SECOND EDITION. REVISED BY THE AUTHOR.

A SELECTION OF

PSALM TUNES,

ADAPTED EXPRESSLY TO THE

ENGLISH ORGAN WITH PEDALS,

by

SAMUEL S. WESLEY.

No 1.

No 2. Containing the same Number of PSALM TUNES will be Published.

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A Selection of Airs and Choruses from the Works of Handel, Haydn, &c. &c.
Arranged for the Piano-Forte or Organ, in Twelve Numbers, Pr each 2/6

PREFACE.

A FORMER edition of this little work appeared some few years ago, and the reception it met with has induced the publishers to bring forward the present carefully revised and enlarged copy.

The Author's object has been, to assist the young church organist in his accompaniment of congregational psalmody, and to furnish him, at the same time, with a work to which he may refer in his endeavours to make use of the Pedals, and acquire an independent command of the left hand.

As every psalm tune will be found variously arranged, first in a form which is termed the giving out, and afterwards as an accompaniment to the congregation, to the extent of two or three verses, it may be proper to suggest that those who prefer making use of the same harmony to every verse can choose either one of the several arrangements, and repeat that one for the required number of verses. Others will, perhaps, be pleased to avail themselves of the opportunity thus afforded of varying the harmony of the several verses of a congregational psalm, considering that it is the custom of good organists so to do in cases where congregations sing well together in *unison*. Whether an organ be a good one of its kind, or otherwise, we all feel how important it is, that, in playing chords, the hands should not be crowded with notes. In writing for the organ, as for the orchestra, there appears a like necessity for attaining clearness and distinctness in the division of harmonies, of not doubling certain notes, and of spreading out the sounds which compose a chord at distant intervals; perhaps it may not be too much to assert, that some of the most beautiful effects in the organ music of *Bach*, as in the orchestral writings of *Spohr*, arise from the clear and distinct mode of writing of these exquisite authors, who, though no doubt very different *men* in this respect, seem to advance a somewhat similar claim on our admiration.

Much truth there probably is in what has been proposed by one of our ablest musical critics, that the Germans are led to accompany their psalmody in *real parts*, where it *is* done, by the rich and beautifully balanced tone of their organs; for the performer to *double* any thing, being not only unnecessary, but even objectionable. This, without having heard any of the large continental instruments, will, no doubt, appear to many as possible. To write in four or five *real parts* has not been the Author's present object. The Counterpoint of English Psalmody is more simple than that of the German; it is, indeed, strictly simple; and real part-writing appears less essential in simple than in florid counterpoint. In this work, the object has rather been to put down each chord in a somewhat clear and orchestral position, and in a manner suited to the character of our smaller English instruments. English organ-building has much improved during the last thirty years; but, from various circumstances (in the majority of cases, from the manner in which contracts for the erection of organs are entered upon), it really appears, even at this late day, little more than *chance* whether an absolutely good instrument, or one worth little, or next to nothing, is the result of the laborious deliberations of parties with whom it commonly rests to "give the order" for a *Church Organ*. The evil, that is, the erection of an inferior instrument, where a good one might be obtained for the same cost, appears to proceed most commonly from the employment of inferior builders; most mischief is done in *this* respect; but another vexatious circumstance is, that even when a first-rate builder is hit upon, from the absence of a third party, one who should stand between the builder and his employer, who should be the architect of the instrument, and take care, first, in connexion with the organ-builder, that a proper situation in the church is provided by the architect for the intended organ; and, afterward, that the general arrangement of the organ, as to stops, compass, mechanism, &c. is such as to supply all the facilities of performance which a good modern organist may reasonably look for and expect—*one*, who is, in fact, a good performer on the organ, and who has received a *musical* education. From the absence of such a one, it appears that, too frequently, an organ of far less pretensions to excellence is purchased than might be: cases not unfrequently happen in which, to the professional organist, the purchase-money seems absolutely wasted. The parish Churches of England, however, afford some admirable specimens of the instrument, and must be considered as very far in advance of the Cathedrals in this respect. The music, indeed, of the parish church, where congregations sing well together in *unison*, accompanied by fine harmony on a good organ, may be considered to rank, as a work of art, greatly before the music of cathedrals, where the effects produced are generally attributable to the reverberating

qualities of those magnificent buildings, rather than to any merit belonging to the nature of the music performed, or the manner of performing it. The effect of such an organ as that at St. Sepulchre's Church, Snow Hill, London, would be grand indeed in a cathedral; and even this fine instrument is as little complete as the smallest cathedral, one would think, ought to possess. To enlarge on the very prolific subject of cathedral music would be rather out of place here, perhaps. Still, the fact cannot be too often repeated, that the musical arrangements at cathedrals are susceptible of infinite improvement.

