

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

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

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

Carols

- | | | |
|-----|--|---|
| 89 | All the world with praises rings | <i>Resonet in Laudibus</i> |
| 90 | Behold, the great Creator makes | <i>This endris nyght</i> |
| 91 | The First Nowell | |
| 92 | From east to west, from shore to shore | <i>Vom Himmel hoch</i> |
| 93 | How brightly shines the morning star | <i>Wie schön leuchtet</i> |
| 94 | It's Christmas, I count the days, I wait for
the snow | <i>C'est La Noël</i> |
| 95 | Joy to the world! | <i>Antioch</i> |
| 96 | Lord God, open the door | <i>Seigneur Dieu ouvre la porte</i> |
| 97 | People look east, the time is near | |
| 98 | Sing we now of Christmas | <i>Noël Nouvelet</i> |
| 99 | Wassail from Yorkshire | <i>Wassail from Yorkshire</i> |
| 100 | Whence is that goodly fragrance | <i>Quelle est cette odeur agréable?</i> |
- 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 \flat III (e.g. an E \flat 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

Musical notation for the hymn 'A mighty fortress is our God' (Ein' feste Burg). The score is written in 4/4 time and consists of four staves of music. The melody is primarily composed of quarter and eighth notes, with some rests and accidentals. The first staff begins with a treble clef and a 4/4 time signature. The second and third staves continue the melody, and the fourth staff concludes with a double bar line.

2 All creatures of our God and King

Lasst uns erfreuen

Geistliche Kirchengesäng 1623

Musical notation for the hymn 'All creatures of our God and King' (Lasst uns erfreuen). The score is written in 3/4 time and consists of three staves of music. The melody is primarily composed of quarter and eighth notes, with some rests and accidentals. The first staff begins with a treble clef and a 3/4 time signature. The second and third staves continue the melody, and the third staff concludes with a double bar line.

3 Alleluia! Sing to Jesus!

Hyfrydol

R H Pritchard 1811-1887

Musical score for 'Alleluia! Sing to Jesus!' in 3/4 time. The score consists of six staves of music. The first staff begins with a repeat sign. The melody is written in treble clef and features a mix of quarter and eighth notes, with several phrases connected by slurs. The piece concludes with a fermata over the final note.

4 Amazing Grace

Folk-tune melody

Musical score for 'Amazing Grace' in 3/4 time. The score consists of four staves of music. The melody is written in treble clef with a key signature of one flat. It features a prominent triplet of eighth notes in the first measure of each staff. The piece concludes with a fermata over the final note.

5 Around the throne of God

Solothurn
Swiss traditional melody

Two staves of musical notation in 4/4 time. The first staff contains the first eight measures, and the second staff contains the final four measures. The melody is written in treble clef and features a mix of quarter, eighth, and dotted notes, with some notes marked with accents.

6 At the name of Jesus

Evelyns
W H Monk 1823-1889

Five staves of musical notation in 4/4 time. The first staff contains the first eight measures, and the subsequent four staves contain the remaining measures. The melody is written in treble clef and includes various note values such as quarter, eighth, and dotted notes, with some notes marked with accents.

7 Be still and know that I am God

Anonymous

Three staves of musical notation in 3/4 time. The first staff contains the first eight measures, the second staff contains the next four measures, and the third staff contains the final two measures. The melody is written in treble clef and features a mix of quarter and eighth notes, with some notes marked with accents.

8 Be still, my soul

Finlandia
J Sibelius 1865-1957

Musical notation for the piece 'Be still, my soul' by J. Sibelius. It consists of six staves of music in 4/4 time. The melody is written in treble clef. The first staff begins with a treble clef and a 4/4 time signature. The music features a series of quarter notes and half notes, with a prominent dotted half note in the second measure of each staff. The melody concludes with a final note on the sixth staff, marked with a double bar line.

9 Blest are the pure in heart

Franconia
Adapted from a longer melody by J B König 1691-1758
W H Havergal 1793-1870

Musical notation for the piece 'Blest are the pure in heart' by W. H. Havergal. It consists of two staves of music in 4/4 time. The melody is written in treble clef. The first staff begins with a treble clef and a 4/4 time signature. The music features a series of quarter notes and half notes, with a prominent dotted half note in the second measure of the first staff. The melody concludes with a final note on the second staff, marked with a double bar line.

10 Break thou the bread of life

Lathbury
W Sherwin 1826-1888

Musical notation for the hymn 'Break thou the bread of life'. It consists of four staves of music in 4/4 time. The melody is written in treble clef. The first staff begins with a treble clef and a 4/4 time signature. The music features a simple, stepwise melody with a final note marked with a fermata. The second and third staves continue the melody, and the fourth staff concludes with a double bar line.

11 Brightest and Best

Epiphany
J F Thrupp 1827-1867

Musical notation for the hymn 'Brightest and Best'. It consists of four staves of music in 3/4 time. The melody is written in treble clef. The first staff begins with a treble clef and a 3/4 time signature. The music features a simple, stepwise melody with a final note marked with a fermata. The second and third staves continue the melody, and the fourth staff concludes with a double bar line.

