DEDICATED TO
W. P. PRICE ESQ., TIBBERTON COURT, GLOUCESTER.

THE CHIMES

OF GLOUCESTER CATHEDRAL

ARRANGED BY

C. LEE WILLIAMS.

GLOUCESTER. 1891

PRICE 2/- net

London & New York

NOVELLO, EWER & Co

PREFACE.

THERE is plenty of evidence of the fact that in bygone days Gloucester was celebrated for its bells. There was a bell foundry in Gloucester as early as the reign of Edward III., and documents, now in the possession of the Dean and Chapter of Ely, tell us that Master John, of Gloucester, cast four bells for the new belfry in that city in 1345. In Abbott Parker's Register there is a copy of an agreement between the Abbott and Thomas Loveday, bell founder, dated 1527, in which the latter "hath covenaunted and bargayned with the Abbott to repayre a chyme gonge uppon eight belles, and uppon two ympnes, that is to say *Christe Redemptor omnium* and *Chorus novæ Jerusalem*, well, tuynable, and wokemanly by the Fest of All Sayntes next ensuinge for which the seid Abbott promyseth to pay the seid Thomas Loveday four marcs sterlinge at the fynisshement of his seid repayre."

It seems that at the dissolution of the Abbey the bells were allowed to remain, for an indenture (A.D. 1553) between the King's Commissioners and the Bishop of Worcester and Gloucester shows that "the seid Commission have redelyvered unto the Deane and Chapter one great bell whereon the clock strykithe, and eight other bells whereuppon the chyme goithe."

It is unfortunate that no documents can be found giving reasons why the tunes played by the chimes should have been changed, but we may presume that the two "ympnes" (hymns) *Christe Redemptor* and *Chorus novæ Jerusalem* were played up to 1680, to which date the present chimes can be traced.

The following four tunes are set in the key of C minor, the ring being tuned in the key of E flat, and the great bell giving low C.

No. 1. Melody composed by Stephen Jeffries, Organist of Gloucester Cathedral, 1680—1712, and is buried in the east ambulatory of the cloisters. Sir John Hawkins, in his "History of Music," says, "there is a Gloucester tradition that Mrs. Jeffries (to cure her husband of the habit of staying late at the tavern) drest up a fellow in a winding sheet, with directions to meet him with a candle in the cloisters through which he had to pass on his way home; but that on attempting to terrify him, Jeffries only expressed his wonder by saying, 'I thought all you ghosts had been in bed afore this time.'"

No. 2. Melody composed by Dr. W. Hayes, a Chorister Boy of Gloucester Cathedral, afterwards Organist of Worcester Cathedral and Professor of Music at Oxford, 1707—1777.

No. 3. Melody composed by Dr. Stephens, a Chorister Boy of Gloucester Cathedral, afterwards Organist of Salisbury Cathedral, and acted as Conductor at the Gloucester Festival of 1766, when a Cantata of his was first performed in public.

No. 4. Melody composed by Mr. Malchair, of Oxford, who appears to have led the band at the Triennial Festivals from 1759 to 1775.

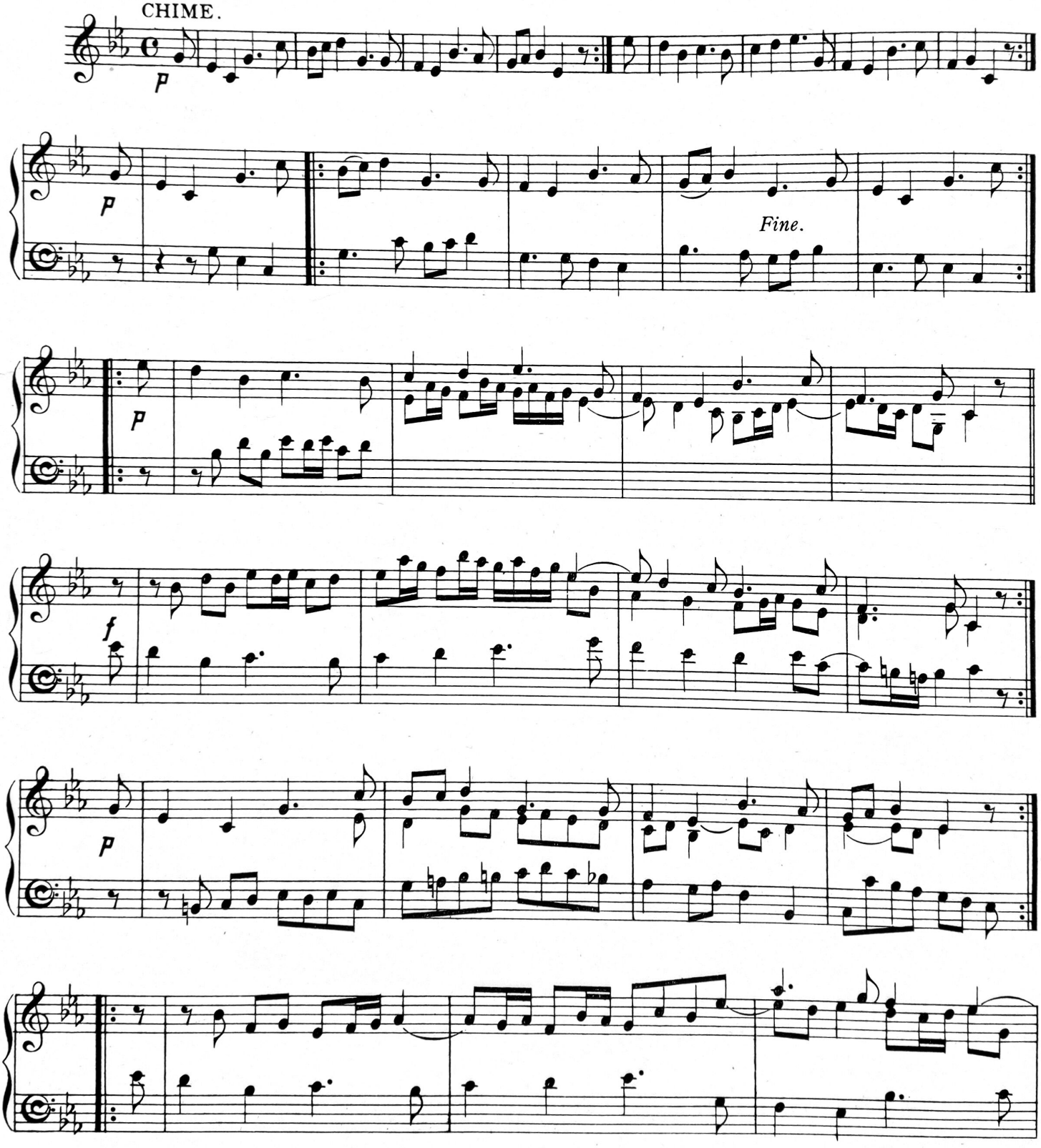
In Memoriam.