How long it may be before either the public at large, or those parties more immediately interested in the musical services of cathedrals, may step forward and do what is so essentially needed in *this interest*, I refer to the endowment of some musical office in cathedrals, which may be considered by the musical profession as an ample reward and provision for the entire services of the best musical talent, in the person of a professional superintendent of the music; to whom should be entrusted the selection and management of the singers; the care and improvement of the organs; and, above all, what is so possible, the provision of musical composition in connexion with the words of the service, of a more elevating and impressive character than that now in common use. How long it may be before such an officer is attached to our cathedrals, we cannot, to be sure, at this moment say; but whenever an arrangement of the kind is entered upon—whenever the eminent men of the musical profession are induced to do what, if I know any thing of their sentiments and feelings, they would be most happy to do, namely, to forsake their profitable engagements in town, and devote themselves more exclusively to study, to self-improvement, and the cultivation of the highest departments of the science, with particular reference to the improvement of church music; then, indeed, will this branch of the art be raised in the estimation of the musical profession, and attract that amount of attention and respect from the public which would be beneficial in a variety of ways. When proper singers *alone* were chosen, and those in a number sufficent to produce the effect demanded by the magnitude of the building; and those singers placed under the direction of the party referred to, whose opinions as to the necessary amount of practice and the mode of performance should be decisive; and who might himself be occupied in preparing works of the highest character for the performance of Divine worship, and in superintending their performance; then will our cathedral music attain a higher position than it ever has done; be more consistent with its early foundation, and the system on which similar duties are conducted in a country where musical faults are comparatively rare.

Considering how little has been done, been written, in what is felt to be, in this country, the True School of Church Music*, and duly estimating the immeasurable superiority of modern over ancient musicians,—observing the effects produced in cathedrals (owing to their reverberating qualities), even by such little diatonic pieces as "Hide not Thou thy face," and "Call to remembrance," by Farrant, and the few pieces which exist in our church collections of this simple and really beautiful character—compositions which, it may not be too much to affirm, can be imitated by a musician of the high class here referred to, with only the trouble of a second thought; considering, also, that since the greatest works of the best German writers—Bach, Handel, Mozart, and others, have dawned upon us, no musician of eminence has devoted his time to the preparation of church music which might to some extent embody and exhibit the finest qualities observable in the works of these great and immortal men, particularly as regards that most important feature in vocal composition, *expression*, fashioned, of course, in a *church* garb*.

Considering all these points, I think it is no exaggeration to believe that the church music of this country may one day assume a higher position than it ever has done; I say higher, because compositions which might exhibit the great qualities of the best works *now*

* Dr. Crotch has not, perhaps, advanced, in his admirable Lectures, a single opinion on the subject to which every musician must not feel himself compelled to assent: but, because "the sublime" was not uncommonly attained in this species of composition, we must not, as some have done, argue that therefore the music now performed in cathedrals is necessarily of a very first-rate description. The biography of this admired Professor would lead many to suspect that church music is by no means in a flourishing condition. His connection with, and separation from, Christ Church, Oxford, do not supply a favourable view of the inducements held out to first-rate talent to ally itself with the choral service, and of the encouragement it receives on such occasions as it is there met with. For while Dr. Crotch held this position, he did less for art than so active a talent *must* have done under *favorable* circumstances; and the fact of his leaving it shews that some *other* occupations were more to his mind. But, surely, were music taken at its fair valuation, there is not a cathedral in the country which might not be proud of, and anxious to retain, the services of Dr. Crotch.