12 Christ be with me

Gartan

Attrib. J Mease 1818-1866 ed. C V Stanford

Two staves of musical notation in 4/4 time. The first staff contains the first two measures of the melody, and the second staff contains the next two measures. The melody consists of quarter and eighth notes with some ties and accents.

12a Christ be with me

Gartan

Attrib. J Mease 1818-1866, ed. J Knox

Two staves of musical notation in 4/4 time. The first staff contains the first two measures of the melody, and the second staff contains the next two measures. The melody features a mix of quarter and eighth notes with ties and a slur over the second measure of the second staff.

13 Christ is the world's true light

Christe Sanctorum

Paris Antiphoner 1681

Four staves of musical notation in 4/4 time. The first staff contains the first two measures of the melody, the second staff contains the next two measures, the third staff contains the next two measures, and the fourth staff contains the final two measures. The melody is composed of quarter and eighth notes with ties and accents.

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

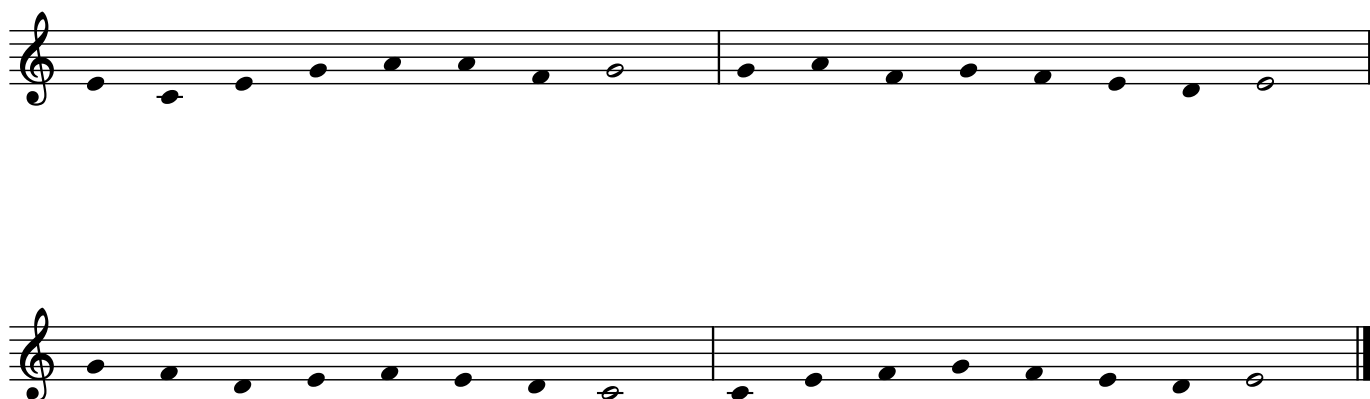


17 Come, thou long-expected Jesus

