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A HISTORY OF
THE OLD HUNDREDTH
PSALM TUNE,

WITH SPECIMENS.

BY THE

REV. W. H. HAVERGAL, M. A.,
RECTOR OF ST. NICHOLAS, AND HONORARY CANON, WORCESTER.

WITH A PREFATORY NOTE

BY RT. REV. J. M. WAINWRIGHT, D. D.,
BISHOP OF NEW YORK.

NEW YORK:
MASON BROTHERS.

1854.

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P R E F A T O R Y N O T E .

THERE is probably no musical composition, with the exception of the ancient Ambrosian and Gregorian tones, that has been so universally sung by worshipping assemblies, as the Old Hundredth Psalm Tune, and certainly none so familiar to the ear of Protestant communities. It has proved equally acceptable to the instructed and the uninstructed musical taste. When in any congregation, through ignorance or bad taste, it has been for a time laid aside to make way for more modern yet more feeble tunes, it has been taken up again, after the intermission, with increased interest; and as its strains have been given out by the organ, and its first tones raised by the choir or the clerk, devout affections have been roused, and voices which had been long silent have swelled the loud chorus of praise. It has been known in this

country from its first settlement. It was in all probability used by the earliest Church of England missionaries in Virginia, and it was certainly one of the songs of the Puritan fathers of New England, since we find it in Ainsworth's Psalms, the book of Psalmody which they brought from Holland. It was, therefore, one of the tunes to which the wild forests in this new world were first made vocal with the praise of God. Nor was its use confined to the early European settlers; its lofty strains were taught by them to the inhabitants of the forest they found here; it was sung by the new-made converts of the missionary John Elliot, and in the various missionary settlements amongst the Indians it may yet be heard.

The history of such a composition must be a matter of interest not only to the musician, but to all who have the slightest taste for musical art, and especially to those who take delight in the service of song in the house of the Lord. Mr. Havergal has performed a most acceptable work in his curious researches. He has carefully hunted up, probably, everything that can be discovered relating to its origin, and has

established its authorship as satisfactorily as can now be done. We think it will be generally conceded that William Franc must hereafter be entitled to the credit of *composing* this most remarkable of all metrical tunes. But the result of Mr. Havergal's researches is perhaps of more practical importance considered with reference to the form of the tune. This, it seems, has been greatly changed, and hence the heaviness, and almost tediousness, which sometimes attends its performance. Could its old rhythm be restored, the tune would more fully accord with the joyful character of the psalm by which it is called, and would not fail to be even more popular and useful than heretofore.

The most estimable author of this work, a clergyman of the Church of England, is well known in the United States as well as in England, for his devotion to the cause of sacred music; and no one in our day has contributed more than he has done to the revival of a taste for pure ecclesiastical melodies and harmonies. His "Old Church Psalmody," published in London, is probably the best book of the kind which has appeared since the days of Ravenscroft, and

it is gradually doing its work of reform. We learn from Mr. Mason's "Musical Letters from Abroad," that Mr. Havergal's views of church music are happily illustrated in his own church. "The chanting was done," says Mr. M., "by the whole congregation, and the responding was between the occupants of the lower floor and those of the galleries; but the song was universal, men, women and children uniting harmonious voices." The tunes to which the hymns were sung, he tells us, were of "the old ecclesiastical class," in a similar rhythm to that which Mr. H. has shown to be the original of the Old Hundredth Psalm Tune, and were sung in a quick time, or "as fast as propriety would allow the enunciation of the words." We further learn from him that there were but "one or two interludes introduced in a psalm of five stanzas;" and that "these were very short, not more than about two measures, or the length of the last line of a common metre tune." That the evil custom which so extensively prevails in this country, of long interludes between the stanzas, alike foreign to the psalm and the tune, and unfavorable to devotion, should be abol-

ished, and that the congregation should not be kept standing to be amused by the tones of the organ, or by the skill of the performer, and thus be disturbed or interrupted in their worship, is most devoutly to be desired. A passing cadence of a few chords connecting the stanzas may be useful, but more than this is rather a hinderance than a help to the religious effect of the psalmody.

Happy will it be for the Church when a more pure and devotional style of song shall be restored, and the light and powerless tunes now so often heard shall give way to those which are better adapted to awaken religious feeling, and which are more in accordance with the dignity of public worship. We most cordially commend Mr. Havergal's interesting volume on the History of the Old Hundredth Psalm Tune, as one means of promoting a reformation so much needed.

JNO. M. WAINWRIGHT.

NEW YORK, April, 1854.

THE

OLD HUNDREDTH PSALM TUNE.



THE PSALTERS of Sternhold and Hopkins were, for a long time, usually printed "with apt notes to sing withal." Some of those notes or tunes were of English origin; but the majority were brought from the Continent. The intercourse of kindred Reformers, and the return of exiled confessors, contributed to the enlargement of the little store of tunes, which sufficed, when metrical psalmody first came into use.

The number of the tunes, and the tunes themselves, were not the same in all editions of the psalter. Frequent changes were made by succeeding editors; so that, between the psalters of the early part of the reign of Queen Elizabeth, and those of the next two reigns, there is a considerable difference. The general number, however, of the tunes, which were printed, on the establishment of the Reformation, was forty. But, of the entire number, only one is now commonly known. That one is the tune to the hundredth psalm. Some of the rest, particularly "the old eighty-first, and the old hundred and thirteenth," as they were called, continued in partial use till the beginning of the present

century; but modern trash has consigned them to oblivion; and the whole forty, save only this one, have (till very lately at least) ceased to be seen or heard. Happily, in almost every parish of the British Isles, this tune has continued to be known and admired.* It would be difficult, perhaps, except in Ireland, to find any parish in which it is positively unknown. Its survival, therefore, amidst the oblivion of so many excellent tunes, and its universal popularity, constitute a fair proof of its intrinsic merit, and of its genuine suitability for divine worship.

To the devout Christian, such a tune cannot be otherwise than deeply interesting. The thought of its having been sung, for many an age, "in the great congregation," and of its having formed the solace of many a heart in the cottage or the closet, must always add a hallowed pleasure to its use. The consideration, too, that Protestant martyrs and exiled confessors have listened to its strains or joined in them, may well give an exalted and even an affecting energy, to our modulation of them.

THE NAME OF THE TUNE, as The Old Hundredth Psalm Tune, is peculiar to England. In foreign psalters, especially in the French and the Dutch, the tune is set to the hundred and thirty-fourth psalm. From the days of the Reformation to the end of the seventeenth century, it was commonly called in England The Hundredth Psalm Tune; but upon the publication of Tate and Brady's new version, its present

* It is also universally sung in the United States of America.

title came into use. About a century or more ago, it became the fashion to call it "SAVOY," and under that name it appears in many collections of a subsequent date. The fashion took its rise from a vague fancy respecting its Savoyard origin; but, older custom and wiser belief have given prevalence to the existing appellation. In America, an inelegant variation is made, and the tune is commonly called "Old Hundred." Why such a departure from lingual custom, and orthographic propriety should be made, does not appear.

THE TEXT OF THE TUNE, though never formally disputed, has not always been uniform. And yet, in all the older versions, the variations have been, not in the tune itself, but in *the time* of its notes. Apart from palpable misprints, the melodic progression seems to have been correctly preserved; only a somewhat altered character was given to it, according as certain notes in it were made long or short.

All the earliest copies of the tune contain a nicely-poised blending of long and short notes; but later versions present it in notes of equal length. Towards the beginning of the last century, a wanton modification of the time of the tune was made on the Continent. In 1730, John Sebastian Bach printed the tune in triple measure; but whether the conceit originated with that superlative musician, or with some one before him, is not quite clear. Since that date, several Continental editors, both Roman Catholic and Protestant, have adopted the unwarrantable modification; but no English collection of any repute contains it.

The earliest copy of the tune, so far as is known, stands in a Genevan edition of a portion of the English Psalter, preserved as an article of rare value in the Library of St. Paul's Cathedral, London. The date of the Psalter is 1561.* The tune is therein given to Sternhold's version of the Hundredth Psalm, thus:

PSALM C.



With this earliest known copy of the tune, *all* the subsequent copies of the foreign psalters completely agree, and most of our early English psalters agree also, with the exception of a slight alteration in the last strain.†

The first edition of Sternhold's Psalter, *with notes*,

* The real facts of the case are thus stated by the late Rev. R. H. Barham, when Librarian of St. Paul's. "The name of Geneva is not on the Psalter which occupies the middle space in a volume, consisting of a 'Forme of Prayers, and Ministration of the Sacraments,' and 'Calvin's Catechism,' both of which have that place on their title pages, with the same date, in the same numerals (MDLXI.) The whole character of the type is the same, and I have not the slightest doubt that they were printed by 'Zacharie Durand,' whose name stands on both the last-mentioned works above the date."