I cannot enlarge here, as the subject appears to demand, on our early and best church music. Long-sustained notes of pure diatonic harmony, when sung in a building remarkable for its reverberating qualities, may perhaps constitute the sublime, or some of its important features: but the merit of this species of effect may be claimed rather by *Nature* than by *Art*. The musician must share the credit of such effects with an Æolian harp; inanimate nature can supply us with common chords and full diatonic progressions; but good specimens of even this primitive class of art are not so common, it may be hinted, as could be supposed from the eulogiums of well-meaning critics; they are far too few to atone for the faults of most of the composition of that era, abounding, as it does, in puerile imitation, faulty progressions, and the absence of all expression, rhythm, keeping, outline, &c. Purcell, indeed, was an extraordinary genius, and many of his beautiful conceptions, despite the *antiquity* of their present habiliments, will brave the criticism of a later day. Gibbons, in a few of his church writings, and in several of his secular (the better of the two)—"The Silver Swan," for instance,—displayed a fine judgment; but one musician, at least, has lately lived amongst us who could excel all authors (we may except Purcell, on the score of his originality) in this, their own style. He wrote for the church but little, and merely as an amateur. He might, indeed, have raised the character of this country, in the estimation of true judges, in respect to its music; but what encouragement does the church supply to such a one? At present, it must be confessed, there is no office connected with cathedrals which a professor, who resolves to devote himself to the highest departments of the science, can accept; and yet how intimate is the connexion of music with our cathedral services. The sentiments of Dr Crotch are unquestionably true, if, as I apprehend, they are to be received as comparative. Our early church music, as compared with much that now forms a staple commodity at cathedrals, our early church music, as compared with music *merely chromatic*, deserves, perhaps, the highest praise; but will it bear comparison with specimens of a somewhat similar character of the Germans; take, for example, the slow fugue in E of Bach's, in the Forty-eight Preludes and Fugues? we have nothing to compare with writing of this exquisite nature!

* Greene, even yet, presents a freshness in very many places, to which the modern artist may turn with pleasure of a high kind. But Dr. Boyce has really left a very considerable amount of composition, of which, in the humble judgment of the writer, *any* author might feel proud. In the boldness of some of his subjects, he appears to have rivalled the best specimens of Handel. His Anthem, "Turn thee unto me," will delight all who make its acquaintance; but, in his collection of "Cathedral Music," much is contained which, with our present knowledge of foreign authors, cannot effect that high purpose of which *all* the music performed in the course of our cathedral service should be capable.

known to us, would possess more intrinsic merit than those written for the church at any former period. It cannot be said now that our sacred music (*church* music) is in advance of the *secular;* but the church music of the sixteenth century was worthy of its age, and not to have been surpassed by any secular writer whose name has come down to us. A melancholy picture is presented to the true friend of musical art at the present day, to see that the utmost some very respectable critics advocate is a return to this early period. Were such advocacy the result of enlarged and sound views (which I feel sure it is not), what a reflection would it be on the state of musical art in this country during the last many years, and on those to whom the musical interests of cathedrals have for so long been confided! but as far as the musical profession is concerned, that this reproach is wholly and entirely unmerited, can be shown by a bare reference to the works of a few composers who have lately lived and died amongst us, but who have not, certainly, been induced, by such advantages as cathedrals hold out, to ally their talents with its services.

That there is no musical office attached to cathedrals which may afford such pecuniary inducement to men of talent as may be considered a fair remuneration for their services, and enable them to live in that position which the feelings of a gentleman may suggest to them as theirs, is a fact. It is also a fact, that, by availing themselves of the ordinary advantages supplied by our larger cities and towns, they can secure to themselves that position, by reckoning their yearly incomes at about from ten to twenty times the amounts supplied by cathedrals. If it should appear that our church music would be improved by the undivided services of such men, then, perhaps, it will be a consideration with the very influential clerical and lay members of the church, who are now evincing so warm an interest respecting church music, whether it may not be both necessary and just to give an early attention to the subject, and so to arrange matters, that *some,* at least, of our cathedrals may supply such inducement as that which is herein alluded to.

