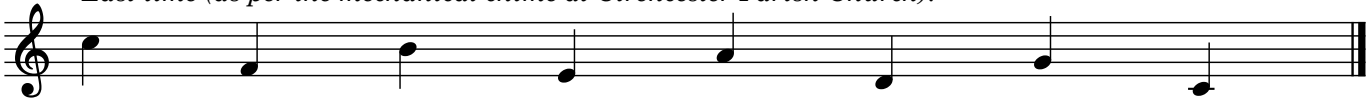
60 O day of rest and gladness
Herzlich tut mich erfreuen
Founded on a German medieval melody



61 O faith of England taught of old
Genevan Psalter Psalm 68
M Greiter c.1525

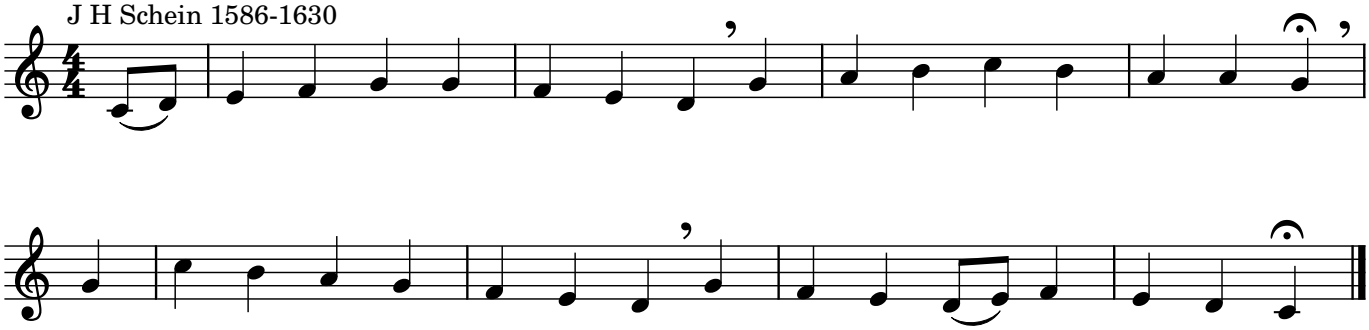


Last time (as per the mechanical chime at Cirencester Parish Church):

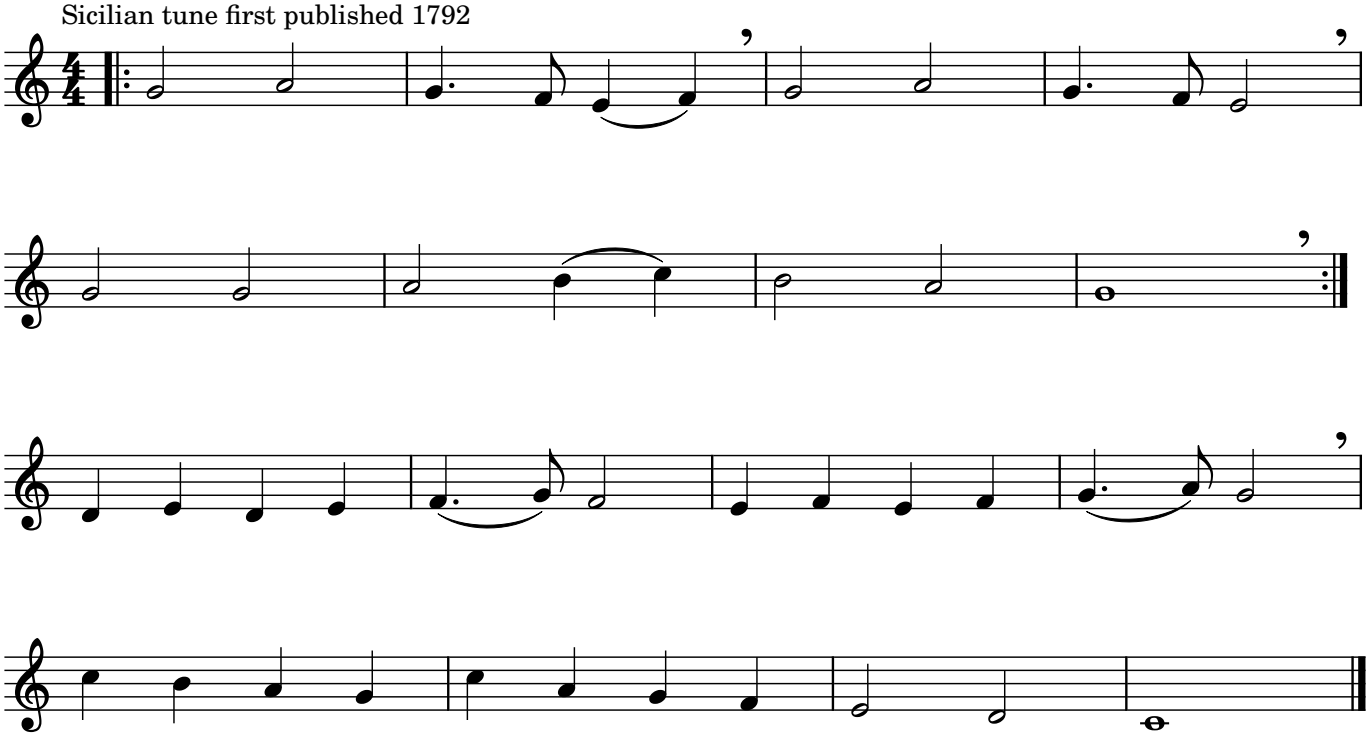


62 O holy spirit, Lord of grace
Tallis' Ordinal
T Tallis 1505-1585
See **32 The heavenly child in stature grows**

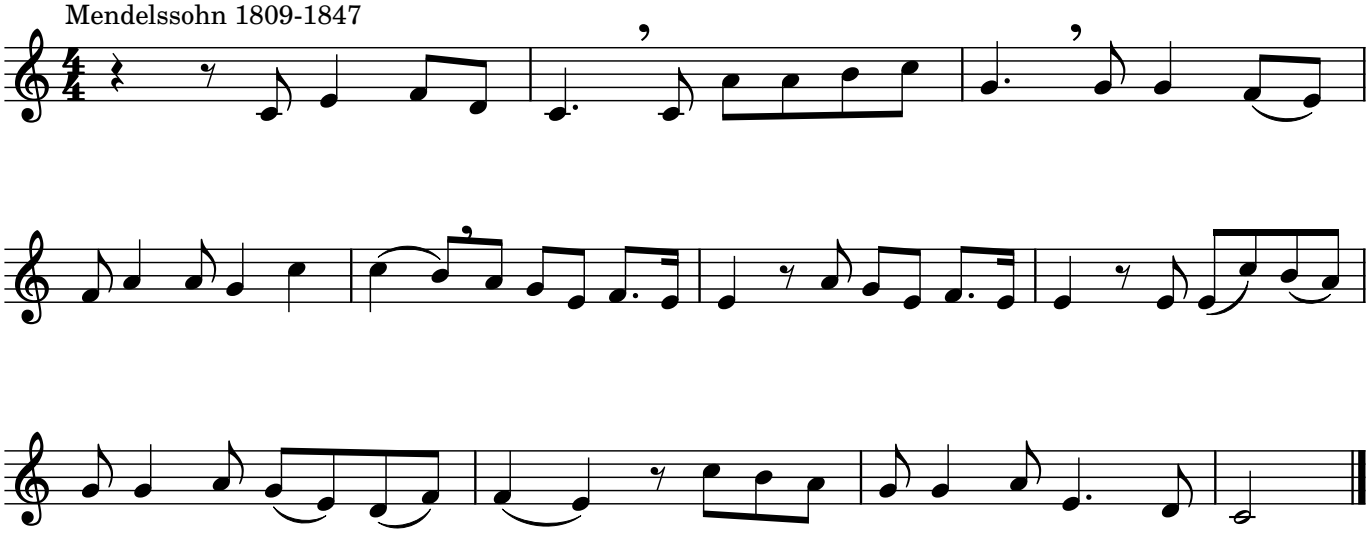
63 O love, how deep, how broad, how high!
Eisenach
J H Schein 1586-1630



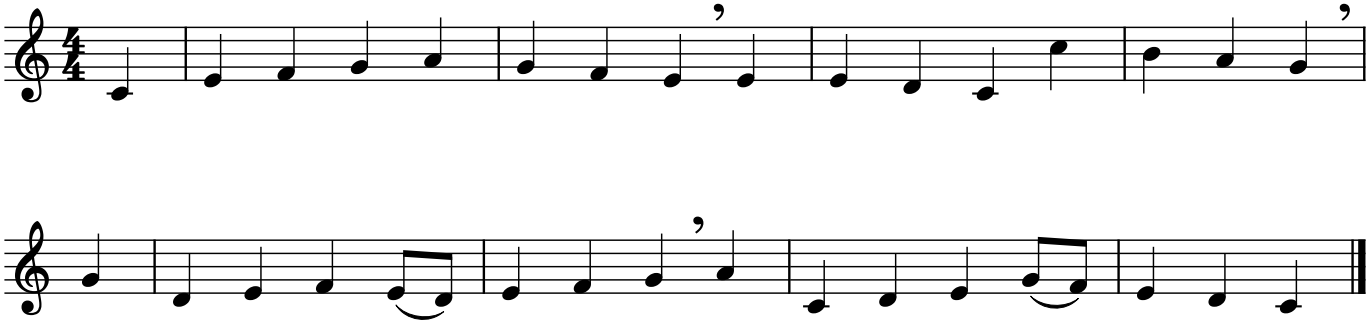
64 O most holy
O Sanctissima
Sicilian tune first published 1792



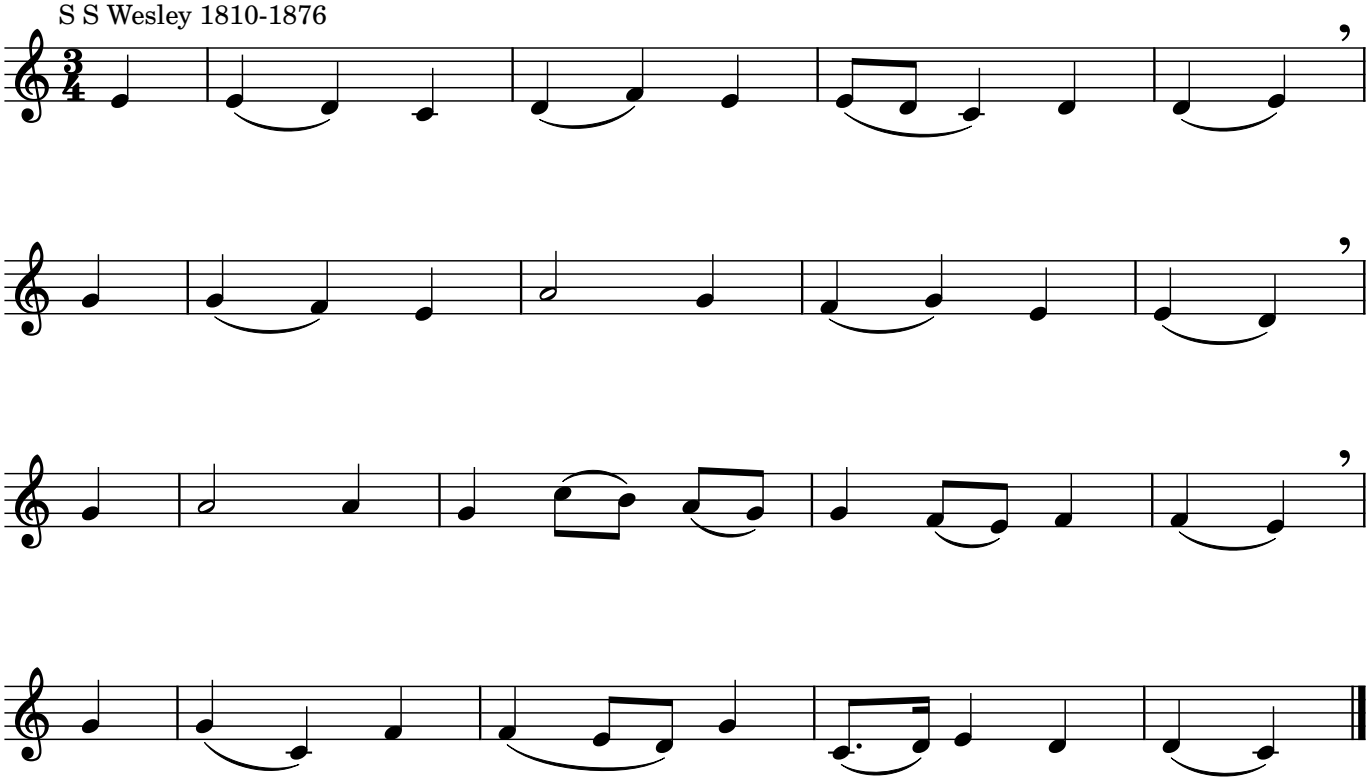
65 O rest in the Lord
from *Elijah*
Mendelssohn 1809-1847



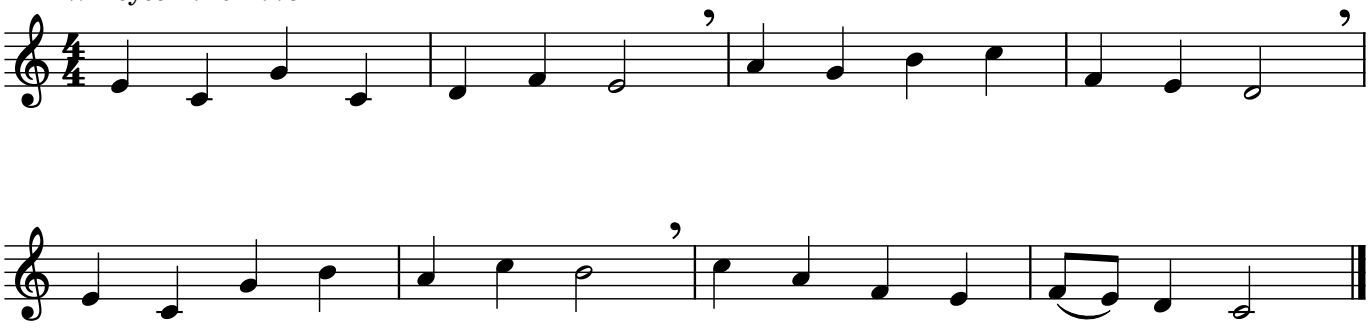
66 O Spirit of the living God
Ludborough
T R Matthews 1826-1910



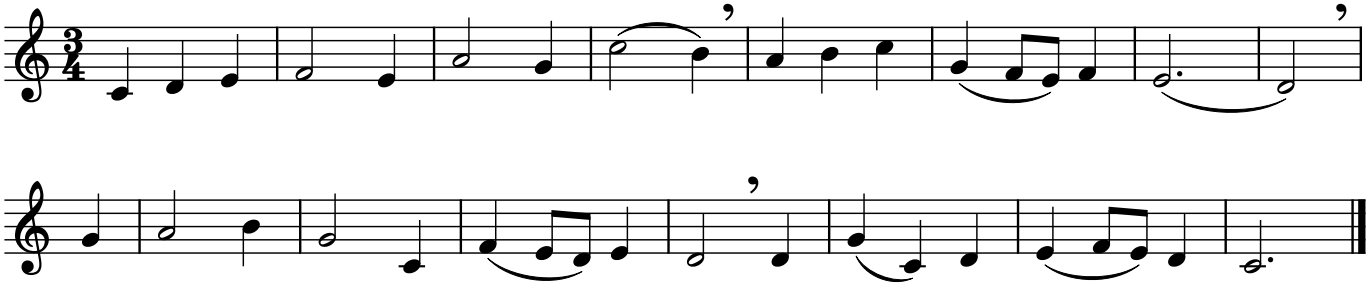
67 O thou who camest from above
Hereford
S S Wesley 1810-1876



