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BY

CHARLES WILLIAM PEARCE,  
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TO  
SIR FREDERICK BRIDGE,  
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ORGANIST OF WESTMINSTER ABBEY,  
KING EDWARD PROFESSOR OF MUSIC IN THE  
UNIVERSITY OF LONDON,  
GRESHAM PROFESSOR OF MUSIC, AND CHAIRMAN OF THE  
BOARD OF TRINITY COLLEGE OF MUSIC,  
THIS LITTLE BOOK IS INSCRIBED WITH HAPPY  
REMEMBRANCES OF MANY YEARS OF  
FRIENDSHIP.

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## FOREWORD.

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**T**HE present volume is a sequel to the author's previous work, *Organ Accompaniment to the Psalms*. It is based upon a course of lectures delivered to a body of organists and choirmasters during Easter Week, 1906, by invitation of Dr. T. H. Yorke Trotter, M.A., and the late Mr. W. Harding Bonner.

At the present day, the clergy and other church authorities are extremely reluctant to engage as an organist, any person who is not thoroughly conversant with the musical requirements of the Book of Common Prayer; no matter how otherwise accomplished such a person may be as a solo organ-player, etc. A great deal may be said in support of this reluctance, for it is astonishing how little is known of the *details* of the ordinary Church Service by even competent musicians who have never learned these things as choirboys. For example, the following may be quoted as an extreme, but perfectly true case in point. A London organist, being obliged to be absent from a Saint's Day Service in the middle of the week, had to fall back upon the help of a most capable organ student (not a pupil of his own). A portion of the very simple duty consisted of accompanying the Responses to the Commandments, which were sung to one of the settings in Mercer's *Church Psalter and Hymn Book*. But the deputy—although a brilliant player with a large number of voluntaries and recital pieces in his portfolio—had never accompanied such a service before. Utterly ignorant of what was expected of him, he played the response to the first Commandment, and then calmly rested (as Mercer seemed to direct him) until the tenth Commandment;

after which he played the special *Response* provided. What became of the responses to the *intervening* Commandments is happily unrecorded. Other accidents can easily be conceived, if the organ accompaniment of even such simple services as this should happen to be left in the hands of any person to whom such duty is an absolute novelty.

It is hoped that the contents of this volume may be found helpful to young organists who are more or less unfamiliar with Prayer Book demands.

It is impossible to put forth a book of this kind without recognizing to the full, the influence for good which has been brought to bear upon the profession of a parish church organist, by the Royal College of Organists. When the Rev. John Antes La Trobe wrote his *Music of the Church* in 1831, he was compelled to ask: "How can an organist devote himself exclusively to his official duties? Such is the present degraded state of Church Music, that were he to regulate his tuition by the principles of his profession, ruin must be the consequence. Where would pupils be found? Who troubles himself about music as a sacred art, given for a sacred application? If he instructs, he must conform to worldly fashions . . . . or if he refuse, and seek for scholars whom he can educate in sound music and sound religion, he seeks in vain." Sixty-three years after these words were written, another book of the same kind, *Chapters on Church Music* by the Rev. R. B. Daniel, appeared. Mr. Daniel (who had been an organist himself before his ordination) gives the following as a list of duties he, as a clergyman, would expect an organist to perform. Having a greater number of candidates to select from than could ever have fallen to Mr. La Trobe's lot, he expresses his opinion that such an organist *must* :—

- (1) have a good technique,
- (2) know how to "mix his stops,"
- (3) understand something of harmony, counter-point, and composition,
- (4) be a good voluntary player,
- (5) have devotional feeling as an accompanist,
- (6) be able to extemporize a soft opening voluntary,
- (7) be able to transpose at sight,

- (8) be able to choose tunes for hymns,
- (9) be able to train the choir,
- (10) be able to tune the reeds and to put right any slight disarrangements in organ mechanism,
- (11) be acquainted with the C clef,
- (12) be acquainted with the proper method of rendering anthems of the old school,
- (13) take a proper view of the dignity of his office,
- (14) be punctual in his attendances, both at rehearsals and service hours,
- (15) be reverential during service time, and whilst in church generally,
- (16) be not too self-willed,
- (17) be patient,
- (18) possess tact,
- (19) be of first-rate education (a B.A. preferred),
- (20) be a *sober* man,
- (21) be a communicant,
- (22) hold the same religious views as the clergyman and congregation of the church.

This looks like progress ! It, at any rate, shows the result of thirty years' work done by the Royal College of Organists. Dr. A. Madeley Richardson, in more recent books and papers, makes still further demands from present day organists.

In a lecture delivered at Manchester in 1903, before the Northern Members of the Royal College of Organists, the author dwelt upon some of the relations between the organist and those under and with whom he has to work. Three of the most important are, *Sympathy*, *Mutual Understanding*, and *Non-interference*.

In the first place, mutual *Sympathy* is essential, if any work is to be done smoothly and without friction. It is always well for a church organist if he can conscientiously see "eye to eye" with his clergy or minister in religious matters ; and if his views should happen to be different to theirs, he will act wisely if he keeps his opinions to himself. It is a somewhat fortunate circumstance that the cultivation of church music is *comparatively* free from that *odium theologicum* which clings so closely to well nigh everything else relating to the worship of Almighty God. *Sympathy*

for the parson may be shown by the organist's careful avoidance of troubling him unnecessarily with organ and choir worries ; sympathy for the organist may be shown by the parson's realization of the uphill character of a young musician's professional life, and a desire to help him to win that honourable reputation for which he so earnestly longs.

Then, secondly, there should be a *distinct understanding* with the "powers that be" from the very first, as to the duties and privileges of the organist—how far he is to be responsible for the choir, how much time he is to devote to rehearsals, what voice he is to have in the selection of music (a most important question to the highly trained and capable organist), to what extent he may be allowed the use of the organ for practice, lessons, recitals, etc., what holidays he may take, and (above all) how much of his duty may be occasionally performed by deputy. Many of the more enlightened of the clergy and other ministers fully recognise the necessity of accommodating a valued professional organist by allowing him deputies for the comparatively unimportant portions of his duties, and generally refraining from making undue demands upon his time. Wherever this is done, it is a point of honour with the organist to do his utmost for the church with that limited portion of time which he has at his disposal.

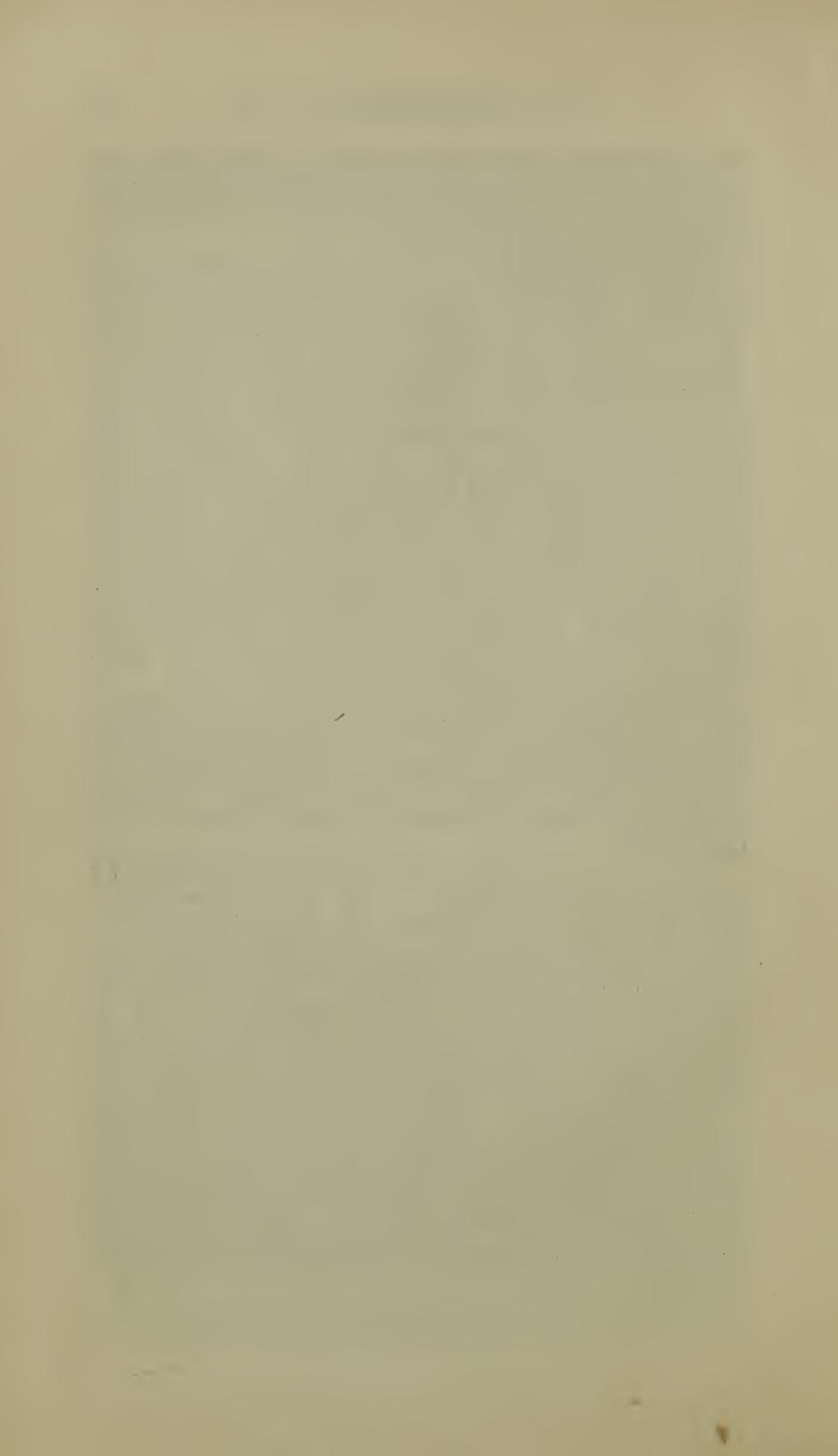
And thirdly, the wise organist will suffer no man (nor woman) to occupy an *intermediate and interfering position* between himself and his clergyman or minister. We can scarcely imagine one of His Majesty's warships going into active service with two rival commanders issuing conflicting orders to the crew ; it is equally absurd to suppose that an organist can effectively carry out his duty if someone else be allowed to interfere with the choir, or the control of the organ. These are some of the more obvious "rocks ahead" which a discerning organist will do well to look out for ; but as far as his connection with the clergy is concerned, it should be remarked that human nature is very much the same under all sorts and conditions of religious thought. Probably any parson who has the fatal gift of making himself disagreeable,

can conveniently find opportunities for exercising this talent without much regard as to whether the Church is Established or Disestablished, Roman or Protestant, Conformist or Nonconformist.

There yet remains an important question to be answered—Why does a musician become an organist? Certainly not for the sake of making money, but for the love of the work itself. A young man becomes an organist because he is actuated by motives similar to those which produce successful soldiers, sailors, lawyers, doctors, or clergymen, because he couldn't be anything else if he tried. He feels somehow that this kind of work is the particular thing for which he was created, that work of all others which his Creator sent him into the world to do. If this be so, then we may say with all reverence, that such a man may hope and expect that the Creator Who formed him for a special work, will give him strength to do it, and will find a way for him wherein he can exercise his skill, and live as a useful member of society.

Stimulated by trust in that Supreme Providence which he believes controls and governs all human affairs, even though it seems at times to "move in a mysterious way"; such an *ideal organist* will leave no stone unturned to thoroughly equip himself for his life's work.

He will not be unduly cast down and depressed by temporary disappointment. He may indeed enter upon his career—as so many before him have done—with the idea of becoming a *cathedral* organist; but as time goes on, and he still finds himself outside the hands of a Dean and Chapter, he may be wise to reconsider the ambitious desire of his youth; when he will probably see, upon reflection, that there are reasons why he might not have secured success as a cathedral organist. Then, if he keeps his eyes open, he will scarcely fail to observe some other path which invites his attention, and which (if diligently, patiently and loyally followed) will lead him nearer and nearer, day by day, to the special work for which he is best qualified by temperament and training to successfully undertake.



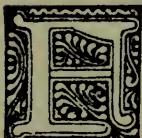
# THE ORGANIST'S DIRECTORY

## TO THE ACCOMPANIMENT OF DIVINE SERVICE.

---

### CHAPTER I.

#### SOLO ORGAN-PLAYING IN CONNECTION WITH DIVINE SERVICE.

ROM time immemorial the term **Voluntary** has been applied by English organists to a piece of music played as an organ solo before, during, and after Divine Service. **The Rev. J. L. La Trobe**, in his *Music of the Church* (1831), defines this term as “an exclusive species of pure instrumental music, only preserving its character by being strictly confined to the organ, whose peculiar properties gave birth to it.” The etymology of the term probably depends upon the fact that because the Voluntary is ex-liturgical (being not so much as mentioned in the Book of Common Prayer) it is open to the good will and pleasure of the organist to perform any music which, in his discretion and judgment, may appear appropriate as an ornamental (rather than as an integral) portion of the previously arranged musical service it is his duty to accompany. But, although contributing this extra-liturgical adjunct to public worship, it has always been the aim and object of the greatest organists to make their “Voluntaries” so fit in to the general

scheme of Divine Service, that in the minds of the worshippers this solo organ-playing might have the effect of *integral* (as well as ornamental) portions thereof. This happy result was often attained either by founding a Voluntary (extemporaneous or written) upon some hymn tune or other vocal theme heard in the actual service itself, or by selecting as a Voluntary some Oratorio or Anthem movement, the words of which might be found embedded in some distinctive portion of the Church's teaching for the day—in Collect, Epistle, Gospel, Lesson, etc.

A moment's thought will show at once that the Art of Voluntary playing is susceptible of (nay, it demands) a considerable variety of treatment. Unliturgical as it is, a Voluntary in capable hands can be useful as well as ornamental, serving to *prepare* the minds of the people for the service they have met to take part in; to *inspire* them with holy thoughts during its course; and to send them away at its close, if not exactly with actual reminiscences of the service, at least with ideas of the stately majesty of God's House, and of His promised presence in the midst of His congregation. *S. Matt. xviii. 20; S. John xx. 19.*

Let us consider first the **Introductory Voluntary**. There can be no doubt as to what its character ought to be. The congregation (or the greater portion thereof) are sitting in their places waiting for the service to begin. The choir and clergy stand within the vestry, robed in marching order, ready for the prayer and word of command to advance into the church in solemn procession for the devout offering of prayer and praise to the Almighty. It is a supreme moment of hushed expectation, when the human mind attempts to throw off the worldly surroundings of everyday life, and prepares to face the realities of eternity. The mental attitude of

every person concerned is (or ought to be) capable of being thus expressed :—“O come, let us worship and fall down, and kneel before the Lord our Maker.” It is the high privilege as well as the awful responsibility of the organist to assist the congregation in their endeavour to shut out the world, and to feel within themselves the desire and longing of the higher life of the soul. This precious moment and its opportunity has been ably described by **John Keble** (*Christian Year*, 1827) :—

“The door is closed : but soft and deep,  
Around the awful arches sweep  
Such airs as soothe a hermit’s sleep.  
From each carved nook, and fretted bend,  
Cornice and gallery seem to send  
Tones, that with seraph hymns might blend.”

“Soft and deep” is the sound which the poet seems to fancy should first break upon the listening ear. Is there anything more mysteriously solemn than the soft and deep **pedal note**, the gravity of which is, perhaps, *felt* rather than acoustically perceived before the first *manual* chord excites any definite notions of absolute pitch? This “soft and deep” pedal note—by itself—seems such a “peculiar property” of the organ (a property so unnatural to the orchestra where, if heard at all, it at once suggests the organ and its use in Divine Service) that we can scarcely wonder why an improvised introductory voluntary almost invariably begins with it. It is a practice which, on the whole, may be said to deserve more praise than condemnation.

It is hoped that the numerous introductory Voluntaries suggested in the lists given in the next chapter will each and all be found appropriate preludes to Divine Service. To the young extemporaneous player they may present models of

thought and formal design which may have the effect of shaping his own impromptu preludes in the right way. In *The Organist and Choirmaster* for June, 1895, the late Miss A. M. Jarrett, of Camerton Court, near Bristol (herself an excellent amateur village organist of many years' standing) gave some good advice to young players of this sort :—

“ If you are not used to playing extempore, excepting in a sort of desultory and unmeaning manner, you will find it a great help to take the Collect for the week, or a suitable text of Scripture, or the hymn for the week in Keble's *Christian Year*, and set it to music, playing it straight through at first as best you can, giving the sense of the words ; this will tend to phrase your music, and give it meaning.”

The following may be suggested as an easily remembered scheme of modulation for a voluntary :—

*Beginning in a Major key*, modulate first to a Dominant key (in which make a full close). Then go to the Relative Minor key, and from thence to the minor key of the Mediant ; next to the Subdominant key and its relative minor, and so home to the Tonic key to end.

*Beginning in a Minor key*, modulate first to Relative Major key (in which make a full close). Then go to Dominant (minor) key and its Relative Major ; next to Subdominant (minor) key and its Relative Major, and so home to Tonic key to end.

The **Middle Voluntary**, although by no means obsolete in the present day, no longer occupies the central position in Divine Service which was assigned to it in the XVIIIth and XIXth Centuries, when it came between the Psalms and the First Lesson. In the days when the Psalms were read by the priest and parish clerk alternately, verse by verse, the Middle Voluntary came as a relief to the reader, and also afforded a better opportunity for the old-fashioned organist to display his skill than he could possibly enjoy either before or after the

service. But too often his Introductory Voluntary may have been marred by the opening and shutting of pew *doors*, by the occasional chatterings of pew-openers (male and female) and other “officials”; by the heavy tramp of hob-nailed boots of Sunday school and charity children along the resounding “gallery” floors. The Concluding Voluntary, unless played on the full organ, was likely to be pitted against an even greater accumulation of congregational and official noises than the Introductory. But the Middle Voluntary found everybody properly seated; able, willing and ready to give an undivided attention to the organist’s playing. How our predecessors of a century ago took advantage of this opportunity we well know. Their extremely florid voluntaries with **Cornet**\* and other solos, and with “echos” on the “swelling” organ, have been somewhat liberally handed down to us in print.

Mr. La Trobe, in the work previously referred to, quotes the following lines from Pope’s *Essay on Criticism* to describe the (but too often) *disturbing* character of the Middle Voluntary:—

---

\* The **Cornet** was a Mixture stop, usually of V or IV ranks, extending on the old English organs from Middle C upwards to the top of the keyboard. The *five* ranks comprised Stopped Diapason, 8 ft. ; Principal, 4 ft. ; Twelfth,  $2\frac{2}{3}$  ft. ; Fifteenth, 2 ft. ; and Tierce,  $1\frac{2}{3}$  ft. On a *four* rank Cornet the Stopped Diapason was omitted. The pipes were of enormous scale, and were voiced to a penetrating *fluty tone-quality*; they extended throughout their compass without the usual “breaks” found in ordinary Mixture stops. When the stop was mounted on a small sound-board of its own above the other pipes, it was known as a **Mounted Cornet**. When the Tierce rank was not too prominent, the Cornet had by no means an unpleasant effect, its nasal quality (due to its 12th rank) somewhat resembled the tone of a modern “Orchestral Oboe.” Some modern organists (including Dr. Pyne, of Manchester) are endeavouring to revive the use of the Cornet stop.—(See Wedgwood’s *Dictionary of Organ Stops*).

"No place so sacred from such fops is barred,  
 Nor is Paul's Church more safe than Paul's Churchyard,  
 Nay, fly to altars : there they'll 'play' you dead,  
 For fools rush in where angels fear to tread.  
 Distrustful *sense* with modest caution speaks,  
 It still looks home, and short excursions makes,  
 But rattling *nonsense* in full volley breaks ;  
 And never shocked, and never turned aside,  
 Bursts out resistless, with a thundering tide."

The same writer goes on to observe that :—

"The constant changing of the stops, with combinations frequently abrupt and whimsical, as though the assembled congregation were a company of professors, met together to decide upon the powers of the instrument—the fanciful use of the Swell, the introduction of long, straggling cadenzas, profusion of 'ornament,' arpeggio and pianoforte passages may be noticed among numerous faults of manner."

And yet again :—

"The contrast between the gravity and solemnity of a congregation, and the absurd and wanton melodies which pour forth from the organ-loft, might, if the occasion were less sacred, and the scandal less flagrant, excite a smile—if it were not *painful*, it would be *ridiculous*."

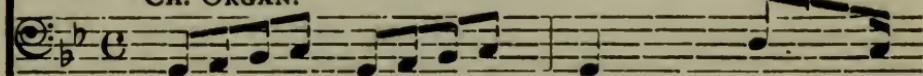
Here is the beginning of a *good* specimen of "Cornet Voluntary" from the pen of a musician (**John Marsh, 1752–1828**) who, in the Preface to his Voluntaries, says that "the Cornet should be but sparingly used, especially in the major key":—

*Allegro.*

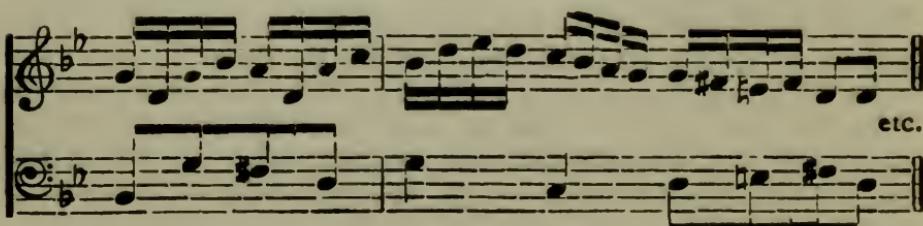
CORNET.



CH. ORGAN.



etc.



**Dr. Charles Burney** (the historian) published, at J. Walsh's, Catherine Street, Strand, "Six Cornet pieces, with an introduction for the Diapasons, and a Fugue." These pieces are respectively in E minor, A major, D major, B minor, E ♯ major, and B ♭ major. That in B minor had considerable modulation to still sharper keys, which must have produced strange "wolfish" effects from the old-fashioned tuning by unequal temperament then in vogue.

The only use of the Middle Voluntary which has survived to our own day is the short piece of an incidental character played to fill up what would otherwise be an awkward (because unoccupied) moment of silence during the service—perhaps, while the preacher is proceeding to the pulpit, or while the congregation is "communicating," or when the time for collecting the alms exceeds the length of the "Offertory Hymn." The prelude to the anthem may also be ranked as a middle voluntary. These incidental "middle" pieces are usually of an extemporaneous character, and will be dealt with in their proper places in subsequent chapters.

**A Concluding Voluntary or Postlude** is a piece played during the actual departure of the congregation from church, differing in this respect from the first item of an "After Service Recital" played whilst the people remain in their places sitting with listening expectation of other pieces to follow.

In the days when Mid-day Choral Celebrations of Holy Communion were unknown, and in certain places where even now large numbers of people are accustomed to leave the church between a Choral Matins and a non-choral Communion, there is a very awkward pause which, if filled up by the organist with appropriate postludial music can only be deemed an act of charity. But *appropriate* music! In his *Christian Ballads and Poems*,

Bishop Arthur Cleveland Coxe, of New York, calls such a Concluding Voluntary "The Soul-dirge":—

"The organ played sweet music,  
While as, on Easter Day,  
All heartless from the altar,  
The heedless went away :  
And down the broad aisle crowding,  
They seemed a funeral train,  
That were burying their spirits  
To the music of that strain.

Hear the soul-dirge ! hear the soul-dirge !  
And see the Feast Divine !  
Ha ! the jewels of Salvation,  
And the trampling feet of swine !  
Hear the soul-dirge ! hear the soul-dirge !  
Little think they, as they go,  
What priceless pearls they tread on,  
Who spurn their Saviour so !

Hear the soul-dirge ! hear the soul-dirge !  
It was dread to hear it play,  
While the famishing went crowding  
From the Bread of Life away :  
They were bidden, they were bidden,  
To their Father's Festal Board ;  
But they all—with gleeful faces,  
Turned their back upon their Lord."

An organist might well be pardoned if occasionally he endeavoured to recall such Laodiceans to a sense of their plain Christian duty by playing music associated with such words of warning as "Woe unto them who forsake Him!" Happily the "Soul-dirge" is not quite as common an experience as it once was.

The ordinary Concluding Voluntary—after the service is *completely* over and done with—can be made *useful* in two ways:—(1) it can cover the unavoidable noise created by the footsteps—we will say nothing about the *conversation*—of the retiring congregation; and (2) it can be made a kind of Coda to the musical service just ended by presenting some final reminiscence of a hymn or

some other devotional exercise in which the congregation has taken an active share during the service proper. Concluding Voluntaries based on popular hymn tunes have been in use from time immemorial. Some admirable specimens will be found in the Voluntary list given in the next chapter.

In default of a hymn-tune Voluntary or an Oratorio movement (the words of which are capable of suggesting some point of doctrinal teaching connected with the day's services), there is nothing which makes a better or more effective Concluding Voluntary than a good and well-played organ *Fugue*. This style of composition does not recall the outside world, nor bring secular thoughts and feelings into the minds of the people as would some other piece with a more assertive rhythmical pulsation. A fugue leaves at least an unworldly impression upon a listener's mind as long as he is within sound of the organ. It is never safe to quote from a novelist in support of any musical opinion, but the following passage in **Maxwell Gray's** *Silence of Dean Maitland* finely describes the telling effect which a Bach fugue had upon an unhappy listener who heard it played as a Concluding Voluntary in a cathedral :—

“One of **Bach's fugues** was thundered forth in complex, ever-increasing majesty, till it seemed charged with the agony, passion and exultation of some great war of young and mighty nations, full of the “confused noise and garments rolled in blood” which belong to the warriors’ battle. The tumult echoed through all the recesses of Cyril’s being ; it gave an outlet to the stormy agitation within him. He surrendered himself to the full power of the mighty harmony, glad to lose himself, if but for a moment. But the conflict of the contrapuntal parts harmonized too well with the conflict in his soul ; it was no longer a battle of the warrior, but a strife of powers, celestial and infernal. He covered his face with his hand, leaning against a pillar, and seemed to see countless legions of warning angels flash in glittering cohorts over the universe, and then to hear the crash of the counter-charge of the dusky armies of hell. Now the bright-

armoured squadrons are driven back. Is hell stronger than heaven? Shall wrong conquer right? Michael, the Prince, himself is driven back, and the fiend, with the face of marred, but never-forgotten glory, is triumphant. But no; the adamantine swords flash out again, the dazzling wings cleave the blue ether, and the vast squadrons of dusky horror are driven back—back into endless abysses of chaotic night. The angel trumpets peal out in heart-strong triumph—the music ceases.”

**Mason**, an XVIIIth Century essayist on Church Music, considers :—

“the fugue to be the best species of music an organist can employ, provided its subject be lofty and sublime, which it can only be by deviating from everything that is trivial, secular, and commonplace.”

It has been remarked that **Milton's** description in *Paradise Lost* (Book V) of the dance of angels about the sacred hill, happily illustrates the course of the “resonant fugue” :—

“Mystical dance! which yonder starry sphere  
Of planets, and of fixed, in all her wheels  
Resembles nearest; mazes intricate,  
Eccentric, interwolved, yet regular  
Then most, when most irregular they seem;  
And, in their motions, harmony divine  
So smoothes her charming tones, that God's own ear  
Listens delighted.”

**Dr. E. H. Turpin** has well said, in his lecture entitled *Kingly Companionship*, that while—

“the orchestra may be described as the *sunlight* of music, full of power, warmth and vitality, the organ is the *moonlight* of music, exercising an influence characterized by calmness and reflected power. Endowed as it is with less emotional force, the organ is, perhaps, heard at its best as an exponent in tones of absolute equality, both as regards sustained power and tone-clang; of the **interwoven lines of musical thought**, which may be regarded as largely an exposition of *mental* rather than of emotional activity.”

Wisely, then, does the Royal College of Organists demand good fugue-playing from its Examination Candidates as a highly requisite factor in their

qualification—doubtless with this practical end well in view.

The Concluding Voluntary often had (and still *has*) the effect of bringing people into the church who were not present during service time. “It was no uncommon thing,” writes a critic of a century ago, “when the service in S. Andrew’s Church, Holborn, or at the Temple Church, was concluding, to see forty or fifty organists at the altar, waiting to hear the Concluding Voluntary played by **John Stanley** (1713–1786). Even **Mr. Handel** has been frequently observed at both of these places.”

It was the Concluding Voluntary—unlimited to a large extent by the time allowed for it—which was **cyclic in form**, and which furnished **Mendelssohn** with models for his immortal sonatas for the organ. **Sir Walter Parratt** considers Samuel Wesley, William Russell, and Thomas Adams as the last and greatest of the old Voluntary players. If we study the written Voluntaries of **Samuel Wesley**, we find that he favours the old French overture form of Lully:—

- (1) A dignified, slow movement, either for Great Diapasons or for Swell and Choir stops.
- (2) An Allegro for Full organ, or for Great to Fifteenth.
- (3) *Sometimes* another short, slow and *soft* movement [leading to]—
- (4) A Fugue or Fugato movement.

Although Samuel Wesley knew exceedingly well how to write movements in modern “Sonata form” (having produced an admirable one in D major in May, 1788,\* *before* Mozart wrote, in that same year, his three great symphonies—the G minor, the E ♯, and the *Jupiter*), he does not write a

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\* Organ Concerto in D, published by Edwin Ashdown.

single movement of any one of his Voluntaries in this modern form. He chose rather the ancient, simple binary form used by J. S. Bach and Handel in their suites, etc. Russell did very much the same thing, and so, too, did the organists of an earlier epoch, such as Stanley, Roseingrave, Green, Worgan, Battishill, Arne, Dupuis, and others. The great point of these delightful old pieces is this : whilst admiring the heroic way in which their writers surmounted the obstacles and limitations of the terribly inefficient organ mechanism and tonal balance they had to make the best of, the organists and writers for the organ of to-day may well reflect upon the advisability—in cyclic works—of preferring (as Mendelssohn \* did) the older and shorter form of sonata design, so as not to run the risk of overdoing the *length* of their movements. For although the organ, with all its recent improvements, etc., can never take the place of the orchestra as an emotional exponent ; it can, nevertheless, in its own way, and in its own idiomatic language, say a very great deal which is dignified, grand, noble, and even “touching.”

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\* See Mendelssohn's *Organ Sonatas technically and critically discussed*, pages 5 to 9 (Vincent Music Co., Ltd.).



## CHAPTER II.

## A LIST OF VOLUNTARIES FOR THE CHRISTIAN YEAR.

"**W**HEN God created the universe," writes the **Rev. W. J. E. Bennett**, "one of its most conspicuous and beautiful parts was—*the division of time*. All things were so directed as to be continually flowing on in one undeviating circle; yet all things in that circle had their allotted space, and were not permitted to continue in one stay. Human life was *measured*. It was not an indiscriminate passage from one point to another, but it was marked by stages: infancy, boyhood, manhood, old age. The earth and its produce were *measured*. It was neither one universal summer, nor one universal winter, having all things alike, without shade or diversity; but it was season succeeding season, light succeeding darkness, heat succeeding cold; so that the earth was ever-changing, and the green fields and verdant trees of spring and summer alternated with the fruit-bearing autumn and the cold barrenness of rugged winter. . . . The holding of anniversary days for festivity and rejoicing is a practice observed by mankind in all ages. The ancient pagan world had its days of rest from labour, its celebrations of triumph over enemies, its appointed seasons for the promotion of mental and bodily exercises among the people. But the very act of rejoicing necessarily involves some previous state of trial or lamentation; at the escape from which, or upon

the resolution of which, it can alone be called into play. It follows that after finding a festival day appointed, we should naturally look for its cause or source in an opposite day—a *day of sorrow*. . . . As, standing by a river-bank, we gaze upon the stream beneath; to our vision, however keen, its glassy surface seems ever the same. Yet not for one instant *is* it the same. The water is ever hurrying on to the distant ocean. So is it with the Church seasons.” Feast and fast succeed each other with periodic regularity, like the varying seasons of the natural year, and “in framing her Book of Common Prayer,” writes **Bishop Christopher Wordsworth**, in his Preface to *The Holy Year*, “the Church of England has endeavoured to dispense spiritual food to her people *in due season*; that is, she designed to set before them the principal articles of Christian faith and practice in an orderly manner, so that each season of her year, and every Sunday and Holy day throughout it, should teach its own appropriate lesson of doctrine and duty.” Thus *Advent* trains the mind to contemplate the first and second coming of Christ; *Christmas* celebrates rejoicingly His Birth and Incarnation; *Epiphany* repeats and amplifies the warnings and encouragements of Advent. Then follow two seasons of Forty Days each: (i) the season of *Lent*, and (ii) the season between *Easter* and *Ascension*. Both these periods of Forty Days represent times of trial and struggle, each ending in victory. A participation of the triumphant joy of our Lord’s Ascension, which leads upwards to a loftier eminence than even that afforded by the rapture of Easter re-union, is succeeded by a commemoration of the gift of the Holy Ghost bequeathed to the Church by her Risen and Ascended Saviour at *Whitsuntide*. And a week later the faithful are refreshed by a vision of heavenly glory

in the crowning Festival of *Trinity Sunday*, which sends them on their way rejoicing until Advent comes again. “Thus the Church leads us up, as it were, from one mountain ridge of spiritual elevation to another, till at length she lands us on the culminating eminence of heavenly glory before the Throne of God” (*Wordsworth’s Holy Year*).

“The way before us lies  
*Distinct with signs*, through which in set career,  
As through a zodiac, moves the ritual year  
Of England’s Church.”

Wordsworth’s *Ecclesiastical Sonnets*.

It should ever be the aim of a Church organist to bring his own thoughts and feelings into complete unison with those recommended and exemplified in the Prayer Book. By this means will he influence for good all those who listen to his organ-playing. It may not, therefore, seem presumptuous if we, in this small volume, string together a series of organ voluntaries on the same golden thread upon which saintly minds like those of Heber, Keble, Monsell, Wordsworth and Bickersteth have strung so many pearls of thought. It is hoped that this suggested List of Introductory, Communion, and Concluding Voluntaries (by no means an exhaustive one) may, by following the leading of the Church, assist both organists and congregations to catch the pure spirit of those sacred seasons which the music here mentioned has been especially selected to illustrate and adorn.

A few words of explanation will make clear the scope and meaning of the weekly lists. In the first place, the Church’s teaching for each Sunday and holy day has been summarized by the selection of three phrases which respectively embody the leading thoughts in the Collect, Epistle, and Gospel for that Day. These phrases can be easily committed to memory, and may somewhat help to

influence the colouring (if they do not actually suggest musical thoughts) for **voluntary improvization** of the kind referred to in the preceding chapter. Additional assistance has also been given in this direction by the mention of the Proper Lessons appointed for the Day; many organists find this small amount of preliminary Bible reading exceedingly helpful to them in their Sunday work for the Church. Next will be found (printed in italics) a short phrase taken from the poem for the day in Keble's *Christian Year*; and following this extract will be found a list of **INTRODUCTORY VOLUNTARIES** for the Day (I.V.); next, a list of pieces suitable for playing during the **COMMUNION** of the faithful at a mid-day Choral Celebration of the Blessed Eucharist (C.); and lastly, a list of Voluntaries which may be appropriately played at the **CONCLUSION** of any service during the Day (C.V.). An attempt has been made to meet the requirements of "all sorts and conditions of organists" by selecting pieces *mostly* of an easy or moderately difficult character (marked e or m), so that a fairly experienced player can take up any of these pieces and play them without much (if any) previous preparation; whilst to secure the attention and interest of really capable and brilliant solo players, a few pieces have been added which demand more advanced technical skill for their adequate execution (these are marked d). The selection of every piece has been made with the Church's teaching for the Day of its assignment well in view. Preference has been previously given to Voluntary music *especially* written to fit that teaching; and in consideration of the extremely small number of pieces of this kind which at present exist, the author trusts he may be pardoned for including so many of his own compositions. He was necessarily compelled to admit them if this kind of Voluntary

was to be represented to any appreciable extent. Preference has next been given to music inseparably associated with words having especial reference to the Church's teaching for the Day, such as movements from oratorios and other sacred works. Lastly, Voluntaries of a more general character have been, in every case, carefully selected with a view to their fitting in with the liturgical needs of the Day. Most of the music here listed is the work of British organists and composers ; but the author is indebted to **Mr. Edward d'Evry** for valuable assistance rendered in the selection of a few choice pieces by French writers.

The fugues of **J. S. Bach** are, in the following lists, conspicuous by their *absence*. This is not due to any supposed unfitness on the part of these immortal compositions for Church Voluntary use, but rather because the author felt that **a Bach Fugue being generally and always appropriate as a Concluding Voluntary**, it was impossible to assign any one of them to any particular Sunday or holy day with any show of reason. The Choral Preludes of Bach stand upon quite a different footing ; their distinctive association with words has made definite assignment both possible and appropriate. From the shorter Choral Preludes of the great Leipzig Cantor an Introductory Voluntary has been selected for every Sunday in the Christian year. Most of these are taken from Vol. XVII of W. T. Best's Edition of Bach's Organ Works (Augener's Edition, No. 9817) —a book which every organist ought to possess. A few others have been selected from Book VI of the Griepenkerl & Roitzsch Edition of Bach's Organ Works (Peters' Edition). English organists should never lose sight of the fact that **J. S. Bach** consecrated his marvellous gifts to the service of the Church by composing a series of Cantatas for every Sunday and Festival for *five years*—about 380 of

these works in all—in which the melody of a well-known Choral associated with words closely connected with the special teaching of the Day very frequently forms the central theme, around which the greater portion of the music is interwoven and entwined. It should also be remembered that these great church Cantatas “were not composed for universal fame, or for a musical public ; but for the use of congregations who probably looked on them as a necessary part of the service, and thought little about the merits of their composition.”—*C. H. Bitter.*

**Handel's Choruses** have also been largely drawn upon for use as Concluding Voluntaries. These grand movements are as effective on the organ now as they ever were ; and their association with sacred words must make them always welcome as appropriate Voluntaries.

Music of a **martial character** has also been considered very effective when played upon the organ. Whilst vigorously excluding all marches of a purely secular style, the author hopes that his somewhat liberal selection of martial organ music may not be deemed altogether incongruous when played at the conclusion of services offered by the Church Militant to the Great Captain of her salvation. The mere passing of the choir and clergy from the chancel to the vestry is, in itself, a Religious Procession, and a ritual act of this kind can always be appropriately accompanied by dignified music of the nature of a ceremonial *religious* march. To facilitate reference, etc., the following **Collections of Voluntaries** in bound volumes are thus referred to :—

H. A.—Album of Voluntaries, by Dr. E. J. Hopkins.

A.O.—The Anglican Organist (Four Volumes).

E.O.—Ecclesiæ Organum (Six Books).

O.L.—Organ Loft (Several Books).

O.O.B.—Octavo Organ Book (Nine Books).

S.E.P.—Short and Easy Pieces, by Dr. C. W. Pearce (Six Books).

U.V.—Useful Voluntaries

All the above are published by the Vincent Music Co., 60, Berners Street, W.