It is impossible to enquire into this subject without immediately perceiving that the state of music as connected with the religious services of the country, as indeed may be said of the state of art of every other kind, is very materially influenced by the pecuniary inducements held out to the professors of that art. That such should be the state of things, will, perhaps, be thought not very surprising; still the fact presents so disagreeable an appearance, that the musician who comes forward to declare it to the public has to perform a very unpleasant task. He may, at the same time, it is hoped, be permitted to refer to the previous liberality of musicians: nearly all, if not *quite all,* of the musical composition now used in cathedrals has been the free and wholly unrequited gift of its authors; and if it ever should happen that in these or any other of our national establishments an office is created having for its object the maintenance of a musical professor who shall devote his exertions exclusively to the higher departments of the science, it will still probably be found that the income thus bestowed will be inferior to what the same individual might secure to himself by what are the ordinary occupations of the most talented musical men of the day; still, there can be but few genuine lovers of the science who would not willingly give up very brilliant advantages, to be enabled, quietly and securely, and by merely a bare competence, to devote themselves exclusively to the duties of such an office. That whatever forms a part of our national worship should be the best of its kind, is admitted. The music of the church is not of the best, either as regards its merit as composition, or its mode of performance. To render it of the best, requires the service of the most talented musicians, and the greater part of their lives must needs be occupied in the work; I would leave it to others, who take a proper interest in the subject, to describe CHURCH MUSIC AS IT IS; for the limits of all which need have been said, by way of preface to the present little work, have, it is feared, been already far exceeded. I would still add, that the opportunity has been taken of making these remarks, in connection with a publication designed almost exclusively for the use of certain members of the musical profession, simply with a view of directing the attention of more able and more powerful advocates to the subject; some of these may, perhaps, have both inclination and leisure to devote that attention to matters of so much real consequence.

S. S. WESLEY.

104th PSALM. — P. M.

Full Org. without reeds.

KEYS.

PEDALS.

1st Verse.

Interlude.

Full Swell.

2nd Verse.

Choir.

3rd Verse.

St BRIDE.—S.M.

1st Verse.

Cremona.

Diap^{s} Prin^{l} Swell.

Open Diap^{n}.

Diap^{s} Swell.

2nd Verse.

Choir.

3rd Verse.

Swell Reeds.

Open Diapn Gt Org.

Swell.

4th Verse.

Gt Org.

St STEPHEN.—C.M.

1st Verse.

Choir.

hr

2nd Verse.

Choir.

3rd Verse.

St MATTHEW.— P.M.

1st Verse.

Swell, Sesquialtra.

2nd Verse.

* Purcell.

ST ANN.—C.M.

Full without Reeds.

1st Verse.

Swell.

hr

2nd Verse.

ST DAVID.—C.M.

1st Verse.

Choir.

tr

2nd Verse.

Swell.

hr

3rd Verse.

100th PSALM.—L.M.

1st Verse.