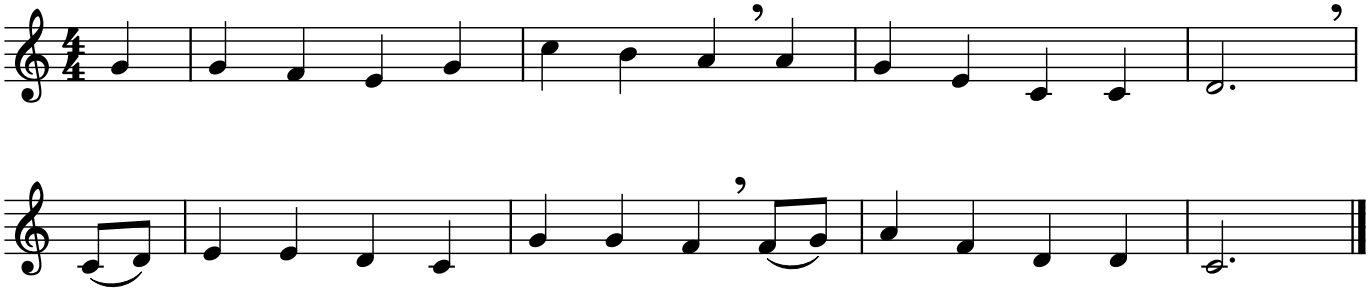
68 Palms of glory, raiment bright
Boyce
W Boyce 1710-1779



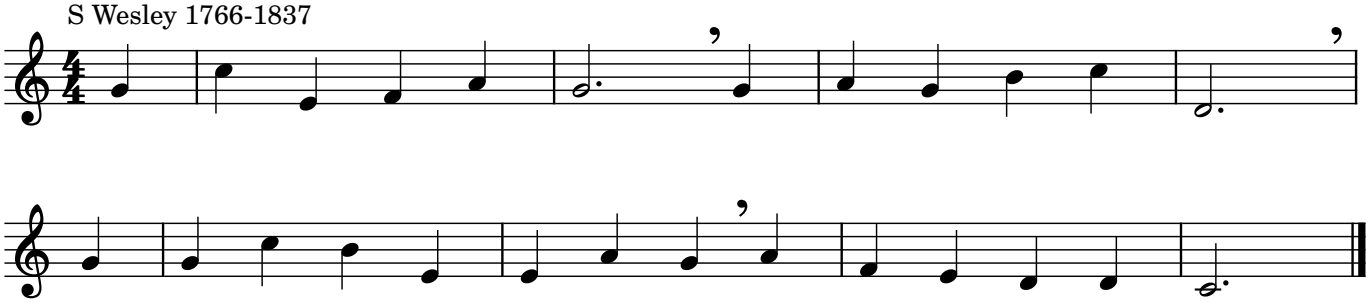
69 Praise to the holiest in the height
Somervell
A Somervell 1863-1937



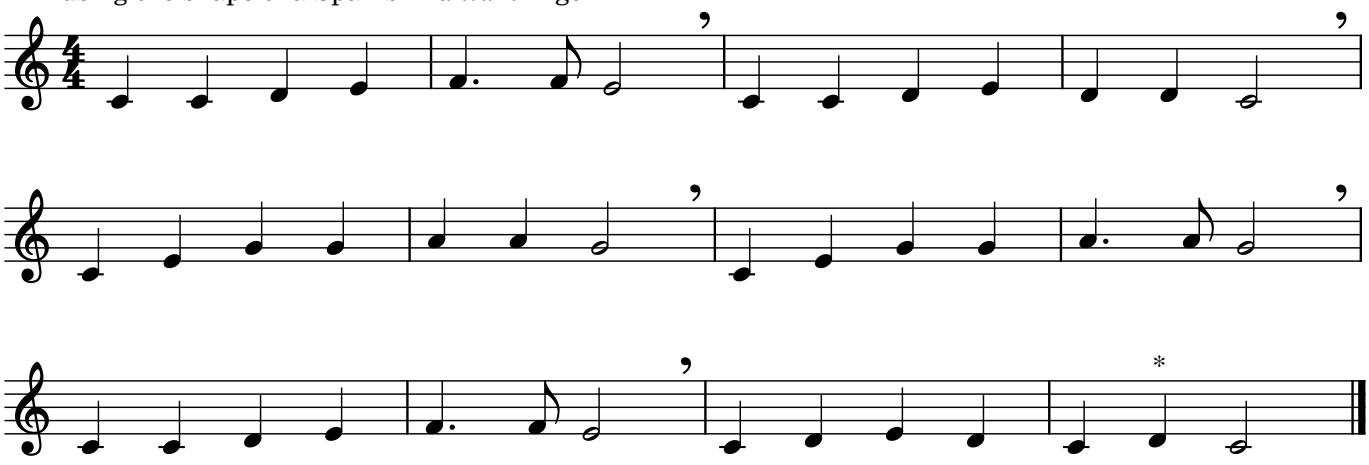
70 Prayer is the soul's sincere desire
Mendip
Traditional Somerset song
Collected by C Sharp 1859-1924



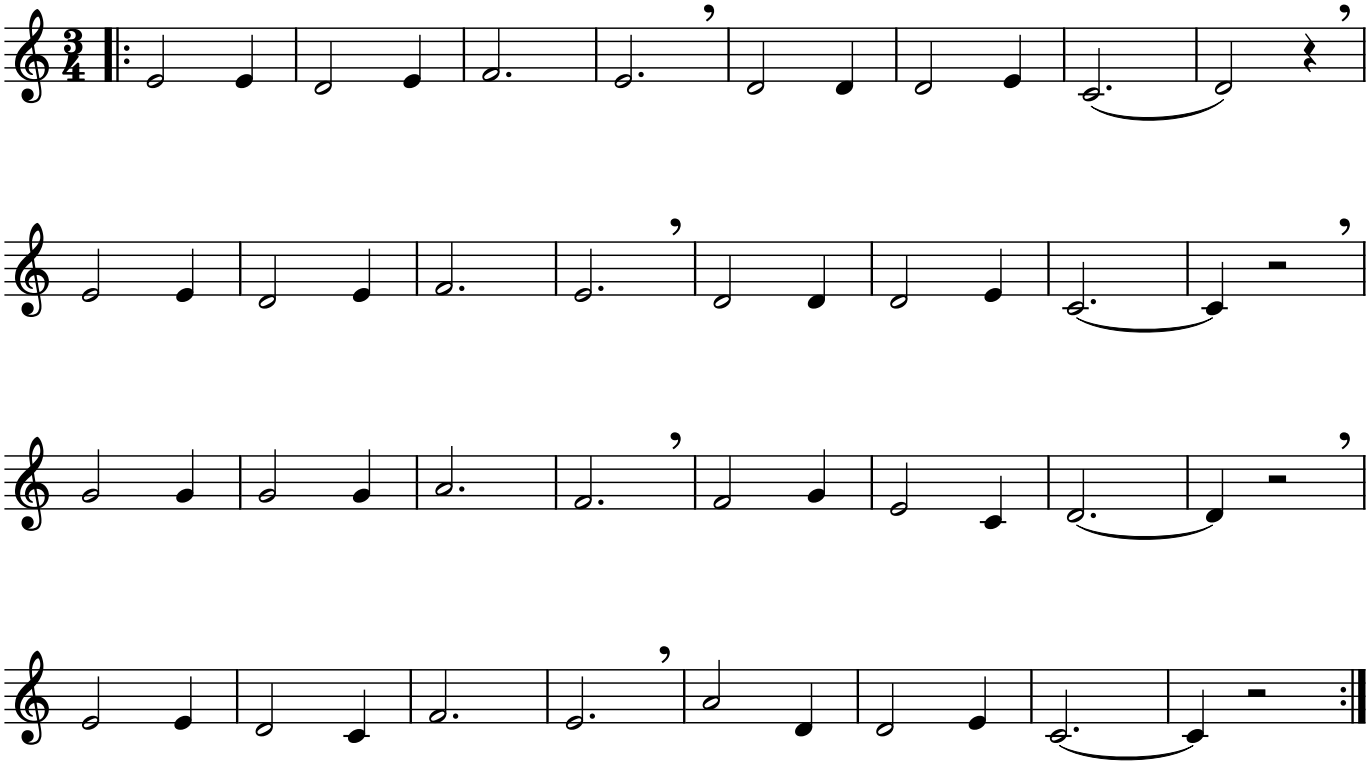
71 Put thou thy trust in God
Doncaster
S Wesley 1766-1837



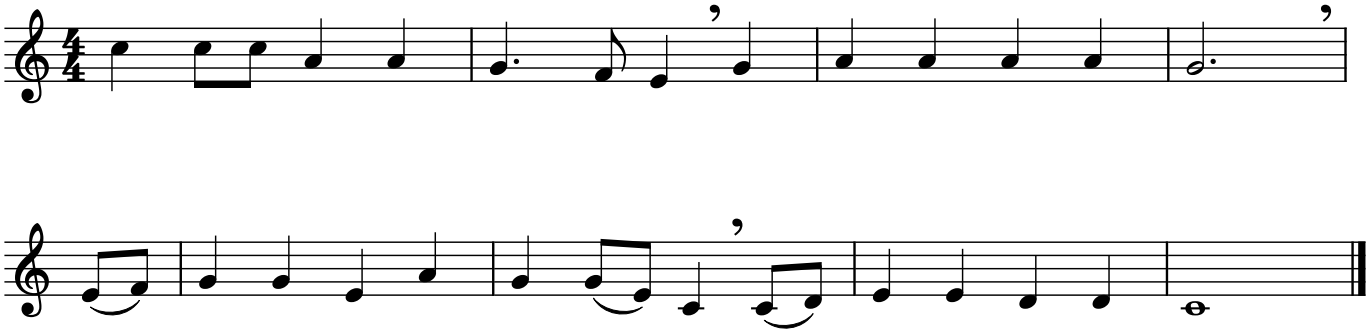
72 Rock of ages cleft for me
Petra
R Redhead 1820-1901
using the shape of a Spanish *Tantum Ergo*



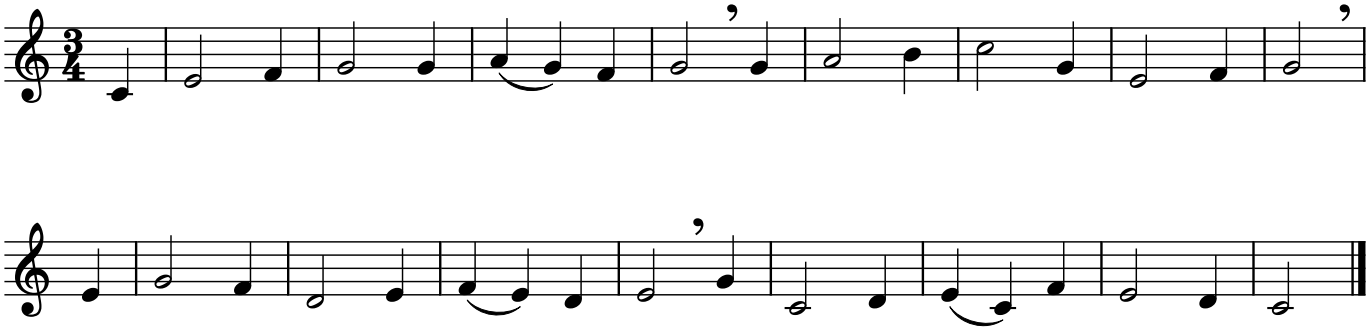
73 Sanctus
from *Deutsche Messe*
F Schubert 1797-1828



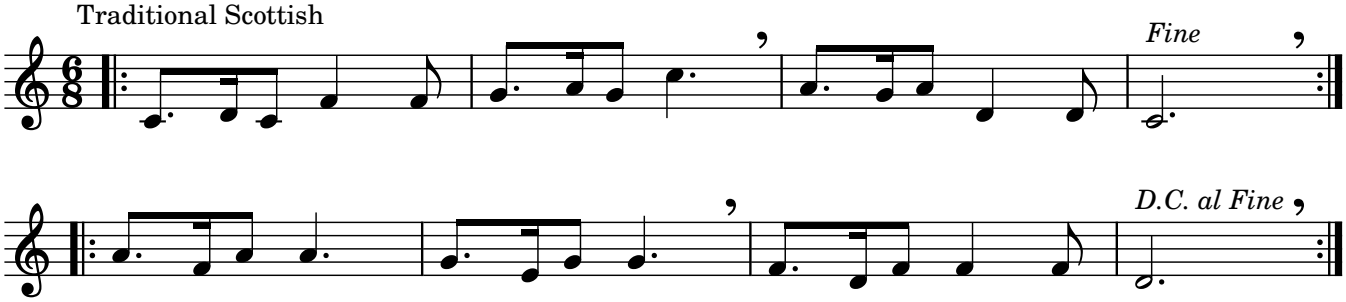
74 Sing to the Lord glad hymns of praise
St Hugh of Lincoln
E J Hopkins 1818-1901



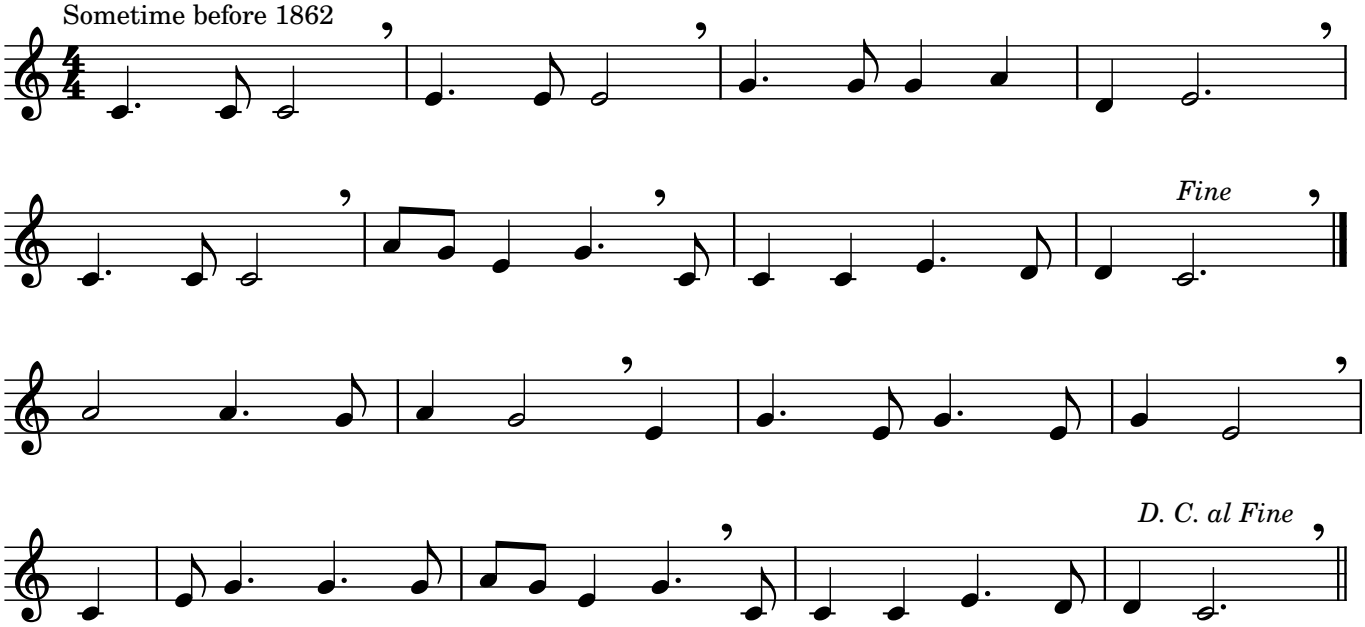
75 The Sinless one to Jordan came
Solemnis haec festivitas
Paris Gradual 1685