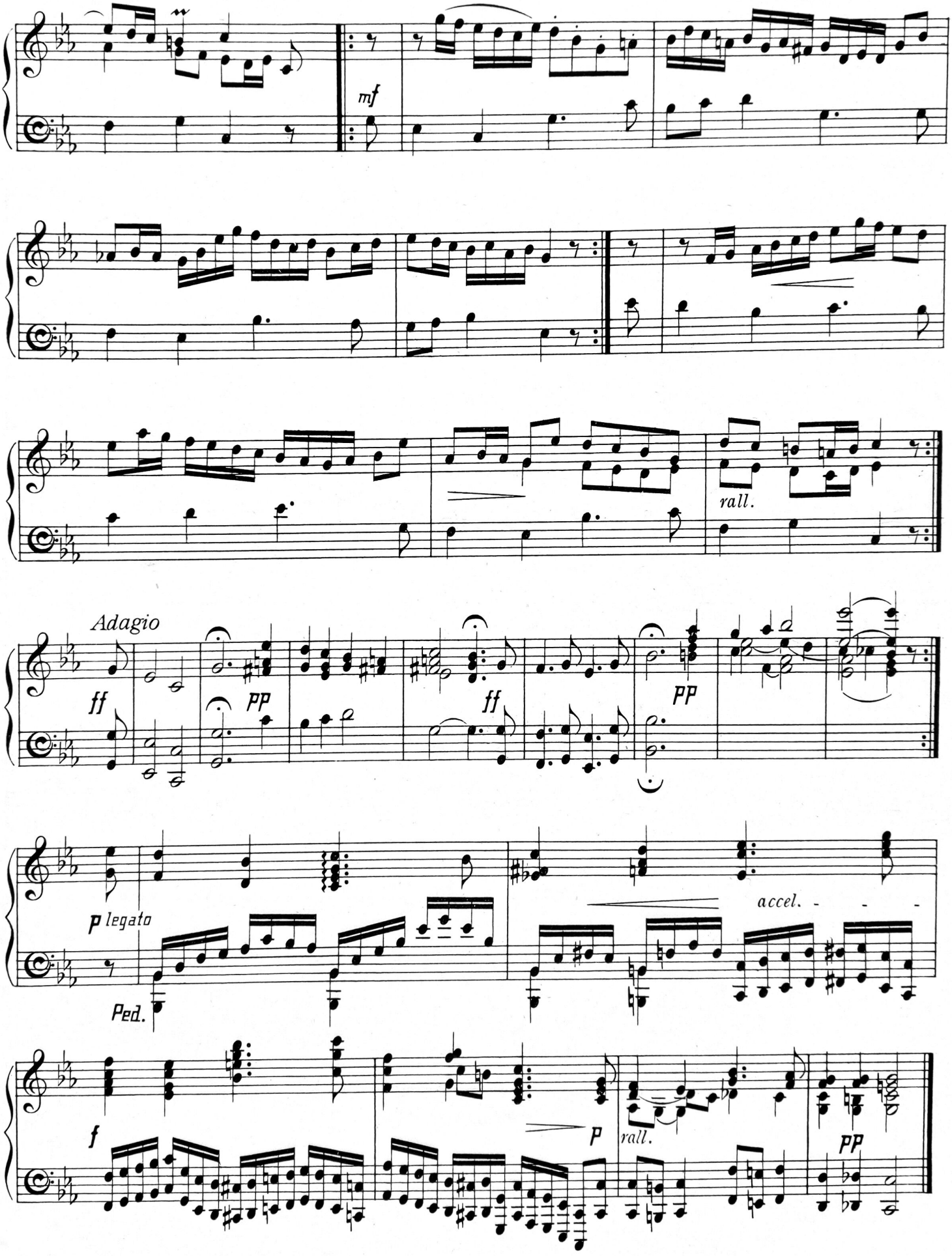
Since writing this Preface I have to record with very deep sorrow the death of my Father-in-law, Mr. W. P. Price, of Tibberton Court, Gloucester, to whom I had dedicated this arrangement of the Cathedral Chimes. It is well known what a keen interest Mr. Price took in the Gloucester Festival, and how generously he supported and financed the movement started in 1886 by Dean Butler (now Master of Trinity), for the introduction of free recitals of sacred music in the Nave of Gloucester Cathedral. It was always a great pleasure to Mr. Price to feel that the citizens of Gloucester, of all classes and creeds, so evidently have appreciated and valued this effort to popularise the cause of sacred music in the Mother Church of the diocese. No words of mine are needed to perpetuate the memory of one so universally respected, yet it is with a mournful pleasure that I associate Mr. Price's name with the chimes of the old Cathedral, which, since his earliest childhood, he knew and loved so well.

