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CHURCH MUSIC



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CHURCH MUSIC

BY THE

REV. MAURICE F. BELL, M.A.

NEW EDITION REVISED

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AUTHOR'S NOTE

THIS little book is an attempt to put into expression the experience gained, in a period of years, by one who has served the Church as chorister, as organist, as choir-master, as precentor, and as parish priest.

He now believes that he sees his way clearly with regard to some of the matters he has to treat upon : he is still puzzled with regard to others.

If his book, with all its failings, gives pause to thought and promotes discussion, and if, with God's blessing, such thought and discussion should end in the further improvement of the music of our parish churches, whether according to the lines laid down here or otherwise, he will be indeed grateful that he has been allowed to make thus his humble contribution to the furtherance of "the greater glory of God."



POSTSCRIPT, 1922

AFTER thirteen years a book of this description needs careful and drastic revision. This it has received. For invaluable suggestions and much wise criticism the author is deeply indebted to Mr. E. G. P. Wyatt. It is to be hoped that this new edition, shorn of some mistakes and brought abreast of recent knowledge, will be found of practical use.



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CHURCH MUSIC

CHAPTER I

Introductory

CHRISTIANITY, unlike the other great religions of the world, is not satisfied with anything that comes short of perfection. Our Blessed Lord added the word "perfect" to the moral vocabulary of the world: "Ye therefore shall be perfect, as your heavenly Father is perfect" (*S. Matt.* 5. 48, R.V.). Reading the whole passage of which these words are the conclusion, we gather from the context that this Christian obligation, to be perfect, flows from the law of love; and S. Paul (*Rom.* 13. 8 ff.) insists on the fact that we can never exhaust the ideal task of striving after its fulfilment. Now this love will exert itself in two directions. The exercise of love and the aim towards perfection will be directed Godwards and manwards. All that takes place in church—the conduct of the services, the

embellishments of art, of ceremonial, and of music—must be looked upon from both of these aspects.

(1) If we love God we shall try to make our worship as perfect as our means will allow. No pains will be too great, no expense too heavy, no study too laborious, if God is to have the best of everything—the highest efforts of painting, architecture, and sculpture, the most fitting and well-ordered ceremonial, the best and most carefully rendered music, and, in choir and congregation, surrendered hearts and Christ-like lives. There is no doubt that we have failed in doing this not only in execution, but also in ideal. What we have done in our churches in matters musical we should never have tolerated for one moment in those things which concern other arts. With certain notable exceptions we have not had very much to boast of during the past half-century in church architecture; but, after all, we should never allow churches to be built like wedding-cakes—in the style of the “White City”: and, though recent experiments in service-compilation have not been reassuring, none of us would have tolerated prayers written in the language

of the penny novelette. But much of our Church music during the last fifty years has been as tawdry as the worst efforts of exhibition architecture, and as full of maudlin sentimentality and cheap "effects" as the most popular sea-side romance. It is hardly too much to say that our Church music has been, for the most part, far worse than our church architecture, or even than our church decoration on wall or in window, in fabric or in embroidery. And that is saying a good deal.

We must always allow—be it said—that God does not *need* what we describe as the best: "The Spirit breatheth where it listeth" (*S. John 3. 8, R.V. marg.*). God will work, if He wills to do so, through the catchy mission hymn or the sentimental anthem. God often does work in the most unexpected ways, and through means that we are tempted to despise. "Such ever is God's way: to rise, He stoops"; but that is no excuse for our offering such things to our brethren as substantial food. They may be stimulants or sweetmeats; but they contain a minimum of nourishment.

(2) If we love our neighbour we shall have regard to his moral education while

we deal gently with his prejudices and low ideals. We shall be careful always to set the best before him, not only because it is the only offering that we dare give to God, but also because we are afraid of doing harm to our neighbour's character by allowing him to associate the worship of God with the imperfect, the inappropriate, or the meretricious.

In doing this we must bear in mind that the indifferent is often more attractive, at first sight or at first hearing, than the excellent: and that "we that are strong ought to bear the infirmities of the weak, and not to please ourselves" (*Rom.* 15. 1). That is to say, common sense ought to teach us that it is ridiculous to set up so high a standard of artistic perfection—admirable as it may be for us and perfect as it may be in itself—that the average ill-instructed Christian is repelled by what to him is its strangeness. The work of instruction and of edification must be very gradual as well as very thorough. A little done well, and on right principles, will often, in the long run, effect more than an attempt to be self-pleasing throughout in our liturgical, archaeological, and musical "correctness."

Our aims must be threefold. (1) For the most part the music that we use in church must be full of vitality : we owe this to the worshippers : they have a right to ask for bread, and we have no right to offer them a stone. Because certain musical forms are ancient it does not of necessity follow that every one of them is instinct with life. Much indeed of the old music has proved its immortality ; but not all of it. On the other hand, because certain modern compositions happen to hit the popular taste of the day we are not justified in placing them, solely for that reason, in that highest place from which a few years hence they may have to be removed with contumely or loathing. (2) There must be a healthy atmosphere : all our music must be "clean music." There is a luscious, operatic, sensuous atmosphere in which true religion can hardly exist. English music, until quite recent times, was eminently music of the great open spaces, of the fresh air, of the bright sunlight, of clear streams and grassy hills. The spirit of our own folk-song—redolent of health—should be the spirit of our Church music, not the music of the hot-house. (3) All traces of display

must be studiously avoided. If there are to be solo singers one could wish that it were possible to hide them. To obtrude personality in any way is to distract the worshippers and to dishonour Him Who is worshipped. And if elaborate music is to be sung it must be so well practised and so perfectly performed that no one will be tempted to criticize it or its performance. The aim of the choir should be as the aim of the preacher : to convince of sin and to lift up the heart to God : not to call attention to its own excellence.

For the most part, however, in our parish churches we shall be very sparing in our use of elaborate music. We want to get our people to join in "psalm and hymn and spiritual song." No doubt it is more difficult to achieve excellence in congregational singing than to perform anthems and "set services" in choir ; but no effort should be spared to get the people themselves to sing. That we have not succeeded is no excuse for our ceasing to try to make our services an offering of the expressed devotion of the whole congregation. "Let everything that hath breath praise the Lord" (*Psalm* 150. 6).

This is to be the general rule : a rule, that is, which is not without exceptions. There are places in our Offices where the congregation may well be silent listeners while the choir sing, with perfection and with restraint, some of those exquisite compositions which

“Dissolve me into ecstasies,
And bring all heaven before mine eyes.”

There is a place in our English Prayer Book for “the Anthem,” and there are short rest-places also in our services where the choir can, most suitably, employ their talents in this way—notably in the pause before the saying or singing of the Gospel, where, in ancient days, the Gradual and Alleluya and the Sequence or Tract used to be sung ; or, again, during those sacred moments of the Communion of the people. Only, wherever this is done, it must be done well ; and it must be the best music—and the best music only.

[For the most part—let me repeat—the ordinary music of our average churches must be for all who worship in them : and therefore it must be—

1. *Easy of compass.* Chants, for instance, should not have reciting-notes higher than

C. Hymns, as a rule, should be transposed if they include notes above E.

2. *Free from sudden changes.* People do not like to be pulled up sharp when they are singing. Few have the music in front of them, and they cannot be expected to know by instinct when a pause is to be made or a sudden *pp* introduced.

3. *Changed infrequently.* The choir will tire of music far sooner than the congregation. People who come to a musical service on Sundays only can bear to hear the same music for many weeks in succession. They learn to love the music given them if the music is worthy of their love, and do not take kindly to changes. It would be well to teach the people, by means of a congregational practice before or after Evensong on Sunday, any new music that is being practised by the choir, before it is sung in the course of Church service.

The following list of books of general instruction will be found useful to the Church musician :—

1. *From the Organ Loft.* A. H. ALLEN. (Blackwell, Oxford. 2s. 6d. net.)
2. *The Art of Public Worship.* The Rev. Dr. DEARMER. (Mowbrays. 4s. 6d. net.)

3. *Church Music*. The Rev. A. S. DUNCAN-JONES. (Robert Scott. 3s. 6d. net.)
4. *Worship and Music*. The Ven. Archdeacon GARDNER. (S.P.C.K. 2s. 6d. net.)
5. *Everyman's Guide to Church Music*. Same Author. (S.P.C.K. 2d.)
6. *The Complete Organist*. HARVEY GRACE. (Grant Richards. 7s. 6d. net.)
7. *Dont's for Church Organists*. JOHN NEWTON. (Heffer, Cambridge. 1s. net.)
8. *Church Music*. S. H. NICHOLSON. (Faith Press. 3s. 6d.)
9. *The Improvement of Music in Parish Churches*. Same Author. (Faith Press. 2d.)

Reference should also be made to the *Handbooks of Church Music*, published by the Proprietors of *Musical Opinion*, Chichester Chambers, Chancery Lane :—

- The Rudiments of Plainchant*. F. BURGESS. 1s.
Organization and Training of Parish Choirs. F. T. KENNARD. 2s.
The Principles of English Church Music Composition. MARTIN SHAW. 2s.
The Liturgical Use of the Organ, GODFREY SCEATS. 3s.

And to the Short Papers published for the Church-Music Society by Humphrey Milford, Amen Corner, London, E.C. 4. Price 2d. each.

- Music in Village Churches*.
Music in Large Country and Small Town Churches.
Music in Parish Churches : A Plea for the Simple.

CHAPTER II

The Services

THE Liturgy of the Church of England is a magnificent composition as it stands and without any adornment of decorative artifices. It is of the rarest beauty of structure and perfection of detail. To follow the noble diction of our English Prayer Book at a "said service" is a peculiar joy in itself, provided that the minister is distinct and intelligent and reverent in his rendering of the prayers and in his reading of Holy Scripture. We feel it only fitting, however, that on Sundays and Holy Days we should add to the spoken words the special beauties of music and of ceremonial. This is not the place to write of ceremonial: but of music—that is, of chanting and singing with or without instrumental accompaniment—there is much to be said. Firstly this: that there are places, such as our cathedrals and many greater collegiate churches,

where the music may fittingly be of an elaborate character. We should wish, as a corporate body, to give of our best to God. Music is a living art, and cannot be narrowed down. Music is a free thing and suffers, as all free things do, from imprisonment. The music of the sanctuary must at least keep pace in growth with the music of the world outside. All the splendours of modern instrumentation, all the ingenuity of technical devices, all that has made the music of the concert-room appeal to the intellects and to the hearts of the people of these latter days, should be made to contribute to the glorious and honourable worship of that Perfect Being Who gave us these good and wonderful gifts. There is a place in the Church for the Brahms *Requiem*, for the Parry *De Profundis*, for the Palestrina *Stabat Mater*, for the Bach *Passion Music*, for *The Dream of Gerontius* or *The Apostles*. Yet there are but few choirs that can sing these incomparable works, and few congregations that can afford to lavish money upon their presentation. And where it is possible for this to be done it is sufficient to say that the choir-master will, of necessity, be a

musician of such knowledge and capacity that it is unnecessary, and would be impertinent, for the writer of this book to offer suggestions or tender advice to him.

But this book is written for the average parish church: that is, for the church where more is done than merely to say the service and sing a few chants and hymns, and where less can be attempted than has been suggested above as the glory of the privileged and envied few.

In the average parish church we shall hope to have a clerk in Holy Orders who can at least monotone the service—where it is advisable to do so—and can keep to his note and occasionally add an inflexion and possibly sing some simple intonations.

We shall have a competent organist: no brilliant executant, perhaps, but a man of intelligence and of some accurate knowledge of the art which he professes, and whose first thought is to do glory to God in the execution of his ministry. Such an organist—by profession and training specially fitted for his work—must receive, it is unfortunately necessary to add, an adequate salary for his services.

The churchwardens will, no doubt,

wish to keep down the expenses of the choir, and there will be no great sum of money to expend on the purchase and performance of music. The musical illustration of the services, therefore, in such a church must of necessity be fairly simple, and not more will be attempted than can be done really well.

Then there will be a choir of men and boys; the men probably voluntary, the boys paid some trifling sum for their services: though in some places, no doubt, the boys will also give their services, "not seeking a reward." Often, besides, in country villages it will be well—wellnigh necessary—to enlist the services of women singers.

The organ will not be a large and powerful instrument, but it will be sufficient to lend a pleasing and varied accompaniment to the carefully trained voices of the choir and to the more rugged unison of the congregation.

But above all, it is necessary to say, our first concern must be with the people's parts of the services. It is of the utmost importance that we should do everything in our power to restore congregational singing. The people must not

be robbed of their right to sing the Psalms, Canticles, Responses, Litany, Kyrie, Creed, *Sanctus*, and *Gloria in excelsis*.¹

The choir have their "Anthem" at Morning and Evening Prayer, and if they are capable of singing their Anthem well, and the people are given an opportunity of knowing and following the words of what is sung, then it is not reasonable that there should be complaint with respect to this act of what is—so far as the congregation are concerned—vicarious worship. In the Communion Service, also, the Sequence, the *Benedictus qui venit*, and the *Agnus Dei* afford

¹ "The whole of the Gregorian system of music for the Holy Eucharist goes on the assumption that the chants of the *Ordinarium Missae*—especially those of the *Credo*, *Sanctus*, *Agnus*, and *Gloria*—are of a simple character: are, in fact, congregational. This is one great reason amongst many others for preferring the old Gregorian plainsong to modern compositions, which are, as a rule, possible at best only to the choir, and not always to them."—Frere, *Elements of Plainsong*, 1st ed., p. 76.

The present writer thinks that the *Agnus* might, in existing circumstances, be considered an exception to the rule laid down by Dr. Frere; but he would advise that, if there should be a Communion hymn of any length, the *Agnus* should be sung to the simplest of plainsong settings.

further opportunities for the rendering of music in its more elaborate or refined aspect. But the choir must not monopolize the music of "the Common Prayers."¹

In these circumstances those who are responsible for the conduct of Divine service will set about their work with a consistent plan in view. They will bear in mind what is possible to do: they will see to it that what they are about to attempt—whatever it may be—is always the best of its kind: they will have more sympathy with longsuffering and forbearing congregations: and they will so nicely adjust the respective desires and claims of choir and people that all who worship may have their rightful share given them, and that none may be offended by want of taste or by half-practised display.

To try to lend a helping hand towards this desirable achievement is the purpose of this little book.

¹ It was ordered by the Elizabethan Injunctions of 1559, "that there be a modest and distinct song so used in all parts of the Common Prayers in the Church, that the same may be as plainly understood as if it were read without singing."

CHAPTER III

The Organ

BY the Act of 1559—by which (and none other or otherwise) the Church has been said, on high authority, to have bound herself in 1662—not only would the liturgical use of the censer and portable lights be unlawful, but also the liturgical use of the organ. Evidently we have hardly had time yet to take in and face this revolutionary conclusion—only one out of many that would follow from the principles laid down by two archbishops in the famous cases of Mr. Westall and Mr. Ram. One cannot help wondering what would happen if a diocesan bishop, having doubts as to the legality of the liturgical use of the organ, should order his clergy to content themselves with a voluntary before or after service-time. If the case went before the archbishops one wonders whether, in accordance with the line adopted on that memorable occasion, they would resolve

the bishop's doubts by coming to the conclusion that "the use of the organ in public worship, or as a part of that worship, is not at present enjoined nor permitted by the law of the Church of England, and," they might add, "it is our duty to request the clergy who do use it to discontinue that use. If used at all, it must be used (in Richard Hooker's language¹) 'when men most sequester themselves from action,' and outside the worship altogether." If we lived in a logical country, where principles were carried out to inevitable conclusions, one may be of opinion that such a curtailing of the accessories to Divine worship would not, in some cases, be for the spiritual hurt of the worshippers.

The addition of the organ to the furniture of the average parish church has been the deathblow to good singing and expressive chanting. The weakness of the choir and the insufficiency of its training can be so well covered up under the raging of the king of instruments. The very size and power of so many of our church organs tempt the organist to forget that his position in the service is that of

¹ *Ecclesiastical Polity*, bk. v, p. 39.

accompanist : that he is to underlie the voices and not to overlay them. Many of our organs are badly placed : often they are much too large, too heavy, and too harsh for their purpose ; and the tendency is to allow everything to be wrapped up in an atmosphere of organ. Every Response and every Amen, almost every Prayer, has to be assisted by the organist. We are never allowed to forget the existence of *diapasons* and *gambas*, to say nothing of *trombe* and *voix célestes*. One longs sometimes, in church, for the experience of the heavenly vision where "there was silence for half an hour."

Nothing, however, must hinder the recognition of the fact that the organ is a superb instrument, full of infinite resources in the hands of a skilful player ; and that it is almost indispensable in these days when the art of part-singing is well-nigh lost. A few words should be said, therefore, about the organ's proper position and suitable character.

In large churches the most customary place for the instrument or instruments that accompany the choir Offices used to be, without doubt, the Rood-loft, at the

entrance to—i.e. at the west end or—the choir. The organs, in those days, would have been small and inconspicuous instruments, and did not block up the chancel arch as they did, unfortunately, in a later age.¹ In smaller churches a gallery would have been erected at the west end of the nave, and there the musicians and singers would take up their position. This was an admirable arrangement. The music had its full chance of effect; instruments and voices had the open church before them; there was no blocking or hemming in of sound. Moreover, the congregation had the support of the choir and organ when they sang. All singers formed part of one great choir. There was less danger than there is now of the “choir” being considered an institution by itself in contradistinction to the “congregation.”

In our parish churches of recent years we have put our singing boys and men into the choir-stalls, as if they were canons or monks, and, having done away with the choir-screen, we found that the organ in its west gallery was inconveniently

¹ A modern organ, if played from the gallery, might be distributed round the choir out of sight.

distant. In churches like S. John's, Westminster, if the music is to be kept together, the organ has to be played a fraction of time in advance of the choir. But the result is only satisfactory if the hearer is in the middle of the church : elsewhere the effect is painful.

Hence the later custom of removing the organ to a place at one side of the choir that it was never meant to occupy, and where, as a rule, there was no suitable place for it. Organs have been crushed into side-chapels ; or in some places organ-chambers have been erected outside the old building, under the supposition that some sound would somehow make its way out of its confinement, under low arches blocked with dummy pipes, into the main church beyond. Irrespective of the fact that these modern organs are often far too large for their purpose, and that a comparatively small instrument is all that is required for the actual accompaniment of the choir Offices, we have behaved cruelly to the organs themselves and treated them with scant respect.

Where it is practicable it would be well to have two organs—a smaller instrument near the choir, and a great organ at the

west end of the church—both under the control of one organist, who would have his keyboard placed as near the singers as possible. In these days of tubular and electro-pneumatic action there is no difficulty in arranging for this. It is only a question of funds; and much of the money thrown away in past days in adding to the size of the instrument would have been better spent in arranging for its more suitable position.

This, however, is evident: that the organ, if not in the open church, should be placed in a spacious chamber, and on no account in one of those miserable boxes beloved of church architects but void of all resonance. A large, spacious chamber is necessary for an organ if it is to sound at its best.

If funds do not admit of pneumatic action, then the tracker system is quite admissible providing that the soundboards are close to the manual keys and fitted with split pallets. The unison, octave, and sub-octave couplers ought, however, always to be pneumatic, the old-fashioned mechanical couplers being self-condemned on account of the heavy, laborious touch they create.

The manuals should now be made CC to c⁴, with sixty-one notes ; for the octave coupler has then a real chance of usefulness, and the cost of the additional pipes is trifling compared with the musical results. Where there are difficulties in maintaining an even temperature in the church or in keeping the building free from dust, it might be advisable to avoid all reeds and to substitute pipes of *gamba* construction, but of more biting quality.

Before building a well-planned organ specifications should be prepared, and, if funds do not admit of its being carried out in its entirety, preparations should be made for carrying it out later on. Adding a stop then means practically the cost of the pipes only, as the soundboards, ample bellows, and other accessories will have been already provided. It is advisable to consult an organist of standing in the matter, and not to leave it to so-called "organ committees."

All stops should go through, with the following exceptions. (a) The *clarinet* might at first go down to bottom G, while preparation could be made from the first to carry the stop down to CC. (b) A 16 ft. stop on the manual should always be in-

cluded ; if only one 16 ft. can be afforded it ought to be on the swell organ.

If there is to be only one reed, a *cornopean* (on the swell) of a broad, even tone, as made by the best modern voicers, is best.