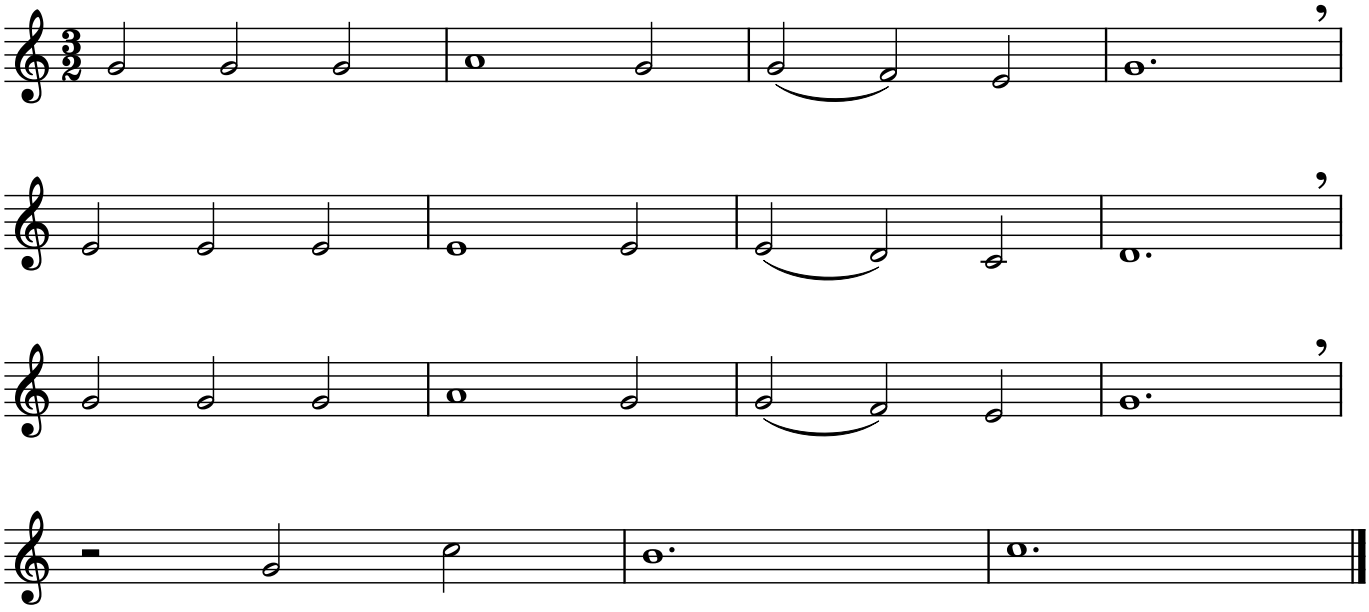
76 Skye boat song
Traditional Scottish



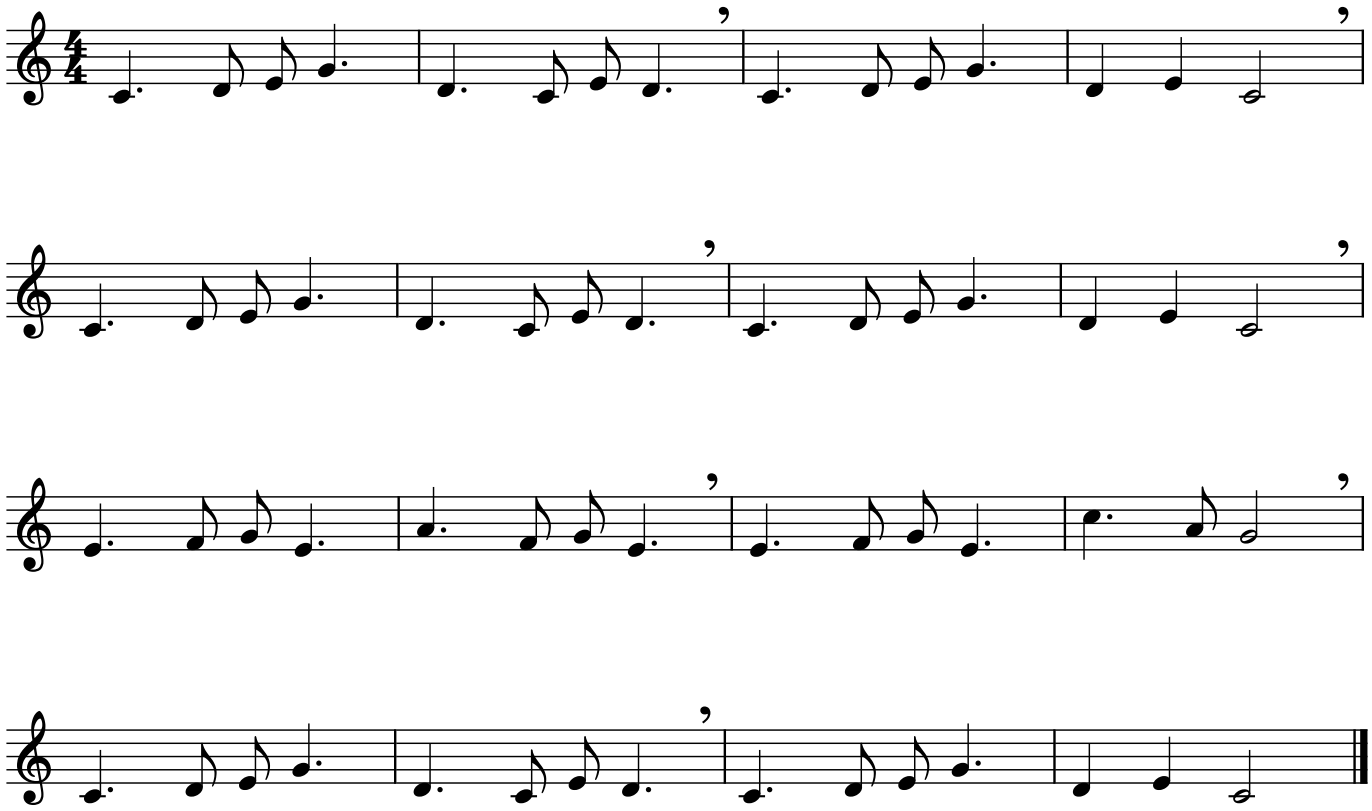
77 Steal Away
Wallace Willis
Sometime before 1862



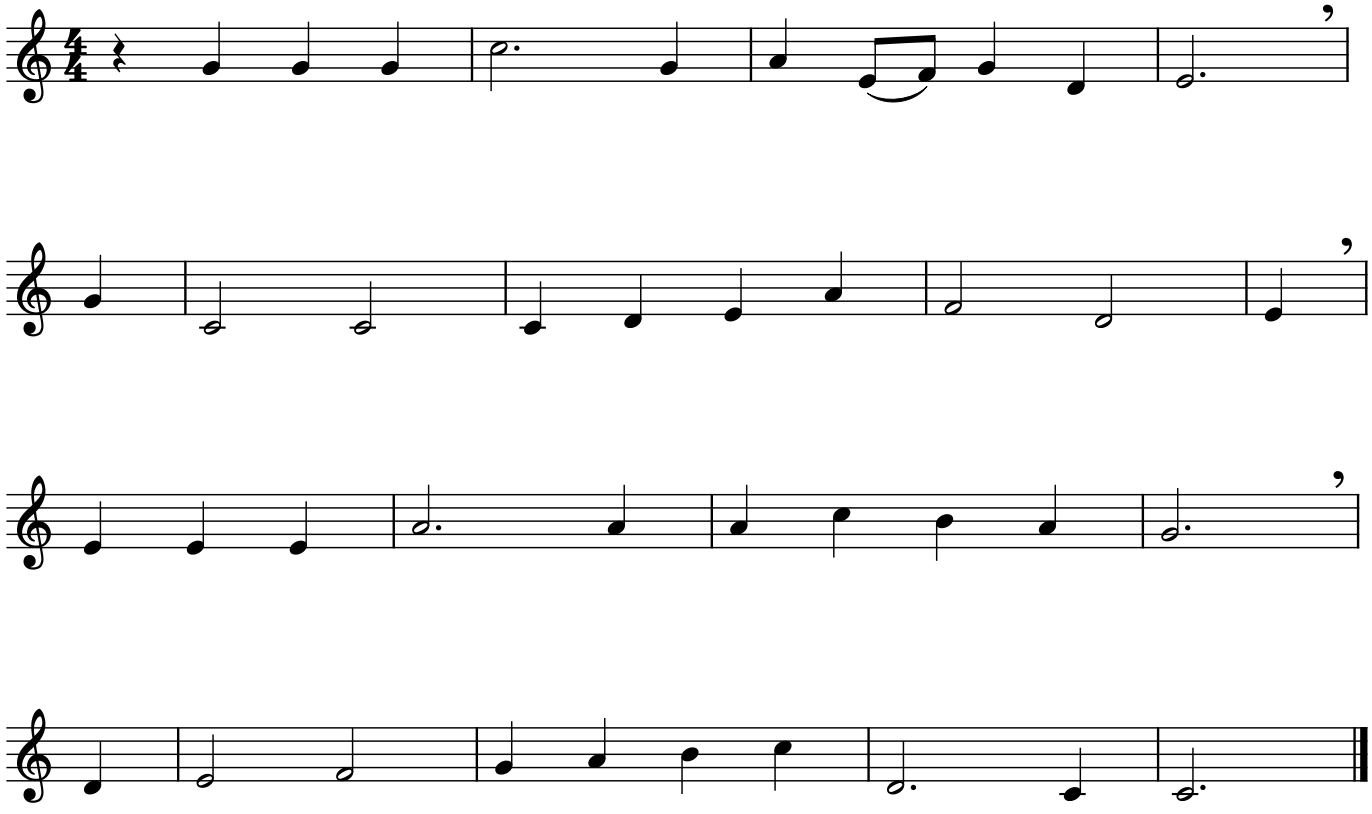
78 The strife is o'er
Victory
Adapted from the Gloria of Palestrina's *Magnificat Tertii Toni* with *Alleluya*
W H Monk 1823-1889



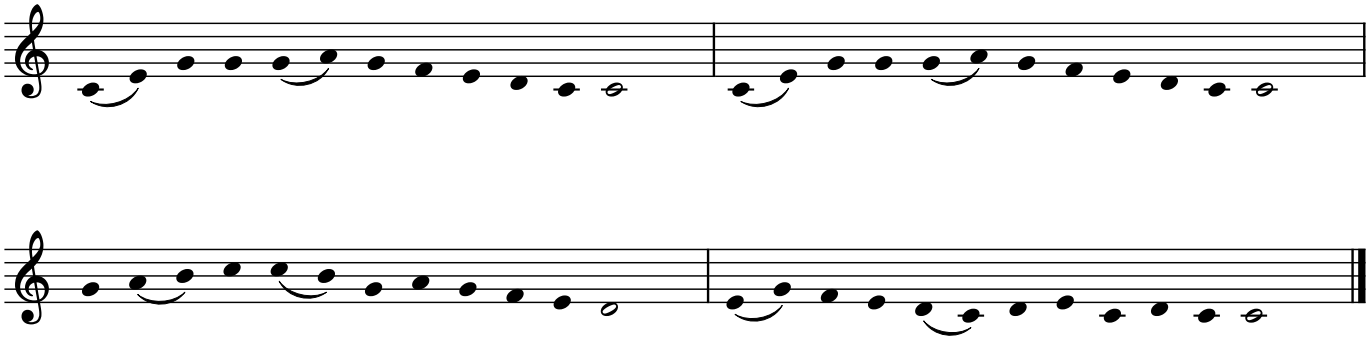
79 Suo Gân
Lullaby
Welsh traditional



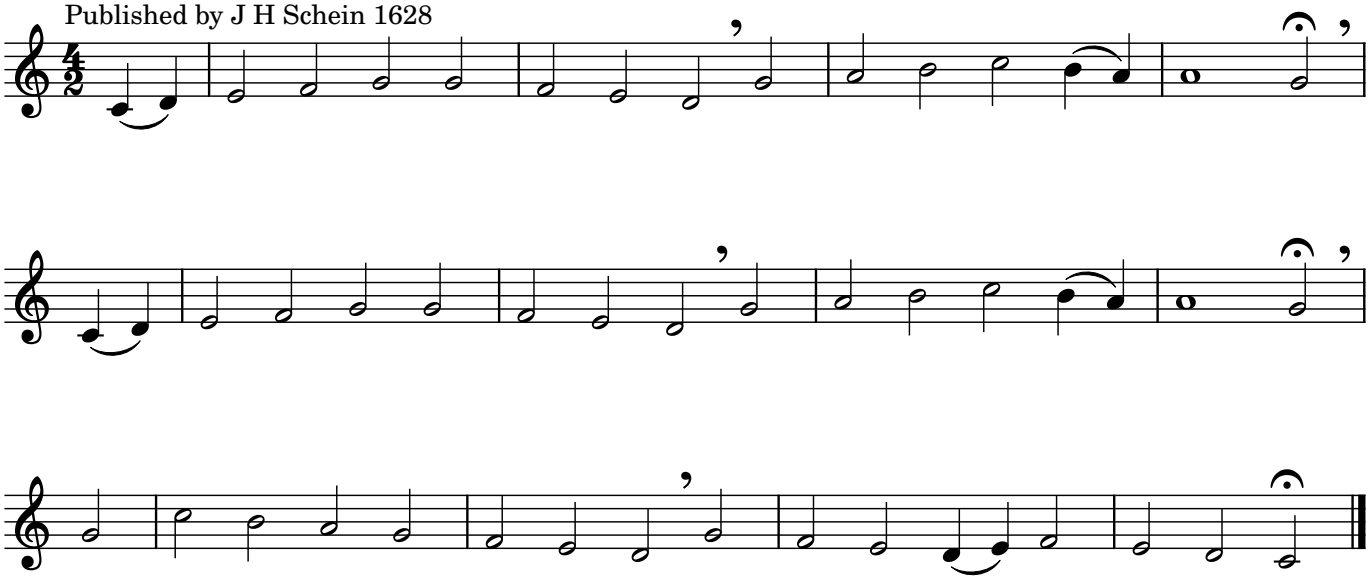
80 Tell out, my soul!
Woodlands
W Greatorex 1877-1949