C. LEE WILLIAMS.

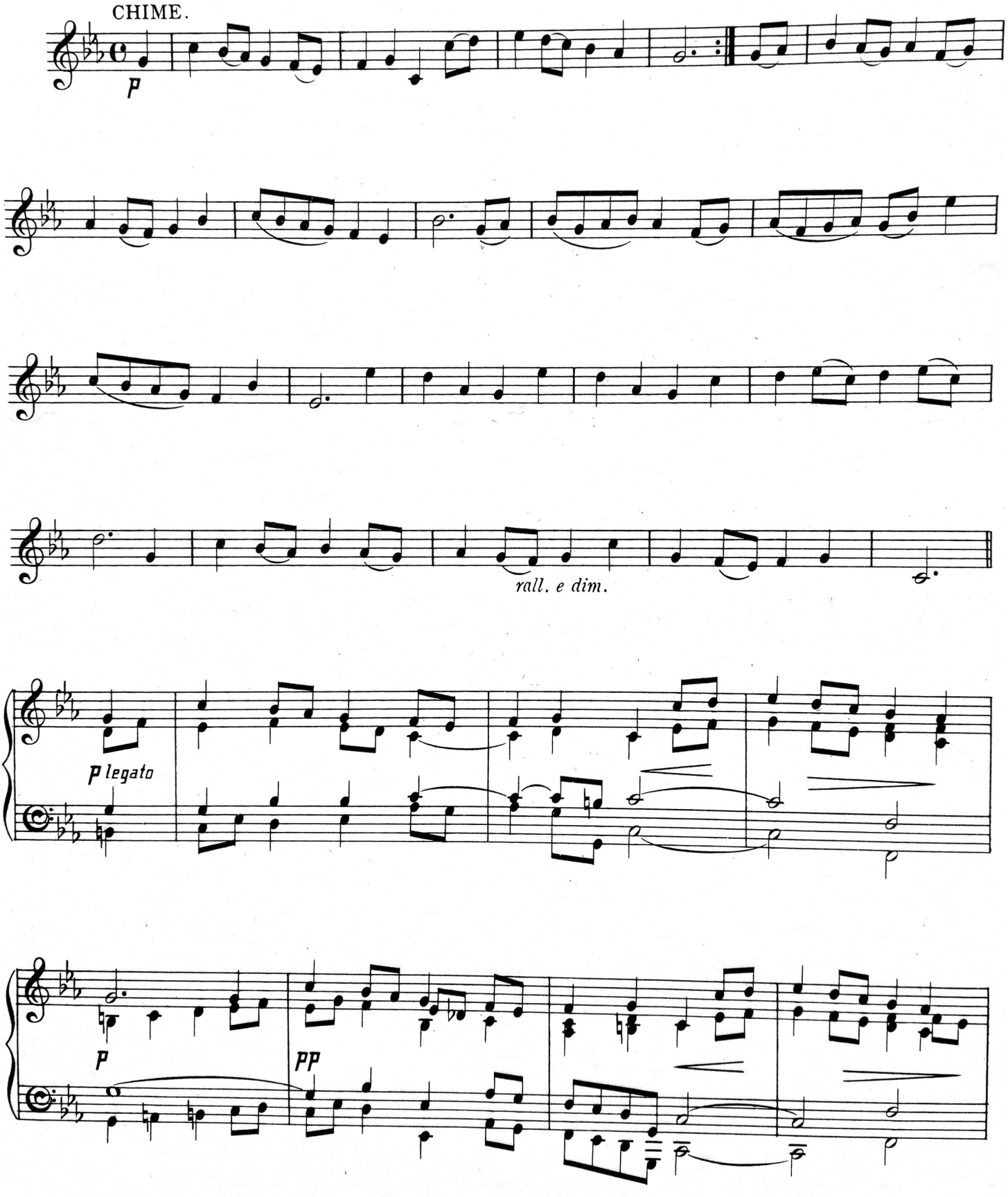
Palace Yard, Gloucester,
Easter, 1891.

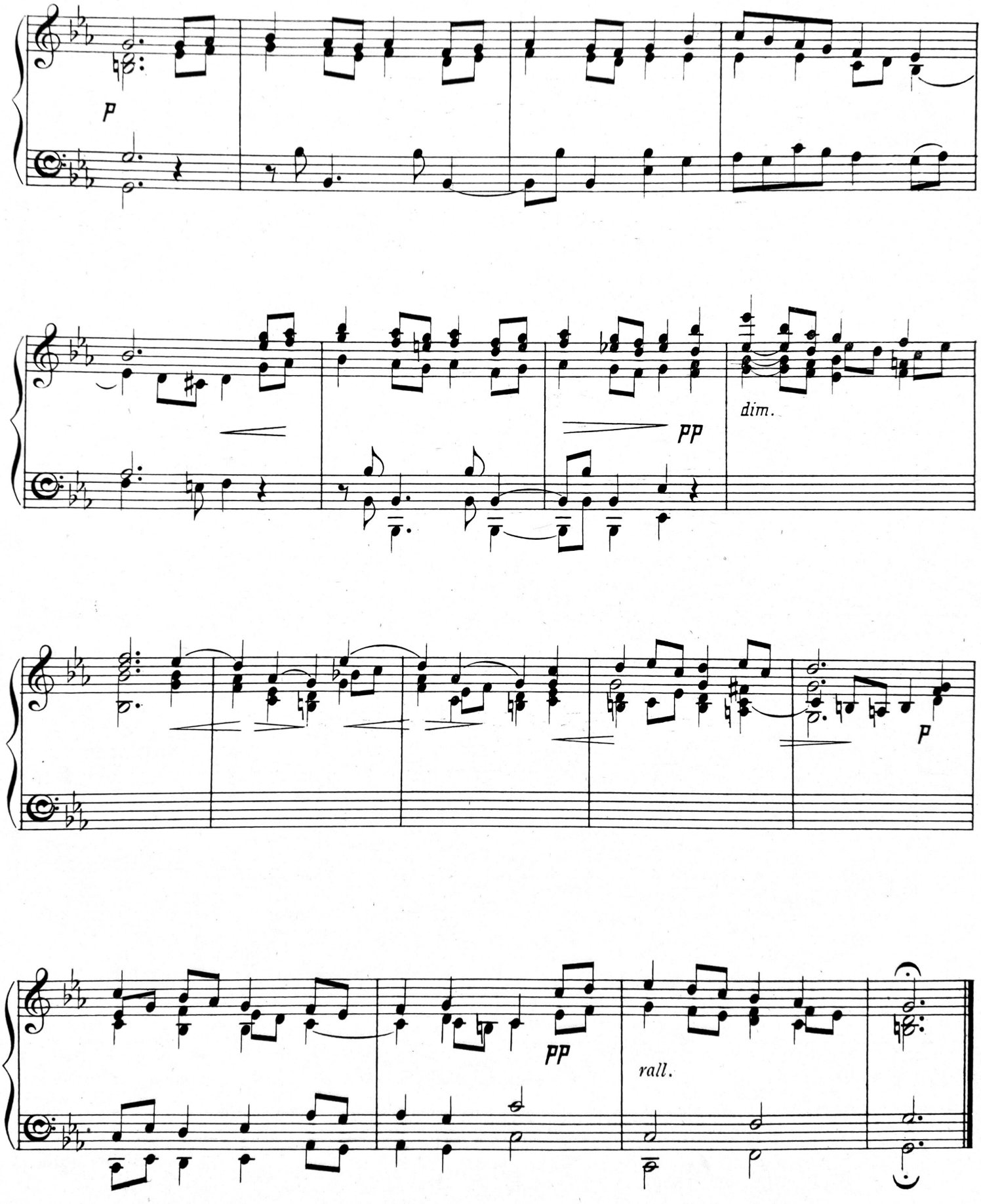
I.




mf
rall.
Adagio
ff
pp
ff
pp
p legato
Ped.
accel.
f
p
rall.
pp

II.