It is desirable that at least a portion of the pedal organ should be enclosed in the swell-box.

The stop-jambs ought always to be at an angle of forty-five degrees.

The pedal keys should always be radiating and concave.

The pedal organ should always have a loud and soft bass. (A large-scale *bourdon*, to do duty for all manual stops, ought to be shunned like poison. Such a stop is a monstrosity—an unforgivable makeshift.)

Octave, sub-octave, and unison-off couplers (on the swell) are most valuable additions to an organ, and add 100 per cent. of effectiveness, in the hands of a skilful player ; but great care must be taken with their use in *ensemble* passages.

The great *open diapason*, 8 ft., should not be slotted. Its tone ought to be full and round, and not like an inflated *gamba*.

I am indebted to Captain Francis

Burgess for the following specifications, submitted as illustrations of what is desirable :—

- (a) For an organ on rood-loft or in some other position where pipes of actual 16 ft. length are impossible.
- (b) For a larger instrument in an average-sized parish church where there is more space.

SCHEME I

GREAT ORGAN.

(CC to c⁴) 61 notes.

1. *Lieblich Bourdon* - - - 16 ft.
2. *Open Diapason* 8 ft.
3. *Claribel Flute* - 8 ft.
4. *Principal* - - 4 ft.
5. *Twelfth* - - 2 $\frac{2}{3}$ ft.
6. *Fifteenth* - - 2 ft.

I. Swell to Great.

SWELL ORGAN.

(CC to c⁴) 61 notes.

7. *Open Diapason* 8 ft.
8. *Viole d'Orchestre* - - - 8 ft.
9. *Viole Célestes*
(Tenor C) - 8 ft.
10. *Wald Flute* - 4 ft.
11. *Contra Oboe* - 16 ft.
12. *Cornopean* - 8 ft.

II. Octave.

III. Sub-octaves.

IV. Unison off.

PEDAL ORGAN (CCC to F), 30 notes.

13. *Sub-Bass* (large scale) - - 16 ft.
14. *Bourdon* (from No. 1) - - 16 ft.
15. *Flute* (18 from No. 13) - 8 ft.
16. *Fagotto* (from No. 11) - 16 ft.

V. Great to Pedal.

VI. Swell to Pedal.

SCHEME II

GREAT ORGAN.

1. *Contra Gamba* 16 ft.
2. *Open Diapason I* - - 8 ft.
3. *Open Diapason II* - - 8 ft.
4. *Hohl Flute* - - 8 ft.
5. *Principal* - - 4 ft.
6. *Twelfth* - - 2 $\frac{2}{3}$ ft.
7. *Fifteenth* - - 2 ft.
8. *Tromba* - - 8 ft.
9. *Octave Tromba* 4 ft.

I. Swell to Great.

SWELL ORGAN.

10. *Geigen* - - 8 ft.
11. *Harmonic Flute* 8 ft.
12. *Echo Gamba* - 8 ft.
13. *Vox Angelica*
(Tenor C) - 8 ft.
14. *Lieblich Flute* - 4 ft.
15. *Mixture* (15,
19, 22) - - III.
16. *Contra Oboe* - 16 ft.
17. *Cornocean* - 8 ft.

II. Octave.

III. Sub-octave.

IV. Unison off.

PEDAL ORGAN.

18. *Open Diapason* - - - - 16 ft.
19. *Violone* (from No. 1) - - 16 ft.
20. *Sub-Bass* - - - - 16 ft.
21. *Octave* (18 from No. 18) - 8 ft.
22. *Flute* (18 from No. 20) - 8 ft.
23. *Trombone* (18 from No. 8) 16 ft.
24. *Fagotto* (from No. 16) - 16 ft.

V. Great to Pedal.

VI. Swell to Pedal.

APPENDIX TO CHAPTER III

The Position of the Organ

I*N a report, issued in 1904 by some expert members of the Church Music Committee appointed by the Worcester Diocesan Conference, the following leading principles and suggestions were recorded:—*

1. If the chancel is too small for an organ and singers, both might be placed immediately outside, stall-wise: the choir being lengthened and occupying a bay of the nave, with the floor slightly elevated. The effect of this could be made the subject of experiment, with or without a temporary wooden platform. There is abundant architectural precedent in our celebrated cathedral churches for the ritual choir extending into the nave.

2. It is not desirable to place an organ and choir under the lantern of a tower or at the intersection of transepts, as these seem to act as pockets for the sound.

3. When making changes it is always

desirable to test their advantages by actual experiment.

4. Organs should rarely be erected without arranging with the builder—as part of the business of the supply of the organ—to carry out in the presence of those interested certain practical experiments, with at least small groups of organ pipes, to test the probable acoustical effect of the organ if placed in a certain position—particularly when the church is full.

5. Architects' difficulties in providing the necessary accommodation for the organ are frequently increased by the erection of organs larger than is warranted by the size of the church. It must be remembered that a small organ, well placed, is infinitely more effective than a large organ in a cramped position. The suitability of any proposals made with regard to the erection, alteration, or removal of an organ might be submitted to a Standing Diocesan Committee of advisers or experts.

6. In the erection of an organ it ought to be insisted upon that the large pipes, whether speaking or ornamental, should be so arranged as not in any way to interfere with the emission of tone from the rest of the organ.

7. Whilst modern pneumatic and electro-pneumatic action enable an organ to be easily divided up and many structural problems to be solved, it can never be too strongly insisted upon that, unless there are insurmountable architectural difficulties, the organ should always be arranged as a compact whole.

8. Electro-pneumatic action, with the increased complications which it entails, should not be adopted when simple pneumatic will do; and it must be remembered that both systems require a very heavy wind-supply, and the cost of mechanical blowing is thereby greatly increased.

9. In consequence of this, tracker action may still be considered the best for small organs, in which case split pallets should be insisted upon.

10. When an organ is divided up, excellent results may sometimes be obtained; but great care and good advice must be taken. Where part of the organ may at times be under the influence of a warm temperature, and the rest under a colder, there will generally be such divergencies in pitch that both parts of the organ cannot be used at the same time.

11. When the church has a short nave a duplicate great and pedal organ could conceivably stand at the west end, and be controlled from the console which acts on the chancel organ; but when the church is of any length, this treatment would be impossible, because of the time sound takes to travel.

12. The organ should not be placed *between* the choir and the people, or the singing of the choir will frequently be overwhelmed by the necessary efforts of the organist to give adequate support to the choir.

13. An organ should not be placed under a tower, because the heavy masonry necessary to support it is generally prohibitive of there being adequate vents for the sound.

14. When the organ is in a badly constructed chamber, and other solutions cannot be found, a small addition to the organ of, say, some three, four, or more stops, with appropriate pedal bass, could be put outside the chancel for the support of the singing of the people, and connected with the chancel organ by pneumatics.

15. Where a costly organ has been put

up, and the church is largely used in the week for religious purposes, a small two-stop two-manual organ, with a full set of pedals, might be put in the choir vestry which, it is suggested, should be large enough for choir rehearsals taking part in it. An organ of this kind would be very compact, and would not cost more than £70, and would render the use of the church organ for the organist and his students' practice largely unnecessary. The wear and tear to the church organ, which would be saved, would soon outweigh the initial cost of the instrument, which would also be available for accompanying choir rehearsals.

CHAPTER IV

The Organist

BLACKBERRIES do not grow on every bush : the curate of a country parish has, in many cases, to be thankful if he can get any one to play his organ at all. It would be absurd, therefore, to lay down any principle with regard to the person of the organist, except to say that he (or she) should be the best procurable. After all, the organist need not necessarily be a brilliant performer : and, with a little sound instruction and some careful practice, any one who can play a little on the pianoforte can learn to play quite creditably on the organ. It must be borne in mind, however, that the character of organ-playing is that of a series of sustained chords : and that it differs in this respect from the pianoforte, which is an instrument of percussion. To learn the touch required for the organ the pianoforte-player has deliberately to unlearn a good

deal of what he has already acquired in learning to play the latter instrument.

The organist should also remember that he is at the organ to accompany, and not to drown, the voices of the choir. He must remember that in the majority of churches the organist is to accompany the congregation, and not only the few singers in the sanctuary. In all probability he will have to leave unused, during the singing of the services, many of the stronger and shriller stops on his instrument, reserving them for his simple voluntaries on festivals. For ordinary use little is wanted for accompaniment but a few stops of the diapason and flute quality : and it is really quite unnecessary to load up the village organ with the too common *trumpet*, *fifteenth*, and *mixture*. To many organists I would give these words of advice :—

1. Do not think that you are able to extemporize on your instrument because you enjoy sitting at it and playing rambling insequent chords which give you pleasure. Those who hear you may not be pleased : and God will not be pleased unless you can honestly say that your extemporizations are the fruit not only of your inborn genius, but also of diligent

study and practice of harmony and counterpoint. Even then be merciful to your hearers, and sparing in your gifts to them of your own compositions. Humility in an organist is a virtue of the first importance : and there is music of the best of which you will never tire playing and the congregation will never weary listening. Study and digest well the works of Bach, of Handel, and of those other great masters who found in their organs a voice by which they could praise God. Mark well the language of their speech, and make your own selection from them of passages that may be useful as voluntaries or interludes.

2. If you are doubtful about extemporizing accompaniments, especially to plainsong, write out your accompaniments in full and see that their harmonies are correct : then play from your manuscript.

3. In Psalm and Canticle and Hymn keep the accompaniment as unobtrusive as possible. If the choir is a good choir, allow the beauty of their singing, in its proper place, to have its full effect : if you are to lead the congregation, then lead them, and do not fidget or put them out by your vagaries and idiosyncrasies.

4. Do not ramble about the keyboard

if you have to accompany the people as they monotone the *Paternoster* or the Creed. Nothing is more distracting than to have to follow, instinctively, the wanderings of an ingenious executant while saying one's prayers. And to imitate the twittering of birds in the trees and the thunderings of an ocean in storm in such places is worse than inexpedient, for it means the hindering of devotion and the barring of the passage of prayer. Play fairly simple sustained chords.

5. If your choir is liable to flatten, more particularly on a monotone, use a stop of incisive quality, such as a *gamba* : when they are inclined to sharpen, use a *flute*.

6. Do not think you can accompany plainsong unless you have to some extent studied the ancient modes. It is not fair to the music of this type to deck it out in trappings of harmonies which are quite alien to its spirit.

In the accompaniment of plainsong Psalm-tones great assistance may be obtained from the study of Mr. Shebbeare's *Accompanying Harmonies* to Novello's *Manual of Plainsong* (7s.) ; of the Plainsong Society's *Organ Accompaniment to the Psalm-Tones* (2s. 9d.) ; or the various

collections of Organ Accompaniments published at S. Mary's Convent, Wantage.

When you are accompanying plainsong hymns study the modal atmosphere of—but do not blindly follow—the harmonies suggested in the *English Hymnal*, or in the 1904 edition of *Hymns Ancient and Modern*, or in the *Oxford Hymn Book*. Dr. Palmer's harmonies to the *Office Hymn Book* are still to be had (W. Knott, 26 Brooke Street, Holborn). They are the best models you can have. Steep yourself in them. It should be remembered, however, that the rhythm of plainsong will be destroyed if every note is accompanied by a separate chord on the organ. The harmonies used should be as light and flowing as possible, employing chords of the sixth or $\frac{6}{4}$: a common bass should be maintained, and its position changed only when necessary. These changes will occur on the accented notes of the melody. Above all, the following points must be strictly adhered to. Plainsong harmony must be:—

(a) *Diatonic*: i.e., proceeding by tones or semitones, allowing the semitone to appear only between two tones: forbidding two consecutive semitones, e.g. C, C \flat , D.

(b) *Consonant* : i.e., it must consist only of perfect chords, with their inversions and artificial dissonances as notes of passage.

(c) *Appropriate to the forms of the ancient melodies.* Take note of the principle laid down by Dom Pothier : “ *the chant advances not by notes, but by groups of notes.* ”

For the consideration of this most interesting subject of accompaniment reference may be made to the *Rhythme, exécution, et accompagnement du Chant grégorien*, by Père Lhoumeau (published by MM. Baratier et Dardelet, Grenoble); to the *Traité d'harmonisation du Chant grégorien*, by Gastoué (Schola Cantorum, 269 Rue Saint-Jacques, Paris); to P. Wagner's *Organ Accompaniments to the Vatican Edition* (Procure générale de Musique religieuse, Arras); and to Captain Burgess's admirable book on the *Teaching and Accompaniment of Plainsong* (Novello, 7s.).

Best of all try and learn about the modes themselves. They have a special beauty of their own which is not to be found in ordinary modern music. Trace them out not only in Church music, but also in folk-song. Read Mr. Cecil Sharp's book on *English Folk-songs : some Conclu-*

sions,¹ where he points out that in them we, in England, have scores of folk-melodies, "cast, it is true, in the old and despised modes, yet throbbing with the pulse of life, beautiful, attractive, expressive, and making, withal, a powerful appeal to modern taste and feeling."²

Study what Mr. Sharp says about the harmonization of the old melodies: how he points out that to harmonize a modal melody in terms of major or minor is to rob it of all individuality and to produce a hybrid, which is neither major, minor, nor modal. These modal melodies are in a living language, and their tonality must be preserved.

7. Remember that it is always just possible that the congregation may get weary of you and of your instrument: you may, to a certain extent, get on their nerves. To prevent this, it might be well to leave the singers to themselves for some verses of the Psalm, and occasionally for a verse of a hymn. But, at any rate, do not feel it necessary to be adding an instrumental accompaniment to the Amen at the end of every Prayer. Personally, it is

¹ London: Simpkin & Co., Ltd.

² *English Folk-songs: some Conclusions*, p. 36.

questionable whether it is wise to accompany the Versicles and Responses and Amens at all ; but, at any rate, leave the Amens alone after the "Anthem" at Morning or Evening Prayer. The minister may be monotoning the Prayers or he may be reading them in his natural voice : but, anyhow, let the choir be taught to sing or say their Amens without the help of the organ. For one thing, they will sing them more readily if they have not to wait for the note from the instrument : for another, the organist has a right to demand for himself a certain rest from his labours. The organist's task is a most exacting one. He has always to be on the alert : he must keep his attention fixed : he can only, as a rule, relax the strain of the service during the reading of Holy Scripture and the preaching of the sermon. It is only fair to him that he should be allowed, during the intercessions that follow the Third Collect, to sink his position of organist and become a simple worshipper.

And when his opportunity is given him, he should use it to the full. We have got so much into the habit of looking towards our organs for constant and continual assistance in the rendering of Divine

service, that the unfortunate organist is practically glued to the organ-stool : and, that being so, he rarely, if ever thinks of kneeling for the Prayers—as is the customary duty of Christian people.

It would be well to provide every organ-loft with a fald-stool and kneeler. The devout organist will wish to say a *Non nobis, Domine* before he sets about his work, and to offer an expression of penitence and thanksgiving at its close. It should be made possible for him to kneel down to do this with ordinary comfort. This ignoring by organ-builders and church architects of the organist's soul has no doubt led to the impression that an organist is bound to sit on his stool during all the most solemn parts of the service. But if he has a place to kneel at, he will be glad to make use of it during the Prayers at Mattins and Evensong, and for a short space after the Consecration at the Eucharist, as well as for his own private devotion before and after the service.

8. At your organ, keep your music tidy and in order. The music required for the service will lie on your desk : other music will be within reach. You will have your cupboard or shelves also

for music that is only occasionally required. There will be the service-paper for the day on a convenient nail. But there will be no accumulation of loose music on the desk : everything that has once been used and is now done with will be put away in its rightful place. A disorderly organ is the sign of a disorderly organist.

9. Try to get leave of absence from work on an occasional Sunday. If this can be arranged you will be able to worship at times amongst other worshippers : you will be able to hear other services than your own : you will be prevented from getting into a groove.¹

¹ See *Worcester Report*, p. 19, which notes : " For this purpose Sunday People's Services might occasionally be held, without the organist or adult members of the choir being present, a deputy presiding at the organ, and the choir-boys, under control, sitting with, or near to, the people. Sunday services need not always be on one musical scale."

CHAPTER V

The Choir

IT is a moot question whether the choir should be in the chancel or in the gallery with the organ. Where this latter course is possible, there is no doubt that the quality of the singing will be improved. From the point of view of the congregation also, it would be an advantage that the chancel should not be crowded with desks, so that there should be an unimpeded view of the altar and of its ministry. There can be no doubt that, except in certain exceptional places, the presence of the singing choir in the chancel is a distraction to the worshippers, and does not conduce to that spirit of reverence which should characterize our worship.

“It is necessary,” says Dr. Dearmer in *The Parson's Handbook* (p. 49), “to combat the idea that surpliced choirs are indispensable to a well-conducted service. They sometimes are useful and sometimes

the reverse. Of late years they have been much overdone, and the musical education of the congregation has been forgotten. . . . As we become more musical, congregational singing will improve, and the number of men and boys in our choirs will probably decrease; we shall no longer try to herd in as many as the chancel can possibly hold, for we shall seek less for noise and more for music; we shall have more practices and insist that they are attended, and the braver choir-masters will even refuse to admit choristers who cannot sing. Consequently, choirs will become much smaller: many churches will be content with four or even two chanters, to lead the singing and chant the alternate verses of the Psalms and Canticles. Furthermore, we may well hope that most churches will come to realize the profound educational value of good music and the demoralizing effect of that which is bad: when this comes to pass, the repertory will be smaller, with the result that congregations will lean less upon choirs, the music will be more familiar, and probably congregational practice will become common."

It must be remembered that it is the privilege of the choir to do three things : primarily, to lead the congregation in the right way ; after that, occasionally and with discretion to ornament with suitable harmonies the congregational music that has been thus led ; lastly (and that, as it were, by way of parenthesis) to sing by themselves in Anthems and the like. Refinements of singing are only justifiable in these parentheses. When congregation and choir sing together, such things as changes of time to loud and soft and *vice versa* are quite out of place ; the melodies must be within the compass of the average voice ; broad effects must be aimed at. That by no means necessitates a monotonous level of what is called "heartiness." A whole verse of a hymn sung softly may be just as "heartily" as another one which, as in S. Chrysostom's day, successfully emulates a thunderstorm. But we might have more of these thunderstorms than we do.

It is not necessary that the organist should be the choir-master ; though, in many cases, these offices may well be held by the same person. It may, however, so happen that one of the parochial

clergy or some properly qualified layman is better able to train the choir than the organist, who, though a capable accompanist, may be lacking in those particular qualities which are indispensable if the choir is to be well-disciplined and, spiritually as well as vocally, efficient. The office of choir-master is one that must be lived in a constant spirit of prayer: the responsibilities and the opportunities of his position are great.

He will "faithfully and wisely make choice of fit persons" to serve God in this ministry of the choir: and he will see that the men are communicants; the boys members of Catechism or Sunday School. Every new member—man or boy—will be admitted to the choir on a Sunday, before or after one of the regular services, in the presence of the choir and congregation; a special form of admission being used (with the sanction of the bishop).¹

Regular practices will be held during the week: one or two for the boys only; another for the whole choir together. If

¹ There is a good Form of Admission on page 42 of Canon Eck's *Parochial Office Book*. (Mowbrays, price 6d. and 1s.)

a regular or even occasional practice can be arranged for the men only, it will be found of great use : for most choirmen ought to be taught at least the elements of voice-production. Even when they are fair readers, their voices are often badly produced.

If it is in any way possible to do without it, the organ should not be used at practice-time ; except, perhaps, for the full practices or final rehearsals of special music. A pianoforte or a violin is of more use than the organ on ordinary occasions. When more elaborate music is sung, it has been found of great assistance—in conjunction with the organ—to use the pianoforte in choir : and at the sung weekday Evensong to use it as sole accompaniment.

If possible, it is advisable to have a fairly large number of boys in a voluntary choir. In a small choir, one is so dependent upon the presence of each individual boy that, specially at festivals, there is a temptation sometimes to relax discipline or overlook bad conduct for fear of weakening the choir, spoiling the music, and making a poor show of numbers in the sight of a criticizing congregation.

With a large number the choir-master can be more independent, and no one boy, or group of boys, is indispensable to the *tout ensemble*.

In the country, and even in small country towns, boys' voices are, as a rule, both bad and scarce. They may well be supplemented by the voices of women, who are nearly always available, and, in the alto parts, invaluable. A contralto is infinitely preferable to the fag-end of a boy's voice—which is the usual substitute for an alto.