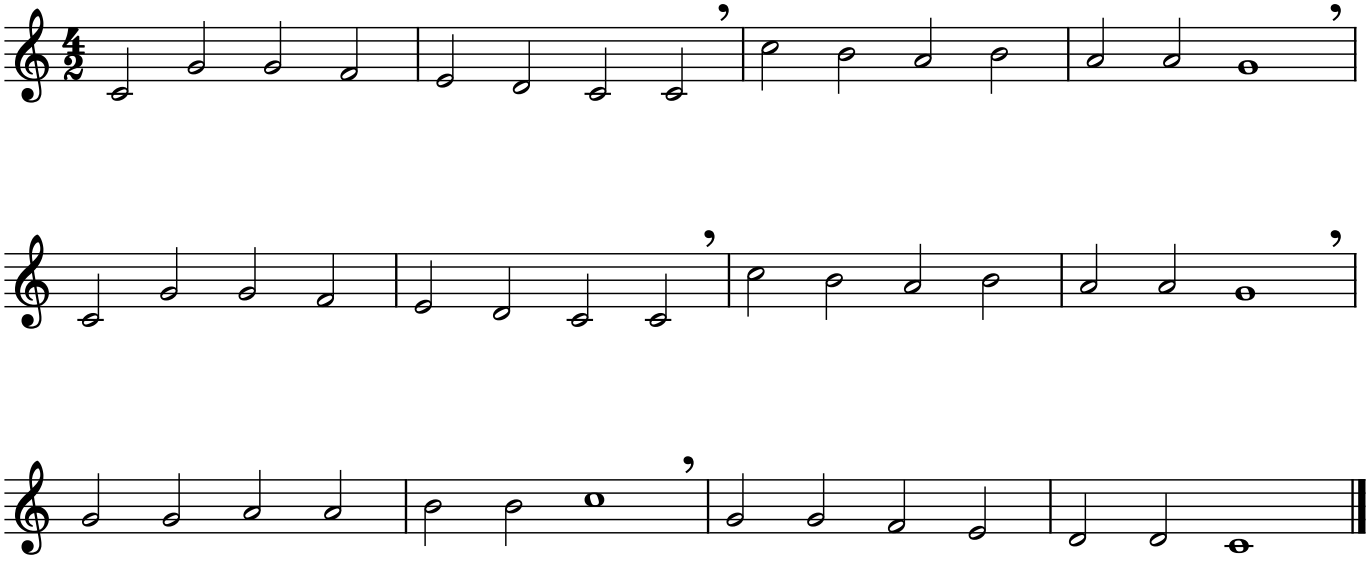
81 Thee we adore, O hidden Saviour, Thee
Adoro Te
Mode V



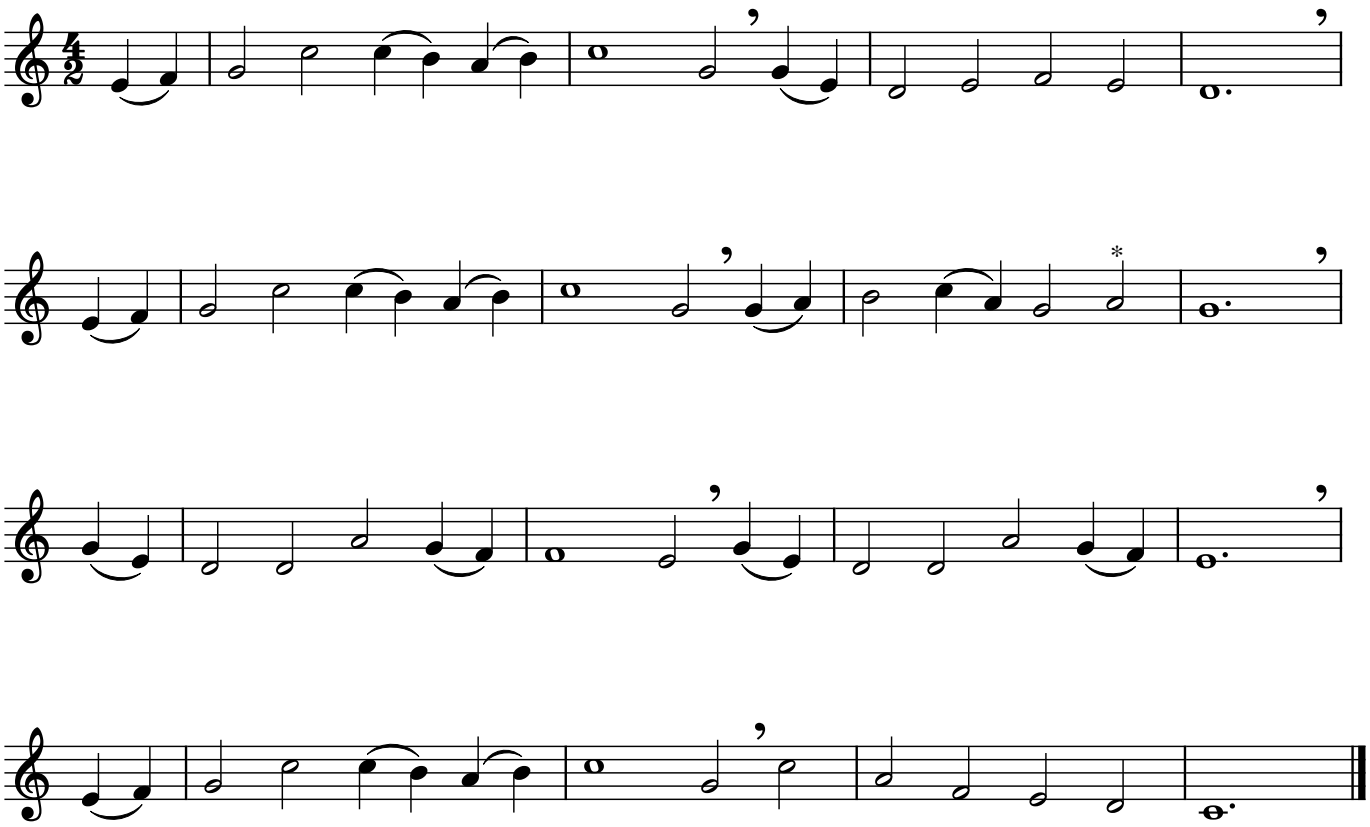
82 Thou hallowed chosen morn of praise
Mach's mit mir Gott
Published by J H Schein 1628



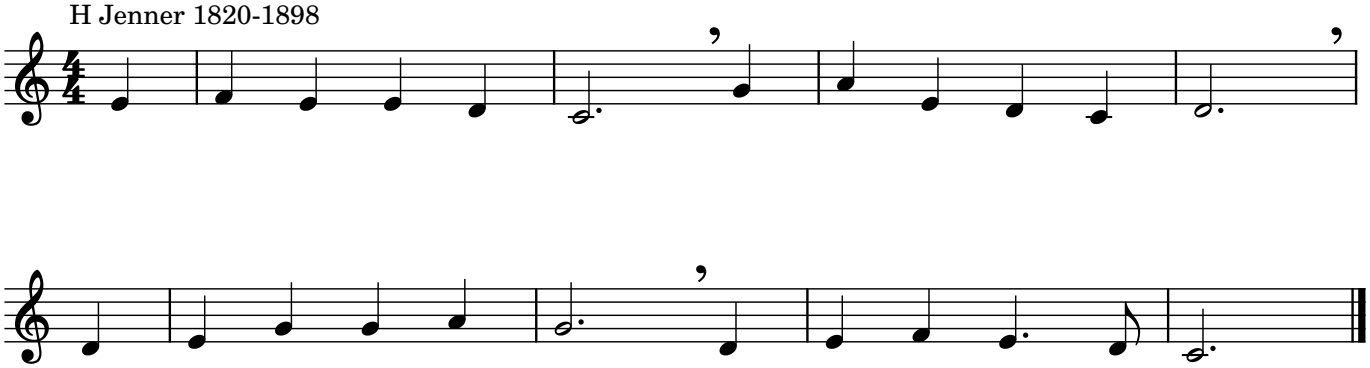
83 Through the day Thy love has spared us
Dretzel
C H Dretzel 1731



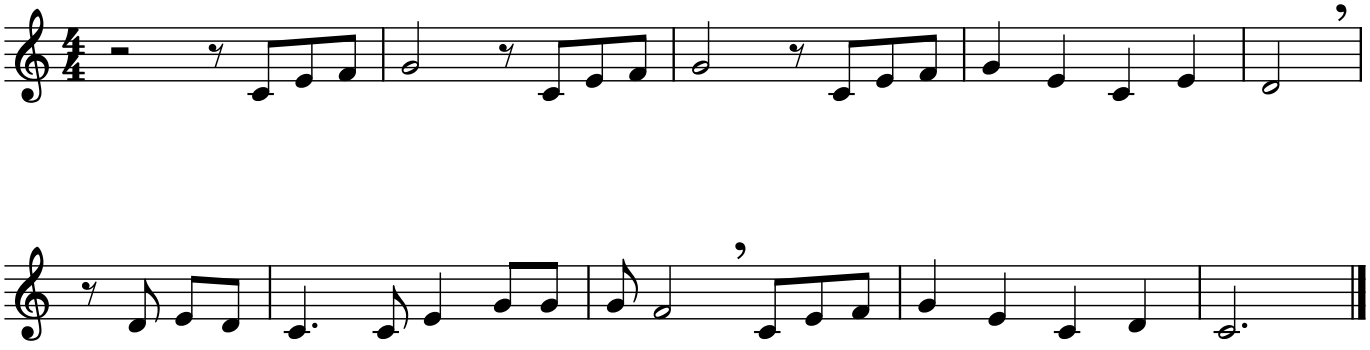
84 We hail thy presence glorious
Offertorium
M Haydn 1737-1806



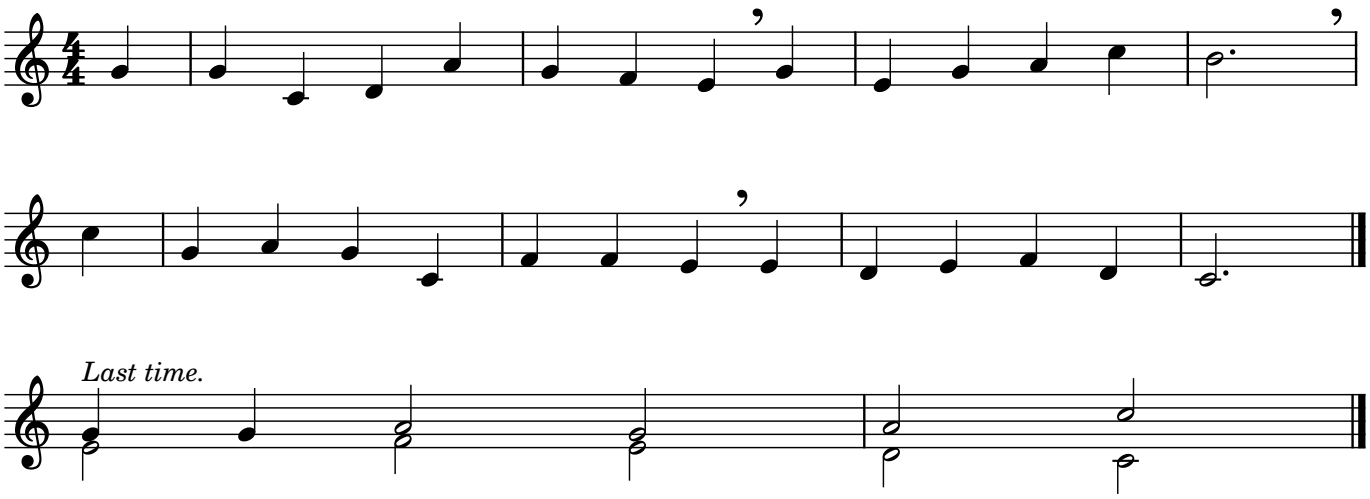
85 We love thy place, O God
Quam Dilecta
H Jenner 1820-1898



86 When the saints go marching in
J M Black 1856-1938 and K E Purvis d.1909



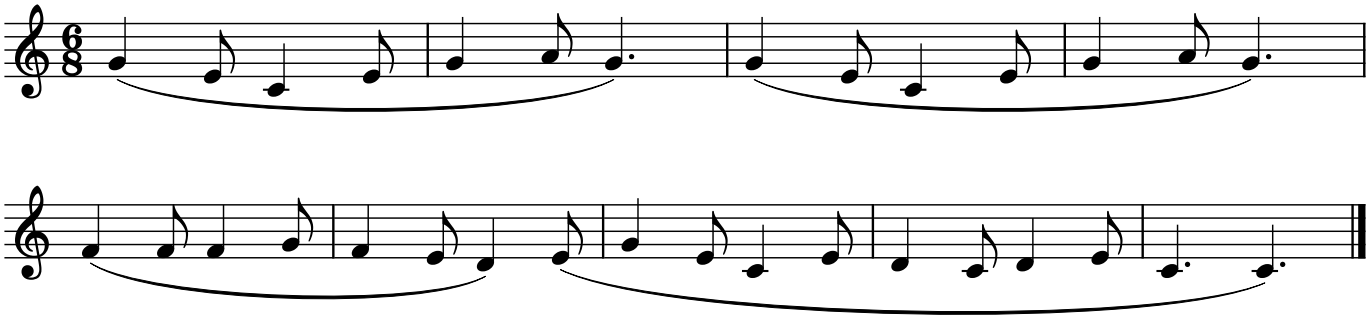
87 Ye choirs of new Jerusalem
St Fulbert
H J Gauntlett 1805-1876



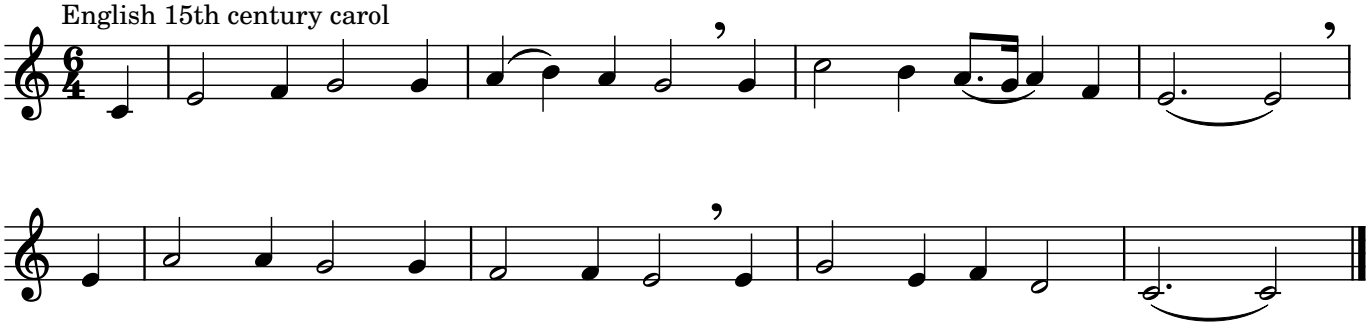
88 Ye watchers and ye holy ones
Lasst uns erfreuen
Geistliche Kirchengesäng 1623
See **2 All creatures of our God and King**

Christmas Carols.