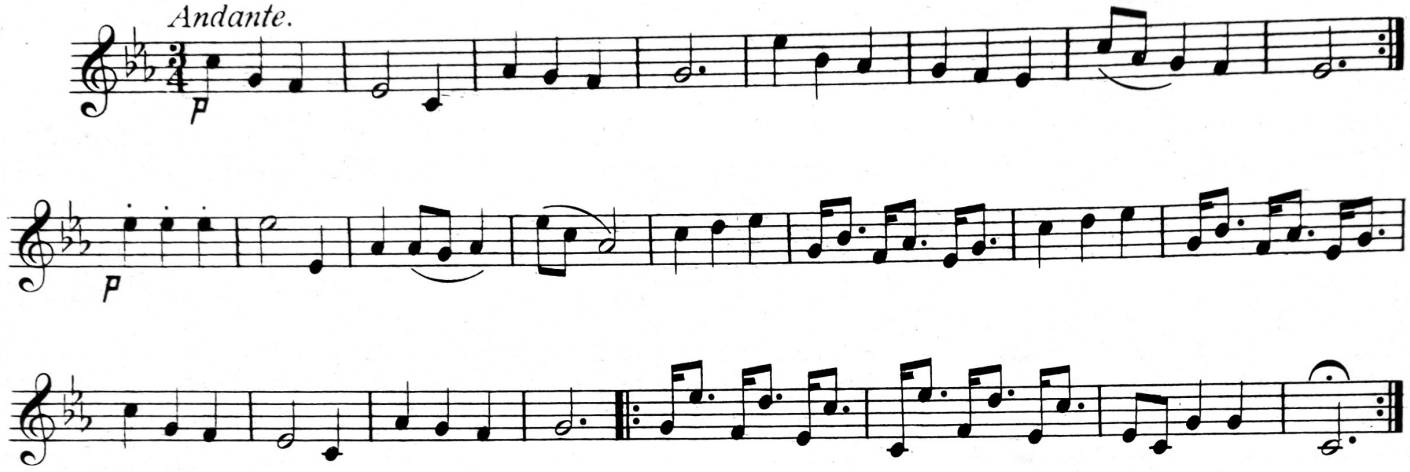



p
pp
dim.
p
pp
rall.

III.

CHIME.

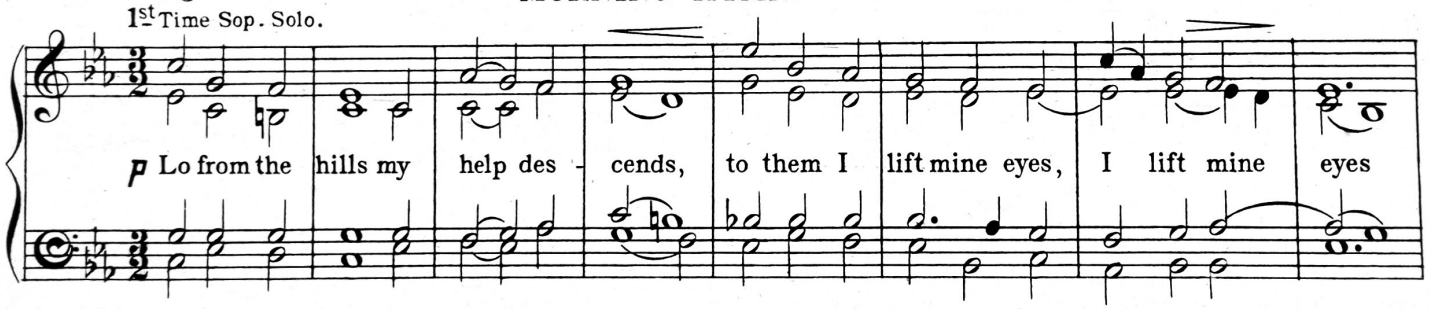
Andante.

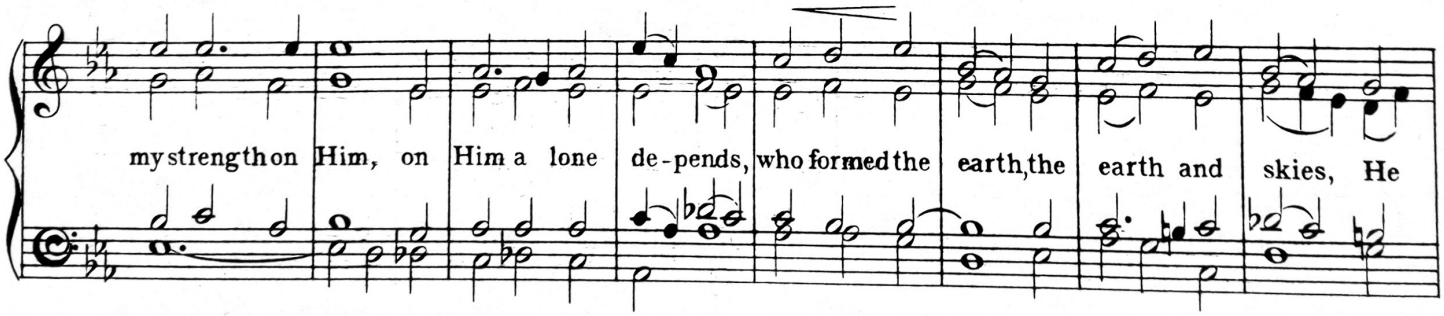


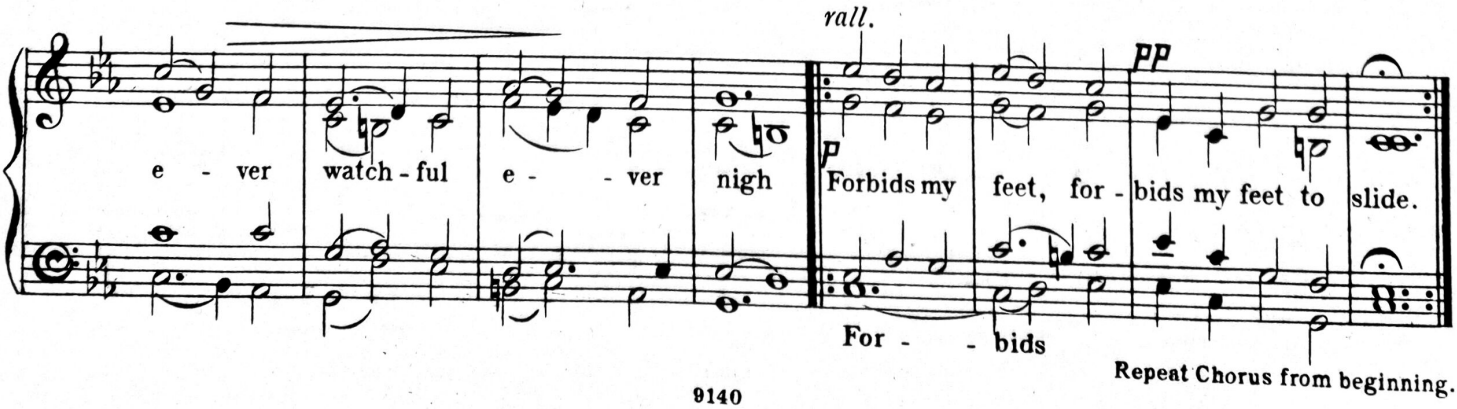
Largo.

1st Time Sop. Solo.