The boys should be taught the rudiments of music.¹ It adds much to the interest of their practice if a few minutes are devoted to this ; and it both lightens the labours of the choir-master and also renders his directions intelligible to the boys. The most rural of choirs can be taught, with the best of results, how to produce the voice, and how to sing with full, even, and pure tone.

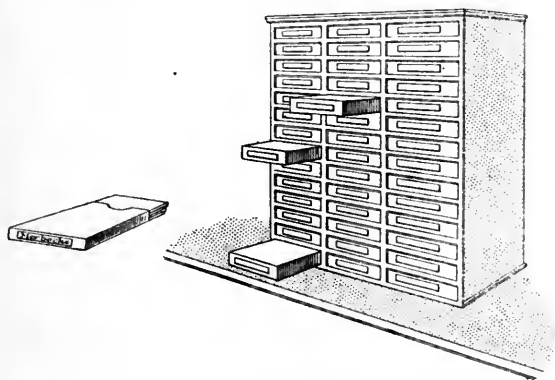
Full information with regard to the

¹ Most boys learn the Tonic Sol-fa notation at school : and the choir-master who can transcribe a hymn-tune, or chant, or an awkward passage into Tonic Sol-fa notation on the blackboard will find his work considerably lightened.

number of hymns, of the chants or tones, etc., should be legibly written on the choir lists for each week. Not more than one week should be listed, as boys have an almost incurable propensity to make mistakes in numbers, if they are allowed the opportunity. There should be a fair number of such lists given out and placed on the choir desks, so as to avoid the necessity of passing them about from one singer to another.

CUPBOARDS

The music used in church will be put away after each service by one of the



choristers deputed for that particular office. A large cupboard with roomy shelves or pigeon-holes will be provided for the purpose, and each set of music will be kept strictly in its place. A good plan is to have cases for each set. Any cardboard box manufacturer will make such cases to order. They should be $11\frac{1}{2}$ by $8\frac{1}{2}$ inches for the usual 8vo-size sheets, the depth of the case varying from 2 to $4\frac{1}{2}$ inches, according to the number of copies of music. For music of a larger size the cases might be 12 by $9\frac{1}{2}$ inches, and measure 5 inches in depth. These cases should be labelled at one end, so that on opening the cupboard the names of all the music used by the choir can be seen at a glance.

SUGGESTED RULES FOR CHOIR BOYS

1. No choir-boy is to enter the vestry until ten minutes before a service begins.
2. On entering the vestry, every boy is to put on his cassock, and then sit down until the signal is given to stand.
3. At the word of command, every boy is to put on his surplice, and then stand in his place ready to go into church.

4. Not more than one boy must be in the lavatory at the same time, and no one must enter the lavatory with his surplice on.

5. All the boys must walk into church slowly and reverently, with arms folded in front of them, and bow with profound reverence towards the altar before taking their seats.

6. Boys on no account are to look down the church during service, nor whisper, but to keep their eyes on their books.

7. At the Prayer of Consecration every boy must keep his head bowed down in front of him all through the prayer.

8. All the boys are to return to the vestry in the same reverent manner as on entering the church, and to stand silently with arms folded, until the vestry prayer is ended.

9. Boys must take off their surplices and cassocks very quietly, and hang them up on the pegs very carefully by their loops.

10. Senior boys will receive one penny for every service and practice they attend, and junior boys one halfpenny.

11. No boy will be allowed to sing in

the choir on Sunday if he has not attended two practices ¹ during the week, except he is absent by special permission.

12. Prizes will be given by the vicar for careful obedience to these rules, and for regular attendance and behaviour at practices.

13. Fines will be imposed for breaking these rules.

¹ I am indebted to the Rev. E. S. Scroggs for the following list of books useful to the Choir trainer :—

1. *Voice, Song and Speech.* (Brown and Behnke.)
Invaluable foundation for knowledge of lungs and larynx.
2. *The Speaking Voice.* (Mrs. Behnke.) Has admirable exercises for developing the lungs.
3. *Voice Culture for Children.* (Mr. James Bates.)
One of Novello's Primers.
4. *The Singing Voice of Boys.* (Rev. H. Holloway.)
Most suggestive in the work of helping boys to discover and develop their singing voice when their throats have been hitherto misused and spoilt.
5. *Manual of Singing.* (Richard Mann.) Contains useful time-exercises.
6. *Sight Singing made Easy.* (Published by Cary & Co., Mortimer Street, W. I.)

CHAPTER VI

The Litany and Holy Communion

BEFORE any other part of the Church service, we must consider the music of the Order of Holy Communion ; for this is the Lord's own service, and the only one of our regular Sunday services which is of Divine appointment. Whatever may be attempted with regard to the illustration of Morning and Evening Prayer the first concern of those who are responsible for the music in church must be the due and fitting rendering of the sung Eucharist.

Here are some principles to guide us. Some have been alluded to on an earlier page of this book. The music of the average parish church should be, as a rule :—

1. Within the understanding of the people, and, therefore, not surprisingly “modern.”

2. Fairly invariable ; for they do not easily get tired of the familiar.

3. Mainly unisonal, because it is an outrage against harmony to allow any one to sing in parts irrespective of their relation to other vocal parts.

4. Free from very high notes, because we are dealing with those whose voices are, as a rule, of a moderate compass.

There are exceptions to these principles. Certain verses of the hymns which are interpolated, of custom, into the Office might, with advantage, be sung—with or without accompaniment — by the choir alone.

Between the Epistle and Gospel there is an interval, consequent upon the taking of the Gospel-book to the chancel steps, or, in a small church, upon the moving of the Service-book from one side of the altar to the other. This interval affords an excellent opportunity for the singing of a short motet or a verse or two of some less familiar hymn.

After the *Sanctus*, too,¹ it is customary to sing the words, “Blessed is He that cometh in the Name of the Lord ;

¹ Or after the Prayer of Access. See *The Parson's Handbook*, 6th ed., pp. 385, 386.

Hosanna in the highest," and, after the Consecration, the *Agnus Dei*. There are many beautiful settings of these, and they may well be treated as anthems, and sung to music of a more modern and advanced type. But the music of Kyrie, Creed, *Sanctus*, and *Gloria in excelsis* belong to the people, and their music must not be usurped by the choir.

Merbecke's music is by far the simplest and easiest of all the musical settings of the Communion Service. It is full of melody and thoroughly popular. Care should be taken, however, to avoid the doctored editions of his plainsong; and to eschew all copies of his music where an attempt is made to tie up his phrases into barred time.

The following editions can be recommended as containing a well-edited and identical version of Merbecke's work :—

E. G. P. WYATT (Mowbrays).

(a) In plainsong notation. 4*d.*

(b) In modern notation. 1*d.* net.

MARTIN SHAW: with organ accompaniment. (Curwen.) 6*d.*

ROYLE SHORE: *Diocesan Music*, No. 1. (Novello.) 2*d.*; organ edition, 1*s.*

F. BURGESS: in the *English Gradual*. (Novello.) 2*s.*; organ accompaniments, 4*s.* 6*d.*

GODFREY SCEATS. (W. Paxton & Co.) 1s. But note that Mr. Sceats refuses to allow the termination *-ed* to be sung, which introduces four or five variations.¹ There are vocal harmonies to Merbecke's Kyrie, *Sanctus*, *Agnus*, and *Paternoster* in Mr. Sceats's *Fa-burden Merbecke*; also in Wooldridge's *Musica Antiquata* (Milford, 2s.).

The plainsong music in *The Ordinary of the Mass* (published by the Plainsong and Mediaeval Music Society, price 3s. 9d.) is adapted from the Sarum Gradual. It is beautiful and full of devotion, and has centuries of traditional usage behind it. It is to be feared that much of it is difficult for ordinary choirs. The Plainsong Society² has, however, published two little books of extracts from the larger work. The first ("Series I," price 7d.) contains "two easy melodies for the Kyrie, *Sanctus*, *Agnus*, and *Gloria in excelsis*." The second ("Series II," price 1s. 2d.) three melodies. Both contain the Creed and Choir Responses. For those choirs where the choir-master

¹ It must also be noted that Harwood's Edition (Novello, 3d, and 8d.) and the one published by the Faith Press (3d.) differ in several places from the notation of the versions mentioned on p. 53. These differences are, to say the least of it, inconvenient.

² 44 Russell Square, W.C.1.

is able to teach the ancient notation—and, after all, nothing could be simpler or more easily mastered—these services can be recommended without hesitation. They will be found to be congregational as well as beautiful, and “wear well.”

Other excellent publications of the Plainsong Society are *A Simple Communion Service* (6*d.*) and the *Missa Rex Splendens*, with another *Sanctus* and *Agnus* (6*d.*). They also publish separately the famous seventh-century Creed (3*d.*; 12 copies 2*s.*).

For those who prefer to sing their plainsong from copies in the modern notation, there are the following :—

ROYLE SHORE. *Diocesan Music* (Novello.) Nos. 3 (3*d.*) and 4 (2*d.*): *Plainchant for Holy Communion from the Sarum Gradual*.

F. BURGESS. *The English Gradual*. (Novello.) 2*s.* (These versions—taken mostly from the Vatican edition—differ somewhat from the Plainsong Society’s books.)

H. V. HUGHES. *The Choir Missal*, vols. i and ii. (Faith Press.) 2*s.* 6*d.* each. (Another distinct and rather eclectic version.)

NOTE.—All the above include the Plainsong Society’s version of the ancient *Credo*.

[Capable choirs might obtain and

experiment upon Dr. Charles Wood's *Service in the Phrygian Mode* (Faith Press, 1s. 4d.) and Dr. H. G. Ley's *Short Contrapuntal Service* (Faith Press, 1s.). Both of these contain the ancient plainsong *Credo*, while the rest of the Mass is set to polyphonic music. The Faith Press also publishes two such Masses, the *Missa Sancti Nicolai*, and the *Missa Sancti Salvatoris* (in vol. iii of *The Choir Missal*, 2s. 6d.; separately, 6d. each). Both contain the plainsong *Credo* and *Gloria in excelsis*. The former setting is particularly good.]

Then there is the Rev. J. B. Croft's *Plainsong of the Holy Communion* (Society of SS. Peter and Paul, 2s. 6d.), which he describes as a "cheap, simple, and practical Manual of Plainsong." The pleasant music contained in this book is for the most part freely adapted from the 19th century editions of the Rouen and other "Diocesan books," and represents a rather late tradition freely remoulded and recast for English words.

The best edition of the *Missa de Angelis* is Mr. Atchley's, in Royle Shore's *Diocesan Music*, No. 7 (Novello, 3d.). With the exception of the *Kyrie* the music of this

Mass is not of very ancient origin :¹ but it is melodious and deservedly popular.

Captain Burgess's version in *The English Gradual* is also good,² but all others (including Harwood's and the Faith Press edition) suffer from being taken from obsolete texts.

The *Missa Simplex* is interesting as being the first known arrangement of the traditional plainsong to the Communion Office in English. The Faith Press version (price 3*d.*) and Novello's (*Parish Choir Book*, No. 900, 8*d.*) are both good. Captain Burgess, who edited the latter, states—on the authority, I believe, of Dr. Frere—that it was probably made for the opening of King Edward VI's Parliament in 1547 : and he adds, "The historic significance of this setting can hardly be overestimated. It is some three years older, in point of date, than the better-known setting of John Merbecke,

¹ The Solesmes authorities reject the *Sanctus* and *Agnus* as being quite modern, and have dated the *Gloria in excelsis* sixteenth century, and the *Credo* seventeenth century. The whole composition is, however, an adaptation of the theme of the Kyrie of which a fourteenth-century MS. (printed some years ago by Gastoué) is extant.

² *Cantiones Ecclesiae*, No. 4. (Novello, price 2*d.*)

but, unlike him, its author never forsakes the traditional melodies for original composition."

Then there are the seventeenth-century Masses of Dumont, which are often mistaken—and should never be substituted—for genuine plainsong. They might, however, well take the place of modern harmonized Masses; and, in that case, Captain Burgess's edition (Novello's *Parish Choir Book*, No. 861, 8*d.*) or the Faith Press versions (3*d.* each) should be used. Mr. Sceats has published the second mode, *Messe Royale*, with fauxbourdon harmonies for *Sanctus* and *Agnus* (W. Paxton & Co., 1*s.*).

During the last few years a number of Masses founded upon plainsong or folk-melodies have had practical trial, and, in many cases, have not been found wanting. They are frankly experimental: time will show if they have enduring stuff in them; but they seem to be meeting a demand from others than the users of the ancient plainchant for simple, unisonal music in free rhythm. Mr. Martin Shaw has written three such Masses: *A Modal Setting* (Curwen, 4*d.*); *An Anglican Folk-Mass* (6*d.*); and *A Parish*

Communion Service (6*d.*).¹ A particularly useful little book is that edited by E. G. P. Wyatt and W. H. Ferguson and called *Easy Plainsong Settings of the Holy Communion Service for Congregational Use* (Mowbrays, 3*d.*; with organ accompaniments, 3*s.* 6*d.*). This contains eight settings of the Kyrie, the Merbecke Creed, five settings of the *Sanctus* and *Agnus*, and three of the *Gloria in excelsis*.

Mention should be made also of Godfrey Sceats's *Missa Fidelium* (Novello, 1*s.*), and C. E. Hoyland's *A Communion Service in Modal Style* (Novello, 6*d.*; people's part, 3*d.*). In most cases parts of these Masses are set to be sung in harmony if desired.

THE LITANY

The Communion Service should be preceded by the Litany of the Book of Common Prayer.²

The most familiar setting of the Litany is that which is known by the name of Tallis; and, in its present form, is not his.

¹ Small handy vocal editions of these settings, for congregational use, can be had for 3*d.*

² In the injunctions of Edward VI, in 1547, it is ordered to be sung before "High Mass": those of Elizabeth, in 1559, continued this order.

Tallis's Litany was in four vocal parts, and the melody was in the tenor throughout. It is very beautiful, but hardly within the capabilities of the average choir, and the singing of it would, in all probability, effectually prevent the people from joining audibly in its prayers. The same remarks would apply to Tallis's setting in five parts. He based his setting, however, on a modification of the old form of plain-song originally set to Latin words, which was put out by Cranmer in the first English Litany of 1544. All these three settings are published in *The Church Music Society's Choir-book* (London, Humphrey Milford, price 1s.): the Cranmer Litany also is in the *Manual of Plainsong*.

There are published several other settings of the Litany in unison, in which the people can well join. For example: (1) *The Sarum Litany and Suffrages*, published in the *Manual of Plainsong*; separately by the Plainsong and Mediaeval Music Society (price 8d.); and in Mr. Royle Shore's *Diocesan Music*, No. 5 (Novello, 2d.), which also contains the Cranmer Litany. (2) *The Setting of the Mechlin Chants*, by Messrs. Doran and Nottingham, which is full of dignity and

beauty. It may be obtained, with harmonies by Ardley, at Novello's (price 2*d.*). (3) *The Litany, No. 1*, composed and adapted by the Rev. J. B. Croft (price 6*d.*).

Mr. Croft has, in his music, made a special point of emphasizing the structure of the Church Litany, distinguishing that which the priest is directed to say from that which the choir or chanters sing: a matter which is important when the Litany is sung in procession. In the same manner the antiphons, so often obscure, are here made musically prominent.

NOTE ON THE LITANY IN PROCESSION

1. *The Invocations* (in chancel) should be sung by the chanters, with Responses by full choir, all standing in the midst of the choir, facing eastwards.

2. *The Deprecations, Obsecrations, and Intercessions* (in procession). All turn at the words *Remember not*; or, if the church be a small one, at the words *We sinners*. The procession goes very slowly, and reaches the chancel step at the words *Son of God*.

3. *The Paternoster, Versicle, and Collect*¹

¹ The *Amen* at the end of this prayer has been omitted through a printer's error. It is covered, evidently, by the rubric after the Absolution at Mattins.

(Station at the Rood) to be said by the priest.

4. *The Exsurge and Suffrages* (in procession) should be sung by chanters and choir as they enter the choir.¹

5. *Versicle and concluding Prayers* (before the altar) to be said by the priest (see Prayer Book rubric). After which all return to their places in choir.

THE INTROIT

It was an ancient custom to sing a Psalm, or a portion of a Psalm, for the "Office" or "Introit" at the commencement of the service. It may be regretted, perhaps, that, in the course of the Middle Ages, the Psalm itself dropped out, leaving the antiphon with one verse of the Psalm and the *Gloria*. But if it can be conveniently done—that is to say, if the congregation can be provided with the words—it seems fitting that the words of Holy Scripture

¹ "These Versicles are of the nature of a 'responsory-antiphon' after the *Gloria be*. Note the three-fold and ancient position of these three antiphons: *before* the Psalm, *after* the Psalm, and *after* the *Gloria*—as in the old Roman books on 'Triple Feasts,' and as always in the 'Office' or Introit before Mass in the old English uses."—Croft, op. cit.

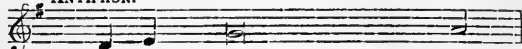
should be sung here according to the traditional usage of many centuries.¹ (At the end of the *English Hymnal* the words of the Introits are printed, but the music is not given.) The melodies of the Introits (adapted from the Sarum Gradual by Dr. Palmer) are published by the Wantage Sisters; but the music, though full of phrases of great artistic beauty, does not seem to me fitted for ordinary congregational singing. There seems no simple setting of the Introits obtainable; and the only suggestion I can offer is that the antiphon should be sung to the eighth-mode melody (best known to us from its associations with the *Quincunque vult*), and the "Psalm" to the sixth tone—repeating the antiphon, of course, after the verse and again after the *Gloria Patri*.²

¹ In the First Prayer Book of Edward VI a Psalm, with its *Gloria*, was provided as Introit for each Sunday of the year. This "coming before His Presence with a psalm" might well be adopted in places where the traditional Introits are not available.

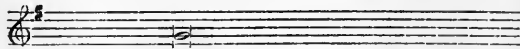
² It is to be regretted that the editors of the *English Hymnal* did not point the Introits as the compilers of our Prayer Book pointed the Psalms "to be sung or said in churches." They have, unfortunately, scattered their colons so profusely that the only way out of the difficulty of pointing

The Introit for Advent, e.g., may then be sung thus :—

ANTIPHON.

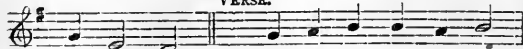


Chanters. Un - to Thee, O Lord, lift I up my soul.



Full Choir. O my God, in Thee have I trusted . . . shall not be

VERSE.

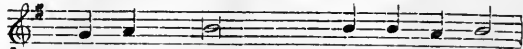


a - sham - ed. *Boys.* Show me Thy ways, O Lord :

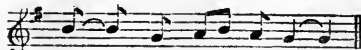


and teach me Thy paths.

Repeat ANTIPHON Full Choir, and then sing :—



Men. Glo - ry be to the Father, and to the Son :
Boys. As it was ev - er shall be :



and to the Ho - ly Ghost :
world with - out end. A - men.

Repeat ANTIPHON Full Choir.

If the traditional and Scriptural Introit is not sung, a hymn may be inserted in this place.

is to treat the first colon as the end of the mediation always, irrespective of the symmetry or balance of the words as a whole.

THE INTRODUCTORY PRAYERS

The priest will say the *Paternoster* and the Collect for Purity in a low but audible voice, without note. It has been the fashion in many places to sing or monotone the whole service throughout. "This is certainly," says Dr. Dearmer, "without precedent; for in the first place we have no tradition in its favour since the issue of the First English Prayer Book, and in the second place we know that large portions of the Latin service were said in so low a voice as to be inaudible to the congregation. We are, of course, bound to say every part of the service quite clearly and audibly, but that is no reason why it should be "monotoned."¹

The Plainsong Society authorities recommend that "the Exhortations, Confession, Absolution, Comfortable Words, and Prayer of Humble Access should be similarly treated," i.e. said in the natural voice.