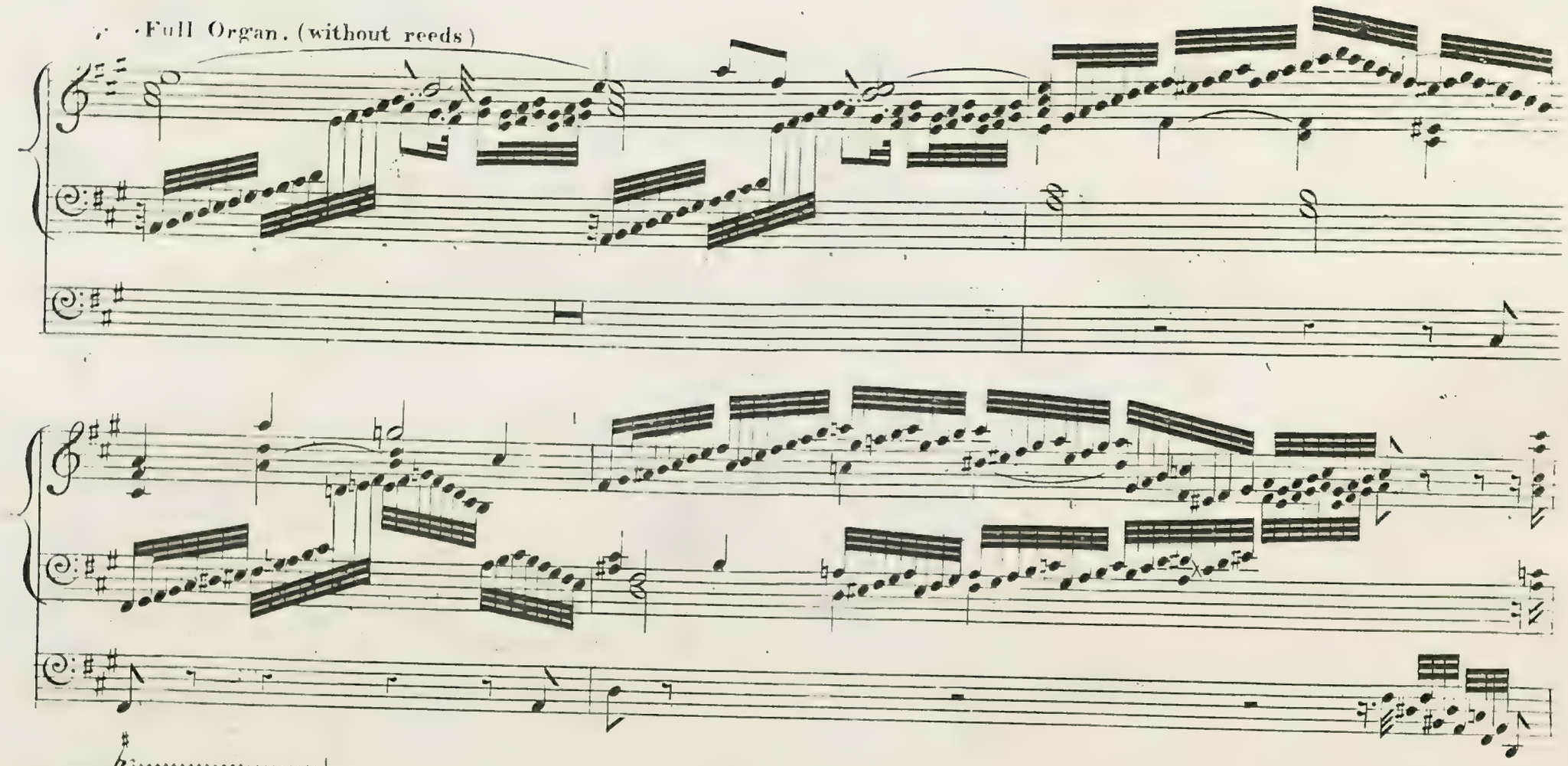
Choir.

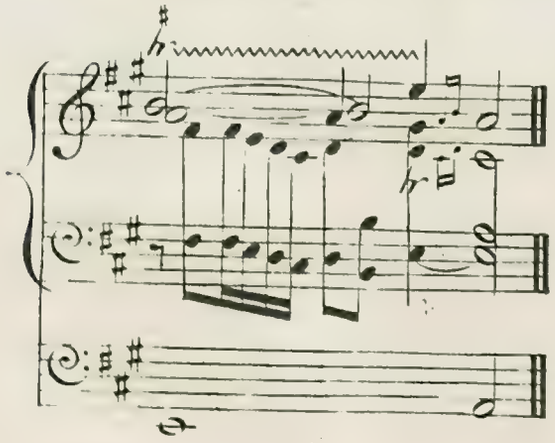
2nd Verse.

Full Swell.

3rd Verse.

Full Organ. (without reeds)