† In 1561, John Day, of London, printed a Dutch Psalter, for the use of the refugees from the Low Countries. The title of the copy in the British Museum is, "Hondert Psalmen David's," octavo, London, 1561, and the "Press Mark" is "1220. c. 39." Although the first strain of the tune occurs in several psalms, the tune itself is not in the volume.

was published in 1556. It did not, however, comprise more than a third of the Psalms, nor contain either the words or the tune of the Hundredth Psalm.* It was not, however, till the year 1562 that John Day printed a complete version of Sternhold and Hopkins's Psalter, "with apt notes to sing withal." Though many authors assert the printing of this psalter, and record its title, yet others of equal repute altogether disbelieve its ever having existed. They are of opinion that it was not till 1563 that the first complete English psalter was printed. The late Mr. Lea Wilson strongly held this opinion. He possessed the only known copy of this last-named psalter, which is now in the possession of Mr. W. Pickering, the distinguished publisher. But, as Sir John Hawkins not only gives the title of the Psalter of 1562, but copies several tunes from it, there can be no reasonable doubt of its once having existed. Where his copy now is, or where, indeed, any copy is to be found, the author, after extensive and diligent search, is unable to ascertain. None of our great libraries possess it, nor does Dr. H. Cotton, in the second edition of his "List of Editions of the Bible, and the Psalms in English," give any clue to the finding of it. It is pretty certain, however, that if there was a Psalter of 1562, it did not contain the Old Hundredth Psalm tune, not only because Sir John Hawkins had seen no copy of it earlier than 1577, but because it is not to be found in Mr. Lea Wilson's copy of 1563.†

* A copy of this Psalter is preserved in the Bodleian Library.

† Singular however to say, a writer in an American periodical,

As no complete edition of the English Psalter is known to have been printed in 1564, there can be little doubt that the first appearance of the tune in Sternhold and Hopkins's Psalter was in the edition of 1565, of which edition a beautiful copy is preserved in the British Museum. The version of the tune in that copy is precisely the same as the version in the Genevan copy belonging to St. Paul's Library.

Tracing the tune from its first known appearance, in 1561, it is next to be seen in a remarkably beautiful copy of the Genevan Psalter, printed "Par Estienne Anastase, 1562," now in possession of the author, but which appears formerly to have belonged to a Duke of Gordon. The version is again identical with its prototype, already given.

But, in the year 1563 was printed by John Day, of London, the most valuable and interesting collection of church-tunes which has hitherto come to light. It goes far to settle what may be regarded as the true English version of the tune. The work itself is in the library of Brazen Nose College,* and consists of four

("The New England Puritan," Boston, April 19, 1844,) in the course of an elaborate article upon psalmody, not only speaks with great confidence of the certainty of the Psalter of 1562, but actually gives a copy of the tune as contained in it. His copy, however, of the tune is so palpably spurious, and the tenor of his remarks so vague and unsatisfactory, that he must be considered as either having fallen into some great mistake, or as having written a convenient fable.

* This is now, perhaps, the only perfect copy in England. Dr. Rimbault is said to have sold his copy to an American library. There is an imperfect copy, or rather two of the four parts of it, in the British Museum. There are also some odd numbers of it in the Bodleian.

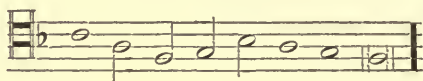
separate small oblong volumes. From being catalogued as a psalter, without any reference to the tunes, it escaped the notice of all our musical historians and antiquarians. For want of acquaintance with it, both Dr. Burney and Sir John Hawkins fell into many groundless surmises and positive mistakes. The discovery of the work, as a *musical* curiosity, is fairly attributable to the author's elder son, the Rev. H. E. Havergal, when, some years ago, seeking for old copies of the tune under investigation.

In this work, which was probably the first of its kind in England, and which may be called Day's Musical Psalter of 1563, the tune is printed in four parts, but,* what is rather singular, it is not ranged in its numerical position with the other psalms.† This is not only remarkable in itself, but confirmatory of the fact of the tune not being inserted in the Psalter of 1563, for, except on the surmise that the words and the tune were not at first fully established, it is difficult to account for their being placed otherwise than in numerical order, especially as the same printer was

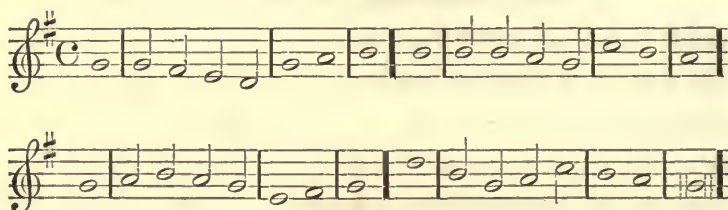
* Historians mention "Parson's Psalms," but no copy of any volume bearing that designation has yet been discovered. It is, therefore, not improbable that this work of Day's was popularly known as "Parson's Psalms," because William Parsons was the chief musician of the volume, and most likely its editor.

† It may be worthy of notice that in an edition of Sternhold and Hopkins's Psalter, printed by John Crespin, in Geneva, in 1569, and now in the possession of the Rev. T. Lathbury, of Bristol, the tune and words are placed among the introductory hymns of the psalter, after the Venite, which circumstance goes to show that the long metre version of the Hundredth Psalm was not at first preferred to the common metre version, which is still found in the old psalters.

employed for both works. In this musical psalter the melody of the tune is precisely the same as in the version of it first given, with the exception of the second and third notes of the last strain being minims instead of semibreves. That strain consequently sings thus :



Reduced, therefore, to more modern shape and notation, the tune assumes this standard form :



The tune thus slightly modified, so as to equalize the time of all its strains, seems to have been regarded by Ravenscroft as its most correct, if not its strictly original form ; for after this model he printed it in 1621 ; and all subsequent editors of our old Church Psalters followed his decision.

The symmetry of the tune thus modelled is remarkably beautiful. Had that beauty been discerned or even suspected, it might have saved the tune itself from the violence which has been practised upon it. A few remarks may suffice for developing its peculiarities.

Among all the psalter tunes there is not one which is formed after the model of this tune. In no collec-

tion of tunes, whether foreign or domestic, has the writer of these lines ever discovered even one which resembles it in point of rhythmic structure.

Each of its four strains comprises four long and four short notes, uniformly but peculiarly disposed.

The first note of each strain, to suit a line of eight syllables, is long, the next four short, and the remaining three long.

But, the three concluding long notes of each strain seem to bear a certain symmetrical melodic relation to each other.

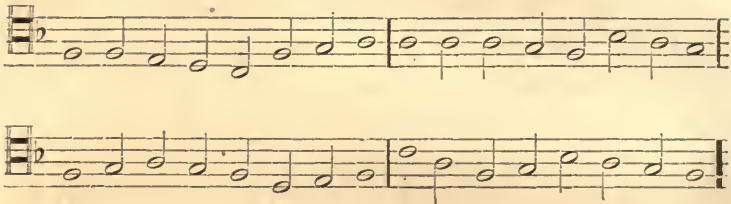
In the first strain, they *rise* in close succession; in the second they *fall*.

In the third and fourth strain, precisely the same alternation is kept up.

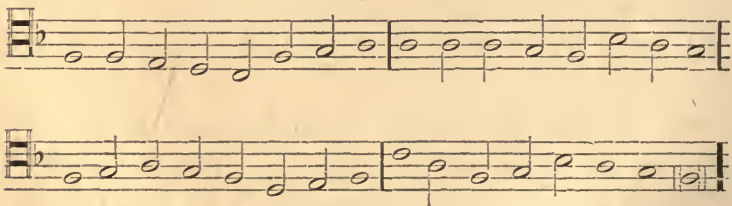
The peculiar progression of the long and short notes in each strain, may be compared to the progress of a boat when breasting a succession of billows at sea. First, poised for a moment on the top of a wave, it rapidly descends; then, steadily labors up; is poised again, and so proceeds.

THE VARIATIONS OF THE TUNE, through either the carelessness or caprice of editors, have been considerable. From the middle of the reign of Elizabeth to the date of Ravenscroft's "Booke of Psalmes," Anno Dom. 1621, sundry departures from the standard model were made. The prevailing variation was that which retained the triple succession of long notes only in the last strain: though that which made the notes of equal shortness, except the first and the last of each strain,

was certainly very common. The following version was several times printed by John Day, before the year 1590; and became, as before intimated, a rather common version with musicians. It is next to what may be called Ravenscroft's version, in point of symmetry:



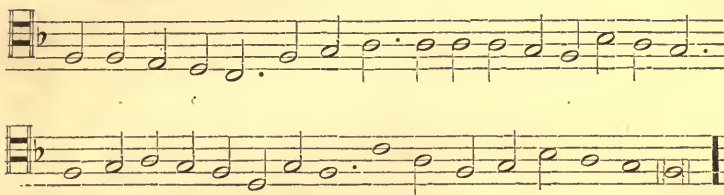
Still, the prevalent variation from the standard version was that which the American writer in the *New England Puritan* professes to give from the English psalter of 1562; and which Day printed or reprinted, apparently for the first time in 1575, both in a quarto and an octavo psalter. It is this:



This is the version which William Damon used in 1579, and which Douland harmonized for Este's psalter in 1592, and again, as there is reason to believe, in 1611. It is found, also, in other psalters of a later date. It is adopted by Henry Ainsworth in his curious version of the Psalms, printed by Giles Thorp, at Amster-

dam, in 1612. It further appears, after Ravenscroft's time, in King James' Psalter printed in 1636, by Thomas Harper, at London.

But a far greater variation, and even at an early period, was made in several psalters, by the very parties who printed the better versions. In two psalters by Day, one in 1583 and another in 1584 (Bodleian Library, and Rev. J. Metcalfe, Canterbury), the tune presents this vitiated form :



A similar corruption is printed by Windet in a psalter of 1599 (Rev. J. Metcalfe, Canterbury); and again in 1609 (Bodleian Library); and also by an anonymous printer in 1617.