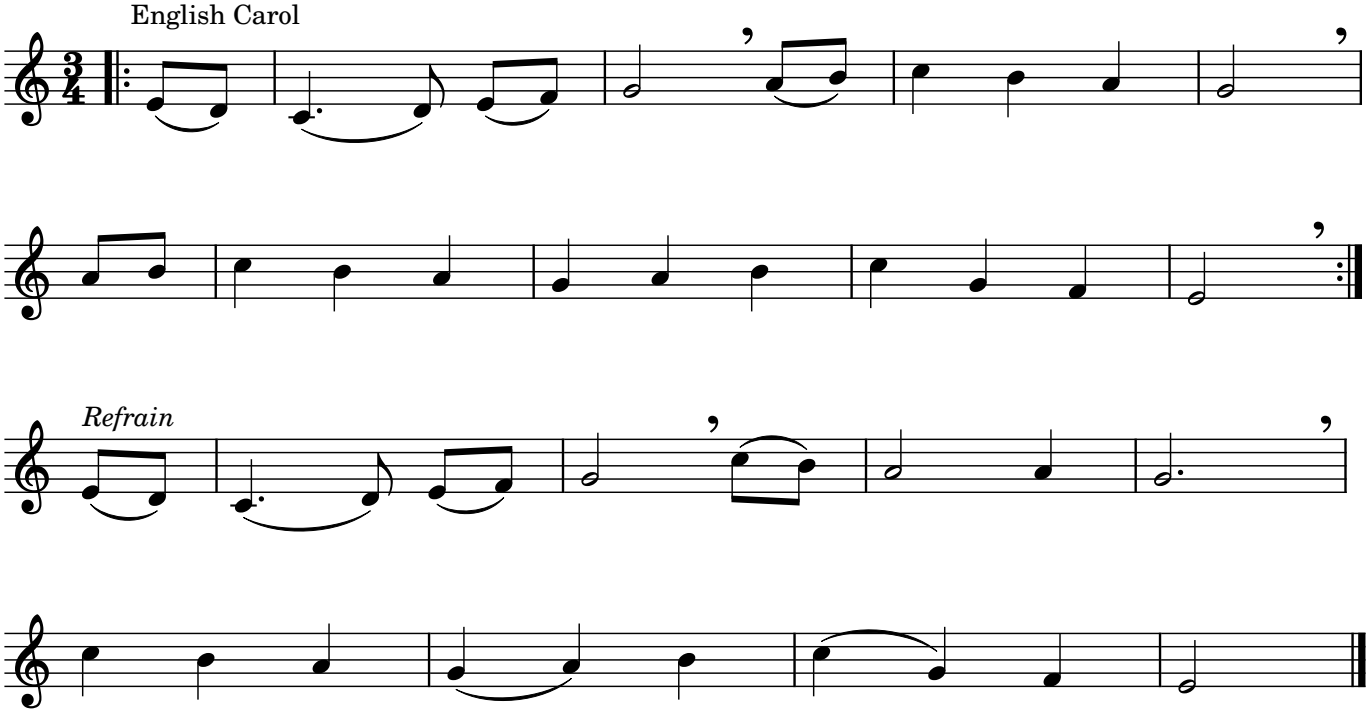
89 All the world with praises rings
Resonet in Laudibus
German Carol, ed. J Knox



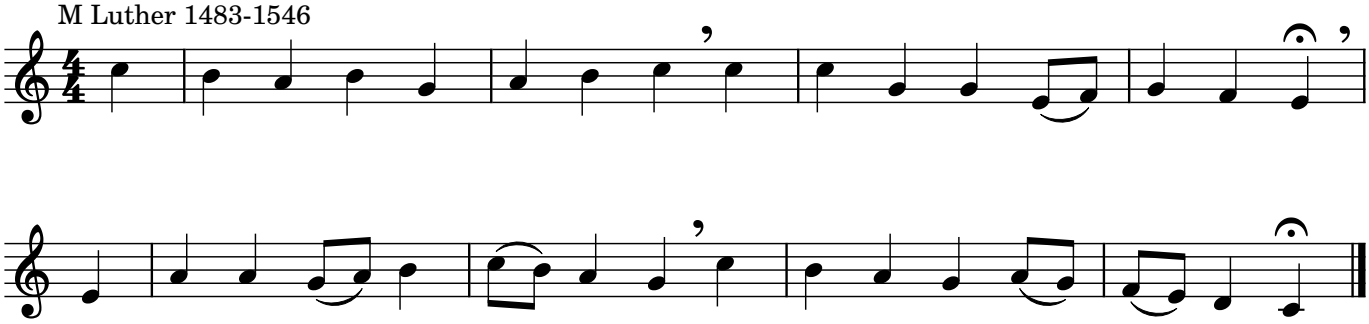
90 Behold, the great Creator makes
This endris nyght
English 15th century carol



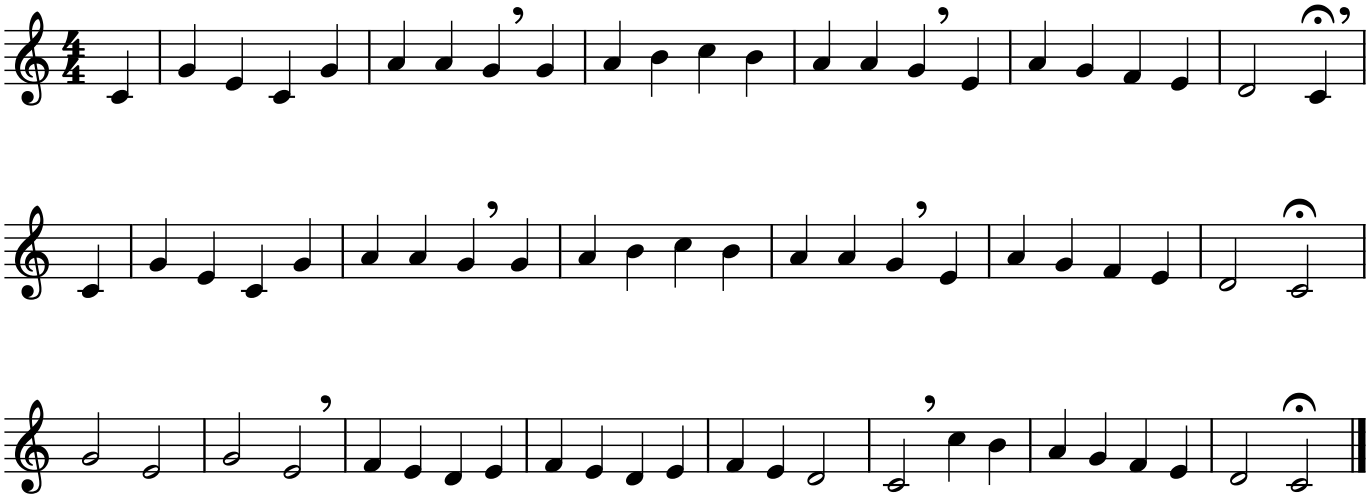
91 The First Nowell
English Carol



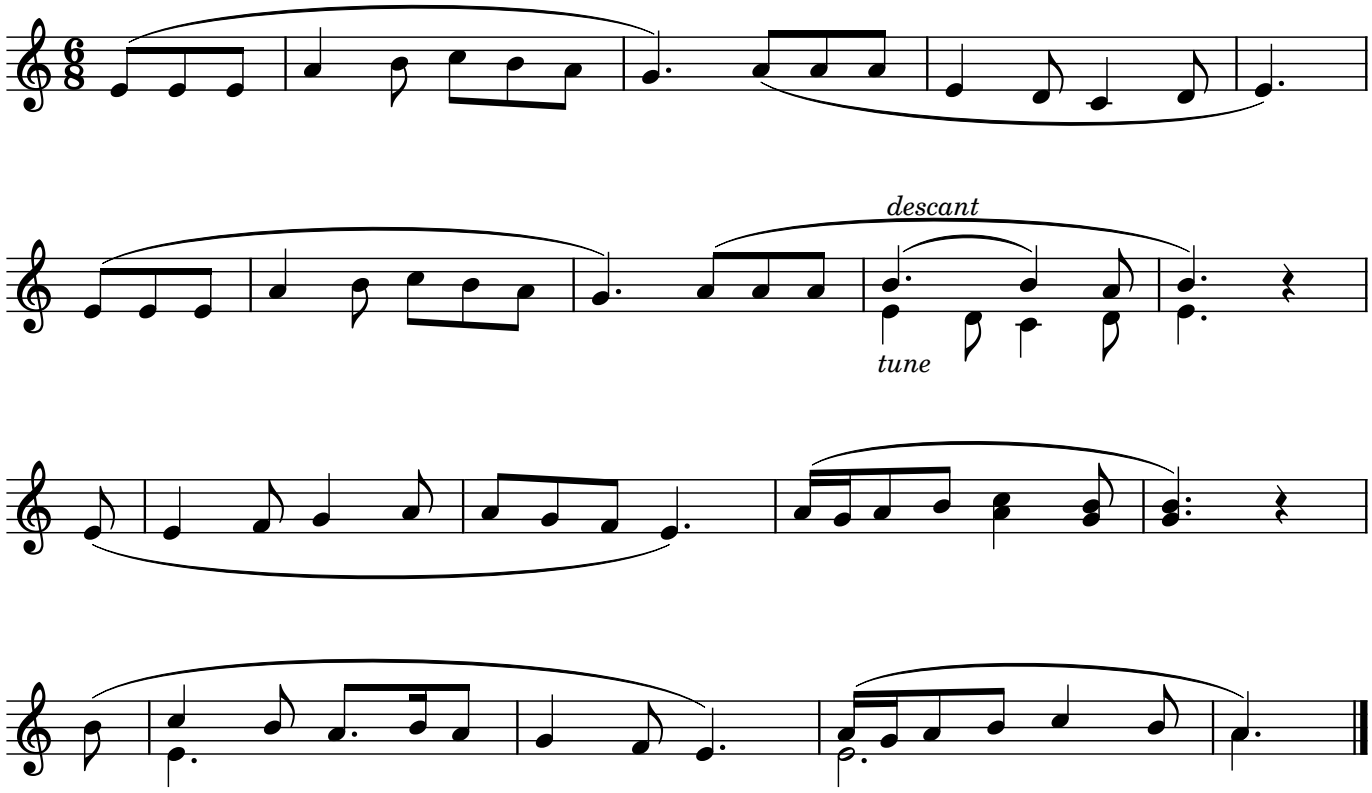
92 From east to west, from shore to shore
Vom Himmel hoch
M Luther 1483-1546



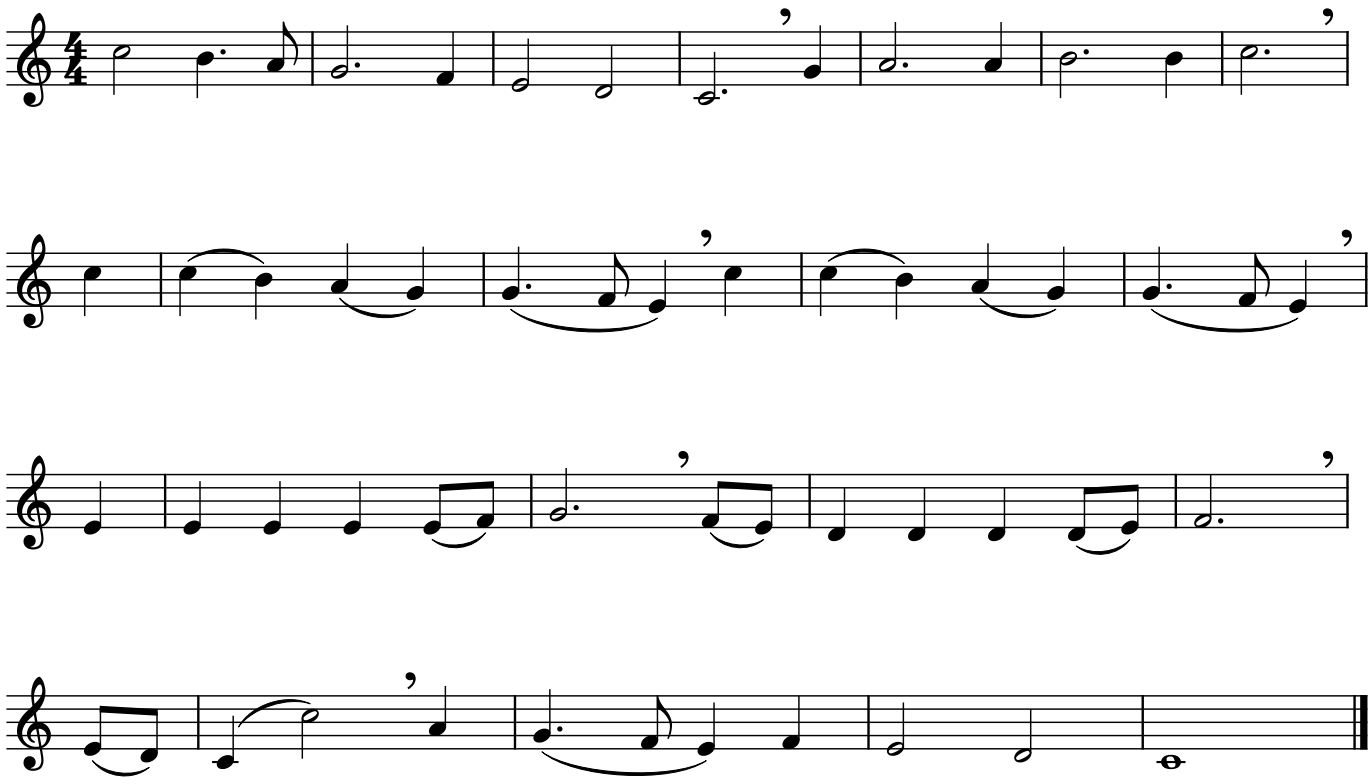
93 How Brightly shines the morning star
Wie schön leuchtet
P Nicolai 1556-1608



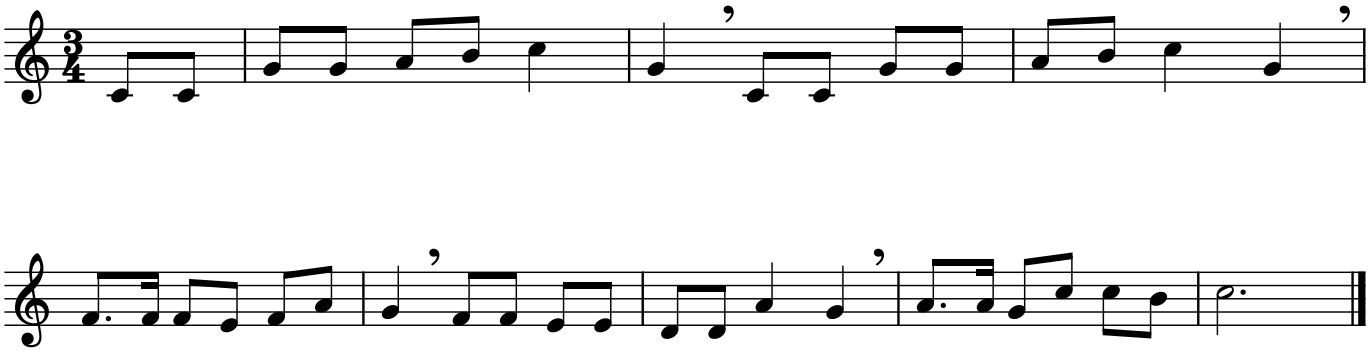
94 It's Christmas, I count the days, I wait for the snow
C'est la Noël
Provence Carol arr. J Knox