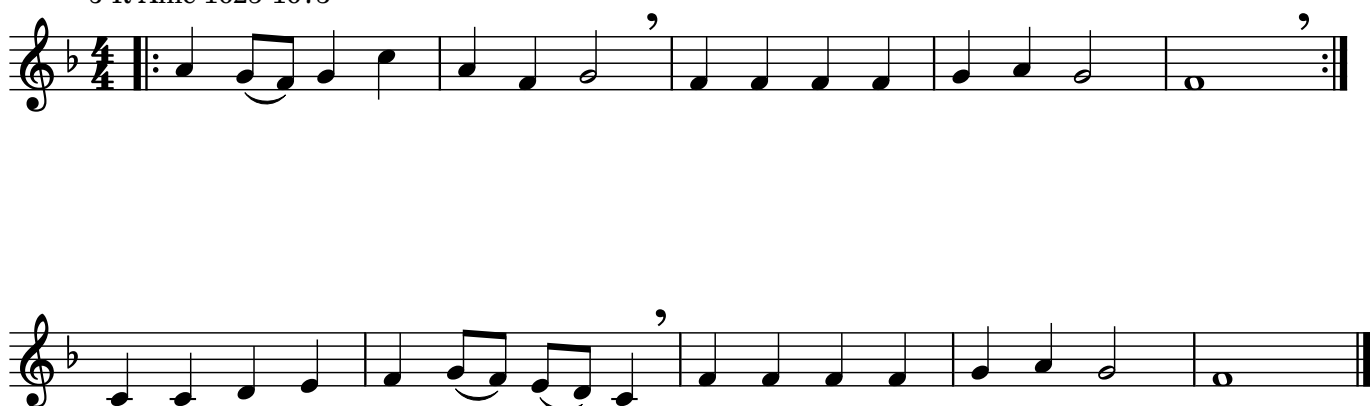
Halton Holgate
W Boyce 1711-1779

**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

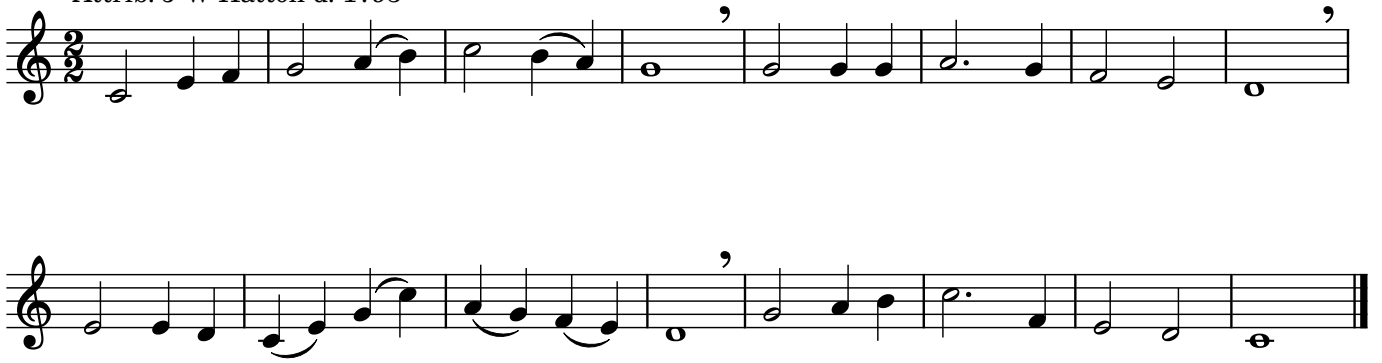
Last verse B
Melody below (phrases 1, 2 & 4)

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**

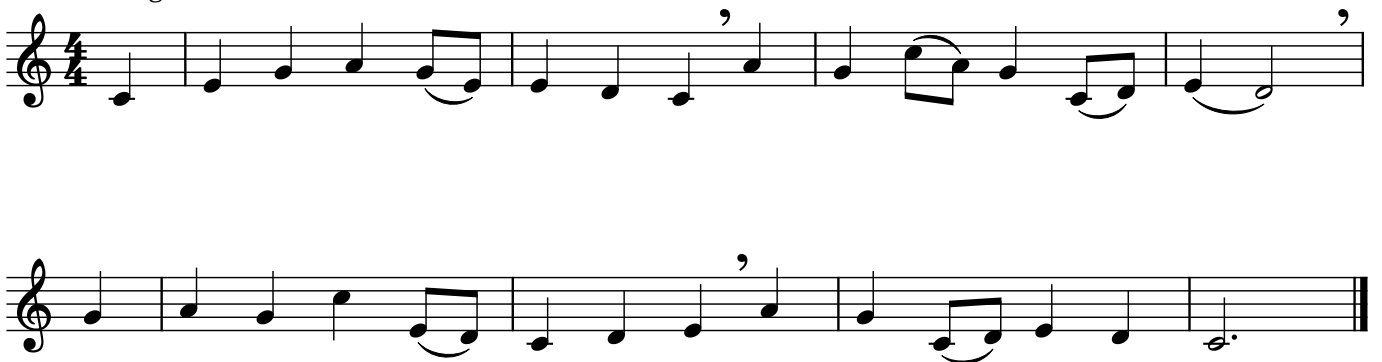
Halton Holgate

W Boyce 1711-1779

See 17 Come, thou long-expected Jesus**24 For Mary, mother of our Lord**

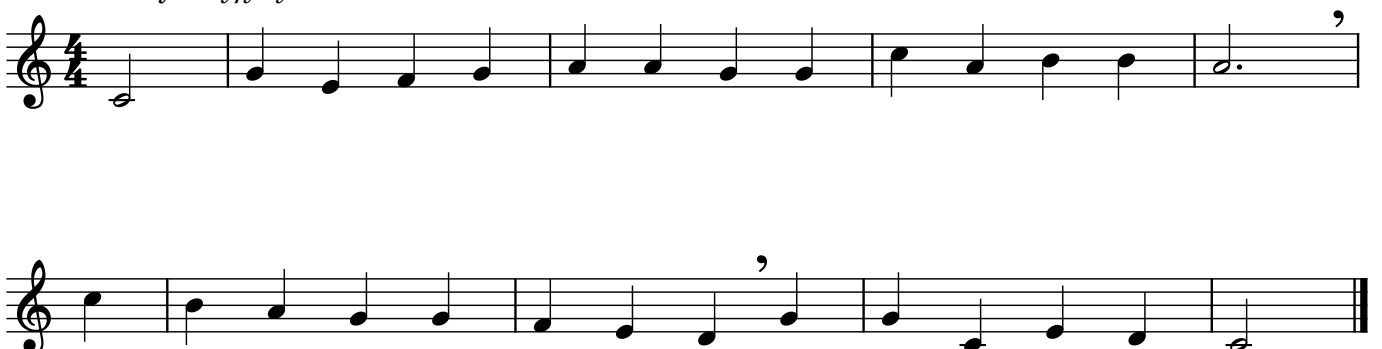
Kilmarnock

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

Musical notation for '29 Hail, O Star that pointest'. The piece is in 4/4 time and consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, diatonic style with quarter and eighth notes. The second staff continues the melody and ends with a double bar line.

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

Stella

Traditional

Musical notation for '30 Hail, Queen of heav'n, the ocean star!'. The piece is in 3/4 time and consists of eight staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, diatonic style with quarter and eighth notes, featuring several phrases with slurs and accents. The piece concludes with a double bar line on the eighth staff.