From these specimens, and it would not be difficult to multiply them, it is perfectly plain that the practice of writing and printing all psalm tunes in notes of equal length, did *not* originate, as alleged by Mr. Hullah, with "honest John Playford."* In fact he did nothing half so bad as Day and Windet did, nearly a century before he printed a note. The version which

* "To him, as far as I can trace" (says Mr. Hullah, in the Preface to his Psalter, p. xiv.), is due *exclusively* the invention of that barbarous and monotonous manner of singing psalms,—*the making all notes of the same length.*"—How careful should living editors be of making grave charges against deceased worthies!

he followed, and which, for distinction's sake, may be called Playford's version, as everybody afterwards followed him, is found as far back as, at least, 1588, in a psalter printed by the assigns of Richard Day, London. It is found, also, in one of 1594, quarto, London (Bodleian Library); and in another of 1595, by John Windet.

From what has been adduced, it is clear that the earlier printers or editors of our English psalters were not at all choice in selecting authentic copies of the Old Hundredth Psalm Tune. They seem to have printed, almost at random, first one version and then another. Sometimes, though not frequently, they printed even the earliest, or Genevan version; for a psalter of John Day's in 1575, and another by Henrie Denham in 1588, contain it.

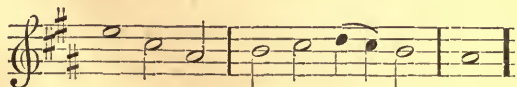
The inaccuracy of many psalters is very great. The press, in some instances, can hardly be said to have been corrected. Most of the errors arise from a mere inversion of the metallic block in which the note was fixed; so that, by turning the page upside down, the true reading will appear. One common error is the dropping or elevating the note exactly a third out of place. Hence, in most cases of deviation from the true reading, it is easy to discern what was intended; for the printed note is so inconsistent with the melodic progression, and so disconnected with either the note before or the note after, that the error well nigh corrects itself.

In a small copy of Sternhold and Hopkins's Psalter, printed at Dort, in 1601, (Doucé's Collection in Bod-

leian Library) the tune presents such a remarkable variation in the second strain, that it can hardly be regarded as an oversight. It is printed thus :



Such deviations from the original melody are not common. This specimen is unique. No printer followed it; nor was the tune in popular use affected by it. Indeed, it was not till the middle of the last century, and that in England only, that the *melody* suffered any perversion.* The Continental copies have preserved the progression of that melody with singular fidelity. The modern Parisian psalters present the tune in *triple* time, but the tune itself is otherwise unchanged. Our English singers, however, have perverted the last strain of the tune; and the perversion is so established, that editor after editor, of a certain class, has printed it, in full belief of its authenticity. As far as can be ascertained, the earliest printed copy of this perversion is found in Fox's edition of Playford's tunes in 1757. The last strain is therein given thus :



* Dr. Crotch twice or thrice published the tune with a *breve* at the end of *every* strain; but no psalter furnishes authority for the elongation.

In this alteration of the strain there is nothing essentially wrong, or offensive to propriety. In fact, as a melodic phrase, it is as good as the original; only it is not the original. In a class of tunes, the compass of which is necessarily very limited, attention to original structure is important, otherwise the composer is injured, the identity of the tunes is destroyed, and confusion among them is produced.

In the English psalters, the tune is invariably printed in the key of F; and generally in the tenor clef. It is thus printed in the oldest copies of the German psalters, and also of the French, as may be seen in three octavo editions, printed at Lyons, in 1563, 1564, and 1587, and preserved in the Bodleian Library at Oxford. It is similarly printed in the beautifully-fresh copy of the same psalter, dated 1562, to which reference has already been made.

In the later editions of the French psalter, the tune is generally set a fourth higher, in the key of B \flat , and in the counter-tenor clef. In some intermediate editions, it is in C, with the same clef. The Dutch psalters give it mostly in that key, and in that clef. If, therefore, the tune were sung as printed, the voices would be forced into an unseemly elevation. But there is ample reason for believing that the key in which a tune, in these psalters, is set, is not always a correct guide for the pitch in which it was really sung. The precentor or clerk would be supposed to have the regulation of that matter, and to settle it according to the state of the choir, the capacity of the congregation, or the time of the service.

THE ORIGIN OF THE TUNE has been a topic of much dispute. Popular opinion is divided in assigning it principally to three individuals, viz., Martin Luther, Claude Goudimel, and William Franc. But, whether the tune is an original composition, or a mere adaptation, and if adapted, whether it has been derived from secular or ecclesiastical sources, has never been the subject of definite discussion. As the writer of these remarks has an hypothesis of his own to develop, a few preliminary observations may be expedient.

Metrical Psalmody was preceded, among the common people, by a sort of rude hymnology.* The doggerel-like hymns of early Protestants, both at home and abroad, were usually sung to any existing melody which could be applied to them. When the Psalms began to be used in a metrical form, those melodies were transferred to them—but then the melodies themselves were not generally sacred, but secular compositions. Many of them were “the most favorite songs of the times,” or ballads, and even snatches of more vulgar strains. Others were accommodations from “such tunes as were easy to learn and play on the viol, and other instruments.”

As the Reformation advanced, especially in Germany and Geneva, a better style of words was provided, and, as most of the Reformers were skilled in music, a better style of tunes followed. In Germany,† there-

* Some early specimens are extant among the papers of Dr. Fairfax, in the British Museum.

† “Germany was certainly furnished with innumerable psalmodists and hymnologists, long before Calvin (who was born in 1509) became

fore, where metrical psalmody either originated, or first assumed the semblance of perfection, native musicians no doubt supplied some of the old melodies. John Huss composed a few, Luther composed more, but how many is very doubtful. John Galliculus, and probably Walther, composed others; and Rhau, a learned bookseller and musician of Wittenburgh, as well as the personal friend of Galliculus, is said to have added to their number. Melancthon, too, is mentioned as one among the early contributors to the stock of German chorals. But as it is notorious that Luther was not over-scrupulous about the adaptation of secular melodies to sacred words,* it is allowable to conjecture that his friends were also favorable to it. It, therefore, is probable that adaptation was practiced before composition was applied. If so, adaptation from well-known ecclesiastical music was quite as likely as from secular music. But there is no need to rest on probability; for it is a fact that many Gregorian phrases are traceable in Luther's own tunes, and in other Lutheran chorals; while the hymn book of the Bohemian Brethren, printed at Ulm in 1538, avowedly abounds with them.†

the head of a sect. He was but thirty-six when Luther died."—(Dr. Burney's *Hist. of Music*, vol. iii, p. 35.)

* He set a version of the Lord's Prayer to a melody which had been used for singing "*Histories in Rhyme*," or a sort of bardic recitation of facts and circumstances. Burney and Hawkins quote other instances of adaptation, and of a more objectionable character, especially in the Roman Catholic church. If any of the German chorals come to us from this origin, time has purified them, and buried those associations.

† The only known copy of this most beautifully printed work is

But this practice of adaptation was not peculiar to the Lutheran or Germanic section of the Reformation. It was the practice also, of the French Genevan department of it. The tunes in their psalter present the same features as the German tunes, while it is historically reported that William Franc, who compiled it, was known to have availed himself of phrases from Roman chants, as well as national songs.

The ascertaining of this practice of adaptation may help the investigation of the origin of the tune in question, but as popular opinion is strongly on the side of Luther being the composer of the tune, the opinion itself must be examined.

1. The chief ground for the opinion is comparatively of modern date. It is hardly a century old; for it entirely depends on a vague report of something which Handel had been heard to say. Sir John Hawkins (*Hist. Music*, vol. iii., p. 447) states thus: "Mr. Handel has been many times heard to say, that the melody of our hundredth psalm, and certain other psalm tunes, were of Luther's composition." To a saying of this sort, the fame of Handel, as a musician, can impart no particular weight. Had he expressed an opinion respecting the *character* of the tune, every ear would bend in reverent attention. But, when he spoke of it only as to its *author*, he merely gave an

now in the author's possession. It formerly belonged to the celebrated Sebastian Bach, and was given by his son Emanuel to Dr. Burney, when visiting at Hamburgh. This gift is attested by the Doctor's own hand in a fly leaf of the volume; and a description of the volume itself is printed in a note at the foot of page 31 of the third volume of his *History of Music*.

opinion concerning an historical fact, and placed himself on a level with other respectable witnesses. It is not stated that he ever assigned any reason for his assertion, while the circumstance of his being a German and a Lutheran, would incline him, in speaking of psalm tunes, to associate one so popular in England as was the Old Hundredth, with others which he well knew originated in his native community.

Dr. Burney, therefore, only exercised due caution when he wrote thus: "It is said to have been the opinion of Handel, that Luther himself was its author, but of this I have been able to procure no authentic proof." (Hist. Mus. vol. iii., p. 35.) Notwithstanding, however, the want of historic proof for the corroboration of Handel's opinion, and popular belief, edition after edition has, for the last century, prefixed Luther's name to the tune, or called it a German melody.

2. In opposition to the surmise of Luther being the composer of it, are the following broad facts, which, though of a negative character, go far towards a positive conclusion. (1.) The tune is not printed in any of Luther's own publications, nor in any authentic reprint of them. (2.) In none of the *old* German choral books is the name of Luther attached to the tune. (3.) In many of those books the name of *some other* composer is attached to the tune.* (4.) The tune was never very popular in Germany, not half so popular as

* Frantz assigns it to Melancthon, and Werner to Claude Gondimel. In the "Cantica Spiritualia," (Augsburg, 1845,) the tune is printed in triple time, and attributed to the San Goar *Catholic Hymn Book* of 1666.