THE RESPONSES TO THE COMMANDMENTS

The choir-master would do well to select for himself and add to the choir manuscript

¹ *The Parson's Handbook*, 6th ed., p. 214.

book four or five simple settings, carefully avoiding all false accents and awkward pauses. On these he will ring the changes. For ferial use, few settings of these Responses are better than Merbecke. It is perhaps the simplest and most straightforward melody in popular use: and it exactly complies both with Cranmer's instructions to the composer, and with Archbishop Holgate's excellent injunctions to the Dean and Chapter of York in 1552 that "every syllable may be playnelie and distinctlie pronounced and understood and without any reports of repetyngs which may induce any obscurenes to the herars." ¹

¹ It will be noted that only the first phrase of the melody in common use was written by Merbecke himself. He only set the Kyrie of King Edward VI's First Liturgy. Captain Burgess (*Plainsong and Gregorian Music*, p. 3, n.) asserts that it is in the sixth mode, and should end on F. Sir Charles Stanford, in his recent edition of Merbecke, has substituted a phrase of his own for the words, "and incline our hearts to keep this law"; but, though he labels it "modus ix," he concludes his phrase on D. Surely Dyce was not far out when, in 1843, he wrote the phrase we know so well, which ends on the chord of F, although, in the first nine responses, the melody takes the third above.

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RESPONSES I.—IX.

Merbecke & Dyce.

Lord, have mer - cy up - on us: and in -

This musical block contains the first system of the score. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are "Lord, have mer - cy up - on us: and in -".

RESPONSE X.

-cline our hearts to keep this law. Lord, have mer-cy up - on us:

This musical block contains the second system of the score. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff. The lyrics are "-cline our hearts to keep this law. Lord, have mer-cy up - on us:". The musical notation continues from the previous system.

and write all these Thy laws in our hearts, we be - sech Thee.

This musical block contains the third system of the score. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff. The lyrics are "and write all these Thy laws in our hearts, we be - sech Thee.". The musical notation concludes with a double bar line.

Admirable also, but more intricate, are the Responses printed in the Plainsong Society's *The Ordinary of the Mass*. The following illustration is No. VII of their simpler settings, an adaptation of the

melody *Orbis factor* (p. 7). I have taken the liberty of printing the melody in modern notation.

RESPONSES I.—IX.

Orbis Factor.

Lord, have mer-cy up-on us: and in-

-cline our hearts to keep this law.

RESPONSE X.

Lord, have mer-cy up-on us: and write all these Thy laws in

our hearts, we..... be - sech Thee.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics 'our hearts, we..... be - sech Thee.' The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

Mr. Croft prints all his plainsong services in modern notation. The following is the melody of his Dumont Kyrie, No. VI, with suggested accompaniment:—

RESPONSES I.—X. Croft, No. VI.

Lord,..... have mer - cy up - on us:

This musical score includes a vocal line and a piano accompaniment. The vocal line is on a treble clef staff with the lyrics 'Lord,..... have mer - cy up - on us:'. Above the vocal line, there are dynamic markings: an accent (^) above the first measure, a *v* marking above the second measure, and another *v* marking above the final measure. The piano accompaniment is on two staves (treble and bass clefs).

and in - cline our hearts to keep this law.

This musical score consists of a vocal line and a piano accompaniment. The vocal line is on a treble clef staff with the lyrics 'and in - cline our hearts to keep this law.' Above the vocal line, there is an accent (^) marking above the final measure. The piano accompaniment is on two staves (treble and bass clefs).

RESPONSE X.

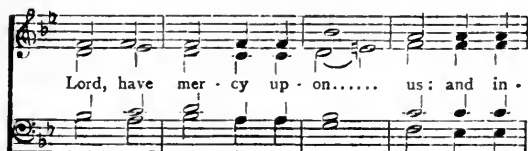
Lord, have mer-cy up-on..... us: and write all

these Thy laws in our hearts, we..... be-seech Thee.

Reference may be made also to a little sheet of *Five Easy Plainsong Kyries* (1st and 2nd Series), edited by E. G. P. Wyatt, to be obtained at Mowbrays, price 1d. each.

Many of the older Anglican settings are badly phrased, with the strong accent, for instance, upon the first syllable of the word "upon." But there are many that are good and well worth singing. For

example, this by Dr. Arnold (1802).
The original key is C major:—



Lord, have mer - cy up - on..... us: and in -

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are printed below the notes.



- cline our hearts to keep this law.

The second system of musical notation continues the melody and accompaniment from the first system. It ends with a double bar line. The lyrics are printed below the notes.



Lord, have mer - cy up - on..... us: and write all

The third system of musical notation continues the melody and accompaniment. It ends with a double bar line. The lyrics are printed below the notes.



these Thy laws in our hearts, we be - seech Thee.

The fourth and final system of musical notation concludes the hymn. It ends with a double bar line. The lyrics are printed below the notes.

Or this adaptation of an ancient plain-song melody, slightly altered from the arrangement by Sir John Goss for Mercer's *Church Psalter* (1861):—

Lord, have mer - cy up - on..... us: and in

. cline our hearts to keep this law.

Lord, have mer - cy up - on.... us: and write all

Slower. ¹²

these Thy laws in our hearts, we be - seech Thee.

It is suggested that in many places it would suffice to have two settings of the Responses in use, a ferial and a festal setting; and that they should be monotoned in Advent and Lent.

COLLECTS, EPISTLE, AND GOSPEL

The ordinary English inflexion of the drop of a semitone is the simplest musical ending to the monotoned Collects, and the Amen will then resolve the cadence:—



These inflexions should be reserved for the Collects. Other monotoned Prayers require the Plagal cadence for their Amen.

There is a more elaborate system of inflexions for the Collects borrowed from the Continent, which may be found at the end of Sir John Stainer's derangement of Merbecke. But where the Epistle and Gospel are sung I would put in a strong plea for use of the Sarum tones in

preference to those modern Continental ones which have been adopted in so many places.¹

In singing these inflexions it should be remembered that they should not be vocalized, but recited in terms of music quite simply.²

BEFORE THE GOSPEL

While the Gospel procession is taking place, or while the altar-book is being moved to the north side of the Holy Table, there is ample time for a short hymn or anthem. Where the Gradual Alleluya, Tract, or Sequence is sung, its ancient plainchant will probably be used.

¹ All the Epistles and Gospels are carefully pointed for these tones by Dr. Frere in the *English Liturgy*—the large altar-book published by Rivingtons; and, it may be added for the convenience of those who have become accustomed to it, there is a careful adaptation of the ancient Italian chant contained in the book published by the De la More Press under the title “Altar Music.” This arrangement is to be preferred to that in Sir John Stainer’s book.

² “These are reading-inflexions, not melodies, and the ‘singing’ should not be full round singing, still less clumsy and laboured, but quite natural and unobtrusive, and as much like melodious reading as possible.”—Frere, *Elements of Plainsong*, p. 75.

Where this is not possible, there may well be a suitable hymn in this place. This hymn might be one of the many English renderings of an ancient Sequence. The melodies of some of the old Sequences are quite simple and possess a peculiar beauty of their own. If the answering phrases are sung alternately by boys and men, there is no possibility of their being accused of being dull and monotonous.¹ It must be confessed that the singing of Sequences affords a difficulty on account of their great compass: the latter half or third so often goes much higher than the first part. Perhaps the best way to meet this is for the men to sing the first part by themselves, and the women and boys the remainder.

At other times the choir might well sing here—with the utmost delicacy and

¹ For examples within reach I may refer to the following Sequences printed in the *English Hymnal*:—

The Advent Sequence: *Salus aeterna* (E.H., 10).

The Christmas Sequence: *Laetabundus* (E.H., 22).

The Easter Sequence: *Victimae paschali* (E.H., 130).

The "Golden" Sequence: *Veni, sancte Spiritus* (E.H., 155).

The "Rosy" Sequence: *Jesu, dulcis memoria* (E.H., 238).

perfection—short hymns to some of those less congregational tunes which we ought to hear in church from time to time, and which the Church must never let die.

Examples : Orlando Gibbons's *Song* 46. Its first strain is set to Phineas Fletcher's "Drop, drop, slow tears," in the *English Hymnal* (No. 98) : or the melody from the *Münster Gesangbuch*, set to Bishop Heber's "O most Merciful" (*E.H.*, 323) : or one of the German chorales as harmonized by J. S. Bach and other great musicians.¹ The congregation will not feel that they are deprived of a hymn in this particular and comparatively unused place: and it is well that there should be opportunities for the choir, apart from the general congregation, and without hurt or hindrance, to give offering to God of that which has cost them something to learn and practise. The hymn or anthem in this place, and the anthems later on in the service called *Benedictus* and *Agnus Dei*, afford other such opportunities.

¹ In the *Songs of Syon* there are also a number of suitable short hymns admirably adapted to this place in the service. Note especially the Doxologies 412-421.

GLORIA TIBI, DOMINE

After the Gospel has been announced, the choir, according to very ancient custom, sing thus :—



A later custom, traced in England only so far back as the seventeenth century, is to sing the words *Thanks be to Thee, O Lord*, at the conclusion of the Gospel. If it is sung, it can be sung to the above inflexions. ¹

THE CREED

The Creed is commonly begun with the intonation sung by the priest alone ; after the organ has given out the notes he is to sing, with the addition of another G for his starting-note. This is the almost invariable Creed intonation :—



¹ The Irish Prayer Book orders its use, as also the Scottish Canon XXXV, which adds the words *For this Thy glorious Gospel*.

It is most important that all who worship should be encouraged to join audibly in this general confession of faith. There is no doubt that much glorious music—and, one fears, much more showy and trivial music—has been written to its words: but, in most cases, such music is unsuitable for general use on account of its inordinate length. Another serious objection to elaborate settings of the Creed is that which can be offered from an artistic point of view. It is impossible to do any justice—from a musician's standpoint—to the many and varied subjects treated of in the Creed without a certain amount of prolixity. Any attempts at pictorial or dramatic effects ought to be led up to and developed: otherwise they will be fragmentary, disturbing, and meaningless. We have made difficulties by an encouragement of the superstition that every clause of the Creed must be "illustrated" in terms of music.

The soundest solution of what ought not to be a great difficulty is to treat the Creed as we treat Versicles and Responses and the *Paternoster*, and recite it with simple inflexions. We should be encouraged to do this by the knowledge that,

though other parts of the music of the Ordinary of the Mass varied in different places and on different occasions, the Creed had its traditional music, and that "no other melody but this, in either its Gregorian or Ambrosian form, was in general use at Mass anywhere until the fourteenth century, and then alternatives seem to have appeared only on the Continent."¹

One cannot but believe that this use of one invariable recitative for the Creed was adopted for the reason stated above. It was considered essential that the people should join in it without difficulty. The music of this ancient Dominical Creed may be found in *The Ordinary of the Mass*.²

When Merbecke wrote his music for

¹ *The Ordinary of the Mass*, p. v. "The melody of the Creed is probably at least as early as the sixth century, for at that time it was adopted into the Mass at the Council of Toledo, in 589, and the form in which it is found in a Mozarabic MS. of the tenth century is practically the same as that in the Sarum Gradual."—Op. cit., p. vii.

² A miniature edition of the Creed is published by the Plainsong Society in the *Plainsong of the Holy Communion* (p. 11), price 7d. It can be had separately from the Plainsong Society for 3d. The Edwardian adaptation is published by Novello in the *Missa Simplex* (8d.).

the Holy Communion he seems to have preferred to write a melody of his own for the Creed, "which though of considerable melodic beauty lacks the simplicity and repose of the old melody."¹

Either of these is well adapted for congregational singing. But if Merbecke is sung, the adaptations by Stainer and others, with non-modal harmonies, should be avoided.

THE OFFERTORY

It is not necessary that the Offertory Sentences should be sung. The rubric is: *Then shall the Priest return to the Lord's Table, and begin the Offertory, saying one or more of these Sentences following, as he thinketh most convenient in his discretion*; and the rubric after the Sentences refers to them as being "in reading." It must be acknowledged, however, that there has been a tradition in some churches, dating from early Reformation times and provided for in the First Prayer Book of 1549, of singing these Sentences. Merbecke wrote melodies to them of considerable merit. Should a hymn be sung in this

¹ Frere, *Elements of Plainsong*, p. 76

place, care should be taken to provide one of sufficient length to enable "the churchwardens, or other persons appointed for that purpose," to finish their receiving of the alms, and for the priest to present them before the final Amen is sung.

THE GENERAL CONFESSION

It need hardly be mentioned that harmonized settings of the Confession are intolerable. The rubric refers to it being said. It is well to say it quite simply in a very low tone "by all the people." One of the ministers will lead this humble saying of the Confession without note.

THE COMFORTABLE WORDS

The wisdom of singing the Comfortable Words is gravely open to question. Dr. Frere (*Elements of Plainsong*, p. 75) gives two incontrovertible reasons for their being said. "First, because (as is clear from the Order of the Communion of 1548) they are closely linked on to the Confession and Absolution—a connection in which the use of music is of doubtful

expediency ; secondly, because singing at this point tends to obscure the prominence which the *Sursum Corda* (or *The Lord be with you*) ought to have, as being the starting-point of the central part of the Liturgy. The music to which they are commonly sung is nothing else but an attempt at adapting them to a lesson-tone, but based on foreign models and ill carried out.”¹

THE *SURSUM CORDA* AND PREFACE

There should be no music from the conclusion of the Offertory until the *Sursum Corda*. Here, as elsewhere, there is music of extreme antiquity, and, even though modern music be introduced elsewhere, it is of importance to keep here to the old melodies.² Now “the old chant,” writes Dr. Frere,³ “is found in several forms which vary to a considerable degree : it is a great pity that in many places foreign and

¹ *Elements of Plainsong*, p. 75.

² It is regrettable that composers of Masses have a presumptuous habit of providing versions of their own composition in place of the beautiful and ancient traditional chant. These should never be sung.

³ *Elements of Plainsong*, p. 74.

debased versions have been adopted instead of the English ones, which are simpler and intrinsically better, besides having a strong claim on our allegiance." The Sarum version has several times been adapted to English words, and may be found best in the little sevenpenny *Plainsong of Holy Communion*; in the still cheaper threepenny leaflet of *Choir Responses* (both published by the Plainsong Society); in the large *English Liturgy*, published by Rivingtons; or in *Altar Music*, edited by Francis Burgess (Alexander Moring, Ltd., 2s. 6d.).

Dr. Frere points out that the whole section, closing with the Preface, forms one continuous musical piece, and serves as the introduction to the *Sanctus*. "It is therefore very important that, musically, it should lead naturally into it without any pause or hitch; . . . if it is accompanied the last notes should not be so harmonized as to lead into the *Sanctus* by a full close." ¹

THE *SANCTUS*

The *Sanctus* should be sung to a simple unisonal setting: Merbecke's, for

¹ *Elements of Plainsong*, p. 74.

instance.¹ The sixth and tenth, at any rate, of the Sarum settings printed by the Plainsong Society, and those in Mowbrays' *Easy Plainsong Settings of the Holy Communion Service* (3d.), are within the capabilities of almost any choir in town or country. Only I repeat, let the music for the *Sanctus* be sung and resung until it is entirely familiar to the congregation: and change it infrequently.

THE *BENEDICTUS QUI VENIT* AND THE
AGNUS DEI

These are "anthems" outside the Book of Common Prayer, and may be treated as such. If it is thought fit to sing them to music that the choir can be taught to sing well, there are many settings of them, old and new, of great beauty: and there is no reason why the choir should not be allowed to make use

¹ Merbecke's Burial *Sanctus* is to be preferred to his more familiar setting of the words. It is to be found in the *Easy Plainsong Settings of the Communion Service* mentioned above, and in Mr. Wyatt's edition of Merbecke (Mowbrays), and is only a simplified form of the most ancient *Sanctus*, which, in its turn, is really only a continuation of the Preface chant.

of them for their own particular part of the service.

Dr. Dearmer suggests that it may be well to sing the *Benedictus qui venit* after the Prayer of Access "since the principle of usage to which Archbishop Benson appealed does cover a short pause before the Consecration Prayer. . . . A short pause is implied by our rubric 'when the Priest . . . hath so ordered the Bread and Wine,' etc. And therefore the pause might be legitimately filled up by the singing of a very short anthem. Such is the *Benedictus*; but its position is simply that of a hymn or anthem; it is not in the least essential to the correctness of the service that it should be sung."¹

Similarly with regard to the *Agnus Dei*. It is an anthem not strictly necessary to the service, though most beautiful and most appropriate in this connection. It must not, however, be so drawn out as to protract the service. Indeed, some care is needed in order to fill up the time of Communion of priest and people with suitable music and with nice judgement. If the rendering of the *Agnus Dei* takes too little time, a short hymn

¹ *Parson's Handbook*, 6th ed., pp. 385-7.

(e.g. 308 or 328 in the *English Hymnal*, which is very rich in Communion hymns both short and long) can well be added. It is really important to have a good hymn at the time of Communion, both because the people like and understand it and because it supplies so excellent an opportunity for teaching Catholic doctrine and the principles of true worship.

In any case let it be remembered that it is not well to commence the singing immediately after the Prayer of Consecration. The Amen is said or sung.¹

¹ If the Amen is sung it might be well, for the sake of its musical associations, to sing the Dresden Amen as used by Wagner in his *Parsifal*, thus :—



There is also a beautiful Final Amen (adapted from a melody in the Sarum Gradual) on the last page of Martin Shaw's edition of Merbecke.

But after the Amen there should be "a solemn and awful silence."¹

THE LORD'S PRAYER

The ancient plainsong to the Lord's Prayer will be found in the Appendix to this Chapter. It must be sung in unison, very lightly and easily. Merbecke's melody is perhaps better known. Stainer's adaptation of it, in four-part harmony for unaccompanied singing, is pitched too high for congregational use. At this part of the service the people surely have a right to ask for music that they can all join in.

THE GLORIA IN EXCELSIS

This last choral part of the Holy Communion Service is the great summing-up of our praises and thanks-

¹ Thus Bishop John Wordsworth of Salisbury, in his *Considerations on Public Worship, etc.* (1898). He adds, "Then should follow the Communion, and this is a season or part of the service during which it is fitting that when Christ turns to minister to us we should turn to adore Him. Suitable hymns may be used, but should be used with care and moderation" (p. 19).

givings. Whatever music is selected it should be well known, not prolix, and preferably unisonal. Two settings might be in use—one for ordinary occasions and one for festivals.

In Lent (and perhaps also in Advent) it might be well, however, to monotone it on a low note. "It seems well to put at least a Lenten or Advent veil on to that part of the Eucharistic Office which, by precedent, suggests it; and the teaching it conveys is obviously invaluable."¹

THE BLESSING

The Blessing should be said, not sung.

In some churches the final Amen after the Blessing is sung to more elaborate music. The plainsong melodies of the Kyries are suitable for the Amen.² Another fine traditional music phrase might be used in this place: this is the melody of the Versicle, *Benedicamus Deo*, as sung

¹ J. B. Powell, *Choralia*, pp. 133-4.

² See *The Ordinary of the Mass* (Plainsong Society), pp. 49, 50; and also in Mr. Croft's book.

“in *Festis Solemnibus*,”¹ which may be arranged thus² :—

A men.

f A men.

A men.

f dim. p

This chapter has told what can be done with a good choir and a trained congregation ; but it is certain that we shall only win back the people, as a whole, to worship by a very simple and very congregational service. In our ordinary parish churches—especially in industrial populations—we should provide plenty of hymns : and in some working-class centres it would be best to have (as the Roman Catholics do everywhere in Ireland) the whole of the service said or monotoned with hymns freely interspersed.

¹ *Vide* Mass No. 2 in the Vatican *Kyriale*.

² The late Cyrill Kistler developed this phrase as the triumphant Christian *motif* of his opera, *Baldur's Tod* (Leipzig, C. F. W. Siegel). A capable musician could adapt the last seventeen bars of this work for the purpose of an Amen that would be “exceeding magnificent.”

There has been much success when this has been tried.

The Order of a simple Sung Service would be as follows :—

HYMN for Introit.

Lord's Prayer, etc., said.

Responses sung.

Collects monotoned.

Epistle read in natural voice.

HYMN for Sequence.

Gospel read in natural voice.

Creed sung.

Bidding Prayer and Sermon.

HYMN after a said Offertory Sentence.

Prayer for Church monotoned.

Invitation, to end of *Comfortable Words*, said.

Sursum Corda, to end of *Sanctus*, sung.

(? *Benedictus*.)

Prayer of Access said.

(? *Benedictus* or HYMN.)

Consecration Prayer in natural voice.

Agnus Dei sung.