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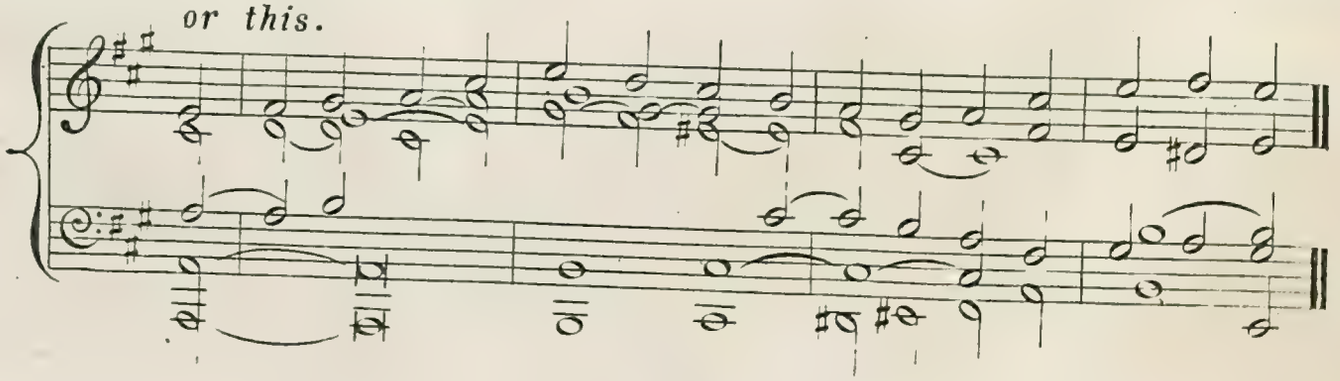


4th. Verse.

LONDON NEW.—C. M.

Full Organ.

1st Verse.

Full Swell.

2nd Verse.

ANGEL'S HYMN.—C.M.

G.t Organ
Open Diap.n

Reed. Swell.

Open Diap.n
Choir.

1st Verse.

Diap.n Gt Org.

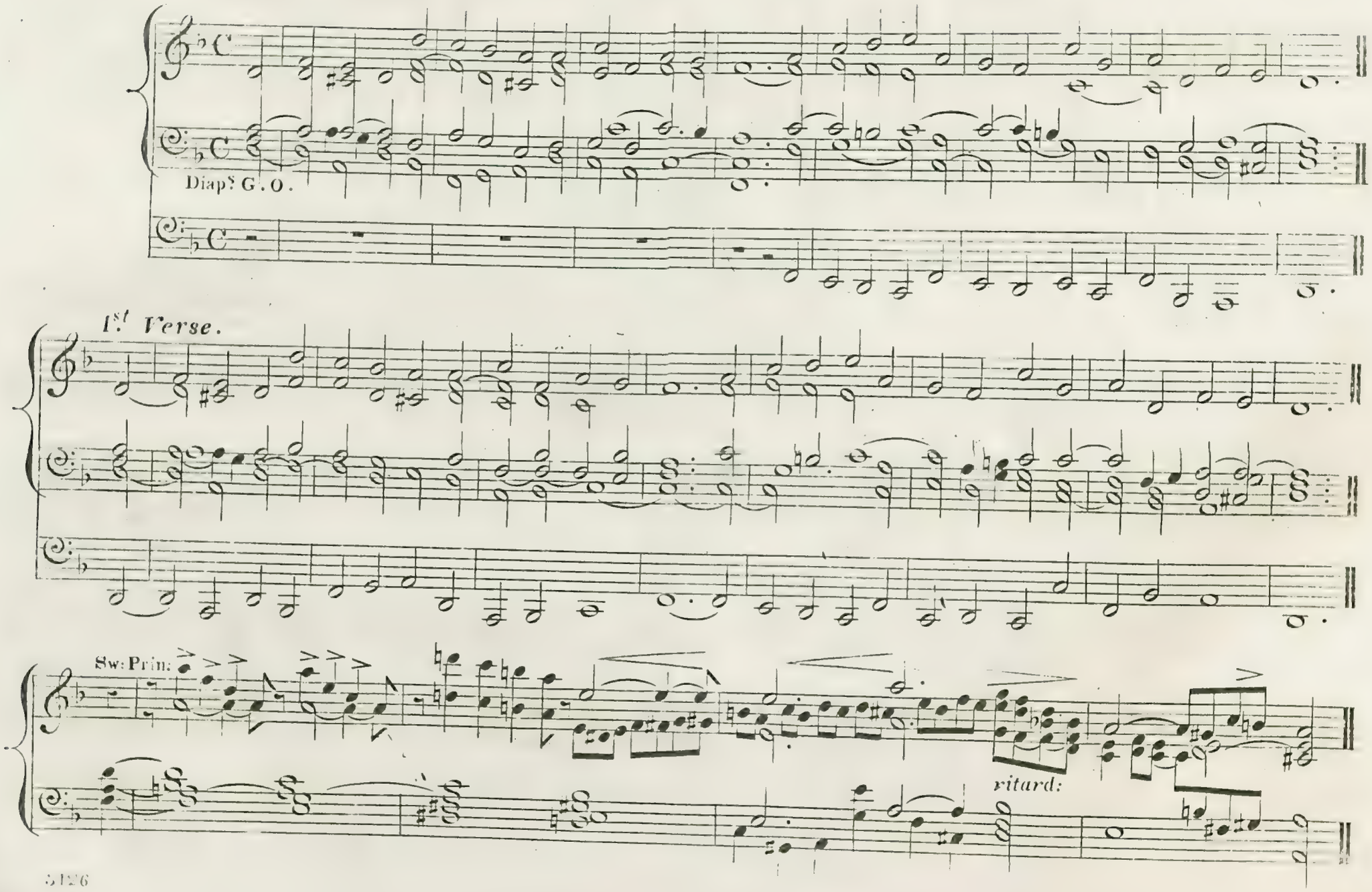
2nd Verse.