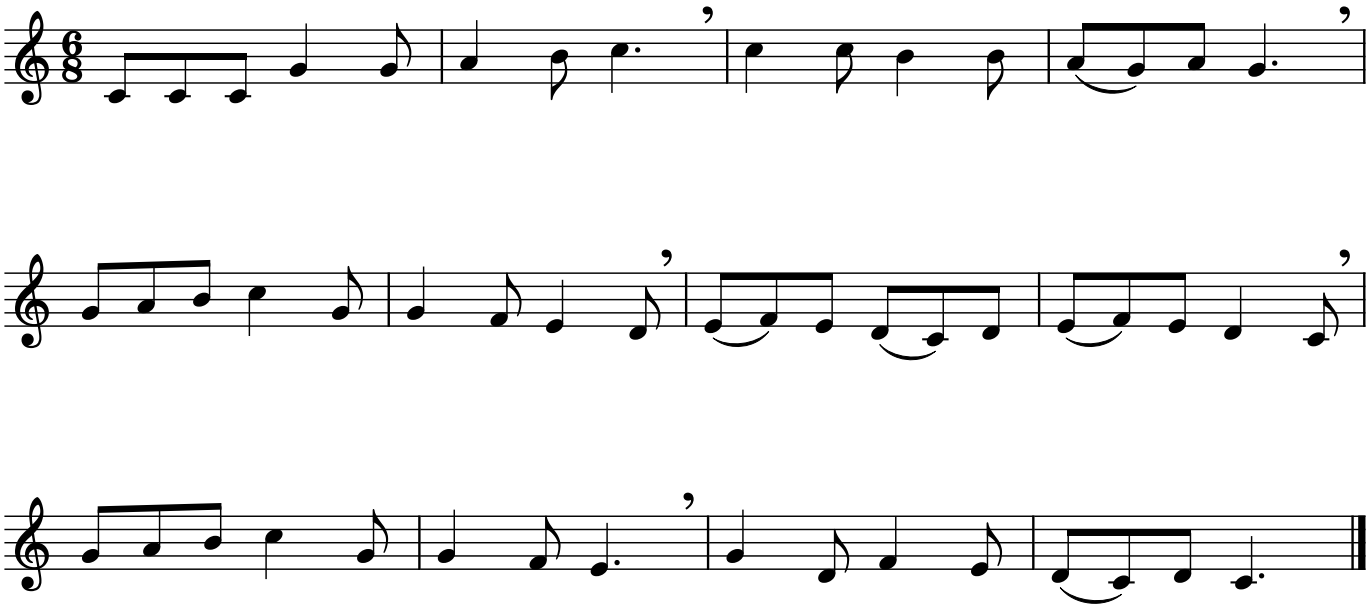
95 Joy to the world!
Antioch
G F Handel 1685-1759



96 Lord God, open the door
Seigneur Dieu ouvre la porte
French Carol

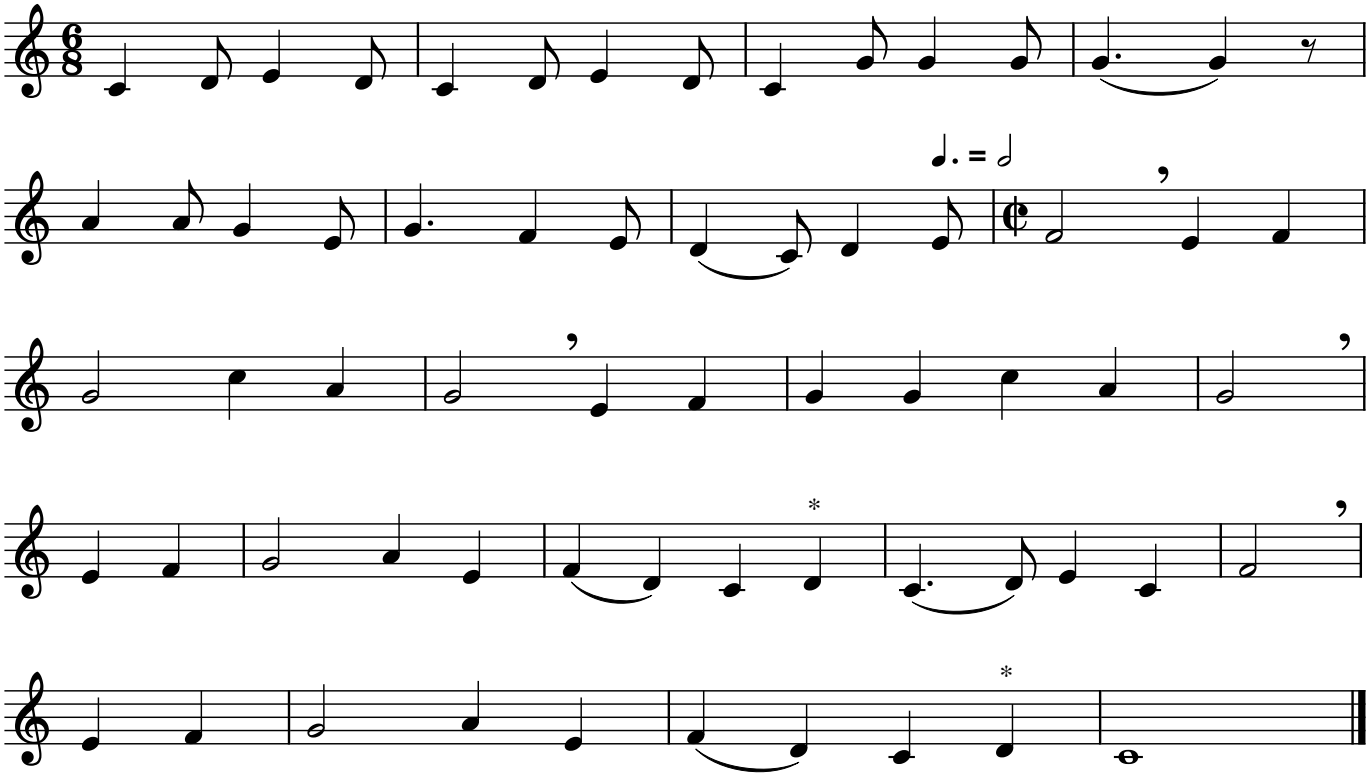


97 People, look east
Traditional Carol

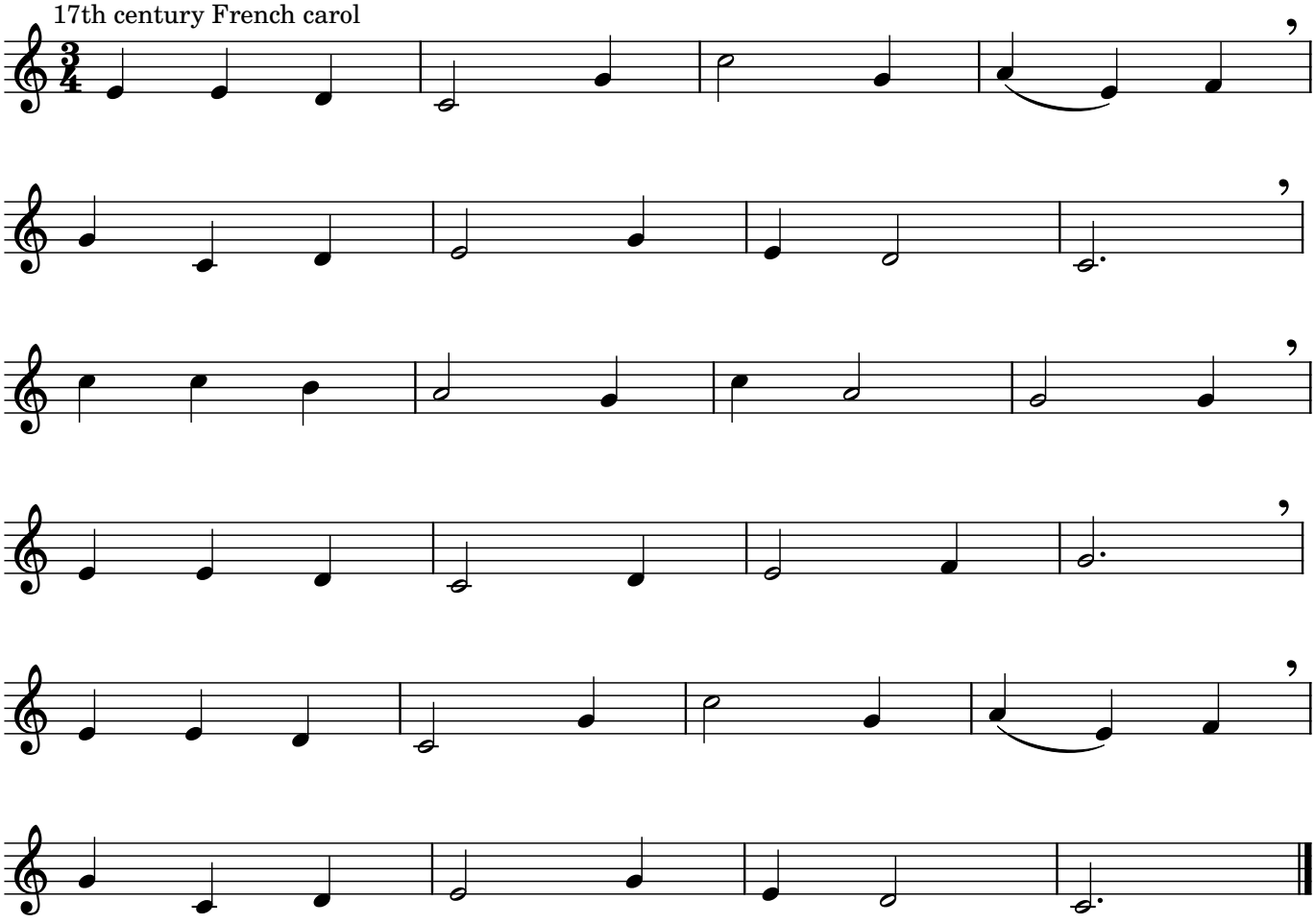


98 Sing we now of Christmas
Noël Nouvelet
French Carol
See **58 Now the green blade riseth**

99 Wassail from Yorkshire
Traditional English

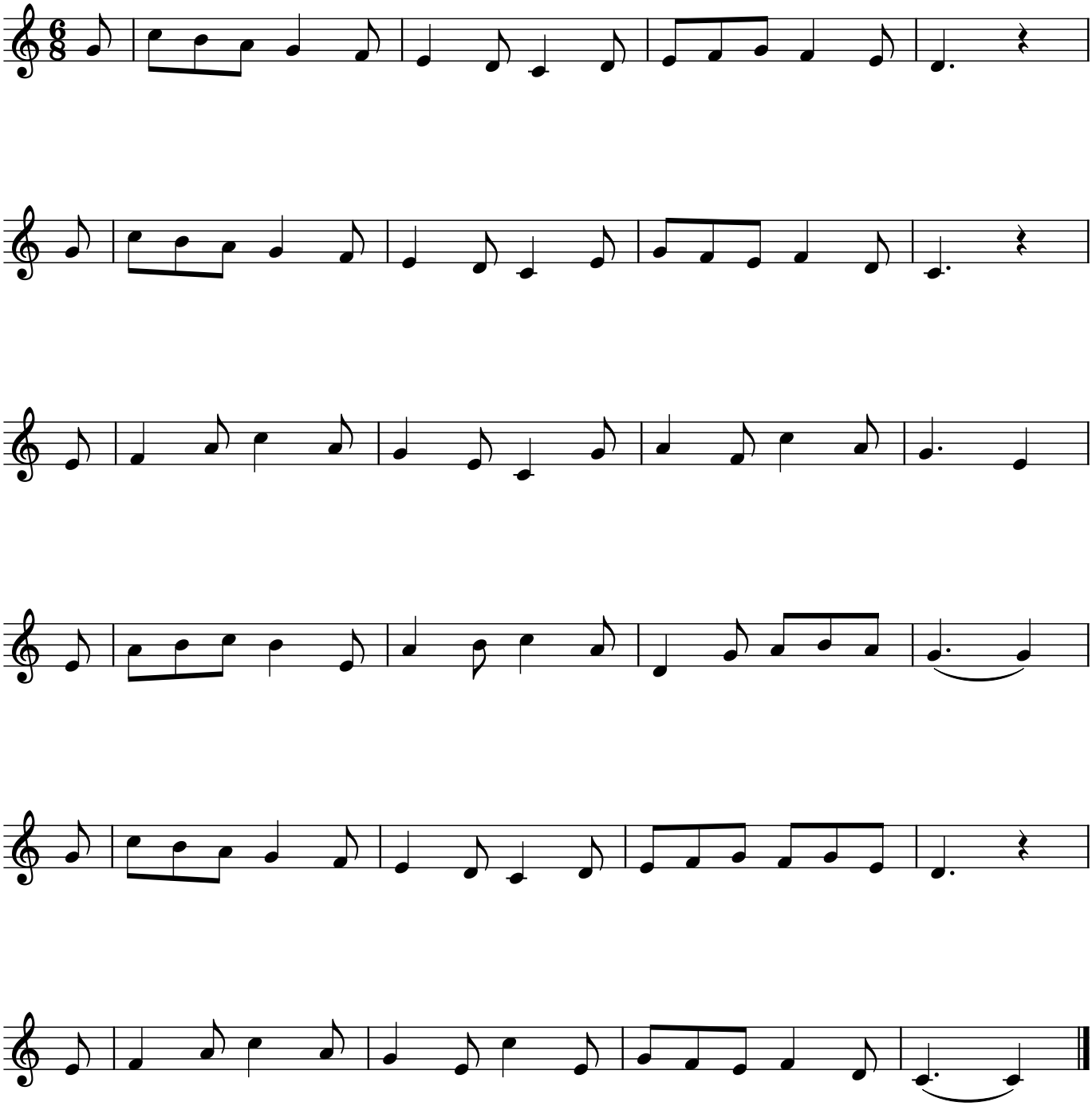


100 Whence is that goodly fragrence flowering?
Quelle est cette odeur agréable?
17th century French carol



Original Compositions for Chimes.

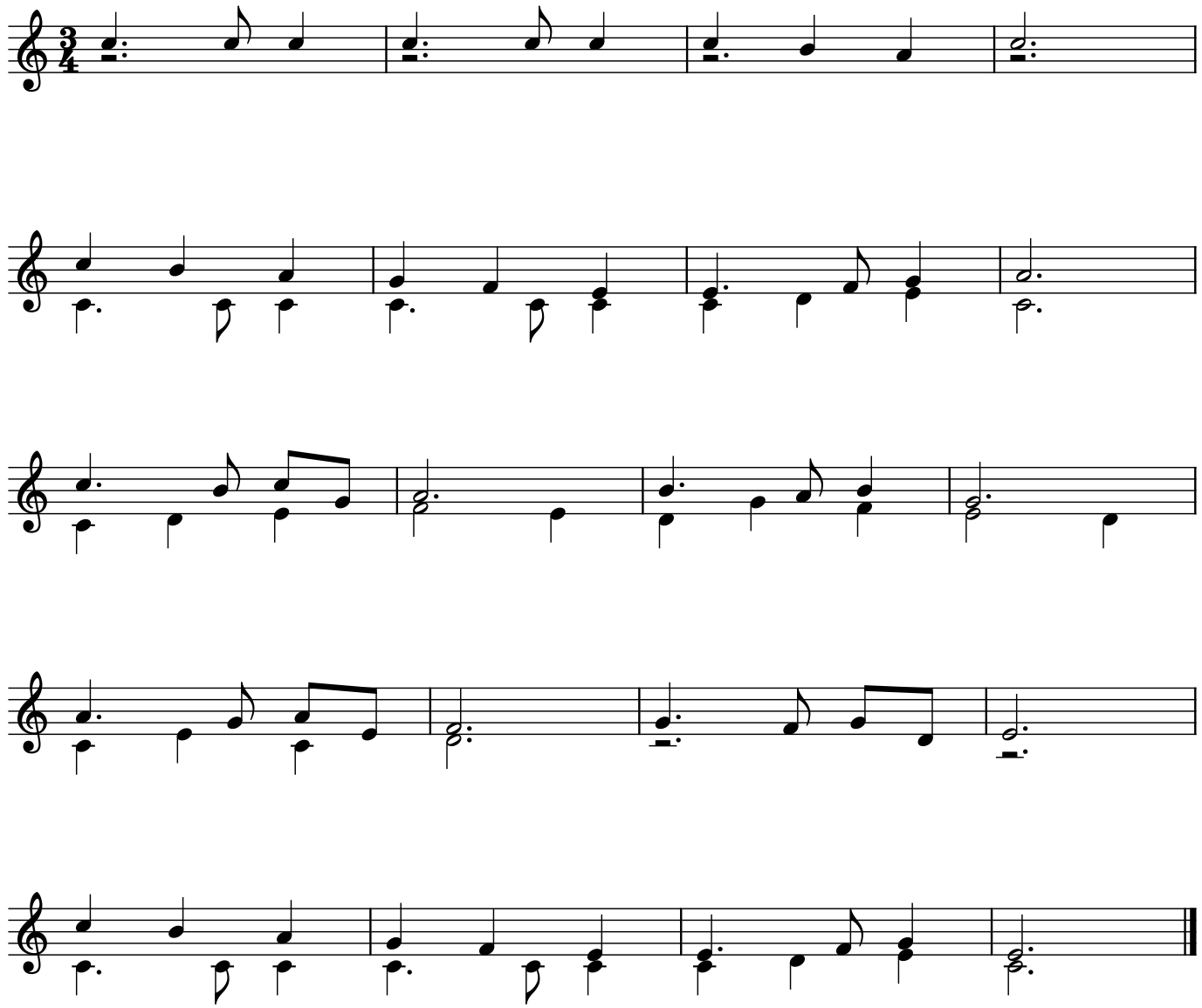
Air
S S Wesley 1865
Composed for 'Holsworthy Church Bells'