HYMN at the Communion.

Lord's Prayer sung.

Prayer monotoned.

Gloria in excelsis sung.

Collect and Blessing monotoned.

HYMN.

NOTES

1. The Sequence may go on for a month or so unchanged, according to the season.

2. The Communion Hymn may go on for a fortnight at least unchanged.

3. The other hymns may be changed each Sunday, but must be well known.

4. The music of the Creed and *Pater-noster* should be invariable.

5. Both Creed and *Gloria in excelsis* may be monotoned in Advent and Lent.

METRICAL HYMNS

The most fitting places for the insertion of metrical hymns in the Holy Communion Service are :—

1. For the Procession, if the Litany is not used.

2. Before the Service, if the Introit is not sung.

3. Between the Epistle and Gospel, where there is a necessary interval.¹

4. At the Offertory.

¹ "It is in accordance with the *very earliest* and best traditions of the Church to separate Lessons by singing just as we do habitually at Mattins and

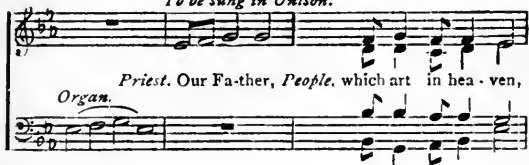
5. Before the Prayer of Consecration (if desired).
6. At the Communion.
7. After the Blessing.

Evensong. . . . There is more to be said for introducing hymnody at this point than at any other point of the Liturgy."—Frere, *Elements of Plainsong*, p. 70.


APPENDIX TO CHAPTER VI

THE PATERNOSTER IN THE COMMUNION OFFICE FROM THE SARUM MISSAL (With suggested Accompaniment.)

To be sung in Unison.



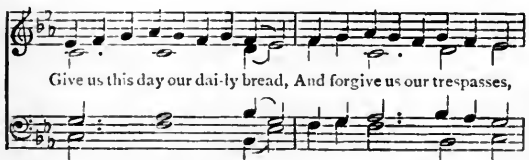
Priest. Our Fa-ther, *People.* which art in hea-ven,
Organ.



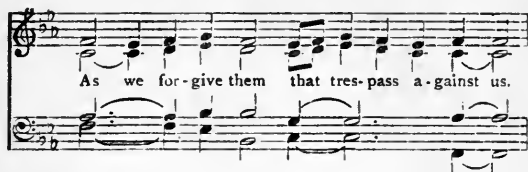
!Hal-low-ed be Thy Name. Thy King-dom come.



Thy will be done, in earth as it is in hea-ven.



Give us this day our dai-ly bread, And forgive us our trespasses,



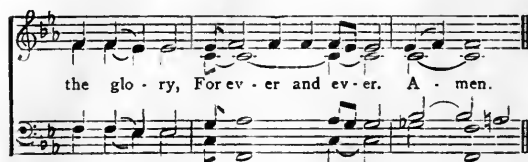
As we for-give them that tres-pass a-gainst us.



And lead us not in-to temp-ta-tion; But de-liv-er



us from e-vil: For Thine is the king-dom, The power, and



the glo-ry, For ev-er and ev-er. A-men.

CHAPTER VII

Morning and Evening Prayer

THE first part of the service (added in 1552) being of a penitential character, it need only be mentioned, in passing, that a procession before the Office is entirely out of place.

With the possible exception of the opening voluntary there will be no music until the Versicle, *O Lord, open Thou our lips*. Before we have received the priest's invitation to show forth God's praise audibly we have no right to indulge in "harmonized confessions," however beautiful they may be from a musical point of view.¹

There are several versions of the Versicles and Responses in vogue in England

¹ The Prayer Book directs that : (a) the General Confession should be said—it does not add "or sung"—with *a humble voice*, i.e. in a low tone. (b) The Lord's Prayer should be said with *an audible voice* ; the Prayer Book of 1549 more emphatically insisting upon *a lude voyce*.

at the present time : the most commonly used being (1) an adaptation of an old arrangement by Tallis (seldom sung as Tallis gave it to us), and (2) the ancient music as commonly used in England up to the Reformation, and published in Merbecke's *Booke of Common Praier Noted*, in 1550.

"Tallis," it has been already remarked, has the melody in the tenor part, has a high reciting-note, and is, perhaps, beyond the capacity of most choirs. It suffers from the fact, also, that the congregation—in its obstinacy—will persist in following the treble part and singing the accompaniment instead of the tune. Not infrequently, the accompaniment is to be heard without any *canto fermo* at all. This is as when the host should set horse-radish before his guest and say : "Feed on my excellent roast beef!" In the case of so serious a musical offence it is worth while considering whether it is not better (except in cathedral and collegiate churches) to avoid the five-part setting altogether, also all adaptations of it in four parts, and deliberately to adopt the equally melodious phrases of the older English

use.¹ The Plainsong Society (44 Russell Square, W.C.1.) publishes these Responses, in black notes, price 3*d.* per copy. There is also an excellent edition in modern notation, published, with accompanying harmonies, by the Church-Music Society.²

THE PSALMS

Before all things it is necessary that the choir and congregation should learn to sing the Psalter properly. It is so common to find the time set apart for choir practice taken up with the learning of services, anthems, and elaborate hymns, while the Psalms are put on one side and sung with frequent mistakes in pointing, haphazard, and "got through somehow." It is well that the parson should be reminded that it is his duty "to restrain those

¹ If "Tallis" must be sung, the melody (in the tenor) must be made as prominent as possible. Half the boys' voices, at least, should be allowed to sing the plainsong with the tenors, the rest of the boys singing the *Faux-bourbons*, and the organ should *not* play the upper harmonies.

² To be had from Mr. Humphrey Milford, Amen Corner, E.C. 4. (1) As a leaflet, with notes by Dr. Frere, 1½*d.*; (2) in the *Church-Music Society's Choir Book*, 1*s.*

promptings of original sin which make men anxious to show off; . . . to keep ever before men's eyes the simple but often forgotten truth that Church music is for the glory of God and not for the glorification of the choristers": and that "unfortunately there are many choir-masters who are not even artists enough to prefer a simple service well sung to a pretentious one sung badly."¹

The first test of a good choir-master is whether he has taught his choir to sing the Psalms with freedom, with accuracy, and with intelligence. The Psalms, Canticles, the music of the *Ordinarium Missae*, and some simple hymns, ought to claim his first attention, and until this necessary framework of the service approaches that perfection which is only born of constant practice he ought not to be even dreaming of further embellishments of the service.

How are the Psalms to be chanted?

There are two alternatives before us to-day. We may keep to the ancient plain-song or we may adopt that modernized adaptation, evolution, or corruption of it which is known as the Anglican chant. Theoretically the English Canon Law

¹ *The Parson's Handbook*, 6th ed., p. 215.

requires us to use plainsong :¹ practically we have taken the matter into our own hands, and the average English parish church is the home of a musical development which, however acceptable to the present generation of Church people, is without doubt contrary to the intention of the English Reformers.²

One of the great beauties of plainchant as applied to the Psalter is its variability of accent. Being of the nature of recitative rather than that of song—that is, being based on the principles that would govern the monotoning of a Psalm verse—the musical accent may be shifted from one note to another to suit the verbal accent.³

¹ The 12th and 13th Canons of the Synod of Cloveshoo (747) prescribe the use of the Gregorian plainsong in churches. These Canons, accepted by us in England, have never been formally abrogated!

² John Wyclif “specially alleges, as a reason for the decay of worship, the introduction of the elaborate music which was corrupting the ancient plainsong, rendering it more fit for dancing than for mourning, and winning the praise of the lewd for ‘Sir Jack or Hob and William the proud clerk.’”—Leighton Pullan, *History of the Book of Common Prayer*, 3rd ed., p. 156.

³ “The fourth ending of the fourth tone is an extreme example of the variability of accent, for, as

This is the theory that governs Dr. Palmer's *Sarum Psalter*.¹ Those who have heard the Latin Psalter chanted by the Benedictine monks at Solesmes, or the English Psalter chanted at Cowley S. John, or at Wantage, have no difficulty in recognizing the fact that there is an extraordinary and fascinating charm in the rendering of the Psalms in this way. They become almost unearthly in their remote and unemotional beauty. They "seem to build up cathedral walls about you."² The music is so entirely subservient to the words: there is an even flow of calm, unimpassioned recitation with inflexions; and the worshipper has nothing

it contains three notes before the penultimate, the accent may either fall on the first after the reciting-note—as in *imagine a vain thing*, or on the second—as *Lord, with holy worship*, and sometimes even on the third—as *of all Thy marvellous works*, so that two accents as it were come together, or unaccented syllables fall on the penultimate note."—H. B. Briggs, *Elements of Plainsong*, p. 29.

¹ *Psalms and Canticles at Mattins and Evensong pointed to the eight Gregorian Tones from the Sarum Tonale*, by the Rev. G. H. Palmer, Mus.Doc. (S. Mary's, Wantage, 1916.)

² George Meredith, *Richard Feverel*, p. 149.

to distract him in his meditation and devotion.¹

It is to be questioned, however, whether the system is altogether practicable for choirs that have little opportunity of practice and worshippers who sing the Psalms on Sundays only.

Possibly, for the average parish church where the Psalms are chanted to their ancient tones, the simplest and most practicable plainsong Psalter is the new edition of Helmore, edited by Dr. Frere and the late Mr. H. B. Briggs, in which the English accent is more freely treated, and the musical notation is printed to every syllable of each verse.²

¹ "In chanting the Psalms we must above all remember that we are dealing with prose and not with poetry. We have not therefore to *sing* them as we sing a metrical Litany, for which an Anglican chant is eminently suited, but to *read* them. The voices naturally blend together on one note for the greater part of the verse, and by an easy development a slight change is made from it at the mediation and ending. At these inflexions, however, the voice must not break off from reading into singing. The whole verse must continue in the same style without any increase or lessening of the speed at which the separate syllables are chanted."—Briggs, *Elements of Plainsong*, p. 31.

² Personally I should advise the use of the little edition without notes. Not only is it cheaper, but

There are two Evening Psalters suitable for use in churches where the Psalms are sung only at Evensong, edited by Captain Burgess (Novello, 1s. 6d.), by Hughes and Goldsmith (Faith Press, 3s.), and another complete Plainsong Psalter by the Rev. G. H. Tremenheere (Faith Press, 2s. 6d.).¹

What is to be done in the church where plainsong is almost altogether put on one side, and nothing is tolerated but modern music? We are not going to abolish the "Anglican chant." It has taken very firm hold of the affections of the people, and will not easily be dethroned from the position it has attained.

The one most serious accusation against Anglican methods of Psalm-chanting is that in so many cases the pointing adopted reduces the words to something not far short of nonsense. Our prevailing "cathe-

I believe that it is easier to get good chanting with it, and that it is really quite as easy to learn to use as the noted book: and, moreover, it often gives a choice of endings.

¹ Mr. Tremenheere, however, bases his pointing upon a theory of Dom Mocquerean, followed at Solesmes, but rejected by the Vatican Commission, by which the mediations of Tones 2, 4, 5, and 8 are never, in any circumstances, abbreviated.

dral" system of pointing teems with false accents and false emphases : and the words of Holy Scripture are consequently, over and over again, made absolutely meaningless. Little important monosyllables are accented,¹ e.g. :—

"It is better to trust | *in* the | Lord."

"Let us take | *tó* our | selves."

"Thou hast broken the | *téeth* of | *thé* un | godly."

Or take this instance where the word *him* is emphasized five times, but only three times rightly :—

"He delivereth the poor from *him* that is too | *stróng* for | *him* : yea, the poor and *him* that is in misery from | *him* that | spoileth | *him*."

Or this, where the accent is placed on a weak syllable :—

"They speak un | righteous | *ly* a- | gainst thee."

"Jor | *dán* was | *dri*-ven | back."

Many more instances might be given. It is stated that in Psalm 78, in the *Cathedral Psalter*, there are actually more false accents than there are verses—seventy-four in seventy-three! In the

¹ For these instances I am indebted to Mr. Pott's Pamphlet, *Why murder the Psalms?* p. 10 ff.

Magdalen Psalter there are no less than eighty-four in these same seventy-three! ¹

Mr. Francis Pott thinks that it is next to impossible with our present Anglican Psalter to point the Psalms intelligibly, and has devised a system of pointing of considerable ingenuity in his *Free-Rhythm Psalter*. He abolishes all bars and all measures of time, suppresses by diaeresis the initial accent of the inflexions, and selects chants which are capable of assuming either a feminine or a masculine ending, as each verse requires. There is much to be said for his theory, but the great objection to it is that it "reduces the chant to such slender proportions as to limit its scope in the direction of richness of musical expression." ²

Dr. Richardson regards Mr. Pott's system, and that of Mr. John Heywood ³ which led up to it, as the Abana and Pharpar of chanting: and he says, "If our own Jordan has really become so hopelessly polluted as to be of no further

¹ Pott, *Why murder the Psalms?* p. 13.

² Dr. A. Madeley Richardson, at Liverpool Church Congress, 1904.

³ *The Art of Chanting*, 1893.

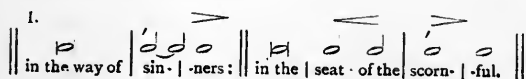
use to us, then let us cleanse our chanting in these strange waters."

It remains, however, to be proved that there is no salvation for the Anglican chant, on the lines of ancient tradition. If so, what sort of Psalter are we to use ?

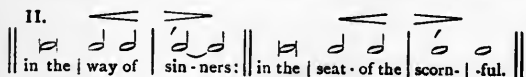
Our pointed Psalters fall into two groups, the *Iambic* and *Trochaic*. Mr. Heywood points out that the essential difference between them is that the former group, which he calls the "Cathedral Use," assumes the following as the Anglican chant form :—

|| ♩ | ó d | ó || ♩ | ó d | ó d | ó ||

and the latter—the "Church Use"—falls into two divisions :—

I. 

|| in the way of | sin- | -ners : | in the | seat · of the | scorn- | -ful. ||

II. 

|| in the | way of | sin-ners : | in the | seat · of the | scorn- | -ful. ||

The practice of the former group, represented by books edited by Dr. S. S. Wesley, Mr. Hullah, Mr. Warren, Dr. S. Elvey, the Rev. W. Mercer, and Sir

Herbert Oakeley, by the *Oxford and Cambridge Psalter*, and by the old and new *Cathedral Psalters*, is full of contradictions with its theories, and has done little for the improvement of the art of chanting.

The line of advance must be looked for in the second group—in the Psalters pointed on trochaic principles. It will suffice to mention here the excellent *Sudbury Psalter*, the S.P.C.K. book (edited by the late Mr. James Turle), and *The Ancient and Modern Psalter* (edited by the late Sir Henry Baker and Dr. W. H. Monk).

Of all these books, perhaps, the last mentioned is the most to be recommended. Mr. Heywood¹ notes two points of special excellence in this book : (a) the extreme care that has been taken to make the pointing subservient to the sense of the words ;² (b) the devotional tone and general happy mating with the texts of the chants employed.

¹ *The Art of Chanting*, p. 41.

² “It has been stated . . . that the late Sir Henry Baker would sit for hours over a single Psalm, studying each verse with the aid of the best commentaries, so anxious was he to express, as far as possible, the true force of the sentence by means of accentuation.”—*Ibid.*

Unless great care is exercised the Anglican system of chant-singing easily lends itself to a very unintelligent rendering of the Psalter. The Psalms are so varied in structure, in rhythmical balance, in intertwining of subjects and emotions, that, in many cases, the meaning of the words is twisted, distorted (if not destroyed) by the almost inevitable double chant.

This pitfall may be avoided, no doubt, by the use of none but single chants ; but the congregation, one fears, would weary of these, and would soon clamour for the longer and more interesting melodies of the double chant.

The editors of the latest edition of the Cathedral Psalter¹ have deliberately avoided what, to my mind, is the only rational solution of the problem. They have declined to do for their Psalter what Bishop Westcott² and Bishop Walpole³ both did so excellently in theirs ;

¹ *The New Cathedral Psalter*, edited by Doctors Lang, Lloyd, Holland, and Martin. (Novello, 1908.)

² *The Paragraph Psalter, arranged for the use of Choirs*, 1890.

³ *The People's Psalter*, 1904.

and they state that they do so because the "choirs adopting their book will follow the traditional use of Anglican chants." It is to be regretted that a revision of the most popular Anglican Psalter should have been issued without any attempt to reform this "traditional use," by which our understandings have been obscured, fettered, and incapacitated for so many years.

*The Barless Psalter*¹ demands, and deserves, more than passing notice. Its editors affirmed, in the first place, that "the basis of all pointing should be good, and therefore deliberate, reading." They set themselves, therefore, to mark each verse so that the inflexion of the chant, when rendered freely, would not interfere with the phrasing of the sentence. The result of thus treating the whole verse was that, as a matter of fact, very few pointing indications were found necessary, and all bars were omitted. In practice such simplification was found to work well. The new S.P.C.K. Psalter in course

¹ *The Barless Psalter, pointed for use with Anglican Chants: an Easy Book for Choirs and Congregation*, edited by Walter Marshall and Seymour Pile. (Novello, 2s. and 5s.)

of preparation will not be quite such a thoroughgoing simplification as was the book into which the late Mr. Marshall threw his whole heart, and will not be barless. But its aims are what his were: "The art of chanting is that of SINGING in SPEECH-RHYTHM to a short melody or chant, of which the notes are fixed, but the note-values are all variable." (I quote from the note affixed to the Canticles out of this new Psalter.¹)

Dr. Madeley Richardson's book,² based on Dr. Westcott's *Paragraph Psalter*, goes still further, aiming at a complete and faithful rendering of the Psalms, unshackled by antiquated and meaningless traditions.³

Dr. Richardson maintains that each Psalm (or each paragraph of a Psalm) should, if possible, have special music written for it, adapted to its meaning and spirit. He has thus written original music for the whole Psalter, consisting mainly

¹ *Canticles pointed in accordance with the natural speech-rhythms for ordinary use with Anglican Chants.* (S.P.C.K. 4d.)

² *The Southwark Psalter.* (Longmans, 1905.)

³ Op. cit., p. 5.

of chants in a variety of forms. In his pointing he often omits notes ; in his chants he avoids full closes, introduces triplets, uses double, triple, and quadruple forms where required, and allows for the monotoning of certain sections with free organ accompaniment. He writes small anthems for various refrains, and allows for the insertion of instrumental preludes, interludes, and postludes.

Those who have heard the Southwark Cathedral choir recognize to the full the extraordinary beauty of this most artistic effort to make the singing of the Psalter intelligent. But, with all its excellencies of theory and its high aim, it somehow proved impracticable, and it is no longer in use at Southwark.

But surely we are beginning to learn this : that the whole system of chanting is, at any rate, a working, a congenial, and an attractive system ! The one thing that remains is to make it sensible and intelligent. And that can be done if the choir-master will only be himself possessed of common sense and intelligence : (a) by attention to the natural rhythm of the recitation of each verse, by avoiding

almost entirely what is known as "time," and by a careful and reasonable pointing of the inflexions of the melody of the chant. (b) By the selection of really appropriate chants for each Psalm (or for each portion of a Psalm) according to the meaning of the words and the structure of the poem concerned.

In order that each Psalm may begin with certainty and precision, it is suggested that the first two verses of each Psalm should be sung in unison. The *Gloria Patri* may be sung in the same fashion.

CROWDIE'S "FREE CHANT"

The Rev. J. Baden Powell¹ has a valuable suggestion with regard to places where there are difficulties in the way of chanting the Psalms either to plainsong tones or Anglican chants. The chant he mentions, known as Crowdie's "Free Chant," is practically a double chant with one inflexion only in each part. No pointed Psalter is required in using it. With the Prayer Book Psalter in their hands almost any

¹ *Choralia*, pp. 31, 32.

body of persons could chant the Psalms thus :—

My soul doth magnify the | Lord: and . . . my | Saviour.

For He hath re- | -garded: the lowliness of His | hand-maiden.

Lord, now lettest . . . | peace: according to Thy | word.

For mine eyes have | seen: Thy sal . | -vation.

THE CANTICLES

The *Venite* (Ps. 95), and the infrequently used *Jubilate Deo* (Ps. 100), *Cantate Domino* (Ps. 98), and *Deus misereatur*

(Ps. 67) will be sung to simple tones or chants.