Other collections of organ music are thus referred to :—

A.E.—Academic Edition (Hammond).

A.S.—Advanced Organ Studies (Hammond).

A.S.G.M.—Arrangements from the Scores of the Great Masters, by W. T. Best (Novello).

C.O.—Collection of Organ Pieces (Various Composers and Publishers).

C.O.P.C.U.—Collection of Organ Pieces for Church Use, by W. T. Best (Novello).

H.C.—Handel's Choruses, Arranged by W. T. Best (Novello).

H.S.O.B.—Henry Smart's Organ Book (Boosey).

H.T.V.—Hymn Tune Voluntaries, by Dr. C. J. Frost (published by the Composer).

I.S.—Intermediate Organ Studies (Hammond).

I.V.—Introductory Voluntaries (Weekes, and other Publishers).

O.A.—Organist's Assistant, by George Cooper (Novello).

O.C.—Original Compositions (Various Composers and Publishers).

M.O.—The Modern Organist, by Lefebure-Wely (Novello).

O.C.O.—Original Compositions for the Organ (Novello, and other Publishers).

O.P.—Original Pieces (Various Composers and Publishers).

O.P.V.S.—Organ Pieces in Various Styles (by Henry Smart (Ashdown)).

O.Q.J.—Organist's Quarterly Journal (Novello).

O.R.P.—Organ Recital Pieces (Hammond).

O.V.C.U.—Organ Voluntaries for Church Use, by Dr. C. J. Frost (Novello).

P.S.—Preparatory Organ Studies (Hammond).

S.C.—Select Compositions by Batiste (Ashdown).

S.C.P.—Short Choral Preludes, by J. S. Bach. Augener's Edition, 9817.

S.M.—Short Melodies for the Organ (Novello).

S.O.P.—Select Organ Pieces (Novello).

S.P.O.—Short Pieces for the Organ, by Dr. E. J. Hopkins (Weekes).

Where no publisher's name is given, the Voluntary may be understood to be published by the Vincent Music Co., 60, Berners Street, W.

## A LIST OF VOLUNTARIES FOR THE CHRISTIAN YEAR.

### First Sunday in Advent.

The Armour of Light—It is high time to awake out of sleep—"Hosannah in the highest."

*Lessons:* Isaiah i; ii; iv, 2.

*Awake! again the Gospel trump is blown.*

- I.V. Choral Prelude "Es ist das Heil uns kommen her." J. S. Bach, S.C.P., No. 30 (Augener). **m.**  
 "Conditor alme siderum." C. W. Pearce. Hymn Study No. 1 on the Office Hymn Melody for Advent (Hammond). **m.**  
 Andante in G major. J. E. Campbell, O.O.B., Vol. I, p. 9. **m.**  
 Andante in F. E. H. Thorne, O.C., No. 2, (Novello) **e.**  
 C. Interlude for Advent. Oliver King (Novello). **e.**  
 Adoration in D minor. A. H. Edwards, E.O., Book II, p. 38. **e.**  
 Andante Grazioso in A. E. J. Hopkins, S.P.O., Set 3, No. 3 (Weekes). **e.**  
 C.V. Adoration in D. C. W. Pearce. S.E.P., Book III, No. 3. **e.**  
 Chorus, "And the glory of the Lord," *Messiah*, Handel, U.V., Book VIII. **e.**  
 Choral with Variations in E ♭ (dedicated to G. Cooper), Henry Smart, O.C.O., No. 1 (Novello) **d.**  
 Voluntary, No 1. Samuel Wesley. Edited by W. J. Westbrook (Weekes). **d.**  
 "Dies iræ," *Mors et Vita*. Gounod. Arranged by G. C. Martin (Novello). **m.**  
 "Hosannah." Dubois (Schott). **m.**  
 Hymnus Matutinus in B minor. Samuel Wesley (V. Novello's S.M., No. 2). **e.**

### Second Sunday in Advent.

Comfort of Thy Holy Word—That ye may abound in hope—The Son of Man coming in a cloud with great glory.

*Lessons:* Isaiah v; xi, 1-II; xxiv.

*Think not of rest; though dreams be sweet.*

- I.V. Choral Prelude, "Christus, der uns selig macht" J. S. Bach, S.C.P., No. 31 (Augener). **m.**  
 Andante con moto in D. A. W. Tomlyn, A.O., Book XI, p. 24. **e.**  
 Andante in G minor. Gustav Merkel, O.O.B., Vol. I, p. 56. **e.**  
 Andante maestoso in G. E. H. Thorne, O.C., No. 21 (Novello). **e.**
- C. Berceuse in A $\frac{2}{4}$ . B. Jackson, C.O., No. 1. **e.**  
 Meditation in E. J. Varley-Roberts, I.V., Set IV., No. 3. (Weekes). **e.**
- C.V. Finale to Sonata, No. 1. C. W. Pearce. "Tuba mirum spargens sonum." **d.**  
 Symphony to Part II, *Last Judgment*, Spohr, O.R.P., Book XII, No. 2. (Hammond). **d.**  
 "Dies irae," *Requiem*. Mozart, U.V., Book VIII., No. 24 **e.**  
 "Sing of Judgment," *Lauda Syon*. Mendelssohn, arranged by G. Cooper. O.A., No. 32 (Novello) **e.**  
 "Destroyed is Babylon," *Last Judgment*, Spohr, Arranged by E. T. Chipp (Cooper's *Organist's Manual*, No. 23), (Novello). **m.**  
 Aria Allegretto. L. Berger (V. Novello's S.M., No. 31). **e.**

### Third Sunday in Advent.

The ministers of Christ—Then shall every man have praise of God—Behold, I send my messenger.

*Lessons:* Isaiah xxv; xxvi; xxviii, 5-19.

*What went ye out to see?*

- I.V. Choral Prelude, "Gottes Sohn ist kommen," J. S. Bach, S.C.P., No. 19 (Augener). **m.**  
 Andante religioso in E $\frac{2}{4}$ . W. Fletcher, A.O., Book XI, p. 8. **e.**  
 Pastorale in A. Gustav Merkel, O.O.B., Vol. I, p. 60. **e.**  
 Andante in A $\frac{2}{4}$ . E. H. Thorne, O.C., No. 4 (Novello). **m.**
- C. "Benedictus" in F. G. A. Alcock, E.O., Book III, p. 60. **m.**  
 "Benedictus." A. C. Mackenzie. Arranged by J. B. Lott and C. C. Palmer (Novello). **e.**
- C.V. First Movement of Sonata 1. C. W. Pearce. "Veni Emmanuel." **d.**  
 Fantasia Sonata on the Ancient Melody *Dies Irae*. B. Luard Selby (Novello). **d.**

- C.V.** "Recordare" *Requiem*. Mozart. U.V., Book VIII,  
No. 25. **m.**  
A Simple Melody for the Organ. Samuel Wesley  
(V. Novello's S.M., No. 34). **e.**  
Introduction and Fugue in C. E. T. Chipp, C.O.,  
No. 1 (Weekes). **m.**  
Andante con moto. *Unfinished Symphony*. Schubert.  
Arranged by W. A. C. Cruickshank (Novello). **m.**

### Fourth Sunday in Advent.

Raise up Thy power, and come among us—Rejoice in the Lord alway—The voice of one crying in the wilderness.

- Lessons*: Isaiah xxx, 1-27; xxxii; xxxiii, 2-23.  
*The distant landscape draws not nigh for all our gazing.*  
**I.V.** Choral Prelude, "Vom Himmel hoch da komm' ich her." J. S. Bach, S.C.P., No. 1 (Augener). **m.**  
Adventlied in A ♫. C. W. Pearce. Short and Easy Pieces, Book V, No. 1. **e.**  
The Chimes. Frederick R. Frye, A.O., Book XVI, p. 37. **e.**

- Christmas Bells. G. J. Elvey (Novello). **e.**  
Trio in F (con moto), No. 1. H. Smart (Novello). **m.**  
**C.** Allegretto Grazioso in A ♫. E. J. Hopkins (Weekes). **m.**  
Placido (Voluntary in G). E. J. Hopkins (Weekes). **e.**  
**C.V.** Voluntary for the Full Organ on the Advent Hymn "Lo, He comes with clouds descending," C. W. Pearce, U.V., Book VIII, No. 26. **m.**

- Postlude in A minor. C. Vincent. Twelve Postludes, No. 12. **e.**  
Bells of a Cathedral. W. J. Tollemache, A.O., Book XII, p. 62. **m.**  
Larghetto in C on a Ground Bass (Bell Anthem), Purcell, I.S., No. 6. **m.**  
"The night is departing." Chorus, *Lobgesang*. Mendelssohn. Arranged by J. W. Elliott (Novello). **m.**  
Voluntary in G. John Worgan. (Organ Loft). **d.**

### Christmas Day.

Born of a pure Virgin—Thy Throne, O God, is for ever and ever—The light shineth in darkness.

- Lessons*: Isaiah ix, 1-8; vii, 10-17; S. Luke ii, 1-15; Titus iii, 4-9.

- What sudden blaze of song spreads o'er the expanse of Heaven?*  
**I.V.** Choral Prelude, "Puer natus in Bethlehem." J. S. Bach, S.C.P., No. 25 (Augener). **m.**  
Pastorale. *Christmas Oratorio*. J. S. Bach, O.R.P., Book X, p. 1. **m.**

- I.V.** A Christmas Pastoral. H. A. Jeboult, A.O., Book XII, p. 66. **e.**
- A Christmas Pastoral. B. Luard Selby (Novello). **m.**
- “La Crèche.” Pastorale and Adoration. Guilmant. *Practical Organist*, Book IX (Schott). **m.**
- “Venite in Bethlehem.” Andantino in F. W. T. Best, C.O.P.C.U., Book V, No. 28 (Novello). **e.**
- Andante Pastorale in G. E. H. Thorne, O.C., No. 1 (Novello). **e.**
- Siciliano in G. E. J. Hopkins, S.P.O., Set I, No. 1 (Weekes). **e.**
- C.** Christmas Pastorale in F. C. H. G. Mottram, O.L., Vol. II, p. 136. **e.**
- “Quem vidistis Pastores.” Andante con moto in E. W. T. Best, C.O.P.C.U., Book V, No. 26 (Novello). **e.**
- “O magnum mysterium.” Andante in E. W. T. Best, C.O.P.C.U., Book V, No. 30 (Novello). **e.**
- Meditation on an old French Noël, *Une Vierge Féconde*. E. d’Evry. O.L. **m.**
- A Village Pastoral in F. W. H. Hopkinson, O.L. Vol. II, p. 153. **e.**
- Siciliano in F. Domenico Scarlatti. Arranged by W. W. Starmer, O. L., Vol. III, p. 26. **m.**
- Idylle Piffaro in B. E. H. Smith. (Weekes). **e.**
- Pastoral Symphony, *Messiah*. G. F. Handel. **e.**
- Pastorale in G. Corelli, U.V., Book V, No. 25. **e.**
- Christmas Communion. C. W. Pearce, S.E.P., Book VI, No. 1. **e.**
- C.V.** Christmas March. Niels W. Gade, A.E., Book 54, No. 3. **e.**
- Symphonic Poem, “Corde natus ex parentis.” C. W. Pearce. **d.**
- Fantasie on old Christmas Carols. W. T. Best (Augener’s Edition, No. 8756). **d.**
- Rhapsodie on an Ancient Christmas Carol. W. Faulkes, O.C.O., No. 323 (Novello). **d.**
- Postlude (Christmas). G. M. Garrett (Novello). **m.**
- Christmas Offertorium. J. Lemmens, No. 2 of Four Pieces (Novello). **e.**
- Finale à la Schumann on a Noël from Languedoc. Guilmant, originally written for Organ and Orchestra (Schott). **m.**
- Offertoire sur deux Noëls. Guilmant. *Pieces in Various Styles*, Book V (Schott). **m.**
- 2ème Offertoire sur deux Noëls. Guilmant. *Pieces in Various Styles*, Book IX (Schott). **m.**

- C.V.** Offertoire sur de Noël. Guilmant. *Practical Organist*, Book II (Schott). **m.**
- The Old Christmas Carol. Samuel Wesley (V. Novello's S.M., No. 36). **e.**
- "Sit laus plena, sit sonora." Allegro con brio in A. W. T. Best, C.O.P.C.U., Book V, No. 25 (Novello). **m.**
- "Psallite omnes Angeli." Allegro Vivace in C. W. T. Best, C.O.P.C.U., Book V, No. 27 (Novello). **m.**
- Birthday March. R. Schumann, O.R.P., Book IX, No. 3. **e.**
- "For unto us a Child is born." Chorus, *Messiah*. G. F. Handel. Arranged by Henry Smart (E. Ascherberg). **d.**
- "Gloria in Excelsis," Mass No. 2. Mozart, U.V., Book V, No. 16. **m.**
- Andante Pastorale, *Light of the World*. A. S. Sullivan. Arranged by F. E. Gladstone (Cramer). **m.**
- Postlude on "Christians, awake! salute the happy morn." C. J. Frost, H.T.V., No. 33. **m.**
- Variations on "Hark! the herald angels sing." C. J. Frost. (Published by the Composer.) **d.**
- Variations on "Adeste Fideles," E. H. Smith. Organist's Magazine, No. 39. **d.**

### S. Stephen's Day.

Steadfastiy look up to Heaven—Behold, I see the heavens opened—Blessed is He that cometh in the Name of the Lord.

*Lessons:* Gen. iv, 1-11; 2 Chron. xxiv, 15-23; Acts vi; viii, 1-9.

*Foremost and nearest to His throne.*

- I.V.** Carol in G minor. W. J. Tollemache, A.O., Book X, p. 150. **e.**
- Prelude in C. Samuel Wesley, O.O.B., Vol. I, p. 93. **m.**
- Andante in G. C. H. Zöllner, P.S., No. 4. **e.**
- C.** Ricordo di Roma. Rev. L. J. T. Darwall, A.O., Book X, p. 166. **e.**
- Religioso in B♭. J. Varley Roberts, I.V., Set VI, No. 2 (Weekes). **e.**
- C.V.** Postlude in D. H. A. Wheeldon, O.P., No. 6. **m.**
- Concluding Voluntary in F. Ferris Tozer, O.L., Vol. II, p. 36. **e.**
- Slow March in D. Samuel Wesley (V. Novello's S.M., No. 35). **e.**

**S. John the Evangelist's Day.**

The Light of Everlasting Life—Cleanse us from all unrighteousness—Tarry till I come.

*Lessons:* Exod. xxxiii, 9; Isaiah vi; S. John xiii, 23-36; Rev. i.

*This is He whom Jesus loves.*

- I.V. Andante in C. G. D. Haller, A.O., Book XI, p. 26. **m.**  
 Slumber Song in E  $\frac{3}{4}$ . G. F. Vincent, O.O.B., Vol. I, p. 46. **e.**  
 Alla Cappella in B  $\frac{3}{4}$ . H. Purcell, P.S., No. 5. **e.**  
 C. Communion in A minor. Ch. Quef, A.E., Book 267, No. 3 (Hammond). **e.**  
 Poco Adagio in D ( $\frac{2}{4}$ ). (No. 1, Six Short and Easy Pieces). H. Smart, O.C.O., No. 7 (Novello). **e.**  
 C.V. Allegretto in D. B. Luard Selby, O.C.O., No. 16 (Novello). **m.**  
 Voluntary No. 2. Samuel Wesley. Edited by W. J. Westbrook (Weekes). **d.**  
 Allegretto Cantabile in F. G. F. Vincent, O.L., Vol. II, p. 31. **e.**  
 "Praise His awful Name." Chorus, *Last Judgment*. Spohr. Arranged by E. J. Hopkins, Select Movements, No. 22 (Novello). **m.**

**The Innocents' Day.**

Constancy of our faith even unto death—The firstfruits unto God, and to the Lamb—Rachael weeping for her children.

*Lessons:* Jer. xxxi, 1-18; Baruch iv, 21-31.

*He raised them in His Holy Arms.*

- I.V. Trio in G, No. 2 (Andante alla pastorale). H. Smart, O.C.O., No. 2 (Novello). **m.**  
 Berceuse in A. Rev. G. C. E. Ryley, A.O., Book XI, p. 18. **e.**  
 Intermezzo in G. J. D. Spedding, O.O.B., Vol. I, p. 5. **m.**  
 C. "Be thou faithful unto death," *S. Paul.* Mendelssohn. No. 4 of Four Airs arranged by Geo. Calkin. (Novello). **e.**  
 Cradle Song in A (No. 1). H. Botting (Laudy). **e.**  
 C.V. Con moto in B  $\frac{3}{4}$ . Henry Smart, O.P.V.S., No. 1 (Ashdown). **m.**  
 "Refrain thy voice from weeping." Dr. Cooke (V. Novello's S.M., No. 28 (Novello). **e.**  
 Postlude. H. Harford Battley (Novello). **e.**  
 Largo maestoso (Aria) in E. W. Russell (V. Novello's S.M., No. 20). **e.**

### Sunday after Christmas Day.

Renewed by Thy Holy Spirit—That we might receive the adoption of sons—GOD WITH US.

*Lessons:* Isaiah xxxv; xxxviii; xl.

*Time's waters will not ebb, nor stay.*

- I.V.** Choral Prelude, "In dulci jubilo." J. S. Bach, S.C.P., No. 12 (Augener). **m.**  
Improvisation in E $\natural$ . E. J. Hopkins, H.A., No. 12. **m.**  
Pastorale in C, *Story of the Incarnation*. J. Varley Roberts (Weekes). **e.**  
Voluntary in E. Samuel Wesley, O.O.B., Vol. I, p. 95. **m.**  
Andante tranquillo in G ( $\frac{2}{4}$ ). No. 3 of 12 Short and Easy Pieces in Various Styles. Henry Smart, O.C.O., No. 11 (Novello). **e.**
- C.** Molto Moderato (Prelude) in A ( $\frac{3}{8}$ ). Henry Smart, O.C.O., No. 14 (Novello). **e.**  
Siciliano in F. J. Varley Roberts, I.V., Set I, No. 1 (Weekes). **e.**  
Communion in B $\natural$ . Lefébure Wely, M.O., No. 14 (Novello). **e.**
- C.V.** "O Father! Whose Almighty power," Chorus, *Judas Maccabeus*, Handel. Best's Handel Choruses, Book VIII (Novello). **e.**  
Grand March in F. F. Cunningham Woods, O.L., Vol. II, p. 41. **m.**  
Voluntary for Christmas Tide. F. A. G. Ouseley (Novello). **m.**  
Postlude in D. Henry Smart, O.C.O., No. 16 (Novello). **d.**  
Moto Continuo in E $\natural$ . Samuel Wesley (a continuous melody), V. Novello's S.M., No. 29. **e.**  
Allegro Moderato in A $\natural$ . C. H. Rink, A.S., No. 3 (Hammond). **m.**  
Sonata No. V in D. Mendelssohn. **d.**

### The Circumcision of Christ (New Year's Day).

Obedient to the law, for man—A seal of the righteousness of the faith—The Babe lying in a manger.

*Lessons:* Gen. xvii. 9; Deut. x. 12; Rom. ii, 17; Col. ii, 8-18.

*The year begins with Thee.*

- I.V.** Choral Prelude, "Das alte Jahr vergangen ist." J. S. Bach, S.C.P., No. 44 (Augener), **m.**

- I.V. Invocation in F. C. Vincent, A.O., Book III,  
p. 68. **e.**  
Pastorale in F. F. Burgess, E.O., Book I, No. 1. **e.**  
Andante con moto in A. W. T. Best, Collection of  
Organ Pieces for Church Use, Book VI, No. 33  
(Novello). **e.**
- C. Allegretto con grazia in B $\sharp$ . E. J. Hopkins, I.V.,  
Set I, No. 2 (Weekes). **e.**  
Andante in D. Alfred King (Weekes). **e.**
- C.V. "Strengthen us, O Time," Chorus, *Triumph of Time  
and Truth*, Handel. Best's Handel Choruses, Book  
XXV (Novello). **m.**  
Postlude in F. J. Varley Roberts, O.C.O., No. 261  
(Novello). **e.**  
Postludium Festivum in G. C. W. Pearce, O.Q.J.,  
Part 65 (Novello). **m.**  
Allegretto in F. H. A. Harding, A.O., Book XI,  
p. 2. **m.**  
Grand Solemn March in E $\sharp$ . Henry Smart (Novello),  
O.C.O., No. 3. **d.**  
Finale in C. E. Duncan, O.L., Vol. II, p. 159. **m.**  
Choral Fugue, "Amen," *Dixit Dominus*. Leonardo  
Leo (V. Novello's S.O.P., No. 28). **e.**

### The Epiphany.

The fruition of Thy glorious Godhead—In Whom we have boldness and access—We have seen His Star in the East, and are come to worship Him.

*Lessons*: Isaiah ix; xlix, 13-24; S. Luke iii, 15-23;  
S. John, ii, 1-12.

*Star of the East, how sweet art Thou.*

- I.V. Choral Prelude, "Nun Komm' der Heiden Heiland."  
J. S. Bach, S.C.P., No. 4 (Augener). **m.**  
Andante con moto in C ( $\frac{3}{4}$ ), No. 3. Henry Smart  
(Ashdown). **m.**  
Introductory Voluntary. N. W. Howard M'Lean,  
A.O., Book XI, p. 12. **e.**  
Larghetto in D. W. Russell, O.O.B., Vol. I, p. 125. **e.**  
Andante grazioso in E $\sharp$  ( $\frac{3}{4}$ ), No. 5 of 12 Short and  
Easy Pieces in Various Styles. Henry Smart,  
O.C.O., No. 12 (Novello). **e.**
- C. Con moto Moderato in E. E. T. Chipp, C.O., No. 2  
(Weekes). **e.**  
Hymn Study, "O Jesu dulcis memoria." C. W.  
Pearce, Hymn Study, No. 2 (Hammond). **e.**
- C.V. Postlude on "As with gladness men of old." C. J.  
Frost, H.T.V., No. 21. **m.**

- C.V.** "Thanksgiving." Myles B. Foster, *Village Organist*, Book 35 (Novello). **e.**
- Allegro in C. W. G. Wood (Novello's O.C.O., No. 51). **m.**
- Grand Chœur in D. Alex. Guilmant (Schott). **m.**
- "O thou that tellest glad tidings to Zion." Aria, *Messiah*, Handel; arr. by Geo. Cooper, O.A., No. 33 (Novello). **e.**
- "Splendente Te, Deus," *Third Motet*. Mozart; arr. by W. T. Best, A.S.G.M., No. 34 (Novello). **m.**

### First Sunday after Epiphany.

Grace and power—Holy, acceptable unto God—In favour with God and Man.

*Lessons*: Isaiah li ; lii, 13 ; liii ; liv.

*Lessons sweet of Spring returning.*

- I.V.** Choral Prelude, *Magnificat*, "Meine seele erhebt den Herren." J. S. Bach. S.C.P., No. 40. **m.**
- A Village Spring Song. C. W. Pearce, A.O., Book IV, p. 140. **e.**
- Andante in B $\flat$ . W. T. Best, C.O.P.C.U, Book I, No. 3. **e.**
- Andantino in E. W. Russell, O.O.B., Book I, p. 14. **e.**
- Andante (No. 1) in G. Henry Smart (Novello), O.C.O., No. 4. **m.**
- C.** Communion in G, No. 1. Alex. Guilmant, Pieces in Different Styles, Book I (Schott). **e.**
- Andante con moto quasi Allegretto in A ( $\frac{3}{4}$ ), No. 7 of 12 Short and Easy Pieces in various Styles. Henry Smart. O.C.O., No. 12 (Novello). **e.**
- Meditation in F. E. T. Chipp, C.O., No. 7 (Weekes). **e.**
- C.V.** Full Organ Voluntary on Two Epiphany Hymn Melodies—"As with gladness," and "Earth has many a noble city." C. W. Pearce, U.V. **m.**
- Postlude in C. Georges Macmaster, A.O., Book XVI p. 10. **e.**
- Fugue (Alla Cappella) in C. W. Russell, O.O.B., Vol. I, p. 116. **e.**
- March in A. E. Greig (Laudy). **e.**
- Offertoire in G minor. L. Wely, No. 9 of a Selection of Compositions (Ashdown). **e.**
- "Bel boweth down." Chorus, *Belshazzar*, Handel. Best's Handel Choruses, Book II (Novello). **m.**
- Recessional March. E. H. Fellowes, *Village Organist*, Book IX, No. 2 (Novello). **e.**

## Second Sunday after Epiphany.

Grant us Thy peace—Continuing instant in prayer—Jesus manifested forth His glory.

*Lessons:* Isaiah, iv; lvii; lxi.

*Keep our best till last.*

- I.V. Choral Prelude, “Liebster Jesu, wir sind hier.” J. S. Bach, S.C.P., No. 42 (Augener). **m.**  
 Prelude in E $\sharp$ . G. R. Dale, A.O., Book VII, p. 50. **e.**  
 Diapason movement in C. E. J. Hopkins, S.P.O., Set III, No. 1 (Weekes). **m.**  
 Andante in D. C. Hampshire, A.O., Book XX, p. 154. **e.**  
 Véille Chanson in D. E. D’Evry (Laudy), **e.**
- C. Prelude in E. J. Varley Roberts, I.V., Set V, No. 2 (Weekes). **e.**  
 Reverie in E. E. T. Chipp, C.O., No. 13 (Weekes). **e.**  
 Religioso. T. L. Southgate, *Village Organist*, Book 7 (Novello). **e.**
- C.V. Postlude on “Earth has many a noble city.” C. J. Frost, H.T.V., No. 53, **m.**  
 Postlude in C. Con spirito, ma moderato ( $\frac{4}{4}$ ), Henry Smart, O.C.O., No. 14 (Novello). **m.**  
 Voluntary, No. 4. Samuel Wesley, edited by W. J. Westbrook (Weekes). **m.**  
 “Lo star-led chiefs Assyrian odours bring.” *Palestine*, W. Crotch, U.V. **m.**  
 Allegro marziale in C. F. E. Gladstone, Novello’s, O.C.O., No. 71. **m.**  
 Finale to Sonata No. 1. J. C. Culwick. **d.**  
 “Chemosh no more will we adore.” Chorus, *Jephthah*, Handel. Best’s Handel Choruses, Book III (Novello). **m.**

## Third Sunday after Epiphany.

Help and defend us—Live peaceably with all men—I am not worthy that Thou shouldest come under my roof.

*Lessons:* Isaiah lxii; lxv; lxvi.

*A home for prayer and love, and full harmonious praise.*

- I.V. Choral Prelude, “Herr Jesu Christ, dich zu uns wend.” J. S. Bach, S.C.P., No. 46 (Augener). **m.**  
 Introductory Voluntary in A. E. J. Hopkins, H.A., No. 4. **e.**  
 Andante in C (Prelude), W. T. Best. C.O.P.C.O., Book II, No. 22. **e.**

- I.V.** Andante in A. Georges MacMaster, Op. 27 (Laudy). **m.**  
 Andante in G. F. A. Challinor, A.O., Book 20, p. 150. **e.**  
 Andante (No. 2) in A ♫. Henry Smart (Novello), O.C.O., No. 5. **m.**
- C.** Dulce Cantabile in A ♭. E. J. Hopkins, S.P.O., Set II, No. 3 (Weekes). **e.**  
 Andante con moto in F. J. C. Bridge, Six Organ Comp., No. 1 (Weekes). **e.**
- C.V.** Choral Fugue from a Mass in E ♭. Mozart, O.R.P., Book VII, No. 1. **e.**  
 Introduction and Fugue in D minor and major. Warwick Jordan, O.C.O., No. 8. (Novello) **m.**  
 Andante Sostenuto in A minor. Alan Gray, O.L., Vol. III, p. 30. **m.**  
 Sonata in F minor and major, No. 1, "Was mein Gott will, das geschet allezeit." Mendelssohn. **d.**  
 Postlude in E ♭. C. H. Lloyd, O.C.O., No. 334 (Novello). **m.**  
 March in E ♭. Lefebure Wely, M.O., No. 18 (Novello). **m.**  
 Choral Hymn, "O Lord Thy heavenly grace impart." S. Elvey, U.V. **e.**  
 "Our fainting courage," Chorus, *Saul*, Handel. Best's Handel Choruses, Book XIV (Novello). **e.**

#### Fourth Sunday after Epiphany.

Grant us strength and protection—Subject unto the higher powers—There was a great calm.

*Lessons:* Job xxvii; xxviii; xxix.

*They knew the Almighty's power.*

- I.V.** Choral Prelude, "Alle Menschen müssen sterben." J. S. Bach, S.C.P., No. 17 (Augener). **m.**  
 Prelude in E ♭ (Andante serioso, ♩). Henry Smart, O.C.O., No. 15 (Novello). **e.**  
 Motivo Cantabile. L. J. T. Darwall, A.O., Book V, p. 158. **e.**  
 Short Voluntary in B ♭. H. Halton, A.O., Book XX, p. 140. **e.**
- C.** Andante religieuse in F. Edouard Mignan, E.O. Book V, No. 32. **e.**  
 Prière in A ♭. Louis Ganne (Laudy), **e.**  
 Elevation in D ♭. J. Varley Roberts, I.V., Set VI, No. 1 (Weekes). **e.**

- C.V.** Concluding Voluntary in C. Volckmar, O.O.B., Vol. I., p. 80. **e.**  
 “The King shall rejoice.” *Dettingen Anthem*, Handel.  
 Best’s Handel Choruses, Book XXI (Novello). **m.**  
 March from the Nocturne for Wind Instruments.  
 Spohr, O.R.P., Book XII, No. 1. **m.**  
 Postlude in D. W. G. Wood, Novello’s O.C.O., No. 50. **e.**  
 Andantino in F. Frederick G. Cole (Weekes). **m.**  
 Noël in D. Oliver King, 12 Original Vols., Set II, No. 15 (Novello). **e.**  
 “And then shall your light break forth.” Chorus, *Elijah*, Mendelssohn, U.V. **e.**

### Fifth Sunday after Epiphany.

Defended by Thy mighty power—In psalms and hymns  
 and spiritual songs, singing with grace—Gather the wheat  
 into My barn.

*Lessons:* Proverbs i; iii; viii.

*Wake, Arm Divine! Awake.*

- I.V.** Choral Prelude, “Helft mir Gottes Güte preisen.”  
 J. S. Bach, S.C.P., No. 29 (Augener). **m.**  
 Melody in E. Ernest Dale, A.O., Book X, p. 154. **e.**  
 Allegretto in C. M. H. Glyn, A.O., Book XIX,  
 p. 101. **e.**  
 Con moto moderato in F ( $\frac{4}{4}$ ) (No. 2 of Six Short and  
 Easy Pieces). Henry Smart, O.C.O., No. 7.  
 (Novello), **e.**
- C.** Meditation in A. H. A. Wheeldon, O.P., No. 5. **m.**  
 Communion, arranged from Op. 147, Schubert,  
 U.V. **e.**  
 Andante in E  $\sharp$ . J. C. Bridge, Six Original Compo-  
 sitions, No. 3 (Weekes). **e.**
- C.V.** “Glory and worship.” Anthem Chorus, Handel,  
 Best’s Handel Choruses, Book XXIII (Novello). **m.**  
 Fantasia with Choral in G. Henry Smart, O.P.V.S.,  
 No. 3 (Ashdown). **d.**  
 Marche Triomphale in D. E. H. Smith (Weekes). **e.**  
 Toccata in B  $\sharp$ . M. Enrico Bossi (Laudy). **m.**  
 “Come gentle Spring.” Chorus *Seasons*, Haydn,  
 arranged by W. T. Best, A.S.G.M., No. 31  
 (Novello). **e.**  
 Postlude in D. B. Luard Selby, Novello’s O.C.O.,  
 No. 39. **m.**  
 A Song of Praise. J. Stainer, *Village Organist*,  
 Book I (Novello). **e.**  
 Andante in E  $\sharp$ . S. S. Wesley (Novello). **m.**

### Sixth Sunday after Epiphany.

Heirs of Eternal Life—Behold what manner of love the Father hath bestowed upon us—Angels with a great sound of a trumpet.

*Lessons:* Prov. ix; xi; xv.

*Daily to lose themselves in hope to find their God.*

- I.V. Chorale Prelude, "Jesu, meine Freude." J. S. Bach, S.C.P., No. 7 (Augener). **m.**  
 Andante in E ♭. J. D. Spedding, A.O., Book XI, p. 14. **e.**  
 Introductory Voluntary in C. Guy Michell, A.O., Book III, p. 66. **e.**  
 Andante moderato in D ( $\frac{4}{4}$ ), No. 8 of 12 Short and Easy Pieces in Various Styles. Henry Smart, O.C.O., No. 12 (Novello). **e.**  
 C. Communion in G. W. Wolstenholme, A.O., Book III, p. 78. **e.**  
 Cantilene in A ♭. J. A. Meale, O.L., Vol. I, p. 30. **e.**  
 C.V. Postlude in D. G. F. Vincent, O.O.B., Vol. I, p. 50. **m.**  
 "Ye boundless realms of joy." Chorus, *Chandos Anthem*, Handel. Best's Handel Choruses, Book XII (Novello). **e.**  
 Nachspiel in G minor. T. Tertius Noble, O.L., Vol. I, p. 46. **m.**  
 Andante, *Symphony in C minor*, No. 5. Beethoven, arr. by W. T. Best, A.S.G.M., No. 3 (Novello). **d.**  
 Recessional in G, Allegro con brio. Oliver King, 12 original Vols., Set II, No. 24 (Novello). **e.**  
 "See what love hath the Father." Chorus, *S. Paul*, Mendelssohn, U.V. **e.**

### Septuagesima Sunday.

Hear the prayers of Thy people—Temperate in all things—Go ye also into the vineyard.

*Lessons:* Gen. i and ii; Job xxxviii; Rev. xxi, and xxii, 1-16.

*There is a Book, who runs may read.*

- I.V. Choral Prelude, "Ich ruf' zu dir, Herr Jesu Christ." J. S. Bach, A.S., No. 19 (Hammond). **m.**  
 Reverie in G. H. Holloway, A.O., Book XVI, p. 14. **e.**  
 Berceuse in D. John E. Campbell, A.O., Book XX, p. 152. **e.**  
 Adagio in B minor. E. H. Thorne, O.C., No. 3 (Novello). **e.**

- C. Invocation. Frederick A. Keene, *Village Organist*, Book 40 (Novello). **e.**  
 Communion in D ♭. B. Luard Selby, O.C.O., No. 27 (Novello). **e.**  
 Cavatina in D. Townshend Driffield, O.L., Vol. I, p. 41. **m.**
- C.V. Fantasia in A minor. Lemmens (Novello). **e.**  
 "Fiat Lux." Dubois, *Douze Pièces Nouvelles* (Leduc). **m.**  
 "Let us break their bonds," Chorus, *Messiah*. Best's Handel Choruses, Book XXXV (Novello). **m.**  
 Cantilene in A ♭. H. A. Wheeldon (Novello). **m.**  
 Fugiertes Nachspiel in E ♭. Karl Seeger, O.O.B., Vol. I, p. 75. **e.**  
 Representation of Chaos, *Creation*. Haydn, arr. by W. H. Stocks (Novello). **m.**  
 "The Marvellous Work," Chorus, *Creation*. Haydn, arr. by W. T. Best, A.S.G.M., No. 27 (Novello). **m.**  
 Allegro in G major, *Giustino*. Handel, U.V. **e.**  
 "Jerusalem the Golden," with Variations and Finale. W. Spark (Novello). **e.**

### Sexagesima Sunday.

Defended against all adversity—In perils—A sower went forth to sow his seed.

*Lessons*: Gen. iii; vi; viii.

*Still, in its place, the tree of life and glory grew.*

- I.V. Choral Prelude, "Aus tiefer noth." J. S. Bach, Griepenkerl & Roitzsch Edition, Book VI, No. 14 (Peters). **m.**  
 Introductory Voluntary in B ♭ (Con moto,  $\frac{4}{4}$ ). Henry Smart, O.C.O., No. 15 (Novello). **m.**  
 Reverie in G. T. Hassard, A.O., Book XIX, p. 104. **e.**  
 Prelude in D. W. G. Eveleigh, A.O., Book XIII, p. 72. **e.**
- C. Quasi Pastorale in A. J. C. Bridge, Six Original Compositions, No. 4 (Weekes). **e.**  
 "Hail, sacred Feast," Short Prelude in F. W. T. Best. *Cecilia*, Book XV, No. 7 (Augener). **e.**  
 Communion in E. Paul Devred, Op. 9 (Laudy). **e.**
- C.V. Alla Marcia. T. Adams, *Village Organist*, Book 20, (Novello). **e.**  
 Postlude in G minor. F. E. Gladstone, O.C.O., No. 283 (Novello). **m.**  
 Andante Moderato in A. G. M. Garrett, Novello's O.C.O., No. 69. **e.**

- C.V.** Fugue in C minor. T. Adams, Novello's S.O.P., No. 35. **m.**  
 Sonata in C minor and major, No. 2. Mendelssohn.  
 "Preserve him for the glory of Thy Name," Chorus, *Saul*, Handel. Best's Handel Choruses, Book XIV, (Novello). **m.**  
 Andante in E minor, No. 3 ( $\frac{3}{4}$ ). Henry Smart, O.C., No. 6 (Novello). **e.**  
 Impromptu in C. E. H. Turpin (Weekes). **m.**  
 Adagio, *Sonate Pathétique*. Beethoven. U.V. **m.**

### Quinquagesima Sunday.

That most excellent gift of charity—Charity never faileth—  
 Thy faith hath saved thee.

*Lessons* : Gen. ix, 1-20 ; xii ; xiii.

*Sweet Dove ! the softest steadiest plume  
 In all the sun-bright sky.*

- I.V.** Choral Prelude, "In dich hab' ich gehoffet Herr," J. S. Bach, P.S., No. 13 (Hammond). **e.**  
 Reverie in E. H. V. Jervis Read, A.O., Book XIV, p. 122. **e.**  
 Larghetto in D  $\natural$ , "Faith." W. C. Filby, A.O., Book XVIII, p. 86. **m.**  
 Allegretto in A  $\natural$ , "Hope." W. C. Filby, A.O., Book XVIII, p. 90. **m.**  
 Cantique de Soir. H. A. Wheeldon, O.C., No. 1. **m.**
- C.** Adagio grazioso ('Cello Solo). E. J. Hopkins, H.A., No. 10. **m.**  
 Communion in B  $\flat$ , Larghetto. Oliver King, 12 Original Vols., Set I, No. 7 (Novello). **e.**
- C.V.** Short Voluntary for Full Organ in A minor. Samuel Wesley, U.V. **m.**  
 Postlude in D minor. Gustav Merkel, O.O.B., Vol. I, p. 75. **e.**  
 Andante in E  $\flat$ , "Charity." W. C. Filby, A.O., Book XVIII, p. 92. **e.**  
 Andante Cantabile, *First Symphony in C*. Beethoven, arr. by W. A. C. Cruickshank (Novello). **m.**  
 Andante in D. E. Silas, O.C.O., No. 2 (Novello).  
 "O Love Divine," Chorus, *Theodora*, Handel. Best's Handel Choruses, Book VII (Novello). **e.**  
 "La Carità." Rossini, arr. by A. W. Marchant (Novello). **e.**

**Ash Wednesday.**

New and contrite hearts—Spare Thy people, O Lord—  
Lay up for yourselves treasures in heaven.