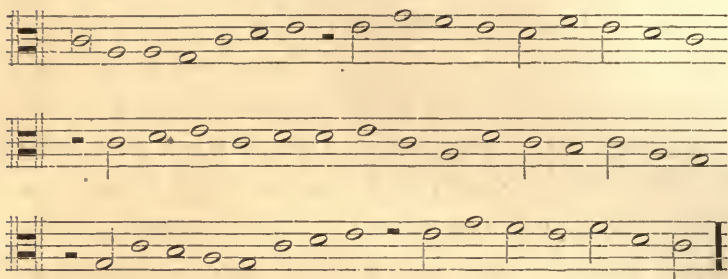
any of the tunes which were *known* to be Luther's. (5.) No German writer, of any account, has ever contended that Luther was the composer of it. (6.) So early as 1621, Ravenscroft had not ascertained its author, but concluded that, as to its origin, it was *not* German.

In the face of these negative facts, some more positive evidence than any now extant must be adduced, ere the tune can, with any show of reason, be attributed to Luther.

3. It may be remembered that, about seven or eight years ago, newspapers and other periodicals were jubilant in announcing "an interesting and important discovery respecting the Old Hundredth Psalm Tune." It was stated that Mr. Oliphant, of the British Museum, had met with a very old book of Luther's, containing only his own tunes,* and that among them was the one which we call the Old Hundredth. This was considered as proof positive of the tune being Luther's, and, therefore, a full and satisfactory settlement of a long pending question. And such, undoubtedly, it would have been, had the facts of the case been what they were said to be. But, unfortunately for all who are interested in the question, rumor had been too hasty, and a little too busy. Mr. Oliphant had been misunderstood. His mention of a partial resemblance had been magnified into a total identity. Upon application to that gentleman, he kindly supplied a copy of the

* The title is "Luther (Martin) Geystliche Lieder, 8vo. Nuremberg, 1570."

tune, which is headed, in German, "Another Spiritual Song." The following is a transcript of that copy :



Now, in the first strain of this sweet old melody, there is a resemblance* to the first strain of the Old Hundredth tune, and the fifth strain, a merely varied repetition, is almost identical with it. The first three notes, also, of the third strain of the melody, are the same as the first three of the third strain of our tune. But this is all that can be said. The metre of the two is not the same, neither is the mould of the one at all like the mould of the other.

The discovery of this old book, and the interesting melody which it contains, though, as will be shown, it is no discovery at all, furnishes, in point of fact, additional ground for believing that the Old Hundredth is *not* Luther's composition. For, as to similarity or identity of strain in phrase, it is not likely that the same composer would make that phrase or strain the leading idea in two tunes, especially as other composers have

* In point of fact, the strain is *identical*: for there can be no doubt, as subsequent remarks will show, that the second note of it is a misprint, A being put for B.

adopted the same idea in other once well-known tunes.

After all, the tune which was, at the time, considered a discovery, and an addition to our musical stock, is neither one nor the other. It is a well-known and commonly-printed tune, in the Lutheran church on the Continent. Hardly a German Choral Book is without it. It is ex. gr. No. 14 in Sebastian Bach's Choral Gesang. Buch; No. 144 in Werner's; No. 493 in John Daniel Müller's; No. 28 in K. U. Frantz's, and page 48 in Christian Müller's. It is not printed in the Moravian Hymn Tune Book. Singular also to say, it is printed in John Day's Dutch Psalter, of 1561.

With respect, then, to Luther, it is clear that there is not only no evidence of the tune being his composition, but much to the contrary.

The claim of its authorship for Claude Goudimel is equally unsubstantial.

Goudimel was the greatest musician of his age in France. Renouncing the Roman Catholic faith, he became a Protestant; and was massacred at Lyons, at the time of the Bartholomew atrocity in Paris, in 1572. It was, say historians, his *composing* of tunes to Marot and Beza's psalms, which incensed the Roman partisans, and cost him his life.*

But, by *composing tunes* was not meant framing or composing melodies. It meant the composing or putting together, in the Latin sense of the word, certain parts to melodies already framed. This, Goudimel did;

* He was brutally dragged from his house, and *shamefully* treated. At length his head was cut off, and cast into the Rhone.

for in 1565, he published, at Paris, the whole of the tunes in the Genevan Psalter, set in four parts.* But the tunes themselves had been extant, for more than twenty years; as is attested by a preface, written by Calvin himself, to one edition of the psalms, dated June 10, 1543, wherein it is said, "all the psalms, *with their music*, were printed the first time at Geneva." As there is good reason to conclude, that Goudimel became a Protestant not more than ten years before he published his parts to the Genevan tunes, it is next to impossible that he could have had any hand in the framing of the tunes themselves. Besides, Goudimel's harmonies were composed for the use of the French Protestant churches, and were never admitted into the Genevan. Hence, there is no manner of evidence to show that Goudimel was the composer of our Old Hundredth Psalm Tune, except so far as to *compose parts* to it; which was the pleasant task of many a musician in after times. The mistake has been occasioned by a wrong interpretation of the word *composed*, and is precisely of that sort which has been so commonly made with respect to the tunes in Ravenscroft's Psalter. The persons who, as he says, "*composed them, into parts*," were not the framers of the tunes, for many of those tunes were framed before the composers of the harmony to them were born.

With regard to William Franc, there is as clear evidence as can reasonably be demanded, that the tune is

* A copy of this work, supposed to be unique, at least in England, is in the possession of Mr. Warren, well known as an organist in London, and an editor of many publications.

his,—at least that he is its fairly reputed author. Franc himself was no great musician. His name is unknown to fame, except as connected with the tunes in the Genevan Psalter. But as his task consisted in framing simple melodies, without caring for originality or laboring at harmony, his skill might have been equal to his task.

Both Dr. Burney and Sir John Hawkins adduce ample proof, that Franc was the composer, or at least the compiler, of the melodies which were set to Marot and Beza's version of the Psalms. Both, also, state that Beza himself testified the fact, in a formal document signed with his own hand, and dated Nov. 2, 1552. They further state, that an edition of the Geneva Psalms was printed in 1564, with the name of "Guillaume Franc," as the author of the musical notes to them, and with the license of the local magistrate attesting Franc's authorship. Consequently, if Franc was the author of the tunes, as this evidence proves him to be, and if our Old Hundredth was among them, as undoubtedly it was, then, in all fairness, must Franc be regarded as the author of that tune.

Still a partisan may plead, that, although Franc may be the author of the tunes generally, it does not necessarily follow that he composed every one of them; or that, although the tune in question is now first found in the Genevan Psalter, yet, as Germany was the parent-school of psalmody, it may have been formed there, and afterwards have found its way to Geneva, without any record of the fact being extant.

But if such pleading as this be admitted, the best evidence will cease to be respected.

It may be allowable, though hardly necessary, to add, that had Ravenscroft, in 1621, regarded the tune as of German production, he, doubtless, would have said so: for he is remarkably precise in mentioning not the personal but the national or provincial origin of the tunes in his Psalter.* But as he expressly called it "A French Tune," (*i. e.*, printed in the French Psalter,) and as no one before him, or for more than a century after him, said otherwise, consistency requires the acceptance of his testimony. It is not unimportant, also, that Mr. Kollman, who, early in the present century, harmonized the tune in a hundred different ways, was frank enough, though a German, to avow his belief in its Genevan origin.

But though the authorship of the tune must be assigned to Franc, it is still a question how far the tune itself is an original composition.

THE HYPOTHESIS which the writer of these pages has to substantiate goes to show that the tune is rather a *fragmental compilation than an original composition*. Whether the surmise of such fact has ever occurred to any one else, or whether any attempt to illustrate it has ever been made, he has no means of ascertaining. Certainly, he never met with any allusion to it, in the course of his reading.

It has already been remarked, that *adaptation* was

* See the preface to the author's reprint of Ravenscroft's "Whole Booke of Psalmes." Novello, London.

the common practice of the first framers of psalm-tunes; and that their adaptations, though derived at first from secular sources, yet presently shaped themselves from ecclesiastical models. As all the reformers and musicians of their day, were perfectly familiar with the Gregorian melodies, it is natural to suppose that, in the task of mere composition, they would freely avail themselves of them. Now it is a fact, which any one may test, that, from even four of the Gregorian Hymns, in one book of "The Evening Service," edited by Mr. Vincent Novello, the whole of our old Hundredth Psalm Tune may tolerably well be made up. In pages 4, 6, 18, and 22, of the third book of that service, the several phrases of the tune are again and again repeated. The first part of the first strain of the tune will be seen in page 19 of Book I., and is quite common-place in the Gregorian Hymns.

PAGE 4. BOOK III.

Su - a - - - vis Dom-i - ne.

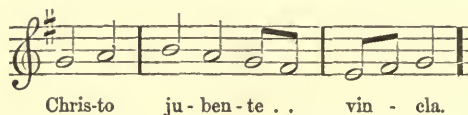
Pau - le . . . mo-res. . . .

In page 26, as well as in page 4, of the first Book, the characteristic part of the second strain is definitely marked:

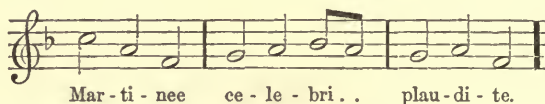
Et ex - alt a - vit.