We may treat the *Benedicite* and the three Gospel Canticles (*Benedictus*, *Magnificat*, and *Nunc dimittis*) in the same way also, at ordinary times : bearing in mind the principles which govern the pointing of the Davidic Psalter and also the selection of decorous and appropriate melodies.¹ The *Te Deum* requires altogether special treatment.

TE DEUM

The *Te Deum* should not be sung as an ordinary Psalm. It is important to notice its structure. Bishop John Wordsworth² points out that it consists of three separate and distinct parts, and that it should be so divided as to music and recitation. These divisions are marked in this manner in the Accession Service (III) in the Prayer Book of the present reign. The three parts are :—

1. The hymn, *Te Deum laudamus*, addressed to the Blessed Trinity, in which the threefold *Holy, Holy, Holy*, of the angels

¹ The Canticles out of the *Manual of Plainsong* (Novello) are printed separately, price 2s.

² *Considerations on Public Worship, etc.*, p. 70.

answers to the threefold doxology of the Church on earth.

2. The hymn, *Tu rex gloriae, Christe*, addressed to our Blessed Lord ; and

3. The Versicles and Responses beginning, *O Lord, save Thy people*.

In the First Appendix to this chapter will be found a very simple arrangement of the *Te Deum*, inserted simply as an example of the way in which these important divisions can easily be marked. The Versicles are noted according to the principles that govern those at Mattins and Evensong : for the melody of the Responses I am indebted to the Rev. J. B. Croft.

Reference must be made to the Ambrosian melody, which was anciently prescribed to be sung like an antiphonal psalm, verse and verse about, by the two halves of the choir, "a method of performance," writes Professor Wagner, "which was the natural result of its structure, and to which the melody was adapted." But I venture to make two criticisms with regard to this in many ways beautiful composition. In the first place—I write this with diffidence—it has always struck me as being on the border-

land of dullness : the chant is not sufficiently interesting in itself to last through the whole length of the hymn, varied as it is, I am aware, by the more ancient melody for the *Aeterna fac* and three following verses. And, secondly, to sing the hymn in that Ambrosian way somewhat obscures its structure. However, for those who wish to sing it thus, there are many good editions of it,¹ and of the Edwardian adaptation of it.²

Merbecke's simplified version of the Ambrosian music³ is, perhaps, to be recommended rather than the Edwardian, which is just too uncomfortably like the original authentic melody. There is also an arrangement of Merbecke by the Rev. W. F. B. Ward which is a very clear and correct setting of the music.⁴ Mr. Ward wisely adds, as an alternative to Merbecke's music for the last seven verses, the simplest

¹ Royle Shore, *Diocesan Music*, No. 5. (Novello. 2d.)

² F. Burgess, *Te Deum laudamus*. (Novello's *Parish Choir Book*, No. 893. 4d.)

³ It is to be found in the *Manual of Plain-song*.

⁴ Merbecke's arrangement of the *Te Deum*, with Versicles and Responses for Part 3 of the hymn. (Rev. W. F. B. Ward, Wittenham Rectory, Abingdon. 2½d.)

possible arrangement of Versicles and Responses. Novello publishes a well-considered pamphlet by a "Choir Trainer,"¹ which treats of the construction, pointing, and musical setting of the *Te Deum* in an interesting and rather revolutionary way. He abolishes the colons *in toto*, following the Prayer Books of Elizabeth and Edward VI (which do not use the colon at all in the *Te Deum* proper—*vv.* 1–21). The effect of this elimination of the colon and consequent free treatment of the chant melody is that of the "services" to which, of course, many congregations are accustomed.

MAGNIFICAT

The *Magnificat* may be sung (*a*) to a tone or chant (simple or elaborate);² (*b*) to a "service," i.e. as an anthem; or (*c*) as a combination of the two.

This last method has much to recom-

¹ *Te Deum* and *Benedictus* to fourteen Chant Settings, with improved pointing and an Introduction. By "Choir Trainer." (Novello. 8*d.*)

² If a double chant is used for the *Magnificat*, the second half of the chant should be used for verse 5, as a new paragraph begins at verse 6.

mend it. The congregation are given their share in the singing: they are responsible for all the uneven verses of the Canticle: their part is simple, familiar, and unisonal. The choir take the even verses: they may chant in *Faux-bourbons*, i.e. singing a varied accompaniment to the melody (which ancient custom gives to the tenors), or they may sing some other suitable music for their alternate part. In the Second Appendix to this chapter will be found examples of this treatment of the *Magnificat*.¹ A considerable number of English faux-bourbons are now available. See Third Appendix to this chapter.

“SERVICES”

The Committee of the Church-Music Society² has done a useful work in

¹ Reference may be made to some exquisite *Faux-bourbons* by ancient masters arranged for the alternate verses of the Vesper Psalms and *Magnificat*, published in the *Anthologia* (Nos. 63, 73, and 69) of the *Chanteurs de Saint Gervais*, at 15 Rue Stanislas, Paris. (Choir parts, 15c. each.)

² Founded in 1906, “to facilitate the selection and performance of the music which is most suitable for different occasions of Divine worship and for

publishing a First List of "Recommended Services."¹ These include settings of the *Te Deum*, *Jubilate*, *Benedictus*, *Magnificat*, and *Nunc dimittis*; and they are divided into three classes: (A) "Easy," (B) "Moderately difficult," and (C) "Difficult." The list includes the names of the publishers and the prices of the music. In a note published with the list the Committee remark that "it not infrequently happens that a village choir attempts a service which is too elaborate for its resources because the choir-master has no means of discovering how many composi-

different kinds of choirs." The *Church-Music Society* expresses no partizanship for any particular style of composition; but wishes to gather, and to make available for use, the best music of all styles—old and new, simple and elaborate. The Hon. Secretaries of the Society are Miss Eleanor Gregory, Mary Monk's Close, Whitchurch, Aylesbury; The Lady Mary Trefusis, Trefusis, Falmouth; and Miss Saumarez Smith, 116 Westbourne Terrace, W. 2. Members pay 5s. yearly, and receive one copy of each reprint and publication free. Associates (who may be clergy and organists and all who are engaged in the cultivation of Church music) pay 1s. a year for postage, etc. More subscribing members are needed if the Society is to continue its work efficiently.

¹ To be obtained of Mr. Humphrey Milford, Amen Corner, E.C. 4, price 2d.

tions exist which, while they are less exacting, are equally worthy of performance." The list already published (of over fifty services) is the beginning of a valuable catalogue which will, when completed, give the much-needed information. It should be added that, so far, the works of living composers are not included in the list.

THE ANTHEM

The singing of an anthem after the Third Collect at Morning and Evening Prayer is not enjoined by the rubric upon a parish church. If it is thought advisable to have an anthem in this place it should be treated as a solemn meditation in music, and the congregation might well be allowed to sit during its performance. They will be more attentive, and probably more devoutly recollected, if they are not fatigued by the strain of listening in a standing position.¹

¹ "Anthems . . . are, like the sermon, mainly for the edification of the people, who should therefore adopt the position best suited for hearing them. No outward action of the body should be without meaning, if it is to be 'pious in itself, profitable to

As to the choice of suitable anthems, the Church-Music Society has published two lists.¹ The first contains a catalogue of anthems "classified according to degree of difficulty, and recommended for the seasons of (1) Advent, (2) Christmas and Epiphany, (3) Easter, and (4) for Harvest Festivals and other occasions of rejoicing." The second list contains a similar catalogue of anthems suitable for (1) Lent and Seasons of Penitence, (2) Whitsuntide, (3) Trinity, and (4) Festivals of Dedication or of the Commemoration of Anniversaries. These anthems are selected from those which are most readily accessible in a cheap form, and the names of publishers and the prices are given.

To these lists the following extracts from well-known oratorios, etc., may be

us, and edifying to others.' Standing has always been a solemn act of reverence in church, as solemn as kneeling, and there can be no place less appropriate for such an act, and no place where its adoption is more likely to destroy its meaning, than at the listening to the anthem. The parson, therefore, should ask the people to sit, and himself set the example."—*The Parson's Handbook*, 6th ed., pp. 273-4.

¹ To be obtained of Mr. Humphrey Milford, Amen Corner, E.C. 4, price 2d. each.

added simply as examples of what may be sung by well-trained parochial choirs.

ADVENT :

Mendelssohn, "Sleepers, wake" (*S. Paul*).

Mozart, *Dies irae*.

Handel, *Messiah*, Nos. 1 to 7 (inclusive).

Spohr, Choruses from *Last Judgment*.

Brahms, Choruses from *German Requiem*.

CHRISTMAS :

Bach, "Come and thank Him" (*Christmas Oratorio*).

Handel, *Messiah*, Nos. 8 to 17 (inclusive).

EPIPHANY :

Mendelssohn, "Ye nations!" (*Hymn of Praise*).

"Then shall a Star" (*Christus*).

PASSIONTIDE :

Handel, *Messiah*, Nos. 22 to 32 (inclusive). Nos. 53 and 54.

EASTER :

Handel, Choruses from the *Messiah*
and *Israel in Egypt*.

Spohr, Choruses from *Last Judgement*.

ASCENSION :

“Thou art the King of Glory”
(*Dettingen Te Deum*).

Messiah, Nos. 33 to 36 (inclusive).

Nos. 44 and 55 to the end.

WHITSUNTIDE :

Mendelssohn, “Behold, God the
Lord” (*Elijah*).

Sterndale Bennett, “Whosoever
drinketh,” and “Therefore with
joy” (*Woman of Samaria*).

TRINITY :

Spohr, “Holy, Holy, Holy” (*Last
Judgement*).

Handel, “To Thee Cherubim”
(*Dettingen Te Deum*).

WHERE HYMNS SHOULD BE SUNG

The word “Anthem” may cover a metrical hymn or a setting of sacred words from the Scriptures or other sources. In

most parish churches a metrical hymn is usually sung, as "Anthem," after the Third Collect at Morning and Evening Prayer.¹ There can be no objection to this: and the custom has firmly established itself.

The Office Hymn—i.e. the hymn that strikes the key-note of the service that follows—should *not* be sung in the place of the "Anthem."²

Its place is either (a) before the commencement of service; ³ (b) before the Psalms; ⁴ or (c) before *Benedictus*

¹ "In those churches where one anthem (in the modern sense) is sung, Evensong is a better service for the purpose than Mattins, both for practical reasons and because of ancient precedent."—*The Parson's Handbook*, 6th ed., p. 218. Dr. Dearmer says rightly that we must always postulate that the choir has first mastered the singing of the essential parts of the service; the churches where this can be done and two anthems learnt also for each Sunday are few indeed.

² Frere, *Elements of Plainsong*, p. 70, n. 1.

³ This was allowed by the Injunctions of 1559. See *The Parson's Handbook*, 6th ed., p. 217 and n. 4.

⁴ As in the Ambrosian Breviary, and in the Reformed Breviary of Quignon. In the scheme which Cranmer drew up before the publication of the First Prayer Book the hymns have this position both at the Morning and Evening Service. See

at Mattins, and *Magnificat* at Evensong.¹

Excellent translations of the whole series of Office Hymns are to be found in the *English Hymnal*, set both to their ancient and also to more modern and popular melodies. Care should be taken, in places where the words of the Office Hymns are not in the hymn books in use, that this important liturgical position is filled by some really good hymn that is full of teaching and impressive in its dignity and reverence.²

If the Litany or other prayers are said, there may be a hymn after the Grace. If there is a sermon, another hymn may be sung at its conclusion. If there is catechizing after the Second Lesson, a hymn may be sung before it begins.

To sum up, so far as Morning and Evening Prayer are concerned, the suitable

Cranmer's MS. in the British Museum, published by the Henry Bradshaw Society in their publication *Cranmer's Liturgical Projects* (ed. Wickham Legg).

¹ Its place in the ancient English Breviary.

² This "Office Hymn" should, at the outset, give the right seasonal or festal flavour to the whole service. It does not seem necessary, however, to keep to the same hymn for the long succession of Sundays after Trinity.

places for hymns (which, it should be added, "rest upon a long standing custom which has always been sanctioned by authority" ¹) are as follows :—

1. *The Office Hymn* (*a*) before the service ; (*b*) before the Psalms ; or (*c*) before *Benedictus* or *Magnificat*.

2. After the Second Lesson at Evensong before catechizing.

3. After the Third Collect.

4. After the Grace.

5. After the Sermon.

¹ *The Parson's Handbook*, 6th ed., p. 216.

FIRST APPENDIX TO CHAPTER VII

(I.) *The Te Deum.*
HARMONY.

We praise	Thee, O God :	{ We ac - } knowledge }	Thee to be the Lord.
All the earth doth }	worship Thee :	the Father	ev-er-last - ing.
To Thee . .	cry a - loud :	{ the heavens } and }	all the powers therein.
To Thee . .	{ Cherubin and } Seraphin :	Con -	tin - ual - ly do cry.
Holy,	Ho - ly, Holy :	Lord	God of Sa - ba - oth.
Heaven . .	{ full of the } Majesty :	—	of Thy glo - ry.

UNISON.

The glorious . . . of the A -	postles :	praise Thee.
The goodly . . . of the	Prophets :	praise Thee.
The noble of	Martyrs :	praise Thee.

UNISON.

The . . . all the world : doth ac-knowledge Thee ;
 Thine . . . The Father : of . . . Ma-jes-ty ;
 Also the Holy Ghost : the on-ly Son ;
 Com-fort-er ;

II.)

HARMONY.

Thou art the King of Glory : O Christ.
 Thou art the everlasting Son : of the Father.

HARMONY.

When Thou . . . de-liv-er man : Thou . . . Vir-gin's womb.
 When Thou . . . sharpness of death : Thou . . . all be-lievers.
 Thou sittest . . . right hand of God : in . . . of the Father.
 We believe that Thou shalt come : to be our Judge.
 We there-fore . . . help Thy servants : whom . . . pre-cious blood.
 Make . . . with Thy Saints : in glory ev-er-lasting.

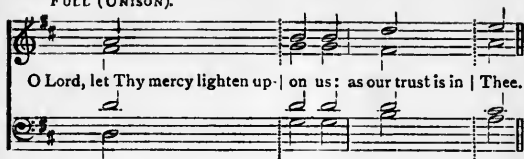
(III.)

MEN (UNISON).

BOYS (UNISON).

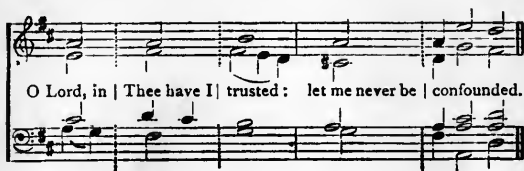
O Lord, save . . . he-ritage : { Govern them and } ev-er.
 Day . . . magni-fy Thee : lift them up for } end. . . .
 Vouchsafe . . . with-out sin : O Lord, have . . . up- on us.

FULL (UNISON).



O Lord, let Thy mercy lighten up- | on us: as our trust is in | Thee.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat major or D minor). The music is written in a unison style, with chords and single notes. The lyrics are printed below the staves, with vertical lines indicating the alignment of the notes with the words.



O Lord, in | Thee have I | trusted: let me never be | confounded.

The second system of music also consists of two staves in treble and bass clefs. The lyrics are printed below the staves, with vertical lines indicating the alignment of the notes with the words.

SECOND APPENDIX TO CHAPTER VII

Magnificat with Faux-bourçons.

1st Example. An Anglican Chant, with *Canto Fermo* in the Tenor for the even verses. (NOTE.—This Chant is in itself a Faux-bourçon of a form of the 5th tone, 3rd ending.)¹

Chant by DR. P. HAYES.

(a) 1st verse and *Gloria* Full ; the other uneven verses by Congregation.



(b) Even verses by Choir only : unaccompanied if possible.

<p>2. För He 4. For He that 6. He hath shewed . . . 8. He hath filled</p>	<p>hath re - garded : magni - fied me : with His Arm : goöd things :</p>
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The image shows a musical score for a tenor and bass. The tenor part is written on a single staff with a treble clef and a key signature of one flat (B-flat). The bass part is written on a single staff with a bass clef and the same key signature. The music consists of a series of chords and intervals, with a repeat sign at the end of the first phrase.

2. the lowliness of His hand - maiden.
4. and ho - ly is His Name.
6. He hath . . . na - tion of their hearts.
8. and the . . . sent empty a - way.

2nd Example. An independent melody for the even verses, for Choir alone; the uneven verses and *Gloria* being sung to the 4th Plainsong Tone.

(a) The 4th Tone (1st ending).

Sarum Tonale.

(This is the intonation of the 4th Tone, and this is the
me - di - a - tion: and this is the end - ing.)

(b) Even verses by Choir only; unaccompanied.

Anon.

2. For He hath re - gard . . . ed:
4. For He that . . . magni-fied me.
6. He hath shewed . . with His Arm.
8. He hath filled . . good. things.

2. the lowliness of His hand - - - maid-en.
4. and ho - ly is. His Name.
6. He hath . . -na-tion of. their hearts.
8. and the . . sent emp - - - ty a - way.

THIRD APPENDIX TO
CHAPTER VII

Faux-bourbons, etc.

A. *For the Psalms.*

Fa-burden Chant Book : Sceats and Burgess. (Novello. 1s. 6d.)

B. *For the Evening Canticles.*

The Canticles from the Evening Plainsong Psalter.

Set I, with faux-bourbons by Byrd, Crowley, Heath, Morley, and Tallis. (Faith Press. 9d.)

Set II, with faux-bourbons by Carolus Andreas, Caes. de Zachariis, and others. (Faith Press. 2s.)

Fourteen Ancient Faux-bourbons set to the Song of the Blessed Virgin Mary in English together with the Eight Tones. Selected and arranged by Edmund W. Goldsmith. (Plainsong and Mediaval Music Society, 2s. 8d. ; voice parts, 1s. 1d.)

Little Plainchant Canticle Book, with faux-bourbons by F. Burgess. (Novello. 6d.)

Parish Choir Book, Nos. 888-899, edited by F. Burgess and Royle Shore, with faux-bourbons by Tallis, Tompkins, Holmes, Morley, Byrd, Gibbons, etc.¹ (Novello. 3d. or 4d. each.)

¹ These were English polyphonic composers who were well acquainted with the old forms of the

Magnificat and *Nunc dimittis*, set to the fourth and third tones by Geoffrey Shaw. (Curwen, No. 80575. 6d.)

Magnificat and *Nunc dimittis*, set to chants by Croft and Hayes, with descants : edited by Mary Trefusis and Geoffrey Shaw. (Faith Press. 2d.)

C. *Canticles, etc., set to later forms of Plainsong.*

Magnificat and *Nunc dimittis*, set to Tones 6 and 5 by Charles Wood. (Year Book Press. 6d.)

Canticles at Evensong set to Parisian Tones by Dr. Hayne. (Mowbrays. 2d.)

Magnificat and *Nunc dimittis* (Parisian Tones) : Tallis Trimmell. (Novello's Parish Choir Book, No. 97. 4d.)

Magnificat and *Nunc dimittis* : Luard Selby. (Novello's Parish Choir Book, No. 587. 4d.)

Benedicite omnia opera (from Merbecke, edited by G. C. Martin). (Novello's Parish Choir Book, No. 770. 3d.)

Miserere (to the *Tonus Regalis*). (Novello. 1d.)

D. *Canticles set to modern music in free rhythm.*

The Society for Promoting Christian Knowledge have lately issued some settings of the *Te Deum*

Gregorian tones familiar in England up to the Reformation—e.g. Byrd's version of the Peregrine tone, which is by no means the well-known but corrupt following of that fine melody which I heard a famous Church musician state, in a lecture before the Church-Music Society, was, "note for note, the actual music sung by our Lord and the Apostles at the Last Supper" !

and *Magnificat* which are well worth trial. Nos. 1 (6d.) and 2 (3d.) are by Martin Shaw, Nos. 3 (4d.) and 4 (3d.) by C. Hylton Stewart. They are a praiseworthy effort to provide congregational music in free rhythm, with or without accompaniment, with sections which may, if desired, be sung by the choir alone.

The following are also worthy of consideration, though not on quite the same lines :—

Magnificat and *Nunc dimittis* in A Flat, for men or boys in unison : Charles Wood. (Year Book Press. 3d.)

Magnificat and *Nunc dimittis* set to simple phrases in the Key of G, and intended for congregational use : Charles Macpherson. (Novello's *Parish Choir Book*, No. 978. 4d.)