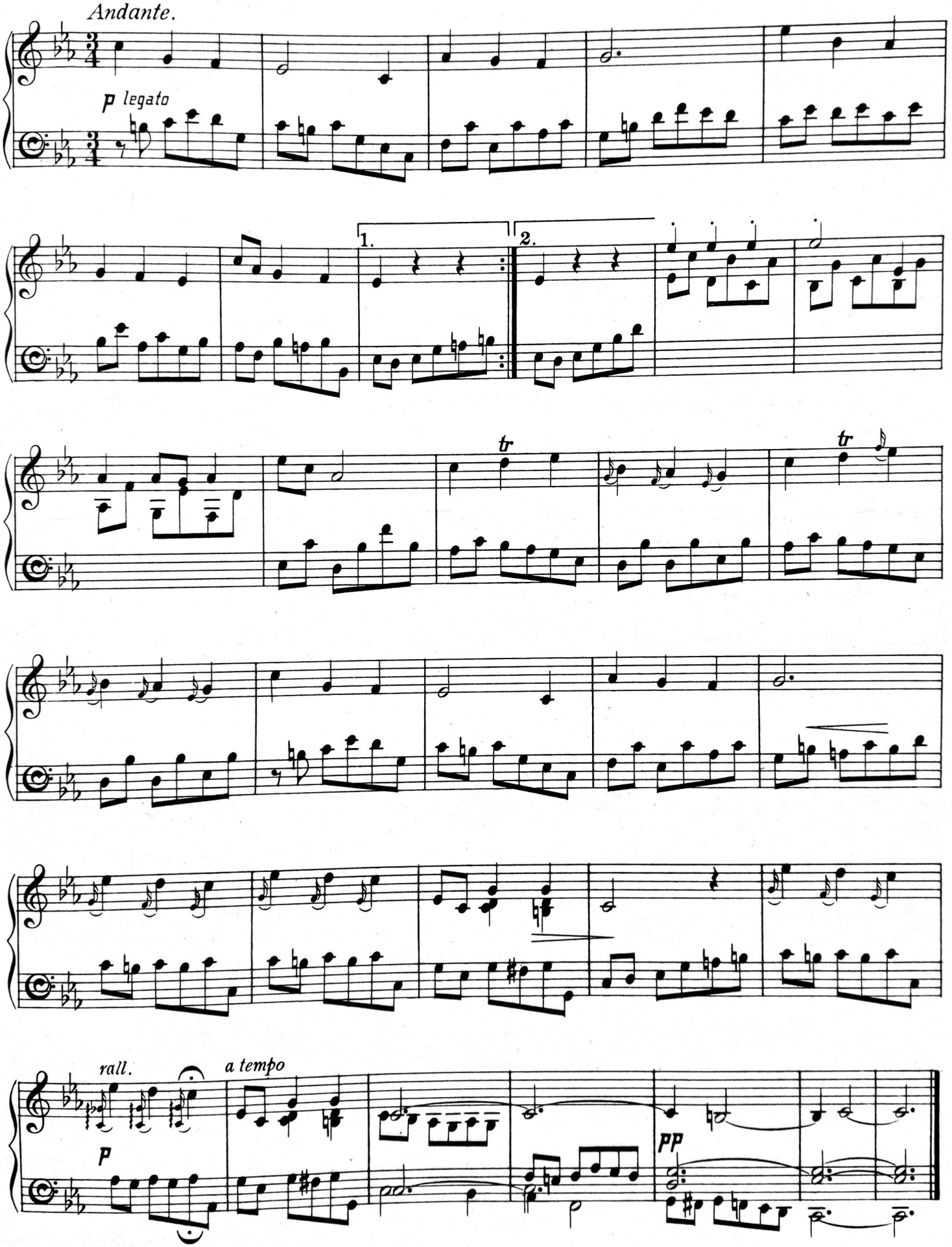
MORNING HYMN.