3

In page 22 of Book III., the third strain is found, even to identity, and is, also, observable in page 4.



The same may be said of the fourth strain compared with pages 6 and 26 of the same Book.



So common, indeed, is the first strain, that, in even our own English psalter, it occurs three times. It commences the third psalm, and the sixty-eighth; while it forms the fifth strain of the sixty-first.* It forms, also, in triple measure, the first strain of No. 7, in Sebastian Bach's Choralgesange, and of No. 63 in Toepler's "Alte Choral Melodien," where that Number is dated 1550. In Hall's "Courte of Vertue," A.D. 1565, (Douce's Collection, Bodleian Library,) the whole of the former half of the tune is set as the former half of "A Ditie to be sung of Musicians in the Mornyng, at thyr Lord or Master's door, or els where of hymn to be heard." In a word, the use of the first strain is so common, that it would be troublesome to enumerate all the known instances.

The second strain of the tune, which also strongly

* Singular, also, to say, both the first and the second strain form the commencement of a rather long tune to the seventy-eighth psalm in Day's Psalter of 1563, though that Psalter, as before stated, does not contain the Old Hundredth tune itself.

resembles the mediation of the first Gregorian Tone, is found in the third psalm of our common psalters. The use of the first strain of the tune by so many composers, and even by Luther himself, in the melody before quoted, proves that the early framers of psalm tunes were accustomed to consider certain stock phrases as common property, to be employed as might best suit their purpose.

After these statements, and the almost universal belief in the Continental origin of the tune, it might seem superfluous to notice the home claim which has been set up for it. Such claim is, in itself, hardly worthy of attention; but the character and position of the individual who seriously believed it, and strenuously advocated it, almost forces a recording pen to make some remark upon it.

In consequence of Ravenscroft having prefixed the name of John Douland to the tune, as the harmonizer of it, Douland has been considered its author. The erroneous notion seems to have taken its rise from some vague remarks of Dr. Pepusch,* about the beginning of the last century. The surmise that Douland was the composer of the tune spread among the editors of the many local collections of tunes of the ensuing generation. At length the Rev. W. Bowles, Canon of Salisbury, in his interesting "History of Bremhill," (page 206, &c.,) advocated the surmise, and detailed many arguments in support of it. The process which

* Those remarks had reference to *the composition of the tune into parts*, by Douland; but the use of the word "*composition*," in its *old* sense, misled modern ears.

the estimable poet, historian, and divine thought fit to follow, is this:—Considering that there is no authority for attributing the tune to Luther, he endeavored to prove that it is “originally English.” The tune, he argues, so exactly suits the accentuation of the first verse of our hundredth psalm, old version, that it must have been composed to those words. In an old book of his own, the title of which is not given, the worthy Canon found the name of John Douland at the head of the tune. Ravenscroft, also, as he thought he had discovered, assigned it to that eminent musician. But, “after,” as Mr. Bowles supposes, “Ravenscroft published the air as Douland’s, he saw it in a French book of psalms, and, without sufficient examination, retracted in the index what he had advanced in the body of his work.” (p. 218.) This is the sum of a rather long argument. A breath would suffice to demolish it, but the deserved repute of the pleader of it requires a little more formality in its annihilation.

It is singular that a man like Mr. Canon Bowles, should have so slurred over facts, which he was perfectly competent to investigate. He furnishes, however, another proof of what has been so often proved, that a superior mind without a special turn, is not always equal to every task. Had the poet been more of a musician, he could hardly have failed, as he has, in handling a point of musical history. A very easy glance at any of the old psalters, which must have been within his reach, would have sufficed to convince him that his argument about the accentuation of the words was but a mere cobweb, and that it was far more likely

that the words were written to the tune, than that the tune was composed for the words; especially as there are many tunes of the same metre in the foreign psalters, but only this one set of words in our own *old* psalter.

The assertion that Ravenscroft "retracted in his index what he had advanced in his book," is altogether unintelligible, except as a flat mistake. In the book, Ravenscroft headed the tune thus—"French Tune, J. Douland, Doctor of Music," and, in the index, he wrote, "French Tones, Psalm 50, 100." There is no manner of retraction here, but an iteration of the same thing; for, by "French Tune or Tone," Ravenscroft expressed his belief as to the national origin of the tune itself; and, by prefixing Douland's name, told the world that he harmonized it, not that he composed it. This is sheer fact, because Ravenscroft twice printed the tune in his book, once with his own name, and once with Douland's prefixed to it, merely to indicate where parts were then set to it. Hence, according to the reverend Canon's argument, Ravenscroft is as fairly entitled to be called the author of the tune, as is Douland himself. It is strange that *such* an oversight should have been made, especially as Sir John Hawkins had long ago, by anticipation, corrected it.

But, apart from all arguments and surmises, it is plain fact that Douland was not the author of the tune, for he was born in 1562, and the tune was printed in an English psalter, at Geneva, in 1561.

THE HARMONY which used to be set to the tune, was

far more varied and elaborate than any which is now used. Hardly a company of singers can now be found who sing the tune, as to its harmony, in more than one way; whereas, our forefathers were accustomed to harmonize and sing it in many ways.

The date of the origin of the practice of harmonizing the simple psalm melodies, was mistaken both by Dr. Burney and Sir John Hawkins. Those historians state that the tunes in the English psalter were first harmonized by William Damon, in 1579. They made the statement in complete unconsciousness of the Brazen-Nose Psalter of 1563, which is the more remarkable, as the version of the Old Hundredth in that psalter was reprinted in subsequent manuals.

The practice in question originated in the laudable desire to make that which was good of its kind, better and more satisfactory in its results. Cultivated ears, which had been accustomed to harmony, were not likely to be satisfied with a mere air, sung at once by all sorts of voices. Masters were soon found for clothing with ornamental harmony the naked melodies of the times. The practice speedily became general in all the churches of the Reformation. France and England vied with Germany in providing harmonic embellishments for all the tunes which were usually sung. But then, that provision was made in a manner which, though differing greatly from what is now common, was admirably adapted to favor popular usage without interfering with it. For, the harmonists of the day contrived to let the people sing in unison as fully and as lustily as they pleased, and yet ornamented their

singing by composing distinct parts for select voices, independent of the melody or tune, and yet beautifully agreeing with it. Hence the Old Hundredth, like other old tunes, was harmonized and sung in a totally different way to what we are accustomed to hear it.* Instead of the air or tune being sung as the uppermost part, by treble voices, and all the other parts set below it, the practice was to make it a middle part, the tenor as we call it, but "The Plain Song," as our forefathers named it. While, therefore, "the great congregation" sang the plain and simple tune, trained voices sang other parts which harmonized with it. In fact, these trained voices served as a sort of vocal accompaniment to "the plain song," especially where there was no organ or other instruments.

This sort of singing gave opportunity for considerable variety to the skilful choir, because one tune used to be harmonized in several ways, by either the same harmonist, or by other masters. It is evident, as a matter of history, that while the people sang but few tunes, the choral companies had many different accompaniments to each. Thus, if the people sang the Old Hundredth for three Sundays in succession, the choir might sing their parts in three different ways, for not only three but many ways were extant. In this man-

* The ordinary mode in which the tune is now harmonized in England, has been justly censured for its monotonous effect. According to that mode the initial and terminal note of each strain, excepting in only one instance, is set to the tonal harmony. The old masters studiously avoided such sameness. In the Appendix a specimen will be given of the mode in which the tune is harmonized after a better fashion, and as it is sung in many churches besides the author's.

ner, a new character could be frequently given to an old tune; for nothing is more common than for old collections to furnish two or three versions of varied harmony to one tune. The ordinary prefix is, "another of the same," with the name or initials of the author. It was this composition of parts of which musicians were ambitious, and to which they were mainly anxious to attach their names. Oversight of this fact has led many an editor of collections of psalm tunes into the error of putting the name of a harmonist for that of the framer of a melody.

Of the many harmonized versions of the Old Hundredth tune, to which earlier choirs had access, none seems to have been more generally used than that of W. Parsons, first printed in Day's Psalter of 1563, at least, none seems to have been more generally selected, by succeeding editors, for republication. This is the oldest known specimen of English harmonization of the tune, and is perhaps equal to any which was produced in any other quarter and at any other date. It is thus:

The image displays two systems of musical notation for the Old Hundredth Psalm Tune. Each system consists of a treble clef staff and a bass clef staff, both in a key signature of one flat (B-flat). The first system shows the melody in the treble staff and a simple harmonic accompaniment in the bass staff. The second system continues the melody and accompaniment, ending with a double bar line and repeat dots. The notation is clear and legible, with notes and rests clearly marked.

Though this method of harmonization was, for several generations, the prevailing method, yet, at an early date, what is now the present method was attempted and published. William Damon, in the year 1579, published "The Psalmes of David with notes of four parts." The work neither pleased the public, nor satisfied its author. Accordingly, some years after, in 1591, he published an improved edition, "wherein the highest part singeth the Church Tune;" but it does not seem even to have been in much repute.* A copy of the tenor and bass parts of the former edition is preserved in the British Museum, but the other two parts are lost. The two extant parts are these:

The image displays a musical score for the Old Hundredth Psalm Tune, consisting of two parts: Tenor and Bass. The score is arranged in three systems, each with a treble clef staff and a bass clef staff. The music is in a simple, homophonic style with a key signature of one flat (B-flat). The notes are primarily quarter and half notes, with some rests. The first system shows the beginning of the piece, with the Tenor part starting on a G4 and the Bass part on a G3. The second system continues the melody, and the third system concludes the piece with a final cadence.