Simple Morning Service in D : Martin Shaw. (Curwen, No. 80582. 6d.)

Magnificat and *Nunc dimittis*, from the Chant Service in F : S. S. Wesley. (Novello. 1s.)

CHAPTER VIII

Hymns

SUGAR is an important article of food ; but a diet entirely consisting of sugar would afford neither satisfaction nor pleasure to the consumer. We are popularly suffering in England from a musical diet of this kind. There is much music in our homes, as well as in our concert rooms and churches ; but a very large part of it is what Mr. Bernard Shaw calls "confectionery."¹

We have learnt from the great masters of music to appreciate beauty, but we are in danger of being content to wallow in mere beauty in forgetfulness of the fact that the obviously pretty has only super-

¹ "When the work of a great artist had survived the scorn of his own generation and the people of the next were beginning to understand it, then came a generation of lesser artists, whom he described as confectioners. Thus, Schubert came after Beethoven and Bach. He wrote songs which were a delight, but which were really only sugar."—*Daily News*, October 9, 1908.

ficial charm. We need much more of the music that will strengthen and uplift.¹

There is a wealth of good music, ancient and modern, that can be used in the service of the Church. Much of it has been neglected or overlooked owing to the prevalence of such vast masses of other music, also "ancient and modern," which has succeeded in driving away a number of intelligent people from church altogether. In our churches we should be ashamed to assuage our musical thirst with weak draughts of sentimental tunes that have long lost what little life they had, that have done their work and have no further message to give us.

God, we believe, does His work in ways that are not our ways: and for the work of conversion He may use the flimsiest words and the most trivial tunes, as He uses ignorant and painful preachers, if He wishes to do so. God will not be tied down to this or that agent

¹ "It is supposed that music can never be other than beneficial. Music can be very much the reverse. . . . The poor weak hymns most of us hear on Sundays are not calculated to nerve anybody for any fight at all."—Sir Walter Parratt in an address to the Conference of Teachers, January, 1909.

or means. He "fulfils Himself in many ways." But it is not, therefore, to be conceded that God wants us to content ourselves with and to offer Him the least worthy and the meanest. The strengthening of the religious life must be carried on in men's minds by means of better intellectual pabulum than is commonly given to them; and, on the artistic side of man's being, by architecture, painting, poetry, and music that is virile, powerful, and, in the truest sense of the word, edifying.

The Church for centuries distrusted hymns. Heretics so often were able to spread their errors by means of hymns. It was not until the time of S. Benedict that they began to gain a formal place in the Divine Office: and even then they were rigidly excluded from the Eucharist. It was not until the middle of the ninth century that the Sequences—which seem to have been words set to help people's memories in the singing of certain *longissimae melodiae* at the end of the *Alleluia*—began to appear in the Mass.¹

¹ Dr. Wagner, *Introduction to the Gregorian Melodies*, p. 221. Translation published by the Plainsong Society.

Even these Sequences were not at first metrical.

The Church of Rome has now dropped all but five of the old Sequences; but in the Middle Ages we had hundreds of them in England. Many are of incomparable beauty. Witness the *Salus æterna* (before the eleventh century) for Advent (*English Hymnal*, 10), the *Laetabundus* (eleventh century or earlier) for Christmas (*E.H.*, 22), the *Victimæ paschali* of Wipo for Easter (*E.H.*, 130), the *Veni, sancte Spiritus*, or "Golden Sequence," said to have been composed by Pope Innocent III (*E.H.*, 155), *Lauda, Sion, Salvatorem* of S. Thomas Aquinas (*E.H.*, 317), the *Dies iræ* of Thomas of Celano (*E.H.*, 351), the *Stabat mater dolorosa* of Jacopone da Todi (*E.H.*, 115), and the *Jesu, dulcis memoria*, to which is attached so lovely a melody in the Sarum Gradual, where it is called by the name of the "Rosy Sequence" (*E.H.*, 238).

The Sequences can be sung in either of two ways: (*a*) by choirs alternating with one another; and, in the case of the longer Sequences, singing the introduction and conclusion together. (*b*) By the whole

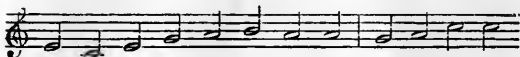
choir throughout, "to symbolize the harmony of love."¹

Leaving the Sequences, we come to a consideration of hymnody proper.

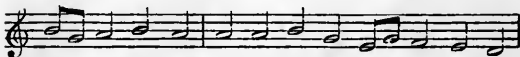
First, there are the ancient plainchant melodies. There are many varieties of these.

1. The *Iambic Dimeter*.

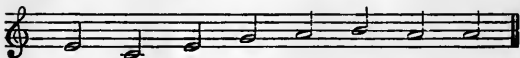
This, the most usual metre of these hymns, is commonly known as "Long Metre." Our example is the Advent Morning Office Hymn, *Verbum supernum prodiens*, as printed in modern notation in the *English Hymnal*.



High Word of God, Who once didst come, Leav-ing Thy Fa -



- ther and Thy home, To suc-cour by Thy birth our kind,



When, towards Thy ad - vent, time de - clined.

¹ *Rationale* iv. 22, quoted by Professor Wagner, *Introduction to the Gregorian Melodies*, p. 231.

But the melodies, it must be remembered, are never to be sung in the measured manner in which we sing modern tunes of the same metre, but in an unfettered style of vocalization, following the accent of the words rather than of the music. Here is a suggested approximation to the way in which the first verse of this hymn, as translated by Dr. Bigg (*E.H.*, p. 2), should be sung. It will be noticed that the rhythm is freer than in ordinary barred music, possessing Binary and Ternary forms as demanded by the sense of the words.¹



High Word of God, Who once didst come, Leav-ing Thy



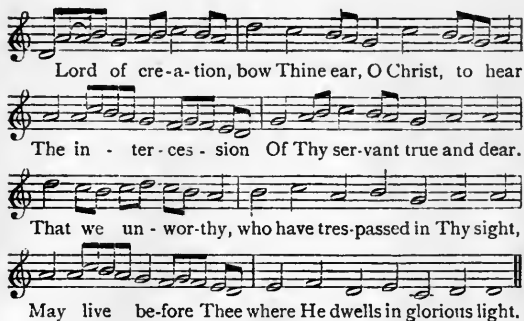
Fa-ther and Thy home, To suc-cour by Thy



birth our kind, When, towards Thy ad-vent, time de-clined.

¹ Captain Burgess has an interesting chapter on Plainsong Rhythm in his *Rudiments of Plainchant*. (Reeves, price 1s.)

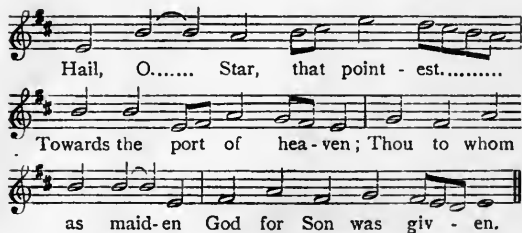
2. The *Iambic Trimeter*. Example, *E.H.*, p. 252, *Annue Christe saeculorum Domine*.



Lord of cre-a-tion, bow Thine ear, O Christ, to hear
The in - ter - ces - sion Of Thy ser-vant true and dear.
That we un - wor-thy, who have tres-passed in Thy sight,
May live be-fore Thee where He dwells in glorious light.

3. The *Trochaic hymns*: the verse consisting of :—

(a) Three trochees. Example, *E.H.*, p. 310, *Ave, maris stella*.



Hail, O..... Star, that point - est.....
Towards the port of hea-ven; Thou to whom
as maid-en God for Son was giv - en.

(b) Four trochees. Example, *E.H.*, p. 158, *Stabat mater dolorosa*.

French Church Melody.

At the Cross, her station keep-ing, Stood the mourn-ful
Tho' her soul, of joy be-reav-ed, Bowed with anguish,
mother weep-ing, Close to Je-sus at the last.
deep-ly griev-ed, Now at length the sword hath passed,

(c) Eight trochees. Example, *E.H.*, p. 458, *Pange lingua*.

Of the glo-rious Bo-dy tell-ing, O, my tongue, its
mysteries sing; And the Blood, all price ex-cell-ing,
Which the world's e-ter-nal King, In a no-ble
womb once dwell-ing, Shed for this world's ran-som-ing.

4. The *Sapphic* hymns. Example, *E.H.*, p.238, *Nocte surgentes*.

The musical score for 'Nocte surgentes' consists of three staves of music in a single system. The first staff is a treble clef with a key signature of one flat (B-flat) and a 5/4 time signature. The second and third staves are bass clefs with the same key signature and time signature. The lyrics are written below the staves.

Fa - ther, we praise Thee, now the night is o - ver,
 Ac - tive and watchful, stand we all be - fore Thee ; Sing - ing
 we of - fer prayer and med - i - ta - tion : Thus we adore Thee.

5. Hymns in *asclepiads* and *glyconics*.
 Example, *E.H.*, p. 266, *Sanctorum meritis*.

The musical score for 'Sanctorum meritis' consists of four staves of music in a single system. The first staff is a treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The second, third, and fourth staves are bass clefs with the same key signature and time signature. The lyrics are written below the staves.

The mer - its of the Saints, Bless - ed for ev - er - more,
 Their love that nev - er faints, The toils they brave - ly bore ;
 For these the Church to - day Pours forth her joy - ous lay—
 These vic - tors win the no - blest bay.

6. Hymns in *hexameters* and *pentameters*. Example, *E.H.*, p. 804, *Salve, festa dies* :—

Hail...thee, Fes - ti - val Day! blest day that art
hal - lowed for ev - er; Day where - in God
o'er - - came hell, and a - rose from the dead.

The *English Hymnal* supplies, for those churches where plainchant is not sung, modern but stately and appropriate melodies for these Office hymns. Many of these are those interesting and popular tunes which pass for plainchant in many of the churches of northern France. They are eminently singable.

All the wealth of melody that accompanied these ancient hymns was put aside and neglected in England for nearly three hundred years : and it is only very slowly that we are beginning to restore it and to appreciate it at its true value. One wonders why it was that the compilers of

our Prayer Book omitted to incorporate translations of those Latin hymns which were an integral part of the Offices they remodelled. There is extant a letter of Cranmer to Henry VIII, in which he tells the King that he had made a translation of one of the old Processionals in the same metre as the Latin, so as to fit the old Latin tune, and suggests that some other should be asked to make a better version "in more pleasant English" than his own. But nothing was done ; and the Common Metre setting of *Veni Creator* (1549), and the Long Metre setting by Cosin (1662), are the only traces of the Latin hymns in the successive editions of the Book of Common Prayer.

Since the Reformation, much has been done to popularize the metrical hymn. To Luther, no doubt, belongs the chief credit of introducing the *Chorale*, although, fifty years before Luther was born, an old writer tells us "the voice of the turtle began to be heard in the land of Bohemia." (The Moravians published their first collection of hymns in the Bohemian language in 1504.) There are few tunes that can be undoubtedly ascribed to Luther ; but every one knows the glorious melody he

set to his own rendering of Psalm 46,¹ introduced by Mendelssohn into the last movement of his *Reformation Symphony*, by Meyerbeer into his *Les Huguenots*, and by Richard Wagner into his *Kaisermarch*. There is also the melody that he heard from a "wayfaring man," known commonly as "Luther's Hymn," and sung in our country for the last hundred years to the words, *Great God, what do I see and hear?* Of the other great German *Chorales*, Johann Cruger (1598-1662) is said to have written *Nun danket alle Gott* (*E.H.*, 533), the "*Te Deum*" of Germany; and Philip Nicolai (1556-1602), the *Wachet auf* (*E.H.*, 12), introduced by Mendelssohn into the overture to *S. Paul*.

After Luther's death, for at least a century and a half, many collections of *Chorales* were issued, the most noticeable of these being the *Vierstimmige Choralesgesänge* of J. S. Bach. Coverdale tried to introduce these "sweet psalms and spiritual songs" into England, but Henry VIII put his book on the list of prohibited

¹ Luther's great hymn was translated by Carlyle, in a work of inspiration that reads like an original composition. It is to be found in the *English Hymnal* (362).

works, and it was not until the publication of the *Lyra Davidica* in 1708 that the German *Chorales* became well known in our country. John Wesley made great use of them, and since the beginning of the nineteenth century they have been gradually winning their place in the hearts of religious English people.

Another source of English hymnody is the *French Psalm-tune*. These tunes, under the influence of Calvin, were only set to metrical versions of the Psalms and other portions of Scripture, and were written invariably on the principle of only one note to a syllable. It was Bourgeois who adapted or constructed the "Genevan tunes" for Calvin to Marot's and Beza's Psalms. These tunes were introduced into England in the 1556 edition of *Sternhold's Psalter*; and, on the accession of Queen Elizabeth, great encouragement was given to them by the injunctions she issued for the use of the clergy, allowing a hymn to be sung "in the beginning or at the end of Common Prayer." The complete edition of *Sternhold and Hopkins* was published in 1562 under the title of *Day's Psalter*. (Day was the publisher.) These tunes are distinguished by the title

“Old,” with the number of the Psalm added. They are German, French, and English. Nothing is known of the composers of the fine old English tunes in this compilation. Some of them are of great beauty.¹

Ten years earlier a collection of original short motets (the material of many fine hymn-tunes) had been published by Dr. Tye, organist of Ely Cathedral,² and twenty years later William Hunnis set original music to some original words.³ Hunnis was the first in modern times to set an Amen at the end of hymns.

The well-known hymn-tunes by Tallis, the *Canon* (*E.H.*, 267) and the *Ordinal* (*E.H.*, 46), were written about this time (1560); and Psalters were issued by Damon (1579), Este (1592), and Allison (1599); but it is not until the accession of James I that we find any considerable musical progress.

Thomas Ravenscroft published a new Psalter in 1621, in which, for the first

¹ e.g., the Old 81st (*E.H.*, 211), the Old 137th (*E.H.*, 404), and the Old 25th (*E.H.*, 149).

² *The Actes of the Apostles translated into Englyshe Metre* (1553).

³ *Seven Sobs of a Sorrowful Soul* (1583).

time, we find the melodies classified. Ravenscroft gives us, in addition to the "Old tunes,"¹ other tunes that he asserts, without giving his authorities, are English, Northern, Scotch, Welsh, Dutch, Italian, and French. In the same reign George Wither published two books of original hymns, to which Orlando Gibbons, amongst others, fitted tunes. The most famous of these is his *Angels' Song*, restored to its original form in the *English Hymnal* (259) and in the new edition of *Hymns Ancient and Modern* (6).

After a period of inactivity following the Restoration we find King William III sanctioning the use of a new Psalter by Nahum Tate and Nicholas Brady (1696).

The book ran through several editions, and, in the supplement to the sixth edition, we find for the first time *S. Anne* (*E.H.*, 202), *Hanover* (*E.H.*, 466), and *S. Matthew* (*E.H.*, 526), all most probably the work of Dr. Croft, who was its musical editor. In the year 1708 we have the publication of the little *Lyra Davidica*, to which we owe the celebrated *Easter Hymn* (*E.H.*, 133), and, incident-

¹ Ravenscroft's "Old 104th," however (*E.H.*, 178) is not the original 104th of *Day's Psalter*.

ally, many of the more florid hymns that became increasingly popular during the eighteenth century. The Methodists were noticeable for the attractiveness and melodious character of the hymns they sang. In Wesley's *Select Hymns* (*Sacred Harmony*), 1781, we find, for instance, the popular *Helmsley* (*E.H.*, 7), known at that time as *Olivers*. The eighteenth century teemed with composers of hymn-tunes, but only a score or two have survived. Some of these are of the very first rank.¹

It must be remembered, also, that Handel wrote at least three fine tunes—*Gopsall* (*E.H.*, 276), *Cannons* (*E.H.*, 66), and *Fitzwilliam* (*E.H.*, 448; and Haydn gave us the *Austrian Hymn* (*E.H.*, 393), and one of the melodies that we have adopted for "Onward, Christian Soldiers" (*E.H.*, 643).

In the latter part of the nineteenth century the Church of England, stirred by the enthusiasm of the Methodists, roused herself, and began to march with

¹ e.g., Knapp's *Wareham* (*E.H.*, 52), Wainwright's *Yorkshire* or *Stockport* (*E.H.*, 21), Lockhart's *Carlisle* or *Invocation* (*E.H.*, 190), and Darwall's 148th (*E.H.*, 517).

the times. Dr. Miller, organist of Doncaster Parish Church, and adaptor of one of the most popular hymn-tunes that ever was written (*Rockingham* or *Caton*, *E.H.*, 107), had published two books of Psalm-tunes as early as 1790; but, in this period of decadence little was achieved until the publication of Mr. Havergal's *Old Church Psalmody* (1847), and Dr. Gauntlett's *Comprehensive Tune-Book* (1846), and *Church Hymn and Tune-Book* (1852). Dr. Gauntlett is said to have himself composed 10,000 tunes! Many of them are by this time woven into the stuff of the religious life of the English Church.¹

In 1854 Sir John Goss edited the music for Mercer's *Church Psalter and Hymn Book*, in the first edition of which, however, he embodied no new tunes. His successor at the organ of S. Paul's, Sir John Stainer, was, on the contrary, a prolific writer and publisher of hymn-tunes. The music of Stainer (as of Barnby and Sullivan, his contemporaries) is as popular as it is devotional and melo-

¹ e.g., *S. Albinus* (*E.H.*, 134 alt.), *S. Fulbert* (*E.H.*, 139), *University College* (*E.H.*, 177), *S. Alphege* (*E.H.*, 348), and *Irby* (*E.H.*, 605).

dious ; but it must be confessed that it is, for the most part, wanting in strength ; “gentlemanly ” is a term that has recently been applied to it. Dr. E. J. Hopkins, of the Temple Church, wrote some fine original tunes ; and many of those by Samuel Sebastian Wesley and Henry Smart will not readily be forgotten by the Church they served so well.

In 1861 appeared the first edition of *Hymns Ancient and Modern*, an extraordinarily successful compilation, which has since gone through many editions and added to itself many supplements. Seven of Dr. Dykes’s hymns saw the light for the first time in its first edition, and twenty-four more in those of 1868 and 1875. They reflected the spirit of their time and achieved a popularity which is not yet exhausted. But they have been found to lack power, and their charm is fading.

Dr. W. H. Monk was the first musical editor of *Hymns Ancient and Modern*, and contributed to the book many fine tunes.

Hymns Ancient and Modern has not been without rivals. More than forty other collections of hymns have been issued during the last half-century in the Church of

England alone. "The chief danger now to be avoided is the over-multiplication of new tunes and the desire for novelty, thus leading to the neglect of the grand old Psalm-tunes and stately measures beloved by our ancestors. Let our organists and choir-masters strive to foster a taste for such tunes only as are worthy to be sung in the House of God, ever remembering that to Him, and to Him alone, should be dedicated all that is noblest and best in the realm of Church music."¹

In his Preface to the third edition of that magnificent collection called *Songs of Syon*, Mr. Woodward expresses his opinion that the tide is setting in the direction of melodic and harmonic work of bygone ages. His irreproachable taste has given us a mine of good things, many of which can be used (by way of supplement) in churches which cannot afford to buy his rather expensive book. Other mines are the *Yattendon Hymn Book* (for which we are indebted to Dr. Robert Bridges), the *New Supplement to Hymns Ancient and*

¹ *Hymn-tunes and their Story*, by James T. Lightwood. The present writer is indebted to Mr. Lightwood for much valuable information contained in this chapter.

Modern, the *Oxford Hymn Book* (for which the present Bishop of Ripon, Dr. Strong, and Dr. Harwood were mainly responsible), and the *Public School Hymn Book*, which the compilers, with some justice, believe to be "the strongest collection of tunes suitable for school use that has yet been published," and commend to the Public Schools "with the hope that it may carry with it the atmosphere of reverent worship, and may contribute thereby to the greater glory of God."

Of late years another source of hymn-melody has been tapped with signal success. Through the labours of the Folk-song Society there have been unearthed in many parts of England songs of the people, centuries old—many of them associated indeed with sacred words. Some of these tunes have been adapted by Dr. Vaughan Williams for use in church, and may be found in the pages of the *English Hymnal*. They have proved their power to touch the hearts of the English people by their survival after so many generations, and are a welcome addition to our store of hymn-tunes.