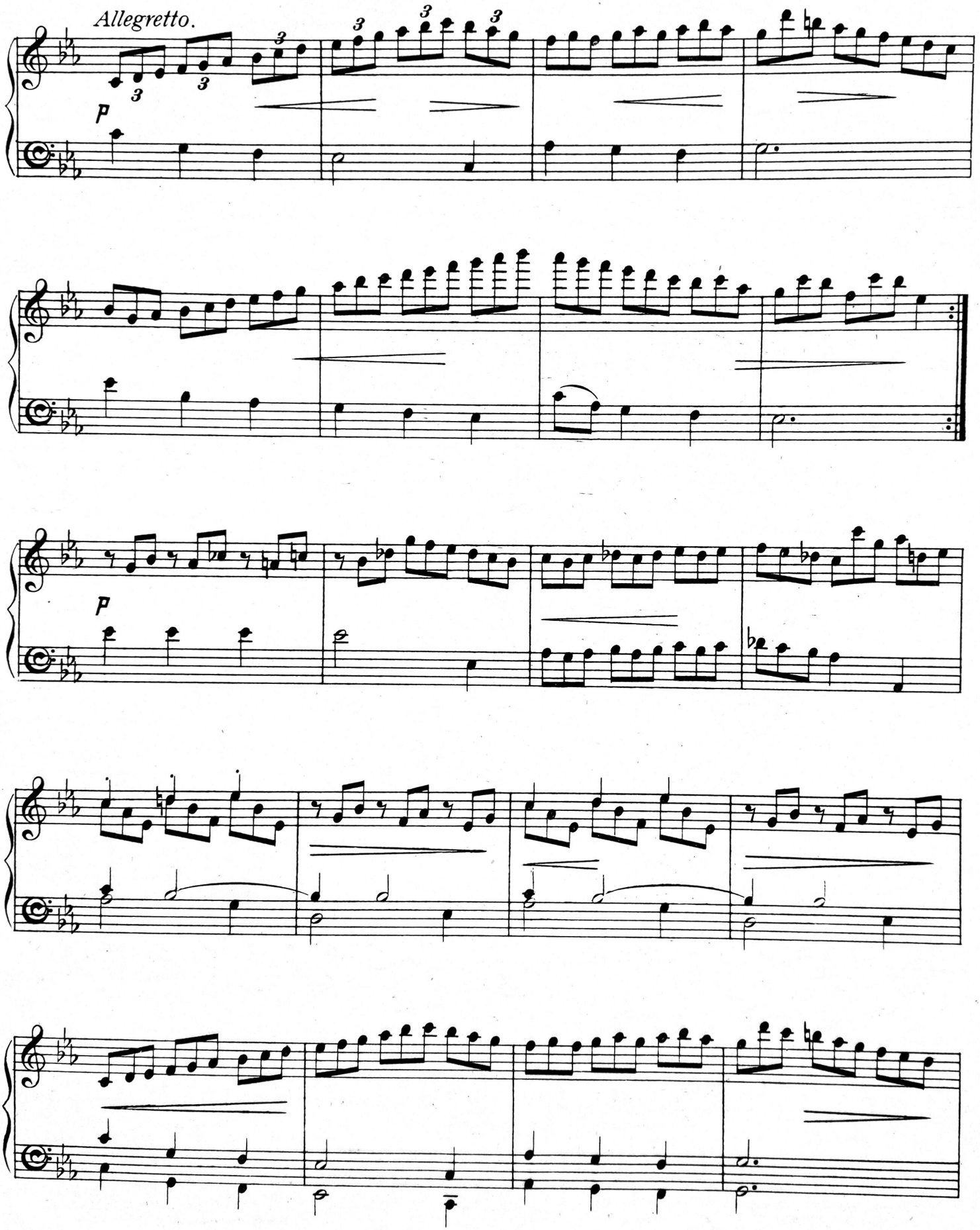


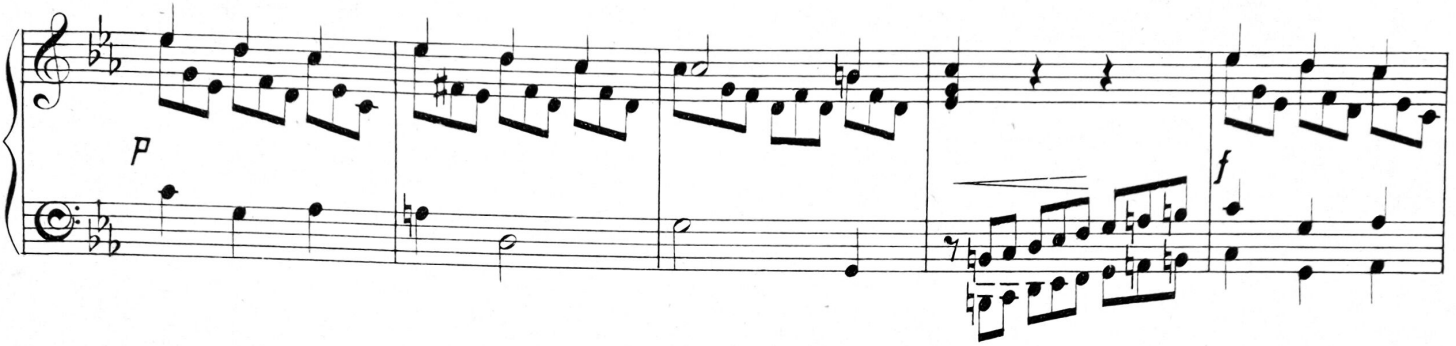


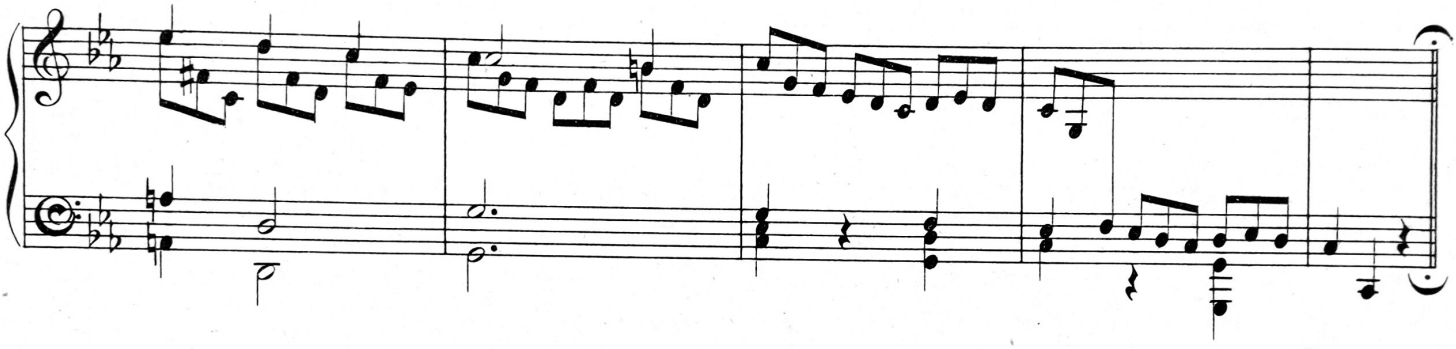


Repeat Chorus from beginning.