31 Heal us, Emmanuel, hear our prayer

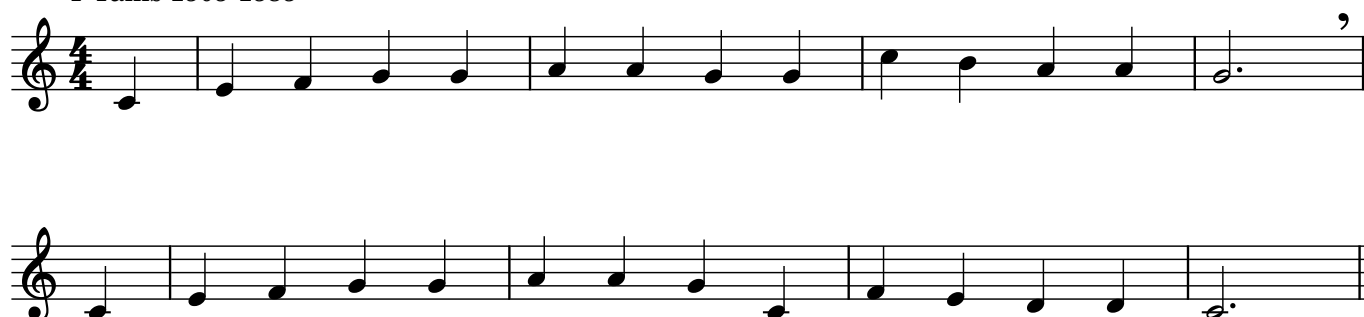
Wigtown

Scottish Psalter 1635

**32 The heavenly child in stature grows**

Tallis' Ordinal

T Tallis 1505-1585

**33 Holy, holy, holy!**

Nicaea

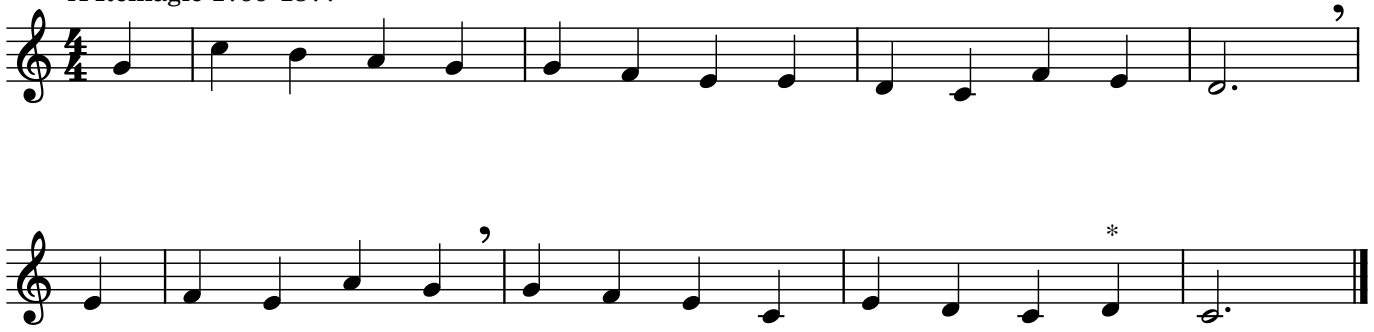
J B Dykes 1823-1876



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

Four staves of musical notation in 4/4 time. The first staff contains the first line of the melody, and the subsequent three staves contain the second, third, and fourth lines. The melody is written in treble clef with a key signature of one flat (Bb). It consists of quarter and eighth notes, with a final dotted quarter note. There are four fermatas: one over the eighth note in the second measure of the first staff, one over the eighth note in the second measure of the second staff, one over the eighth note in the second measure of the third staff, and one over the eighth note in the second measure of the fourth staff. An asterisk (*) is placed above the eighth note in the second measure of the third staff.

36 In Christ there is no east or west

Manchester

R Wainwright 1758-1825

'Divine Hymns' 1774

Two staves of musical notation in 3/4 time. The first staff contains the first line of the melody, and the second staff contains the second line. The melody is written in treble clef with a key signature of one flat (Bb). It consists of quarter and eighth notes, with a final dotted quarter note. There are two fermatas: one over the eighth note in the second measure of the first staff, and another over the eighth note in the second measure of the second staff.

37 In His temple now behold him

Webbe's St Thomas

S Webbe 1740-1816

Musical score for 'In His temple now behold him' in 4/4 time. The score consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, stepwise fashion. The second and third staves continue the melody, with the third staff ending with a double bar line. There are fermatas over the final notes of the first and second staves.

38 In the cross of Christ I glory

Wychbold

W G Whinfield 1865-1919

Musical score for 'In the cross of Christ I glory' in 4/4 time. The score consists of two staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a simple, stepwise fashion. The second staff continues the melody, ending with a double bar line. There are fermatas over the final notes of both staves.

39 It is a thing most wonderful

Herongate

Essex folk song

Musical score for 'It is a thing most wonderful' in 3/4 time. The score consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, stepwise fashion. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line. There are fermatas over the final notes of the first, second, and third staves.