It is to be noted that the Church-Music Society publish a *List of Recommended*

Hymn-tunes, with a valuable Foreword by Sir Henry Hadow (4*d.*). Both Foreword and List will assist the selector of hymns to distinguish gold from tissue.

NOTE

In some copies of Wesley's *Sacred Melody* are printed the following excellent directions to singers :—

1. Learn these *Tunes* before you learn any others ; afterwards learn as many as you please.

2. Sing them exactly as they are printed here, without altering or mending them at all ; and if you have learned to sing them otherwise, unlearn it as soon as you can.

3. Sing *All*. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

4. Sing *lustily*, and with a good courage. Beware of singing as if you are half dead or half asleep ; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of

its being heard, than when you sung the songs of *Satan*.

5. Sing *modestly*. Do not bawl, so as to be heard above or distinct from the rest of the congregation—that you may not destroy the harmony—but strive to unite your voices together so as to make one clear melodious sound.

6. Sing *in time*. Whatever time is sung, be sure to keep with it. Do not run before nor stay behind it ; but attend close to the leading voices, and move therewith as exactly as you can ; and take care not to sing *too slow*. This drawling way naturally steals on all who are lazy ; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

7. Above all, sing *spiritually*. Have an eye to God in every word you sing. Aim at pleasing *Him* more than yourself, or any other creature. In order to this, attend strictly to the sense of what you sing, and see that your *Heart* is not carried away with the sound but offered to God continually ; so shall your singing be such as the *Lord* will approve of here, and reward you when He cometh in the clouds of heaven.

APPENDIX TO CHAPTER VIII

Faux-bourbons and Descants to Hymn Melodies

The Tenor Tune Book. Descants, old and new, by Harvey Grace, H. V. Hughes, H. R. Norton, Geoffrey Shaw, Martin Shaw, and Becket Williams. (Faith Press. 1s. 6d.) Each of the tunes can be had separately, price 1d.

A Collection of Faux-bourbons and Descants from the French Ecclesiastical Melodies and other tunes in the English Hymnal, by Athelstan Riley. (Mowbrays. 7s. 6d. net.)

A Book of Descants, by Alan Gray. (Cambridge University Press. 3s. 6d.)

CHAPTER IX

The Music of the Catechism

WE have seen that Church music, apart from the solitary excursions of the performer on the organ-stool, divides itself under two main heads: (*a*) that which is set to the liturgical forms of the Church service—*Versicles* and *Responses*, *Psalms*, *Canticles*, and the like—and (*b*) that which has grown up in more or less recent times as people, in lieu of the occasional set anthem “in Quires and places where they sing,” have demanded metrical hymns, and those without stint.

At the time of Catechism, the singing that we invite the children to take part in will include hymns; but the singing ought not to consist of hymns only. After all, hymns should be of the nature of foot-notes or appendices to the main body of any service in church. They may explain; they may ornament; they may enliven and afford relief: but they are

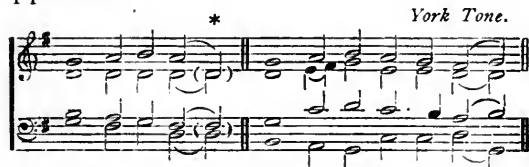
not the service proper. And the musical part of the liturgical Office in use is of the first importance: hymn-singing must take a worthy but subordinate position.

The structure of the Catechism Office varies very considerably in different places. In one church the catechist will have Evensong for the children in full, questioning before the opening *Our Father*, instructing after the Second Lesson, and giving the Homily after the Collects. Other catechists incorporate a portion only of Evening Prayer into the Catechism. But, in any case, it would be well to use a portion of Evening Prayer with whatever Office is determined upon. The children should be familiar with the Versicles and Responses, and should be taught how to chant a few selected Psalms and the *Magnificat*.¹

There is no necessity to teach the

¹ I would like to call attention to the excellent large-type sheets of selected hymns, together with portions of the Prayer Book Catechism, Canticles, Psalms, etc., published by John Wright, of Bristol, and to be obtained at the C.E.T.S. Depot, or at the Sunday School Institute. Twenty-five sheets for 19s., on roller complete.

children a great number of chants or tones: two or three will be amply sufficient, and the music to the *Magnificat* should be invariable. In one church in London, for instance, the catechist has taught his children to sing the *Magnificat* to that fine melody known as the *York Tone*, which they sing with ease and appreciation.



* This extra note is required in verses 2, 3, 5 and 9.

S. Francis Xavier, for the children of his converts, set music to the words of the Angelic Salutation, the Apostles' Creed, and the Lord's Prayer. The Lord's Prayer, at any rate, should be familiar to our children as set to its own ancient plainsong.¹

Bishop Dupanloup considered that the children ought to learn in Catechism—set to simple music—the Kyrie, the *Gloria in excelsis*, and the Nicene Creed. "It is important," he says, "that the children

¹ See Appendix to Chap. VI, p. 93.

should know these by heart." To know by heart is easiest when there is the association with familiar and invariable music. But whatever else is taught, the music of Versicles and Responses occurring in our daily Offices ought to be familiar to our children. These things can be taught as forming part of the regular Catechism Office. It has been found well to accustom the children to sing the Acts of Faith, Hope, and Love to simple music. A useful and easily learnt setting of these will be found in the Appendix to this chapter.

As to hymns, there will be a constant succession of them at intervals during the hour of Catechism. To quote Bishop Dupanloup once more: "It is hymn-singing that makes children love the Catechism, that quiets them, that charms without ceasing to edify, that both recreates them and carries them towards God, that keeps things going with plenty of movement, and produces upon their child souls impressions which are amongst the most profound that they receive." He quotes S. Augustine's beautiful saying, *Cantat amor*. "The world of nature is a song," he adds, "and in heaven all join

in singing ; and I could tell you of a thousand experiences of my own, each one more and more astonishing and more and more consoling. It is by singing that I have at last come in touch with children that I have almost despaired of. When a child, of whom we have been able to make nothing, begins all of a sudden to sing his hymns we say he is saved : and then we go on to see in him day after day the most wonderful transformations." One need hardly say that the good bishop makes it quite clear that hymn-singing is a religious exercise, and not a mere letting off of vocal steam. "The children must not shout," he says ; "the younger ones will want to, but you must put your foot down on this at once." He bids us remind our children frequently that it is a form of prayer not to be hurried into and not to be dragged out. Slow hymns are quite intolerable for children. The hymns must be intelligible to them. They must understand their meaning, and "taste the words," i.e. get the full flavour out of them. The words then must be worth "tasting." Here is a tremendous responsibility placed in our hands ! What we give our children to sing may become

part of their lives. Memory in after years will recall the first impression of church, of instructions and homilies, of questionings and prayers; but clearest of all, of the singing and of the hymns sung. The force of these childish impressions is tremendous; the atmosphere caused by them pervading and lasting. The future of English Christianity, it is hardly too much to say, is intimately connected with the choice of hymns we allow our children to sing to-day.

We must aim at Sincerity, at Simplicity, and at Dignity.

1. At Sincerity. One has been at children's services where the young people have been asked to sing Mr. Lyte's death-bed poem, "Abide with me," or the grotesquely incongruous "Lead, kindly Light," with its autobiographical hints about previous love of the garish day and still earlier musings on angel faces.¹ Whatever excuses may be made for the adult, to allow children to sing such hymns is culpable insincerity.

¹ Dr. Newman, in a letter published by his sister (vol. ii, p. 278), speaks of those lines as being the expressions of "transient states of mind which came upon me while sea-sick."

2. At Simplicity. If children are given hymns to sing which contain sentiments involved in complicated language, they will certainly read their own ideas into them in a way that will probably give pause for thought. Simplicity, however, is not the same thing as feebleness. We must avoid the temptation to write down to what is supposed to be the level of the childish intellect. Children will appreciate many a poetic phrase that the adult mind finds difficult of comprehension.

3. The third requisite for children's hymns is Dignity. Nothing that we sing should present any violent contrast to that noble Liturgy, "every single word of which" (I quote Thackeray) "has been previously weighed with most scrupulous reverence." That, it must be repeated, does not imply that it is in any way necessary to give the children *childish* hymns. The child will outgrow the merely childish hymn and will put it aside with its merely childish forms of private prayer. We shall be very sparing in the use of hymns specially written for children. We shall rather train our children to know and love the words of those many hymns which, being perfectly sincere and simple

and dignified, we never can outgrow, for they seem to have in them the seeds of immortality.¹ Similarly, we shall fail—and fail most lamentably—if we allow the melodies of their hymns to be less than simple, sincere, and dignified.

The plastic child-mind is about to be

¹ e.g. Hymns for the Christian Year :—

Great God, what do I see and hear ; Christians, awake ; O come, all ye faithful ; As with gladness ; Bethlehem, of noblest cities ; Forty days and forty nights ; Glory be to Jesus ; O Sacred Head ; When I survey ; Jesus Christ is risen to-day ; Hail the day that sees Him rise ; Come, Holy Ghost ; Holy, Holy, Holy.

Or evening hymns :—

Glory to Thee ; God, that madest earth and heaven ; Sun of my soul.

And such hymns as :—

All people that on earth do dwell ; Be Thou my Guardian ; Blest are the pure in heart ; Firmly I believe and truly ; Jesu, meek and gentle ; My God, how wonderful Thou art ; O happy band of pilgrims ; Oft in danger ; Praise to the Holiest ; Rock of ages ; The Church of God a Kingdom is ; The Church's one foundation ; The Lord will come, and not be slow.

The above list is made, almost at random, from hymns out of an excellent *List of Simple Hymns* in the *English Hymnal*. Thus the Catechism hymns will be chosen partly from that section in our hymn books which is labelled *At Catechism*, or *Hymns for Children*, but even more largely from the simpler hymns in the body of the book.

impressed with an indelible heritage of ideas in rhyme and metre, but the impression made upon that mind by music will, in all probability, be far deeper and equally indelible. Music searches out the innermost recesses of our being where there is no sound of words. Who can calculate the effect of a good tune upon a child's soul in association with religious ideas? Who can estimate the harm done to a child by the linking together of verbal expressions of great and mysterious truths with feeble, insincere, or meretricious tunes? Here we come face to face with "a moral rather than a musical issue."¹ Good music is healthy, bracing, invigorating, and uplifting. There is music, on the other hand, which is degrading, miasmatic, and unwholesome. It is our duty to establish a better tradition than has existed hitherto. Especially should this be the case with children's hymns. Whatever may be our difficulties in dealing with inferior tunes that have found a place in other services from which it is difficult to dislodge them, it is clear that children can have no very old associations with any

¹ Dr. Vaughan Williams in his admirable Preface to the Music Edition of the *English Hymnal*.

particular tunes ; and incalculable good or harm may be done by the music that they sing in their most impressionable years.

With regard to modern tunes, it is not always easy to decide off-hand what is good and what is bad music. But it may be said that the best hymn melodies are planned horizontally, and that, as a rule, those should be avoided that depend upon vertical lines. It should be equally possible and pleasing to sing a good hymn-tune with or without accompaniment. The tune should stand by itself ; and should not be dependent upon the adventitious aid of accompanying harmonies.

We have been accustomed to palm off upon our children pretty tunes lacking in strength and virility. The really good tune, while equally attractive, has in it a living power ; we shall not readily tire of it. After all, that is not a bad test of the worth of a hymn. When we have so vast an inheritance of noble and inspiring hymn-melodies it is a crime to give our children music of an ephemeral and flimsy nature. "Anything will do for the children" is as mistaken and as harmful a policy with regard to their music as it is with regard to their instructions or their homilies.

For the art and practice of hymn-singing the study of Bishop Dupanloup's great work¹ is of the utmost value. He speaks of two very important matters by which, he says, "we achieve."

1. If you want children to sing well, you must sing with them. Each catechist must have his hymn book and make use of it. Children who are standing inattentive, with their mouths close shut, will begin to sing when the catechist turns towards them, as a conductor faces his orchestra, and says, "Now sing, children, sing"; and, singing himself, inspires them to sing also.

2. The number and the first line of each hymn must be given out very clearly, and the children must be taught to begin at once with no hesitation.

¹ Dupanloup, *L'œuvre par excellence*, livre ii, 6me entretien. Translations of Mgr. Dupanloup's *Ministry of Catechizing* and *Method of S. Sulpice* are published by Griffith, Farran & Co.

APPENDIX TO CHAPTER IX

ACTS OF FAITH, HOPE AND LOVE.

French Melody adapted.

My God, I be-lieve in Thee and all Thy

The first system of music consists of a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are printed below the treble staff.

Church doth teach; be - cause Thou hast said it,

The second system of music continues the melody and bass line. The lyrics are printed below the treble staff.

and Thy word..... is true. My God, I

The third system of music continues the melody and bass line. The lyrics are printed below the treble staff.

hope in Thee..... for grace and for glo -

The fourth system of music continues the melody and bass line. The lyrics are printed below the treble staff.

ry, be-cause of Thy mer - cy, Thy pro-mis-es,

and Thy power..... My God, because Thou art so

good, I love Thee with all my heart, and for Thy

sake I love my neighbour as..... my - self.....

CHAPTER X

Occasional Services

I. THE OFFICES FOR PUBLIC BAPTISM

THE Sacrament of Baptism forms, strictly speaking, an occasional part of the Offices of Mattins or Evensong.¹ There is no occasion, therefore, to have any special music for its celebration, with the exception of hymns.

A hymn may be sung while the priest and choir proceed from the chancel to the font. The Amens (with the exception of those after the Baptism and after the reception of the newly baptized) will be said or monotoned after the priest. The choir and congregation join in the *Pater-noster*. On the return to the chancel

¹ “*The Godfathers and Godmothers, and the people with the Children, must be ready at the Font, either immediately after the last Lesson at Morning Prayer, or else immediately after the last Lesson at Evening Prayer, as the Curate by his discretion shall appoint.*”—Rubric in Prayer Book.

another hymn may be sung, or the *Nunc dimittis*. If the Canticle is preferred, the service in choir will be continued with the saying of the Apostles' Creed.

II. THE ORDER OF CONFIRMATION

This short Office is commonly divided up, by episcopal directions, into several portions, with the addition of many hymns, so that the integrity of its structure is destroyed and its meaning obscured. During the Laying on of Hands it might be expedient to sing, very softly and reverently, a hymn or hymns, or a metrical Litany. But no other hymns ought to mar the simplicity of the Service. When the bishop has entered the church the *Veni Creator* may be sung; and, after the Blessing, another short, suitable hymn. But the interpolation of other hymns is most undesirable.

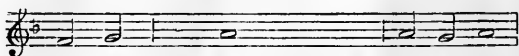
III. THE SOLEMNIZATION OF MATRIMONY

A hymn may be sung while the bride proceeds to the chancel step; and the Psalm *Beati omnes* (or the *Deus misereatur*) while the married couple go to the altar.

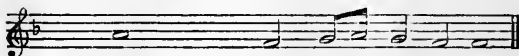
The Holy Communion should follow the Marriage Service, so that other hymns will occur in their proper places (see p. 91). But if there is no Celebration of the Eucharist a hymn may be sung while the registers are being signed.

IV. AT THE BURIAL OF THE DEAD

According to the rubric the opening Sentences may be said or sung. If the choir sing them they have the choice between the beautiful music of Croft and Purcell and the plainsong of Merbecke.¹ If there is no choir and the priest is able to sing them, he may well do so to Tone VI, thus:—



I am	the Resurrection . . . yet	shall he live .
I know	that my Redeemer . . . up-	on the earth :
We brought	nothing	no-thing out :



And me	shall ne - ver die.
And not	an - o - ther . . .
The Lord the	Name of the Lord.

¹ See the easy plainsong arrangement compiled by Mr. E. G. P. Wyatt, which includes Merbecke's Anthems and the *Dies irae*. (Mowbrays, 6d.)

A hymn, or Psalm 130 (*De profundis*), may be added if there is any distance to be traversed between the "entrance of the churchyard" and the church or grave. If there is no Celebration of Holy Communion, another hymn may be sung after the Lesson; or, preferably, Psalm 114 (*In exitu Israel*), according to ancient usage. Care should be taken that the hymns at the Burial Service are not of the usual lugubrious type that depresses while it neither consoles, teaches, nor edifies. "We would not have you ignorant, brethren, concerning them that fall asleep; that ye mourn not, even as the rest, which have no hope" (1 *Thess.* 4. 13).

V. THE COMMINATION

In this penitential Office it is well to sing the *Miserere* to a very simple tone—the *Tonus Regalis* is commonly used—and the Versicles and Responses to their ordinary inflexions. Anything in the nature of elaborateness should be avoided. The Confession, *Turn Thou us, O good Lord*, is to be "said" by the people "after the Minister," and not sung.

NOTE ON THE GOOD FRIDAY ANTHEM,
COMMONLY CALLED THE REPROACHES

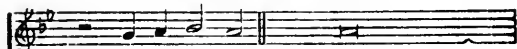
The plainsong melodies to the Reproaches are beautiful, but somewhat elaborate. It has been suggested¹ that they "might be monotoned in churches where the proper plainsong is found too difficult, the hymn only being sung, with its chorus." Palestrina's music is not difficult, but there seems to be no arrangement published to the English words. There is another setting in Novello's Octavo Anthems, No. 1044, by W. S. Vale. But it partly follows the Roman version of the Anthem. For churches where modern music is in vogue Dr. Dykes's setting can be used, and another still simpler setting will be found in the Appendix to this chapter.

¹ *The Parson's Handbook*, 6th ed., p. 523, n.

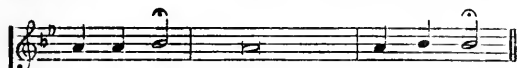
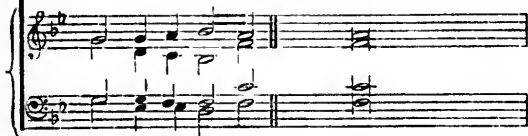
APPENDIX TO CHAPTER X

GOOD FRIDAY: THE REPROACHES.

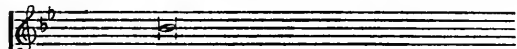
Set to simple music.



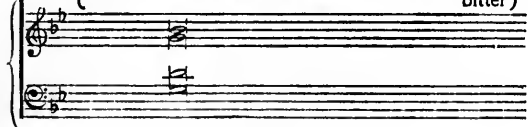
1st Voice. 1. O, my peo-ple, What have I done
 2. Because I led thee through
 3. What more could I have done



1. un-to thee, or wherein have I wea-ried thee?
 2. the de-sert for ty years,
 3. un-to thee that I have not done?



1. Testify
 2. And fed thee
 3. { I, indeed, did plant thee, O my vineyard, with ex-
 ceeding fair fruit, and thou art become exceeding
 bitter }



poco rall. *tempo.*

1. a - gainst me. Be - cause I brought thee forth
 2. with man - na, And brought thee in - to a land
 3. un - to Me: for vin - e - gar, mingled with gall,

1. from the land of E - gypt, thou
 2. ex - ceed - ing good, thou
 3. thou gav - est Me when thirst - y, and hast

1. hast pre - pared a Cross for thy Sa - viour.
 2. hast pre - pared a Cross for thy Sa - viour.
 3. pierc'd with a spear the side of thy Sa - viour.

and praise and glori-fy Thy ho-ly Re-sur-rec-tion :

for by vir-tue of the Cross Joy hath come to the whole world.

The Chorus repeats the Antiphon, "We venerate," after each verse of Psalm 67 (without Gloria).

v. 6.

1st Voice.

1. God be merciful unto us, and bless us :
2. That Thy way may be known up - on earth :
3. Let the people praise Thee, O God :
4. O let the nations rejoice and be glad :
5. Let the people praise Thee, O God :
6. Then shall the earth bring forth her in - crease :
7. God shall bless us v. 6. :

none in blos - som, None in fruit thy

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, homophonic style with chords. The lyrics 'none in blos - som, None in fruit thy' are positioned above the treble staff.

peer may be; Sweetest wood and sweetest i - ron!

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The melody continues with the lyrics 'peer may be; Sweetest wood and sweetest i - ron!' written above the treble staff.

Sweet-est Weight is hung on thee. [A - men... ...]

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The melody concludes with the lyrics 'Sweet-est Weight is hung on thee. [A - men... ...]' written above the treble staff. The system ends with a double bar line.



R