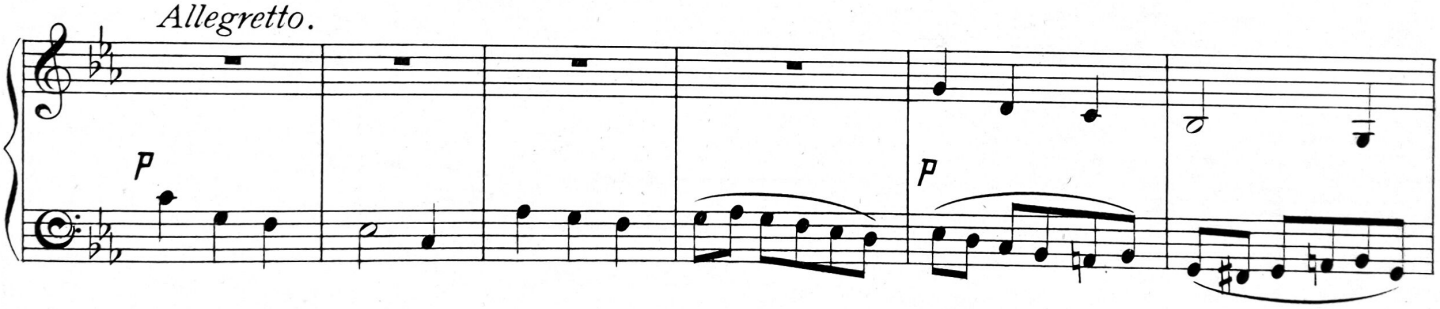

Andante.
p legato
1.
2.
tr
tr
rall.
a tempo
p
pp

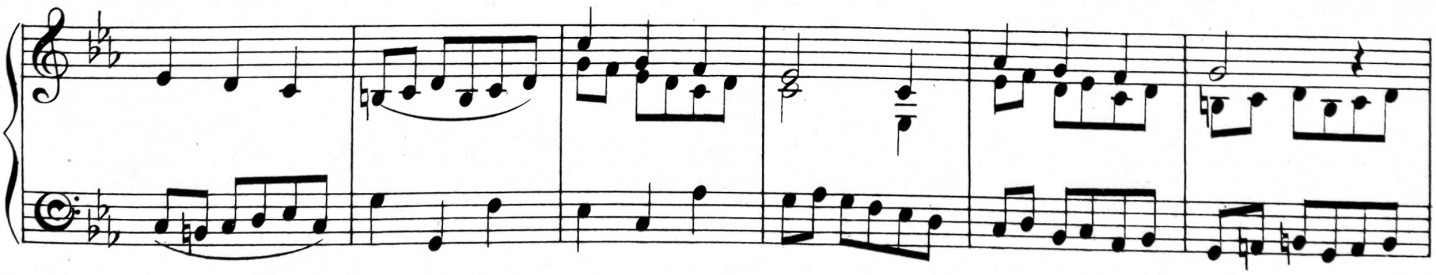

Allegretto.
p
p

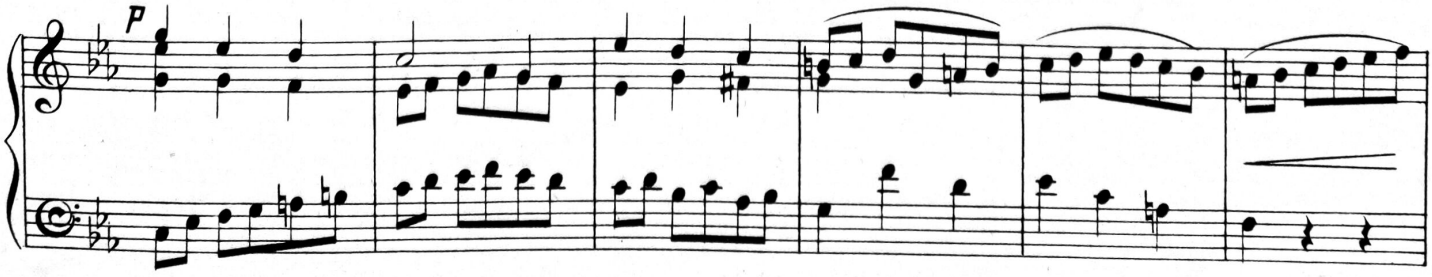


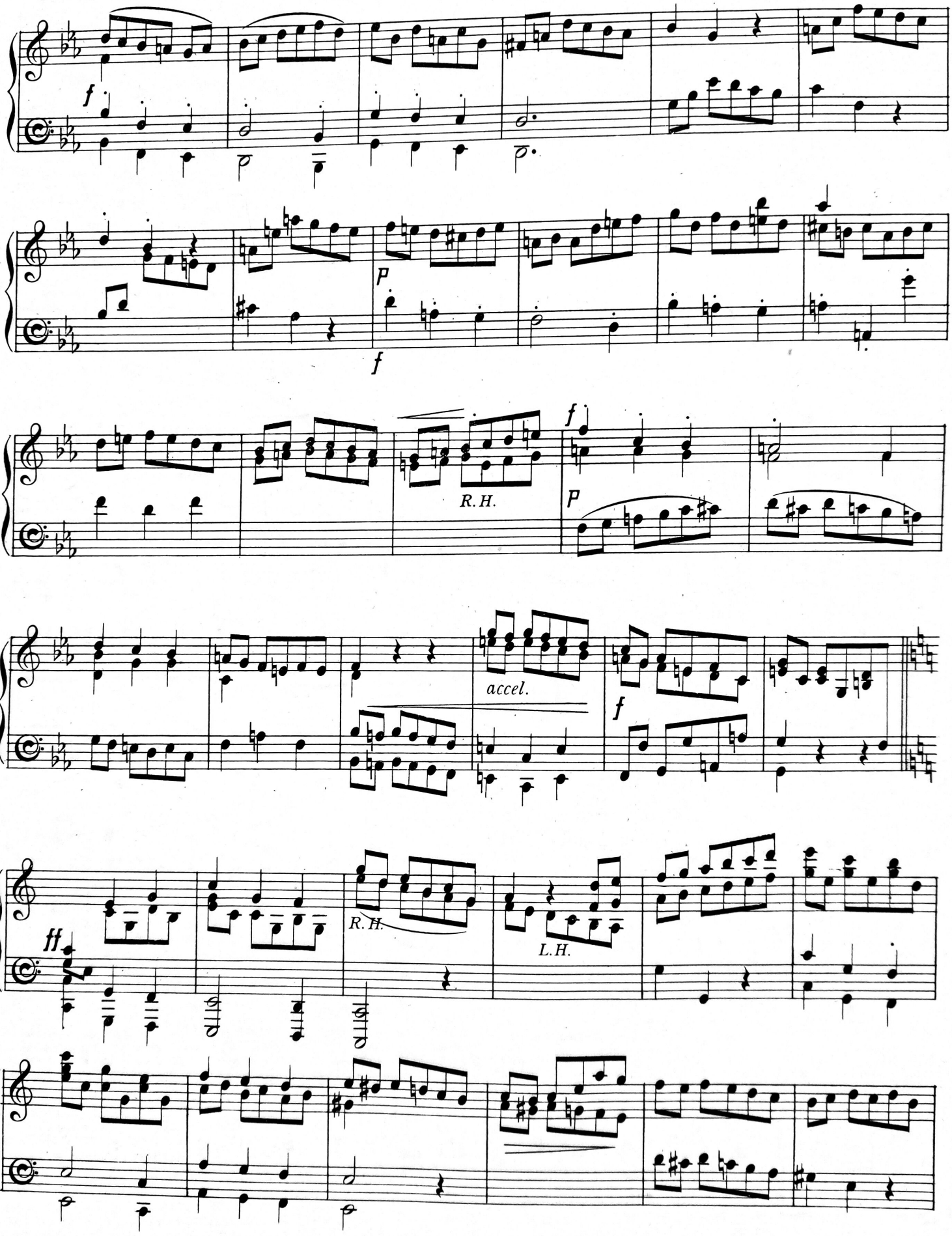