*Lessons:* Isaiah lviii, 1-13; Jonah iii; S. Mark, ii, 13-23;  
Hebrews xii, 3-18.

*To look where sorrowing sinners kneel.*

- I.V.** Prelude for Lent, Op. 10, No. 2. Oliver King (Novello). **e.**  
 Adagio. J. C. Kuhnau, P.S., No. 20. **e.**  
 On the Chant Theme, "Tonus Peregrinus." Rink, P.S., No. 26. **e.**  
 Andante in A minor. Gustav Merkel, O.O.B., Vol. I, p. 72. **e.**
- C.** Short Voluntary for Lent. B. Luard Selby (Novello), **m.**  
 Adagio in C minor (Sonata II, second movement). Mendelssohn. **m.**
- C.V.** Fughetta in D minor. Gustav Merkel, O.O.B., Vol. I, p. 58. **e.**  
 Postlude in E minor. J. C. Weber, O.O.B., Vol. I, p. 86. **e.**  
 Alla Breve in D minor on "Stabat Mater dolorosa." W. T. Best, Collection of Organ Pieces for Church Use (Novello), No. 34. **e.**  
 Concluding Voluntary for Lent. C. E. Stephens-O.C.O., No. 13 (Novello). **m.**  
 "O God, behold our sore distress." Chorus, *Jephthah*, Handel. Best's Handel Choruses, Book III (Novello). **e.**

**First Sunday in Lent.**

Subdued to the Spirit—As sorrowful, yet always rejoicing.—Angels came and ministered unto Him.

*Lessons:* Genesis xix, 12-30; xxii, 1-20; xxiii.

*Once gain the mountain top, and thou art free:*

*Till then, who rest, presume; who turn to look, are lost.*

- I.V.** Choral Prelude, "O Lamm Gottes, unschuldig." J. S. Bach, S.C.P., No. 22 (Augener). **m.**  
 Short Prelude in D minor. W. Griffith, A.O., Book VIII, p. 66. **e.**  
 "Solitude," in A minor. W. C. Filby, A.O., Book VIII, p. 68. **e.**  
 Moderato in the Dorian Mode. G. Frescobaldi, P.S.. No. 24 (Hammond). **e.**

- C. Larghetto in F. A. W. Abdy, A.O., Book IX, p. 116.  
 "If with all your hearts," Aria, *Elijah*. Mendelssohn, arranged by G. Calkin (Novello). e.  
 Andante tranquillo. C. Harford Lloyd, *Village Organist*, Book 3 (Novello). e.
- C.V. Postlude on "When our heads are bowed with woe." C. J. Frost, H.T.V., 14. e.  
 Voluntary for Full Organ on two Lenten Hymn Tunes, "S. Mary's" and "Windsor." C. W. Pearce, U.V. m.  
 Postlude in D minor. C. Vincent, *Twelve Postludes*, No. 10. e.  
 Fugue in G minor. Gustav Merkel, O.O.B., Vol. I, p. 62. e.  
 Cantilena dolorosa in A ♭. H. Botting (Laudy). m.  
 "Doubtful fear and reverent awe." Chorus, *Jephah*, Handel. Best's Handel Choruses, Book IV (Novello). e.  
 Voluntary No. 3. Samuel Wesley, edited by W. J. Westbrook (Weekes). m.  
 Andante in E minor. Henry Smart, H.S.O.B., No. 10 (Boosey). m.  
 Marche Solennelle. Thomas Adams, *Village Organist*, Book 13 (Novello). e.

### Second Sunday in Lent.

That we may be defended—To please God—Great is thy faith.

*Lessons*: Genesis xxvii, 1-41; xxviii; xxxii.

*We barter life for pottage.*

- I.V. Choral Prelude, "Christe du Lamm Gottes." J. S. Bach, S.C.P., No. 36 (Augener). m.  
 Adagio for the Diapasons. J. Bennett, P.S., No. 27. e.  
 "L'Espoir" in A minor. Cyril L. Hayes, A.O., Book X, p. 148. e.  
 Allegretto in F ♯ minor. W. H. Harris, A.O., Book XIX, p. 118.  
 C. Andante in D (Sonata VI, last movement). Mendelssohn. e.  
 Andante Grazioso in D. E. H. Smith (Weekes). e.  
 C.V. Postlude on S. Bride's tune "Have mercy, Lord, on me." C. J. Frost, H.T.V., No. 27. e.  
 Andante con moto (Pilgrims' March). *Symphony No. 4, Op. 90*, Mendelssohn, O.R.P., XI, No. 2.  
 Ferial March. F. A. Keene, *Village Organist*, Book 27 (Novello). e.

- C.V.** L'Allegro ed il Penseroso. J. R. Senior, A.O., Book XX, p. 144. **e.**  
 Fugue in A $\sharp$  minor. Brahms (Novello's O.C.O., No. 361). **d.**  
 Allegretto in F (with Chorale). A. B. Plant (Weekes). **m.**  
 "Shall we the God of Israel fear," Chorus, *Esther*, Handel, Best's Handel Choruses, Book 7 (Novello). **e.**  
 Larghetto. *Symphony in D*, No. 2, Beethoven, arranged by W. T. Best, A.S.G.M., No. 5 (Novello). **d.**  
 "I wrestle and pray." Motet, Bach, U.V. **m.**

### Third Sunday in Lent.

Our defence against all our enemies—Christ shall give thee Light—Blessed are they that hear the word of God.

*Lessons:* Gen. xxxvii; xxxix; xl.

*There is no light but Thine: with Thee all beauty glows.*

- I.V.** Choral Prelude, "O Mensch bewein' dein' Sünde gross." J. S. Bach, S.C.P., No 43 (Augener). **m.**  
 Andante in G. G. H. Reichardt, I.S., No. 7. **m.**  
 Short Prelude in D. Walter W. Winton, A.O., Book XX, p. 156. **e.**  
 Adagio in C. W. Russell, O.O.B., Vol. I, p. 111. **e.**  
**C.** "Kyrie Eleison" in C. W. J. Tollemache, A.O., Book XII, p. 64. **e.**  
 Pastorale and Litany in E $\flat$ . E. H. Smith (Weekes). **e.**  
**C.V.** Postlude on "Forty days and forty nights" (Hernlein). C. J. Frost, H.T.V., No. 39. **e.**  
 Variations on Hymn Tune "S. Luke" by Jeremiah Clark. F. H. Thorne, O.C.O. (Novello), No. 306. **m.**  
 Pastorale in B minor. Guy Michell, A.O., Book XIX, p. 106. **e.**  
 Introduction and Fugue in D minor. T. Haigh, A.O., Book XIII, p. 77. **d.**  
 "O God, Who in Thy Heavenly Hand," Chorus, *Joseph*, Handel. Best's Collection of Handel Choruses, Book XXXII (Novello). **m.**  
 Organ Voluntary in C minor. J. Watts (V. Novello's S.O.P., No. 23). **e.**  
 Solemn March. C. Harford Lloyd, *Village Organist*, Book 4 (Novello). **e.**  
 "Have mercy upon me, O God," *Chandos Anthem*. Handel, U.V. **m.**

**Fourth Sunday in Lent (Mid-Lent).**

That we may be mercifully relieved—Jerusalem which is above is free—Gather up the fragments which remain.

*Lessons:* Gen. xlii; xliii; xlv.

*The first soft star in evening's crown.*

- I.V.** Choral Prelude, "Durch Adam's Fall ist ganz verderbt." J. S. Bach, S.C.P., No. 18 (Augener). **m.**  
Improvisation in G. C. W. Pearce, A.O., Book XI, p. 20. **e.**  
Andantino in D minor. M. G. Fischer, I.S., No. 13. **e.**  
Meditation (Regrets) in E minor. E. J. Sturgess, A.O., Book XVI, p. 24. **e.**
- C.** Adagio Patetico in E ("Maid of Orleans" Sonata, Third Movement). W. Sterndale Bennett, arr. by G. M. Garrett (Novello). **m.**  
Nocturne in G minor. F. Chopin, Op. 37, No. 1, arr. by E. Silas (Weekes). **m.**  
Cantilene in C $\sharp$  minor. E. D'Evry, O.L., Vol. III, p. 161. **e.**
- C.V.** Postlude in C minor on his hymn tune *Christchurch*, "Jerusalem on high." C. Steggall, O.C.O., No. 12 (Novello). **m.**  
Postlude on Windsor Tune; "Jesu, our Lenten fast of Thee." C. J. Frost, H.T.V., No. 44. **e.**  
Allegro risoluto in D minor, Op. 82, No. 16. Stephen Heller, O.R.P., XV, No. 2. **m.**  
Postlude in C minor. A. H. Edwards, A.O., Vol. IX, p. 126. **e.**  
Moderato con moto in A minor. Henry Smart, H.S.O.B., No. 11 (Boosey). **d.**  
"Eternal Monarch of the Sky," Chorus, *Joseph*. Handel. Best's Collection of Handel Choruses, Book XXXII (Novello). **m.**  
Fantasia in C minor. W. S. Hoyte (Novello). **m.**  
Chorus, "Docti sacris institutis," *Lauda Syon*. Mendelssohn, U.V. **e.**  
Sonata in A major and minor, No. 3. Mendelssohn. **d.**

**Fifth Sunday in Lent (Passion Sunday).**

By Thy great goodness—High Priest of good things to come—Before Abraham was, I AM.

*Lessons:* Exod. iii; v; vi, 1-14.

*The place where man his God shall meet  
Be sure is holy ground.*

- I.V.** Choral Prelude, "Da Jesus au dem Kreuze stund." J. S. Bach, S.C.P., No. 20 (Augener). **m.**

- I.V Andante in F. E. Phipps, A.O., Book XIII, p. 100. **e.**  
 Prelude on Goss's anthem, "O Saviour of the World."  
 C. W. Pearce. U.V. **e.**
- Aria in G. Dr. Blow, O.O.B., Vol. I, p. 144. **e.**
- Adagio Elegiaco in E minor. W. T. Best, Collection  
 of Pieces for Church Use, Book VI, No. 36  
 (Novello). **e.**
- C. Andante in A minor. E. H. Thorne, O.C., No. 7. **e.**  
 "Lacrymæ, dolor, mors," *Mors et Vita*. Gounod,  
 arr. by G. C. Martin (Novello). **e.**
- C.V. "The Royal Banners forward go," Dramatic Fantasia  
 for Passion-Tide. C. W. Pearce. **d.**
- Postlude on Rockingham Tune, "When I survey the  
 wondrous Cross." C. J. Frost, H.T.V., No. 17. **e.**
- Movements from Pathetic Symphony. Tschaikowsky,  
 O.R.P., XXVI. **m.**
- "He trusted in God," Chorus, *Messiah*. Handel.  
 arr. by W. T. Best, A.S.G.M., No. 2 (Novello). **e.**
- Voluntary in C minor. Maurice Greene, arr. by J. E.  
 West (Novello). **e.**
- Choral Motett, "O exaudi nos Jesu." Mozart  
 V. Novello's S.O.P., No. 31. **e.**
- Marche Solennelle. E. H. Lemare, Recital Series,  
 No. 12 (Novello). **d.**
- Postlude in C minor. E. Prout, Novello's O.C.O.,  
 No. 85. **m.**

### Sunday next before Easter (Palm Sunday).

Who of Thy tender love towards mankind hast sent Thy  
 Son our Saviour Jesus Christ to take upon Him our flesh—  
 At the Name of Jesus every knee should bow—This was the  
 SON OF GOD.

*Lessons:* Exod. ix; x; xi; S. Matt. xxvi; S. Luke xix,  
 28-48; xx, 9-21.

*He hath chosen you to lead His Hosannas here below.*

- I.V. Choral Prelude, "Christ lag in Todesbanden." J. S.  
 Bach, S.C.P., No. 21 (Augener). **m.**
- Sostenuto in C on first line of "All glory, laud and  
 honour." M. G. Fischer, P.S., No. 16. **e.**
- "When this scene of trouble closes," *Calvary*. Spohr,  
 arr. by E. J. Hopkins, Select Movements, No. 20.  
 (Novello). **m.**
- Introductory Voluntary in C. H. C. Perrin, A.O.,  
 Book XX, p. 160. **e.**
- Prelude in B minor. G. F. Vincent, O.O.B., Vol. I,  
 p. 42. **e.**

- C.** Andante in B minor on the hymn "O Sacred Head once wounded." J. S. Bach, I.S., No. 16. **m.**  
O Salutaris Hostia. Cherubini, arr. by J. Wodehouse (Weekes). **e.**
- C.V.** Postlude on "All glory, laud and honour." C. J. Frost, H.T.V., No. 26. **e.**  
Variations on "All glory, laud and honour." B. Jackson, C.O., No. 2. **m.**  
Allegro in C on the hymn "Ride on, ride on in majesty." M. G. Fischer, I.S., No. 8. **e.**  
Prelude and Fugue in F  $\sharp$  minor. E. H. Thorne, O.C.O., No. 305 (Novello). **d.**  
"Behold the Lamb of God," Chorus, *Messiah*. Handel. **e.**  
"Have lightnings and thunders," Chorus, *S. Matthew Passion Music*. J. S. Bach, O.R.P., X, No. 2. **d.**  
"He gave them hailstones," Chorus, *Israel in Egypt*. Handel. Best's Collection of Handel Choruses, Book XV (Novello). **m.**  
"O Saving Victim," S. E. L. Spooner-Lillingston, arr. by C. W. Pearce, U.V. **e.**  
Solemn March. Myles B. Foster, *Village Organist*, Book 38 (Novello). **e.**  
"Chil in Dio sol spera," *Davidde Penitente*. Mozart, arr. by G. Cooper, *Organist's Manual*, No. 24 (Novello). **m.**

*Although in a great many churches it has been the custom from time immemorial to silence the organ for the whole of HOLY WEEK, yet on account of Passion-tide musical services, which are now so popular, it has been thought desirable to include a number of suitable Voluntaries for this solemn season.*

### Monday before Easter.

To suffer death upon the cross—Wherfore art Thou *red* in Thine apparel?—When he *thought* thereon, he *wept*.

*Lessons:* Lam. i, 1-15; ii. 13; S. John xiv.

*Thou art as much His care, as if beside  
Nor man, nor angel lived in heaven or earth.*

- I.V.** Short Voluntary for Soft Stops. C. J. Vincent, A.O., Book I, p. 1. **e.**  
At Evensong. Hilda Gilbert, E.O., Book II, p. 47. **e.**  
Andante con moto in E. W. T. Best, C.O.P.C.U., Book I, No. I (Novello). **e.**

- C. Andante con moto in D ♭. G. H. Loud, O.L., Vol. I,  
p. 52. e.  
Meditation in F minor. A. W. Tomlyn, A.O.,  
Book VII, p. 48. e.
- C.V. Slow March in A minor. Gregory Ould, A.O.,  
Book V, p. 156. e.  
Diapason Movement in B ♭. S. H. Bodenschatz,  
O.O.B., Vol. I, p. 89. e.  
Voluntary in E minor. John Stanley, I.S., No. 18. m.  
“Draw the Tear,” Chorus, *Solomon*. Handel. m.

### Tuesday before Easter.

That all mankind should follow the example of His great  
humility—Let him trust in the Name of the Lord—MY GOD !  
My GOD ! Why hast Thou forsaken ME ?

*Lessons*: Lam. iii; S. John xv.

*Thou wilt feel all, that thou may'st pity all.*

- I.V. Prelude in D minor. J. W. Scott, A.O., Book II,  
p. 54. e.  
Adagio in F minor (Golden Sonata). Henry Purcell,  
O.O.B., Vol. I, p. 140. e.
- C Communion in B ♭. Oliver King. 12 original vols.  
Set II, No. 14 (Novello). e.  
Cavatina in G minor. Pergolesi, A.E., Book LIII,  
No. 7 (Hammond). e.
- C.V. Reverie in D. W. A. Hall, A.O., Book XIV,  
p. 103. e.  
March in C minor. W. Russell, O.O.B., Vol. I,  
p. 134. e.  
March in F ♯ minor. W. T. Best. Collection of  
Organ Pieces for Church Use, Book VI, No. 35  
(Novello). e.

### Wednesday before Easter.

That we may follow the example of His patience—Without  
sin unto salvation—Rise and pray.

*Lessons*: Lam. iv, 1-21; Dan. ix, 20; S. John xvi.

*Thus everywhere we find our suffering God.*

- I.V. Soft Voluntary in G minor. J. T. Musgrave, A.O.  
Book V, p. 147. e.  
Adagio in C minor. W. Russell, O.O.B., Vol. I,  
p. 132. e.
- C. Adagio in A ♭. A Redhead. Novello's O.C.O.,  
No. 189 e.  
Andante con moto in B minor. E. H. Thorne, O.C.,  
No. 20. e.

- C.V.** Fugue in F minor. C. Burney, O.O.B., Vol. I, p. 153. **m.**  
**Larghetto** (Concluding Voluntary) in C minor. E. H. Thorne, O.C., No. 33. **e.**  
 "Eia Mater," *Stabat Mater*. Dvorák, arr. by G. C. Martin (Novello). **m.**  
 "Give ear, Thou Judge of All the Earth," on the Psalm Tune "Old Martyrs." W. T. Best, *Cecilia*, Book XV, No. 4 (Augener). **m.**

### Thursday before Easter (Maunday Thursday).

That we may be made partakers of His Resurrection—THIS DO IN REMEMBRANCE OF ME—That he might bear the Cross after Jesus.

*Lessons:* Hosea xiii, 1-15; xiv; S. John xvii; xiii, 1-36.

*In mercy thou may'st feel the Heavenly Hand.*

- I.V.** The Death of Ase (*Peer Gynt*). E. Greig, O.R.P., Book XXIII, No. 2. **e.**  
 Prelude in D ♭. J. Lyon, E.O., Book III, p. 62. **e.**  
 Andante in F. E. H. Thorne, O.C., No. 35 (Novello). **e.**  
**C.** Adagio in F (from an 18th Century MS.), P.S. No. 25. **e.**  
 Communion in F. Oliver King, 12 Original Vols., Set II, No. 23 (Novello) **e.**  
**C.V.** Fuga alla cappella in G minor. J. Nares, O.O.B., Vol. I, p. 162. **e.**  
 Andante in D minor. A. W. Marchant, O.L., Vol. III, p. 134. **e.**  
 March to Calvary, *Redemption*. Gounod, arr. by G. C. Martin (Novello). **m.**

### Good Friday.

Graciously behold this Thy family—Hold fast the profession of your faith—BEHOLD THE MAN!

*Lessons:* Gen. xxii, 1-20; Isaiah lii, 13, and liii; S. John xviii; 1 S. Peter ii.

*The darkest hour that ever dawned on sinful earth.*

- I.V.** Prelude in C ♯ minor. Rachmaninoff (Laudy). **d.**  
 Moderato in C minor. Henry Purcell, O.O.B., Vol. I, p. 142. **e.**  
 Aria antique et plaintif in G minor. Couperin, Novello's S.M., No. 21. **e.**

- C. "He was despised," *Messiah*. Handel, arr. E. J. Hopkins (Novello). **e.**  
 "There is a green hill far away." Gounod, arr. by G. Calkin (Novello). **e.**  
 "Thou turnest man, O Lord, to dust." Short Prelude in A minor. W. T. Best, *Cecilia*, Book XV, No. 6 (Augener). **m.**
- C.V. Prelude and Fugue in E minor. J. S. Bach, Peters' Edition, Vol. III, No. 10. **e.**  
 "Beside the Cross remaining," *Redemption*. Gounod, arr. by G. C. Martin (Novello). **e.**  
 "The sinner's only plea," Mesto in F. Samuel Wesley, Novello's S.M., No. 25. **e.**  
 "And with His stripes." Chorus, *Messiah*, Handel. **e.**  
 "Though all thy friends." Solo and Chorus, *Calvary*. Spohr. **e.**  
 "Tears of sorrow." Aria, *Calvary*. Spohr. **e.**  
 Introduction, *Mount of Olives*, arr. by E. J. Hopkins. (Novello). **m.**

### Easter Even.

Through the gate of death we may pass to our joyful resurrection—Quickened by the Spirit—I will rise again.

Lessons: Zech. ix; Hosea v, 8, to vi, 4; S. Luke xxiii, 50; Rom. vi, 1-14.

*Till Angels bid us rise.*

- I.V. Interlude in E $\frac{3}{4}$ . Samuel Wesley, O.O.B., Vol. I, p. 100. **e.**  
 Andante espressivo in A. C. W. Pearce, I.S., No. 10. **e.**  
 Largo in G. Pelham Humfreys, O.O.B., Vol. I, p. 143. **e.**  
 Andante grazioso. Frederick A. Keene, *Village Organist*, Book 8 (Novello). **e.**
- C. Elegy. J. Varley Roberts, I.V., Set V, No. 3 (Weekes). **e.**  
 Lied in E $\frac{3}{4}$ . T. Haigh, O.L., Vol. III, p. 121. **e.**
- C.V. Toccata in B $\frac{3}{4}$ . M. Enrico Bossi (Laudy). **m.**  
 "Then round about the starry throne," *Samson*, Handel, arr. by W. J. Westbrook (Weekes). **e.**  
 "Sing, O ye heavens," *Belshazzar*, Handel, arr. by E. J. Hopkins (Novello). **m.**  
 Recessional in D. Stanley G. Metzger, E.O., Book V, No. 35. **e.**

**Easter Day.**

Thou hast overcome death, and opened unto us the GATE OF EVERLASTING LIFE—Seek those things that are above—The stone taken away from the sepulchre.

*Lessons:* Exod. xii, 1-29; xii, 29, and xiv; Rev. i, 10-19;  
S. John xx, 11-19; Rev. v.

*Thou art the Sun of other days,  
They shine by giving back thy rays.*

- I.V.** Choral Prelude “Erstanden ist der heil'ge Christ,”  
J. S. Bach, S.C.P., No. 14 (Augener). **m.**  
Melody in C. A. M. Fox, E.O., Book I, p. 6. **e.**  
Andante Grazioso in D. F. R. Frye, E.O., Book IV,  
p. 82. **e.**  
Andante Grazioso in G ( $\frac{6}{8}$ ). Henry Smart, O.C.O.,  
No. 15 (Novello). **m.**  
Andante in D. F. Archer, O.C.O., No. 1 (Novello). **m.**
- C.** Easter Communion arranged from Handel's *Messiah*.  
U.V., Book VII, No. 2. **e.**  
Vorspiel zu Parsifal. R. Wagner, arr. by Albrecht  
Hanlein (Schott & Co). **m.**  
Communion in G. Gilbert A. Alcock, E.O., Book  
V, No. 36. **e.**
- C.V.** Full Organ Postlude on the Easter Hymn. C. W.  
Pearce, U.V., Book VII, No. 3. **e.**  
A Village Easter Postlude in G. C. W. Pearce,  
S.E.P., Book V, No. 4. **e.**  
Offertoire in A minor for Easter Day on *O filii et filiae*,  
Batiste (No. 8), Ashdown. **m.**  
Finale, “Alleluia” (introducing *O Filii*). Dubois.  
Douze Pieces Nouvelles (Leduc). **m.**  
Offertoire sur *O Filii*. Guilmant, *Practical Organist*,  
Book 6 (Schott). **m.**  
Sonata, *O Filii*. J. Lemmens (Novello). **m.**  
Toccata in C. A Redhead (Novello's O.C.O.,  
No. 187). **m.**  
Festal March in F. E. Bennett, O.C.O., First Set,  
No. 3 (Novello). **m.**  
Alleluia Chorus, *Messiah*. Handel, U.V., Book VI,  
No. 1. **m.**  
“Worthy is the Lamb that was slain,” Chorus,  
*Messiah*, Handel. Best's Handel Choruses, Book  
XXXVI (Novello). **m.**  
“Alleluia to the Father.” Chorus, *Mount of Olives*,  
Beethoven, U.V., Book VI, No. 3. **m.**  
Trumpet Fantasia in D. Samuel Wesley, O.R.P.,  
Book XXII, No. 3. **m.**

- C.V.** Procession March. E. T. Chipp, C.O., No. 14  
(Weekes). **m.**  
March of the Rosicrucians in E $\natural$ . E. Duncan, O.L.,  
Vol. III, p. 36. **m.**  
“But as for His people, He led them forth like sheep.”  
Chorus, *Israel in Egypt*, Handel. Best’s Collection  
of Handel Choruses, Book XV (Novello). **e.**  
“But the waters overwhelmed their enemies.” Chorus,  
*Israel in Egypt*, Handel, Best’s Collection of Handel  
Choruses, Book XVI (Novello). **d.**

### Monday in Easter Week.

Good desires—Remission of sins—Abide with us, for it is  
toward evening.

*Lessons:* Exod. xv, 1-22; Cant. ii, 10; S. Luke xxiv,  
1-13; S. Matt. xxviii, 1-10.

*Fraternal joys above.*

- I.V.** Allegretto in G. C. Harris, A.O., Book I, p. 8. **e.**  
Musings in a Cathedral. C. W. Pearce, S.E.P.,  
Book IV, No. 1. **e.**  
Andante con moto in A ( $\frac{6}{8}$ ). No. 3 of Six Short and  
Easy Pieces, Henry Smart, O.C.O., No. 8.  
(Novello), **m.**  
Vesper Melody. Thomas Adams, *Village Organist*,  
Book 14 (Novello). **e.**  
**C.** Moderato in D. C. J. Frost, O.V.C.U. (Novello),  
Part III, No. 9. **e.**  
Andante Sostenuto in D. Alan Gray, O.L., Vol. III,  
p. 33. **m.**  
**C.V.** A Prayer of Life. C. W. Pearce, S.E.P., Book V.,  
No. 2. **e.**  
Offertoire in B $\natural$ . E. Batiste, No. 15 (Ashdown). **e.**  
Fughetta in D. Samuel Wesley, O.O.B., Vol. I.,  
p. 102. **e.**  
Grand Chœur in D. A. W. Marchant, O.L., Vol. III,  
p. 108. **m.**  
Passacaglia. John E. West, *Village Organist*, Book  
XX (Novello). **e.**

### Tuesday in Easter Week.

Thy continual help—Justified from all things—Peace be  
unto you.

*Lessons:* 2 Kings xiii, 14-22; S. John xxi, 1-15; Ezek.  
xxxvii, 1-15; S. John xxi, 15-25.

*Revive our dying fires.*

- I.V.** Spring Song in G. C. W. Pearce, S.E.P., Book II,  
No. 4. **e.**

- I.V.** Melody. S. Coleridge Taylor, *Village Organist*, Book 12 (Novello). **e.**  
 Andante Commodo in E. Charles Wesley, I.S., No. 9. **m.**  
 Short Interlude in C. H. Percy Richardson, A.O., Book X, p. 152. **e.**
- C.** Grazioso in D. J. Varley Roberts, I.V., Set VI, No. 3 (Weekes). **e.**  
 Berceuse in A ♫. W. Faulkes, O.L., Vol. III, p. 53. **m.**
- C.V.** Voluntary in D. Dr. Arne, O.O.B., Book IX, p. 158. **m.**  
 Postlude and Fughetta in C. E. H. Smith (Weekes). **m.**  
 "But thanks be to God," Chorus, *Messiah*, Handel. Best's Collection of Handel Choruses, Book XXXVI (Novello). **m.**  
 Ritornelle in G. Oliver King, O.L., Book XXXI, p. 2. **m.**

### First Sunday after Easter (Low Sunday).

Pureness of living and truth—The victory that overcometh the world—Peace be unto you.

*Lessons:* Numb. xvi; xvii, 1-12; 1 Cor. xv, 1-29; S. John xx, 24-30.

*When summer leaves were bright,  
 And every flower was bathed in light.*

- I.V.** Choral Prelude, "Christ ist erstanden." J. S. Bach, S.C.P., No. 35 (Augener). **m.**  
 A Village Idyll in A ♫. C. W. Pearce, S.E.P., Book V, No. 3. **e.**  
 Andante in F. E. H. Thorne, O.C., No. 5. **m.**  
 Pastoral Voluntary. J. L. Roeckel, A.O., Book XVIII, p. 84. **e.**  
 Andante in D. W. T. Best, C.O.P.C.U., Book I, No. 1. **e.**
- C.** Communion in B ♫, Larghetto. Oliver King, 12 Original Vols., Set I, No. 7 (Novello). **e.**  
 Rêverie Cantabile in D. Warwick Jordan, O.C.O., No. 4. **e.**  
 Allegretto Pastorale in G. A. B. Plant (Weekes). **e.**
- C.V.** Sonata Pascale. J. Lemmens (Novello). **m.**  
 Easter Postlude, "Ad Coenam agni providi" (The Lamb's High Banquet). C. W. Pearce. **d.**

- C.V.** “The horse and his rider,” *Israel in Egypt*, Handel.  
arr. by W. T. Best, A.S.G.M., No. 6 (Novello). **d.**  
Chorale, “Herrschер über Tod und Leben.” J. S.  
Bach; Best’s *Organ Student*, No. 7 (Novello). **d.**  
Fantasia in C. Berthold Tours, Novello’s O.C.O.,  
No. 41. **m.**  
Toccatina in C. Hugh Blair, O.L., Book XXXI,  
p. 15. **m.**

### Second Sunday after Easter.

The blessed steps of His most holy life—The Shepherd  
and Bishop of our souls—I AM THE GOOD SHEPHERD.

*Lessons:* Numb. xx, 1-14; xx, 14-xxi, 10.

*O teach our love to grow.*

- I.V.** Choral Prelude, “Schmücke dich, O liebe seele.”  
J. S. Bach. Westbrook’s Voluntaries, No. 37  
(Novello). **m.**  
“The Good Shepherd.” Introductory Vol., Myles  
B. Foster; *Village Organist*, Book I (Novello). **e.**  
Introductory Voluntary in G. E. J. Hopkins, H.A.,  
No. 6. **e.**  
Prelude in G. W. Wolstenholme, A.O., Book IX,  
p. 114. **e.**  
Larghetto in A minor. Samuel Wesley, A.S.,  
No. 8. **m.**  
Prelude in F, Andante. E. Bunnett, O.C.O., Second  
Set, No. 8 (Novello) **e.**  
**C.** “He shall feed His flock like a shepherd,” Aria,  
*Messiah*, Handel. **e.**  
Quasi Pastorale in E. C. J. Frost, O.V.C.U.  
(Novello), Part III, No. 24. **e.**  
**C.V.** Sonata Pastorale in G. Rheinberger. **d.**  
Postludio in A minor. Manzanares, E.O., Book III,  
p. 56. **m.**  
Allegro Moderato in A ( $\frac{4}{4}$ ). Henry Smart, O.P.V.S.,  
No. 4 (Ashdown). **m.**  
Easter music from *La Resurrezione*. Handel, U.V.,  
Book VII. **e.**  
Allegro con brio in F. W. T. Best, C.O.P.C.U.,  
Book I, No. 4. **m.**  
Alla Pastorale in E  $\sharp$ . Henry Smart, H.S.O.B.,  
No. 3 (Boosey). **m.**  
“He rebuked the Red Sea”; “He led them through  
the deep,” *Israel in Egypt*, Handel. Best’s Handel  
Choruses, Book XVI (Novello). **m.**

### Third Sunday after Easter.

The Light of Thy Truth—Fear God, honour the King—  
Your joy no man taketh from you.

*Lessons:* Numb. xxii ; xxiii ; xxiv.

*When nature sings of joy and hope alone.*

- I.V.** Choral Prelude, "Gelobet seist du, Jesu Christ."  
 J. S. Bach, Griepenkerl & Roitzsch Edition,  
 Book VI, No. 23 (Peters). **m.**  
 Interlude in G. G. C. E. Ryley, A.O., Book IX. **e.**  
 Pastorale in A. G. F. Vincent, O.O.B., Vol. I. **e.**  
 Trio in F. Samuel Wesley, I.S., No. 15. / **m.**
- C.** Andante Sostenuto in E $\natural$ . E. H. Smith (Weekes). **e.**  
 Soft Voluntary in B $\flat$ . H. A. Harding, *Village Organist*, Book I (Novello). **e.**
- C.V.** Andante in A $\flat$ . E. Silas, O.C.O., No. 4 (Novello). **m.**  
 Festive March in G. Daniel McIntyre, A.O.,  
 Book XX, p. 137. **e.**  
 Allegro in D. Maurice Greene, I.S., No. 12. **e.**  
 Impromptu March. H. J. Poole (Weekes). **e.**  
 Offertoire in D. Oliver King (Novello). **e.**  
 Postlude in G minor. Lefébure Wely, M.O., No. 20  
 (Novello). **e.**  
 "The King shall rejoice," *Coronation Anthem*,  
 Handel. Best's Handel Choruses, Book XIX  
 (Novello). **m.**  
 Prelude on Ouseley's Anthem, "How goodly are thy  
 tents." C. W. P. U.V. **e.**

### Fourth Sunday after Easter.

Where *true* joys are to be found—Every perfect gift is  
 from above—I will send the Comforter unto you.

*Lessons:* Deut. iv, 1-41 ; v.

*Then, fainting soul, arise and sing.*

- I.V.** Choral Prelude, "Vater unser im Himmelreich."  
 J. S. Bach, S.C.P., No. 32 (Augener). **m.**  
 Andantino in C. C. J. Frost, O.V.C.U. (Novello),  
 Part III, No. 29. **e.**  
 Soft Voluntary in G. C. Vincent, A.O., Book XIII,  
 p. 83. **e.**  
 Andante con moto in E $\flat$ . J. L. Gregory, A.O.,  
 Book XVIII, p. 82. **e.**
- C.** Communion in C. Arthur Berridge, A.O., Book XIX,  
 p. 124. **e.**  
 Communion in E. Lefébure Wely, M.O., No. 24  
 (Novello). **e.**

- C. "Placidamente," Adagio in A. E. J. Hopkins, Four Preludial Pieces, No. 2 (Ashdown).
- C.V. Petit Chœur Triomphal. C. Vincent, E.O., Book I, p. 15. e.  
 Grand Chœur Triumphale in A. Alex. Guilmant, *Practical Organist*, Book V (Schott). m.  
 "Sing unto God," Chorus, *David*. C. E. Horsley, George Cooper's "Organist's Manual," No. 11 (Novello). m.  
 Allegro moderato in C ( $\frac{4}{4}$ ). No. 5 of Six Short and Easy Pieces, H. Smart (Novello). m.  
 Adoration in D. Felix Borowski (Laudy). m.  
 Finale, *Symphony II*. Widor (Hamelle). d.  
 Voluntary in A minor. Samuel Wesley, U.V. e.

### Fifth Sunday after Easter (Rogation Sunday).

Thy holy inspiration—Unspotted from the world—Be of good cheer.

*Lessons:* Deut. vi; ix; x.

*Now is there solemn pause in earth and heaven.*

- I.V. Choral Prelude, "Allein Gott in der höh' sei ehr," *Fuga*, J. S. Bach, Griepenkerl and Roitzsch Edition, Book VI, No. 10 (Peters). m.  
 Prelude in A. C. J. Frost, O.V.C.U. (Novello), Part III, No. 35. e.  
 Air en Rondeau. Couperin (V. Novello's S.M., No. 20). m.  
 Introductory Voluntary in D. Gilbert W. Tozer, A.O., Book XVI, p. 32. e.  
 Pastorale in E. Guy Michell, A.O., Book XII, p. 39. e.  
 Prelude in A. E. Bennett, O.C.O., Second Set, No. 7 (Novello). e.  

C. Communion in A. W. T. Vale, E.O., Book I, p. 23. e.  
 Rondeau in A. R. Schumann, Westbrook's Voluntaries, No. 38 (Novello). e.  
 Communion in F major on the hymn tune, "Irish." Basil Harwood, O.C.O., No. 2 (Novello). m.

C.V. Allegro moderato in F. S. Wesley, A.S., No. 11. m.  
 Meditation in B $\flat$ . Warwick Jordan, O.C.O., No. 7. m.  
 Postlude in G, "The Voice of Spring." C. Vincent, O.L., Vol. III, p. 104. m.  
 Solemn March in E $\flat$ . T. Tertius Noble (Novello). m.  
 Andante in G. No. 1 of Second Set of Chamber Organ Pieces, S. S. Wesley (Novello). m.  
 Kyrie Eleison in B $\flat$  (Mass No. 10). Mozart, U.V. e.  
 Fuga alla Handel in F. Alex. Guilmant, *Practical Organist*, Book VIII (Schott). m.

## Ascension Day.

We may also, in heart and mind, thither ascend—A cloud received HIm out of their sight—Preach the Gospel to every creature.

*Lessons:* Dan. vii, 9-15; 2 Kings ii, 1-16; S. Luke xxiv, 44; Heb. iv.

*While the breeze of May  
Chants her glad matins in the leafy arch.*

- I.V. Choral Prelude, "Heut triumphiret Gottes sohn." J. S. Bach, S.C.P., No. 16 (Augener). **m.**  
Andantino in E $\flat$ . W. Russell, O.O.B., Vol. I, p. 128. **e.**  
Madrigal in E $\flat$ . Alex. Guilmant, *Practical Organist*, Book VI (Schott). **m.**  
Prelude in A. J. Pullein, E.O., Book I, p. 9. **e.**  
Con moto moderato in D. No. 4 of Six Short and Easy Pieces, Henry Smart, O.C.O., No. 8 (Novello). **e.**
- C. Communion in D. E. J. Hopkins, H.A., No. 9. **e.**  
Communion in D. Alex. Guilmant, *Practical Organist*, Book III (Schott). **e.**  
Andantino in G. E. Bennett, O.C.O., First Set, No. 2 (Novello). **e.**  
"From Thy Love as a Father," *Redemption*. Gounod, arr. by G. C. Martin (Novello). **e.**  
Reverie in E $\flat$ . E. D'Evry. **m.**
- C.V. Short Festal Overture in G. C. W. Pearce, S.E.P., Book IV, No. 2. **e.**  
March upon a Theme by Handel. Alex. Guilmant, Pieces in Different Styles, Book I (Schott). **m.**  
Sonata No. IV in B $\sharp$ . Mendelssohn. **d.**  
"Lift up your heads," Chorus, *Messiah*. Handel. **m.**  
Royal March. C. Vincent, Twelve Postludes, No. 2. **e.**  
"O come, let us worship," Tenor Aria and Chorus, *Psalm 95*. Mendelssohn, arr. by G. Cooper, O.A., No. 36. **e.**  
"Unfold, ye portals everlasting," Chorus, *Redemption*. Gounod, arr. by G. C. Martin (Novello). **e.**  
Allegretto grazioso in E $\sharp$ . John E. West (Novello's O.C.O., No. 219). **m.**  
Coronation March. Meyerbeer, arr. by W. T. Best, A.S.G.M., No. 25 (Novello). **m.**  
Strophes pour l'Hymne de l'Ascension. Alex. Guilmant, *Practical Organist*, Book X (Schott). **m.**

# McCUNE SCHOOL OF MUSIC & ART

CHAP. II.—A LIST OF VOLUNTARIES.

