

Redemptorist Fathers at Clapham (London) between the years 1851 and 1858. Faber wrote a second version of "Faith of our Fathers" specially for Ireland, after his visit to that country in 1852, and it appears as No. 56 of *Oratory Hymns*.

No. 15. "The Infant Jesus" ("Dear Little One, how sweet Thou art") is set to a tune by the Irish composer, Sir John Stevenson, but in the 1871 edition it is replaced by an original melody by W. Schulthes.

No. 17. "The Blessed Sacrament" ("Jesus, my Lord, my God, my All!") is an adaptation of a melody by Joseph Miehler, a church composer of Prague, who flourished about the year 1770. For years I had almost despaired of tracing the source of this air, but not long since I unearthed it in an eighteenth-century book of German *lieder*.¹ It is called a "Swiss Air" in the *Crown of Jesus Hymn Book* (1864). To students of hymnology the original air by Miehler will prove of interest. It is almost unnecessary to add that Faber's adaptation is still popular.

No. 17. THE BLESSED SACRAMENT.
(Original tune by Miehler, 1780.)



No. 22. "The Penitent's Prayer" ("My God, who art nothing but mercy and kindness") is adapted to a beautiful Irish melody set by Tom Moore to "Silent, O Moyle, be the Roar of thy Waters". This air disappears in the 1871 edition.

No. 24. "Veni Creator" ("Come Holy Ghost, Creator come") is set to a barred version of the plainchant melody. The translation of the Latin hymn is by Father Faber, but it

¹ Erk's *Lieder*; Schütz, II, 265.

does not find a place in the 1871 edition of *Oratory Hymn-Tunes*.

No. 26. "Patronage of St. Joseph" ("Dear Husband of Mary") is set to a melody by Charles Avison (1710-1770), as adapted by Tom Moore to "Weep not for those" in his *Sacred Songs* (1816). I give Avison's melody as adapted by Faber:

No. 26. PATRONAGE OF ST. JOSEPH.

The musical score is written on four staves in G major (one sharp) and 3/8 time. The melody is as follows:

Dear Hus - band of Ma - ry! dear nurse of her
 Child! Life's ways are full wea - ry, the de - sert is wild! Bleak
 sands are all round us, no home can we see; Sweet
 Spouse of our La - dy! we lean up - on thee.

No. 27. "Jesus Risen" ("All hail! Dear Conqueror, all hail!") is adapted to a tune composed by Dr. Burney, the musical historian. This air was discarded in the 1871 edition.

No. 28. "St. Philip's Picture" ("Saint Philip! I have never known") is set to an Irish melody "Gramachree", better known in Tom Moore's adaptation, "The Harp that once thro' Tara's Halls". In the 1871 edition this air is replaced by a vulgar inanity.

No. 30. "O Happy Flowers" is set to a well-known tune in Mozart's opera *Il Flauto Magico*, and, rightly, disappears in the 1871 edition.

No. 33. "Immaculate" ("O Mother! I could weep for mirth") is one of the very few original tunes in the whole collection. The air was composed by William J. Pitts, the organist of the London Oratory, and is still in general use, although it does not find a place in the *Westminster Hymnal*.