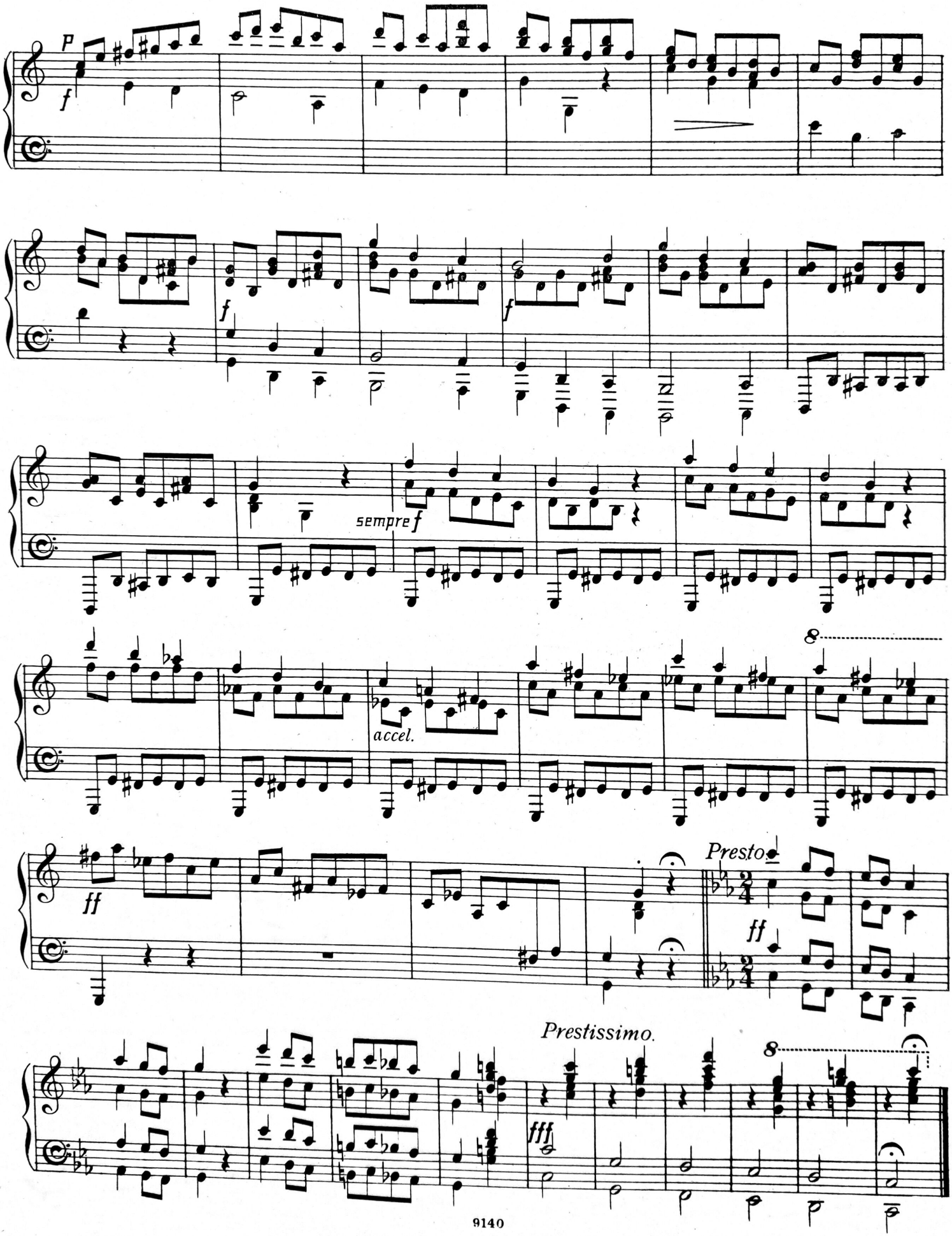
Allegretto.



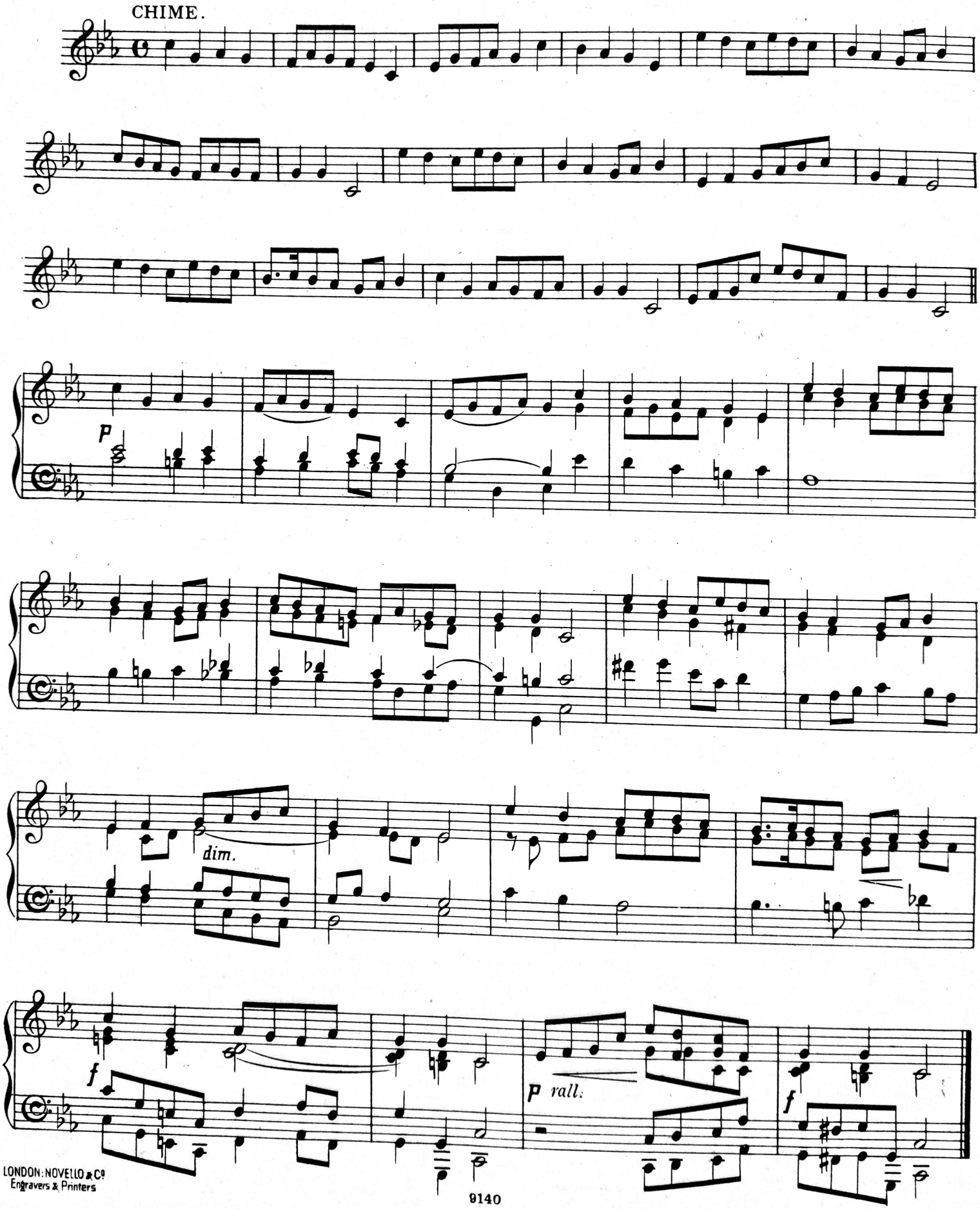





f
p
f
R. H.
f
p
accel.
f
ff
R. H.
L. H.


p
f
f
f
sempre f
accel.
8
ff
Presto
ff
Prestissimo.
fff
8

IV.



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