* Shortly after, in 1599, Mr. Richard Alison, a private gentleman, but a superior musician, published in a large and handsome volume,

Another method of harmonization was occasionally adopted at a very early period. It consisted in turning some short phrase of the tune into a subject for a little fugue; and yet so ingeniously ordered as to be perfectly easy for the congregation to follow their own part. Instances of this sort of composition, which was called "In Reports,"* occur in Day's Psalter of 1563, but the author never saw a specimen of the Old Hundredth so treated. Neither is there, in Day's Psalter, "Another of the Same," as in the case of many of the tunes.

THE TIME in which the tune is now sung, furnishes an instance of alteration as remarkable as any in its entire history. Originally, and till a comparatively late period, the tune was regarded as the liveliest and most cheerful in the whole Psalter.

On the publication of Tate and Brady's New Version, the Old Hundredth Psalm Tune was singled out as a model tune "for Psalms of praise and cheerfulness." As such it is still recognized in the "Directions concerning Tunes," printed at the end of even some recent editions of that Version. But time, which changes so many things, has witnessed a strange alteration in the

a collection of Church Tunes, set chiefly for instruments. In this volume, also, the air or tune was the highest part; but why Mr. Alison omitted to insert the Old Hundredth Tune is as difficult to conjecture as the fact itself is singular.

* "In Reports" seems to have meant a *bringing back* of a musical phrase in the way of answer (from the Latin *reporto*), and so to have been another expression for *writing in fugue*, which is the following or answering of one part by another.

mode of singing this tune. Instead of being regarded as a joyous and animating melody, it is reckoned a solemn, and even a funeral strain. It consequently is no longer sung in a spirited and sprightly style, but doled forth with the utmost length of syllabic utterance. So inveterate, too, has this singular change become, that not even the extremely jubilant character of the Hundredth Psalm itself, is sufficient to awaken attention to the anomaly. Though choirs and other singers are familiar with the old title of the Psalm, "*Jubilate Deo*," and repeat its translation, "O be *joyful* in the Lord," in the Morning Service of our Church, they, nevertheless, fail to see the inconsistency of singing the tune to its metrical version, in a drawling and sleepy manner. Not even, when using either the old or new version, and repeating lines, which call on all the dwellers upon earth to rejoice in praising, lauding, and blessing Jehovah, do they perceive the incongruity; but continue to sing those lines with the same sleepy slowness as they would sing a dirge in a grave-yard. Indeed, were a company of modern singers requested to choose some very sober tune to suit some very solemn long metre hymn, the choice would inevitably fall on this liveliest of all the ancient tunes. The reason of this perversion may, perhaps, be found, now-a-days at least, in the very antiquity of the tune itself. It has become a popular notion that all old tunes must be sung in proportionably slow time. How groundless and inaccurate this notion is, there would be no great difficulty in proving at large. It is sufficient to state that in the year 1621, Thomas Ravens-

croft, the great oracle for this species of church music, directed, "That Psalmes of Rejoycing be sung with a louder voice, and a *swift and jocund measure*." This, no doubt, was in accordance with what had been the custom of the Elizabethan age; for, unless such custom had existed, how were our forefathers to get through twelve or sixteen verses, the usual partition of the longer psalms?*

Even Dr. Isaac Watts, who composed many of his "Imitations of the Psalms of David" to suit the measure of our fine old church tunes, remarked, about the middle of the last century, that "If the method of singing were but reformed to a *greater speed* of pronunciation, we might often enjoy the pleasure of a longer psalm, with less expense of time and breath; and our psalmody would be *more agreeable to that of the ancient churches*, more intelligible to others, and delightful to ourselves."

OF FACTS AND INCIDENTS concerning this celebrated tune, the author has no large store; what he possesses shall be detailed:

In 1620, Sir John Denham called it "*The most grave and graceful of tunes*." By the term "grave," we must understand him to mean, what in his day it generally meant, *sober, temperate, devout*.

Such, in its structure, the tune certainly is; for.

* Our second Ordination Hymn contains *fifteen* verses, which were to be sung antiphonally by the bishops and the priests, with others present. Tallis's *now* well-known Tune, which was composed for it, admirably suited its antiphonal structure.

though cheerful and animated, there is nothing vehement, impetuous, or particularly stirring, in any of its strains. As to gracefulness, few tunes surpass it, especially in the easy flow of its original form. Sir John's remark may be considered a proof of the high repute of the tune, in his comparatively early day. It is the only testimony to that repute, in that day, with which the author is acquainted.

About the year 1760, Dr. William Hayes, the then Professor of Music in the University of Oxford, set instrumental accompaniments to the tune, for annual performance at the Festival of the Sons of the Clergy in St. Paul's, London,* and at the Radcliffe Infirmary and University Commemoration, in St. Mary's, Oxford. The arrangement was for two oboies, bassoon, two violins, viola and violoncello. After a prelude of twenty measures, in which the wind instruments are partially distinct in their parts from the stringed instruments, the latter conduct the ornamental accompaniment, while the former sustain the vocal parts. Compared with the fugal treatment of other tunes, by Bach and Rink, Dr. W. Hayes's accompaniments to the Old Hundredth Psalm Tune are not particularly inter-

* The Doctor always went to London to superintend the performance. His son and successor, Dr. Philip Hayes, also continued to go, to almost even the day of his death in 1797; for, while dressing in London for the occasion, on the morning of 10th March, he was seized with illness, which speedily terminated his life. He was by far the most corpulent man in England; and always booked one whole half of the inside of Bobart's coach to London. As his getting into the coach was a task of no little difficulty, a crowd of friends and gazers usually assembled to witness his departure. Since his death, his father's accompaniments to the tune have not been used.

esting or erudite. He has, too, departed from the older and better style of harmonization, in two or three instances; though at the beginning of the third strain, he has avoided a recurrence to the tonal harmony, as well as, at the close of the tune itself, any use of the $\frac{6}{4}$ before the $\frac{5}{3}$.

At the Festival of the Sons of the Clergy in 1791, Haydn was present. The singing of Jones's Unison Chant in D, and especially of the Old Hundredth, by not much less than six thousand voices, gave him, as he said, "the greatest pleasure he ever derived from the performance of music." The effect of such a number of unison trebles, with just sufficient instrumentation to support them, was, in his estimation, superlatively magnificent and altogether unparalleled. In fact, the performance of the tune in St. Paul's Cathedral is not only singularly splendid in itself, but particularly attractive to foreigners. At the Festival of 1851, the eminent, though perhaps eccentric, Berlioz, the friend of Mendelssohn, and no inconsiderable composer, was present. He wrote a somewhat spirited account of what he heard and saw. The following remarks occur in the course of it: "After a chord on the organ, the first psalm sung by this unprecedented choir, arose in gigantic unison,—

"All people that on earth do dwell,
Sing to the Lord with cheerful voice!"

"To attempt to give you an idea of the effect, would be utterly useless. Compared in power and beauty to the most massive musical combinations that you ever

heard, it is as St. Paul's at London to the church of *Ville d' Avray*, and a hundred times greater. I should add, that this Hundredth Psalm, which is in slow notes, and of a grand character, was supported by the organ (played by Mr. Goss) in superb harmonies. I was greatly surprised and pleased to learn that the melody, long attributed to Luther, is by Claude Goudimel, *Maître de Chapelle* at Lyons, in the sixteenth century. It was first printed at Geneva in 1543." This remark about Goudimel, as the composer of the tune, is not only suicidal, but illustrative of the facility with which men of science fall into historical mistakes. If Goudimel was "*Maître de Chapelle* at Lyons," it is not very likely that he would then and there compose a psalm tune for a Protestant Conventicle at Geneva. The fact is, as already shown, that Goudimel, in 1543, was a Roman Catholic in France, and far enough removed from being a Protestant in connection with Geneva.

It cannot be the least interesting fact of any, which may be told respecting the Old Hundredth, that it was the first tune ever sung at divine service, conducted by a clergyman, in New Zealand. The fact is detailed in the *Missionary Visits* of the Rev. S. Marsden to that country. When chaplain at Botany Bay, that eminently-devoted man sailed to New Zealand, as the pioneer of missionary exertions. His landing on the Island, for the purpose of meeting some English residents and certain native chiefs, at divine worship, is thus described by himself: "On the morning of Christmas Day, 1814, about ten o'clock, we prepared to go ashore, to publish, for the first time, the glad

tidings of the Gospel. When we landed at Wangarva, we found Koro-koro, Duatterra, and Shunghee, dressed in regimentals, which the governor had given them, and ready with their men drawn up to be marched into the inclosure to attend divine service. The inhabitants of the town, with some women and children, and a number of chiefs, formed a circle round the whole. A very solemn silence prevailed. The sight was truly impressive. *I rose up and began the service with singing the Old Hundredth Psalm, and felt my very soul melt within me, when I viewed my congregation.* After reading the service, during which the natives stood up and sat down, as directed by the Europeans, I preached from LUKE, ii. 10."