Swell.

Double pipes.

3rd Verse.

St. MARY. — C. M.



2nd Verse.

Diap^{s} G.O
Sw: Coupled.

3rd Verse.

WESMINSTER.—C.M.

Choir.

Open Diap.ⁿ & Prin.ᵗ

Sw: Reed Solo.

2nd Verse.

Choir.

Choir.

Swell Reed.

3rd Verse.

MOUNT EPHRAIM. — L. M.

Choir Organ

Diap^{s} Prin^{l}

1st Verse.

2nd Verse.

IRISH. — C. M.

Dulciana Choir or Open Diap.n

Reed Swell.

Open Diap.n

1st Verse.

Choir.

2nd Verse.

Choir.

3rd Verse.

WINDSOR. — C. M.

Open Diap^{n}
G^{t} Org.

Diap^{n} Prin^{l}
Swell.

Ped:

1st Verse.

2nd Verse.

MANCHESTER.—C.M.

Open Diap.n

Reed Swell.

Open Diap.n

1st Verse.

Swell Reeds.

2nd Verse.

Choir Dulciana.

Reed Swell.

Left Hand.

3rd Verse.

BURFORD.—C.M.

1st Verse.

Choir.

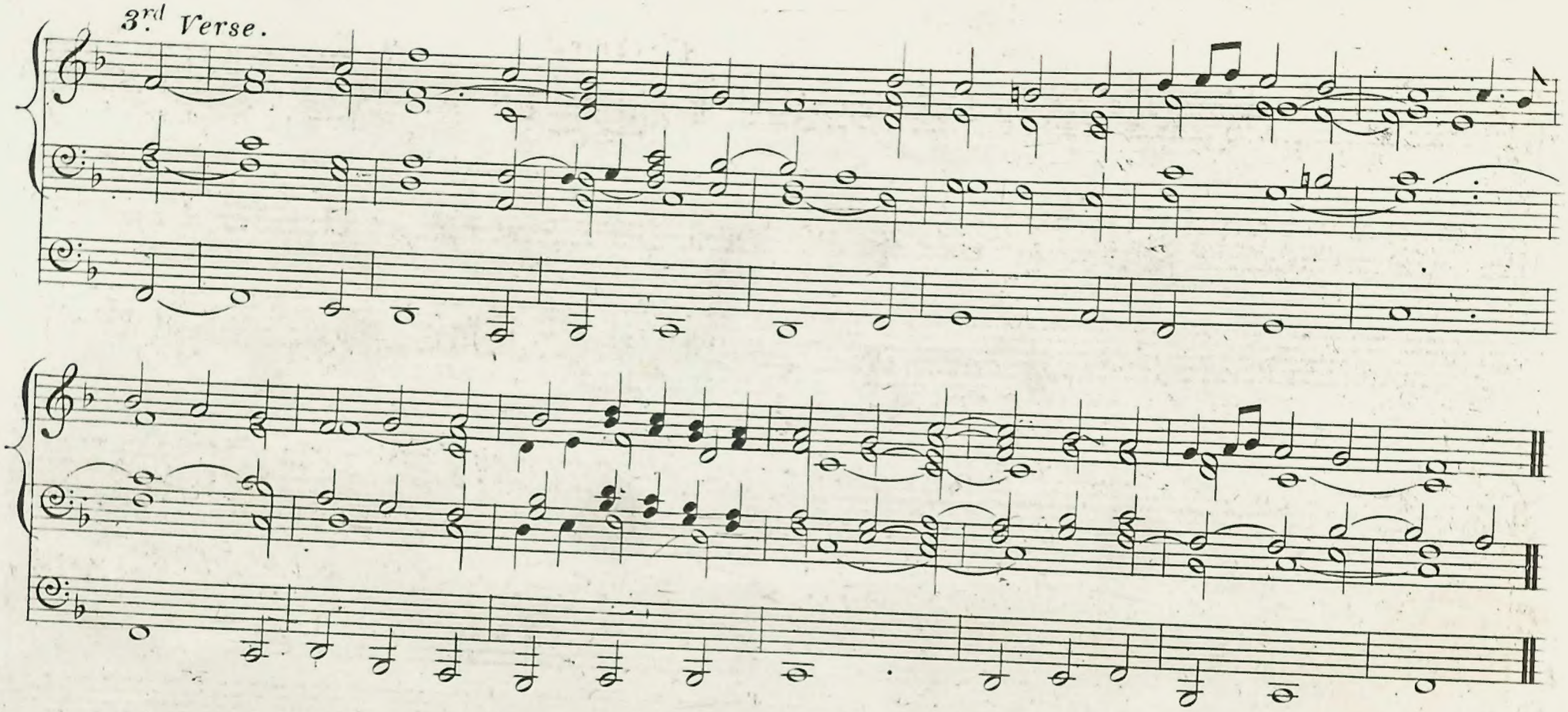
2nd Verse.

LIVERPOOL.—C.M.

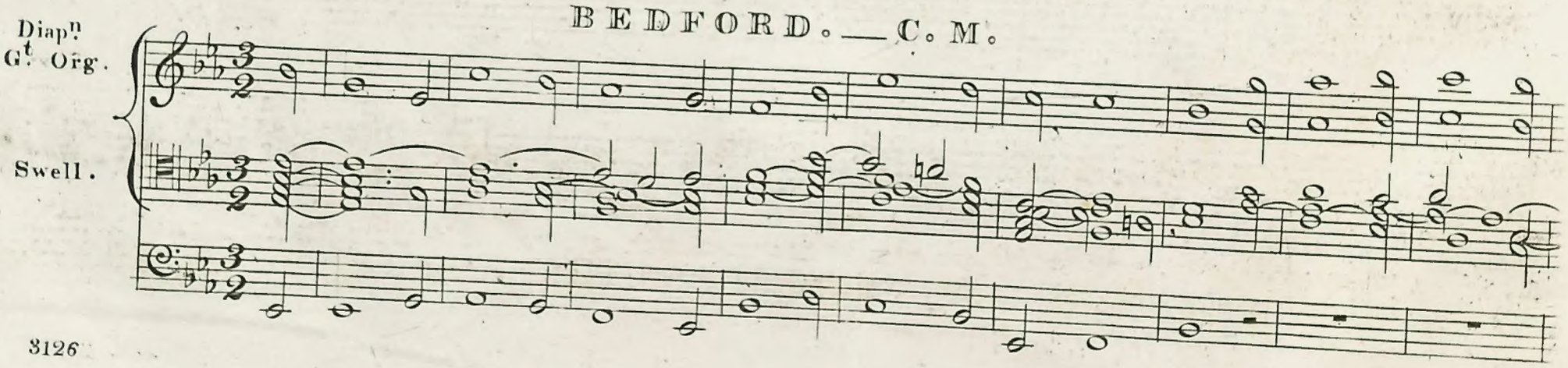
Swell.

2nd Verse.

Choir Diap^{s} Principal.



BEDFORD. — C. M.



1st Verse.

Choir.

2nd Verse.

Choir.

3rd Verse.

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