40 Jerusalem, thou city blest
Newbury
Traditional English

Musical notation for '40 Jerusalem, thou city blest'. It consists of two staves of music in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music features a mix of quarter and eighth notes, with some notes beamed together. There are two fermatas (apostrophes) above the notes in the second measure of each staff.

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

Musical notation for '41 Jesu grant me this, I pray'. It consists of two staves of music in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music features a mix of quarter and eighth notes. There are two fermatas (apostrophes) above the notes in the second measure of each staff. The second staff ends with a double bar line. Below the second staff, the text *Omit on heavier chimes.* is written.

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

Musical notation for '42 Jesu meek and lowly'. It consists of two staves of music in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music features a mix of quarter and eighth notes. There is a fermata (apostrophe) above the note in the second measure of the first staff.

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

Musical notation for '43 Jesus, where'er thy people meet'. It consists of two staves of music in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music features a mix of quarter and eighth notes. There is a fermata (apostrophe) above the note in the second measure of the first staff.

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

Musical score for 'Joyful, joyful we adore Thee' in 4/4 time. The score consists of five staves of music. The first four staves end with a fermata, and the fifth staff ends with a double bar line. The melody is primarily composed of quarter and eighth notes, with some slurs and accents.

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

Musical score for 'Just as I am without one plea' in 3/4 time. The score consists of four staves of music. The first three staves end with a fermata, and the fourth staff ends with a double bar line. The melody is primarily composed of quarter and eighth notes, with some slurs and accents. An asterisk (*) is placed above the second staff.

46 The King of love my shepherd is

St Columba
Irish melody

Musical score for 'The King of love my shepherd is' in 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, folk-like style. The second staff features a triplet of eighth notes. The third and fourth staves continue the melody, ending with a double bar line.

47 Kum ba yah

Traditional Spiritual

Musical score for 'Kum ba yah' in 3/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody, ending with a double bar line.

48 Largo

2nd movement from Symphony No.9 in e minor, Op.95

A L Dvořák 1841-1904

Musical score for 'Largo' in common time (C). The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, folk-like style. The second and third staves continue the melody, ending with a double bar line.

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

Musical score for 'Lead me, Lord' in 4/4 time. The score consists of four staves of music. The first staff begins with a double bar line and repeat sign. The melody is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are accents over the G4 and C5 notes. The second staff continues the melody: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff continues: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff concludes the piece with a double bar line and repeat sign.

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

Musical score for 'The Lord is risen indeed' in 4/4 time. The score consists of two staves of music. The first staff begins with a double bar line and repeat sign. The melody is written in treble clef with a key signature of one flat (Bb). The notes are: Bb3, C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. There are accents over the Bb4 and C5 notes. The second staff continues the melody: Bb3, C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat sign.

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

Musical score for 'The Lord's my shepherd' in 3/4 time. The score consists of two staves of music. The first staff begins with a double bar line and repeat sign. The melody is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is an asterisk over the C5 note. The second staff continues the melody: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat sign.

52 Lord, teach us how to pray aright

St Hugh
E J Hopkins 1818-1901

Musical notation for hymn 52, consisting of two staves of music in 4/4 time. The melody is written in treble clef and features a series of eighth and quarter notes with some accidentals.

53 Lord, who shall sit beside thee

Christus der ist mein Leben
M Vulpus 1560-1616

Musical notation for hymn 53, consisting of two staves of music in 4/4 time. The melody is written in treble clef and features a series of eighth and quarter notes with some accidentals.

54 Lord who through these forty days

Cheshire
Este's Psalter 1592

Musical notation for hymn 54, consisting of two staves of music in 4/4 time. The melody is written in treble clef with a key signature of one flat and features a series of eighth and quarter notes with some accidentals.

55 My faith looks up to thee

Olivet
L Mason 1792-1872

Musical notation for hymn 55, consisting of three staves of music in 4/4 time. The melody is written in treble clef and features a series of eighth and quarter notes with some accidentals.

56 My God, I love thee, not because

St Francis Xavier

J Stainer 1840-1901

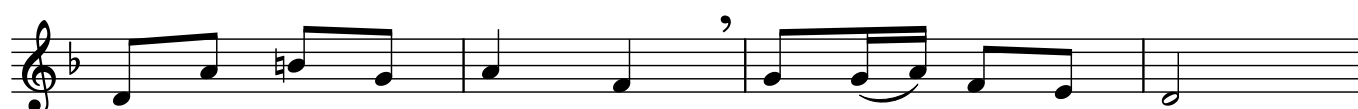
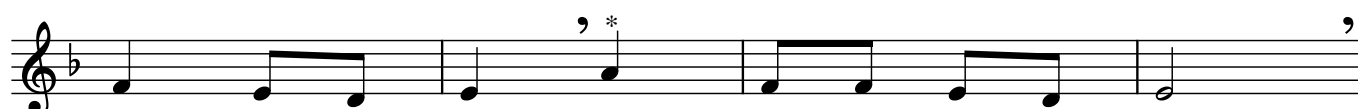
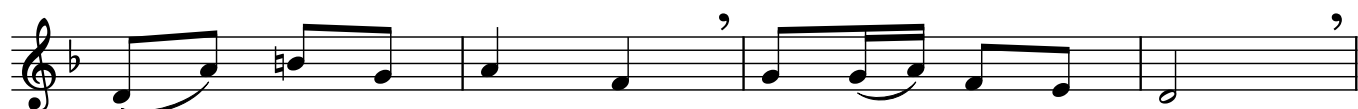
**57 Now let us from this table rise**

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

Musical notation for '60 O day of rest and gladness'. It consists of four staves of music in a single system. The melody is written in a treble clef with a key signature of one flat (B-flat). The rhythm is primarily composed of quarter and eighth notes, with some dotted notes and a final cadence. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melody. The fourth staff concludes with a double bar line and repeat dots.