## Sunday after Ascension Day.

Leave us not comfortless—Watch unto prayer—The Spirit of Truth shall testify of ME.

*Lessons:* Deut. xxx ; xxxiv ; Joshua i.

*The golden censer in His Hand.*

- I.V.** Choral Prelude, "Herr Gott, nun schleuss den Himmel auf." J. S. Bach, S.C.P., No. 41 (Augener). **m.**  
 Idyll in D $\sharp$ . Guy Michell, A.O., Book XIII, p. 74. **e.**  
 Moderato in G. C. J. Frost, O.V.C.U. (Novello), Part III, No. 31. **e.**  
 Andante in E $\flat$ . S. Midgley, A.O., Book XVI, p. 30. **e.**  
 Allegretto in G. F. E. Gladstone (Novello's O.C.O., No. 29). **m.**
- C.** Andante in B $\flat$ . E. H. Turpin (Weekes). **m.**  
 Communion in C. Lefébure Wely, M.O., No. 3<sup>F</sup> (Novello). **e.**  
 Aria, "But the Lord is mindful of His own," *S. Paul*. Mendelssohn, arr. by W. T. Best, A.S.G.M., No. 37 (Novello). **e.**  
 Communion sur *Ecce panis*, Alex. Guilmant, *Practical Organist*, Book XII (Schott). **e.**
- C.V.** Short Postlude for Ascension-Tide on the Old 25th Psalm Tune. Basil Harwood, O.C.O., No. 5 (Novello). **m.**  
 Postlude on "Our Blest Redeemer" (S. Cuthbert's tune). C. J. Frost, H.T.V., No. 9. **e.**  
 Alla Marcia. Myles B. Foster, *Village Organist*, Book XXXII (Novello). **e.**  
 Alleluia in C. Jonathan Battishill, U.V. **e.**  
 Overture to the *Occasional Oratorio*. Handel, O.R.P., Book II, No. 3. **m.**  
 Con Spirito in D ( $\frac{4}{4}$ ) for Full Organ. No. 6 of Six Short and Easy Pieces, H. Smart, O.C.O., No. 9 (Novello). **e.**  
 Chorus of Angels, *Eli*. Costa, U.V., Book II. **e.**  
 Andante in F. S. S. Wesley (Novello). **d.**

## Whitsun Day.

The Light of Thy Holy Spirit—A rushing mighty wind—Peace I leave with you.

*Lessons:* Deut. xvi, 1-18 ; Isaiah xi ; Ezekiel xxxvi, 25 ; Rom. viii, 1-18 ; Gal. v, 16 ; Acts xviii, 24, to xix, 21.

*When God of old came down from Heaven.*

- I.V.** Great Choral Prelude, "Kyrie Gott, Heiliger Geist." J. S. Bach, Organ Works, Vol. XVI, No. 39, Augener's Edition, 9816. **d.**

- I.V. Andante con moto in C. E. H. Thorne, O.C.  
No. 32, e.  
Diapason piece in C. Samuel Wesley (S.M.O., Novello). e.  
Andante in F. Ernest Dale, A.O., Book XVI, No. 34. e.  
Prelude on the Hymn for the Feast of Pentecost. L. Wely, M.O. p. 4 (Novello). e.  
Lento Sostenuto (from Sonata in G). Hugh Blair, A.O. Book XVIII, p. 76. m.  
Andante in E. A. R. Reinagle, U.V. e.  
C. Communion in G. J. Baptiste Calkin (Op. 102), O.C., No. 10 (Novello). e.  
Communion. E. Batiste, S.C., No. 54 (Ashdown). e.  
Communion in A (No. 14). W. Faulkes (Ashdown). e.  
Andante tranquillo. E. J. Hopkins, *Village Organist*, Book XIII (Novello). e.  
C.V. Solemn March for a Religious Procession (*Veni Creator*). C. W. Pearce. m.  
Fantasia in E. James Lyon, Op. 21, No. 1 (Breitkopf & Härtel). m.  
Allegro con brio (from Sonata in G). Hugh Blair, A.O., Book XVIII, p. 78. m.  
Hymn of the Apostles (*Redemption*). Gounod, arranged by G. C. Martin (Novello). e.  
Finale, *Symphony IV*. Widor (Hamelle). d.  
Toccata in C. E. D'Evry, Recital Series, No. 13 (Novello). m.  
"Declare His honour unto the heathen," *Chandos Anthem*, Handel. Best's Handel Choruses, Book XXIII (Novello). e.  
Marche aux flambeaux. Alex. Guilmant, *Practical Organist*, Book XII (Schott). m.

### Monday in Whitsun Week.

A right judgment in all things—God is no respecter of persons—GOD SO LOVED THE WORLD.

*Lessons:* Gen. xi, 1-10; Numb. xi, 16-31; 1 Cor. xii, 1-14; xii, 27, and xiii.

*O'ercome thyself, and thou mayest share  
With Christ His Father's throne.*

- I.V. Village Prelude in D. W. Griffith, A.O., Book XIX, p. 130. e.  
Andante in E $\flat$ . J. Lyon, E.O., Book 1, p. 12. e.

- I.V. Diapason movement in F. C. J. Frost, O.V.C.U. (Novello), Part III, No. 34. **e.**
- C. Melody in B $\flat$ . J. Varley Roberts, I.V., Set II, No. 1 (Weekes). **e.**
- Communion in A minor. E. Batiste, S.C., No. 82 (Ashdown). **e.**
- C.V. "Lovely appear over the mountains," *Redemption*. Gounod, arranged by G. C. Martin (Novello). **e.**  
"Veni Sancte Spiritus," (Prose for Whitsunday). Schicht (V. Novello's, S.O.P., No. 26). **e.**
- Aila Marcia in F. Beethoven, *Piano Sonata*, Op. 101, arranged by W. T. Best, "Organ Miscellany," No. 27 (Schott). **m.**
- Sortie in F major. Alex. Guilmant, *Practical Organist*, Book IV (Schott). **m.**

### Tuesday in Whitsun Week.

Rejoice in His holy comfort—They received the Holy Ghost—I am come that they might have Life.

Lessons: Joel ii, 24; Micah iv, 1-8; 1 Thess. v, 12-24; 1 S. John iv, 1-14.

*Lord, in Thy field I work all day.*

- I.V. Melody in F. G. F. Vincent, O.O.B., Vol. I, p. 38. **e.**
- Diapason Movement. C. Lee Williams. *Village Organist*, Book 14 (Novello). **e.**
- Siciliano in F. C. J. Frost, O.V.C.U. (Novello), Part III, No. 26. **e.**
- Introductory Voluntary in C. C. W. Pearce, S.E.P., Book VI, No. 3. **e.**
- C. Berceuse in E $\flat$ . J. Varley Roberts, I.V., Set IV., No. 1 (Weekes). **e.**
- Andantino. F. E. Gladstone, *Village Organist*, Book 23 (Novello). **e.**
- Communion in B $\flat$ . A. Leprèvost, S.C., A. H. Brown, No. 9 (Ashdown). **e.**
- C.V. Voluntary, No. 5. Samuel Wesley, edited by W. J. Westbrook (Weekes). **d.**
- Fugue in C. T. Adams (V. Novello's S.O.P., Vol. I, p. 230). **m.**
- "All praise to Thee, my God, this night," on Tallis's Canon. W. T. Best, *Cecilia*, Book XV, No. 8 (Augener). **m.**
- March in D. Alex. Guilmant, *Practical Organist*, Book X (Schott). **m.**

## Trinity Sunday.

Keep us steadfast in this faith—HOLY, HOLY, HOLY, LORD GOD ALMIGHTY—Ye must be born again.

*Lessons:* Isaiah vi, 1-11; Gen. xviii, i and ii, 1-4; Rev. i, 1-9; Eph. iv, 1-17; S. Matt. iii.

*Creator, Saviour, Strengthening Guide.*

- I.V.** Choral Prelude, "Erschienen ist der herrliche Tag." J. S. Bach, S.C.P., No. 45 (Augener). **m.**  
Andante in D. W. H. Harris, A.O., Book XVII, p. 63. **e.**  
Andante in A. R. B. Moore, O.O.B., Vol. I, p. 1. **e.**  
Grazioso in F (§), No. 9 of 12 Short and Easy Pieces in various styles. Henry Smart (Novello), O.C.O., No. 13. **e.**
- C.** "Holy, Holy, Holy," Handel (*Redemption*), **e**; or Spohr (*Last Judgment*), arranged by W. T. Best, A.S.G.M., No. 3 (Novello), **e.**  
Andante Grazioso in F. Alan Gray, O.L. Vol. III, p. 80. **m.**  
Communion in B. Hamilton Clarke (Ashdown). **e.**  
Communion in F. L. Wely, M.O., No. 9, Novello. **e.**
- C.V.** Grand Chorus, "Tu Solus Sanctus" *Mass.* Haydn, O.R.P., Book 8, No. 3. **e.**  
Chœur Ecclesiastique in C. C. Vincent, 12 Postludes, No. 1. **e.**  
Schiller March. Meyerbeer, arranged by W. T. Best, A.S.G.M., No. 14 (Novello). **m.**  
Finale, *Symphony V.* Widor, (Hamelle). **d.**  
Finale in B♭ (Moderato con spirito). H. Walmsley Little (Vincent Music Co.). **m.**  
Voluntary No. 6. Samuel Wesley, edited by W. J. Westbrook (Weekes). **d.**  
"Glory be to the Father," Utrecht Jubilate. Handel, E. J. Hopkins' Select Movements, No. 15 (Novello). **m.**  
Allegro Maestoso in D. Warwick Jordan, O.C.O., No. 6. **m.**  
Prelude and Fugue in D minor. Gordon Saunders. **m.**  
Sonata No. VI in D minor and major. Mendelssohn. **d.**  
"All the Kings of the Earth shall praise Thee, O Lord," Chorus from an anthem. M. Greene, U.V., **m.**

## First Sunday after Trinity.

Grant us the help of Thy grace—Let us love one another  
—Carried by the Angels into Abraham's bosom.

*Lessons:* Joshua iii, 7, to iv, 15; v, 13, to vi, 21; xxiv.

*Open our eyes, Thou Sun of life and gladness.*

- I.V. Choral Prelude, "Herr Christ, der ein' ge Gottes sohn,"  
J. S. Bach, S.C.P., No. 24 (Augener). **m.**  
Introductory Voluntary in D. E. J. Hopkins, H.A.,  
No. 3. **m.**  
Sketch for the Organ in E. J. Clapton, A.O., Book  
XV, p. 196. **e.**  
Adagio from the Third Symphony. Mendelssohn,  
arr. by Dr. E. T. Chipp (Novello). **m.**
- C. "O salutaris" Elevation. Alex. Guilmant, *Practical  
Organist*, Book XII (Schott). **e.**  
Andante tranquillo in E $\sharp$  on the Hymn Tune,  
"Bedford." Basil Harwood, O.C.O., No. 7  
(Novello). **m.**  
Entracte, *König Manfred*. C. Reinecke, Op. 93,  
arr. for organ by Prout, No. 32 (Augener). **e.**  
Communion in G, Moderato. Oliver King, Twelve  
Original Voluntaries, Set I, No. 11. **e.**
- C.V. Marche di Chiese. Gordon Saunders, O.R.P., Book  
IV, No. 1. **e.**  
"Insanæ et vanæ Curæ." Haydn, arr. by Best,  
A.S.G.M., No. 7 (Novello). **d.**  
Overture, *Samson*. Handel, arr. by W. T. Best,  
A.S.S.G., No. 20 (Novello). **d.**  
Cathedral Fugue in E $\sharp$ . T. Attwood (V. Novello's  
S.O.P., No. 93). **e.**  
"Sing joyfully unto God." W. Byrde, U.V. **e.**  
Sonata No. 1, first movement. A. Guilmant (Schott). **d.**  
Larghetto in A $\flat$  from Piano Duet in C major, Op. 48.  
Dussek, arr. by W. T. Best, "Organ Miscellany,"  
No. 16 (Schott). **m.**

## Second Sunday after Trinity.

A perpetual fear and love of Thy Holy Name—We have  
confidence towards God—Come, for all things are now ready.

*Lessons:* Judges iv, v, vi, 11.

*The clouds that wrap the setting sun.*

- I.V. Choral Prelude, "Hilf Gott, das mir's gelinge"  
J. S. Bach, S.C.P., No. 49 (Augener). **m.**  
Nocturne in A $\flat$ . C. W. Pearce, S.E.P., Book III,  
No. 1. **e.**

- I.V. Reverie in A. C. W. Pearce, S.E.P., Book III,  
No. 2. e.  
Andante in F. E. H. Thorne, O.C., No. 30. e.
- C. Romance, Op. 58. Kullak, arr. by John Hiles, O.A.,  
Book VIII (Novello). e.  
Benediction Piece in F. V. Novello (Novello's S.M.,  
No. 3). e.  
Invocation in E $\frac{3}{4}$ . Alex. Guilmant, *Practical  
Organist*, Book VI (Schott). m.  
Adoration in F. F. R. Frye, A.O., Book XIX,  
p. 128. e.
- C.V. "Fallen is the foe," Chorus, *Judas Maccabeus*,  
Handel. Best's Collection of Handel Choruses,  
Book VIII (Novello). m.  
Allegro moderato. E. Silas, Op. 74, O.C., No. 1  
(Novello). e.  
March in B $\frac{2}{4}$ . W. W. Winton, A.O., Book XIX,  
p. 108. e.  
Voluntary, No. 7. Samuel Wesley, edited by W. J.  
Westbrook (Weekes). m.  
Largo in D, Symphony No. 8. Haydn, arr. by  
W. Owen Jones (Ashdown). e.  
"See the proud chief," Chorus, *Deborah*, Handel.  
Best's Collection of Handel Choruses, Book XXI  
(Novello). m.  
Postlude in C. Neukomm, U.V. m.

### Third Sunday after Trinity.

Defended and comforted in all dangers and adversities—  
Casting all your care on Him—I have found My sheep which  
was lost.

*Lessons:* i Sam. ii, 1-27; iii; iv, 1-19.

*Who learn this lesson at the Throne of Love.*

- I.V. Choral Prelude, "Jesus Christus, unser Heiland."  
J. S. Bach, S.C.P., No. 8 (Augener). m.  
"The sweet influence of Pleiades." W. C. Filby,  
A.O., Book IX, p. 106. e.  
Adagio in G. *Violin Sonata*, No. 7. B. Marcello,  
U.V. e.  
Adagio maestoso in C for Diapasons. E. H. Thorne,  
O.C., No. 16. e.  
Air with variations. O. D. Belsham, A.O., Book  
XX, p. 134. e.
- C. Adagio, *Quartet No. 1*, Op. 6. Kalliwoda, arr. by  
John Hiles, O.A., Book VIII (Novello). e.  
"My Soul for help on God relies," Con moto in G.  
W. T. Best, *Cecilia*, Book XV, No. 9 (Augener). e.

- C. Reminiscences in E♭. T. Hassard, E.O., Book III,  
p. 67. e.  
Romanza in E minor. Spohr (Novello's S.M., No. 4) e.  
C.V Offertoire in G. J. F. Barnett, O.C.O., No. 103  
(Novello). m.  
Postlude maestoso. C. Vincent, Twelve Postludes,  
No. 5. e.  
Grand Chœur in C. H. A. Wheeldon (Novello). m.  
Finale, *Symphony VI*. Widor (Hamelle). d.  
March of the Crusaders, *Legend of S. Elizabeth*. Liszt,  
arr. by W. Byrom (Ashdown). m.  
“Ye servants of the Eternal King,” Chorus, *Alexander Balus*, Handel. Best's Collection of Handel  
Choruses, Book XI (Novello). e.  
March of the Israelites, *Eli*. Costa, arr. by C. W.  
Pearce, U.V., Book II. e.

#### Fourth Sunday after Trinity.

The Protector of all that trust in Thee—The sufferings of  
the present time are not worthy to be compared with the  
glory which shall be revealed in us—Forgive, and ye shall  
be forgiven.

*Lessons*: I Sam., xii; xiii; Ruth i.

*Strong yearnings for a blest new birth.*

- I.V. Choral Prelude, “Mit Fried’ und Freud’ ich fahr’  
dahm.” J. S. Bach, S.C.P., No. 26 (Augener). m.  
Andante grazioso in F. Henry Smart, H.S.O.B.,  
No. 1 (Boosey). m.  
Diapason Movement. Samuel Wesley, O.R.P., Book  
XXII, No. 2. e.  
Moment Musical in E. N. von Wilm, arr. by C. W.  
Pearce (Laudy). e.  
Evening Song in G. C. Vincent, A.O., Book IX,  
p. 112. e.  
C. Intermezzo in F. Spohr, A.E., Book LIII, No. 9. e.  
Andante in A. A. R. Reinagle, U.V. e.  
Chansonnette in A minor. A. B. Plant (Weekes). e.  
Andante in F. Beethoven (Novello's S.M., No. 6). e.  
C.V. A Song of Dawn. C. Vincent, O.L., Book XXXI,  
p. 10 e.  
Grand Chœur in E♭. A. Renaud, E.O., Book II,  
p. 24. e.  
Allegro con fuoco in D. Samuel Wesley, A.S.,  
No. 14. d.  
Fantasia and Fughetta in D. H. V. Read, A.O.,  
Book XVII, p. 52. d.

**C.V.** "How excellent," Chorus, *Saul*, Handel, Best's Collection of Handel Choruses, Book XIV (Novello). **m.**

March in B ♯. E Silas, No. 2 (Ashdown). **m.**

Cantilène Pastorale in B minor. Alex. Guilmant Pieces in Different Styles, Book I (Schott). **m.**

### Fifth Sunday after Trinity.

That Thy Church may joyfully serve Thee in all godly quietness—The eyes of the Lord are over the righteous—He stood by the Lake of Gennesareth.

*Lessons:* I Sam. xv, 1-24; xvi; xvii

*In disappointment Thou canst bless.*

**I.V.** Choral Prelude, "Wenn wir in höchsten Nöthen sein." J. S. Bach, S.C.P., No. 48 (Augener). **m.**

Barcarolle in E. A. Morland, A.O., Book XIV., p. 116. **e.**

Romance in D ♯. E. H. Lemare, Recital Series, No. 4 (Novello) **m.**

Berceuse in G. L. Schölte (Laudy). **e.**

Morgengruss. Schubert, Hiles' *Short Voluntaries*, Book XXXII (Novello). **e.**

Reverie in F. O. D. Belsham, A.O., Book XVI., No. 204. **e.**

**C.** Adagio in A ♯ (Sonata, No. 1). Mendelssohn, **e.**  
Meditation on the Lake of Galilee. A. Wiegand, O.L., Vol. I, p. 55. **m.**

Melody in C. H. V. Jervis Read, E.O., Book II, p. 30. **e.**

Reverie in C. H. S. Irons. O.C.O., No. 242 (Novello). **e.**

**C.V.** Festive March in G. E. H. Thorne (Novello). **m.**  
"They ride on whirlwinds," Chorus, *Jephthah*, Handel. Best's Handel Choruses, Book IV (Novello). **m.**

Petit Chœur in D. G. F. Vincent, O.O.B., Vol. I.. p. 30. **e.**

Carillon, "Laudate Dominum." Boëllman, Douze Pieces (Leduc). **m.**

"O be joyful," Chorus. M. Greene, U.V. **e.**

Andante in A. Henry Smart, H.S.O.B., No. 2 (Boosey). **m.**

Marche Militaire in D, Op. 51, No. 1. Schubert, arranged by W. T. Best, *Organ Miscellany*, No. 12 (Schott) **m.**

**C.V.** Finale, *Symphonie Pathétique*, Op. 74. Tschaikovsky, arranged by C. Macpherson (Novello) **m.**

### Sixth Sunday after Trinity.

Thy promises, which exceed all that we can desire—We also should walk in newness of life—Be reconciled to thy brother.

*Lessons:* 2 Sam. i, xii, 1–24; xviii.

*And holy music whispering peace  
Till time and sin together cease.*

- IV.** Choral Prelude, "In der ist Freude." J. S. Bach, S.C.P., No. 9 (Augener), **m.**  
 Introductory Voluntary in C. A. Berridge, A.O., Book XI, p. 32. **e.**  
 Morning Prayer. Tschaikovsky, *Village Organist*, Book XIX (Novello). **e.**  
 Chanson Orientale. R. Schumann, O.R.P., Book IX, No. 2. **e.**  
 Abendlied in C. B. Jackson. C.O., No. 1. **e.**
- C.** Elevation in G. C. J. Frost, O.V.C.U. (Novello), Part III, No. 20. **e.**  
 Andantino in C. A. Hesse, (Novello's S.M., No. 12). **e.**  
 Communion. Alfred Hollins. O.C.O., No. 294 (Novello). **m.**  
 Communion in E $\frac{3}{4}$ . A. R. Reinagle, U.V. **e.**
- C.V.** Barcarolle in B $\frac{3}{4}$ . J. F. Proudman, A.O., Book XII, p. 40. **m.**  
 March, *David*. C. E. Horsley, A.E., Book LIV, No. 4. **m.**  
 Andante in C. Frederick G. Cole (Weekes). **m.**  
 Voluntary, No. 9. Samuel Wesley, edited by W. J. Westbrook (Weekes). **d.**  
 Offertoire in D major. E. Batiste, No. 5 (Ashdown). **m.**  
 "Tremble, guilt," Chorus, *Susanna*, Handel. Best's Collection of Handel Choruses, Book XIII, (Novello). **m.**  
 Finale. Guilmant, *Pieces in different styles*, Book X (Schott). **m.**  
 Andante grazioso in E. Henry Smart, H.S.O.B., No. 9 (Boosey). **m.**  
 "The Gods are ever near," Chorus, *S. Ludmila*. Dvorák, arranged by G. C. Martin (Novello). **m.**

**Seventh Sunday after Trinity.**

Lord of all power and might—The gift of God is Eternal Life—I have compassion on the multitude.

*Lessons:* 1 Chron. xxi; xxii; xxviii, 1-21.

*Earth's common paths are strewn all o'er  
With flowers of pensive hope.*

- I.V.** Choral Prelude, "Lob sei dem Allmächtigen Gott.  
J. S. Bach, S.C.P., No. 10 (Augener). **m.**  
Morgenwandering, Op. 198, No. 9. N. von Wilm,  
O.R.P., Book XXIX, No. 1. **m.**  
Introductory Voluntary in A. E. J. Hopkins, H.A.,  
No. 2. **e.**  
"O gladsome light," *Golden Legend*, A. S. Sullivan,  
*Village Organist*, Book XXIX (Novello). **e.**  
Abendlied in D $\sharp$ . R. Schumann, U.V. **e.**
- C.** Pastorale in F. Joan Williams, E.O., Book IV,  
p. 97. **e.**  
Theme in C major, R. Schumann, Westbrook's  
Voluntaries, No. 38 (Novello). **e.**  
"What though I trace," Aria, *Solomon*, Handel,  
arranged by E. J. Hopkins, Select Movements,  
No. 9 (Novello). **e.**  
Prelude in F. W. A. Montgomery, A.O., Book XIV,  
p. 114. **e.**
- C.V.** Postlude in C. G. P. Allen, E.O., Book II, p. 32. **e.**  
Concert Overture in C minor. H. A. Fricker. Recital  
Series, No. 32 (Novello). **m.**  
March in G. H. Hofmann. A.E., Book LIV,  
No. 2. **e.**  
Andante in E $\flat$ , No. 3 of second set of Chamber  
Organ Pieces. S. S. Wesley (Novello). **m.**  
Selection of Themes, *Symphony in C*. Schubert,  
O.R.P., Book XXX (Hammond). **m.**  
"As from the power of sacred lays," *S. Cecilia's  
Day*. Handel. G. C. Martin's Handel Choruses,  
No. 33 (Novello). **m.**  
Allegro Tranquillo in A. E. d'Evry (Schott). **m.**

**Eighth Sunday after Trinity.**

Never-failing Providence—Ye have received the spirit of adoption—A good tree cannot bring forth evil fruit.

*Lessons:* 1 Chron. xxix, 9-29; 2 Chron. i; 1 Kings, iii.

*Death only binds us fast  
To the bright shore of love.*

- I.V.** Choral Prelude, "Vater unser im Himmelreich."  
J. S. Bach. S.C.P., No. 2 (Augener). **m.**

- I.V. Andante con moto in E♭. E. H. Thorne. O.C., No. 37. e.  
 Morning Prayer, Op. 48. Mendelssohn. Westbrook's *Young Organist*, No. 13. e.  
 Tranquillité. W. C. Filby. A.O., Book XIV., p. 124. m.  
 A Sunset Melody. C. Vincent. m.  
 Abendlied in C. E. E. Harper. O.L., Vol. II., p. 125. e.
- C. Larghetto in E♭. E. H. Thorne. O.C., No. 30 (Novello). e.  
 Meditation. E. d'Evry. Recital Series, No. 13 (Novello). m.  
 Pastorale in G. Beethoven. *Posthumous Quartet*, Op. 127, Noveillo's S.M., No. 13. e.  
 "Thy mercies, Lord, shall be my song," Short Prelude on "Wareham," W. T. Best. Cecilia, Book XV, No. 10 (Augener). e.
- C.V. First Movement (Sonata in G). Hugh Blair. A.O., Book XVIII, p. 71. m.  
 Postlude in C minor. F. M. Jephson. E.O., Book IV, p. 78. m.  
 Grand Chœur in B♭. T. Haigh. O.L., Vol. I, p. 62. m.  
 "Zadok the Priest," *Coronation Anthem*. Handel. Best's Collection of Handel Choruses, Book XVIII (Novello). m.  
 Marche de Procession. Guilmant. *Pieces in different styles*, Book XI (Schott). m.  
 Offertoire No. 4. Salomé (Schott). m.  
 Postlude in G. E. d'Evry. e.  
 Choral Fugue in C. Spohr. U.V. e.

### Ninth Sunday after Trinity.

To live according to Thy will—THAT ROCK WAS CHRIST—Everlasting habitations.

*Lessons*: 1 Kings, x, 1-25; xi, 1-15; xi, 26.

*Jehovah's choice is ever with the soft, meek, tender soul.*

- I.V. Choral Prelude, "Gelobet seist du, Jesu Christ." J. S. Bach. S.C.P., No. 39 (Augener). m.  
 Melody in F. H. C. Perrin. A.O., Book XVIII, p. 98. e.  
 Andante in E♭. E. H. Thorne. O.C., No. 14. e.  
 Berceuse in D. G. C. E. Riley. A.O., Book XIII, p. 91. e.  
 Melodie. E. Grieg, arr. by C. W. Pearce (Laudy). e.

- C.** Aria in E. Paradies, arr. by W. T. Best. A.S.G.M. (Novello), No. 7.  
 Tantum ergo. W. Russell. U.V. e.  
 Moderato in G. J. Varley Roberts. I.V., Set II, No. 2 (Weekes). e.  
 "For the mountains shall depart." Aria, *Elijah*, Mendelssohn, arr. by G. Calkin (Novello). e.
- C.V.** March, *Rock of Israel*. H. Walmsley Little, arr. by A. W. Constantine (Novello). m.  
 Prelude ( $\frac{3}{4}$ ) and Fugue in C major ( $\frac{4}{4}$ ). Nos. 11 and 12 of Short and Easy Pieces in Various Styles. Henry Smart (Novello). e.  
 Fanfare in D. Jos. C. Bridge. Six Original Compositions, No. 6 (Weekes). m.  
 Military March in D, Op. 198, No. 8. N. von Wilm. O.R.P., Book 29, No. 4. e.  
 "Music, spread thy voice around," Chorus, *Solomon*. Handel., arr. by W. T. Best. A.S.G.M., No. 78 (Novello). e.  
 "Your harps and cymbals sound," Chorus, *Solomon*. Best's Collection of Handel's Choruses, Book XXIX (Novello). m.  
 Offertoire in A. *La Sainte Chapelle*. L. Wély. Best's *Organ Miscellany*. No. 23 (Schott). e.

### Tenth Sunday after Trinity.

The prayers of Thy humble servants—Diversities of gifts, but the same Spirit—My house is the house of prayer.

*Lessons:* I Kings, xii; xiii; xvii.

*See that in thought, in deed, in word,  
Ye hate what made Him mourn.*

- I.V.** Choral Prelude, "Christum wir sollen loben schon." J. S. Bach. S.C.P., No. 34 (Augener). m.  
 Andante Grazioso in E $\sharp$ . E. J. Hopkins. S.P.O., Set II, No. 2 (Weekes). m.  
 Anapæst in D. Samuel Wesley. O.R.P., Book XXII, No. I. e.  
 Arietta in C minor. Samuel Wesley. U.V. e.  
 Nocturne in D. E. d'Evry. e.  
 Introductory Voluntary in F. Mozart. A.E., Book LIII, No. 3. e.  
 Allegretto in F $\sharp$  minor. E. H. Thorne. O.C., No. II. m.  
 "Bow down Thy gracious ear," Short Prelude on "Southwell." W. T. Best. Cecilia, Book XV, No. II. e.

- C. Andante in D. J. C. Bridge. Six Original Compositions, No. 5 (Weekes). e.  
 Allegretto con moto in A. A. Hesse (Novello's S.M., No. 15). e.  
 "Woe unto them who forsake Him," Aria, *Elijah*. Mendelssohn, arr. by G. Calkin (Novello). e.  
 Andante con moto in G (Op. 101). J. Baptiste Calkin. O.C., No. 9 (Novello). e.
- C.V. Romanza in A, *Nocte Surgentes*. C. W. Pearce. m.  
 Adagio espressivo, *Symphony*, No. 2. Schumann, arr. by J. Stainer (Novello). m.  
 Alla Marcia in E $\frac{3}{4}$ . A. M. Fox. E.O., Book III, p. 70. e.  
 Meditation Symphonique in A. G. F. Vincent. O.L., Vol. I, p. 71. m.  
 Voluntary in C. William Russell, edited by J. E. West (Novello). m.  
 March in G. Henry Smart. H.S.O.B., No. 12 (Boosey). e.  
 "Joyful sounds," Chorus, *Joseph*. Handel. Best's Handel Choruses, Book XXI (Novello). m.

### Eleventh Sunday after Trinity.

MERCY and PITY—The grace of God which was with me—  
 GOD BE MERCIFUL TO ME, A SINNER.

*Lessons*: I Kings, xviii; xix; xxi.

*This was no world of rest for thee.*

- I.V. Choral Prelude, "Wer nur den lieben Gott lässt walten." J. S. Bach. S.C.P., No. 33 (Augener). m.  
 Duetto. W. Russell. O.R.P., Book XXI, No. 4. m.  
 "Lord God of Abraham," Aria, *Elijah*. Mendelssohn, arr. G. Calkin (Novello). e.  
 "Cast thy burden," *Elijah*. Mendelssohn, arr. by C. Steggall (Novello). e.  
 Morning. *Peer Gynt*. E. Grieg. O.R.P., Book XXIII, No. I. m.  
 Evening Prayer (Andante solennelle) in A ( $\frac{2}{4}$ ). No. 10 of Twelve Short and Easy Pieces in Various Styles. Henry Smart (Novello). e.
- C. Air Varied in F $\sharp$  minor. S. S. Wesley (Novello). m.  
 Tantum ergo in B $\frac{3}{4}$ . V. Novello (Novello's S.M., No. 17). e.  
 Allegretto in A $\frac{3}{4}$ . J. Varley Roberts. I.V., Set II, No. 3 (Weekes). e.  
 Communion (from Op. 107). J. N. Hummel. U.V. e.

- C.V.** The Temple March. C. Vincent. 12 Postludes,  
No. 6. e.  
 "Thanks be to God," Chorus, *Elijah*. Mendelssohn,  
arr. by C. Steggall (Novello). e.  
 Choral Song and Fugue in C. S. S. Wesley (Novello).  
d.  
 "Thou shalt make me hear of joy and gladness,"  
Chorus, 51st Psalm. Handel, arr. by W. T. Best.  
A.S.G.M., No. 90. m.  
 "Behold, God the Lord passed by," Chorus, *Elijah*.  
Mendelssohn, arr. by C. Steggall (Novello). m.  
 Choral, *Meistersinger*, Act 1. Wagner, arr. by  
Albrecht Hänlein (Schott). e.  
 Berceuse in A ♫. E. d'Evry (Schott). m.

### Twelfth Sunday after Trinity.

The abundance of Thy mercy—Our sufficiency is of God—  
He hath done all things well.

*Lessons:* 1 Kings, xxii, 1-41; 2 Kings, ii, 1-16; iv, 8-38.  
*None ever saw so clear  
 The shore beyond of endless bliss.*

- I.V.** Choral Prelude, "Gottes sohn ist kommen." J. S. Bach, Griepenkerl & Roitzsch Edition, Book VI, No. 25 (Peters). m.  
 Allegretto con brio in F. H. T. C. Collis. A.O., Book XVIII, p. 46. e.  
 Organ Piece, descriptive of the opening of a Church Service. C. Vincent. A.O., Book XII, p. 35. e.  
 Andante in A (§) No. 1. Henry Smart (Ashdown). m.  
 Allegro Moderato in F, Op. 3, No. 5. E. Greig. U.V. e.  
 In-coming Voluntary in C. C. Vincent. (Devotional Voluntaries, No. 6). e.  
**C.** Andante in G. C. J. Frost. O.V.C.U. (Novello), Part II, No. 6. e.  
 Reverie in E ♫. E. d'Evry. e.  
 Andante con moto in D. J. Varley Roberts. I.V., Set I, No. 3 (Weekes). e.  
 Benediction in F. V. Novello. (Novello's S.M., No. 18). e.  
**C.V.** Allegro in G minor. Charles Wesley. A.S., No. 10. m.  
 Marche Triomphale. Dudley Buck. (Ashdown). m.  
 Offertoire in D minor. E. Batiste. (Ashdown). e.  
 "From the censer," Chorus, *Solomon*. Handel. Best's Handel Choruses, Book XXX (Novello). m.

- C.V.** March Solennelle in E  $\frac{2}{2}$ . Ch. Gounod, arranged by E. Prout (Novello). **e.**  
 Finale, *Symphony No. 3*. Mendelssohn, arranged by Sir R. P. Stewart (Novello). **m.**  
 Allegro Assai in C. Henry Smart. H.S.O.B., No. 8 (Boosey). **d.**  
 "O Praise the Lord, with one consent," Maestoso in C on S. Anne's Tune. W. T. Best's *Cecilia*, Book XV, No. 2 (Augener). **m.**  
 Romanze in D minor, Op. 150, No. 1. N. von Wilm. O.R.P., Book XXIX, No. 2. **m.**

### Thirteenth Sunday after Trinity.

Thy heavenly promises—Given to them that believe—  
 Love thy neighbour as thyself.

*Lessons:* 2 Kings v, vi, 1-24; vii.

*But we as in a glass espy  
 The glory of His countenance.*

- I.V.** Choral Prelude, "Dies sind die Hiel'gen zehn Gebot," J. S. Bach. S.C.P., No. 23 (Augener). **m.**  
 Prelude in F. G. F. Bruce. A.O., Bk. I, p. 10. **e.**  
 A Village Sunday Morning Voluntary. C. W. Pearce. A.O., Book VII, p. 41. **e.**  
 At Evening. Idylle, Op. 52. Dudley Buck. (Novello). **m.**  
 Chanson de Matin. E. Elgar, arr. by A. H. Brewer (Novello). **e.**
- C.** Andante quasi Allegretto Cantabile in D. E. H. Thorne. O.C., No. 15. **e.**  
 "Lift thine eyes," Trio, *Elijah*. Mendelssohn, arr. by G. Calkin (Novello). **e.**  
 "I long with childlike longing," Aria, *S. Ludmila*. Dvorák, arr. by G. C. Martin (Novello). **e.**  
 Air in A, for the Choir Organ. W. Russell (Novello's S.M., No. 22). **e.**
- C.V.** Symphonic Poem, "Ellers." C. W. Pearce. **m.**  
 Dithyramb in F. Basil Harwood (Novello). **d.**  
 Adagio in B  $\frac{2}{2}$ . Spohr. Quartet in G minor, arr. by May. S.O.P., No. 78 (Novello). **e.**  
 Postludium, Sortie in B  $\frac{2}{2}$ , Op. 29. Georges Mac-Master (Laudy). **e.**  
 Jubilant March. J. Stainer (Novello). **e.**  
 "May no rash intruder," Chorus, *Solomon*. Handel. Best's Handel Chorus Book, XXIX (Novello). **m.**  
 Allegro in B minor, *Sonata XV*. B. Marcello. U.V. **e.**

### Fourteenth Sunday after Trinity.

The increase of faith, hope, and charity—Walk in the Spirit—Thy faith hath made thee whole.

*Lessons:* 2 Kings ix; x, 1-32; xiii.

*Rise, go thy way in peace, possess'd  
For evermore of ME.*

- I.V. Choral Prelude, "Wir danken dir, Herr Jesu Christ." J. S. Bach. S.C.P., No. 3 (Augener). **m.**  
Andante in F. W. T. Vale. A.O., Bk. XX, p. 162. **e.**  
Meditation in G. J. Somerled Macdonald. A.O., Book V, p. 148. **e.**  
Intermezzo in A. C. W. Pearce. O.Q.J., Part 57, Vol. VIII, p. 969 (Novello). **m.**  
Morning Prayer, *H. li*, Costa. U.V., Bk. II, No. 7. **e.**  
C. Counterpoint on the Hymn Tune "Abridge." E. H. Thorne. O.C., No. 36. **e.**  
Andante Tranquillo in A, Last Movement, Sonata III. Mendelssohn. **e.**  
"Et Incarnatus," *Mass in D.* Beethoven. U.V. **e.**  
Pastorale in D. J. Varley Roberts. I.V., Set III, No. 2 (Weekes). **e.**  
C.V. Scherzino in C. A. G. Colborn. E.O., Book II, p. 44. **m.**  
Marche Triomphale. Felix Borowski (Laudy). **m.**  
Finale in the French style. Jos. C. Bridge. Six Orig. Comp., No. 2 (Weekes). **m.**  
Postlude in F. J. Varley Roberts (Novello). **m.**  
Quasi Allegretto in A. Henry Smart. H.S.O.B., No. 7 (Boosey). **m.**  
Festal March. G. Calkin. O.C.O., No. 117 (Novello). **e.**  
Andantino (in Modo di Canzona), *Symphony No. 4.* Tschaikovsky, arr. by G. J. Bennett (Novello). **m.**

### Fifteenth Sunday after Trinity.

Profitable to our salvation—The marks of the LORD JESUS—Sufficient unto the day is the evil thereof.

*Lessons:* 2 Kings xviii; xix; xxiii, 1-31.