Canzona á 2

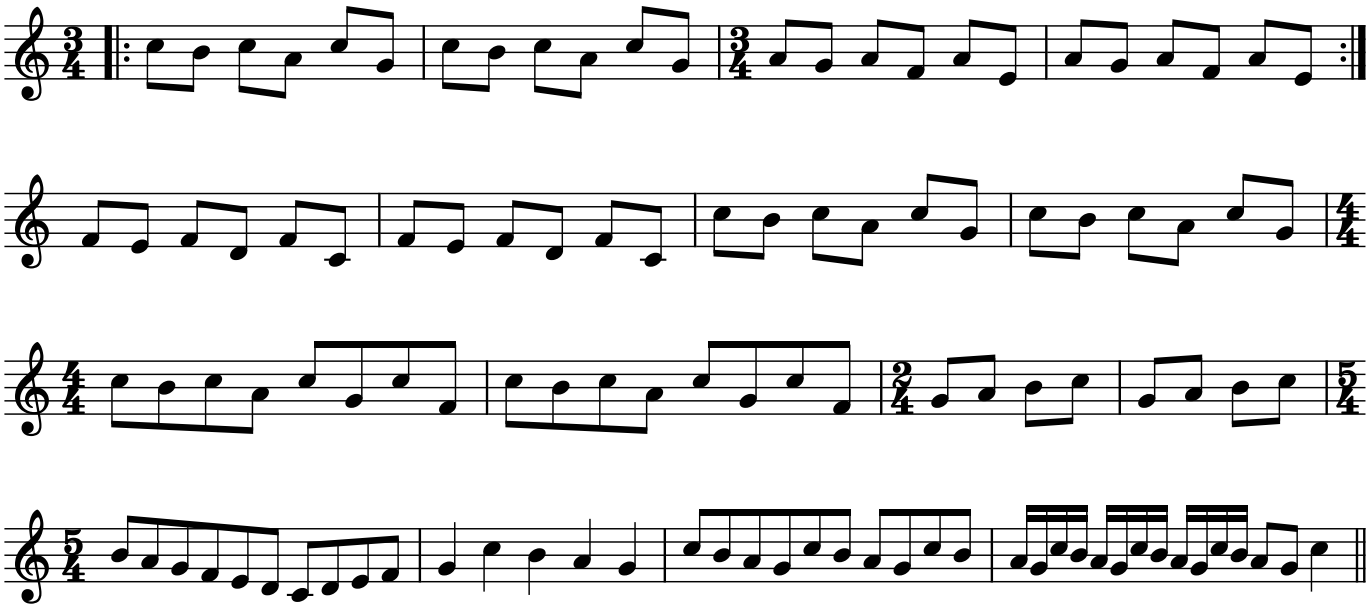
T G Howell 2023

Composed for St. David's, Neath



'Concert Sequence'
S A Price 2023
Comissioned for the church centenary recital at English Martyrs' RC Church, Sparkhill.

I



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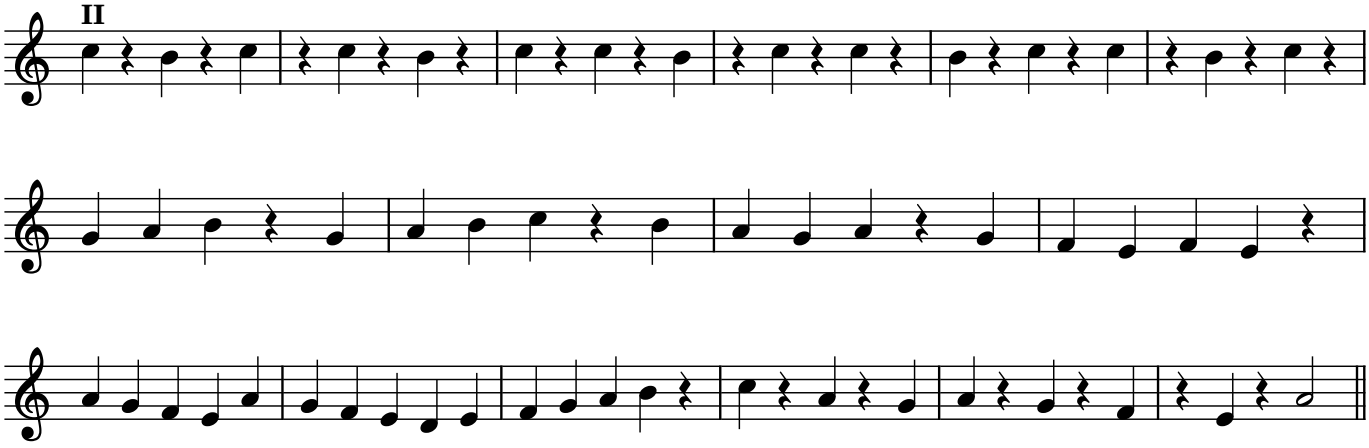

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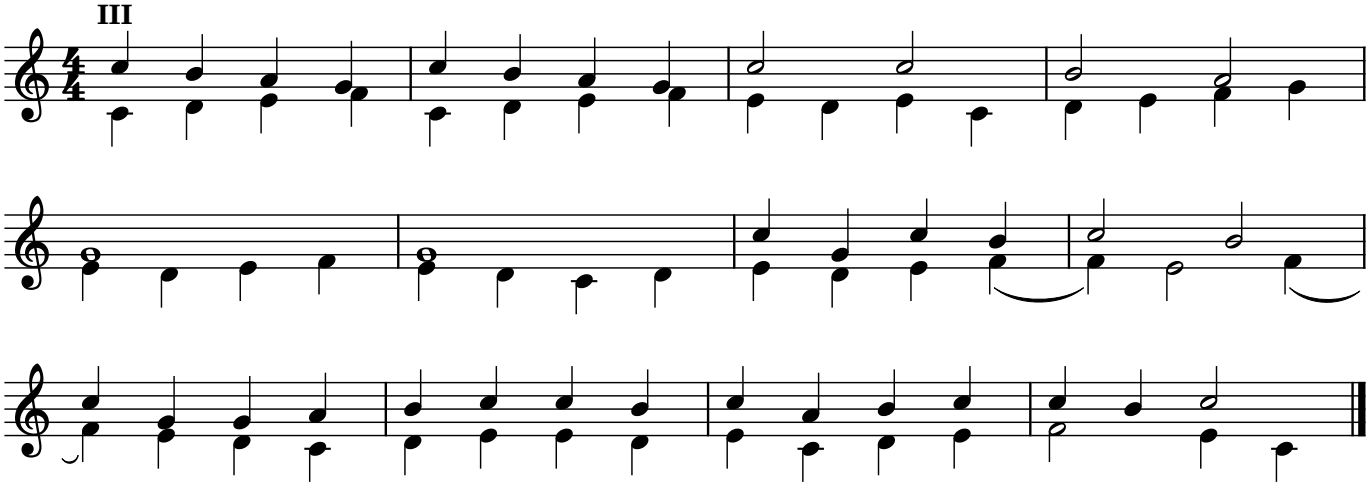
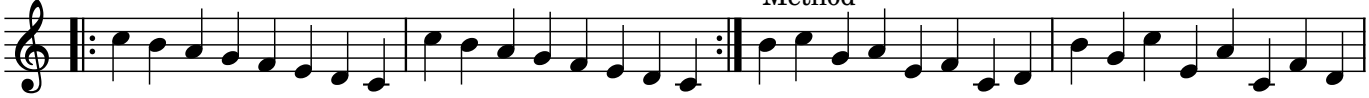


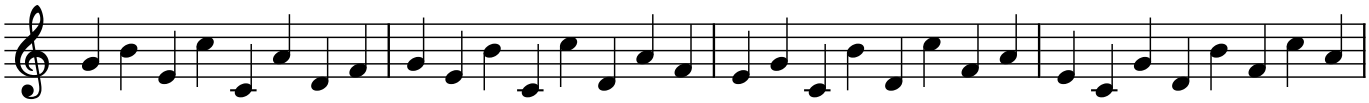
Included by kind permission of the composer.

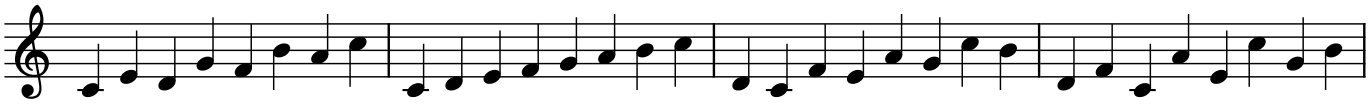
Plain Hunt *Major*

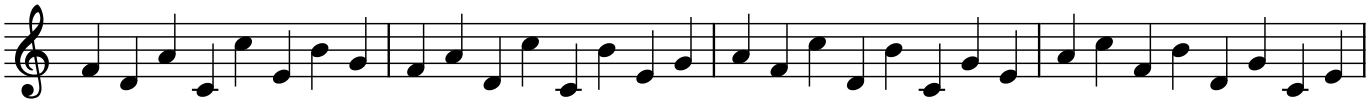
'Rounds'

'Method'









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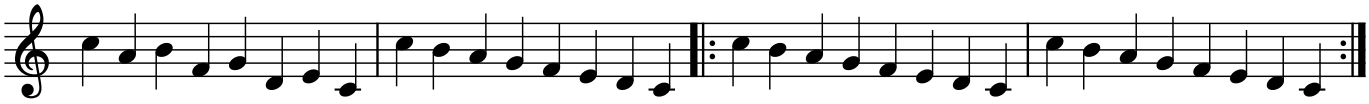
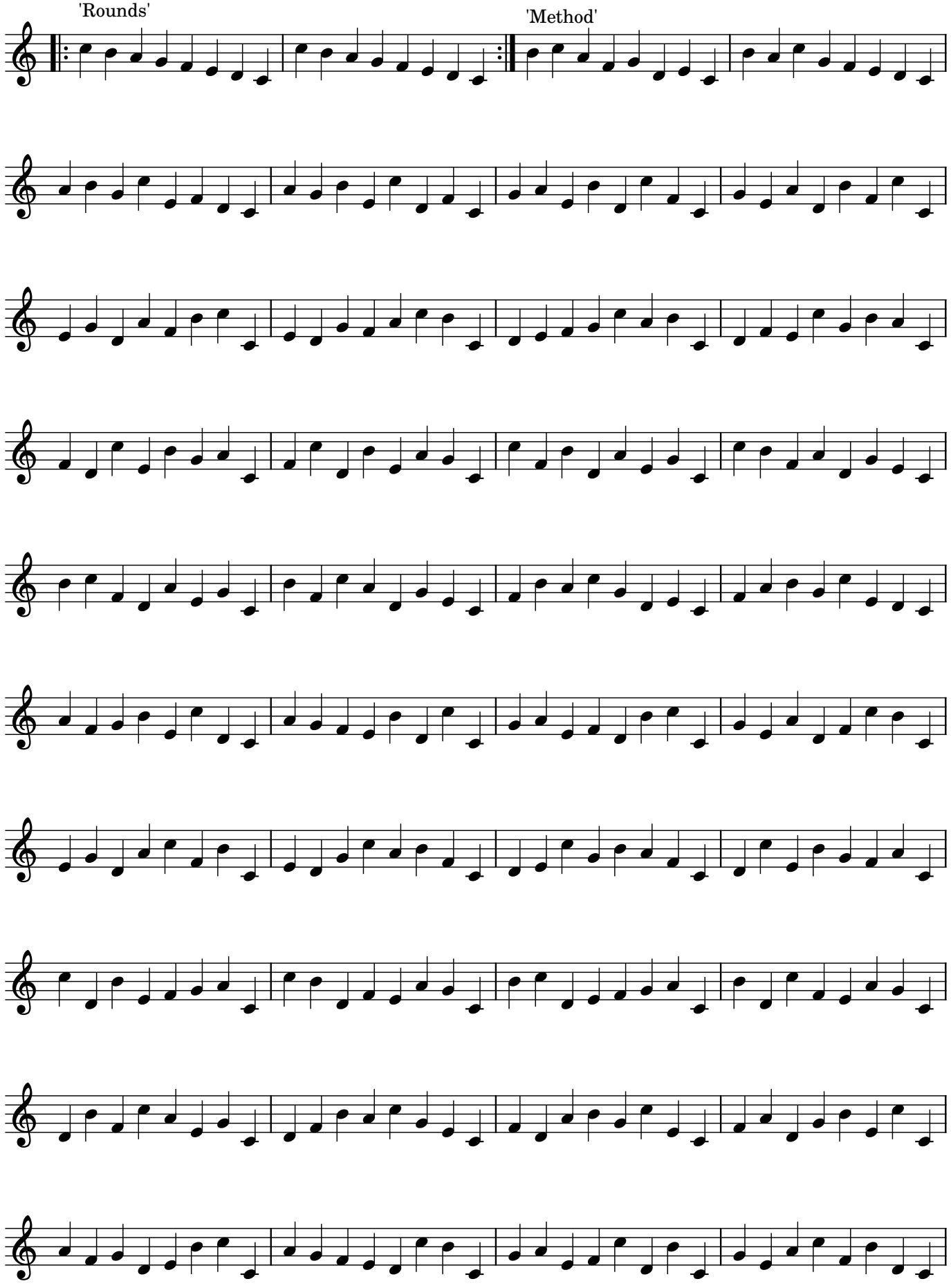
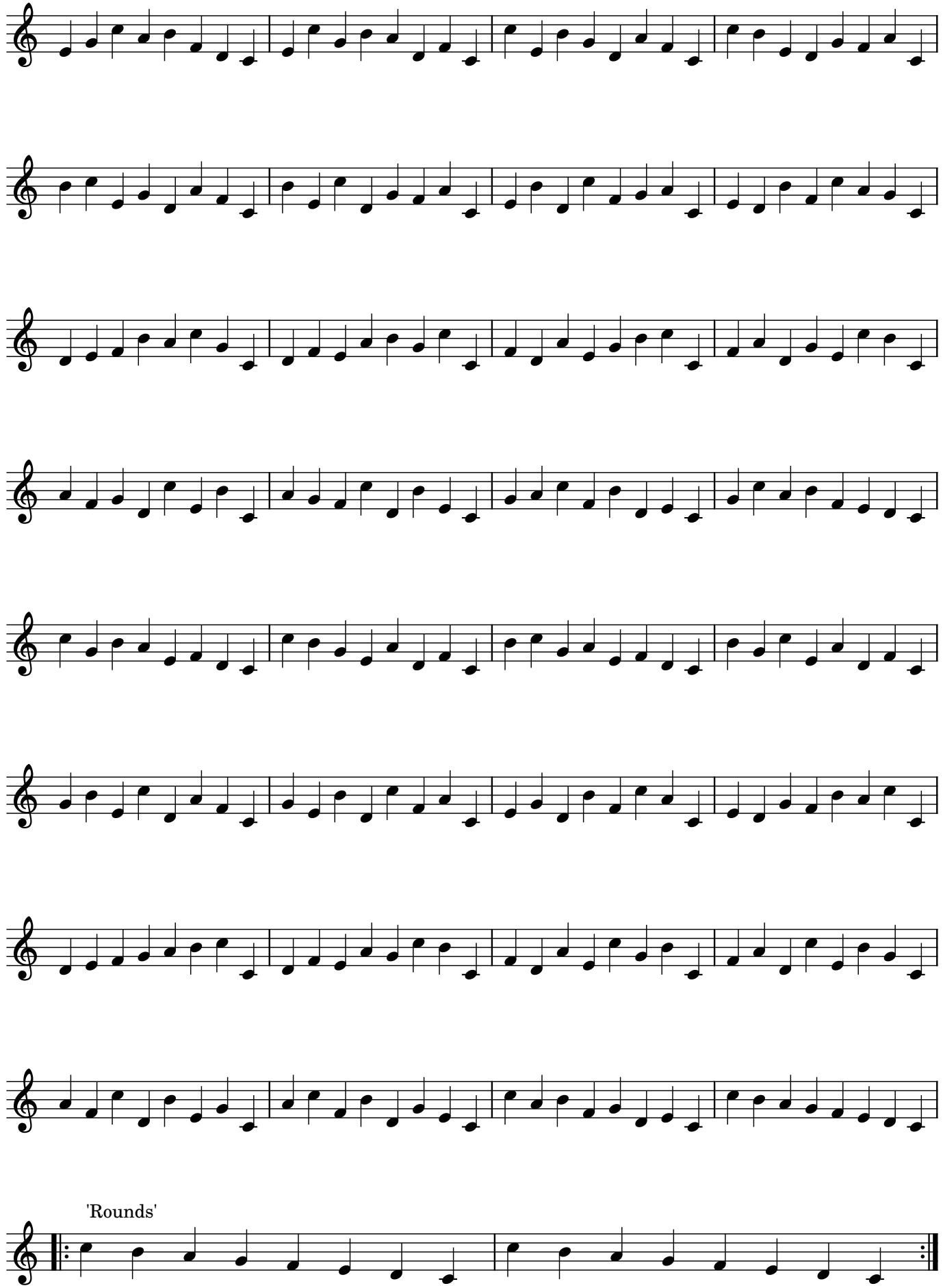