A clerical friend, venerable in years, and well skilled in sweet sounds, says thus, in a letter to the author: "Dr. Whitaker, the Rector at Blackburn, told me that, in laying the foundation-stone of one of his ten district churches, all reared by himself, he gave out *the glorious Old Hundredth*; when it was sung by a chorus of some ten thousand Lancastrians. Now these Lancastrians, apparently by musical tradition from the days of Queen Bess, are all singers of a scientific sort; so that the chorus of ten thousand was not a mingled scream in unison, but a magnificent burst of harmony in all the four regular parts, each singer taking the part which suited his voice. I would have given a trifle to hear it."

x

In the year 1825, Dr. Edward Hodges, formerly of Bristol, and now, to our national loss, of New York, introduced the tune, as a tenor part, in a splendid

x *organ of Trinity Church 17/12*

chorus, which formed a portion of a most elaborate anthem for his Doctor's degree at Cambridge. The tune formed a stately contrast to the more quickly moving subject, which, in all the ingenuity of fugal counterpoint, was careering beneath and above it. The Doctor was heard, very characteristically, to say, that *he just wanted fifty parish-clerks* to take up the tune "lustily, and with a good courage," when the point came for beginning it in the chorus.

In a vastly more humble style, the author of this little work also introduced the tune in an anthem, to which the Gresham Prize Medal for 1841 was awarded. It is used in that anthem, (No. XI. of the Gresham Compositions,) first, as a Bass, according to Playford's version, in a verse for four voices, with a canon, two in one, formed of the different phrases of the tune; and then, according to Ravenscroft's version, as the tenor of a quartet, which, in some choirs, is sung as a Long Metre tune.

In the *Musical World* for May 20, 1836, was printed "The Hundredth Psalm, harmonized on the principles of the '*Dandy Sublime*,' and dedicated, with every appropriate feeling, to those '*profound musicians*' who consider bold progressions, and daring harmonies, in plain English, unnatural modulations, and extravagant discords, as the only tests of fine composition; by Thomas Adams."

The burlesque is very cleverly done, and displays the tact of the eminent organist, whose name is affixed to it. He deserves the thanks of every lover of propriety in the performance of psalmody. The caricature

was well-timed, for Mr. Adams well knew that nowhere is psalmody so disgraced by the freaks and fancies of piano-forte organists, as it is in and about the metropolis.* Judging from the multitudinous manuals of psalmody which are to be met with in all the larger or more fashionable districts of London, it would also seem that those who compile them, are emulous of little else than of introducing a style of tune as much opposed to that of the Old Hundredth, as an Italian villa can be to a Gothic cathedral. But elsewhere, there are indications of high improvement, and of a well-tempered determination to carry it on. May it advance to the edification of worshippers, and to the glory of the Triune God!

In closing this brief history, the author wishes it to be distinctly understood that he lays no claim to originality in attributing the Old Hundredth Psalm Tune to Franc of Geneva. Other authors have, in a general way, attributed it to him, but none, it seems, have at-

* London has *long* been notorious for a bad style of psalmody, both with organists and singers, in its parish churches. Screaming charity-children, and noisy organists, were the bane of divine service to such an extent, that Bishop Porteus, at the close of the last century, made salutary efforts for correcting the evil. But, even so early as the beginning of that century, the mode of "*giving out*" a tune, as it was called, discovered the worst possible taste in the organists of the day, as a publication of Daniel Purcell (the brother of the illustrious Henry) remains to prove.^a It seems as though the utmost pains were taken to disguise the melody by all sorts of harpsichord flourishes, and meretricious ornaments.

^a "The Psalms set full for the Organ or Harpsichord, as they are played in churches and chappels, in the manner given out; as also with their interludes of great variety, by Mr. Daniel Purcell, late Organist of St. Andrew's, Holbourn."

tempted to secure the fame of it for him, by showing that it cannot, with fairness, be attributed to any one else.

From what has been adduced, it is hoped that the *vexata quæstio* as to the authorship of the tune, may now be regarded as fairly settled. There is no evidence that it originated with either Luther or Goudimel; but there is reasonable proof that it did originate with Franc.

The only claim to originality which the writer of these pages ventures to advance, is grounded on the discovery of the sources from whence Franc derived the phrases of the tune. Those phrases are so palpably Gregorian, that Franc's construction of the tune can be regarded only as a fragmentary compilation.

Considered, then, as Gregorian in its texture, the Old Hundredth Psalm Tune is indeed very old, much older than is commonly imagined. Its several strains had been sung by Christian voices not only a thousand years before Luther was born, but for centuries before the Papal system was developed.

Viewed in this light, the old tune assumes a new interest, and its antique tones vibrate with freshened impulse. May the fervor with which it used to be sung at Paul's Cross, soon after its first importation into England, be speedily revived in all our parish churches.

SPECIMENS
OF THE
OLD HUNDREDTH PSALM TUNE.

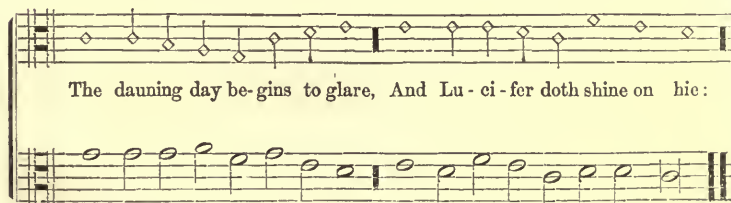
I.

PSALM c. From the Brazenose Copy of DAY'S "Musical Psalter." 1563.
W. PARSONS.



II.

A DRIE, to be svng of Musiciens in the Mornyng, at theyr Lord or Master's chamber-door, or elsewhere, of him to be heard. From HALL'S "Courte of Vertue." 1565.



The dauning day be-gins to glare, And Lu-ci-fer doth shine on hic:

And saith that Phebus doth prepare To shew himself im-me-diate-ly.

III.

The two extant parts of WILLIAM DAMAN's Version. 1579.

IV.

PSALM CXXXIV. CLAUDE GOUDIMEL. Printed at Paris, by ADRIAN LE ROY. 1565. Also in a German Psalter (Bodleian Library), printed at Herborn. 1595.

V.

From ESTE's "Psalter." 1592. "J. DOULAND, B. of Musicke."



VI.

From RAVENSCROFT'S "Psalter." 1621. 100TH Ps. "J. DOULAND, Doct. of M."



VII.

From the same. A PSALM BEFORE EVENING PRAYER. "THOS. RAVENSCROFT, B. of M."



Behold, now give heed, such as be The Lord's servants, faithful and true :



Come, praise the Lord, every degree, With such songs as to Him are due.

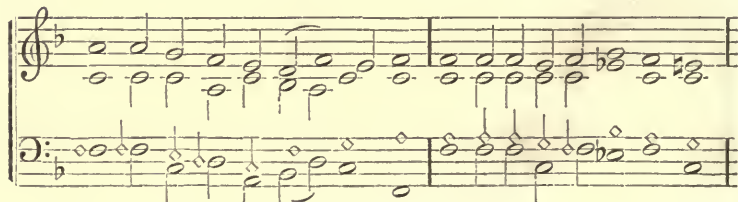
VIII.

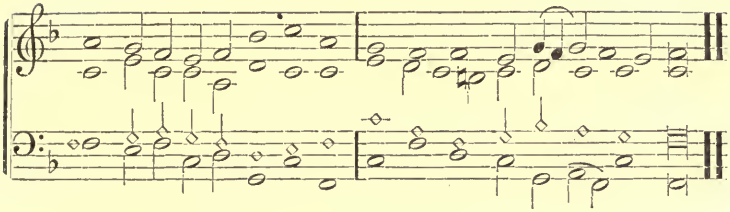
PSALM CXXXIV. From French Psalter. Geneva: 1627. Leyden: 1635.
CLAUDE LE JEUNE.



IX.

From the Scotch Psalter. Printed at Edinburgh, by ANDRO HART, 1635.





X.

PSALM C. From a MS. in Christ Church Library. Oxford. WM. LAWES. 1640.



XI.

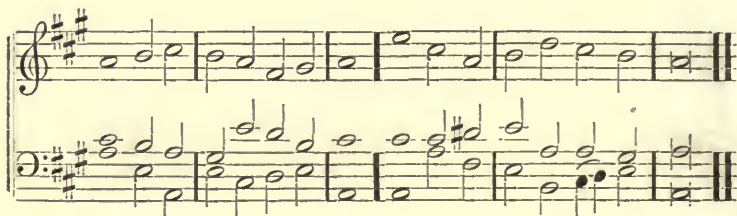
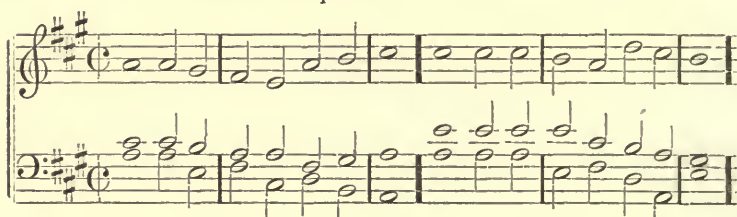
PSALM C. From PLAYFORD'S "Psalms and Hymns in Solemn Music." Folio. 1671.





XII.

PSALM C. FROM PLAYFORD'S "Whole Book of Psalms," composed in three parts. 1680.



XIII.

PSALM CXXXIV. FROM A GERMAN PSALTER, "David's Jewels."
CHRISTIAN MÜLLER. 1703.