*Go, sleep like closing flowers at night,  
And Heaven thy morn will bless.*

- I.V. Choral Prelude, "Jesus Christus, unser Heiland, der von uns." J. S. Bach. Griepenkerl & Roitzsch Edition, Bk. VI, No. 32 (Peters). **m.**  
Introductory Voluntary in E. J. T. Spedding. A.O., Book VII, p. 44. **e.**

- I.V. "As bright the star of morning beams," Choral.  
Mendelssohn. Hiles' *Short Voluntaries*, Book 28  
(Novello). e.
- Evensong. C. Gounod. O.R.P., Book XVII,  
No. 5 (Hammond). e.
- Allegro Cantabile in B $\flat$ , Op. 3, No. 2. E. Grieg.  
U.V. e.
- C. Communion in C. C. W. Pearce. A.E., Book LIII,  
No. 5. e.
- Andante Cantabile in F. E. J. Hopkins. S.P.O.,  
Set. III, No. 2 (Weekes). m.
- Canon in A minor. R. Schumann. Westbrook's  
Voluntaries, No. 38 (Novello). e.
- Largo in C. C. W. Pearce. P.S., No. 6. e.
- C.V. March in D. E. H. Thorne. O.C., No. 41. e.
- Concert Fantasia in D minor and major. Sir R. P.  
Stewart. O.C.O., No. 93 (Novello). d.
- Romance and Scherzo, *Symphony* No. 4. Schumann.  
O.R.P., Book IX. m.
- Grand Chœur Triomphale. Guilmant. *Practical  
Organist*, Book V (Schott). m.
- Slow Movement, *Pianoforte Concerto* in B $\natural$  minor.  
Tschaikovsky, arr. by G. J. Bennett (Novello). m.
- Allegretto Pastorale. H. W. Wareing. O.C.O.,  
No. 144. m.

### Sixteenth Sunday after Trinity.

Cleanse and defend Thy church—The love of Christ, which  
passeth knowledge—Weep not!

*Lessons*: 2 Chron. xxxvi; Neh. i; ii, 1-9; viii.  
*Never so safe as when our will  
Yields undiscerned by all but God.*

- I.V. Choral Prelude, "Liebster Jesu, wir sind hier." J. S.  
Bach. S.C.P., No. 6 (Augener). m.
- Larghetto cantabile. C. J. Vincent. A.O., Book  
VIII, p. 94. e.
- Second Andantino in D $\flat$ . E. H. Lemare. Recital  
Series, No. 25 (Novello). m.
- Andante in E $\flat$ . E. H. Thorne. O.C., No. 26. e.
- C. Prayer in F. C. J. Vincent. A.O., Book VIII,  
p. 82. e.
- Moderato in A major. R. Schumann. Westbrook's  
Voluntaries, No. 38 (Novello). e.
- Andante piacevole in B $\flat$ . E. J. Hopkins, S.P.O.,  
Set II, No. 1 (Weekes). e.
- Intermezzo in F. A. H. Edwards. A.O., Book  
XIV, p. 118. e.

- C.V. Postlude in E  $\sharp$ . C. W. Pearce. O.Q.J., Part 52, Vol. VII, p. 861 (Novello). e.  
 March in G. Henry Smart. O.C.O., No. 18 (Novello). e.  
 Slow Movement in A  $\sharp$ , *Symphony No. 3*. Schumann, arranged by W. A. C. Cruickshank (Novello). m.  
 Voluntary in A. William Russell. Edited by J. E. West (Novello). m.  
 Grand Chœur. Salomé. (Schott). d.  
 Offertoire in A. E. Batiste. No. 16 (Ashdown), e.  
 Bien Blumenpflücken, Op. 198, No. 6. N. von Wilm. O.R.P., Book XXIX, No. 3. e.  
 Short Postlude in G. Neukomm. U.V. e.

### Seventeenth Sunday after Trinity.

We pray Thee that Thy grace may always prevent and follow us—In one hope of your calling—Friend, go up higher.

*Lessons : Jer. xxii ; xxxv.*

*We blindly ask ; in very love refuse  
Whate'er Thou know'st our weakness would abuse.*

- J.V. Choral Prelude, "Wir Christenleut." J. S. Bach. S.C.P., No. 27 (Augener). m.  
 Prelude in D. E. J. Hopkins. H.A., No. 1. m.  
 Introductory Voluntary in E  $\sharp$ . C. Vincent. No. 1. e.  
 Morceau de Genre in F. Felix Borowski (Laudy). m.  
 Andante in F. C. E. Melville. A.O., Book XIII, p. 94. e.  
 Lento assai in F major. R. Schumann. Westbrook's Voluntaries, No. 37 (Novello). e.  
 C. Communion in G. Guy Michell. A.O., Book VI, p. 28. e.  
 Communion in F. W. Faulkes. O.P., No. 14 (Schott). m.  
 Andante in A. C. Harford Lloyd. O.C.O., No. 19 (Novello). e.  
 Communion in E, arr. from Op. 113. Schubert. U.V. e.  
 C.V. Allegro pomposo in D. C. Vincent. 12 Postludes, No. 3. e.  
 Con moto moderato (en forme d'Ouverture). Henry Smart. O.P.V.S., No. 5 (Ashdown). d.  
 "Ere to dust is changed," Chorus, *Triumph of Time and Truth*. Handel. Best's Collection of Handel Choruses, Book XXV (Novello). m.  
 Larghetto, *Symphony*, No. 1. Schumann, arr. by A. W. Marchant (Novello). m.

- C.V.** March in D. Guilmant. *Practical Organist*, Book I (Schott). **m.**  
 Andante in D, from Concerto in A. Mozart, arr. by Wodehouse (Ashdown). **e.**  
 March Triomphale in D. Guy Michell. **m.**

### Eighteenth Sunday after Trinity.

Pure hearts and minds—Blameless in the day of our Lord Jesus Christ—Jesus put the Sadducees to silence.

*Lessons:* Jer. xxxvi; Ezek. ii; xiii, 1-17.

*That by Thy grace, our hearts shall stay  
For evermore Thine own.*

- I.V.** Choral Prelude, "Ach Gott und Herr." J. S. Bach. S.C.P., No. 28 (Augener). **m.**  
 Allegretto Cantabile in D. E. J. Hopkins. S.P.O., Set I, No. 3 (Weekes). **m.**  
 Adagio in G. H. Grimshaw. A.O., Book II, p. 34. **e.**  
 Prelude in A. No. 4 of Six Pieces. Henry Rogers. **e.**  
 Andante con moto in F. Samuel Wesley. O.O.B., Book VI, No. 32. **e.**  
 Andante in A, Op. 27. Georges MacMaster (Laudy). **e.**
- C.** Melody in C. W. M. Rushworth. A.O., Book VI, p. 30. **e.**  
 Communion. A. R. Gaul. *Village Organist*, Book IX (Novello). **e.**  
 Movement in F. *Kinderscenen*, Op. 15. R. Schumann. U.V. **e.**  
 Communion in G. W. Faulkes. O.P., No. 24 (Schott). **m.**
- C.V.** Andante (quasi Allegretto). J. Battishill. I.S., No. 2. **e.**  
 Postlude in D minor. Geo. Calkin. O.C.O., No. 129 (Novello). **e.**  
 Serious March in C $\sharp$  minor. C. J. Frost. O.V.C.U. (Novello). Part I, No. 11. **e.**  
 Postlude in E $\sharp$ . C. Harford Lloyd (Novello). **e.**  
 Andantino in E $\sharp$  (*Intermezzo, No. 1*). Willibald Richter (Schott). **e.**  
 Andante, *Violin Concerto*. Mendelssohn, arr. by C. Steggall (Novello). **m.**  
 Moderato in G, Postlude for Full Organ. Henry Smart. H.S.O.B., No. 4 (Boosey). **m.**  
 Andante, *Symphony in G minor*. Mozart, arr. by A. T. Froggatt (Novello). **m.**

### Nineteenth Sunday after Trinity.

The Holy Spirit may in all things direct and rule our hearts—Grieve not the Holy Spirit—THY SINS BE FORGIVEN THEE.

*Lessons:* Ezek. xiv; xviii; xxiv, 15.

*Still loving man, still thanking God.*

I.V. Choral Prelude, "Ich hab' mein' sach' Gott Heimgestellt." J. S. Bach. Griepenkerl and Roitzsch Edition, Book VI, No. 28 (Peters'). **m.**

Larghetto in F. R. T. White. A.O., Book II, p. 46. **e.**

A Little Fancy in G. J. E. Campbell. A.O., Book XIV, p. 108. **e.**

Zwei Töne, Tenore ostinato in A ♭. A. M. Goodhart. O.C.O., No. 1 (Novello). **m.**

Melodie in B ♭. N. von Wilm (Laudy). **e.**

Introductory Voluntary in G, No. 2, C. Vincent. **e.**

C. Communion in D. C. Vincent. A.O., Book VII, p. 38. **e.**

Andante tranquillo. E. J. Hopkins. *Village Organist*, Book XIII (Novello). **e.**

Communion in E ♭, arr. from Op. 37. Chopin. U.V. **e.**

Communion and Prière. Albert Renaud. (Novello). **e.**

C.V. Allegro pomposo. Roseingrave. O.R.P., Book XXI, No. 1. **e.**

Adagio sostenuto, *Pianoforte Sonata in A*. Clementi, arr. by A. W. Marchant (Novello). **m.**

Andante and Allegro in D. Bache. (Ashdown). **e.**

Toccata in D minor. A. H. Edwards. A.O., Book VII, p. 54. **m.**

Festive March in D. Henry Smart. O.C.O., No. 21 (Novello). **m.**

First Movement, *Unfinished Symphony*. Schubert, arr. by W. A. C. Cruickshank (Novello). **m.**

### Twentieth Sunday after Trinity.

We may cheerfully accomplish those things that Thou wouldst have done—Singing and making melody in your hearts to the Lord—As many as ye shall find, bid to the marriage.

*Lessons:* Ezek. xxxiv; xxxvii; Daniel i.

*So all God does, if rightly understood,  
Shall work thy final good.*

I.V. Choral Prelude, "Lobt Gott, ihr Christen allzugleich." J. S. Bach. S.C.P., No. 5 (Augener). **m.**

- I.V.** Allegretto in D. E. H. Thorne. O.C., No. 24. **e.**  
 Introductory Voluntary in G. A. Hollins. A.O.,  
 Book IV, p. 136. **e.**  
 Tenor Melody in E $\frac{3}{4}$ . W. H. Hopkinson. A.O.,  
 Book XIII, p. 96. **e.**  
 Impromptu in A major (No. 2). A. M. Goodhart.  
 O.C.O., No. 2 (Novello). **m.**
- C.** Communion in E $\frac{3}{4}$ . L. J. T. Darwall. A.O., Book  
 VIII, p. 92. **e.**  
 "O Salutaris hostia." Myles B. Foster. *Village  
 Organist*, Book VI (Novello). **e.**  
 Legende in E, No. 2. W. Creser (Novello). **e.**  
 Prière (No. 5 of *Seven Pieces*). Th. Dubois (Novello). **e.**
- C.V.** Voluntary on the Old Hundredth Psalm Tune. J.  
 Blow. O.O.B., Vol. I, p. 147. **m.**  
 Postlude in E $\frac{3}{4}$ . Henry Smart. O.C.O., No. 22  
 (Novello). **m.**  
 Andante, *Reformation Symphony*. Mendelssohn, arr.  
 by J. Hiles (Novello). **m.**  
 "Tell it out among the heathen," Chorus. W. Boyce.  
 U.V. **e.**  
 Fantasia Overture. G. M. Garrett. (Novello). **m.**  
 Marche Jubilante. Cuthbert Harris. (Ashdown). **e.**  
 Postlude in G. F. E. Gladstone. *Pieces Originales*  
 (Augener). **m.**

### Twenty-first Sunday after Trinity.

Pardon and peace—Put on the whole armour of God—  
 Thy son liveth!

*Lessons*: Daniel iii; iv; v.

*If only he be faithful found  
 When from the east th' eternal morning moves.*

- I.V.** Choral Prelude, "Ach wie nichtig, ach wie flüchtig."  
 J. S. Bach. S.C.P., No. 11 (Augener). **m.**  
 Romanza in D. N. W. Gade. A.E., Book LIII,  
 No. 8. **e.**  
 Introductory Voluntary in E $\frac{3}{4}$ . W. A. Hall. A.O.,  
 Book VI, p. 32. **e.**  
 Prelude, *Con moto* in F ( $\frac{4}{4}$ ). Henry Smart. O.C.O.,  
 No. 19 (Novello). **e.**  
 Short Fantasy in G. A. M. Goodhart. O.C.O.,  
 No. 3 (Novello). **m.**
- C.** Introductory Voluntary in B $\frac{3}{4}$ , No. 3. C. Vincent. **e.**  
 Andantino in F $\frac{#}{4}$  minor, arr. from Posthumous Sonata  
 in A. Schubert. U.V. **e.**  
 Communion. Charles Collin. *Church Organist*,  
 Book I (Novello). **e.**

- C. Communion in G. E. Lemare. A.O., Book VIII,  
p. 97. e.  
Prelude in G, No. 2 of Six Pieces. Henry Rogers. e.
- C.V. "We never will bow down." Chorus, *Judas Maccabeus*,  
Handel. Best's Collection of Handel Choruses,  
Book IX (Novello). m.  
March in D. Samuel Wesley. O.O.B., Book VI,  
No. 33. e.  
Choral and Fughetta on the Tune *Narenza*, "Ye ser-  
vants of the Lord." J. H. Knecht. I.S., No. 1. e.  
Overture in F. E. H. Thorne. O.C., No. 38. d.  
Postlude in B $\sharp$ . J. E. West. O.C.O., No. 54  
(Novello). e.  
"Dona nobis pacem." Chorus. *Mass in B minor*.  
J. S. Bach, arr. by W. T. Best. A.S.G.M.,  
No. 41 (Novello). m.  
Larghetto, *Symphony No. 2*. Beethoven, arr. by  
W. T. Best. A.S.G.M., No. 5 (Novello). m.  
"Grant, we beseech Thee," Six-part Chorus in E $\sharp$ .  
T. Attwood (V. Novello's S.O.P., No. 24). e.

### Twenty-second Sunday after Trinity.

Free from all adversities—Filled with the fruits of righteousness—The lord of that servant forgave him the debt.

*Lessons*: Daniel vi; vii, 9; xii.

*O spare, as I have spared.*

- I.V. Choral Prelude, "Durch Adam's Fall ist ganz ver-  
derbt." J. S. Bach. Griepenkerl & Roitzsch  
Edition, Book VI, No. 21 (Peters). e.  
Andante in A. C. M. Bailey. A.O., Book XVII,  
p. 44. e.  
Introduzione. Spohr, arr. by H. J. Stark (Weekes). m.  
Con moto in B $\sharp$ . Henry Smart. H.S.O.B., No. 6  
(Boosey). e.  
Abendlied in F. J. H. Brotherton. A.O., Book II,  
p. 40. e.  
Prelude. Francis Burgess. E.O., Book VI. No. 41. e.  
C. "O for the wings of a dove." Mendelssohn. A.E.,  
Book LIII, No. 1. e.  
Andante in D. C. J. Frost. O.V.C.U. (Novello),  
Part II, No. 7. e.  
Sonatina in E $\sharp$ , *God's time is the best*. J. S. Bach.  
U.V. e.  
Communion. C. Collin. *Church Organist*, Book III  
(Novello). e.  
C.V. Voluntary in D minor. Purcell, arr. by W. Alcock.  
(Novello). m.

- C.V.** Adagio, *Symphony No. 3.* Mendelssohn, arr. by E. T. Chipp. (Novello). **m.**  
 “All Empires upon God depend,” Chorus, *Belshazzar*, Best’s Handel Choruses, Book I. **m.**  
 Elegiac March. C. J. Frost. O.V.C.U. (Novello), Part I, No. 16. **e.**  
 Postlude in C, No. 3 of Six Pieces. Henry Rogers. **e.**  
 Postlude in F (Grand Chœur), No. 6 of Seven Pieces for the Organ. A. Guilmant. (Novello). **e.**  
 Offertoire in B♭. Ambroise Thomas. *S. Cecilia*, Book 23 (Augener), **m.**

### Twenty-third Sunday after Trinity.

God, our refuge and strength—Our conversation is in Heaven—Render unto God the things that are God’s.

*Lessons:* Hosea xiv; Joel ii, 21; iii, 9.

*Red o’er the forest peers the setting sun.*

- I.V.** Choral Prelude, “In dich hab’ ich gehoffet, Herr.” J. S. Bach. S.C.P., No. 15 (Augener). **m.**  
 A Sunset Reverie in G. C. W. Pearce. S.E.P., Book II, No. 1. **e.**  
 Adagio in E♭. A. E. Gregory. A.O., Book XIII, p. 98. **e.**  
 Introductory Voluntary in D, No. 4. C. Vincent. **e.**  
 Diapason Melody. Samuel Wesley. (Novello’s S.M., No. 20). **e.**  
 Andante in F. F. Archer. O.C.O., No. 2 (Novello).  
**C.** Autumn Song in E. C. W. Pearce. S.E.P., Book II, No. 2. **e.**  
 Madrigalian Melody in F. Samuel Wesley. Novello’s S.M., No. 35. **e.**  
 “Through all the changing scenes of life,” Short Prelude in E♭. W. T. Best. *S. Cecilia*, Book XV, No. 2 (Augener). **e.**  
 Prière. T. Hassard. E.O., Book VI, No. 3. **e.**  
**C.V.** Con Grandezza. C. Vincent. Twelve Postludes, No. 4. **e.**  
 Fugue in F. E. H. Thorne. O.C., No. 39. **m.**  
 “The Great Jehovah,” Chorus, *Joshua*. Handel. Best’s Collection of Handel Choruses, Book VI (Novello). **e.**  
 March in E♭. Walter Wesche, arr. by F. A. W. Docker (Ashdown). **m.**  
 Postlude, alla Marcia in C. Harold A. Jeboult. O.L., Book XXXIII, No. 101. **e.**  
 Postlude in C minor. E. Duncan. *S. Cecilia*, Book 49 (Augener). **e.**

- C.V.** Postlude in D, No. 6 of Six Pieces. Henry Rogers. e.  
 "For Thou art great," Chorus. M. Greene. U.V. e.

**Twenty-fourth Sunday after Trinity.**

Absolve Thy people from their offences—Giving thanks unto the Father—The maid is not dead, but sleepeth.

*Lessons:* Amos iii; v; ix.

*O bliss of child-like innocence.*

- I.V.** Choral Prelude, "Gott der Vater wohn' uns bei." J. S. Bach. Griepenkerl & Roitzsch Edition, Book VI, No. 24 (Peters). m.  
 Introductory Voluntary in C. E. J. Hopkins. H.A., No. 7. m.  
 Molto Moderato, Easy Prelude in G. Henry Smart, O.C.O., No. 19 (Novello). e.  
 Impromptu in A. A. M. Goodhart (No. 1). O.C.O., No. 359 (Novello). e.  
 Melodia. W. Creser. (Novello). e.  
 "Lord, hear the voice of my complaint," Short Prelude in G minor. W. T. Best. *S. Cecilia*, Book XV, No. 1 (Augener). e.
- C.** Andante in C. E. H. Thorne. O.C., No. 13. e.  
 "Ave verum." Gounod. *Village Organist*, Book XXI (Novello). e.  
 Prelude in G, No. 5 of Six Pieces. Henry Rogers. e.  
 Andante Sostenuto in A. Schubert. U.V. e.
- C.V.** Voluntary in G. J. Stanley. A.S., No. 7 (Hammond). m.  
 Andante con moto, *Symphony in B* ♯ Schubert, arr. by W. A. C. Cruickshank (Novello). m.  
 March in F. J. H. Wallis. (Novello). e.  
 Andante in D. Henry Smart. H.S.O.B., No. 5 (Boosey). m.  
 Postlude in D. W. G. Wood. O.C.O., No. 50 (Novello). m.  
 Offertoire in B ♯. E. Cutler. (Novello). m.

**Twenty-fifth Sunday after Trinity** (Sunday next before Advent).

Stir up the wills of Thy faithful people—The Lord our righteousness—Gather up the fragments, that nothing be lost.

*Lessons:* Eccles. xi and xii; Hag. ii, 1-10; Mal. iii and iv.

*The sweetest thought the last.*

- I.V.** Choral Prelude, "Herr Jesu Christ, dich zu uns wend." J. S. Bach. S.C.P., No. 13 (Augener). m.  
 Reverie in F. F. R. Frye. A.O., Book XV, p. 136. e.

- I.V. A Village Pastorale in A. C. W. Pearce. S.E.P., Book IV. **e.**  
 Andante religioso. E. Cutler. (Novello). **e.**
- C. Introductory Voluntary in G, No. 5. C. Vincent. **e.**  
 Old English Melody. Samuel Wesley. (Novello's S.M., No. 2). **e.**
- Andantino in D. C. J. Frost. O.C. (Patey & Willis), No. 2. **e.**
- Larghetto in F, No. 1 of Six Pieces. Henry Rogers. **e.**  
 Allegretto in E. E. H. Thorne. O.C., No. 22. **e.**
- C.V. Fantasia on S. Anne's Hymn Tune. E. Silas. Op. 93, O.C., No. 14. **d.**  
 Postlude on S. Anne's Hymn Tune. C. J. Frost. H.T.V., No. 4. **m.**
- Nocturne in D $\sharp$ . B. Jackson. O.L., Book XXXIII, No. 99. **m.**
- March in F. N. W. H. McLean. A.O., Book XX, p. 166. **e.**
- “The soul of man is as the waters,” *Song of the Spirits*. Schubert. U.V. **e.**
- “O may we sing again,” Finale, *Blest Pair of Sirens*. C. H. Hubert Parry, arr. by Geo. J. Bennett (Novello). **m.**
- March in F. Henry Rogers (Donajowski). **e.**

### S. Andrew's Day.

Obedient to fulfil Thy holy commandments—Whosoever shall call on the Name of the Lord shall be saved—FOLLOW ME.

*Lessons:* Isaiah liv; lxv, 1-17; S. John i, 35-43; xii, 20-42.

*Seek thy Saviour out.*

- I.V. Prelude in E $\sharp$ . G. Barham. A.O., Book VI, p. 36. **e.**  
 Introductory Voluntary in F. Clarence Thompson. A.O., Book XIX, p. 126. **e.**
- “Agnus Dei,” *Sixth Mass*. Morlacchi, arr. by G. Cooper. O.A., Book XIII (Novello). **e.**
- C. Meditation in G. F. R. Frye. A.O., Book XVII, p. 70. **e.**
- “For the mountains shall depart,” *Elijah*. Mendelssohn, arr. by G. Calkin. (Novello). **e.**
- C.V. Concluding Voluntary in C. C. Vincent. Twelve Postludes. No. 9. **e.**  
 Choral and Fughetta, “Herr Jesu Christ dich zu uns wend,” P.S., No. 7. **e.**
- Postlude in C. F. J. Read. (Novello). **m.**

### S. Thomas the Apostle.

Without all doubt, to believe in Thy Son, Jesus Christ—  
Jesus Christ Himself being the Chief Corner Stone—**MY  
LORD AND MY GOD.**

*Lessons:* Job xlii, 1-7; Isaiah xxxv; John xx, 19-24;  
xiv, 1-8.

*Love thou thy Saviour still.*

- I.V.** Short Introductory Voluntary. Guy Michell. A.O.,  
Book IV, p. 126. **e.**  
Intermezzo in C. H. J. Timothy. A.O., Book  
XIX, p. 127. **e.**  
Air in A. A. R. Reinagle. (Novello's S.M., No. 10).  
**C.** Andantino in F. C. J. Frost. O.C. (Patey & Willis,  
No. 1). **e.**  
“And sorrow and sighing shall flee away,” *Wilderness*.  
S. S. Wesley, arr. by J. Hiles. Short Voluntaries,  
Book XXIII (Novello). **e.**  
**C.V.** Grand Chœur (*Credo* from a Mass). Weber. O.R.P.,  
Book XX, No. 1. **m.**  
March in C. Henry Purcell. O.O.B., Vol. I,  
p. 136. **e.**  
“For in the Wilderness.” S. S. Wesley, arr. by J.  
Hiles. Short Voluntaries, Book XXI (Novello). **e.**

### Conversion of S. Paul.

Caused the Light of the Gospel to shine throughout the  
world—Who art Thou, Lord?—We have forsaken all and  
followed Thee; what shall we have therefore?

*Lessons:* Isaiah xlix, 1-13; Jer. i, 1-II; Gal. i, II;  
Acts xxvi, 1-21.

*Make much of your dear Lord.*

- I.V.** Introductory Voluntary in G. C. Vincent. A.O.,  
Book V, p. 153. **e.**  
Short Voluntary in F. H. Halton. A.O., Book XX,  
p. 165. **e.**  
Musical Sketch in B♭, No. 1. Mendelssohn, arr.  
by Geo. Calkin. *Transcriptions*, Book VII  
(Novello). **e.**  
**C.** Andante Cantabile in C. J. Varley Roberts. I.V.,  
Set III, No. 3 (Weekes). **e.**  
“I will sing of Thy great mercies,” Aria, *S. Paul*.  
Mendelssohn, arr. by G. Cooper. O.A., No. 12  
(Novello). **e.**  
**C.V.** Short Postlude in E♭. H. J. Timothy. A.O.,  
Book XVI, p. 18. **e.**

- C.V.** Largo in C for Full Organ. E. H. Thorne. O.C.,  
No. 12. e.  
 “O God have mercy,” Aria, *S. Paul.* Mendelssohn,  
arr. by G. Calkin (Novello). e.  
 “O great is the depth,” Chorus, *S. Paul.* Mendelssohn,  
arr. by G. Cooper. O.A., No. 14 (Novello). m.

### Purification of S. Mary the Virgin.

Pure and clean hearts—Who may abide the day of His coming?—Mine eyes have seen Thy salvation.

*Lessons:* Exod. xiii, 1–17; Hag. ii, 1–10.

*Bless'd are the pure in heart.*

- I.V.** Prelude in G. E. J. Hopkins. H.A., No. 8. e.  
 Moderato in BD. G. P. Allen. O.O.B., Vol. I,  
p. 24. e.  
 Pastorale in F. E. Duncan. O.L., Vol. I, p. 81. e.  
**C.** Reverie. H. J. Flaxman Curtis. A.O., Book I,  
p. 17. e.  
 “Ave Maria.” E. Bunnett. (Novello). e.  
 “Quies” in A. Andrew Freeman. O.L., Vol. II,  
p. 113. e.  
**C.V.** Postlude in ED. Hadley Watkins. A.O., Book  
XVII, p. 60. e.  
 Postlude in D. E. H. Smith. O.L., Vol. I, p. 115. e.  
 “O Maria,” *Gaudemus*, Carissimi (V. Novello's  
S.O.P., No. 8). e.

### S. Matthias' Day.

Faithful and true pastors—The lot fell upon Matthias—  
Revealed unto babes.

*Lessons:* 1 Sam. ii, 27–36; Isaiah xxii, 15.

*O help us in our parts, to learn and teach Thy love.*

- I.V.** Introductory Voluntary in BD. Thos. Elliston.  
A.O., Book I, p. 21. e.  
 Andante in G. Gustav Merkel. O.O.B., Vol. I,  
p. 65. e.  
 Adagio in ED, “Serioso.” E. J. Hopkins. Four  
Preludial Pieces, No. 1 (Ashdown). e.  
**C.** Short Voluntary in A (for soft stops). J. T. Musgrave.  
A.O., Book VII, p. 40. e.  
 Pastorale in G. Alfred Hollins. O.L., Vol. I,  
p. 100. e.  
**C.V.** Short Concluding Voluntary in D. E. Lemare.  
A.O., Book II, p. 42. e.  
 Postlude Impromptu in D. H. A. Jeboult. O.L.,  
Vol. II, p. 92. e.  
 Out-going Voluntary in G. C. Vincent. *Devotional  
Voluntaries*, No. 2. e.

### Annunciation of the Blessed Virgin Mary.

By the message of an angel—Behold! a VIRGIN shall conceive, and bear a son—HAIL! thou that art highly favoured.

*Lessons:* Gen. iii, 1-16; Isaiah lii, 7-13.

*Ave Maria! Blessed Maid!*

- I.V.** “Ave Maria,” Second Movement, Sonata I. C. W. Pearce. **m.**  
Siciliano in F. T. A. Arne. O.O.B., Book IX, p. 152. **e.**  
Prelude in G. Berthold G. Thorne. O.L., Vol. II, p. 88. **e.**
- C.** Meditation (L’Angelus). Godard. O.R.P., Book XVIII, *page 1 only.* **e.**  
“Sainte Madone” in E. G. Saint-George. O.L., Vol. II, p. 54. **e.**  
“Ave Maria,” Cherubini, arr. by J. Wodehouse (Weekes). **e.**  
Pastorale (L’Angelus) in F. W. W. Starmer (Weekes). **e.**
- C.V.** “Angelus ad Virginem,” Choral Prelude. C. W. Pearce. **e.**  
Meditation, *Ave Maria.* Bach-Gounod, arr. by A. Boyse. Transcriptions, No. 47 (Novello). **m.**  
“Ave Maria,” in A. E. T. Chipp. *24 Sketches,* No. 24 (Pitman). **e.**  
The Angelus. W. J. Tollemache. A.O., Book XIV, p. 104. **e.**  
“My soul praise the Lord,” Con spirito in A on the Psalm Tune “Hanover.” W. T. Best. *Cecilia,* Book XV, No. 5 (Augener). **m.**

### S. Mark’s Day.

Heavenly Doctrine—The edifying of the Body of Christ—I AM THE TRUE VINE.

*Lessons:* Isaiah lxii, 6; Ezek. i, 1-15.

*Companion of the Saints.*

- I.V.** Andante Cantabile in B. H. E. Mackinlay. A.O., Book III, p. 90. **e.**  
Adagio in E. Gustav Merkel. O.O.B., Vol. I, p. 66. **e.**  
Prelude to Evensong in E. E. Harper. O.L., Vol. I, p. 102. **e.**
- C.** Improvisation in E. C. J. Vincent. A.O. Book IV, p. 116. **e.**  
Berceuse in F. A. H. Edwards. O.L., Vol. I, p. 88. **e.**

- C.V.** Postlude in G. N. W. H. McLean. A.O., Book VIII, p. 86. **e.**  
 Allegro maestoso in E. E. H. Thorne. O.C., No. 10. **e.**  
 Grand Chœur in D. William Reed. O.L., Vol. I, p. 6. **m.**  
 Processional March. J. Warriner. *Village Organist*, Book 6 (Novello). **e.**

### S. Philip and S. James' Day.

The way that leadeth to eternal life—The Crown of Life—I go to prepare a place for you.

*Lessons*: Isaiah lxi; Zech. iv; S. John i, 43.

*Dear is the morning gale of Spring.*

- I.V.** Prelude in F. F. A. Keene. A.O., Book I, p. 14. **e.**  
 The First of May. Ch. Gounod. O.R.P., Book XVII, No. 1. **e.**  
 Moto continuo. E. J. Hopkins. Four Preludial Pieces, No. 4 (Ashdown). **m.**  
**C.** Selah in A. E. J. Hopkins. H.A., No. 13. **e.**  
 Andante in D. G. F. Pinto. (Novello's S.M., No. 29). **e.**  
 Interlude Melodic in F. H. Walmsley Little. **e.**  
**C.V.** Postlude in G. J. G. Callcott. A.O., Book III, p. 92. **e.**  
 Alla Marcia in D. A. H. Edwards. O.L., Vol. I, p. 135. **e.**  
 Out-going Voluntary in G. C. Vincent. *Devotional Voluntaries*, No. 4. **e.**

### S. Barnabas the Apostle.

Always to Thy honour and glory—For he was a good man—Ye are My friends.

*Lessons*: Deut. xxxiii, 1-12; Nahum i; Acts iv, 31; xiv, 8.

*To live in memory here, in heaven by love and praise.*

- I.V.** Introductory Voluntary in D. E. J. Hopkins. H.A., No. 5. **e.**  
 Adagio in E. E. H. Thorne. O.C., No. 6. **e.**  
 Andante religioso in G. H. A. Scott. O.L., Vol. I, p. 132. **e.**  
**C.** Meditation in E. J. C. Ward. A.O., Book IV, p. 124. **e.**  
 Melody in F. L. Meadows White. O.L., Vol. I, p. 143. **e.**  
**C.V.** Postlude in C major. F. H. Hankins. A.O., Book IV, p. 132. **e.**

- C.V.** Adagio in A $\flat$  for Full Organ. E. H. Thorne.  
O.C., No. 25. e.  
March in C, *S. Polycarp.* F. A. G. Ouseley, arr. by  
Langdon Colborne (Novello). e.

**S. John Baptist's Day.**

Patiently suffer for the truth's sake—Comfort ye My people  
—To guide our feet into the way of peace.

*Lessons:* Mal. iii, 1-17; iv; S. Matt. iii; xiv, 1-13.

*Where is the love the Baptist taught?*

- I.V.** Andante in A $\flat$ . F. N. Baxter. O.O.B., Vol. I,  
p. 17. e.  
Prelude in D. L. J. T. Darwall. A.O., Book I,  
p. 28. e.  
Prelude in G. Frederic Archer. O.Q.J., Vol. II,  
p. 116 (Novello). e.  
**C.** Interlude in F. L. J. T. Darwall. A.O., Book III,  
p. 80. e.  
“Comfort ye My people,” *Messiah.* Handel. e.  
**C.V.** Prelude and Fugue in E $\sharp$ , “Te lucis ante terminum.”  
C. W. Pearce. m.  
March in F. E. H. Smith. A.O., Book I, p. 18. e.  
“And He shall purify,” Chorus, *Messiah.* Handel,  
arr. by W. T. Best. Handel’s Choruses, Book  
XXXIII (Novello). m.

**S. Peter's Day.**

The Crown of Everlasting Glory—The Lord hath sent His  
angel, and delivered me—UPON THIS ROCK I WILL BUILD  
MY CHURCH.

*Lessons:* Ezek. iii, 4-15; Zech. iii; S. John xxi, 15-23;  
Acts iv, 8-23.

*The pastoral staff, the keys of heaven,  
To wield awhile in grey-hair'd might.*

- I.V.** Andante Siciliano. T. Hassard. A.O., Book I  
p. 16. e.  
Andante in B $\flat$ . Gustav Merkel. O.O.B., Vol. I,  
p. 68. e.  
“If I should e'er forsake Thee,” *S. Matthew Passion.*  
J. S. Bach, arr. by Westbrook. *Young Organist,*  
Book XVII (Novello). e.  
Prelude in C. H. Walmsley Little. e.  
**C.** Andante Pastorale. E. Lemare. A.O., Book I,  
p. 24. e.  
“The Lord will not turn His face,” *S. Peter.*  
Benedict, arr. by J. Hiles. Short Voluntaries, Book  
XXXI (Novello). e.

- C.V.** A Solemn March. L. J. T. Darwall. A.O., Book XV, p. 152. **e.**  
 “The Lord be a lamp,” Chorus, *S. Peter*. Benedict, arr. by J. Hiles. Short Voluntaries, Book XXXI (Novello). **e.**  
 “Sicut erat,” Chorus. Samuel Wesley. (Novello’s S.O.P., No. 20). **e.**  
 “All people that on earth do dwell,” On the Old 100th Tune. W. T. Best. *Cecilia*, Book XV, No. 3 (Augener). **m.**

### **S. James the Apostle.**

Evermore ready to follow Thy holy commandments—  
 Herod killed James the brother of John, with the sword—  
 Ye shall drink indeed of MY cup.

*Lessons:* 2 Kings i, 1-16; Jer. xxvi, 8-16; S. Luke ix, 51-57.

*Come see thy place prepared in heaven.*

- I.V.** Evensong in D. C. W. Pearce. S.E.P., Book I, No. 4. **e.**  
 Andante in G. D. H. S. Ware. O.O.B., Vol. I, p. 21. **e.**  
 Con moto moderato in E $\flat$  ( $\frac{4}{4}$ ), No. 1 of 12 Short and Easy Pieces in Various Styles. Henry Smart. (Novello). **e.**  
**C.** A Dream in G. F. R. Frye. A.O., Book XVII, p. 50. **e.**  
 Andantino in E $\flat$ . W. Russell. (Novello’s S.M., No. 23). **e.**  
**C.V.** March in C. L. J. T. Darwall. A.O., Book II, p. 44. **e.**  
 Molto Adagio, *Concerto, Op. 40*. Mendelssohn, arr. by J. Hiles. (Brewer). **e.**  
 “The nations are now the Lord’s,” Chorus, *S. Paul*. Mendelssohn, arr. by G. Cooper. O.A., No. 15 (Novello). **m.**

### **S. Bartholomew the Apostle.**

To love that Word which he believed—They were healed, every one—I appoint unto you a kingdom.

*Lessons:* Gen. xxviii, 10-18; Deut. xviii, 15.

*Hold up thy mirror to the sun.*

- I.V.** Realization in E $\flat$ . H. A. Jeboult. A.O., Book V, p. 154. **e.**  
 Moderato in F. Gustav Merkel. O.O.B., Vol. I, p. 70. **e.**

- I.V.** Con moto moderato in F ( $\frac{4}{4}$ ). No. 2 of 12 Short and Easy Pieces in Various Styles. Henry Smart. (Novello). **e.**
- C.** Meditation in E $\flat$ . C. J. Frost. (Morley's Organ Journal, No. 8). **e.**
- Voluntary in F. C. Vincent. *Devotional Voluntaries*, No. 1. **e.**
- C.V.** Short and Easy Postlude in C. H. Antcliffe. A.O., Book VII, p. 52. **e.**
- Voluntary on the Hymn Tune "Abridge." C. W. Pearce. I.S., No. 17. **m.**
- Out-going Voluntary in C. C. Vincent. *Devotional Voluntaries*, No. 7. **e.**
- Prelude, *Dream of Gerontius*. E. Elgar, arr. by H. W. Brewer. (Novello). **m.**

### S. Matthew the Apostle.

To follow Thy Son Jesus Christ—God hath shined in our hearts—I will have mercy and not sacrifice.

*Lessons*: 1 Kings xix, 15; 1 Chron. xxix, 1-20.

*No mist that man may raise shall hide the eye of Heaven.*

- I.V.** Melody in E $\flat$ . C. W. Pearce. S.E.P., Book I, No. 3. **e.**
- A Morning Song in B $\flat$ . A. J. Dye. A.O., Book III, p. 102. **e.**
- Soprano Melody in B $\flat$  ( $\frac{2}{4}$ ). No. 4 of 12 Short and Easy Pieces in Various Styles. Henry Smart (Novello). **e.**
- Evening Song. J. Warriner. *Village Organist*, Book 39 (Novello). **e.**
- C.** Andante con moto in D. T. Hutchinson. A.O., Book VI, p. 17. **e.**
- Voluntary in F. C. Vincent. *Devotional Voluntaries*, No. 3. **e.**
- C.V.** Postlude in G. E. H. Melling. A.O., Book XIX, p. 132. **e.**
- Triumphal March in B $\flat$ . E. Greig. (Laudy). **e.**
- Voluntary in G. C. Vincent. *Devotional Voluntaries*, No. 5. **e.**

### S. Michael and All Angels.

Grant that Thy holy Angels may succour and defend us on earth—Now is come salvation—There angels do always behold the Face of My Father in Heaven.

*Lessons*: Gen. xxxii; Daniel x, 4; Acts xii, 5-18; Rev. xiv, 14.