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

Musical notation for '61 O faith of England taught of old'. It consists of three staves of music in a single system. The melody is written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is characterized by a series of eighth-note runs. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature, and includes repeat signs at the beginning and end. The second and third staves continue the melody. The third staff concludes with a double bar line and repeat dots.

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

Musical notation for 'Last time (as per the mechanical chime at Cirencester Parish Church)'. It consists of a single staff of music in a treble clef with a key signature of one flat (B-flat). The melody is a simple sequence of quarter notes. The staff concludes with a double bar line and repeat dots.

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

Two staves of musical notation in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of quarter and eighth notes, with a fermata over the final note. The second staff continues the melody, ending with a double bar line.

64 O most holy

O Sanctissima

Sicilian tune first published 1792

Five staves of musical notation in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a repeat sign. The melody features quarter and eighth notes with various phrasing marks. The second staff continues the melody with a fermata. The third staff continues with a fermata. The fourth staff continues with a fermata. The fifth staff concludes the piece with a double bar line.

65 O rest in the Lord

from *Elijah*

Mendelssohn 1809-1847

Three staves of musical notation in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a rest followed by quarter and eighth notes, with a fermata over the final note. The second staff continues the melody with a fermata. The third staff concludes the piece with a double bar line.

66 O Spirit of the living God

Ludborough

T R Matthews 1826-1910

Musical notation for hymn 66, O Spirit of the living God. It consists of two staves of music in 4/4 time. The melody is written in treble clef and features a series of eighth and quarter notes with some slurs and accents.

67 O thou who camest from above

Hereford

S S Wesley 1810-1876

Musical notation for hymn 67, O thou who camest from above. It consists of four staves of music in 3/4 time. The melody is written in treble clef and features a series of quarter and eighth notes with many slurs.

68 Palms of glory, raiment bright

Boyce

W Boyce 1710-1779

Musical notation for hymn 68, Palms of glory, raiment bright. It consists of two staves of music in 4/4 time. The melody is written in treble clef and features a series of quarter and eighth notes with some slurs and accents.

69 Praise to the holiest in the height

Somervell
A Somervell 1863-1937

Two staves of musical notation in 3/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are two fermatas over the final notes of each line.

70 Prayer is the soul's sincere desire

Mendip
Traditional Somerset song
Collected by C Sharp 1859-1924

Two staves of musical notation in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music consists of quarter and eighth notes, with a fermata over the final note of each line.

71 Put thou thy trust in God

Doncaster
S Wesley 1766-1837

Two staves of musical notation in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, and the second staff contains the second line. The music is composed of quarter and eighth notes, with a fermata over the final note of each line.

72 Rock of ages cleft for me

Petra
R Redhead 1820-1901
using the shape of a Spanish *Tantum Ergo*

Three staves of musical notation in 4/4 time. The melody is written in treble clef. The first staff contains the first line of music, the second staff contains the second line, and the third staff contains the third line. The music features quarter and eighth notes, with a fermata over the final note of each line. A small asterisk (*) is placed above the final note of the third line.

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

Musical notation for the Sanctus by Schubert, measures 1-4. The piece is in 2/4 time. The first measure is a repeat sign. The melody consists of quarter and eighth notes, with a final phrase of two eighth notes beamed together and a fermata over the final note.

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

Musical notation for 'Sing to the Lord' by Hopkins, measures 1-2. The piece is in 4/4 time. The melody is written in a single line of music, featuring a mix of quarter and eighth notes with some beaming.

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

Musical notation for 'The Sinless one to Jordan came' from the Paris Gradual, measures 1-2. The piece is in 3/4 time. The melody is written in a single line of music, featuring a mix of quarter and eighth notes with some beaming.

76 Skye boat song
Traditional Scottish

Musical notation for '76 Skye boat song' in 6/8 time. The first staff ends with the instruction 'Fine'. The second staff ends with 'D.C. al Fine'.

77 Steal Away
Wallace Willis
Sometime before 1862

Musical notation for '77 Steal Away' in 4/4 time. The first staff ends with 'Fine'. The second staff ends with 'D. C. al Fine'.

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

Musical notation for '78 The strife is o'er' in 3/2 time. It consists of four staves of music.