Musical score for 'The Old Hundredth Psalm Tune'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff is simple and homophonic. The bass staff provides a harmonic accompaniment with some fingerings indicated: '5 6' above the first measure, and '5 6 4 3' above the final measure.

XIV.

PSALM C. DANIEL PURCELL, circ.: 1700.

First system of the musical score for 'Psalm C'. It features a treble clef staff with a complex, rhythmic melody in C major, marked with accents and slurs. The bass clef staff provides a simple harmonic accompaniment with quarter and half notes.

Second system of the musical score for 'Psalm C'. The treble staff continues the intricate melody with various ornaments and slurs. The bass staff continues with its accompaniment, featuring some rests in the first measure.

Third system of the musical score for 'Psalm C'. The treble staff concludes the piece with a final flourish and a whole note. The bass staff concludes with a simple harmonic ending.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various ornaments, including wavy lines and double dots above notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with simple chords and moving lines.

The second system of musical notation continues the piece. The upper staff shows the melodic line with some notes beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A double bar line is present in both staves, indicating a section break.

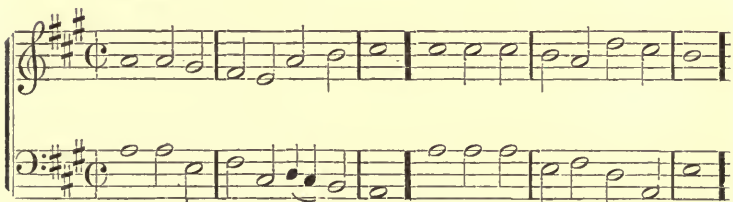
The third system of musical notation continues the piece. The upper staff shows the melodic line with some notes beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines.

The fourth system of musical notation concludes the piece. The upper staff shows the melodic line with some notes beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines.



XV.

PSALM c. From the Supplement to the new Version. 1710.



XVI.

PSALM C. From "The Harmonious Companion." By B. SMITH and P. PREL-
LUER. 1720.

The first system of musical notation for Psalm C. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and simple melodic lines.

The second system of musical notation for Psalm C, continuing from the first system. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various chordal textures and melodic fragments.

XVII.

PSALM CXXXIV. From JOHN SEBASTIAN BACH's "Choral Gesang Buch." 1730.

The first system of musical notation for Psalm CXXXIV. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is more complex, featuring a prominent bass line with sixteenth-note patterns and a more active upper line.

The second system of musical notation for Psalm CXXXIV, continuing from the first system. It features two staves in treble and bass clefs with a key signature of two flats and a 3/4 time signature. The notation includes various chordal textures and melodic fragments.



XVIII.

PSALM c. Mr. AVISON, of Newcastle. 1740.



XIX.

PSALM CXXXIV. VON MÜLLER. Circ. 1740. From Dr. BURNLEY'S "Mus. Extracts," VII. The same as in JOHN DANIEL MULLER'S "Choral Book." 1754. British Museum.





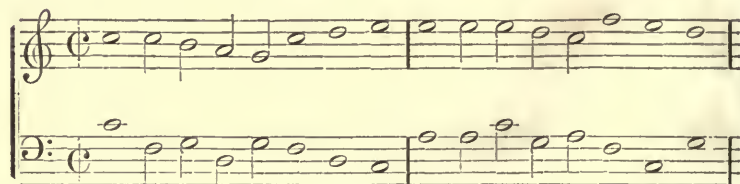
XX.

PSALM C. Rev. JOHN CHETHAM (Yorkshire). Circ. 1740.



XXI.

PSALM CXXXIV. From an edition of the Genevan Psalter. London. 1757.





XXII.

PSALM C. FROM MR. MATTHEW WILKINS' "Book of Psalmody." Great Milton,
Oxon. 1775.



XXIII.

THE HUNDREDTH PSALM, from examples and directions for a hundred different harmonies, by A. F. KOLLMAN, organist of Her Majesty's German Chapel, at St. James. Circiter, 1802.

SYNCOPIATION.

XXIV.

PSALM c. "Collection of Old Psalm Tunes." Dr. CROTCH. 1803.

A musical score for 'The Old Hundredth Psalm Tune' in G major and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line provides a steady accompaniment with chords and single notes.

XXV.

PSALM C. From J. GOTTLÖB WERNER'S Choral Book. Leipzig. 1815.

The first system of the musical score for Psalm C, in B-flat major and common time. It features two staves. The treble staff has a melody of quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score for Psalm C. It continues the melody and accompaniment from the first system, showing a variety of rhythmic patterns and chordal textures.

The third system of the musical score for Psalm C, concluding the piece. The treble staff features a melodic line with some grace notes and a final cadence, while the bass staff provides a supporting accompaniment.

A musical score for 'The Old Hundredth Psalm Tune'. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is primarily in the treble clef, with some accompaniment in the bass clef. The piece ends with a double bar line.

XXVI.

PSALM C. Harmonized on the principles of the "Dandy Sublime."

THOMAS ADAMS. 1836.

The first system of a musical score for Psalm C. It features two staves, treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is common time (C). The melody is in the treble clef, and the bass clef provides accompaniment.

The second system of the musical score for Psalm C, continuing the two-staff format and key signature from the first system.

The third system of the musical score for Psalm C, concluding the piece with a double bar line at the end of the treble staff.

XXVII.

QUARTETT in Gresham Prize Anthem, by Rev'd. W. H. HAVERGAL. 1843.

Sing unto him, sing psalms un-to him; talk ye of all his wondrous works.

Sing unto him, sing psalms un-to him; talk ye of all his wondrous works.

XXVIII.

From "Old Church Psalmody." 1847.



REMARKS ON THE SPECIMENS.

NUMBERS 1, 4, 5, 6, 7, 8, 9. In these seven specimens the musical observer has an opportunity of comparing the skill and the tact of some of the great masters of harmony in the earlier days of Psalmody. A comparison between Numbers 1 and 4, the earliest English and the earliest French version, will furnish some curious coincidences. It is singular that Parsons and Goudimel should have struck on so many points in common, as it can hardly be supposed that Goudimel was acquainted with Parsons's composition. The F penultimate in the second strain of Number 1 was most likely sung sharp, as in Goudimel's version. This, however, is a point open to debate.

No. 5. This version of Dowland's was popular up to the last days of such singing in England. The simplicity and easy flow of its parts rendered it acceptable to our parish choirs.

No. 6. Dowland adopted this version of the melody probably in compliance with the wishes of the Editor and his friend, Thomas Ravenscroft. While the varied style attests his command of ideas, the more artful texture of the parts shows his skill as a harmonist.

No. 7. In this version Ravenscroft seems to have

taken Dowland as his master, as it contains palpable imitations of his style. Spite of faulty consecutives in the third strain, the parts, particularly the Bass, are elegantly melodic.

No. 8. This version, only barred in modern fashion, is given by Dr. Burney in his *History of Music*. It proves what was commonly asserted, that Claude le Jeune was a great master of harmony. It differs from every other specimen in the rich and masculine turn given to the end of the first strain. In Dr. Burney's *Musical Extracts*, belonging to the British Museum, there is an abbreviated version of this tune, the time being reduced to one half of its original measure. By whom this abbreviation was made, whether by Claude le Jeune himself, Dr. Burney, or any other professor, does not appear. Claude le Jeune composed another set of three parts to the tune, and published them at Paris in 1608. They are at once so ornate, and yet so loosely put together, that the present writer has never been able to score them in an intelligible manner.

No. 9. The first strain of this setting bears a strong resemblance to the first strain of Number 4. The second strain, however, contains a feature which distinguishes it from all its fellows, viz., a modulation, by contrary motion, into the scale of the minor seventh, a transition common in old music, and especially notable in Orlando Gibbons's service in F.

No. 12. Playford intended the middle part of this setting to be sung by either treble or tenor voices.

The unprepared seventh in the fourth strain, is one of Playford's oversights.

No. 13. The punctuation of this version is as unaccountable as it is unique.

No. 14. The absurdity and ill taste of this specimen of "Giving out," as it was called, will strike every person who has not been previously acquainted with the vitiated practices of the English organ school, a century and a half ago, when the evil seeds which had been sown on the restoration of the second Charles had attained their full blossom. The malpractices of that age had not ceased at even the beginning of the present century. The custom of interluding a flourish at the end of every strain in a tune, is still rife on the Continent, and is not quite extinct in our metropolis.

No. 16. The book from which this is taken had a wide circulation. The arrangement of the parts to the tune, is made out of the second specimen from Playford, No. 13.

No. 20. The reverend composer of this version, was as an oracle for psalmody in Yorkshire. This volume of tunes reached eleven or twelve editions. The author has not met with any earlier edition than the fifth; neither has he been successful in obtaining any biographical information respecting Mr. Cheetham, whose fame is not yet extinct in his native county. His version of the Old Hundredth is truly respectable, and his introduction of a minor third on the dominant in the last strain, savors of "sweet antiquity," and shows a master-hand. No other specimen contains a similar instance.

No. 22. Mr. M. Wilkins was a worthy man and a respectable musician. He taught many choirs in the

neighborhood of Great Milton, and usually printed his own books at home. This version of the tune is a mere abbreviation of Dowland's, in Ravenscroft's volume. The author, when very young, often heard it sung by the Milton choir at the beginning of the present century. It is the only specimen of such singing which he remembers ever to have heard. The fall of the treble voice to an octave in the beginning of the second strain, and the rustic *pomposity* with which it was achieved, made an indelible impression on his mind.

THE END.



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