*Ye stars that round the Sun of righteousness in glorious order roll.*

- I.V. Choral Prelude, "Vom Himmel kam der Engel Schaar." J. S. Bach. S.C.P., No. 38 (Augener). **m.**  
 Sérénade Angélique in F. Louis Hann. (Laudy). **e.**  
 Opening Voluntary in D. J. T. Musgrave. A.O., Book VIII, p. 84. **e.**  
 Motivo in B♭. Frederic Archer. O.Q.J., Vol. III, p. 118 (Novello). **e.**  
 Andante Religioso in E♭. H. C. Morris. E.O., Book II, p. 28. **e.**
- C. The Angels' Song. F. R. Frye. A.O., Book XVII, p. 68. **e.**  
 Intermezzo in C. H. Davan Wetton. **e.**  
 "Guardian Angels." Handel, arr. by J. Harcourt. (Novello). **e.**
- C.V. Festal March in D. Gregory Ould. A.O., Book XVIII, p. 96. **e.**  
 "Let their celestial concerts all unite," Chorus, *Samson*. Handel, arr. by W. T. Best. A.S.G.M., No. 5 (Novello). **m.**  
 Coro Grandioso in D, "S. Michael's." G. F. Vincent. O.L., Vol. I, p. 17. **e.**  
 "Your voices raise, ye Cherubin and Seraphin," Chorus. Handel. Best's Collection of Handel Choruses, Book XII. **m.**  
 "Let all the angels of God worship Him," Chorus, *Messiah*. Handel. Best's *Organ Student*, No. 10 (Novello). **m.**  
 "Sed signifer Sanctus Michael," *Mors et vita*. Gounod, arr. by G. C. Martin (Novello). **m.**  
 "May all the host of heaven," Chorus, *Joshua*. Handel. Best's Handel Choruses, Book VI. (Novello). **m.**

### S. Luke the Evangelist.

All the diseases of our souls may be healed—Do the work of an Evangelist—The harvest truly is great, but the labourers are few.

*Lessons:* Isaiah iv; Eccles. xxxviii, 1-15.

*Thou hast an ear for angels' songs.*

- I.V. Prelude in G. C. W. Pearce. S.E.P., Book I, No. 1. **e.**  
 "O come, every one that thirsteth," Quartet, *Elijah*. Mendelssohn, arr. by G. Calkin. (Novello). **e.**  
 Meditation in D. H. Crackel. E.O., Book II, p. 41. **e.**

- I.V.** Quasi Pastorale (Andante tranquillamente) in G ( $\frac{2}{8}$ ).  
No. 6 of 12 Short and Easy Pieces in Various Styles. Henry Smart (Novello). **e.**
- C.** Communion in F. C. W. Pearce. S.E.P., Book I, No. 2. **e.**  
“Then shall the righteous,” Aria, *Elijah*. Mendelssohn, arr. by Geo. Calkin (Novello). **e.**
- C.V.** Postlude in F. E. Lemare. A.O., Book IV, p. 144. **e.**  
“Blest be the man,” Chorus, *Joseph*. Handel. Best's Collection of Handel Choruses, Book XXXII (Novello). **m.**  
Postlude in C. H. Walmsley Little. **e.**

### S. Simon and S. Jude (Apostles).

An holy temple, acceptable unto Thee—Earnestly contend for the faith once delivered to the saints—Love one another.

- Lessons:* Isaiah xxviii, 9-17; Jer. iii, 12-19.  
*Fancy may die, but Faith is there.*

- I.V.** Prelude in G. C. Vincent. A.O., Book IV, p. 107. **e.**  
“Companionship” in E. W. C. Filby. A.O., Book VIII, p. 70. **e.**  
Grazioso in B. E. J. Hopkins. Four Preludial Pieces, No. 3 (Ashdown). **m.**
- C.** Largo in D. C. W. Corfe. A.O., Book VIII, p. 98. **e.**  
Impromptu Grazia in F. C. Vincent. O.L., Vol. II, p. 12. **e.**
- C.V.** Fantasia on Two Chant Themes by Battishill. C. W. Pearce. **m.**  
March, *Ode on S. Cecilia's Day*. Handel. A.E., Book LIII, No. 2. **e.**  
Romanza in D. R. Bernard Elliott (Novello). **e.**

### All Saints' Day.

Grant us grace to follow Thy Blessed Saints—A great multitude, clothed with white robes, and palms in their hands—Blessed are the pure in heart, for they shall see God.

- Lessons:* Wisdom iii, 1-10; v, 1-17; Heb. xi, 33, and xii, 1-7; Rev. xix, 1-17.

*Why blow'st thou not, thou wintry wind?*

- I.V.** Choral Prelude, “Der Tag, der ist so freudenreich.” J. S. Bach. S.C.P., No 50 (Augener). **m.**  
Meditation in D. C. W. Pearce. S.E.P., Book VI, No. 2. **e.**
- Carmen in Memoriam. G. C. E. Riley. E.O., Book III, p. 64. **e.**

- I.V.** Prelude on Goudimel's 124th Psalm Tune. E. Duncan.  
O.L., Vol. I, p. 153. **e.**
- C.** Meditation in F for All Saints' Day. C. W. Pearce.  
S.E.P., Book III, No. 4. **e.**
- "Blest are the departed," *Last Judgment*. Spohr,  
arr. by E. J. Hopkins. Select Movements, No. 12  
(Novello). **e.**
- Elegy. S. Coleridge Taylor. *Village Organist*, Book  
XV. (Novello). **e.**
- Improvisation in A minor and major. S. J. Rowton.  
E.O., Book V, No. 33.
- The Angel's Farewell, *Dream of Gerontius*. E. Elgar,  
arr. by H. W. Brewer (Novello). **m.**
- C.V.** Triumph Song in C (*Sanctorum meritis*). C. W.  
Pearce. **m.**
- Toccata in C (*Sanctorum meritis*). C. W. Pearce.  
*Cecilia*, Book LXIV (Augener). **d.**
- "The flight of the soul," Andante con moto in A ♭.  
E. E. Harper. O.L., Vol. I, p. 12. **m.**
- "The dead shall live," Chorus, *Ode on St. Cecilia's  
Day*. Handel. Best's Collection of Handel  
Choruses, Book XXVIII. **e.**
- "In Memoriam." Overture in C. A. S. Sullivan,  
arr. by E. H. Lemare (Novello). **m.**
- "O quanta qualia," Variations. A. J. Greenish  
(Ashdown). **m.**

### Harvest Festival.

We give Thee humble thanks for this Thy special bounty—  
She gleaned in the fields until even—Thrust in thy syckle  
and reap, for the harvest of the earth is ripe.

*Largely Thou givest, gracious Lord,  
Largely Thy gifts should be restored.*

- I.V.** Pastorale and Canon. E. A. Crusha. **e.**
- Andante Pastorale. H. A. Jeboult. A.O., Book  
III, p. 96. **e.**
- Cantabile. E. H. Fellowes. *Village Organist*,  
Book 16 (Novello). **e.**
- C.** Meditation in C. C. Vincent. O.L., Vol. I, p. 2. **e.**  
Communion in E major. E. Batiste. S.C., No. 82,  
No. 1 (Ashdown). **e.**
- Adagio Cantabile in D ♭. E. Bennett. O.C.O.,  
Second Set, No. 9 (Novello). **e.**
- C.V.** "The Heavens are telling," *Creation*. Haydn, arr.  
by W. T. Best. A.S.G.M., No. 10 (Novello). **m.**  
March in B ♭. E. Silas. O.C., No. 11 (Novello). **e.**

- C.V.** Variations on "Come, ye thankful people come." C. J. Frost. **d.**  
 Chœur Ecclesiastique in G. C. Vincent. O.L., Vol. II, p. 6. **e.**  
 Triumphal Song. A. H. Brewer. (Novello). **m.**  
 Harvest Thanksgiving March. J. Baptiste Calkin. O.C. (Novello). **m.**  
 March in E $\sharp$ . W. S. Hoyte. (Novello). **m.**  
 "The earth is the Lord's," *Psalm 24*. Spohr, arr. by A. Guilmant (Novello). **m.**  
 Toccata in A. E. Bennett. O.C.O., Second Set, No. 12 (Novello). **m.**  
 Fantasia in F. S. Bath. (Weekes). **m.**  
 "Theme Sublime," Chorus, *Jephthah*. Handel. Best's Handel Choruses, Book IV (Novello). **e.**

### Flower Service.

The flowers appear on the earth, and the time of the singing birds is come—My beloved is gone down into his garden to gather lilies—I am the Rose of Sharon, and the Lily of the Valley.

*Relics ye are of Eden's bowers.*

- I.V.** "With verdure clad," *Creation*. Haydn. **m.**  
 "In the fields," Sonata, *Maid of Orleans*. W. Stern-dale Bennett, arr. by G. M. Garrett (Novello). **m.**  
 Allegretto Tranquillamente in G. Warwick Jordan. O.C.O., No. 2. **m.**  
 Andante Cantabile in A. Cherubini. (Novello's S.M., No. 15). **e.**  
**C.V.** Voluntary for a Flower Service. K. C. Smith, A.O., Book XVII, p. 38. **m.**  
 Ceremonial March. C. Vincent. (12 Postludes, No. 8). **e.**  
 Grand March (Island of Roses). J. Conway Brown. (Novello). **m.**  
 "Bless the glad earth," Chorus, *Semele*. Handel. Best's Collection of Handel Choruses, Book XXII (Novello). **e.**

### Confirmation.

*When trembling at the sacred rail  
 We hid our eyes and held our breath,  
 Felt Thee how strong, our hearts how frail,  
 And longed to own Thee to the death.*

- Twelve Short Original Pieces. Alfred Hollins. **e.**  
 Twelve Short Interludes for Soft Stops. Henry Smart, O.C.O., No. 17 (Novello). **e.**

- Interlude in C. C. Vincent. A.O., Book VIII,  
p. 65. e.  
Interlude in F. G. Barham. A.O., Book VIII,  
p. 85. e.  
Twelve Short and Easy Pieces. E. Bunnett.  
(Novello). e.  
Interlude in F. Harold E. Watts. E.O., Book V,  
No. 34. e.  
Nine Preludes. E. Batiste. S.C., No. 21 (Ashdown). e.  
Fourteen Short and Easy Preludes. E. Batiste. (Three  
Sets), S.C., Nos. 24, 25 and 27 (Ashdown). e.

## Holy Matrimony.

*Christ to-day*

*Will store each flower, ye duteous lay  
For an eternal wreath.*

- Andante in F,  $\frac{4}{4}$ , No. 2. Henry Smart. (Ashdown). m.  
Andantino in F. E. J. Sturgess. A.O., Book VIII,  
p. 72. e.  
“In native worth,” *Creation*. Haydn. O.R.P.,  
Book VIII, No. 2. m.  
“Graceful consort,” *Creation*. Haydn. U.V., Book  
I, No. 3. e.  
“Happy pair,” Chorus, *Alexander's Feast*. Handel.  
Best’s Handel Choruses, Book V (Novello). e.  
Allegretto quasi Andante in F. Warwick Jordan.  
O.C.O., No. 1 (Novello). m.  
Benediction Nuptiale in A. E. D’Evry. (Laudy). m.  
Romance in E ♯ from Symphony *La Reine de France*.  
Haydn. O.R.P., Book VIII, No. 1. m.  
Andante in A ♯. W. S. Hoyte. (Weekes). m.  
“Immortal pleasures crown this pair.” Chorus, *Joseph*.  
Handel. Best’s Handel Choruses, Book XXXII  
(Novello). m.  
Scherzo Nuptiale in D. H. Percy Richardson. O.L.,  
Vol. I, p. 164. m.  
Wedding March. Alfred Hollins. m.  
Canzone in F. J. D. Spedding. O.L., Vol. III, p. 74. e.  
Cantique d’ amour. Theo. Wendt, arr. by A. H.  
Brewer (Novello). e.  
Meditation. E. D’Evry. (Novello). m.  
Hymeneal Chorus. Handel. U.V., Book I, No. 1. e.  
“May no rash intruder,” Chorus, *Solomon*. Handel,  
arr. by G. C. Martin (Novello). m.  
Scherzo. W. S. Hoyte (Novello). m.  
Cantique d’ amour. E. H. Lemare. O.C., No. 17  
(Novello). m.

**Holy Matrimony—continued.**

- Short Wedding Piece. A. C. Mackenzie (Novello). **m.**  
 Nuptial March. B. Luard Selby (Novello). **m.**  
 Hochzeitzug (Wedding Procession), Op. 19, No. 6.  
     H. Hofmann, arr. by J. B. Lott and C. Charlton  
     Palmer (Novello). **m.**  
 Processional Wedding March. H. R. Bird  
     (Novello). **m.**  
 Wedding March. Guilmant (Novello). **e.**  
 Swedish Wedding March. Södermann. A.E.,  
     Book LIV, No. 5. **e.**  
 Wedding Postlude in C. C. W. Pearce. S.E.P.,  
     Book VI, No. 4. **e.**  
 Wedding March in D. T. Hassard. A.O., Book  
     VII, p. 60. **e.**  
 Wedding March. Mendelssohn. U.V., Vol. I, No. 4. **e.**  
 Bridal Chorus (Lohengrin). R. Wagner. U.V., Vol. I,  
     No. 2. **e.**  
 Wedding March in E. W. T. Best (Novello). **m.**  
 Carillon in C. W. Faulkes. O.L., Vol. III,  
     p. 124. **m.**  
 "Le Carillon." W. Wolstenholme. Recital Series,  
     No. 14 (Novello). **m.**  
 Festal March. E. Bunnett. O.C., First Set, No. 3  
     (Novello). **e.**  
 Wedding March. W. Creser (Novello). **m.**  
 Festal March. G. J. Elvey, arr. by C. Hancock  
     (Novello). **e.**  
 Two Wedding Marches by Ch. Gounod, arr. by  
     G. C. Martin (Novello). **e.**  
 Festal March in E. C. S. Heap (Novello). **m.**  
 Epithalame (Bridal Chorus). Alex. Guilmant. *Practical  
     Organist*, Book II (Schott). **m.**  
 Bride's March, Rebekah. J. Barnby (Novello). **m.**

**At the Burial of the Dead.**

I am the Resurrection and the Life—Lord, let me know  
 mine end—Blessed are the dead which die in the Lord.

*Gently lay him down  
 Within some circling woodland wall,  
 Where bright leaves, reddening ere they fall  
 Wave gaily o'er the waters brown.*

**Occasional Pieces.**

- Equale for Four Trombones. Beethoven. O.R.P.,  
     Vol. III, No. 2. **e.**  
 Largo assai in E minor (played at Nelson's funeral).  
     T. Attwood. P.S., No. 2. **e.**

- Requiem in E minor. C. W. Pearce. S.E.P., Book III, No. 3. e.
- Requiem Aeternam. Basil Harwood. O.C.O., No. 6 (Novello). e.
- Requiem in E $\natural$ . C. W. Corfe. A.O., Book II, p. 37. e.
- Arietta in D $\flat$ . C. W. Corfe. A.O., Book VI, p. 16. e.
- “Beati qui lugent.” S. Gregory Ould. A.O., Book XV, p. 140. e.
- “O rest in the Lord,” *Elijah*. Mendelssohn. A.E., Book LXX, No. 6. e.
- Prelude in E minor. Chopin, arr. by E. H. Turpin (Weekes). e.
- Prelude and Angel’s Farewell, *Dream of Gerontius*. E. Elgar, arr. by A. H. Brewer (Novello). m.
- “Their bodies are buried in peace,” Chorus, *Funeral Anthem*. Handel. Best’s Collection of Handel Choruses, Book XXIV (Novello). m.
- Short Burial Piece. A. C. Mackenzie. (Novello). m.
- Short Voluntary for a Time of Sorrow. Ridley Prentice. (Novello). e.
- Elegy. C. Harford Lloyd. *Village Organist*, Book 8 (Novello). e.

#### *Funeral Marches.*

- Dead March in *Saul*. Handel. U.V., Book IV. e.
- Funeral March, *Dream of Jubal*. A. C. Mackenzie, arr. by G. C. Martin (Novello). m.
- March Funebre. F. Chopin. U.V., Book IV. e.
- Funeral March in F minor and major. E. J. Hopkins. H.A., No. 11. e.
- Funeral March in C minor. E. H. Thorne. O.C., No. 40 (Novello). e.
- Funeral March. H. Purcell. (Hammond). e.
- Funeral March in B minor. C. W. Pearce. S.E.P., Book IV. e.
- Military Funeral March. W. Boyce. U.V., Book IV. e.
- Funeral March. Mendelssohn, arr. by W. T. Best (Novello). m.
- Funeral March in C minor. E. Bunnett. O.C., First Set, No. 5 (Novello). e.
- Funeral March. Beethoven. U.V., Book IV, No. 3.
- Funeral March, *Grania and Diarmid*. E. Elgar, arr. by A. H. Brewer (Novello). m.
- Trauer Marsch. Beethoven. U.V., Book IV, No. 2.

## Dedication Festival.

*The busy world, a thousand ways  
Is hurrying by, nor ever stays  
To catch a note of Thy dear praise.*

- I.V. Pastorale in F. W. Faulkes. O.L., Vol. III,  
p. 168. m.  
Soft Voluntary in A. J. W. Elliott. Six Original  
Compositions, No. 2 (Ashdown). e.
- C. Communion in D $\flat$ . W. Faulkes. (Ashdown). m.  
Andante Pastorale in G. E. Bennett. O.C.O.,  
Second Set, No. 10 (Novello). e.
- C.V. Dedication Postlude, "Urbs Beata Hierusalem."  
C. W. Pearce. m.  
Anglican March. C. Vincent. e.  
Chorus, "Tues Sacerdos," *Dixit Dominus*. Leonardo  
Leo. (Novello's S.O.P., No. 5). e.  
Patronal Festival March. J. W. Elliott. Six Original  
Compositions, No. 1 (Ashdown). e.  
Postlude. J. F. Fricker (Ashdown). m.



## CHAPTER III.

A BRIEF HISTORICAL SURVEY OF THE ENGLISH  
BOOK OF COMMON PRAYER.

T may help us to understand the relation which the different parts of the Prayer Book bear to one another, and their meaning, if we briefly examine the Ancient Offices from which our present **Communion Service** and the **Order for Morning and Evening Prayer** (or *Matins* and *Evensong*, to give these Choir Offices their existing Prayer Book names) were derived.

But first it may be asked, what is the necessity for a Prayer Book at all? Why should there be *any* pre-arranged or set forms of prayer? And why should these forms of prayer be *musical*? **Bishop George Bull** (of S. David's, 1705-1710) states that :—

“The exercise of public worship in set and prescribed forms of prayer hath been the practice of all settled churches of God, not only ever since Christianity, but also before our Saviour’s coming into the world. A liturgy is useful and necessary, to obviate and prevent all extravagant levities, or worser impieties in the public worship. If the prayers of the Church were left to the private conceptions, or extempore effusions of every minister of the Church, what a lamentable worship and service of God should we have in many congregations. We had sad experience of this in those days [of the Commonwealth] when our Liturgy was laid aside—what *impertinences*, what *tautologies*, what *bold and familiar addresses* to the **Divine Majesty**! what *saucy expostulations* with Almighty God! yea, what *blasphemies* were heard in

the Houses of God, from the men of those times ! People need set prayers *in order that undue faith and confidence may not be placed in the individuality of the one person who prays*, who, if left to his own improvisations, will find it very difficult to avoid venting his own private opinions (both religious and political) in his prayers ; for men will always pray as they think and believe, and all their doctrines will have a tincture of their private notions and conceptions, which may not be always sound and orthodox."

We find too, that it is a natural instinct with *all* races of mankind, whether ancient or modern, savage or civilized, to *publicly* approach the Deity they worship in *a tone of voice different from that used in ordinary conversation* ; evidently acting on the principle that such a **special and solemn utterance**—requiring infinite care for its due and proper enunciation—is well calculated to arouse the attention of worshippers by reminding them that the every-day things of this life must be entirely laid aside and forgotten in the hour of common prayer. Thus, the **singing of prayers**—which can be shown to be universally common to mankind in all times and places—may be said to be both a natural instinct and a real aid to worship ; because whatever man's devotional taste universally leads him to like, must be *natural* for him to like, and must also be a *real* as well as a natural way of reverently and effectively expressing grand and awful sentiments which are clothed in sublime language hallowed by the use of many centuries.

The liturgical worship of the Early English Church consisted of two kinds : (i) Congregational, (ii) Choral, *i.e.*, monastic or conventional. The *one great and only congregational service* was the **Mass** (which we now-a-days call the Eucharist or Holy Communion) ; the other services—more or less restricted to the inmates of Religious Houses—were by no means familiar (if they were known at all) to the great bulk of the laity in mediæval

times. It is one of the misfortunes arising from that event in our English history known as the “Reformation” that after little more than three centuries we find the practice of the preceding fifteen centuries reversed; inasmuch as the laity (or such of them as still go to church) are now more familiar with what has been left of the ancient monastic offices or “hours” in our present day “Order of Morning and Evening Prayer” than they are with the once well-known and deservedly popular **Congregational Service**, commonly called in olden times the **Mass**.

“This word **Mass**,” writes the **Rev. Walter Farquhar Hook, D.D.**, in his *Church Dictionary*, “meant at first nothing more than the *dismissal* of a Church assembly. By degrees it came to be used for an assembly, and for Church Service in general, and then to denote the Communion Service in particular.” We still use it as a portion of such familiar words as *Christmas*, *Michaelmas*, *Martinmas*, *Candlemas*, &c., and references to it may even yet be found in old songs, *glees*, &c. :—

“And the mass shall be sung,  
And the bells shall be rung,  
And we'll feast right merrily.”

**The Rev. Dr. John Macleod**, Presbyterian Minister of Govan, writes in his *Gospel of the Holy Communion*: “The Holy Sacrament is the most *distinctive, evangelical, spiritual and glorious rite of worship in the Christian Church*. It is the ordinance which not merely knits into one corporate unity the contemporaneous generations of believing men on earth, but still more knits into historical unity all their successive generations.”

In ancient times, it was usual to restrict the application and meaning of the word **Liturgy** to the Office of Holy Communion. Historically there are five groups or classes of Liturgy, viz., those of Jerusalem, Alexandria, Thaddeus, Rome, and Ephesus. The Roman Liturgy was introduced into England at the Norman Conquest; previously, the Saxons and earlier British Christians had used that

of Ephesus—which came to them through the Gallican Rite.

The present Anglican **Communion Service** is, in substance, the oldest part of the Prayer Book, although, like other services, it has been re-arranged in the order of its several parts. In the year 1085, **S. Osmund**, Bishop of Salisbury, after building his cathedral on the hill, set forth the **Use of Sarum**, and this was considered of such excellence, that it prevailed over the other "Uses," and (for some time before the "Reformation") was generally received throughout the greater part of England, Wales and Ireland; indeed it is said by some to have been so famous as to have spread to France and Portugal. Revisions of the Sarum Missal took place in 1533 and 1543. The first English **Order of Holy Communion** appeared in 1549, when the first Prayer Book of King Edward VI was published. Great changes were made in the construction of this Liturgy from the Latin Mass; but, although there were many omissions and alterations, there were but few additions. In 1552, other changes were made; these were chiefly of re-arrangement and omission. The Decalogue or Ten Commandments replaced the *Kyrie Eleison* of the older service, and the *Gloria in Excelsis* was removed from its ancient position immediately after the *Kyrie Eleison* to the very end of the Service (where it comes now) just before the *Benediction*. The *Benedictus* (which followed the *Sanctus*) and the *Agnus Dei* (which followed the Prayer of Consecration), two early Christian hymns which had come down to us with an unbroken use almost from the Upper Chamber at Jerusalem itself, were both removed in 1552 from our Prayer Book without any known cause, or reason being assigned. Other alterations of a more trifling character were made in 1559 and 1662; but since

the last date (in the reign of Charles II) our English “Mass” (or Communion Service) has happily undergone no further change nor alteration.

Viewed from its musical aspect alone, the order in which the choral portions of our existing Anglican Communion Service are presented to the mind and imagination of the hearer, can only be regarded as a formal design which is singularly artistic, and strikingly beautiful. It is a sublime ascent from the *De profundis* of penitent sinners, who can only smite the breast and say, “Lord, have mercy upon us, and incline our hearts to keep this law,” to the highest heaven of Divine glory and forgiveness, which is attained in the closing strains of the *Gloria in Excelsis*. And this altitude is reached by a **ladder of faith**, as expressed in the varied articles of the *Credo*, until the angelic adoration—first joined to the songs of earth in the *Sanctus*, is finally merged into the Christmas message of peace and goodwill in the undying strains of that glorious hymn which was first heard on the lonely plains of Bethlehem, when the morning stars sang together in honour of the Incarnation, and all the sons of God shouted for joy. The whole story of man’s redemption and the promise of his future eternal happiness may be said to be summed up in the words of those four choral portions, *Kyrie*, *Credo*, *Sanctus* and *Gloria*. And if we include the *Benedictus* and *Agnus Dei* (unreasonably and unwarrantably withdrawn from the second Prayer Book of Edward VI), this magnificent “libretto” is rendered even more complete by the contrast afforded by the close proximity to the *Sanctus* of these two ancient (but unhappily discarded) hymns; thus presenting to the mind of the devout worshipper the contemplation of the hosannas of the Heavenly Host, followed by the prayers of sinful man for pardon and peace. To the *musician*, the close of the Anglican Communion Service with the *Gloria in Excelsis* is infinitely finer (from the musical point of view) than the conclusion of the Roman Mass.

In mediæval times, the **Choir Offices** for each day were regarded as **one great Monastic Service**, divided into several portions for the sake of convenience. The later Office Books contain eight of these portions, in each of which the Psalms (which formed the central feature) were more or less surrounded by Chapters, Versicles, Respon-

sories, Hymns and Prayers. The eight daily services of the Church of England before its "reformation" may be thus enumerated :—

(a) Three sets of **Morning Prayers**: (i) *Nocturns* or *Matins* (before daybreak); (ii) *Lauds* (at day-break); (iii) *Prime*, "the first hour" (about 6 a.m.). Lauds actually joined on to Matins, forming with it one service.

(b) Three sets of **Mid-day Prayers**: (iv) *Terce*, "the third hour" (about 9 a.m.); (v) *Sext*, "the sixth hour" (at noon); (vi) *None*, "the ninth hour" (3 p.m.).

(c) Two sets of **Evening Prayers**: (vii) *Vespers* (an early Evening Service); (viii) *Compline* (a late Evening Service, at bed-time).

Each of these Ancient Services commemorated some event in the Passion of our Lord, as the following lines will show :—

"At *Matins* bound, at *Prime* reviled,  
Condemned to death at *Terce*,  
Nailed to the Cross at *Sext*,  
At *None* His Blessed Side they pierce ;  
They take Him down at *Vesper*-tide,  
In grave at *Compline* lay,  
Who thenceforth bids His Church observe  
Her Sevenfold Hours alway."

These **Eight Canonical Hours** (as they were called) were scarcely known to any of the laity outside the religious houses (or Convents), but they were to be found in the "Primers" for private use, and were translated into English. Our present Matins is formed out of the old Latin Matins, Lauds and Prime; our present Evensong is formed out of Vespers and Compline. Matins, Lauds and Prime began almost exactly alike, and as *before* the "Reformation" they were commonly recited continuously as *one* service—thus causing a certain amount of unnecessary repetition—they were wisely

and properly moulded into one service at the “Reformation,” by such means avoiding the repetition to a great extent. In this way:—

From the old *Matins* we get “O Lord, open Thou our lips,” &c., the Venite, Te Deum, and Lessons.

From the old *Lauds* we get Benedictus, Benedicite, and Collect for the Day.

From the old *Prime* we get the Apostles’ Creed, “Lesser Litany,” Lord’s Prayer, Versicles and Third Collect.

From the old *Vespers* we get Magnificat, and Collect for the Day.

From the old *Compline* we get Nunc Dimittis, Apostles’ Creed, Preces, and Night Collect, “Lighten our darkness.”

The three Mid-day Services—Terce, Sext and None—contained nothing which was not already to be found in the Morning and Evening “hours.” Every office (except Lauds) commenced with an Invocation of the Blessed Trinity, followed in all (save Compline) by the Lord’s Prayer. The ancient “Breviary,” which contained these eight offices is not the same book as that now used in this country by modern Roman Catholics.

In the 1549 English Prayer Book, Matins began with the Lord’s Prayer, and ended with the Third Collect. Evensong did the same. The intention was to open both daily Choir offices with the very words in which our Lord taught His disciples to pray. The Communion Service begins so to this day. There is reason for thinking that this 1549 form of the Choir offices is that intended (or permitted) to be used at the present time in Parish Churches on week-days. It will be observed that the Psalms which formed the common centre of all the eight Canonical Hours, still retain their central position in our present day Matins and Evensong.

In the 1552 English Prayer Book, the **Introduction or “Preparation”** (viz., Opening Sentences, Exhortation, Confession and Absolution) was added

to Matins, *but not to Evensong*. It was found that the compilers of 1544-9 had unaccountably omitted the Confession and Absolution, which had always been recited towards the close of *Prime*. This uncatholic omission of 1549 was therefore remedied in 1552. **Archdeacon Freeman** cites the profoundly penitential confession which ushers in the Office of S. Basil as a precedent. The "Introduction" was added upon the joint recommendation of **Bucer** and **Peter Martyr**. In the 1662 English Prayer Book, this "Introduction" was added to Evensong. Intercessory Prayers were also added after the Anthem at both Matins and Evensong, but these newer prayers have not the literary excellence of the older collects.

Before the "Reformation" it was a rule that every priest should say Matins, Prime, and Tierce before celebrating Mass. It was generally understood *after* the "Reformation" that Morning Prayer should precede the Celebration of Holy Communion. This appears to be the only reason why the Choir Offices are printed before the Communion Service in our present Prayer Book.

It is interesting to observe how the liturgical plan of the Order for Morning and Evening Prayer presents a musical outline somewhat resembling that of the Communion Service. Each of the daily choir offices opens with a penitential act which changes to mingled prayer and praise when the Psalms are reached. Proceeding onwards, the Canticles present the story of man's redemption, which is again summed up in the musical monotonic recitation of the Creed—which, as the **Rev. J. Baden-Powell** suggests in *Choralia*, may always be fittingly and appropriately accompanied on the organ—and finally, the service reaches its highest point of musical development in the *Anthem*, which, although in itself extra-liturgical, has nevertheless been placed after the Third Collect to supply an obvious need. The *Anthem* is in this way the musical climax to Matins and Evensong, very much as the *Gloria in Excelsis* is the climax to the Communion Service.

Church organists have therefore placed before

them for artistic treatment two different liturgical designs—the Mass and the Choir Offices—which alike present the common feature of a gradual ascent from penitence to thanksgiving. In these services the organ is more or less employed in the accompaniment of:—

- (1) Plain *uninflected* monotonic recitation in unison—as in the Apostles' Creed and Lord's Prayer of the Choir Offices.
- (2) Simple *inflected* recitation in unison or in harmony—as in the Preces, Responses, Amens, &c.
- (3) Rhythmical and inflected recitation as in the Psalms and Canticles (when the latter are sung to Chants).
- (4) Harmonized music of a more or less elaborate character for the Canticles, Anthems (and larger works such as Oratorios, Cantatas, &c., which on certain occasions take the place of the Anthem), and Hymns of all kinds.

A path of peace amid the tangled grove,  
 A moon-lit way of sweet security—  
 Bright holy-days that form a galaxy  
 To make a road to Heaven—strains from above  
 Whereon the spheres of duty kindlier move,  
 Drinking pure light and heaven-born harmony—  
 Such is the path of thy calm Liturgy,  
 Ancient of mothers, in parental love  
 Daily unwinding from thine annual maze  
 Treasures that wax not old, whence still may grow  
 Fresh adoration. On thy face (of thee  
 Praying to be more worthy) as we gaze  
 Thy soul comes forth in beauty, and thy brow  
 So calm, is full of holiest Deity.

ISAAC WILLIAMS (*The Cathedral*).<sup>1</sup>



## CHAPTER IV.

THE ACCOMPANIMENT OF CHORAL RECITATION:  
MONOTONIC AND MELODIC.

**G**HE organ accompaniment of monotonic recitation, such as that of the Apostles' Creed and Lord's Prayer, should have a definite formal design; and (without exaggeration) be fairly illustrative of the words. The reciting-note sustained by the choir voices may obviously be treated *primarily* as the dominant or tonic of either a major or a minor key, and *secondarily* as the 3rd of any chord which contains that interval. Incidentally, it may also be treated as a seventh which can be resolved by obliquely remaining as a note of the next chord. Passing-notes, appoggiaturas, suspensions, and other notes of melodic ornamentation (both diatonic and chromatic) may also be used against the monotone with excellent effect.

Good examples of the free use of accompanied monotones may be found in Mendelssohn's Organ Sonatas, No. 2 (first movement) and No. 4 (third movement). The opening bars of Schubert's Sonata in A for Pianoforte (posthumous work) may also be quoted as a brief instance of an accompanied monotone.

The following examples may serve to illustrate a few of the many possibilities of this branch of organ accompaniment:—

## EXAMPLES OF ORGAN ACCOMPANIMENT OF MONOTONIC RECITATION.

## I.—THE APOSTLES' CREED.

*Swell, p*

I believe in God the Father Almighty, Maker of Heaven and Earth:

*Ped. soft 16 & 8 ft. with Sw. coupled.*

And in Jesus Christ His only Son our Lord, Who was conceived by the Holy Ghost,

Born of the Virgin Mary, Suffered under Pontius Pilate,

Was crucified, dead, and buried, He descended into Hell;

*cres* - - - - -      *cen* - - - - -

The third day He rose again from the dead,

- *do.* - - - - -

He ascended in - to Heaven, { and sitteth on  
the right hand } of God the Fa- ther Al -

*sempre crescendo.*

migh - ty; { From thence He shall both the quick and the dead :  
come to judge

I believe in the Holy Ghost, The Ho-ly Catholic Church ;

The Com-munion of } Saints; The for-giveness of sins; The Resurrection

*Voices in harmony, with the usual disposition of parts.*

of the Body; And the life ever-lasting. A - men.

## II.—THE LORD'S PRAYER.

*Swell. pp*

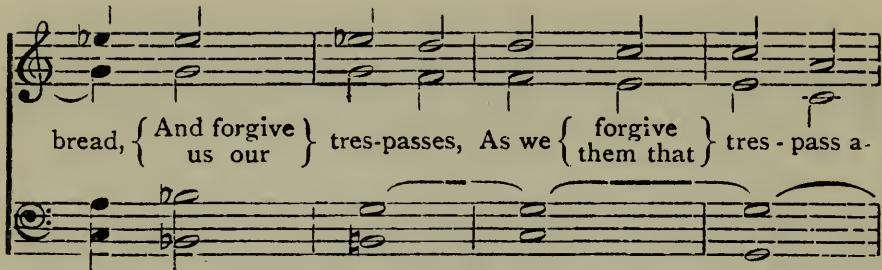
Our Father which art in } Heaven, Hallowed be Thy Name. Thy Kingdom  
come.

Manual only.

*cre scen do.*

{ Thy will be } earth, As it is in Heaven. { Give us this }  
day our daily

Ped.



*Voices in Harmony.*

- against us. { And lead us not into temptation; { But deliver us from evil. } A - men.

Obviously, any organ accompaniment of free monotonic recitative can *never be played in strict time*. The chord-changes should follow the delivery of the words in the smoothest and most natural manner possible.

**The Apostles' Creed** may be *always* accompanied for the following reasons :—

- (i) It is a concluding doxology to the Service of Praise (Psalms and Canticles) which precedes it ; and—
- (ii) an accompaniment is a great help to both choir and congregation, by enabling them to preserve the pitch of the reciting-note.

The best organ accompaniment to the Apostles' Creed is that by the late Dr. E. J. Hopkins, published by Messrs. Weekes & Co. for 1d. There is as much modulation contained in this excellent harmonization as is possible against a sustained monotone. Its formal design is perfect. Firmly establishing the key of the monotone at the outset, the first chromatic note is set to the word **Mary**—this is on the sharp or bright side of the key, as befits an expression of belief in

the Incarnation. By a simple descent of a chromatic semitone in the bass, while the treble *rises* a diatonic semitone, we are introduced to the recital of the Great Facts relating to the Passion of our Lord. This is followed by a well-built *crescendo*, in which the bass rises steadily by semitones, the treble doing nearly the same thing ; this illustrates the story of the Resurrection and Ascension. The beginning of the third section of the Creed is marked by a return to the diatonic strength of the first section—the words “Holy Ghost” and “Catholic Church” being firmly emphasized by significant plagal cadences, and there is a very expressive chord of the Diminished 7th set against the word “sins.” Few organists who have once played Dr. Hopkins’ accompaniment to the Apostles’ Creed will ever play any other setting.

The Athanasian Creed may be conveniently sung to a Gregorian Tone. Perhaps the Second Tone is the best for this purpose :—

Whosoever will be sa-ved : { Before all things  
it is necessary  
that he hold } the Catholic Faith.

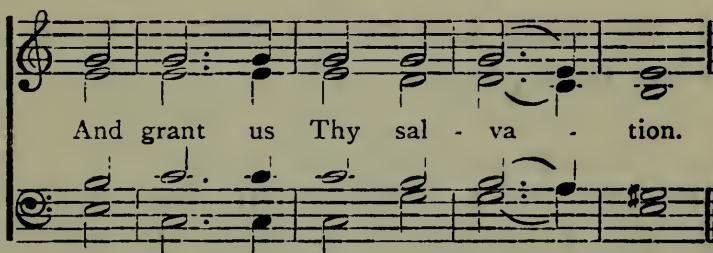
But if this Creed be sung to the usual Ambrosian Tone (which is almost monotonic in character), the best possible organ accompaniment is that by **Sir John Stainer** (Novello & Co.).

The first **Lord's Prayer** in both Morning and Evening Prayer—that belonging to the penitential “Introduction” or “Preparation”—should be always left unaccompanied ; the second Lord’s Prayer—which comes after the Creed—may be properly and conveniently accompanied in order to preserve the pitch of the reciting-note. Here again, no finer organ harmonies can be recommended than those by Dr. Hopkins (Weekes & Co., 1d.). In the Communion Service the Amen to the first Lord’s Prayer is (for another reason) always unaccompanied, but the second Paternoster may (if monotonized by the choir) be suitably accompanied on the organ.

There are two groups of versicles and responses at both Matins and Evensong which sometimes require organ accompaniment. These occur :—  
(i) At the *beginning* of the office, immediately after the first Lord's Prayer; where they begin the Service of Praise by asking God to bless the coming worship: (ii) In the *middle* of the office, immediately after the Creed; where they make a change in the service from praise to prayer.  
**Versicles** (or *Versiculi*) are short lines (or half verses) sung by the Priest alone, to which Responses are made by the choir and people. All these sentences are (with one exception) taken from the Psalms. That they do not quite literally follow our present version of the Psalter is due to the fact that they are amongst the oldest parts of the Service, and were accordingly translated from the ancient Latin offices, instead of being chosen directly from the English translation of the Psalter. The priest's Salutation after the Creed, "The Lord be with you," to which the people reply, "And with thy spirit," may be described as the only Versicle and Response not taken from the Psalter. These two sentences, which have been used from the very earliest times in Christian worship, are as old as the days of Boaz, and they are always sung *standing*. After them, the priest having said "Let us pray," everybody kneels down for what is called "the lesser litany." Then follow the Lord's Prayer and the remaining Versicles and Responses, which are sometimes called **preces** (or prayers) to distinguish them from the first set of Versicles, which are entirely *praise*.