79 Suo Gân
Lullaby
Welsh traditional

Musical notation for '79 Suo Gân' in 4/4 time. The piece consists of four staves of music. The melody is written in treble clef and features a simple, repetitive pattern of quarter and eighth notes. The first staff begins with a treble clef and a 4/4 time signature. The melody is characterized by a steady, gentle rhythm, typical of a lullaby. The piece concludes with a double bar line at the end of the fourth staff.

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

Musical notation for '80 Tell out, my soul!' in 4/4 time. The piece consists of four staves of music. The melody is written in treble clef and features a simple, repetitive pattern of quarter and eighth notes. The first staff begins with a treble clef and a 4/4 time signature. The melody is characterized by a steady, gentle rhythm, typical of a lullaby. The piece concludes with a double bar line at the end of the fourth staff.

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

Two staves of musical notation in treble clef, one flat key signature, and common time. The melody consists of eighth and sixteenth notes with various rests and slurs.

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

Three staves of musical notation in treble clef, 2/4 time signature. The melody features quarter and eighth notes, with some notes marked with accents and slurs.

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

Three staves of musical notation in treble clef, 2/4 time signature. The melody is composed of quarter and eighth notes, with some notes marked with accents and slurs.

84 We hail thy presence glorious

Offertorium

M Haydn 1737-1806

Musical notation for 'We hail thy presence glorious' in 3/4 time. The piece consists of four staves of music. The melody is written in treble clef and features a series of eighth and quarter notes, with some notes beamed together. There are several accents and a fermata over the final note of the first staff. The second staff includes a fermata over a note marked with an asterisk (*). The piece concludes with a double bar line.

85 We love thy place, O God

Quam Dilecta

H Jenner 1820-1898

Musical notation for 'We love thy place, O God' in 4/4 time. The piece consists of two staves of music. The melody is written in treble clef and features a series of quarter and eighth notes. There are several accents and a fermata over the final note of the first staff. The piece concludes with a double bar line.

86 When the saints go marching in

J M Black 1856-1938 and K E Purvis d.1909

Musical notation for 'When the saints go marching in' in 4/4 time. The piece consists of two staves of music. The melody is written in treble clef and features a series of quarter and eighth notes. There are several accents and a fermata over the final note of the first staff. The piece concludes with a double bar line.

87 Ye choirs of new Jerusalem

St Fulbert

H J Gauntlett 1805-1876

Musical notation for 'Ye choirs of new Jerusalem' in 4/4 time. The first two staves show a single melodic line with a treble clef. The third staff is a basso continuo line with a treble clef, featuring chords and a 'Last time.' instruction. The piece concludes with a double bar line.

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

Musical notation for 'All the world with praises rings' in 6/8 time. The first two staves show a single melodic line with a treble clef. The piece concludes with a double bar line.

90 Behold, the great Creator makes

This endris nyght

English 15th century carol

Musical notation for 'Behold, the great Creator makes' in 4/4 time. The first two staves show a single melodic line with a treble clef. The piece concludes with a double bar line.

91 The First Nowell
English Carol

Musical notation for 'The First Nowell' in 3/4 time. It consists of two systems of two staves each. The first system begins with a repeat sign. The melody is written in treble clef with various note values and rests. The second system concludes with a double bar line and repeat dots.

Refrain

Musical notation for the Refrain of 'The First Nowell' in 3/4 time. It consists of two systems of two staves each. The melody is written in treble clef. The second system concludes with a double bar line and repeat dots.

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

Musical notation for 'From east to west, from shore to shore' in 4/4 time. It consists of two systems of two staves each. The melody is written in treble clef with a mix of quarter and eighth notes. The second system concludes with a double bar line and repeat dots.

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

Musical notation for 'How Brightly shines the morning star' in 4/4 time. It consists of three systems of two staves each. The melody is written in treble clef with a mix of quarter and eighth notes. The third system concludes with a double bar line and repeat dots.

94 It's Christmas, I count the days, I wait for the snow

C'est la Noël

Provence Carol arr. J Knox

The musical score for 'It's Christmas, I count the days, I wait for the snow' is written in 6/8 time. It consists of four staves of music. The first staff shows the main melody. The second staff includes a 'descant' section and a 'tune' section. The third and fourth staves continue the melody with various phrasing and dynamics.

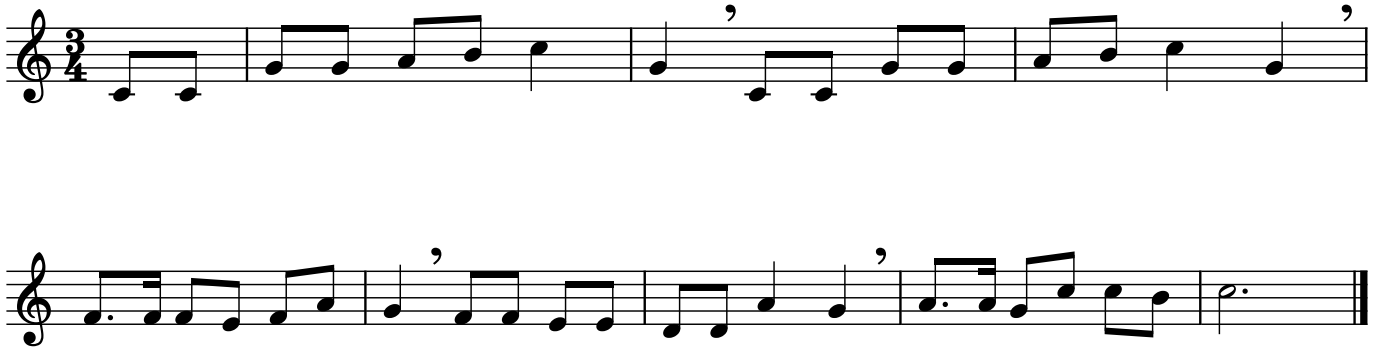
95 Joy to the world!