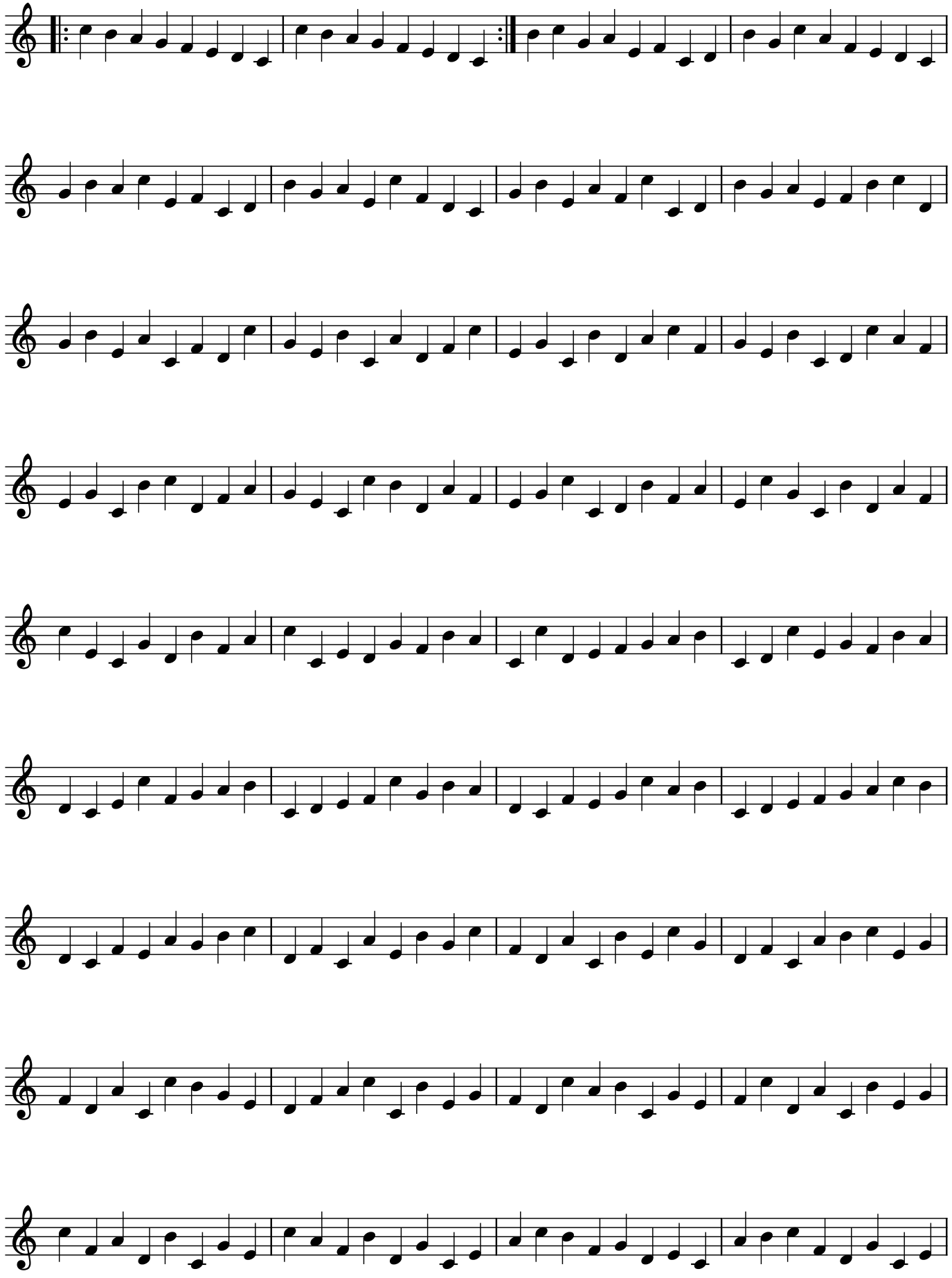
Grandsire *Triples*

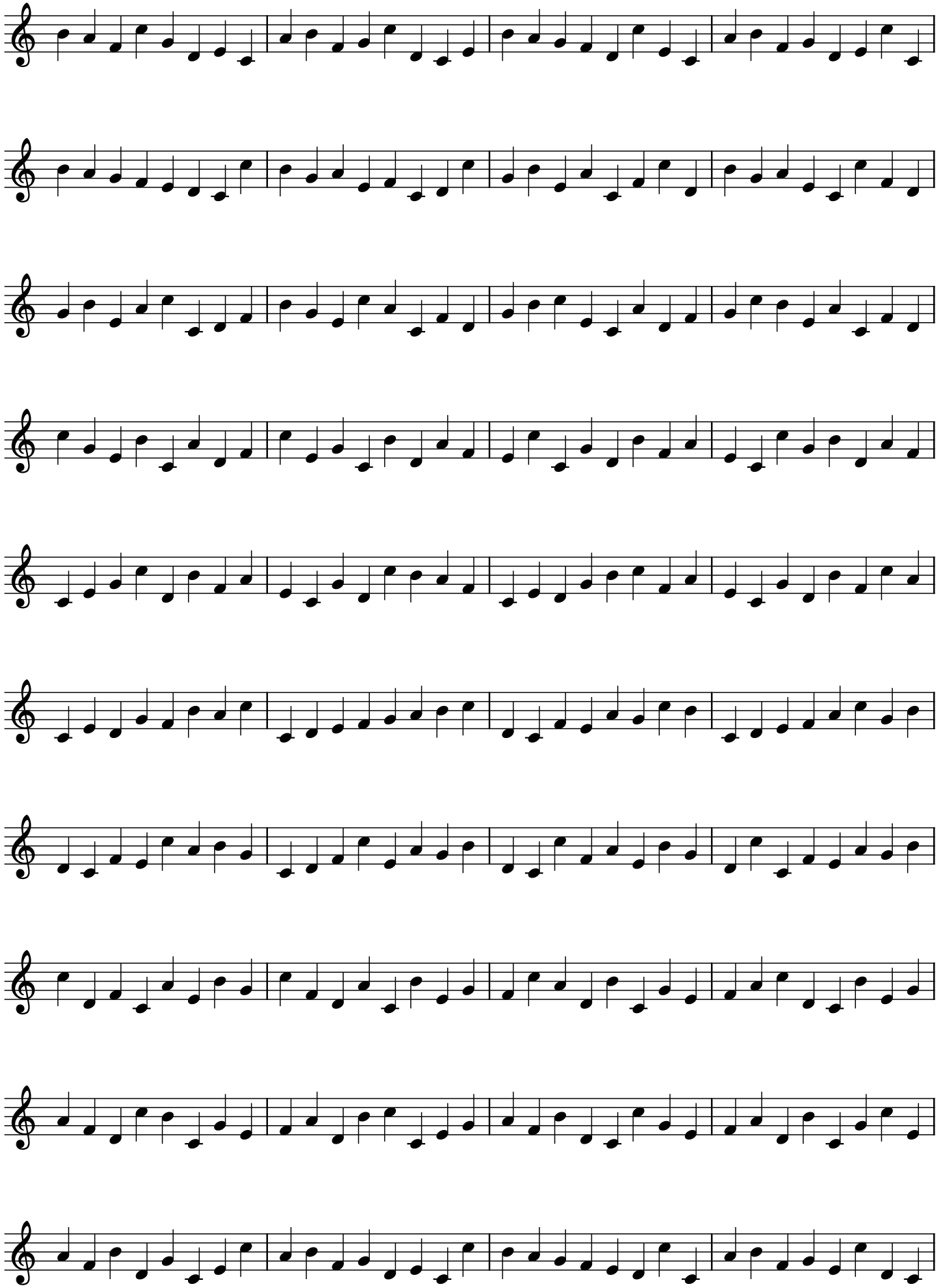


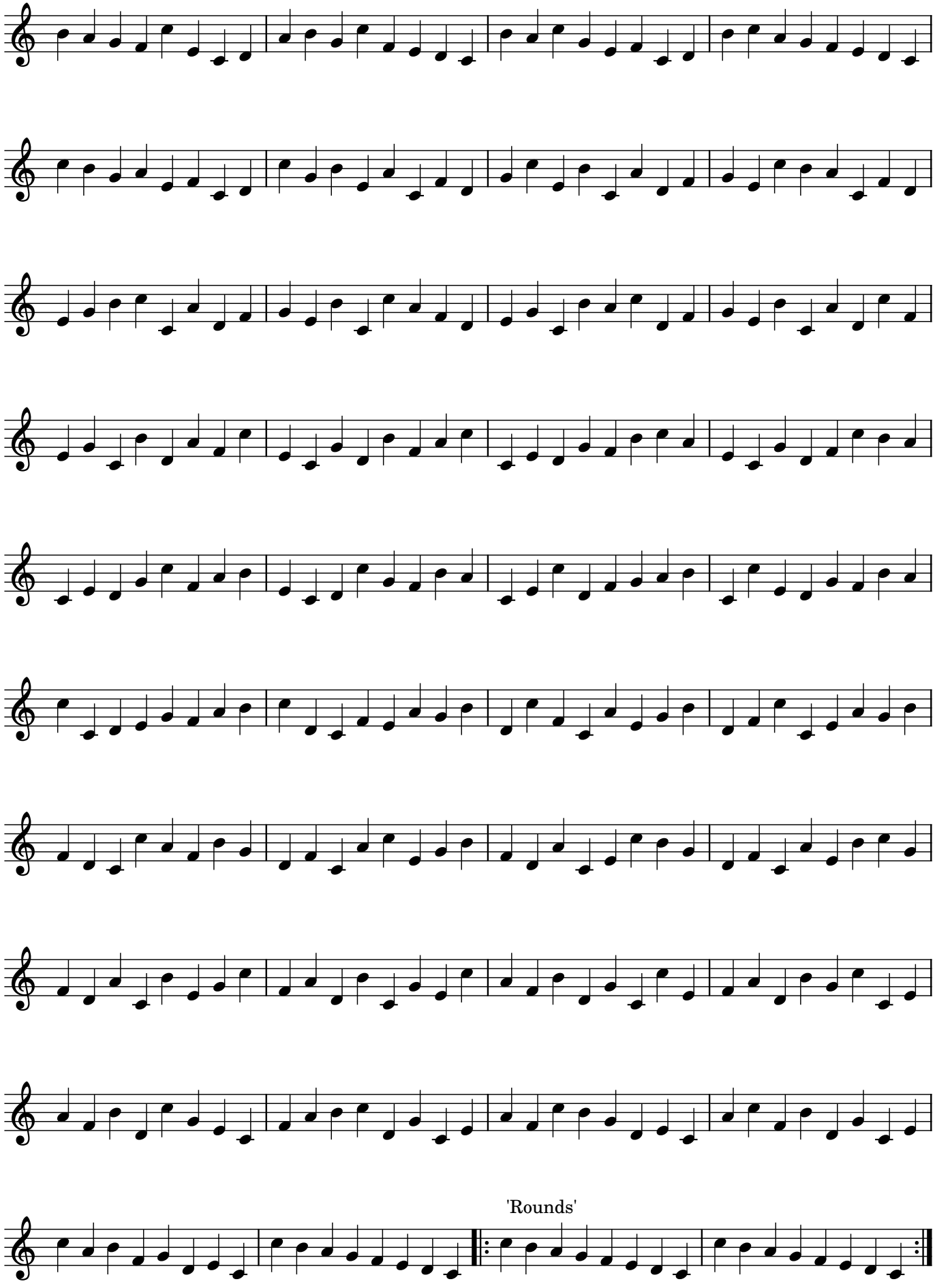

'Rounds'

Double Norwich Court Bob *Major*

'Rounds' 'Method'






'Rounds'

Liturgical Index

This list is intended as a guide only. Hymn tunes are listed only once. However, they may be appropriate at many times in the church year. Change ringing lends itself to particularly joyous occasions.

Advent *Gaudete Sunday only*	17, 18, 80, 97.
Christmas	89-99.
Epiphany	11, 13, 29, 75, 92, 100.
Baptism of Jesus	See 'Baptism and Confirmation' and 32.
Candlemas	14, 20, 37.
Lent *Laetare Sunday only*	24, 54, 63, 65.
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Saints, Patronal and All Saints	25, 86, 88.
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Mary Mother of God	24, 30, 64.
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Baptism and Confirmation	16, 75, 79.
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Modern tunes not included in this book:
As the deer pants for the water - *C major (8 bells).*
Bind us together, Lord - *C major (6 bells).*
Colours of day - *C major (6 bells).*
Little Donkey - *C major (8 bells).*

Plainsong melodies not included in this book:
Credo III - *C major (8 bells).*
'Gloria' from 'Missa de Angelis' - *C major (8 bells).*
Salve Regina - *C major (8 bells).*
Te Deum - *C major (8 bells).*