The only Responses which ever ought to receive organ accompaniment are the well-known Festival ones harmonized by **Thomas Tallis**, presumably for the Second Prayer Book of King Edward VI, in 1552.

Tallis has woven his beautiful harmonies around the tenor Plainsong which has been sung to these Responses from very early times. The best Edition of Tallis's Responses is that published by the Society for Promoting Christian Knowledge, and sold for one penny. The tenor part of Tallis's Responses is the **People's part**, which, properly speaking, *they* ought to sing, leaving the accompanying harmonies to be sung by the choir. This tenor plainsong ought, therefore, to be made somewhat prominent in the organ accompaniment (by being played perhaps on the Swell reeds, while the harmony is played on the Great organ); and, in order to familiarize the people with their traditional melody, it might be well (for ordinary ferial use) if the trebles sometimes sang the plainsong exactly as it is given by Tallis (in the tenor);—



The organ is but too often heard for the first time at Matins and Evensong when it unnecessarily gives the priest his note for the first Versicle, "O Lord, open Thou our lips"—thus "precenting the precentor," as the late Dr. Hopkins used to say. Certainly, if the use of the organ could be reserved for the first burst of praise in the *people's* response, "And our mouth shall show forth Thy praise," the musical effect would be incomparably finer. If the priest has no perception of absolute pitch, he might at any rate get his note from a tuning-fork or pitch-pipe audible only to himself.

The rests at the beginning and in the middle of many of Tallis's Responses are often filled up by a pedal-note on the organ—as in some of the old-fashioned cathedral services of Boyce, Arnold, King, Nares and others. These pedal-notes have been held up to ridicule by more than one writer, but they are undoubtedly *useful*, and they need not

be made objectionable by undue obtrusiveness. The *Kyrie Eleison* between the Boaz Salutation and Response and the second Lord's Prayer :—

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

is sometimes known as **The Lesser Litany**. Organists should remember that in the *Ferial Use*, the priest sings, "Let us pray ; Lord have mercy upon us," alone, followed by the choir and people, who sing the *two* remaining Responses. In the *Festal Use*, the priest sings only "Let us pray" alone ; the choir and people sing all *three* of the following Responses.

On account of their prayerful character, the whole of the Versicles and Responses after the Creed are usually sung at a lower pitch than that of the earlier set of Responses, G being the reciting-note instead of A.

The Rev. James Baden Powell, in his *Choralia*, suggests that the gradations of Festivals and Festival seasons can be marked by the organ accompaniment in the following manner :—

On **Great Festivals**, accompany *both* sets of Tallis's Versicles and Responses, viz., those at the beginning and in the middle of the office.

On **Ordinary Festivals** (or in Festival Seasons) accompany only the first Tallis set, leaving the second set (or Preces) unaccompanied.

On **Ordinary Sundays** Tallis's harmonies may be sung unaccompanied with the plainsong in the treble part (as shown above).

On **Week-days**, when there is a choir, the plainsong may be sung in chant fashion, unaccompanied, thus :—

And grant us Thy sal - va - tion.

There are three sets or groups of **Responses** in the **Communion Service**. These are:—

- (i) The Responses to the Ten Commandments (*Kyrie Eleison*).
- (ii) The Response after the *naming* of the Gospel (*Gloria tibi*) ; and that after the *reading* of the Gospel (*Gratias tibi*).
- (iii) The Responses before the *Sanctus* in the “Canon of the Mass” itself—commonly called *Sursum Corda*.

**The Responses to the Commandments** are generally sung to the music provided for them in the choral setting of the Communion Office appointed for the day. The organist should take care, however, to give the Celebrant a note for reciting the Commandments which will appropriately suit the musical setting of the Responses. If the choir have to sing the *Kyrie* in one of the following keys, E ♭, E, F, G, A ♭ or A (major or minor), give the priest the **key-note**. But if the *Kyrie* should happen to be in B ♭, B, C, D ♭ or D (major or minor) give the priest the **dominant** note of the key, viz., F, F ♯, G, A ♭, or A, respectively. A *soft* organ accompaniment to the *Kyrie* is, of course, best suited to the feeling of the words. Several of the Responses to the shorter Commandments (5, 6, 7, 8 or 9) may very well be sung entirely (or partially) *unaccompanied*.

**The Responses before and after the reading of the Gospel** are also frequently provided with appropriate music in settings of the Order for Holy Communion. Where no provision is thus made, these responses are usually sung thus :—

## GLORIA TIBI.

*Before the Gospel.*

TALLIS.

Glo - ry be to Thee, O Lord.

## GRATIAS TIBI.

*After the Gospel.*

TALLIS.

Thanks be to Thee, O Lord.

It must be remarked that, since the year 1552, neither of these two Responses have appeared in the English Book of Common Prayer. Concerning this omission, the Rev. **Canon F. A. J. Hervey**, M.A. (Rector of Sandringham), wrote thus in *The Organist and Choirmaster* for Dec. 15th, 1895 :—

"The practice of responding "Glory be to Thee, O Lord," *after the Naming of the Gospel*, and "Thanks be to Thee, O Lord," *at the end of the Gospel*, dates back to the latter half of the IVth Century, at which period it is enjoined in the Liturgy of S. Chrysostom. The ancient Gallican Church prescribed the singing of the **Trisagion** (*Sanctus*) before and after the Gospel, and the response by the people, "Glory be to Thee, O Lord." The custom continued in the English Church for a thousand years, and in the first Prayer Book of King Edward VI we find "Glory be to Thee, O Lord," ordered to be sung immediately after the Gospel was named. But neither in the ancient Gallican Liturgy nor in the first Prayer Book of Edward VI do we find any allusion to the custom of singing "Thanks be to Thee, O Lord," *at the end* of the Gospel. King Edward's first Prayer Book directs the Nicene Creed to be said immediately after the Gospel is ended. In the second Prayer Book of Edward VI, and in all subsequent issues of the Prayer Book, all mention of the *Gloria* before the Gospel disappears. . . . The judgment of

the Archbishop of Canterbury (in the case of *Read and others* versus the *Lord Bishop of Lincoln*, Nov. 21st, 1890) concludes that the *prevalent use of any hymn or anthem is by principle of law a very safe assurance that it is not illegal.*"

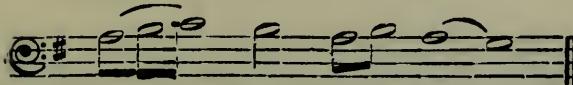
**Bishop Cosin** thinks that "the omission of this Response is due to a mere printer's negligent error; but, if left out of printed books, it has been preserved for us on the lips of living men."

The earliest form of Response at the end of the Gospel was, in ancient Gaul and Spain, **Alleluia**. Some writers maintain that there should be no short Response to the Gospel, but that the Nicene Creed should immediately follow as its real Response. But "Thanks be to Thee, O Lord" (*Gratias Tibi*) is found in modern Roman missals, long since the days of the Council of Trent, and in **Archbishop Laud's** Office of the Holy Communion for the Church of Scotland, we find, at the end of the Gospel, "Praise be to Thee, O Christ, for this Thy Holy Gospel."

The **Sursum Corda**, likewise, has original music provided for it in a great many modern settings of the Office for Holy Communion, but very little (if any) of this music can be described as being really good. The best (and only congregational) form of music which can possibly be used for the **Sursum Corda** is the old plainsong of **Guidetti**, which exists in two forms, Festal and Ferial:—

#### FESTAL FORM.

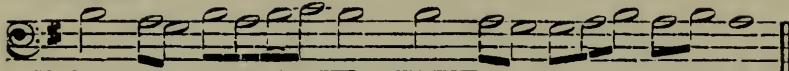
*Priest.*



Lift.... up your hearts.

*Choir.*

We lift.... them up un - to the Lord.

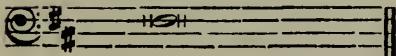
*Priest.*

Let us give.... thanks un - to our.... Lord God.

*Choir.*

It is meet and right so to do.

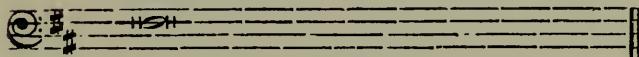
## FERIAL FORM.

*Priest.*

Lift up your hearts.

*Choir.*

We lift them up un - to the Lord.

*Priest.*

Let us give thanks unto our Lord God.

It is meet and right so to do.

In accompanying this plainsong (which is always most appropriately and conveniently sung *in unison*) the organist should remember to pitch it in some

key which will accord well with the key of the *Sanctus* which immediately follows.

In some churches, the organist is required to play a very soft and unobtrusive accompaniment to the priest's singing of the **Proper Preface for the Day**. Such an accompaniment should be only just loud enough to support the solo voice ; but beyond this mere support it ought to have no separate existence of its own. The harmonies should be *strictly diatonic*. It will considerably help the celebrant in his observance of the plainsong rhythm, if the organist harmonizes each *accented* note of the *Canto Fermo* with a fresh chord. Here is an example of how the Proper Preface for Easter Day may be fittingly accompanied :—

But chiefly are we bound to praise Thee for the glo-rious

Re-sur-rec-tion of Thy Son Je-sus Christ our Lord:

For He is the Ve-ry Pas-chal Lamb, Which was of-fer-ed

1      2      3      4      5

**The Amen after Collects and Prayers.** The musical settings are, properly speaking, five in number :--

(i)	(ii)	(iii)	(iv)	(v)
-----	------	-------	------	-----

A - men.    A - men.    A - men.    A - men.    A - men.

Of these (i) to (iv) are usually sung to organ accompaniment, but (v) is generally reserved for unaccompanied choral service, because of the worse effect which would result from a fall in the pitch by either priest or choir (or both) during the preceding Collect or Prayer. Except on great

Festivals—when Tallis's Responses are used—the Amens are usually left unaccompanied during the Choir Offices; but it is always a good plan to accompany the Amens throughout a Choral Celebration of the Holy Communion in order to mark the higher dignity of that Service; in which case (i) may be generally used—ending, perhaps, with (ii) after the Benediction. When the Celebration is sung by a unisonous choir, the monotone plainsong of the Amen may be occasionally transferred to the tenor part of the accompaniment by the organist playing (iii) or (iv). Amen (v) is, perhaps, better kept out of the Communion Service altogether.

The late **John Bishop** (of Cheltenham) in his *Order of the Daily Service* (R. Cocks & Co., 1843) remarks, that for the **Office of Holy Communion** Amen (ii) fittingly concludes the Collect before the Commandments, the long Exhortation, the Absolution, and the Post-Communion Thanksgiving; Amen (i) should follow the Collect for the King, the Prayer for the Church Militant, and the Prayer of Humble Access; Amen (iv) fittingly concludes the Collect for the Day, the Prayer of Consecration, and the Benediction. Sir John Stainer's beautiful **Sevenfold Amen** may appropriately be sung after the Prayer of Consecration or the Benediction, or after both.

Organists are sometimes uncertain as to those Amens in the Service which have to be sung by the choir with accompaniment, and those which have to be left to the priest alone. The following is a good rule:—When the **Amen** is printed in the same type as the Prayer which it concludes, it is intended to be sung by the same person (or persons) who say or sing the Prayer. For instance, the Amen after the Lord's Prayer is always printed in the same type as that of the Prayer itself. At Matins and Evensong the choir and people sing this Amen, because they sing collectively the Lord's Prayer. But at the beginning of the Com-

munion Service, the Amen—being also printed in the same type as the Lord's Prayer—is said by the priest *alone*, because he alone recites the Prayer. Some organists, too, have an idea that all the Amens in the Service should be played and sung in the same key. It is far better to sing any Amen in the prevailing key of the particular portion of the Service in which it occurs, and most certainly in the key of the priest's reciting-note for the time being.

My spirit hath gone up in yonder cloud  
 Of solemn and sweet sound—the many-voiced  
     Peal upon peal, and now  
     The Choral voice alone

At door of Heaven. My soul is all unsphered  
 Soaring and soaring on the crystal car  
     Of airy sweetness borne,  
     And drinks ethereal air

Amid celestial shapes. I hear a voice  
 Alone before the Trinal Majesty,  
     Singing the Eternal Lamb,  
     While silence sits aloof.

ISAAC WILLIAMS.  
*The Cathedral.*



## CHAPTER V.

THE ACCOMPANIMENT OF CHANTS AND HYMN  
TUNES, INCLUDING THEIR “GIVING OUT”  
AND “INTERLUDES.”

**C**HANTS are used for singing the Psalms in the Daily Choir Offices of the Church, and also for the Canticles after the Lessons, when in the latter case “Service-settings” are for divers reasons not available.

**Organ Accompaniment to the Psalms** having already been fully dealt with (from both the Anglican and Gregorian points of view) in the author’s book bearing that title,\* it will suffice here if we consider the accompaniment of Hymn Tunes; especially as this branch of an organist’s duty has very much in common with the accompaniment of Chanting.

Hymn Tunes (as well as the Chants respectively assigned to the first of the psalms and all of the Canticles) are generally **given out** on the organ before they are sung. On Festival Days, &c., each “Proper” Psalm has its Chant “given out” in this way. It should always be remembered that “giving out” is first *useful*, and secondarily *ornamental*. Its **use** is to announce the chant or hymn tune to the *congregation* at the pace at which the music is to be sung; and also to give the people

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\* *Organ Accompaniment to the Psalms*, by Charles W. Pearce. Price 2s. (Vincent Music Co., Ltd., 60, Berners Street, W.).

both time and opportunity for finding the words they are expected to sing—or mentally follow. Consequently it is highly essential that the melody should be given out in a prominent manner; in a large church this can very well be done by playing the treble part upon some solo stop of a distinctive and penetrating quality of tone.

There is considerable difference of opinion as to "giving out." Some modern organists think—with **Dr. A. Madeley Richardson**—that it might with advantage be abolished altogether. Others attach an almost liturgical importance to this time-honoured custom, urging as a reason in its favour that in the ordinary Sunday services when the Responses are unaccompanied, the "giving out" of the Chant to the Venite in the Morning or of that to the first Psalm in the Evening is **the first time the organ is heard** after the Introductory Voluntary. This first *liturgical* entry of the organ, (if it can be so viewed), is of considerable importance and signification. **Dr. E. J. Hopkins** used invariably to "give out" the first Chant upon the *Full Swell* with an adequate pedal organ bass to which was sometimes added a soft 32 ft. stop (beginning with the Swell box closed and gradually opening it as the Chant proceeded) because—as he used to explain—this treatment seemed to him to be called for by the Priest's Versicle, "Praise ye the Lord," to which the people respond, "The Lord's Name be praised." *Praise*, he considered, could be thus appropriately *initiated* by the organ *pealing forth* the Chant in a manner calculated to encourage the congregation to uplift their own voices in the coming Psalmody. Undoubtedly there is now (as there always was) much variety in methods of "giving out."

In 1895 there was an interesting correspondence in the pages of *The Organist and Choirmaster* concerning this point. One writer ("Keraulophon") stated that it was the practice of both **George Cooper** and **Henry Smart** to "give out" the melodies of hymn tunes upon Solo stops; and that both **Dr. S. S. Wesley** and **Dr. E. T. Chipp** denounced this practice as being inappropriate. He also stated that in **James Turle's** time at Westminster Abbey it was the custom to play the first three bars of the *melody* of the Chant upon a fairly full organ in unison, with pedals, and after the choir had sung those three bars in harmony unaccompanied, the organ accompanied them in the second half of the first verse of the Psalm. In reply to this, **Dr. William H. Cummings** wrote as follows:—"There are

some statements in ‘Keraulophon’s’ letter which are open to question. One point I can speak positively about, namely, the giving out of the Chants at Westminster Abbey in Turle’s time; he invariably played the first three bars of the *bass* (not the melody), which were then sung by the *tenors and basses* unaccompanied, the remainder of the Chant was completed by the choir and organ in harmony. Whether this was the custom at Westminster Abbey before Turle was organist I do not know, but during the many years I had the honour of forming one of the choir of Westminster Abbey, the plan I have described was never departed from.” And **Sir John Stainer** wrote thus with reference to S. Paul’s:—“In reference to a paragraph in ‘Keraulophon’s’ letter, I should like to say, that when I was a chorister-boy at S. Paul’s (1847–1856), George Cooper invariably gave out the Chants on the Choir organ up to Principal, and without Pedals. After I left, the organ was removed from the screen to a position under the third chancel-arch, on the north side. The effect of the Choir organ being much spoilt by this change, I believe it became usual to give out the Chants on the Swell; but I must leave others to verify this, as I was only a rare visitor to the Cathedral at that time.”—*Oxford, April 23rd, 1895.*

On Sundays when the organ has been already used as an accompaniment to the responses, or in a small building, or in churches where the singing is done by worshippers well acquainted with the music, the chant or hymn tune can be given out simply in a four-part vocal manner—exactly as printed—upon some quiet 8 ft. stop (or 8 and 4 ft. stops) belonging to either Choir or Swell, *manual only, without pedals*. Any **ornamentation** which may be thought desirable during the “giving out,” should take the form of **varied harmonies**—involving perhaps modulations to keys different to those entered by the composer of the chant or hymn tune—or **contrapuntal enrichment** of the original (or varied) harmonic scheme. For excellent examples of the “giving out” of hymn tunes, the student may be referred to “London New,” in Henry Smart’s *Choral Book* (Boosey & Co.); Dr. S. S. Wesley’s *Psalm Tunes with Organ Accom-*

*paniment* (Novello); J. W. Elliott's *Hymn Tunes with Varied Harmonies* (Phillips & Page); the author's *Organ Tutor* (Hammond & Co); Dr. F. E. Gladstone's *Organ Studies* (Novello's "Original Compositions for the Organ," No. 371), and—above all—John Sebastian Bach's *Choral Preludes* (Augener's edition, No. 9817, Nos. 6, 37 and 42).

The "giving out" of a hymn tune should always be at the same pace as that to which the hymn should be sung. This is another reason for "giving out": it sets a pattern of the *tempo* and *rhythm* for both choir and congregation.

A few words about **the pace of chants and hymns** may not be out of place here. The **right tempo** of a psalm or hymn is obviously that which brings out the beauty and character of the words; a wide departure, in either direction, from this ideal tempo must inevitably ruin the effect and impressiveness of the singing. **Dr. Joseph W. G. Hathaway** wrote in *The Organist and Choirmaster* for August 15th, 1893:—

"The different *tempi* adopted in the rendering of hymns and chants, are so very diversified, that, upon trying to determine the correct pace at which they ought to be taken, one finds the problem a very difficult one to solve to the satisfaction of everybody. The extremes of quickness and slowness, brightness and dulness, may be found in churches perhaps not a hundred yards from one another. But extremes being always dangerous, should be avoided, as neither can be consistent with a reverential rendering of the spirit of the words. Slow singing is favoured by many, because they consider it more congregational. The tendency of congregations, or in fact any large body of singers not properly disciplined, is to *drag*. Instances of missionary meetings and the like readily occur to the mind, in which there being no authorised leader or leaders, the singing is invariably slow. Even trained singers will sometimes retard the time in certain passages and phrases, thinking thereby to give them additional expression. And if one solo singer will do this, what will the multitude do? **Slow singing** can be made very impressive, and of course in some of the hymns and Psalms the expression, often as prayerful as the Litany, or as

penitential as the Miserere, would suffer immeasurably by being taken too fast. Judicious slowness and *dragging* are, however, two totally different things. Dragging can never express or produce any effect save that of insufferable *ennui*. **Quick singing** is condemned as *uncongregational*, and rightly so if *too* quick; but a bright, brisk, cheerful service, not unduly hurried through, finds a majority of advocates among the average congregation. The old lazy way of getting through the service is now fortunately being rapidly lost sight of. Better educated people will not have it at any price, and clergy and musicians have gradually awakened to the realization of this fact. *No fixed pace can be given for the rendering of hymns and chants*, for so much depends on circumstances, and the general character of the service in which they are sung; but in any case they should be sung with brightness, spirit, and decision, though in a less degree when the words are of a more solemn and penitential kind. By taking the pace a little faster or slower, **as the expression of the words suggests**, much may be done to emphasize the prevailing thought and teaching of each Ecclesiastical Season as it comes round."

The late **Sir Joseph Barnby**, however (one of the most experienced and successful choirmasters the Church of England has ever possessed), took rather an opposite view to this when he placed a metronome mark against every tune in *The Hymnary*. In his preface to that excellent collection, he remarked that these marks "would seem to indicate a tempo *suggestive of sleep*. But let them be tested by the pace usually adopted in the chorales in the oratorios of Bach, Handel, and Mendelssohn, and it will at once be proved what is the appropriate speed at which a hymn tune should be taken." Barnby was greatly shocked at the indecorous pace at which tunes were hurried through in his day. So too was **Sir John Stainer**. The Rev. Dr. J. B. Dykes used to *beg* that his tunes should be sung slowly.

**Mr. Arthur Page**, F.R.C.O. (of Nottingham), in his valuable book on *Organ Playing*, makes the following observations with regard to the traditional method of starting a Chant or Hymn :—

"It is sometimes advisable to strike the treble note just before the rest of the first chord, as this helps both choir and congregation to start together. Some organists put down the pedal note first, and either plan is better than waiting on the first chord."

The late **Mr. Richard Redhead** invariably started each verse of the hymns in this traditional way, and there was no better congregational singing anywhere than at S. Mary Magdalene's, Paddington, under his *regime*.

Once started, a hymn should be sung, as far as possible, in strict time. At the end of the second line of a L.M. tune, the last note may be sung as though it consisted of three beats ; it will be found that the sense of the words, and the rhythm of the music, will nearly always benefit by this arrangement. In all other cases, the punctuation of the music rather than that of the words should be followed, for musical punctuation is bound to be regular. *Irregular* literary punctuation is a sign of bad poetry, for which the musician is not responsible.

**The traditional method of ending a Chant or Hymn** is to gradually put the stops in until the softest only is left ; then the last chord is relinquished by taking up the notes one by one from the top, until only the pedal note is sounding ; then the pedal coupler is put in, and there is only the soft 16 ft. pipe audible. It would of course be absurd for a band or chorus to leave off in this way ; but in a building where there is no echo, the effect of this "traditional organ ending" is *distinctly good*. In a fortissimo ending, however, the hands are generally taken off the keys together, and the pedal is left sounding only long enough for the couplers and loud pedal stops to be put in, leaving a 16 ft. open pipe sounding by itself at the end.

Another "tradition" of days gone by may be

noticed here. Before hydraulic and other “motors” were invented for purposes of organ *blowing*, it was the custom for cathedral organists to give a warning to the presiding genius of the bellows-handle that the Psalm was nearing its close, and that the *Gloria Patri* (being close at hand) would need an adequate supply of wind. This warning was given by drawing the Great organ stops necessary for the Gloria, at the *beginning* of the last Psalm verse, and by drawing the Great to Pedal coupler at the half verse semi-colon. The prominent bass part thus produced always had a good effect, and doubtless roused the attention of people in the church other than the bellows blower.

No organist ought to forget that his accompaniment of a chant or hymn tune should—like the “giving out”—be first *useful*, and secondly *ornamental*. It is a phase of musical art at once noble, dignified and elevating—but involving self-abnegation—because it is “Art for *love’s* sake, and *heaven’s* sake, rather than for its own sake; since only by losing itself can it truly be said to find itself.” The only *use* of organ accompaniment is to support, lead and encourage the voices of worshippers; if it fails in this high mission it is worse than useless. Manifestly it can only support, lead and encourage by instrumentally duplicating the very sounds the voices have to sing. This is the basis of all true accompaniment; it is only after the voices are in their full tide of song—and well after this—that any ornamental device or extra enrichment, can be introduced with either safety or good effect.

For the purpose of maintaining accurate vocal intonation on the part of the singers, there can be no better accompaniment than the Open Diapasons—with or without the Principal. As a general rule, all stopped pipes, doubles, and harmonic stops, have a *tendency* to flatten the pitch of the

voices. The smooth **vocal tone** of the Diapasons cannot be improved (for accompaniment purposes) by the addition of Gambas and string-toned stops. The Swell reeds tell best when combined with the Great organ up to Principal only.

**Methods of Accompanying Chants and Hymn Tunes.** As already stated, by far the most useful method, and certainly that which ought to be used more than any other, is *to play the vocal parts exactly as printed*. This however admits of considerable variety :—

(a) On any one of the three manuals without the pedals. The Choir organ or the Swell (soft 8 and 4 ft.) can be delightfully played upon in this way, but the Great organ is rarely played upon without using the pedals for the Bass part.

(b) With the Treble, Alto and Tenor parts played on any one of the manuals, and the Bass on the pedals. The right hand usually plays the Treble and Alto parts, and the left hand the *Tenor part only*. There is no need to play the Bass with the left hand if the manual be coupled to the pedal.

(c) With any one of the three upper parts assigned to a solo stop, the remaining two being played on a different manual and the Bass on the pedals.

(d) With Treble and Tenor parts inverted, or with the Alto played (an 8ve higher than its written pitch) above the Treble. This can only be done where there is no danger of consecutive fifths by inverting the parts.

(e) With Treble, Alto and Tenor parts played in "close position" with the right hand, while the left hand plays the Bass doubled in the octave below, upon the same or a different manual. This has an excellent effect on the Choir 8 and 4 ft. flue stops with the Swell coupled—the latter full without the louder reeds.

(f) Any one or more of the upper parts may be doubled, *i.e.*, played on the manual in two different pitches an octave apart.

(g) The harmony can be thinned out by re-arranging it for **three parts**, for manual only, or for two different manuals and pedal. A good imitation of orchestral brass may be got by thus playing in three-part harmony on the Swell reeds alone.

(h) Any two of the four parts—which produce good two part counterpoint between themselves—may be picked out and played without the other two parts upon stops of distinctive tone quality belonging to different keyboards. In this case it is better to play the two selected parts in a different octave to that sung by the voices.

(i) The high string tones of the orchestra can be suggested by playing the voice parts exactly as they stand (but an octave higher than written) upon some quiet 8 ft. stops (with or without the Tremulant), or upon a string-toned 4 ft. stop at the usual 8 ft. manual position. Certain combinations of 16 and 8 ft. stops have a most excellent effect when played in 4 ft. manual position.

*Musical Examples of all these methods will be found in “Organ Accompaniment to the Psalms.”*

A church organist should never forget that he is a **conductor** as well as an accompanist. A little conducting—with the organ instead of a baton—is at times absolutely necessary; this takes the form of a judicious **partial use of staccato touch**. It should always be remembered however that at least one of the four parts should be rendered in a *legato* manner:—



The following application of entire staccato touch is **absolutely bad**, and should never (under any circumstances) be indulged in:—



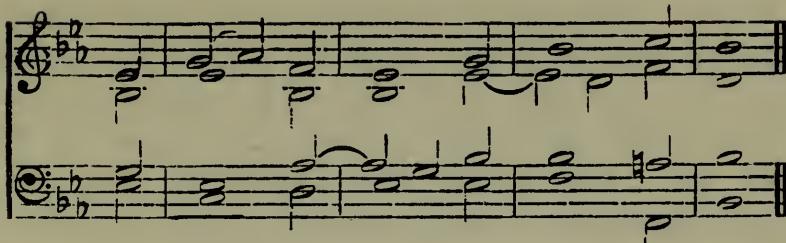
**The Accompaniment of Unisonous Hymn Singing** can also be considered in several aspects. The singing may be done by :—

- (1) Male voices only (Tenors and Basses), as in collegiate or monastic institutions for men.
- (2) Female voices only, as in similar communities of women.
- (3) Children's voices only, viz., boys or girls separately, as in large public or private schools, or mixed as in large Sunday Schools.
- (4) Multitudinous voices of large congregations of men, women and children.

One method of accompaniment which will suit *all* these various needs equally well is obviously that of **varied harmonies**. It is astonishing what a wealth of variety is open to a really capable organist in this one direction alone. "But," writes **Mr. John Adcock** (of Nottingham) in his excellent little book *The Choirmaster* (1901), "varied harmonies open the door for gross abuse unless the organist be both *competent and modest*. *He should never trust to extemporization*, nor indulge in heaped-up chromatics, which only disturb the peace, and disorder the stomach. Everything should be appropriate and dignified, and be *carefully prepared, written down, and well practised with the choir*."

Let us briefly examine a few ways of illustrating or *bringing out* the sense and feeling of the words by means of varied harmonies in the organ accompaniment. The same phrase can be "coloured" by the introduction of "related keys." Thus, for example :—

An element of brightness—of calm hopeful joy—can be infused into the organ accompaniment by a modulation into the Dominant Key :—



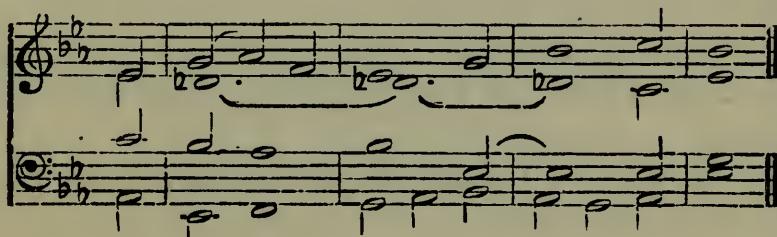
Or, on the contrary, a dark sombre tint—of sorrow, patience or of despair—can be imparted by the introduction of minor tonalities on the *flat side* of the original tonic key :—



An attitude of prayerful supplication, or even of passionate pleading may be conveyed to the mind by the use of minor tonalities on the *sharp side* of the original tonic key :—



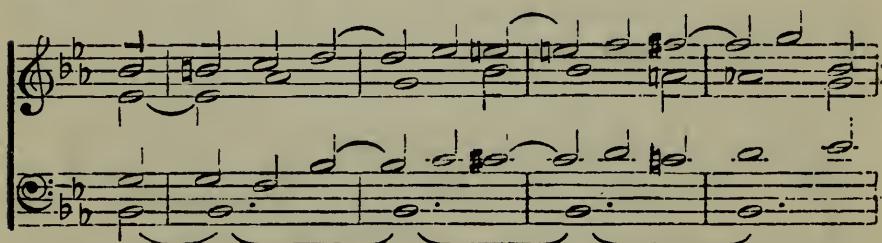
Quiet restfulness of mind, or of peaceful devotion can be often expressed by treating the Canto Fermo in connection with the subdominant key :—



A firm confession of faith—that faith which is founded upon a Rock—may be typified by the use of a Tonic Pedal, with the C.F. *understood* as a middle part—perhaps not actually heard as such upon the organ itself, but *felt* to be there. An accompaniment in full harmony, such as the following, will be invaluable for supporting unisonous singing under any or either of the vocal conditions above specified :—



A well contrived Dominant pedal may be the means of expressing feelings of restless, eager *longing*, of pressing onwards towards some much desired goal :—



Another extremely important device, *useful* for supporting the voices, and one which lends itself most readily to a variety of artistic treatment, is placing the C.F. as the lowest part of the accompaniment with superposed harmonies. This may be done in two ways :—

- (1) By playing the treble part on the pedal organ an octave (or two octaves) below its written pitch, or
- (2) By playing the treble part at its written pitch upon some solo stop.

In either case, the upper parts of the accompaniment must be made as interesting as the organist can make them. The use of happily conceived sequential figures *of a simple character* can be safely recommended.

(i) For accompanying large bodies of male voices or mixed congregations :—

(2) For accompanying large bodies of children's voices or only the boys' voices of a church choir:—

Young organists should be cautioned against exaggerated “expression” whilst accompanying hymns. Many hymnals are to blame in this respect by the very ridiculous way in which *p*'s and *f*'s are showered upon the verses as from a pepper-box. **Mr. F. De G. English, M.A., Mus. B., Oxon.**, wrote thus in *The Organist and Choirmaster* for Oct. 15th, 1898:—

"It is unnecessary to go further afield than Hymns A. & M., to find plenty of such absurdities. Take for example:—

- f* I long to be like Jesus,
- p* Meek, loving, lowly, mild,
- f* I long to be like Jesus,
- p* My Father's Holy Child.

Let me put this into a simple prose sentence :—“ I long to be meek, loving, lowly, mild, like Jesus,” and the last two lines in like manner ; here is one idea contained in a single sentence, and how can anyone justify a sudden contrast in tone half-way through it ? Again :—

*f* Life passeth soon,  
*p* Death draweth near.

Here the second line simply states the same fact—though in other words—as the first ; where is the reason for the sudden change from forte to piano, if the first line indeed is at all suitable for loud singing, which I doubt ? But, speaking generally, is there not *too much of this ‘expression’ business in hymn singing and accompanying now-a-days?* It may be effective when the rendering of the Hymns is confined to the choir alone, as occurs sometimes at Choral Celebrations of the Holy Communion, but surely hymns are for the most part introduced into our services for the purpose of congregational singing. Where then is the use of your nice gradations in tone, when you have a body of people from 1000 to 2000 singing a hymn ? What would be the result if you dropped suddenly in the middle of a verse from forte to pianissimo, and at the same time endeavoured to preserve some semblance of strict time ? Those who have experienced the singing of such congregations as I have for the last eight years in Yorkshire, will be able to answer this question. It appears to me that what one should aim at in the hymn singing in our parish churches and other such places is a **dignified, broad rendering**. Was it not Sir. J. Stainer, who in a lecture at Oxford on Church Music, deplored the gradual abolition of a **sustained mezzoforte style of singing** from our places of worship ? ”

It is but fair to observe that in the latest edition of *Hymns Ancient & Modern* (1904) all “ expression marks ” have been removed ; but as the older edition is still very widely used, the remarks of Mr. English apply with as much force now as they did at the time they were written.

**The Accompaniment of Processional Hymns** may be said to present many difficulties to the inexperienced organist.

It is necessary to have some pre-arranged signal for beginning the hymn, the tune of which (or the

first line thereof) should be “given out” in a strong, decided and fortissimo manner, *with the rhythm well marked*. If the choir show a tending to *drag*, the organist will make a fatal mistake if he attempts to play each chord a half beat or so in advance of the voices, or by putting down the pedal note slightly before the manual chords. Dragging can only be cured (or better still *prevented*) by strongly marking the accents rather than by opposing or smothering them. The following useful hints on Processional Hymns and their rendering appeared in Vol. V. of *The Organist and Choirmaster* from the pen of the Rev. F. Pott, M.A., (sometime Rector of Northill in the Diocese of Ely) :—

“The religious procession is an **act of worship**, i.e., worship in action, and not merely an entrance into the church or choir for the purpose of worshipping there. Such directly religious acts of “worship in movement” were common enough in England at the time of the Reformation ; but all who joined in this act *joined in the procession itself*.

The question arises here :—Should the congregation in church, who do not, and cannot, join in the procession, sing the processional hymn ? It seems that on principle *they should not*. The “proceeding” and the “singing” form together the one special act of worship, which is not part of the congregational worship of the day. The clergy and choir, and others who may “proceed” with them, are discharging a distinct though representative ministry on behalf of, and not in concert with, the congregation. They are singing *because* they are proceeding ; and not only is it inconsistent for the people to *stand still* and sing a *processional*, but it confuses their conception and impression of the function, and, as it were, takes off the edge of its effect. It is as if on the Jubilee day a majority of those civilians, who, as spectators, lined the streets and houses, had brought instruments with them, and joined continually in the band-music as it passed. It is, therefore, a question whether the processional hymn should be given out, and whether as a rule it should be a hymn from the book in general use.

Neither words nor vocal music being essential, a religious procession, would be complete in principle with only instrumental music ; provided the instruments were part of the procession. And this brings up the question of the

Organ. Without doubt there is an incongruity in its being played, itself immovable, to *accompany* a moving choir in its movement; and where its place, as a support to the voices, can be supplied by one or two brass instruments played *in the procession*, the effect would be far better. But it has appeared to me that a larger use of **unison singing** in procession would be both appropriate and effective, and would get rid of much difficulty as regards accompanying instruments. The organ and vocal harmony might well be introduced when the procession has arrived at its place in the choir and movement has ceased. Unison singing, too, would obviate a standing difficulty about the distribution of voice parts in a very long procession.

Then again, every effort should be made to stop that well known slovenly **rolling to and fro of heads and shoulders**, which makes all our English processions so painfully ridiculous to the eye. Unfortunately our choirs rarely have their attention called to this fault. The clergy walking behind, (and mostly without books) see it and lament it, but do not attempt to correct it, for some are themselves as bad 'rollers' as any! We English, (outside the army) are a very ill-disciplined people; but except for choirboys, who do not think for themselves, and *must* be taught and drilled, the remedy is in the hands of the individual. Let him take notice that, a man cannot keep his balance for more than a moment unless *his head is in a 'plumb-line' over the foot on which he is putting his weight*. In the *quickstep* of ordinary walking, the head and shoulders can be kept without effort nearly in a direct line of advance. But in *slow step*, as in a procession, where there is *no momentum*, and where the body has to balance itself for an appreciable time on each foot in succession, the head insists upon going first over the one and then over the other foot; and as the feet, especially of undrilled countrymen, are habitually planted in walking somewhat wide of each other, the roll of the head and shoulders is also wide and awkward. *The nearer, then, you can plant each heel to one straight line in front of your nose, the less will your head roll."*

**Interludes** are short pieces played on the organ between the verses of hymns. They are almost obsolete in the present day, but are sometimes of distinct advantage in lengthening an Offertory hymn when—as at Festival times—a large congregation is assembled. An experienced organist will of course extemporize any interlude which may

be required, basing his impromptu playing upon one of the lines of the hymn tune just sung ; a less skilful player will do well to carefully write down beforehand what he intends playing. He will find excellent examples of interlude construction in Dr. S. S. Wesley's *Psalm Tunes with Organ Accompaniment* (Novello), Dr. E. J. Hopkins' *Selahs for the Organ* (Weekes). In his *Psalms and Hymns with Organ Accompaniment*, C. H. Rink gives the following as an Interlude for the Easter hymn, "Jesus Christ is risen to-day." :—

" High privilege !  
To tune the holy song in His own House,  
Who fills Creation with the harmonies  
Of universal Wisdom, Power, and Love !  
O life most like to Angels' on the earth,  
Pure should be all thy votaries."

WILLIAM WHITING.  
*Edgar Thorpe.*



## CHAPTER VI.

## THE ACCOMPANIMENT OF SERVICES AND ANTHEMS.

There let the pealing organ blow,  
 To the full-voiced choir below,  
 In service high, and anthems clear,  
 As may with sweetness, through mine ear  
 Dissolve me with ecstacies,  
 And bring all heaven before mine eyes.