Antioch

G F Handel 1685-1759

The musical score for 'Joy to the world!' is written in 4/4 time. It consists of four staves of music. The first staff shows the main melody. The second, third, and fourth staves continue the melody with various phrasing and dynamics.

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

Musical score for '99 Wassail from Yorkshire' in 6/8 time. The score consists of five staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second staff includes a tempo marking '♩. = ♩' and a comma. The third staff has a comma above the first measure. The fourth staff has an asterisk above the eighth measure. The fifth staff ends with a double bar line.

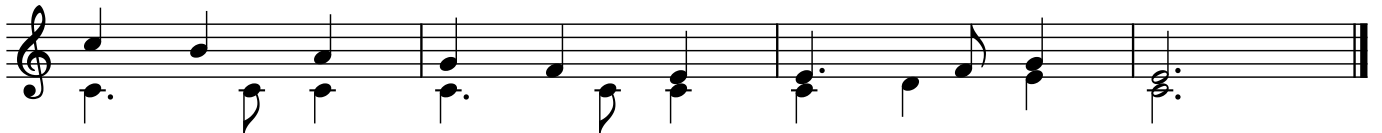
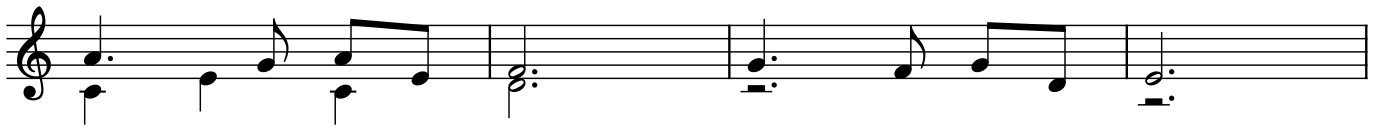
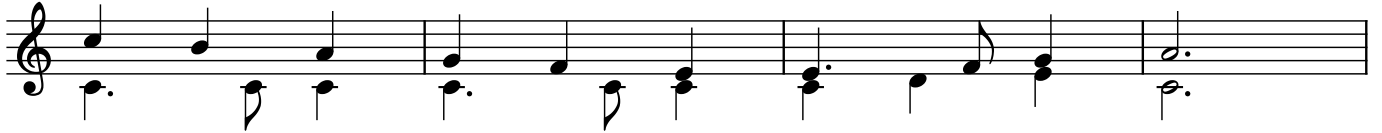
100 Whence is that goodly fragrance flowering?
Quelle est cette odeur agréable?
17th century French carol

Musical score for '100 Whence is that goodly fragrance flowering?' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The second staff has a comma above the last measure. The third staff has a comma above the last measure. The fourth staff has a comma above the last measure. The fifth staff has a comma above the last measure. The sixth staff ends with a double bar line.

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

Section I consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a repeat sign. The second staff continues the melody in 3/4 time. The third staff changes to 4/4 time, then 2/4, and finally 5/4. The fourth staff is in 5/4 time and features a more complex rhythmic pattern with sixteenth notes.

II

Section II consists of three staves of music. The first staff has a treble clef and a 4/4 time signature, featuring a repetitive rhythmic pattern of quarter notes with rests. The second and third staves continue this pattern with different melodic lines.

III

Section III consists of three staves of music. The first staff has a treble clef and a 4/4 time signature, featuring a chordal texture with quarter notes. The second and third staves continue this texture with different voicings and melodic lines.

Included by kind permission of the composer.



Double Norwich Court Bob *Major*

'Rounds'

'Method'





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 <i>Gaudete Sunday only</i>	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 <i>Laetare Sunday only</i>	24, 54, 63, 65.
Eastertide	27, 50, 58, 60, 78, 82, 87.
Shepherd Sunday	20, 46, 51.
Rogation Sunday	2, 58.
Ascensiontide	28, 36, 59.
Pentecost	19, 62, 66.
Trinity Sunday	12, 33, 73.
Harvest	2, 44, (51).
Saints, Patronal and All Saints	25, 86, 88.
Remembrance	7, 8, 48.
Christ the King	5, 6, 15.
Mary Mother of God	24, 30, 64.
Sea Sunday	(29), (30), 76.
Baptism and Confirmation	16, 75, 79.
General	1, 3, 4, 9, 10, 14, 21, 22, 23, 26, 31, 34, 35, 38, 39, 40, 41, 43, 45, 47, 49, 52, 53, 57, 61, 67, 68, 70, 71, 72, 77, 81, 83, 84, 85.

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)*.