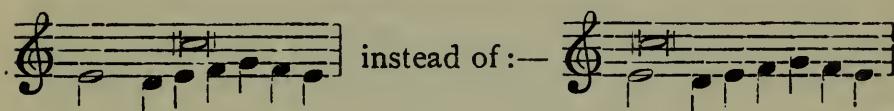
MILTON. *Il Penseroso.*

**T**HIS may be considered from four points of view :—(1) Playing from open (vocal) score with no written accompaniment at all ; (2) Playing from *one* staff (consisting of merely a figured bass) ; (3) Playing from *two* staves (designed for “organ or pianoforte”) ; (4) Playing from *three* staves (designed for organ only).

**Playing from vocal score** is happily still practised in cathedrals and other important churches in which old and original editions of cathedral music are even yet in use. These more ancient scores generally have *all* the upper parts printed in the C clefs, but some later ones have only the alto and tenor parts so presented, the treble parts having the G clef of modern use. Vocal scores having *all* the upper parts in the G clef are comparatively modern—having made their appearance since the days when **John Hullah** first promulgated his system of teaching singing—but as these for the most part have either a two-staved “condensed score” or a separate and independent accompaniment provided below the voice parts, they properly belong to the third rather than to the first condition of organ accompaniment named above. But, for rehearsal purposes, it is exceedingly necessary

that a young organist should be able to play from a vocal score written with only G and F clefs, in order to avoid inconveniencing his choir with the intricacies of an independent accompaniment during the early stages of their learning new service and anthem music.

It is by no means easy to play from an *old* vocal score, because the manner of printing which was in vogue some 150 years ago differs in many respects from present day typography and engraving. Whole-bar notes—breves or semibreves as the case may be—are there planted in *the middle of a measure* instead of at the beginning, viz. :—



a minim tied from the end of a bar to the beginning of the next is printed as a syncopated (*i.e.*, a *cut*) semibreve, so ; and instead of tying a minim to a crotchet in the next bar, a dot is printed in place of the crotchet, so :—



Beginners in score playing should first try to play *two-part* music with only *one* unfamiliar clef, viz., Treble (G clef) and Alto (C clef), Tenor and Bass, Treble and Tenor, or Tenor and Bass. Then *three-part* exercises may be attempted, first with one unfamiliar clef, then with two. After that, four-part exercises may be essayed, first with the Treble in the G clef, next with the Treble in the C clef. The best book of exercises in Score Reading for *beginners* is that by E. Beck Slinn, F.R.C.O. (Weekes & Co.). After this book has been mastered, the student may be referred to other books of exercises in Score Reading, viz., those by Miss Emily R. Daymond, Mus.D., Oxon. (Novello), and S. Bath, Mus.B., Oxon. (Bayley, Ferguson & Co.).

Probably for the benefit of assisting those old-time organists who could play from figured bass but *not* from vocal score, an extra line of figured bass was added below the actual vocal bass in cathedral music of the Greene and Boyce period

The necessity for this arose when the style of the motet period merged into that of the verse-anthem style, and the organ accompaniment became gradually more and more independent of the voice parts.

Although these old vocal scores with "proper clefs" and figured basses are now nearly obsolete, it must be confessed that in the days of **playing from vocal score** and from **figured bass**, the art of Service and Anthem accompaniment was in its *zenith*. Then, every organist had his own individual reading of the services and anthems it was his duty to accompany, and this individual reading was in some cases original, in others traditional, *i.e.*, handed down, from master to articled pupil for several generations in succession. Nay, it was quite possible for a cathedral organist never to accompany the same service or anthem exactly in the same way twice in succession. His "form" might be good, bad, or indifferent according to the atmospheric conditions of the moment, or the state of his health, temper or temperament. This was particularly the case whenever the "moods and tenses" of a genius like that of **Dr. S. S. Wesley** were concerned ; hearing such an organist play the service was like feeling his pulse. Happily for the information of future organists, *some* of the old cathedral traditions of figured bass accompaniment have been permanently preserved to us. **Dr. E. J. Hopkins** has recorded some of his traditional methods in his article on accompaniment in the original edition of *Grove's Dictionary*, Vol. I; and **Dr. F. E. Gladstone** has done the same thing to a much greater extent in a small but admirable collection of standard anthems, to which he has supplied an organ accompaniment written out in full upon three staves in accordance with the composers' "figuring" (see *Augener's Edition*, No. 9120).

There can be no doubt that the constant playing from score and from figured bass in the good old cathedral days enabled many a young organist to acquire a thorough knowledge of the contrapuntal intricacy of the service or anthem he was accompanying ; and the facility this score-playing gave him for reading at sight generally, can scarcely be over-estimated. A modern organ student when playing from a compressed score, naturally chooses the easiest way of reading ; consequently he confines his attention to the mere organ arrangement of the voice parts placed before him, and knows little or nothing of the horizontal working of the inner parts of the score—the numerous *crossing of parts*, &c. How much he loses in general musicianship by so “cheap and easy” a process of accompanying ! Again, it is most necessary in accompanying voices *to bear the whole of the parts in mind*, so as to be able in an instant to assist any single part which may for the moment be faltering in its performance. This, a score-reader can do most readily. And what is of still greater importance, the imaginative, constructive and illustrative part of a student’s mind is completely checked by having a stereotyped arrangement of the figured bass placed before him. His accompaniment is then merely a mechanical act ; he is not obliged to read every chord analytically, nor every note contrapuntally ; nor indeed is he obliged to enter into and comprehend the *general character* of the service or anthem he has to accompany—which seems a pity !

An examination of many of the old figured bass organ scores of the “verse” anthem period shows that during the actual *singing*, one staff alone was provided for the organist, but, that in the little preludes, interludes, and postludes (“or symphonies” as they were curiously called), a treble part was occasionally supplied for the right hand, and sometimes the names of solo stops (Flute, Oboe, Bassoon, Cornet, Trumpet, Stopped Diapason, &c.) were given. It was frequently the custom for the old cathedral composers to write a bass part with a well-defined rhythmical character for the Prelude, intended by them to be played with the left hand on one manual (say the Great) whilst a right hand part was indicated (by figures only) for performance on another manual (say Swell or Choir). Dr. Hop-

kins suggests that by playing such a given bass on the Pedal organ with the Great coupled, the two hands are then left free for the interpretation of the "figuring" in fuller and more extended harmony than the old-fashioned manual-playing organists were capable of giving. Thus, in Greene's anthem, "Praise the Lord, O my soul," there is a prelude of six bars, which the composer merely writes in the following manner:—

The musical notation consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It shows a bass line with various note heads and stems. Above the notes, the number '6' appears three times. The bottom staff is also in common time and has a key signature of one sharp. It shows a bass line with note heads and stems, and above the notes, the numbers '7 6', '5', '6', '5', '4', and '3' are written in sequence, indicating harmonic figures.

In their figured basses, the old cathedral writers used as few figures and signs as possible; they seldom used "lines of continuation." Hence, all short and unaccented notes occurring in "scale wise order" with no figuring attached were *not* intended by their writers to bear uninverted triads: they were obviously intended to be played as "passing notes."

Accordingly, the above figured bass may be "filled up" with good effect in the following manner:—

The musical notation shows a completed bass line. The top staff is in common time with a key signature of one sharp. It features a treble clef and includes dynamics like "Swell, 8 and 4 ft." and "mf". The middle staff is also in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. All three staves show a continuous bass line with harmonic figures filled in, creating a fuller sound.



It seems quite unnecessary to say that no young organist can practise *playing* from figured bass until he is able to *write* fluently and correctly from figured bass. He should bear in mind that there is generally one top part which is better than all others, and he should therefore *try and find this one out*. As a rule, suspensions, auxiliary notes, notes of anticipation, chromatically altered notes, in fact *all notes of ornamentation* have the best effect when they are played in the top part. When practising playing from figured bass, it is a good thing to first try and play an accurate and pleasing *melody only* to the bass, getting as many as possible of the indicated "notes of ornamentation" into this top part. Then the passage should be practised in "close harmony," *i.e.*, with the right hand playing all three upper parts and the left hand the bass. Then the same passage may be tried again in "dispersed harmony," *i.e.*, with the right hand playing the treble and alto, the left hand playing the tenor, and the pedals the bass. Whenever a long note, such as a minim, dotted minim or dotted crotchet, occurs in the given bass on the first of the bar, and the general *flow* of the music is in crotchet pulsation, the chord belonging to the long sustained note should be repeated in a *different position* (or positions) so as to maintain the rhythmical continuity of the music :—

Passing notes may be freely introduced into any of the upper parts if "consecutives" can be avoided; but no chord should be introduced which is different to that indicated by the figuring. Great care should be taken to observe all the

"accidentals" demanded by the figuring. The art of playing from figured bass is a delightful one, which is well worth acquiring.

**Dr. Hopkins** used to be fond of supplying a kind of *free obbligato* to certain anthem choruses, in which the voice parts were broken up into short intermittent phrases :—

GREENE. *God is our hope and strength.*

The **two-staved organ accompaniment** for "octavo editions" of services and anthems may be said to have been the invention of **Vincent Novello**. Stated to be for "Organ or Pianoforte," it is very often suited for *neither* of these instruments. It was probably invented for use at choir rehearsals by articled pupils and others who could not read with sufficient fluency from vocal score with proper C clefs or from figured bass. This invention "caught on," and it then became the fashion for church composers *always* to write their accompaniments in that way—sometimes having the organ in their mind, sometimes the piano, at other times *neither*. Probably they intended to play their accompaniments in their own way in church, exactly as they did with the old figured basses—in which case they merely considered their two-staved accompaniment to *roughly* indicate the harmony to their pupils very much as the figured bass more succinctly indicated it to their more experienced eyes. It may be a lingering desire on the part of church writers to retain a **free hand** in playing the accompaniments to services and anthems, which at present keeps back the general use of a fully written out **three-staved organ part**.

There is nothing further to add concerning the art of playing accompaniments from a two-staved copy. The conditions are practically the same as those which govern the accompaniment of chants and hymn-tunes, and may be treated with the same amount of freedom. Hence a two-staved accompaniment to a service or anthem need never be played exactly as written, although as a general rule it may be advisable not to admit too many “variations.”

Obviously a fully written out organ accompaniment should be played exactly as it is written.

**Dr. S. S. Wesley** was probably the first church composer to write some of his organ-parts upon three staves (notably in *The Wilderness*) ; but even these have been re-arranged on two staves (by himself or somebody else) for the octavo edition of his works. Other writers have followed his example of providing a three-staved organ part, notably Dr. E. J. Hopkins, Sir C. Hubert Parry, and Dr. Walford Davies, but at present this method is by no means universally adopted. When it *does* “come to stay” we shall probably see the last of the organist’s individuality and freedom in the matter of his accompaniments to services and anthems ; for although the figured bass and two-staved old systems may possess certain disadvantages, when they finally disappear, those of us with memories will feel that something we once valued has been taken away from us.

The organist’s individuality will in future be chiefly confined to the extemporaneous **Anthem Prelude**. Here at any rate he will have an opportunity of displaying his power of developing themes, and his invention by weaving fresh features of beauty from the musical subjects of the composition he is “introducing.”

Sometimes, however, modern anthem writers are considerate (or *inconsiderate*) enough to provide preludes of their own ; see for example Steggall’s *God came from Teman*, Ouseley’s *It came even to pass*, and Sir Hubert Parry’s *Hear my words*. Purcell’s famous “Bell” anthem may be ranked under the same category.

A good example of a Cathedral anthem prelude, is one founded on Boyce's *By the waters of Babylon*, by Dr. F. E. Gladstone: it is to be found in his excellent Organ Tutor published by Augener & Co. I have myself ventured upon two imitations (sed longo intervallo) of the Anthem Preludes which were extemporized Sunday after Sunday in the Temple Church by my old master Dr. E. J. Hopkins. These are to be found in Book XII of *Useful Voluntaries* (Vincent Music Co.).

The sound

Of instruments, that made melodious chime  
Was heard, of harp and organ, and who moved  
Their stops and chords was seen ; his volant touch  
Instinct through all proportions low and high,  
Fled and pursued transverse the resonant fugue.

MILTON.



## CHAPTER VII.

## EXTEMPORANEOUS ORGAN-PLAYING DURING DIVINE SERVICE, PARTICULARLY DURING THE CELEBRATION OF HOLY COMMUNION.

“As one that museth where broad sunshine laves  
 The lawr by some cathedral, through the door  
 Hearing the holy organ rolling waves  
 Of sound on roof and floor  
 Within, and anthem sung, is charmed and tied  
 To where he stands,—so stood I.”

TENNYSON (*Dream of Fair Women.*)

**D**ENTION of the Anthem prelude in the preceding chapter naturally leads us to a closer treatment as well as a more general view of the subject of extemporaneous playing, for there are other occasions in Divine Service which afford organists some opportunity of displaying their skill—or otherwise—in this direction. For instance, the Offertory Sentence, or the Hymn sung during the “Collection” (or more correctly speaking, the *Almsgiving*) may not be long enough for the purpose intended; or there may be other awkward intervals of silence to fill up, such as when the preacher is proceeding from the altar to the pulpit (or the reverse); and more important still, there is the playing during the Communion of the faithful at a Choral Celebration.

The real usefulness of organ playing at such times is to carry on the devotional feeling of the worshippers, which might be seriously broken in its continuity, if during a period

of unoccupied silence the attention of the congregation were distracted by their looking about, or by thinking only of extraneous matters. Properly used, these opportunities for extemporization can be exercised by the organist as an influence for good ; but, if at such times loud and boisterous playing (or even soft music with a bold and self-assertive rhythm) were to be introduced, it were surely far better that the organ should not be heard at all.

These extemporaneous utterances will best achieve what is required of them if the organist trains himself to make a good use of thematic material which has some connection with music already sung (or which will be heard later on) in the same service.

No one should attempt to play extemporaneously during Public Worship who has not an adequate knowledge of harmony and counterpoint ; nor who is unable to supply, on the spur of the moment, correct, appropriate and effective harmonies to any melody which may be set before him. Considerable skill and experience in modulation and "development" of themes are also demanded, as well as sufficient memorizing ability for "recapitulation" of initial and other themes in the original or some nearly related key. But this is not all. The late French composer, **Charles Gounod**, once wrote :—

"Every art demands something beyond *mere* technical knowledge and special handicraft ; something beyond the fullest, nay the most absolutely perfect acquaintance with, and practice in the various processes. These are *necessary*, of course ; but *they are only the tools with which the artist works*, the outward form and envelopment of each particular branch. But in each art there is a *something*, the exclusive property of none, still **common to them all**, in default of which they fall to the level of mere handicrafts. This something, which, itself unseen, imbues the whole with life and soul—this constitutes the art itself.

Hence, where so many lectures (and even books) on the art of extemporization *fail*, is the *undue* emphasis which they lay upon the necessity for

**playing in form.** Of course, there *must* be form of some kind, as there must be melody, harmony, part-playing and modulation ; in fact (as stated above) there should be **much previous knowledge** of all these things before an organist can *dare* to publicly “extemporize” in church ; but, as Gounod points out, this knowledge must be **intuitive**, i.e., it must be both possessed and applied almost unconsciously, and certainly without mental *effort* of any kind, or else the whole performance fails to serve its purpose.

An extemporaneous **speaker** does not think of the *spelling* of every word he utters, nor how he would *parse* each word of his animated sentences as they fall from his lips. Similarly, extemporizing organists (such as were Wesley, Smart, Hopkins, Stainer, and others) do not think of the technical scale-name of every note of the melody which rises somewhere in their inner consciousness before they produce it on the keyboard ; they do not think of the “figuring” of every chord they play, nor of its radical (or conservative) derivation. Such players have no elaborate scheme of modulation planned out in their minds before they begin to play ; still less do they (as a necessary preliminary process) register a mental vow to tie themselves down to play in any particular “form.” **Style** is quite another matter. The anthem preludist can see, feel, and know intuitively the *style* of the composition he has to introduce, and *this* (to a large extent) must be the motive power which gives his musical fancy the “push off” from the shore, and sends his bark across the deep waters of mentally-conceived sound which lie between his starting point and his ultimate destination.

It is always easy to follow the **broad outlines of form**, for they may be summed up in three words : REST : ACTIVITY : REST—the three words which briefly (but completely) sum up the entire story of human life itself. There must be **rest** to begin with, in the establishment of a *central tonality*—that “reign of the tonic” which must initiate the **spirit of order**, and inspire logical thought. Then there must be a certain amount of **activity**, or *motion away* from that central tonality, brought

about by a course of modulation to other keys; and after that, there must be a *return* to the *rest* of the central tonality, with (if the player's memory be good) some **repetition of the initial thought**. And if this initial thought be inspired by (or quoted from) some theme in the anthem already on the music desk before the player's eyes, the whole process is fairly easy.

But, if all through his extemporization the nervous organist is to *worry* himself with such a running mental commentary as "Now I am inventing my 'first subject,' this is my 'bridge,' this my 'second subject'; now I have to 'develop' my themes (how I *do* wish I could remember them!); and now, alas! I have to recapitulate what I remember of them (and how small is that recollection) before I can indulge in my Coda"—well! the sooner that Coda is reached, the better will it be for the audience. If we have to cross a lake in a boat, we trust to the buoyancy of the water, and the "sea-worthiness" of the boat, to get to the other side in safety. We certainly do not wish to feel the bottom of the lake by natural or by artificial means all the way across. The great charm of it all is the **letting ourselves go.** And so it is with extemporization!

Writing in the *Monthly Musical Record* for July 1st, 1907, Professor E. Prout quotes largely from the valuable *Versuch über die wahre Art das Klavier zu spielen* by C. P. E. Bach (1762):—

"Improvisation demands *natural aptitude*. A man may have learned composition with good results, and prove the same with his pen, and nevertheless improvize badly. On the other hand, I think that for a man who is happy in extemporization we can always with certainty prophesy good progress in composition, provided that he does not begin too late, and writes much."

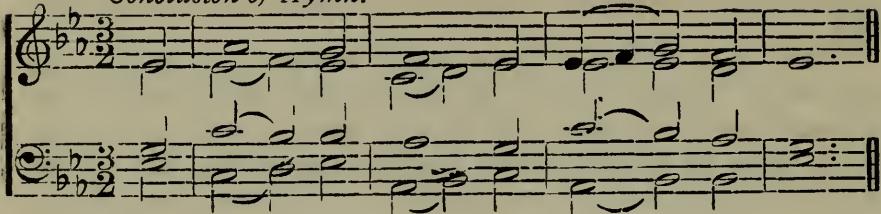
Bach lays down some **general principles for improvisation.** The first is that one should *always begin and end in the same key*, which should in the beginning be clearly fixed in the hearer's mind. Although in such a piece there is no regular division into bars, the ear nevertheless requires that there should be some *definite relation in the duration of the harmonies*, and the mental eye requires a relation in the lengths of the notes, in order that we may

be able to intelligibly express our thoughts [if we have any].

“There are occasions,” says Bach, “when an organist has necessarily to play something out of his head before the performance of a piece. With this kind of improvisation, which must be regarded as a prelude (preparing the hearer for the piece to follow), we are more restricted than with a fantasia—in which the only object is to show the skill of the player. *The contents of the piece about to be performed must furnish the material of the prelude;* in an improvisation without further object, on the other hand, the player has all possible liberty.”

As the shortest and most natural way of acquiring facility in improvising, Bach recommends the *harmonizing in many different ways of ascending and descending scale passages*, both in sustained chords and in arpeggio, introducing passing-notes, etc. He proceeds to say that in extemporizing, *frequent modulation is allowable.* It is not needful to have a full cadence in all cases; it is enough if the leading-note of the new key, which he calls *semitonum modi*, is introduced [*i.e.*, he means to say, “inverted cadences” have a more continuous effect than a number of full (uninverted) cadences]. At the same time, the student is warned against too continuous or *incessant modulation*, as *unnatural*. Bach shows how to effect modulations into both related and unrelated keys, and has some interesting remarks and examples to illustrate enharmonic modulation by means of the chord of the diminished seventh. After impressing on the learner the importance of **variety in figuration**, he recommends *inexperienced players themselves not to venture out of their depth*, but confine themselves to natural and simple harmonic progressions.

The little extemporaneous “voluntary” which may be occasionally required for the lengthening of an Offertory Sentence or Hymn is, of course, a small matter—somewhat partaking of the character of an Interlude—but it should be done skilfully, artistically and unobtrusively, if it is to create a good effect. One of the best methods is to “develope” the last phrase or section of the Offertory Sentence or Hymn either by re-harmonizing it, or by exhibiting it in connection with the same or with different degrees of the scale in other keys so:—

*Conclusion of Hymn.**Organ continuation.*

A - men.... pp Swell.  
Man only.

Ped.

*slower.*

Similarly, the little "voluntary" which accompanies the preacher to or from the pulpit, or which pleasantly fills up what would otherwise be a dull, unoccupied *silence*, can be "developed" from the musical phrase which was last heard, be it a portion of chant, hymn, anthem, or anything else.

The organ playing during a Choral Celebration—technically known as the "Communion"—stands upon rather higher ground. It is, in the

first place, an *exceedingly old custom*, for it can be traced back to Reformation times.

The present writer remembers reading a letter written early in the XVIIIth Century by a friend of an ancestor of his, which described a mid-day Communion Service which that person had attended in Durham Cathedral, and which referred, in admiring terms, to the “sweet playing of the organ” whilst the congregation were communicating; how beautiful it was, and how helpful to devotion and the reverent participation in the Holy Mysteries.

Manifestly, the first thing an organist has to do in playing a Communion at a mid-day Choral Celebration, is to assume that same devotional attitude in which he is placed at an early celebration, when he himself communicates, unfettered by any professional duties or anxiety about what his choir may or may not be doing. This “local colouring” is very realistically depicted in **Bishop Coxe’s Christian Ballads** :—

The merry matin bells  
 In their watch-tower they are singing,  
 For the day is o’er the dells,  
 And they’re singing, Christian—*singing!*  
 They have caught the morning beam  
 Through their ivied turret’s wreath,  
 And the chancel window’s glean  
 Is glorious beneath.  
 Go—Christian—Go,  
 For the altar flameth there,  
 And the snowy vestments giow  
 Of the presbyter at prayer.

There is morning incense flung  
 From the child-like lily flowers ;  
 And *their* fragrant censer swung  
 Make it ours—Christian—*ours!*  
 And hark, our Mother’s hymn,  
 And the organ peals we love,  
 They sound like Cherubim  
 At their orisons above !  
 Pray—Christian—*pray*  
 At the bonny peep of dawn,  
 Ere the dewdrop and the spray  
 That christen it, are gone.

**Charles Gounod**, when, as conductor of the Royal Albert Hall Choral Society, he particularly wished to infuse a devotional spirit into his choir used to ask them "to feel the breath of the incense." This is what an organist has to do when playing a "Communion." Perhaps one of the most beautiful and appropriate pieces ever composed for this particular object is the "Communion" in **Gounod's Messe de Sacré Cœur**.

It is often particularly helpful to worshippers if a piece played during Communion time can be, in any way, based upon the melody of some familiar hymn tune inseparably connected with the current ecclesiastical season. Such a melody could be treated as the first or second subject, or as the episode of an extemporized movement; or, in the hands of a really capable player, it might be presented in the shape of an Air with variations, the variations to consist of different harmonizations, or with the theme appearing in one of the inner parts (or the bass) with contrapuntal treatment. But everything must be *suggestive* rather than *assertive*, and in order not to interrupt what is going on at the altar rails, only softly-voiced stops can be used with any degree of reverence or appropriateness.

"Sweet awful hour ! the only sound  
 One gentle footstep gliding round,  
 Offering by turns on Jesus' part  
 The Cross to every hand and heart.  
 Refresh us, Lord, to hold it fast,  
 And when Thy veil is drawn at last,  
 Let us depart where shadows cease,  
 With words of blessing and of peace."

KEBLE, *Christian Year.*



## CHAPTER VIII.

THE ORGAN ACCOMPANIMENT OF MASSES, CANTATAS,  
AND ORATORIOS WITHOUT ORCHESTRA. ORGAN  
SUBSTITUTES FOR ORCHESTRAL TONE-COLOUR-  
ING AND COMBINATIONS.

**T**O be properly equipped for this kind of work an organist requires:—

- (i) An intimate and accurate knowledge of the **Full Score** of the work he has to accompany, and
- (ii) Facility in reproducing on the organ as many of the original effects of orchestral tone-colour, combination and contrast as may be possible with the more or less limited resources of the instrument he has to play upon.

Thanks to the enterprise of modern publishers, a great many of the large choral works now sung in churches with organ accompaniment only, are issued with plain indications of the orchestral instruments used by the composer. But even with this help afforded him, the organist would do well to compare such an arranged accompaniment with the original score, in order to discover various rhythmical contrasts of a simultaneous character which could not very well be shown on a two-staved arrangement, but which (with a little extra dexterity) can be satisfactorily reproduced on the organ.

If an octavo score with instrumental indications be unobtainable, the organist ought certainly to borrow a full score and mark his own playing copy of the choral work with the names of the instruments written in red or some coloured ink. The next thing to do is to find suitable organ com-

binations to express the orchestral effects thus indicated.

Beginning at the top of the orchestral score, the **Flute** may be appropriately represented by the organ stop of that name, either of 8 ft. or of 4 ft. (the latter being played an octave lower than the pitch represented by the *written* notes). The strength of the tone of the particular Flute stop chosen will naturally depend upon the prominence required by the melodic portion of the accompaniment to which it is assigned. Thus, for chorus work, a somewhat penetrating tone-quality as **Flute Harmonique** (Solo or Great) may be chosen, see :—

Mendelssohn's *S. Paul*, Chorus, "O be gracious" (No. 35), bar 16 and onwards.

But, in accompanying a solo voice or voices, a flute stop of a gentler tone character will be better—say a *Choir flute*, as in :—

Mendelssohn's *Lobgesang*, Duet (soprano and tenor), "My song shall always be of Thy mercy" (No. 9)—the concluding 19 bars, or

Mendelssohn's *Elijah*, Aria, "O rest in the Lord."

The **Oboe** has two representatives among organ stops, the soft reed of that name on the Swell, and the "Orchestral Oboe" of the Choir or Solo organ. The accompanist will be guided in his choice of these stops by the intensity of tone required for the particular passage he has to play, and by the amount of control he has in the direction of expression. A study of the following examples will be helpful :—

Mendelssohn's *S. Paul*, Aria, "O God have mercy" (No. 18).

Mendelssohn's *Elijah*, Aria, "For the mountains shall depart" (No. 37).

Mendelssohn's 42nd *Psalm*, Aria, "For my soul thirsteth for God" (No. 2).

Hummel's *Mass in B ♯*, Chorus, "Qui tollis."

The Reed solo requires a soft 8 ft. accompaniment of string toned quality on some other manual.

The **Clarinet** is also tolerably represented by the organ stop so named, especially if the latter be placed within a swell box. The following may be studied with advantage :—

Mendelssohn's *S. Paul*, Aria, "Jerusalem" (No. 7).

Haydn's *Creation*, Arias, "With verdure clad" (No. 9), and "On mighty pens" (No. 16), and the Trio, "On Thee each living soul awaits" (No. 27).

Mendelssohn's *Elijah*, Aria, "Hear ye, Israel" (No. 21)—the passages in thirds written for Clarinets can, perhaps, be more effectively played upon the Swell Oboe than upon the Choir Clarinet.

Brahms' *German Requiem*, Chorus, "How lovely is Thy dwelling-place" (No. 4).

The **Bassoon** may be imitated upon the organ by using the lower compass of such reed stops as the Choir Clarinet, Cor Anglais or Corno di Bassetto. Good instances of its use may be found in :—

Weber's *Mass in G*, Contralto Solo, "Agnus Dei."

Mendelssohn's *Lobgesang* (Allegretto of the symphony), where it is doubled by the Oboe at the octave above. This passage can best be played upon the Swell Cornopean or Horn (with or without the use of an octave coupler).

Haydn's *Creation*, Terzetto, "Most beautiful appear" (No. 19).

The foregoing examples illustrate the use of *solo* wood wind instruments. For harmonic or *tutti* orchestral wood-wind passages, one would seek for an organ equivalent in the Swell 8 ft. and 4 ft. flue stops of the Diapason quality—with the addition of one or more reed stops as the prominence of the passage may require. The student may advantageously look at :—

Brahms' *German Requiem*, Bass Solo, "Verily mankind walketh in a vain show" (No. 3) and the Chorus "Blessed are they" (No. 1).

Coming to the **brass instruments** of the orchestra, **Horn** quality of tone may be obtained by a soft Open Diapason on the Great, to which is coupled a Swell reed with the box closed. Try in this way :—

Mendelssohn's *S. Paul*, Bass Solo, "I praise Thee, O Lord" (No. 20), the *repeated* notes in the opening bars.

Brahms' *German Requiem*, Bass Solo, "Lord, make me to know" (No. 3), the *holding* notes in the opening bars.

The Swell 8 ft. reeds, coupled to a smaller Open Diapason on the Great will, as a rule, suggest the tone quality of **Horns** and **Trombones** when written for in soft chords. See, for example :—

Mendelssohn's *S. Paul*, Bass Solo, "O God have mercy" (No. 18)—the passage in D major, "and my mouth shall shew forth Thy glorious praise," immediately before the return of the opening subject in B minor.

Schubert's *Mass in E ♯*, Chorus, "Agnus Dei" (No. 8).  
 Brahms' *German Requiem*, Chorus, "Blessed are the dead" (No. 7).  
 Beethoven's *Mass in D*, Quartet, "Benedictus."

With the addition of the Trumpet on the Great (if the wind pressure be not too heavy) these same stops may be said to effectually represent the **orchestral brass** tone when heard in the *forte* medium. See :—

Mendelssohn's *S. Paul*, Chorale, "Sleepers, wake" (No. 16).

**Tympani** effects can be suggested on the organ by the bringing together of two or more deep-toned 16 ft. pipes within acoustical "beating distance" for sounds of short duration; the semitone below the harmony note played in "acciaccatura" fashion will suffice. A **drum roll** can be obtained (under certain conditions in a large resonant building) by the use of the lower tones of a soft 16 ft. or 32 ft. reed. See :—

Brahms' *German Requiem*, Bass Solo, "Lord, make me to know" (No. 3, Letter C).

**String tone** may be represented in various shades of intensity and colouring, ranging from *piano* to *mezzo-forte* in the Diapason work of the Swell, Choir and Great manuals, the pedal flue work doing the duty of the orchestral stringed basses. See :—

Mendelssohn's *S. Paul*, Chorus, "Happy and blest are they" (No. 11).

Beethoven's *Mount of Olives*, Tenor Solo, "Father, lowly bent before Thee" (No. 3).

Sustained string-toned harmonies of **weird effect** may be represented by stops of the Gamba quality, either alone or mixed with the Diapasons. See :—

Mendelssohn's *Elijah*, Chorus, "And after the fire there came a still small voice" (No. 34).

This particular combination makes a pleasant contrast to the Swell 8 ft. and 4 ft. with soft reed, when the latter represents wood-wind, and the former string tone. Stops of the Gamba family are also useful for suggesting **massed string tone** under the force of strong bowing.

**Harp** chords and arpeggios can, in a limited sense, be imitated by chords played in a "sprinkled" or arpeggio fashion upon a good Stopped Diapason or Lieblich Gedact of either wood or metal. See :—

Gounod's *Song*, "There is a green hill far away."

For **Bell** effects—in the absence of a Carillon stop—Dr. Hinton suggests for iterated single notes a combination of the Double Diapason, 16 ft., Stopped Diapason, 8 ft. and the Twelfth, and for Bell scale passages, the Double Diapason, 16 ft. with Mixture or Twelfth, without the 8 ft. stop. See :—

Purcell's *Bell Anthem* (the Prelude on a Ground Bass).

The next consideration is the proper use of these different combinations of organ stops in the playing of accompaniments originally written for the orchestra.

A glance at the full score of any Oratorio, Mass, or Cantata will at once reveal the fact that all the instruments are not written for in that energetic condition of almost ceaseless rhythmical activity which the arranged pianoforte score may seem to imply. In almost every bar of the full score *something* is being sustained, whilst something else moves, or is otherwise rhythmically active. It is comparatively seldom that these two opposite processes will be found going on simultaneously in the pianoforte score for two very good reasons :—

- (i) The pianoforte is not an instrument capable of sustaining any sound at a uniform and continuous intensity for any appreciable length of time, and
- (ii) The performer has only his two hands for sound-producing purposes.

On the other hand, the organ can not only sustain any sound at equal and continuous intensity as long as the wind supply holds out ; but it also brings into use the *feet* (as well as the hands) of the player. Hence a good organ accompaniment ought to combine sustaining power with pulsatory activity, for only thus can it satisfactorily take the place of or even suggest artistic methods of orchestral scoring.

One of the commonest and most effective devices used in orchestral accompaniment is that of *repeated chords* for the strings (or wood-wind). In such cases the "octavo score" will probably contain nothing beyond these repeated chords; but to play these on the organ exactly as written would produce an effect absolutely unlike that intended by the composer:—

CHORUS, "The Nations are now the Lord's" *S. Paul* (No. 2.).

*Grave.*

$\text{♩} = 66.$

who, at any rate, sustains his bass by means of his two bassoons, in addition to a drum roll. Hence, in the organ, it is better to sustain a certain portion of the harmony, as a pianist would endeavour to do by means of his sustaining pedal:—

*Great to Prin., with Full Swell (closed.)*

*MAN.*

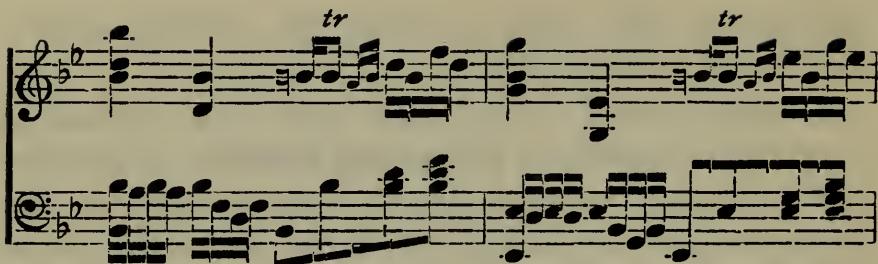
*PED.*

Right hand chords or but few parts, or of single notes in slow repeated quavers, as in Mendelssohn's *Elijah*, Aria, "If with all your hearts" (No. 4, bars 31-36), or Mendelssohn's *S. Paul*, Aria, "But the Lord is mindful" (No. 13, bars 19-24), may be

played on the organ exactly as written in the pianoforte arrangement.

Closely allied with this form of orchestral rhythmical activity is the **string tremolo**. Passages of this kind are always effective on the organ if one or more parts of the harmony be sustained whilst the others are reiterated. For example, the opening bars of the well-known introduction to the Bass Solo, "Why do the nations," in Handel's *Messiah*, may be thus rendered on the organ :—

Another point in dealing with string passages arranged for the pianoforte is to remember that the lowest notes of the bass staff are not necessarily to be played on the Pedal organ. Thus, the opening bars of the "Gloria in Excelsis," of Hummel's *Mass in B♭*, which are thus arranged for the pianoforte in the ordinary "octavo score":—



would probably receive treatment like this on the organ :—

Here, it will be observed, the left hand semiquaver group in the second bar has been raised an octave higher than the pitch at which it appears in the "octavo edition" of the Mass, whilst the sustaining power of the lower parts (not shown in the pianoforte arrangement) has been equally divided between the pedals and left hand.

It often happens that, where both hands are actively engaged upon the pianoforte keyboard, the harmonic result may be extremely thin, especially if either (or both) hands have to play passages of a contrapuntal character. On the organ, in places where the bass can be effectively played by the pedals, the left hand is free to fulfil the double function of thickening the harmony, and also helping the right hand to avoid awkward skips, etc. Thus the pianoforte arrangement of the accompaniment to the passage set to the words "qui locutus est per prophetas," in the *Credo* of

Hummel's Mass in B  $\frac{5}{4}$ , which appears thus in the octavo edition :—



may be more conveniently and effectively rendered upon the organ in the following manner :—

An organ accompaniment for the same section. It features three staves: a treble staff with a soprano or alto line, a bass staff with a bass line, and a pedal staff with a bass line. The organist's left hand plays the bass line on the pedal staff, and the right hand plays the soprano or alto line on the treble staff. The bass staff has a basso continuo basso line.

Very often **differences in tone-quality** which appear in an orchestral score may be conveniently and effectively altered in an organ accompaniment to **differences of pitch**. Thus, in the Overture to Mendelssohn's *Elijah*, in places where the right hand part of the pianoforte arrangement is inconveniently crowded by parts having different tone-qualities assigned to them in the full score, the lower notes of the right hand staff can be effectively played by the organist's left hand an octave lower in pitch, whilst his feet plays the bass assigned to the pianist's left hand. In this way bar 33 in the *Elijah* Overture, which stands thus in the octavo score :—



may be dealt with in the following manner by the organist :—

It sometimes happens that a composer's own pianoforte arrangement gives but a very vague idea of the actual scoring of his accompaniments. For example, in Mendelssohn's *S. Paul*, Chorus "How lovely are the messengers" (No. 26) the pianoforte accompaniment suggests the idea that the voices are left alone in the middle of the score, with only a repeated tonic pedal in whole-bar notes *below* them, and a syncopated figure of repeated dominant notes hovering *above* them :—

A glance at the full score, however, shows that the voice parts are amply supported by the Flutes, Clarinets, Horns and Trombones. The accompanimental effect intended by the composer may, therefore, be rendered on the organ in the following manner :—



Frequently, in other chorus passages where (in the octavo edition of a choral work) the voices seem to be left unaccompanied for a short time, the organist who knows the full score tolerably well will be able to render great assistance to his choir-singers by disregarding the rests given in the pianoforte arrangement, and by doubling the voice parts on the organ exactly as they are doubled in the full score by the wind instrument. For an example, see the opening bars of the concluding Chorus, “And then shall your light” (No. 42) in Mendelssohn’s *Elijah*.

The two chief rules to be borne in mind whilst adapting an arranged pianoforte accompaniment for the organ are these :—

I. A certain amount of *sustaining power* must always be combined with pulsatory or *rhythmical activity*.

II. *Changes of pitch* may be substituted for *changes of quality*.

The second rule may be reversed sometimes by substituting changes of quality on the organ for changes of pitch written for the pianoforte. This is especially the case when (at an organ, recital given in church) an organist is required to play accompaniments not arranged for, but *originally written for* the pianoforte alone. Here it is frequently his business to actually sustain chords which are only held on by the piano by extensive use of the sustaining pedal, and to interpret pianoforte pitch-changes by quality-changes on the organ. Thus the accompaniment to the passage set to the words "Sing on, O heart," in Dr. Cowen's fine song, *The Promise of Life*, may, perhaps, be thus effectively rendered on the organ:—

R.H. Great Lieblich Gedact.

L.H. Sw. 8 ft. and 4 ft. with Oboe.

Ped. 16 ft. with Sw. coupled.

(The score continues on the next page.)

It only remains to impress upon the reader of this book that in the accompaniment of *any* portion

of the church service, the organ should always be subjected to treatment of the most artistic kind possible, and the best solo organ players should always remember that, in the exercise of their duty as service-accompanists, they have the fittest and noblest opportunity for winning their best and *highest* reputations as organists.



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